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SPECIAL TOP REPORT
CONCERTS & VENUES
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3-Inch CD Gets Big Play As Majors Start Ball Rolling

This story was prepared by Dave DiMartino and Geoff Mayfield.

LOS ANGELES The 3-inch compact disk got major play at the National Assn. of Recording Merchandisers convention here March 11-14. Three major labels officially announced imminent product rollout and Sony introduced a new pocket-sized 3-inch CD player.

Retailers at the show—many initially skeptical of CD-3's sales potential—indicated heightened enthusiasm for the format. "Before [the Sony] presentation, our company's feeling was, we don't need them,"

said Lew Garrett, vice president of purchasing for North Canton, Ohio-based Camelot Music, speaking at a seminar. "Now, we're more excited about it."

Discussion among many label executives shifted from general concerns with product viability to more specific matters of packaging. One executive whose company will soon launch its CD-3 line says the format's alternative—the 5-inch CD single—is a "dead issue" among major labels.

CBS, A&M, and CEMA will all have the minidisks in stores by May; WEA, which has already expressed its enthusiasm for the configuration (Billboard, March 5), now says it hopes to have commercial CD-3 product in stores by early in the third quarter.

(Continued on page 76)

Dealers Get A Big Spring Break

CBS Cuts \$ On CD Front-lines

BY KEN TERRY

LOS ANGELES In a surprise move that may have a profound effect on industry pricing of compact disks, CBS Records plans to begin offering a large portion of its new CD releases at prices

lower than its current front-line cost.

Although superstar product won't be included in the permanent price reduction, all of CBS' full-priced CD product will be heavily discounted in a special second-quarter promotion.

While WEA has announced that it

will cut prices on selected black, country, and new artist releases and MCA plans to reduce the cost of its country CD releases (see story, page 71), the CBS package represents the most comprehensive as-

- Teller keynote, p. 3
- CDV plans set, p. 4
- NARM photos, p. 62

sault on high CD prices to date.

Beginning in April, the CBS-owned labels—Columbia, Epic, Portrait, and the CBS Associated labels—will bring out nearly all of their new black, country, jazz, and midrange pop releases on CD at the list-price equivalent of \$14.98. That's \$2 less than the current

front-line level and will translate roughly to a \$1 drop in wholesale cost. At the same time, CBS will start offering new and developing artist product at the \$12.98 list equivalent, which represents a wholesale cut of about \$2.

According to CBS Records Division president Al Teller, who delivered this news March 12 at the National Assn. of Recording Merchandisers convention here, the price reductions will allow retailers "to offer consumers exciting new releases at prices affordable by all." Teller also noted that the CD Spring Sales Bonanza dealer incentive program could create "mass-market prices" for CBS' front-line CDs.

(Continued on page 71)

News At NARM Gives Trade Lots To Think About

BY GEOFF MAYFIELD

LOS ANGELES The National Assn. of Recording Merchandisers celebrated its 30th anniversary in style during its annual convention here March 11-14 at the Century Plaza Hotel, fetching the meeting's highest attendance in nine years.

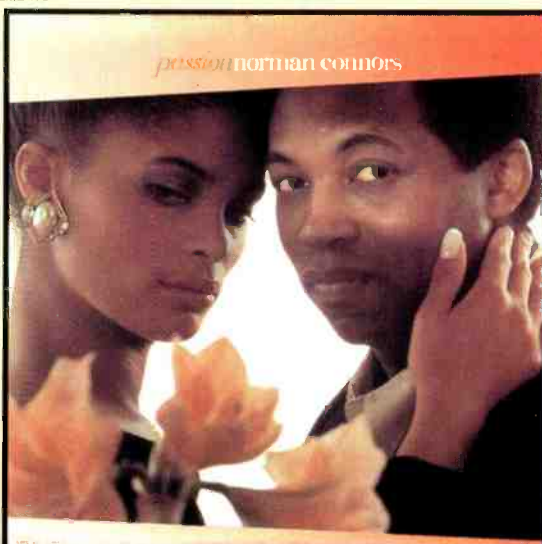
The boost in registrations to 2,400 from 1,800 last year mirrored a generally healthy industry—not surprising, considering the number of labels

(Continued on page 77)

• More from NARM, pp. 40, 42, 78.



Take these ladies seriously. Very seriously. The **POINTER SISTERS** are doin' some **SERIOUS SLAMMIN'** 6562-1-R, the album that's springing into action with the first hit single **HE TURNED ME OUT** from the motion picture "Action Jackson." And this is just the beginning—**SERIOUS SLAMMIN'** is gonna hit all year long. RCA/BMG.



HE TOOK FIVE TO GIVE YOU A TEN! Norman Connors is back with **PASSION**, his first album in five years. Featuring the smash single "I'M YOUR MELODY" and vocals by Spence Harrison & Gabrielle Goodman, this one was worth the wait! Produced by Norman Connors for Captain Connors Productions, Inc. Capitol.

VSDA Blueprints Support Program

BY EARL PAIGE

LOS ANGELES The Video Software Dealers Assn. is launching a major distributor support program that will tackle some of the wholesale community's toughest issues.

For example, VSDA's Distributor's Council, which informally assembled here for the first time March 15, is exploring a national center that would process reportedly defective videocassettes. Some

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MUSIC PUBLISHING '88
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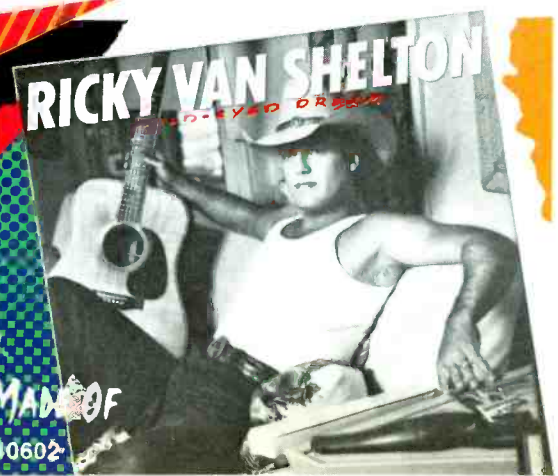


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VOLUME 100 NO. 13

March 26, 1988

SELL-THROUGH VIABLE YEAR-ROUND

The word from panelists at media analyst Paul Kagan's recent roundtable seminar in L.A. is that home video sell-through is now viable year-round, but it must post better margins at retail in order to grow. **Page 47**

DIC And DAT: Ready To Go

High-speed DAT duping has yet to begin, but New Jersey's DIC Digital Supply Corp. says it's the first firm ready to supply commercial DAT duplicators with tape—in this case, either bulk pancakes or custom-length cassettes. Technology editor Steven Dupler reports. **Page 53**

TAX TIPS FOR ARTISTS, EXECS

Wayne Mejia, a principal in a Beverly Hills CPA firm that specializes in services to the entertainment industry, offers last-minute tips on filing tax returns for artists and entertainment execs. **Page 63**

•**Spotlight On Music Publishing** Follows page 52

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Teller Drops Blockbuster News Keynoter Tells Of CBS' New Strategies

BY IRV LIGHTMAN

LOS ANGELES CBS Records president Al Teller's NARM keynoter was a breakthrough address in more ways than one.

In sketching a dramatic contrast between the current industry and its state in 1958, when the music business was a "no-billion-dollar" industry, Teller's 30th anniversary NARM convention address here March 12 portrayed a business being carried by forceful "winds of change."

And to underscore his views, Teller broke major CBS news on the configuration front, where an industry in transition is most apparent. (Teller's reporting of "hard news" marked a departure from past keynoters, who have used their talks solely as a forum for philosophical perspectives on the industry.)

Teller revealed CBS' intentions to market both cassette and 3-inch compact disk singles (see stories, page 1). He also previewed the announcement—made following his speech by Norio Ogha, president of the Sony Corp.—that Sony would market a \$359.95 list pocket-size CD-3 player in June also capable of playing 5-inch CDs.

Teller also reported pricing and sales incentives on CDs that appeared to herald a dramatic breakthrough on front-line product.

He announced a variable pricing structure on front-line CDs set to begin in April, with black, country, and jazz CDs carrying a wholesale price equivalent to a list of \$14.98. CDs from new and developing artists will be cut to an equivalent \$12.98 list.

Leaving the details for distribution chief Paul Smith to reveal at the label's product presentation the following day, Teller had more blockbuster news: A CD Spring

Sales Bonanza incentive program will take place in the second quarter, discounting more than 430 front-line titles to four levels.

Teller, active in the industry for 20 of NARM's 30 years, not only singled out the cassette single and CD as examples of dramatic change, but also called attention to radio (see story, this page), digital audio-tape, and his own label's acquisition by Sony in January.

(Continued on page 68)



Speech Raps Rock Radio

LOS ANGELES In perhaps the most strongly worded passage of his NARM keynote address, CBS Records president Al Teller sharply criticized album rock stations for failing to program new music to "the active music buyer."

At the same time, Teller applauded alternative- and college-radio programmers "for assuming the mantle of leadership and commitment to new artists and new music."

Teller noted that album rock stations were "once the spawning ground of many of the great artists of our time." But today, he said, "With an ever-shrinking number of exceptions, AOR is not the first

place to look for new artists, to discover new music. AOR has largely become COR—catalog-oriented radio. Much of it, the classic rock stations, have chosen to chase the yuppie generation to its grave."

Turning to alternative and college stations, Teller declared: "These young programmers are not burdened by the computers and consultants which have sapped so much of AOR's courage and creativity. They are music people who thrill to the discovery of an unknown artist."

Teller concluded, "I urge you to pay close attention to and strongly support the college and alternative formats. They are the cutting edge of rock radio today and could well be the rock-radio mainstream of tomorrow."



CONVENTION CAPSULES

WHERE'S WHEREHOUSE?: Lou Kwiker and the Los Angeles-based Wherehouse Entertainment chain were conspicuous by their absence from the National Assn. of Recording Merchandisers convention. In a



published interview, Kwiker attributes the exit in part to a time crunch that resulted when the 210-store web fought off a hostile takeover bid by Shamrock Holdings and says he has "no problem" with anyone on NARM's staff. But he charges that some members use the organization for "self-serving purposes," making the trade group less effective than he'd like it to be. Kwiker, though, has told some suppliers that he thinks the appointment of NARM directors from smaller companies—two of the new board members represent chains of fewer than 30 stores—steers NARM away from the needs of large companies. Although Kwiker has said some uncomplimentary things about the organization, some sources say he lobbied for a board nomination in late 1987.

GRACEFUL EXIT: Before starting a news-packed keynote address (story, this page), CBS Records president Al Teller announced that interested parties could get a "cut-

out price" from distribution chief Paul Smith on the now-discredited CBS Copycode system designed to defeat home taping of prerecorded product on DAT recorders. The system recently flunked a National Bureau of Standards test.

SPEAKING OUT: Outspoken Don Jenner, senior VP of marketing/promotion at Arista and an ardent supporter of the cassette single, applauded CBS' entry into the configuration, as announced by Al Teller in his keynoter. But, added Jenner, "It's about time!"

FIRST IMPRESSIONS: The Personics Corp. made a high-profile debut at NARM. Company chief Charles Garvin and his staff demonstrated their in-store taping system at a booth on the exhibit floor and in a separate suite. NARM attendees also received three issues of Personics' monthly fanzine-type catalog, Music Makers, in their registration packets. Prices for each transfer range from 75 cents to \$1, with the categories listed as rock, light rock, heavy metal, soul, blues, jazz, and folk/bluegrass. Also available are cassette singles ranging in price from \$2 to \$5.

THE BARD OF BRITAIN: Mike Sommers of Record Merchandisers Inc., a leading U.K. rackjobber, came to NARM to gain first-hand experience on the mechanics of running a record trade organization. His company is one of 10 charter members of the new British Assn.

of Record Dealers. Although all of those firms are either major racks or retail chains, Sommers estimates that they account for 80% of the U.K. record business. Membership may be opened to smaller dealers next year, he says, adding that Steve Smith of Tower Records is temporary chairman of BARD.

PERFECTION: NARM executive VP Mickey Granberg and Leslie Group chairman Cy Leslie have attended every one of the 30 conventions the trade group has held.

THE TREND TOWARD promo recordings on either compact disk or cassette continues, with only a few items spotted in the LP format. This year saw a proliferation of CD-3s; several were available from CBS, along with new Sony adapters.

BIG NUMBERS GAME: Jordan Rost, research honcho for Warner Communications Inc., said the WCI labels—including Warner Bros., Elektra/Asylum, Atlantic, and Geffen—enjoyed a 19% increase in unit sales last year. Internationally, these record companies' unit sales swelled 15%-16%, according to WCI VP Geoff Holmes.

DAFFY DEFINITIONS: A videotaped speech by Atlantic's Sheldon Vogel drew laughs from the audience at the WEA product presentation, where Vogel had some fun with the industry's burgeoning list of new configurations. Among the (Continued on page 68)

WEA, PolyGram Ready 27 5-Inch Titles Late-Spring Promise On CDVs

BY KEN TERRY

LOS ANGELES PolyGram and WEA will ship the first batch of commercial 5-inch compact disk video titles in the U.S. market in May or June, according to Emiel Petrone, executive VP of PolyGram CD Video.

The European launch of the audio/videodisks will take place in September, when Philips, PolyGram's parent company, will also roll out its new line of combi-players and dedicated CDV players in Europe and the U.S.

The initial U.S. CDV release will comprise seven WEA and 20 PolyGram pop offerings on 5-inch CDVs; 12-inch videodisks by PolyGram acts Bon Jovi, Kiss, the Eurythmics, and Rush; and 15 classical 12-inchers from PolyGram. Most of the 5-inch CDVs feature hits of the past year, although Kingdom Come's "Get It On" is a current hit.

The suggested list price of the 5-inch CDVs, notes Petrone, will be \$9.98.

The WEA titles—by Randy Newman, Madonna, Donald Fagen, Levert, Madam X, the Cure, and Anita Baker—include CDVs that originally were scheduled for a first-quarter release. The rollout was postponed due to duplication problems, but Tim Read, managing director of the new business division of PolyGram Inter-

national, says those technical glitches have been corrected.

Among the PolyGram artists with CDVs coming in the second quarter are Angela Winbush, Bon Jovi, Cameo, Cinderella, the Fat Boys, John Cougar Mellencamp, Kiss, Kool & the Gang, Level 42, Men Without Hats, the Moody Blues, Robert Cray, Rush, and the Scorpions.

While no other labels have an-

nounced plans for 5-inch CDV releases, Petrone predicts, "The majority of software companies will have product on the marketplace between May and September for the fall selling season... We are confident that it will be a viable configuration and create new opportunities for software as well as hardware companies."

(Continued on page 76)

The Look Of Home Video Pleases Music Retailers

BY JIM McCULLAUGH

LOS ANGELES Despite its low-key presence on the exhibit floor and the absence of any formal seminars on it, home video maintained a forceful presence at the March 11-14 convention of the National Assn. of Recording Merchandisers here.

Record dealers, particularly of the combo variety, have become an increasingly large factor in both video rental and sell-through. According to NARM's latest statistical overview, prerecorded video ac-

counted for 10% of the \$2.6 billion that NARM members took in during 1986.

One supplier, Ralph King, senior vice president of International Video Entertainment, claimed that the record retail community now accounts for 15% of home video distribution in the U.S., excluding racks. With racks included, his estimate jumps to 20%-25%—"clearly at much higher levels than last year." "I'm astounded at the type of commitment certain chains are making toward video—those which are positioning themselves as home entertainment centers," he said.

Like many other local prerecorded video suppliers, King, a former

(Continued on page 70)



Frankie Goes To Warners. Warner Bros. execs come together to celebrate their signing of Maze, which features Frankie Beverly. Pictured, from left, are Benny Medina, vice president, black music a&r; Mo Ostin, board chairman; Beverly; Lenny Waronker, president; Reve Gibson, Maze publicist; and Ernie Singleton, senior vice president, black music marketing and promotion.

EXECUTIVE TURNTABLE

BILLBOARD. Ron Willman is named director of sales, Billboard directories, in the New York office. He retains his previous responsibilities as director of sales, sound/video.

RECORD COMPANIES. Bhaskar Menon rejoins the board of directors of Thorne EMI in London. He continues as chairman and chief executive of EMI Music Worldwide.

Gerry Griffith, senior vice president, a&r, at EMI-Manhattan Records in New York assumes expanded responsibilities for artistic direction and development at the label.

MCA Records makes the following promotions: Randy Hock, vice presi-



GRIFFITH



HOCK



CHAN



GANIS

dent, rock promotion in New York, and Mavis Chan, national marketing manager in Los Angeles. They were, respectively, director of national album promotion and national marketing coordinator.

Andrea Ganis is promoted to VP, national pop promotion, by Atlantic Records in New York. She was senior director of national singles promotion.

CBS Masterworks in New York appoints Deborah Surdi manager, a&r. She was a product manager for RCA Red Seal Records.

Arista Records in New York makes the following appointments: Jan Teifeld, national singles director, West Coast; Eva George, national coordinator,



SURDI



TEIFELD



STATMAN



FOLLETT

artist development; Julia Tirado, coordinator, national black college and jazz promotion; and Rhonda Rogers, coordinator of operations, r&b department. Teifeld was singles director, West Coast, for Chrysalis Records; George and Tirado were administrative assistants for the label; and Rogers was in personnel for the label.

Geffen Records in Los Angeles adds Anna Statman to the a&r department. She was director of a&r for Slash Records.

PolyGram Records in New York names Dane Venable product manager. He was director of merchandising for CBS Records.

Frontier Records in Sun Valley, Calif., names Hilaire Broslo director of West Coast promotions. He was director of radio/video promotions at Big Time Records.

DISTRIBUTION/RETAILING. Goodtimes/Kids Classics Distributing Corp. in New York names William B. Follett chief operating officer. He was simultaneously senior VP of VCA/Technicolor and president of VCA Duplicating Corp.

Blockbuster Entertainment Corp. in Fort Lauderdale, Fla., elects Douglas M. Kinney to the position of VP, franchise development. He was VP of franchising and development planning for Hardees Food Systems.

HOME VIDEO. Bill Kruger is promoted to national sales manager, consumer sales products, for Nelson Entertainment in Los Angeles. He was Western regional sales manager for the company.

Radio Vision Video in Los Angeles appoints Steve Galloway executive vice president and chief operating officer. He was director of operations at Producers Sales Organization and vice president of PIC-TV.

Philips Profit Plunge To Cost Jobs Multinational May Lay Off 20,000 Staffers

LONDON Philips may cut up to 20,000 jobs this year—about 6% of its work force—following a steep fall in profits during 1987. Reporting to the Dutch multinational's annual general meeting in Eindhoven, Holland, chairman Cor van der Klugt said the company will intensify efforts to reduce costs and accelerate the restructuring of its global operations.

Sales volume in 1987 increased 7%, but gross earnings dropped 4% to \$28.07 billion (taking the U.S. dollar at an exchange rate of 1.87 Dutch guilders). Net profits fell 19% to \$435.8 million, with the weak dollar blamed for some 3% of the decline.

Philips has 40% of its sales—but only 25% of its costs—in dollar-linked countries and has been criticized for its failure to adapt as successfully as its Japanese competitors to the dollar's decline.

Van der Klugt said the company will transfer more of its activities to low-cost, dollar-based countries such as Mexico. The ideal solution, he added wryly, would be to have Philips factories on supertankers steaming about the world to whichever country offered the lowest costs at any given time.

More practically, Philips aims to reduce the number of European manufacturing centers from 170 to around 100 in the next five years. Most of the jobs to go will be in Europe; the company hopes to cut overhead by more than \$100 million this year alone.

Philips employs some 337,000 worldwide, but its problems are not confined to overmanning. Efforts to improve its reputation in marketing have so far borne little fruit, despite the excellence of some of the company's products.

The most recent example is compact disk video, the subject of repeated postponements. A planned

'1988 will be a difficult year, but with an outlook of better profits when restructuring is implemented'

Philips Du Pont Optical/Polygram/Philips briefing on CDV, scheduled for March 15 at PDO's Blackburn, England, plant, was canceled, and van der Klugt would only repeat that September 1988 is the new European launch date, blaming hitches in both software and hardware for the delay.

In North America, Philips faces further problems. The region accounted last year for only 22% of overall sales and produced profits of no more than \$9.6 million. Some restructuring is planned, and having bought out the minority shareholders of its North American subsidiary, the company has to boost

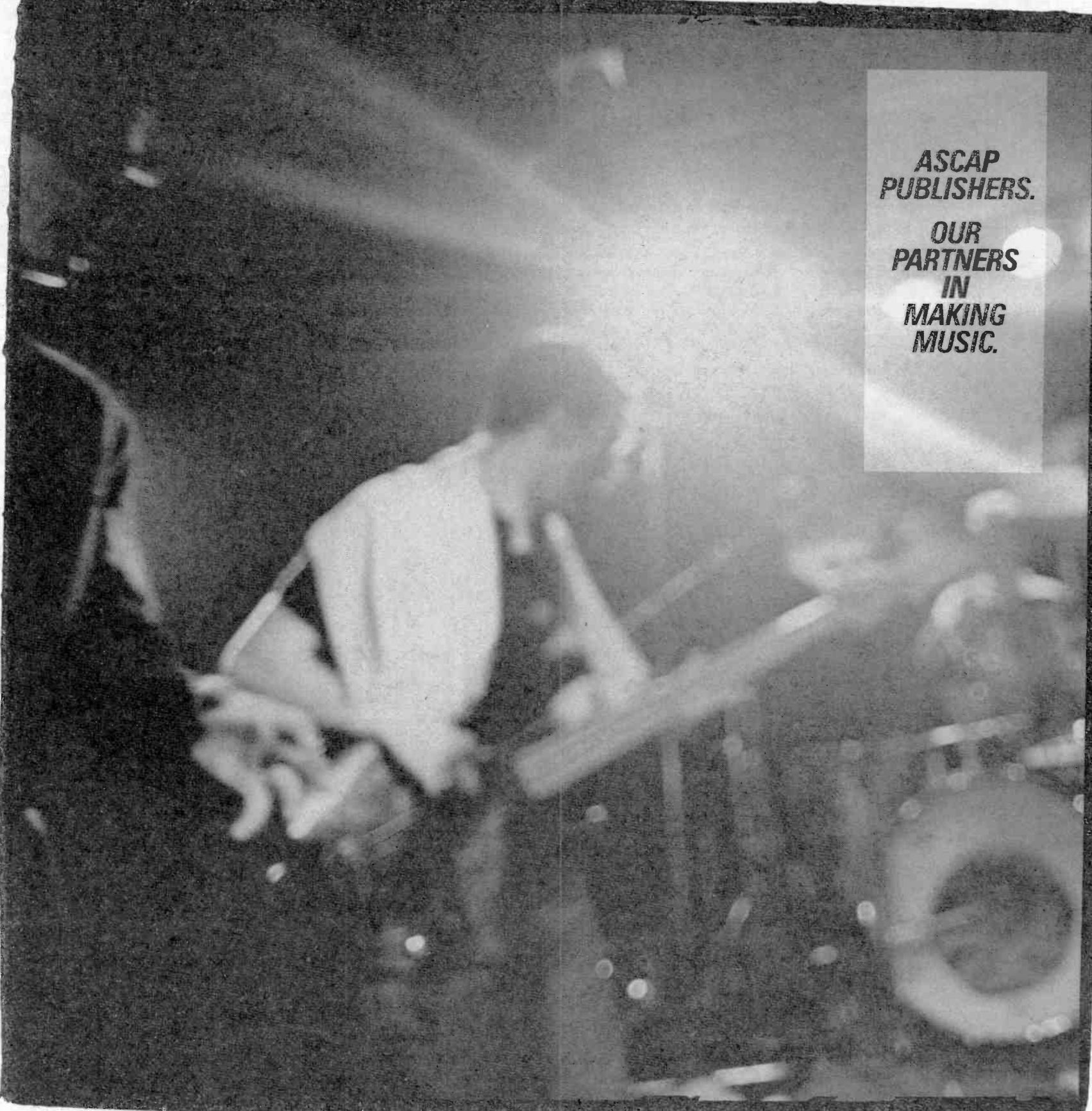
brand awareness in what van der Klugt acknowledges is a crucial market.

Philips' strategy of separating core businesses—consumer electronics and information technology among them—from peripheral activities has also run into trouble, with the failure of joint-venture negotiations involving Whirlpool in the U.S. and General Electric in the U.K. In addition, Philips' role in an alliance with AT&T has been downgraded.

Van der Klugt insisted the company still wants partners for its domestic appliance and medical businesses, revealing that talks with West Germany's Agfa Gevaert had been resumed with the aim of bringing that company into the Philips/Du Pont joint venture.

The Philips chief further disclosed that after a failed attempt to place 20% of PolyGram's shares on the market after last October's stock-market crash, Philips had privately placed 10% of the shares.

Van der Klugt concluded, "1988 will be a difficult year, but with an outlook of better profits later when the restructuring is implemented." But time may be running out. Some \$300 million was set aside for restructuring last year without arresting the decline. In the fourth quarter, traditionally Philips' strongest period, of 1987, net profits actually slumped 51% to \$140.6 million. And in 1988, too, van der Klugt warned, profits may well fall again.



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A S C A P

CD Maker Shape Cuts Work Force

Rumors Of \$\$ Woes, Plant Sale Denied

BY STEVEN DUPLER

NEW YORK While denying rumors of poor financial health and claiming its best quarter yet, compact disk and cassette shell manufacturer Shape Inc. confirms that it is eliminating about 6%-7% of its work force and is considering other cost-cutting measures.

The firm also denies any plans to close or sell its Shape Optimedia CD-manufacturing facility, which some industry observers suggest may have been on the block for the

past several months. "We're not denying we have been faced in the past 12 months with some tough challenges," says Tracey Hartman, Shape's marketing coordinator. "Our wholesale CD price has been in cut in half. Our CD manufacturing competition is fierce.

"But at the same time, our orders have never been higher, and we're increasing our production," says Hartman. "This has necessitated cutting some 200 jobs not directly related to our production of CDs

and audio- and videocassette shells. We've also consolidated some of our audio- and video-production facilities and sold off some real estate. Basically, we've had to become lean and mean."

The highly competitive CD market, which has led to dramatic cuts in CD wholesale prices, is just one of Shape's obstacles in the battle to post profits. Hartman also points out that the price of polystyrene—Shape's primary raw material in manufacturing its largely plastic product—has risen by 74% in the past year.

At the same time that this has been happening, the highly competi-
(Continued on page 77)



Bell Bows. Classical violinist Joshua Bell meets with top executives from PolyGram, which released his first two albums in March. Shown, from left, are Guenter Hensler, president, PolyGram Classics; Lynne Hoffman-Engel, vice president, London; Dick Asher, president, PolyGram; and Bell.

Capitol Gets Cream Of Crop

In Chameleon Distrib Deal

BY JEAN ROSENBLUTH

NEW YORK Capitol Records has added another company to its distributed-labels stable: On March 11, the major signed a limited pressing-and-distribution deal with the Chameleon Music Group of Hawthorne, Calif. Capitol already handles Enigma, Rhino, Solar, MTM, and six other independents.

"The cream of our crop will go through Capitol," says Chameleon president Stephen Powers, who was manager of a&r at the major for three years before moving to Chameleon in 1987. "I know the system, I know the people, and I've seen how well they've done with Billy

Vera, Stryper, and the Smithereens. In fact, I was the person who brought Rhino into the fold."

Dan Davis, vice president of distributed labels for CEMA, says that Powers' a&r background was one of the label's prime incentives in hooking up with Chameleon. "He has been in the forefront of discovering music before it actually happens," Davis says. "He's well-known as a good talent scout."

The Chameleon Music Group issues product on 17 different labels, but it is primarily records on the Chameleon label itself that will be affected by the deal. "We'll choose those titles that would traditionally
(Continued on page 77)

'Cornerstone Of Reissue Project'

RCA Country Years To Hall

BY GERRY WOOD

NASHVILLE RCA Records has donated a rich lode of historical material to the Country Music Hall of Fame and Museum, simultaneously announcing collaboration on a series of reissue albums.

RCA/Nashville is providing the organization with 120 reels of microfilm documenting its entire 60-year discographic history in the country music field. The presentation came at a March 8 press conference and reception held at the Hall of Fame attended by industry leaders and top RCA/Nashville executives and artists. Joe Galante, senior vice president and general manager, RCA/Nashville, presented the materials to Bill Ivey, Country Mu-

sic Foundation director.

"This donation is the cornerstone of an extensive commemorative reissue project," Ivey stated. "And it also represents the first major commitment by any record label to ensure the preservation of its full history through the donation of archival information to a nationally recognized cultural agency."

The collection has spawned a commemorative three-compact-disk set featuring 66 RCA songs issued between 1928 and 1988. The CD is now only available to select retail, radio, and media outlets, but plans call for its commercial release later this year. The set precedes the release of five reissue packages this year, including four on Country Music
(Continued on page 77)

Andy Gibb Dead At 30

NEW YORK Andy Gibb, whose first three singles hit No. 1 on the Billboard Hot 100 Singles chart, died March 10 of unspecified causes in Oxford, England. He was 30 years old and appeared to be poised for a comeback after recently signing with Island Records.

Gibb checked into John Radcliffe Hospital in Oxford the evening before his death. He had been admitted to the hospital March 7 after complaining of stomach pains but had subsequently been released.

He had been treated for drug de-

pendency at the Betty Ford Rehabilitation Center in California in 1985, but drugs did not contribute to the death, according to reports. His mother was with him when he died.

Gibb was the younger brother of Bee Gees members Maurice, Barry, and Robin Gibb. His meteoric career saw his first three singles, "I Just Want To Be Your Everything," "(Love Is) Thicker Than Water," and "Shadow Dancing," top the charts in the late '70s. He also scored hits with "An Everlasting
(Continued on page 70)

Michael's 'Bad' Spawns Its Fourth No. 1, Becoming First Such Single-Artist Album

MICHAEL JACKSON'S "Man In The Mirror" jumps to No. 1 on the Hot 100, making Jackson the first artist ever to land four No. 1 pop hits from one album. This smash follows "I Just Can't Stop Loving You," "Bad," and "The Way You Make Me Feel."

The "Saturday Night Fever" soundtrack also generated four No. 1 hits, but they were by two different artists. The Bee Gees scored with "How Deep Is Your Love," "Stayin' Alive," and "Night Fever," and Yvonne Elliman sang "If I Can't Have You."

Jackson establishes another record, as "Bad" logs its 27th consecutive week in the top five on the Top Pop Albums chart. "Bad" is the first album to debut in the top five and remain there for as many as 27 weeks since the separate mono and stereo charts were combined in 1963. The old record was held by the Eagles' "Hotel California," which spent its first 26 weeks in the top five.

This is the second time in Jackson's career that he has strung together four consecutive No. 1 hits. He also did it in 1970 as part of the Jackson Five with "I Want You Back," "ABC," "The Love You Save," and "I'll Be There." Michael Halverson of CKTO-FM in Nova Scotia notes that this makes Jackson the first performer to land four consecutive No. 1 hits in a group and as a solo star. Halverson adds: "Eighteen years passed between those two streaks, and Michael is not yet 30."

"Man In The Mirror" is also the fourth No. 1 hit from "Bad" on the Hot Black Singles chart. Only one artist has landed more No. 1 black hits from one album: kid sister Janet Jackson, who pulled five from "Control."

JOHN COUGAR MELLENCAMP is one of the most consistent artists in pop. His current album, "The Lonesome Jubilee," is his fourth consecutive release to hit the top 10 on the pop album chart, to go double platinum, and to generate three top 20 singles.

But here's the most amazing part: "Jubilee" has been listed in the top 10 for the past 27 straight weeks—but it has never cracked the top five. David Rosoff of St. Paul, Minn., notes that that's the longest that any album has appeared in the top 10 without going top five since the mono and stereo charts were combined. The runners-up are "Crosby, Stills & Nash," which spent 17 weeks in the top 10 and peaked at No. 6, and Jethro Tull's "Aqualung," 16 weeks in the top 10, peaking at No. 7.

FAST FACTS: "Dirty Dancing" logs its 12th week at No. 1 on the pop album chart. That's the longest that any multiartist soundtrack has remained at No. 1 since "Grease" had 12 weeks on top in 1978. (That's not all they have in common: Both albums feature top five singles by the film's heartthrob stars, Patrick Swayze and John Travolta.) If "Dirty Dancing" hangs tough for another week, it will be the top-charting multiartist soundtrack since "Saturday Night Fever" was at No. 1 for 24 weeks in 1978.

Motown Records has had no singles on the Hot 100 for the past two weeks. It's the first time that Motown has been completely absent from the pop chart since it was skunked for a week in 1979. This poor showing comes two months after a restructuring in which the label cut back its pop promotion.

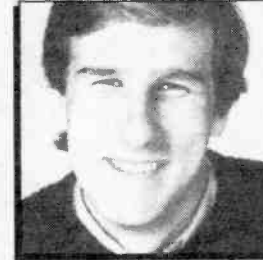
Two artists are competing in the top 30 with new versions of their competition's old classics. Tiffany's update of the Beatles' "I Saw Him/Her Standing There" jumps to No. 21, leaping over George Harrison's "When We Was Fab," which inches up to No. 23. And Natalie Cole's remake of Bruce Springsteen's "Pink Cadillac" vaults to No. 27, jumping over the Boss' "One Step Up," which is bulleted at No. 28.

Producer Robert John "Mutt" Lange has two singles in the top 10 for the first time in his career. Billy Ocean's "Get Outta My Dreams, Get Into My Car" leaps to No. 5, and Def Leppard's "Hysteria" inches up a notch to No. 10. Lange previously produced and/or wrote top 10 hits by Foreigner, Huey Lewis & the News, and the Cars.

"Kingdom Come"—the debut album by the band that is being compared to early Led Zeppelin—leaps 20 notches to No. 31 in its second week on the pop album chart. It's running ahead of where Zep's debut album was at the same point in its chart life. "Led Zeppelin" bowed at No. 99 in February 1969 and shot to No. 40 in its second week.

WE GET LETTERS: Robin Scott-Durkee of Eau Claire, Wis., reminds us that Andy Gibb, who died March 10, remains the only solo artist in the rock era to reach No. 1 with his first three chart singles. (Tiffany may match the feat if her current smash tops the chart.) People tend to forget how hot Gibb was in the late '70s: He had the No. 2 single of 1977 with "I Just Want To Be Your Everything" and the No. 1 single of 1978 with "Shadow Dancing." But his reign was short-lived: His first eight singles cracked the top 15, but after 1981, he never returned to the Hot 100.

CHART BEAT



by Paul Grein

“Ooo La La La”!

Teena Marie is back and “Naked To The World”!

It's here—the long-anticipated new release from superstar, singer/songwriter/producer, Teena Marie!

“Ooo La La La” is the hot first single release, a taste from her new album, “Naked To The World”—written, produced and arranged by Teena Marie. Now rapidly climbing the Black Music Charts where it's been a smash out-of-the-box, “Ooo La La La” has just made a dramatic entrance onto the *Billboard* Pop Charts where it's bulleting ahead of all competitors!

It's just one of the outstanding tracks from “Naked To The World”—a return to her roots and a solid return to form, including two smoking duets with Rick James*!

There's only one Teena—Teena Marie!

Her new single is making the world say “Ooo La La La”!

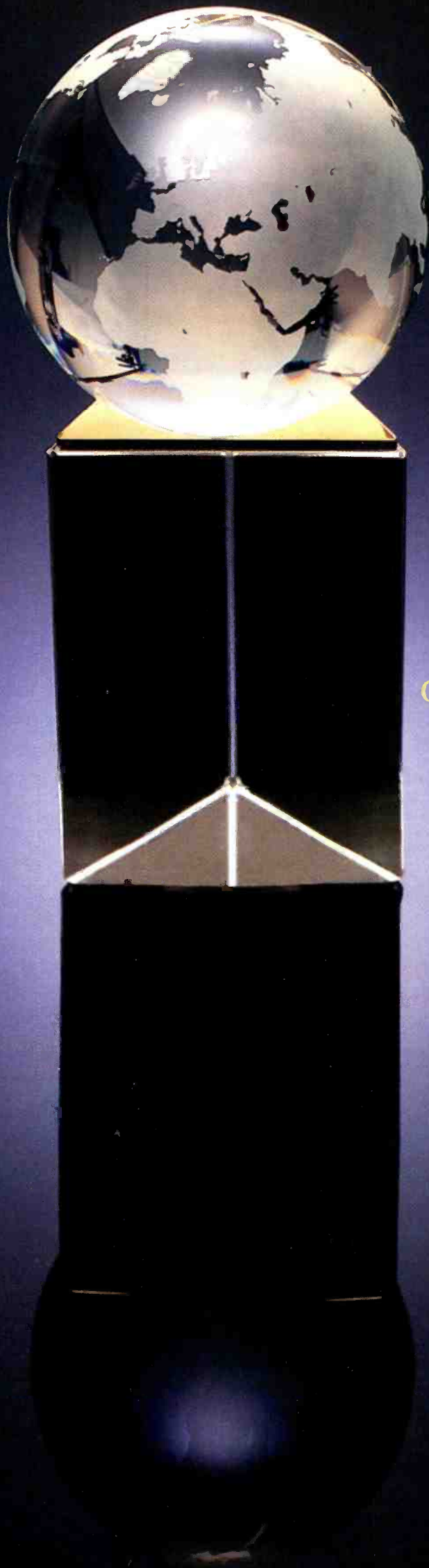
From her new album, “Naked To The World.” 34-079/08

Exposed. On Epic Records, Cassettes and Compact Discs.

* Appears courtesy of Warner Bros. Records Inc. Written, Arranged & Produced by Teena Marie for Lady Tree Productions. Coproduced & Arranged by Allen McGhee. Executive Producer: Richard Rudolph.

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Heirs Should Be Able To Exploit Name PROTECT ARTISTS' RIGHT OF PUBLICITY

BY LEONARD M. MARKS

Pending legislation to amend the New York Civil Rights Law to protect the rights of entertainers deserves the support of the music industry and its leading figures. The new legislation, sponsored by Emanuel Gold, deputy minority leader of the New York state Senate, would clarify the confused law in New York and create a legally recognized and defined right of privacy that is both transferrable during life and descendible to a celebrity's heirs after his death.

Current New York law is out of step with other jurisdictions. In an important New Jersey ruling, for example, a state court found that the Elvis Presley estate has a common-law right to protect its economic interest in generating income from rights associated with Presley's entertainment services. The estate was successful in stopping the unauthorized "Big El" show, which was a stage production of an actor impersonating Presley. A similar decision in favor of the Beatles was issued in California against the "Beatlemania" imitators.

In New York, however, the law is much less clear. Federal courts applying New York law have sometimes protected the publicity rights of celebrities, including Cary Grant, Laurel & Hardy, and Agatha Christie. But recent cases in New York courts have created great uncertainty in this area. In one decision, for example, the Tennessee Williams estate was denied an injunction against the

unauthorized use of the late playwright's name on a theater marquee and in advertising. A judge has described New York law on publicity rights as "a haystack in a windstorm." The new legislation would cure these problems.

Entertainers and sports figures spend their entire careers cultivating their skills and personas. The commercial value in a performer's name, voice, and likeness, developed over many years of hard labor, is and

exploitation of celebrities. The revenues realized by exploitation of commercial endorsements often surpass the monies earned directly through performances by entertainers and sports stars.

It cannot be seriously disputed that artistic incentives will be enhanced and furthered if performers are secure in the knowledge that the valuable image they cultivated in their lifetime will be protected and commercially exploited only by their cho-

It will also put an end to the confusion over whether such a right is covered under the statutory right of privacy and will terminate lawyers' technical debates regarding the need for lifetime exploitation of the right.

New York competes with California as the leading entertainment and cultural center of the country. New York is experiencing a resurgence as a film-making center, while it has long stood in the forefront with respect to the performing arts. If New York wishes to enhance its reputation as an entertainment capital, it must have competitive laws favorable to the interests of its performers, who provide entertainment to the public and substantial revenues to the state. Life in New York would be far less fulfilling without the contributions of its celebrities.

Notably, rights of publicity have been recognized by statute in at least eight states, including California and Tennessee. The same objections raised with respect to the proposed New York legislation, primarily by magazine publishers and advertisers, were also raised in opposition to the California statute and to similar laws in other states. There has been little difficulty in implementing these statutes, however, and the experience in these states has been positive. Moreover, the proposed legislation specifically allows First Amendment uses of names, voices, photographs, and likenesses in connection with public affairs or newsworthy matters and biographical portrayals in all media.

The music industry should support the adoption of this legislation.



'Rights of publicity are recognized in eight states'

Leonard M. Marks is a co-founder of and a senior partner in the New York law firm Gold, Farrell & Marks.

should be recognized as a valuable property right that can be transferred freely during the performer's lifetime and passed on to his or her heirs in the same manner as any other property right.

A successful performer usually builds the value of his or her name, image, and likeness with attention and diligence. The name and likeness of an entertainer are his portfolio. An entire industry has developed around the merchandising and commercial

sen representatives after they die. There is no reason why this valuable asset should not pass to the heirs of the performer, celebrity, or entertainer.

The enactment of a descendible and transferrable right of publicity spelled out in the law would underscore the affinity between this right and the patent and copyright laws, as the U.S. Supreme Court has recognized in *Zacchini vs. Scripps Howard Broadcasting Co.*, 433 U.S. 562 (1977).



WON'T BUY 'DIRTY DANCING'

I loved the movie "Dirty Dancing." I saw it three times in the movie theaters. But I will not lay a finger on the videocassette of the film. Nestlé and Vestron have seen to that by placing a 30-second commercial on the cassette and offering the cassette for sale at the obnoxious price of \$89.95 (discounted at \$69.95).

I had no trouble buying "Top Gun" for \$19.95. If the video supplier would reduce the price of a cassette, I would gladly put up with the commercials. I see no problem with that because it's a trade-off. But to run a commercial on a tape and to sell that tape at a list price of \$89.95 is a rip-off.

Vestron apparently doesn't care, since the cassette is ranked high on the rental and sales charts. But it won't be any "Top Gun" by a long shot.

Howard Wexler
Brooklyn, N.Y.

IRRESPONSIBLE BEHAVIOR

Much thanks to Don Ienner for voicing the sentiment held by many radio listeners about DJs who fail to identify the records they're playing (Billboard, Feb. 20). This irresponsible behavior has been going on for too long.

DJs probably feel they waste time by identifying records they've just played, yet they seem to have no qualms about squeezing in a plug for a record they're going to play after they return from a commercial break.

Also, if air personalities can't find enough time to announce records, why do some of them devote so much time to stupid comedy bits in the spaces between songs? I'd sooner sit through a grammar school rendition of "King Lear" than subject myself to endless, sleep-inducing monologs from talent zeros like Rick Dees or Frazer Smith. If radio wants to program comedy (which doesn't belong between musical numbers), then let it book comedy and get some real talent for the money it's paying these depthless record spinners.

Steven Kozak
North Hollywood, Calif.

TOO MUCH 'GOLD'

I read the article "Rock Stations Leave Some Fans Singing The Blues" in the Feb. 13 edition of Billboard, and I think that J.B. Griffith has a wonderful idea!

It seems to me that in the past couple of years, radio stations, regardless of their format, have been overdoing it with oldies. I feel that there are too many "gold" or classic rock formats (which are about 10% currents) and not enough stations that stress new hits and new acts. I don't feel that getting into MTV or VH-1 on a hard-core basis is a great idea, as

not all acts do videos and not all songs have them, either.

As one who follows radio closely and seriously, I challenge any FM radio station to take Griffith's advice and give this new "contemporary rock radio" format a try. Turn those oldies formats into also-rans!

John Trombley
Canton, N.Y.

HOW TO FIX RADIO

A tremendous thank you is due Billboard for publishing Don Ienner's article "Tell Listeners Whom They're Hearing." Ienner's words should be required reading for every radio programmer and DJ in the country.

Many years ago, I was addicted to radio, but now I don't listen to radio programming at all. One of the main reasons I don't is that DJs simply refuse to tell us the names of the artists they're playing. Having to put up with the ultraconservative, anti-progressive musical mentality at most radio stations is bad enough, but missing out on the names of the new and innovative artists who happen to get a tiny bit of airplay is extremely irritating.

At least MTV, with all of its many faults, does do a major service for its viewers: The names of the artists (plus the song and album titles) are given for every video—not just by the horribly bubble-gummish Madonna but also by talented and progressive bands like Lone Justice, X, and 10,000 Maniacs.

In 1984, by some miracle, I happened to hear a song called "It's Like That" on the radio. The DJ never mentioned the artist's name. Then I saw "Rock Box" on MTV and discovered the name of the group, which I predicted would go on to become a major force in music in the '80s. And, of course, Run-D.M.C. has become a smash—and my radio has gone in the trash.

John C. Ryan
Fontana, Calif.

VIRGIN VISION WINDOW

We read with great interest your story in the March 5 issue of Billboard about Arthur Morowitz's plea for acceptable windows within the video industry. At Virgin Vision, we share his conviction that retailers deserve that kind of protection.

Virgin Vision offers a 90-day pay-per-view holdback, three times the length of the Paramount window, which Mr. Morowitz calls an "exception."

Judy McGuinn
Virgin Vision
Los Angeles

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

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Adult Alternative Takes Wait-And-See Attitude

BY YVONNE OLSON

DALLAS An agreement *not* to come to any conclusions about adult alternative was made by panelists discussing the format at the March 3-5 Radio & Records convention '88 here.

The panelists did outline the format's major issues: increasing morning-drive numbers; using announcers; back-selling records; garnering further support from record labels and retail; achieving consistency in programming, advertising, and promotions; and finding—or not finding—an appropriate moniker for the format.

Unlike most stations, adult alternative outlets find their weakest numbers in morning drive. Programmers debated their affluent, 25-54 target audience's need for information and whether there exists a need to incorporate more talk into the morning daypart.

"I personally want news and talk in the mornings," said KKSF San Francisco PD Steve Feinstein. "I can see mornings evolving into six to eight songs an hour, with information in between. As great as the music is, we've got to have something else to make us the 'top-of-mind' station in the morning."

"I can imagine being almost all news in the morning," concurred consultant Frank Cody, while "Musical Starstreams" syndicator Frank Forrest noted the results of a recent survey indicating that a large percentage of listeners want more up-tempo music during drive times—and an alternative approach to the news.

What kind of alternative? A few attendees stressed localization, but consultant John Sebastian cautioned that the strength of each daypart has yet to be determined. "We cannot afford any knee-jerk reactions at this time," said Sebastian.

Perhaps the biggest area of controversy is the use of announcers and consequent back-selling of records. Cody, who introduced KTWV "the Wave" Los Angeles with no DJs, backed down from his former stance as a no-DJ proponent.

"It's clearly a positioning strategy, case by case," he said. "In the Wave's case, we needed it to set us apart from other stations. It created more musical space, and in terms of announcing records, we found a solution in the artist back-sell."

"It's critical to have announcers. People need to know the music," said Feinstein. "They're also a good conduit of information—they allow the latitude to break a news story if need be and deserve credit for the positioning of a station." Feinstein pointed out that announcers must have the correct delivery, saying more with less, while Sebastian referred to the optimal DJ as a "tweener," someone in between obnoxious and the time/temperature variety.

By contrast, a recent study conducted by Coleman Research concluded that the promotion of no announcers has contributed to the success of the adult alternative format. According to the study, listeners tune primarily for mood effect; in fact, 33% of those surveyed think even vocal songs break up the mood.

The study also indicates, however, that the main component impeding the format is a general lack of information on the product. Attendees and panelists all noted a bombardment of listener queries over record identification.

Panelists all attributed some of the blame for this lack of identification to a lack of support from music suppliers.

"To take this format to another level, we need more support from record companies and record stores," said Sebastian. "We've got people with [credit] cards coming into stores to buy compact disks, and they can't find the records." Sebastian said the format will not maximize its potential until the product receives adequate placement and dealers become more knowledgeable on the subject.

In the area of promotion and advertising, panelists advised strict adherence to overall presentation: Jingles shouldn't sound like jingles; ads shouldn't sound like ads; and promotions should emphasize lifestyles.

"What it all keeps coming back to is innovation," said Forrest. "We must continually think of new ways to present the product."

Panelists debated how product should be presented. Among possible categories are new age, new AC, eclectic-oriented radio, and easy listening for the '90s.

"I think the only criticism or stigma we may encounter is being associated with beautiful music," said

Feinstein. "We're in grave danger of becoming too consistent, and a way to combat that is to shy away from 'hip Muzak.' Look for challenging music. We can't afford to water it down, making it lily-white."

"I believe this can be the ultimate, No. 1 25-54 format," stated Cody. "We need to keep replenishing it and stay responsive to the needs of our audience."

"This is a format of breaking rules," said Sebastian. "It needs to be different and unclassified."

"We're a station that plays good music, gets good demos, and is a good sell to advertisers," said Feinstein. "One of the ways to be different is to not use all the catch phrases that other stations do. Those mistakes have made our format possible."



Programmers reveal why they have jumped on certain new releases.

TOP 40

Last week we wrote about an album track from Debbie Gibson, "Playing The Field," recommended by WPOW Miami PD Bill Tanner. This week, WHTZ "Z-100" New York MD Frankie Blue advises fellow programmers to sample her "Foolish Beat" (Atlantic), which he says "is showing strong indication on our request lines that Gibson will have another huge hit to follow her past three." Blue also backs up another Miami-radio-supported single, the Miami Sound Machine's "Anything For You" (Epic). "This record should go straight to the top," he predicts. An "instant explosion in both sales and requests" is how Blue describes reaction to Samantha Fox's "Naughty Girls (Need Love Too)" (Jive/RCA). "What a great combination, Fox and Full Force," he says. "This street dance record should work in any urban market." Lastly, Blue mentions Agnetha Faltskog's duet with Peter Cetera, "I Wasn't The One" (Atlantic). "Give it a chance," he says. "Once you hear it, you'll want to hear it again." By the way, we incorrectly reported the label of one of Tanner's crossover Outa' The Box selections last week. Stevie B.'s "Dreamin' Of Love" is on LMR Records, New York. The label is distributed nationally by Little Major Records Inc., New York.

BLACK/URBAN

Junior's "Yes" (Mercury) gets WZAK Cleveland OM Lynn Tolliver's first vote. "It's got a real positive, up-tempo flow," he says, noting a lyric-content similarity to the Beatles' "Hello, Goodbye." Local-bred Howard Hewett is up next with "Strange Relationship" (Elektra). "It's been quite some time since his last album," says Tolliver, "[but] Hewett always does well with us." Tolliver also notes Lisa Lisa & Cult Jam's "Everything Will B-fine" (Columbia). In the album-cut category, Whistle's ballad "Still My Girl" (Select) is picking up instant phones at 'ZAK. The band's album "Transformation" is justly titled, says Tolliver, because this group is primarily rap and seems to have crossed over to melodies without losing its core.

COUNTRY

"A fabulous honky-tonk record—an old Merle Haggard chestnut that he wrote but never recorded," is what KFRE Fresno, Calif., PD/MD Bob Mitchell has to say about Marty Stuart's "Mirrors Don't Lie" (Columbia). "It's already climbed onto our top 30 and is sure to be a hit for us," he predicts. Mitchell recommends "Satisfy You" (RCA) from Sweethearts Of The Rodeo because it is "good, up-tempo, rhythmic country music." Regarding Glen Campbell's "I Remember You" (MCA), he admits, "I felt a little nervous about it at first—I mean, you don't hear yodeling on a country record [any more]. But I soon realized that this song was once a monster pop hit. Everybody knows this song, and everybody knows Campbell. So for my station, it's a real nice record."

ALBUM ROCK

"We don't ignore the past, but we keep the future in mind," says KILO Colorado Springs MD Alan White of his station. His first recommendation is "Under The Milky Way" (Arista) from The Church. "The sound is contemporary yet harkens back to classic rock'n'roll," says White. It reminds him of David Bowie's "Space Oddity." Overall, he says, the song "goes good in the mix of things." Next, White mentions Big Pig's "Breakaway" (A&M). "It's not kosher, but it'll do," he says laughingly. "We actually played it by accident and have seen tremendous sales and requests result from a limited amount of airplay."

YVONNE OLSON

newsline...

CATHY HUGHES assumes GM duties at Almic Broadcasting's WOL/WMMJ Washington, D.C., following the recent departure of Allan Ginsburg.

BRUCE BLEVINS is named GM at Malrite country combo KNEW/KSAN San Francisco. He arrives from Olympic Broadcasting's top 40-formatted KHIT across town, formerly KKCX "The City." Blevins is also a former VP of Christal Radio, where he worked from 1975 to 1985.

LEGACY BROADCASTING names Gary Swartz VP/GM at Minneapolis outlets KDWB-AM-FM. Swartz is also a regional VP with the chain, which means he'll manage Denver stations KHOW/KSYX as well. Swartz, former VP/GM at WDGX/KEEY Minneapolis, replaces Kevin Smith at the Minnesota outlets.

SUMMIT BROADCASTING names Owen Weber executive VP/radio. Weber is upped from the VP/GM slot at Summit's WCAO/WXYV Baltimore. Now responsible for 16 stations, Weber will relocate to company headquarters in Atlanta.

BOB SCHERNER exits the GM position at KKSX/KKLI Portland, Ore., to manage KYTE-AM-FM across town.

SANDUSKY BROADCASTING promotes KDKB Phoenix, Ariz., GSM Carolyn Howe to VP/GM at sister AC station KWLX San Diego.

JACOR COMMUNICATIONS buys Tampa, Fla., outlets WFLA/WFLZ, from Sconnix for approximately \$20 million. The combo brings Jacor's total-station tally to 12.

ANNISTON RADIO Inc. buys country/AC combo WHMA-AM-FM Anniston, Ala., from Calhoun Broadcasting for \$3.5 million.

BARBARA BEDDOR exits the VP/GM position at KZZU Spokane, Wash., for the same post at KIKX Colorado Springs, Colo.

THE DITTMAN GROUP ventures out of Alabama to purchase Pollack Broadcasting's KWLN Memphis, Tenn., for \$5.2 million. VP/programming Randy Lane, who oversees Dittman's WABB-AM-FM Mobile, Ala., and WAPI-AM-FM Birmingham, Ala., will manage the station. Pollack paid \$400,000 for the KOSE/KWLN combo in August 1985.

KPEL/KTDY LAFAYETTE Inc. purchases the two Lafayette, Ind., stations after which the company is named. The stations were purchased from Lafayette Radio Inc. for \$3.5 million.

UNITED NETWORK Inc. acquires gold-formatted WTIW New Orleans from Gulf Coast Broadcasting for \$1.3 million. United's only other station is KGU Honolulu.

SKY STATIONS Inc. buys WJYY Concord, N.H., from Rumford Communications for \$3.5 million.

NORTH STAR BROADCASTING buys WOTT/WNCQ Watertown, N.Y., from R.B.G. Productions Inc. for \$1.55 million.

Al Teller blasts album stations in his NARM keynote ... see page 3

THIS **SPRING** TALK WILL BE CHEAP.

The word is out.
It's "Lap Of Luxury,"
Cheap Trick's most
talked about album
in years, featuring
their fiery ballad
and video,
"The Flame."
34-07745



On Epic Records, Cassette and Compact Disc.

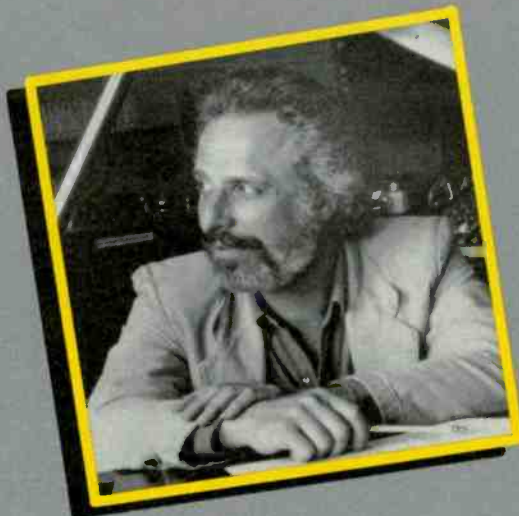
Produced by Kevin Cadogan
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Powerful



Proudly congratulates our songwriters
and composers on their outstanding performance
in the 1988 Grammy Awards

BARRY MANN and CYNTHIA WEIL



SONG OF THE YEAR
BEST SONG FOR MOTION PICTURE OR TELEVISION
Somewhere Out There

PAUL OVERSTREET
BEST COUNTRY SONG
Forever And Ever, Amen

BILL WITHERS
BEST R&B SONG
Lean On Me

WAYNE SHORTER,
HERBIE HANCOCK,
RON CARTER
BEST INSTRUMENTAL COMPOSITION
Call Sheet Blues

RECORD OF THE YEAR
PAUL SIMON
Graceland

BEST NEW ARTIST
JODY WATLEY

POP

STING (PRS)
BEST VOCAL PERFORMANCE/
MALE
Bring On The Night

**BILL MEDLEY and
JENNIFER WARNES**
BEST PERFORMANCE/
DUO OR GROUP WITH VOCAL
(I've Had) The Time Of My Life

R&B

ARETHA FRANKLIN
BEST VOCAL PERFORMANCE/
FEMALE
Aretha

BEST PERFORMANCE/
DUO OR GROUP WITH VOCAL
I Knew You Were Waiting (For Me)

DAVID SANBORN
BEST INSTRUMENTAL PERFORMANCE
Chicago Song

COUNTRY

**DOLLY PARTON,
LINDA RONSTADT**
BEST PERFORMANCE/
DUO OR GROUP WITH VOCAL
Trio

ASLEEP AT THE WHEEL
BEST INSTRUMENTAL PERFORMANCE
String Of Pars

JAZZ

BOBBY McFERRIN
BEST VOCAL PERFORMANCE/
MALE
What Is This Thing Called Love?

PAT METHENY
BEST JAZZ FUSION PERFORMANCE
Still Life

DEXTER GORDON
BEST INSTRUMENTAL PERFORMANCE/
SOLOIST
The Other Side Of Round Midnight

LATIN

JULIO IGLESIAS (SGAE)
BEST POP PERFORMANCE
Un Hombre Solo

EDDIE PALMIERI
BEST TROPICAL PERFORMANCE
La Verdad—The Truth

GOSPEL

LARNELLE HARRIS
BEST PERFORMANCE/MALE
The Father Hath Provided

**MYLON LEFEVRE AND
BROKEN HEART**
BEST PERFORMANCE/
DUO OR GROUP, CHOIR OR CHORUS
Crack The Sky

CECE WINANS
BEST SOUL GOSPEL PERFORMANCE/
FEMALE
For Always

AL GREEN
BEST SOUL GOSPEL PERFORMANCE/
MALE
Everything's Gonna Be Alright

ANITA BAKER
BEST SOUL GOSPEL PERFORMANCE/
DUO OR GROUP, CHOIR OR CHORUS
Ain't No Need To Worry

BLUES

PROFESSOR LONGHAIR
BEST TRADITIONAL RECORDING
Houseparty New Orleans Style

ROBERT CRAY BAND
BEST CONTEMPORARY RECORDING
Strong Persuader

CLASSICAL

THOMAS FROST
BEST ALBUM
Horowitz In Moscow

POLKA

JIMMY STURR
BEST RECORDING
A Polka Just For Me

REGGAE

PETER TOSH
BEST RECORDING
No Nuclear War

CHILDREN

BOBBY McFERRIN
BEST RECORDING
The Elephant's Child

**SPOKEN WORD OR
NON-MUSICAL**

GARRISON KEILLOR
BEST RECORDING
Lake Wobegon Days



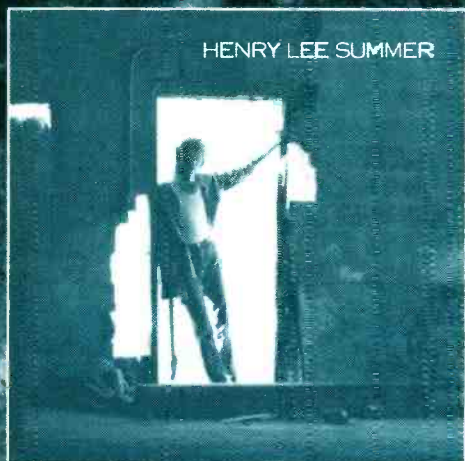
HENRY LEE SUMMER: NOT JUST ANOTHER TALL, LANKY KID FROM INDIANA. HE'S A SMASH!

Henry Lee Summer, the former college basketball star who gave up the hoop for the microphone, has since become the Hoosier State's favorite rocker. He's now exploding nationally with his CBS Associated debut album, "Henry Lee Summer," and hit single and video, "I Wish I Had A Girl!"

ZS4 07720

Check out *the* artist development story of 1988:

- "I Wish I Had A Girl," a Top-5 album track and a Top-40 single!
- "I Wish I Had A Girl" video in heavy rotation on MTV™!
- LP sales already halfway to gold!
- Henry Lee's first national tour rolls in April!



FZ 4 1013

Keep your eyes on this boy, because he's "Henry Lee Summer."
A smash by any other name.
On CBS Associated Records, Cassettes and Compact Discs.

Produced by Michael Frondelli.
Personal Management: James Bogard Associates.

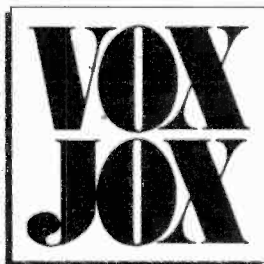
CBS Associated Records is a trademark of CBS Inc. © 1988 CBS Records Inc.

TV Execs 'Flip' For KIIS L.A.'s Hamilton; KLOL Houston, Moby Dick-ering Over Deal

Vox Jox was compiled by Peter Ludwig in New York. Assistance was provided by Yvonne Olson in Los Angeles, Charlene Orr in Dallas, and Bill Holland in Washington.

JOINING the growing ranks of radio broadcasters crossing over to television, **Hollywood Hamilton**, 6-10 p.m. jock on top 40 **KIIS-FM** Los Angeles, has signed to host "Flip," a Saturday-morning kids show on CBS-TV, along with his sidekick, **Dr. George Brothers**.

This casting story has the show's executive producer, Earl Greenberg, and its producer, Dan Funk, riding around Hollywood in their limo one night, listening to (who else?) Hamilton and his sidekick on the radio. They hear the duo's bit, and voilà: Greenberg decides he wants the two to host the new show.



Hamilton swears the story's true. He says the show will focus on entertainment topics and teen-related issues. It is scheduled to air immediately after "Pee-wee's Playhouse." "We're delighted to be following Pee-wee [Herman]," says Hamilton. "It gives us the added momentum that every new show needs."

Hamilton says the show won't get in the way of his other project, Cutler Production's nationally syndicated "Rock Confidential."

"Flip" is scheduled to debut in September.

ACCORDING to the Dallas Morning News, negotiations are under way between morning man **Moby** of top 40 **KEGL** "the Eagle" Dallas and **KLOL** Houston. Two years ago, Moby left another Houston rocker, **KSR** (now **KKHT**), to take over the **KEGL** morning shift, which had been vacated by **Mark Stevens & Jim Pruett**—who were on their way to **KLOL**'s morning drive. The tradeoff served both **KEGL** and **KLOL** well, judging by subsequent ratings.

KLOL was so happy to see Moby leave the market two years ago that it threw him a going-away party. Moby left Houston vowing: "I'll be back." If Moby is hired as the afternoon driver by **KLOL**, his "wild man" antics will add spice to Stevens & Pruett's already-colorful morning show. Both Moby and **KEGL** GM **Ed Wodka** deny that the talks are under way, but **KLOL** director of marketing/creative services **Doug Harris** confirms that the station is negotiating with Moby.

SEEING PINK, FEELING BLUE: Late word from **WZOK** Rockford, Ill., is that Bruce Springsteen has declined to take a ride in **WZOK**'s pink 1968 Cadillac. The station got 22,000 listeners to sign the car in hopes of convincing Springsteen to play Rockford's Metrocenter (Billboard, Feb. 20). It wasn't enough, but it was a nice try.

Officials at Columbia Records said the Boss couldn't make the stop because of time considerations and prior commitments. **WZOK** OM **Mark McClure** says, "We gave it a hell of a shot." He says he's disappointed, but he thanks Springsteen, Jon Landau Management, and Columbia for considering the proposal—and for "their generosity in other areas."

CRSS-TOWN TRAFFIC: **Jim Morales** trades his evening shift at **KZZP** Phoenix, Ariz., for daylight and the midday slot across the street at **KKFR**. Contrary to rumor, **KZZP** PD **Guy Zapoleon** says Morales will be the last to cross the street for a while. Zapoleon reports that **Alex Santa Maria** will remain in **KZZP**'s overnight slot.

Washington, D.C., is a hot town for more than politics these days. Former **KBEQ** Kansas City, Mo., MD **Brian Bridgeman** has filled the MD post at **WAVA** recently vacated by **Gene Baxter**. **KBEQ** is shopping for Bridgeman's replacement. **T.J. Wright**, who has been part-timing at **WAVA** since she got squeezed out of **WPGC** across town in February in **WPGC**'s run at urban leadership, has been given the full-time nod at **WAVA**.

Wright's happy for two reasons: "I've finally landed a top 40 gig in a top 10 market, and I'll be reunited with **Bridgeman**," she says. The two spent time together at **KWK** St. Louis.

Jim Elliot recently crossed the other way, going from **WAVA** to **WPGC** to temporarily replace **Bill Bailey** in the morning drive slot (with **Jeff Young**, who may be taking more of a background role). Elliot has made his pitch for the permanent job, but no decision has been made. **WPGC** GM/acting PD **Ben Hill** admits,

"There's no better way to pitch for a job than being in there and doing it." Meanwhile, Bailey's still looking for a new slot.

Also in D.C., **WWDC-AM-FM** "DC-101" has moved its studio and offices from downtown—in the heart of the Connecticut Avenue power corridor—to suburban Silver Spring, Md. That's where the station's transmitter and antenna are located. **DC 101** continues to air a TV ad featuring its morning **Greaseman**, hoping to sustain the growth the station made in the fall '87 Arbitrons.

Congratulations to country **WMZQ-AM-FM** Washington, D.C., morning co-host **Mary Ball** on the March 8 birth of a baby boy named **Colin McGovern**. Best wishes to them both! **Ball**, ever the pro, will be broadcasting from her **Oakton, Va.**, bunkhouse starting in April; the station is getting the technical end together so she can join co-host **Jim London**, who will be working in the D.C. studio. The station ran a prenatal contest asking listeners to explain in 25 words or less "why babies are beautiful." Nine responses were chosen, engraved on plaques, and presented to the area's Children's Hospital.

And in Philadelphia, **Lisa Fairfax** goes from overnights at **WEGX** "Eagle 106" to middays on cross-town **WUSL** "Power 99fm."

There's a new street in Los Angeles: **KIIS** Los Angeles' **Commander Chuck Street**, pilot for the station's **Yellow Thunder** traffic helicopter, and his wife, **Debbie**, are celebrating the birth of son **Corbin Alexander**.

ROVING ROLODEX: **Don Daniels** is named OM at **Shamrock's** **Kansas City, Mo.**, oldies/AC outlets, **KUDL/WHB**. . . Former **KHAK** Cedar Rapids, Iowa, PD **Mike McCoy** is the new PD at country **KBUC-AM-FM** San Antonio, Texas, replacing **Don Moore**, who's now at **KRYS** Corpus Christi, Texas. . . **WCCC** Hartford, Conn., PD **Harve Alan** is named PD at **Newcity's** album-rock-formatted **WAAF** Worcester, Mass., replacing **Cinde Slater**, now programming **KDKB** Phoenix, Ariz. . . **Jay Deane** is now programming Worcester **AC WXLO**. . . Top 40 **WPZZ** Indianapolis afternoon driver **Kelly Karson** is upped to OM/middays. . . Congratulations to **WMC** Memphis, Tenn., afternoon man **Jim Tabor**, voted best country DJ by the Academy Of Country Music. . . **Steve Christian** is the new PD at top 40 **WZZU** "94-Z" Raleigh, N.C. . . **Charlie O'Douglas** will program top 40 **KFMW** Waterloo, Iowa.

OUR SINCEREST CONDOLENCES to the family and friends of **WHTZ** "Z-100" New York's **William Leo** "Spanky" **McFarland**. The 26-year-old air personality died March 13 of an apparent heart attack. **McFarland** had been hospitalized for treatment of pneumonia.

McFarland handled overnights and was an occasional member of the Z-100 "Morning Zoo" team, manning the station's Super Sticker Patrol van promotion. **McFarland's** "Sunday Nite Love Lines And Electric Dedications Party" was a popular feature.

The Brooklyn, N.Y., native had been a top-rated personality at **WZAT** "Z-102" Savannah, Ga., before joining Z-100 a year ago.

Z-100 paid tribute to **McFarland** during his March 13 shift with a best-of montage culled from tapes of his show. The tribute was aired again the next morning by a subdued "Morning Zoo" team.

FOR WEEK ENDING MARCH 26, 1988

Billboard

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	1	7	HEAVEN KNOWS ESPARANZA 7-99373/ATLANTIC	ROBERT PLANT 6 weeks at No. One
2	5	8	7	I WISH I HAD A GIRL CBS ASSOCIATED 4-07720/E.P.A.	HENRY LEE SUMMER
3	2	2	9	ANGEL Geffen 7-28249	AEROSMITH
4	4	4	7	DAMN GOOD Warner Bros. LP CUT	DAVID LEE ROTH
5	3	3	8	CHECK IT OUT Mercury 870 126-7/POLYGRAM	JOHN COUGAR MELLENCAMP
6	6	12	4	TALL COOL ONE ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
7	7	6	7	GET IT ON Polydor 887 436-7/POLYGRAM	KINGDOM COME
8	8	16	5	ALL THAT HEAVEN WILL ALLOW Columbia LP CUT	BRUCE SPRINGSTEEN
9	10	15	8	REV IT UP Sire 7-27977/WARNER BROS.	JERRY HARRISON: CASUAL GODS
10	12	13	10	ELECTRIC BLUE Chrysalis 43201	ICEHOUSE
11	9	11	7	CLOUD NINE Dark Horse LP CUT/WARNER BROS.	GEORGE HARRISON
12	11	14	6	TALKIN' 'BOUT Geffen LP CUT	3
13	16	34	3	BORN TO BE BAD EMI-MANHATTAN LP CUT	GEORGE THOROGOOD
14	30	—	2	NOTHING BUT FLOWERS Sire LP CUT/WARNER BROS.	TALKING HEADS
15	15	17	9	TIME RUNS WILD Geffen 7-27987	DANNY WILDE
16	19	27	6	BEDS ARE BURNING Columbia 38-07433	MIDNIGHT OIL
17	20	24	6	PRESENCE OF LOVE I.R.S. 53259/MCA	THE ALARM
18	22	32	7	CAN'T WAIT Atlantic LP CUT	FOREIGNER
19	29	35	4	UNDER THE MILKY WAY Arista 1-9673	THE CHURCH
20	21	28	6	FINAL EYES ATCO LP CUT/ATLANTIC	YES
21	24	25	8	DESOLATION ANGEL Apache LP CUT	JOHN BRANNEN
22	14	7	14	DEVIL INSIDE Atlantic 7-89144	INXS
23	26	20	8	HEATSEEKER Atlantic 7-89136	AC/DC
24	34	45	3	I LOVE THE THINGS... Virgin LP CUT	BALAAM AND THE ANGEL
25	25	26	9	POUR SOME SUGAR ON ME Mercury LP CUT/POLYGRAM	DEF LEPPARD
26	23	18	12	WAIT Atlantic 7-89126	WHITE LION
27	13	5	11	BE STILL MY BEATING HEART A&M 2992	STING
28	31	31	8	FINEST WORKSONG I.R.S. LP CUT/MCA	R.E.M.
29	NEW ▶		1	★★★ FLASHMAKER ★★★	
				CENTURY'S END Warner Bros. 7-27972	DONALD FAGEN
30	37	48	3	ONE GOOD REASON Chrysalis 43204	PAUL CARRACK
31	47	—	2	★★★ POWER TRACK ★★★	
				NEW SENSATION Atlantic LP CUT	INXS
32	18	9	10	YOU TALK TOO MUCH EMI-MANHATTAN LP CUT	GEORGE THOROGOOD
33	NEW ▶		1	ONLY A MEMORY Enigma LP CUT/CAPITOL	THE SMITHEREENS
34	NEW ▶		1	SWAMP MUSIC MCA LP CUT	LYNYRD SKYNYRD
35	35	39	4	SHIP OF FOOLS ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
36	28	21	7	AMERICAN ROULETTE Geffen LP CUT	ROBBIE ROBERTSON
37	27	22	7	SATCH BOOGIE Relativity LP CUT	JOE SATRANI
38	48	—	2	SNAKES AND LADDERS Geffen LP CUT	JONI MITCHELL
39	33	19	15	SAVE YOUR LOVE Capitol 44104	GREAT WHITE
40	36	36	4	SORROW Columbia LP CUT	PINK FLOYD
41	17	10	9	MAGIC TOUCH Virgin 7-99402	MIKE OLDFIELD
42	38	42	8	BIRTH, SCHOOL, WORK, DEATH Epic LP CUT/E.P.A.	THE GODFATHERS
43	44	—	2	HEART OF STEEL MCA LP CUT	WILL AND THE KILL
44	NEW ▶		1	I DON'T WANT TO LIVE WITHOUT YOU Atlantic 7-89101	FOREIGNER
45	43	46	3	WITHOUT LOVE A&M LP CUT	TONIO K.
46	40	47	4	KISS ME DEADLY RCA 6866	LITA FORD
47	42	40	5	KISS AND TELL Reprise 7-28117	BRYAN FERRY
48	45	49	6	KNUCKLEBONES Warner Bros. LP CUT	DAVID LEE ROTH
49	NEW ▶		1	ENGLISHMAN IN NEW YORK A&M LP CUT	STING
50	32	33	7	DREAMS Slash 7-28102/REPRISE	BODEANS

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

PROMOTIONS

MR. PUNIVERSE

Dallas rocker KTXQ has come up with a well-thought-out twist on the beauty pageants you love to hate. KTXQ's Mr. Puniverse promotion set out by looking for males only and ended up coaxing 12 contestants that met the under-145-pound weight limit out onto the runway. KTXQ held the contest at a large area nightclub before a packed house. The pageant got under way with an official weigh-in. The stripped-down beginning then flowed nicely into the bathing-suit competition. While the contestants strutted their lack of stuff, a professional body builder taught them standard body-building poses. This primed everyone for the second element of the contest, and each contender returned to the runway

for the Nerdy Pose competition. A test of skill and talent followed, as each potential titleholder struggled against the clock to break out of a body-size plastic trash bag. The station admits that it would have been ideal to have used paper bags to actually illustrate the phrase "can't punch his way out of a paper bag," but it couldn't find any that were large enough. In keeping with the infamous Q-and-A segment at the end of all the best pageants, the contenders had to excel in the Talk Tough To A Big Guy competition. Large, snarling, macho hunks were physically restrained as they endured verbal assaults from the competitors. By pageant's end, KTXQ had crowned a 6-foot, 125-pound Mr. Puniverse. The grand prize was a trip for two to Florida, hopefully a flight ahead of the big guys.

FOR WEEK ENDING MARCH 26, 1988



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HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE <small>LABEL & NUMBER/DISTRIBUTING LABEL</small>	ARTIST
①	2	3	7	★★ NO. 1 ★★ MAN IN THE MIRROR EPC 34-07668/E.P.A.	MICHAEL JACKSON <small>1 week at No. One</small>
2	3	6	8	ROCKET 2 U MCA 53254	THE JETS
3	1	1	9	FATHER FIGURE COLUMBIA 38-07682	GEORGE MICHAEL
4	6	8	6	FISHNET WARNER BROS. 7-28201	MORRIS DAY
5	7	4	11	I WANT HER VINTERTAINMENT 7-69431/ELEKTRA	KEITH SWEAT
⑥	10	11	5	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE 1-9678/ARISTA	BILLY OCEAN
7	5	5	11	SOME KIND OF LOVER MCA 53235	JODY WATLEY
8	8	7	11	GIRLFRIEND MCA 53185	PEBBLES
9	9	9	8	OUT OF THE BLUE ATLANTIC 7-89129	DEBBIE GIBSON
10	4	2	11	NEVER GONNA GIVE YOU UP RCA 5347	RICK ASTLEY
⑪	12	13	9	TWO OCCASIONS SOLAR 70015	THE DEELE
⑫	13	14	4	GOING BACK TO CALI DEF JAM 38-07679/COLUMBIA	L.L. COOL J
⑬	15	23	3	WHERE DO BROKEN HEARTS GO ARISTA 1-9674	WHITNEY HOUSTON
14	11	10	8	NEVER KNEW LOVE LIKE THIS TABU 4-07646/E.P.A.	ALEXANDER O'NEAL
15	14	16	4	NAUGHTY GIRLS (NEED LOVE TOO) JIVE 1089/RCA	SAMANTHA FOX
⑯	16	20	5	WISHING WELL COLUMBIA 38-07675	TERENCE TRENT D'ARBY
⑰	18	25	3	PROVE YOUR LOVE ARISTA 1-9676	TAYLOR DAYNE
18	20	19	4	I WANT TO BE YOUR PROPERTY MCA 53262	BLUE MERCEDES
⑲	22	—	2	PINK CADILLAC EMI-MANHATTAN 50117	NATALIE COLE
20	19	21	4	DON'T MAKE A FOOL OF YOURSELF ATLANTIC 7-89135	STACEY Q
21	17	12	18	PUSH IT NEXT PLATEAU 315	SALT-N-PEPA
⑳	27	—	2	LOVEY DOVEY EPC 34-07697/E.P.A.	TONY TERRY
23	23	—	2	OOO LA LA EPC 34-07708/E.P.A.	TEENA MARIE
24	25	17	5	SHE'S LIKE THE WIND RCA 5363	PATRICK SWAYZE
⑳	28	—	2	TURN OFF THE LIGHTS KRU-CUT 006/MACOLA	WORLD CLASS WRECKIN CRU
⑳	NEW ►	1	1	ANYTHING FOR YOU EPC 34-07759/E.P.A.	GLORIA ESTEFAN/MIAMI SOUND
⑳	NEW ►	1	1	DA'BUTT (FROM THE FILM "SCHOOL DAZE") EMI-MANHATTAN 50115	E.U.
⑳	NEW ►	1	1	PIANO IN THE DARK A&M 3003	BRENDA RUSSELL
⑳	NEW ►	1	1	WASN'T I GOOD TO YA? CAPITOL 44107	DA'KRASH
30	29	—	2	SAVIN' MYSELF CRITIQUE 7-99356/ATLANTIC	ERIA FACHIN

Products with the greatest airplay gains this week.

LOCALE SPECIFIC

KIIS-FM Los Angeles continued to increase its involvement with the City of Los Angeles Marathon. For the event's recent third annual running, KIIS treated runners and spectators alike to a live Richard Marx concert, while the station's new mobile studio gave listeners live updates and interviews from the race. Opening act Times Two got started after the fastest runners crossed the finish line, and Marx played encouragement as slower runners completed the 26-mile run. WDGY Minneapolis took advantage of its locale again this year to run an ice-fishing promotion that swam a "money fish" past listeners. The winning listener snagged a \$50,000 (at maturity) government security. WDGY increased its preregistration to 5,000 this year and ran a children's contest as well. In addition to the grand prize, a boat, motor, and trailer were awarded in a random drawing, and cash prizes were given for real fish caught.

YOU'RE AS YOUNG AS YOU COUNT

For stations that thought about joining in the Feb. 29 celebration of leap-year babies but didn't think there are enough of them to warrant the effort, here's some interesting data: WAPW-FM Atlanta threw a birthday bash on Feb. 29 for all its listeners with leap-year birthdays, pulling in 55 leapers, ages 5-13, for the bash. In order to be guests of honor, the leapers had to prove their age with a driver's license. That's 5-13 in leap years, of course.

DANCE ATTACK

KBLX "Quiet Storm" Berkeley, Calif., dusted off its aerobics shoes (Continued on page 23)

Billboard revises Hot AC panel ... see page 18

"QUIET IS THE STORM"
A NEW RELEASE BY
GLENEIL LOVEL



**NOW ON:
GRM RECORDS**
PO BOX 5294
PLAINFIELD, N.J. 07061

FOR WEEK ENDING MARCH 26, 1988



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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE <small>LABEL & NUMBER/DISTRIBUTING LABEL</small>	ARTIST
1	1	1	10	★★ NO. 1 ★★ NEVER GONNA GIVE YOU UP RCA 5347	RICK ASTLEY <small>3 weeks at No. One</small>
2	2	4	8	ENDLESS SUMMER NIGHTS EMI-MANHATTAN 50113	RICHARD MARX
③	5	5	8	NEVER DIE YOUNG COLUMBIA 38-07616	JAMES TAYLOR
④	6	11	5	WHERE DO BROKEN HEARTS GO ARISTA 1-9674	WHITNEY HOUSTON
5	3	3	10	FATHER FIGURE COLUMBIA 38-07682	GEORGE MICHAEL
⑥	7	10	7	MAN IN THE MIRROR EPC 34-07668/E.P.A.	MICHAEL JACKSON
7	4	2	12	SHE'S LIKE THE WIND RCA 5363	PATRICK SWAYZE
⑧	15	19	5	WHAT A WONDERFUL WORLD A&M 3010	LOUIS ARMSTRONG
⑨	13	14	8	I GET WEAK MCA 53242	BELINDA CARLISLE
⑩	14	18	8	WHEN WE WAS FAB DARK HORSE 7-28131/WARNER BROS.	GEORGE HARRISON
11	12	13	9	DREAMS I DREAM MCA 53205	DAVE MASON (WITH PHOEBE SNOW)
12	9	7	16	SEASONS CHANGE ARISTA 1-9640	EXPOSE
⑬	17	20	8	THEME FROM L.A. LAW POLYDOR 887 145-7/POLYGRAM	MIKE POST
14	8	9	12	WITHOUT YOU ELEKTRA 7-69426	PEABO BRYSON & REGINA BELLE
15	10	6	18	CAN'T STAY AWAY FROM YOU EPC 34-07641/E.P.A.	G. ESTEFAN/MIAMI SOUND
⑯	21	24	4	TALKING BACK TO THE NIGHT ISLAND 7-28122/WARNER BROS.	STEVE WINWOOD
17	11	8	17	HUNGRY EYES (FROM "DIRTY DANCING") RCA 5315	ERIC CARMEN
⑱	23	29	6	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE 1-9678/ARISTA	BILLY OCEAN
⑲	29	39	3	ONE STEP UP COLUMBIA 38-07726	BRUCE SPRINGSTEEN
⑳	35	—	2	ANYTHING FOR YOU EPC 34-07759/E.P.A.	G. ESTEFAN/MIAMI SOUND
21	19	22	9	(SITTIN' ON) THE DOCK OF THE BAY COLUMBIA 38-07680	MICHAEL BOLTON
⑳	26	27	6	OUT OF THE BLUE ATLANTIC 7-89129	DEBBIE GIBSON
23	24	25	6	HANDS TO HEAVEN A&M 2991	BREATHE
24	25	26	8	TAKE GOOD CARE OF ME JIVE 1083/RCA	JONATHAN BUTLER
25	18	12	14	TWILIGHT WORLD MERCURY 888 484-7/POLYGRAM	SWING OUT SISTER
26	16	17	10	YOU WILL KNOW MOTOWN 1919	STEVIE WONDER
⑳	28	31	7	NO CONVERSATION CAPITOL 44095	VIEW FROM THE HILL
⑳	31	34	4	I KNOW YOU BY HEART COLUMBIA 38-07727	DOLLY PARTON
⑳	33	35	4	SET THE NIGHT TO MUSIC RCA 6964	STARSHIP
30	20	16	10	WHAT HAVE I DONE TO DESERVE THIS? EMI-MANHATTAN 50107	PET SHOP BOYS
31	22	15	16	COULD'VE BEEN MCA 53231	TIFFANY
32	27	21	21	I LIVE FOR YOUR LOVE EMI-MANHATTAN 50094	NATALIE COLE
⑳	41	—	2	PIANO IN THE DARK A&M 3003	BRENDA RUSSELL/JOE ESPOSITO
⑳	40	47	3	FEELIN' HAPPY CBS ASSOCIATED 4-07667/E.P.A.	DAN SIEGEL
35	32	23	17	EVERYWHERE WARNER BROS. 7-28143	FLEETWOOD MAC
36	34	33	5	I FOUND SOMEONE Geffen 7-28191	CHER
37	39	40	4	TAKE ME TO THE PILOT MCA 53250	ELTON JOHN
⑳	50	—	2	★★★ POWER PICK ★★★ YOU DON'T KNOW VIRGIN 7-99405	SCARLETT & BLACK
39	36	32	22	NEVER THOUGHT (THAT I COULD LOVE) COLUMBIA 38-07618	DAN HILL
40	30	28	5	WINTER GAMES ATLANTIC 7-89140	DAVID FOSTER
⑳	NEW ►	1	1	★★★ HOT SHOT DEBUT ★★★ SO MUCH IN LOVE COLUMBIA 38-07711	ART GARFUNKEL
42	38	38	6	OVER YOU Geffen 7-28152	RAY PARKER JR. WITH NATALIE COLE
43	42	44	3	CROCKETT'S THEME MCA 53239	JAN HAMMER
⑳	NEW ►	1	1	PAMELA COLUMBIA 38-07715	TOTO
45	44	—	2	ANOTHER CHANCE TO LOVE ARISTA 1-9596	DIONNE WARWICK/H. HEWETT
46	37	30	18	ALL I WANT IS YOU ARISTA 1-9653	CARLY SIMON
⑳	NEW ►	1	1	I DON'T WANT LIVE WITHOUT YOU ATLANTIC 7-89101	FOREIGNER
⑳	NEW ►	1	1	HIGHWAY RAIN CYPRESS 661 128-7	MICHAEL TOMLINSON
⑳	NEW ►	1	1	I WASN'T THE ONE ATLANTIC 7-89145	AGNETHA FALTSKOG/PETER CETERA
50	43	45	17	THE WAY YOU MAKE ME FEEL EPC 34-07645/E.P.A.	MICHAEL JACKSON

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Not Only Is Our Music The Best...



Left to right: Kenny G, Whitney Houston and Clive Davis.



Left to right: Carly Simon, Clive Davis and Melanie Griffith.



Left to right: Tom Sturges, Daryl Hall and John Oates.



Ann Getty.



Left to right: Ray Davies, Allan Carr and Jackie Collins.



Sherry Lansing with date.



Don Ienner and Whitney Houston.



Left to right: Clive Davis, Eric Carmen, Barry Manilow and Dana Robins.



Left to right: Michael Masser, Clive Davis, Narada Michael Walden and Jellybean.



Taylor Dayne.



Left to right: Kenny G, Jody Watley and Roger Rose.



Left to right: Mort Zuckerman, Quincy Jones and Clive Davis.



Left to right: Narada Michael Walden, Kenny G, Roy Lott and Kashif.



Left to right: Brenda Andrews, Anita Baker and Whitney Houston.

"This annual, now legendary pre-Grammy Awards party was at the Helmsley Palace in New York and featured such guests as Whitney Houston, Ann Getty, Quincy Jones, Carly Simon, Jackie Collins, Daryl Hall & John Oates, Sherry Lansing, Diane Von Furstenberg and Barry Manilow."

Women's Wear Daily March, 1988

"Arista honcho Clive Davis threw a star-studded bash, the Grammy equivalent of Swifty Lazar's legendary Oscar parties."

USA Today March, 1988

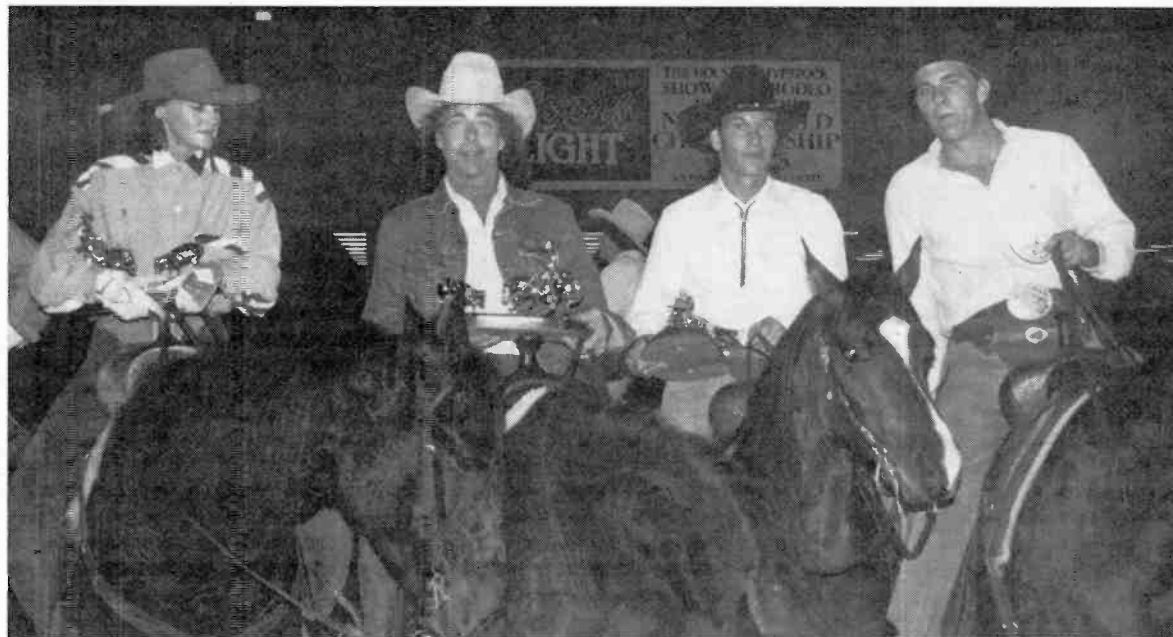
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Roomful Of Rock. Rock legends Little Richard, left, and Lou Reed, center, team up to come live to listeners across the country from "Live From Grammy Week" at New York's Palladium. The Grammy Week-long super remote, produced by McGhan Radio Productions, Los Angeles, brought 15 radio stations and a host of celebrities together. Pictured with Richard and Reed at the one-room live event is producer John McGhan. (Photo: Mark Lawson Shepard)



Saddle Scores. KKBQ Houston morning man and "Q-Zoomaster" John Lander rests a little easier as the Celebrity Cutting Classic comes to a close at the National Cutting Horse Assn.'s recent rodeo in Houston. From left, celebrities Pamela Sue Martin, Lander, Patrick Swayze, and Steven Ford compete on champion cutting horses and try to separate one animal from a cattle herd without causing a disturbance. Ford was awarded the winner's buckle, and Martin came in second. Lander and Swayze collected a few painful reminders of the event.



Rockin' Remembrance. Dick Clark, left, accepts the 1987 Billboard Radio Award for the top AC syndication, "Dick Clark's Rock, Roll & Remember," from Billboard national syndication reporter Peter Ludwig at United Stations' New York offices. United Stations syndicates the Clark-hosted weekly four-hour program.



Positive Response. WDJY-FM "DJ-100" Washington, D.C., PD Brute Bailey, left, presents Washington Redskins quarterback Doug Williams with the station's first most-positive-person award. In September, the station struck a deal with Williams for him to do call-in sports reports. WDJY had selected Williams for his positive attitude even before he led the Redskins to the team's Super Bowl victory.



Two For Two. Two top execs from ABC Radio Network are presented with 1987 Billboard Radio Awards as Billboard's two radio representatives make the rounds. ABC garnered the readership-poll awards for the syndication of "American Top 40" and "American Country Countdown" in the top 40 and country formats, respectively. From left are ABC Radio Network VP/entertainment programming Tom Cuddy, ABC Radio Network president Aaron Daniels, former Billboard radio editor Kim Freeman, and Billboard national syndication reporter Peter Ludwig.

Billboard Revises Hot AC Chart; 95 Reporting Stations Listed

NEW YORK Effective with the March 5 issue, Billboard has revised the panel of stations reporting to its Hot Adult Contemporary chart. The panel is updated after each Arbitron ratings period. There are now 95 stations reporting to the radio-only chart.

Stations are divided into five weighting categories based on their weekly cumulative audiences Monday through Sunday, 6 a.m. to midnight, in the Arbitron survey area.

The categories are: **platinum**, 1-million-plus weekly cumes; **gold**, 500,000-999,999; **silver**, 250,000-499,999; **bronze**, 100,000-249,999; and **secondary**, 35,000-99,999. In the list below, an asterisk indicates a new reporter.

PLATINUM

KOST-FM Los Angeles, Calif.
WCCO-AM Minneapolis, Minn.
WGN-AM Chicago, Ill.

WNSR-FM New York, N.Y.

GOLD

KVIL-FM Dallas, Texas
WNIC-FM Detroit, Mich.
WPIX-FM New York, N.Y.
WSNI-FM Philadelphia, Pa.

SILVER

KFMB-FM San Diego, Calif.
KKHT-FM Houston, Texas
KMGC-FM Dallas, Texas
KSL-AM Salt Lake City, Utah
KSTP-FM Minneapolis, Minn.
KYKY-FM St. Louis, Mo.
WALK-FM Long Island, N.Y.
WHAS-AM Louisville, Ky.
WHTX-FM Pittsburgh, Pa.
WKRC-AM Cincinnati, Ohio
WLTF-FM Cleveland, Ohio
WLTT-FM Washington, D.C.
WMJI-FM Cleveland, Ohio
WOMC-FM Detroit, Mich.
WSB-FM Atlanta, Ga.
WVBF-FM Boston, Mass.

BRONZE

KEFM-FM Omaha, Neb.*
KEYI-FM Austin, Texas
KEZR-FM San Jose, Calif.
KFMB-AM San Diego, Calif.
KFYR-AM Bismarck, N.D.*
KHOW-AM Denver, Colo.
KHYL-FM Sacramento, Calif.
KIMN-AM Denver, Colo.
KKMJ-FM Austin, Texas*
KKOB-FM Albuquerque, N.M.
KLCY-FM Salt Lake City, Utah
KLSI-FM Kansas City, Mo.
KLTE-FM Oklahoma City, Okla.
KMJI-FM Denver, Colo.
KOAQ-FM Denver, Colo.
KRAV-FM Tulsa, Okla.
KRLB-FM Lubbock, Texas
KWFM-FM Tucson, Ariz.
WENS-FM Indianapolis, Ind.
WEZC-FM Charlotte, N.C.
WEZS-FM Richmond, Va.
WHNN-FM Saginaw, Mich.
WIVY-FM Jacksonville, Fla.
WLAC-FM Nashville, Tenn.
WLEV-FM Allentown/Bethlehem,

Pa.

WLHT-FM Grand Rapids, Mich.
WLTT-FM Cincinnati, Ohio
WLTS-FM New Orleans, La.
WMAG-FM Greensboro, N.C.*
WMJJ-FM Birmingham, Ala.
WMYU-FM Knoxville, Tenn.
WMYX-FM Milwaukee, Wis.
WNLT-FM Tampa, Fla.
WRKA-FM Louisville, Ky.
WRMF-FM West Palm Beach, Fla.
WRRM-FM Cincinnati, Ohio
WRVA-AM Richmond, Va.
WRVR-FM Memphis, Tenn.
WSBA-FM York, Pa.
WSLQ-FM Roanoke, Va.
WLNQ-FM Columbus, Ohio
WTFM-FM Johnson City, Tenn.
WTPI-FM Indianapolis, Ind.
WWDE-FM Norfolk, Va.
WWWM-FM Toledo, Ohio
WZNY-FM Augusta, Ga.

SECONDARY

KBOI-AM Boise, Idaho
KELT-FM McAllen/Brownsville,

Texas

KMGQ-FM Santa Barbara, Calif.
KPNW-AM Eugene, Ore.*
KTYL-FM Tyler, Texas
KVUU-FM Colorado Springs, Colo.
KWAV-FM Monterey, Calif.
KZII-FM Lubbock, Texas
WACO-FM Waco, Texas*
WAEB-AM Allentown, Pa.
WAEV-FM Savannah, Ga.
WBGH-FM Tallahassee, Fla.
WFMK-FM Lansing, Mich.
WHBC-AM Canton, Ohio
WIZD-FM Mobile, Ala.
WJBC-AM Bloomington, Ill.
WKGW-FM Utica/Rome, N.Y.*
WKYE-FM Johnston, Pa.
WMGB-FM Lexington, Ky.
WPEZ-FM Macon, Ga.*
WQHQ-FM Ocean City, Md.
WTRX-FM Flint, Mich.
WWMJ-FM Bangor, Me.
WXTC-FM Charleston, S.C.
WYKZ-FM Savannah, Ga.*

C O N G R A T U L A T I O N S

MCA MUSIC wishes to congratulate the writers and all those involved in the making of these well-deserving Grammy winners.



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SONG OF THE YEAR

"SOMEWHERE OUT THERE"

JAMES HORNER / BARRY MANN / CYNTHIA WEIL,
recorded by Linda Ronstadt & James Ingram,
produced by Peter Asher for MCA Records



© NARAS

BEST COUNTRY SONG

"FOREVER AND EVER, AMEN"

PAUL OVERSTREET / DON SCHLITZ,
recorded by Randy Travis,
produced by Kyle Lehning for
Warner Bros. Records



© NARAS

BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR TELEVISION

"SOMEWHERE OUT THERE"

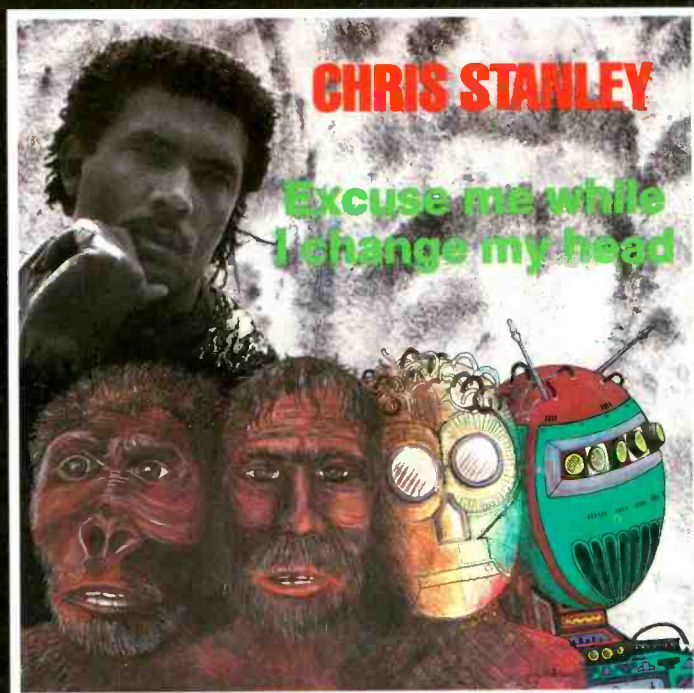
JAMES HORNER / BARRY MANN / CYNTHIA WEIL,
recorded by Linda Ronstadt & James Ingram,
produced by Peter Asher for MCA Records

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Winner of the New Music International Award

ALBUM OF THE YEAR



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Executive Producer: DAVID HYATT

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Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Night Fever**, Bee Gees, RSO
2. **Stayin' Alive**, Bee Gees, RSO
3. **Emotion**, Samantha Sang, PRIVATE STOCK
4. **Lay Down Sally**, Eric Clapton, RSO
5. **Can't Smile Without You**, Barry Manilow, ARISTA
6. **Love Is Thicker Than Water**, Andy Gibb, RSO
7. **I Go Crazy**, Paul Davis, BANG
8. **Sometimes When We Touch**, Dan Hill, 20TH CENTURY
9. **If I Can't Have You**, Yvonne Elliman, RSO
10. **Thunder Island**, Jay Ferguson, ASYLUM

POP SINGLES—20 Years Ago

1. **(Sittin' On) The Dock Of The Bay**, Otis Redding, VOLT
2. **Love Is Blue**, Paul Mauriat, PHILIPS
3. **(Theme From) Valley Of The Dolls**, Dionne Warwick, SCEPTER
4. **Simon Says**, 1910 Fruitgum Co., BUDDAH
5. **Just Dropped In (To See What Condition My Condition Was In)**, First Edition, REPRISE
6. **La-La Means I Love You**, Delfonics, PHILLY GROOVE
7. **Valleri**, Monkees, COLGEMS
8. **(Sweet Sweet Baby) Since You've Been Gone**, Aretha Franklin, ATLANTIC
9. **I Thank You**, Sam & Dave, STAX
10. **The Ballad Of Bonnie And Clyde**, Georgie Fame, EPIC

TOP ALBUMS—10 Years Ago

1. **Saturday Night Fever**, Soundtrack, RSO
2. **The Stranger**, Billy Joel, COLUMBIA
3. **Slowhand**, Eric Clapton, RSO
4. **Running On Empty**, Jackson Browne, ASYLUM
5. **Aja**, Steely Dan, ABC
6. **Even Now**, Barry Manilow, ARISTA
7. **Weekend In L.A.**, George Benson, WARNER BROS.
8. **News Of The World**, Queen, ELEKTRA
9. **The Grand Illusion**, Styx, A&M
10. **Point Of Know Return**, Kansas, KIRSHNER

TOP ALBUMS—20 Years Ago

1. **Blooming Hits**, Paul Mauriat & His Orchestra, PHILIPS
2. **Lady Soul**, Aretha Franklin, ATLANTIC
3. **Axis: Bold As Love**, Jimi Hendrix Experience, REPRISE
4. **The Graduate**, Soundtrack, COLUMBIA
5. **John Wesley Harding**, Bob Dylan, COLUMBIA
6. **Magical Mystery Tour**, Beatles, CAPITOL
7. **Greatest Hits, Volume 2**, Smokey Robinson & the Miracles, TAMLA
8. **Diana Ross & The Supremes Greatest Hits**, Diana Ross & the Supremes, MOTOWN
9. **History Of**, Otis Redding, VOLT
10. **... And Live!**, Lettermen, CAPITOL

COUNTRY SINGLES—10 Years Ago

1. **Mamas Don't Let Your Babies Grow Up To Be Cowboys/I Can Get Off On You**, Waylon & Willie, RCA
2. **Ready For The Times To Get Better**, Crystal Gayle, UNITED ARTISTS
3. **Someone Loves You Honey**, Charley Pride, RCA
4. **Walk Right Back**, Anne Murray, CAPITOL
5. **A Lover's Question**, Jacky Ward, MERCURY
6. **Return To Me**, Marty Robbins, COLUMBIA
7. **It Don't Feel Like Sinnin' To Me**, Kendalls, OVATION
8. **I Cheated On A Good Woman's Love**, Billy "Crash" Craddock, CAPITOL
9. **Hearts On Fire**, Eddie Rabbitt, ELEKTRA
10. **I've Got A Winner In You**, Don Williams, ABC

SOUL SINGLES—10 Years Ago

1. **Bootzilla**, Bootsy's Rubber Band, WARNER BROS.
2. **Flash Light**, Parliament, CASABLANCA
3. **The Closer I Get To You**, Roberta Flack & Donny Hathaway, ATLANTIC
4. **It's You That I Need**, Enchantment, UNITED ARTISTS
5. **Stayin' Alive**, Bee Gees, RSO
6. **Am I Losing You**, Manhattans, COLUMBIA
7. **Reaching For The Sky**, Peabo Bryson, CAPITOL
8. **Let Me Party With You**, Bunny Sigler, GOLD MINE
9. **Workin' Together**, Maze Featuring Frankie Beverly, CAPITOL
10. **Don't Cost You Nothing**, Ashford & Simpson, WARNER BROS.

FEATURED PROGRAMMING

TWO SEPARATE joint ventures have announced national-syndication plans for new financial/business programming. **Rasmussen Communications Management Corp.**, Champaign, Ill., and station **KMNY "Money Radio"** Los Angeles have teamed to syndicate KMNY's 24-hour-a-day finance-oriented programming. **Starstream Communications Group Inc.** and **Financial News Network**, both of Houston, have linked to syndicate a full-service national business radio network that offers two-minute reports every hour from 6 a.m. to 7 p.m.

The RCM/KMNY **Money Radio Network** will broadcast news, in-studio interviews, talk shows, and special features on personal and business finances from the station's facilities in Los Angeles and Pomona, Calif. The network's motto will be the same as KMNY's: "All about money, all the time." The 24-hour-a-day format will allow for real-time market reports from around the world. The service is targeted at the AM band, and RCM expects to have it on satellite by the end of March.

Although RCM is seeking primarily to affiliate the full 24-hour-a-day service, partial affiliation is also available. Five 2 1/2-minute daily features, market updates, and the three-hour "Investors Club Of The Air," hosted by KMNY co-founder **Buzz Schwartz**, will be available that way. The arrangement between RCM and KMNY has KMNY hiring RCM as the national syndicator and programming consultant. National spot sales will be headed by KMNY exec VP **Vera Gold**.

The Houston-based **FNN Business Headline News** will initially be just that. In addition to its hourly reports, Starstream/FNN will offer a news-actuality service, regional stock market reports, business features, and special "crisis" coverage when warranted by the news. The network is scheduled to be available by the end of the May.

The FNN Business Headline News marks FNN's first foray into radio. The company is a full-time national cable-television network with four services.

Starstream is best known for its 6-year-old annual promotion/short-form, "**Budweiser Showdown**." Starstream's expansion into business programming follows its current efforts as the syndicator of "**The Car Show Coast To Coast**" and its recent weekly music entry, the urban-formatted "**Super Mix Dance Party**." Starstream will distribute and handle clearances for FNN Business Headline News, FNN will handle programming, and FNN subsidiary **Infomedia** will oversee advertising sales.

AT A GLANCE: **Syndicate It Productions**, Burbank, Calif., is working on a monthly, one-hour, music-intensive profile series for urban contemporary and top 40 stations. "**Superstar Special**" will spotlight a single artist. It is scheduled to debut sometime between April and



Some Enchanted Evening. The Global Satellite Network, Los Angeles, and guests congratulate George Harrison as he wraps up his appearance on a special installment of Global's live "Rockline." Harrison took listeners' calls from the U.S. and Canada and performed "Here Comes The Sun" and "Something" with Jeff Lynne, a former Electric Light Orchestra member who produced Harrison's "Cloud Nine" album. After the broadcast, Harrison and Lynne performed an impromptu two-hour concert for Global's staff and guests. Shown, from left, are Warner Bros. VP/product management **Clyde Bakkemo**, Lynne, Harrison, Global president **Howard Gillman**, and "Rockline" producer **Mark Felsot**.

June. **Syndicate It** is also offering its "strippable" 12-hour **Black Music Month** celebration, "**Roots, Rock & Rhythm**," again in June. The historical tribute was first offered in 1987. For 1988, the last three hours, which concentrate on black music's current affairs, have been updated. . . **DIR Broadcasting**, New York, will offer "**This Day In Baseball History**" again this baseball season. The daily, 90-second feature hosted by **Mel Allen** spotlights the sport's historic moments. It is produced by **Major League Baseball Productions**. **DIR** is handling sales and clearances, as it did last year, the program's debut season.

Cutler Productions, Los Angeles, has promoted **Joni Silverman** to VP/talent and **Ron Shapiro** to VP/creative services. Silverman moved from United Stations to join Cutler in August as director of talent acquisitions. She will be responsible for all talent booking and interviewing for Cutler's six weekly

longform productions. Shapiro had been a director/engineer with the company. He joined the syndicator 18 months ago after an eight-year stint with **ABC Watermark**. . . Former **MCA Radio Network**, Los Angeles, VP **Lance Robbins** has switched mediums. He is now VP/production/development of **Wilcox Productions**, a television and motion picture production company. . . The **Progressive Music Network**, Minneapolis, has signed up 20 affiliates for its new-age-sprinkled AC format. The 24-hour-a-day satellite service is up and running on 10 of those.

PETER J. LUDWIG

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

PROMOTIONS

(Continued from page 16)

again this year for its recent **Dance For The Heart** fund-raiser for the **American Heart Assn.** The promotion has listeners collect pledges to qualify for the limited space at the three-hour fitness event. All pro-

ceeds go to the association.

KBLX personalities and instructors from health clubs, dance studios, and aerobics groups spread out over five area counties to encourage and lead the "heart danc-

ers."

PETER J. LUDWIG

Assistance in preparing this column was provided by Charlene Orr.



V-103 VIPs. Sister stations **WXYV-FM/WCAO-AM** Baltimore present plaques to the nominees for their sixth annual **VIP Award** for unselfish service to the community. The stations join voices annually to salute the unsung heroes. This year's award went to **Charles Brickell**, who helped pull survivors from the Amtrak crash in Chase, Md.

RS-42139

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THE EIGHTIES ARE OVER. WELCOME TO THE NINETIES.
THE BEARS RISE AND SHINE



Solar Freeze. Singer/songwriter Freeze, seated, signs a recording contract with Solar Records. Standing behind Freeze, from left, are producer Ray Barnes, Sounds of Fresh America president Rick Morrison, Solar Records executive vice president Hank Caldwell, Solar Records general counsel/vice president Virgil Roberts, and Solar Records vice president of promotions and marketing Doug Wilkins.

Hip-Hop Pioneers Have Updated Their 'Message' Flash & 5 Back Together For 'Gold'

BY HAVELOCK NELSON

NEW YORK The original Grandmaster Flash & the Furious Five are back in the racks. After five years apart, the legendary hip-hop sextet, crucial to the genre's development, has a new Elektra album, "On The Strength," and the single "Gold." The group is now looking for a manager and hoping to get paid in full. "That's why we brought everything together again," says Melle Mel, who is considered one of hip-hop's top lyricists. "It's one thing to be pioneers or crusaders, but to get the overall respect you have to make the big bucks and get on a successful tour."

The group began its career in the early '80s on Bobby Robinson's Harlem-based Enjoy Records before it moved on to Sylvia and Joe Robinson's New Jersey-based Sugarhill Records. There the group recorded

several charting singles and two acknowledged classics: 1981's "Adventures On The Wheels Of Steel," the first record to document the cutting and scratching style Flash invented, and 1982's "The Message," a potent anthem of urban despair that signaled a turning point in Grandmaster Flash & the Furious Five's career.

"We started out doing party-type raps," notes Mel, "and after 'The Message' became successful, Sugarhill made us stick to doing social commentary. We did 'New York, New York' and 'Survival.' Then, in '83, we split in two." Flash, Kid Creole, and Raheim signed with Elektra, while Mel, Cowboy, and Scorpio stayed with Sugarhill.

Explaining the split, Flash says, "Basically we weren't making the kind of money we thought we should've been making. Some of us thought, 'Let's get out of here'; some of us believed staying would fix everything." It didn't. Two years ago Mel, Cowboy, and Scorpio exited the now-defunct Sugarhill. Mel says, "I finally saw we were being exploited."

During the years apart, neither spinoff group matched the original's success. Mel rapped the intro on Chaka Khan's top-three single "I Feel For You." Supported by Cowboy and Scorpio, Mel also recorded the 12-inch "White Lines," and with Van Silk he filmed anticrack public-service announcements for New York's WNBC-TV, which won him a local Emmy. Meanwhile, Flash and a new crew released three commercially disappointing albums. Flash says, "There are very few groups that can change personnel as drastically as we did and still get accepted. Our identity and rhythm was broken."

The pieces of Grandmaster Flash & the Furious Five started coming back together in the summer of 1987.

"Mel was driving down my block and I spotted him," Flash recalls. "We talked for about two hours, and we decided we needed to rejoin forces." The original group performed at New York's Madison Square Garden last December as part of a Paul Simon benefit for the homeless, and it began working on new tracks. The resulting album features Steppenwolf collaborating on a cover of the group's "Magic Carpet Ride." Flash stumbled onto the idea of resurrecting that classic rock track while watching an episode of "America's Top 40."

Flash says, "'Magic Carpet Ride' was the answer to a trivia question. When I heard it I said, 'That's it!' We were trying to find a cover song all through the six months we were doing preproduction. 'Magic Carpet Ride' was perfect because it had dance potential without us having to completely overhaul it. We contacted the group's vocalist, John Kaye, and he was anxious to work with us in the studio." Flash laid down a beat, then flew out to California to record Steppenwolf's guitarist, Michael Wilk, its keyboardist, Rocket Ritzhott, and Kaye. When Flash returned to New York, he says, "Mel wrote some def raps, we recorded them, then I added a little scratching."

Though it's been a long time since Grandmaster Flash & the Furious Five ruled hip-hop, Mel feels they can still teach the new school a few things about stage presence. "Most of the new guys are not showmen," he says, "and if they don't clean up their act, it's going to become more and more difficult for rap groups to get quality dates in quality venues. Nowadays I don't think there's that much effort being put into rap shows."

Offstage, The 'Bad' Man Shows New Signs Of Black Pride Michael Jackson Still A Thriller On Stage

LAST WEEK'S COLUMN on Grammy week in New York left out one very significant event: **Michael Jackson's** opening concert at Madison Square Garden. Oops! Back to the diary.

Thursday, March 3, 10:30 p.m.: Watching Jackson at his Garden benefit for the United Negro College Fund was quite refreshing. After his elaborate videos and his so-so Grammy performance, it was good to see that Jackson hasn't lost his edge as a live performer. In fact, judging by this performance, Jackson is as electrifying a live performer as he has ever been. His singing was strong, his voice flexible, but it was his dancing that was most impressive. On his current tour he displays all his famous moves with remarkable ease. Balancing fluidity reminiscent of **Fred Astaire** and grit that brings to mind **James Brown**, Jackson succeeds in fusing two very different strains of American popular dance—Broadway musical and black vernacular. By combining that mix with his own, unique interpretations of contemporary street steps (the moonwalk, for example), Jackson has become a central figure in the evolution of stage performance—not just here but around the world. At the Garden, Jackson made marvelous use of his four support dancers. Sometimes, as on "Wanna Be Startin' Somethin'," they mirrored the pelvic gyrations of the **Jacksons**; on new material, such as "Smooth Criminal," the choreography was as ambitious as that in Jackson's music videos.

Jackson has been equally impressive lately off the stage. A performer many have criticized for losing "touch" with his blackness, Jackson has been expending considerable effort to court the black audience. Clearly, giving \$600,000 to the United Negro College Fund (in conjunction with Pepsi-Cola) is wonderful. Moreover, Jackson has been making some interesting moves behind the scenes. His hiring of Motown's **Bob Jones**—a man with longstanding contacts in the black community—has resulted in many black reporters feeling more in touch with Jackson's activities. In addition, Jackson has reached out to **Jack Gibson**, publisher of the Jack The Rapper newsletter and an outspoken opponent of racism in the music industry, inviting him to attend video shoots, to accompany him on his tour, and to the Grammys. All signs are that after years of being attacked for

not having black pride, Jackson is responding.

SHORT STUFF: It's no longer surprising, but it's still impressive when **Jimmy "Jam" Harris** and **Terry Lewis** dominate the black singles chart. Their work with **Morris Day** ("Fishnet") on Warner Bros. and **Alexander O'Neal** featuring **Cherelle** ("Never Knew Love Like This") on Tabu held the top slots last week... This month the **Brothers Johnson** return to A&M with "Kickin'," while **Jesse Johnson** readies his third album

for the label... Producers/writers **Jerry Knight** and **Aaron Zigman** have been busy working for Arista, cutting seven tracks by **Jermaine Stewart** and two by the **Four Tops**... **Robert Cray** is in Los Angeles to record the follow-up to "Strong Persuader" for PolyGram with longtime producers **Bruce Bromberg** and

Dennis Walker... "Dark And Lovely," the tune radio announcer **Gary Byrd** co-wrote with **Stevie Wonder**, is generating considerable airplay as an album cut off Wonder's "Characters" album. In fact, Byrd has been very busy of late as a songwriter when not hosting his talk show on WLIB-AM New York... There is real good word of mouth in the industry on the debut album of session guitarist **Paul Jackson Jr.** His "I Came To Play" album, which he co-produced with **Cornelius Mims**, is on Atlantic... Singer/instrumentalist **Ralph Butler** has been signed to Solar Records... **Millie Scott**, who has moved from 4th & B'way to Island, is preparing her second album, "I Can Make It Good 4 You," in New York. **Bruce Nazarian** is producing... **Keith Sweat's** Elektra/Vintertainment debut album, "Make It Last Forever," has gone gold... "Leave Here" from **Grandmaster Flash & the Furious Five's** new Elektra album is the funkier and funnier thing on the album... **Will Downing's** debut on Island is one of the most musically interesting vocal albums in some time. The use of backing harmonies, the varied solos layered throughout the songs, and Downing's slick vocal attack all make this a highly listenable recording. Some of the best tracks were co-produced by ex-**Midnight Band** leader **Brian Jackson**, though the album's most ambitious selection, an adaptation of **John Coltrane's** "A Love Supreme," was co-produced by Downing and **Arthur Baker**. Downing was the lead voice on many of Baker's early-'80s dance classics.



by Nelson George



FOR WEEK ENDING MARCH 26, 1988

Billboard

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HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 16 REPORTERS	SILVER ADDS 30 REPORTERS	BRONZE/ SECONDARY ADDS 50 REPORTERS	TOTAL ADDS 96 REPORTERS	TOTAL ON
MERCEDES BOY PEBBLES MCA	5	7	11	23	55
STRANGE RELATIONSHIP HOWARD HEWETT ELEKTRA	2	10	10	22	46
LOVE ME ALL OVER KASHIF ARISTA	5	6	9	20	58
ONE TIME LOVE CHRIS JASPER CBS ASSOCIATED	3	6	11	20	45
SOMETHING JUST AIN'T RIGHT KEITH SWEAT ELEKTRA	3	4	11	18	51
I BET YA, I'LL LET YA ADA DYER MOTOWN	2	5	11	18	29
HOW COULD YOU DO IT TO ME REGINA BELLE COLUMBIA	1	4	12	17	34
MY GIRL SUAVE CAPITOL	4	4	8	16	72
NITE AND DAY AL B. SURE! WARNER BROS.	0	6	8	14	79
NEW GIRL ON THE BLOCK GERALD ALBRIGHT ATLANTIC	1	4	9	14	45

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

Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	MAN IN THE MIRROR	MICHAEL JACKSON	1
2	6	THINKING OF YOU	EARTH, WIND & FIRE	10
3	5	FATHER FIGURE	GEORGE MICHAEL	6
4	1	FISHNET	MORRIS DAY	2
5	7	WISHING WELL	TERENCE TRENT D'ARBY	3
6	11	ROCKET 2 U	THE JETS	5
7	16	EVERY DROP OF YOUR LOVE	STACY LATTISAW	8
8	12	GOING BACK TO CALI	L.L. COOL J	13
9	9	PLAYTHING	REBBIE JACKSON	9
10	8	TAKE GOOD CARE OF ME	JONATHAN BUTLER	11
11	15	OOO LA LA LA	TEENA MARIE	7
12	13	LOVEY DOVEY	TONY TERRY	4
13	19	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	14
14	23	WASN'T I GOOD TO YA?	DA'KRASH	12
15	3	NEVER KNEW LOVE LIKE THIS	ALEXANDER O'NEAL	26
16	20	YOU ARE WHO YOU LOVE	GAVIN CHRISTOPHER	16
17	24	THAT'S WHERE YOU'LL FIND ME	DEJA	20
18	4	YOU WILL KNOW	STEVIE WONDER	32
19	27	SWEET SENSATION	LEVERT	15
20	28	DA'BUTT (FROM THE FILM "SCHOOL DAZE")	E.U.	17
21	25	ALL IN MY MIND	FULL FORCE	18
22	21	RAINY NIGHT	CHICO DEBARGE	29
23	10	NO 1/2 STEPPIN'	SHANICE WILSON	39
24	22	TWO OCCASIONS	THE DEELE	38
25	34	LOVIN' ON NEXT TO NOTHIN'	GLADYS KNIGHT & THE PIPS	19
26	29	HERE COMES THE NIGHT	MELI'SA MORGAN	22
27	36	THAT'S WHAT LOVE IS	MIKI HOWARD	21
28	37	DON'T YOU KNOW	HEAVY D. & THE BOYZ	30
29	39	HOW LONG	GERRY WOO	23
30	—	THRILL SEEKERS	ROGER	27
31	17	RUN TO ME	ANGELA WINBUSH	54
32	40	I'VE BEEN A FOOL FOR YOU	MILES JAYE	24
33	—	PINK CADILLAC	NATALIE COLE	25
34	26	I WANT HER	KEITH SWEAT	57
35	—	WHO DO YOU LOVE	RODNEY SAULSBERRY	33
36	—	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	28
37	30	PUSH IT	SALT-N-PEPA	55
38	18	SOME KIND OF LOVER	JODY WATLEY	58
39	—	FALLING IN LOVE	WHISTLE	42
40	31	TURN OFF THE LIGHTS	WORLD CLASS WRECKIN CRU	53

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	MAN IN THE MIRROR	MICHAEL JACKSON	1
2	1	FISHNET	MORRIS DAY	2
3	4	LOVEY DOVEY	TONY TERRY	4
4	7	WISHING WELL	TERENCE TRENT D'ARBY	3
5	5	ROCKET 2 U	THE JETS	5
6	9	OOO LA LA LA	TEENA MARIE	7
7	10	WASN'T I GOOD TO YA?	DA'KRASH	12
8	8	PLAYTHING	REBBIE JACKSON	9
9	6	EVERY DROP OF YOUR LOVE	STACY LATTISAW	8
10	12	FATHER FIGURE	GEORGE MICHAEL	6
11	11	TAKE GOOD CARE OF ME	JONATHAN BUTLER	11
12	14	SWEET SENSATION	LEVERT	15
13	3	THINKING OF YOU	EARTH, WIND & FIRE	10
14	19	LOVIN' ON NEXT TO NOTHIN'	GLADYS KNIGHT & THE PIPS	19
15	20	DA'BUTT (FROM THE FILM "SCHOOL DAZE")	E.U.	17
16	18	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	14
17	17	ALL IN MY MIND	FULL FORCE	18
18	26	THAT'S WHAT LOVE IS	MIKI HOWARD	21
19	22	YOU ARE WHO YOU LOVE	GAVIN CHRISTOPHER	16
20	21	GOING BACK TO CALI	L.L. COOL J	13
21	23	I'VE BEEN A FOOL FOR YOU	MILES JAYE	24
22	29	PINK CADILLAC	NATALIE COLE	25
23	28	HERE COMES THE NIGHT	MELI'SA MORGAN	22
24	24	HOW LONG	GERRY WOO	23
25	27	LOVE DON'T GIVE NO REASON	SMOKEY ROBINSON	31
26	30	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	28
27	25	THRILL SEEKERS	ROGER	27
28	—	NITE AND DAY	AL B. SURE!	36
29	32	STAND UP	HINDSIGHT	37
30	33	COULDN'T CARE LESS	FORCE M.D.'S	34
31	34	INSTANT REPLAY	MICO WAVE	35
32	36	JUST HAVIN' FUN	THE FIT	41
33	13	THAT'S WHERE YOU'LL FIND ME	DEJA	20
34	40	DON'T YOU KNOW	HEAVY D. & THE BOYZ	30
35	—	EVERYTHING WILL B-FINE	LISA LISA & CULT JAM	40
36	38	WHO DO YOU LOVE	RODNEY SAULSBERRY	33
37	—	WILD, WILD WEST	KOOL MOE DEE	44
38	—	I AM YOUR MELODY	NORMAN CONNORS	49
39	—	BED ROCK	GEORGIO	47
40	—	DON'T MESS WITH MY HEART	THE SKWARES	46

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (11)	13
Def Jam (2)	
MCA	9
MOTOWN	8
ATLANTIC (4)	7
Island (2)	
Lorimar (1)	
E.P.A.	7
Epic (5)	
CBS Associated (1)	
Tabu (1)	
ARISTA (5)	6
Jive (1)	
WARNER BROS. (2)	6
Reprise (2)	
Geffen (1)	
Tommy Boy (1)	
RCA (2)	5
Jive (3)	
A&M	4
CAPITOL	4
ELEKTRA (3)	4
Vintertainment (1)	
POLYGRAM	4
Mercury (3)	
Polydor (1)	
EMI-MANHATTAN	3
4TH & B'WAY	2
PROFILE	2
SOLAR	2
TOMMY BOY	2
VIRGIN	2
HOUSTON INT.	1
LUKE SKYY WALKER	1
MACOLA	1
Kru'-Cut (1)	
MALACO	1
Muscle Shoals Sound (1)	
NEXT PLATEAU	1
RYAN	1
SELECT	1
TVT	1
VISION	1
MS. B (1)	
WARLOCK	1
Idlers (1)	

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
88 ACTION JACKSON (FROM THE FILM "ACTION JACKSON")	(Slap Me 1, ASCAP/Spectrum VII, ASCAP/Lorimar, BMI)	
18 ALL IN MY MIND	(Forceful, BMI/Willesden, BMI)	
45 ANOTHER CHANCE TO LOVE	(Albert Hammond, ASCAP/WB, ASCAP/Intersong-USA, ASCAP/Palancar, ASCAP)	
47 BED ROCK	(Georgio/Stone Diamond, BMI) CPP	
90 BRING THE NOISE	(Def American, BMI)	
70 CAN YOU WAIT	(MCA, ASCAP/Gaidi, ASCAP/Mandels, ASCAP)	
99 COME AND GET THIS LOVE	(Pure Delite, BMI/Main Street, BMI/Bird Cage, BMI/In The Flesh, BMI)	
34 COULDN'T CARE LESS	(Jobete, ASCAP/MCA, ASCAP/RC Songs, ASCAP) CPP	
17 DA'BUTT (FROM THE FILM "SCHOOL DAZE")	(MCA, ASCAP/Sunset Burgundy, ASCAP/Tootsie Songs, ASCAP)	
46 DON'T MESS WITH MY HEART	(Box Town, BMI/PolyGram Songs, BMI)	
48 DON'T WASTE MY TIME	(Wolfloons, ASCAP)	
30 DON'T YOU KNOW	(Way To Go, ASCAP/E.F. Cuttin, ASCAP/Donril, ASCAP/Across 110th Street, ASCAP)	
8 EVERY DROP OF YOUR LOVE	(Music Corp. Of America, BMI/L'il Mama, BMI/Mercy Kersey, BMI)	
92 EVERYBODY SAY YEAH	(Pac Jam, BMI)	
40 EVERYTHING WILL B-FINE	(Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI)	
42 FALLING IN LOVE	(ADRA, BMI/Rapp City, BMI/Guinea Farm, BMI)	
6 FATHER FIGURE	(Chappell, ASCAP/Morrison Leahy, ASCAP)	
94 FEMALES (GET ON UP)	(TVT, ASCAP)	
2 FISHNET	(Ya D Sir, ASCAP/WB, ASCAP/Flyte Tyme, ASCAP)	
98 FOR YOUR LOVE (I'LL DO MOST ANYTHING)	(Seven Songs, BMI/Wiz Kid, BMI/Irving, BMI) CPP	
52 FREE	(Kee-Drick, BMI/Black Eye, ASCAP)	
82 GET DOWN	(Protoons, ASCAP)	
14 GET OUTTA MY DREAMS, GET INTO MY CAR	(Zomba, ASCAP)	
96 GIRLFRIEND	(Kermy, BMI/Hip Trip, BMI) CPP	
13 GOING BACK TO CALI	(Def Jam, ASCAP)	
62 HE TURNED ME OUT (FROM "ACTION JACKSON")	(WB, ASCAP/MCA, ASCAP)	
78 HEADING IN THE RIGHT DIRECTION	(J.Albert & Son (USA) , ASCAP)	
89 HEAVY ON MY MIND	(Jay King IV, BMI)	
22 HERE COMES THE NIGHT	(Music Corp. Of America, BMI/Bayjun Beat, BMI)	
83 HOW COULD YOU DO IT TO ME	(Julie Moosekick, BMI/Mountain Peake, BMI)	
23 HOW LONG	(MCA, ASCAP/Copyright Control)	
49 I AM YOUR MELODY	(Valda, BMI/Sunsight, BMI/Boykin, BMI)	
75 I NEED MONEY BAD	(Summa Group, BMI/Bright Light, BMI/Maird, BMI)	
60 I NEED SOMEBODY	(Protoons, ASCAP/Guy Vaughn, ASCAP/Ackee, ASCAP/Shedrock, BMI/Island, BMI)	
57 I WANT HER	(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/Zomba, ASCAP)	
68 IF I WERE YOUR WOMAN	(Jobete, ASCAP)	
77 IN THE MIX	(Muscle Shoals, BMI/Jalew, BMI)	
35 INSTANT REPLAY	(Mashamug, BMI/Island, BMI/What's New Wave, BMI/Irving, BMI) CPP	
24 I'VE BEEN A FOOL FOR YOU	(Abana, BMI)	
80 JAMES BROWN (PT.1)	(Almo, ASCAP) CPP	
41 JUST HAVIN' FUN	(Conceited, ASCAP/Let's Shine, ASCAP)	
72 LIVING IN THE LIMELIGHT	(Willesden, BMI/WB, ASCAP)	
73 LOOK WHAT YOU STARTED	(Juldad, ASCAP/Gouda, ASCAP/Buchu, ASCAP/Dream Dealers, ASCAP/Arista, ASCAP) CPP	
31 LOVE DON'T GIVE NO REASON	(Taj Mahal, ASCAP/Tavani, BMI)	
64 LOVE ME ALL OVER	(Music Corp. Of America, BMI/Kashif, BMI/King Arthur, ASCAP)	
81 LOVER FOR LIFE	(Feel The Beat, BMI/Stone Diamond, BMI)	
4 LOVEY DOVEY	(Shaman Drum, BMI)	
19 LOVIN' ON NEXT TO NOTHIN'	(Nelana, BMI/Rashida, BMI/Limited Funds, BMI/Texas City, BMI)	
1 MAN IN THE MIRROR	(Yellowbrick Road, ASCAP/MCA, ASCAP/Aerostation Corporation, ASCAP)	
63 MERCEDES BOY	(MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP)	
51 MY GIRL	(Jobete, ASCAP)	
26 NEVER KNEW LOVE LIKE THIS	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
71 NEW GIRL ON THE BLOCK	(SMA, ASCAP)	
56 NEXT TIME	(Jobete, ASCAP/Mazarati, ASCAP) CPP	
36 NITE AND DAY	(Al B. Sure! International, ASCAP/Key West International, ASCAP/Across 110th Street, ASCAP)	
39 NO 1/2 STEPPIN'	(Wiz Kid, BMI/Irving, BMI) CPP	
79 NO PAIN-NO GAIN	(Miami Spice, ASCAP)	
43 ONE MORE FOR THE LONELY HEARTS CLUB	(Charles White, BMI)	
69 ONE TIME LOVE	(Jasper Stone, ASCAP)	
7 OOO LA LA LA	(April, ASCAP/Midnight Magnet, ASCAP/Oh-Bev, ASCAP/McNella, ASCAP)	
65 PAID IN FULL	(Robert Hill)	
91 PARTY PEOPLE	(New York Style, BMI/Prodisc, BMI)	
87 PARTY REBELS	(Gentlemen West, BMI)	
50 PIANO IN THE DARK	(Rutland Road, ASCAP/WB, ASCAP/Colegms-EMI, ASCAP/Dwarf-village, ASCAP)	
25 PINK CADILLAC	(Bruce Springsteen, ASCAP) CPP	
86 PLAY TIME	(Irving, BMI/Ljesrika, BMI/Jonell, BMI) CPP	
9 PLAYTHING	(MCA, ASCAP/Omeo, BMI/Len-Tom, ASCAP)	
100 PUMP UP THE VOLUME	(MNS, PRS/WB, ASCAP)	
55 PUSH IT	(Next Plateau, ASCAP/Turnout Bros, ASCAP)	
29 RAINY NIGHT	(Myteria, BMI/Music Minded, BMI/Electric Apple, BMI/Careers, BMI) CPP	
5 ROCKET 2 U	(Blackwood, BMI/Henrey Suemay, BMI)	
54 RUN TO ME	(Angel Notes, ASCAP/WB, ASCAP)	
76 SAY IT AGAIN	(Blackwood, BMI/Henrey Suemay, BMI)	
93 SEASONS CHANGE	(Panchin, BMI)	
74 (SITTIN' ON) THE DOCK OF THE BAY	(Irving, BMI)	
58 SOME KIND OF LOVER	(Ultrawave, ASCAP/April, ASCAP/Intersong-USA, ASCAP/Rightsong, BMI)	
59 SOMETHING JUST AIN'T RIGHT	(WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP/Donril, ASCAP)	
37 STAND UP	(WB, ASCAP/Virgin, ASCAP) CPP	
66 STRANGE RELATIONSHIP	(Make It Big, ASCAP/WB, ASCAP/Monty Seward, ASCAP/Yellowbrick Road, ASCAP)	
15 SWEET SENSATION	(Trycep, BMI/Fercliff, BMI)	
11 TAKE GOOD CARE OF ME	(Zomba, ASCAP/Willesden, BMI)	
95 TEARS MAY FALL	(T-Boy, ASCAP/Andy Panda, ASCAP/Tee Girl, BMI/Latin Rascals, BMI)	
84 THANK YOU (FALETTINMEBEMICELFAGAIN)	(Mijac, BMI)	
21 THAT'S WHAT LOVE IS	(Trycep, BMI/Willesden, BMI/Mardago, BMI/Pera, BMI) CPP	
20 THAT'S WHERE YOU'LL FIND ME	(ASCAP/Virgin-Nymph, BMI) CPP	
10 THINKING OF YOU	(Maurice White, ASCAP/Yougoulei, ASCAP/Wenkewa, ASCAP)	
27 THRILL SEEKERS	(Troulman's, BMI/Saja, BMI)	
53 TURN OFF THE LIGHTS		
38 TWO OCCASIONS	(Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI/Peer-Southern, ASCAP/Tammi, BMI) CPP	
12 WASN'T I GOOD TO YA?	(Crazy People, ASCAP/Almo, ASCAP) CPP	
85 WE'RE GOING TO PARTY	(Houston Gold, BMI)	
67 WHEN LOVE COMES CALLING	(Colegms-EMI, ASCAP/MCA, ASCAP)	
28 WHERE DO BROKEN HEARTS GO	(Scaramanga, ASCAP/Rare Blue, ASCAP/Baby Love, ASCAP) CPP	
33 WHO DO YOU LOVE	(Peter Brown, ASCAP/Rod Saulsongs, ASCAP)	
44 WILD, WILD WEST	(Willesden, BMI)	
3 WISHING WELL	(Virgin-Nymph, BMI/Young Terence, BMI) CPP	
97 WITHOUT YOU (LOVE THEME FROM "LEONARD PART 6")	(Beau Di O Do, BMI) CPP	
61 WOULDN'T YOU LOVE TO LOVE ME?	(Controversy, ASCAP)	
16 YOU ARE WHO YOU LOVE	(Chappell, ASCAP/Intersong, ASCAP/God's Little Publishing Co., ASCAP)	
32 YOU WILL KNOW	(Jobete, ASCAP/Black Bull, ASCAP) CPP	

SHEET MUSIC AGENTS			
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.			
ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

CLUB PLAY			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART
★★ NO. 1 ★★			
1	1	2	7
THINKING OF YOU (REMIX) COLUMBIA 44 07566 ◆ EARTH, WIND & FIRE <small>2 weeks at No. One</small>			
2	2	5	5
DON'T LOOK ANY FURTHER (REMIX) CAPITOL V-15359 ◆ THE KANE GANG			
3	3	8	5
PINK CADILLAC EMI-MANHATTAN V-56084 NATALIE COLE			
4	5	9	5
ROCKET 2 U (REMIX) MCA 23822 ◆ THE JETS			
5	9	11	5
PROVE YOUR LOVE (REMIX) ARISTA ADI-9677 ◆ TAYLOR DAYNE			
6	11	14	5
BEDROCK (REMIX) MOTOWN 4603MG ◆ GEORGIO			
7	13	18	4
DON'T MAKE A FOOL OF YOURSELF (REMIX) ATLANTIC 0-86616 STACEY Q			
8	10	12	6
PARTY PEOPLE IDLERS WAR-015/WARLOCK ROYAL HOUSE			
9	14	19	6
NAUGHTY GIRLS (REMIX)/I SURRENDER JIVE 1084-1-JD/RCA SAMANTHA FOX			
10	16	24	4
BREAKAWAY A&M SP-12259 ◆ BIG PIG			
11	17	16	6
HOT HOT HOT (REMIX) ELEKTRA 0-66783 ◆ THE CURE			
12	15	20	6
FISHNET WARNER BROS. 0-20778 ◆ MORRIS DAY			
13	19	22	5
FATHER FIGURE COLUMBIA 44 07547 ◆ GEORGE MICHAEL			
14	21	27	5
CALL ME (REMIX) EPIC 49 07573/E.P.A. SPAGNA			
15	12	6	10
TEARS MAY FALL TOMMY BOY TB-907 TKA			
16	23	29	5
DON'T STOP ME NOW DREAM MMD004 FOR BEAUTY'S SAKE			
17	27	46	4
BLUE MONDAY/TOUCHED BY THE HAND OF GOD QWEST PROMO/WARNER BROS. NEW ORDER			
18	8	7	9
WISHING WELL (REMIX) COLUMBIA 44 07543 ◆ TERENCE TRENT D'ARBY			
19	7	4	11
JUST A MIRAGE (REMIX) CHRYSALIS 4V9 43223 JELLYBEAN			
20	4	3	10
MOVE THE CROWD/PAID IN FULL (REMIX) 4TH & B'WAY 456/ISLAND ◆ ERIC B. & RAKIM			
21	30	40	3
STAND UP VIRGIN 0-96732 HINDSIGHT			
22	31	—	2
ALWAYS ON MY MIND EMI-MANHATTAN V-56089 ◆ PET SHOP BOYS			
23	29	—	2
ADVENTURE COLUMBIA 44 07471 ELEANOR			
24	33	39	4
PLAYTHING (REMIX) COLUMBIA 44 07560 ◆ REBBIE JACKSON			
25	25	32	6
IMAGINATION TSR 857 LADY D			
26	22	15	9
MANDINKA (REMIX) CHRYSALIS PROMO ◆ SINEAD O'CONNOR			
27	45	—	2
BEHIND THE WHEEL SIRE PROMO/WARNER BROS. DEPECHE MODE			
28	34	49	3
DREAMIN' OF LOVE LMR 4001 STEVIE B			
29	38	—	2
NIGHTTIME (REMIX) VIRGIN 0-96710 PRETTY POISON			
30	6	1	11
I WANT TO BE YOUR PROPERTY MCA 23817 ◆ BLUE MERCEDES			
31	36	—	2
TIGHTEN UP "I JUST CAN'T STOP DANCIN'" CRIMINAL CR-12-022 WALLY JUMP JUNIOR/CRIMINAL ELEMENT			
32	32	41	5
YOU DON'T KNOW (REMIX) VIRGIN 0-96737 ◆ SCARLETT & BLACK			
33	18	10	8
I NEED SOMEBODY PROFILE PRO-7180 KECHIA JENKINS			
34	NEW	1	1
JACK THE LAD MAXI MUSIC 4V9 43220/CHRYSALIS 3 MAN ISLAND			
35	NEW	1	1
LIKE A CHILD 4TH & B'WAY 458/ISLAND NOEL			
36	39	50	3
MACHINE DOG BROTHERS 003 KONK			
37	42	—	2
LOVE DON'T LIVE HERE NO MORE JUMP STREET JS-1014 BASEMENT BOYS			
38	41	48	3
LOVE KILLS/BOYS IN FURS CAPITOL V-15354 HANOVER FIST			
39	43	—	2
NEVERMORE JCI & ASSOCIATED LABELS JCO-9006/JCI +1			
40	20	17	7
KING WITHOUT A CROWN MERCURY 870 102-1/POLYGRAM ◆ ABC			
41	NEW	1	1
KISS AND TELL REPRISE 0-20841/WARNER BROS. ◆ BRYAN FERRY			
42	NEW	1	1
LOVIN' ON NEXT TO NOTHIN' (REMIX) MCA 23804 GLADYS KNIGHT & THE PIPS			
43	24	31	7
GIRLFRIEND MCA 23794 ◆ PEBBLES			
44	46	—	2
WHICH WAY 4TH & B'WAY 455/ISLAND THE TRIAD SOCIETY			
45	44	—	2
OUT OF THE BLUE (REMIX) ATLANTIC 0-86621 ◆ DEBBIE GIBSON			
46	50	—	2
SHE'S FINE VIRGIN 0-96733 VELORE & DOUBLE-O			
47	49	—	2
BURNING RAIN CHRYSALIS PROMO CRAZY HOUSE			
48	NEW	1	1
LET'S GET BUSY TRAX TX159 CURTIS MCCLAIN & ON THE HOUSE			
49	NEW	1	1
SALVATION! GIANT GRI-6011-1 HOOD			
50	NEW	1	1
I FEEL IT POPULAR POP 6 SUZIE AND THE CUBANS			

BREAKOUTS	Titles with future chart potential, based on club play this week.	1. GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE
		2. INSTINCTUAL IMAGINATION RCA
		3. NO FOOL (FOR LOVE) HAZELL DEAN CAPITOL
		4. SIMPLE SIMON (YOU GOTTA REGARD) MANTRONIX CAPITOL
		5. OVER AND OVER AND OVER MICHELLE GOULET ISLAND
		6. EVERYTHING WILL B-FINE LISA LISA & CULT JAM COLUMBIA
		7. DA'BUTT E.U. EMI-MANHATTAN
		8. TWENTY KILLER HURTS GENE LOVES JEZEBEL GEFEN
		9. SPEED OF LIGHT REIMY A&M
		10. I'M OVER YOU SEQUAL CAPITOL

12-INCH SINGLES SALES			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART
★★ NO. 1 ★★			
1	3	4	10
PERFECT LOVER ATLANTIC 0-86619 COMPANY B <small>1 week at No. One</small>			
2	1	2	9
GIRLFRIEND MCA 23794 ◆ PEBBLES			
3	4	8	6
FATHER FIGURE COLUMBIA 44 07547 ◆ GEORGE MICHAEL			
4	7	11	5
THINKING OF YOU (REMIX) COLUMBIA 44 07566 ◆ EARTH, WIND & FIRE			
5	6	7	7
OUT OF THE BLUE (REMIX) ATLANTIC 0-86621 ◆ DEBBIE GIBSON			
6	13	22	5
ROCKET 2 U (REMIX) MCA 23822 ◆ THE JETS			
7	5	6	8
I WANT TO BE YOUR PROPERTY MCA 23817 ◆ BLUE MERCEDES			
8	9	13	5
DON'T MAKE A FOOL OF YOURSELF (REMIX) ATLANTIC 0-86616 STACEY Q			
9	10	12	6
FISHNET WARNER BROS. 0-20778 ◆ MORRIS DAY			
10	2	1	20
TRAMP/PUSH IT NEXT PLATEAU NP 50063 ◆ SALT-N-PEPA			
11	15	19	6
NAUGHTY GIRLS (REMIX)/I SURRENDER JIVE 1084-1-JD/RCA SAMANTHA FOX			
12	8	5	15
MAGIC CARPET RIDE SYNTHICIDE 71 302-0 BARDEUX			
13	14	17	8
SAVIN' MYSELF CRITIQUE 0-96724/ATLANTIC ERIA FACHIN			
14	16	20	7
WISHING WELL (REMIX) COLUMBIA 44 07543 ◆ TERENCE TRENT D'ARBY			
15	27	48	3
NIGHTTIME (REMIX) VIRGIN 0-96710 ◆ PRETTY POISON			
16	12	10	10
TEARS MAY FALL TOMMY BOY TB-907 TKA			
17	26	36	4
PINK CADILLAC EMI-MANHATTAN V-56084 NATALIE COLE			
18	17	9	19
I WANT HER VINTERTAINMENT 80-66788/ELEKTRA KEITH SWEAT			
19	23	31	4
DREAMIN' OF LOVE LMR 4001 STEVIE B			
20	11	3	12
SOME KIND OF LOVER (REMIX) MCA 23816 ◆ JODY WATLEY			
21	28	34	4
HYPNOTIZE (REMIX) MERCURY 870 169-1/POLYGRAM TASTE-T-LIPS			
22	20	28	5
GOING BACK TO CALI/JACK THE RIPPER DEF JAM 44 07563/COLUMBIA ◆ L.L. COOL J			
23	34	44	3
PROVE YOUR LOVE (REMIX) ARISTA ADI-9677 ◆ TAYLOR DAYNE			
24	22	26	6
PARTY PEOPLE IDLERS WAR-015/WARLOCK ROYAL HOUSE			
25	36	—	2
JUST A MIRAGE (REMIX) CHRYSALIS 4V9 43223 JELLYBEAN			
26	41	49	3
STAND UP VIRGIN 0-96732 HINDSIGHT			
27	44	—	2
BEDROCK (REMIX) MOTOWN 4603MG ◆ GEORGIO			
28	19	14	19
NEVER GONNA GIVE YOU UP (REMIX) RCA 6784-1-RD ◆ RICK ASTLEY			
29	38	38	4
CALL ME (REMIX) EPIC 49 07573/E.P.A. SPAGNA			
30	21	21	25
PUMP UP THE VOLUME 4TH & B'WAY 452/ISLAND ◆ M/A/R/R/S			
31	25	27	6
MOVE THE CROWD/PAID IN FULL (REMIX) 4TH & B'WAY 456/ISLAND ◆ ERIC B. & RAKIM			
32	33	37	5
DEVIL INSIDE ATLANTIC 0-86622 ◆ INXS			
33	18	16	10
DON'T LOCK ME OUT ATLANTIC 0-86623 TERRY BILLY			
34	NEW	1	1
BREAKAWAY A&M SP-12259 BIG PIG			
35	46	42	3
BOUNCE BACK SPINN SP-2852 FIRE ON BLONDE			
36	42	—	2
DA'BUTT EMI-MANHATTAN V-56083 ◆ E.U.			
37	40	33	5
MIRACLES EXPLODE CRIMINAL CR12-019 TINA B.			
38	45	50	3
MAN IN THE MIRROR EPIC 49 07510/E.P.A. ◆ MICHAEL JACKSON			
39	NEW	1	1
NITE AND DAY WARNER BROS. 0-20782 AL B. SURE!			
40	NEW	1	1
GET OUTTA MY DREAMS, GET INTO MY CAR JIVE JDI-9679/ARISTA BILLY OCEAN			
41	24	30	8
LOOK WHAT YOU STARTED (REMIX) MOTOWN 4598MG THE TEMPTATIONS			
42	32	25	12
WHAT HAVE I DONE TO DESERVE THIS? EMI-MANHATTAN V-56080 ◆ PET SHOP BOYS & DUSTY SPRINGFIELD			
43	43	—	2
HOT HOT HOT (REMIX) ELEKTRA 0-66783 ◆ THE CURE			
44	29	18	16
NEVER CAN SAY GOODBYE MCA 23812 ◆ THE COMMUNARDS			
45	NEW	1	1
NO USE TO BORROW 23 WEST 0-86644/ATLANTIC BLUE MODERNE			
46	50	—	2
LOVIN ON NEXT TO NOTHIN' MCA 23804 GLADYS KNIGHT & THE PIPS			
47	RE-ENTRY	1	1
I'VE GOT THE MUSIC MOVIN' MR001 BEFORE THE STORM			
48	35	32	5
LEAVE IT ALL BEHIND CUTTING CR-216 TOLGA			
49	NEW	1	1
LIKE A CHILD 4TH & B'WAY 458/ISLAND NOEL			
50	48	39	7
RUN TO ME (REMIX) MERCURY 870 033-1/POLYGRAM ◆ ANGELA WINBUSH			

BREAKOUTS	Titles with future chart potential, based on sales reported this week.	1. TAKE IT WHILE IT'S HOT SWEET SENSATION NEXT PLATEAU
		2. KISS AND TELL BRYAN FERRY REPRISE
		3. REV IT UP JERRY HARRISON SIRE
		4. SIMPLE SIMON (YOU GOTTA REGARD) MANTRONIX CAPITOL

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

'Trouble' Maker Nia Peeples Sure To Find Fame

PULLIN' UP TO BUMPERS: Expect a *smash* response to "Trouble" (Mercury) by former "Fame" star and current hostess of television's "Top Of The Pops" **Nia Peeples**—she'll surely top the charts with her singing debut. The thoroughly infectious track, sporting postproduction and mix by **Shep Pettibone**, gallops playfully through "The Pleasure Principle" territory—especially in the dub—making it quite irresistible on the dance floor . . . **Pebbles** should garner club support on "Mercedes Boy" (MCA), a highlight from her new album; the lengthy postproduction by **Jeff Lorber** has fleshed out the song with additional keyboard work in five mixes . . . **Johnny Kemp** has got a potential smash on his hands with "Just Got Paid" (Columbia); co-produced and mixed by Kemp and **Teddy Riley** (Keith Sweat), the single's fun lyrics and killer rhythmic pulse (with shades of "I Want Her") are treats . . . Ace producer **Narada** (as in **Michael Walden**) has just released "Divine Emotions" (Reprise) and is definitely at his best in years. The pumping postproduction and mix were handled by Pettibone.

COLD CUTS: Deserving U.K. artist **Junior** will hopefully break (again) with his new "Yes (If You Want Me)" (London), a dance-treated, r&b/pop number remixed by producers **Stephen Broughton Lunt** and **Michael Hutchinson** . . . Everyone's fave **Evelyn King** is back sporting a new label (EMI-Manhattan) and a teasing new

down-tempo funk groove, "Flirt" . . . The European duo **Climie Fischer** makes its stateside debut with "Love Changes (Everything)" (Capitol); its original mix takes an endearing, midtempo pop stance,



by Bill Coleman

while the **Phil Harding** interpretation offers a Eurohouse attitude . . . "Love Struck" (A&M), the latest from **Jesse Johnson**, has a deep-rooted groove and hook churn; a smoother remix surface would be nice . . . **Arthur Baker's** 12-inch treatment of "Family Man" (Warner Bros.) finds **Fleetwood Mac** venturing into spacious house territory once again.

RANDOM CUTS: "Turn Back The Clock" (Virgin), the debut album from U.K. popster **Johnny Hates Jazz**, is noteworthy vinyl; this tasty collection of pop songs with soulful underpinnings (à la **George Michael**) should surprise. First and foremost for clubs is the light funk/pop of "I Don't Want To Be A Hero," with "Don't Say It's Love" another likely candidate. Recommended tracks overall include the current single, "Shattered Dreams," "What Other Reason," and the title track . . . Don't miss

"Keeping Good Loving" (Lorimar/Atlantic) by **Sister Sledge**, which is featured on the "Action Jackson" soundtrack; one of the best tracks the group has recorded in eons is, at 5:24, almost ripe for clubs right off the album. Co-produced by the group and **Kae Williams**, the song has an energetic flow highlighted by the group's subtle vocal; also note the r&b/Chic-ish feel of **Sky's** "Lover's Celebration" and "For The Love Of Money" as reinterpreted by **Levert** . . . The soundtrack to "Bright Lights, Big City" (Warner Bros.) features a brand new one from **Prince** called "Good Love," a poppy track with the artist altering his vocal. Also present are "True Faith" by **New Order**; "Pump Up The Volume" by **M/A/R/R/S**; "Kiss & Tell" by **Bryan Ferry**; a **Depeche Mode** B side, "Pleasure Little Treasure"; and Narada's new one.

By the way, Prince does have a new album scheduled for release sometime in May. No, it's *not* "the black album" that we've heard so much about and have eagerly anticipated. Apparently that project has been shelved indefinitely (heavy sigh). Those who were fortunate enough to hear it say it was a killer.

LEFT OF CENTER: **Love & Rockets** has rerecorded and extended the excellent track "Mirror People" (Big Time/RCA), capturing the act's danceable edge and the drive of its **Bauhaus** era . . . Fun, fun, fun is the debut of **Westworld**, with its U.K. smash "Sonic Boom Boy"

(RCA), which was a bit delayed on release here (about a year or so). The band's Archies-meets-"Bonanza" style is a pure delight . . . The leisurely paced rock number "Finest Worksong" (I.R.S.) by **R.E.M.** grooves well in its 12-inch extended mix; for the collector, the flip features three live, acoustic, nonalbum tracks, including a cover of **Peter Gabriel's** "Red Rain" . . . The untouchables have returned—**Talking Heads**, that is—with a new project, "Naked" (Fly/Sire). With its south-of-the-border perspective, this outing may not be viewed as being as commercially viable as the group's past efforts. The leadoff cut, "Blind," as well as "Totally Nude" and the single "(Nothing But) Flowers" are highlights.

KICK IT: **Mantronix** is back with its first album for Capitol, titled "In Full Effect." Productionwise, this album shows a sufficient amount of growth compared with the first two. The material overall is a step in the right direction but isn't consistent in its hook power. Best bets: "Join Me Please," "Gangster Boogie," the title cut, and the single "Simple Simon" . . . Jive/RCA has put out a compilation, "Word," featuring hits by **Schoolly D**, **Steady B**, **Kool Moe Dee**, **Whodini**, and others . . . Also out on Jive is **DJ Jazzy Jeff & the Fresh Prince** with the humorous, down-tempo narrative "Par-

ents Just Don't Understand" . . . **Biz Markie's** album "Goin' Off" (Cold Chillin'/Warner Bros.) has been released . . . "Love At First Sight" (Profile, 212-529-2600) from **Dana Dane** has been remixed and uses a "Skin Tight" bass riff . . . Worthy of your attention are the **Rangers' "I'm Hot"** (Woojon, 212-642-8122); **Jam Rock Massive & KRS 1's "Stop The Violence"** (Massive, 914-969-4498); "From Da Giddy-Up" (Hilltop Hustlers, 215-878-9695) by **3-D**; and "Hyped" (Hardcore, 203-335-7492) from **Three The Hardway**.

On Feb. 27, the Third Annual Urban Teen Awards show was held at New York's Apollo Theatre. Co-hosted by **Kool Moe Dee** and **Salt-N-Pepa**, the event honored artists in a number of rap, street, and dance categories. Among this year's sponsors were RCA Records, Jive Records, and New York radio stations **WBLS-FM** and **WRKS-FM**. Presenters and performers included **Ten City**, **Ice-T**, **Hurby Luv Bug**, **Boogie Down Productions**, and **Sweet T**. Highlights among the winners included **Eric B. & Rakim** for the year's best street album, **Public Enemy** for new street group and street single, **Big Daddy Kane** for new MC, **Boogie Down Productions** for reggae fusion, **L.L. Cool J** for street fusion, and **Doug E. Fresh** for instrumental arrangement and community service.

British Duo Guns Engines For U.S. Success

Blue Mercedes Makes Smooth Chart Climb

BY BILL COLEMAN

NEW YORK The duo of **Duncan Millar** & **David Titlow** recently scored a No. 1 smash with "I Want To Be Your Property." **Blue Mercedes**, as they are collectively called, anchored the No. 1 spot on **Billboard's** Hot Dance Music Club Play chart for four weeks.

Hailing from England, singer **Titlow** and keyboardist **Millar** have

only been performing together for two years after a brief stint with the U.K. pop act **Duck You Sucker**.

The single is from the act's forthcoming MCA album, "Rich & Famous," which takes its inspiration from the television show "Lifestyles Of The Rich & Famous." Co-produced by **Phil Harding** and **Ian Curnow** from **Stock, Aitken, & Waterman's** **PWL** studio, the album has a "contempo-

rary, bright, and very upbeat sound," says the pair.

Titlow explains: "We wanted [the **Stock, Aitken, & Waterman**] sound, but we didn't want to be manipulated by them, so we used their engineer. It worries me certainly that people might look at who produced it and not give it a good listen. Hopefully, people won't be that small minded."

Comparisons to other male pop duos have been made, including **ABC** and **Pet Shop Boys**. "We certainly have the same kind of musical depths as those two groups, but we don't want to alienate people by being a bit cold," says **Titlow**. "There's too much compositing in [pop] music; we're not like them. They're nice guys, but they put across an image of being very serious. But we're not the **Dickies** either. We're just saying that you can enjoy yourself."

Blue Mercedes is hoping for long-term U.S. success spearheaded by "I Want To Be Your Property," which is bulleted in the mid-region of **Billboard's** Hot 100 chart. The two have just completed the second video for "Property." The new clip features guest **Cyd Charisse**, whose name is mentioned in the song's chorus. "Here we are writing this song in England about **Cyd Charisse**," says **Titlow**, "and the next thing we know we're on **Sunset Boulevard** sitting in a car with her. It just proves that anything can happen."



Divas Unite! At the grand opening of New Jersey's newest dance retail outlet, **Request Line Records**, **Bassment** recording artist **Elessa**, left, and **Profile** recording artists **Judy Torres**, center, and **Kechia Jenkins** stop to smile for the cameras.

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Stop The Violence—Jam Massive	Pump Up—Bassix
A Day In The Life—Black Riot	Change On Me—Cynthia
Beat Goes On—Break Boys	Suspicious Minds—Bobby O
Hiy You—Dwive	Double Jackn Mix—Mirage
Hooked—Spyder D	I Feel It—Suze + The Cubans
Feel The Music—Howard Sanders	Family—Situations
Bounce Your Body—Reese + Santonio	You're The One—Tapps
Let's Days—Keynotes (remix)	You To Blame—Sylve
You Gots To Chill—EPMD	Baila Baila—Remixes—Click
Be Your Lover—Ton + Pack	Crank It Up—Thomas & Shubert
Honey Bee—C. McKinnon	Dancing On The Island—Liz Lause
Fly Tetas—Jose Chinga	Jump To The Music—Lilac

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TALENT IN ACTION

DAVID LEE ROTH

Lakeland Civic Center,
Lakeland, Fla.

STRAPPED IN CLIMBING gear, David Lee Roth rappelled from the lighting rig to the stage. Wrapped in a purple robe, he strutted about a boxing ring. Mounted atop a 28-foot-long suspended yellow surfboard, he sailed high over the crowd.

And, oh yes, on this opening night of his world tour, the wailing Roth and his four-man band also played blunt, blasting rock'n'roll. For his March 4 tour debut, Roth's set focused on songs from his latest Warner Bros. album, "Skyscraper," including "The Bottom Line," which opened the show; "Hot Dog And A Shake"; "Just Like Paradise"; and "Stand Up." But he passed over the new album's quiet, reflective track, "Damn Good."

Despite his renowned ego, Roth shared the spotlight generously with his band mates—keyboardist Brett Tuggle, drummer Greg Bissonette, bassist Matt Bissonette (Greg's brother), and guitarist Steve Vai. Displaying his own theatrics, Vai alternately played a fluorescent green guitar and a three-necked heart-shaped model during several fast and flashy solos.

Roth pulled out Van Halen hits that were guaranteed crowd pleasers: "Hot For Teacher," "Panama," and the show-closing "Jump." However, his wacky musical detours were the concert's best moments. A

"Dragnet"-style rap introduced "Just A Gigolo." The flying surfboard carried him through a campy "California Girls." And in a wonderfully silly segment, Roth, his band, and stage-crew members took a turn on Caribbean steel pans and marching drums.

Showmanship rather than musicianship was the concert's focus. And here, surprisingly, Roth fell short. Despite his elaborate props and occasional high kicks, the singer often was uncharacteristically sluggish on stage. Other visual touches and verbal bits were well-worn from his earlier tours. And with these drawbacks, Diamond Dave's show wasn't sparking up to par.

THOM DUFFY

PETER HIMMELMAN

The Bottom Line, New York

LEADING OFF this recent New York date with a new, unreleased song, Peter Himmelman reinforced the impression from his Island and indie albums that he is a songwriting talent of major proportion. And with his band (formerly Minneapolis' Sussman Lawrence) giving new sheen to his album material, Himmelman displayed his equally formidable performing skills to the extent that wider recognition seems inevitable.

Cutting a quirky figure in a frilly formal shirt worn under a black jacket, the intense artist wrestled angry notes out of his guitar while

(Continued on next page)

AB

AMUSEMENT BUSINESS®

BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BRUCE SPRINGSTEEN & THE E STREET BAND	Richfield Coliseum Richfield, Ohio	March 13-14	\$752,880 \$20	37,644 sellout	Belkin Prods.
BRUCE SPRINGSTEEN & THE E STREET BAND	Spectrum Philadelphia, Pa.	March 8-9	\$741,680 \$20	37,296 sellout	Electric Factory Concerts
RUSH CHALK CIRCLE	Maple Leaf Gardens Toronto, Ontario	March 7-8	\$366,809 \$22.50/\$19.50	20,490 24,000	Concert Prods. International
JOHN COUGAR MELLENCAMP	Arena, The Omni Atlanta, Ga.	March 9	\$282,328 \$17.50	16,133 sellout	Cellar Door Prods.
HANK WILLIAMS JR. & THE BAMA BAND WAYLON JENNINGS	Freedom Hall Kentucky Fair & Exposition Center Louisville, Ky.	March 12	\$263,373 \$16.50	16,439 sellout	Richard Mischell Prods. Joe Gehl Prods.
DAVID COPPERFIELD	Warner Theatre Washington, D.C.	March 11-13	\$251,871 \$22.50/\$16.50/\$13.50	12,247 14,000 sellout	Chesapeake Concerts
LINDA RONSTADT	Warner Theatre Washington, D.C.	March 2-5	\$227,836 \$29.50/\$19.50	8,000 sellout	Chesapeake Concerts
JOHN COUGAR MELLENCAMP	Rupp Arena, Lexington Center Lexington, Ky.	March 11	\$217,404 \$16.50	13,176 18,000	Sunshine Promotions
WHITESNAKE GREAT WHITE	Charlotte Coliseum Charlotte, N.C.	March 1	\$206,366 \$16.50	12,507 sellout	Cellar Door Prods.
JOHN COUGAR MELLENCAMP	Hilton Coliseum Iowa State Univ. Ames, Iowa	Feb. 14	\$192,242 \$16.50	11,879 12,522	Jam Prods.
WHITESNAKE GREAT WHITE	UTC Arena-Roundhouse Univ. of Tennessee, Chattanooga Chattanooga, Tenn.	March 13	\$188,176 \$16	11,761 sellout	Mid-South Concerts
INXS P.I.L.	Arena, The Omni Atlanta, Ga.	March 3	\$182,893 \$17.50	10,451 13,315	Concert Promotions/Southern Promotions
WHITESNAKE GREAT WHITE	Thompson-Boling Assembly Center & Arena Univ. of Tennessee, Knoxville Knoxville, Tenn.	March 12	\$180,048 \$16	11,253 15,224	Mid-South Concerts
JOHN COUGAR MELLENCAMP	Arena, Omaha Civic Auditorium Omaha, Neb.	Feb. 13	\$167,651 \$17	10,115 sellout	Jam Prods.
INXS P.I.L.	The Kiel St. Louis, Mo.	March 13	\$167,574 \$16.50	10,334 sellout	Contemporary Prods.
YES	The Forum Inglewood, Calif.	March 2	\$165,261 \$18.50	11,161 13,506	Avalon Attractions
JOHN COUGAR MELLENCAMP	Arena, Lloyd Noble Center Univ. of Oklahoma Norman, Okla.	Feb. 19	\$164,688 \$16	10,293 sellout	Contemporary Presentations
RANDY TRAVIS EXILE	Greenville Memorial Auditorium Greenville, S.C.	March 11	\$163,821 \$14.50	12,168 sellout	Special Moments Promotions
WHITESNAKE GREAT WHITE	Von Braun Civic Center Huntsville, Ala.	March 9	\$161,696 \$16	10,106 sellout	Mid-South Concerts
INXS P.I.L.	UIC Pavilion Univ. of Illinois, Chicago Chicago, Ill.	March 11	\$159,374 \$16.50	9,659 sellout	Chicago Jam Concerts
WHITESNAKE GREAT WHITE	Nashville Municipal Auditorium Nashville, Tenn.	March 8	\$158,400 \$16	9,900 sellout	Mid-South Concerts
ANNE MURRAY	Riverside Theatre Milwaukee, Wis.	Feb. 18-20	\$158,215 \$24.25/\$19.75/\$14.75	7,242 sellout	in-house
WHITESNAKE GREAT WHITE	Carolina Coliseum Univ. of South Carolina Columbia, S.C.	March 6	\$148,962 \$16.50	9,028 12,456	Cellar Door Prods.
YES	McNichols Arena Denver, Colo.	March 13	\$142,397 \$18.15/\$17.05	7,895 13,000	Fey Concert Co.
RANDY TRAVIS/CONWAY TWITTY	Pensacola Civic Center Pensacola, Fla.	March 12	\$141,405 \$16.50	8,570 10,168	Special Moments Promotions Jayson Promotions
WHITESNAKE GREAT WHITE	Greensboro Coliseum Complex Greensboro, N.C.	March 2	\$135,036 \$16.50	8,184 10,400	Cellar Door Prods.
STING	Senator Nat G. Kiefer UNO Lakefront Arena Univ. of New Orleans New Orleans, La.	March 12	\$127,138 \$17.50	7,626 8,500	Beaver Prods.
JOHN COUGAR MELLENCAMP	Stokely Athletic Center Univ. of Tennessee, Knoxville Knoxville, Tenn.	March 8	\$124,426 \$16.50	7,592 12,169	Sunshine Promotions
DAVID LEE ROTH FASTER PUSSYCAT	Kellogg Center Arena Battle Creek, Mich.	March 13	\$115,814 \$16.50	7,019 sellout	Cellar Door Prods.
ANNE MURRAY	Ordway Music Theatre St. Paul, Minn.	Feb. 21-22	\$109,091 \$35/\$28/\$15	7,082 sellout	in-house
HANK WILLIAMS JR. & THE BAMA BAND KEITH WHITLEY	Ohio Center Columbus, Ohio	March 11	\$102,129 \$15.50	6,795 sellout	Richard Mischell Prods.
INXS P.I.L.	Louisville Gardens Louisville, Ky.	March 10	\$99,435 \$15	6,629 6,850	Sunshine Promotions
DIO FEATURING RONNIE JAMES DIO MEGADETH	Compton Terrace Phoenix, Ariz.	March 4	\$99,376 \$16.50/\$15.50/\$14.50	6,499 9,344	Evening Star Prods.
HANK WILLIAMS JR. & THE BAMA BAND KEITH WHITLEY	Hara Arena Dayton, Ohio	March 10	\$85,653 \$15.50	5,750 sellout	Richard Mischell Prods.
KISS ANTHRAX	Olympic Saddledome Calgary, Alberta	March 9	\$85,066 \$20.50/\$19.50	5,641 7,500	Concert Prods. International Donald K. Donald Prods Perryscope Concert Prods.
SANDI PATTI	Barton Coliseum Arkansas State Fairgrounds Little Rock, Ark.	March 10	\$83,568 \$11.50/\$10.50/\$9.50	8,002 sellout	Mid-South Concerts
KISS ANTHRAX	Coliseum, Edmonton Northlands Edmonton, Alberta.	March 8	\$79,656 \$20.50/\$19.50	5,057 7,500	Concert Prods. International Donald K. Donald Prods. Perryscope Concert Prods.
YES	Santa Barbara County Bowl Santa Barbara, Calif.	March 4	\$77,814 \$22/\$19/\$14	4,526 sellout	Pacificconcerts

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Photo: Ken Howard

TALENT IN ACTION

(Continued from preceding page)

performing his recent single "Waning Moon" and its incisive follow-up, "I Feel Young Today." A couple of tunes from past albums—"Tremble" and "Eleventh Confession"—effectively showcased guitarist/percussionist Eric Moen's textural contributions and keyboardist/vocalist Jeff Victor, whose physical response to his leader's music was a show in itself.

While the set got a bit moody early on, Himmelman lightened it up with an endearing sense of humor; later, he upped the tempo with another new song, the explosive "Mercy Never Came." The closing song was a beautiful ballad, "Only You Can Walk Away," which began with the singer alone at the mike accompanied by Victor's haunting piano work.

JIM BESSMAN

HOUSE OF FREAKS

The Ritz, New York

HOUSE OF FREAKS has a gimmick: It's a two-piece rock'n'roll band. With just a guitar and drums, the Rhino Records duo set out to bring down the crowded house here Feb. 25 in its opening set for Paul Carrack. It didn't quite succeed, but the cognoscenti in the audience appreciated the effort.

The contingency in attendance from nearby Wall Street, however, seemed more than a bit bewildered by the show. Those not familiar with the act couldn't quite fathom the point of its informality: Why work to get your audience swaying and tapping along, only to stop in the middle of a song to swig beer?

The Freaks are definitely an acquired taste, but if promoted properly a lot of people—especially the college crowd—might buy into them. The group needs to build its audience slowly: In a small club, its sense of humor and incredible songwriting ability would come across better. It was hard for those who didn't already know the songs to appreciate the melodic brilliance of "40 Years" or the sheer, spare power of "Yellow Dog"—both from the Freaks' debut album, "Monkey On A Chain Gang"—in a cavernous hall. House Of Freaks will likely never play for an arena of fans, but, given time, it could attract concert halls of followers. The talent is there.

JEAN ROSENBLUTH

ROBERT PLANT

(Continued from page 30)

about constantly exploring new musical horizons?

"Yes, and that's exactly what I've tried to keep doing. I mean I haven't been going up my own backside. I've been carrying on the kind of principle of what Page and I set out to do in the first place—which, for one reason or another, didn't happen in [the Page/Paul Rodgers band] the Firm. But it happens in what I do."

Plant and his band have already begun to write new material, and the singer is looking to set up a studio in London where they can work on future projects.

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Mission U.K. Makes Novel Producer Choice

Ex-Zeppelin Bassist Jones Nurtures Its 'Children'

BY JIM BESSMAN

NEW YORK When deciding on a producer for its new Mercury/PolyGram album, "Children," the Mission U.K. wanted to avoid falling into the trap of going for an American flavor-of-the-month name. Consequently, the British band opted to work with former Led Zeppelin bassist/keyboardist John Paul Jones.

"When we were talking about the album with [Phonogram/U.K.'s] a&r department, we were advised to use an established U.S. producer, which I thought was premature and was loath to do," says vocalist/guitarist Wayne Hussey. "It's a rule that most bands seem to follow, but it wouldn't have been a very good move in our case, particularly having just spent three months in America on a tour which was very nearly the death of the band."

The Mission U.K.'s 1987 North American tour began with a somewhat riotous six-week stint of headlining smaller venues. Following a date in Los Angeles, bassist Craig Adams punched a plate-glass window at a hotel. He was subsequently sent home for "rest and recuperation." A temporary replacement filled in for the rest of the tour, which included dates with the Psychedelic Furs.

Before starting work on its latest album, the Mission U.K. met with top-name producers like Bruce Fairbairn (Bon Jovi) and Pete Collins (Rush). However, Hussey says he felt that hewing to the "very cautious and conservative" production values required by domestic radio programmers "was not the way we wanted to go."

Enter Jones, fresh from a recent production stint with Ben E. King. The former Zeppelin player became interested in the Mission U.K. via its "Wasteland" video, and he was further impressed by one of the group's live shows.

"For us, the idea of working with Jones was appealing obviously because of his background, but even more so because of his musical arrangements," says Hussey, noting Jones' diverse list of arranging credits, which includes records by Donovan, Herman's Hermits, the Rolling Stones, Cat

Stevens, and Tom Jones. "We especially felt we needed guidance in this territory," adds Hussey.

Hussey also wanted more group input in the songs. He says that on

'Our U.S. tour was very nearly the death of the band'

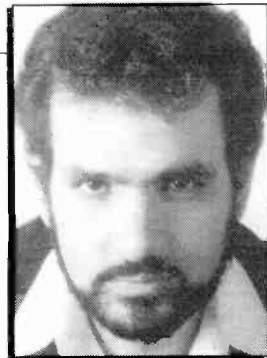
the Mission U.K.'s last studio album, "Gods Own Medicine," the material was "very formulated" prior to recording, whereas on "Children" it was left in "skeletal" form for fashioning by the other band members under Jones' direction.

Jones says he encouraged the band to play live in the studio, and sometimes he would add synth parts while Hussey manned the boards. "I liked the idea that it was a band rather than with Ben E. King, which I did on a computer,"

says Jones. "Being in a band situation with musicians with guitars and drums and things is so much a part of my production value, which is getting that *band* feeling on a record, rather than it sounding fragmented."

For Jones, the project marked his first involvement with a working band since the demise of Led Zeppelin. After accompanying the Mission U.K. on a recent U.S. promo trek—which included four showcase dates—Jones has returned to his home studio in England to tinker with new computer software while awaiting upcoming projects.

Meanwhile, the Mission U.K. is touring Britain, where it has been enjoying its biggest chart hit with "Tower Of Strength," the first single from "Children." The new album will be released here on Monday (21), and plans call for the band to promote it on a full U.S. tour starting in May.



ONE TO ONE

ITG's Wayne Forte discusses his talent agency's goals and philosophy

In 1987, the New York-based International Talent Agency (ITG) enjoyed its strongest year to date, booking tours for acts like Pink Floyd, David Bowie, Genesis, Billy Idol, Howard Jones, the Cult, Simply Red, the Cure, and Duran Duran. The success of ITG, founded in 1981 by ex-William Morris agents Wayne Forte and Michael Farrell, is particularly significant in that the company operates with a slim-line staff that includes just four agents. In this week's 'One To One' interview, Forte gives Billboard talent editor Steve Gett the low-down on ITG's development and some of its upcoming activities.

Q: Despite the company's tremendous growth during the past seven years, you have continued to operate with a fairly small staff. Why is that?

A: We've always wanted to keep everything as controlled as possible, and we feel we can be more successful and better serve our acts with a smaller staff. The communication's much better, the decision making is easier, and we can act a lot quicker. That's basically been our approach all along. We like to stay lean and mean, and I think we have one of the better, if not the best, staffs in the business. They work very long hours and put in a lot of energy. I'd rather have this kind of operation than one that's two to three times the size, with everybody working half shifts.

Q: You recently brought in Nick Caris from the Michigan-based DMA agency as a fourth agent. How did that come about?

A: Michael and I had often talked about the idea of getting somebody here that thought along our lines and operated in a similar sort of way that we do in dealing with clients. We're very personalized and project oriented and really spend a lot of the time with each of the individual tours that we do rather than just booking dates and taking offers. There aren't very many people out there like that, and we hadn't run into anybody who was into leaving his position and making any moves. So when we found out that Nick was interested in moving to New York, we got together and talked.

Q: Nick has brought in hard rock acts like the Scorpions, Malice, Pretty Maids, and Lee Aaron. Is that an area of the business you have been eager to move into?

A: Absolutely. The hard rock market is something that we never really jumped into headfirst, up to our necks, so to speak. But Nick knows,

and was born and bred on hard rock. So he'll really be concentrating on that area. He'll sign other things as well, but hard rock will be his main thing.

Q: After enjoying a good deal of success with a number of big-name clients in 1987, what were your goals coming into this year?

A: One of the things was to move more into the hard rock field and sign a few more artists in that area. By bringing in Nick, we've obviously moved ahead with that. Aside from that, we saw 1988 as a year of building and bringing artists to other levels—acts that we've been building.

Q: What are some of your key new and developing acts?

A: We've just agreed on a deal with Joe Satriani. We're doing a tour with Icehouse. We're also working on the Woodentops. We think that big things can come from them and are working with them in a similar way that we did with the Cure and Depeche Mode. We're doing an

arena tour with Depeche Mode, an act that we've been working with for seven years that finally broke through last year. Another new act we've got is So. Those are just some of the things we're working on.

Q: What are some of the bigger tours that you're booking this year?

A: We've got Pink Floyd coming back in April. Duran Duran is scheduled for either the summer or the fall, depending on when it completes its album. And there are a few other things we're working on that I can't discuss yet. We will have several large acts out there by the end of the year. For the touring business as a whole, I think it's going to be a very healthy summer. But I don't think it'll be quite as large as last year as far as the number of acts and major shows that are out.

Q: From ITG's standpoint, you'll be quite satisfied to devote more time to building acts.

A: Definitely. By and large, we view this very much as a building year. Last year, we knew we were going to have a lot happening [with big-name acts], and we were prepared that 1988 would be more or less an off year on that level because a lot of those acts only tour every two or three years. Last year, we planned with the signings that we did to concentrate on bringing those acts to the next level, so that in 1989 we'd have them as full-fledged theater or arena headliners. We're shooting toward 1990, which we think will be a very impressive year for us.

'We like to stay lean and mean'

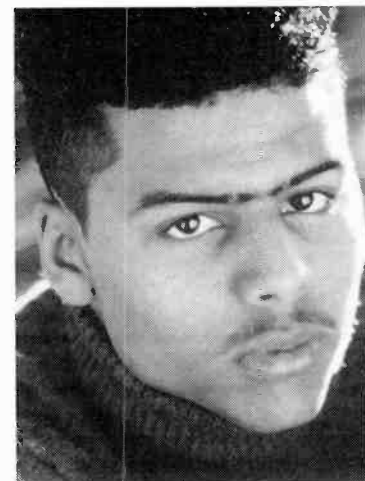
NEW ON THE CHARTS

Al B. Sure!, a New York-based singer/songwriter/multi-instrumentalist, is making strong inroads on the Hot Black Singles chart with "Nite & Day," the leadoff single from his upcoming Warner Bros. debut album, "In Effect Mode."

Born in Boston, Sure! moved to Westchester County, N.Y., during his childhood. There, he began his music career working out of his basement with his cousin Kyle West, later to become a noted producer.

After graduating from high school in 1986, Sure! moved to New York City and connected with Eddie F. from Heavy D & the Boyz, who introduced him to manager André Harrell of Uptown Enterprises. A series of demos was recorded, resulting in a contract with Warner Bros. in the summer of 1987.

Soon after the label deal was inked, Sure!'s career received an



AL B. SURE!

additional push when he won a Sony Innovator award, presented to hot up-and-coming black artists. Quincy Jones selected Sure! from a field of 51.

Sure!'s debut album, "In Effect Mode," which he co-produced with West, is due in April. A videoclip for "Nite & Day" has just been serviced nationally.

STUART MEYER

Boston Music Awards Names Nominees

Varied Acts To Perform At Wang Center

BOSTON Aerosmith, Boston, and the now-defunct Cars are among the nominees for act of the year at the second annual Boston Music Awards, scheduled for April 13 at the Wang Center theater.

Awards will be presented in 42 categories, with more than 160 nominees eligible for the black Lucite rectangle given to victors.

The Cars, Peter Wolf, Aerosmith, and Farrenheit led the nominations parade, each named in five categories. Unsigned independent band Shake The Faith also

had five mentions.

Carlsberg Beer is the official awards show sponsor, abetted by the Boston Phoenix, WBCN, ASCAP, and Strawberries Records and Tapes. Candace Avery and Peter Gold are co-producing.

Scheduled to perform live at the show are Brad Delp of Boston, who will change gears to present his new r&b side project; Farrenheit; the Del Fuegos; Sleepy La-Beef; and Bruce Arnold of Orpheus. The ceremony will be hosted by Sara Edwards and Barry

Nolan from WBZ-TV's "Evening Magazine."

Nominations for the Boston Music Awards are determined by a 600-member panel of music industry professionals from the Boston area. Winners are chosen based on an equally weighted tally of public ballots and industry selections.

The Wang Center is a 4,000-seat theater, a seating upgrade from the 2,700-seat Opera House, where last year's sold-out ceremony was held.

BRUCE HARING

Stellar Cast Set For New York Music Awards

NEW YORK Debbie Gibson, Michael Bolton, Taylor Dayne, and L.L. Cool J are among the acts slated to perform live at the third annual New York Music Awards April 9 at Manhattan's Beacon Theatre.

Fifty winners to be honored

Artists in some 50 categories of music will be honored at the ceremony, which celebrates musicians closely identified with New York.

Buster Poindexter leads this year's nominations parade, named in 13 categories. Also drawing big support are Lisa Lisa & Cult Jam, Suzanne Vega, Gibson, L.L. Cool J, and Atlantic Starr.

In addition to the award presentations, Paul Simon will be enshrined in the New York Music Awards Hall of Fame.

Nominations were made by 350 critics, record store buyers, agents, and label executives in an open ballot. Final voting is done by critics and members of the public.

Presenters will include Gregory Abbott, Ruben Blades, Willy DeVille, Lenny Kaye, the Ramones, and Salt-N-Pepa. More envelope openers will be announced later.

Co-produced by Ron Delsener and Omnibus Productions, the event is jointly sponsored by SKC Audiotape, BMI, and the City of New York.

In its first two years, the awards spotlighted the diversity in the New York music scene. Rock dominated the 1986 awards in year one, led by Poindexter. Last year, r&b was king, and Cameo, Abbott, and Run-D.M.C. were top winners.

BRUCE HARING

CLANNAD 'SIRIUS' ALBUM

(Continued from page 30)

she says. "But we're just flattered to be able to work with these people. We met Bruce while he was in London, and he was only too willing to come to our studio when we asked him to join us for a song."

Of Journey singer Perry's appearance on the new album—his vocals can be heard on the track "White Fool"—Brennan says, "Steve was recording near us when we met him. His ancestors come from Portugal, and their accent sounds very much like Gaelic. When we suggested he sing in Gaelic, he was very excited."

"Sirius"—Clannad's sixth album overall—was produced by the U.S. team of Greg Ladanyi and Russ Kunkel. "A lot of people in England have condemned us for that, too," says Brennan. "But we just try to take another new step with each album without sacrificing our original sound."

In April, Clannad will embark on its first U.S. tour in nine years; dates will focus heavily on college towns.

TERRY WOOD

ARTHUR YOUNG presents THE ENTERTAINMENT INDUSTRY: CURTAIN UP FOR THE '90s

One coming attraction you can't afford to miss.

If you'd like a glimpse into the future of show business, come to The Beverly Hills Hotel on Thursday, June 9th.

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Dolly Breaks For Wunsch. Dolly Parton and Roy Wunsch, CBS' newly appointed senior vice president, Nashville operations, visit during a reception hosted by CBS Records/Nashville, the Nashville chapter of NARAS, Aladdin Resources, and the Heart Throb Cafe following Parton's induction into the Grammy Walk of Fame.

Hall Of Fame Aims PR Attack For Man In Black Big Promo Planned For Cash Exhibit

BY EDWARD MORRIS

NASHVILLE The Country Music Hall Of Fame And Museum is going into its 10 largest markets during March and April to promote its mammoth new Johnny Cash Exhibit. The \$70,000 display, which is being sponsored by Holiday Inn, is the most ambitious in the museum's history and will be open to the public beginning Wednesday (23) through 1990.

Mercury/PolyGram Records, Cash's current label, also has tie-ins with the exhibit. The Country Music Hall Of Fame And Gift Shop will be the only American outlet for the new "Classic Cash" album on Mercury until after the album is released in April for the overseas market. The album was originally prepared for international release first—with domestic release to follow in late summer or early fall—but PolyGram made the museum an exception to complement the exhibit.

Beginning this month, Hall Of Fame director Bill Ivey and associate director Diana Johnson will do the radio and television talk-show circuit in 10 cities to encourage people to visit the historical display. The pair will take with them a 90-second video tour of the museum and a 90-second videoclip about Cash's early career. In addition, they will speak on how country music relates to each of the cities visited.

According to Johnson, last year the museum began collecting the ZIP codes of all visitors who were not part of a package tour. At the end of each day, the museum's computers did a printout of the cities the ticket buyers came from. It was from these lists, she says, that the facility determined that its largest markets were Dallas, Nashville, Atlanta, Chicago, Houston, Indianapolis, St. Louis, Philadelphia, Detroit, and Milwaukee. An independent public-relations firm has set up Ivey and Johnson's promotional itinerary in these cities.

To draw additional attention to the new display, all the museum's print

ads and billboards this year will be headlined to draw attention to the Cash exhibit specifically rather than to the museum generally, Johnson says. The advertisements will also carry the Holiday Inn credit.

According to Johnson, Cash has taken much of the hands-on responsibility for pulling the exhibit together. "He really acted as curator," she says.

The new display, which follows similarly lavish setups for Dolly Parton and Willie Nelson memorabilia, is divided into seven sections, each representing a historical or cultural phase of Cash's life: early influences on his life and music, his rockabilly period, his emergence as an American troubadour, his rise to international stardom, his activities in movies and television, his emergence as "the man in black" his sense of a religious mission, and his life offstage as a friend, family man, hobbyist, and collector.

A separate part of the exhibit called the Signature Collection features Cash leading a televised tour of his home and the art treasures he has assembled.

Lyle Lovett To Headline Benefit Concert

NASHVILLE Country/jazz artist Lyle Lovett will headline the third annual Master Series concert here March 31 to benefit the W.O. Smith Nashville Community Music School. The show—which will also feature Lovett's Large Band, Take 6, and the instrumental trio of Mark O'Connor, Edgar Meyer, and Kenny Malone—will be held in the Stouffer Hotel Grand Ballroom beginning at 8 p.m.

Lovett, who is currently on tour with his 11-piece band, recently released his second MCA/Curb album,

"Pontiac."

Take 6, a Reprise Records act, is an a cappella sextet that blends jazz, traditional black quartet gospel, and street-corner doo-wop.

The instrumental trio features O'Connor on violin and mandolin, Meyer on double bass, and Malone on percussion.

Tickets to the concert are \$25 for general admission, \$50 for sponsor seating, and \$150 for patrons. For additional ticket information, call 615-255-8375.

Late Great Deserves To Join Brother In Select Group Vaughn Should Be 2nd Horton In Hall

VAUGHN HORTON WAS BORN in Broad Top, Pa., June 5, 1911. He died recently in Florida (Billboard, March 19).

After attending Penn State, where he took courses in coal-mining engineering, Horton worked in the black mines of his home state while performing on weekends with his brother Roy. The music forms were jazz, Polish, Hawaiian, country, you name it—anything that could survive a roadhouse along a Pennsylvania highway without enraging the locals.

On June 5, 1932, he married Margaret Mellott. She died two years ago, and she took a lot of Horton with her.

In the mid-'30s, the Horton brothers were branding their music on such radio stations as WFBG Altoona, Pa.; WHP Harrisburg, Pa.; and WIP, WFI, WLIT, and WFIL Philadelphia.

They were also playing club dates in such cities as Philly, Washington, and New York, where they headed their own shows on the CBS and NBC radio networks.

Want some names? Vaughn Horton worked with Eli Oberstein and Steve Sholes of RCA; Art Satherley and Don Law of Columbia; and Dave Kapp, Milt Gabler, and Paul Cohen of Decca. He produced r&b and specialty records for Continental, National, Mercury, Majestic, MGM, London, Banner, and Varsity Records.

And he wrote songs. Did he write songs! How about his golden-record inspirations called "Mockin' Bird Hill," "Sugarfoot Rag," "Muleskinner Blues," "Jolly Old St. Nicholas," and "Choo Choo Ch'Boogie." Bridging the gap from vaudeville to Nashville, Vaughn Horton swayed from "Till The End Of The World" to "The Lawrence Welk Hee Haw Counter Revolution Polka."

Those who have recorded his songs read like a who's who: Gene Autry, the Sons Of The Pioneers, Les Paul & Mary Ford, Bing Crosby, Patti Page, Ray Charles, Louis Jordan, Lionel Hampton, Vaughn Monroe, Billy Taylor, Linda Ronstadt, Frank Yankovic, Lawrence Welk, Dolly Parton, Jim Reeves, Merle Haggard, Judy Canova, Roy Acuff, Hank Snow, Ernest Tubb, Chet Atkins, Bill Haley, Ray Stevens, and Hank Williams.

These records have totaled more than 100 million in sales, including 25 gold records. A member of ASCAP since 1945 (he gave creative credibility to ASCAP's Nashville thrust in the '70s), Vaughn Horton was elected to the Nashville Songwriters Hall Of Fame in 1971.

Vaughn Horton was a quiet giant. He wrote the big ones. And you'd never know it. This man not only wrote words and music for the Andrews Sisters and Tommy Dorsey, he wrote them for Rex Allen (Jr. and Sr.) and Red Foley. And if you want to dig further into the archives, he also wrote for Fred Allen, Jackie Gleason, Joe E. Lewis, and Rudy Vallee.

Roy Vaughn is already in the Country Music Hall of Fame. Well deserved. No brothers have ever been so close.

Let's now unite these two siblings—forever and ever, amen—into the Country Music Hall of

Fame: Let's get Vaughn Horton, someone who believed in country music and created some of its most memorable songs, into the hall, which not only deserves him, but demands him.

It would be a fitting tribute to Roy Horton, a brother who defines the word, and to Vaughn Horton, a creator who refined the words.

NEWSNOTES: Merle Haggard is red-hot as a songwriter. He recently hauled away another award from the Nashville Songwriters Assn. and watched two more of his tunes pop onto Billboard's country single chart. His Epic Records release "Chill Factor" was the Hot Shot Debut at No. 61, while his song "Mirrors Don't Lie" by Marty Stuart was the second hottest entry at No. 74.

New Grass Revival recently filmed a concert performance for the HBO special "Robert Altman's Tanner '88," scheduled to air April 12. The show was co-written by Altman and Gary Trudeau ("Doonesbury").

T. Graham Brown & the Hard Tops are set to participate in the upcoming movie "Heartbreak Hotel." The band is scheduled to play the part of **Elvis Presley's** band, while Brown is cast in a supporting role as a bodyguard. Filming is to begin soon in Austin, Texas.



by Gerry Wood

FOR WEEK ENDING MARCH 26, 1988

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HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 26 REPORTERS	SILVER ADDS 61 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 150 REPORTERS	TOTAL ON
HE'S BACK AND I'M BLUE					
DESERT ROSE BAND MCA/CURB	3	15	28	46	48
HIGH RIDIN' HEROES					
DAVID LYNN JONES MERCURY	1	12	26	39	39
WILDFLOWERS					
PARTON, RONSTADT, HARRIS	3	12	19	34	40
LOVE OF A LIFETIME					
GATLIN BROTHERS COLUMBIA	2	10	21	33	43
WHAT SHE IS					
EARL THOMAS CONLEY RCA	6	11	15	32	102
I'M A SURVIVOR					
GEORGE JONES EPIC	1	9	19	29	33
EIGHTEEN WHEELS AND ...					
KATHY MATTEA MERCURY	4	16	7	27	133
ANOTHER PLACE ...					
DON WILLIAMS CAPITOL	2	11	11	24	74
OLD FOLKS					
RONNIE MILSAP/MIKE REID RCA	2	9	12	23	128
ONE TRUE LOVE					
THE O'KANES COLUMBIA	5	10	8	23	118

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

Tennis Tournney Turns 15 Charity Takes Center Court

NASHVILLE The Music City Tennis Invitational will celebrate its 15th anniversary May 7-8 at Maryland Farms Racquet and Country Club, Brentwood, Tenn. Proceeds from this annual charity event benefit the Children's Hospital of Vanderbilt Univ. The tournament is open to music industry figures from music centers around the country and their guests.

The "Bring-a-ringer" category, composed of touring pros and teaching pros, and the player auction have been eliminated from this year's event by the tournament committee. Open categories have been added to each of the five tournament divisions.

The three-day competition will kick off May 5 with a cocktail reception sponsored by BMI. Tournament play is scheduled to begin May 6 at 7 p.m.

DEBBIE HOLLEY



Forever And Ever Tonight. Warner Bros. artist Randy Travis, left, chats with comedian Jay Leno after a recent appearance on "The Tonight Show." Travis performed "Forever And Ever, Amen" and "I Told You So." Leno was filling in for regular host Johnny Carson.

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FOR WEEK ENDING MARCH 26, 1988

Billboard TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	44	RANDY TRAVIS ^{▲2} WARNER BROS. 25568-1 (8.98) (CD) 36 weeks at No. One	ALWAYS & FOREVER
2	2	3	55	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD EYED DREAM
3	3	4	26	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
4	4	2	34	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
5	5	5	26	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
6	6	6	35	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
7	7	7	35	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
8	9	9	15	MERLE HAGGARD EPIC 40986 (CD)	CHILL FACTOR
9	10	10	21	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98)	THE ROYAL TREATMENT
10	11	11	23	ALABAMA ● RCA 6495-1 (8.98) (CD)	JUST US
11	15	14	36	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
12	16	16	92	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
13	13	12	46	DWIGHT YOAKAM ● REPRIS 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
14	20	20	7	VERN GOSDIN COLUMBIA 40982 (CD)	CHISELED IN STONE
15	12	13	46	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
16	17	17	8	LYLE LOVETT MCA/CURB 42028 (CD)	PONTIAC
17	19	18	57	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
18	18	19	32	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
19	14	15	7	GEORGE JONES EPIC 40781 (CD)	TOO WILD TOO LONG
20	21	21	53	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
21	8	8	18	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
22	22	23	27	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
23	23	22	68	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
24	24	27	18	KATHY MATTEA MERCURY 832 793-1/POLYGRAM (CD)	UNTASTED HONEY
25	26	26	44	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
26	25	25	41	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
27	27	24	23	EXILE EPIC 40901	SHELTER FROM THE NIGHT
28	29	28	59	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
29	28	29	40	HOLLY DUNN MTM 71063/CAPITOL (8.98) (CD)	CORNERSTONE
30	30	30	15	DOLLY PARTON COLUMBIA 40968 (CD)	RAINBOW
31	31	31	32	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
32	32	32	109	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
33	38	47	3	NANCI GRIFFITH MCA 42102 (CD)	LITTLE LOVE AFFAIRS
34	34	35	123	THE JUDDS ▲ RCA/CURB AHL-1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
35	36	37	8	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
36	37	36	25	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
37	35	33	32	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
38	43	48	31	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	40	39	59	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
40	45	44	47	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
41	46	51	24	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
42	33	34	19	WAYLON JENNINGS MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
43	41	43	6	JOHN ANDERSON MCA 42037	BLUE SKIES AGAIN
44	42	42	40	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
45	39	40	102	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
46	47	53	24	STEVE WARNER MCA 42032 (8.98) (CD)	GREATEST HITS
47	44	45	29	GLEN CAMPBELL MCA 42009 (8.98)	STILL WITHIN THE SOUND OF MY VOICE
48	53	46	70	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES
49	49	50	84	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
50	NEW		1	MOE BANDY CURB 10600/MCA	NO REGRETS
51	51	49	11	VARIOUS ARTISTS K-TEL 701 (6.98)	COUNTRY COLLECTION
52	48	54	32	BARBARA MANDRELL EMI-AMERICA 46956/CAPITOL (8.98) (CD)	SURE FEELS GOOD
53	55	56	176	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
54	52	41	44	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
55	54	55	24	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
56	50	38	22	FOSTER AND LLOYD RCA 6372-1 (8.98) (CD)	FOSTER & LLOYD
57	60	58	24	GEORGE JONES EPIC 40776	SUPER HITS
58	62	61	42	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
59	59	59	175	THE JUDDS ▲ RCA/CURB AHL-1-5319/RCA (8.98) (CD)	WHY NOT ME
60	56	52	23	S-K-B MTM 71064/CAPITOL (8.98)	NO EASY HORSES
61	67	60	108	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
62	63	66	500	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
63	58	63	36	TAMMY WYNETTE EPIC 40832 (CD)	HIGHER GROUND
64	64	64	23	GARY MORRIS WARNER BROS. 1-25581 (8.98) (CD)	HITS
65	57	57	53	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
66	65	62	157	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
67	66	70	82	EXILE EPIC FE 40401 (CD)	GREATEST HITS
68	75	75	24	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 25507-1 (8.98) (CD)	WHAT IF WE FALL IN LOVE
69	70	—	2	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
70	69	69	18	THE BELLAMY BROTHERS MCA/CURB 42039/MCA (8.98) (CD)	CRAZY FROM THE HEART
71	71	67	75	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
72	68	68	30	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
73	61	65	50	HOLLY DUNN MTM ST 71052/CAPITOL (8.98)	HOLLY DUNN
74	72	74	14	JANIE FRICKIE COLUMBIA 40684	CELEBRATION
75	73	73	329	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS

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

Table with 5 columns: Rank, Title, Artist, Label, and Chart. Contains 50 entries of country singles, including 'TURN IT LOOSE' by The Judds, 'LOVE WILL FIND ITS WAY TO YOU' by Reba McEntire, and 'EIGHTEEN WHEELS AND A DOZEN ROSES' by Kathy Mattea.

Table with 5 columns: Rank, Title, Artist, Label, and Chart. Contains 50 entries of country singles, including 'ANGELS LOVE BAD MEN' by Barbara Mandrell, 'JONES ON THE JUKEBOX' by Becky Hobbs, and 'HE'S BACK AND I'M BLUE' by The Desert Rose Band.

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

Wholesalers: Anxious, Not Angry Loss Of Functional Discount Lamented

BY EARL PAIGE

LOS ANGELES A little more than a year after they bitterly protested the loss of the functional discount from distributors and the devaluation of compact disk inventories, one-stops and rackjobbers are anxious rather than angry.



"A lot has been resolved," said Steve Hoberman, president of Omaha, Neb.-based one-stop R.T.I.,

which also operates Homer's. Hoberman was referring to the contrast between one-stops' sensitivity at this year's National Assn. of Recording Merchandisers convention, held March 11-14 at the Century Plaza here, and the fiery rhetoric at the 1987 meet.

While one-stops held a formal meeting here the day before the convention, rack members expressed reservations informally in vendor huddles. "We're seeing our compact disk inventory steadily devalued," said George De Martyn, sales manager at D&H Distributing, Harrisburg, Pa. "Our problems are different. Our inventory is out there in the [account stores]."

The NARM one-stop committee did draft a letter that seeks recogni-

tion from suppliers, although the letter was repeatedly downplayed as a "positioning statement" by committee members. "We want to get away from any mention of functional. They took it away, so if we ask for it back it puts the labels in a

'We're seeing our CD inventory steadily devalued'

defensive stance," said Jason Blaine, president of The Music People in Oakland, Calif.

As late as March 13, one-stop committee head Barney Cohen, president of Valley Record Distributors, Woodland, Calif., still had not cleared the letter with NARM's staff. One staff member told Cohen the wording initially was "too inflammatory."

Cohen declined comment until the letter was circulated to all committee members. "We tore it up," he said. "There is no letter."

According to Blaine, one-stops hope to convince labels that the sub-distributors have "a vital role in exposing new acts" and need elements of protection. At a March 13 buying seminar, during which Cohen served as a panelist, he said Valley

buys set quantities "of every release" regardless of whether the act is known. He termed the practice "controlled overbuying."

But Cohen also said, "We may run out on something if we want to make a statement."

Several one-stop principals stressed how they now seek other avenues of endeavor, including racking. "We've brought our fixture manufacturing in house," said Jeff Boyd, a partner in Vinyl Vendors of Kalamazoo, Mich., giving one example of expanding rack efforts.

Blaine, who preceded Cohen as NARM one-stop committee chairman, said that it is becoming more and more difficult to cite one-stops that do not have store chains. He said The Music People, Universal Distributors in Philadelphia, and suburban-Atlanta-based Nova Distributing Corp. are among the few larger-committee-member firms without store connections.



Blues Alley. Peaches Music & Video in Seattle plays host to blues legends, from left, James Cotton, Willie Smith, Jimmy Rogers, Buddy Guy, and Calvin Jones. The quintet appeared in support of "10th Anniversary Anthology" from indie label Antone's.

NARM Scholarship Recipients Named

LOS ANGELES The National Assn. of Recording Merchandisers scholarship committee presented grants to 20 high-school seniors at the trade organization's annual convention here.

Recipients were announced at the March 12 scholarship foundation dinner, which also featured live performances by Arista acts Kenny G and Barry Manilow.

The honorees, selected from a field of 125 applicants, are judged on the basis of academic achievement, financial need, and future potential by the scholarship committee. High-school seniors employed by NARM regular or associate members, or the children of such members, are eligible for the scholarships.

Eight of this year's recipients work for a member firm.

Below is a list of the 1988 scholarships and the winners, whose affiliations appear in parentheses.

- Arthur Rubinstein 100th Anniversary Memorial Scholarship: **Tonnis Infanger** (employed by The Record Bar, Lexington, Ky.)
- Bainbridge Records Scholarship In Memory Of Stanley R. & Matthew R. Marshall, funded by RCA Records: **Matthew Goldhawk** (employed by National Record Mart, Williamsville, N.Y.)
- Capitol Industries Scholarship: **Gregory Baise** (employed by Harmony House, Troy, Mich.)
- CBS Records Scholarship: **Eileen Hannigan** (employed by The Flip Side, Chicago)
- David L. Miller Memorial Scholarship, funded by various individuals: **Stacie Banks** (mother employed by NARM, Marlton, N.J.)
- Denon America Scholarship: **Jeffrey Sulman** (father employed by MCA Records, Universal City, Calif.)

- Harry & Mollie Schwartz Memorial Scholarship, donated by Schwartz Bros.: **Sarah Goff** (mother employed by Applause Video, Gretna, Nev.)
- Henry Gelb & Peter Mark Memorial Scholarship, donated by Record World: **Eric Dias** (mother employed by Capitol Records, Los Angeles)
- Howard Cramer Memorial Scholarship, donated by Moss Music Group: **Dale Driver** (mother employed by CBS Records, Carrollton, Ga.)
- Joel Friedman Memorial Scholarship, donated by Warner Communications Inc.: **Tina Embree** (employed by Hastings Books &

- Records, Garden City, Kan.)
- Joseph & Marie David Memorial Scholarship, donated by Camelot Enterprises: **Todd Holzman** (father employed by Sony Video Software Co., Jamaica, N.Y.)
- Lawrence Welk Scholarship, donated by the Lawrence Welk Foundation: **Daniele Levine** (mother employed by BMG Music, New York)
- MCA Records Scholarship: **Stephen Jackson** (father employed by Lieberman Enterprises Inc., Osseo, Minn.)
- Michael Coolidge Memorial Scholarship, donated by family, friends, and business associates: (Continued on page 43)

Trade Group Elects New Officers Hennessey Gets Top Spot

LOS ANGELES Frank Hennessey, president of Troy, Mich.-based Handleman Co., is the new president of the National Assn. of Recording Merchandisers.

The slate of officers, elected March 13 at NARM's regular members breakfast meeting, was announced at the March 14 awards banquet that concluded the trade group's annual convention.

Hennessey served as NARM's vice president during the previous term. The trade group's VP usually becomes president in the following year, although the ascension is not automatic.

Billy Emerson, who heads Dallas-based Big State Distributing, was voted vice president. Pat Moreland, a partner in Los Angeles-based Show Industries who oversees that

company's one-stop division, was elected treasurer. Terry Worrell, president of Dallas-based chain Sound Warehouse, is NARM's new secretary.

The slate of officers represents a cross section of the trade group's overall membership: Hennessey heads the largest U.S. music rack-jobber, Emerson's company is an independent distributor, Moreland is a one-stop veteran, and Worrell is a retailer.

Emerson and Worrell were also re-elected to the trade group's board, as was David Lieberman, chairman of Minneapolis-based rack Lieberman Enterprises.

The board expanded its size from nine to 11 directors. Elected to the two new seats were Mary Ann Levitt, president of Sausalito, Calif.-based The Record Shop and chairwoman of this year's convention, and Ned Berndt, vice president of Miami-based Q Records & Video.

GEOFF MAYFIELD

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IAC Holds Its 3rd Meeting NARM News From All Over

BY JEAN ROSENBLUTH

BACK FROM NARM: Indies were

GRASS ROUTE

all over the place at this year's National Assn. of Recording Merchandisers convention, held in Los Angeles March 11-14. The day before the powwow began, the Independent Action Committee, under the guidance of Fantasy's Phil Jones, held its third meeting.

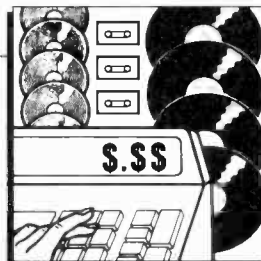
The first order of business for the overflow crowd was to vote on whether or not to become an official NARM committee, which Jones explained meant that a NARM lawyer

would be present at all meetings. The first vote after hearing the word "lawyer" yielded a tally of no one for, everyone against. When Jones elaborated that the lawyer would not interfere other than to warn against antitrust violations and that being an official NARM committee would enable the group to use NARM's help in planning meetings, there were only two "no" holdouts.

After that issue was settled, the committee split into two groups, one to address sales and marketing, the other promotion. Grass Route sat in on the sales subcommittee, which by all reports was a mistake; the promotion session was reportedly much more productive.

There was some dissension at the beginning of the marketing-and-
(Continued on next page)

RETAIL TRACK



by Earl Paige

NARM SMALL CASE: An effort spanning many years is finally paying off: The trade group National Assn. of Recording Merchandisers attracted a number of small-size store operators to its 30th annual convention, March 11-14 at Los Angeles' Century Plaza. "This is our third NARM," said Douglas MacIver, who with his brother Kenneth owns three-store chain Face The Music in Rochester, Minn. "We make contacts here that would otherwise be impossible."

NARM BRIEFS

Among registrants not observed a year ago at the Fountainbleau in Miami Beach: **Off-Beat Records**, Springfield, Mass.; **Records, Tapes & Tickets**, Evansville, Ind.; **Music Madness**, Catasauqua, Pa.; **CD Difference**, Novato, Calif.; and **CD Seller**, San Rafael, Calif.

THE LAST HEILICHER: Ira Heilicher registered at NARM under the name of his remaining store, Wax Museum. However, he acknowledged that this may have been the last NARM with a Heilicher in retail because his publishing business has experienced significant growth. His in-store tabloid, **Buzz**, is circulated by **Sound Warehouse and Record World**.

BE ADVISED: NARM's annual retail advisory huddle moves back to San Diego after a one-year stop in San Francisco. Insiders say the Retailers Advisory Committee summit with manufacturers will be held once again at the historic Hotel Del Coronado, where the meet took place in 1986.

COMEBACK AWARD: Following a long absence, low-key Jerry Shulman web **Wall to Wall Sound & Video** was back at NARM, with popular executive vice president Lee Swede heading the contingent.

COMBO TWIST: Many Eastern chains are still experimenting with combos in new stores. In Indianapolis, **Karma Records** principal David Crockett has found a new angle: The chain's 12th store will see a video store supplying the inventory and rental-system expertise, a setup that resembles the old leased-department idea. "We're offering them free rent, free staff, free utilities," said Crockett. He added that he doesn't want the chain to get too far away from prerecorded audio.

ON THE GO: It seems as though there was more of a video presence at this NARM meet than ever before, which reflects developments in the marketplace. Re-

cently, the St. Louis market saw a shift in the landscape. In the wake of **Jim, Dave, Joe, and John Ellis'** sale of their **Movies To Go** chain to **Blockbuster Entertainment**, all seven **Boot Heel Records** stores are changing to **Movies To Go** video specialty outlets, according to the NARM delegates from parent Nashville firm **International Marketing Group**. The firm already operates 17 **Movies To Go** outlets in Tennessee, although that chain has never been related to the original same-named St. Louis stores.

MALL MOVES: The latest exclusive mall chain to eye freestanding or strip sites is **Sound Shop**, the retail wing of **Randall Davidson's Central South Music Sales**. Actually, three of the chain's 60 stores are non-mall and are just outside military installations.

THE LAST LASKY: Russ Solomon confirmed it—**Scott Lasky**, 26, son of prominent industry veteran **Evan Lasky**, is now video department manager at Tower's **Greenwich Village** store in New York. He recently moved from the Northridge outlet in suburban L.A. Meanwhile, back in Denver, **Evan Lasky** and brother **Jay** continue winding down **Danjay Music & Video**. In fact, they are the sole occupants of the building that was once the hub of the sprawling **Budget Tapes & Records** franchise empire.

ONLY CD: **Alan Meltzer**, main man at **CD One Stop**, questions estimates by others who hold that there are 4,000 compact disk specialty stores in the U.S. "I would say there are 500 that have any significant impact, [about] 1,500 more," he said.

NARM 1991: No contracts are signed, but NARM insiders have revealed that the group is looking at Nashville as a meeting site, following New Orleans next year, and then plans a return to the familiar Diplomat in Miami. "It's now a question of looking for venues that can accommodate 2,400 and up," said one source.

ON TARGET: Former buyer **Doug Harvey's** appointment to succeed **Bill Veeneman** as director of **Jetco**, 317-store **Target's** internal rack wing, was greeted enthusiastically by vendors at NARM. The move leaves the **Jetco** staff basically intact, with no one coming in from outside the business in the wake of Veeneman's resignation (**Billboard**, Feb. 20). Also key is the fact that Harvey reports, as did Veeneman, to **Bob Guelich**, senior VP and general merchandise manager.

SILVER-AND-BLACK ATTACK: If you're a sports enthusiast, you'd have to adore the outfit that **Show Industries** partner **Pat Moreland** wore to the March 12 Scholarship Foundation banquet at the NARM meet. The trade group's new treasurer wore an elegant silver-and-black-sequin-covered blouse, which boldly displayed the logo of her beloved Los Angeles Raiders football team. "This is my husband's 25th anniversary present to me, because he knows I'm such a big Raiders fan," said Moreland.



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ALBUM RELEASES

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

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Apollonia
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CA 4-25594/\$8.98
- LARRY BOONE**
Larry Boone
▲ LP Mercury 834377-1/NA
CA 834377-4/NA
- CHASTAIN**
The Voice Of The Cult
▲ LP Leviathan 19881-1/\$8.98
CA 19881-4/\$8.98
- LOU CHRISTIE**
Enlightnin'ment: The Best Of Lou Christie
▲ LP Rhino R11G-70246/NA
CA R41G-70246/NA
- LEONARD COHEN**
I'm Your Man
▲ LP Columbia FC-44191/NA
CA FCT-44191/NA
- DAN REED NETWORK**
Dan Reed Network
▲ LP Mercury 834309-1/NA
CA 834309-4/NA
- DINOSAUR JR.**
You're Living All Over Me
LP SST 130/NA
CA 130/NA
- FIREHOSE**
If'n
▲ LP SST 115/NA

- CA 115/NA
- GODLEY & CREME**
Goodbye Blue Sky
▲ LP Polydor 835348-1/NA
CA 835348-4/NA
- NANCI GRIFFITH**
Little Love Affairs
▲ LP MCA 42102/NA
CA MCAC 42102/NA
- HANGIN' TOUGH**
New Kids On The Block
▲ LP Columbia BFC-40985/NA
CA BCT-40985/NA

- HOUSE OF SCHOCK**
House Of Shock
LP Capitol C1-46925/NA
CA C4-46925/NA
- KILLER DWARVES**
Big Deal
▲ LP Epic BFE-44098/NA
CA BET-44098/NA
- MEAT PUPPETS**
Huevos
▲ LP SST 150/NA
CA 150/NA
- SHADOWFAX**
Folksongs For A Nuclear Village
▲ LP Capitol C1-46924/NA
CA C4-46924/NA

- TALKING HEADS**
Naked
▲ LP Sire 1-25654/\$9.98
CA 4-25654/\$9.98
- CHRISTINA VIERRA**
You Can Float In My Boat
▲ LP Warner Bros. 1-25645/\$8.98
CA 4-25645/\$8.98
- KARYN WHITE**
Karyn White
▲ LP Warner Bros. 1-25637/\$8.98
CA 4-25637/\$8.98

- JAZZ/NEW AGE**
ARTHUR BLYTHE
Basic Blythe

- ▲ LP Columbia FC-40884/NA
CA FCT-40884/NA
- MIRIAN CONTI**
Gypsy Dances
LP Antilles/New Directions 90688-1/NA
CA 90886-4/NA
- SPIKE ROBINSON/AL COHN QUINTET**
Henry B. Meets Alvin G. "Once In A Wild"

GRASS ROUTE

(Continued from page 42)

sales session on what its purpose should be: to develop a written or visual presentation capable of convincing labels that independent distributors can work together as the "seventh major"; ironing out problems between indie manufacturers and distributors; or both.

As it turned out, it didn't matter what the agenda was because the session quickly turned into a free-for-all, with some of the bigger indie labels using the forum to air their specific grievances. Little was accomplished. One distributor in the audience was heard to mutter, "Boy, this has really degenerated."

Hopefully, the two factions of the committee—the manufacturers and the distributors—will be more willing to spend time on each other's needs and worries in the future. Jones' opening remark—"We are here to make this the best distribution system on earth"—raised at least a few hackles. **Janine Leclercq** of Next Plateau said—in somewhat less polite words—that she wasn't concerned with putting together a presentation to help the distributors "get A&M back." Perhaps what she meant was that it wasn't her *only* concern, and it shouldn't be the committee's, either.

In other significant NARM news, it was announced that indie distributors have lost—at least partially—another blossoming record company to the big boys: The **Chameleon Music Group** has hitched up with Capitol (see story, page 6).

NARM SCHOLARSHIPS

(Continued from page 40)

Ann Martsof (employed by Spec's Music, Candler, Fla.)

- Modern Album of California Scholarship, donated by William S. and Lisa Pine: **Gina Ellis** (mother employed by CBS Records, Roswell, Ga.)

- NARM Independent Distributors Scholarship In Honor Of Mickey Granberg, donated by 17 distribution firms: **Andy Edmonds** (mother employed by Shorewood Packaging Corp., LaGrange, Ga.)

- Philips Du Pont Optical Scholarship: **Eric Wong** (father employed by CBS Records, Bronx, N.Y.)

- PolyGram Records Scholarship: **Sharon LaEace** (father employed by BMG Distribution, Indianapolis)

- Sal Uterano Memorial Scholarship, donated by Scorpio Music: **Preeti Sethi** (employed by The Record Bar, Winston-Salem, N.C.)

- Surplus Records & Tapes Scholarship: **David Koren** (employed by The Record Bar, Pottstown, Pa.)

- ▲ LP Capri 61787/NA
CA 61787/NA
- SHAYLA**
Vision Seeker
▲ CD Yansa Music YM1003/\$15.98
CA YM1003/\$9.98
- VARIOUS ARTISTS**
Fire Into Music Volume 4
▲ CD CBS Associated 2K-44177/NA
- ZERO**
Here Goes Nothin'
▲ LP Relix RRLP2030/NA
CA RRLP2030C/NA

FOR WEEK ENDING MARCH 26, 1988

Billboard®

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TOP COMPACT DISKS™

				POP™	
				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	3	3	27	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R
2	1	1	19	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
3	2	2	19	INXS KICK	ATLANTIC 2-81796
4	4	8	3	ROBERT PLANT NOW AND ZEN	ESPARANZA 2-90863/ATLANTIC
5	5	4	22	STING ... NOTHING LIKE THE SUN	A&M CD 6402
6	6	7	29	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
7	10	13	28	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
8	8	5	7	DAVID LEE ROTH SKYSCRAPER	WARNER BROS. 2-25671
9	NEW ▶		1	THE BEATLES PAST MASTERS, VOL II	CAPITOL C2-90044
10	7	10	6	SOUNDTRACK GOOD MORNING, VIETNAM	A&M CD 3913
11	9	6	6	JAMES TAYLOR NEVER DIE YOUNG	COLUMBIA CK 40851
12	NEW ▶		1	THE BEATLES PAST MASTERS, VOL I	CAPITOL C2-90043
13	12	22	53	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC
14	27	—	2	KINGDOM COME KINGDOM COME	POLYDOR 835 362-2/POLYGRAM
15	NEW ▶		1	SOUNDTRACK MORE DIRTY DANCING	RCA 6965-2-R
16	15	12	6	ORIGINAL LONDON CAST PHANTOM OF THE OPERA	POLYDOR 831 273-2/POLYGRAM
17	18	14	23	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
18	13	16	32	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
19	19	24	3	TERENCE TRENT D'ARBY THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	COLUMBIA CK 40964
20	11	11	19	GEORGE HARRISON CLOUD NINE	DARK HORSE 2-25643/WARNER BROS.
21	17	15	4	AC/DC BLOW UP YOUR VIDEO	ATLANTIC 2-81828
22	16	18	6	RICK ASTLEY WHENEVER YOU NEED SOMEONE	RCA 6822-2-R
23	14	9	27	PINK FLOYD A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599
24	20	17	4	SINEAD O'CONNOR THE LION & THE COBRA	ENSIGN 2-41612/CHRYSALIS
25	28	28	3	GUNS & ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
26	NEW ▶		1	FRANK ZAPPA HOT RATS	RYKODISC RCD-10066
27	23	26	41	WHITNEY HOUSTON WHITNEY	ARISTA ARCD 8405
28	21	21	6	DEBBIE GIBSON OUT OF THE BLUE	ATLANTIC 2-81780
29	26	19	5	LITTLE FEAT WAITING FOR COLUMBUS	WARNER BROS. 2-3140
30	24	27	12	TIFFANY TIFFANY	MCA MCAD 5793

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WITH SPECIAL INDIES DISTRIBUTION COVERAGE

Gearing To Grow, RKO Warner Buys Into Groceries

BY EARL PAIGE

LOS ANGELES RKO Warner Theatres Video's plunge into the grocery-store video-rental market puts the relatively new company in a good position for explosive growth.

This position is supported by further RKO Warner plans disclosed by Michael Spiegler, vice chairman of the ALMI Group, the private, widely diversified, New York-based limited partnership that owns RKO Warner.

For one thing, the acquisition of Super Video, which operated video departments in 370 stores at the time of the purchase, announced March 9, gives RKO Warner a much-needed warehouse hub and eight regional sales offices nationwide. "We had no warehouse. Those are the kinds of consolidations we're looking for," says Spiegler.

Super Video has headquarters in suburban Boston (Chestnut Hill) and has a \$3 million computer facility. Among the chains on its client list are Lucky, A&P, Kroger, Winn-Dixie, Cash 'N' Carry, Tops, Publix, and Eagle, serviced out of sales hubs in San Francisco; Phoenix, Ariz.; Chicago; Philadelphia; Buffalo, N.Y.; Boston; Orlando, Fla.; and Atlanta.

Also important in the latest acquisition is the synergism provided by integrating four segments of video retailing, according to comments by ALMI co-chairman Michael Landes, in a release an-

nouncing the Super Video deal (Billboard, March 17).

RKO Warner, which began by purchasing 13 Video Shack stores in late 1986, now runs 20 outlets. The chain plans 25 more outlets on the East Coast. The operation of each of these will be overseen by Steve Berns, RKO Warner president and chief operating officer. These stores will be "super" in both size and inventory depth, says Spiegler.

Also set to kick in is the franchise-store division under division president Lewis Parks. On the subject of exploiting last year's acquisition of Adventureland Video, Spiegler says, "We will have our disclosure document ready soon."

RKO Warner says there are 450 Adventureland stores in 37 states; although all carry the old name, Spiegler hints that a name change is under discussion.

At the time of the Adventureland purchase, RKO Warner said it was insulated from the various lawsuits and the turmoil that was swirling about the Utah firm, which was then headed by co-founder Martin Ehman (Billboard, June 6).

Ehman now owns Nation's Maid, a franchised home-service firm in Salt Lake City, where his wife, Deanna, operates two video stores.

Yet another RKO Warner segment is mail order, which Spiegler says is just gearing up. "We will have a catalog listing 13,000 titles," he promises. Parks will also head up this division, says Spiegler.

The caper in RKO Warner's potential for growth—according to Spiegler and industry sources in the grocery business—is the Super Video acquisition.

RKO Warner acquired Super Video from General Cinema, which invested in Super Video as a start-up operation in 1985. No terms of the outright-cash purchase of all outstanding shares are available from either Spiegler or General Cinema.

Spiegler says Parks will play a significant role in the new wing, which is set for aggressive expansion.

While Spiegler offers few details about Super Video, sources in the grocery business—including researchers at the industry group Food Marketing Institute—say growth has been incremental.

About 33% of U.S. supermarkets were renting videos in 1986; in 1987, the figure jumped to 45%, one source estimates. At FMI's 1987 convention, it was said that yearly volume from rental in one six-store supermarket chain was \$244,000 and that the total was expected to hit \$500,000 in 1988 (Bill-

board, May 23).

On the subject of company identity for RKO Warner Theatres Video, Spiegler cites "very positive public recognition" of the company's logo.

RKO Warner Theatres Video was founded in 1984. In 1986, ALMI sold its 97-screen RKO Century Warner Theatres wing to Cineplex Odeon Corp.

ALMI is a group of diversified companies in entertainment, real estate, distribution, manufacturing, retail, investment, and finance.

FOR WEEK ENDING MARCH 26, 1988

Billboard

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	23	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	27	AN AMERICAN TAIL ♦	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	5	130	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
4	3	74	SLEEPING BEAUTY ♦	Walt Disney Home Video 476	1959	29.95
5	4	93	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
6	7	42	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
7	8	21	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
8	6	130	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
9	10	20	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
10	9	125	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
11	13	102	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
12	12	93	WINNIE THE POOH AND TIGGER TOO ♦	Walt Disney Home Video 64	1974	14.95
13	15	42	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
14	11	42	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
15	20	42	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
16	NEW ▶		DAFFY!	MGM/UA Home Video M201232	1988	14.95
17	14	91	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
18	21	53	THE TRANSFORMERS: THE MOVIE ♦	Family Home Entertainment 26561	1986	14.95
19	NEW ▶		BUGS!	MGM/UA Home Video M201233	1988	14.95
20	17	14	RAFFI-A YOUNG CHILDREN'S CONCERT ●	A&M Video 6-21707	1986	19.98
21	16	89	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
22	NEW ▶		IT'S THE EASTER BEAGLE, CHARLIE BROWN	Hi-Tops Video HT0094	1976	14.95
23	25	7	PLUTO & FIFI	Walt Disney Home Video 575	1987	14.95
24	24	85	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
25	18	38	HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

Different Web Stays Ahead 3-Tier Pricing Just One Concept

BY DAVID WYKOFF

HARTFORD, Conn. Its three-tiered rental program has it ahead of the pack, but the Connecticut-based Cinema Concepts Video web has always concentrated on differentiating itself from competitors since opening in January 1979.

"We've been bucking trends

'At one time, not having a club was a way to make ourselves different from all of our competitors'

right from the beginning," says Joel Jacobson, owner of the three-store, catalog-oriented Hartford-area chain.

"We were one of the first home video stores, selling super-8 product. Only when competitors came into the market and started renting movies did we get into rentals. We've never had a club membership, never offered hardware, and have always pushed sales," says Jacobson, who headed a mail-order

operation for his own home video line, Cinema Eight, which consisted of public-domain and licensed product, before getting into retail.

"Not having a club was a way to differentiate ourselves from all of our competitors at one time. Now, we're one among many, perhaps most, without a club fee in this area," he notes.

Even after the demand for super-8 product died, Jacobson continued to push sales, emphasizing used product. "I'd much rather sell the used tapes to our customers over the tape brokers. That way we kill three birds with one stone: getting customers in the habit of purchasing movies, offering them greatly discounted prices on used tapes, and cleaning out waste product in the inventory. We offer titles that are on the racks for 15% off normal retail and have a dump display of \$10 and \$15 product that we no longer rent regularly," he says, adding that all rental tapes are labeled with the sell-through list.

Second, Jacobson pushes new product via special orders and offering employees a 5% commission on sales generated. He estimates that sales account for nearly 20% of overall revenues, with that figure growing greatly around
(Continued on next page)

Olympic Flame Fails To Ignite Blank-Tape Sales

NEW YORK The lack of American gold at the 1988 Winter Olympics translated into a disappointing show of green at video-store cash registers, surveyed retailers report.

Blank-tape sales peaked before the games and sunk rapidly with the fortunes of the American athletes. As expected, video rentals were off at most chains during such high-profile events as the figure-skating

finals but rebounded strongly in the late stages of what one exec terms the "blatantly dull" games.

"We thought [the Olympics] would do a lot better here than it did," says Mike Ellis, general manager for the nine-store Adventures In Video chain in Minneapolis. Ellis reports blank-tape sales were up 5% in the first week of the Olympics.

"I was in the business in 1980,

and I remember blank tape sales were torrid when we went for the gold in hockey. Minnesota had a lot of people in the [1988] Olympics—Jill Trenary, six guys on the hockey team. When things started to go bad, there was a lot of negative press in the area. Consequently, no one was that excited."

Gary Messenger, president of North American Video Ltd., a 15-

store chain based in Durham, N.C., says blank tape sales were hurt by the lack of medals.

"Once America started losing, and CBS announced they'd issue an Olympics compilation, [blank tape] sales were minimal," Messenger says. "We sold somewhat more, but not as much as we thought we would. After three or four days, it wasn't that exciting. There was no one star to hang your hat on."

Messenger says video rentals were basically unaffected by the Olympics, with only the skating finals and hockey slowing sales.

In New York City, Olympics-fueled blank-tape sales were up "a shade under 10%," according to Steven Berns, president of RKO Warner Theatres Video, a 20-store chain based in Manhattan.

"I think people bought blank tapes prepping for the Olympics," Berns says. "It's not like they were buying one blank tape based on how the Americans were doing. Maybe if the hockey team was in the finals, we might have done better in sales."

Blank-tape sales increased between 15% and 20% at the Dedham, Mass., store of the Video Paradise web, a 68-store chain near Boston. But, notes store owner Jerry Gates, sales cooled as the week went on.

"A lot of people were complaining about the way the whole thing was handled [by television], with more talk than actual footage," Gates says. "I think that slowed down sales of tapes and brought rentals back up, which is what we want. I had a 25% drop in rentals during the first week, then it shot up to normal. I had a lot of people who said they were bored with [the Olympics]."

Applause Video in Omaha, Neb., a chain featuring 47 stores and 37 rackjobbing outlets, experienced a leap of 33% in blank-tape sales before the Olympics, thanks to a special sale. Dampening the gain, however, was a drop in rentals of 10%-12% on key-event nights, according to Allan Caplan, chairman of Applause Video.

"We brought in a special low price for blank tape, and it moved out," Caplan says. "To sell tape, even with an Olympics, you just can't put it out on your floor and hope people remember the games are on."

But, Caplan adds, "The games were blatantly dull. ABC will lose \$30 million-\$40 million on the games because they couldn't meet their advertising promises. We sold most of our tapes before the games, not during."

Mom And Son Run 6-Outlet Pennsylvania Chain

New At Video Works: Webwide Shopping For Renters

EASTON, Pa. Video Works, which has five stores in this region and a sixth outlet opening soon in Forks, Pa., now allows tape renters to shop the entire chain.

According to Iris Konia, presi-

dent of the Works, customers can pick up a videocassette at one store and drop it off at any of the web's outlets in Trexlertown, Allentown, and Bethlehem, Pa.

The stores also use open dis-

plays of actual tapes so that customers can take them to the counter and check them out in the original box, which is intended to speed up transactions. The displays provide renters with a summary of the film's plot, a list of its cast members, and its running time.

There is no limit to the number of tapes that can be rented in one night.

So-called lifetime memberships cost \$9.95. Two forms of identification are required; deposits are not.

Helping Konia operate Video Works is her son Brad, who is vice president of the company.

MAURIE H. ORODENKER

"We have to treat each store and its inventory independently because the customer bases are so divergent. The Newington store's clientele is 75%-80% men, and it does an exceedingly strong business in X-rated product as well as exploitation and martial-arts titles. Old Saybrook is much more affluent, and we carry deeper stocks in categories like cooking, travel, and foreign films. East Berlin, the newest store, is more of a family-oriented shop, and it does a big children's business and is designed and fixtured in a more contemporary fashion than the other two," says Jacobson.

Balancing the relatively small space of each unit with the chain's emphasis on deep catalog is what Jacobson terms a "critical task."

"To be able to offer the kind of breadth we have to, it's absolutely necessary to align each store's inventory with its customers' interests and offer variety in the desired categories," he says, noting that "bicycling" of titles among the three stores is becoming an incredibly useful tool in inventory control.

Jacobson singles out close communication between customers and employees as a means of "making sure that every person who comes in leaves with tapes. In fact, it's rare that a customer can't find something he or she wants. People who only want hits don't usually come here first, so we need to help direct customers toward titles that they'll be interested in watching," he says.

With market saturation and the recent arrival of a number of national, superstore-style chains, Jacobson looks to racking as a vehicle for conservative, low-risk growth.

"We now rack two pharmacies—one that does very well and another that's not so strong—and we've found it a means to recycling our present inventory as well as to gain steady revenues. Even with the weaker pharmacy, we've discovered that we can make a modest profit," says Jacobson.

CINEMA CONCEPTS

(Continued from preceding page)

Christmas.

"It can be a bit depressing around the holidays when people come from all over to special order and then go back to their usual stores for rentals, but I guess that's part of the territory for stores that are known for special orders," he says.

Cinema Concepts' three-tier rental program is a recent modification of an established two-tier plan. In response to the price wars in the Hartford market in 1986, Jacobson discounted titles that had been out for at least 18 months to a 99-cent overnight price.

"We really couldn't afford to lose money on each rental by dropping the price in half on the hot product. So, instead, we lowered the price on older titles, which are a substantial portion of business for a dealer such as ourselves who concentrates on renting catalog. A customer can take home 'Dumbo,' 'The Blues Brothers,' and 'Deep Throat' for around \$2.50 for one night or \$5 for a weekend with three-tape discounts—there's no reason why they shouldn't feel like they're doing very well with a deal like that," he says. Product available for less than 18 months carries the original price of \$1.95 overnight.

Jacobson grudgingly raised the price on new hit product by 50 cents three months ago. "When it became apparent that the \$89.95 list was locked in cement, we adjusted the price on what we think would be the high-demand new releases to \$2.45. I'd prefer not to have to do this, but it's the rental dealers who are getting squeezed by the manufacturers' high initial list prices. Fortunately, demand is strong enough to justify the higher price," he says. After 60 days, or if the titles generate less interest than anticipated, the price drops down to the regular \$1.95.

According to Jacobson, business at Cinema Concepts' three units—all strip-mall, approximately 1,000-square-foot locations in Hartford suburbs East Berlin, Newington, and Old Saybrook—differs greatly.

Spanish-Language Specialists To Get Pavilion At Meet VSDA Maps Strategy For Hispanic Market

BY CARLOS AGUDELO

NEW YORK A more organized and coherent strategy to work the growing Hispanic video market is expected as a result of recent steps taken by members of the Video Software Dealers Assn.

"The market has shown to have tremendous potential," says Derek Rogers, director of Caribbean operations for Metro Video and chairman of VSDA's Hispanic Committee, which was formed in the summer of 1987.

At its January meeting in San Juan, Puerto Rico, the VSDA committee agreed that for its Aug. 7-11 convention in Las Vegas, a special pavilion will be built to house several distributors and manufacturers that specialize in Spanish-language videos.

A contingent of suppliers had expressed interest in creating such a center at the 1987 convention, but logistics—including the fact that some of the exhibitors were not VSDA members—blocked the project.

The next meeting of the Hispanic Committee is scheduled for the end of March at VSDA's headquarters in New Jersey. The committee first met in the summer in Chicago and was responsible for staging the seminar on Hispanic video that was staged at the August VSDA convention.

Rogers says growth in the Hispanic video market led VSDA to form the committee that he chairs, and he looks for Hispanic video to play an ever-increasing role within the industry.

Independent companies have been marketing Spanish-language videos—mostly Mexican movies—since 1982, and now "more and more major studios are getting involved in it," Rogers says.

He says Warner was the first major studio to become involved by making most of its releases available with Spanish-language subtitles, and other major studios are following suit. MCA, Paramount, Vestron, HBO, Media Home Entertainment, CBS-Fox, and Disney are among the major vendors that are

ers and fliers to let the public know about the availability of the product," Perez says.

Video companies are also turning to music as a source of product. Video Visa, a subsidiary of Mexico's Televisa that has close to 250 titles available, has begun to insert music videos at the beginning of the movies. Most of the clips belong to artists from the company's recording arms, Discos Melody in Mexico and Fonovisa in the U.S.

Video Visa has also started to sell videos via direct mail; it is the first company to do so with Spanish-language product, according to Marco Bracamontes, its production director. Also, videos of artists in concert, put out by LDL, a California company, are finding a market among Hispanics.

By far the biggest problems facing the Latin video market, according to Carlos Valencia, account executive for product in Spanish for East Texas Distributing, are piracy and illegal imports, especially from Mexico and Venezuela.

East Texas carries Spanish-language copies of between 1,800 and 2,000 titles in each of its branches in California, Colorado, Arizona, and Texas. Valencia says an average of 40-50 new releases are coming out every month, with the same number of new accounts being opened by his company. "Big corporate distributors and clubs are beginning to understand the potential of the market," he says.

Valencia says VSDA's Hispanic Committee will help create better communication among those involved in the business.

'Major studios are getting involved'

making either dubbed or subtitled product available for Spanish-speaking viewers.

"The market has grown out of nothing," says Lomberto Perez, publisher and editor of Video Vision magazine, a biweekly bilingual publication for Hispanic video retailers and their customers. Today, according to Perez, about 50 companies distribute Mexican movies. He says about 120 new titles enter the market every month.

He estimates that more than 1.5 million Hispanic households in the U.S. have videocassette recorders. Perez adds that there are nearly 100 manufacturers and distributors of Spanish-language videocassettes and more than 4,000 retailers renting and selling Spanish-language movies.

"There is also a need for more promotional materials such as post-

New Video Flier: Discounted Rentals, Yes, \$7 Movies, No

BY BRUCE HARING

NEW YORK Video retailer New Video has hit the streets to beat high New York film prices, which recently hit \$7 per ticket at many of the city's theaters. Store employees are distributing copies of a flier on weekends promoting the chain's five Manhattan shops to patrons waiting on film lines.

Titled "A Movie Lover's Guide To Ticket Prices In New York," the two-sided flier lists all Manhattan movie houses and their addresses, phone numbers, and current ticket prices. At the bottom of the handbill are coupons offering two videocassette rentals, each for \$1.99, with a limit of four rentals per household.

The New Video flier says, "Often the same movie is playing in two theaters, one at \$6 and one at \$7. If the less expensive theater isn't out of your way, we recommend you do the sensible thing." The flier concludes, "We hope you enjoy the movie you are about to see."

Listed on the flier's flip side are blurbs detailing more than a dozen tapes, including such popular rental titles as "Platoon," "Dirty Dancing," and "No Way Out."

The \$1.99 offer is designed to give patrons a taste of the rental life while increasing the chain's visibility, according to Chris Carroll, promotion manager for New Video.

Normally, the \$1.99 rental is available only to members of New Video's club, who purchase "video checks" at a cost ranging from \$39 to \$199 to receive discounted rentals. (Member fees are \$65 for one year, \$80 for two years, or \$105 for

five years.) Nonmembers wishing to rent two cassettes without the special coupons pay \$6.95, Carroll says.

New Video is distributing fliers on Friday and Saturday nights, when movie lines are traditionally the longest. The company intends to distribute its consumer guide and video pitch to 25,000 New York moviegoers before retiring the promotion.

To date, a low percentage of coupons have been redeemed, according to Carroll. Employees have distributed half of the 25,000 available fliers, he adds.

Persuading New Yorkers to kick the \$7 movie habit isn't the purpose of New Video's campaign, Carroll says.

"The more people who see movies, the more people will want to see cassettes," Carroll says. "We just want them to consider the alternative."

"It almost caused a revolt on one line, with people taking a flier and brandishing it as they went into the theater," Carroll says. Still, he adds that as far as he knows, no one has yet walked away from a theater's ticket-buyers' line as a result of the flier.

New York Mayor Edward Koch's recent campaign urging patrons to boycott \$7 movies was "a catalyst" for New Video's promotion, Carroll says. The subsequent fizzle of Koch's jihad had no impact on New Video's plans, he says.

Cinemaplex Odion, whose theaters were the first in Manhattan to raise prices to \$7, has no problem with the New Video campaign, says spokeswoman Linda Friendly.

"We are also in the video business, so it's fine by us," she says.

VIDEO RELEASES

Symbols for formats are ◆=Beta, ♥=VHS, and ♣=LV. Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.

- THE BRUTE**
Katy Jurado, Pedro Armendariz
◆♥ Tamerelle's/\$59.95
- DEATH WISH 4: THE CRACKDOWN**
Charles Bronson, Kay Lenz, John P. Ryan
◆♥ Media/\$89.95
- DEMPSEY**
Treat Williams, Sam Waterson, Sally Kellerman
◆♥ Fox Hills/\$79.95
- THE EQUALIZER, MEMORIES OF MANON**
Edward Woodward, Melissa Anderson, Anthony Zerbe
◆♥ MCA/\$39.95
- FIRST MAN INTO SPACE**
Marshall Thompson, Marla Landi
◆♥ Rhino/\$29.95
- HELLRAISER**
Andrew Robinson, Clare Higgins, Ashley Laurence
◆♥ New World/\$89.95
- LONE RUNNER**
Miles O'Keefe, Savina Gersak
◆♥ Media/\$79.95
- MAURICE**
James Wilby, Mark Tandy, Hugh Grant
◆♥ Lorimar/\$79.95
- ROAD TO UTOPIA**
Bing Crosby, Bob Hope
◆♥ MCA/\$29.95

- THE RUTHERFORD COUNTY LINE**
Earl Owensby
◆♥ MCA/\$59.95
- SCENES FROM THE GOLDMINE**
Catherine Mary Stewart, Cameron Dye
◆♥ Charter/\$79.98
- SPAGHETTI HOUSE**
Nino Manfredi
◆♥ Axon/\$69.95
- STUDENT CONFIDENTIAL**
Eric Douglas, Marlon Jackson, Susan Scott
◆♥ Media/\$79.95
- THIS SPORTING LIFE**
Richard Harris, Rachel Roberts, Alan Badel
◆♥ Paramount/\$19.95
- TRANSMUTATIONS**
Denholm Elliot, Steven Berkoff
◆♥ Vestron/\$79.98
- THE WICKED LADY**
Margaret Lockwood, James Mason
◆♥ Axon/\$69.95
- THE WITCHES OF EASTWICK**
Jack Nicholson, Cher, Susan Sarandon, Michelle Pfeiffer
◆♥ Warner/\$89.95
- WISH YOU WERE HERE**
Emily Lloyd
◆♥ Fries/\$79.95

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

FOR WEEK ENDING MARCH 26, 1988

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	3	9	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
2	1	6	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R
3	2	7	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R
4	4	5	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R
5	5	7	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R
6	7	3	THE BIG EASY	Kings Road Entertainment HBO Video 0052	Dennis Quaid Ellen Barkin	1987	R
7	6	7	LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13
8	8	4	SPACEBALLS	MGM/UA Home Video M90179	John Candy Rick Moranis	1987	PG
9	12	2	THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R
10	9	8	DRAGNET	Universal City Studios MCA Home Video 45030	Dan Aykroyd Tom Hanks	1987	PG-13
11	NEW		HAMBURGER HILL	RKO Pictures Vestron Video 6015	Michael Dolan Daniel O'Shea	1987	R
12	10	12	ROXANNE ◆	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG
13	11	19	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R
14	15	3	REVENGE OF THE NERDS II: NERDS IN PARADISE	CBS-Fox Video 1514	Robert Carradine	1987	PG-13
15	14	12	THE SECRET OF MY SUCCESS	Universal City Studios MCA Home Video 80637	Michael J. Fox	1987	PG-13
16	13	3	NADINE	CBS-Fox Video 3841	Kim Basinger Jeff Bridges	1987	PG
17	17	17	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R
18	18	5	JAWS THE REVENGE	Universal City Studios MCA Home Video 80723	Lorraine Gary Michael Caine	1987	PG-13
19	NEW		THE SQUEEZE	Tri-Star Pictures HBO Video 0053	Michael Keaton	1987	PG-13
20	20	12	THE FOURTH PROTOCOL	Lorimar Home Video 320	Michael Caine Pierce Brosnan	1987	R
21	16	11	THE BELIEVERS	Orion Pictures HBO Video 0034	Martin Sheen	1987	R
22	19	17	HARRY AND THE HENDERSONS ◆	Amblin Entertainment MCA Home Video 80677	John Lithgow	1987	PG
23	21	12	SUMMER SCHOOL	Paramount Pictures Paramount Home Video 1518	Mark Harmon	1987	PG-13
24	24	19	TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	R
25	NEW		MATEWAN	Lorimar Home Video 384	James Earl Jones	1987	PG-13
26	25	2	A PRAYER FOR THE DYING	Samuel Goldwyn Virgin Vision 70050	Mickey Rourke Bob Hoskins	1987	R
27	35	4	THE MONSTER SQUAD	Tri-Star Pictures Vestron Video 6014	Andre Gower Robby Kiger	1987	PG-13
28	31	4	DISORDERLIES	Warner Bros. Inc. Warner Home Video 11752	The Fat Boys	1987	PG
29	22	11	HOLLYWOOD SHUFFLE ◆	Samuel Goldwyn Virgin Vision 70032	Robert Townsend	1987	R
30	23	24	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13
31	26	24	ANGEL HEART ◆	IVE 60460	Mickey Rourke Lisa Bonet	1987	NR
32	28	8	LADY BEWARE	IVE 63753	Diane Lane Michael Woods	1987	R
33	27	5	IN THE MOOD	Lorimar Home Video 475	Patrick Dempsey Talia Balsam	1987	PG-13
34	33	5	THE BUDDY HOLLY STORY	RCA/Columbia Pictures Home Video 6-20801	Gary Busey	1978	PG
35	39	2	SURF NAZIS MUST DIE	Troma Media Home Entertainment M951	Barry Brenner Gail Neely	1987	NR
36	NEW		BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R
37	34	25	BLIND DATE ◆	Tri-Star Pictures RCA/Columbia Home Video 6-20822	Kim Basinger Bruce Willis	1987	PG-13
38	29	26	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG
39	RE-ENTRY		FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	PG
40	36	2	THE GARBAGE PAIL KIDS MOVIE	Atlantic Releasing Corp. Paramount Home Video 12623	Anthony Newley MacKenzie Astin		PG

◆ Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

Sell-Through Is Viable Year-Round Panelists Say Margins Must Improve

BY JIM McCULLAUGH

LOS ANGELES Home video sell-through is now a year-round business, but in order to grow, margins at retail have to improve.

That was the consensus of panelists discussing the sell-through market at media analyst Paul Kagan's annual cable and home video round-table seminar March 10 at

'Fewer titles were sell-through-priced in the 1st quarter'

the Beverly Hills Hotel.

Steve Strome, executive vice president of the Handelman Co., one of the nation's leading rackjobbers, offered dramatic evidence of year-round sell-through activity by pointing out that while 1987 year-end sales amounted to 15% of his company's home video business, every other month of the year accounted for no less than 6%-8% of sales in home video.

Strome's analysis was supported by Beth Bornhurst, senior manager, Waldenvideo, and Dean Wilson, director/marketing, Tri-Star Home Video, who was recently the video buyer for the Boston-based Lechmere chain.

Bornhurst—who directs video activities for the massive Waldenbooks chain, Brentano's, Waldenkids, and Waldenbooks & More superstores—said, "Sell-through is a year-round business, and we do a tremendous business in it." The long-range game plan, she said, is to position Walden as a "home entertainment center" with an eventual 60%-40% book-to-nonbook inventory ratio.

Last year, she noted, Paramount's \$26.95-listed "Top Gun" produced significant sell-through activity in the spring. "This year," she said, "it's going to be tough to match those numbers during the

same time period because no other major sell-through title is being offered during the same time frame." She said she is "disappointed" that some first-quarter titles were not sell-through-priced, citing RCA/Columbia's "La Bamba" as a vivid illustration of a title that could have had enormous initial sell-through potential. (It was released recently at \$89.95.)

Despite dramatic growth in the Walden retail universe, she asserted, a leveling off of shelf space has arrived primarily as a result of margins. Unless margins from manufacturers are improved, she asserted, it's unlikely management can be convinced to devote more attention to it. Book margins are in the 50%-60% range, she said, while video is half of that.

Wilson pointed out that the average price of a sell-through title went from \$28 to \$20 in 1987. Given that, he added, square footage in such mass merchants as Lechmere will reach a plateau.

On the supply side, Jim Jimirro, president and CEO of J2 Communications, acknowledged the margins problem. He asserted that it is complicated because of inherent differences having to do with margins, distribution, and a host of other factors in the varying types of retail environments manufacturers are attempting to reach with sell-through. In spite of this, said Jimirro, these problems can be remedied.

Jimirro also offered a dramatic illustration of how original-video sell-through material can break through.

His company's "Dorf On Golf" was released in May, and preorders of 2,000 pieces were placed. To date, that cassette has sold 105,000 units. However, when this figure is compared with a universe of 17 million golfers in the U.S., said Jimirro, it becomes obvious that the surface has barely been scratched. It's highly probable, he said, that the tape can sell

another 100,000 copies alone this year due to such ongoing company promotions as weekly promotional tie-ins with Professional Golfers Assn. tournaments in 50 cities around the country.

As a result of the first tape's success, he said, preorders on the new "Dorf And The First Games Of Mt. Olympus" are 60,000.

Overall, Jimirro noted that the "Dorf" formula—a well-known comedian in an original spoof—appears to have struck a responsive chord in the original-video market. J2 is looking toward several more comedy tapes by year's end.

Jimirro stressed that original-video makers cannot discount the "entertainment" factor of their work because it is fundamental to the 35-year history of how people watch television. However, the original-video industry, he said, is still in an embryonic phase with respect to programming.



Playing Dirty. "Dirty Dancing" has lived a charmed life; the film has earned more than \$60 million at the box office, and about 360,000 of the title's videocassettes have been sold so far. On the audio front, things haven't been too shabby, either; sales of the film's soundtrack album have surpassed the 4-million-unit mark, making it one of the hottest soundtrack albums in recent history. Here, top brass from Vestron, which produced the film and is supplying the video, gather to receive a triple-platinum award from RCA Records and BMG International. On hand for the celebration are, from left, Mitchell Cannold, senior vice president, Vestron Pictures; William Quigley, president, Vestron pictures; Jon Peisinger, president, Vestron Video; Austin O. Furst Jr., Vestron chairman and CEO; Patrick Swayze, the star of "Dirty Dancing"; Swayze's wife, Lisa Niemi; Bob Buziak, president, RCA Records; and Rudi Gassner, president, BMG International.

Radio Vision To Issue Vidclips In U.S.

LOS ANGELES Radio Vision International, a major licensor and distributor of music-based television programming, is entering the domestic home video market with its own label.

The company will release only music videos consisting of clip compilations or concert footage that retail for \$14.95 and \$19.95, respectively, according to Karl T. Wall, president of the new Radio Vision Video division.

Wall says he is hoping for at least

20 releases in 1988. He adds that he expects to announce the titles of the first releases and a major distribution agreement within the next month. He says the company will tap labels for source material.

In addition to wanting to establish its U.S. presence, Wall says, the company believes the time is right for mass-market sell-through music video in this country. RVI plans to focus primarily on music/video combo chains and mass merchants, he says.

While music video has "blown hot and cold" in the past several years, says Wall, the main problems at the mass-merchant level have been price and continuity of product. A steady flow of music-video product at \$15 in European markets, says Wall, has proved to be the catalyst for increased sales in those territories.

Wall notes that some record labels are already in the home-clip-compilation business, but others are

(Continued on next page)

FOR WEEK ENDING MARCH 26, 1988

Billboard

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TOP VIDEODISKS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
Compiled from a national sample of retail store sales reports.								
★ ★ NO. 1 ★ ★								
1	2	5	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	39.95
2	1	13	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	34.95
3	5	7	LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13	34.95
4	3	3	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R	39.95
5	7	43	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
6	4	15	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	34.95
7	NEW ▶		ROBOCOP	Orion Pictures Orion Home Video 0040	Peter Weller Nancy Allen	1987	R	39.95
8	8	15	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	34.95
9	6	7	ROXANNE ♦	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG	29.95
10	10	13	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13	39.95

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Vid Chronicles Music-Awards Ceremony Reggae Stars Shine In Tape

CHICAGO The relatively small number of reggae videos is being augmented by an unusual release: "The Sixth Annual Reggae Music Awards," a 110-minute tape chronicling the yearly awards ceremony staged by Chicago-based reggae organization Martin's International, which also produced the video.

"The Sixth Annual Reggae Music Awards" features performances by reggae stars Half Pint, Freddie McGregor, Sister Carol, Mutabaruka, Ras Michael & the Sons Of Negus, Jimmy Riley, Derrick Morgan, Joanna Marie, and Carol Brown, all backed by the Chicago All-Stars Reggae Band. Awards presentations are also included in the program, which is available via mail order from Martin's International for \$39.95 plus \$3 shipping and handling, audiocassettes are \$9.99 each

plus \$1.50 shipping.

Martin's International president Ephraim Martin founded the annual reggae awards in 1982 in Chicago, where they remained until 1987, when the festivities were moved to Studio-183 in Miami. Martin says the 1988 awards, sponsored by Air Jamaica and Red Stripe Beer, will also take place in Miami on May 7. "We'll be releasing a video of each year's awards," he says.

According to Martin, several hundred copies of the title have been sold through limited advertising in such publications as Reggae & African Beat, Reggae Report, and the U.S. edition of Jamaica newspaper Weekly Gleaner. "We're going to be advertising more heavily because we'd like to move another 1,000 pieces before the next title is available," he says. **MOIRA McCORMICK**



You Say It's Your Birthday? Movie critic Leonard Maltin appears in a series of video birthday cards. Each of the 20 programs in the series highlights a specific year from 1946 to 1965 and is designed to give viewers a glimpse of the year they were born. The cassettes are \$14.95 and run 15-20 minutes each. The programs can be ordered by calling Kit Parker Films at 800-538-5838 or 408-649-5573.

VIDEO REVIEWS

"Whitesnake Trilogy," Geffen Home Video, 22 minutes, \$14.98.

This quickie compilation is an effort to capitalize on the success of the quintuple-platinum "Whitesnake" album. While the cut "Still Of The Night" is undeniably a memorable song, "Trilogy" never rises above the level of commercial metal cliché. Flashy cars and stage smoke are the primary accouterments here; the requisite pretty woman—front man David Coverdale's fiancée, Tawny Kitaen—gets equal billing and more video footage than the band members. Nevertheless, the band's ever-increasing popularity makes this entry hard to ignore.

LEE BLACK

"Franco Columbu's Superset Shape-Up," J2 Communications, 25 minutes, \$19.95.

This intensive, fast-paced fitness program is aimed at men who want to "lose those love handles and trim those stomachs" but don't have much time to spend doing it. Since the program is most likely to appeal to business executives, the tape wisely eschews flashy graphics and insipid models in favor of a no-nonsense, practical approach.

sense, practical approach.

While body builder Franco Columbu's heavy accent may take a little getting used to, he is clearly a practiced instructor. Using weights and a variety of calisthenics, he guides viewers through the high-intensity workout. During every step of the exercises, he warns of potential dangers and describes proper technique for everything from foot placements to weight grips to breathing control.

JAMES KAMINSKY

"The Video Guide To Homebrewing," Producers Studio Home Video, 47 minutes, \$39.95.

For beer drinkers tired of the usual selection of Budweiser, Schlitz, and Miller at the local convenience store, this tape offers instructions on brewing rich, full-bodied beer at home. Home-brewer Wen Evans demonstrates his beer-making secrets; a tour of microbrewery Portland Brewing shows the commercial brewing process; author Charlie Papazian gives an overview of brewing ingredients; and a homebrew system using easy-to-obtain 5-gallon stainless-steel tanks is demonstrated. The tape often has poor production values, and the first speaker could be better organized and more articulate, but on the whole, "Homebrewing" is an excellent introduction to a venerable art.

CHRIS MCGOWAN

"Indigo Autumn," Lorimar Home Video, 75 minutes, \$79.95.

Every life needs a little romance. Lorimar feeds the need by offering Double Feature Romances, tapes that pair a new production with one previously released from its Shades Of Love line. Targeted primarily at women, the series' storylines follow the classic romance formula: woman meets man, woman loses man, woman gets man, all within a contemporary setting. In "Indigo Autumn," (one of the better programs in the series), a young, widowed flutist (Lisa Schrag) heads

(Continued on next page)

RADIO VISION VIDCLIPS

(Continued from preceding page)

not.

"Clip compilation has proven to be a pennies business, so it makes more sense for a company such as ours to do it, rather than a record label adding a division or staffing up," says Wall. "Also, the movie studios, because of their overhead and focus on movies, have not found music video to be viable."

Los Angeles-based Radio Vision, now numbering 22 people, will begin with a staff of three people for RVV and grow accordingly, says Wall.

JIM McCULLAUGH

FOR WEEK ENDING MARCH 26, 1988

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ NO. 1 ★ ★								
1	1	23	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
2	3	62	CALLANETICS ▲ ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
3	2	75	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
4	7	28	AN AMERICAN TAIL ◆	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
5	5	125	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
6	6	23	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
7	4	9	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
8	NEW ▶		START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
9	17	73	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
10	10	14	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
11	9	7	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R	99.95
12	16	52	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
13	NEW ▶		HAMBURGER HILL	RKO Pictures Vestron Video 6015	Michael Dolan Daniel O'Shea	1987	R	89.98
14	13	138	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
15	8	6	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R	89.98
16	11	69	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
17	21	53	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
18	23	144	JANE FONDA'S EASY GOING WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
19	33	18	BON JOVI-SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	NR	19.98
20	25	71	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
21	26	119	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
22	12	92	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
23	32	134	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
24	22	98	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
25	RE-ENTRY		BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
26	RE-ENTRY		PLAYBOY VIDEO CENTERFOLD # 6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
27	14	6	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
28	NEW ▶		SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS	NFL Films Video Fox Hills Video	Various Artists	1988	NR	19.95
29	19	17	GRATEFUL DEAD-SO FAR	6 West Home Video SW-5701	Grateful Dead	1987	NR	29.95
30	29	5	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R	89.95
31	24	25	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
32	15	93	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
33	20	31	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
34	18	5	ELVIS '56	Elvis '56/LightYear Ent. Media Home Entertainment M470	Elvis Presley	1987	NR	19.95
35	30	24	KATHY SMITH'S WINNING WORKOUT ◆	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
36	34	35	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
37	28	28	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
38	31	57	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
39	38	7	LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13	89.95
40	27	5	ONE VOICE	Barwood Films Ltd. CBS-Fox Video 5150	Barbra Streisand	1987	NR	29.98

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

newsline...

SOME 2 MILLION CAMCORDERS will be sold in 1988, according to estimates from the Electronic Industry Assn. While the camcorder surge will push total VCR sales up to about 13.5 million, sales of table-top VCRs—the core of the business—will remain stuck at the 11.5 million mark, EIA projects. Also, despite repeated claims the yen/dollar exchange rate will drive prices up, the average retail cost of a VCR in 1988 will be \$290, a \$3 drop from the 1987 cost and a \$141 tumble since 1984. Meanwhile, EIA predicts that the average retail cost of a camcorder will dip to \$920—\$109 less than 1987. On the software side, the trade group says that sales of prerecorded videocassettes will approach the \$3 billion mark, up from last year's estimated \$2.77 billion. The average price of a prerecorded videocassette is pegged at \$23 in 1988, down from \$25 in 1987, \$28 in 1986, and \$34 in 1985. The figures take into consideration both sell-through-priced product and tapes priced for the rental market.

THE TWIN-PACK strategy used earlier this year by CBS/Fox for the release of "Predator" and "The Living Daylights" will now be used by the company for the release of "Real Men." But retailers will not have to wait for single copies of the spy spoof, as they did for the earlier discount-priced two-packs. Both the two-pack and the single copy have a street date of May 12 and a preorder cutoff date of April 26. Bob DeLellis, senior vice president of CBS/Fox, says the company decided to employ the two-pack on a "smaller A title" based on feedback from dealers participating in the CBS/Fox dealer council meetings. Under the previous two-pack plans, dealers had to wait 10 days before receiving their copy.

DIAMOND ENTERTAINMENT has agreed to act as the sales representative for Rainbow Home Video and will begin by offering three programs from Bill Cosby's PicturePages series. The three 30-minute interactive cassettes—"Shapes & Colors," "Animals," and "Sights & Sounds"—come complete with an activity book and are priced at \$14.95 each. Under the terms of the distribution pact, Diamond will also market a line of sports-related product, including "1986 Mets: A Year To Remember," "That Ball's Outta Here! The Mike Schmidt Story," and "Joe Namath's Video Football Camp." Under the terms of the agreement, Diamond will handle the solicitation of new releases as well as the day-to-day sales functions for the Rainbow programs.

MPI HOME VIDEO has announced a different type of two-pack: Two Charles Bronson films are being packaged on the same cassette and sold for a list price of \$59.95. The two films—"Chino" and the previously released "The Family"—have a street date of May 18 and a prebook date of May 2.

VCR ENTERPRISES will slash the list price on its line of VCR games and will initiate what it calls "a new, more competitive wholesale price structure" for its retail customers. The company says the list price on its line of games, including its top-selling "VCR Quarterback," will be dropped from \$44 to \$39.95. Timothy L. Templeton, the company's national sales director, calls his product "a well-rounded VCR game line with proven consumer appeal."

AL STEWART

Missive Fired At PPV

NEW YORK The ongoing debate over pay-per-view and a recent exchange with a customer in his store prompted Frank Barnako, president of the Video Place, a 10-store chain based in Herndon, Va., to send a letter to nine top suppliers.

The customer asked for a copy of "Beverly Hills Cop II" prior to the street date, and, according to Barnako's letter, the following exchange took place:

"No," Barnako said, "and if you can find one, I'll rent it for you! It's not due out [until] next week, and we'll have it on Friday."

"Next Friday? That's the same day it's on cable," answered the customer, referring to the film's availability on PPV. When asked by Barnako what he planned to do, the customer is quoted as saying, "Tape it! What do you think I'm going to do?"

"And what will you do with the tape?" Barnako inquired.

"Let my friends watch it," the customer replied.

Barnako makes no commentary in the letter regarding Paramount's decision to release the film on PPV and home video on the same day. The dialog in the letter, he says, is enough of a comment and suggests what video dealers are up against.

"An exchange like this may give the home video [suppliers] some ammunition when they ask for a window for home video," says Barnako. "Gosh knows how many rental turns will be lost because people tape ["Beverly Hills Cop II"] off of [PPV], and you can't help but wonder how many more copies of the video would have been sold if Paramount had held it back [from PPV] for a while."

AL STEWART



A Clash Of Legends. The Clash is among the punk and new wave bands featured in "British Rock: The Legends Of Punk And New Wave." Priced at \$19.95, the 75-minute video includes rare concert footage and videoclips of the Pretenders, the Sex Pistols, the Kinks, the Police, and a number of other popular bands. The former members of the now-defunct Clash are, from left, Terry Chimes, Mick Jones, Paul Simonon, and Joe Strummer.

Japanese Stores Getting Bigger & Better Survey: Rental Rates Drop, But Earnings Are Up

TOKYO Japanese video-rental stores are getting bigger and doing better despite a rapid fall in overnight charges, according to a recent survey by the Japan Video Assn. here.

Average monthly earnings rose from the yen equivalent of \$11,500 in 1986 to \$16,300 in August 1987, when the survey was conducted, although rental charges dropped from \$6.95 to \$3.95. Average stock holdings climbed 56% to 2,180 videotapes, and the number of tapes purchased each month by stores rose 73% to 95.

Store sizes increased over the same period by 34% to 80.4 square yards, and the average number of employees rose from 2.4 to four.

Membership of store-based video clubs rose from 1,435 to 2,586, an increase of more than 80%, though this was partly offset by a decline in the average monthly sales per member from \$8 to \$6.30.

Overnight rental charges varied widely—from below \$2.35 a tape to more than \$7.80, according to the survey. Some 43% of the stores surveyed said they charged between \$3.90 and \$4.70, and another 26% said they charged between \$4.70 and \$6.25. Male customers appeared to dominate: Only 2.3% of stores surveyed said their membership was evenly split between men and women, while 32% said more than four-fifths of their members were men.

According to the JVA findings, stores were open an average of 12.1 hours daily, with most staying open every day of the week. According to the survey, the average cost for opening a video-rental store was \$105,000.

Japan's video-rental outlets are currently in the process of establishing their own trade organization, to be known as the Japan Media Rental Assn. Video hardware and software makers will be admitted as associate members, and the organizers say they expect to have 1,000 video-store members initially and a total of 5,000 by the end of the year.

VIDEO REVIEWS

(Continued from preceding page)

to a quiet country cabin to relax and compose chamber music. She literally runs into the rugged architect next door (muscle-bound Marc Singer of the old TV series "V" and the movie "The Beastmaster"), and second-time-around romance inevitably blossoms. The story is helped along by believable characters and dialog, breathtaking autumn landscape shots, and an obligatory lovemaking scene that will raise temperatures. This is not riveting drama—just a quick fix for happily-ever-after junkies. The hunk appeal of Singer and the inclusion of "Lilac Dream" (which stars Dack Rambo) from the Shades Of Love series should spur rentals, especially among women.

J.C. McADAMS

"Bob Mann's Fitness Training At Home," Video Reel, 27 minutes, \$12.95.

This is an inexpensive way to monitor the progress and results of physical-fitness training at home. Although the instruction is clear, concise, easy to follow, and seems to accomplish what the producers set out to do, imagination and creativity are scarce. The T-shirts worn by instructors Taina Lahdekorpi

(who also produced) and Mann, which are inscribed with such exercise names as upper pumper, are the height of amusement. The obvious use of time during repetitions for the advertisement of other Mann videos, may leave viewers feeling as if they paid for a commercial. The fitness-testing routine offers fewer than 10 testing exercises. This is not a must for fitness training, but it could be useful on occasion.

DEBBIE HOLLEY

"The Mother's Guide To Breast-feeding," American Video Concepts Inc., 55 Minutes, \$39.95.

For new mothers and mothers-to-be with questions on breast-feeding, this unique tape is a must see. It is a highly informative, thorough investigation of breast-feeding, complete with diagrams of the female anatomy, physiological explanations, and live demonstrations that illustrate the proper way to breast-feed. The tape drags a bit because of its lecture format, and the price may make sell-through difficult, but this appears to be the only commercial home videocassette on a subject of keen interest to new mothers.

RAEGAN WARD



Sign Language. MCA Home Video has taken aim at the sell-through market with its release of Prince's movie "Sign 'O' The Times." The film, which is slated for release May 5 for a list price of \$29.95, was shot in the Netherlands and was directed by Prince. The concert movie won praise from a number of film critics, including Roger Ebert, who called it "an entertaining, hard-driving, strong rock'n'roll movie."



Tougher Than The Rest. Author Norman Mailer, right, poses with Steve Deiner, chairman of Media Home Entertainment, during a press reception to promote the video release of "Tough Guys Don't Dance." The film, which has a list price of \$89.95, was released by Media March 18. It is based on a best-selling book by Mailer, who also directed the film. (Photo: Robin Kaplan)

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BY FRED BRONSON

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- European Recording Studios
- On the Road in Europe
- Latin Music "Bravo" Awards

M A Y

- Heavy Metal
- Viva Puerto Rico
- U.K.
- Classic Video

BILLBOARD COVERS IT ALL!

FOR WEEK ENDING MARCH 26, 1988

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
HEALTH AND FITNESS™						
1	1	63	CALLANETICS ♦	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	2	63	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 070	A fun and effective alternative to traditional dance aerobics.	39.95
3	3	63	JANE FONDA'S NEW WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
4	4	63	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
5	5	63	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
6	6	11	DENISE AUSTIN'S NON-AEROBIC WORKOUT	Parade Video 32	Fitness expert Denise Austin has a new workout designed for everybody.	19.95
7	NEW▶		START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	This 25-minute video is more than a warm-up and less than a full workout.	19.95
8	8	63	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
9	16	57	THE JANE FONDA'S WORKOUT CHALLENGE	Lorimar/LightYear Ent. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	39.95
10	9	63	JANE FONDA'S EASY GOING WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
11	12	63	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
12	19	63	DONNA MILLS: THE EYES HAVE IT ♦	Donna Mills Inc. MCA Home Video 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
13	RE-ENTRY		DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. VidAmerica 1008	Debbie Reynolds leads three separate workouts set to big band music.	39.95
14	10	21	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Exercise techniques are performed employing the use of basic weights.	39.95
15	20	25	KATHY SMITH'S WINNING WORKOUT	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.	29.95
16	7	49	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
17	11	5	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
18	17	9	JUDI SHEPPARD MISSETT'S FITNESS FORMULA	JCI Video Inc. JCI Video 9122	Total body workout combining movement, dance, and music.	29.95
19	14	57	JANE FONDA'S P. B. & R. WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	39.95
20	13	63	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
BUSINESS AND EDUCATION™						
1	5	61	CAREER STRATEGIES 1	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
2	6	59	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
3	8	25	DRUG FREE KIDS: A PARENT'S GUIDE	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
4	3	29	AMERICAN HISTORY: THE CIVIL WAR	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
5	7	25	SHATTERED	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
6	9	63	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
7	4	47	HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
8	2	31	THE WINNING JOB INTERVIEW	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
9	14	27	CAREER STRATEGIES 2	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95
10	10	61	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
11	1	59	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
12	13	61	CONSUMER REPORTS: HOUSES AND CONDOS	Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
13	15	57	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
14	NEW▶		HELLO WORDSTAR	Morris Video 3103	The handy WORDSTAR program gives professional executive-style documents.	29.95
15	NEW▶		HELLO PC	Morris Video 3102	Video eases you through every basic function right up to using the printer.	29.95

♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary. Next week: Recreational Sports; Hobbies And Crafts.

HBO Makes Biggest Push Yet In Music Vid Genre Super Sessions Get Super Promo

BY JIM BESSMAN

NEW YORK With the May 4 launch of its Super Sessions music videocassette series, HBO Video will begin its biggest campaign yet in the music video genre.

Like succeeding titles, the three initial \$19.99 releases—"Roy Orbison & Friends: A Black & White Night," "B.B. King & Friends: A Night Of Red Hot Blues," and "The Legendary Ladies Of Rock & Roll"—are HBO productions that previously enjoyed "limited exclusive viewing" on HBO's companion pay channel, Cinemax. The one-hour programs feature

concert performances by established legends along with indebted current stars, and the one-time-only nature of these gigs is the series' main selling point.

"We think that this kind of concept in music video can help change the perception of the genre," says Ellen Stolzman, HBO Video's vice president of marketing, nontheatrical releases. "These are once-in-a-lifetime performances which aren't available in any other format. Unquestionably, they're collectible sale items which people will want to own."

Stolzman adds that the Super Sessions concerts generally showcase superstar artists in atypically intimate club settings, thus offering excellent sound and image recording—another strong sales hook. And in terms of the Orbison program, extensive advance publicity, word of mouth, MTV and VH-1 play of the "Pretty Woman" segment, and current activities by the performing artists have also combined for heavy "up-front" promotion.

"Bruce Springsteen is one of Orbison's guest artists, and he's been on MTV saying how exciting it was to play on the session," says Stolzman. "He and Orbison are now on tour, while many of the other acts are also out there in the marketplace. So all this should energize the whole Super Sessions launch."

Stolzman says that to herald the new line, HBO is gearing its promotional efforts toward retail and using local radio and print to "drive customers into the stores." For the first time HBO has assembled a music-sampler record containing three top cuts from each tape, which it is servicing to top radio stations across the country for

promotional airplay.

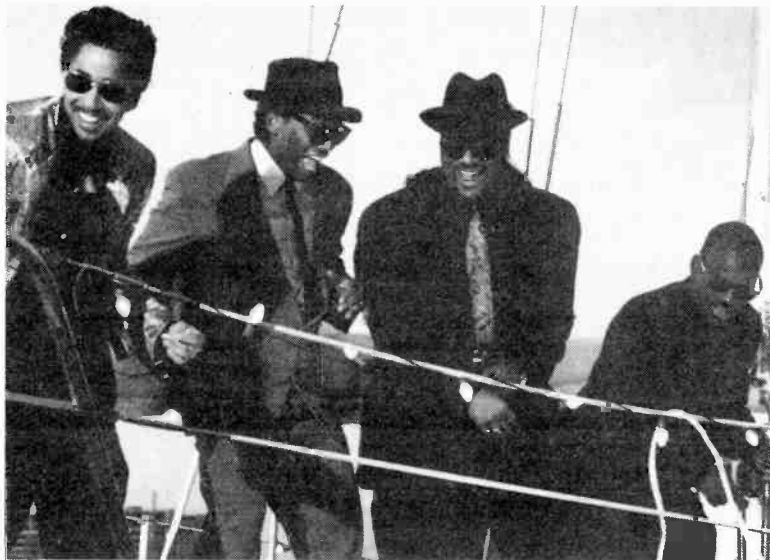
At the in-store level, co-op ad funding is available, and Stolzman adds that display programs are being designed to foster full Super Sessions sections. Special merchandising aids and point-of-purchase items have also been created, especially to tie in the videos with the many artists represented by each release.

"There are [audio] cassette-sized and CD-sized divider cards, which we hope will be used in all the different artists' bins to encourage crossover shopping," she says. "So every customer looking for a recording by any one artist will be made aware that they can go to the video section and get a video of that artist plus other great stars. As 'Orbison & Friends' features Springsteen, Elvis Costello, Jackson Browne, Jennifer Warnes, Bonnie Raitt, Tom Waits, and k.d. lang, we're talking a collective target audience of millions."

Stolzman adds that retailers who order all three of the first Super Sessions releases will get a limited-edition "Orbison & Friends" poster.

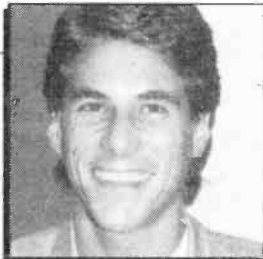
Future Super Sessions releases, she continues, will include the first-ever joint appearance by James Brown and Aretha Franklin. She expects the line to have at least nine titles out by the end of 1988, with each entry's packaging being graphically consistent with the rest.

"We're also looking at some kind of product inserts describing the other titles," she says, adding that HBO will work closely with record companies' promotion and publicity departments to maximize consumer awareness. "We think it's likely that a customer will buy one title while searching for another."



Live Without A Fishnet. Warner Bros. artist Morris Day, left, hams it up for the camera during the shoot for his video for "Fishnet", the first single from his new album. Joining him in the fun, from left, are old friends Jimmy "Jam" Harris, Terry Lewis, and Jerome Benton.

THE EYE



by Steven Dupler

EUROVISION: Having just returned from a trip abroad, we feel compelled to drop a few lines about music television over there, specifically Paris and Amsterdam. From 1985-87, France had TV6, which was an all-too-short-lived music-only broadcast service. That has now been replaced by M6, a general-interest channel that runs the gamut from sitcoms to movies to kid stuff and, of course, also plays videos on a show called "Boulevard Des Clips," aired with different VJs several times daily.

When M6 took over from TV6 in March 1987, a great outcry arose from the French music industry, which felt that videos by French artists would suffer as a result of the decreased air time for music. As it turns out, however, M6 is including quite a bit of video music programming in its current mix. In fact, almost one-third of the channel's output—about 45 hours weekly—is composed of music video programming. Further, M6 has now become the largest producer of videos in France, with about 100 clips currently in production and another 100 with which the station is involved as co-producer.

So there's little doubt that M6 is supportive of the French music industry, especially with its 60%/40% programming split in favor of French videos. Still, the show has its problems. For one thing, the on-air production values of "Boulevard Des Clips"—sets, graphics, etc.—are weak, especially in comparison with MTV Europe, the Pan-European cable service that arrives on the French scene in December.

Worse, the VJs are often smug and condescending with guests, despite the fact that they frequently seem completely unprepared for the occasional interviews they are called upon to perform. On one segment we watched, a singer shifted uncomfortably in her chair as the VJ (who obviously had not been briefed on the slightest detail of her new album) asked such incisive questions as "So, this is your first visit to France?" while mugging to the audience.

As for the videos themselves, French clips generally are well made and feature some strong artists. Among the best we saw were Jean-Jacques Goldman's "La Bas," "Etienne" by Guesch Patti, and Vanessa Paradis' follow-up to "Joe Le Taxi," "Manolo Manelete."

In both Amsterdam and Paris, we also watched Sky Channel and its competitor Super Channel, the megaliths of the Pan-European cable TV business. Ever wondered what happens to old American sitcoms and dramatic series—you know, timeless pearls like "I Dream Of Jeannie" and "Barnaby Jones"? Well, it seems they have mysteriously been

transported across the Atlantic and beamed into tens of millions of cable households via Sky and Super. The channels' other fare consists mostly of old movies and sports presentations.

Both channels also play clips by—not surprisingly—predominantly U.S. or U.K. acts. Disco tracks are especially hot on the Sky and Super playlists at the moment; it's hard to turn on the set without seeing Taylor Dayne or Rick Astley. One particularly brainless clip high in the rotations right now is "Boys" by Italian artist Sabrina, a spectacularly untalented dark-haired version of Samantha Fox. Most of the alleged story line is concerned with Sabrina jumping up and down in a swimming pool, vainly attempting to keep her bathing suit top on—no mean feat.

REBOOTED: You may have been too young to catch Nancy Sinatra the first time around, but have no fear—if you watch VH-1, it's gonna be hard to miss her now. On Monday (21), her clip for the infamous single "These Boots Are Made For Walkin'" becomes the Nouveaux Video on the 24-hour-a-day music channel. The black-booted daughter of the "Chairman of the Board" will be snarling her way through the 22-year-old track several times daily.

VH-1's resuscitation of the "Boots" clip comes as part of a co-promotion with Rhino Records. The California-based label is reissuing the 7-inch single as well as an album package of Nancy Sinatra's greatest hits.

Will the singer make any live appearances on the VH-1 set? Not likely, says a channel representative. "She's now a housewife with a couple of kids, and she really doesn't have anything to do with this promotion. Most of all, she doesn't want people to think she's trying to make a comeback."

THEIR MOON RISING: Now that their new PolyGram album is completed, Kevin Godley and Lol Creme don't plan to rest on their considerable laurels. In fact, the two—well known for their pioneering music video work—are now turning to feature-film direction, with "Howling At The Moon" planned to shoot in Texas from June through September.

Film Dallas, producer of "Kiss Of The Spider Woman" and "A Trip To Bountiful," is producing G&C's directorial debut, said to be a dramatic recounting of the last days of legendary Western outlaw John Wesley Harding. Gary Busey is set to star, with Robbie Robertson contracted to score the film. Trevor Horn will produce the score for Robertson.

As if a feature were not enough to keep them busy, Godley & Creme have also recently signed a deal with Virgin to launch a new video label, called—appropriately enough—Videolabel. Virgin Vision is set to handle overseas distribution; U.S. distribution may ultimately be handled by PolyGram Music Video, although when or if that will happen is not yet clear. The Videolabel product will be a series of 20-minute shortforms with original music and pictures "priced to sell."

NEW VIDEOCLIPS

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

ALIBI

Do You Have Any Doubts

No Doubts/Comstock
Clint Wensley, Kurt Wagner/W.R. Productions/Optigestro
Shel Piercy

ATLANTIC STARR

Thankful

All In The Name Of Love/Warner Bros.
Tina Silvey/Silvey Co.
Bee Ottinger

RY CODDER

Get Rhythm

Get Rhythm/Warner Bros.
Michelle Manning, Steven Kane/Mary & Bob Productions
Robert Fincher

LISA DALBELLO

Talk To Me

She/Capitol
Philip Mellows/Champagne Pictures
Robert Quartly

MORRIS DAY

Fishnet

Daydreaming/Warner Bros.
Karolyn Ali/Renge Films
Bill Parker

DYNATONES

Take The Heat

Shameless/Warner Bros.
Norelle North/One Pass Inc.
Mark Robinson

GUNS N' ROSES

Welcome To The Jungle

Appetite For Destruction/Geffen
Lisa Hollingshead/Propaganda Films
Nigel Dick

MADHOUSE

13

16/Paisley Park
Tim Clawson/Limelight
Prince, Steve Purcell

MIRIAM MAKEBA

Emabhaceni

Sangoma/Warner Bros.
Imaginary Entertainment
Jay Levey

RADIATORS

Suck The Head

Law Of The Fish/Epic
Lisa Aarons, Lyn Healy/VIVID Productions
D.J. Webster

SCHUYLER, KNOBLOCH & BICKHARDT

Givers And Takers

No Easy Horses/MTM
Studio Productions
Jim May, Coke Sams

DAVID SLATER

I'm Still Your Fool

Exchange Of Hearts/Capitol
Marc W. Ball/Scene Three Productions
John Lloyd Miller

UNDERWORLD

Underneath The Radar

Underneath The Radar/Sire
Jessica Barford/Fowler Wowrek Films
Andy Wilson

WENDY & LISA

Honeymoon Express

Wendy & Lisa/Columbia
Mike Bodnarczuk, Lyn Healy/VIVID Productions
Nick Egan

WORLD AT A GLANCE

Burning Out



World At A Glance/Island
Stephen Brown/VIVID Productions
Tony Vanden Ende




Billboard THE **CLIP LIST**™


A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.
Lists do not include videos in recurrent or oldies rotation.

V VIDEO MUSIC

VIDEO TRACK

 Continuous programming 1775 Broadway, New York, NY 10019	
ADDS Cheap Trick, The Flame Mr. Mister, Stand And Deliver Robert Palmer, Sweet Lies Pet Shop Boys, Always On My Mind	
SNEAK PREVIEW Eurythmics, You Have Placed A Chill In My Heart Robert Plant, Heaven Knows Robbie Robertson, Somewhere Down The Crazy River Bruce Springsteen, One Step Up Whitesnake, Give Me All Your Love	
HEAVY Aerosmith, Angel Terence Trent D'Arby, Wishing Well Michael Bolton, (Sittin' On) The Dock Of The Bay Belinda Carlisle, I Get Weak Cher, I Found Someone Def Leppard, Hysteria Debbie Gibson, Out Of The Blue George Harrison, When We Was Fab INXS, Devil Inside Michael Jackson, Man In The Mirror Kiss, Reason To Live Richard Marx, Endless Summer Nights John Cougar Mellencamp, Check It Out George Michael, Father Figure Billy Ocean, Get Outta My Dreams David Lee Roth, Just Like Paradise Rick Springfield, Rock Of Life George Thorogood, You Talk Too Much Jody Watley, Some Kind Of Lover White Lion, Wait	
ACTIVE AC/DC, Heat Seeker Icehouse, Electric Blue Scarlett & Black, You Don't Know So, Are You Sure Tami Show, She's Only 20	
BUZZ BIN The Connells, Over There The Godfathers, Birth, School, Work, Death Midnight Oil, Beds Are Burning	
MEDIUM 10,000 Maniacs, Like The Weather Paul Carrack, One Good Reason Simon F., New York Girl Bryan Ferry, Kiss And Tell Guns N' Roses, Welcome To The Jungle Bonnie Hayes, Soul Love Kingdom Come, Get It On L.L. Cool J, Going Back To Cali The Radiators, Suck The Head Dan Reed Network, Ritual R.E.M., Finest Worksong Henry Lee Summer, I Wish I Had A Girl Danny Wilde, Time Runs Wild	
BREAKOUTS The Alarm, Presence Of Love Balaam And The Angel, I Love The Things Big Pig, Breakaway BoDeans, Dreams John Brannen, Desolation Angel T Bone Burnett, Killer Moon The Connells, Over There Echo And The Bunnymen, Bedbugs And Ballyhoo Lita Ford, Kiss Me Deadly Godley & Creme, A Little Piece Of Heaven Jerry Harrison, Rev It Up The Kinks, The Road Marilyn Martin, Possessive Love Pat McLaughlin, Wrong Number Noiseworks, Take Me Back Sinead O'Connor, Mandinka Mike Oldfield, Magic Touch O.M.D., Dreaming Pepsi & Shirlee, All Right Now Ryuichi Sakamoto, Risky Sisters Of Mercy, This Corrosion 3, Talkin' Bout Toto, Pamela Underworld, Underneath The Radar	
 Continuous programming 1775 Broadway, New York, NY 10019	
ADDS Cher, We All Sleep Alone Johnny Hates Jazz, Shattered Dreams Brenda Russell, Piano In The Dark	
NOUVEAUX Nancy Sinatra, These Boots Are Made For Walking	
POWER Louis Armstrong, What A Wonderful World Rick Astley, Never Gonna Give You Up Michael Jackson, Man In The Mirror Billy Ocean, Get Outta My Dreams	
HEAVY Michael Bolton, (Sittin' On) The Dock Of The Bay The Contours, Do You Love Me	

G. Estefan/MSM, Can't Stay Away From You George Harrison, When We Was Fab George Michael, Father Figure Pebbles, Girlfriend Scarlett & Black, You Don't Know James Taylor, Never Die Young Toto, Pamela	
MEDIUM 10,000 Maniacs, Like The Weather Mary Clayton, Yes Bryan Ferry, Kiss And Tell Barry Manilow, Hey Mambo Dave Mason/Phoebe Snow, The Dreams I Dream Alexander O'Neal/Cherrelle, Never Knew Love O.M.D., Dreaming Robert Palmer, Sweet Lies Ruffin & Kendrick, One More For The Lonely Hearts View From The Hill, No Conversation	
 BLACK ENTERTAINMENT TELEVISION 14 hours daily 4217 Wheeler Ave., Alexandria, VA 22304	
ADDS Toni, Tone & Tony, Little Walter Force MD's, Couldn't Care Less Madhouse, 13 Gavin Christopher, You Are Who You Love Will Downing, Free Ziggy Marley, Tomorrow People Millions Like Us, Guaranteed For Life Keith Sweat, Something Ain't Just Right Jean Carne, Ain't No Way Kid Flash, Hot Like Fire	
HEAVY Morris Day, Fishnet Michael Jackson, Man In The Mirror Stevie Wonder, You Will Know Alexander O'Neal/Cherrelle, Never Knew Love Terence Trent D'Arby, Wishing Well Earth, Wind & Fire, Thinking Of You (Remix) DeJa, That's Where You'll Find Me George Michael, Father Figure Stacy Lattisaw, Every Drop Of Your Love da'Krash, Wasn't I Good To Ya Rebbie Jackson, Plaything BoDeans, Dreams	
MEDIUM Shanice Wilson, No Half Steppin' The Jets, Rocket 2 U Jonathan Butler, Take Good Care Of Me E.U., Da Butt	
 THE NASHVILLE NETWORK Five 1/2-hour shows weekly 2806 Opryland Dr., Nashville, TN 37214	
CURRENT The Bellamy Brothers, Santa Fe K.T. Oslin, '80's Ladies Randy Travis, Forever And Ever Amen T. Graham Brown, Brilliant Conversationalist Rodney Crowell/Rosanne Cash, It's Such A Small World Michael Martin Murphy, Long Live Of Love Exile, I Can't Get Close Enough Nanci Griffith, I Knew Love Reba McEntire, Last One To Know Charlie Pride, Every Heart Should Have One Hank Williams, Jr., My Name Is Bocephus Dwight Yoakam, Always Late With Your Kisses Sherry Kean, Diamonds And Pearls Shelley McBride, Come Saturday Alabama With K.T. Oslin, Face To Face Patty Lovelace, If My Heart Had Windows Lyle Lovett, She's No Lady Steve Earle, Six Days On The Road Rosanne Cash, Tennessee Flat Top Box Marty Haggard, Trains Make Me Lonesome	
 14 hours weekly 6430 Sunset Blvd., Hollywood, CA 90028	
ADDS Barry Manilow, Hey Mambo Whitney Houston, Where Do Broken Hearts Go Jermaine Stewart, Say It Again Pat McLaughlin, Wrong Number Paul Carrack, One Good Reason Pet Shop Boys, Always On My Mind Dan Reed Network, Ritual Godley & Creme, A Little Piece Of Heaven Kingdom Come, Get It On Pretty Poison, Night Time	
HEAVY Belinda Carlisle, I Get Weak Pebbles, Girlfriend	

The Jets, Rocket 2 U Def Leppard, Hysteria John Cougar Mellencamp, Check It Out Rick Astley, Never Gonna Give You Up Patrick Swayze, She's Like The Wind David Lee Roth, Just Like Paradise Bryan Ferry, Kiss And Tell Billy Ocean, Get Outta My Dreams Debbie Gibson, Out Of The Blue INXS, Devil Inside Terence Trent D'Arby, Wishing Well George Michael, Father Figure Michael Bolton, (Sittin' On) The Dock Of The Bay Richard Marx, Endless Summer Nights Michael Jackson, Man In The Mirror Jody Watley, Some Kind Of Lover	
 Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	
CURRENT The Jets, Rocket 2 U Pointer Sisters, He Turned Me Out Taylor Dayne, Prove Your Love Wax UK, Bridge To Your Heart Pebbles, Girlfriend Prince, I Could Never Take Georgio, Bedrock Billy Ocean, Get Outta My Dreams Michael Jackson, Man In The Mirror Rick Springfield, Rock Of Life Al B. Sure, Night And Day Bardeux, Magic Carpet Ride Swing Out Sister, Twilight World Wendy & Lisa, Honeymoon Express Debbie Gibson, Out Of The Blue Lisa Hartman, I Don't Need Love G. Estefan/MSM, Can't Stay Away From You The Cucumbers, All Shook Up Dave Alvin & The Allstars, New Tatos Sinead O'Connor, Mandinka The Christians, Forgotten Town T Bone Burnett, Killer Moon The Reivers, In Your Eyes Midnight Oil, Beds Are Burning Jesse Colin Young, Erica Jesse Colin Young, Dreams Take Flight John Hiatt, Have A Little Faith In Me View From The Hill, No Conversation	
 7 hours daily 1000 Louisiana Ave., Houston, TX 77002	
ADDS O.M.D., Dreaming Paul Carrack, One Good Reason Johnny Hates Jazz, Shattered Dreams Times Two, Strange But True Think Out Loud, After All This Time Will & Kill, Heart Of Steel Pet Shop Boys, Always On My Mind The Gators, Wilbur Crossley's Nightmare The Deele, Two Occasions	
POWER Michael Jackson, Man In The Mirror Debbie Gibson, Out Of The Blue Patrick Swayze, She's Like The Wind Rick Astley, Never Gonna Give You Up David Lee Roth, Just Like Paradise George Michael, Father Figure Michael Bolton, (Sittin' On) The Dock Of The Bay John Cougar Mellencamp, Check It Out Rick Springfield, Rock Of Life INXS, Devil Inside Terence Trent D'Arby, Wishing Well Billy Ocean, Get Outta My Dreams Jody Watley, Some Kind Of Lover	
HEAVY White Lion, Wait Henry Lee Summer, I Wish I Had A Girl Flesh For Lulu, Postcards From Paradise Icehouse, Electric Blue George Harrison, When We Was Fab Alexander O'Neal/Cherrelle, Never Knew Love The Jets, Rocket 2 U Scarlett & Black, You Don't Know Pebbles, Girlfriend So, Are You Sure Taylor Dayne, Prove Your Love Morris Day, Fishnet Jermaine Stewart, Say It Again	
 One hour per week 621 N.W. 6th St., Grand Prairie, TX 75053	
CURRENT The Deele, Two Occasions L.L. Cool J, Going Back To Cali Angela Winbush, Run To Me Pebbles, Girlfriend Miki Howard, Baby Be Mine Morris Day, Fishnet Michael Cooper, To Prove My Love Michael Jackson, Man In The Mirror Alexander O'Neal/Cherrelle, Never Knew Love Taja Sevelle, Wouldn't You Love To Love Me	

NEW YORK

THE NATIONAL VIDEO Center recently did the postproduction work on a 16-screen video presentation that will accompany MTV's Museum of Unnatural History, a traveling exhibit of pop culture scheduled to reach 25 major U.S. cities. Produced by **Craig Coffman** for **Craig Coffman Productions**, the three-minute montage of music videos, MTV promos, and stock footage was edited by National's **Glenn Lazzaro**. The video will be programmed into a video wall consisting of four stacks of four monitors each. The museum includes sections on rock memorabilia, fashion, and futuristic technology as well as exhibits provided by such co-sponsors as **Swatch**, **Yamaha**, **Apple Computers**, **Polaroid**, and others.

Bubblemen and bumblebees—that's what you'll see in the **Bubblemen's** "We Wish We Were The Bubblemen" video. Produced and directed by **Rog** and **Tony Bubble** for **Vivid Productions**, this performance/concept clip supports a single on **Beggars Banquet/RCA**.

Rick Jenkins directed and lensed **Love & Rockets'** video for "Mirror People," a cut from the group's "Earth, Sun, Moon" album. Produced by **Barry Hale** for **Harvey Zajac Films**, this performance clip is as psychedelic as black and white gets.

"Live At The Ritz," an in-concert performance series shown exclusively on MTV, has in the past showcased such performers as **Julian Cope**, the

Smithereens, and **Gene Loves Jezebel**. Three new shows have been announced. They will feature **Guns N' Roses** (April 2), **Paul Carrack** (April 12), and **Great White** (April 16). The series is co-produced by **Performance Video's Holly St. Lifer** and **Michael Owen**.

LOS ANGELES

SOUTH AFRICAN Miriam Makeba's video for "Emabhaceni," the first single from her "Sangoma" album on Warner Bros., was directed by **Jay Laverty** and produced by **Imaginary Entertainment**.

Supertramp recently released a video for "Free As A Bird," the title track from its latest A&M release. Directed by **Michael Patterson** and **Candace Reckenger** and produced by **Sharon Oreck** for **O Pictures**, the clip uses stock, live, and animated footage.

OTHER CITIES

PETRA, AN ANCIENT Jordanian city, was the location used for the **Sisters Of Mercy's** "Dominion" video. Directed by **David Hogan** and produced by **Adam Whittaker** for **Limelight London**, the clip was lensed by **Peter Sinclair**.

"Suedehead," **Morrissey's** first promotional clip for his "Viva Hate" album on Reprise, was directed by **Tim Broad**. Shot in Fairmont, Ind., the video was produced by **Sue Pemberton** for **Techniques of Persuasion**.

Dutch Open 2nd CD Facility Plant Focuses On CD-ROM Ware

BY WILLEM HOOS

AMSTERDAM Europe Optical Disc, Holland's second compact-disk-manufacturing facility, opens officially on May 10. The plant will make audio CDs and CD videodisks but will concentrate on the manufacture of CD-ROM software for the European market.

Based at Tilburg, near the Belgian border, the \$7.5 million facility occupies 240 square yards and employs a staff of 40. Four Toolex-Alpha presses are installed and further expansion of the plant is envisioned, with another four presses expected to be added in 1990.

Output in 1988 should total close to 3 million disks, according to marketing director **Jaap Hoitingh**, rising to 4 million or 5 million next year and 8 million-9 million in 1990. When full CD-ROM-production capacity is reached in 1991, production of other CD disks may be phased out.

EOD claims to be Europe's first wholly independent maker of CD-ROMs with no ties to any record company, hardware or software maker, or publishing house. Its European competitors in the CD-ROM field, Sonopress and Nimbus, are owned by the Bertelsmann group and Robert Maxwell Publications, respectively.

Standard 8-inch CD-ROMs have a storage capacity equal to 250,000 typed pages, or the entire contents of the Encyclopaedia Britannica, and are seen as ideal for large data

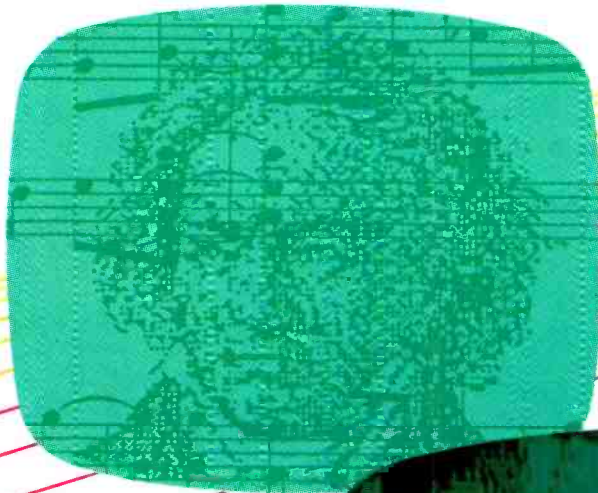
banks. EOD will offer ready-to-use disks accompanied by a data-formatting and indexing service.

EOD, founded by Dutch engineers **Matt Moayed** and **Roy Brouwer**, was unofficially launched at **MIDEM '88**. Says **Hoitingh**, a former **WEA** and **PolyGram** executive here: "We had a lot of positive reactions and talked with companies from West Germany, Eastern Europe, Asia, and other parts of the world. Our audio CDs will mostly go to independent labels, though for competitive reasons I can't reveal their names. Most deliveries will be from 1,000 units to 3,000 units, though in special cases we can deliver shorter runs of perhaps only 500 CDs at a price."

In the area of audio CDs and compact disk videos, EOD will certainly find itself in competition with **Dureco**, Holland's first and only other CD plant, opened in October and now producing several million disks annually.

In **Hoitingh's** view, two Dutch plants are enough. "There is no room for a third CD facility in the Netherlands," he says.

Radio Vision International will sell music video to mass-merchant outlets in the U.S. ... see page 47



A Billboard Spotlight

The Changing Songscape of MUSIC PUBLISHING '88

Singling Out the Top Songwriters for Extraordinary Pen-upmanship

By PAUL GREIN

Who are the most successful songwriters of the past year? That all depends on how you define terms. For sheer volume of top 10 hits, the champs are Madonna and Lewis A. Martiné—the writer/producer behind *Exposé*—each of whom has written four top 10 hits since January 1987.

But in terms of writing hits for the greatest number of artists, the winners are Stephen Bray and Diane Warren, each of whom has landed three top 10 hits in the past 15 months—all involving different acts.

Bray cowrote "Right On Track" (cowriter Gilroy—MCA, ASCAP/Unicity, ASCAP/Short Order, ASCAP) for his own group, the Breakfast Club, as well as two soundtrack hits: Madonna's "Causing A Commotion" (cowriter Madonna—WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) from "Who's That Girl" and the Jets' "Cross My Broken Heart" (cowriter Tony Pierce—Famous, ASCAP/Black Lion, ASCAP) from "Beverly Hills Cop 2." Warren's top 10 tally for the past year consists of Starship's chart-topping "Nothing's Gonna Stop Us Now" (cowriter Albert Hammond—Realsongs, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) from the movie, "Mannequin," Heart's "Who Will You Run To," (Realsongs, ASCAP) and Belinda Carlisle's currently charting "I Get Weak" (Realsongs, ASCAP).

(Continued on page M-14)

WHAT'S IN A NAME?

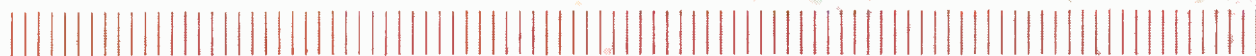
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Prince

U2



Michael Jackson



The Top Songwriters of the Year

Following is a recap chart of the top Hot 100 songwriters during the eligibility period of Feb. 7, 1987 to Feb. 6, 1988. The list was compiled according to chart position and the number of weeks each song spent on the Hot 100 chart. If a song has more than one songwriter, the points accumulated for each song are equally divided among cowriters. The order in which information appears is songwriter, song title, recording artist, record label, cowriter, publisher.

Lewis A. Martineé



George Michael



Debbie Gibson

1. LEWIS A. MARTINEÉ

- a. "Come Go With Me"—Exposé—Arista—(Panchin, BMI)
- b. "Let Me Be The One"—Exposé—Arista—(Screen Gems-EMI, BMI)
- c. "Point Of No Return"—Exposé—Arista—(Screen Gems-EMI, BMI)
- d. "Seasons Change"—Exposé—Arista—(Panchin, BMI/Screen Gems-EMI, BMI)

2. U2

- a. "I Still Haven't Found What I'm Looking For"—U2—Island—(Chappell, ASCAP/U2, ASCAP)
- b. "In God's Country"—U2—Island—(Chappell, ASCAP/U2, ASCAP)
- c. "Where The Streets Have No Name"—U2—Island—(Chappell, ASCAP/U2, ASCAP)
- d. "With Or Without You"—U2—Island—(Chappell/U2, ASCAP)

3. MICHAEL JACKSON

- a. "Bad"—Michael Jackson—Epic—(Mijac, BMI/Warner-Tamerlane, BMI)
- b. "I Just Can't Stop Loving You"—Michael Jackson with Siedah Garrett—Epic—(Mijac, BMI/Warner-Tamerlane, BMI)
- c. "The Way You Make Me Feel"—Michael Jackson—Epic—(Mijac, BMI/Warner-Tamerlane, BMI)

4. GEORGE MICHAEL

- a. "Faith"—George Michael—Columbia—(Chappell, ASCAP/Morrison Leahy, ASCAP)
- b. "Father Figure"—George Michael—Columbia—(Chappell, ASCAP/Morrison Leahy, ASCAP)
- c. "I Want Your Sex"—George Michael—Columbia—(Chappell, ASCAP/Morrison Leahy, ASCAP)

5. PRINCE

- a. "Hot Thing"—Prince—Paisley Park—(Controversy, ASCAP)
- b. "I Could Never Take The Place Of Your Man"—Prince—Paisley Park—(Controversy, ASCAP)
- c. "If I Was Your Girlfriend"—Prince—Paisley Park—(Controversy, ASCAP)
- d. "Sign 'O' The Times"—Prince—Paisley Park—(Controversy, ASCAP)
- e. "U Got The Look"—Prince—Paisley Park—(Controversy, ASCAP)

6. DEBBIE GIBSON

- a. "Only In My Dreams"—Debbie Gibson—Atlantic—(Creative Bloc, ASCAP)
- b. "Out Of The Blue"—Debbie Gibson—Atlantic—(Creative Bloc, ASCAP/Deborah Ann's, ASCAP)
- c. "Shake Your Love"—Debbie Gibson—Atlantic—(Creative Bloc, ASCAP/Deborah Ann's, ASCAP)

7. FULL FORCE

- a. "Head To Toe"—Lisa Lisa & Cult Jam Featuring Full Force—Columbia—(Forceful, BMI/Willesden, BMI)
- b. "Lost In Emotion"—Lisa Lisa & Cult Jam Featuring Full Force—Columbia—(Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI)

8. NICK VAN EEDE

- a. "(I Just) Died In Your Arms"—Cutting Crew—Virgin—(Virgin-Nymph, BMI)
- b. "I've Been In Love Before"—Cutting Crew—Virgin—(Virgin-Nymph, BMI)
- c. "One For The Mockingbird"—Cutting Crew—Virgin—(Virgin-Nymph, BMI)

9. WILL JENNINGS

- a. "Back In The High Life Again"—Steve Winwood—Island—(cowriter Steve Winwood—F.S. Limited, PRS/WB, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI)
- b. "Boys Night Out"—Timothy B. Schmit—MCA—(cowriters Timothy Schmit, Bruce Gaitsch—Jedrah, ASCAP/Blue Sky Rider, BMI/Willin' David, BMI/Edge Of Fluke, ASCAP)
- c. "Didn't We Almost Have It All"—Whitney Houston—Arista—(cowriter Michael Masser—Prince Street, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI)
- d. "The Finer Things"—Steve Winwood—Island—(cowriter Steve Winwood—F.S. Limited, PRS/WB, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI)
- e. "Valerie"—Steve Winwood—Island—(cowriter Steve Winwood—F.S. Limited, PRS/Blue Sky Rider, BMI/Willin' David, BMI)

10. NEIL FINN

- a. "Don't Dream It's Over"—Crowded House—Capitol—(Roundhead, BMI)
- b. "Something So Strong"—Crowded House—Capitol—(cowriter Mitchell Froom—Roundhead, BMI/Wyoming Flesh, ASCAP)
- c. "World Where You Live"—Crowded House—Capitol—(Roundhead, BMI)

11. RITCHIE VALENS

- a. "Come On, Let's Go"—Los Lobos—Slash—(Picture Our Music, BMI/Warner-Tamerlane, BMI/Screen Gems-EMI, BMI)
- b. "La Bamba"—Los Lobos—Slash—(Picture Our Music, BMI/Warner-Tamerlane, BMI)

12. RICHARD MARX

- a. "Don't Mean Nothing"—Richard Marx—EMI Manhattan—(cowriter Bruce Gaitsch—Chi-Boy, ASCAP/Edge Of Fluke, BMI)
- b. "Endless Summer Nights"—Richard Marx—EMI Manhattan—(Chi-Boy, ASCAP)
- c. "Should've Known Better"—Richard Marx—EMI Manhattan—(Chi-Boy, ASCAP)

13. RITCHIE CORDELL

- a. "I Think We're Alone Now"—Tiffany—MCA—(ABZ, BMI)
- b. "Mony, Mony"—Billy Idol—Chrysalis—(cowriters Tommy James, Bo Bloom, Bobby Gentry—(ABZ, BMI)

14. DIANE WARREN

- a. "Don't Lose Any Sleep"—John Waite—EMI Manhattan—(Realsongs, ASCAP)
- b. "I Get Weak"—Belinda Carlisle—MCA—(Realsongs, ASCAP)
- c. "Nothing's Gonna Stop Us Now"—Starship—Grunt—(cowriter Albert Hammond—Realsongs, Albert Hammond, WB,

ASCAP)

- d. "Who Will You Run To"—Heart—Capitol—(Realsongs, ASCAP)

15. MADONNA

- a. "Causing A Commotion"—Madonna—Sire—(cowriter Stephen Bray—WB/Bleu Disque/Webo Girl/Black Lion, ASCAP)
- b. "La Isle Bonita"—Madonna—Sire—(cowriters Patrick Leonard, Bruce Gaitsch—WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI/Edge Of Fluke, ASCAP)
- c. "Open Your Heart"—Madonna—Sire—(cowriters Gardner Cole, Peter Rafelson—WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Rafelson, ASCAP/Bertus, BMI/Doraflo, BMI/Warner-Tamerlane, BMI)
- d. "Who's That Girl"—Madonna—Sire—(cowriter Patrick Leonard—WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI)

16. BRUCE SPRINGSTEEN

- a. "Brilliant Disguise"—Bruce Springsteen—Columbia—(Bruce Springsteen, ASCAP)
- b. "Fire"—Bruce Springsteen—Columbia—(Bruce Springsteen, ASCAP)
- c. "Light Of Day"—The Barbusters (Joan Jett & the Blackhearts)—CBS Associated—(Bruce Springsteen, ASCAP)
- d. "Tunnel Of Love"—Bruce Springsteen—Columbia—(Bruce Springsteen, ASCAP)

17. BRUCE HORNSBY

- a. "Every Little Kiss"—Bruce Hornsby & the Range—RCA—(Zappo, ASCAP/Bob-A-Lew, ASCAP)
- b. "Jacob's Ladder"—Huey Lewis & the News—Chrysalis—(cowriter John Hornsby—Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP)
- c. "Mandolin Rain"—Bruce Hornsby & the Range—RCA—(cowriter John Hornsby—Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP)
- d. "The Way It Is"—Bruce Hornsby & the Range—RCA—(Zappo, ASCAP/Bob-A-Lew, ASCAP)

18. JOHN COUGAR MELLENCAMP

- a. "Check It Out"—John Cougar Mellencamp—Mercury—(Riva, ASCAP)
- b. "Cherry Bomb"—John Cougar Mellencamp—Mercury—(Riva, ASCAP)
- c. "Paper In Fire"—John Cougar Mellencamp—Mercury—(Riva, ASCAP)

19. JOEY TEMPEST

- a. "Carrie"—Europe—Epic—(cowriter Mic Michaeli—Screen Gems-EMI, BMI)
- b. "Cherokee"—Europe—Epic—(Screen Gems-EMI, BMI)
- c. "The Final Countdown"—Europe—Epic—(Screen Gems-EMI, BMI)
- d. "Rock The Night"—Europe—Epic—(Screen Gems-EMI, BMI)

20. BILLY STEINBERG

- a. "Alone"—Heart—Capitol—(cowriter Tom Kelly—Billy Steinberg, ASCAP/Denise Barry, ASCAP)
- b. "So Emotional"—Whitney Houston—Arista—(cowriter Tom Kelly—Billy Steinberg, ASCAP/Denise Barry, ASCAP)

Majors In Motion—Only Constants Are Change, Profits, and Mergers

By KEN TERRY

Two key mergers have altered the landscape of American music publishing in the past 18 months. The acquisition last year of Chappell Music by Warner Communications Inc., parent company of Warner Bros. Music, combined the world's largest publishing firms in a mammoth new entity, Warner-Chappell. And SBK Entertainment's purchase of CBS Songs in November 1986 made that new company into a major player on the publishing scene.

The fallout of these mergers is just starting to be felt, and much of their impact has yet to be revealed. The \$200 million Warner-Chappell deal did not arouse a great deal of concern among U.S. publishers, some of whom believed that the combined company would be so unwieldy that many songwriters would flee the firm to seek more attention elsewhere. While this prediction has not yet been proved true, the heads of SBK and MCA Music told Billboard at the MIDEM convention in January that they had been receiving inquiries from many lawyers for Warner-Chappell artists.

SBK is the one U.S. publisher that has opposed the Warner-Chappell pact from its inception. Claiming the merger was monopolistic in nature, SBK actively fought it in the U.K., where the Monopolies and Mergers Commission recently approved the deal. It has also been okayed by the U.S. government, but approval of it is still pending in West Germany.

At this writing, Warner-Chappell has not revealed much of its plans for the consolidation of the two companies' offices, but a WCI spokesman

has said that it will combine as much of the separate operations as possible. So far, Chappell's Nashville office has been folded into that of WB Music; a number of key Chappell staffers have exited the company; Frank Military has been named to head east coast Warner-Chappell operations, reporting to company president Chuck Kaye; and Gotze Kiso has been appointed president of Chappell International.

Irwin Robinson, who used to head Chappell's U.S. operations, now is chief of Screen Gems-EMI Music, and Steve Fret, former chief financial officer at Chappell, has joined his old boss in a similar position at EMI. The infusion of new executive talent into that firm is expected to revitalize its business.

Another comer in the publishing world is SBK Entertainment, the company founded by Stephen Swid, Martin Bandier, and Charles Koppelman. Since buying CBS Songs for \$125 million, SBK has been aggressive in signing writers and catalogs. Its biggest coup was to land administration rights to the Michael Jackson-owned ATV catalog, which contains many Lennon-McCartney copyrights.

SBK also has been building its management and production arms. Last fall, SBK made a logo/production deal with RCA Records, under which the label will release SBK-produced albums by an unspecified number of artists (the first will be the Dazz Band and Shine). SBK, which is allowed to bring acts to other labels under its RCA deal, is also producing new titles by Dan Hill and Gregory Abbott on Columbia, Tracy Chapman on Elektra,
(Continued on page M-21)

European Publishing— Making New International Connections

By NIGEL HUNTER

The impression that the world is becoming a smaller place and that people with similar and mutual interests should hang together rather than separately is growing among the European music publishing community. Indeed, that attitude is gaining strength at full global level.

Two factors concentrating minds in this process are the central accounting issue and the Warner/Chappell merger. In other aspects, such as the dominance of Anglo-American repertoire in the charts of Western Europe, opinions differ about what reactions and counter-measures should be.

Michael Karnstedt heads Peer Southern in West Germany and has been with the company for 21 years. He is also active in the German Music Publishers' Assn. as treasurer and a member of its light music, radio & TV and phonographic industry committees. He is worried about the implications of central accounting as evidenced by the STEMRA/PolyGram situation.

"I'm not against central accounting in principle," says Karnstedt. "It's a logical step one day in this age of computers and high technology. But this unnecessary war and competition building up between the collection societies is very bad."

He is concerned about the differing rates of commission between the societies in various

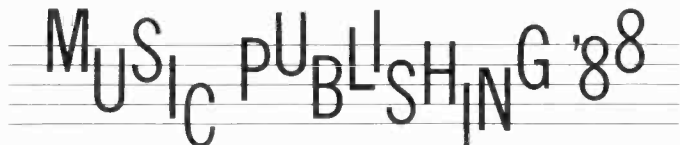
countries, ranging from 15% to 6.7%, and anticipates that mechanical royalties on German-originated recordings selling in the Netherlands will be a long time coming back under the STEMRA arrangements. He also predicts a decline in German publishing earnings of \$15 million this year.

Jonathan Simon of the new Warner-Chappell grouping in the U.K. saw the issue of central accounting on the horizon a considerable time ago. He is also vice president of the U.K. Music Publishers' Assn, which is closely monitoring the matter.

"When record companies started centralizing their manufacture, it was going to have some effect eventually on the way royalties are paid, irrespective of free trading zones," Simon points out. "I've always advocated that publishers should take action to control our own destiny. We're close to a deal we can live with in the PolyGram/STEMRA situation. Both those parties have gone a long way in being very responsible, and whatever emerges will be a blueprint for other central accounting deals."

On that score, he foresees a link between EMI/Pathe Marconi and SDRM, the mechanical rights arm of SACEM, in France, and possibly between the Bertelsmann Music Group (BMG) and GEMA in West Germany.

(Continued on page M-20)



Richard Marx



Diane Warren



Madonna



Nick Van Eede
of Cutting Crew



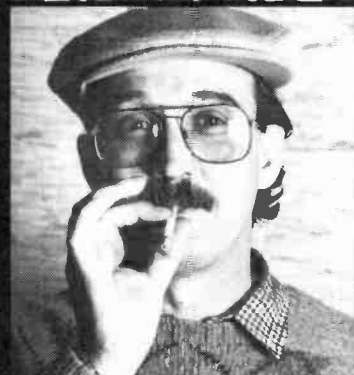
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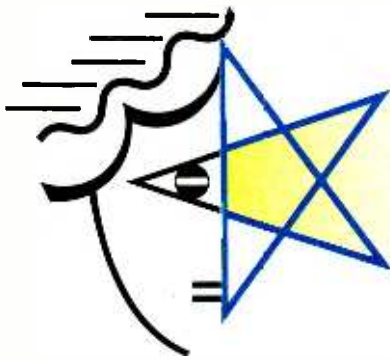
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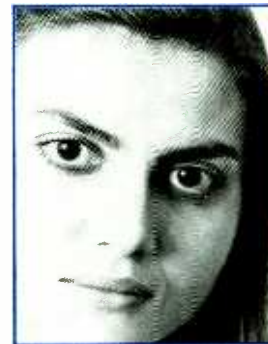
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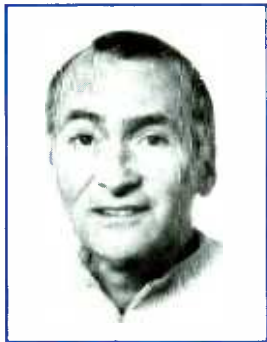
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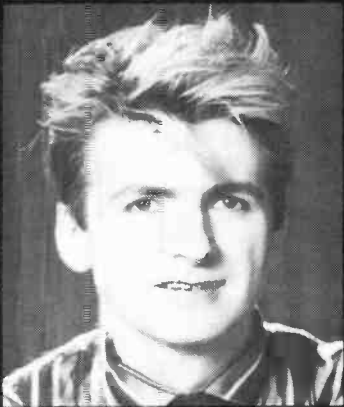
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Billy Steinberg, left, with Tom Kelly



Nick Finn of Crowded House



John Cougar Mellencamp



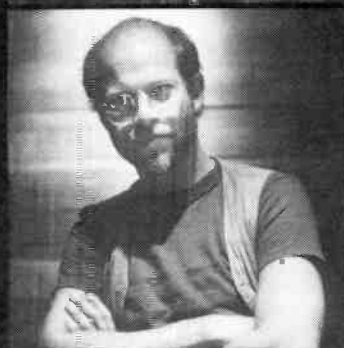
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Bruce Hornsby



Joey Tempest of Europe



Ritchie Cordell

Home Video Frontiers— Discovering New Copyright Dimensions

By CHRIS MCGOWAN

The relatively young medium of home video has offered a significant new source of income to music publishers in many areas: not only from songs appearing on movie soundtracks and in music videos, but also from tunes utilized by a growing number of exercise and other special interest tapes.

Aerobics videos utilize original music, cover versions of hits songs and hits songs performed by the original artists. For example, in '87, Polaris Communications and Congress Video launched the four-tape "Esquire Dance Away" series, which featured original hit songs from the '50s, '60s, '70s and '80s.

"Exercise tapes and even golf lesson videos have music. Some of them sell 100,000 units and are really big business," says Irwin Robinson, president and CEO of EMI Music Publishing Worldwide. "Generally speaking, if they come to the music publisher, it's added income."

When negotiating with the makers of original videos, Robinson says that the publisher "should make as many deals as one can based on royalty, on the number of copies sold. The percentage depends on what kind of video it is."

On music videos, the rate can be 7%-8% of the retail price or 6-7 cents per song, according to Robinson.

For movies, much depends on whether it is an old release or an upcoming release that will be put out on video.

"It certainly is a source of revenue, especially films that were already in the can before they

started making videos and where the synchronization rights were negotiated 10 or more years ago," points out Robinson. "They really have to come to you for the license. It's income coming in on what you thought were dead issues."

Have old movies ever not been released on video because a publisher's demands were too high for their songs in the film?

"Yeah, it's happened. For an older picture, if the demands are too high, then the film company may just take the song out of the video version and replace it with something else, insert a new song," says Sid Herman, executive vice president of Famous Music Corporation.

"On some old films, certain companies issued very broad licenses and gave the rights for later technology, but others were very specific and gave the publisher the right to negotiate for [later] ancillary uses," says Leeds Levy, president of MCA Music Publishing.

"There are instances where there has been song substitution," adds Levy, "but it's not always so easy to do, such as in a choreographed piece. You may have to commission someone to write a new piece that will fit that segment."

For new films that go to video, says EMI's Robinson, "the negotiations are done at the same time. A lot of companies ask for a buyout, though the publisher and creator's preference is to get some kind of royalty, or a flat fee up to a certain number of units, say 50,000 copies.

"It depends on the film company. Some will accept a rolling kind of payment based on the number of units sold. It depends on the situation. It's

(Continued on page M-17)

Country Publishing— Proving the Value of Strong Traditions

By EDWARD MORRIS

Old sounds and new alliances continue to be the big news in country music publishing. Once the outpost of feisty little indies, Nashville has of late witnessed the almost total corporatization of its songs. While it seems doubtful that these economic moves will impair the quality or marketability of the adopted songs, it has pretty much transformed Dodge City into Wall Street.

The major trend on Music Row during the past year has been the return to traditional sounding songs—both a re-embracing of actual country classics and an emphasis on reproducing their sounds and sentiments in newly minted compositions.

Sparking the trend was the music industry's delightful discovery that hard-country singers can sell lots of records. Randy Travis, than whom there is none harder, has already passed the three-million-album mark. George Strait also sells platinum, as do the Judds. And when Dolly Parton, Linda Ronstadt, and Emmylou Harris put on their old-timey voices for the "Trio" album, it topped a million, too. Traditionalists Reba McEntire and Dwight Yoakam are regularly in the gold-plus category. And none of them built their market formidability by singing songs about yuppy-weight woes.

In recent months, the charts have been invaded

and conquered by such oldies as "Tennessee Flat Top Box," "Six Days On The Road," "Snap Your Fingers," "Mind Your Own Business," "Life Turned Her That Way," "It's Only Make Believe," "Crying," "Back In Baby's Arms," and "I'm Tired."

Many more recent charters have the stripped-down-and-doleful tinge that characterized the hits of the '50s and '60s. Among these "instant standards" and the acts that hit with them: "Somewhere Tonight" (Highway 101), "Heaven Can't Be Found" (Hank Williams Jr.), "Never Mind" (Nanci Griffith), "Please Please Baby" (Dwight Yoakam), "Timeless And True Love" (the McCarters) and "Just Lovin' You" (the O'Kanes).

Although the practice is far from the high-level it has reached in rock music, more and more country acts are writing their own songs. In January, for example, fully a third of the songs on the Hot Country Singles chart were written by the acts that recorded them. But multiple authorship of songs appears to be rising. During the same month, only slightly more than a quarter of the songs on the chart showed single authorship.

During 1987, country music publishers were successful in getting several of their copyrights into movies. "Nadine," for example, featured four

(Continued on page M-18)

MUSIC PUBLISHING '88

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CREATIVE AND BUSINESS EXCELLENCE — AN INDEPENDENT SPIRIT

A

Capitol Hill Update— Riding the Tide to Victory

Music publishers and the performing rights societies have much to be happy about when it comes to an overview of government-related matters over the past year. And the future looks promising.

In legislative areas such as addressing home taping concerns, joining the Berne convention, the major international copyright treaty, curbing international piracy and stopping the progress of bills that would replace the blanket license of music for syndicated TV shows with a source license, the publishing community has had a good year.

The battles have been long, and some continue to be fought on Capitol Hill, but through the diligent efforts of government affairs staffers and lobbyists for the industry, lawmakers have come to realize that American music is not just a cultural resource, but a profitable and uniquely important business, admired and respected all over the world.

They've learned that American music is a valuable ingredient in the light of the balance of trade with other nations that must be preserved, protected and nurtured.

Several years ago, local independent TV owners, unhappy with the separate blanketing licensing arrangement for "synchronous" music used on TV reruns on their stations, turned to Congress. They were successful in having legislation proposed that would end the decades-old arrangement of blanket licensing.

In the first year of the proposals, 1986, the broadcasters were able to amass more than 165 co-sponsors in the House. But through intensive

grass-roots lobbying, the industry was able to halt progress on the bills. On the House side, the legislation never got past the subcommittee level. The Senate version got to committee level. That music industry momentum halted progress of the bills was even more surprising since the broadcasters had offered several "bargaining" amendments to make the legislation more attractive.

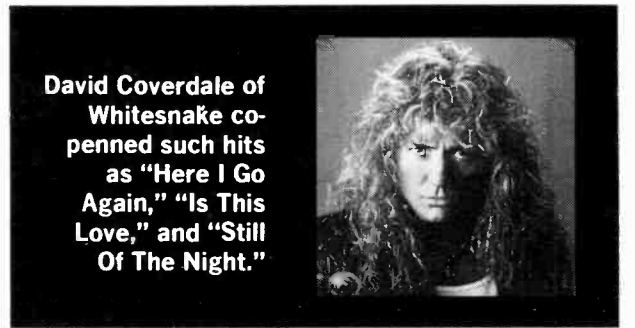
As re-introduced last year, the source licensing bills drew less co-sponsors, but still posed a threat. Nevertheless, publishing and performing rights society officials were able to get across to legislators that the current statutes in the copyright law needed no major revamping.

Also, some leaders in Congress, while accepting some of the complaints of the broadcasters that alternatives to blanket licensing were either hard to negotiate for or too costly, began to indicate that the business of bargaining should be done outside the halls of Congress.

Others hinted that the Broadcasters should pursue alternative proposals aimed at rectifying their most sought-after grievances. At this writing, the source licensing bills are still pending in the new session of Congress, but insiders say that momentum has stalled.

In the area of international copyright protection, the publishing community has been at the forefront of those proposing adherence to the Berne Convention, the premier international copyright group. The U.S. is not yet a member, and proponents argued that the U.S. was fast losing stature because its own level of protection was full of gaps and limitations.

MUSIC PUBLISHING '88



David Coverdale of Whitesnake co-penned such hits as "Here I Go Again," "Is This Love," and "Still Of The Night."

On April 14 of last year, a strong statement of industry support for joining Berne came from ASCAP, BMI, SESAC as well as the Harry Fox Agency, the Music Publishers Assn. of the U.S. and the National Music Publishers Assn. At the Senate Copyright Subcommittee hearing, group spokesperson Leonard Feist, former president of NMPA, urged adherence, echoing government and administration officials who had told legislators earlier that the U.S. is in a state of emergency in international copyright protection matters because of rampant piracy, and that U.S. negotiators are finding that Berne member countries resent U.S. dalliance.

Recent record industry statement of support, together with the publishing community statement, has helped in moving Berne adherence legislation along in the current session, and insiders say that 1988 may be the year that Congress passes legislation permitting the U.S. to join the 76-nation copyright group.

Both the House and Senate have held hearings in this current session at which, once again, government, Reagan administration and copyright office officials concurred with music industry position to get on the Berne bandwagon.

On the home taping front, publishers, along
(Continued on page M-16)

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OR LULU



TOP SONGWRITERS

(Continued from page M-1)

Bray wasn't the only top 10-level artist who took time away from his own recordings to write top 10 hits for other acts. **Robbie Nevil** cowrote **Starship's** "It's Not Over (Til It's Over)" (co-writers John Van Tongeren and Philip Galdston—MCA, ASCAP/Tongerland, BMI/Kazzoom, ASCAP), and **Bruce Hornsby** cowrote **Huey Lewis & the News'** chart-topper, "Jacob's Ladder" (cowriter John Hornsby—Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP).

Five other songwriters had top 10 hits by two different acts during the past year. **Jimmy Jam & Terry Lewis** made the top 10 with hits by **Janet Jackson** and **Herb Alpert**; **Jim Vallance** scored with hits by **Glass Tiger** and **Bryan Adams**; **Will Jennings** added to his long line of top 10 hits with records by **Whitney Houston** and **Steve Winwood**; and **Frankie Previte** and **John Denicola** scored with a pair of "Dirty Dancing" hits by **Bill Medley & Jennifer Warnes** and **Eric Carmen**.

Perhaps the most consistent songwriters of recent years are **Billy Steinberg** and **Tom Kelly**, who have collaborated on No. 1 hits by different acts in each of the past four years. They topped the chart in 1985 with **Madonna's** "Like a Virgin," in 1986 with **Cyndi Lauper's** "True Colours," in 1987 with **Heart's** "Alone" (Billy Steinberg, ASCAP/Denise Barry, ASCAP), and early this year with **Whitney Houston's** "So Emotional" (Billy Steinberg, ASCAP/Denise Barry, ASCAP).

That covers most of the leading songwriters of the past year, but there are a few others we want to single out with special awards.

The "So What If Their Names Sound Like A Brokerage Firm?" Award to **Stock/Aitken/Waterman** for cowriting and co-producing transatlantic hits

by **Bananarama** ("I Heard A Rumour"—cowriters Dallin, Fahey, Woodward—Warner-Tamerlane, BMI/In A Bunch, PRS/Terrace, ASCAP), and **Rick Astley** ("Never Gonna Give You Up"—Terrace, ASCAP).

The "If Lionel Richie Can Do It, I Can Too!" Award to **Jerry Garcia** of the **Grateful Dead**, who finally cowrote a top 10 hit ("Touch Of Grey"—cowriter Hunter—Ice Nina, ASCAP)—more than 20 years after the Summer of Love.

The "Forget Your Homework, Write A Hit" Award to 16-year old **Debbie Gibson**, who wrote all three of her chart-busting singles: "Only In My Dreams" (Creative Bloc, ASCAP), "Shake Your Love" (Creative Bloc, ASCAP/Deborah Ann's, ASCAP), and "Out Of The Blue" (Creative Bloc,

In addition to cuts from "Graceland," **Paul Simon** also landed a hit in '87 via **Bangles'** cover version of "Hazy Shade Of Winter."



ASCAP/Deborah Ann's, ASCAP).

The "And He Doesn't Have To Split His Royalties With A Lyricist" Award to **Kenny G**, whose "Songbird" (Breezy, BMI/Blackwood, BMI/Kuzu, BMI/Hi Tech, BMI) was the highest-charting instrumental hit of the '80s that didn't originate in a movie or TV soundtrack.

The "Do You Suppose He Can Do Anything For Darlene Love?" Award to **Reggie Calloway**, for writing and co-producing comeback hits for two of the top female vocalists in black pop: **Natalie Cole** ("Jump Start"—cowriter Vincent Calloway—Calloco, BMI/Hip Trip, BMI) and **Gladys Knight** ("Love Overboard"—Calloco, BMI/Hip Trip, BMI).

The "Get While The Getting Is Good" Award for the fastest sale to Madison Avenue (a tie): **Michael Jackson** for "Bad" [Mijac, BMI/Warner-Tamerlane, BMI (Pepsi)], **Genesis** for "Tonight, Tonight, Tonight" [cowriters Anthony Banks, Phil Collins, Michael Rutherford—Anthony Banks, BMI/Philip Collins, ASCAP/Michael Rutherford, BMI/Hit And Run, ASCAP (Michelob)], and **Wang Chung & Peter Wolf** for "Everybody Have Fun Tonight" [Chong, BMI/Warner-Tamerlane, BMI/Pat

(Continued on page M-16)

'As the number of songs written by artists and producers increase, publishers are looking more and more to developing artists and producers to give them access to copyrights. This throws us more into a&r and management-related roles, thus Peer is concentrating on artist development and publishing roles with artists.'

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TOP SONGWRITERS

(Continued from page M-14)

Wolf, ASCAP/Chappell, ASCAP (Michelob)].

The "What Do You Mean They Never Won A Grammy?!!" Award to **Brian Holland, Lamont Dozier, and Eddie Holland**, who received the second annual Lifetime Achievement Award from the National Academy of Songwriters—and whose **Supremes** oldie, "You Keep Me Hangin' On" (Stone Agate, BMI), hit No. 1 for **Kim Wilde**.

The "Don't Let Tipper Gore Get Wind Of This" Award for Most Suggestive Lyric of the Year (a tie): **George Michael** for "I Want Your Sex" (Chappell, ASCAP/Morrison Leahy, ASCAP) and **Mark Shreeve, Jon Astrop and Pete Q. Harris** for **Samantha Fox's** "Touch Me (I Want Your Body)" (Zomba, ASCAP).

The "If This Is A Dream, Don't Wake Me Up" Award to **Ritchie Cordell**, who landed back-to-back No. 1 singles in November with songs he wrote 20 years ago for **Tommy James**. It was Shondell-mania at the top of the charts, as **Tiffany's** "I Think We're Alone Now" (ABZ, ASCAP) was bumped out of No. 1 by **Billy Idol's** "Mony Mony" (cowriters Tommy James, Bo Bloom, Bobby Gentry—ABZ, BMI).

The "It's A Long Way From 'Who Put The Bomp (In The Bomp Bomp Bomp)'" Award to **Barry Mann and Cynthia Weil**, whose instant standard "Somewhere Out There" (cowriter J. Horner—MCA, ASCAP/Music Corp. of America, BMI) was nominated for both an Oscar and a Grammy as song of the year.

The "Quality Never Goes Out Of Style" Award to **Elton John and Bernie Taupin**, whose "Candle In The Wind" (Dick James, BMI/PolyGram Songs, BMI) cracked the top 10 in January—nearly 15 years after it first appeared on the "Goodbye Yel-

low Brick Road" album.

The "If At First You Don't Succeed . . ." Award to **Billy Vera**, whose "At This Moment" (WB, ASCAP/Vera-Cruz, ASCAP) soared to No. 1 in 1987—six years after it stalled at No. 79.

The "When It Rains, It Pours" Award to **Michael Bolton**, who cowrote top 20 hits for himself ("That's What Love Is All About"—cowriter E. Kaz—Emboe, ASCAP/Kaz, ASCAP/April, ASCAP) and **Cher** ("I Found Someone"—cowriter M. Mangold—April, ASCAP/Is Hot, ASCAP/But For, ASCAP), and also scored a smash with a cover of **Otis Redding's** classic, ("(Sittin' On) The Dock Of The Bay" writers Otis Redding, Steve Cropper—Irving, BMI).

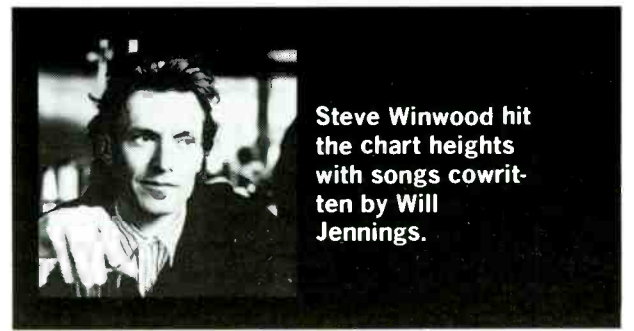
The "Sure, But Can He Choreograph?" Award for career versatility to **Richard Baskin**, for cowriting **Chicago's** top three hit, "Will You Still Love Me" (cowriters David Foster, T. Keane—Air Bear, BMI/Warner-Tamerlane, BMI/Music Corp. Of America, BMI/Young Millionaire's Club, BMI/Warm Springs, ASCAP); producing **Barbra Streisand's** gold album, "One Voice"; and directing the upcoming movie musical, "Sing."

CAPITOL HILL

(Continued from page M-10)

with record companies, continue to support pending legislation that would require copycoders to be installed on any digital audio tape (DAT) machines imported into this country. The NMPA, as a part of Save America's Music coalition, has

MUSIC PUBLISHING '88



Steve Winwood hit the chart heights with songs cowritten by Will Jennings.

staunchly supported audio home taping bills introduced in congress throughout this decade. However, Congress, fearful of consumer reaction to a law that would offer a royalty to those in the industry hurt by home copying losses, has kept the issue at arm's length—except for the pressing DAT issue.

Industry fears mount that the new digital machines would make it easy for home tapers to make "clone" copies of super-sound CDs, further damaging an industry that is being robbed of legitimate sales, which makes it difficult for money to be spent on developing new talent.

Over the past few months, there are growing expectations that finally the Japanese manufacturers have recognized that they must deal with the copyright infringement implications of the DAT machine. Several meetings between the two sides have already taken place. Sagging sales in European countries of DAT machines have also helped make it clear that they should slow up progress on introducing the machine to American consumers still puzzled by the multi-formats presented to them.

Also, by cooperating with the American music community, and by coming to some negotiated settlement concerning the copying concerns,

(Continued on page M-18)

Chrysalis Music

In Full Flight



HOME VIDEO

(Continued from page M-8)

difficult to give a hard and fast rule."

"It's all a matter of negotiation," says MCA's Levy. "There's no prescription with respect to what they should go for. With video, buyouts have become an industry standard, a one-time flat fee that embodies synchronization rights and performance rights. The major picture producers usually want to clear up all rights so they can do whatever they want later. They usually negotiate everything at the inception.

"There is a distinction between music written for a movie and songs put into the picture. In the first case, the movie company could own all the rights to the music because they commissioned the piece. With the latter case, payment all depends on how important it is to secure that particular piece of music. Of-

'In general, the producer looks at the artist more often than they look at the songs. They take the box-office approach.'
LEEDS LEVY
 President
 MCA Music
 Publishing

ten it's negotiated during post-production [of the film]. In the case of a song that is essential to the film for some reason [such as a song that gives the movie its name, like 'Stand By Me'], then it could be done during pre-production, but that's an unusual case.

"Another factor is how many seconds or minutes is the music being used. Is it a vocal performance? A featured performance? Is the music there for background use? Is there a soundtrack album involved?"

Star-power is another factor. "In general, the producer looks at the artist more often than they look at the songs. They take the box-office approach," says Levy.

Adds Famous Music's Herman, "The buy-out price has been going up. At one time, I used to charge 50% more for the video than the synchroni-

(Continued on page M-18)

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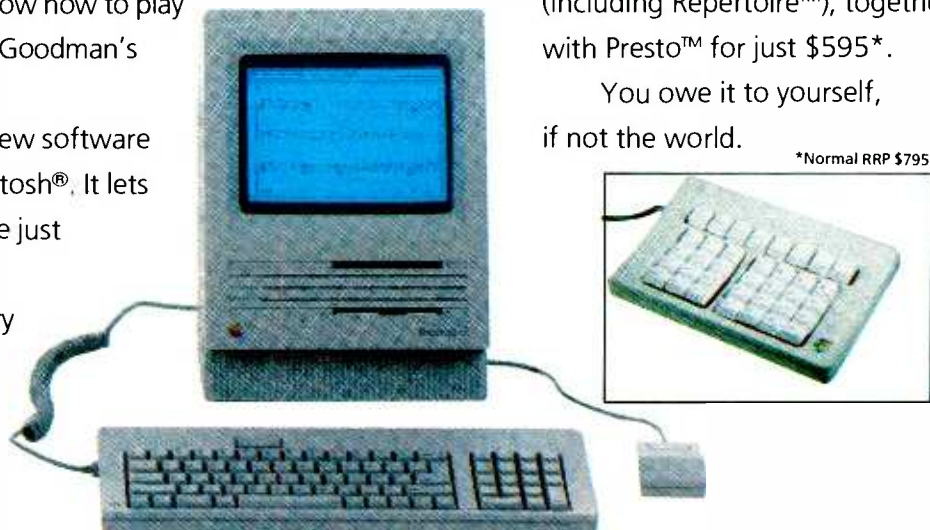
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HOME VIDEO

(Continued from page M-17)

zation fee, but now it's 100%. With some people it's 200%. In dollars, it often ranges between \$5,000 and \$20,000. The major producers usually insist on an outright buy.

"For most of the others, it can be six cents to eight cents a copy [per song], with an advance on the first 10,000 copies. It is negotiated every time.

"When we started, the video sales were not that great, but now for some pictures sales are up at 2 million units."

Concludes MCA's Levy, "The video part of the negotiations has become more and more important."

'A lot of companies ask for a buyout, though the publisher and creator's preference is to get some kind of royalty, or a flat fee up to a certain number of units.'

**IRWIN ROBINSON
President & CEO
EMI Music Publishing**

CAPITOL HILL

(Continued from page M-16)

hardware manufacturers may be able to acquire the catalogs they need—the music they need to make their machines worth purchasing.

Overall, the government related issues affecting publishers and the entire music community look a lot more promising than they have in several years.

COUNTRY

(Continued from page M-8)

songs performed by Sweethearts Of The Rodeo, and the "Planes, Trains And Automobiles" soundtrack album was half-comprised of country cuts.

The buying up of independent publishing companies continued in 1987, with PolyGram International purchasing Mel Tillis's Cedarwood-/Sawgrass/Sabal catalogs, Screen Gems taking over Writers Group and Pic-A-Lic

(Continued on page M-22)



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Angel Eyes

recorded by Frank Sinatra and Willie Nelson

But Beautiful

recorded by Billie Holiday

Because

recorded by Dave Clark Five, Julian Lennon

Bus Stop

recorded by The Hollies

Concerto for Clarinet

recorded by Artie Shaw

Diamonds Are A Girl's Best Friend

recorded by Marilyn Monroe, Carol Channing

En Mi Viejo San Juan

recorded by Los Panchos

Everything Happens to Me

recorded by Frank Sinatra, Billie Holiday

Funky Broadway

recorded by Wilson Pickett, Hiram Bullock

Here's That Rainy Day

recorded by Kenny Rankin, Kiri Te Kanawa

If I Knew You Were Comin', I'd've Baked a Cake

recorded by Bing Crosby, Ray Charles

Imagination

recorded by Miki Howard, Frank Sinatra

Let's Get Away From It All

recorded by Frank Sinatra, Diana Ross

Let's Get It All Together

recorded by The Stylistics

Mairzy Doats and Dozy Doats

recorded by Mitch Miller, Jack Jones

Opus One

recorded by Tommy Dorsey, Glenn Miller

Personality

recorded by Johnny Mercer, Bing Crosby

Polka Dots and Moonbeams

recorded by Frank Sinatra, Lena Horne

Somewhere Along The Way

recorded by Nat King Cole, Frank Sinatra

Sunrise Serenade

recorded by Glenn Miller, Ray Charles

Take Her To Jamaica

recorded by Edmundo Ros

There I've Said It Again

recorded by Vaughn Monroe, Willie Nelson, Ray Charles

The Tide Is High

recorded by Blondie

Violets For Your Furs

recorded by Billie Holiday

Yes, Indeed!

recorded by Tommy Dorsey, Ray Charles, Frank Sinatra

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INTERNATIONAL

(Continued from page M-4)

"It's perfectly legal for a record company to do a deal with STEMRA and it should be practically possible," Simon declares. "One-stop deals are an advantage for record companies. The money will be slow in coming through, and each society involved will take a commission as the performing rights societies do, but it should be a small percentage of the usual figure because they are merely processing the transaction."

Jean Davoust, of SBK Songs in France since January and Warner Bros. Music France previously, is less sanguine, like Karnstedt, about the cen-



Suzanne Vega brought folk rock back to the charts with such tunes as "Luka."

tral accounting position. "Mechanical royalties should be paid in the country of sale," he says, "and we still don't know what commission percentages are going to be deducted under this centralized idea. I wish French publishers generally would follow the British example in this. British publishers are close and united in facing such a

situation and have a working party examining it."

Regarding the Warner-Chappell merger, Karnstedt is not overly enthused, but not alarmed.

"Mergers of majors do not improve creative activity," he observes, "but we at Peer Southern are not frightened because we are independent."

(Continued on page M-22)

MUSIC PUBLISHING '88

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MAJORS IN MOTION

(Continued from page M-4)

and Walk This Way on PolyGram, among others.

Meanwhile, CBS Records, formerly affiliated with CBS Songs, has begun a new music publishing firm. Headed by CBS Records veteran Harvey Shapiro, CBS Music will be administrated worldwide by SBK for another few years under terms of the CBS Songs sale agreement.

BMG Music Group, which includes RCA, also has been building its publishing operation. Last year, BMG Music appointed Nick Firth, onetime president of Chappell International, as its chief executive. He has named Arista/Careers chief Billy Meshel as supervisor of U.S. operations and Chappell's former Nashville topper, Henry Hurt, as head of Nashville activities. The major part of BMG's U.S. catalog at present is comprised of Arista/Career titles.

PolyGram, which sold Chappell in 1986 to a group of investors headed by Freddy Bienstock, began to develop a new publishing arm a year and a half ago. Under the direction of general manager Ted Green, who doubles as senior VP of business affairs for PolyGram Records, PolyGram Music Publishing acquired the substantial Dick James catalog in the summer of 1986 for a price reported to be in the \$20 million range. It has also signed about 30 self-contained recording acts,

'With the rise in mergers of publishing giants to form bigger monolithic bureaucracies that do not represent the interest of their writers, we feel that the spirited independent approach is the one that will succeed in building long-term qualitative careers for writers.'

RACHELLE GREENBLATT
Vice President of Music Publishing
Zomba Group

half of whom are on the PolyGram label.

Clearly, CBS, BMG, and PolyGram are trying to rebuild their publishing operations partly in order to provide a publishing home for label artists who haven't yet placed their song copyrights. Whether or not these fledgling firms will grow into full-line publishers remains to be seen.

For some time to come, therefore, a relative handful of music publishers will continue to dominate the U.S. publishing scene. But with all the changes that have occurred in the business over the past year or two, the only constant appears to be change. Companies are bought out; major publishing executives spin from one job to another; and leading songwriters change affiliations. All that's certain is that publishing will continue to be one of the most lucrative, steady revenue generators in the music industry.

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London Records: UK
MCA Records: US
(album release April)

THOMAS LANG

Epic Records: UK
Portrait Records: US
(album release May)

VIC MARTIN

co-writer with Boy George
Virgin Records: UK and US
and Curiosity Killed The Cat
Phonogram: UK and US

MARK SMITH

co-writer with Well Red
Virgin Records: UK and US
and Boys Don't Cry
Legacy: UK Atlantic: US

RAINGODS

RCA Records: UK and US

ROBIN GEORGE

band NOTORIOUS
WEA Records: UK and US

DON BLACK

co-writer with Mort Shuman
on Musical "Budgie"
to open in London's West End
this Autumn

MATTHEW SELIGMAN

band YELLL currently recording

MICHAEL RILEY

Reggae/pop album
Island Records: UK and US

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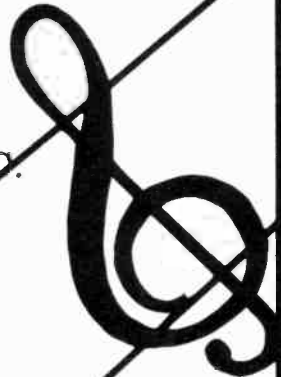
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INTERNATIONAL

(Continued from page M-20)

This is a unique chance for companies like ours because we can give a first-class personal service to songwriters and artists which I think will become even more attractive in comparison with the giants."

Davoust, who exited Warner Bros. Music in France shortly before the merger, confines his comments to believing both companies would fare better as separate entities. Simon, heavily engrossed in effecting the merger in the U.K. when Billboard spoke to him, regards both as having powerful advantages to be capitalized upon as a joint venture.

Karnstedt is concerned about the preponderance of Anglo-American repertoire throughout most of Europe, although that concern is tempered professionally by Peer Southern's strong U.S. base of viable material.

"About 87% of the West German charts last year consisted of Anglo-American material," he reveals. "This tells us two things possibly: how strong Anglo-American material is or what little chance local product has of registering.

'For an older picture, if the demands are too high, then the film company may just take the song out of the [home] video version and replace it with something else, insert a new song.'

SID HERMAN
Executive Vice President
Famous Music Corp.

There are 15,674 West German composers/songwriters and only 8% of them earn an income about the level of our unemployment benefit."

Karnstedt wonders whether German a&r men have no ears for anything but Anglo-American material, either by order or through laziness. He also wonders whether German record company chiefs are less strong in terms of professional music industry acumen than they are in business terms as lawyers and accountants.

"Music publishers have largely taken over an independent a&r function," he says. "We should cooperate among ourselves on a pan-European basis to produce good international repertoire as well as strong local product."

Davoust acknowledges the prevailing presence of U.S.

and U.K. repertoire in Europe, but doesn't regard it as an insuperable problem.

"I don't feel bad about this music being around, and the kids certainly love it," he says. "But France has had success abroad in recent times with our own material, and if we create original music rather than just imitating Britain and America, we will continue to do so."

Simon points out: "Cultural and language barriers still exist in Europe but Anglo-American repertoire crosses those barriers. I'm always bullish about publishing's future. Any publisher with the right number of international affiliates and the right kind of repertoire will operate satisfactorily and profitably, no matter what changes there may be in Europe or elsewhere."

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COUNTRY

(Continued from page M-18)

copyrights, and Lorimar shelling out for the Silverline/Goldline collections.

Near the end of 1986, MTM Music Group assumed ownership of DebDave/Briarpatch. And early this year, SBK Entertainment phased out Combine Music as a separate publishing entity. (Some of Combine's former star personnel—notably Bob DiPiero, John Scott Sherrill, and Woody Bomar—have moved on to start another promising independent operation—Little

Big Town.)

Tree, which has developed as the mightiest of the Nashville indies over the last decade, remains a hometown possession, although owner Buddy Killen reports he's had many offers to sell it.

Bertelsmann Music Group kept the Nashville publishing pot boiling by establishing an office there at the beginning of this year.

CREDITS: Editorial Coordinator, Irv Lichtman; Editorial by Billboard writers; Chart data courtesy of Billboard Chart Dept.; Cover & design, Stephen Stewart.

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Liam Sternberg penned Billboard's No. 1 pop tune of 1987, "Walk Like An Egyptian."



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Studio Daze. Columbia Records artists Donald Harrison, center, and Terence Blanchard, right, are shown with film director Spike Lee at New York's RCA Studios during the scoring sessions for Lee's new movie, "School Daze." As in Lee's film debut, "She's Gotta Have It," the music was composed by the director's father, jazz bassist Bill Lee.

N.J. Co. Says It's 1st Firm Ready To Supply Tape DIC Set For High-Speed DAT Duping

BY STEVEN DUPLER

PARIS Although high-speed duplication of digital audiotape cassettes has yet to begin, one tape manufacturer, Hackensack, N.J.-based DIC Digital Supply Corp., says it is the first firm ready to supply commercial DAT duplicators with tape—in this case, either bulk pancakes or custom-length cassettes.

DIC is already supplying DAT cassettes for real-time duplication to at least three companies currently involved in that business, Loranger Manufacturing Corp., Delta Records, and German label Capriccio. The company came here to make its debut at the Audio Engineering Society convention, held March 1-4.

"High-speed duplication will not begin until the legal questions surrounding DAT recorders have been settled," says Joe Martinez, president of DIC. "Also, the high-speed-duplication equipment Sony has developed still has bugs to be worked out as well as a pretty stiff price tag [\$600,000]."

"Otari is also developing, along with Philips Du Pont Optical, its own laser-printing duplication system for video, which can also be applied for DAT," says Martinez.

"That system is supposed to cost only about \$200,000 [Billboard, March 12]," he continues. "In the meantime, there are companies already doing commercial real-time duplication, and we expect there

will soon be more of them.

So how big is that real-time DAT market now? Rather small, but growing, according to Martinez. "There's much more being done in Europe than in the U.S.," he says. "Pancake sales are much better here, whereas we tend to sell more already-loaded cassettes in the States. I'd say there are about 20,000 DAT cassettes being turned out each month, both in Europe and in the U.S. But we see that number expanding to at least 40,000 per month within the next two months."

Martinez says DIC is targeting small- to medium-sized duplicating houses and record labels as its first sales for tapes for real-time DAT duplication.

"When the digital revolution came along in the form of compact disk, these people were left out," he says. "In order to produce 5 million CDs a year, you have to invest \$8 million-\$10 million in start-up costs. Now, a small company with \$10,000 or less could start duplicating DAT cassettes in real-time tomorrow."

Martinez's cost estimates are for firms doing DAT duplication using already-loaded cassettes. Both Otari and King Instruments make DAT cassette loaders for use with bulk-tape pancakes; buying these systems would add considerably to the duplicator's initial cash layout.

For the time being, at least, DAT duplicating tape is not cheap. A bulk pancake measuring 6,270 feet runs about \$120-\$140 per reel, Martinez

says.

For preloaded cassettes, the cost to duplicators ranges from about \$6.15 for a 30-minute tape to \$9 for a 120-minute cassette. These costs vary with the quantity of tape ordered.

Martinez says one reason for the high cost of DAT tape is that the cassette shell is far more expensive to produce than the tape itself. "There is very little capacity right now for manufacturing DAT shells, but that should change within the next two to three months. Shape has already been talking about getting into DAT-shell manufacturing."

DIC buys its shells from Japan. The company Martinez deals with has "limited capacity" and thus high prices. But, he says, "the firm is building new molds, and our prices should be coming down."

Martinez says the potential market for DAT ultimately extends beyond traditional duplicating houses and small labels. "There has already been a tremendous interest in DAT on the broadcast side," he says. "Record companies are also beginning to archive their libraries on DAT."

Martinez says that in the near future, DAT will be used for, in addition to music, computer storage and dictating machines. "These are two DAT markets we think will ultimately be far larger than the music market," he says.

SOUND INVESTMENT

A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

A NEW FILM-SOUNDTRACK production system developed by Precision Audio Inc. of Dallas is claimed by its makers to have the potential to cut soundtrack costs in half. According to Rick Sheppard, president of the firm and developer of the system, the new process eliminates the use of mag film dubbing equipment in the soundtrack-production process, substituting instead a fully computerized 24-track soundtrack-editing-and-production system.

Sheppard says his system provides means for the transfer of the original 35mm or 16mm film work print—and sound, if provided—to video and 24-track tape. The completed soundtrack is then moved to mag film, "maintaining complete sync with the 16mm or 35mm film print," Sheppard says.

The system has been used for two motion picture projects already. Precision Audio can be contacted at 214-243-2997 for details.

NEW SOFTWARE FOR the CompuSonics DSP-1500 digital cartridge disk recorder for broadcast use allows cut-and-paste editing and program sequencing to be performed on the machine for the first time. The new editing functions can be accessed either with a serial data terminal or with an optional software package for the Apple Macintosh.

"The DSP-1500 can replace the 1/4-inch tape recorder in the production studio and eliminate time-consuming razor-blade splicing and dubbing," says John Stautner, president of CompuSonics. The DSP-1500 and the new software sell together for about \$10,000. They're already being used by Los Angeles

radio station KDAY. For information on the system, set to make its show debut at the National Assn. of Broadcasters convention in Las Vegas in April, contact 415-494-1184.

APOGEE ELECTRONICS' replacement filters for digital equipment have been earning quite a reputation in the past year, having been installed in many digital multi-

(Continued on next page)

AUDIO TRACK

NEW YORK

JOHN LUONGO WORKED ON production and mixing on the new Scott Folsom record at Electric Lady studios. Rick Derringer put down guitar tracks on the Columbia project. Phil Ashley assisted on keyboards, and Gary Hellman engineered.

Wayne Brathwaite was at 39th Street producing tracks for Najee's upcoming album. Steve Goldman sat at the controls, assisted by Ed Guttman. Also, Rahni Song produced tracks for Scott White. Richard Kaye ran the board, assisted by Dennis Wall. Jellybean was in to produce "Yes" from the "Dirty Dancing" soundtrack. Mery Clayton performed the tune. Doc Docherty ran the board, assisted by Wall.

Producers Chad and Howard King were at Counterpoint doing vocal overdubs with Melba Moore for a Hush Productions project. Also, Fantasy artist Art Farmer was in putting down basic tracks for his next album release. Players included Farmer on fluegel, Rufus Reid on bass, James Williams on piano, Victor Lewis on drums, and Clifford Jones on tenor and alto sax. Helen Keene produced; Scott Noll engineered; and Art Ske assisted.

At West 55th Street, producer/engineer Billy Bell cut

tracks for the Darren Jenkins debut 12-inch, "Groovin' On," for Static Records. Also, Bell worked with Beverly Warren on her new album, scheduled for release in Europe, for Key Records International. He also worked on tracking Daryl Johnson's (of the Neville Brothers) single "Hostility."

Producers Maurice Wingate and Trevor Bernard put the finishing touches on "On The Rocks!" and "Finish What You Start" at Greene Street Studios. The two singles are from Def Jam/Columbia artist Alyson Williams' forthcoming debut album. Rod Hui ran the board.

LOS ANGELES

ROY THOMAS BAKER dropped by the Enterprise to put finishing touches on Michael Morales' debut project for Wing Records. Jerry Napier engineered the project, distributed by PolyGram. Also, Michael Wagener mixed two projects, Flotsam Jetsam and Smashed Gladys, for Elektra. Rigormortis mixed its new album for Capitol. David Ogilvie produced with Joel Stoner at the control panel.

Ron Bloom and Ricky Delena produced tracks by Kaiser at TMF. The group is fronted by lead vocalist Bret Kaiser, formerly with the CBS act Madame X.

Honeymoon Suite completed mixes on its album, with Ted Templeman producing. Jeff Hendrickson ran the board, assisted by Toby

Wright. Cheap Trick layed the foundation for a new album with producer Richie Zito. Phil Kaffel engineered, with Wright and Bernard Frings assisting. And, Poison worked on overdubs with producer Tom Werman. Duane Baron ran the controls, and Wright assisted.

Singer/songwriter Kyle Vincent worked on a self-produced project at The Studio. Paul Marshall was at the board.

At the Music Grinder, RCA's Boy Meets Girl put down tracks for a debut project with producer Arif Mardin. Joey Wolpert was at the controls; Casey McMackin assisted. Tracks for the same project were also cut at Mad Dog, with Don Tittle assisting. Group members George Merrill and Shannon Rubicam penned "I Wanna Dance With Somebody (Who Loves Me)" and copenned "How Will I Know" with N.M. Walden for Whitney Houston. Also, Nia Peeples tracked her debut PolyGram album with producer Howard Hewett. Gary Skardina was at the board. Hewett also produced and recorded his second solo album for Elektra. Co-producing were Monty Seward and Jerry Knight. Skardina ran the board; McMackin assisted.

Also at Mad Dog, producer Preston Glass cut tracks for Arista artists Kenny G and Jermaine Jackson. Maureen Droney engineered; Don Tittle assisted. Also, producer Pete Anderson completed tracks on three cuts for Warner Bros. artist

George Highfill. Dusty Wakeman was at the controls.

Chris Lord-Alge produced and engineered Heart's tunes titled "These Dreams" (for release in Europe) and "Want You So Bad." Also, Reggie and Vincent Calloway produced tracks on the Teddy Pendergrass tune "Joy." Taavi Mote engineered, assisted by Liz Cluse. And, producer Andre Cymone was in to mix "Heaven," "Closer," and "Don't Cry" by Pretty Poison. Bobby Brooks guided the controls on this Virgin Records project; Cluse assisted.

Lea was in at The Rusk studios to record an album project, tentatively scheduled for release in the summer. This is the follow-up to her "Dress For Success" album.

Atlantic Records group the Guise was at Elumba to complete mixes on its debut album. Chuckie Booker produced the project; Craig Burbridge engineered, and Toni Greene assisted.

Flame was at the Record Plant tracking a four-song project with producer Shel Talmy (the Who and the Kinks). Bill Thomas engineered; Jim Mitchell assisted.

At Rumbo Recorders, the Everly Brothers were in with producer Don Smith. Robert Salcedo assisted. Also, Mick Fleetwood mixed a live Fleetwood Mac show for cable television. Dennis Mays engineered; Gina Immel assisted.

(Continued on next page)

AUDIO TRACK

(Continued from preceding page)

NASHVILLE

DOLLY PARTON WORKED ON tracks for her television show at **Soundshop Recording** with producer **Ray Bunch**. **Doug Rider** engineered the project for **Sandollar Productions**. **Bruce Frazier** was music conductor; **Belinda Severn** coordinated production; and **Tom Mills** was contractor. Players included **Paul Leim**, **Tom Rutledge**, **Al Perkins**, **Steve Goldstein**, **Jeff Gerson**, **Dennis Belfield**, **Steve Watson**, **Gary Smith**, **Buck Trent**, and **Bruce Osmon**. Also the "Spirit Of Adventure" television special was tracked for **Mutual Of Omaha**. **Pat McMakin** engineered the project; **John Jarvis** was on keyboards and **Eddie Bayer** on drums. **Jarvis** produced. **Ronnie McDowell** mixed his self-produced album for **Curb**. **Mike Bradley** engineered.

Ben Ryan of **Trilogy Music** was in at **Ralph Henley Productions** recording the new musical "I.D." for **CSTN**, the cable television network owned and operated by the **United Methodist Publishing House**. **Ryan** produced; **Henley** was at the board.

At **Westpark**, **Brent Lamb** recorded his debut **Diadem Records** project. **Larry Day** and **Lamb** produced; **Dan Wujcik** and **Ted Wilson** were at the console. Also, the **Messengers Quartet** completed an album produced by **Tom Reeves**. **Wujcik** was at the board. And, **Dave Lehman** of **J. Aaron Brown & As-**

sociates recorded a children's project; **Wilson** was at the console.

OTHER CITIES

AT LAHAINA SOUND, MAUI, Hawaii, jazz guitarist/vocalist **George Benson** tracked and mixed three tunes for an upcoming album project. **Preston Glass** produced, and **Maureen Droney** worked on the **SSL**. **Dave Russell** assisted.

David Bethany, formerly of **Killer Whales**, was at **Mark Five/Sandcastle** in **Greenville, S.C.**, working with producer/engineer **Rick Sandidge** on a solo project. Working at the session were **Allen Kerr**, the drummer with **Ronnie Milsap's** band, and **Jerry Peak**, formerly of the **Steve Morse Band**. **Matt Schwartz** assisted. **Bethany** penned the tune "Lovin' You Is Like A Suicide Mission" from the soundtrack for "Satisfaction."

At **Russian Hill**, San Francisco, film maker **Errol Morris** worked on sound postproduction for his new film, "The Thin Blue Line." **Jack Leahy** and **Samuel Lehmer** supervised the sound post, including dialog, special effects, and music editing and mixing. **Philip Glass** composed the film's score; **Leslie Shatz** was sound designer. Also, director **Ron Howard** and automated-dialog-replacement supervisor **C.J. Appel** worked on tracks for the film "Willow" with British actress **Patricia Hayes**. **George Lucas** is executive producer of the movie. **Lehmer** engineered.

Mark Isham overdubbed and mixed his solo project for **Virgin Records, America**. **Gary Clayton** engineered; **Dan Levin** and **Michael Ahearn** assisted.

Eban Kelly and **Jimi Randolph** brought **Al Green** to **Cotton Row Recording**, Memphis, Tenn., to

track vocals on a demo currently under consideration for **Green's** upcoming album. **Kelly** and **Randolph** co-produced, with **Eric Patrick** engineering.

At **Musiplex**, Atlanta, **Charlie Singleton** produced tracks for **Maskerade**. **Lewis Turner Padgett** ran the board. Also, **Elektra's Georgia Satellites** have been in preproduction for their next album.

Masters Of Desire cut tracks at **Cheshire Sound** in Atlanta, with **Mike Clark** and **Bill Mueller** producing. **Thom Kidd** engineered on the project, scheduled for independent release. Also, the **Uptown Horns** put down overdubs for the **R.E.M.** single release of "Finest Worksong." **Scott Litt** produced and engineered, with assistance from **Padgett**.

Bobby Mercer's Big Band (all 16 members) popped in at **Iris Sound** in **Royersford, Pa.**, to record live swing, blues, and traditional big-band arrangements. **David Ivory** engineered. Also, **Jumping Johnny's Blues Party** was in to record 12 tunes for an album project. Session players **Ronny Earl (Room Full Of Blues and the Broadcasters)** and **Anthony Geraci (Sugar Ray & the Blue Notes)** were called in to add guitar and piano tracks.

Orphan group **Y.O.U.** was in at **Spectrum**, **St. Clair Shores, Mich.**, putting down tracks for its new 12-inch, "Passion City." **Jimmy Lifton** produced. Tracks were taken to **Planet Sound, N.Y.**, for mixing by **Bruce Nazarian**. The tune will be pressed and distributed by **Profile Records** for **Orphan**.

All material for the Audio Track column should be sent to **Debbi Holley**, **Billboard**, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

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**H I T M A K E R S
U S E I T**

I Contact Reps Invasion

NEW YORK I Contact, an audio-production service based here, has pacted with the Invasion Group, a diversified entertainment firm, to represent producers and recording engineers for management.

I Contact currently reps a roster of engineers, arrangers, tour managers, and recording facilities. The Invasion Group operates music publishing, video production, and personal management compa-

nies as well as an independent label with licensing deals with Profile and Virgin.

Clients already signed under the agreement include producer/keyboardist **Bernie Worrell (Parliament-Funkadelic, Talking Heads)**; producer/engineer **Joe Blaney (Prince, the Clash, Run-D.M.C.)**; and producer/arranger/engineer **John Rollo (Kinks, Eric Clapton)**.

SOUND INVESTMENT

(Continued from preceding page)

tracks and other gear. The filters are said to overcome the "harshness and brittleness" associated with traditional brick-wall digital filters. Now, **Fairlight Instruments** is offering the **Apogee 944S** and **944G** series filters as options on the **Fairlight Series III** digital sampler/processor. For more information, contact **Apogee** at 213-828-1930.

SEVERAL NEW installations for **JBL Professional**: First, the **Griffith Park Observatory** in **Los Angeles** recently installed four **JBL/**

UREI 6260 power amps to power its previously installed **JBL 4311** monitors, which are used in the planetarium's audio/visual presentations. Next, the **Thomas Road Baptist Church** in **Virginia**, home to televangelist **Jerry Falwell**, has geared up with some heavy-duty sound reinforcement gear from **JBL**, including 15 **JBL 6260** power amps, several hundred **JBL 8110** industrial-series speaker systems, and a "host" of other **UREI** and **JBL** equipment.

Edited by **STEVEN DUPLER**

TOP SPIRITUAL ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★ 5 weeks at No. One	
1	1	13	ARETHA FRANKLIN ARISTA AL-8497	ONE LORD, ONE FAITH, ONE BAPTISM
2	2	25	THE WINANS QWEST 25510/WARNER BROS.	DECISIONS
3	4	41	FLORIDA MASS CHOIR MALACO 6001	LIVE IN MIAMI FLORIDA
4	3	37	REV. MILTON BRUNSON/THOMPSON COMMUNITY SINGERS REJOICE WR 8369/A&M	IF I BE LIFTED
5	7	45	NICHOLAS COMMAND CRN 1006	A LOVE LIKE THIS
6	9	13	COMMISSIONED LIGHT 7-115-72005-3/LEXICON	ON THE WINNING SIDE
7	5	25	VICKIE WINANS LIGHT 7-115-72001-0	BE ENCOURAGED
8	6	45	REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY SAV 14780	FROM THE SHIP
9	8	41	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL SOG-2B160	SHOW ME THE WAY
10	13	37	BEBE & CECE WINANS SPARROW 12573/CAPITOL	BEBE & CECE WINANS
11	10	13	TIMOTHY WRIGHT & JEROME FERRELL/LIGHTHOUSE CHOIR SOUND OF GOSPEL SOG-2D166	HALLELUJAH IS THE HIGHEST PRAISE
12	11	49	THE RICHARD SMALLWOOD SINGERS REJOICE WR 8355/A&M	TEXTURES
13	12	13	VANESSA BELL ARMSTRONG JIVE 10741/JRCA	VANESSA BELL ARMSTRONG
14	17	17	YOLANDA ADAMS SOUND OF GOSPEL SOG-163	JUST AS I AM
15	18	9	JEFF BANKS & THE REVIVAL TEMPLE MASS CHOIR SAVOY SL-14787	CAUGHT UP IN THE RAPTURE
16	14	21	GOSPEL MUSIC WORKSHOP OF AMERICA KING JAMES 8609/SOUND OF GOSPEL	LIVE IN THE MIAMI CIVIC AUDITORIUM
17	NEW▶		THE GEORGIA MASS CHOIR SAVOY 7093	WE'VE GOT VICTORY
18	15	61	NEW JERSEY MASS CHOIR LIGHT 7-115-711097/LEXICON	LOOK UP AND LIVE
19	16	41	MIGHTY CLOUDS OF JOY REJOICE WR8366/A&M	CATCHING ON
20	NEW▶		NEW JERSEY MASS CHOIR LIGHT 7-115-72011-8/LEXICON	HOLD UP THE LIGHT
21	20	137	NICHOLAS COMMAND CRN 1003	DEDICATED
22	24	9	JAMES CLEVELAND KING JAMES KJ-8507/SOUND OF GOSPEL	INSPIRED
23	31	5	WILLIE NEAL JOHNSON/GOSPEL KEYNOTES MALACO 4423	GOING BACK WITH THE LORD
24	23	49	AL GREEN A&M SP 5150	SOUL SURVIVOR
25	29	5	THE TRUTHETTES MALACO 4421	EVERY STEP OF THE WAY
26	36	5	THE YOUTH IV CHRIST SOUND OF GOSPEL SOG-165	THE TIME IS NOW
27	22	85	THE WILLIAMS BROTHERS MALACO 4409	HAND AND HAND
28	25	29	CANTON SPIRITUALS J&B 0086	DETERMINED
29	35	5	SOUTHEAST INSPIRATIONAL CHOIR SWEET RAIN 117	INSPIRE ME
30	26	61	THE JACKSON SOUTHERNAIRES MALACO MAL 4417	HEAR OUR PRAYERS O LORD
31	21	49	DONALD VAILS & THE SALVATION COOPERATION SOUND OF GOSPEL SOG-2D155	UNTIL THE RAPTURE
32	19	21	TIMOTHY WRIGHT/CONCERT CHOIR LIVE GOSPEARL PL 16038/AIR	JESUS WILL
33	33	45	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L AIR 10116	SEE WHAT THE LORD HAS DONE
34	RE-ENTRY		REV. MILTON BRUNSON/THOMPSON COMMUNITY SINGERS REJOICE WR 8324/A&M	THERE IS HOPE
35	28	17	JAMES MOORE SOUND OF GOSPEL SOG-2D159	SOMETHING OLD AND SOMETHING NEW
36	NEW▶		WALTER HAWKINS AND THE FAMILY BIRTHRIGHT 70306	SPECIAL GIFT
37	NEW▶		SHIRLEY CAESAR REJOICE WR8385/A&M	LIVE IN CHICAGO
38	37	49	SHIRLEY CAESAR REJOICE WR 8365/A&M	SHIRLEY CAESAR HER VERY BEST
39	34	9	MAGGIE INGRAM AND THE INGRAMETTES ATLANTA INT'L AIR 10118	THE MIAMI RIOT
40	30	13	FRANK HOOKER COMMAND CRN 1007	HEAR THE WORD

(CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Gospel
LECTERN

by Bob Darden

THE SANDI PATTI who opened her 1988-89 World Tour in Waco, Texas, in early March was worlds away from the Patti whose first professional performances were with the Gaithers a decade or so ago. The Patti who performed in Waco was masterful, confident, funny, and in full command of what may be the most powerful voice in Christian music.

It was a consummate performance, one that left the sold-out crowd enthralled—and in tears. Made even stronger by the moving songs and words of gifted guitarist Billy Crockett, the World Tour got off to a glorious start.

What's the difference between the "old" Patti and the "new" one? It would be easy—and a little flippant—to say that the differences include four gold albums, three children (including twins born in November), four Grammy Awards, and a whopping 3.5 million records sold.

Instead, I believe the difference is that today's Patti is an artist at peace with herself, her talent, and her God.

The Waco date was the first in support of the newly released "Make Praise Glorious" for Word Records. Even a cursory listen reveals that several songs rival such praise-and-worship classics as "More Than Wonderful," "I've Just Seen Jesus," "Upon This Rock," "We Shall Behold Him," "Love in Any Language," and her now-legendary version of "The Star-Spangled Banner."

Even the phone interviews are easier this time around for the woman ABC-TV "World News Tonight" anchor Peter Jennings once described as "having a voice that seems to reach to the heavens."

"The interviews used to be the hardest part of this job," she says. "Now it is finding the room and packing 40 T-shirts for the twins! We hate to have to wash on the road."

"Other than that, this tour is different from my previous ones for a number of reasons. For one thing, [her former band] First Call is not along; they're on the road themselves. I miss them. I feel like a mother bird letting them go."

In First Call's place is a five-member backup-vocal group—featuring three young men from Anderson Univ. in Indiana—called One and two Nashville studio singers, alto Cozette Byrd and soprano Leah Taylor, who thrilled the Waco audience with her incredible range.

"We'll also have Dick Tunney on the live keyboards," Patti says. "Some of my audiences will remember him for his winsome smile and enthusiasm. Not only is he a brilliant composer, he's also a top-notch music director. Having him along on all of those keyboards means I don't have to use tracks on every song."

"Now, to do the variety of songs we sing, we really need the full orchestra and chorus, so I use a 16-track machine on those numbers live. This gives us the best of both worlds: that live energy, but with the full sound you hear on the records."

Incidentally, Patti will have a full orchestra and chorus at her disposal for dates at the Greek in Los Angeles and Radio City Music Hall in New York. Con-

Sandi Patti finds confidence, peace, & bigger suitcases

firmed for the first leg of this tour are shows at Kemper Arena in Kansas City, Mo.; the Summit in Houston; and the Omni in Atlanta.

In addition to first-rate light and sound systems and new backup singers, there's something else different about Patti this time around. She's always been a fine, believable performer. But on her opening night in Waco, she displayed a confidence, almost a charisma, that had never been there before.

"I'll admit there's more theatricality about my performances now that I'm more comfortable," she says laughingly. "I remember my dad way back in junior choir trying to teach me to be comfortable while smiling and singing. He said that everything you do on stage is diminished by 50% by the time it gets to the audience. That always goes through my mind on stage. I try to communicate with the person in the back row. Plus, I'm enough of a ham myself that I like it."

"Actually, the increased size of our venues to around 6,000 seats was another reason we decided to increase the actual number of people on stage in a hall that big. We added a couple more for some visual variety as well as added sound support."

Jazz
BLUE
NOTES

by Peter Keepnews

SOME ADDITIONAL THOUGHTS on this year's Grammy Awards:

We've become involved in a lot of NARAS activity lately (not including the Grammy show itself)—which makes us less than objective on the matter but also gives us some awareness of the challenges involved in squeezing a satisfactory mix of musical styles into one three-hour telecast. So although it would be easy enough to be a Monday morning quarterback and complain that there wasn't enough jazz on this year's show, we prefer to be a cheerleader and say how effectively we thought the work of George Benson, David Sanborn, Michael Brecker, and most especially the ageless Cab Calloway was integrated into that great New York segment. (We also dug seeing Latin music, as performed by Tito Puente and Celia Cruz, get a rare Grammy shot in that same segment.)

One could legitimately complain that no jazz artist with roots in the be-bop era was involved in the show, but bear in mind that Miles Davis had to cancel at the last minute for health reasons. We do feel, though, that there could have been a more appropriate substitute for Davis than Brecker. It's not that we don't admire Brecker a great deal or that we don't appreciate his stepping in at the last minute—but why not another trumpet player, why not someone closer to Davis' generation, and why not—we have to say it—someone black (Freddie Hubbard, for example)?

Incidentally, a tribute to Woody Herman, built around film clips and narrated by Steve Allen, had been scheduled for the Grammy show but got caught in a time crunch and was bumped at the last minute. The sequence has already been taped and could conceivably run on next year's Grammy show or, if there is one, on the next Grammy Lifetime Achievement Awards telecast (Herman won a Lifetime Achievement Award shortly before his death last year).

One final Grammy word: Although we didn't intend to be all-inclusive in our discussion of jazz-oriented winners last week, it occurs to us that we were remiss in not mentioning Sanborn's well-deserved victory in the r&b instrumental category—or the triumphs of two of our favorite guitarists, Larry Carlton and Pat Metheny. Carlton made Grammy history by being nominated in

A few words on Grammy's New York state of music

jazz, fusion, and pop but had to settle for winning only in the last-mentioned category, losing to Metheny in fusion. And we were pleased to see another of our favorite guitarists, Frank Zappa, cop a prize for "Jazz From Hell"—our personal candidate for album title of the year.

ALSO NOTED: As it enters its third year, the American Jazz Orchestra appears to have hit its stride. The orchestra's March 3 concert, devoted entirely to the work of Duke Ellington, was a triumph. The culmination of the concert—and, arguably, of the AJO's work to date—was a stunning rendition of "Black, Brown And Beige," Ellington's controversial 1943 suite, brilliantly conducted by Maurice Peress. We'll have more on the AJO in a later column.

Latin Notas



by Carlos Agudelo

THE PARADE OF LATIN AWARDS ceremonies keeps rolling along just fine, with two of them taking place March 12 and 16. In New York, a total of 62 awards in the categories of film, records, radio, television, variety show, and theater were given March 12 by the Asociacion De Cronistas De Espectaculos (Assn. Of Show Business Journalists), better known as ACE. In the records category, those winning awards included Chayanne, Daniela Romo, Braulio, Amanda Miguel, Rocio Banquells, Diego Verdaguier, Graciela Caraballo, and Linda Ronstadt. All four radio stations in the New York area got awards, including WSKQ who's Pedro Luis Garcia, was named best music radio personality. In the variety show category, Fernando Allende, Susy Leman, the New York Band, Eddie Santiago, Rocio Durcal, and Emmanuel received awards for their performances. "El Show De Charytin," from Puerto Rico, was chosen as the best variety show of the year, while Lola Beltran, Ralph Mercado, Brenda Feliciano, and Julio Sabala and Paloma San Basilio received *especial* awards.

In Miami, 34 awards, this time confined to the records and shows categories, were to be allocated March 16 during Aplauso 92, a similar ceremony organized by WCMQ-FM "FM 92." Some of the artists who were given awards at the ACE ceremony will repeat in Miami, among them Braulio, Amanda Miguel, Durcal, Chayanne, Emmanuel, and San Basilio. Others who were to receive awards included Julio Iglesias, Dyango, Miguel Gallardo, Valeria Lynch, Mijares, Veronica Castro, Karina. Aplauso 92, like many other awards shows, has categories that overlap. Thus we have the male and female singers of the year, the male

and female ballad singers of the year, the male and female impact singers of the year, the new male and female singers of the year, the male and female local singers of the year, the male and female singers-composers of the year, among others.

Aplauso 92 follows the Super Q ceremony in Miami, sponsored by FM 92's rival station; the Latin Grammy awards, which, despite quite a bit of growling, generated great expectations; and several other international, regional, and local events. Still to come: the Tejano Music Awards and the Bravo Awards, the later of which will take place in the Dominican Republic. The Bravo ceremony was moved from April to May 11 to better accommodate television and participating artists' schedules.

The growth of the awards-ceremonies circuit has become, in the opinion of a record company executive who

All aboard for the endless Latin-awards caravan

declined to be identified, a cumbersome process in which resources have to be spent moving artists and paying their way in and out just so they can take advantage of the publicity. Also, in many instances nothing much is said about the selection of the winners, a process very often left to the criteria of those organizing and sponsoring the events.

ONE OF THE MOST prized and appreciated female artists of this or any other year is Durcal, perhaps the most consistent female album seller in the U.S. Latin market. Durcal is getting her share of awards by garnering the ACE prize for best popular concert of 1987 (for her performance at Lincoln Center in New York City) and the Aplauso 92 award as female singer of the year. Her new album is "Canta 11 Grandes Exitos De Juan Gabriel," which is being just as well received as her previous tributes to the Mexican composer. Her next two albums, however, will be renditions of the music of Romeo San Juan, a composer of flamenco music from Spain, and of Marco Antonio Solis, the leader of the Mexican group Los Bukis.

Classical KEEPING SCORE



by Is Horowitz

CLASSICAL AID: The promotion built around the upcoming Bach "St. Matthew Passion" on London Records, featuring Kiri Te Kanawa and conducted by Sir Georg Solti, has blossomed beyond a publicity ploy and seems destined to serve a useful public-service function as well. Thirteen stations, it will be recalled, will broadcast the album complete on or about April 1, Good Friday (Keeping Score, March 12).

Now, largely due to the personal effort of Bob Evans, morning personality at KFUP St. Louis, at least three of the stations have agreed, each in its own way, to use the occasion to stimulate public awareness of

"Passion" promo takes on a social conscience

America's homeless. Cooperating with KFUP in the endeavor so far are WQXR New York and KKHI San Francisco.

WQXR will spot talks by prominent people on the homeless situation around the broadcast time of the "Passion," and KKHI will solicit phone calls from listeners. At Evans' home station, the awareness drive is scheduled to last several weeks. The coordinator on the label side is London's Ellen Kazis.

THE BOSTON area is the scene of a clutch of new London recording sessions this month, among them an album by Christopher Hogwood and the Handel & Haydn Society of Handel's Concerti Grossi, Opus 3. The recording will be Hogwood's first with the group. Also to be recorded in that city are Bach cantatas Nos. 8, 78,

and 99 by the Bach Ensemble under the direction of Joshua Rifkin. A program of American organ works is also on London's Boston agenda in this month. Simon Preston will perform.

Among other upcoming domestic sessions by London is a coupling of the Tchaikovsky Violin Concerto and Wieniawski's Concerto No. 2 by new label signee Joshua Bell. These will be recorded with the Cleveland Orchestra conducted by Vladimir Ashkenazy. Bell's first two albums for London have just been released.

PASSING NOTES: Capriccio Records marketing chief Jerome Stine says his label will supply product for a digital audiotape promotion being mounted in Chicago by WFMT and retailer Sound Warehouse. DAT players will be on display at the chain's main stores. Capriccio currently has 45 DAT titles in release at a base dealer price of \$19.50. Stine reports relatively strong DAT orders from the New England area, despite the still-sparse penetration of the area by DAT players. On the CD front, Capriccio has a sampler holding eight selections from its series of C.P.E. albums on sale at a dealer price of \$3.50. Each disk plays for about a half-hour.

Cho-Liang Lin will record the Nielsen Violin Concerto for CBS in Stockholm, Sweden, in April. The recording will be paired on disk with the Sibelius Concerto, already in the can. Steven Epstein will produce. Also due for the studio in April is a recording by Esa-Pekka Salonen and the London Sinfonietta of Messiaen's "Des Canyons Aux Etoiles." This will be coupled with the composer's "L'Oiseaux Exotiques," recorded earlier. And in Israel on March 1, CBS-recorded pianist Vladimir Feltsman performed the Rachmaninov Concerto No. 3. Zubin Mehta conducted.

The LaSalle Quartet, which recently disbanded (Keeping Score, March 12), has yet another recording awaiting eventual release, in addition to the Schnabel/Gielen already announced. Quartet member Henry Meyer says it will offer several transcriptions by Mozart of Bach's "Well-Tempered Klavier" as well as an arrangement for quartet, by the composer, of Beethoven's Piano Sonata, Opus 14, No. 1... but with a twist.

FOR WEEK ENDING MARCH 26, 1988

Billboard

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TOP LATIN ALBUMS™

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

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	17	JOSE JOSE	SOY ASI	ARIOLA 6786
	2	2	43	JULIO IGLESIAS	UN HOMBRE SOLO	CBS 50337
	3	3	21	JOSE LUIS RODRIGUEZ	SEÑOR CORAZON	MERCURY 832-763-4
	4	4	9	ANA GABRIEL	PECADO ORIGINAL	CBS 20825
	5	6	21	JUAN GABRIEL	14 EXITOS ORIGINALES	ARIOLA 7289
	6	5	21	JOSE FELICIANO	TU INMENSO AMOR	EMI 6672
	7	7	27	DANNY RIVERA	AMAR O MORIR	DNA 336
	8	8	7	LOS BUKIS	SI ME RECUERDAS	LASER 3044
	9	9	15	ALVARO TORRES	MAS ROMANTICO QUE NADIE	PROFONO 90547
	10	10	25	ROBERTO CARLOS	ROBERTO CARLOS 87	CBS 12333
	11	13	5	CHAYANNE	CHAYANNE	CBS 10492
	12	11	71	BRAULIO	LO BELLO Y LO PROHIBIDO	CBS 10452
	13	18	11	GRUPO FLANS	LUZ Y SOMBRA	MELODY 121
	14	25	25	WILKINS	PARAISO PERDIDO	WARNER BROS. 54945/WEA
	15	16	9	KARINA	AMOR A MILLON	TH-RODVEN 060
	16	15	23	BEATRIZ ADRIANA	LA LUNA SERA LA LUNA	MELODY 8210
	17	—	1	YOLANDITA MONGE	NUNCA TE DIRE ADIOS	CBS 10516
	18	17	67	DYANGO	CADA DIA ME ACUERDO MAS DE TI	EMI 5735
	19	14	65	EMMANUEL	SOLO	RCA 5919
	20	21	13	SOPHY	VOZ, RITMO Y SENTIMIENTO	CBS 10506
	21	20	9	LISSETTE	MANIQUI	EMI 6793
	22	12	45	YOLANDITA MONGE	LABERINTO DE AMOR	CBS 10382
	23	24	15	LUIS MIGUEL	LUIS MIGUEL 87	WEA LATINA 54719/WARNER BROS.
	24	—	1	JOSE JAVIER SOLIS	NO ME OLVIDARAS	PROFONO 90544
	25	22	3	MARIA MARTHA SERRA LIMA	DIEZ ANOS CONTIGO	CBS 11352
TROPICAL/SALSA	1	1	13	EDDIE SANTIAGO	SIGUE ATREVIDO	TH 2497
	2	3	11	WILFRIDO VARGAS	EL BAILE	SONOTONE 1409
	3	2	15	FRANKIE RUIZ	HISTORIA MUSICAL DE FRANKIE RUIZ	TH 2491
	4	4	39	TOMMY OLIVENCIA	30 ANIVERSARIO	TH 2464
	5	6	9	PAQUITO GUZMAN	TU AMANTE ROMANTICO	TH-RODVEN 2495
	6	10	9	ROBERTO LUGO	EL GALAN DE LA SALSA	SONOTONE 1132
	7	5	5	MARIO ORTIZ	ALGO DIFERENTE	RICO 913
	8	14	3	WILLIE GONZALEZ	EL ORIGINAL Y UNICO	SONOTONE 1138
	9	7	15	BONNY CEPEDA	THE MUSIC MAKERS	COMBO 2025
	10	8	11	LA PATRULLA 15	CON FUERZA	TTH 1923
	11	9	11	ANDY Y HAROLD MONTANEZ	EL COMIENZO DEL CAMINO	SONOTONE
	12	18	51	FRANKY RUIZ	VOY PA' ENCIMA	TH 2453
	13	13	25	CELIA CRUZ/WILLIE COLON	THE WINNERS	VAYA 109
	14	11	31	EL GRAN COMBO	25 ANIVERSARIO 1962-1987	COMBO 2050
	15	15	27	GILBERTO SANTAROSA	KEEPING KOOL	COMBO 2051
	16	17	9	JOSE MEDINA	NO ES SUFICIENTE	BRONCO 007
	17	20	29	THE NEW YORK BAND	THE NEW YORK BAND	KAREN 98
	18	19	13	PUERTO RICAN POWER	PUERTO RICAN POWER	SONOTONE 1120
	19	21	67	ANDY MONTANEZ	MEJOR ACOMPAÑADO QUE NUNCA	TH 3434
	20	22	17	EDDIE PALMIERI	LA VERDAD	FANIA 24
	21	16	13	HANSEL Y RAUL	MI AMIGA MARGARITA	RCA 6670
	22	12	25	JOHNNY VENTURA	SI VUELVO A NACER	CBS 999
	23	—	73	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
	24	24	13	MILLIE Y LOS VECINOS	ETIQUETA NEGRA	CBS 10508
	25	—	13	ORQUESTA LA SOLUCION	BUENA PESCA	TH-RODVEN 2486
REGIONAL MEXICAN	1	1	19	LOS YONICS	PETALOS Y ESPINAS	LASER 3041
	2	2	9	LOS BUKIS	SI ME RECUERDAS	LASER 3044
	3	4	13	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	4	3	13	VICENTE FERNANDEZ/VIKKI CARR	DOS CORAZONES	CBS 450711
	5	8	65	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	6	5	9	RAMON AYALA	DAMELO	FREDDIE 1411
	7	11	17	JOSE JAVIER SOLIS	NO ME OLVIDARAS	PROFONO 90544
	8	7	9	BRONCO	SUPERBRONCO	ARIOLA 6618
	9	15	25	FITO OLIVARES	LA GALLINA	GL 20001
	10	6	7	LOS BONDADOSOS	COMO SIEMPRE AMIGOS	PROFONO 90551
	11	10	17	SONORA DINAMITA	16 SUPERCUMBIA	SONOTONE 1615
	12	14	13	GRUPO PEGASO	ENAMORADO	REMO 1018
	13	9	13	GRUPO EL TIEMPO	A FUEGO LENTO	LUNA 1153
	14	12	65	LOS TIGRES DEL NORTE	GRACIAS AMIGO	PROFONO 90499
	15	—	1	GRUPO VENNUS	ESCLAVO Y REY	TESORO 202
	16	22	21	LOS CAMINANTES	21 EXITOS VOL. I	LUNA 1135
	17	—	13	GRUPO AGUA PRIETA	A LA MODERNA	SONOTONE 1123
	18	19	21	LOS BRIOS	NUEVAS VERSIONES	PROFONO 90524
	19	13	35	LOS CAMINANTES	GRACIAS MARTIN	LUNA 1147
	20	—	1	DAVID LEE GARZA	DEJAME QUERERTE	CBS 84337
	21	—	9	CARLOS Y JOSE	TE VES CRIMINAL	FREDDIE 1383
	22	—	71	ANTONIO AGUILAR	LA TAMBORA	MUSART 2021
	23	17	19	GRUPO MAZZ	BEYOND	CBS 10495
	24	25	15	BRONCO	INDOMABLE	ARIOLA 6243
	25	—	7	LOS SOCIOS DEL RITMO	LOS SOCIOS CON LOS SOCIOS	ARIOLA 6650

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50 CONCERTS & VENUES '88 SPOTLIGHT

Lighting Up Days and Nights of Summer With the Music of the Stars

By STEVE GETT

The first quarter of 1988 has already seen superstars like Bruce Springsteen, Michael Jackson, and Sting hitting the concert trail. And with a crop of top pop and rock acts due out on the road over the coming months—George Michael, Pink Floyd, Paul Simon, Whitesnake, Hall & Oates, and Van Halen are among the big-name tours confirmed so far—the outlook for this year's touring trade looks positively bright.

However, while healthy business is predicted for this summer's concert circuit, a survey of top promoters, agents, and venue operators indicates that it will not be booming to the same extent that it was in 1987. Traffic on last year's circuit was particularly busy, with a wave of superstar acts embarking on stadium tours.

Stadium shows dominated the 1987 season. No less than 14 of the 20 top-grossing North American concerts were held in stadiums. The highest gross was achieved by Pink Floyd during its Sept. 21-23 stint at the Toronto Exhibition Stadium, which pulled in over \$2.8 million. Floyd also fared particularly well with dates at Philadelphia's John F. Kennedy Stadium and at Cleveland's Mu-

(Continued on page C-10)

Michael Jackson live. Photo by Attila Csupo.



Playing the Cool Hot Spots— 25 Smaller Venues

A sample of 25 hot venues for new age/jazz/blues/folk/celtic/ethnic and a few examples of acts which have recently appeared or will soon appear there.

A Billboard Spotlight

GREAT AMERICAN MUSIC HALL (San Francisco, Calif.): (Dec.) Queen Ida & the Bon; (Jan.) Ray Bookbinder, Neville Brothers, J.J. Cale, B.B. King; (Feb.) Andy Narell, Hiram Bullock; (March) Doc Watson, Patrick Ball, John Lee Hooker; (April) Silly Wizard.

SCOTTSDALE CENTER FOR THE PERFORMING ARTS (Scottsdale, Ariz.): (Jan.) Michael Hedges and Leo Kottke, Diane Schuur; (Feb.) Brownie McGhee, Queen Ida & the Bon; (March) Nightnoise.

VILLAGE VANGUARD (New York, N.Y.): (Dec.) Bobby Watson/Curtis Lundy Quartet; (Feb.) Art Farmer and Clifford Jordan; (March) Richie Cole and Hank Crawford.

BLUES ALLEY (Washington, D.C.): (Dec.) Ahmad Jamal; (Jan.) Mose Allison, Toshiko Akiyoshi, Grover Washington, Jr.; (Feb.) Special EFX, Jerry Butler, Freddie Hubbard/Jayne Lybrand/Mark

McCullum/Evan Davis; (March) Airto & Flora Purim, Charlie Byrd; (April) Richie Cole.

THE IRON HORSE TAVERN (Northampton, Mass.): (Dec.) Bob Franke, Rory Block; (Jan.) The Bobs; (Feb.) Capercaillie, Mark Egan, Eddie Clearwater, La Bottine Souriante; (March) Frankie Kennedy and Mairead Ni Mhaonaigh, the Kinsey Report.

McCABE'S (Santa Monica, Calif.): (Dec.) Taj Mahal; (Feb.) John Doe, Jack Elliot and Dave Van Ronk, Jean Ritchie, Camper Van Beethoven; (March) Tom Paxton, John Hiatt; (April) Silly Wizard.

THE BLUE NOTE (New York, N.Y.): (Dec.) Phyllis Hyman, Cabo Frio; (Jan.) Rosemary Clooney, Scott Hamilton, Warren Vache; (Feb.) Mongo Santamaria, Dave Valentin and Michel Camilo Trio, Daniel Ponce All-Stars, Paquito D'Rivera Quintet and Hilton Ruiz Ensemble, Airto & Flora Purim; (March) Monty Alexander and Marvin Smith.

SPIRIT SQUARE ARTS CENTER (Charlotte, N.C.): (Jan.) Duck's Breath Mystery Theater, Patty Lar-

(Continued on page C-12)



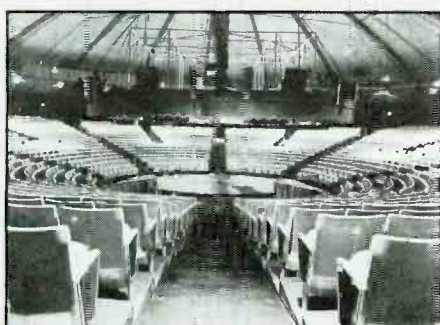
Interior of 4D nightclub, Manhattan.

Caravan of Dreams, Fort Worth, Texas.



Club 1235, Miami Beach, Fla.

Westbury Music Fair, Westbury, Long Island, N.Y.



Where the Heavy Action Is— 25 Larger Venues

A sample of 25 major pop/rock venues and a few examples of acts and major attractions which have recently appeared there or will soon be there.

THE OMNI (Atlanta, Ga.): (Oct.) Cars and Icehouse, Lynyrd Skynyrd and the Rossington Band; (Nov.) U2 and the BoDeans, Pink Floyd, Rush and MSG, Motley Crue and Guns N' Roses; (Dec.) Def Leppard and Tesla; (Jan.) Ronnie James Dio/Megadeth/Savatage; (Feb.) Kiss and Ted Nugent; (Sept.) Frank Sinatra/Sammy Davis Jr./Dean Martin.

MUNICIPAL AUDITORIUM (Nashville, Tenn.): (Jan.) Ronnie James Dio/Megadeth/Savatage, Earth, Wind & Fire; (Feb.) Kiss and Ted Nugent.

COLISEUM (Hampton, Va.): (Nov.) Aerosmith and Dokken; (Jan.) Alabama/Eddy Raven/Ricky Van Shelton; Ronnie James Dio/Megadeth/Savatage, Kiss and Ted Nugent; (Feb.) Ringling Brothers and Barnum & Bailey Circus.

COLISEUM (Richmond, Va.): (Jan.) Earth, Wind & Fire, Def Leppard and Tesla; (Oct.) Frank Sinatra/Sammy Davis Jr./Dean Martin.

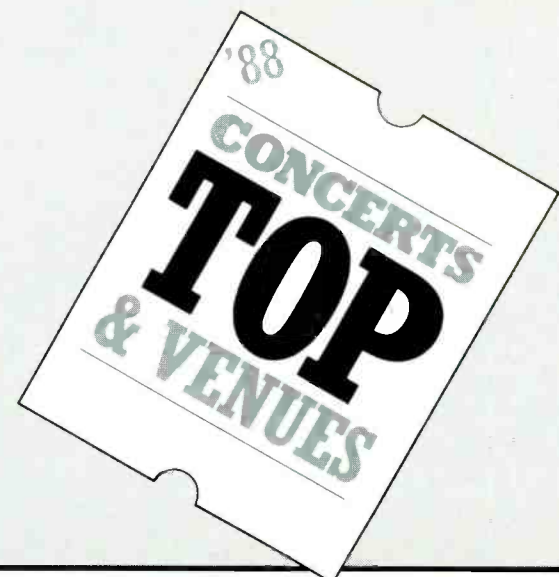
COLISEUM (Charlotte, N.C.): (Nov.) Randy

Travis/Gene Watson/Johnny Russo, Rush and MSG; (Dec.) Def Leppard and Tesla; (Jan.) Ronnie James Dio/Megadeth/Savatage, Earth, Wind & Fire; (Feb.) Kiss and Ted Nugent.

CIVIC ARENA (Pittsburgh, Pa.): (Oct.) Heart and Bourgeois Tagg; (Nov.) Aerosmith and Dokken; (Jan.) Kiss and Ted Nugent (March) Ice Capades, Frank Sinatra/Sammy Davis Jr./Dean Martin.

SPECTRUM (Philadelphia, Pa.): (Oct.) Alabama/Restless Heart/Michael Johnson; (Nov.) the Hooters, Aerosmith and Dokken, Yes, John Cou-

(Continued on page C-14)



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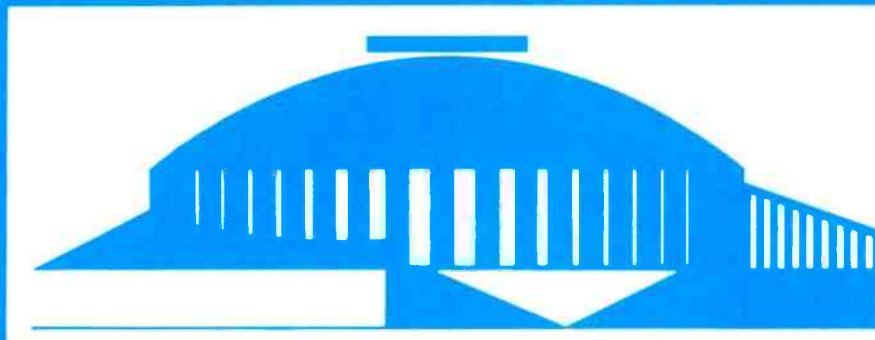
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C A J U N D O M E

Country Concerts: Riding New Avenues of Exposure

By EDWARD MORRIS

Buyers of country music talent are being cautious in their purchases for the 1988 season, but the year ahead will still be an overall profitable one for both acts and promoters. The nightclub market will continue to shrink as a consequence of tough drunk-driving laws. However, new kinds of venues are helping take up the club slack. And—yes—several country acts virtually guarantee profits for promoters, in spite of the media drought the music has suffered from the past few years.

These are some of the assessments and predictions of those who deal daily in country talent.

"Buyers are definitely shopping price," asserts Sonny Simmons, president of Nashville's Century II Promotions and head of the Nashville Assn. Of Talent Directors. Citing the stock market jitters as the cause of buyer caution, Simmons says budget cut-backs for talent this year are in the 10% to 20% range.

This fiscal prudence is particularly hurting new acts who lack crowd-pulling recognition, Simmons says. An increasingly effective way of getting that recognition, according to Simmons, is through repeated appearances on The Nashville Network. He says such appearances are maintaining the market appeal of such veteran acts as Porter Wagoner, Jim Ed Brown, Bill Anderson, and others who have little or no record chart activity.

"New acts are very marginal," Simmon says. He notes that "baby acts" in the \$7,500- to \$15,000-per-concert price range are having the biggest difficulty with bookings "because the buyer takes all the gamble," since these performers cannot fill large halls nor support the high ticket prices that would ensure covering their guaranteed fees.

By Simmons' account, there are "at least 10 sure bets out there," among them Alabama,

(Continued on page C-22)

State of the Venue '88

The Apollo Theatre, 125th St., New York City, N.Y., (212) 749-5838. Capacity: 1,500. The legendary Apollo Theatre in Harlem now hosts the Urban Music Awards as well as specialty concerts by stars such as Stephanie Mills. And every Wednesday night there is the popular and venerable "Amateur Night," produced by impresario Ralph Cooper Jr., who comments, "It has done fabulous business; we're selling it out every week." Cooper (212-213-5081) also produces parties and shows around town, at venues such as 423 Lafayette Street ("Ride the Rhythm" on Tuesdays), the World Nightclub (Thursday nights) and the Loft (Friday and Saturday nights from midnight till noon the next day).

The Palace of Auburn Hills, 3700 Lapeer Rd., Auburn Hills, Mich. 48057, (313) 656-9112. Capacity: 21,325.

Slated to open in August, the \$65 million center should prove to be an important new venue in a major market. Owned and operated by Arena Associates, Inc., the complex was designed by renowned architect Gino Rosetti. Concerts, family entertainment spectacles, ices shows, circuses and sporting events will be scheduled. "In terms of music, we'll be doing shows across the board—including MOR, pop, adult contemporary, heavy metal. We feel the facility will have the best acoustic properties of any arena of its kind and can accommodate all types of music," comments Tom Trzos, director of facility administration for the Palace.

The Bottom Line, 15 W. 4th St., New York, N.Y. 10023, (212) 228-6300. Capacity: 400. Recent or upcoming events: David Bromberg, Marty Jones, Lyle Lovett and Buster Poindexter, Dolly Parton, Billy Joel, Garland Jeffreys, Miles Davis and Squeeze. The Bottom Line is a club that has for many years been instrumental in breaking new talent. Many musicians (such as Ron Wood, Eric Clapton, Mick Jagger, Bob Dylan and Paul Simon) have come on stage in the past for im-

(Continued on page C-16)



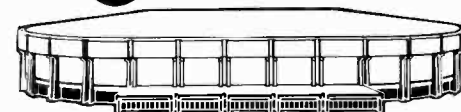
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DAYS AND NIGHTS

(Continued from page C-1)

nicipal Stadium.

Other 1987 stadium winners included Genesis, David Bowie, the Grateful Dead, U2, and Madonna. Additionally, there were a number of very strong arena tours including those by Bon Jovi, Motley Crue, and Boston.

There will be a marked decrease in the number of stadium dates in 1988, according to industry sources, basically because "very few of the acts that can draw those kinds of crowds will be out there this year."

With fewer stadium shows promised for '88, much of this year's box-office revenues will doubtless come from dates at arenas, theaters, and outdoor amphitheatres.

Despite the fact that touring can, of course, be an

extremely lucrative business, it's no secret that the industry has been inundated with its fair share of problems over the past few years.

One of the biggest ongoing concerns is that of direct talent buying by venues, something that has been very much on the rise in recent years. In an effort to secure a larger share of concert revenues, a growing number of facilities have begun to book acts, bypassing the use of a leading regional promoter.

Not surprisingly, top local promoters are vehemently opposed to venues getting directly involved in booking shows because, for the major part, facilities will only book superstar acts. According to many promoters, this loss of revenue represents a serious threat to their abilities to build new talent.

"Something's going very wrong here," says one local promoter. "A good regional promoter invests money in developing new acts be it in clubs, theaters, or wherever. What you're obviously hoping

for is that these acts will become arena headliners because that's when you can really reap the rewards. But when an act reaches that arena status and then cuts a deal with a building, everything you've done is essentially being overlooked."

According to many local promoters, when facilities are directly involved in presenting big-name shows, artists can often suffer because venues have neither the necessary expertise nor the experience to pull off truly successful promotions.

In addition to direct talent buying by venues, regional promoters say their profit margins are also being squeezed by established acts who demand bigger splits of gross ticket sales, or request extremely high guarantees, or force promoters to accept flat fees for their involvement in booking dates.

On Bruce Springsteen's 1988 Tunnel Of Love Express tour, for example, a number of top local promoters were outraged by the 95%-5% deals in favor of the artist that were reportedly being offered. "That's just over-the-top," says one promoter. "It's really appalling because it sets a terrible precedent in terms of deals. Once again, it's the promoters who have to either swallow the loss or take a pass on the dates."

While certain superstars can guarantee sellout concerts tour-after-tour, not every arena-level act can be relied upon to consistently draw capacity houses. This raises another problem in the concert world, that of acts who attain arena headliner status prematurely.

It's no secret that many acts who enjoy a string of hit singles from a platinum-plus album have not amassed a strong enough core audience to guarantee a succession of arena sellouts. Many promoters—and agents, for that matter—agree that far too many acts make the move to bigger venues before they are ready.

And while such acts may fare reasonably well on their first arena tour, they can then find the going to be extremely difficult on future road outings. And, after making the move into arenas, it's hard, if not impossible, to move back to smaller venues.

"I see an awful lot of poor artist development," says one agent. "A lot of acts are playing venues that they're ultimately just not ready for. Sometimes it can be an agent's fault, but often it's down to managers and artists being short-sighted."

While there has been a good deal of talk about the decline of the mid-size and theatrical venues in recent years, plenty of mid-level acts are able to build for the long-term by playing these venues.

Says another agent, "People talk about the theater business dwindling, and while there may be some validity to that, part of the problem is that a lot of acts that should be playing theaters are going out in bigger venues like the summer sheds—the idea being to make those acts seem bigger than they really are. This is definitely a problem, and a lot of it's down to egos."

(Continued on page C-23)

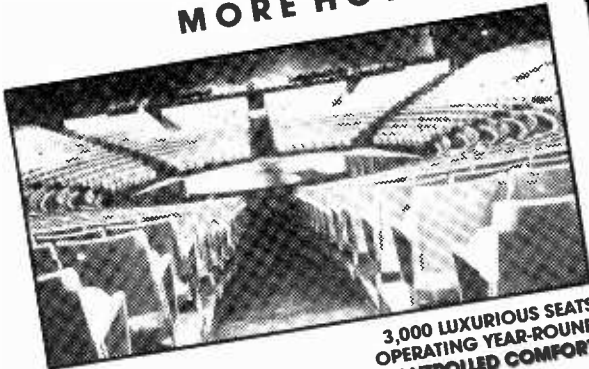
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ROCK GIANTS

(Continued from page C-2)

thon road trips even if their albums are not racing up the charts. Judas Priest is an excellent example of an act whose years of hard work on the road continue to pay off. The group's last few albums have failed to break out in a big way—there have been no hit singles—but still the band can do rock solid business on a four- or five-month arena trek.

Touring is also of vital importance for hard rock bands since they often find it tough to garner significant radio airplay. Without exposure on the airwaves—video play is also often very limited—the road can be the only real way of reaching fans.

Unlike top mainstream pop acts, hard rock bands are rarely able to benefit from the support of corporate sponsorship. Few consumer product companies are interested in associating themselves with the hard rockers. Still, while the leading heavy rock acts may not be able to connect with corporate sponsors, they can draw considerable income from merchandise sales.

Sales of hard rock T-shirts, sweatshirts, and other memorabilia often reach staggering numbers. On Bon Jovi's last tour, for example, the band broke countless records for merchandise sales at venues throughout the country, often selling an average of over \$12 a head per night.

While the big hard rock acts can fare extremely well on the road, it's not always easy for new acts to break onto the arena circuit. There are no hard-and-fast rules for up-and-coming acts to land support slots on major tours. Sometimes breaks can come from management or booking agency associations; there are also times when support bands can land invaluable slots if they just happen to be friends with or catch the eye of a headlining act.

Outside the arena circuit, life can be very tough for hard rock acts. For the major part, clubs tend to serve simply as launching pads for bands on a local level. Very few up-and-coming hard rockers find it financially viable to embark on national club tours. Additionally, there has been a marked decline in the number of hard

(Continued on page C-22)



The Louisiana Superdome's new DomeArena features an in-house 40-foot by 60-foot lighting truss and two 8-foot by 40-foot sound trusses.

DomeArena

in the Louisiana Superdome

The Louisiana Superdome's new DomeArena configuration affords total intimacy and optimum sound and sight lines with a curtain that completely encloses the house. Show production is enhanced with an in-house sound truss and easy access to the vast backstage area. New Orleans most versatile concert hall can sell out crowds of 21,000 with a scale-down capacity of 11,500 seats.

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DomeArena's completely curtained stage offers intimacy for a full concert configuration of 21,000 with a scale-down capacity of 11,500.

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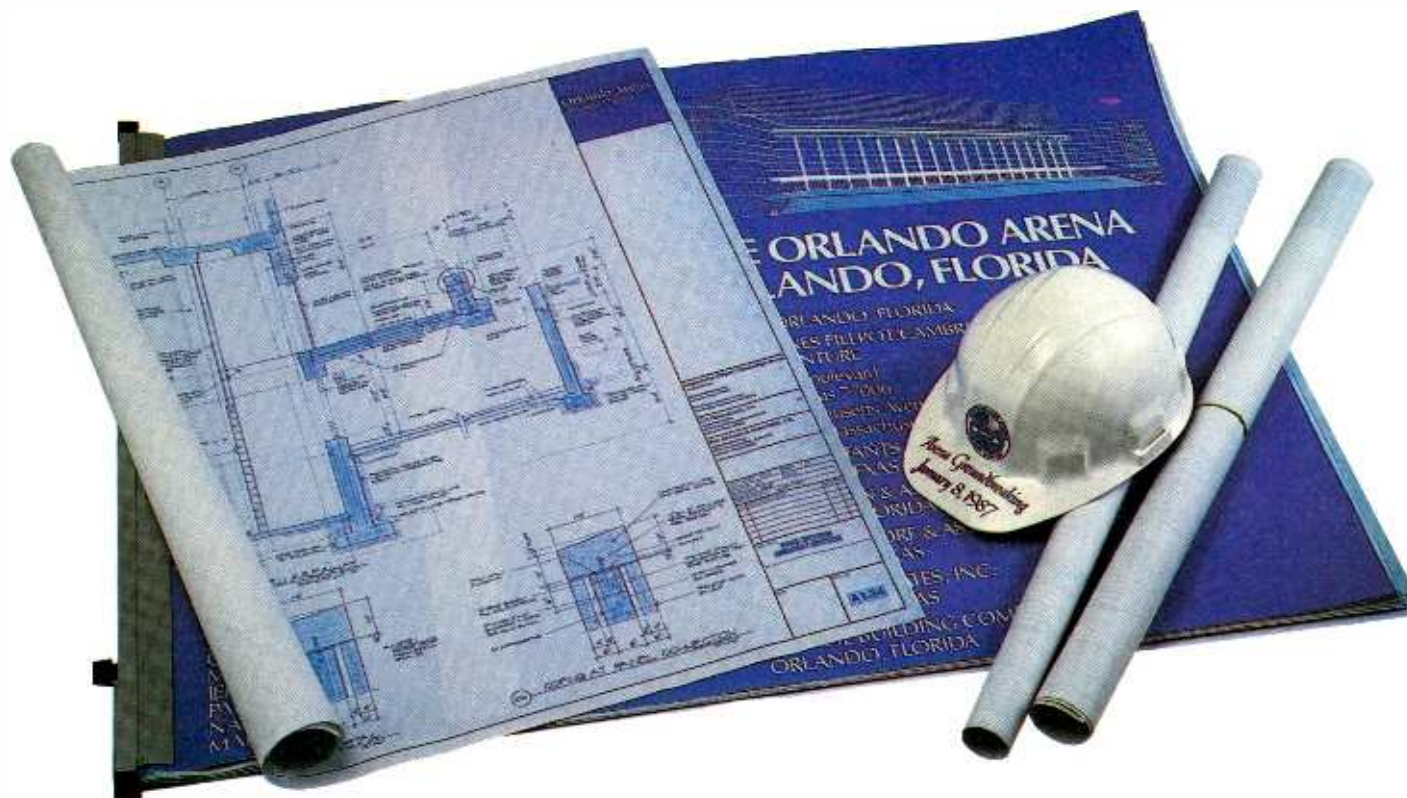
The vast backstage area of the DomeArena curtain facilitates quick load-in and load-out.

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engineered with the patron, performer, and promoter in mind.

From its luxurious sky-boxes to its 22,000 square foot sub-concourse concrete floor, this building is "magic"!

In fact, the Orlando Magic, one of 4 new NBA expansion teams, will be the arena's first major tenant, competing in the '89-90 season.

SMALL VENUES

(Continued from page C-4)

kin; (Feb.) Peter Ostrovshka; (March) Nashville Bluegrass Band.

TURNING POINT (Piermont, N.Y.): (Feb.) Richie Havens and Gil-Scott Heron, Mose Allison; (March) Frankie Kennedy and Mairead Ni Mhaonaigh; (April) John Hammond.

CANAL STREET TAVERN (Dayton, Ohio): (Jan.) La Bottine Souriante, Steffan Grossman, John Renborn; (Feb.) Maura O'Connell.

BERKLEE PERFORMANCE CENTER (Cambridge, Mass.): (March) Michael Hedges and Leo Kottke, Loudon Wainwright III, Freddie Hubbard, the Bobs.

CARNEGIE HALL (New York, N.Y.): (Nov.) Jean-Luc Ponty; (Jan.) Sharon Isbin, Cab Calloway and New York Pops Orchestra; (Feb.) Woody Herman's Big Band, Boys of the Lough/Bill Monroe/Garrison Keillor; (May) Adam Makowicz.

KIMBALL'S (San Francisco, Calif.): (Dec.) Freddie Hubbard; (Jan.) Dave Valentin; (Feb.) Bud Shank, Scott Cossu; (April) George Cables.

NIGHTSTAGE (Cambridge, Mass.): (Jan.) Luther "Guitar Junior" Johnson; John Hammond, Sugar Blue; (Feb) Eddie Clearwater; (April) Koko Taylor & Her Blues Machine.

THE WOLF TRAP (Vienna, Va.): (Jan.) The Bobs, Taj Mahal, Stefan Grossman, Doc Watson, Liz Story, John Renborn; (Feb.) Holly Near, Jonathan Edwards, Bryan Bowers; (April) Stephan Grappelli, the Paul Winter Consort.

VINE ST. BAR & GRILL (Los Angeles, Calif.): (Jan.) Richie Cole, Freddie Hubbard; (Feb.) Capp-Pierce Juggernaut, Joe Henderson, L.A. Jazz Choir, Carr De Belles, Joy Holden, Ioaja; (March) David Frishberg, Mose Allison.

JAZZ ALLEY (Seattle, Wash.): (Jan.) Airtio & Flora; (March) David Frishberg.

MERRY WIDOW RESTAURANT (Bridgeport, Conn.): (Jan.) Duke Robillard, Dave Van Ronk.

(Continued on opposite page)

SMALL VENUES

(Continued from opposite page)

CONCERTS BY THE SEA (Re-dondo Beach, Calif.): (Jan.) Albert King, Tito Puente; (Feb.) Roy Ayers, Dave Valentin, Dianne Reeves, Tierra, David Benoit, Vesta.

COYOTE CLUB (Wichita, Kan.): (Jan.) Clarence "Gatemouth" Brown & the Gates Express, Johnny Remo & the Sax Maniacs; (Feb.) L'il Ed & the Blues Imperials.

LINCOLN CENTER (New York, N.Y.): (Feb.) Kronos Quartet; (March) Freddie Hubbard; (April) Tito Puente.

WILTERN THEATRE (Los Angeles, Calif.): (Oct.) Kitaro; (Nov.) Tom Waits; (Dec.) Aztec Camera and Bourgeois Tagg, Jerry Garcia; (Feb.) Miki Howard, the Manhattans, the Dramatics, the Chi-Lites; (April) David Sylvain.

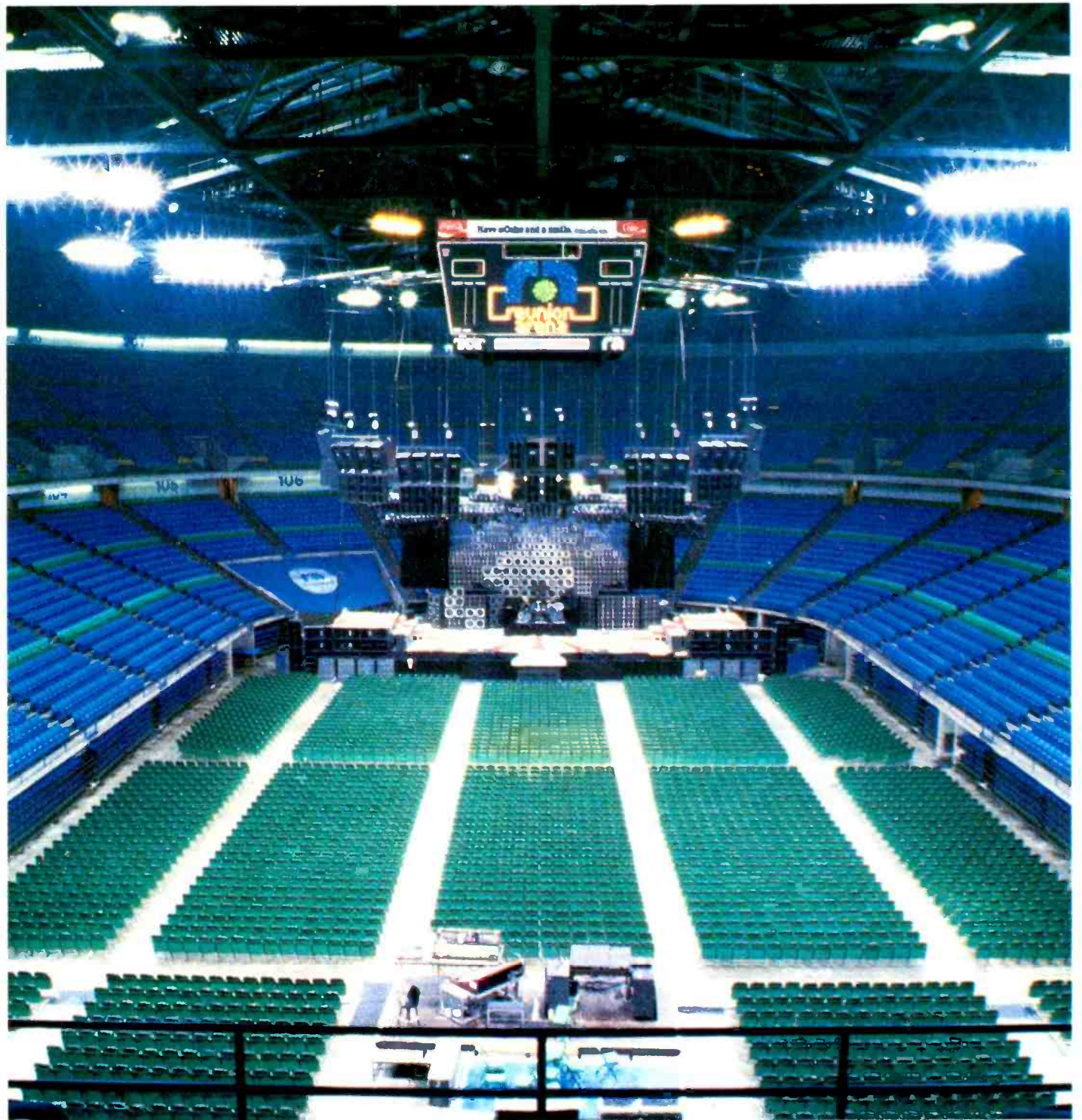
FAIRMONT HOTEL (Chicago, Ill.): (Dec.) Billy Eckstine and Ramsey Lewis, Sugar Blue; (March) Jerry Butler.

ED BURKE'S (Boston, Mass.): (Jan.) Luther Johnson; (Feb.) Duke Robillard and the Pleasure Kings.

PERFORMING ARTS CENTER (Tulsa, Okla.): (Jan.) Freddie Hubbard, Dizzie Gillespie; (Feb.) George Winston.

'Philadelphia Spectrum is special for us because it's home and has a really great live vibe. Cobo Hall in Detroit is another good one, and so is the Cow Palace in San Francisco. I also like pretty well everywhere in the south, because they're usually real rowdy down there.'

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LARGE VENUES

(Continued from page C-4)

gar Mellencamp; (Dec.) Rush and Tommy Shaw, Kiss and Ted Nugent; (Jan.) Ronnie James Dio/Megadeth/Savatage; (Feb.) Sting; (March) Ice Capades; (Sept.) Frank Sinatra/Sammy Davis Jr./Dean Martin.

NASSAU COLISEUM (Uniondale, N.Y.): (Nov.) John Cougar Mellencamp, Aerosmith and Dokken, Jethro Tull and Fairport Convention; (Dec.) Ronnie James Dio/Megadeth/Savatage; (Jan.) Whitesnake and Great White; (Feb.) Sting, Yes; (Sept.) Frank Sinatra/Sammy Davis Jr./Dean Martin.

CIVIC CENTER (Providence, R.I.): (Sept.) the Grateful Dead; (Oct.) Aerosmith and Dokken; (Nov.) Fleetwood Mac and the Cruzados, Jethro Tull and Fairport Convention; Rush and the Michael Schenker Group, John Cougar Mellencamp; (Dec.) Tony Bennett and the Boston Pops Orchestra, Ronnie James Dio/Megadeth/Savatage, Kiss and Ted Nugent; (Jan.) Whitesnake and Great White; (April) Frank Sinatra/Sammy Davis Jr./Dean Martin.

UNIVERSAL AMPHITHEATER (Los Angeles, Calif.): (Oct.) the Judds and Earl Thomas Conley; (Dec.) the Manhattan Transfer and Uakti; (Jan.) Scott Cossu, Los Lobos/Buckwheat Zydeco; (Feb.) Roberto Carlos, Linda Ronstadt; (March) the Original Juniors, the Guess Who and B.T.O., Go Ahead and Bob Weir, Jazz Explosion Superband, Gene Loves Jezebel, Willie Nelson and the O'Kanes; (April) Echo and the Bunnymen, Whoopi Goldberg; Michael Hedges and Leo Kottke.

THE FORUM (Los Angeles, Calif.): (Jan.) Aerosmith and Dokken; (Feb.) Rush and Tommy Shaw; (March) Yes.

THE RITZ (New York, N.Y.): (Nov.) The Pogues/Scruffy the Cat/Big Dipper; (Dec.) Joan Jett & the Blackhearts and Colin Quinn, Fishbone and Murphy's Law, Jerry Lee Lewis; (Jan.) the Ramones and Manitoba's Wild Kingdom, the Dead Boys/Kix/Hilfiger/Circus of Power.

RADIO CITY MUSIC HALL

(Continued on opposite page)

LARGE VENUES

(Continued from opposite page)

(New York, N.Y.): (Sept.) Dionne Warwick and Burt Bacharach; (Oct.) Anita Baker and Rhonda Hansome, Suzanne Vega and Judy Tenuta, Lisa Lisa & Cult Jam, Tony Bennett; (Nov.) George Benson and Earl Klugh, Pat Metheny, Jose Jose, Englebert Humperdinck; (March) Grammy Awards Show; (April) Frank Sinatra/Sammy Davis Jr./Dean Martin.

MADISON SQUARE GARDEN

(New York, N.Y.): (Sept.) the Grateful Dead; (Oct.) Pink Floyd; (Nov.) John Cougar Mellencamp; (Dec.) Depeche Mode and Voice Farm; (Jan.) Ice Capades; (Feb.) Sting; (March) Michael Jackson.

THE SUMMIT (Houston, Tex.):

(Nov.) Fleetwood Mac and the Cruzados; (Dec.) Def Leppard and Tesla; (Jan.) Rush; (Feb.) Aerosmith and Dokken, Ronnie James Dio/Megadeth/Savatage, Kiss and Ted Nugent; (Sept.) Frank Sinatra/Sammy Davis Jr./Dean Martin.

REUNION ARENA (Dallas, Tex.):

(Dec.) George Strait/Kathy Mattea/Highway 61, Def Leppard and Tesla; (Jan.) Rush and MSG; (Feb.) Aerosmith and Dokken, Ronnie James Dio/Megadeth/Savatage; (Sept.) Frank Sinatra/Sammy Davis Jr./Dean Martin.

CENTER COLISEUM (Seattle, Wash.):

(Dec.) Fleetwood Mac and the Cruzados, Jethro Tull and Fairport Convention, Alice Cooper/Armored Saint/Faster Pussycat; (Jan.) Aerosmith and Dokken; (Feb.) Ronnie James Dio/Armored Saint/Megadeth; (March) Frank Sinatra/Sammy Davis Jr./Dean Martin.

WARNER THEATRE (Washington, D.C.):

(Dec.) Stephanie Mills and Colonel Abrams, Johnny Winter and Hot Tuna with Paul Kanter; (Feb.) Frank Zappa; (March) Linda Ronstadt, Michael Hedges and Leo Kottke.

FOX THEATRE (St. Louis, Mo.):

(Oct.) Victor Borge, the Statlers and Sylvia; (Nov.) Kenny Rogers and Exile, Anita Baker and Rhonda Hansome, Gallagher; (Dec.) Jethro Tull and Fairport Convention, the Winans and the Clark Sisters,

(Continued on page C-23)

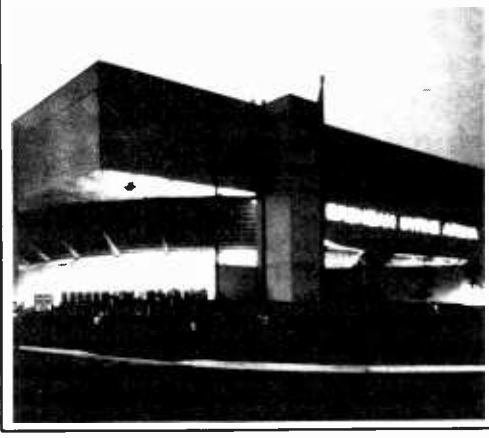
1970-BLACK DOLBY-FERROSMITH-GRATEFUL DEAD 1970-BOSTON ROCK 'N ROLL FESTIVAL 1970-BOSTON
TRY SUNDAY • THE EAGLES • BUDWEISER SUMMER SOUL FESTIVAL • KOOL JAZZ FESTIVAL 1981-BUDW
EISER SUPERFEST • BRUCE SPRINGSTEEN & THE E STREET BAND • TED NUGENT • TOM PETTY • JOHN DE
NVER • KENNY ROGERS • STYX • BEACH BOYS • JAMES CLEVELAND • PAT BENATAR • SCOTS GUARDS • EL
ECTRIC LIGHT ORCHESTRA • DAN FOGELBERG • BOB DYLAN • MEATLOAF • MOODY BLUES • ROLLING ST
ONES • AC/DC • BARRY MANILOW • GENESIS • RUSH 1982-KINKS • ROD STEWART • NEIL DIAMOND • THE
CARS • MUMMERS • THE POLICE • ROCK 'N ROLL SPECTACULAR • JOURNEY • LATIN SALSA FESTIVAL • O
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DOOBIE BROS. • QUEEN • CROSBY, STILLS
ACK SABBATH • WILLIE NELSON • FLEET
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TINA TURNER • HENRY MANCINI/JAMES GALWAY • BRUCE
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MITH • JETHRO TULL • JOHN COUGAR MELLENCAMP • EDDIE MURPHY • SINATRA & MINELLI • RUSH • G
REMANIER GUARDS/CORNON HIGHI ANDERS • YES • KISS 1988-WHITESNAKE • GEORGE THOROGOOD

A Billboard Spotlight

VENUE '88

(Continued from page C-9)

promptu jams. Also, it is a venue where many cable TV shows are filmed.

Caroline's, 19 Fulton St., 4th floor, New York, N.Y. 10038, (212) 393-9400. Long recognized as one of the premiere comedy venues in the U.S., Caroline's recently has developed a wide range of multi-media events.

The Cat Club, 76 E. 13th

St., New York, N.Y. 10003, (212) 505-0090. This club has broken a number of newcomers (such as Fetchin' Bones) into the New York scene, and combines house music with new music.

China Club, 2130 Broadway, New York, N.Y. 10023, (212) 877-1166. Capacity: 250. An industry hangout, the China Club is an important spot for breaking new bands.

Cobo Arena, 600 Civic Center Dr., Detroit, Mich. (313)567-7444. 12,191

seats (9,561 permanent, 2,630 portable). Upcoming: INXS, Rush, Sinatra-Martin-Davis "Rat Pack." In the wake of recent glory days hosting Whitesnake and Bon Jovi, Cobo is "still the only game" in town, says events coordinator Allan Vella, at least until the new Auburn Palace opens in August, heating up area competition from then on. Still, the Cobo's well-rounded schedule, including exclusives with Ringling Bros. and well-attended Detroit Redwings hockey—and assistance of Brass Ring Productions on the

music front—practically guarantee that the arena will continue to rock and roar.

Facility Management Group, 3520 General DeGaulle Dr., New Orleans, La. 70114. (504)367-2000. FMG is the biggest private operator of venues coast-to-coast in the country. Under the FMG umbrella: Nassau Coliseum, L.I.; Knight Center, Miami; Louisiana Superdome; St. Louis Arena; Long Beach Arena; Moscone Center and Civic Auditorium, San Francisco. FMG president David

Skinner has taken a firm stand on the the controversy surrounding buildings who buy acts directly from agencies: "When the intent is to circumvent the promoter, which regrettably is occurring too often in our industry, we will have nothing to do with it."

"If the promoters pass on a show, and we think the deal is right, we'll talk. Or even better, if we can help the promoter through our friendships with the agents, then everybody comes out ahead."

"We're ready to wheel and deal to attract the right shows, to co-promote under the right circumstances, and to step up to the table when it's time to deal. But not at the expense of the promoters—they are the people who ultimately produce the most business for all of us."

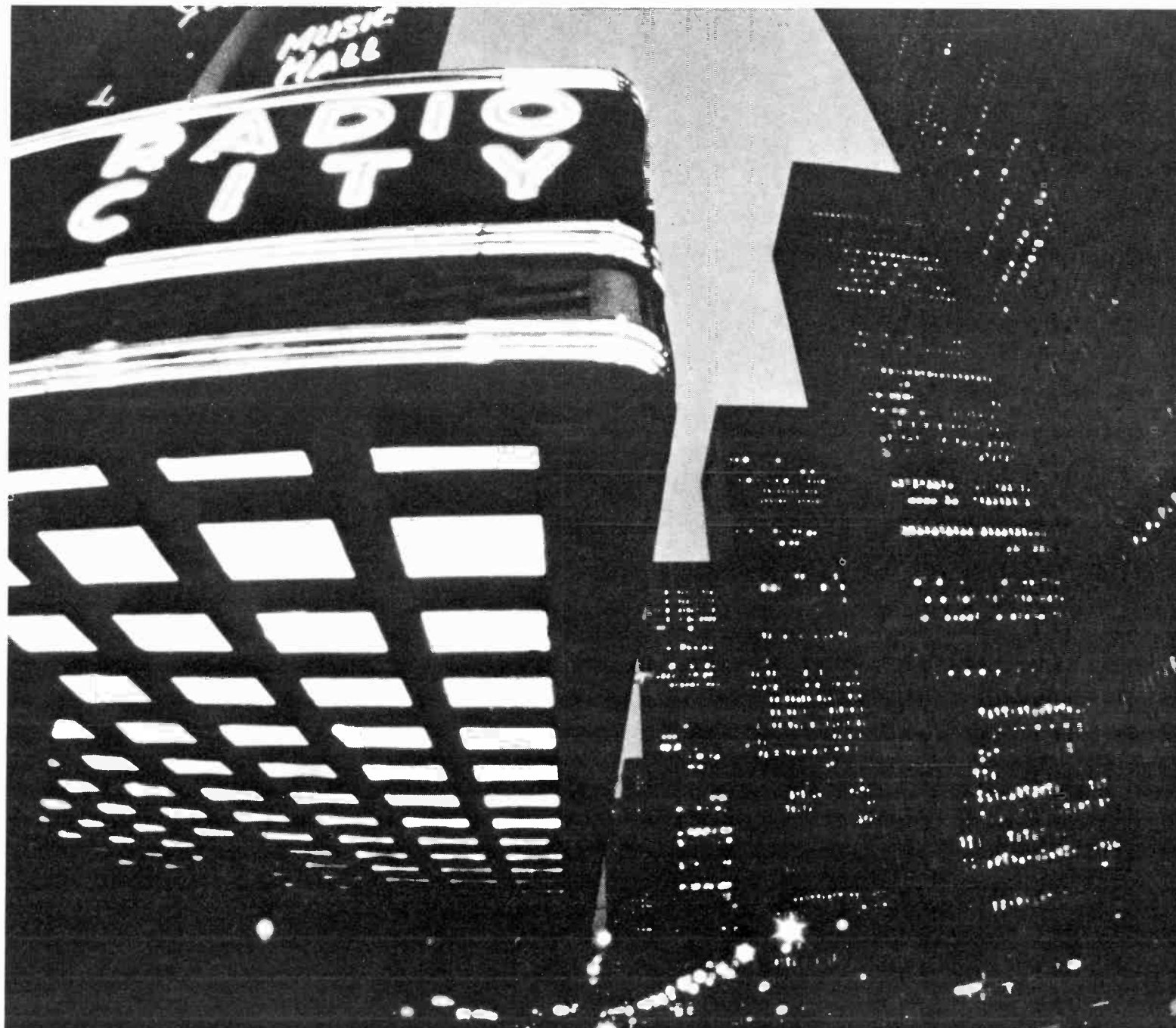
"We have developed relationships with promoters over a long period of time in several of our markets, and we're not about to start cutting them out."

Fat Tuesday's, 190 Third Ave. (at 17th), New York, N.Y. 10003, (212) 772-9779. Capacity: 110. Upcoming events: Ahmad Jamal, McCoy Tyner, Ron Carter, Gary Burton, Ralph Towner, Astrud Gilberto, Anita O'Day and Les Paul. In May, Fat Tuesday's will begin airing an internationally-syndicated, live-jazz radio show called "Fat City Jazz." "It'll be like having a

(Continued on opposite page)

'A lot of other people would probably pick this one, but Cobo Hall in Detroit—that's always been pretty much of a madhouse. I guess we play the Joe Louis Arena there now from time to time. But Cobo Hall was always the one where you knew you were going to have a good night. Detroit's always been a great rock'n'roll city—you know you're going to have a hot one that night.'

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VENUE '88

(Continued from opposite page)

jazz group in your own living room. There will be mainstream, contemporary, fusion and other types of jazz acts," says Steve Forrest, head of publicity and advertising for the club. 1988 should be a good year for business, Forrest adds. "Business has been increasing substantially every year as the renaissance of jazz continues. The gate really started to explode when 'Round Midnight' came out."

The Forum, 3900 W. Manchester Blvd., Inglewood, Calif. 90301. (213) 419-3100. 18,679 seats (15,552 permanent, 3,127 portable). Various configurations and portable stages. Home of the purple-and-gold champion Lakers (as well as hockey Kings, plus tennis, soccer, select sporting events), the Forum, says vice president Claire Rothman, looks forward to a continuing tradition of presenting "championship" talent across the board. L.A. is unusual in one sense, adds Rothman, in that the extended summer season often results in market talent/venue saturation and congestion—so "we never have enough" quality shows lined up to satisfy the appetite of the arena. And since there aren't too many superstars the magnitude of Sting, Kiss and Yes who could play multiple dates (who are touring) and draw near sell-outs, the Forum blends in enough events with their calendar-filling, top-flight sports schedule, and rock seiges to keep things jumping throughout the year at the "home of champions."

4D, 605 W. 55th St., New York, N.Y. 10019, (212) 247-0612. Capacity: 1,500-2,000. The music at 4D is mostly in the realm of top-40, hip-hop, house and rap. 4D has redefined the disco/live entertainment club scene with a variety of "event-oriented" concerts such as a Halloween concert featuring Tiffany and Freddy Krueger (the latter of "Nightmare On Elm Street"). Acts like Debbie Gibson, DeBarge and the Fat Boys have often chosen to play 4D rather than larger-capacity venues in the past because of its loose, informal atmosphere.

(Continued on page C-18)

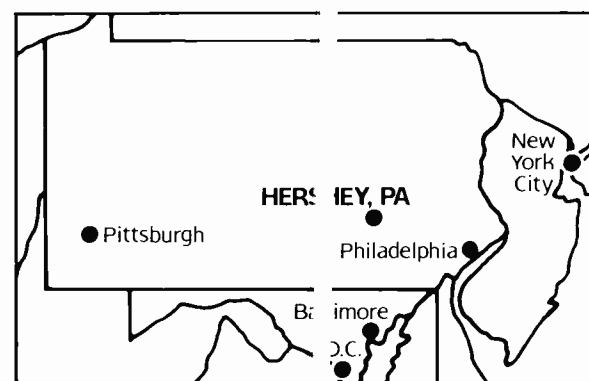
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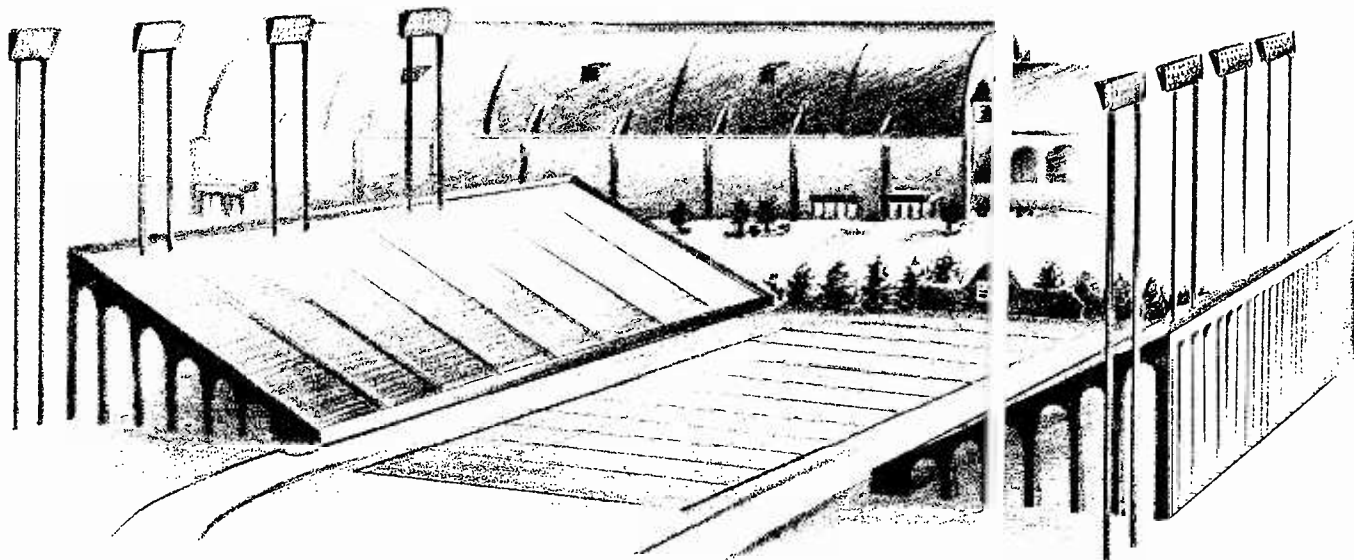
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'88

**CONCERTS
TOP
& VENUES**

VENUE '88

(Continued from page C-17)

Meadowlands Arena and Giants Stadium, Route 3 and Route 20, East Rutherford, N.J. 07073, (201) 460-4330. Capacity: 21,000 (arena) and 76,800 (stadium). Upcoming events: Whitesnake, David Lee Roth, Pink Floyd, Van Halen, AC/DC, Frank Sinatra. "Business is excellent," comments Michael

Rowe, general manager of both facilities. "We did 263 total events in both venues in '87, with 55 of those being concerts. Our net after expenses was \$8.7 million, with about \$3 million of that coming from concerts."

The Metro, 15 Landsdowne St., Boston, Mass. 02215, (617) 262-2605. Capacity: 1,200. Upcoming acts: Terence Trent D'Arby, Midnight Oil, Ziggy Marley, the Pogues. **Axis, 13 Landsdowne St., Bos-**

ton, Mass. 02215, (617) 262-2437. Capacity: 800. Upcoming acts: Concrete Blonde, Dead Milkmen and Jill Holland. **Paradise, 967 Commonwealth Ave., Boston, Mass. 02215, (617) 254-2052.** Capacity: 600. Upcoming acts: Marshal Crenshaw, Robyn Hitchcock and Sinead O'Connor. The Metro, Axis and Paradise are all operated by Patrick Lyons, who is also opening the Hard Rock Cafe in Boston. The Metro is a dance club that hosts many

big names and is also a favorite spot for superstars (like U2 and Prince) to drop by for surprise appearances. Axis is known for its trendy crowds and cutting edge bands. The Paradise also hosts top talent and houses Stitches, a comedy club.

The Palladium, 126 E. 14th St., New York, N.Y. 10003, (212) 473-7171. Capacity: 4,000. Larry Lieberman, a concert producer who previously put on the "Psychedelic Daze" review at the Saint, is now producing concerts for the Palladium, which has undergone a major renovation. "Some days we will have dance-oriented entertainment, with Tiffany and Debbie Gibson-type acts, that will put on two shows a day. One will be a matinee for pre-teens and our club VIP room will be reserved as a parents' room. And the second show will be at night. On other nights, we will have the Psychedelic Daze review and other bands," comments Lieberman.

Radio City Music Hall, 1260 Avenue of the Americas, New York, N.Y. 10020. (212) 240-4000. Radio City Music Hall Productions is still savoring a successful Grammy Awards show, the first in N.Y. in seven years, as well as five sold-out Earth, Wind & Fire dates. Notable '87 concerts included Paul Simon's "Graceland" tour, five nights of Anita Baker, the Dionne Warwick/Burt Bacharach reunion, and George Benson/Earl Klugh's "Collaboration." At age 56, the glittering art deco landmark is gearing up for still another big year. "Each year has its own personality," says Mark Felton, vice president of concerts & booking, "depending on which acts are on the" (Continued on page C-20)

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Photo courtesy of Kevin Duke

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A Billboard Spotlight



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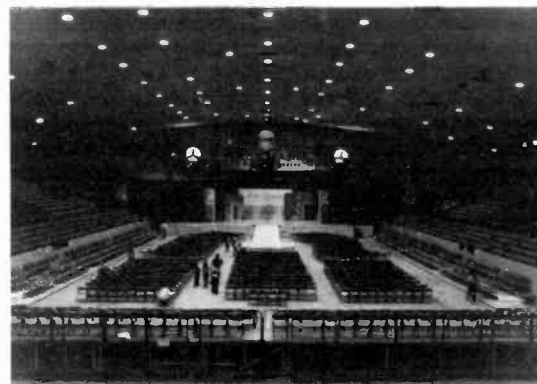
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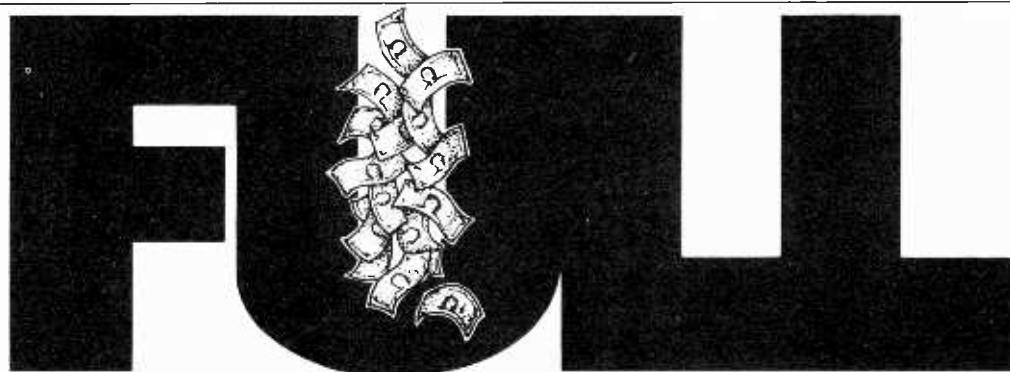
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VENUE '88

(Continued from page C-18)

road. One year there may be 10 major acts out; another year there may be less. For 1988, quite a few exciting tours have been announced and we hope to present as many as possible at the Music Hall."

Upcoming: INXS, the Frank Sinatra-Dean Martin-Sammy Davis Jr. "Rat Pack," and Julio Iglesias.

Adds Felton, "We also have become more active in booking concerts outside the Music Hall. Now we have an exclusive contract with Roseland, which will enable us to reach new audiences on a continuing basis. Our premiere show, Echo & the Bunnymen, was a special dance affair that successfully set the stage for upcoming Roseland dates with Ziggy Marley & the Melody Makers, Billy Bragg, and Love & Rockets." The Roseland shows are sponsored by Goldstar Electronics.

Samba E Saudade, 6840 Hollywood Blvd., Los Angeles, Calif., 90028, (818) 785-5973. Capacity: 350. Samba E Saudade is a nightclub that presents primarily Brazilian music and operates out of the Hollywood Live Entertainment building across from Mann's Chinese Theater. Samba bands (Batucaje, Embra-samba, L.A. Samba), salsa



groups such as Rudy Regalado and Brazilian performers such as Kenia are among the attractions; samba dancers and capoeira [Brazilian martial art] performers provide entertainment between the musical acts. "Brazilians know how to party better than anyone else in the world and we want to bring that spirit to Los Angeles," says club owner Maria Lucien.

Town Hall, 123 W. 43rd St., New York, N.Y. 10036, (212) 997-1003. Capacity: 1,500. Upcoming events: Sonny Rollins, Lionel Hampton, David Sylvian, Caetano Veloso, Joao Bosco, Gal Costa, Joao Gilberto. "In May we will have a very special concert series featuring Veloso, Bosco, Costa and Gilberto—some of the biggest name performers from Brazil," says Julie Parales, marketing director for

(Continued on opposite page)

'I like the sheds, especially Concord Pavillion in San Francisco. That's a really amazing place to play. It's three-quarters round, you're surrounded on three sides by people, and you're practically right down in the audience. It's almost like being in a boxing ring. The atmosphere's nice, and the audience is always real intelligent and enthusiastic. I like other sheds like Blossom and Pine Knob, but Concord's the best.'

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CONCERTS TOP & VENUES

VENUE '88

(Continued from opposite page)

Town Hall, which underwent a major refurbishment three years ago. "Business for us is on an upswing, and we're doing more and more of our own presentations," adds Pareles. "You'll be hearing more and more from us in the future."

Valley Forge Music Fair, 176 Swedesford Rd., Devon, Penn. 19333, (212) 307-0032. Capacity: 2932. Westbury Music Fair, 960 Brush Hollow Rd., Westbury, N.Y. 11590, (212) 936-2633. Capacity: 2862. Tiffany, Patti LaBelle, Miami Sound Machine, Smokey Robinson, Hiroshima, Dan Fogelburg, Kool & the Gang, the Pointer Sisters and Billy Crystal are among the acts hitting Valley Forge Music Fair and Westbury Music Fair in '88. "The business climate looks great this year, and the 25-40 age group is really popping. That's where the action is, the biggest sellouts," comments Jason Stone, program director for both Valley Forge and Westbury. "The only recent big problem we've had is when we recently had to cancel an L.L. Cool J tour because of violence associated with the tour the week before in other buildings in the Northeast. We didn't want the security risk. That kind of trouble can translate into insurance problems and it hurts the image of the theater. We have to be select. We want people attending our shows to know there won't be any problems like this."

World Wrestling Federation, 1055 Summer St., Stamford, Conn. 06905, (203) 352-8620. Hosting more than 1,000 live events annually, the World Wrestling Federation (WWF) is the single largest facility booker in the entertainment industry. WWF, books record-breaking sell-out crowds in venues around the country, from Madison Square Garden to the Pontiac Silverdome to the Los Angeles Sports Arena, while attracting nationally-televized exposure.

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A Billboard Spotlight

COUNTRY

(Continued from page C-8)

George Strait, the Judds, Randy Travis, the Oak Ridge Boys, the Statlers, and Barbara Mandrell. "You can't lost money on these acts," he says, "unless you have a secret show. There's very little risk of failure for acts in the \$30,000-\$50,000 range."

The nightclub scene is "history," in Simmons' opinion, primarily because of drunk-driving laws. He says the final nail in the club coffin will be if the U.S. Senate passes a pending labor-backed bill that would make club owners "employers" of musical talent, rather than "purchasers."

"Our business was up last year," reports George Mallard, vice president of Halsey International in Nashville. A part of the increase, he explains, came from the opening up of new venues and the expansion of older ones. Foreign revenues are up for the company, which has just hired Trisha Walker to head its international division.

Mallard says that states and cities are sponsoring more performing arts series and including country talent in them. The series are subsidized both through state and local taxes and endowment funds. College activity is also picking up for country music, Mallard maintains. And, he adds, "a lot of privately owned and city-owned buildings are starting to promote their own shows."

Among the growing markets are outdoor country festivals—a type that flourished in the early '80s but which have gone into a general decline of late—and radio-sponsored "appreciation shows." The latter, according to Mallard, often use newer acts, book several on the same show, and pay the going rate for them. An added advantage of such shows, he says, is that they're often held early enough in the day to allow the acts to go on to play regular evening concerts. Two of the major developing outdoor

events, Mallard says, are the WE Fests, Detroit Lakes, Minn., and Big Valley Jamborees, Cravan, Canada. Jamboree In The Hills, held each July in St. Clairsville, Ohio, for the past 11 years, continues to be a steady purchaser of top-level country talent.

Mallard is more optimistic about club prospects than Simmons, observing that while there's a lot of turnover in ownership of the clubs, the facilities do manage to continue operating. He says clubs are good for "fill dates" for acts travelling between large-venue appearances.

As a barometer of live talent health, Mallard says his company has dates booked farther ahead than ever before, some already into the 1989 season. Halsey's annual receipts are reportedly in the \$50-million range.

By Amusement Business' assessments, Farm Aid III was 1987's biggest country music event, accounting for gross ticket sales of \$1,390,000 and drawing a crowd of 69,500. Held at the Univ. of Nebraska's Memorial Stadium in Lincoln, it also ranked as the twenty-second largest boxscore of the year among all types of concerts.

ROCK GIANTS

(Continued from page C-11)

rock tours of mid-size and theatrical venues.

For the major part, therefore, hard rock is very much an arena business. Fortunately,

ly, during the past year there has been a marked increase in the number of triple-bill tours, which definitely help new acts gain exposure. One can only hope that the future will bring more of these packages, which were extremely popular in the 1970s and provided launching pads for the likes of Rush, Aerosmith, Ted Nugent, Judas, Priest, Van Halen, Kiss, and many others.

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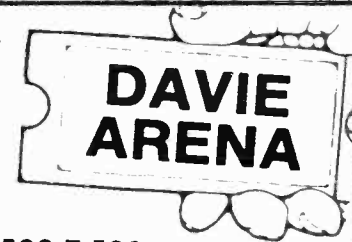
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LARGE VENUES

(Continued from page C-15)

the Cars and the Brandos, George Benson and Earl Klugh; (Jan.) Charlie Daniels Band/Leon Russell/Edgar Winter.

SUN DOME (Tampa, Fla.): (Nov.) Fleetwood Mac and the

Cruzados, Night Ranger and Helix; (Dec.) Whitney Houston and Jonathan Butler, Def Leopard and Tesla; (Jan.) Ronnie James Dio/Megadeth/Savatage, Yes, Sting.

FOX THEATRE (Atlanta, Ga.): (Oct.) Anita Baker and Rhonda Hansome, Howie Mandel; (Nov.) Elvis Costello, Le Ballet de Monte Carlo, R.E.M. and the dB's; (Dec.) the O'Jays and Millie Jackson; (Jan.) Sting; (Feb.) Squeeze; (March) Linda Ronstadt.

CENTRUM IN WORCESTER (Worcester, Mass.): (Oct.) Frank Sinatra and Tom Dreesen; (Nov.) Whitney Houston and Jonathan Butler, Roger

Waters, Jethro Tull and Fairport Convention; (Dec.) Kiss and Ted Nugent, Aerosmith and Dokken; (Jan.) Whitesnake and Great White; (Feb.) Bruce Springsteen.

CIVIC AUDITORIUM (Omaha, Neb.): (Nov.) Whitesnake and Great White, Yes; (Dec.) Aerosmith and Dokken.

MEMORIAL HALL (Kansas City, Kan.): (Nov.) R.E.M. and the dB's; (Dec.) the Cars and the Brandos; (Jan.) Alice Cooper and Armored Saint.

PIKE'S PEAK CENTER (Colorado Springs, Colo.): (Nov.) Los Lobos and Dave Alvin; (Jan.) Marvin Hamlisch, Ricky Skaggs and Highway 101.

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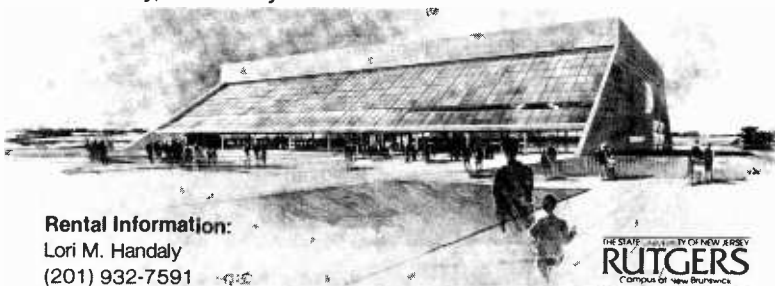
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DAYS & NIGHTS

(Continued from page C-10)

Before acts play theaters or arenas, the breaking ground for many of them is the club scene. A lot of new and developing acts are still able to gain invaluable exposure through playing clubs. However, clubland also has its fair share of problems. The biggest concern affecting business in recent years has, of course, been that of the drinking laws, which prevent many young fans from seeing live acts.

On all levels, touring costs have escalated phenomenally in recent years. For superstars, some relief can often be found in corporate sponsorship deals. Mind you, these can sometimes be more trouble than they are worth, and often create extra headaches for both artists and promoters.

Corporate sponsorship backing is not available for most new, developing, and mid-level talent. Some acts luck out, but for most there remains a constant cry for more tour support from the record companies.

Despite other problems such as insurance, there is still plenty of action on the live concert scene. Fortunately, many hard-working promoters are willing to take risks in putting on shows. One can only hope that they will be able to continue their efforts to develop new talent from the touring circuit.

CREDITS: All editorial by *Bill-board* writers; Cover photo, *Attila Csupo*; Cover & design, *Stephen Stewart*.

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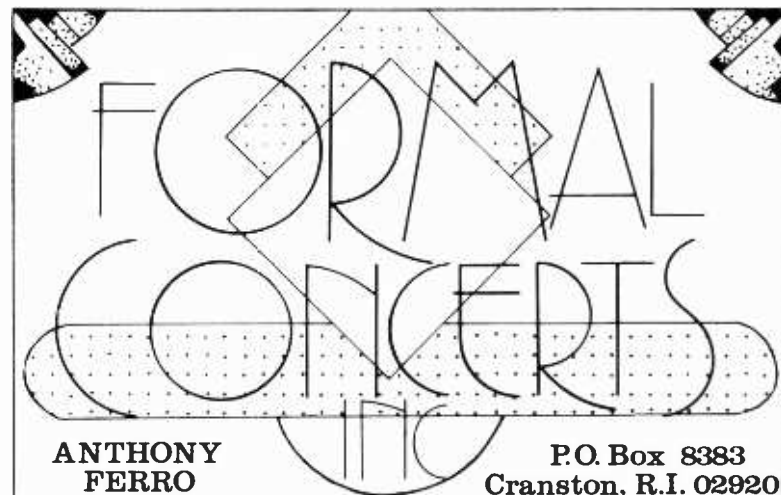
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Instrument, Accessory Makers Meet To Talk Trends

U.S. Has High Profile At German Music Fair

BY WOLFGANG SPAHR

FRANKFURT, West Germany U.S. manufacturers, their international competitiveness benefiting from the weak dollar, enjoyed a higher than usual profile at this year's Frankfurt Music Fair, held March 9-13 here.

U.S. participation was up from 61 exhibitors in 1987 to 80 this time around, more than all other countries except Britain, with 115, and West Germany itself, with 366. In all, 893 exhibitors from 38 countries took part. Until now, U.S. firms have often appeared only as the holders of patents that were then exploited around the world, particularly in Asia.

In the U.S. domestic market, in-

strument and accessory makers have enjoyed growing business, as retail sales rose to \$3.4 billion in 1986. The global picture is similar; gross earnings have been rising about 5% annually in both Western Europe and Asia.

While dollar exchange rates have favored U.S. exports, they have also made products imported to the U.S. less competitive pricewise. As a result, manufacturers in low-cost regions such as the Far East have turned their attention increasingly to the European market, matching European quality standards and tastes and in some cases buying up European trade names to circumvent trade restrictions and allow their products to be sold under new national flags.

Guitars, keyboards, and, to a lesser extent, percussion instruments

remain the market leaders despite the advent of hi-tech electronics. The Frankfurt fair also revealed strong interest in innovations in the sound-amplification sector, where the arrival of high-output drivers has permitted the use of lighter and more compact speakers, a development with implications not only for static venues such as discos and concert halls but also for touring bands, whose equipment-transportation costs could be reduced.

In West Germany, instrument sales in 1986 were worth about \$360 million, up from \$317 million in 1985. Sales of small instruments registered an 8.6% increase over the 1986 figure, but large-instrument sales fell 6.2%. Small-instrument imports were up nearly 15%, while imports of large instruments showed little change.

Exports showed a similar pattern. About \$375 million worth of instruments were produced in West Germany in 1986; about two-thirds of that was exported. The U.S. took 16% of the exports, Japan 8%, and Southeast Asia 3%, but other European countries were the largest market by far, accounting for 60% of all exports. The planned integration of the European Economic Community market—with a population of 325 million people—by 1992 is seen as a major new opportunity for further export growth.

Some 60,000 visitors attended the Frankfurt fair. According to the organizers, there were buyers from 70 countries, and one in every three attendees came from overseas. The figures are seen as supportive of the fair's claim that it is the premier international event of its kind.

Wheatley Weaves FM Web In Australia

BY GLENN A. BAKER

SYDNEY In a single year, an Australian rock manager/label owner with a relatively minor background in the broadcast industry has spent \$280 million to assemble the nation's second-most-extensive radio station network.

That it is ranked No. 2 is of no great concern, as he also happens to own the largest shareholding (14.9%) in the biggest network, Wesgo.

In an audacious and unprecedented blitzkrieg, mild-mannered Glenn Wheatley, 39, has taken control of the highest-rating stations (all FM) in every Australian state capital except Adelaide and Hobart. He has stitched up the vital east coast with the just-announced purchase of Brisbane's FM-104, almost 12 months to the day after he began his airwave onslaught with the takeover of Melbourne's 3EON-FM from retired radio mogul Rod Muir.

Wheatley's radio empire has expanded so swiftly that he has decided to off-load a package of six "secondary" stations (3CV, 2EC, 2LM, 2MW, 5SE, and 4AK) and the recently acquired Brisbane AM station 4BK. This leaves him owning the highly profitable 2MMM-FM Sydney, 3EON-FM Melbourne, FM-104, 96-FM Perth, 5AD Adelaide, 4GG Gold Coast, and 3GL in rural Victoria. Impending legislation will enable the last-two-mentioned stations to convert to FM within two years.

The Brisbane and Perth stations enjoy incredibly strong market shares (in excess of 30% of all available listeners in each city), while 2MMM-FM is the country's most profitable radio station. Even 96-FM in the far-flung western city of Perth generates substantial revenue.

Wheatley's stations reach 11 million of Australia's 16 million residents, while approximately 70% of Australia's residents under age 30 listen to a Wheatley-owned station. No newspaper chain or

television network has ever so deftly snared a target audience.

Twenty years ago, Wheatley was the bassist with a little-known Brisbane blues band called Bay City Union. A move to Melbourne saw him become a member of hot hit outfit the Master's Apprentices, which recorded four albums for EMI, two in London.

Fascinated by the business aspect of rock, he moved into management and initiated the launch of Little River Band, signed it to Capitol, and started its penetration of the U.S. market, greatly assisted by FM radio, which had not yet been introduced into Australia.

Thereafter, Wheatley sniffed out legislation to establish commercial FM radio in Australia, formed a consortium, and became a founding director of 3EON-FM, which on July 11, 1980, became the first commercial FM station in Australia. But for the next six years, he concentrated more on his record label, management company, and various entrepreneurial music and sports pursuits. His only radio dabble was the quiet purchase of small regional outlet 2EC.

In March 1986, Muir, owner of Sydney's 2MMM-FM, bought out 3EON-FM but kept Wheatley on the board. By November, Wheatley sensed Muir's lessening interest in radio and, in a bold and entirely unexpected move, secured sufficient financial support to pick up not only his beloved 3EON-FM but 2MMM-FM as well.

The next moves were for a share in Wesgo; he then picked up the Northern Star network of 96-FM, 5AD, 3GL, and 4GO in November; and now he owns FM-104.

Having gone as far as he practically can Down Under, he's on the move again. In March last year, Wheatley Communications became Hoyts Media Ltd., with Wheatley as managing director. It was floated on the Sydney stock exchange in October. Now, Wheatley's eyeing the world—New Zealand for starters and the U.S. as

the ultimate plum.

He says: "I'll consolidate here for a while and then move. The move could be sooner than expected, perhaps even less than a year. I don't think it will be long before Hoyts Media will be listed on the New York Stock Exchange. I've

(Continued on page 61)

IFPI Presses Tape-Levy War

Canadian Survey Used As Ammo

LONDON Global label trade group IFPI here is using the results of a new survey of home taping in Canada as ammunition in its campaign for a U.K. blank-tape levy.

The survey, carried out by the Music Copyright Action Group and released March 8 by the Canadian Independent Record Production Assn., reveals that 63% of the Canadian population home taped in 1987, a figure IFPI describes as "staggering" (Billboard, March 19).

Each home taper used an average of 9.5 blank cassettes, causing losses to the Canadian record industry estimated at more than \$600 million. By contrast, blank-tape sales in Canada rose nearly 50% between 1983 and 1986. Penetration of high-speed-dubbing recorders rose to 40%, and for dual-dubbing machines the figure was 55%.

Many of those surveyed favored remuneration for rights owners, most popularly through a royalty based on a percentage of the blank-cassette price. CIRPA has now tabled proposals for a royalty on both blank tapes and recording hardware, the amount of which would be negotiated by importers/manufacturers and rights holders and based on a percentage of the retail price.

The payments should be distributed to copyright owners under an agreed formula, CIRPA says, with allocations to foreigners on the ba-

New Dutch TV Channel To Air Edison Awards

AMSTERDAM Holland's new national television channel, Netherlands-3, is set to be launched April 4 with a live transmission of this year's Edison Awards presentation. A total of 17 Dutch and international acts will receive the awards, which are the local industry's equivalent of the Grammys.

Two programs totaling 90 minutes and featuring live performances by most of the award winners are planned. The winners will not be announced until the day of the awards presentations, but it is believed that U.S. band Omar & the Howlers and local pop group the Nits will be among the five domestic and 12 international acts honored. The first show will feature middle-of-the-road artists, the second pop and rock performers.

Set up in 1960, the Edisons are organized by the Edison Foundation, which has teamed up with Dutch record industry organization NVPI. A total of 277 albums released in 1987 were nominated for the awards by 13 record companies here. The winners will be determined by juries.

sis of "national treatment." The group also recommends the introduction of legislation making it mandatory for all new home recording hardware to incorporate an anticopying device.

In London, IFPI says the Canadian survey reinforces the correlation between the upsurge in home taping and the decline of the record industry, adding: "The timing of the report throws into relief the

IFPI finds the report 'staggering'

fundamental flaw in Britain's new copyright bill, providing fresh evidence against the regrettable decision to drop the proposal for a blank-tape levy."

IFPI associate director general Gillian Davies says that in most Western European countries, "over 60% of households have at least one tape recorder, and the U.K. has the highest saturation level with 73%."

The implications of the Canadian report should not be lost on the British government, IFPI urges, pointing out that other leading European states, including West Germany, France, Portugal, and Spain, have already taken steps to compensate rights owners, while legislation for the same purpose is in progress in Belgium, Holland, and Italy.

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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 3/19/88

This Week	Last Week	SINGLES
1	1	I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
2	2	TOGETHER FOREVER RICK ASTLEY RCA
3	4	JOE LE TAXI VANESSA PARADIS FA PRODUCTIONS/POLYDOR
4	22	DON'T TURN AROUND ASWAD MANGO/ISLAND
5	9	CRASH THE PRIMITIVES RCA
6	12	SHIP OF FOOLS ERASURE MUTE
7	17	LOVE IS CONTAGIOUS TAJA SEVELLE PAISLEY PARK/REPRISE/WEA
8	3	BEAT DIS BOMB THE BASS MISTER-RON/RHYTHM KING/MUTE
9	6	DOCTORIN' THE HOUSE COLDCUT FEATURING YAZZ & THE PLASTIC POPULATION AHEAD OF OUR TIME
10	5	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE
11	13	I GET WEAK BELINDA CARLISLE VIRGIN
12	20	NEVER/THESE DREAMS HEART CAPITOL
13	21	I KNOW YOU GOT SOUL ERIC B & RAKIM COOLTEMPO/CHRYSALIS
14	7	GIMME HOPE JO'ANNA EDDY GRANT ICE
15	10	THAT'S THE WAY IT IS MEL & KIM SUPREME
16	30	WHERE DO BROKEN HEARTS GO WHITNEY HOUSTON ARISTA
17	NEW	DROP THE BOMB BROS CBS
18	27	RECKLESS AFRIKA BAMBAATAA/UB40 EMI
19	23	HEART OF GOLD JOHNNY HATES JAZZ VIRGIN
20	26	I'M NOT SCARED EIGHTH WONDER CBS
21	11	HAZY SHADE OF WINTER BANGLES DEF JAM
22	NEW	COULD'VE BEEN TIFFANY MCA
23	14	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
24	16	GOODGROOVE DEREK B MUSIC OF LIFE
25	15	DOMINION THE SISTERS OF MERCY MERCIFUL RELEASE/WEA
26	25	HOW MEN ARE AZTEC CAMERA WEA
27	35	JUST LIKE PARADISE DAVID LEE ROTH WARNER BROS.
28	8	SUEDEHEAD MORRISSEY HIS MASTER'S VOICE/EMI
29	NEW	BASS (HOW LOW CAN YOU GO) SIMON HARRIS FFR/LONDON
30	NEW	CROSS MY BROKEN HEART SINITTA FANFARE
31	34	I WANT HER KEITH SWEAT VINTERTAINMENT/ELEKTRA
32	NEW	DAYS OF NO TRUST MAGNUM POLYDOR
33	19	I THINK WE'RE ALONE NOW TIFFANY MCA
34	18	C'MON EVERYBODY EDDIE COCHRAN LIBERTY
35	28	FOR A FRIEND THE COMMUNARDS LONDON
36	NEW	TEMPTATION WET WET WET PRECIOUS/PHONOGRAM
37	NEW	ONLY IN MY DREAMS DEBBIE GIBSON ATLANTIC
38	NEW	LOVES CHANGES (EVERYTHING) CLIMIE FISHER EMI
39	24	SAY IT AGAIN JERMAINE STEWART 10/VIRGIN
40	NEW	I FOUGHT THE LAW THE CLASH CBS
1	1	ALBUMS TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
2	4	OMD THE BEST OF OMD VIRGIN
3	NEW	BILLY OCEAN TEAR DOWN THESE WALLS JIVE
4	5	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
5	9	VARIOUS UNFORGETTABLE EMI
6	18	ALEXANDER O'NEAL HEARSAY TABU
7	6	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
8	8	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
9	3	LUTHER VANDROSS GIVE ME THE REASON EPIC
10	NEW	THE WHO WHO'S BETTER, WHO'S BEST POLYDOR
11	7	T'PAU BRIDGE OF SPIES SIREN/VIRGIN
12	11	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
13	2	THE MISSION CHILDREN MERCURY/PHONOGRAM
14	16	VARIOUS THE GREATEST LOVE TELSTAR
15	12	MICHAEL JACKSON BAD EPIC
16	24	WHITNEY HOUSTON WHITNEY ARISTA
17	20	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
18	15	THE CHRISTIANS THE CHRISTIANS ISLAND
19	21	STING ... NOTHING LIKE THE SUN A&M
20	14	TIFFANY TIFFANY MCA
21	17	U2 THE JOSHUA TREE ISLAND
22	10	ROBERT PLANT NOW AND ZEN EZPARANZA/ATLANTIC
23	13	EVERYTHING BUT THE GIRL IDLEWILD BLANCO Y NEGRO
24	34	VARIOUS PHANTOM OF THE OPERA POLYDOR
25	22	PET SHOP BOYS ACTUALLY PARLOPHONE
26	27	INXS KICK MERCURY/PHONOGRAM
27	29	VARIOUS BEST OF HOUSE VOLUME 4 SERIOUS
28	23	JOYCE SIMS COME INTO MY LIFE FFR/LONDON
29	35	ALISON MOYET RAINDANCING CBS
30	30	ERASURE THE CIRCUS MUTE
31	28	GEORGE MICHAEL FAITH EPIC
32	25	THE SISTERS OF MERCY FLOODLAND MERCIFUL RELEASE
33	NEW	HEART BAD ANIMALS CAPITOL
34	36	DUSTY SPRINGFIELD DUSTY—THE SILVER COLLECTION PHILIPS/PHONOGRAM
35	40	CHRIS REA DANCING WITH STRANGERS MAGNET
36	37	DAVID LEE ROTH SKYSCRAPER WARNER BROS.
37	31	TAYLOR DAYNE TELL IT TO MY HEART ARISTA
38	26	THE POGUES IF I SHOULD FALL FROM GRACE WITH GOD STIFF
39	NEW	VARIOUS STREET SOUNDS HIP HOP 20 STREET SOUNDS
40	NEW	VARIOUS HORIZONS K TEL

CANADA (Courtesy The Record) As of 3/14/88

		SINGLES
1	5	NEVER GONNA GIVE YOU UP RICK ASTLEY ARISTA/BMG
2	4	WHAT HAVE I DONE TO DESERVE THIS PET SHOP BOYS & DUSTY SPRINGFIELD EMI-MANHATTAN/CAPITOL
3	2	COULD'VE BEEN TIFFANY MCA/MCA
4	1	PUMP UP THE VOLUME M/A/R/R/S VERTIGO/POLYGRAM
5	3	TELL IT TO MY HEART TAYLOR DAYNE ARISTA/BMG
6	8	FATHER FIGURE GEORGE MICHAEL COLUMBIA/CBS
7	7	NEED YOU TONIGHT INXS ATLANTIC/WEA
8	6	HUNGRY EYES ERIC CARMEN ARISTA/BMG
9	10	I GET WEAK BELINDA CARLISLE MCA/MCA
10	16	SHE'S LIKE THE WIND PATRICK SWAYZE ARISTA/BMG
11	13	HANDS UP SWAY VIRGIN/A&M
12	9	HAZY SHADE OF WINTER BANGLES COLUMBIA/CBS
13	14	SEASONS CHANGE EXPOSE ARISTA/BMG
14	NEW	GET OUT OF MY DREAMS (GET INTO MY CAR) BILLY OCEAN JIVE/BMG
15	17	JUST LIKE PARADISE DAVID LEE ROTH WARNER BROS./WEA
16	18	WHEN A MAN LOVES A WOMAN LUBA CAPITOL/CAPITOL
17	19	I FOUND SOMEONE CHER GEFEN/WEA
18	12	CRYING ROY ORBISON/K.D. LANG VIRGIN/A&M
19	NEW	MAN IN THE MIRROR MICHAEL JACKSON EPIC/CBS
20	15	THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC/CBS
1	1	ALBUMS VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
2	2	GEORGE MICHAEL FAITH COLUMBIA/CBS
3	3	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM
4	4	TIFFANY MCA/MCA
5	5	INXS KICK ATLANTIC/WEA
6	6	AC/DC BLOW UP YOUR VIDEO ATLANTIC/WEA
7	8	MICHAEL JACKSON BAD EPIC/CBS
8	7	DAVID LEE ROTH SKYSCRAPER WARNER BROS./WEA
9	NEW	ROBERT PLANT NOW AND ZEN ESPARANZA/WEA
10	12	VARIOUS ARTISTS GOOD MORNING VIETNAM SOUNDTRACK A&M/A&M
11	11	RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG
12	10	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
13	9	STING ... NOTHING LIKE THE SUN A&M/A&M
14	14	GEORGE THOROGOOD BORN TO BE BAD CAPITOL/CAPITOL
15	13	GEORGE HARRISON CLOUD NINE DARK HORSE/WEA
16	NA	U2 THE JOSHUA TREE ISLAND/MCA
17	15	BELINDA CARLISLE HEAVEN ON EARTH MCA/MCA
18	18	SINEAD O'CONNOR THE LION & THE COBRA CHRYSALIS/MCA
19	16	EURYTHMICS SAVAGE RCA/BMG
20	NEW	MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS

WEST GERMANY (Courtesy Der Musikmarkt) As of 3/14/88

		SINGLES
1	1	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
2	3	OKAY O.K. WESTSIDE SPV
3	2	MY LOVE IS A TANGO GUILLERMO MARCHENA TELDEC
4	4	I NEED YOU B.V.S.M.P. BCM RUSH
5	6	HOUSE ARREST KRUSH MERCURY/PHONOGRAM
6	8	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE
7	7	SIGN YOUR NAME TERENCE TRENT D'ARBY CBS
8	8	BLUEPRINT RAINBIRDS MERCURY/PHONOGRAM
9	5	HERE I AM DOMINOE RCA
10	NEW	TOGETHER FOREVER RICK ASTLEY RCA
11	14	AN DER COPACABANA E.A.V. EMI
12	18	COME INTO MY LIFE JOYCE SIMS LONDON
13	10	ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE/EMI
14	17	I THINK WE'RE ALONE NOW TIFFANY WEA
15	NEW	WHEN WILL I BE FAMOUS BROS CBS
16	20	NEED YOU TONIGHT INXS MERCURY/PHONOGRAM
17	16	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
18	NEW	I WON'T CRY GLEN GOLDSMITH RCA
19	13	EVERYTHING'S COMING UP ROSES BLACK A&M/DGG
20	NEW	MR MANIC AND SISTER COOL SHAKATAK POLYDOR
1	2	ALBUMS SOUNDTRACK DIRTY DANCING RCA/ARIOLA
2	1	PETER MAFFAY LANGE SCHATTEN TELDEC
3	3	RAINBIRDS RAINBIRDS MERCURY/PHONOGRAM
4	4	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
5	6	ERSTE ALLGEMEINE VERUNSICHERUNG LIEBE, TOD & TEUFEL EMI
6	5	AC/DC BLOW UP YOUR VIDEO ATLANTIC
7	8	CLIMIE FISHER EVERYTHING EMI
8	7	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
9	9	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
10	15	TOTO THE SEVENTH ONE CBS
11	10	PET SHOP BOYS ACTUALLY PARLOPHONE/EMI
12	11	SIGI SCHWAB ANNA-SOUNDTRACK TELDEC
13	14	GEORGE MICHAEL FAITH EPIC
14	16	INXS KICK MERCURY/PHONOGRAM
15	12	BLACK WONDERFUL LIFE A&M
16	13	FOREIGNER INSIDE INFORMATION ATLANTIC
17	NEW	RICK SPRINGFIELD ROCK OF LIFE RCA
18	NEW	STING ... NOTHING LIKE THE SUN A&M
19	19	T'PAU BRIDGE OF SPIES VIRGIN
20	17	MICHAEL JACKSON BAD EPIC

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 3/19/88

		SINGLES
1	1	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
2	2	ANGEL EYES WET WET WET PHONOGRAM
3	4	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN CNR
4	5	RISE TO THE OCCASION (HIP HOP MIX) CLIMIE FISHER EMI BOVEMA
5	10	TELL IT TO MY HEART TAYLOR DAYNE ARIOLA
6	3	I THINK WE'RE ALONE NOW TIFFANY WEA
7	7	COME INTO MY LIFE JOYCE SIMS PHONOGRAM
8	6	WHEN WILL I BE FAMOUS BROS CBS
9	NEW	RECKLESS UB40/AFRIKA BAMBAATAA EMI BOVEMA
10	8	I WANT TO BE YOUR MAN ROGER WEA
1	1	ALBUMS SOUNDTRACK DIRTY DANCING RCA
2	3	PAOLO CONTE COLLEZIONE EVA
3	2	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
4	9	TOTO THE SEVENTH ONE CBS
5	4	ROBERT LONG HARTSTOCHT EMI BOVEMA
6	6	DIVERSEN REGGAE FOR LOVERS STAR RECORDS
7	8	WET WET WET POPPED IN SOULED OUT PHONOGRAM
8	NEW	STING ... NOTHING LIKE THE SUN POLYDOR
9	5	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
10	10	SINEAD O'CONNOR THE LION AND THE COBRA CHRYSALIS

MUSIC & MEDIA PAN-EUROPEAN CHARTS 3/19/88

		HOT 100 SINGLES
1	11	TOGETHER FOREVER RICK ASTLEY RCA
2	1	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
3	2	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE
4	3	I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
5	4	BOYS SABRINA FIVE RECORDS
6	NEW	ETOILE DES NEIGES SIMON ET LES MODANAIS ARIOLA
7	6	BEAT DIS BOMB THE BASS RHYTHM KING/MUTE
8	12	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
9	8	I THINK WE'RE ALONE NOW TIFFANY MCA
10	10	MY LOVE IS A TANGO GUILLERMO MARCHENA TELDEC
11	16	OKAY O.K. WESTSIDE/SPV
12	14	HOUSE ARREST KRUSH MERCURY
13	NEW	JOE LE TAXI VANESSA PARADIS FA PRODUCTIONS/POLYDOR
14	9	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
15	7	QUELQUE CHOSE DANS MON COEUR ELSA GM PRODUCTIONS/ARIOLA
16	13	SIGN YOUR NAME TERENCE TRENT D'ARBY CBS
17	NEW	WONDERFUL LIFE BLACK A&M
18	15	ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE
19	20	I NEED YOU B.V.S.M.P. BCM
20	5	ETIENNE GUESCH PATTI COMOTION/EMI
1	1	HOT 100 ALBUMS TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
2	2	SOUNDTRACK DIRTY DANCING RCA
3	3	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
4	4	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
5	6	GEORGE MICHAEL FAITH EPIC
6	8	AC/DC BLOW UP YOUR VIDEO ATLANTIC
7	7	MICHAEL JACKSON BAD EPIC
8	18	TOTO THE SEVENTH ONE CBS
9	5	T'PAU BRIDGE OF SPIES SIREN
10	12	JEAN JACQUES GOLDMAN ENTRE GRIS CLAIR ET GRIS FONCE EPIC
11	10	STING ... NOTHING LIKE THE SUN A&M
12	14	COMMUNARDS RED LONDON
13	9	PETER MAFFAY LANGE SCHATTEN TELDEC
14	13	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
15	NEW	MISSION CHILDREN MERCURY
16	NEW	BLACK WONDERFUL LIFE A&M
17	15	CLAUDE NOUGARO NOUGAYORK WEA
18	11	PET SHOP BOYS ACTUALLY PARLOPHONE
19	17	ERSTE ALLGEMEINE VERUNSICHERUNG LIEBE, TOD UND TEUFEL EMI
20	NEW	CLIMIE FISHER EVERYTHING EMI

AUSTRALIA (Courtesy Australian Music Report) As of 3/21/88

		SINGLES
1	1	I SHOULD BE SO LUCKY KYLIE MINOGUE MUSHROOM
2	2	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
3	4	WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
4	3	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
5	5	HUNGRY EYES ERIC CARMEN RCA
6	7	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
7	6	FATHER FIGURE GEORGE MICHAEL EPIC
8	20	SOME PEOPLE CLIFF RICHARD EMI
9	8	DEVIL INSIDE INXS WEA
10	9	LOVE IN THE FIRST DEGREE BANANARAMA LIBERATION
11	11	AM I EVER GONNA SEE YOUR FACE AGAIN ANGELS MUSHROOM
12	13	STUTTER RAP MORRIS MINOR & THE MAJORS VIRGIN
13	10	SAY YOU WILL FOREIGNER ATLANTIC
14	17	SHOULD'VE KNOWN BETTER RICHARD MARX MANHATTAN
15	NEW	HAZY SHADE OF WINTER BANGLES LIBERATION
16	12	ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE
17	15	NOTHING'S GONNA CHANGE MY LOVE GLENN MEDEIROS MERCURY
18	NEW	BOYS WILL BE BOYS CHORBOYS MUSHROOM
19	19	RUN TO PARADISE CHORBOYS MUSHROOM
20	16	I THINK WE'RE ALONE NOW TIFFANY MCA
1	1	ALBUMS SOUNDTRACK DIRTY DANCING RCA
2	2	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
3	4	GEORGE MICHAEL FAITH EPIC
4	7	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY
5	3	ICEHOUSE MAN OF COLOURS REGULAR
6	13	CLIFF RICHARD ALWAYS GUARANTEED EMI
7	6	PINK FLOYD A MOMENTARY LAPSE OF REASON CBS
8	5	ANGELS BVELINE MUSHROOM
9	8	JIMMY BARNES FREIGHT TRAIN HEART MUSHROOM
10	10	NOISEWORKS NOISEWORKS CBS
11	9	TWELFTH MAN WIRED WORLD OF SPORTS EMI
12	12	INXS KICK WEA
13	15	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
14	11	AC/DC BLOW UP YOUR VIDEO ALBERT PRODUCTIONS
15	NEW	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
16	14	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
17	NEW	SPY VS. SPY XENOPHOBIA (WHY?) WEA
18	16	GEORGE HARRISON CLOUD NINE DARK HORSE
19	17	JOHN FARNHAM WHISPERING JACK WHEATLEY
20	NEW	U2 THE JOSHUA TREE ISLAND

ITALY (Courtesy Germano Ruscitto) As of 2/25/88

		SINGLES
1	5	SI', LA VITA E' TUTTA UN QUIZ RENZO ARBORE RICORDI
2	NEW	LE VIE DEL SIGNORE SONO FINITE COL SONORA EMI
3	4	LA BAMBA LOS LOBOS CBS
4	9	UNA DOMENICA ITALIANA TOTO COTUGNO EMI
5	6	MASCHI GIANNA NANNINI RICORDI
6	2	PUMP UP THE VOLUME M/A/R/R/S CGDMM
7	1	ETIENNE GUESCH PATTI EMI
8	3	ONCE UPON A LONG AGO PAUL McCARTNEY EMI
9	NEW	ONE CHANGE MY HEART JOE COCKER EMI
10	NEW	LIBERTA ALBANO & ROMINA WEA
11	7	NEED YOU TONIGHT INXS ATLANTIC/PHONOGRAM
12	NEW	FAITH GEORGE MICHAEL CBS
13	18	I THINK WE'RE ALONE NOW TIFFANY WEA
14	16	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN/EMI
15	13	YOU WIN AGAIN BEE GEES WEA
16	NEW	WONDERFUL LIFE BLACK POLYGRAM
17	12	IO BALLERO' LORELLA CUCCARINI POLYGRAM
18	10	ALWAYS ON MY MIND PET SHOP BOYS EMI
19	NEW	FATHER FIGURE GEORGE MICHAEL CBS
20	NEW	IT'S FANTASY E STEWART EMI

U.K.

A BILLBOARD SPOTLIGHT THE BRITISH EXPORT WITH THE MOST IMPACT... TALENT!

The talent and musical product of the U.K. are hotter and more diverse than ever. Established superstars and fast-rising new names continue to top the charts on both sides of the Atlantic. And the flow of talent just keeps coming—from all over the U.K. Rock... Pop... Reggae... Blues... Folk... Jazz. They're all a part of Britain's prolific musical scene — an impressive hitmaking force. Billboard's Spotlight on the U.K. focuses on the sustained—and phenomenal—success of British music with in-depth reports on the latest in radio, TV, video, retailing.



IN THIS ISSUE:

- New talent—setting the pace in 1988-89
- The CD boom—continues
- New perspectives in music publishing—setting standards in talent development
- The broadcasting revolution—radio and television
- Music video—expanding the horizons
- Retailing—the check-out tills are ringing
- The challenge of change—DAT, pay-for-play, the new British Copyright Bill

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ISSUE DATE: MAY 21 AD DEADLINE: APRIL 26

Toronto-Airwaves Update: CHUM-FM Still Reigns, But CHFI-FM Makes A Big Move

BY KIRK LAPOINTE

OTTAWA CHUM-FM continues to rule the airwaves in Toronto, but a major gain was registered in the winter-ratings book by CHFI-FM and a steady downward slide was continued by CKFM-FM, the Bureau of Measurement says.

Soft rock CHUM-FM was the only station to draw more than 1 million listeners in the country's most competitive market. The Bureau of Measurement says the station drew 1.5 million listeners for at least 15 minutes in the course of a week during February, while the station's share of total hours tuned in was a highly respectable 9.1%. CFTR-AM's contemporary-hit-radio sound had a healthy 996,100 listeners and an 8.9% share.

CFRB-AM, once the kingpin,

Ottawa Venue Sparks Debate

OTTAWA The city of Ottawa has proposed a 10:30 p.m. curfew for shows at its 35,000-seat Lansdowne Park outdoor stadium, a move that the city's biggest promoter says would bring an end to major rock concerts in the nation's capital.

Following complaints in the summer about excessive late-night noise, the city's Operations Committee preliminarily approved the curfew; the current deadline for the conclusion of shows is 11 p.m. But Dennis Ruffo, who runs the Bass Clef concert operation in Ottawa, says the new curfew would spell the end of many big-league shows that use extravagant lighting and can begin only after sundown.

The City Council still has to review the decision. Mayor Jim Currell is known to oppose it. If it stands, Ruffo says, it will be difficult to lure many big-name artists for summer shows. In the winter, it's simply too cold in Ottawa to stage outdoor concerts.

The problem of concert noise came to a head Sept. 9, when more than 300 callers complained to police about the noise level of a Pink Floyd show. Police say the calls came from as far away as 10 miles from the stadium.

City staffers call the Pink Floyd show, which registered 121 decibels in a check by police, a "worst-case" concert that isn't representative of the usual shows at Lansdowne Park. Earlier in the summer, David Bowie drew nearly 30,000 to the facility, and the concert went practically without complaints.

The city's staff, meanwhile, rejected setting a maximum decibel level for concerts because it would be impossible to enforce. It is studying the feasibility of sound barriers to muffle the crowd and concert noise. The stadium is very close to a residential area.

KIRK LAPOINTE

seems to have arrested its slide and may be bouncing back with its light rock sound. The Bureau of Measurement still ranks the station first in market share with a 13% slice, while its listenership numbers 896,000.

CILQ-FM "Q107" finished fourth overall in total listeners with 796,000 and posted a 6.3% share. The most sizable gain in the book was made by CHFI-FM, a once-dismissed light rock outlet that borders on easy listening at times. The

station's audience jumped from 600,000 to 782,300, and its 9.2% share was second best in the market.

The rest of the pack: CBL-AM (news, information), 644,000, 5.1%; CHUM-AM (adult contemporary), 632,600, 3.8%; CKFM-FM (soft rock), 617,900, 5.2%; CFNY-FM (progressive rock), 541,900, 4.8%; CJCL-AM (nostalgia), 429,600, 6%; CBL-FM (classical), 409,700, 2.8%; CKEY-AM (gold), 283,800, 2.2%; and CKO-FM (news), 241,700, 1.6%.

Houston Album Goes 7 Times Platinum 'Whitney' Leads Feb. Certs

OTTAWA Several superstar releases, led by Whitney Houston's "Whitney" album, were among the 25 recordings certified in February by the Canadian Recording Industry Assn.

Houston's second release shows every sign of matching her 1-million-plus-selling debut; sales of the album moved past the 700,000-unit mark in February, making it a seven-times-platinum record. Houston seems poised to become the best-selling female artist ever in Canada after only two albums. Anne Murray and Barbra Streisand remain ahead of her, but CRIA records indicate that the margin isn't wide.

Meanwhile, four albums went quintuple platinum in the month: John Cougar Mellencamp's "The Lonesome Jubilee," Fleetwood Mac's "Tango In The Night," "Whitesnake," and the "Dirty Dancing" soundtrack. The Whitesnake and Fleetwood Mac records were also certified gold; platinum; and double, tri-

ple and quadruple platinum.

Tiffany's eponymously titled debut album went triple platinum as sales hit 300,000 by the end of February (CRIA's certifications are granted after shipment figures are submitted). The Beastie Boys' "Licensed To Ill" was the month's other multiplatinum album.

"Substance," by New Order, went platinum, while such emerging artists as Sinead O'Connor and Terence Trent D'Arby shared gold honors with such veterans as Jethro Tull and Alice Cooper.

The gold albums in February were "Harmony" by Zamfir, "Crest Of A Knave" by Jethro Tull, "Raise Your Fist And Yell" by Cooper, "The Lion And The Cobra" by O'Connor, "The Hardline According To" by D'Arby, and "Bigger And Deffer" by L.L. Cool J.

The single "Pump Up The Volume" was certified gold, giving M/A/R/R/S its first-ever certification.

KIRK LAPOINTE

MAPLE BRIEFS

JEFF VIDLER has joined CJFM-FM Montreal as program director, leaving his consulting job at Joint Communications. He replaces Susan Davis, who has taken over the PD post at English-language adult contemporary CFGM-AM Montreal. Davis replaces David Wolfe, who joins FairWest Communications in San Diego. Montreal's top gossip columnist, Tommy Schnurmacher, has moved from CJFM to the CHUM Ltd.-owned CFGM and CHOM-FM Montreal. CHOM fired Doug Leopold as a result, but he was immediately hired by CJFM and its sister station, CJAD. Remembering this may take another reading.

WHAT A FUSS a few lines of copy can make: There has been a flurry of letter and phone response since this column carried remarks by Bruce Allen, Bryan Adams' manager, to the effect that an eastern Canadian bias prevented Adams from receiving the Juno Award for best

album; instead, it went to Toronto-based Kim Mitchell. Allen asserted that Mitchell's album didn't chart in the top 100 last year in Canada, but records show that "Shakin' Like A Human Being" has sold more than 300,000 copies. Allen also said that many acts, although not Mitchell specifically, lack solid Canadian management. Other managers, not surprisingly, are grumbling.

CFGO-AM "Energy 1200," is spending \$1.5 million (Canadian, more than \$1 million U.S.) to corner a larger chunk of the Ottawa market. The contemporary hit radio station was recently acquired by Rawlco Communications, a western Canada broadcast firm. CFGO believes it can make inroads in the sizeable audience of CHEZ-FM. Its campaign should make for interesting times in the months ahead in the city's radio wars.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

Bertelsmann Predicts Profit W. German Co. Cites U.S. Buys

BY MIKE HENNESSEY

GUETERSLOH, West Germany, Bertelsmann—the West German publishing, printing, music, video, and electronic media group—is anticipating a net profit of \$156 million for the financial year ending June 30. This represents a 25% increase over the figure for 1986-87 and reflects the contributions made by U.S. acquisitions RCA and Doubleday.

Reporting on the group's performance, chairman Mark Woessner says business is going better than was forecast. He says this growth is particularly attributable to the good results from RCA Records and the Doubleday publishing facility.

Total sales for the group are expected to show a 14% increase and reach \$6.3 billion—a level that the group did not expect to attain until 1990. This gross income should produce operating profits for 1987-89 of \$435 million.

PRS 6% Tariff Bid Nixed In U.K.

LONDON The Performing Right Society here has lost its bid to raise live performance tariffs from 2% to 6% of gross box-office earnings. A decision by the Performing Right Tribunal says the percentage, unchanged since 1966, should be increased only to 3%.

The PRS applied to the PRT last year for a new 6% tariff on pop concerts and a base rate near 5% for variety and theatrical shows with substantial musical content. But following a two-week hearing late last year, the tribunal, chaired by William Adlous, has set rates of 3% for pop and an unchanged 2% for variety shows consisting of more than 75% music.

Royalties for classical concerts are not based on box-office receipts.

PRS arguments center on rising administrative costs and on comparisons with rates paid in some other European countries, which it says range from 5%-10%. It has also

quoted royalties paid by radio stations here. The society's application was opposed by a consortium of interests led by the Assn. of District Councils, including the Concert Promoters' Assn., set up specifically to contest the PRS case.

Says John Denison, chairman of the ADC general services committee: "Local authorities are heavily involved both as promoters of entertainment and as the owners of venues. Many could have been deterred from continuing to mount light popular music concerts or shows by the sheer cost of the royalties."

The ADC estimates this cost to be \$5.4 million annually.

Harvey Goldsmith, Britain's best-known rock promoter and a vociferous opponent of the PRS arguments, says: "We are thrilled with the tribunal's decision. It shows that when you believe you are in the right, you can win through."

WHEATLEY RADIO NETWORK

(Continued from page 58)

considered England, but the profits just aren't there.

"I lived and breathed American FM for eight years when I managed Little River Band, and I feel I know what I'm up against there. When I do move, it will be the right one. I mean I'm not interested in Boise, Idaho. It's a gamble of course, but the thought of owning a radio station that reaches, say, 7 million people makes the hairs stand up on the back of my neck."

It is Wheatley's limitless, almost boyish enthusiasm that catches his competitors unaware. Even when speaking in terms of hundreds of millions of dollars, he'll break off in midsentence to enthuse about the new Pseudo Echo album or about the three new unknown signings to his Wheatley imprint.

It was his faith that bankrolled the comeback from near oblivion of John Farnham, who has sold more than 2 million of the Wheat-

ley label's "Whispering Jack" album internationally and whose recent Jack's Back national concert tour grossed an unprecedented (for a domestic act) \$5 million. Wheatley has taken over virtually the entire a&r operations of BMG/RCA Australia and still manages both Pseudo Echo and Glenn Shorrock.

His radio excursions are still personal and individual. The main reason for his recent sell-off of stations is a fear that his ownership was not in the best interests of each station.

"I believe that successful stations are basically very parochial and respond the best to hands-on ownership. I felt really ashamed that 2EC Bega had seen me only twice in a year and that I hadn't found the time to visit 5SE in Mount Gambier even once. I felt they'd be better off under local ownership and management."

NARM '88 Retail Group Celebrates 30th Anniversary, March 11-14 In L.A.



Barbra Streisand receives the NARM Presidential Award for sustained creative achievement from 1987-88 NARM president Russ Solomon, left. Streisand, who joins such previous recipients as Frank Sinatra, Isaac Stern, and Stevie Wonder, was recognized for her contributions to the recording industry over the past 25 years. Also pictured are CBS Records execs Walter Yetnikoff, second right, and Al Teller, who keynoted the convention.



Gil Friesen, left, A&M Records president, presents a check for \$5 million to Sargent and Eunice Shriver for the benefit of Special Olympics International during the NARM Scholarship Foundation dinner. The money was raised through sales of "A Very Special Christmas," A&M's all-star holiday album. Also present is 1987-88 NARM president Russ Solomon, right.



RCA Records' Buster Poindexter, center, cuddles up to fellow New Yorkers Barry Bordin and his wife, Karen. Barry Bordin is general manager of The Wiz, a Brooklyn-based chain.



A cocktail reception honoring Cy Leslie and Mickey Granberg is the occasion for this gathering of past NARM presidents. Standing, from left, are Amos Heilicher, Noel Gimbel, Peter Stocke, David Lieberman, Jim Schwartz, Ed Snider, John Marmaduke, George Souvall, and Jack Eugster. Seated, from left, are Roy Imber, Russ Solomon, Lou Fogelman, and Harold Okinow.



Arista Records artist Kenny G delights the crowd at the NARM Scholarship Foundation dinner. The sax virtuoso later received NARM awards for best-selling jazz album and best-selling album by a new artist.



Convention attendees chow down on selections from Barry Manilow's latest Arista Records release, "Swing Street," during the NARM Scholarship Foundation dinner.



Cy Leslie, the first associate member of NARM, and Mickey Granberg, the current executive vice president, celebrate their 30th year of attending the annual NARM convention. Leslie, chairman of the Leslie Group, holds a trophy commemorating his many years of attendance.



EMI recording artist Brian Setzer, center, takes time out from his solo career to press the flesh with Sal Licata, left, CEO of EMI-Manhattan Records, and Lou Fogelman, the president of Show Industries in Los Angeles.

Expert's Last-Minute Advice For Artists, Execs Tax Tips: How To Save Money

BY WAYNE MEJIA

This is another in an ongoing series of guest columns on financial and legal topics. This week's columnist, Wayne Mejia, is a principal in the Beverly Hills, Calif., certified-public-accounting firm de

Blois, Mejia & Co., which specializes in services to the entertainment industry.

GUEST COLUMN

Many artists and entertainment industry executives are in for some unpleasant surprises when they sign their 1987 tax returns. Why? The answer in many cases will be a combination of two factors—changes in the tax laws and the failure to pay enough in withholding taxes during the year. However, there may be last-minute ways to reduce your 1987 taxes. Here are a few suggestions:

If you've deducted business expenses in the past as itemized deductions on Form 1040, Schedule A, determine if you qualify for Schedule C. If so, you can avoid

the new rules that permit the deduction of miscellaneous itemized deductions only to the extent that they exceed 2% of adjusted gross income. Congress has given a special break to performing artists. Lower- to mid-income artists (those with adjusted gross incomes of \$16,000 or less) may qualify for special consideration, allowing them to deduct costs related to performances even if those costs are not itemized.

If you are self-employed or have your own personal-service (or "loan-out") corporation, you may be eligible for a simplified employee pension plan. Depending on your income and the status of your self-employment, you may be able to make a deductible contribution of up to \$32,000.

Performing artists are permitted to deduct certain costs that are associated with their performances and have not been reimbursed to them. Wardrobe, hairstyling, and makeup expenses are among these costs. If the artist received per-diem payments instead of being reimbursed for actual living costs on the road, a deduction

is permitted for the amount in excess of the per-diem payments. You'll need detailed records to support your claims.

In deducting automobile expenses related to your business, ask your tax adviser about whether it makes more sense to calculate the actual costs of operating the car than to use the Internal Revenue Service's flat 22.5-cents-a-mile allowance.

California issued rebates to most 1986 taxpayers. State-income-tax refunds are usually considered taxable income, but in certain cases the California rebates may not be taxable.

Don't let dependents take their personal exemption on their own returns if you provided more than 50% of their support and are in a higher tax bracket. This may require some fast talking with your teenager, but the exemption should be yours. This year it is \$1,900, up from \$1,040 in 1986.

If you're married and you and your spouse usually file joint returns, ask your accountant about the advisability of filing separately this year. The Tax Reform Act eliminated the two-earner deduction. If you or your spouse could deduct medical or business expenses on separate returns, which the two of you could not claim on a joint return, then separate filings may carry an advantage.

Expect to pay more this year to have your return prepared. The complexity of the new tax laws and the increased number of required forms could hike tax-preparation fees from 15% to 50%, according to Business Week magazine. So if you are used to piling your annual records into a shopping bag and dumping them off on your accountant, you might want to consider taking some time to organize all that data; you might save your accountant some time and yourself some money.

Finally, this isn't a bad time to begin thinking about 1988 taxes. New rules issued by the Internal Revenue Service in December make it even more essential to begin tax planning now.

Blockbuster Shareholders To Get 2-For-1 Split

NEW YORK Blockbuster Entertainment Corp. directors have announced a two-for-one common stock split in the form of a 100% stock dividend.

Each shareholder of record on March 18 will receive one additional share of common stock for each share held on that date. The distribution date for the new shares is March 29.

Blockbuster, a 150-store chain of videocassette-rental outlets, had about 4.5 million common shares outstanding as of March 1.

Josephson Int'l Board Rejects Chief's Buyout Bid

NEW YORK The board of directors of Josephson International Inc. has rejected a bid by president and chief executive Marvin Josephson to take the company private.

In January, Josephson proposed a \$13.50-per-share leveraged buyout (Billboard, Jan. 23).

Josephson International has about 3.8 million shares outstanding, of which Josephson owns 1.3 million, or 34%. The proposed deal was valued at about \$33.7 million.

A special committee of directors, acting on advice received from its investment banker, could not recommend Josephson's bid, the company says. Merrill Lynch Capital Markets, the

investment banker for Josephson's new company, LingPei Inc., is currently discussing a possible revised proposal with the board's investment banker, the company notes. However, according to the company, there is "no assurance that such a proposal can be developed."

Analysts say Josephson hopes to take the company private as a means of giving more control to executives of International Creative Management, the talent and management-service agency subsidiary.

Josephson stock closed at \$11.25 in over-the-counter trading March 14. As of March 15, trading of the stock had not resumed.

Trans World Income Up

NEW YORK Trans World Music Corp., a 302-store music and video retailer based in Albany, N.Y., reports net income of \$6.4 million for the fourth quarter ended Jan. 30. This represents a 50% increase over the \$4.2 million reported in the fourth quarter of fiscal 1987.

Earnings per share in the quarter were 71 cents, compared with 47 cents in the prior year's period.

Fourth-quarter sales were \$72.6 million, up from \$52.9 million in the previous 13-week period.

For the full year, Trans World reports net income of \$10.8 million, or

\$1.20 a share, compared with net income of \$6.8 million, or 80 cents a share, in fiscal 1987.

Sales for the 52 weeks were \$183.3 million, compared with \$130.4 million in fiscal 1987.

Earnings per share for the quarter and full 1987 fiscal year were adjusted to reflect a 3-for-2 stock split paid in July 1987.

The company opened 78 stores, acquired 25, and closed two outlets during fiscal 1988 for a net increase of 101 units. Comparable-store sales for the year were up 9.5%, the company says.

Viacom Takes \$35 Mil Loss 4th-Quarter Revenue, Income Up

NEW YORK Viacom Inc. reports a net loss of \$35.5 million, or 92 cents a share, in its fourth fiscal quarter, which ended Dec. 31. This compares with net earnings of \$695,000 in the previous year's period.

Revenues for the three months were \$265.8 million, up from \$246.3 million in the previous fiscal year's fourth quarter.

Operating income in the quarter was \$67.7 million, compared with \$44.5 million in 1986.

The full-year results are not fully comparable with those of 1986, however, because of the June leveraged buyout of Viacom International by an 83%-owned subsidiary of National Amusements Inc.

Viacom owns television and radio stations, cable systems, and basic

and pay-cable-TV networks (including MTV).

The company says its 1987 radio pro forma revenues were up 13% over 1986. Overall radio/television pro forma revenues rose 19%. Radio and TV pro forma operating income was up 30%.

MTV Networks realized a 10% increase in pro forma revenues in the 1987 fiscal year, due primarily to increased license fees from cable operators. The increase was generated by additional subscribers. The four cable channels of MTVN increased year-end subscribers by 22% over the previous year, Viacom says.

MTVN pro forma operating income was up 13% for the full year, the company says.

Certron 1st-Quarter Profits Up Slightly

NEW YORK Certron Corp. says that net earnings in its first fiscal quarter, ended Jan. 31, rose slightly to \$130,000. In the fiscal 1987 period, net earnings were \$125,000. This year's figure includes a benefit of \$16,000 from a tax-loss carry-forward.

Net sales in the quarter declined

slightly, from \$6.98 million to \$6.81 million.

The manufacturer and distributor of audio recording tape and floppy disks, which also distributes video cassettes to the consumer market, attributes the decline in sales to a slowdown in its contract manufacturing business.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 3/8	Close 3/14	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	687.4	164	164 1/2	+1/2
Cannon Group	102.9	4	4 1/4	+1/4
Capital Cities Communications	142.8	346 3/4	346 1/2	-1 3/4
Coca-Cola	3551.5	37 1/4	38 3/4	+1 1/4
Walt Disney	1825.5	61 1/4	63	+1 3/4
Eastman Kodak	4906.9	43 1/2	43 1/2	.....
Gulf & Western	928.7	80 1/4	81	+3/4
Handleman	499	28 3/4	28 3/4	+1/4
MCA Inc.	1316	44 1/4	45 1/4	+1 1/4
MGM/UA	97.1	9	9 1/2	+1/2
Musiland	32.9	32 1/2	32 1/2	-1/4
Orion Pictures Corp.	1039.3	17 1/2	16 1/2	-1
Primerica	835.5	30	29 1/4	-1/4
Sony Corp.	608.3	40 1/4	40 1/2	+1/4
TDK	3	73 1/4	71 1/2	-2 1/4
Vestron Inc.	289.1	5	5 1/4	+1/4
Warner Communications Inc.	1904	32 1/4	31 1/4	-1 1/4
Westinghouse	1892.7	51 1/4	50 3/4	-3/4
AMERICAN STOCK EXCHANGE				
Commtron	373.6	2 1/2	2 1/2	-1/4
Electrosound Group Inc.	13.3	5 1/4	5 1/4	-1/4
Lorimar/Teletel	7124.6	15	15 1/4	+1/4
New World Pictures	401.8	2 1/2	2 1/2	+1/4
Price Communications	32.5	8 1/4	7 1/4	-1 1/4
Prism Entertainment	38.9	3	2 1/4	-1/4
Turner Broadcasting System		23 1/2	23 1/2	.....
Unitel Video	9.2	10	10	.....
Wherehouse Entertainment		14 1/4	14 1/4	.....
OVER THE COUNTER				
Crazy Eddie		1 1/4	1 1/4	+1/4
Dick Clark Productions		5 1/4	5 1/4	.....
Infinity Broadcasting		21 1/4	22 1/4	+1
Josephson Inc.		11 1/4	11 1/4	.....
LIN Broadcasting		56 1/2	57 1/4	+3/4
Malrite Communications Group		7 1/4	7 1/4	.....
Recoton Corp.		3 1/4	3 1/4	.....
Reeves Communications		6 1/4	6 1/4	.....
Satellite Music Network, Inc.		3 1/4	3 1/4	-1/4
Scripps Howard Broadcasting		78	78	.....
Shorewood Packaging		13 1/4	13 1/4	.....
Sound Warehouse		11 1/4	11 1/4	.....
Specs Music		6	6 1/4	+1/4
Stars To Go Video		1	1 1/4	+1/4
Trans World Music		22 1/4	22 1/4	+1/2
Tri-Star Pictures				.....
Wall To Wall Sound And Video		3 1/4	3 1/4	.....
Westwood Dne		21 1/4	21 1/4	-1/2
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	121		118	-3
Pickwick	203		201	-2
Really Useful Group	585		602	+17
Thorn EMI	595		606	+11
Virgin	122		122	.....

POP

PICKS

VARIOUS ARTISTS

Live For Ireland
PRODUCER: Avril MacRory
MCA 42113

U2, Elvis Costello, the Pogues, Chris De Burgh, the Boomtown Rats, and Van Morrison are among the artists featured on this frequently impassioned live set, cut in May 1986 at a benefit concert for Ireland's unemployed. Heady talent roster should attract album rock ears.

RECOMMENDED

ORIGINAL MOTION PICTURE SOUNDTRACK

Bright Lights, Big City
PRODUCERS: Various
Warner Bros. 25688

Packed with power tracks, strong set will sell regardless of film's box-office fate. Highlighted by Donald Fagen's first new track in years, package offers new Prince cut ("Good Love"); current hits by M/A/R/R/S, New Order, and Bryan Ferry; strong new material from Narada Michael Walden and Jennifer Hall; a Depeche Mode remix; and much more. If film clicks, look out.

NICK LOWE

Pinker And Prouder Than Previous
PRODUCERS: Nick Lowe & Colin Fairley, Dave Edmunds
Columbia FC 40381

Lowe's swan song at CBS is a mixed bag of solidly penned tracks from various 1986-87 sessions. Ultratough backup includes Fabulous Thunderbirds Kim Wilson and Jimmy Vaughan, Paul Carrack, Martin Belmont, Pete Thomas, and Terry Williams. Pure pop should reach Lowe's now people.

THE MIGHTY LEMON DROPS

World Without End
PRODUCER: Tim Palmer
Sire/Reprise 25701

U.K. quartet's strongest effort yet features sinewy, guitar-driven pop-rock that will easily find a home at wide album rock outposts. Hard-edged "One By One" stands out among remarkably consistent set of songs.

UDO

Animal Impulse
PRODUCER: Mark Dodson
RCA 6881-R

Leather-larynxed Udo Dirkschneider of the German metal band Accept scorches his way through a set of speedy tracks laced with familiar doom'n'gloom imagery. No outrageous originality here, but connoisseurs of the genre might buy on the basis of sheer brio of Udo's wild-swinging attack.

WILL & THE KILL

PRODUCERS: Joe Ely, Michael Wagener
MCA 42054

Charlie Sexton's younger brother Will boasts the same assets as his sibling—killer guitar hooks and lady-slaying looks. His debut has a tougher hide than his bro's first sortie; "Rocks In My Pillow," "Teach The Teacher," and Wagener-produced "No Sleep" should rouse album rockers.

FIFTH ANGEL

PRODUCERS: Terry Date, Fifth Angel
Epic BFE 44201

Washington-based metal band's major label bow, drawn from indie efforts, is a little long on apocalyptic lyrics, but singer Ted Pilot ignores the screeching excesses of the genre, and axeman James Byrd burns up the frets. Dark-horse entry might tickle the metal masses.

MARTINI RANCH

Holy Cow
PRODUCERS: Greg Penny, Martini Ranch, others

Sire 25674

Technomusic belies group's cowpunk name, though a couple of the songs do have a western feel. Long-delayed follow-up album to duo's 1986 "How Can The Labouring Man Find Time For Self-Culture?" single is occasionally witty, less often musically inspiring.

FULL SWING

In Full Swing
PRODUCER: Morgan Ames
Cypress/PolyGram 661 124

Vocal trio treads the delicate line between pop and jazz lightly, boding quite well for crossover acceptance. The Rippingtons' Russ Freeman, saxman Brandon Fields, and keyboardist David Benoit lend helpful hands. Arrangement of Ellington's "Rockin' In Rhythm" is a playful highlight.

THE NIGHTHAWKS

Live In Europe
PRODUCER: Dettlev Hoegen
Varrick/Rounder VR-033

Veteran blues/rock combo is captured live in all its diversity; the Hawks have been touring nonstop for 15 years, building up quite a market for this record.

JOHN MARTYN

Foundations
PRODUCER: Rob Fraboni
Island 90853

Live album from veteran folkie, recorded in London before an audibly appreciative crowd, includes such faves as "May You Never." As good as this is, sales won't extend beyond the already faithful.

THE INCREDIBLE CASUALS

That's That
PRODUCER: Vince Valium, Chandler Travis
Rounder 9015

The truly incredible Casuals finally see domestic release of "That's That," which has been available for more than a year in Europe. Remixed and remastered, album will attract college attention and fans of NRBQ, with which the Casuals have more than a few things in common.

ALBERT GRIFFITHS & THE GLADIATORS

In Store For You
PRODUCER: Albert Griffiths
Heartbeat/Rounder HB-41

Griffiths has long been the crackling-voiced front man for one of Jamaica's foremost vocal trios; he shines here on a diverse collection of reggae tracks. Spicy love song "Vitamin A & C" and accusatory "Clean Hands" stand out on this satisfying package.

YANK RACHELL

Chicago Style
PRODUCER: Robert G. Koester
Delmark DS-649

Seminal Chicago blues and jazz label reactivates with a relaxed quartet session by country-blues mandolinist Rachell, who is supported by Windy City stalwart Floyd Jones on guitar. Set is very loose but ingratiating; target audience of aficionados will appreciate old-fashioned style in modern matrix.

VARIOUS ARTISTS

Broadway Magic—1950s, 1960s, 1970s
PRODUCERS: Various
Columbia 40660, 40698, 40699

Available individually only on CD, these albums are reprogrammed versions of a vinyl series. Although some of the shows are not matched to the proper decade, the volumes contain many selections from casters yet to be released on CD. Delightful digitally mastered samplings from CBS' vast easter catalog.

BEL-FIRES

What You Wanted
PRODUCER: Jim Hill
Spinning Records 10010

Six-song EP throws spotlight on much-praised L.A. band whose singer, Cynthia Isabella, packs some of the

SPOTLIGHT



TALKING HEADS

Naked
PRODUCERS: Steve Lillywhite, Talking Heads
Fly/Sire 25654

Heads' latest is a delightful concoction that's equally satisfying to the brain and feet. Much of the album emphasizes rockers inflected with African high life, juju, and township jive sounds; quartet is often augmented by horns and additional rhythm instruments. Very funny single "(Nothing But) Flowers" is good send-off; prancing "Blind" should grab immediate album rock spins. Another giant step for this unusual, brainy band.

kick of Chrissie Hynde; guitarist George Steeley creates bracing, Edge-like sounds. Group is destined for bigger things. Contact: No. 1102, 1015 Gayley Ave., Los Angeles, Calif. 90024.

BLACK

PICKS

JEAN CARNE

You're A Part Of Me
PRODUCERS: Various
Omni/Atlantic 81811

Excellent follow-up to her comeback album should keep her firmly entrenched at the top of the charts; Carne's vocal inflections are amazing to hear. Cover of Aretha Franklin's "Ain't No Way" is handled with loving verve.

RECOMMENDED

VARIOUS ARTISTS

*Word
PRODUCERS: Various
Jive/RCA 1087-J

First in a series of street-sounds compilations from Jive features previously released material from Schoolly D, Kool Moe Dee, Steady B, Whodini, and Jazzy Jeff, among others. Nice sampler showcases some of the best from the worlds of rap and hip-hop.

SWEET COOKIE

Do You Wanna Dance
PRODUCER: Irvin S. Lee Jr.
Danya/Fantasy F-9657

Sweet Cookie's name is on the spine, but this is really Lee's record: He wrote, arranged, produced, and played all the instruments on it. Female rapper does her thing OK, but she's no M.C. Lyte.

COUNTRY

PICKS

STEVE WARINER

I Should Be With You
PRODUCERS: Jimmy Bowen, Steve Wariner
MCA MCA-42130

This is an admirably varied album in

both theme and sound, with Wariner continuing to walk the line between pop instrumentation and country sensibility. Best cuts: "Caught Between Your Duty And Your Dream," "Party Of One," and the title song.

RECOMMENDED

LEON REDBONE

No Regrets
PRODUCERS: Beryl Handler, Leon Redbone
Sugar Hill SH-3761

With warmth, Redbone growls and mumbles his way through a basket of country standards ("Crazy Arms," "Long Gone Lonesome Blues," "You Nearly Lose Your Mind") and some newer, more arcane pieces. Laidback redefined.

COMMANDER CODY & THE LOST PLANET AIRMEN

Sleazy Roadside Stories
PRODUCER: Austin Delone
Relix RRLP 2028

Recorded in 1973 at the Armadillo World Headquarters in Austin, Texas, this album offers a spirited and affectionate reading of 13 songs, most of them country and rockabilly oldies; included are "What Made Milwaukee Famous," "Truck Driving Man," "Lawdy Miss Clawdy," and "Milk Cow Blues." Contact: P.O. Box 92, Brooklyn, N.Y. 11229.

JAZZ

RECOMMENDED

MEL TORMÉ & GEORGE SHEARING

A Vintage Year
PRODUCER: Carl E. Jefferson
Concord Jazz CJ-341

The talents of vocalist Tormé and pianist Shearing seem to deepen with age; this warm, often spirited live set, recorded at the Paul Masson Winery in Saratoga, Calif., finds two masters giving a relaxed display of their considerable powers.

WOODY SHAW

Imagination
PRODUCER: Don Siskler
Muse MR 5338

Shaw has long been one of the warmest and most technically proficient trumpeters on the scene, and his sessions are seldom less than fine. This quintet set, with largely standard charts, is up to his usual high standards. The ubiquitous Kirk Lightsey plays with requisite elegance.

BILL LASWELL

Hear No Evil
PRODUCER: Bill Laswell
Venture/Virgin 7 90888

Always an eclectic talent, bassist/producer Laswell comes up with some surprises on his Venture bow. Compositions and playing incorporate blues, Eastern, and Latin styles; outstanding sidemen include L. Shankar, Zakir Hussain, and Daniel Ponce.

CARMEN MCRAE

Fine And Mellow
PRODUCER: Carl E. Jefferson
Concord Jazz CJ-342

Always the most understated and moving of jazz vocalists, McRae turns in a superb live performance at a Dizzy Gillespie birthday-party concert in Long Beach, Calif. Sidemen Phil Upchurch and Red Holloway make their own expert statements in tandem with the star.

TERRY WOLLMAN

Bimini
PRODUCER: Terry Wollman
Nova 8706

Guitarist's maiden voyage emphasizes his crisp, unfancy style in a program

of fusion pieces that won't have any trouble finding radio support. Impressive list of guest players includes Ernie Watts, Joe Sample, Brandon Fields, and the Tower Of Power horn section. Contact: 1061 Broxton Ave., Los Angeles, Calif. 90024.

INTERIOR

Design
PRODUCERS: Interior, Will Ackerman
Windham Hill WH-1067

Japanese duo of guitarist/drummer Eiki Nonaka and keyboardist Daisuke Hinata uses its Berklee School chops to serve up some heavily sequenced washes of sinewy electronic fusion. Group's second Windham Hill outing could penetrate beyond target Wave-style outlets and jazz radio, where it will flourish.

RICARDO SILVEIRA

Long Distance
PRODUCERS: Ricardo Silveira, Liminha
Verve Forecast 835 054-4

Former Milton Nascimento sideman and guitarist/composer Silveira makes an auspicious U.S. debut. Brazilian's hot fusion licks on upbeat romps and sweet slow instrumentals are "Wave" perfect and could garner nonjazz airplay. Guests include David Sanborn, Pat Metheny, and Ernie Watts.

CLASSICAL

RECOMMENDED

BRUCH: VIOLIN CONCERTO NO. 1/ MENDELSSOHN: VIOLIN CONCERTO

Joshua Bell, Academy of St. Martin-in-the-Fields,
Marriner
London 421 145

The young artist reveals a lyric style that's immediately appealing in these almost mandatory debut concertos. In a companion disk issued at the same time (London 417 891) he assays a virtuoso program of shorter selections by Wieniawski, Novacek, Sarasate, Brahms, and others that show an enviable technical command of the instrument.

NIELSEN: SYMPHONIES, NOS. 1 & 4

Royal Danish Orchestra, Berglund
RCA 7701-RC

Nielsen speaks with a unique voice, and although it may be a generalization to say it is distinctly Danish, it is certainly true that these Danish performers tackle his works with a security of utterance that's totally convincing. Good sound, too. A fine package.

MONTEVERDI: SOPRANO DUETS & SOLOS

Emma Kirkby, Evelyn Tubb, the Consort of
Musick, Rooley
MCA MCAD-25189

The big draw here, of course, is early-music star Kirkby, whose crystal-clear voice is well matched by Tubb. The 14 selections, drawn from both secular and sacred sources, are beautifully presented. Accompaniment is expert.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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TELLER KEYNOTE REVEALS CBS CD & SINGLES DEVELOPMENTS

(Continued from page 3)

"The CD continues growing as the LP declines," he said. "New radio formats are emerging while old ones fall away. The cassette single is struggling to find its way as the 45 continues to lose ground. Our businesses are changing hands. The trend to bigness and consolidation continues. And, of course, the DAT wars rage on."

While noting that the growth rates of both CD hardware and software have slowed, Teller said the call for blanket reductions in CD prices would, if put through, "be a dangerous step."

"Once again, manufacturers' profit margins would be badly squeezed, resulting in lower marketing and advertising support, lower tour support, and worst of all, fewer and more conservative artists signings. Did you know that over one-third of the albums on the pop charts right now are by artists who debuted within the past year and that this percentage is an astounding 45% in the case of the black album charts?"

On the singles front, Teller said CBS' reluctance in the past to market the cassette single did not mean that the company was "dragging our feet" but showed strong opposition to a "hopelessly unprofitable" price point. However, with general support now for a higher \$2.49 price, he said, CBS "will support this product enthusiastically and aggressively."

On DAT, Teller left little doubt



Al Teller

that configuration is on its way, but owing to the issue of copyright protection, he wasn't prepared to issue any blockbuster announcement.

Teller said, however, that the "struggle this industry has waged so doggedly in defense of its rights regarding DAT will have a very positive long-term effect."

He continued, "If all goes well, not only will DAT come to the marketplace with a greater sense of understanding than ever before between hardware and software makers, but it will also mark a watershed in their relationship. And rather than cringe in horror at the

prospect of once again absorbing the shock waves of a new technology, we would greet its birth as a great and promising event for all of us."

Earlier in his talk, Teller got a hearty round of applause when he expressed kind words for the "senior citizen of the music business," the LP. "There's still plenty of demand out there for it. Let's treat it with the respect every senior citizen deserves. Let's not let it be mugged and left for dead, as was the case for the 8-track cartridge."

Applauding CBS Records' new parent, Teller said its sale to Sony is "but one example of the enormous takeover activity under way throughout the music world."

He added, "Let us hope that the new owners of music-based enterprises are people with vision, people with emotional resonance to the products they create and market, and people with a strong commitment to the constituencies they service."

In conclusion, Teller said, "As we salute the NARM founders of 30 years ago, let's admit that we have outgrown both their initial objectives and original agenda, as bold and as far-reaching as they may have seemed back then. It is now time for us to write a new music industry agenda—one that will not only guide us, but one we will also be proud to leave as our legacy to the generation of music people who follow us."

CONVENTION CAPSULES

(Continued from page 3)

mythical new technologies discussed by Vogel: DAT-KGB, which records not only prerecorded software but also anything else that's said in the room; DAT-LSD, for "mind-altering music"; DAT-IOU, "for keeping track of our retail accounts"; DAT-TNT, which "self-destructs when any record button within 50 feet is pushed"; and, of course, DAT-IUD, which "prevents the unwanted, uncontrolled reproduction of prerecorded material."

STRIP SHOW: The MCA Records product presentation included the distribution of a filmstrip housed in a special viewer. Each frame of the strip—a "thank you" to the NARM board—had a board member holding an MCA album. Shown in blazing four-color were Russ Solomon, Frank Hennessey, Pat Moreland, Jim Bonk, Billy Emerson, Jack

Eugster, Roy Imber, David Lieberman, Terry Worrell, and Mickey Granberg. It was a cute bit when "technical problems" halted the Tiffany video presentation, and MCA's Myron Roth tried to get the technicians to correct it. Actually, it was all a ploy for the best-selling act to continue on live.

THIS ONE'S FOR REAL: Stan Cornyn of Warner New Media introduced the company's CD+Graphics to NARM attendees at the WEA product presentation. The format was unveiled to the hardware community at the Winter Consumer Electronics Show in January (Billboard, Jan. 9). Cornyn told the NARM audience that the first CD+Graphics player, coming from JVC "within six months," will probably sell for \$399; add ons to ported CD players should cost about \$149. One comment by Cornyn could be interpreted as a wry shot at the postponed commercial introduction of CDV. "At last, a technology that arrives as scheduled," he said of CD+Graphics.

QUOTE UNQUOTE: Warner Home Video sales VP Dave Mount slipped a nice political zinger into his speech at the WEA product presentation. Urging retailers to push sell-through video, he added, "To quote Sen. Joe Biden, 'We have nothing to fear but fear itself.'" Biden, it will be remembered, was run out of the presidential race last year for allegedly plagiarizing speeches.

FORGET THE ACTOR'S LIFE: A few record executives proved that they could benefit from some acting lessons, as they showed off their

thespian abilities during product presentations. Elektra senior VP of marketing and creative services Hale Milgrim and sales vice president Kenny Hamlin co-starred in the videotaped "Hale's Haunted Office," while Chrysalis president Mike Bone appeared with comedian Bobcat Goldthwaite and actor Frank Bonner (the obnoxious ad salesman from "WKRP In Cincinnati") in the company's video, which also included cameos by Billy Idol and Vinnie Vincent. In an unusual turnabout, actor Rick Moranis portrayed A&M senior vice president of sales David Steffen in a video featuring Steffen himself, national director of singles sales Jayne Simon, and vice president and general manager Bob Reitman.

GEE WHIZ: Arista's Kenny G, performing at the NARM Scholarship Foundation dinner, introduced one of his band members as the "winner of the Arnold Schwarzenegger award." Among those in attendance at the dinner were Eunice and Sargent Shriver, parents of Schwarzenegger's wife, Maria Shriver.

EXHIBIT SCENES: Tom Silverman provided a creative change of pace from the other, well-scrubbed booths in the NARM exhibit area. His Tommy Boy crew constructed a "lemonade stand" out of old cardboard cartons and offered label T-shirts and hats for \$1, records for 25 cents, and even lemonade for 75 cents... Joel Schoenfeld took advantage of the exhibit booths to collect blank audiotape catalogs. Schoenfeld, the Recording Industry Assn. of America's general counsel, (Continued on page 71)

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

MICHAEL JACKSON'S "Man In The Mirror" (Epic) makes it to No. 1 easily, giving him his fourth Hot 100 chart-topper from the "Bad" album. "Endless Summer Nights" by Richard Marx (EMI-Manhattan), although No. 3 in sales, is closer to Jackson in sales points than in airplay points, where Jackson has a sizable margin and is on 11 more reporting stations—229 vs. 218. It will be difficult for anyone to unseat Jackson next week because of his solid lead and continuing strong sales and airplay gains.

GLORIA ESTEFAN & MIAMI SOUND MACHINE nab the Power Pick/Airplay for the second week in a row with "Anything For You" (Epic). It is not the most-added record already on the chart—Foreigner's "I Don't Want To Live Without You" (Atlantic) and "Shattered Dreams" by Johnny Hates Jazz (Virgin) have more adds—62 and 75, respectively—vs. 48 for Estefan. "Anything" is making great jumps at radio, however, and the increased points from upward moves combined with the new adds give it the largest gain in airplay points and thus the award. Among the radio jumps: 31-18 at Z-100 Portland, Ore., 27-20 at Power 99 Atlanta, 24-12 at KISN Salt Lake City, and 39-15 at Y-95 Dallas.

IT IS A QUIET week for new records, with only five debuts, including the remake of "Always On My Mind" by the Pet Shop Boys (EMI-Manhattan), which is the Hot Shot Debut at No. 61 after reaching No. 1 in many countries around the world. The sole new group making its chart bow is the World Class Wreckin' Cru from Los Angeles with "Turn Out The Lites" (Kru-Cut). This indie record, breaking out of Texas (No. 2 at KTFM San Antonio) and California (23-14 at KMGX Fresno), is the first to chart on the Hot 100 without a commercially available 7-inch single; it is available only as a 12-inch single. Billboard changed its policy one year ago to allow records that are available in any "single" configuration—7-inch or 12-inch vinyl, cassette single or maxisingle, or the new CD single—to enter the Hot 100. Record retailers and wholesalers reporting to the Hot 100 chart now combine sales from all single configurations in their weekly reports.

QUICK CUTS: Jody Watley's "Some Kind Of Lover" (MCA) holds at No. 18 because of chart congestion but is bulleted with strong airplay and sales gains, including 11 radio stations reporting the record top five so far... "What A Wonderful World" by Louis Armstrong (A&M) moves up five places to No. 33 with a strong sales increase but is now losing radio points, and its overall point gain is insufficient for a bullet... "Going Back To Cali" by L.L. Cool J (Def Jam) is already at No. 35 with only 64 stations reporting airplay while records around it are on 100-150 stations. "Cali" is generating large sales points and is doing unusually well at those stations playing it. It is top 10 at 14 of the 64 stations already.

FOR WEEK ENDING MARCH 26, 1988

Billboard

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 52 REPORTERS	BRONZE/ SECONDARY ADDS 164 REPORTERS	TOTAL ADDS 236 REPORTERS	TOTAL ON
ALWAYS ON MY MIND PET SHOP BOYS EMI-MANHATTAN	7	17	67	91	92
SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN	5	13	57	75	151
I DON'T WANT TO LIVE... FOREIGNER ATLANTIC	3	10	49	62	136
ANYTHING FOR YOU G.ESTEFAN/MIAMI SOUND EPIC	4	7	37	48	166
SAY IT AGAIN JERMAINE STEWART ARISTA	2	12	27	41	92
ONE GOOD REASON PAUL CARRACK CHRYSALIS	3	7	25	35	68
DREAMING O.M.D. A&M	3	5	20	28	100
PIANO IN THE DARK BRENDA RUSSELL A&M	1	3	22	26	119
ONE STEP UP BRUCE SPRINGSTEEN COLUMBIA	2	7	16	25	170
WAIT WHITE LION ATLANTIC	0	4	21	25	110

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

FOR THE RECORD

Sound Warehouse, the Texas-based music and video chain, was inadvertently omitted from a directory of chains in the March 19 issue. The company's address is 10911 Petal St., Dallas, Texas 75238. Sound Warehouse has 106 stores; three of the stores are located in malls, 98 sell prerecorded video, and 94 rent video.

The directory of chains will be updated periodically. If any other chains of five stores or more were overlooked or if other corrections are warranted, contact Geoff Mayfield at 212-536-5240 or Earl Paige at 213-859-5365.

Billboard HOT 100 SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	MAN IN THE MIRROR	MICHAEL JACKSON	1
2	1	I GET WEAK	BELINDA CARLISLE	6
3	6	ENDLESS SUMMER NIGHTS	RICHARD MARX	2
4	2	NEVER GONNA GIVE YOU UP	RICK ASTLEY	3
5	7	OUT OF THE BLUE	DEBBIE GIBSON	4
6	9	I WANT HER	KEITH SWEAT	7
7	10	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	5
8	11	ROCKET 2 U	THE JETS	9
9	13	(SITTIN' ON) THE DOCK OF THE BAY	MICHAEL BOLTON	11
10	12	HYSTERIA	DEF LEPPARD	10
11	15	GIRLFRIEND	PEBBLES	13
12	4	JUST LIKE PARADISE	DAVID LEE ROTH	14
13	16	DEVIL INSIDE	INXS	12
14	8	FATHER FIGURE	GEORGE MICHAEL	8
15	17	CHECK IT OUT	JOHN COUGAR MELLENCAMP	19
16	5	SHE'S LIKE THE WIND	PATRICK SWAYZE	15
17	25	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	16
18	21	SOME KIND OF LOVER	JODY WATLEY	18
19	23	WISHING WELL	TERENCE TRENT D'ARBY	17
20	14	BE STILL MY BEATING HEART	STING	22
21	18	WHEN WE WAS FAB	GEORGE HARRISON	23
22	22	ANGEL	AEROSMITH	20
23	30	I SAW HIM STANDING THERE	TIFFANY	21
24	27	ROCK OF LIFE	RICK SPRINGFIELD	24
25	32	PROVE YOUR LOVE	TAYLOR DAYNE	25
26	19	I FOUND SOMEONE	CHER	26
27	—	PINK CADILLAC	NATALIE COLE	27
28	34	ONE STEP UP	BRUCE SPRINGSTEEN	28
29	35	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG	33
30	24	PUMP UP THE VOLUME	M/A/R/R/S	37
31	28	PUSH IT	SALT-N-PEPA	42
32	40	ELECTRIC BLUE	ICEHOUSE	31
33	39	NEVER KNEW LOVE LIKE THIS	ALEXANDER O'NEAL	29
34	36	GOING BACK TO CALI	L.L. COOL J	35
35	20	CAN'T STAY AWAY FROM YOU	GLORIA ESTEFAN/MIAMI SOUND	32
36	—	FISHNET	MORRIS DAY	38
37	37	YOU DON'T KNOW	SCARLETT & BLACK	30
38	26	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	36
39	29	WHAT HAVE I DONE TO DESERVE THIS?	PET SHOP BOYS	44
40	31	HUNGRY EYES (FROM "DIRTY DANCING")	ERIC CARMEN	39

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	5	MAN IN THE MIRROR	MICHAEL JACKSON	1
2	4	ENDLESS SUMMER NIGHTS	RICHARD MARX	2
3	1	NEVER GONNA GIVE YOU UP	RICK ASTLEY	3
4	6	OUT OF THE BLUE	DEBBIE GIBSON	4
5	8	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	5
6	2	FATHER FIGURE	GEORGE MICHAEL	8
7	3	I GET WEAK	BELINDA CARLISLE	6
8	10	I WANT HER	KEITH SWEAT	7
9	15	DEVIL INSIDE	INXS	12
10	7	SHE'S LIKE THE WIND	PATRICK SWAYZE	15
11	13	ROCKET 2 U	THE JETS	9
12	11	HYSTERIA	DEF LEPPARD	10
13	9	JUST LIKE PARADISE	DAVID LEE ROTH	14
14	16	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	16
15	14	GIRLFRIEND	PEBBLES	13
16	12	(SITTIN' ON) THE DOCK OF THE BAY	MICHAEL BOLTON	11
17	19	WISHING WELL	TERENCE TRENT D'ARBY	17
18	18	SOME KIND OF LOVER	JODY WATLEY	18
19	25	ANGEL	AEROSMITH	20
20	24	I SAW HIM STANDING THERE	TIFFANY	21
21	22	ROCK OF LIFE	RICK SPRINGFIELD	24
22	26	CHECK IT OUT	JOHN COUGAR MELLENCAMP	19
23	20	I FOUND SOMEONE	CHER	26
24	32	PROVE YOUR LOVE	TAYLOR DAYNE	25
25	30	YOU DON'T KNOW	SCARLETT & BLACK	30
26	28	NEVER KNEW LOVE LIKE THIS	ALEXANDER O'NEAL	29
27	34	PINK CADILLAC	NATALIE COLE	27
28	36	ONE STEP UP	BRUCE SPRINGSTEEN	28
29	35	ELECTRIC BLUE	ICEHOUSE	31
30	—	ANYTHING FOR YOU	GLORIA ESTEFAN/MIAMI SOUND	34
31	17	BE STILL MY BEATING HEART	STING	22
32	31	WHEN WE WAS FAB	GEORGE HARRISON	23
33	23	CAN'T STAY AWAY FROM YOU	GLORIA ESTEFAN/MIAMI SOUND	32
34	21	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	36
35	—	PAMELA	TOTO	40
36	—	I WISH I HAD A GIRL	HENRY LEE SUMMER	41
37	27	HUNGRY EYES (FROM "DIRTY DANCING")	ERIC CARMEN	39
38	38	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG	33
39	—	GOING BACK TO CALI	L.L. COOL J	35
40	—	FISHNET	MORRIS DAY	38

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
MCA (10)	12
I.R.S. (2)	
ATLANTIC (8)	10
Critique (1)	
Island (1)	
COLUMBIA (7)	9
Def Jam (2)	
E.P.A.	8
Epic (4)	
CBS Associated (2)	
Scotti Bros. (1)	
Tabu (1)	
ARISTA (6)	7
Jive (1)	
EMI-MANHATTAN (5)	6
EMI (1)	
POLYGRAM	6
Mercury (4)	
London (1)	
Polydor (1)	
RCA (5)	6
Jive (1)	
WARNER BROS. (3)	6
Dark Horse (1)	
Island (1)	
Paisley Park (1)	
A&M	5
CAPITOL	4
CHRYSALIS	4
GEFFEN	3
REPRISE	3
ELEKTRA (1)	2
Vintertainment (1)	
SUTRA	2
Fever (2)	
VIRGIN	2
4TH & B'WAY	1
ENIGMA	1
MACOLA	1
Kru'-Cut (1)	
NEXT PLATEAU	1
SOLAR	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
89 ALL RIGHT NOW	(Island, BMI)	
61 ALWAYS ON MY MIND	(Screen Gems-EMI, BMI/Rose Bridge, BMI)	
20 ANGEL	(Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL/WBM	
34 ANYTHING FOR YOU	(Foreign Imported, BMI) CPP	
46 ARE YOU SURE	(Charisma, ASCAP/Hidden Pun, BMI) WBM	
22 BE STILL MY BEATING HEART	(Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI) HL	
53 BECAUSE OF YOU	(Amber Pass, ASCAP/Disco Fever, ASCAP/Red Instructional, ASCAP)	
81 BREAKAWAY	(Colgems-EMI, ASCAP/Teenie Bopper, ASCAP)	
96 CANDLE IN THE WIND	(Dick James, BMI/PolyGram Songs, BMI) HL	
32 CAN'T STAY AWAY FROM YOU	(Foreign Imported, BMI) CPP	
19 CHECK IT OUT	(Riva, ASCAP) WBM	
57 COULD'VE BEEN	(George Tobin, BMI) HL	
12 DEVIL INSIDE	(MCA, ASCAP) MCA/HL	
100 DON'T LOOK ANY FURTHER	(Rightsong, BMI/Franne Golde, BMI/Tuneworks, BMI/Careers, BMI/Hitchings, ASCAP) CHA/HL	
68 DON'T MAKE A FOOL OF YOURSELF	(French Lick, BMI/Dutch Puppet Music/Bug, BMI)	
58 DON'T SHED A TEAR	(High Frontier Music, PROCAN/Blackwood, BMI/Little Life, ASCAP/Wood Monkey, ASCAP) HL	
59 DREAMING	(Virgin, ASCAP) CPP	
31 ELECTRIC BLUE	(SBK Songs/April, ASCAP/10/10, BMI) HL	
2 ENDLESS SUMMER NIGHTS	(Chi-Boy, ASCAP) CLM	
79 EVER SINCE THE WORLD BEGAN	(WB, ASCAP/Easy Action, BMI/Holy Moley, ASCAP/Rude, ASCAP) WBM	
97 EVERYWHERE	(Fleetwood Mac, BMI) WBM	
8 FATHER FIGURE	(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL	
23 FISHNET	(MORRIS DAY)	
37 YOU DON'T KNOW	(SCARLETT & BLACK)	
38 LOVE OVERBOARD	(GLADYS KNIGHT & THE PIPS)	
39 WHAT HAVE I DONE TO DESERVE THIS?	(PET SHOP BOYS)	
40 HUNGRY EYES (FROM "DIRTY DANCING")	(ERIC CARMEN)	
14 JUST LIKE PARADISE	(Diamond Dave, ASCAP/Tuggle Tunes, ASCAP)	
54 KISS AND TELL (FROM "BRIGHT LIGHTS, BIG CITY")	(Virgin-Nymph, BMI) CPP	
74 LOVE IN THE FIRST DEGREE	(In A Bunch, PRS/WB, ASCAP/Terrace, ASCAP) CPP/WBM	
36 LOVE OVERBOARD	(Calico, BMI/Hip Trip, BMI) CPP	
86 MAGIC CARPET RIDE	(French Lick, BMI/Bug, BMI)	
1 MAN IN THE MIRROR	(Yellowbrick Road, ASCAP/MCA, ASCAP/Aerostation Corporation, ASCAP) WBM/MCA/HL	
73 MY GIRL	(Jobete, ASCAP) CPP	
43 NAUGHTY GIRLS (NEED LOVE TOO)	(Forceful, BMI/Willesden, BMI)	
62 NEED YOU TONIGHT	(MCA, ASCAP) MCA/HL	
92 NEVER CAN SAY GOODBYE	(Jobete, ASCAP) CPP	
3 NEVER GONNA GIVE YOU UP	(Terrace, ASCAP) CPP	
29 NEVER KNEW LOVE LIKE THIS	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	
67 NEVER THOUGHT (THAT I COULD LOVE)	(CAK, ASCAP/Songs Of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP) HL	
69 ONE GOOD REASON	(Plangent Visions, ASCAP/Virgin, ASCAP) CPP	
28 ONE STEP UP	(Bruce Springsteen, ASCAP) CPP	
85 OOO LA LA LA	(April, ASCAP/Midnight Magnet, ASCAP/Oh-Bey, ASCAP/McNella, ASCAP)	
4 OUT OF THE BLUE	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	
40 PAMELA	(Hudmar, ASCAP/Jogi Wimbali, BMI) WBM	
47 PIANO IN THE DARK	(Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarf-Village, ASCAP) WBM	
27 PINK CADILLAC	(Bruce Springsteen, ASCAP) CPP	
77 PLAY THAT FUNKY MUSIC	(Rwp, ASCAP/Bema, ASCAP)	
90 PRESENCE OF LOVE	(Illegal, BMI)	
82 PROMISE ME	(Amber Pass, ASCAP/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals, BMI)	
25 PROVE YOUR LOVE	(November Nights, ASCAP/Chappell, ASCAP/Jobete, ASCAP) CPP/CHA/HL	
37 PUMP UP THE VOLUME	(MNS, PRS/WB, ASCAP) WBM	
42 PUSH IT	(Next Plateau, ASCAP/Turnout Bros, ASCAP)	
70 RITUAL	(Mind & Body, ASCAP/PolyGram, ASCAP)	
24 ROCK OF LIFE	(Super Ron, BMI) IND	
9 ROCKET 2 U	(Groupie, BMI)	
78 SAMANTHA (WHAT YOU GONNA DO?)	(Avsec, ASCAP/Mike & Jules, ASCAP)	
75 SAVE YOUR LOVE	(White Vixen, BMI)	
64 SAVIN' MYSELF	(Southern, ASCAP) CPP	
60 SAY IT AGAIN	(Blackwood, BMI/Henrey Suemay, BMI) HL	
55 SAY YOU WILL	(Michael Jones, ASCAP/Stray Notes, ASCAP/Colgems-EMI, ASCAP) WBM/CHA/HL	
56 SEASONS CHANGE	(Panchin, BMI/Screen Gems-EMI, BMI) WBM	
50 SHATTERED DREAMS	(Copyright Control)	
15 SHE'S LIKE THE WIND	(Troph, BMI/Strawberry Fork, BMI) HL	
88 SHE'S ONLY 20	(Makiki, ASCAP/Tami Show) CPP	
11 (SITTIN' ON) THE DOCK OF THE BAY	(Irving, BMI) CPP	
18 SOME KIND OF LOVER	(Ultrawave, ASCAP/April, ASCAP/Rightsong, BMI) CHA/HL	
65 STRANGE BUT TRUE	(Maximum, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) WBM	
94 SWEET LIES	(Island, BMI/Bungalow, ASCAP/Ackee, ASCAP)	
63 TALKING BACK TO THE NIGHT	(F.S.Limited, PRS/Warner-Tamerlane, BMI/Blue Sky Rider, BMI/Willin' David, BMI) WBM	
99 TELL IT TO MY HEART	(Chappell, ASCAP/November Nights, ASCAP/Goldpoint, ASCAP) CHA/HL	
87 THINKING OF YOU	(Maurice White, ASCAP/Yougoulei, ASCAP/Wenkewa, ASCAP)	
93 TURN OFF THE LITES	(Lon-Hop, BMI)	
91 TWILIGHT WORLD	(Virgin-Nymph, BMI) CPP	
45 TWO OCCASIONS	(Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI/Peer-Southern, ASCAP/Tammi, BMI) CPP	
48 WAIT	(Vavoom, ASCAP) WBM	
33 WHAT A WONDERFUL WORLD	(Herald Square, BMI/Range Road, ASCAP/Quartet, ASCAP) HL	
44 WHAT HAVE I DONE TO DESERVE THIS?	(Virgin, ASCAP/Texas City, BMI/Streamline Moderne, BMI) CPP/MCA/HL	
23 WHEN WE WAS FAB	(Ganga B.V., PRS/Zero Productions, BMI) CPP/HL	
16 WHERE DO BROKEN HEARTS GO	(Scaramanga, ASCAP/Rare Blue, ASCAP/Baby Love, ASCAP) CPP/CLM	
17 WISHING WELL	(Virgin-Nymph, BMI/Young Terence, BMI/Rare Blue, ASCAP) CPP	
71 YES	(Hands Down, ASCAP)	
30 YOU DON'T KNOW	(Bittern, BMI) CPP	

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

ABP April Blackwood	CPP Columbia Pictures
ALM Almo	HAN Hansen
B-M Belwin Mills	HL Hal Leonard
B-3 Big Three	IMM Ivan Mogull
BP Bradley	MCA MCA
CHA Chappell	PSP Peer Southern
CLM Cherry Lane	PLY Plymouth
CPI Cimino	WBM Warner Bros.

LIFELINES

BIRTHS

Girl, Jennifer Ann, to **Phil and Frances Harding**, Feb. 17 in London. He is a producer/engineer at PWL Empire there.

Girl, Nicole Elizabeth, to **Tom and Tricia Fogerty**, March 2 in Scottsdale, Ariz. He is a founding member of Creedence Clearwater Revival and recently formed a new age rock duo with Randy Oda.

Boy, Ethan Owen, to **Robert Landis and Cindy Fee**, March 4 in Los Angeles. He is a music arranger and guitarist. She is a country/soul singer.

DEATHS

Stephen Smith, 55, of a heart attack, Feb. 21 in Boston. A radio newsman in New England for 30 years, Smith was working for WBZ Boston at the time of his death. He began his broadcasting career in 1956 with WFST Caribou, Maine. In 1960, he moved to WLYN Lynn, Maine, and in 1966 he went to WEZE Boston. He worked at WRKO Boston prior to joining WBZ. Smith is survived by his wife, two sons, two daughters, and five grandchildren.

Arnold "Buddy" Enlaw, 54, Feb. 25 in Philadelphia. He was a jazz drummer who worked on the road with Nina Simone, Dinah Washing-

ton, Kenny Dorham, and Billy Eckstine. He worked on several albums, and he performed with the John Breslin Jazz Band for more than 10 years. He is survived by his wife, four daughters, ten grandchildren, his father, and two sisters.

Sara Dean, 76, following a long illness, Feb. 27 in Philadelphia. A blues singer, she began her career in the '40s, working with Louis Armstrong, Benny Goodman, and others. She sang professionally until 1983, when poor health forced her to retire. She is survived by five children.

Relly Raffman, 66, of cancer of the pancreas, March 6 in Worcester, Mass. He was a jazz composer, pianist, and saxophonist. He was a professor of music at Clark Univ. in Worcester for 34 years and served as chairman of the music department there until 1971. He then became chairman of the visual and performing arts department, a post he held until 1977. Later, he headed the school's fine arts program. Raffman established the Worcester Community Performing Arts School and the Worcester County Music Assn. He is survived by his wife, two daughters, his father, a sister, and two nephews.

Andy Gibb, 30, of inflammation of the heart normally caused by a vi-

rus, March 10 in Oxford, England. The younger brother of Bee Gees Maurice, Robin, and Barry Gibb, he had three No. 1 hits in his solo career. He is survived by his parents, three brothers, a sister, and his daughter (see story, page 6).

John C. Holmes, 43, of cancer of the colon, March 12 in Los Angeles. Holmes, aka "Johnny Wadd," starred in more than 2,000 sex films. He erupted on the screen in the '60s, starring in a series of short porno films before moving on to X-rated features. In 1982, Holmes was acquitted of charges that he bludgeoned four people to death and attempted the murder of a fifth. Los Angeles police said Holmes confessed to having been forced at gunpoint to admit the killers to the mur-

der scene. He refused to talk about the killings, and police reportedly were questioning Holmes shortly before his death. Reports that Holmes was suffering from acquired immune deficiency syndrome could not be confirmed. He is survived by his mother, two brothers, his sister, and his stepbrother.

William Leo "Spanky" McFarland, 26, of a heart attack, March 14 in New York. McFarland was the overnight air personality on WHTZ "Z-100" in New York. McFarland is survived by his parents, William R. and Marie, and his brother, Thomas. (See Vox Jox, page 15).

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

HOME VID MAKES ITS PRESENCE FELT AT NARM

(Continued from page 4)

record retail executive with Record Bar, was on hand all four days at NARM to meet with "both large and small accounts."

Interestingly, he said his "most meaningful conversations" were about record dealer enthusiasm for selling music video as another music configuration. IVE, he said, expects to have a major music video announcement in several weeks.

Even some video-only dealers were on hand at NARM to further explore the potential of adding compact disk and other related optical-disk home-entertainment software.

Adding to the week's video activities was a post-NARM meeting of the distributor wing of the Video Software Dealers Assn., NARM's affiliate trade group (see story, page 1). And just prior to the NARM meet was media analyst Paul Kagan's annual cable and home video seminar March 9-10 at the Beverly Hills Hotel.

Richie Salvador, vice president, Schwartz Bros., characterized the combo trend as moving in two directions. He said one group of accounts is integrating music and video, and the other is keeping them separate.

Chains like Robert Klein's five-unit American Home Theatre, for example, are putting compact disks into all of their stores, he noted. "As video specialty stores add CD, it's teaching them there's a sell-through market," said Salvador.

"Meanwhile, chains like [suburban Philadelphia-based] Richman Bros. are adding combo stores adjacent to their record stores."

Among the many video specialty chains that have added CD is North American Video Unlimited. The web's president, Gary Messenger, was at NARM again, wanting to keep abreast of CD developments.

Continuing moves by record/tape stores into full-line video are underscored by Allan Richman, a partner in Richman Bros. He said rental volume tripled at a new Baltimore Sound Odyssey when the video section was moved from a 2,500-square-foot record store into an adjacent 3,000-square-foot space.

In the East, NARM-member-store principals said they are more concerned about space allocations than their counterparts in the West,

where chains like Wherehouse, Music Plus, and Sound Warehouse are deeply immersed in video rental.

As an example, 12-store Street-side Records, based in St. Louis, has backed out of combo entirely, according to J.D. Mandelker, president of the company.

"As competitive as video is," he said, "you need 4,000-5,000 square feet. And you have to have that size to remain competitive now in prerecorded audio."

Eastern-based chains have moved into combo more cautiously, according to David Jackowitz, executive vice president of the 17-store Miami web Peaches Entertainment Corp., who said only three units now rent video.

Mark Silverman, president of the Washington, D.C.-based 28-unit Waxie Maxie's chain, said he has added two new combo stores since November.

Though eyeing the traffic stimulant of rental, some retailers balk at the investment and expertise required. Thus, 11-store Karma Records is experimenting with having a video specialty store essentially operate a section in a new Indianapolis unit.

Assistance in preparing this story was provided by Earl Paige.

ANDY GIBB DEAD AT 30

(Continued from page 6)

Love," "(Our Love) Don't Throw It All Away," "Desire," and "I Can't Help It," a duet with Olivia Newton-John.

But Gibb's career waned with the end of the disco era. His admitted problem with cocaine and a broken relationship with actress Victoria Principal caused increasingly erratic behavior. In 1982, he was fired from his job as host of the syndicated television show "Solid Gold" for missing tapings, and later that year he was dismissed from the title role in the Broadway musical "Joseph And The Amazing Technicolor Dreamcoat" after missing 12 performances in a month.

Last year, he filed for bankruptcy in his home town of Miami, claiming

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARCH

March 21, 23rd Annual Academy Of Country Music Awards, Knott's Berry Farm, Buena Park, Calif. 213-462-2351.

March 21, Songwriters Guild Of America 16th Annual Aggie Awards, Director's Guild Theatre, Hollywood, Calif. 213-462-1108.

March 24-26, American Video Assn. Formulas For Success Convention, Wyndham Hotel/Palm Springs Convention Center, Palm Springs, Calif. Mary Bonacci, 602-892-8553 or 800-528-7400.

March 28-31, Peabody Electronic And Computer Music Studios: "20 Years Of Looking Into The Future," Peabody Conservatory Of Music, Baltimore. Bruce Mahin, 301-659-8107.

March 29-31, Home Video Week '88, Jacob K. Javits Convention Center, New York. 914-328-9157.

APRIL

April 9, 1988 New York Music Awards, Beacon Theater, New York. Marilyn Lash, 212-265-2238.

April 9-12, National Assn. Of Broadcasters 66th Annual Convention & International Exposition/42nd Annual Broadcast Engineering Conference, Las Vegas. Hank Roeder, 202-429-5356.

April 10-14, Gospel Music Assn. Gospel Music '88, Stouffer Hotel, Nashville. Pamela Muse, 615-327-3747.

April 16, The T.J. Martell Foundation For Leukemia, Cancer & AIDS Research 1988 Humanitarian Award Dinner, New York Hilton, New York. Muriel Max 212-245-1818.

April 18, Songwriters' Hall Of Fame 19th Annual Awards Dinner, Marriott Marquis, New York. Terri Robinson, 212-935-1840.

April 25, Songwriter's Guild Of America General Membership Meeting And Aggie Awards Presentation, Hyatt Regency Hotel, Nashville. 615-329-1782.

April 27-30, Impact Super Summit Conference II, Harrah's, Atlantic City, N.J. 215-825-4082

MAY

May 19-21, The Sixth Annual T.J. Martell Foundation For Leukemia, Cancer, & AIDS Research Rock, Bowl, Golf, And Softball Charity Weekend, Los Angeles. Jon Scott, 818-883-7625.

May 21, Third Annual Baltimore/Washington/Virginia Music Business Forum, Vista International Hotel, Washington, D.C. 301-937-6161.

May 27-30, 1988 Northwest Folklife Festival, Seattle Center, Seattle. 206-684-7300.

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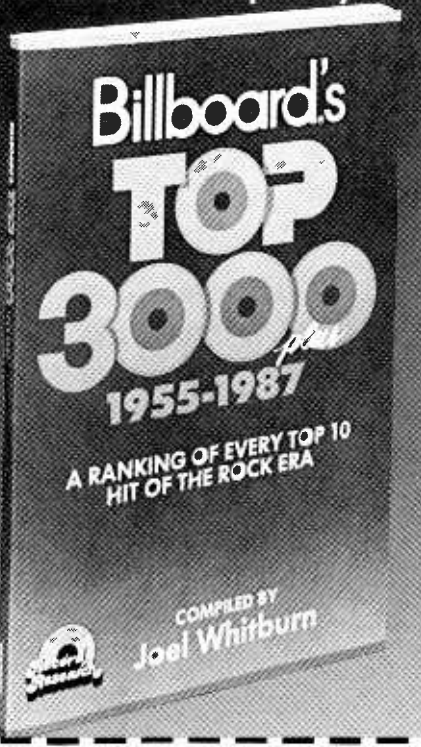
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VSDA LAUNCHES DISTRIBUTOR SUPPORT PROGRAM.

(Continued from page 1)

video distributors are unhappy about this proposal, because it would remove their direct control over returns from their accounts—a tool often employed to garner new customers.

Arthur Morowitz, VSDA president and head of Metro Video Distributing and Coliseum Video, pointed out that most distributors complain about mounting returns but, paradoxically, may extend liberal terms on returns in order to grab certain accounts.

Morowitz added, "Dealers take advantage. We all know it's happening. They shop for distributors with [lenient policies on] defectives."

David Cuyler, senior vice president of major duplicator Bell & Howell/Columbia/Paramount Video, added another wrinkle by asking, "Is a central-processing facility even possible? No one is happy [about the defectives issue]."

No resolution was reached during the meeting, but a subcommittee was appointed to explore the issue.

At the meeting here in the Century Plaza Hotel, attended by 13 video distributors, a broad agenda was discussed during a closed afternoon session. Among the topics was the launch of a national promotion called Home Video Week. Targeted for October, the campaign will involve up to 75 newspapers.

Another focal point of the meeting was a proposed policy statement on various vendor/wholesaler issues like uniform street-release dates, inventory protection, price protection, distributor mailers, and payment of claims.

At a postmeeting press confer-

ence, Mickey Granberg, executive vice president and administrative head of VSDA, said there will be no comment on the policy statement proposal until it is reviewed by the VSDA's lawyers. She said details are expected to be revealed by April 1.

The gathering itself stirred political discussion, because it was perceived as being related to long-standing efforts to merge VSDA with the National Assn. of Video Distributors.

This interpretation, however, was dismissed by Granberg. "Whatever NAVD is doing, that is their concern. We recognized our distributor

members were not being supported strongly enough."

Also, she said VSDA wants to foster more cooperation between its wholesaler and dealer members. To that end, VSDA is planning an institutional campaign extolling the role of distributors via advertisements in trades, distributor literature, and VSDA's newsletter.

VSDA's meeting appeared political to some insiders, because video-focused wholesalers, without being informed of the agenda, were flown in on the final day of the National Assn. of Recording Merchandisers national convention, also at the Century Plaza March 11-14. Neverthe-

less, that could be explained by the fact that many combo distributors were at NARM.

Others noted how the stepped-up effort comes just prior to NAVD's trade conference April 19-23 at the nearby Hyatt Grand Champions in Indian Wells, Calif.

In Washington, Mark Engle, executive director of NAVD, described the trade group as having its own distinctive orientation, though numerous members belong to VSDA, too. He says NAVD most recently explored merger possibilities in June "and decided to take no action."

At the VSDA meeting, some

members commented off the record that no representatives came from distribution giant Commtron Corp., whose president/CEO Gary Rockhold also serves as present NAVD president. Rockhold was in meetings at press time and could not be reached for comment.

Firms represented here were Artec Distributors; Baker & Taylor Video; East Texas Distributing; H.W. Daily; Ingram Video; Major Video Concepts; Metro Video Distributors; M.S. Distributors; Round-up Music Distributors; Schwartz Bros.; Sight & Sound Distributing; Source Video; and Video Products Distributors.

CONVENTION CAPSULES

(Continued from page 68)

says he uses the brochures as ammunition in the group's battle against home taping, especially when ad copy suggests the high quality of the transfer of a prerecorded performance to blank tape.

READING LIST: Hugh Fordin's DRG label has acquired from the old Heritage label a series of spoken-word masters read from works by various authors. The initial entries, on cassette with a \$7.98 list, feature William Faulkner, Jack Kerouac, Dorothy Parker, Evelyn Waugh, Alice B. Toklas, Ralph Richardson, Carson McCullers, and Alec Guinness.

ROSTER-ABOUT: The stars were out in force at the Meet The Artists reception on March 11. CBS was probably the best-represented label, with Susannah Hoffs of the Bangles, Robin Zander and Rick Nielsen of Cheap Trick, Rodney Crowell, Rosanne Cash, and Johnny Mathis attending. Other luminaries included the Pet Shop Boys, Angela Winbush, Ivan Neville, Gino Vanelli, Janie Frickie, and members of Poison and the Balancing Act.

SPLISH, SPLASH: Outgoing NARM president and Tower Records topper Russ Solomon had one of the meet's more amusing slips of the tongue, and it came at the ex-

pense of Mickey Granberg, the trade group's executive VP. Recalling NARM's early days, when the organization was based in the home of Granberg, then the wife of Jules Malamud, NARM's first day-to-day chief, Solomon said that "visitors would be surprised to see Mickey working in her bathtub." He meant to say bathrobe.

DOUBLE VISION: We wonder if there was some confusion over the fact that two delegates with remarkably similar names were at NARM: Allan Kaplan, president of new age label Music West, and Allan Caplan, chairman of Omaha, Neb.-based Applause Video and a director of the Video Software

Dealers Assn.

PUN-DERFUL LINES: BMG Distribution president Pete Jones opened his company's action-packed presentation with a pun that relates to one of A&M's faster-moving titles when he shouted to the crowd, "Good morning, Viet NARM." The CBS video, anchored by "Saturday Night Live" cast member Dennis Miller, featured a similar play on words with its "NARM That Tune" game-show takeoff, which featured chiefs from four key accounts: Musicland's Jack Eugster, Handelman's Frank Hennessey, Tower's Russ Solomon, and Universal Record Distribution's Bob Perloff.

EDITED BY IRV LIGHTMAN

CBS SLASHES CD FRONT-LINES

(Continued from page 1)

The spring program, which runs from Monday (21) to July 1, offers various discounts on four groups of CD titles that total 436. In the A group are 174 selections bearing a 12.5% discount; the B group of 143 titles will be offered at 25% off; the C group, with 88 albums, will be marked down 33 1/3%; and a batch of 31 "two-fers," the D group, will come down 17%.

Based on the current front-line cost of \$10.29, the wholesale of these price categories works out to approximately \$9 for group A, \$7.72 for group B, \$6.86 for group C, and \$8.54 for group D. That places groups A and D close to the cost of CBS' CD midlines and group C in the same area as the company's Collector's Choice budget line. The group B titles create a new fourth price point for CBS.

Examples of the current hit titles that will be discounted 12.5% in the spring program are George Michael's "Faith," Michael Jackson's "Bad," Bruce Springsteen's "Tunnel Of Love," the Bangles' "A Different Light," and Rosanne Cash's "King's Record Shop." A large number of full-line catalog items are also in group A, including CBS-distributed albums by Chrysalis acts like Billy Idol, World Party, and Huey Lewis & the News.

CBS classical product is not included in the program, although it's understood that some selected titles may be integrated into the program while it is in progress.

Paul Smith, senior vice president

and general manager of marketing for CBS Records, says the CBS pricing package "addresses every one of the issues" raised by retailers who want CD prices to come down. While he still maintains that "it doesn't make sense" to cut prices on all front-line CDs, he believes that CBS' upcoming price reductions—along with its launch of 3-inch CDs—will help bring more young consumers into the CD market.

Smith won't predict what the company might do on pricing if its second-quarter price reductions turn out to be a big success. But some retailers believe that CBS may well decide to keep the discount prices on all or part of its front-line product after the program expires.

George Balicky, VP of marketing for the 82-unit, Pittsburgh-based National Record Mart chain, thinks CBS will keep its CD prices at the

discount level because "that's where it should be." Lee Berkowitz, president of Good Vibrations, a 13-store chain based in Boston, says CBS may be using its discount program to prepare dealers for permanent price reductions, as WEA did with its fall catalog program.

The advantage of that approach—as the retailers well know—is that no price protection is needed to prevent inventory devalu-

ation, assuming that they can sell off their higher-priced CDs before the cutoff date for returning them at their original wholesale cost.

Some dealers, however, are more cautious about assessing CBS' long-term aims. "We have to take it one step at a time," states Lou Fogelman, president of Show Industries, parent of the 52-unit, Los Angeles-based Music Plus chain. In addition, rackjobbers want assurances that if CBS makes the discounts permanent they won't get stuck with a pile of devalued inventory. "We'll know how exciting and attractive the program is after we get all the details," comments Frank Hennessey, president and CEO of Handelman Co., the nation's largest rack.

Nevertheless, both retailers and racks like the CBS price moves. "They're obviously responding to the marketplace," notes Mario DeFilippo, VP of purchasing for Handelman.

Regarding the permanent price cuts on CBS' black and country titles, Bob Varcho, senior music buyer for the 213-store, North Canton, Ohio-based Camelot Music chain, says the \$14.98 list equivalent might spur him to buy product he wasn't buying before.

The same is true, he says, of new artist releases at the \$12.98 list equivalent. Because LPs don't move and CDs are expensive, he points out, "we've been buying only cassettes on a lot of new titles."

Others Ponder CD Price Cuts, Too

LOS ANGELES While CBS Records has stepped out in front of its competitors by lowering front-line compact disk prices on a broad range of product, other labels are beginning to make similar moves.

Capitol has released six new artist CDs with reduced tags, and EMI-Manhattan is mulling a CD wholesale cost of \$6.81 on a May release by a new group called Vixen. WEA has issued a few new CD titles at a \$13.98 list, but Warner Bros. Records sales VP Lou Dennis cautions that his label will have to study the market carefully before deciding whether to adopt a more radical approach to CD pricing.

MCA Records, by contrast, has

decided to decrease prices on a big chunk of its full-line CDs. At the label's NARM product presentation, John Burns, head of MCA Distributing, announced, "Beginning with our June release, all MCA front-line country [CD] product will carry a significant reduction in its pricing."

While Burns won't reveal the details until June, he notes that MCA's current Swing For Millions country program carries a 9% discount.

When asked why MCA chose this musical field for price cuts, Burns answered, "We've seen market research that indicates that the country consumer would buy CD equipment if software were at a more affordable price. By reducing prices, we think we'll get that consumer in."

The position of the BMG labels on front-line CD pricing is unclear. But

Don Jenner, senior VP of marketing and promotion for Arista Records, one of BMG's distributed labels, declares, "We'll come with something."

Harry Anger, senior VP of marketing for PolyGram, says his company will take a wait-and-see stance on CD pricing. With regard to the CBS move, he says, "Every label has to do what's best for them."

On the other hand, Anger says, "it's certainly possible" that there could be an industrywide reduction in front-line CD prices by the end of this year.

Other label executives and retailers express similar optimism. "Prices aren't going to come down overnight," summarizes one Musicland rep, "but the CBS price cuts will certainly help." **KEN TERRY**



TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store, one-stop, and rack sales reports.					
★★ No. 1 ★★					
1	1	1	28	SOUNDTRACK ▲ ⁵ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING 12 weeks at No. One
2	2	2	19	GEORGE MICHAEL ▲ ³ COLUMBIA OC 40867 (CD)	FAITH
3	4	5	27	MICHAEL JACKSON ▲ ⁴ EPIC OE 40600/E.P.A. (CD)	BAD
4	3	3	20	INXS ▲ ² ATLANTIC 81796 (9.98) (CD)	KICK
5	5	4	27	TIFFANY ▲ ³ MCA 5793 (8.98) (CD)	TIFFANY
6	6	6	7	DAVID LEE ROTH WARNER BROS. 25671 (9.98) (CD)	SKYSCRAPER
7	7	7	32	DEF LEPPARD ▲ ³ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
8	8	8	30	DEBBIE GIBSON ▲ ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
9	9	9	28	JOHN COUGAR MELLENCAMP ▲ ² MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
10	11	13	8	SOUNDTRACK A&M SP 3913 (9.98) (CD)	GOOD MORNING, VIETNAM
11	10	10	10	RICK ASTLEY ● RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
12	14	19	4	AC/DC ATLANTIC 81828 (9.98) (CD)	BLOW UP YOUR VIDEO
13	16	16	23	BRUCE SPRINGSTEEN ▲ ² COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
14	12	12	40	WHITNEY HOUSTON ▲ ⁵ ARISTA AL-8405 (9.98) (CD)	WHITNEY
15	17	20	31	GUNS & ROSES ● GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
16	22	55	3	ROBERT PLANT ESPARANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
17	15	15	23	BELINDA CARLISLE ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
18	13	11	22	STING ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
19	18	17	28	AEROSMITH ▲ GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
20	24	28	52	U2 ▲ ⁴ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
21	21	22	41	RICHARD MARX ▲ EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
22	20	23	12	KEITH SWEAT ● VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
23	28	30	23	TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
24	19	14	19	GEORGE HARRISON ▲ DARK HORSE 25643/WARNER BROS. (9.98) (CD)	CLOUD NINE
25	29	29	54	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
26	23	18	50	WHITESNAKE ▲ ⁵ GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
27	25	25	7	JAMES TAYLOR COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
28	30	31	27	WHITE LION ATLANTIC 81768 (8.98) (CD)	PRIDE
29	26	26	32	SALT-N-PEPA ● NEXT PLATEAU PL 1007 (8.98)	HOT, COOL AND VICIOUS
30	67	—	2	SOUNDTRACK RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
31	51	—	2	KINGDOM COME POLYDOR 835 368-1/POLYGRAM (CD)	KINGDOM COME
32	27	21	58	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
33	32	32	8	GEORGE THOROGOOD EMI-MANHATTAN 46973 (9.98) (CD)	BORN TO BE BAD
34	31	24	14	FOREIGNER ● ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
35	35	35	9	TAYLOR DAYNE ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
36	36	38	41	GLORIA ESTEFAN & MIAMI SOUND MACHINE ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
37	33	34	17	ORIGINAL LONDON CAST POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
38	34	27	27	PINK FLOYD ▲ ² COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
39	38	43	44	RANDY TRAVIS ▲ ² WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
40	40	44	17	CHER GEFEN 24164 (8.98) (CD)	CHER
41	37	33	8	MEGADETH CAPITOL CL 48148 (9.98) (CD)	SO FAR, SO GOOD... SO WHAT!
42	83	—	2	BILLY OCEAN JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
43	44	49	7	PEBBLES MCA 42094 (8.98) (CD)	PEBBLES
44	46	46	8	SINEAD O'CONNOR ENSIGN BFV 41612/CHRYSALIS (CD)	THE LION AND THE COBRA
45	45	47	19	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
46	42	39	37	GREAT WHITE ● CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
47	39	40	16	GLADYS KNIGHT & THE PIPS ● MCA 42004 (8.98) (CD)	ALL OUR LOVE
48	50	87	3	MORRIS DAY WARNER BROS. 25651 (8.98) (CD)	DAYDREAMING
49	49	37	26	PET SHOP BOYS ● EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
50	43	36	17	DOKKEN ▲ ELEKTRA 60735 (9.98) (CD)	BACK FOR THE ATTACK
51	48	42	31	SWING OUT SISTER MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
52	41	41	17	STEVIE WONDER ▲ MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
53	47	48	25	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER
54	52	52	8	L.A. GUNS VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	55	59	21	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
56	56	62	6	RICK SPRINGFIELD RCA 6620-1-R (8.98) (CD)	ROCK OF LIFE
57	57	64	34	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
58	62	65	24	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
59	61	67	6	LITA FORD ● RCA 6397-1-R (8.98) (CD)	LITA
60	59	53	16	LINDA RONSTADT ● ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE
61	53	45	48	FLEETWOOD MAC ▲ ² WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
62	54	51	102	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
63	58	56	42	HEART ▲ ² CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
64	65	61	41	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
65	60	50	36	ELTON JOHN ● MCA 2-8022 (10.98) (CD)	LIVE IN AUSTRALIA WITH MELBOURNE SYM. ORCH.
66	85	96	7	MIDNIGHT OIL COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
67	64	66	82	KENNY G. ▲ ² ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
68	71	79	16	K.T. OSLIN RCA 5924-1-R (8.98) (CD)	80'S LADIES
69	73	73	15	ANTHRAX MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
70	69	58	25	KISS ▲ MERCURY 832 626-1/POLYGRAM (CD)	CRAZY NIGHTS
71	72	72	29	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
72	66	69	27	R.E.M. ▲ I.R.S. 42059/MCA (8.98) (CD)	DOCUMENT
73	63	54	17	SOUNDTRACK ● DEF JAM SC 44042/COLUMBIA (CD)	LESS THAN ZERO
74	74	78	19	BRYAN FERRY REPRISE 25598 (8.98) (CD)	BETE NOIRE
75	70	57	24	YES ● ATCO 90522/ATLANTIC (9.98) (CD)	BIG GENERATOR
76	76	68	19	PAUL CARRACK CHRYSALIS BFV 41578 (CD)	ONE GOOD REASON
77	86	91	28	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
78	78	85	5	THE DEELE SOLAR ST 72555/CAPITOL (8.98) (CD)	EYES OF A STRANGER
79	88	80	17	THE CALIFORNIA RAISINS ● PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
80	75	60	18	ROGER ● REPRISE 25496 (8.98) (CD)	UNLIMITED
81	77	77	49	CARLY SIMON ▲ ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
82	68	71	19	EARTH, WIND & FIRE ● COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
83	87	88	15	WARLOCK MERCURY 832 804-1/POLYGRAM (CD)	TRIUMPH AND AGONY
84	96	109	16	BARRY MANILOW ARISTA AL 8527 (9.98) (CD)	SWING STREET
85	90	—	2	TOTO COLUMBIA C40873 (CD)	THE SEVENTH ONE
86	82	70	30	NEW ORDER QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
87	80	74	20	ROBBIE ROBERTSON GEFEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
88	92	81	19	STEVE WINWOOD ● ISLAND 25660/WARNER BROS. (9.98) (CD)	CHRONICLES
89	81	75	81	BON JOVI ▲ ⁸ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
90	97	104	8	JERRY HARRISON: CASUAL GODS SIRE 25663/WARNER BROS. (8.98) (CD)	CASUAL GODS
91	84	84	5	FREHLEY'S COMET MEGAFORCE 81826/ATLANTIC (6.98) (CD)	LIVE + 1
92	106	177	3	HENRY LEE SUMMER CBS ASSOCIATED BFZ 40895/E.P.A. (CD)	HENRY LEE SUMMER
93	79	63	17	MADONNA ▲ SIRE 25535/WARNER BROS. (9.98) (CD)	YOU CAN DANCE
94	95	102	14	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD-EYED DREAM
95	93	76	14	EURHYTHMICS RCA 6794-1-R (9.98) (CD)	SAVAGE
96	94	100	32	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
97	107	121	18	KOOL MOE DEE JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
98	104	114	5	THE POGUES ISLAND 90872/ATLANTIC (8.98)	IF I SHOULD FALL FROM GRACE WITH GOD
99	102	89	16	FLESH FOR LULU CAPITOL CLT 48217 (8.98) (CD)	LONG LIVE THE NEW FLESH
100	89	82	20	MEN WITHOUT HATS MERCURY 832 730-1/POLYGRAM (CD)	POP GOES THE WORLD
101	91	90	36	SOUNDTRACK ▲ ² SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
102	119	—	2	GEORGE STRAIT MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
103	110	105	41	L.L. COOL J ▲ ² DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
104	101	101	8	SISTERS OF MERCY ELEKTRA 60762 (8.98) (CD)	FLOODLAND
105	98	98	11	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
106	125	127	3	SOUNDTRACK I.R.S. 6211/MCA (9.98) (CD)	SHE'S HAVING A BABY
107	108	86	23	DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
108	121	175	3	THE CHURCH ARISTA AL 8347 (8.98) (CD)	STARFISH
109	100	92	50	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES

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



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green thoughts



featuring
the rock radio smash
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Management: Arthur Spivak/Freddy De Mann,
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Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	115	130	81	PAUL SIMON ▲ ³ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
111	118	108	18	GENE LOVES JEZEBEL GEFEN GHS 241 71 (8.98) (CD)	THE HOUSE OF DOLLS
112	116	131	6	THE GODFATHERS EPIC BFE 40946/E.P.A. (CD)	BIRTH, SCHOOL, WORK, DEATH
113	103	83	26	SQUEEZE A&M SP 5161 (8.98) (CD)	BABYLON AND ON
114	99	99	7	GREAT WHITE ENIGMA 73295 (8.98) (CD)	RECOVERY: LIVE
115	112	112	4	TED NUGENT ATLANTIC 81812 (9.98) (CD)	IF YOU CAN'T LICK 'EM
116	122	122	4	STACEY Q ATLANTIC 81802 (9.98) (CD)	HARD MACHINE
117	123	132	4	ROBYN HITCHCOCK AND THE EGYPTIANS A&M SP 5182 (8.98) (CD)	GLOBE OF FROGS
118	135	137	35	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
119	113	103	87	POISON ▲ ² ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
120	120	123	6	LYLE LOVETT MCA/CURB 42028/MCA (8.98) (CD)	PONTIAC
121	109	107	20	JOE COCKER CAPITOL CLT 48285 (8.98) (CD)	UNCHAIN MY HEART
122	105	94	25	BILLY IDOL ▲ CHRYSALIS OV 41620 (CD)	VITAL IDOL
123	175	—	2	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
124	111	111	6	DAVID FOSTER ATLANTIC 81799 (9.98) (CD)	THE SYMPHONY SESSIONS
125	131	142	9	DAVID LANZ & PAUL SPEER NARADA 63001/MCA (9.98) (CD)	NATURAL STATES
126	127	97	22	LOVE & ROCKETS BIG TIME 6058-1-B/RCA (8.98) (CD)	EARTH - SUN - MOON
127	124	120	24	ALABAMA ● RCA 6495-1-R (8.98) (CD)	JUST US
128	117	95	74	EUROPE ▲ ² EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
129	145	145	4	LEATHERWOLF ISLAND 90660/ATLANTIC (8.98) (CD)	LEATHERWOLF
130	170	—	2	BOOGIE BOYS CAPITOL 46917 (8.98)	ROMEO KNIGHT
131	165	—	2	3 GEFEN GHS 241 81 (9.98) (CD)	TO THE POWER OF THREE
132	130	124	42	THE FAT BOYS ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
133	134	149	5	PEPSI & SHIRLIE POLYDOR 833 724-1/POLYGRAM (CD)	ALL RIGHT NOW
134	143	159	53	SMOKEY ROBINSON ● MOTOWN 6226 ML (8.98) (CD)	ONE HEARTBEAT
135	114	93	25	JETHRO TULL CHRYSALIS OV 41590 (CD)	CREST OF A KNAVE
136	147	—	2	SO EMI-MANHATTAN 46997 (9.98) (CD)	HORSESHOE IN THE GLOVE
137	126	115	27	RUSH ● MERCURY 832 464-1/POLYGRAM (CD)	HOLD YOUR FIRE
138	138	140	5	MIKE OLDFIELD VIRGIN 90645 (8.98) (CD)	ISLANDS
139	139	118	12	BUSTER POINDEXTER RCA 6633-1-R (8.98) (CD)	BUSTER POINDEXTER
140	129	110	15	PAUL MCCARTNEY CAPITOL CLW 48287 (14.98) (CD)	ALL THE BEST
141	NEW	1	ORCHESTRAL MANOEUVRES IN THE DARK A&M SP5186 (8.98) (CD)	THE BEST OF OMD	
142	151	154	12	ROSANNE CASH COLUMBIA FC 40777 (CD)	KING'S RECORD SHOP
143	160	—	2	SCARLETT & BLACK VIRGIN 90647 (8.98) (CD)	SCARLETT & BLACK
144	144	136	15	MASON WILLIAMS & MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 800 (11.98) (CD)	CLASSICAL GAS
145	155	126	27	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. II
146	157	146	89	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
147	137	116	17	THE MANHATTAN TRANSFER ATLANTIC 81803 (9.98) (CD)	BRASSIL
148	152	141	29	ERIC B. & RAKIM ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
149	132	113	8	THE COMMUNARDS MCA 42106 (8.98) (CD)	RED
150	158	—	2	SOUNDTRACK EMI-MANHATTAN 48680 (9.98) (CD)	SCHOOL DAZE
151	150	134	5	VARIOUS ARTISTS WINDHAM HILL WH 1065/A&M (9.98) (CD)	WINDHAM HILL SAMPLER '88
152	141	164	21	THE ALARM I.R.S. 42061/MCA (8.98) (CD)	EYE OF THE HURRICANE
153	182	185	4	STACY LATTISAW MOTOWN 6247 ML (8.98) (CD)	PERSONAL ATTENTION
154	128	106	29	DANA DANE ● PROFILE PRO 1233 (8.98) (CD)	DANA DANE WITH FAME
155	178	—	2	BRENDA RUSSELL A&M SP 5178 (8.98) (CD)	GET HERE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	164	151	6	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
157	148	129	7	METALLICA ELEKTRA 60766 (8.98) (CD)	KILL 'EM ALL
158	177	178	3	THE CHRISTIANS ISLAND 90852/ATLANTIC (8.98) (CD)	THE CHRISTIANS
159	153	144	21	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (CD)	SHARP
160	149	128	18	EXODUS COMBAT 8169/IMPORTANT (8.98) (CD)	PLEASURES OF THE FLESH
161	146	135	9	TKA TOMMY BOY 1011 (8.98) (CD)	SCARS OF LOVE
162	176	183	3	PROPHET MEGAFORCE 81822/ATLANTIC (8.98) (CD)	CYCLE OF THE MOON
163	189	—	2	THE POINTER SISTERS RCA 6562-1-R (9.98) (CD)	SERIOUS SLAMMIN'
164	136	125	15	MELI'SA MORGAN CAPITOL CLT 46943 (8.98) (CD)	GOOD LOVE
165	140	117	71	STRYPER ▲ ENIGMA PJAS 73237 (9.98) (CD)	TO HELL WITH THE DEVIL
166	171	171	3	JOHN BRANNEN APACHE 71650/CAPITOL (8.98) (CD)	MYSTERY STREET
167	NEW	1	ORIGINAL CAST RCA 6796-1-R (9.98) (CD)	INTO THE WOODS	
168	168	—	2	KIRK WHALUM COLUMBIA FC 40812 (CD)	AND YOU KNOW THAT!
169	154	119	42	MOTLEY CRUE ▲ ² ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
170	166	156	5	SOUNDTRACK VIRGIN 90690 (9.98) (CD)	THE LAST EMPEROR
171	172	161	12	TONY TERRY EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
172	156	143	14	ARETHA FRANKLIN ARISTA AL 8497 (11.98) (CD)	ONE LORD, ONE FAITH, ONE BAPTISM
173	169	169	19	AEROSMITH ▲ COLUMBIA PC 36865 (CD)	AEROSMITH'S GREATEST HITS
174	167	148	49	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
175	133	133	19	THE KANE GANG CAPITOL CLX48176 (6.98) (CD)	MIRACLE
176	142	138	29	METALLICA ● ELEKTRA 60757 (5.98) (CD)	THE \$5.98 EP-GARAGE DAYS RE-REVISITED
177	180	—	2	UNDERWORLD SIRE 25627/WARNER BROS. (8.98) (CD)	UNDERNEATH THE RADAR
178	174	147	19	DAN HILL COLUMBIA BFC 40456 (CD)	DAN HILL
179	162	162	6	MIKI HOWARD ATLANTIC 81810 (8.98) (CD)	LOVE CONFESSIONS
180	163	155	10	PUBLIC ENEMY DEF JAM BFC 40658/COLUMBIA (CD)	YO! BUM RUSH THE SHOW
181	191	163	6	ELISA FIORILLO CHRYSALIS BFV 41608 (CD)	ELISA FIORILLO
182	200	168	721	PINK FLOYD ● HARVEST SMAS 11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
183	183	184	4	CLANNAD RCA 6846-1-R (8.98) (CD)	SIRIUS
184	188	152	18	SHANICE WILSON A&M SP 5128 (8.98) (CD)	DISCOVERY
185	179	165	17	KASHIF ARISTA AL 8447 (8.98) (CD)	LOVE CHANGES
186	159	158	61	TESLA ● GEFEN GHS 24120 (8.98) (CD)	MECHANICAL RESONANCE
187	161	139	23	MSG CAPITOL CLT 46985 (8.98) (CD)	PERFECT TIMING
188	193	170	31	FASTER PUSSYCAT ELEKTRA 60730 (8.98) (CD)	FASTER PUSSYCAT
189	NEW	1	ZODIAC MINDWARP & THE LOVE REACTION VERTIGO 832 729 1/POLYGRAM (CD)	TATTOOED BEAT MESSIAH	
190	198	191	15	THE RADIATORS EPIC BFE 40888/E.P.A. (CD)	LAW OF THE FISH
191	173	153	25	THE SMITHS SIRE 25649/WARNER BROS. (8.98) (CD)	STRANGWAYS, HERE WE COME
192	NEW	1	BIG PIG A&M SP65185 (6.98) (CD)	BONK	
193	185	150	47	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
194	NEW	1	DANNY WILDE GEFEN GHS24179 (8.98) (CD)	ANY MAN'S HUNGER	
195	187	173	34	ECHO AND THE BUNNYMEN SIRE 25597/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN
196	RE-ENTRY	CHRIS JASPER CBS ASSOCIATED BFZ 44053/E.P.A. (CD)	SUPERBAD		
197	186	166	25	THE O'JAYS P.I.R. 53036/EMI-MANHATTAN (8.98) (CD)	LET ME TOUCH YOU
198	197	172	11	THE SCREAMING BLUE MESSIAHS ELEKTRA 60755 (8.98) (CD)	BIKINI RED
199	181	181	5	GERALD ALBRIGHT ATLANTIC 81813 (8.98) (CD)	JUST BETWEEN US
200	190	160	18	THE RAINMAKERS MERCURY 832 795-1/POLYGRAM (CD)	TORNADO

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|---------------------------|---|---------------------------------------|-----------------------------|---------------------------------------|-------------------------|--------------------------|------------------------------|
| 10,000 Maniacs 77 | The Communards 149 | Flesh For Lulu 99 | Michael Jackson 3 | Paul McCartney 140 | Robert Plant 16 | Sisters Of Mercy 104 | George Thorogood 33 |
| 3 131 | Michael Cooper 105 | Lita Ford 59 | Chris Jasper 196 | John Cougar Mellencamp 9 | The Pogues 98 | The Smiths 191 | Tiffany 5 |
| AC/DC 12 | The Cover Girls 71 | Foreigner 34 | Jethro Tull 135 | Men Without Hats 100 | Buster Poindexter 139 | So 136 | Toto 85 |
| Aerosmith 173, 19 | The Cure 64 | David Foster 124 | The Jets 55 | Metallica 176, 157 | The Pointer Sisters 163 | SOUNDTRACKS | Randy Travis 39, 146 |
| Alabama 127 | Terence Trent D'Arby 23 | Aretha Franklin 172 | Elton John 65 | George Michael 2 | Poison 119 | Dirty Dancing 1 | U2 20 |
| The Alarm 152 | Dana Dane 154 | Frehley's Comet 91 | The Kane Gang 175 | Midnight Oil 66 | Prince 109 | Good Morning, Vietnam 10 | Underworld 177 |
| Gerald Albright 199 | Morris Day 48 | Kenny G. 67 | Kiss 70 | Meli'sa Morgan 164 | Prophet 162 | La Bamba 101 | Ricky Van Shelton 94 |
| Anthrax 69 | Taylor Dayne 35 | Gene Loves Jezebel 111 | Kool Moe Dee 97 | Motley Crue 169 | Public Enemy 180 | The Last Emperor 170 | VARIOUS ARTISTS |
| Anita Baker 62 | The Deele 78 | George Harrison 174 | L.A. Guns 54 | New Order 86 | R.E.M. 72 | Less Than Zero 73 | Windham Hill Sampler '88 151 |
| Basia 156 | Del Leppard 7 | Debbie Gibson 8 | L.L. Cool J 103 | Ted Nugent 115 | Robbie Robertson 87 | More Dirty Dancing 30 | Wariock 83 |
| Big Pig 192 | Depeche Mode 107 | The Godfathers 112 | David Lanz & Paul Speer 125 | Sinead O'Connor 44 | The Rainmakers 200 | School Daze 150 | Jody Watley 25 |
| Michael Bolton 53 | Dokken 50 | Great White 46, 114 | Stacy Lattisaw 153 | The O'Jays 197 | Eric B. & Rakim 148 | She's Having A Baby 106 | Kirk Whalum 168 |
| Bon Jovi 89 | Earth, Wind & Fire 82 | Guns & Roses 15 | Leatherwolf 129 | Alexander O'Neal 96 | Rick Astley 11 | Rick Springfield 56 | White Lion 28 |
| Boogie Boys 130 | Echo And The Bunnymen 195 | Jerry Harrison: Casual Gods 90 | Lisa Lisa & Cult Jam 193 | Billy Ocean 42 | Roger 80 | Squeeze 113 | Whitesnake 26 |
| John Brannen 166 | Gloria Estefan & Miami Sound Machine 36 | George Harrison 24 | Love & Rockets 126 | Mike Oldfield 138 | She's Having A Baby 106 | Stacey Q 116 | Danny Wilde 194 |
| The California Raisins 79 | Europe 128 | Heart 63 | Lyle Lovett 120 | Orchestral Manoeuvres In The Dark 141 | She's Having A Baby 106 | Sting 18 | Hank Williams, Jr. 118 |
| Belinda Carlisle 17 | Eurythmics 95 | Dan Hill 178 | MSG 187 | Original Cast | She's Having A Baby 106 | George Strait 145, 102 | Mason Williams & Mannheim |
| Paul Carrack 76 | Exodus 128 | Robyn Hitchcock And The Egyptians 117 | Madonna 93 | Into The Woods 167 | School Daze 150 | Stryper 165 | Steamroller 144 |
| Rosanne Cash 142 | Expose 32 | Whitney Houston 14 | Megadeth 41 | Original London Cast 37 | She's Having A Baby 106 | Henry Lee Summer 92 | Shanice Wilson 184 |
| Cher 40 | Faster Pussycat 188 | Miki Howard 179 | The Manhattan Transfer 147 | K.T. Oslin 68 | She's Having A Baby 106 | Keith Sweat 22 | Angela Winbush 159 |
| The Christians 158 | The Fat Boys 132 | INXS 4 | Barry Manilow 84 | Pebbles 43 | She's Having A Baby 106 | Swing Out Sister 51 | Steve Winwood 88 |
| The Church 108 | Bryan Ferry 74 | Icehouse 58 | Biz Markie 123 | Pepsi & Shirlee 133 | She's Having A Baby 106 | TKA 161 | Stevie Wonder 52 |
| Clannad 183 | Elisa Fiorillo 181 | Billy Idol 122 | Richard Marx 21 | Pet Shop Boys 49 | She's Having A Baby 106 | James Taylor 27 | Yes 75 |
| Joe Cocker 121 | Fleetwood Mac 61 | | | Pink Floyd 182, 38 | She's Having A Baby 106 | Tony Terry 171 | |
| Natalie Cole 57 | | | | | She's Having A Baby 106 | Tesla 186 | |

WEA Europe Banks On CD-3 To Boost Singles Biz

BY NICK ROBERTSHAW

LONDON WEA Europe is putting its money on 3-inch compact disks to boost the flagging singles market. Since the beginning of 1988, the company has released a dozen titles in the format, featuring such acts as AC/DC, David Lee Roth, Debbie Gibson, Tiffany, a-Ha, and George Harrison. Future releases are planned at the rate of four a month.

The company has consistently supported the 3-inchers since last fall, despite the balance of European preference in favor of 5-inch CD singles. Director of marketing Jurgen Otterstein, a leading 3-inch-CD enthusiast, is undeterred by comments such as those made recently by Philips Du Pont Optical senior vice president Jack Kiernan (Billboard, March 12), who spoke of the "pattern of suc-

cess" established by 5-inch maxisingles in Europe.

"We are no longer as isolated as we were," says Otterstein, soon to take up a post as managing director of Teldec following German Cartel Office approval of the WEA/Teldec deal. "CBS has now opted for 3-inch on the Continent, and even in the U.K. the approach is changing, so more companies will at least look at 3-inch."

The decision on whether product will be released on 3-inch CD is still considered on a case-by-case basis, he adds, but WEA expects to increase the number of titles it puts out on the format. The published dealer price is about the equivalent of \$4.70; the aim is for a retail price slightly above that of conventional 12-inch singles.

Following considerable debate over generic packaging options,

WEA has opted for a 3-inch cardboard gatefold set on a 5-inch card and then shrink-wrapped. The 5-inch package is designed to fit store racks and to be discarded after purchase.

"Some people think we should stick with the jewel box," notes Otterstein, "but when we do away with 3-inch adapters we won't need it." WEA accepts that in the long run, adapters are an unsupportable expense as well as a possible purchase deterrent, but it argues that once consumers have acquired several 3-inch disks they will have all the adapters they need. Eventually, the company may simply make a supply of adapters available to dealers.

WEA is looking to hardware manufacturers to provide the long-term solution to the adapter problem, however. All new Sony CD players are fitted with 3-inch spindles, and other

companies are expected to follow suit. WEA also is looking forward to the arrival in Europe of new-generation Discman players, probably in the fall.

The extra portability of 3-inch product once the Discman catches on is seen as one of the key arguments for 3-inch CDs over 5-inchers. According to Otterstein, WEA also believes strongly in the concept of distinguishing formats to create a family of compact disk product. The 3-inch disk is distinctive and attractive, while 5-inch singles identical to CD albums with 72 minutes of playing time risk disappointing consumers.

Sales are still modest, ranging between 2,000 and 5,000 for most releases, and WEA plans special promotions to educate both retailers and consumers. In West Germany, a promotion based around local act Humpe

& Humpe was staged in February in conjunction with Sony, which ordered 15,000 3-inch disks and gave them away to dealers together with the new machines. The company is considering staging a similar campaign in the U.K.

WEA also is tackling the question of what to put on 3-inch disks, with their 20-minute playing time. Says Otterstein: "In the U.K. people tend to expect the 7-inch A and B sides plus a couple of former hits, whereas in Europe they prefer 12-inch versions.

"Obviously we can't do it different ways for the different markets, and the likelihood is that we will go for the 12-inch approach—the 7-inch A and B sides plus an extended mix version or possibly something a little special to add value for the consumer."

3-INCH CD GETS BIG PLAY AT NARM

(Continued from page 1)

Though all disks will bear the newly designed CD-3 logo, all will not be created equal—nor will all be singles. The format's generous, 20-minute playing capacity has created three CD-3 classifications: single, maxisingle, and mini-CD. Thus, some of those three labels' initial CD-3 offerings will retail at different price points, ranging from \$3.49 to a \$5.98 list equivalent.

At a Feb. 10 Marketing Committee meeting of the Recording Industry Assn. of America, labels agreed on packaging sizes for CD-3 products. According to several label executives, agreement was reached there to encase CD-3 singles in 3-by-7-inch packages and CD-3 maxisingles in 3-by-12-inch packages.

Russ Bach, executive vice president of marketing development for WEA, says that exploration of available packaging designs will be going on in the next month or so to see "what makes sense for both the retailer and the record labels."

CBS's venture into CD-3, announced by CBS Records president Al Teller in his NARM keynote speech, will consist of five or six titles in the single or maxisingle format priced at \$3.49 and a \$5.98 list equivalent, respectively.

Also confirmed at NARM was A&M's CD-3 launch (Billboard, March 19), slated for May 3 and including titles by Sting, Squeeze, Orchestral Manoeuvres In The Dark, Robyn Hitchcock & The Egyptians, Suzanne Vega, and Simple Minds. All titles will retail at approximately \$5, according to the label. Though the label has already committed itself to an initial 4-by-12-inch package for its first batch of CD-3s, David Steffen, senior vice president of sales and distribution, says that package may change in time. "We're going to see how that size flies, and if there's not an advantage either way, then we'll conform" to the Marketing Committee's agreement, says Steffen.

Beating both A&M and CBS on the

streets, however, will be CEMA's April 26 rollout of 20 oldies CD-3 titles in conjunction with Rhino Records. Featuring four tracks each by such artists as the Beach Boys, the Four Seasons, Fats Domino, Eddie Cochran, and the Turtles, the 20 titles will have a bulk wholesale price of \$3.46 and a suggested retail price of \$5.98 each. Initial orders will provide a free CD-3 adapter to consumers.

To kick things off for the CEMA/Rhino series, says Dennis White, president of CEMA, a promotion for the series will allow consumers to send in five individual bar codes from the CD-3 series and receive any full-priced CD in the Rhino catalog.

White points out that CEMA's first commercially available CD-3 titles will therefore be in "minialbum" form. "We definitely will get into the CD-3 singles business," he says, adding that CEMA's first such titles are expected to emerge next quarter.

Minutes after CBS' Teller delivered his NARM keynote speech, Norio Ohga, president and COO of Sony Corp. and chairman of CBS Records Inc., introduced the NARM audience to the D-88 Pocket Discman. The player—which is dedicated to the CD-3 format but can also accommodate standard-size CDs—weighs 10.6 ounces and measures approximately 3 3/4 inches by 1 1/8 inches by 3 3/8 inches. Supplied with a rechargeable battery, the tiny player will retail for \$359.95 beginning in June.

One source in the electronics industry says she expects to see "at least two or three" dedicated 3-inch CD players created by other manufacturers by January's Consumer Electronics Show in Las Vegas. Once competition enters the picture, she estimates,



Sony's Norio Ohga displays the new pocket Discman during his NARM talk.

the price for such players will "shoot way down"—perhaps as low as \$150.

Though several convention attendees suggested CBS' sudden alignment with CD-3 was brought on by the company's recent acquisition by Sony, executives from both companies denied the link at a March 16 press conference in New York. At the gathering—in which Sony and representatives of WEA, A&M, and CBS announced the D-88—Jerry Shulman, vice president of marketing development for CBS Records, declared this to be "absolutely not the case." A spokesman for Sony stated that both companies "continue to operate as completely independent corporate entities."

Despite the CD-3's generally upbeat reception, not everyone was singing its praises. Jim Cawley, vice president of sales at Arista, says the potential for the cassette single already vastly overshadows that of the CD-3. Holding that there are 320 million cassette players in the U.S. com-

pared with 9 million CD players, Cawley said the issue is purely a matter of logic. "If you worked in a town where everyone drove Isuzus and only a few drove BMWs, which would you sell parts for—Isuzus or BMWs?" he says.

Record accounts at the NARM meet generally appeared to be enthusiastic about the CD-3 format, although some are concerned that labels' varying approaches to content and pricing might create some confusion on the part of consumers.

In a seminar that featured a panel on buying product, Barney Cohen, president of Sacramento, Calif.-based one-stop Valley Record Distributors, said record stores have to be careful "not to shell-shock our customers."

"I don't like 3-inch CDs because we haven't gone far enough with 5-inch CD," said Cohen. He opined that 5-inch CDs can be used to accommodate the same programming now being planned for 3-inchers.

Cohen also pointed out that buying in new configurations boosts expenses without yielding additional volume from consumers.

At that same seminar, Don Jensen, head buyer for Seattle-based rack Roundup Music, said he thought the 3-inch format is "still a couple or three years away" from being a mass-market product.

Terry Worrell, president of Dallas-based chain Sound Warehouse and a consistent advocate of new technology, said he welcomes the new 3-inch CD lines. "To me, it just rounds out the CD format a little more."

Assistance in preparing this story was provided by Steven Dupler in New York.

DIRECTOR, PRODUCT MANAGEMENT NEW YORK

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WEA, POLYGRAM MAKE CDV PROMISE

(Continued from page 4)

By the end of this year, Petrone says, he expects "at least 100-150 titles" to be available in the U.S. And by then, he adds, "every major hardware manufacturer" should be out with some kind of CDV player.

In the U.S., only Pioneer, Magnavox, and Yamaha have introduced combi-players, which accommodate 5-inch CDVs and audio CDs as well as 8-inch and 12-inch laser videodisks. Sony and Philips, however, are planning to launch combi-players and ded-

icated 5-inch machines that can take both CDVs and audiodisks.

Philips' dedicated player will carry a list price of about \$500 in the U.S. and \$650 in Europe, sources say. Although this is not much less expensive than the combi-players, Petrone notes that CD audio players cost \$1,000 five years ago and that prices dropped as sales volume grew. He also says the "muscle of the hardware industry" will drive the whole range of optical disk products. He es-

timates that about 25,000 combi-players have been sold in the U.S.

That is a small base on which to construct a new software business. Yet Petrone stresses that PolyGram will try to place its CDVs in music retail chains right away since they can display a much greater selection of titles than hardware dealers can. Showing the consumer all of the available software, he notes, is crucial to building demand for the CDV player.

NEW CONFIGURATIONS SPARK NARM DISCUSSION

(Continued from page 1)

and distributors that scored record-breaking profits in 1987.

But news that emerged here about new and developing configurations proved that both merchandisers and record companies must make a number of key decisions to ensure that the momentum continues.

Retailers, one-stops, and rackjobbers were no doubt cheered by the move toward lower compact disk prices, with the most dramatic evidence of that trend provided by CBS (see story, page 1). The label announced price cuts for a number of its front-line CDs and, further, a three-month buy-in program, which, if successful, could ultimately lead to the reduced wholesale costs on CDs that retailers have been demanding since September.

The 5-inch CD, though, was not the only product that got a boost at this meet.

Proponents of the cassette single saw a much-needed closing of the record-label ranks, with CBS—a company that had staunchly resisted the configuration—announcing that it will finally come to the party.

Little publicized, however, was the fact that CBS plans to place a 30% returns cap on cassette singles. Distributors estimate that actual returns on vinyl singles average 45%, although Pete Jones, president of BMG Distribution, contends that it is still too early to determine if cassette singles—which apparently have a longer shelf life than their vinyl counterparts—will fall into a similar returns pattern.

Other developments on the cassette single front:

- The tape equivalent of 7-inch singles left this meet with a uniform price. Capitol distributor CEMA, which moved to a \$2.99 suggested list at the start of the year (Billboard, Jan. 16), rolled back to the \$2.49 mark that most of the other labels have adopted. Moreover, although industry insiders had speculated that CBS would opt for \$2.99 on cassette sin-

gles, the company also went for the \$2.49 tag—just 50 cents more than the list price of 7-inch vinyl. This month, A&M, the last major label to hold on to the \$1.99 tag, moves to \$2.49, too.

- Merchandising decisions lie in the hands of dealers. At an invitation-only lunch, which brought distribution chiefs together with retailers, Russ Bach, WEA executive vice president of marketing, said that “beyond standardization of packaging, which we have done, there’s little that we can do to help you merchandise” cassette singles.

- PolyGram, which like CBS has resisted the cassette single, now finds itself the odd man out. Jim Urie, senior vice president of sales and branch administration, says the CBS announcement might prompt PolyGram to re-evaluate its stance.

Meanwhile, the industry saw major labels stage coming-out parties for not one, not two, but three different approaches toward the commercial release of 3-inch CDs (see story, page 1).

The future of another fledgling product, compact disk video, does not look as bright, however.

The introduction of CDV—which got a hearty reception from merchandisers when the format was announced at last year’s NARM by PolyGram chairman Jan Timmer—has been pushed back again, and when it debuts, it will only be fed by two label groups, WEA and PolyGram (see story, page 4). Dealers here said they are skeptical about whether the 5-inch CDV will get off the ground.

At the conclusion of WEA’s product presentation, Stan Cornyn, president of Warner New Media, updated delegates on another CD product—CD+Graphics (Billboard, Jan. 16), which places visual information on a music CD which can be read via an adapter.

Record accounts are split over how viable this CD option may ultimately

be but are relieved that the graphic-encoded disks will not cost more than ordinary CDs. Still, there’s the nagging problem of consumer and store clerk confusion when WEA CD+Graphics titles, including the new release by Talking Heads, show up on store shelves.

Labels are divided over CD-plus, too. For example, Mike Bone, president of Chrysalis, thinks it’s a brilliant innovation, while Tommy Boy chief Tom Silverman calls it a “stupid” idea.

The impact that Sony’s ownership of CBS Records may have on that company left its mark on this NARM meet.

Label executives who first supported the launch of the cassette single think that early successes scored by the configuration—Whitney Houston’s Arista tape “I Want To Dance (With Somebody)” tallied 200,000 units, and Tiffany’s MCA cassette single “Could Have Been” has moved more than 180,000 pieces—forced CBS’ hand. However, several record accounts hold that Sony’s involvement in the sale of cassette players helped prompt the change of heart.

Similarly, several attendees expressed certainty that the moves by CBS to lower the prices of its CDs and to introduce 3-inch CDs were prompted by Sony’s hardware commitments, although the record distributor denies that its new parent company had any influence on its 3-inch plunge.

Another future product, digital audiotape, was not an issue here. Delegates received a technical orientation to DAT at its regular-members meeting, but otherwise, the configuration received little attention.

Nevertheless, with a wide array of products already packed in music stores and the roles of cassette singles, CD-3, CD+Graphics, CDV, and DAT still to be determined, the convention underlined the widely held view that the music marketplace will continue to operate in a state of flux.

“It’s configuration confusion,” said Don Jenner, Arista senior vice president of marketing and promotion.

During a music-buyers seminar, Don Jensen, head buyer for Seattle-based rack Roundup Music, predicted that the days when record stores will confine their album inventories to only two or three formats are over.

“New configurations are a way of life now,” Jensen said. “We’re going to see new configurations every year.”

Herrera, Montana Band Sweep Awards Top Tejano Stars Honored

BY RAMIRO BURR

SAN ANTONIO, Texas Rising stars Ramiro Herrera and the Montana Band garnered four of 11 awards March 12 at the eighth annual Tejano Music Awards at the Convention Center Arena here.

Herrera was named best male vocalist and entertainer, while the Montana Band’s single, “Amor Querido,” was named both song and single of the year. The song-of-the-year award also acknowledges the composer, who in this case is Luis Silva.

The Montana Band’s emergence as one of the powerhouses in today’s Tejano music industry was solidified by its awards sweep. Industry observers have kept an eye on the group’s continuing ascendancy since its 1985 hit “Rosas Para Una Rosa,” which topped Tejano music charts for six months.

Best album of the year (*orquesta*) went to the veteran cumbia/ballad band Mazz, whose vocalist, Joe Lopez, and guitarist, Jimmy Gonzales, also captured vocal duo of the year.

Herrera and his band also head-

lined the awards entertainment lineup, which included performances by Augie Meyers, Patsy Torres, and Henry Rivas. Comedian Paul Rodriguez hosted the event.

Among the other winners:

Songwriter of the year: Record promoter/songwriter Luis Silva

Album of the year (conjunto): David Lee Garza y Los Musicales for “Dejame Quererte”

Female entertainer: Selena Quintanilla

Female vocalist: Laura Canales

Most promising band: Direccion, led by Bobby Naranjo

The Houston-based La Mafia band, which in past years has grabbed the lion’s share of the awards, was shut out this time, although it was nominated in three categories.

The awards, sponsored by the Texas Talent Musicians Assn., recognize the best Tejano music stars as voted by fans across the Southwest.

More than 32 radio and 25 television stations in Texas and surrounding states are expected to broadcast coverage of the awards through syndication in April.

CD MAKER SHAPE CUTS STAFF

(Continued from page 6)

tive nature of the market has not allowed Shape to raise its prices on audio- and videocassette shells, Hartman points out.

“And this has just been part of the problem,” she says. “All the product dumping being done by Korean manufacturers hasn’t been easy on us, either.”

Shape was founded by brothers Tony and Paul Gelardi, the company’s current co-owners, as a small manufacturer of 8-track cartridges. The company has since grown into a diversified international corporation. In the 1987-88 fiscal year, its sales totaled more than \$200 million.

According to Hartman, Shape now has nine divisions, 11 subsidiaries, two joint ventures, and one liaison office; the four primary profit centers are the Optimedia CD plant, the audio- and video-products divisions, and the computer-products division.

“We’ve grown in leaps and bounds from the beginning, and that entails some risks,” says Hartman. “We see this consolidation period now as just another business

cycle.”

Hartman also confirms that Shape is poised to enter the digital audiotape market “as soon as that market exists.” The firm has already developed molds for manufacturing blank DAT shells and has shown prototype product to potential customers.

RCA DONATING MICROFILM TO COUNTRY HALL

(Continued from page 6)

Foundation Records and one on RCA.

The double-album-anthology series will be launched in early summer with a rockabilly collection, followed by Cajun music, old-time duets, and a Hank Snow anthology on CMF Records. In the fall, RCA will release a collection of Elvis Presley’s Nashville recordings.

Among those attending the presentation were RCA acts Ronnie Milsap, the Judds, Restless Heart,

K.T. Oslin, Vince Gill, Earl Thomas Conley, Keith Whitley, and former Victor great Eddy Arnold.

The Country Music Foundation is a nonprofit, educational organization that includes the Country Music Hall of Fame and Museum, Country Music Foundation Library and Media Center, Country Music Foundation Records, Country Music Foundation Press, and RCA’s historic Studio B where many of these hits were cut.

CAPITOL, CHAMELEON SIGN LIMITED DISTRIB PACT

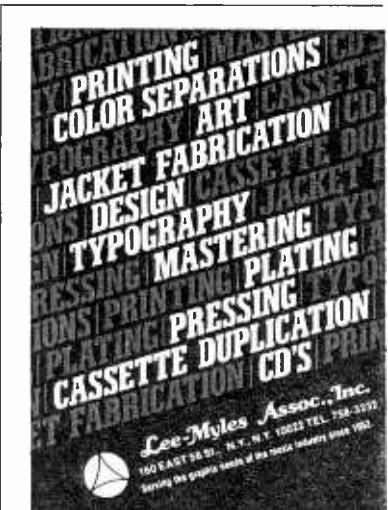
(Continued from page 6)

be best sold by a major,” says Powers. “There’s no limit or minimum number in the deal, which lasts for three years with subsequent options on their part.”

Powers stresses that some of the company’s product is best served by independent distributors. “We’re believers in independent distribution—we have our own independent distribution company, Sounds Good. Indies do best with certain jazz, dance, and folk stuff. But for mainstream pop product, this will assist us. It gives us a certain legitimacy

at radio, and we expect a much broader availability in the marketplace.”

The first two Chameleon releases to go through the Capitol pipeline will be the Bonedaddys’ “A-Koo-De-A!” and the Buddy System’s self-titled debut; both have a street date of March 29. Later in the spring, albums from Precious Metal, Ecoteur, the Way Moves, the Wild Cards, and the New Marines are due. In addition, some of Chameleon’s back catalog will be rereleased through Capitol.



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Musicland, J&R, Valley Honored By Trade Group

BY GEOFF MAYFIELD

LOS ANGELES An intriguing slate of winners—the Musicland Group, J&R Music World, and Valley Record Distributors—took the National Assn. of Recording Merchandisers' top member awards at the organization's annual convention here. The winners of the 1987 awards—voted on by the trade group's Manufacturers Advisory Committee, which represents the record industry's manufacturers and distributors—were announced March 14 by BMG Distribution president Pete Jones at the convention's closing-night banquet.

J&R Music World, the New York-based superstore, won retailer-of-the-year honors in the small-retailer category (fewer than 16 stores) for the second straight year.

The other two winners were somewhat surprising. The Minneapolis-based Musicland Group—by far the largest record chain with 616 stores—has often been nominated for retailer-of-the-year honors but previously was passed over in the voting. And, in winning NARM's wholesaler-of-the-year award, Sacramento, Calif.-based Valley Record Distributors became the first pure one-stop to win in this category since it was introduced at the organization's 1986 convention.

Philadelphia-based Universal Records, which won the initial wholesaler award, does operate a one-stop, but also runs a video distribution wing and an independent record distribution operation. Last year's wholesaler trophy went to Troy, Mich.-based Handleman Co., the industry's largest rack.

Accepting J&R Music World's award, co-owner Rachelle Friedman told NARM delegates, "Winning last year was a very big thrill. Winning again this year is a real honor."

Friedman's operation, which includes a blocklong complex of specialty music and electronics stores, also runs a national mail-order service and operates one-stop Big Ap-

ple Entertainment. J&R was chosen from a field of five nominees: Miami-based Q Records & Video; St. Louis-based Streetside Records; and two Chicago dealers, Rose Records and Rolling Stones Records.

Jack Eugster, president of Musicland, called his senior management staff to the stage to collect the award. Along with crediting the victory to the chain's management and employees, he took time to thank "the record companies and other suppliers who help make us what we are."

Musicland was one of six firms in a diverse slate of nominees. Also vying for the cup: Washington, D.C.-based Kemp Mill Records; Pittsburgh-based National Record Mart; West Sacramento, Calif.-based Tower Records; Atlanta-based Turtle's Records & Tapes; and Brooklyn, N.Y.-based The Wiz.

Valley's Barney Cohen told Billboard that prior to the awards dinner, he had not expected his company to win, but admitted that "when they sat me down near the front, I had a feeling that we won it."

The one-stop carries an extensive inventory, including at least one unit of each configuration for every major-label album title.

Five other companies were nominated in the wholesaler's category: Handelman Co.; Seattle-based Roundup Music; St. Louis-based Sight & Sound Distribution, which also operates a video distribution wing and is affiliated with the Streetside chain; Garden City, N.Y., one-stop Stratford Distributors; and Universal Records.

Criteria for the wholesalers award differs slightly from guidelines used to determine the retail finalists, but many are parallel, including fiscal responsibility; proper training and quality of personnel; overall creative merchandising and marketing; communication with all levels of manufacturers and distributors; cooperation with manufacturers regarding merchandise programs and contests; tie-ins with national television shows, major motion pictures, and special events; and tour awareness and support.

MTV Cool To Michael Tour Rift With Managers Sours Deal

NEW YORK MTV Networks is considering dropping its plans to co-present the current George Michael world tour, heralded several weeks ago by the music video channel as its first attempt to tie its operations in Europe, Australia, Japan, and the U.S. into a unified global tour promotion (Billboard, Jan. 30).

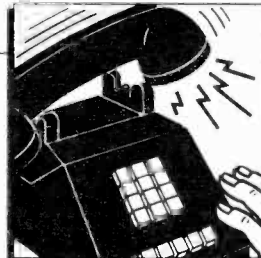
A source close to the situation says problems have arisen with the CBS superstar's managers, Michael Lippman and Rob Kahane, and that MTV has consequently gotten cold feet about its involvement in the co-

ture. An MTV Networks representative, while insisting that Michael is an "extremely important artist to the channel" and that CBS has been "cooperative," admits the global aspect of the promotion could fall through.

"While there are still several elements of the tour sponsorship in the works, the full global project as we originally envisioned it is questionable at this point," says the representative.

CBS, Lippman, and Kahane did not return Billboard's phone calls. STEVEN DUPLER

INSIDE TRACK



Edited by Irv Lichtman

THE RECORDING INDUSTRY ASSN. of America has decided to campaign for more back-announcing of songs on radio stations. "We're developing a comprehensive plan to deal with it on a couple of fronts," comments **Hillary Rosen**, VP of governmental relations for the trade group. "There's an attempt to show radio stations that it is in their interests [to back-announce] as well as in the interests of consumers and record companies." While she has no details on the RIAA plan yet, it has been speculated that the RIAA might commission a study of how the ratings of radio stations that back-announce compare with those of stations that don't. Asked what triggered RIAA's interest in the controversial subject, Rosen replies, "I think [Arista senior VP of promotion and marketing] **Donny Jenner's** [Billboard] Commentary raised a lot of visibility on the issue."

ELTON RETURNS TO UNI: Although MCA still hasn't made its long-anticipated official announcement about the reactivation of the Uni label, the company did reveal at its product presentation at the NARM convention March 13 that current MCA artist **Elton John** will return to Uni with his next album, "Reg Strikes Back," due in June. Tracks from the album were played at the presentation. John recorded his first five albums under the Uni banner in the early '70s, before switching to MCA in 1973.

LAURA, THE FACE IN THE FILM: The Australian release date of a film featuring **Laura Branigan** in her acting debut, "Backstage," has been pushed up from May to April 10 because of the singer's appearances in Australia March 31-April 16. She stars in the film in a nonsinging role with British actor **Michael Aitken**. **Skouras Films** has world-distribution rights. Branigan's Aussie act includes an Italian version of the "Evita" song "Don't Cry For Me Argentina."

THE FIRST 50: **Schwann**, the venerable record and tape reference guide, is adding digital audiotape titles to its venerable record/tape guide, beginning with the May issue of the Schwann Compact Disc Catalog and followed by the summer quarterly edition of the massive Super Schwann catalog. According to Schwann, the first listings will feature more than 50 DAT titles, including releases from **GRP, Capriccio, Delta, and Jazzline**.

FOR IRVING: That ASCAP/Carnegie Hall tribute to **Irving Berlin's** 100th birthday on the day he celebrates it (May 11) has booked its first stars: **Leonard Bernstein, Willie Nelson, Frank Sinatra, and Isaac Stern**. Officially authorized by the great songwriter, the event also includes a postconcert dinner dance at the New York Hilton with the theme Top Hat, White Tie, and Tails. As Track previously reported, the event will be taped by executive producer **Don Mischer** and will be aired at a later date on **CBS Television**.

ASCAP HAS BOOKED a memorial tribute to **Frederick ("Brigadoon," "My Fair Lady") Loewe**, the musical-theater composer who died Feb. 14 at age 83, for March 28 in New York at the Shubert Theatre. With this event, the performance rights society adds to the growing tradition of saluting members who have died in the recent past. A number of artists associated with Loewe's career will be on hand, including **Julie Andrews, Richard Harris, Agnes DeMille, Kitty Carlisle Hart, Louis Jourdan, Robert Goulet, Skitch Henderson, and Herman Levin**, who produced the original Broadway cast production of "My Fair Lady." Loewe's greatest triumph (with lyrics and libretto by the late **Alan Jay Lerner**)... **David Mamet's** new play, "Speed-The-Plow," featuring **Madonna**, heads straight to Broadway April 9 for previews rather than play Lincoln Center's **Mitzi E. Newhouse** theater first. The opening at the Royale is set for May 3.

DON OVENS, former **Billboard** staffer and now music director of **Armed Forces Radio & TV Services** in Los Angeles, takes pains to write Track he is alive and well. Don says a music publisher who saw him at an industry gathering recently screamed in amazement, "I

thought you were dead!" apparently thinking he hadn't survived a five-way bypass in 1982. "I came through with flying colors," **Ovens** writes.

CLASSICAL CASH: **Johnny Cash** is organizing a benefit concert to raise money for the defunct **Nashville Symphony Orchestra's** jobless musicians. "We've got to keep our musicians alive and well," comments the **Mercury/PolyGram** artist, who has worked with symphony musicians on records, concerts, and TV shows. Cash is looking for a spring or summer show, possibly at Nashville's **Starwood Amphitheatre**, and is approaching such acts as **Glen Campbell** and **Neil Diamond**.

DOOBIES REDIVIVUS: The **Doobie Brothers** have been signed to **Capitol Records**. The hit-making group's current lineup includes founding members **Tom Johnston, Patrick Simmons, and John Hartman; Tiran Porter, Michael Hossack, and Bobby LaKind** round out the band. The Doobies re-formed in 1987 after a five-year hiatus to perform an 11-show tour, which raised almost \$1 million for a variety of charities. The reconstituted group will now head into the studio to record an album for summer release; **Charlie Midnight** and **Eddie Schwartz** are set to produce.

COME SUE WITH ME: Two entrepreneurs have sued **Frank Sinatra** for allegedly interfering with the TV marketing of a repackaged of 36 **Capitol Records** Sinatra tracks, which the pair say were legally licensed from the label. In a suit filed in Superior Court in Los Angeles, **Brad Buckley** and **Steven P. Cowan** claim that Sinatra's attorneys contacted **Cable News Network** and requested that the network pull ads for the Sinatra record, implying that the package was unauthorized. Alleging that the interference from the singer's representatives put them out of business, Buckley and Cowan are seeking \$3.5 million for lost income and exemplary damages.

ALL TOGETHER NOW: **SBK Entertainment World** will move to new worldwide headquarters at 1290 Ave. of the Americas in Manhattan by April 1. The **Stephen Swid, Marty Bandier, and Charlie Koppelman** setup has 44,000 square feet of space, part of which contains a fully equipped recording studio. Relocation brings all New York-based units of SBK under a single roof.

ON THE WINGS OF DAT: Los Angeles-based **Soundwings** has announced its first digital audiotape release. Scheduled to come out ASAP are six titles: two by **Bill Watrous** and one each by **Patrick Williams, Tom Scott, Gulliver, and Ronee Martin**.

JAMMIN' IN JAMAICA: Island head honcho **Chris Blackwell** held a party March 12 at his Golden Eye estate in Jamaica, which once belonged to **Ian Fleming**. The purpose of the blowout was "to say we're back in the reggae business," according to an Island staffer. Of course, Blackwell had sworn off reggae some time ago. Four reggae acts played at the affair: **Foundation** (just signed to the Island-owned **Mango** label), **Donovan** (not the '60s mainstay), the **Creation**, and **Mickey Simpson**. Among the revelers were members of **Third World, Jimmy Cliff, Toots of Toots & the Maytals, and Island prez Lou Maglia**.

PAYOLA PLEAS: Three people recently indicted in the Los Angeles federal grand jury's payola investigation have pleaded not guilty to the charges filed against them Feb. 25. Promoter **Ralph Tashjian** is charged with making undisclosed payments to radio station program directors, conspiring to distribute cocaine, obstructing justice, and tax evasion; his wife, **Valerie**, is also charged with tax evasion. Former **KIQQ** Los Angeles general manager **George Wilson Crowell** is charged with failing to file income tax returns. The not-guilty pleas by the Tashjians and Crowell follow a similar plea by promoter **William Craig** (Billboard, March 19).

HOSTILITY FOR A GOOD CAUSE: **JCI**, the label and video company, plans to distribute a heavy metal music-video sampler to aid the **T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research**. Also on tap, say JCI toppers **Jerome Bowie** and **Tim O'Brien**, are public service announcements by acts alerting the public, in heavy metal lingo, to help "slash," "demolish," "exterminate," and "crush" cancer.

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