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NEWSPAPER

ON THE
ROAD
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EUROPE

Follows page 58

VOLUME 100 NO. 18

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

April 30, 1988/\$3.95 (U.S.), \$5 (CAN.)

Westwood One Buys WYNY, Its First Radio Station

BY PETER LUDWIG

NEW YORK In a move that gives Los Angeles-based Westwood One Inc. its first radio property, the company has signed a letter of intent with Emmis Broadcasting to purchase country-formatted WYNY New York for \$39 million. The modest price tag reflects the proposed frequency switch that will move WYNY's format and call letters to 103.5 megahertz and put Emmis' crossover-formatted WQHT's call letters in WYNY's premium 97.1 FM slot.

Westwood One chairman and CEO Norm Pattiz says, "We're real pleased with the deal, particularly in light of the latest Arbitrons. Emmis did something they don't often

do—sell cheap." Referring to the large price tags that stations have been carrying recently, Pattiz says, "It's about time a reasonable deal got done!"

WYNY was included in the package of five NBC stations that Emmis purchased in March from NBC
(Continued on page 65)

Music Volume Sets Mark At \$5.5 Bil '87 Unit Sales Best In Decade

BY IRV LIGHTMAN

NEW YORK The recording industry did the trick in achieving record dollar volume in 1987, while it just missed setting an all-time high in units shipped.

According to a statistical review

by the Recording Industry Assn. of America, the manufacturers' dollar value (at suggested list price) of shipments reached \$5.56 billion, a healthy 19.7% increase over 1986. Never before has the industry reached the \$5-billion-plus figure.

While units shipped, net after returns, gained an impressive 14.3%—to reach a total of 706.8 million—the increase failed to overtake the industry's record year of 1978, when the industry—led by the historic sales bonanzas of the double-album "Saturday Night Fever" and "Grease" soundtracks—shipped 726.2 million units. The only other time the industry shipped more than 700 million units was in 1979, when units shipped declined from the 1978 high watermark to 701 million, a downturn that signaled a dramatic decline in the industry's fortunes until a resurgence of unit sales and dollar volume began in 1984.

(Continued on page 76)

Alternative Marketing: How It Helps

Last week, Billboard examined the increasing major-label emphasis on promoting new acts through college and alternative radio play. This week, we look at the activities of label alternative marketing departments. The story was prepared by Chris Morris in Los An-

geles and Ken Terry in New York.

LOS ANGELES An ever-increasing need to address the "cutting-edge" audience for new artists and the perceived reluctance of album rock radio to play developing acts have spurred major labels to focus increased atten-

tion on alternative marketing.

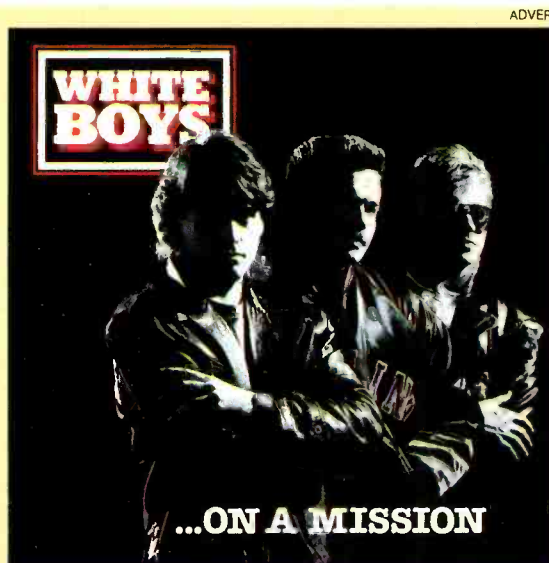
Most majors now sport alternative-marketing enclaves—some of which have developed out of the labels' college promotion and marketing departments—to service the needs of college and alternative radio, inde-
(Continued on page 76)

Z-100 Stays Hot In N.Y.'s Winter Book

This story was prepared by Yvonne Olson in Los Angeles and Peter Ludwig in New York.

NEW YORK WHTZ "Z-100" continued its dominance of the nation's No. 1 radio market as rival top 40 WWPR "Power 95" faded to sixth in the winter 1988 Arbitron ratings. Urban stations also showed strength, and just-sold country outlet WYNY (see story above) proved that country is viable in the concrete canyons.

In the Los Angeles book, there were few surprises. Crossover stalwart KPWR "Power 106" again captured the top 12-plus share. KIIS placed a close second
(Continued on page 71)



THE WHITE BOYS. They're Wild. Hard. In effect. Tough. Exciting. Bad. Outrageous. Young. Sound of '88. Their debut LP is, "ON A MISSION," featuring the first single, "Pump Me Up." On Tin Pan Apple/Polydor Compact Discs, Cassettes & Records. Produced by Van Gibbs & Edison Elektrik for Palm Tree Enterprises, Inc.



Paul Jackson, Jr. is probably the most recorded studio guitarist out there, having played on sessions for such notables as Michael Jackson, Whitney Houston, Quincy Jones, and Anita Baker to name a few. He steps out on his own with a debut album and single, **I CAME TO PLAY** (81841) (7-89095) (0-86584) (DMD 1160). Produced by Paul Jackson, Jr. and Cornelius Mims. On Atlantic Records, Cassettes, and Compact Discs.

AGB To Measure Viewership Of Home Videos

BY KEN TERRY

NEW YORK AGB Television Research, which along with competitor Nielsen Media Research introduced "peoplemeter" ratings to television last September, will soon debut home video viewership ratings. Claimed to be the first measurement of the national audience for individual video titles, the Home Video Ratings Service will use data obtained from the same household panel that currently provides viewing information for AGB's TV ratings service.

According to AGB, home video suppliers can employ this data to target advertising campaigns for
(Continued on page 71)

COMPASSION

WILL MAKE GARY TAYLOR A STAR

"COMPASSION" is the new single from Gary Taylor, and the title of his debut album for Virgin Records.

Gary has written songs for Chico DeBarge, The Dazz Band and Grover Washington, Jr., and he wrote and produced The Whispers' "Just Gets Better With Time," the title track of their Platinum-plus LP.

Gary Taylor has everything it takes to be a star...including "COMPASSION"

COMPASSION

Produced by Gary Taylor.

Executive Producer Jeff Forman. Management: Atron Gregory. On Virgin Compact Discs, Cassettes and Records.



Virgin

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IT'S NEVER FELT

Daryl Hall John Oates

ooh yeah!

The long-awaited debut Arista album from the #1 artists of the '80s*.

Their first studio album in three years includes the smash single "Everything Your Heart Desires," plus the future classics "Downtown Life," "I'm In Pieces," "Keep On Pushin' Love," "Rockability," "Missed Opportunity," "Talking All Night," "Rocket To God," "Soul Love" and "ReaLove."



ooh yeah!

Arrives in-store May 3rd.

Produced by Daryl Hall, John Oates and Tom "T-Bone" Wolk.

ARISTA

© 1988 Arista Records, Inc., a Bertelsmann Music Group Company.

Management and Direction: Tommy Mattola, Champion Entertainment Organization.



*Joel Whitburn's Top Pop Singles

LIKE THIS BEFORE!



Uni Ready With First Release

MCA's New Label Plans Diverse Roster

BY STEVEN DUPLER

NEW YORK With most of its key executive posts filled and a diverse artist roster set, MCA's newly reactivated Uni Records ships its maiden single—U.K. act Wet Wet Wet's "Wishing I Was Lucky"—to radio May 4, with retail shipment set for May 9.

The new label is hoping that the English act's synthesizer-laden blend of r&b and pop will catch on here in as big a way as it did in the U.K., where Wet Wet Wet sold more than 1 million copies of its debut album, "Popped In Souled Out."

The album ships in the U.S. May 31.

In its first incarnation, Uni—wholly owned by MCA, with its sales and distribution handled by MCA Distribution Corp.—achieved success in the '60s and '70s as the label of such artists as Elton John, Neil Diamond, Hugh Masekela, and Fever Tree.

This time out, the label has signed a wide cross section of rock, rap, and pop artists, including ex-Frankie Goes To Hollywood lead singer Holly Johnson; Eric B. & Rakim; Irish band Cactus World News; and new English acts Big Bamboo, Walk On Fire, and Transvision

Vamp.

In addition, Uni has signed an exclusive distribution deal with Bronx, N.Y.-based rap label Strong City Records, whose artist roster includes Busy B., Don Barron, and Ice Cream T.

Elton John's upcoming album was planned for the Uni label as well, but label president David Simone says John will remain with MCA instead.

"Elton coming back to Uni would have largely been for him a sentimental choice," he notes. "In light of the great job MCA did on his live album and the fact that he doesn't really fit with the current Uni roster, I think it's better all the way around that he stay with MCA."

With the notable exception of an a&r chief, the Uni top management is now set. Simone, who formerly held key posts in the U.K. with Arista and Phonogram, says he expects to fill the top a&r slot shortly.

In the meantime, a&r duties in the U.S. are being split between Simone and Bill Bennett, Uni's senior vice president and general manager, based in Los Angeles. The label's English-heavy talent base is being drawn from the recently reorganized MCA/U.K., which boasts the hit-divining talents of a&r man Mark Dean, whose previous discoveries include Wham!, Soft Cell, ABC, and Scarlett & Black.

Other Uni executives are former MTV programming head Sam Kaiser, senior vice president, promotion; ex-Epic Records executive Robert Smith, vice president, mar-

(Continued on page 75)

Jury Takes Warner To Task In George Benson Signing

BY CHRIS MORRIS

LOS ANGELES A Superior Court jury here returned a verdict April 19 in favor of Creed Taylor Inc. in CTI's civil suit against Warner Bros. Records over the latter's signing of George Benson. The decision climaxed a 13-year legal battle.

The panel of six men and six women unanimously found that Warners had wrongfully induced Benson to breach his 1973 contract with CTI; that Warners had interfered with CTI's contractual relationship with Benson; and that

Warners had breached a three-way 1975 settlement between CTI, Warners, and Benson.

The jury was divided, however, on one count of action that could affect the damages phase of the trial, set to begin Monday (25). The jurors split 6-6 on the question of whether Warners had committed fraud in breaching the three-way settlement.

The verdict, delivered to Superior Court Judge Dion G. Morrow after almost three days of deliberation, capped six weeks of testimony.

(Continued on page 75)

Two Labels Get New GMs

Schulman Inherits Atlantic Continuity

BY IRV LICHMAN

NEW YORK "I've only worked for two people since I joined Atlantic Records in 1968—Nesuhi Ertegun and Dave Glew," says Mark Schulman, who has been named to conduct the label's day-to-day business as senior vice president/general manager.

Schulman, formerly VP of creative marketing services, replaces Glew, who has left the label for what many believe is a post at CBS Records (Billboard, April 23). Glew himself spent almost 20 years at the label.

Schulman's appointment—like Glew's long tenure—dramatizes the minimal turnover among Atlantic executives, several of whom have worked for the label since its formation 40 years ago. Of about 200 staffers, some 30 have served at the label for 10 years or more.

In his new post, Schulman reports directly to Doug Morris, president, who in turn reports to vice chairman Sheldon Vogel. Label co-founder Ahmet Ertegun is chairman.

At the same time it has avoided volatile executive changes that occur at most labels, Atlantic has put together a vaunted track record of hits over the years, so it comes as little surprise that Schulman is likely to continue basic company policy.

However, because the label's responsibilities in the marketplace have become more complex for several reasons, including the signing of recent distribution deals with Virgin, Island, and Megaforce—Schulman has initiated a committee system chaired by him and

(Continued on page 75)

'Hands-On' Role For Arista's Ienner

BY STEVE GETT

NEW YORK With his promotion to executive vice president and general manager of Arista Records, Don Ienner now is responsible for overseeing all facets of the label's day-to-day operations. The move was announced April 19 by Clive Davis, president of the label.

Ienner, who joined Arista in 1983 as vice president of promotion, most recently held the post of senior vice president of marketing and promotion.

"I'll still be a hands-on person," says Ienner of his new position. "Each department head is fully capable of continuing to lead our team effort. They will take more control than they had before, but any time they want me I'll still be there. I'll still be in the marketing meetings; I'll still call radio stations and retailers when I need to; and I'll still deal with the artists. It'll just be an expanded role on the creative and administrative level."

As to whether his promotion will lead to any changes or expansion at Arista's executive level, Ienner says, "We feel no need at this time. But as we continue to grow—and we've grown to more than triple our volume in the last five years—we will continue to evaluate that. When the time arises, we will expand."

In terms of Arista's talent roster, Ienner says the company will continue its effort to offer a broad-based selection of acts. He notes that after enjoying major success in the r&b/pop world, during the past year the label has been breaking significant ground

(Continued on page 76)



Teller Honored. Al Teller, left, departing CBS Records president, receives the 1988 Humanitarian Award from the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research. A record total of more than \$4 million was raised this year for the foundation. Shown with Teller, from left, are Shep Gordon, Alive Management; Jennifer Teller, Al's wife; Tony Martell, president and founder of the foundation; and Alex Teller, Al's son.

EXECUTIVE TURNTABLE

BILLBOARD. Sean Ross is named radio editor in the New York office. He was creative director for progressive rock station WDRE Long Island, N.Y.

RECORD COMPANIES. Don Ienner is promoted to executive vice president and general manager by Arista Records in New York. He was senior vice president, marketing and promotion, for the label. (See story this page.)

Atlantic Records in New York promotes Danny Buch to vice president of album promotion. He was senior director of national album promotion.

Warner Bros. Records in Los Angeles makes the following appointments:



ROSS



IENNER



BUCH



HARRIS

Ray Harris, vice president of black music promotion; Nancy Gilkyson, vice president of art production; and Ron Kittle, vice president/controller. Harris was with Avant Garde Management; Gilkyson was director of art production for the label; and Kittle was controller for the label.

RCA Records in New York promotes Alan Grunblatt and Randy Miller to senior directors, marketing. Grunblatt was director of product management. Miller was product director.

Virgin Records in Los Angeles makes the following promotions: Cledra White, manager, East Coast artist development, based in New York; Paule Micallef, international coordinator; and Donna Simmons, tour coordinator. White was a regional promotion manager; Micallef was an office manager; and Simmons was an artist development coordinator.

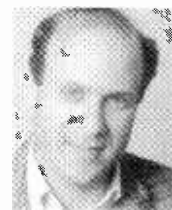
Rhino Records in Los Angeles makes the following promotions: Gary Stewart, vice president, a&r, and Brian Schuman, vice president of production and purchasing. They were, respectively, director of a&r and director of pro-



GILKYSON



KITTLE



GRUNBLATT



MILLER

duction.

Robert Vinson is named Southwest promotion/marketing manager by Solar/Constellation Records in Los Angeles. He was an air personality for radio station KMQJ Houston.

Rykodisc USA in Boston makes the following appointments: Barbara Robinson, production coordinator, and Steven Jurgensmeyer, assistant design director. They were, respectively, production editor at PC Week magazine and assistant art director at Bernard Hodes/Doyle Dane Bernbach in Boston.

Tim Yasui is appointed national director of promotions by Metal Blade Records in Los Angeles. He was in alternative marketing for Capitol Records.

Pathfinder Records in New York names Emma Therese executive vice president. She was music coordinator of the RCA Roadshow at RCA Records.

Jellybean Productions/Records in New York promotes Doreen Dorion to vice president. She was operations manager for the label.

Music West Records in San Francisco promotes Melanie Jordin to director of artist development and appoints Bernie Horowitz national sales manager. They were, respectively, assistant to the president of the label and Northwest sales manager for Kartes Video.

• VIDEO PEOPLE on the move, see page 49.

Billboard CONTENTS

VOLUME 100 NO. 18

April 30, 1988

CLAPTON AT THE 'CROSSROADS'

PolyGram is rolling out a six-album, four-cassette, four-CD set that celebrates British guitarist Eric Clapton's 25 years in the recording business. Encompassing music from Clapton's days with Cream and Derek & the Dominos as well as his more recent solo hits, "Crossroads" is expected to rack up sales worldwide. **Page 19**

Wolfman Jack Howls On Nashville Net

Legendary DJ Wolfman Jack will soon be seen hosting The Nashville Network's new oldies-rock program, "Rock N'Roll Palace." Gerry Wood, Billboard's general manager/Nashville, talks to the Wolfman about his first TV venture since "The Midnight Special." **Page 55**

ON THE ROAD IN EUROPE

Putting shows on the road throughout continental Europe is still a high-profit business, but it is also a high-risk exercise. Billboard international editor Peter Jones reports in this special section. **Follows page 58**

Going Public: One Company's Story

In this week's financial guest column, Ron Berger, founder and president of innovative 500-plus-outlet National Video, reveals the events that led to his decision to take the chain public. Though issuing stock has kept National Video afloat, Berger admits that accountability to the public has sapped much of the company's original vitality. **Page 69**

FEATURES

- | | |
|----------------------------|---------------------------|
| 62 Album & Singles Reviews | 74 Inside Track |
| 19 The Beat | 30 Jazz/Blue Notes |
| 20 Boxscore | 27 Latin Notas |
| 6 Chartbeat | 66 Lifelines |
| 27 Classical/Keeping Score | 32 Nashville Scene |
| 56 Clip List | 68 Newsmakers |
| 29 Dance Trax | 10 Outa' The Box |
| 4 Executive Turntable | 16 Power Playlists |
| 30 Gospel Lectern | 36 Retail Track |
| 37 Grass Route | 22 The Rhythm & the Blues |
| | 14 Vox Jox |

SECTIONS

- | | |
|--------------------------|--------------------|
| 22 Black | 55 Music Video |
| 60 Canada | 53 Pro Audio/Video |
| 43 Classified Actionmart | 10 Radio |
| 9 Commentary | 36 Retailing |
| 32 Country | 19 Talent |
| 69 Financial | 66 Update |
| 49 Home Video | 39 Video Retailing |
| 59 International | |

MUSIC CHARTS

- | Top Albums | Hot Singles |
|----------------------|---------------------------|
| 23 Black | 15 Adult Contemporary |
| 27 Classical | 25 Black |
| 37 Compact Disks | 22 Black Singles Action |
| 33 Country | 34 Country |
| 61 Hits of the World | 32 Country Singles Action |
| 30 Jazz | 15 Crossover 30 |
| 14 Rock Tracks | 28 Dance |
| 70 Pop | 61 Hits of the World |
| | 64 Hot 100 |
| | 65 Hot 100 Singles Action |

VIDEO CHARTS

- | | |
|-------------------------|--------------------------|
| 52 Hobbies And Crafts | 52 Recreational Sports |
| 39 Kid Video | 40 Videocassette Rentals |
| 49 Music Videocassettes | 50 Videocassette Sales |

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MCA Files Isgro Countersuit

BY DAVE DiMARTINO

LOS ANGELES Only days before the Tuesday (26) courtroom confrontation between independent record promoter Joe Isgro and the remaining defendants in his \$25 million antitrust suit was to take place, a new lawsuit and further settlements entered the picture.

On April 18, MCA Records Inc.—one of the two remaining defendant record companies in Isgro's suit—filed a suit of its own against Isgro

in U.S. District Court here.

Similar in scope to the suit filed against Isgro Feb. 1 by the Warner Communications Inc. labels—the other remaining defendant in the initial suit—MCA's suit charges Isgro with fraud and deceit, breach of contract, and violation of the Racketeer Influenced and Corrupt Practices Act. The complaint, filed against Isgro and his companies Isgro Enterprises and Quickcross Promotions Inc., also alleges that Isgro violated both the California

Cartwright Act and the Sherman Antitrust Act.

On April 19, Bama Inc.—the Las Vegas-based independent promotion firm that had filed a suit similar to Isgro's against the same defendants—reached a final settlement with those parties remaining in its suit, including the WCI labels, MCA, and the Recording Industry Assn. of America.

And though rumors persist that Isgro and the RIAA recently reached a settlement, attorneys for both sides—and Patricia Heimers, RIAA vice president of public relations—would not comment on the matter.

On April 20, U.S. District Court Judge Consuelo Marshall met with attorneys representing Isgro and the remaining defendants at a pre-trial status conference. Largely devoted to discussion of what would be allowed as evidence in the upcoming trial, the session was also dominated by the issue of a trial continuance: Isgro's attorneys argued vigorously against one, while the defense was strongly in favor.

Also at the court session was U.S. Attorney Richard Stavin, a major figure in the government's ongoing payola probe here. He asked for a trial continuance because of possible overlapping of witnesses in the Isgro case and the upcoming criminal trials of Isgro associates Ralph Tashjian and William Craig (Billboard, March 12). Stavin had already asked for a trial postponement at a March 28 court session.

FCC Planning Inquiry Into Payola, Plugola Practices

WASHINGTON In the next month or two, the Federal Communications Commission will begin an inquiry into payola and plugola, according to a commission representative.

Notice of the impending inquiry is included on the agenda schedule put together by FCC staffers. The commission representative would not comment further on the proceeding.

FCC chairman Dennis Patrick has touched on payola and plugola recently in public speeches, but this is the first indication that the commission plans to conduct an inquiry into the practices. Patrick

and the FCC's top bureau chiefs have admitted in the past that while the commission has the necessary legal apparatus to open an inquiry, it has been hampered by the reluctance of witnesses or complainants to come forward. Currently, the FCC has no payola investigations pending.

The surprise FCC announcement comes less than two months after a 2-year-old U.S. Justice Department payola probe resulted in the indictments of four people. A congressional inquiry into payola and plugola that was launched by Sen. Albert Gore, D-Tenn., in 1986 has been shelved. **BILL HOLLAND**

Omnibus Antipiracy Bill Faces Reagan Veto

Passage Could Return \$40 Mil To Copyright Owners

BY BILL HOLLAND

WASHINGTON The legislation now included in the controversial omnibus trade bill would provide President Reagan and the U.S. trade representative with tough new antipiracy retaliatory powers that could lead to \$30 million-\$40 million in increased sales for the U.S. music and movie industries. The bill, however, may not have enough votes to override a threatened presidential veto.

The sales figures from the office of Sen. Pete Wilson, D-Calif., the sponsor of the antipiracy provisions, are viewed as low by the Recording Industry Assn. of America; an RIAA spokesperson says the increased intellectual-property protection could bring in nearly \$100 million in sales now lost to pirates.

Wilson's sections of the trade bill, introduced originally as a separate bill, have been accepted by House and Senate conferees as part of the omnibus bill, but Reagan and Senate Republicans, unhappy with other parts of the legislation, continue to push for changes and have raised the specter of a veto.

Staffers in Wilson's office say the antipiracy sections will not be affected by congressional juggling of contested provisions, but they now question whether the omnibus bill can gather the necessary support to override a veto.

"We're looking into some other vehicle to which to attach the antipiracy provisions," says a representative. "If the trade bill doesn't pass, or if there aren't the votes for override,

then we'll have to look for alternatives further along in the legislative calendar."

Jay Berman, RIAA president, says he doesn't want to think "in terms of alternatives yet" and has signed a letter to legislators urging passage of the omnibus bill. "We've put in a lot of hard work to get in those intellectual-property provisions, and on balance there's a lot more that's impor-

tant and needed in the bill and we're hoping it goes through." He admits, though, that the bill's future looks "uncertain at this point."

Originally titled the Antipiracy and Market Access Act, the Wilson bill would give the president the authority after a review period to impose trade penalties equivalent to the revenue that U.S. companies

(Continued on page 66)



It's The Deal Thing. Edwin R. Mellett, left, president, Coca-Cola U.S.A., meets with Ahmet Ertegun, Atlantic Records chairman, to launch Coke's worldwide sponsorship of Atlantic's 40th-anniversary reunion concert. Participating artists will include Robert Plant; Pete Townshend; Crosby, Stills & Nash; Roger Daltrey; Phil Collins & Genesis; Yes; Foreigner; and the Bee Gees.

Canadian Senate: Ready To Deal Compromise Seen On Copyright Bill

BY KIRK LaPOINTE

OTTAWA The Canadian Senate is keeping the tension high within the artistic community. In recent action, the Senate declined to bring forward proposed copyright reforms that have already passed the House of Commons, but it gave every indication that a deal was in the works to ensure the bill's passage through Parliament.

Meanwhile, creators stepped up their public campaign to prod legislators into passing the long-awaited revamping of the 1924

Copyright Act. They held a demonstration on Parliament Hill and took out full-page advertisements in newspapers to plead for reforms they say would be shelved indefinitely if the Senate dramatically alters the copyright bill.

Under Canadian parliamentary procedure, bills introduced in the elected House of Commons must be subsequently reviewed and approved by the appointed Senate. Normally, such review is a formality. In the case of the copyright bill, however, the Senate has raised concerns over two aspects

of the legislation. A Senate committee has already recommended changes, and if the full Senate ratifies its report, the bill would return to the Commons for further consideration.

Such a process in the Commons would likely require still more committee study, and with an election looming this year, most observers agree that the bill would not be passed until after the next election. Even then, passage would not be swift. All the stages of legislative procedure, including the introduction of the bill and its study by legislators, would have to be repeated.

For the music industry, two provisions of the bill are key: One severely stiffens penalties for copyright infringement; the other abolishes the 2-cent-a-song compulsory

(Continued on page 72)



Carter Country. Vocalist Betty Carter meets with PolyGram brass to celebrate her signing to the reactivated Verve label, which will release her "Look What I Got" album. Shown, from left, are Dick Asher, president, PolyGram U.S.; Carter; Guenter Hensler, president, PolyGram Classics; David Fine, president, PolyGram International; and Richard Seidel, vice president, PolyGram Jazz.

Patti, Harris Win Honors At GMA's '88 Dove Awards

BY DON CUSIC

NASHVILLE The Gospel Music Assn.'s Dove Awards are becoming increasingly predictable: The April 14 awards show here was again dominated by Sandi Patti and Larnelle Harris.

Patti, who hosted the show with Christian comedians Hicks & Cohan, won her seventh consecutive Dove as top female vocalist and her fifth as artist of the year. During the eight years the latter award has been given, Amy Grant and the Imperials have been its only other recipients.

Patti also won for song of the year, "In The Name Of The Lord,"

splitting the honor with co-writers Phill McHugh and Gloria Gaither.

Although Patti continued her winning sweep, it seemed the night belonged to Harris, Dove winner for male vocalist, top inspirational album ("The Father Hath Provided"), and songwriter of the year. It was Harris' third win as male vocalist and second for inspirational album.

The Dove awards ceremonies were not televised this year because the Christian Broadcasting Network did not pick up its option. Still, the Jackson Theatre at the Tennessee Performing Arts Center was packed.

(Continued on page 66)

Successes Begin To Flow From Distrib Importance Of Important

BY JEAN ROSENBLUTH

NEW YORK Important is finally living up to its name. After eight years in business with only one album in the top 200 (Metallica's "Kill 'Em All" on Megaforce), the Queens, N.Y.-based record distributor has charted five records on the Top Pop Albums chart in the last year. Four of those are on its own labels, Relativity and Combat, and one is on a logo it carries. The most successful, Joe Satriani's "Surfing With The Alien" on Relativity, is currently bulleted at No. 29.

"This is a very key time for the company," says its president, Barry Kobrin. "We're extending a lot of money into the marketplace; we're in control of our own destiny now."

Part of Kobrin's game plan is to turn Relativity, which was started in 1982, into more than just an "alternative rock" label (Combat primarily releases metal product). "Until 1985, Relativity was accounting for 5% of our business, max," he says. "We're taking it much more seriously now."

In December, Kobrin brought in

(Continued on page 72)

RCA Nashville To Promote A&M's Sole Country Act

BY EDWARD MORRIS

NASHVILLE RCA Records' country division here will do the radio promotion, marketing, and publicity for A&M Records' first and only country act to date, the Wagoners. Executives at both labels say the deal will spare A&M the cost of hiring full-time country expertise to push the four-man self-contained band from Austin, Texas. RCA, acting basically as a consultant, will divide all chores among members of its existing Nashville staff.

A&M president Gil Friesen says, "The Wagoners were an irresistible signing to us." But, he adds, "We're not in the market for any other [country] talent. It didn't make sense with one act to sign on extra people, enlarge our staff, [and] open an office."

There were rumors last year that A&M would establish an office in Nashville to mark its country music presence. Friesen says the label never had such plans, noting that A&M already has an outpost in the city in the form of its Almo/Irving

(Continued on page 72)

'Dirty Dancing' Cleans Up—Again; The Lowdown On Scaggs: He's S-L-O-W

IF THE SUCCESS of the "Dirty Dancing" soundtrack was considered phenomenal a few months ago—when its singles were in the top 10 and the film was still packing 'em into theaters—its continued success is nothing short of astonishing. After all, the singles are dropping off most playlists, and the film has pretty much completed its theatrical run.

All four singles from the original "Dirty Dancing" soundtrack have dropped out of the top 50 on the Hot 100, and no singles have yet charted from the smash sequel, "More Dirty Dancing." But the albums keep on selling: The original is No. 1 on the Top Pop Albums chart for the 17th week, and volume two is holding tight at No. 3.

So what's keeping the album and its sequel at the top of the charts—even when their supporting elements have largely run their course? For one

thing, the home video is still a smash. It's No. 4 on this week's rental chart and No. 10 on the sales survey.

Also, bear in mind the nature of the album and its audience. "Dirty Dancing" has reached way beyond the young, hip consumers who are tuned into each week's top 40. The album appeals to a large, passive audience that likes music and movies but isn't necessarily up on the latest. It doesn't matter to these people that Eric Carmen's "Hungry Eyes" has fallen off the Hot 100, or that Merry Clayton's "Yes" stopped short of the top 40. At the risk of sounding like a VH-1 spot, these are people with other interests in their life. It's the same broad constituency that kept debut albums by Whitney Houston and Christopher Cross high on the charts long after their singles dropped off.

That said, we're still amazed by the album's longevity. Can the soundtrack to "Dirty Dancing—The TV Show" and the live album to "Dirty Dancing—The Tour" be far behind?

It's like printing money.

BOZ SCAGGS and **Boston** are in a dead heat as the slowest artists in the business.

Scaggs' "Heart Of Mine," the first single from his upcoming album, "Other Roads," enters the Hot 100 at No. 83, eight years and one month after the first single ("Breakdown Dead Ahead") from his last studio album. That's exactly as long as Boston took between the kick-off singles ("Don't Look Back" and "Amanda") from its second and third albums.

(CBS executives doubtless hope the Scaggs/Boston analogy continues. "Amanda" reached No. 1, as did Bos-

ton's "Third Stage" album.)

To give you some idea of how long Scaggs has been away: **Prince** has released seven studio albums—two of them doubles—since Scaggs' last studio set. And that doesn't count the album Prince is about to release—or the completed albums he has shelved.

HIT SINGLES aren't everything: One-third of the albums in this week's top 15 have generated no top 30 singles. The albums that have done the best with the least airplay: **Robert Plant's** "Now And Zen," debut collections by **Guns N' Roses** and **Kingdom Come**, and the "More Dirty Dancing" and "Good Morning Vietnam" soundtracks.

Plant has made a career of selling truckloads of albums with just a smattering of pop airplay. Jim Walton of Record & Tape

Outlet in Cincinnati notes that 14 of Plant's 15 career album releases have cracked the top 10—but only two of them have yielded top 10 singles (the second **Led Zeppelin** album and the **Honeydrippers** EP).

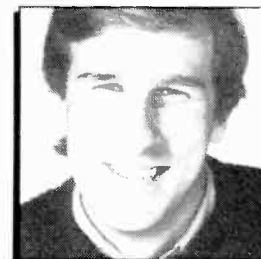
Plant's current single, "Tall Cool One," jumps to No. 72 in its third week on the Hot 100, but his previous single from this album, "Heaven Knows," didn't even crack the Hot 100—despite racking up six weeks at No. 1 on the Album Rock Tracks chart. Art Geweey of Chicago notes that "Heaven Knows" is one of only two commercially released singles to reach No. 1 on the Rock Tracks chart without cracking the Hot 100. The other: **Eric Clapton's** "It's In The Way You Use It."

FAST FACTS: **Pink Floyd's** "Dark Side Of The Moon" is absent from the Top Pop Albums chart for the first time since 1976. The 1973 release was listed for 725 weeks, which is far and away the longest that any album has remained on the chart: **Johnny Mathis's** "Johnny's Greatest Hits" is second with 490 weeks.

This is the fourth straight week that the **Ienner** brothers have split the chart spoils, with **Jimmy's** "Dirty Dancing" soundtrack No. 1 on the Top Pop Albums chart and an Arista single spearheaded by younger brother **Don** holding down the top spot on the Hot 100. At least they're keeping it in the family.

WE GET LETTERS: Doug Ford of Victoria, Texas, notes that in the age-old struggle between devil and angel, angels momentarily have the upper hand. **Aerosmith's** "Angel" jumps to No. 3 on this week's Hot 100, while **INXS's** "Devil Inside" slips to No. 4.

**CHART
BEAT**



by Paul Grein

live 1980/86

manchester - utrecht - sydney - melbourne - vancouver - tokyo

SP 670E

(a retrospective)

“i've
always
hated
live
albums.”

joe jackson



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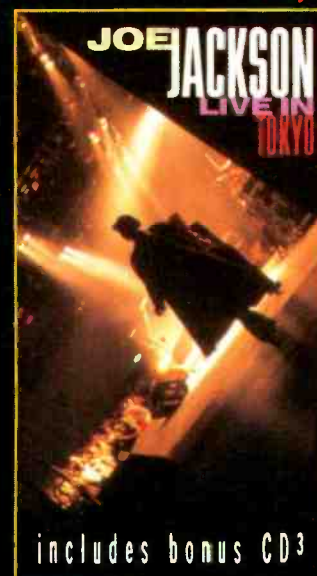
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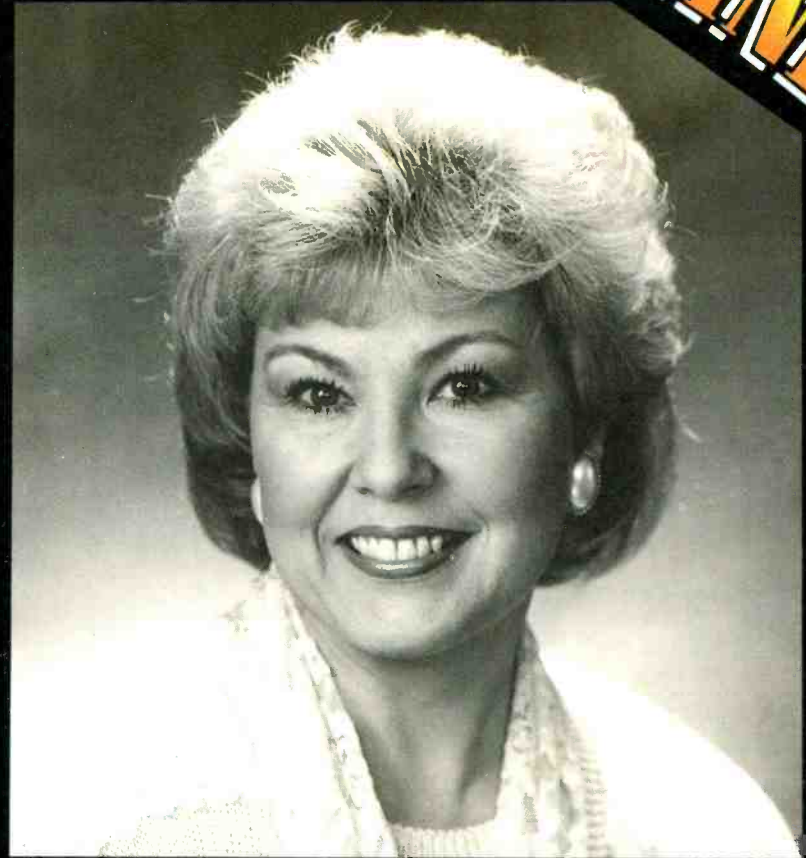
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FIRST CALL



Song of the Year

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Writer: **GLORIA GAITHER**

Publisher: **GAITHER MUSIC COMPANY**

Children's Music

"Bullfrogs And Butterflies Part III"

Artist: **THE AGAPELAND SINGERS
& CANDLE**

Contemporary

"Watercolour Ponies"

Artist: **WAYNE WATSON**
Producers: **WAYNE WATSON
PAUL MILLS**

Contemporary Black Gospel

"Decisions"

Artist: **THE WINANS**
Producer: **CARVIN WINANS**

Instrumental

"The Wind and The Wheat"

Artist: **PHIL KEAGGY**
Producers: **PHIL KEAGGY
TOM COOMES**

Long Form Video of the Year

"The Big Picture Tour Video"

Artist: **MICHAEL W. SMITH**

Musical

"A Son! A Savior!"

Artist: **VARIOUS**
Producers: **CLAIRE CLONINGER
GARY RHODES
BOB KROGSTAD**

Short Form Video of the Year

"Stay For A While"

Artist: **AMY GRANT**

Southern Gospel

"Symphony of Praise"

Artist: **THE CATHEDRALS**

Worship and Praise

"The Final Word"

Artist: **MICHAEL CARD**

A S C A P

Nashville

Results Could Affect U.S. Publishers

CANADIANS RE-EXAMINE COPYRIGHT LAW

BY JEFFREY L. GRAUBART

While most of the world was watching the Winter Olympic Games in Calgary, Alberta, earlier this year, the music-publishing community would have been well advised to keep its eyes on the Canadian seat of government in Ottawa. Taking place there were two events that may have a significant impact on international copyright law.

First, sweeping revisions of the Canadian Copyright Act were passed by the House of Commons; passage by the Senate, while not assured, looks increasingly likely.

Second, the Canadian Federal Court of Appeal in November decided an important case regarding synchronization rights in musical works. This ruling could have important implications for the recording and re-use of musical performances by U.S. as well as Canadian television producers.

Let's first take a look at the court decision. In Michael Bishop and the Canadian Musical Reproduction Rights Agency Ltd. vs. Tele-Metro, the Court of Appeal held that recording of a musical work for purposes of television production without prior authorization from the copyright owner was actionable infringement of the copyright. This was true, the court held, *even if the television producer has a valid license from the applicable performing rights society*. The court recognized that under the existing Canadian Copyright Act, the right to perform the work in public—and the right of the author to record the work—are “two distinct prerogatives of the author.”

The court also held that the infringing user's motives for its actions (the convenience of the producer or the production quality of the recording, for example) were not relevant. “The question here is not whether the appellant acted in good faith and honesty, but whether it performed an action without Bishop's consent which only he had the right to perform.”

The ruling has a wide range of applications to Canadian broadcasters and independent television producers. Not only will it affect tape-delayed broadcasts containing copyrighted music but also news-magazine excerpts from earlier broadcasts and use of previously performed music in sporting events. No longer does a performing rights license cover these uses; broadcasters now have to take a sync license to air any prerecorded performance. The implications of the court's decision on U.S. copyright law should not be ignored. U.S. music publish-

rights license.

• Angel Music would have to prove at trial that ABC's interpretation of “incidental recording rights,” as contained in the BMI-ABC license, is preempted by the U.S. Copyright Act so as to “invade the scope of copyright law or violate its policies.”

It has been suggested by Angel Music's counsel that the case is significant because it involves the “one-time-use” exemption that allows networks to videotape broadcasts containing music performances and air them once without

ing affiliates of U.S. firms, if the revisions are adopted. Under the proposed changes, the compulsory license provision of the existing law (which sets the mechanical royalty rate) would be repealed and would be replaced by a new system for licensing mechanical rights.

The new system would require individual music publishers to negotiate mechanical rates with record companies or other users. Alternatively, they could authorize organizations such as CMRRA or SODRAC (a Quebec society) to negotiate mechanical pacts on their behalf.

In the event that publishers or their agencies were unable to reach an agreement with music users on mechanical rights, the matter would be referred to the Copyright Board, a governmental tribunal that would be established for this and similar purposes.

It has not yet been determined whether the new mechanical rates will be calculated on a flat-fee-per-track or a percentage basis.

In Canada, both judicial and legislative bodies are engaged in modifying the applicable laws that affect U.S. as well as Canadian music publishers. If the proponents of change have their way in Parliament, the revised Copyright Act will establish a new mechanical royalty system that will materially affect U.S. publishers' income and U.S. labels' cost of doing business in Canada.

The court decision on sync licensing of TV music could also have a direct impact on the U.S. music business by influencing the evolution of legal thinking in this area. U.S. courts and conscientious members of the music-publishing fraternity face the challenge from our northern neighbor to recognize and correct present failings of our current copyright system. In so doing, they can help provide a fairer return to music creators and their representatives, the music publishers, for the unique talent being made available to the public.



‘The court ruling has a wide range of applications to TV producers’

Jeffrey L. Graubart is a member of the California, New York, and Illinois bars and is counsel to the Los Angeles law firm of Cohen and Luckenbacher.

ers should take a close look at how a similar holding by an American court would affect the rights of U.S. copyright holders.

Although the issue has not yet been decided in the U.S., it was raised by a music publisher in Angel Music Inc. vs. ABC Sports Inc. Considered in 1986 in a Manhattan federal court, the suit was ultimately settled by the parties. Nevertheless, in rejecting the parties' cross-motions for summary judgment, the court made these significant points:

• The meaning of a broadcaster's “right to perform” a composition and to record the composition for the making of regularly scheduled network broadcasts, as set forth in the BMI-ABC license, has yet to be determined.

• Also still at issue is the “incidental” right to record, allegedly embodied in BMI's performing

paying a separate sync license fee. He also has said that the suit “pits BMI against the Harry Fox Agency in what amounts to a turf contest over the right to represent music publishers in licensing performance and synchronization rights.”

While the latter suggestion seems farfetched, the former does invite close scrutiny of these practices by U.S. music publishers, the Harry Fox Agency, and the performing rights societies—if such an examination is not already in progress. Although the issues were not settled in the Angel suit, they may be raised again in future litigation by other parties.

Meanwhile, the proposed amendments to the Canadian Copyright Act, which has not been revised since 1924, include a noteworthy feature that will have a direct impact on Canadian publishers, includ-



WANTED: RADIO REVOLUTION

J.B. Griffith's guest column, “Rock Stations Leave Some Fans Singing The Blues” (Billboard, Feb. 13), rang with such truth and urgency that, at a more “together” magazine, it would have taken up the entire front cover!

Mr. Griffith all but called for a rock radio revolution, and I'm backing him all the way. A rock radio revolution is exactly what must happen to carry the exciting new music to the masses.

We already have the innovative bands, the hip independent record labels, the snooping rock journalists, and the eager fans. Radio is the only part of the puzzle that's keep-

ing rock music from really being the exciting, progressive force it's supposed to be.

Billboard isn't helping things much, either. You kiss top 40's backside every week, but where is the alternative rock section in your magazine? You very faithfully tell us that “Lady And The Tramp” is the No. 1 children's video, but where are the reggae/Caribbean music chart, the college radio chart, and related articles?

Unfortunately, next to commercial radio, Billboard may just be the biggest culprit contributing to conservative rock music. There's too much you *could* be doing that you are *not* doing!

I'm trying to make the sorry state of commercial radio a bigger issue in mainstream culture. I've written to numerous television programs trying to get various rock journalists and DJs to debate the program-

ming flaws of commercial radio. I'm deadly serious about having ultra-conservative radio programmers answer for their cowardly shallowness. I want to make such a big issue out of it that radio will have to change.

In all my letters to talk shows and news programs, I have cited Billboard as being one of the main conservative forces keeping rock music in its present state of stagnation. Add an alternative rock and college radio chart, a reggae chart, and related articles, and I'll do everything I can to support Billboard as a “hip” and “aware” magazine. Until then, I am bound and determined to have you answer publicly on live TV for your conservatism and shallowness.

Jim Fuller
Jefferson City, Mo.

WRONG TITLE

I read with great pleasure Bob Dar-

den's article (Billboard, March 5) on the release of “Cissy Houston—Sweet Inspiration,” a documentary film which I produced and directed for Hudson West Productions.

I would, however, like to make one correction: According to Darden, I directed videoclips for several artists. I was the audio person, not the director on these productions. The directors were Jim Yukich for Phil Collins' clip, Doug Nichol for Patti LaBelle, Jack Cole for Bon Jovi, and Spike Lee for Miles Davis.

Dave Davidson
Hoboken, N.J.

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

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Broadcasters Must Wait On Issues Lawmakers Predict Delay At NAB Meet

BY TERRY WOOD

LAS VEGAS Lawmakers told panelists here at the 66th annual National Assn. of Broadcasters convention not to expect any congressional attention on sensitive radio-management issues like spectrum fees and comparative-license renewal, at least until 1989.

"The argument for comparative-renewal relief is reasonable, rational, and logical," said Sen. John Breaux, D-La. He candidly added, "That's the very reason no action will be taken at least until next year. This is not a logical world."

More than 40 members of Congress attended the convention, sharing a consensus that the election-year climate as well as a glut of crucial issues facing lawmakers (the Intermediate Nuclear Forces Treaty, trade bills, et al) will not permit adequate time to discuss radio-related issues in 1988.

The move to modify or abolish the comparative-renewal process, which broadcasters claim invites license challengers to collect "greenmail," may be hindered by the lawmakers' desire to link such relief to a revival

of the fairness doctrine.

The doctrine, struck down in the summer by President Reagan and 34 members of the Senate, requires broadcasters to seek out opposing viewpoints on controversial issues. Broadcasters complain that opposing views are often voiced from a multiplicity of interest groups, creating an unfair burden for broadcast news.

While several radio managers told an NAB panel of sympathetic lawmakers that the doctrine only rarely has had an impact on their news presentation, Sen. J. James Exon, D-Neb., told the audience that a few key figures, particularly Sen. Ernest Hollings, D-S.C., and Daniel Inouye, D-Hawaii, were rankled by the doctrine's defeat.

"It's a good suggestion for radio to separate itself from TV," Exon said. "Television people need to make a degree of peace with Hollings and Inouye. You've got them ticked off on the fairness doctrine. Comparative renewal is one of the most unfair things a broadcaster has to face," Exon added. "You're inviting people to throw darts at you. Yet you're still dealing with a limited number of frequencies. Not everyone can have a

television or radio station. Before the courts changed the fairness doctrine, radio stations didn't have that much trouble with it. It might be worthwhile to consider trading it for comparative-renewal relief."

Several broadcasters bemoaned the thought of trading a First Amendment freedom for financial considerations. Yet Rep. Jim Bates, D-Calif., said he is aware of several congressmen who will not support changes in comparative renewal without a revival of the doctrine.

"Without the fairness doctrine connected to comparative-renewal reform, I don't think you'll get it done," Breaux said.

Of all the financial issues facing radio management—including a license-transfer tax and a proposed reduction in the deductibility of advertising costs—the one that received the most discussion was spectrum fees.

Lawmakers attending NAB agreed that some members of Congress regard spectrum fees as a handy budget-balancing tool that avoids the overt appearance of a tax. It won't happen this year, but the idea, said Rep. Joe Barton, R-Texas, "is not going to go away."

"A spectrum fee raises an issue way beyond mere fees," said Rep. Larry Smith, D-Fla. "It opens a whole new can of worms. There's not an industry in the country that would be immune from having a fee imposed upon it."

Broadcasters argued that their stations provide public services like airing road and school closures and thus should be exempt from such fees. "Information is one of the reasons people listen to your stations," Rep. Barney Frank, D-Mass., countered. "You shouldn't get a special reward for doing what is good business."

Spectrum fees are tentatively earmarked for public broadcasting, but, Smith warned, "that's just a bit of Vaseline to get it through Congress. It's just another way to raise money."

Though such fees likely will not be discussed until 1989 at the earliest, Rep. Tom Bliley, R-Va., told broadcasters to remain alert. "Congress is going to be searching for revenues in the future," he said. "Nothing is sure, so be prepared. Don't rely on the fact that you use public-service announcements to win your case. Be ready to defeat it by other means."

FCC 'Serious' About 40 Complaints Indecency Probes Pushed

BY BILL HOLLAND

WASHINGTON The Federal Communications Commission is investigating 40 complaints of allegedly indecent programming on radio and television stations across the country. Letters of inquiry will be sent to stations the FCC believes may be violating its decency standards.

The 40 investigations are of complaints filed with supporting documents, such as tapes or transcripts. The FCC says these complaints are under "serious review."

"These are complaints accompanied by prima facie evidence so we can make a determination," says an FCC representative. "We have received many more—thousands—but we have to dismiss them because they have been filed incorrectly or without supporting docu-

ments."

The probes underscore the FCC's recently revised stand on indecent programming and its willingness to adjudge programming content. Earlier in April, the FCC dismissed five other complaints because, it said, the evidence was insufficient or not "presented in a context that would allow the commission to rule it indecent." Those dismissals boosted broadcasters' hopes that the FCC might be pulling back from its controversial stand, but news of the new investigations has dampened that optimism.

Says a representative of the National Assn. of Broadcasters, "From what we can see, if you thought the FCC is walking away on this—uh-uh, no way. But if you thought the new rules still have a lack of clarity, you'd be right."

newsline...

NBC RADIO sells WKYS Washington, D.C., to Albimar Communications after months of discussions with several interested parties. The urban stalwart's price tag: \$49.5 million.

TM COMMUNICATIONS sells its broadcast division to company president/CEO Pat Shaughnessy, who's forming Marathon Broadcasting Corp. to oversee the company's four stations: KHAT-AM-FM Lincoln, Neb.; KBUL Reno, Nev.; and WAVH Mobile, Ala. The price: \$7.1 million.

GREAT AMERICAN Broadcasting ups KEX/KKRZ Portland, Ore., VP/GM Dave Milner to the newly created post of VP/radio. Milner is now responsible for managing the chain's 16 outlets. KEX GSM Clint Sly is upped to GM at that station, and KEX station manager Carl Gardner is named VP/GM at KKRZ.

MYER FELDMAN acquires a majority interest in Dorton Broadcasting Inc. Feldman, president of Ardman Broadcasting, will serve as chairman of the company's five stations: WCZY-FM Detroit; WGIV/WPEG Charlotte, N.C.; KSKY Dallas; and WBMX Chicago. Former company principal Joe Dorton remains president.

RUSK CORP., Houston, acquires AC outlet KSMG-FM San Antonio, Texas, from American Media for \$8 million. Rusk owns KTRH-AM/KLOL-FM Houston and KEWS-FM Midland/Odessa, Texas.

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Arb Diaries Get New Look Redesign Aims To Up Responses

BY TERRY WOOD

LAS VEGAS Arbitron is planning a new look for its fall 1988 diaries.

The design for the new diaries—selected after a test of two designs in key metropolitan areas—was described by representatives of Arbitron and the National Assn. of Broadcasters Committee on Local Radio Audience Measurement at the NAB's 66th annual convention April 9-12 in Las Vegas.

The new-look diaries will feature

softer graphics. The thick lines that now segregate the time, station, and place categories will be narrowed; bold lines now separating dayparts will be neutralized; and instructions will be more conversational.

In addition, diary keepers will find a column labeled "at work" joining those marked "at home," "in car," and "other place" in the place category. Test results indicate this new column will increase

(Continued on page 18)

OUTA THE BOX

Programmers reveal why they have jumped on certain new releases.

TOP 40

"It's our new reaction record," announces KZZP Phoenix, Ariz., PD Guy Zapoleon of Jazzy Jeff's "Parents Just Don't Understand" (Jive/RCA). After one week of airplay, the song is a No. 3 request. "Once J.J. Fad is ready to drop, put on Jazzy Jeff," he advises. Bruce Hornsby gets a KZZP welcome for his latest, "The Valley Road" (RCA), which Zapoleon terms "the return of the great adult record." Al B. Sure!'s "Nite And Day" (Warner Bros.) gets compliments for being a "great soul tune, a quality ballad that stands out in the current crowd." Lastly, after an eyebrow-scorching session with APD Gene Baxter, Zapoleon has developed a liking for Lita Ford's "Kiss Me Deadly" (RCA). "At first I said, 'Why don't we just play 'Cherry Bomb' [a hit by Ford's former band, the Runaways]," he laughs. "But this is going to be a great teen anthem."

BLACK/URBAN

"Let's go with Prince," says WANM Tallahassee, Fla., PD/MD Joe Bullard. Of "Alphabet St." (Paisley Park), he says, "The bitch is back, and he's black. He hasn't been black since 'Soft & Wet.'" Next up is Run-D.M.C.'s "Run's House" (Profile), which Bullard says is good for "mortgages everywhere!" And with "Joy" (Elektra), Teddy Pendergrass is "still the Teddy Bear," says Bullard. "It's a joy to have him back."

ALBUM ROCK

Been hearing a lot lately about Geffen success story Guns N' Roses, the band that's top 10 on Billboard's Top Pop Albums chart with almost no airplay? Well, the band's success is finally spreading to radio—KJJO Minneapolis APD Michael Cross is marking week No. 4 for the band's "Sweet Child O' Mine" at No. 1 on his playlist. "These guys are perfect for the teen eye," he says. "Plus, they're rock'n'roll gods." KJJO's No. 1 request this week is the Lita Ford/Ozzy Osbourne collaboration, "Close My Eyes Forever" (RCA), which Cross swears is a smash. "You've got to hear this record," he says. And Only Child, a new band on Rhino's Rampage roster, is noted for "I Believe In You." "We do," says Cross. "This record was an 'outa-the-box' add."

COUNTRY

"Certainly top five, maybe No. 1 for us," says WDAF Kansas City, Mo., MD David Bryan of Ricky Van Shelton's "Don't We All Have The Right" (Columbia). "It's a mass-appeal record that will hopefully work nationally as well," he says. Ethel & the Shameless Hussies get the next mention for their debut single, "One Night Stan" (MCA). Together with their all-male backup band, Nice Young Men From Decent Homes, Bryan says they could become "the Bette Midler of country music." Another new artist, David Ball, is noted for "Steppin' Out" (RCA), which Bryan describes as having a "Texas-swing-type flavor." He added it 'outa the box.'

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YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Night Fever**, Bee Gees, RSO
2. **If I Can't Have You**, Yvonne Elliman, RSO
3. **Can't Smile Without You**, Barry Manilow, ARISTA
4. **The Closer I Get To You**, Roberta Flack, ATLANTIC
5. **With A Little Luck**, Wings, CAPITOL
6. **Lay Down Sally**, Eric Clapton, RSO
7. **Dust In The Wind**, Kansas, KIRKSHNER
8. **Jack & Jill**, Raydio, ARISTA
9. **You're The One That I Want**, John Travolta & Olivia Newton-John, RSO
10. **Too Much, Too Little, Too Late**, Johnny Mathis & Deniece Williams, COLUMBIA

POP SINGLES—20 Years Ago

1. **Honey**, Bobby Goldsboro, UNITED ARTISTS
2. **Cry Like A Baby**, Box Tops, MALA
3. **Young Girl**, Gary Puckett & the Union Gap, COLUMBIA
4. **Lady Madonna**, Beatles, CAPITOL
5. **(Sweet Sweet Baby) Since You've Been Gone**, Aretha Franklin, ATLANTIC
6. **I Got The Feelin'**, James Brown & the Famous Flames, KING
7. **(Sittin' On) The Dock Of The Bay**, Otis Redding, VOLT
8. **Dance To The Music**, Sly & the Family Stone, EPIC
9. **Tighten Up**, Archie Bell & the Drells, ATLANTIC
10. **The Ballad Of Bonnie And Clyde**, George Fame, EPIC

TOP ALBUMS—10 Years Ago

1. **Saturday Night Fever**, Soundtrack, RSO
2. **Slowhand**, Eric Clapton, RSO
3. **London Town**, Wings, CAPITOL
4. **The Stranger**, Billy Joel, COLUMBIA
5. **Weekend In L.A.**, George Benson, WARNER BROS.
6. **Point Of Know Return**, Kansas, KIRKSHNER
7. **Jefferson Starship Earth**, Jefferson Starship, GRUNT
8. **Blue Lights In The Basement**, Roberta Flack, ATLANTIC
9. **Even Now**, Barry Manilow, ARISTA
10. **Running On Empty**, Jackson Browne, ASYLUM

TOP ALBUMS—20 Years Ago

1. **The Graduate**, Soundtrack, COLUMBIA
2. **Blooming Hits**, Paul Mauriat & His Orchestra, PHILIPS
3. **Lady Soul**, Aretha Franklin, ATLANTIC
4. **The Dock Of The Bay**, Otis Redding, VOLT
5. **Parsley, Sage, Rosemary & Thyme**, Simon & Garfunkel, COLUMBIA
6. **The Good, The Bad & The Ugly**, Soundtrack, UNITED ARTISTS
7. **Valley Of The Dolls**, Dionne Warwick, SCEPTER
8. **To Russell, My Brother, Whom I Slept With**, Bill Cosby, WARNER BROS.
9. **Disraeli Gears**, Cream, ATCO
10. **History Of Otis Redding**, Otis Redding, VOLT

COUNTRY SINGLES—10 Years Ago

1. **Everytime Two Fools Collide**, Kenny Rodgers & Dottie West, UNITED ARTISTS
2. **Hearts On Fire**, Eddie Rabbitt, ELEKTRA
3. **It's All Wrong, But It's Alright/Two Doors Down**, Dolly Parton, RCA
4. **She Can Put Her Shoes Under My Bed (Anytime)**, Johnny Duncan, COLUMBIA
5. **I'm Always On A Mountain When I Fall**, Merle Haggard, MCA
6. **Someone Loves You Honey**, Charley Pride, RCA
7. **We Believe In Happy Endings**, Johnny Rodriguez, MERCURY
8. **Maybe Baby**, Susie Allanson, WARNER/CORB
9. **Unchained Melody/Softly, As I Leave You**, Elvis Presley, RCA
10. **The Power Of Positive Drinking**, Mickey Gilley, PLAYBOY

SOUL SINGLES—10 Years Ago

1. **Too Much, Too Little, Too Late**, Johnny Mathis & Deniece Williams, COLUMBIA
2. **On Broadway**, George Benson, WARNER BROS.
3. **The Closer I Get To You**, Roberta Flack & Donny Hathaway, ATLANTIC
4. **Bootzilla**, Bootsy's Rubber Band, WARNER BROS.
5. **Take Me To The Next Phase**, Isley Brothers, COLUMBIA
6. **Dance With Me**, Peter Brown, DRIVE
7. **Flash Light**, Parliament, CASABLANCA
8. **Night Fever**, Bee Gees, RSO
9. **Stay**, Rufus/Chaka Khan, ABC
10. **The Groveline**, Heatwave, EPIC

PROMOTIONS

TEXAS-SIZE RIVALRY

With so many market researchers examining the promotions among stations in a given market, we decided to take a look at an active rivalry between stations in two *different* markets. It's a rivalry that sometimes looks like a feud between crosstown football teams.

The two stations are Texas album rockers **KLOL** Houston and **KTXQ** "Q-102" Dallas. They're located 200 miles apart, but that doesn't keep them from continually battling insults and threats back and forth to fuel the fire. In an ongoing can-you-top-this campaign, each station tries to pull off the promotional stunt that will capture Q-102's coveted "Texas' best rock" slogan—once and for all.

The friendly feud supposedly goes back 11 years to when the Texas World Music Festival (aka Texas Jam) originated in Houston. The superjam grew to include consecutive weekend dates in both Houston and Dallas, and eventually took up permanent residence in Dallas' Cotton-bowl Stadium. As a result, KLOL now has to do its annual live remote from the festival as KTXQ's guest.

Naturally, this does not sit well with Houston's KLOL. Doug Harris, KLOL's director of marketing and creative services, says, "Frankly, the whole thing sticks in our craw. We, of course, think we're a better station, thus KLOL is Texas' best rock station."



Good Loser. Rocker WNOR "FM-99" Norfolk, Va., morning man Henry "The Bull" Deltoro turns a close shave into a winning proposition as he sacrifices a head of hair for the Foodbank of Southeastern Virginia. The hair-raising event started when Deltoro promised to shave his head if he and co-host Jimmy Ray Dunn won the local newspaper's Top Of The Morning popularity contest for morning-show hosts. They didn't win, but WNOR announced that Deltoro would have his head shaved anyway if listeners would donate money to the Foodbank. The station matched the listeners' \$5,000—turning a haircut into a \$10,000 fund-raiser for the area's needy. From left are Deltoro and barber Cpl. Calvin Thomas of the U.S. Marine Corps.

Harris thinks the two stations' rivalry is a natural for a number of reasons. The two cities' industries and professional sports franchises compete constantly. "We also play the same music and have the same programming philosophies," Harris says, adding with tongue in cheek, "Our differences resulted in our similarities."

KLOL's signal fades halfway between Houston and Dallas, as does Q-102's signal. With the large number of people who travel between the two cities, both stations feel it's important to remain visible past their signals' reach. To do so, they often invade enemy territory.

This spring's first infiltration prank was instigated by KLOL, which thought up the "Not Available In This Market" billboard. A giant billboard sporting the KLOL running-radio mascot was erected on Dallas' Central Expressway, a highway that cuts the city in two and leads directly to Houston. It was no coincidence that the billboard appeared to morning-drive traffic just as the Radio & Records Convention hit Dallas.

Q-102's promotion director, Tim Trostle, says the KLOL billboard will be a short-lived promotion: Q-102's morning show is currently inviting listeners to "a bona fide Graffiti Party"—guess where. Trostle could be the reason for the step-up in promotional warfare because at this point he is Q-102's "last laugh." Trostle was Doug Harris' understudy at KLOL before Q-102 stole him away.

The invasions are expected to continue. Trostle says, "Since the KLOL billboard appeared, we've had all kinds of offers from mobile billboard companies wanting to drive through Houston for us. We recently sent 40 winners/guests to the Bruce Springsteen concert in Houston. Our Q-102 van was right in front, broadcasting and giving away all kinds of things with Q-102 on them. The fight is hardly over. The student always wants to outdo the master."

Harris says he knows "that something major is brewing over the billboard," but laughs at Q-102's Springsteen infiltration. He says, "Q-102 had to come down here because Springsteen didn't even go to Dallas. Now who's Texas' best rock?" But Harris admits, "We don't want this rivalry thing to be misconstrued as a real fight. In all sincerity, we think a lot of Q-102 and all its staff—Andy Lockridge the PD, Redbeard the MD, and Tim. It just boils down to one question: Who is Texas' best rock station? We are."

The two will at least have a chance to prove who's the fastest when KLOL and Q-102 finally race their respective "Rock'N'Rolls-Royces." Q-102 is set to match its 1971 Silver Shadow against KLOL's 1958 Silver Wraith. Harris says, "We're destined to win. Ours is a majestic automobile complete with compact disk, a car phone, and air conditioning—a rare commodity in 1958. Besides, we've had ours longer."

Trostle in turn reminds KLOL and Harris of the age factor: "Ours is a 1971, theirs, a 1958. Now what do you think?" The race was to run April 10, but high winds shut the track down and the race has been postponed.

Q-102, Dallas' long-standing No. 1 rocker, has a reputation for its un-

usual promotions and contests. It also conducts one of the city's most important annual promotions, the annual Q-102 Blood Drive. Listeners have been known to line up for hours in all kinds of weather to donate blood.

KLOL, which admits to stealing Q-102's blood-drive idea, has earned Houston's reputation for outrageousness by giving away oil wells and breast-enlargement surgery and by claiming Halley's Comet as Texas Sovereign Territory. The Houston station also annually sponsors one of the most successful rock'n'roll auctions in the country, with the proceeds going to a favorite charity. This year's was held April 23.

Theirs is the ideal promotional rivalry. There's no way for either station to lose listenership to the target of their stunts. Gentlemen, start your engines. CHARLENE ORR

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ALBUM ROCK TRACKS™

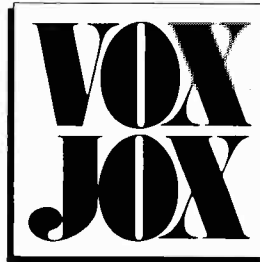
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	1	9	TALL COOL ONE ESPARANZA 7-99348/ATLANTIC	ROBERT PLANT 4 weeks at No. One
2	2	4	6	ONLY A MEMORY ENIGMA 44150/CAPITOL	THE SMITHEREENS
3	3	8	9	UNDER THE MILKY WAY ARISTA 1-9673	THE CHURCH
4	7	18	4	THE FLAME EPIC 34-07745/E.P.A.	CHEAP TRICK
5	6	14	11	STAND UP WARNER BROS. 7-28108	DAVID LEE ROTH
6	9	20	3	TEN MEN WORKIN' REPRISE LP CUT	NEIL YOUNG
7	11	10	11	BEDS ARE BURNING COLUMBIA 38-07433	MIDNIGHT OIL
8	10	9	7	NEW SENSATION ATLANTIC LP CUT	INXS
				★ ★ ★ FLASHMAKER ★ ★ ★	
9	NEW ▶		1	THE VALLEY ROAD RCA 7645	BRUCE HORNSBY & THE RANGE
10	5	6	7	(NOTHING BUT) FLOWERS SIRE 7-27992/WARNER BROS.	TALKING HEADS
11	16	23	3	RHYTHM OF LOVE MERCURY LP CUT/POLYGRAM	SCORPIONS
12	12	12	6	CENTURY'S END WARNER BROS. 7-27972	DONALD FAGEN
13	15	15	8	I LOVE THE THINGS YOU DO TO ME VIRGIN 7-99340	BALAAM & THE ANGEL
14	4	2	12	I WISH I HAD A GIRL CBS ASSOCIATED 4-07720/E.P.A.	HENRY LEE SUMMER
15	NEW ▶		1	AFTER MIDNIGHT POLYDOR 887 403-7/POLYGRAM	ERIC CLAPTON
16	8	7	13	REV IT UP SIRE 7-27977/WARNER BROS.	JERRY HARRISON: CASUAL GODS
17	21	26	9	SHIP OF FOOLS ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
18	19	27	4	LOVE CHANGES EVERYTHING WARNER BROS. 7-27935	HONEYMOON SUITE
19	18	21	6	I DON'T WANT TO LIVE WITHOUT YOU ATLANTIC 7-89101	FOREIGNER
				★ ★ ★ POWER TRACK ★ ★ ★	
20	26	37	3	I'M STILL SEARCHING EMI-MANHATTAN 50116	GLASS TIGER
21	13	3	8	BORN TO BE BAD EMI-MANHATTAN LP CUT	GEORGE THOROGOOD
22	14	11	10	ALL THAT HEAVEN WILL ALLOW COLUMBIA LP CUT	BRUCE SPRINGSTEEN
23	17	16	6	SWAMP MUSIC MCA LP CUT	LYNYRD SKYNYRD
24	25	36	3	THIS IS LOVE DARK HORSE 7-27913/WARNER BROS.	GEORGE HARRISON
25	24	31	4	SERPENTINE RCA 7650	KINGS OF THE SUN
26	20	22	8	ONE GOOD REASON CHRYSALIS 43204	PAUL CARRACK
27	31	35	5	I THINK SHE LIKES ME RCA LP CUT	TREAT HER RIGHT
28	30	33	5	DIGNITY COLUMBIA 38-07755	DEACON BLUE
29	28	28	7	HEART OF STEEL MCA 53318	WILL & THE KILL
30	34	43	3	HEAVEN TONIGHT POLYDOR LP CUT/POLYGRAM	YNGWIE J. MALMSTEEN
31	36	42	4	LIVING OUT OF TOUCH POLYDOR LP CUT/POLYGRAM	KINGDOM COME
32	29	24	12	CAN'T WAIT ATLANTIC LP CUT	FOREIGNER
33	22	5	12	GET IT ON POLYDOR 887 436-7/POLYGRAM	KINGDOM COME
34	39	—	2	I WON'T BE YOUR FOOL VIRGIN LP CUT	ROCKY HILL
35	32	34	6	ENGLISHMAN IN NEW YORK A&M 1200	STING
36	23	13	12	DAMN GOOD WARNER BROS. LP CUT	DAVID LEE ROTH
37	33	32	7	SNAKES AND LADDERS Geffen LP CUT	JONI MITCHELL
38	48	—	2	SOMEWHERE DOWN THE CRAZY RIVER Geffen 7-28111	R. ROBERTSON
39	40	46	3	BROKEN LAND ELEKTRA 7-69414	THE ADVENTURES
40	38	41	5	WELCOME TO THE JUNGLE Geffen LP CUT	GUNS & ROSES
41	27	17	11	TALKIN' BOUT Geffen 7-27988	3
42	44	—	2	TELL ME ATLANTIC LP CUT	WHITE LION
43	43	45	4	SURFING WITH THE ALIEN RELATIVITY LP CUT	JOE SATRIANI
44	37	25	12	HEAVEN KNOWS ESPARANZA 7-99373/ATLANTIC	ROBERT PLANT
45	41	38	17	WAIT ATLANTIC 7-89126	WHITE LION
46	35	19	11	PRESENCE OF LOVE I.R.S. 53259/MCA	THE ALARM
47	NEW ▶		1	LIKE THE WEATHER ELEKTRA 7-69418	10,000 MANIACS
48	NEW ▶		1	THAT'S THE WAY I WANNA ROCK'N ROLL ATLANTIC LP CUT	AC/DC
49	42	29	14	ANGEL Geffen 7-28249	AEROSMITH
50	45	50	3	ROULETTE COLUMBIA LP CUT	BRUCE SPRINGSTEEN

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

Sacramento Comes To 'The Point' Early; Bloom Is Making Waves Again At SMN

Vox Jox was compiled by Peter J. Ludwig in New York with assistance from Yvonne Olson and Terry Wood in Los Angeles and Charlene Orr in Dallas.

THE NEW KQPT CALL LETTERS hit the Sacramento, Calif., airwaves April 19—sooner than expected. Even with transmitter and antenna problems, Duchossois Communications decided to get "the Point's" alternative adult programming up and running (Vox Jox, April 16). The former KEBR has Alan Mason in as OM with veteran California talent Kate Hayes in as APD and morning driver. All programming is done in house.



Mason says the playlist breaks down roughly as 70% jazz tracks, 20% AC, and 10% new age. He says, "As the Wave is to beautiful music, KQPT 'the Point' is to AC." The new station is looking to cut into Sacramento AC KXOA "K-108" and album rockers KZAP and KRXQ "93-Rock" for its audience.

The station has already taken a chunk out of three Sacramento stations—the air-talent roster has former KRXQ "93 Rock" PD Ron Garrett in on overnights; Eric Dahlberg in at middays and Kevin Manna driving the afternoons, both from KHYL across town; and former KXOA PD Tom Grey in for evenings.

FORMER KTWV Los Angeles GM Howard Bloom is back in circulation, representing the opposite end of the Satellite Music Network's Wave format. Bloom abruptly (and without explanation) resigned as KTWV's GM last fall and has now joined SMN as national director of sales for the Wave, the format he helped guide to prominence in 1987. Bloom's only comment: "Let's just say I was gone for 3 1/2 months, and now I'm back."

IN OTHER ADULT ALTERNATIVE NEWS, Steve Huntington has been upped from MD to PD at KIFM San Diego... SRO Communications, Seattle, the radio arm of Sterling Recreation Organization, now has two Breezin' stations up and running... In September WBZN Milwaukee took to the air... On April 13 KHII "K-High" Denver went to adult alternative programming, and it has never gone back. K-High used to have a "bifurcated" programming day, according to Breezin' consultant Gary Guthrie. The station had been playlisting Guthrie's noted specialty, classic rock, up until 7 p.m. On the 13th, KHII just stayed with AA.

AND YES, Moby is going to KLOL Houston. Due to a noncompete clause in the morning man's contract with former employer KEGL Dallas, Moby won't start his new afternoon drive shift on KLOL until Aug. 30. The stations are 200 miles apart—you figure it out. He's been out of the Houston market for over two years.

Moby will take Daya Steele's afternoon drive slot. Steele will return to middays, and current midday air personality Rick Lambert will resume his full-time PD responsibilities. Come Aug. 30, KLOL will have a corner on the blue-humor market, with Stevens & Pruett in the morning slot and Moby talking dirty in the afternoons. It also marks the return of full-blown personality album rock for Houston.

ALTHOUGH NEITHER KVIL Dallas or KVIL morning man Ron Chapman want to talk about it, Chapman's joking request that each listener mail him \$20 has netted the station \$200,000. Both the station and Chapman are embarrassed by the stunt, which everyone figured wouldn't net a cent. KVIL contacted the Federal Communications Commission immediately and will either return the money or donate it to charity. Chapman remarked to the Dallas press: "I don't want to be another Jimmy Swaggart."

NEW BUSINESS CARDS: Chuck Brinkman exits classic WYMG Pittsburgh to program gold-formatted KLUV Dallas... WMMZ Gainesville, Fla., PD Mark Davis skips across town for the OM slot at album station WKTK... Wade Brown is out of the three-title slot as OM/PD/afternoon driver at top 40 WSRZ-FM "Z-106" Sarasota, Fla. Brown was also the OM/PD at sister station WSPB-AM, which is going from gold to news/talk.



Owner Wilkes-Schwartz Inc. wanted a bifurcated programmer to juggle both gigs. Brown has also been a voice for album rock. He's on the loose at 813-753-3138.

After filling a number of slots in his seven years at WBLM Portland, Maine, Mike Sambrook takes over as station manager... WHEN Syracuse, N.Y., PD Jay

Flannery exits for the PDship at top 40 WNYZ Utica, N.Y., replacing Scott Burton... Group owner Radio Terrace is shifting execs: Steven Petrone is now GM for WLNA-AM/WHUD-FM Peekskill, N.Y., and also heads the Radio Terrace's group sales department, while the combo's former GSM Sharon Hamovitz Haas paddles up the Hudson River for the GM spot at recently acquired WROW Albany, N.Y.... Former WIYY Baltimore PD Tom Evans has resurfaced as OM at Hudson Broadcasting's oldies/top 40 combo, WCMB-AM / WMIX-FM Harrisburg, Pa.... T&Rs are still needed at urban WLOU Louisville, Ky., where GM Bill Price is looking for a music-oriented PD.

AIR CURRENTS: WWPR "Power 95" New York has just signed KBTS "B-93" Austin, Texas' evening air talent Linda Energy to fill an undisclosed slot on the Gotham top 40. Energy is slated to stay with B-93 until the spring Arbs are in. She should pop up at a Power 95 mike sometime in late June... Top 40 KHFI "K-98" Austin, Texas, gains a new afternoon driver in Scott James, who comes over from KAKS "Kiss 108" Amarillo, Texas.

WAMO Pittsburgh has brought in Wendy Scott from WILD Boston to handle middays and has moved local sales manager Frank Nosal up to WAMO GSM. Liz Randolph, the WAMO morning show newscaster who "drew the line" for her former morning mates across town at WBZZ-FM "B-94," is also WAMO's weekend anchor on the Sheridan Broadcasting Network.

IF THE LATEST Arbitrons have you feeling down and you need a laugh, try getting the home number of top 40 WFLY Albany, N.Y., MD Mike Morgan. With a little luck, you'll get his answering machine—and a constantly updated stand-up routine.

THE MENU? Roast beef, ribs, chicken, shrimp, oyster bar—open bar—and those were just the trimmings. The guests included Jody Watley, Keith Sweat, Stacey Q, Pebbles, the Jets, Jeffrey Osborne, Little Richard, Jesse Johnson, Cherelle, and the list goes on. All were celebrating the second birthday of Emmis' crossover pioneer, KPWR "Power 106" Los Angeles.

"Definitely birthday, not an anniversary," says PD Jeff Wyatt, noting the inception of crossover radio in Los Angeles. "The reviews are in, and the Powerhouse parties seems to have been our best yet."

The listener/client bash adhered to a strict attendance limit for this fifth installment of the Powerhouse parties. The locale was disclosed only to invitation recipients, and listeners could only obtain an invite by winning it on the air. "When you thank your listeners for making you their first choice, it should be something special," says Wyatt, whose station scored first again in Arbitron's winter 1988 book (see story, page 1).

WINTER '88 ARBITRONS

Following are 12-plus, average quarter-hour shares, metro survey area. Monday-Sunday, 6 a.m.-midnight. (#) indicates Arbitron market rank. These abbreviations are used: AC=adult contemporary, album=album rock, easy=easy listening, cross=crossover, cls rock=classic rock, MOR=middle of the road, nos=nostalgia, var=variety.

Call	Format	Sp '87	Su '87	F '87	W '88	Call	Format	Sp '87	Su '87	F '87	W '88	Call	Format	Sp '87	Su '87	F '87	W '88
NEW YORK—(1)																	
WHTZ	top 40	5.8	6.2	6.0	6.2	WNCN	classical	1.6	1.4	1.3	1.6	KIIS-AM-FM	top 40	7.4	6.5	7.2	6.8
WINS	news	4.5	4.5	5.0	4.9	WNEW-AM	nos/var/jazz	1.8	1.9	2.0	1.6	KABC	talk	5.2	5.8	5.5	5.8
WPAT-FM	easy	4.8	4.6	4.4	4.7	WQXR-AM-FM	classical	1.5	1.6	1.4	1.4	KOST	AC	4.3	4.9	4.5	5.3
WQHT	cross	4.4	4.3	3.7	4.6	WPAT-AM	easy	1.5	1.5	1.6	1.4	KJOI	easy	4.9	4.5	4.3	3.9
WBLB	urban	4.6	4.8	4.1	4.6	WADO	Spanish	1.6	1.8	2.4	1.4	KLOS	album	2.9	3.0	3.8	3.6
WLTW	lite AC	4.1	4.3	4.7	4.6	WPIX	AC	1.4	1.6	1.4	1.3	KROQ	album	4.1	4.3	3.7	3.4
WCBS-FM	oldies	3.7	3.8	3.6	4.3	WSKQ	Spanish	2.0	.8	1.2	1.3	KFWB	news	3.0	2.6	4.2	3.3
WWPR	top 40	4.8	4.8	4.7	4.1	WKDM	Spanish	1.2	.6	1.2	1.2	KBIG	soft AC	3.7	4.3	4.0	3.3
WRKS	urban	4.4	4.6	4.6	4.0	WALK-AM-FM	AC	—	1.0	1.0	1.1	KRTH-FM	AC/cls rock	3.8	3.3	3.7	3.3
WOR	talk	4.4	4.5	4.5	3.9	WWRL	inspirational	0.0	.8	1.0	1.1	KLSX	cls rock	3.3	3.0	3.6	3.0
WNEW-FM	album	3.5	4.0	3.3	3.5	WNBC	AC	1.5	1.3	1.3	1.0	KNX-AM	news	3.0	2.8	3.2	3.0
WXRK	cls rock	3.3	3.7	2.8	3.5	WFAN	sports	2.8	2.3	1.2	1.0	KTNQ	Spanish	3.1	2.3	3.0	3.0
WCBS-AM	news	3.3	3.1	3.2	3.4	WHLI	MOR	—	.7	1.0	1.0	KLVE	Spanish	3.0	2.8	2.5	2.8
WYNY	country	1.6	1.9	2.7	3.0	WLIB	black	1.3	1.1	1.1	0.7	KMPC	nostalgia	2.8	2.8	2.5	2.7
WNSR	soft rock	2.5	2.8	2.9	2.8	LOS ANGELES—(2)											
WABC	talk	2.9	2.9	2.4	2.6	KPWR	cross	7.0	6.6	7.5	7.1	KIQQ	soft AC	2.9	2.7	2.8	2.5

FOR WEEK ENDING APRIL 30, 1988

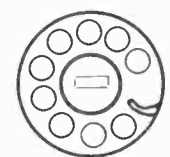
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HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
1	3	4	8	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON
2	1	1	10	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN
3	2	3	14	TWO OCCASIONS	THE DEELE
4	6	8	9	NAUGHTY GIRLS (NEED LOVE TOO)	SAMANTHA FOX
5	4	6	10	WISHING WELL	TERENCE TRENT D'ARBY
6	5	9	8	PROVE YOUR LOVE	TAYLOR DAYNE
7	9	14	5	NITE AND DAY	AL B. SURE!
8	7	10	6	DA'BUTT (FROM THE "SCHOOL DAZE" SOUNDTRACK)	E.U.
9	10	13	6	ANYTHING FOR YOU	GLORIA ESTEFAN & MIAMI SOUND
10	11	12	7	PINK CADILLAC	NATALIE COLE
11	16	22	4	MY GIRL	SUAVE
12	12	5	13	ROCKET 2 U	THE JETS
13	21	—	2	ONE MORE TRY	GEORGE MICHAEL
14	8	2	12	MAN IN THE MIRROR	MICHAEL JACKSON
15	24	—	2	MERCEDES BOY	PEBBLES
16	20	27	4	NIGHTIME	PRETTY POISON
17	15	17	5	PROMISE ME	THE COVER GIRLS
18	18	26	4	DREAMIN' OF LOVE	STEVIE B
19	13	11	11	FISHNET	MORRIS DAY
20	17	20	6	PIANO IN THE DARK	BRENDA RUSSELL/JOE ESPOSITO
21	14	7	16	GIRLFRIEND	PEBBLES
22	NEW	1	1	SUPERSONIC	J.J. FAD
23	22	—	2	WHEN WE KISS	BARDEUX
24	23	28	5	LIKE A CHILD	NOEL
25	29	30	3	TAKE IT WHILE IT'S HOT	SWEET SENSATION
26	NEW	1	1	SAY IT AGAIN	JERMAINE STEWART
27	NEW	1	1	TOGETHER FOREVER	RICK ASTLEY
28	NEW	1	1	WILD, WILD WEST	KOOL MOE DEE
29	NEW	1	1	I STILL BELIEVE	BRENDA K. STARR
30	28	29	3	DEVIL INSIDE	INXS

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
1	1	2	7	★ ★ NO. 1 ★ ★ ANYTHING FOR YOU	GLORIA ESTEFAN & MIAMI SOUND
2	4	11	6	I DON'T WANT LIVE WITHOUT YOU	FOREIGNER
3	2	1	10	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON
4	3	4	8	ONE STEP UP	BRUCE SPRINGSTEEN
5	6	8	11	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN
6	9	16	7	PIANO IN THE DARK	BRENDA RUSSELL/JOE ESPOSITO
7	7	9	9	TALKING BACK TO THE NIGHT	STEVE WINWOOD
8	13	22	4	SHATTERED DREAMS	JOHNNY HATES JAZZ
9	10	14	9	SET THE NIGHT TO MUSIC	STARSHIP
10	5	3	12	MAN IN THE MIRROR	MICHAEL JACKSON
11	8	5	13	ENDLESS SUMMER NIGHTS	RICHARD MARX
12	15	21	6	PAMELA	TOTO
13	12	10	13	NEVER DIE YOUNG	JAMES TAYLOR
14	16	20	7	YOU DON'T KNOW	SCARLETT & BLACK
15	17	19	6	SO MUCH IN LOVE	ART GARFUNKEL
16	11	6	15	NEVER GONNA GIVE YOU UP	RICK ASTLEY
17	24	47	3	ONE MORE TRY	GEORGE MICHAEL
18	22	35	3	EVERYTHING YOUR HEART DESIRES	D.HALL/J.OATES
19	14	7	10	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
20	28	33	4	PINK CADILLAC	NATALIE COLE
21	18	13	15	FATHER FIGURE	GEORGE MICHAEL
22	20	17	17	SHE'S LIKE THE WIND	PATRICK SWAYZE
23	27	29	6	I WASN'T THE ONE	AGNETHA FALTSKOG/PETER CETERA
24	25	26	6	HIGHWAY RAIN	MICHAEL TOMLINSON
25	32	42	3	CARMELIA	DAN HILL
26	26	24	7	ANOTHER CHANCE TO LOVE	DIONNE WARWICK/H.HEWETT
27	19	12	13	I GET WEAK	BELINDA CARLISLE
28	29	32	4	FAMILY MAN	FLEETWOOD MAC
29	21	15	13	THEME FROM L.A. LAW	MIKE POST
30	31	36	5	CENTURY'S END	DONALD FAGEN
31	30	23	22	HUNGRY EYES (FROM "DIRTY DANCING")	ERIC CARMEN
32	23	18	11	OUT OF THE BLUE	DEBBIE GIBSON
33	33	43	3	I STILL BELIEVE	BRENDA K. STARR
34	34	44	4	LOVE DON'T GIVE NO REASON	SMOKEY ROBINSON
35	36	41	4	SOMEONE LIKE YOU	VAN MORRISON
36	39	40	5	WE SAID HELLO GOODBYE	PHIL COLLINS
37	50	—	2	★★★POWER PICK★★★ CIRCLE IN THE SAND	BELINDA CARLISLE
38	37	30	21	SEASONS CHANGE	EXPOSE
39	NEW	1	1	★★★HOT SHOT DEBUT★★★ MAKE IT REAL	THE JETS
40	NEW	1	1	THE VALLEY ROAD	BRUCE HORNSBY & THE RANGE
41	35	31	23	CAN'T STAY AWAY FROM YOU	G.ESTEFAN/MIAMI SOUND
42	NEW	1	1	TOGETHER FOREVER	RICK ASTLEY
43	NEW	1	1	BETWEEN LIKE AND LOVE	BILLY VERA & THE BEATERS
44	NEW	1	1	TIME AND TIDE	BASIA
45	45	—	2	TWO OCCASIONS	THE DEELE
46	42	27	13	WHEN WE WAS FAB	GEORGE HARRISON
47	47	—	2	SOMEWHERE DOWN THE CRAZY RIVER	R.ROBERTSON
48	48	—	2	WISHING WELL	TERENCE TRENT D'ARBY
49	49	—	2	YES (FROM "DIRTY DANCING")	MERRY CLAYTON
50	NEW	1	1	ELECTRIC BLUE	ICEHOUSE

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

FEATURED PROGRAMMING

THE ABC Radio Network will be back in shortform syndication May 9 when the two-minute "Bob Kingsley With America's Musicmakers" makes its debut. The new daily program, which will feature country artists sharing personal anecdotes, will use the 15-year-old "American Country Countdown With Bob Kingsley" as its springboard and will take advantage of that show's extensive archive of interviews.

Each day's installment will be bracketed by Kingsley, but the programs themselves have no host, simply allowing the artists to tell their stories. The series is the first

new syndication to be added to the network's catalog in more than a year. ABC says the anecdotal approach to the feature will set it apart from other available shortform programs.

"Musicmakers" will be produced at ABC's Watermark studios in Los Angeles. It is available on either satellite or disk for earth-bound stations. The disks will contain 20 features; delivery will be made every two weeks. The initial artist lineup includes T. Graham Brown, the Nitety Gritty Dirt Band, Dolly Parton, Hank Williams Jr., and K.T. Oslin.

PROMEDIA, New York, continues its attempt to service different formats: Two months ago ProMedia brought out its **Laugh Attack** ser-

vice for the urban format, and now the comedy syndicator has signed **Aunt Eloise Louise** to lead off its country lineup. The new country service is scheduled to make its debut in late May with comedy drop-ins featuring the Aunt Eloise Louise character.

Louise has already been entertaining country listeners with folk wisdom and an obsession with possums on **WSOC** Columbia, S.C., **WMC** Memphis, Tenn., and **WTQR** Winston/Salem, N.C. ProMedia has now secured the rights to syndicate the character nationally. ProMedia plans to make Louise the cornerstone of the company's new country comedy service. ProMedia's eventual plans also call for a longform program centered on the Louise character.

In addition to gearing up to service the country format with comedy, ProMedia has dropped its only longform program, "**Country Close-Up**," effective the last week of April. ProMedia says it was time to clarify the company's focus, and that focus is on comedy.

"Country Close-Up" made its debut six years ago from **Narwood Productions**, New York, with Glen Campbell as host. When Campbell's recording and touring career picked up again, **Lon Helton** was brought in as his replacement. ProMedia picked up the syndication rights in October 1986 and was looking at clearances on 125 stations in 20 of the top 50 markets when it decided to discontinue distribution.

ALTHOUGH Helton would have preferred to see "Country Close-Up" stay in syndication, he'll remain in the syndication spotlight as he continues to host the Nashville-based **Emerald Entertainment's** "Nashville Live." The live weekly

call-in show made its debut in September on the MCA Radio Network, and when the network closed up shop, it looked as though the show would also. However, Emerald stepped in and expanded its role as producer. It took over responsibility for the show's clearance and distribution and gave "Nashville Live" a new lease on life. The show has secured additional sponsorship from Phillips Petroleum for the rest of 1988.

Helton says his experience with "Close-Up" was a perfect primer for the Emerald show. He says, "'Country Close-Up' filled a void that's now being filled by live shows. It was very much like a pre-produced 'Nashville Live.' The show gave audiences a chance to hear country artists speak at length about their lives, careers, and music. The only difference is that now the audience initiates the interviewing."

Emerald's move has also kept alive the debate over whether country radio can find room for two live call-in shows. The other live country call-in show, "**Countryline U.S.A.**" from **James Paul Brown Entertainment**, Los Angeles, made its debut a few weeks after "Nashville Live" did. After six months, both shows are still alive and kicking.

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.

April 28-29, Steve Winwood, On The Radio, On The Radio Broadcasting, one hour.

April 29-May 1, Lisa Lisa & Cult Jam, Star Beat, MJI Broadcasting, one hour.

April 29-May 1, Krokus, Metalshop, MJI Broadcasting, one hour.

April 29-May 1, T. Graham Brown, Country Today, MJI Broadcasting, one hour.

April 29-May 1, First Number One Hits, Motor City Beat, United Stations, three hours.

April 29-May 1, The Michael Jackson Story, Hot Rocks, United Stations, 90 minutes.

April 30-May 1, Bruce Springsteen, Rock Watch, United Stations, three hours.

April 30-May 1, Meli'sa Morgan/Al B. Sure!/EU, RadioScope, Lee Bailey Communications, one hour.

May 1, Ted Nugent, Classic Call, Premiere Radio Network, one hour.

May 1, David Bowie, Part 2, King Biscuit Flower Hour, DIR Broadcasting, one hour.

May 1, Scorpions/Eric Clapton, Powercuts, Global Satellite/ABC Radio Networks, two hours.

May 1, Nu Shooz/Glass Tiger, Hitline U.S.A., James Paul Brown Entertainment, one hour.

May 1, Holly Dunn, Countryline U.S.A., James Paul Brown Entertainment, one hour.

May 1, Sweathearts Of The Rodeo/Ballie & the Boys, Nashville Live, Emerald Entertainment Group, 90 minutes.

May 2-8, David Lee Roth, Up Close, Media-America Radio, two hours.

May 2-8, A Tribute To Gil Evans, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

May 2-8, Police, Part 2, Legends Of Rock, Westwood One Radio Networks, one hour.

May 2-8, Jackson Browne, Classic Cuts, MJI Broadcasting, one hour.

May 2-8, Lynyrd Skynyrd, Rock Today, MJI Broadcasting, one hour.

May 2-8, Paul Carrack, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

May 2-8, The Best Of Gilley's, With Alabama And Loretta Lynn, Live From Gilley's Special, Westwood One Radio Networks, one hour.

May 2-8, Genesis, Part 2, Star Trak Profiles, Westwood One Radio Networks, one hour.

May 2-8, Stephanie Mills, Part 2, Special Edition, Westwood One Radio Networks, one hour.

May 2-8, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

ARBITRON DIARIES GETTING NEW LOOK

(Continued from page 10)

the number of responses and will especially benefit album rock and beautiful music formats.

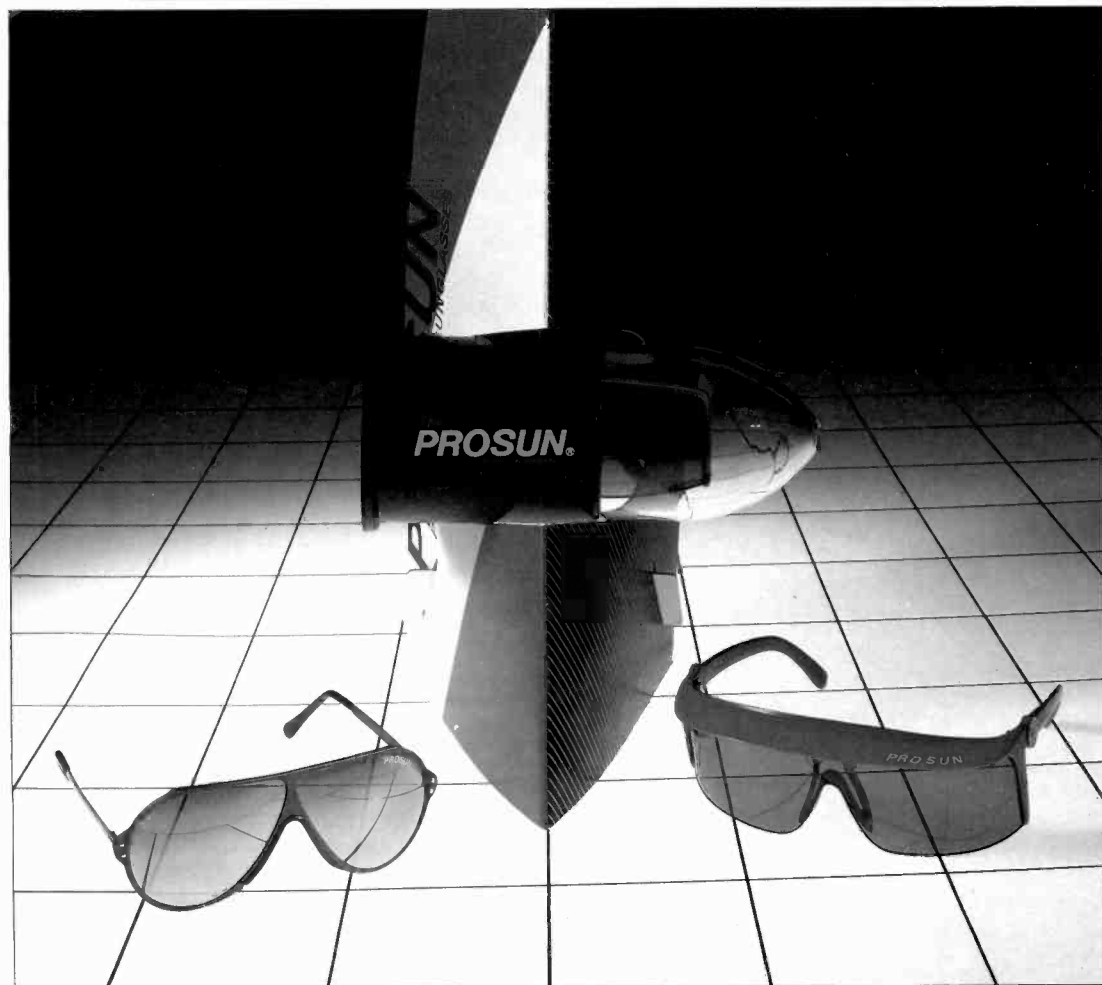
Arbitron's Jim Peacock, who presented the findings to an NAB panel audience, said, "Overall, we feel the soft-format design is better than the existing diary." The new diary awaits review by several groups, including the Radio Advisory Council and the Radio Advertising Bureau Goal Committee.

Spurred by COLRAM's request to enhance diary response rates by altering the diary's appearance—chiefly by making the diaries look more important—and by making it easier to use, Arbitron tested two new designs in 20 diverse metropolitan markets during the spring of 1987. Both of the designs tested—the time-format design and the soft-format design—drew a higher response rate

than that achieved by the existing diary, which has been in use since the summer of 1986. But the soft-format design, which de-emphasizes day-parts, scored higher responses in practically every category.

The new diary showed more days with listening, more credits per day, and more stations mentioned. The levels for average quarter hour, cume, and time spent listening were higher, with virtually all of the increases coming in the away-from-home category. Most listeners said their away-from-home listening took place at work.

The new diary also showed an increase in responses between 9 a.m. and 4 p.m. Though the new diary's test showed an increase in responses among all demographic groups, the only group to show significant response gains was men aged 18-24.



#1... With A Bullet!

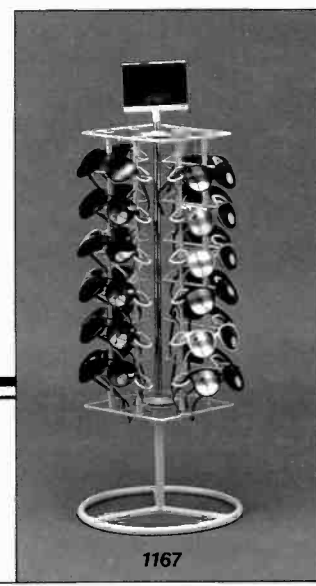
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1167

Clapton's Cream: 73 Tracks

PolyGram Issues 5-Hour Compilation

BY BRUCE HARING

NEW YORK "Crossroads," a 73-track Eric Clapton retrospective marking the British guitarist's 25th anniversary as a professional musician, has just received a simultaneous worldwide rollout from PolyGram after almost two years of preparation.

The five-hour "Crossroads" is the second major compilation from the label's new special markets department, following last year's eight-album Hank Williams collection. The Clapton package is available in six-album, four-cassette, and four-compact-disk configurations, and comes with a 30-page booklet detailing Clapton's career in words and pictures. The set carries a suggested list price of \$44.95 (LP and cassette) and \$59.95 (CD). The collection con-

tains several unreleased tracks, including cuts from the aborted second Derek & the Dominos studio album.

Rolling Stones guitarist Ron Wood was commissioned for the album-cover portrait of Clapton. Rolling Stone writer Anthony DeCurtis created the accompanying booklet essay.

PolyGram is marketing the release as a new work, powered by the single "After Midnight," recently redone by Clapton for a Michelob beer commercial.

"We're keying a lot of the activity around having a single, which most retrospectives don't have," says Harry Anger, senior vice president of marketing for the label. PolyGram is engaging in a heavy ad campaign for the release, including tip sheets, trade publications, radio spots, consumer ads, and point-of-purchase material. The Wood cover art will be featured on all retail display material, Anger says. Also boosting the campaign is Clapton's plan to tour this summer.

Despite the plethora of labels Clapton has worked on, PolyGram had no problem clearing outside material, according to Harry Palmer, the label's senior vice president of

special marketing. "I think when everyone saw what we were doing, everyone came to the party," he says.

Music from Clapton's stints with the Yardbirds, John Mayall's Bluesbreakers, Cream, Blind Faith, Derek & the Dominos, and Delaney & Bonnie are included, along with cuts from Clapton's solo career. Highlights include a newly discovered Blind Faith song, "Sleeping In The Ground"; a Clapton duet with Peter Tosh; the long-unavailable "Tell The Truth," the aborted first single from Derek & the Dominos; and a newly remixed version of "Layla."

The package, assembled under the guidance of producer Bill Levenson, PolyGram's director of catalog development, was conceived nearly two years ago.

"[Clapton] was touring, and I caught a show at Madison Square Garden," he says. "He opened with 'Crossroads,' then went into 'White Room,' 'Layla.' We were smiling, because that's what the project was all about, spanning 25 years."

Levenson and PolyGram decided to concentrate on highlighting Clapton's career rather than strive for a painstakingly complete record. Re-

(Continued on page 31)



Crystal Winner. At a gala reception following a recent concert in Sydney, Australia, George Michael received his second CBS Records International Crystal Globe Award, honoring sales of more than 5 million units outside his native Britain. Michael is the first artist to receive the award twice; he won it with Wham! and is now a recipient for the sales of his debut solo album, "Faith." Pictured at the Sydney reception, from left, are Michael; Denis Hardin, managing director, CBS Records Australia; Walter Yetnikoff, president and CEO, CBS Records Inc.; and Robert Summer, president, CBS Records International.

Julio En Route For 'Non Stop' Success; Prefab Sprout, Climie Fisher To Break?

ON THE MOVE: As briefly mentioned in last week's column, The Beat is very excited about "Non Stop," the second English-language album from longtime favorite Julio Iglesias, due out from Columbia in mid-May. Some three years in the making, the new album is no letdown and is a fine follow-up to "1100 Bel Air Place," which boasted such tunes as "To All The Girls," "All Of Me," "Moonlight Lady," and the splendid "Me Va."

The leadoff single from Iglesias' latest effort is "My Love," featuring Stevie Wonder, just serviced to radio. "Non Stop" features eight other top-quality cuts. Personal picks: "I Know It's Over," "Every Time We Fall In Love," a cover of the old Shirley Bassey hit "Never, Never, Never," and the rousing "Ae, Ao."

As Columbia prepares to launch the album here, Iglesias has engaged in a very hectic touring schedule. Following a series of South American concerts, he played a handful of dates in Las Vegas in early April before heading off for an extensive trek through the Far East, starting April 17 in the Philippines and continuing through May 8 with stops in Japan, China, Singapore, Korea, and Thailand.

Iglesias' North American tour will start during the second week of May with a stint in Atlantic City, N.J., followed by a May 19-23 residency at New York's Radio City Music Hall. Iglesias will continue to hit major U.S. markets through July 12, after which he travels to Europe. A second U.S. leg will begin on Sept. 14, with dates booked through October.

The man puts on a great show—catch him if you can.

GO FOR IT: After being hooked on an import copy for several weeks, The Beat is delighted to see the U.S. release of "From Langley Park To Memphis," the latest album from Britain's Prefab Sprout. One can only hope that Epic will be able to break ground with the album, which comes highly recommended.

"From Langley Park To Memphis," Prefab Sprout's third album, may not have megamultiplatinum potential, but it certainly warrants attention. As stated a few weeks ago, "Cars And Girls" is the album's standout cut—radio programmers are advised to investigate this little gem a.s.a.p. Other interesting cuts include "Nightingales," "Hey Manhattan," and "The Golden Calf," which Epic is going with as the leadoff single.

Another recent acquisition on import is Climie Fisher's current U.K. hit single, "Love Changes (Every-

thing)," just serviced to U.S. radio by Capitol. Produced by Stephen Hague, the song has more than a few hints of Rod Stewart and John Waite and has every chance of becoming a smash here.

Climie Fisher, the duo of songwriters Simon Climie (vocals) and Rob Fisher (keyboards), will release its debut album, "Everything," on May 3. The album features some good songs—"Rise To The Occasion" in particular—but one can't help feeling that a major breakout will largely depend on the success of "Love Changes (Everything)." Check it out.



SHORT TAKES: Little Feat has re-formed and has signed a contract with its original label, Warner Bros. The band's latest lineup features original members Richie Hayward (drums), Kenny Gradney (bass), Paul

Barrere (guitar), Sam Clayton (percussion), and Bill Payne (keyboards) along with new additions Craig Fuller (vocals) and Fred Tackett (guitar). The band is already in the studio, cutting an album with producer George Massenburg... The System is hard at work on its next Atlantic album at its own Manhattan studio, Science Lab, which opened a few months back. One of the new songs, "Soul To Soul," is a killer—the perfect follow-up to last year's smash, "Don't Disturb This Groove." Remember that title... Kiss, David Lee Roth, and Guns N' Roses have joined headliners Iron Maiden on the bill for this year's U.K. Monsters Of Rock Festival, booked for Aug. 20 at Castle Donnington... Belated congrats to Epic a&r chief Don Grierson and his wife, Patti, on the March 5 birth of their daughter, Nicole Anabeth... Metal Blade act Lizzy Borden, whose catalog has sold more than 300,000 units, is looking for management. Interested parties should contact label vice president Michael Faley at 818-981-9050... Michael Jackson launches a European tour on May 23 with a concert in Rome; Eurodates run through Sept. 4. Plans call for Jacko to kick off a second U.S. leg in late September. Incidentally, The Beat has enjoyed leafing through a copy of the "Moonwalk" autobiography... Procul Harum organist Matthew Fisher will guest with new age pianist David Lanz on the latter's cover of "A Whiter Shade Of Pale"... The Cult is the latest addition to the Frontline management stable... Was Not Was has reportedly inked a U.S. deal with Chrysalis; an import copy of the group's recent U.K. album, "What Up, Dog?" is hot on the CD player.

Medley, Carmen Set For Summer

Dirty Dancing Tour To Roll

BY JIM BESSMAN

NEW YORK As RCA's "Dirty Dancing" and "More Dirty Dancing" soundtracks continue to ride high on the Top Pop Albums chart, David Fishof Productions is launching Dirty Dancing: The Concert Tour, featuring various soundtrack artists and the film's original Dirty Dancers and Dirty Dancing Band.

The summer tour, scheduled to kick off at the end of May, will star soundtrack hit makers Bill Medley (the Grammy- and Oscar-winning "I've Had The Time Of My Life" duet with Jennifer Warnes), Eric Carmen ("Hungry Eyes"), Merry Clayton ("Yes"), and the original Contours, regrouped in the wake of the rerelease of their 1962 hit "Do You Love Me?" on "More Dirty Dancing."

In addition to performing soundtrack songs, these artists will sing hits for which they are best known, including material by the Righteous Brothers (Medley) and the Raspberries (Carmen).

The package is being booked by QBQ Entertainment and is a co-presentation with VH-1, which last year successfully tied in with Fishof Productions' Classic Superfest tour, featuring the Turtles, the Byrds, Mark Lindsay, and others.

The Dirty Dancing tour will start May 29 with a Memorial Day weekend stand at the Concord Hotel in New York's Catskill Mountains, where the movie's story takes place.

"I started my career booking the Catskills," says Fishof, who worked his way through college as a waiter in the resort area before booking

various "borscht-belt" entertainment. He then came into his own as a sport agent and producer of the 1986 Monkees Reunion tour. "Now I get to combine my experience in the Catskills with big-time rock'n'roll," he adds.

The Dirty Dancing concerts are expected to draw strong audience participation, says Fishof, and audiences will be encouraged to get up and do such movie dances as the Grind, the Wrap, the Pony, and the Swim alongside the Dirty Dancers.

"The show will basically be one big dance party," says Fishof. "And I think it will be bigger than the Monkees Reunion because this time we have two chart-topping albums out with four No. 1 hits, including a Grammy- and Oscar-winning song, plus the videos. The whole country

(Continued on page 31)

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TALENT IN ACTION

THE GODFATHERS

*The Roxy
West Hollywood, Calif.*



Two's Company. During recent promo visits to New York in support of their first English-language albums, Latin artists Bose, left, and Rubén Blades, right, connect at Warner Communications headquarters. Bose's "XXX," has just been released by Atlantic; Blades' "Nothing But The Truth" is on Elektra.

nature tune, "Icarus." Winter also played a lovely, lonesome solo on "Lullaby From The Great Mother Whale For The Baby Seal Pups," which uses tapes of whale "songs."

What made this concert special was Sparkes' laser show, which conjured up images of eagles, butterflies, and Icarus flying into the sun. The most intriguing effects, however, were abstract: tumbling möbius strips; kaleidoscopic patterns; and rough, rippling surfaces that connoted whales in motion. The images went well with the music, even if they were sometimes too literal.

KEN TERRY

MEN WITHOUT HATS

The Ritz, New York

ASIDE FROM REMAINING hatless, much has changed for Men Without Hats since their last appearance here a few years back. Most notably, with a new female backup singer/keyboardist and female guitarist, they're no longer Men only. But with other added musicians—the Hats now number seven in all—lead singer Ivan Doroschuk and his guitarist brother, Stephan, are no longer quite so synth-technoheavy or severe—at least in sound—as they were when "Safety Dance" was the rage.

At this March 26 show, which was well attended despite heavy rain and a Sinead O'Connor date in town the same night, the Hats also showed that they've lightened up a bit material-wise, especially on their debut Mercury/PolyGram album's wonderful "Pop Goes The World" title-track hit. At the same time, unfortunately, they've lost some of their performance focus.

Doroschuk is a fascinating front-man, acting the part of crafty medieval court jester with his angular folk-dance moves. During the set's climactic "Safety Dance," his stiff arms seemed to be forming semaphore code. But any message seemed to get lost somewhere in translation: With too many dead spots between songs, he never developed enough of a groove to galvanize the crowd into dancing along.

In the past, the Hats have proven themselves capable of putting on a very good live show. Perhaps they've just been away a little too long and

(Continued on page 31)



AMUSEMENT BUSINESS®

BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PINK FLOYD	Los Angeles Coliseum Los Angeles, Calif.	April 15	\$1,233,203 \$22.50	56,672 64,019	Avalon Attractions
GRATEFUL DEAD	Rosemont Horizon Rosemont, Ill.	April 13-15	\$945,277 \$18.50/\$17.50	52,229 52,500 sellout	Jam Prods. Monarch Entertainment Bureau
DAVID LEE ROTH POISON	Meadowlands Arena East Rutherford, N.J.	April 7	\$352,807 \$18.50/\$17.50	20,470 sellout	Monarch Entertainment Bureau John Scher Presents
GRATEFUL DEAD	Joe Louis Arena Detroit, Mich.	April 11	\$300,860 \$17.50	17,473 19,500	Brass Ring Prods. Monarch Entertainment Bureau
KENNY ROGERS OAK RIDGE BOYS	Copps Coliseum Hamilton, Ontario	April 13	\$280,629 \$22.50/\$20.50	17,612 sellout	St. Joseph's Hospital North American Tours
DAVID LEE ROTH POISON	The Spectrum Philadelphia, Pa.	April 17	\$250,985 \$16.50/\$14.50	15,971 sellout	Electric Factory Concerts
AEROSMITH WHITE LION	Birmingham-Jefferson Civic Center Birmingham, Ala.	April 9	\$236,099 \$16.50	14,309 sellout	New Era Prods.
DAVID LEE ROTH POISON	Maple Leaf Gardens Toronto, Ontario Canada	April 13	\$226,078 \$22.50/\$19.50	12,590 14,000	Concert Prods. International
PAUL ANKA STAN OLESON	Chicago Theatre Chicago, Ill.	April 14-17	\$186,045 \$24.50/\$9.50	11,596 13,600 sellout	in-house
RANDY TRAVIS, THE JUDDS, TAMMY WYNETTE	Tingley Coliseum New Mexico State Fair Albuquerque, N.M.	April 8	\$170,835 \$17.50	9,762 sellout	Pro Tours
GEORGE THOROGOOD & THE DESTROYERS FLAMMING HARRY	The Spectrum Philadelphia, Pa.	April 2	\$170,822 \$15.50/\$13.50	11,660 sellout	Electric Factory Concerts
MIRIAM MAKEBA HUGH MASEKELA CAST OF SARAFINA!	Radio City Music Hall New York, N.Y.	April 18	\$161,865 \$30/\$25/\$20	5,874 sellout	Radio City Music Hall Prods.
RANDY TRAVIS, THE JUDDS, TAMMY WYNETTE	Arena Tucson Community Center Tucson, Ariz.	April 7	\$160,895 \$18.50	8,697 sellout	Pro Tours
HANK WILLIAMS JR. & THE BAMA BAND RESTLESS HEART	Coliseum, Charleston Civic Center Charleston, W.Va.	April 16	\$157,262 \$16.50	10,022 10,195	Future Entertainment Belkin Prods.
WHITESNAKE GREAT WHITE	Daytona Beach Bandshell Ocean Center Daytona Beach, Fla.	March 23	\$153,055 \$17.50	8,746 sellout	American Concerts Magic Prods.
AEROSMITH WHITE LION	Mississippi Coliseum Mississippi State Fairgrounds Jackson, Miss.	April 6	\$150,000 \$15	10,000 sellout	Mid-South Concerts
EXPOSE PRETTY POISON	Centrum in Worcester Worcester, Mass.	April 17	\$146,174 \$16.50	9,155 9,500	Cafferty's Concerts
AEROSMITH WHITE LION	Mississippi Coliseum Mississippi State Fairgrounds Jackson, Miss.	April 6	\$145,995 \$15	10,200 sellout	Mid-South Concerts
RANDY TRAVIS, THE JUDDS, TAMMY WYNETTE	Centennial Hall Univ. of Toledo Toledo, Ohio	April 16	\$137,030 \$18.50	7,705 9,662	Pro Tours
AEROSMITH WHITE LION	Von Braun Civic Center Huntsville, Ala.	April 11	\$135,136 \$16.50	8,446 10,000	New Era Prods.
AEROSMITH WHITE LION	Tallahassee-Leon County Civic Center Tallahassee, Fla.	April 15	\$117,570 \$15.00	8,128 10,004	Cellar Door Concerts of Florida
RANDY TRAVIS, THE JUDDS	Coliseum Expo Center of Taylor County Abilene, Texas	April 9	\$111,260 \$16.50	6,743 7,740	Special Moments Promotions
ALABAMA EDDY RAVEN K.T. OSLIN	Greenville Memorial Auditorium Greenville, S.C.	April 7	\$105,927 \$16.75	6,324 sellout	Keith Fowler Promotions
SANDI PATTI	Mid-South Coliseum Memphis, Tenn.	April 15	\$101,246 \$12.50/\$10.50/\$9.50	9,452 sellout	Mid-South Concerts
TIFFANY VHF	Syria Mosque Philadelphia, Pa.	April 14-15	\$98,654 \$15.75	6,254 7,000 sellout	DiCesare-Engler Prods.
AEROSMITH WHITE LION	UTC Arena Roundhouse Univ. of Tennessee-Chattanooga Chattanooga, Tenn.	April 12	\$87,252 \$16.50	5,479 11,648	Pro Motion Concerts
CONWAY TWITTY/LORETTA LYNN	Salem Civic Center Salem, Va.	April 15	\$85,239 \$16.50	5,578 7,407	Jayson Promotions
RUSH	Hara Arena Dayton, Ohio	April 10	\$85,069 \$16.50/\$15.50	5,430 7,500	Sunshine Promotions
RANDY TRAVIS, THE JUDDS	Heart O' Texas Coliseum Waco, Texas	April 10	\$81,923 \$16.50	5,370 8,312	Special Moments Promotions
RAP ATTACK TOUR II: WHODINI KOOL MOE OEE BISMARCKIE SWEET TEE CASH MONEY	Greensboro Coliseum Complex Greensboro, N.C.	April 16	\$76,991 \$13.50	5,703 15,781	Michael Campbell/Jeff Clanagan Prods. Diamond Life Prods.
DAVID LEE ROTH POISON	Stabler Arena Lehigh Univ. Bethlehem, Pa.	April 18	\$72,286 \$16.50	4,435 6,500	Electric Factory Concerts
TIFFANY VHF	Warner Theatre, Erie Civic Center Erie, Pa.	April 16	\$68,897 \$14.75	4,671 sellout	DiCesare-Engler Prods.
O'JAYS LEVERT MIKE HOWARD	Sun Dome Univ. of South Florida Tampa, Fla.	April 16	\$68,528 \$16	4,603 8,300	Dimensions Unlimited
EARTH, WIND & FIRE	Seattle Center Arena Seattle, Wash.	April 6	\$67,044 \$18.50	4,362 4,600	White Rose Limited
MIDNIGHT OIL HOUSE OF FREAKS	Hollywood Palladium Hollywood, Calif.	April 16	\$63,776 \$16	4,400 sellout	Avalon Attractions
RUSH	Louisville Gardens Louisville, Ky.	April 9	\$62,668 \$16.50/\$15.50	3,965 5,000	Sunshine Promotions

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**ARTIST
DEVELOPMENTS**

CONCERT HUNGER

Michael Bolton is gearing up for his first national concert tour in more than two years to promote his latest Columbia album, "The Hunger." Bolton will be opening for Heart on a 27-city summer trek, which starts June 3 in Costa Mesa, Calif., and ends July 10 in Reno, Nev.

Columbia has shipped "Wait On Love" as the new single from "The Hunger," which has already spawned two hits—"That's What Love Is All About" and "(Sittin' On) The Dock Of The Bay."

For the past few months, Bolton has undertaken a heavy schedule of radio and retail promo work in support of his album. Recently he performed a live version of "Dock Of The Bay" at the New York Music Awards, where he received the award for best r&b performance for his cover of the Otis Redding classic.

IN FOR THE KILL

MCA act Will & the Kill, front-

ed by Austin, Texas' Will Sexton (younger brother of fellow MCA artist Charlie Sexton), has been worked hard in the Texas area in preparation for a national breakout. According to Liz Heller, MCA vice president of artist development, "The whole focus has been to try to break him out of a region."

The younger Sexton's four-piece band released its self-titled debut album March 7. Last fall, the group appeared on the 25-market Four Play tour—a package of four new label acts sponsored by Westwood One and Coors beer. During the past two months, Sexton's outfit has been booked on a rigorous Texas tour schedule, which included flatbed-truck stops at high schools in Dallas, Houston, and Austin.

Heller says the Texas dates, which included stints at Sound Warehouse retail outlets in Austin and Dallas, were designed to set up a grass-roots buzz "in the home town."

With a national tour under way, Will & the Kill's album is being worked most aggressively at al-

bum rock radio. Heller says the leadoff single, "Heart Of Steel," has also been promoted to top 40 outlets, "so that it's available to rock-type stations."

Heller anticipates that follow-up singles from the Joe Ely-produced record will include such harder-rocking tracks as "Rocks In My Pillow" and "Teach The Teacher."

"We're trying to set him up in harder metal outlets," Heller says.

ZZ RAISES \$\$

ZZ Top is lending its support to

raising \$1 million to launch a permanent Muddy Waters exhibit and to expand the existing Delta Blues Museum at the Carnegie Public Library in Clarksdale, Miss.

The three band members—Billy Gibbons, Dusty Hill, and Frank Beard—are huge fans of Waters, who died in 1983. The trio was expected to visit Clarksdale April 21 to kick off the fund-raiser.

Guitarist Gibbons has designed a special "Muddy-wood instrument"—a solid-body electric guitar made from a piece of wood salvaged from the cabin in which Waters was raised—which will be

housed in the exhibit.

Anyone wishing to pay homage to Waters can send donations to the Delta Blues Museum/Muddy Waters Memorial Fund, Carnegie Public Library, 114 Delta, Clarksdale, Miss. 38614.

FOXY LADY

Samantha Fox recently had a problem with her body—throat nodes, to be specific. "I couldn't speak for three weeks," says Fox, who was forced to take time out from promoting her second RCA/Jive album, "Samantha Fox."

Fox, who gained notoriety in the U.K. as the country's most popular topless model before embarking on a singing career, attributes her throat problems to the rigors of intense road work in support of her two albums.

"It's just the business," says Fox. "I was on a plane eight times a week, belting songs out instead of singing from my diaphragm."

With her vocal chords back in shape, Fox is continuing to promote her new album, which boasts a dance/r&b flavor similar to that of her debut release, "Touch Me." While she was undergoing surgery, the second single from her latest album, "Naughty Girls (Need Love Too)," began to break. It has since cracked the top 20 on the Hot 100 Singles chart.

During a recent promo visit to New York, Fox shot a video for "Naughty Girls" with the members of Full Force, producers of the song.

Artist Developments is edited by Steve Gett. Reporters: Bruce Haring (New York) and Chris Morris (Los Angeles).

**Hancock, Corea Play Joint
Jazz Tour For Homeless**

NEW YORK Herbie Hancock and Chick Corea will share the stage for the first time in a decade during a national tour to benefit the homeless.

The 23-city road trip is scheduled to cover major markets during its June run. Dubbed the Benson & Hedges Command Performance tour, it follows the 1987 Larry Carlton/Yellowjackets package, also sponsored by the cigarette manufacturer. This tour has the added dimension of raising funds on behalf of the National Coalition for the Homeless.

The show will comprise separate sets from the Chick Corea Elektric Band and Herbie Hancock & the Headhunters II, featuring Michael Brecker. The musicians will join forces at the end of each concert, marking Corea and Hancock's first onstage performances together since their joint 1978 tour.

According to Emmie LaBauve, Benson & Hedges' manager of marketing and promotion, the Hancock/Corea pairing directly addresses the target consumer for Philip Morris Co.'s cigarette brands.

"The jazz-audience demo matches up with our product users—upper income, larger cities, 24-44 age range," says LaBauve. "Jazz is also a terrific opportunity for corporate sponsorship because it hasn't gotten a lot of attention previously."

Benson & Hedges estimates that it will raise \$250,000 on behalf of the homeless. It has already donated \$100,000 to the coalition for use in the New York area, and will contribute \$1 of each ticket sold to be used locally. LaBauve says that in addition to the funds raised (including those from tour merchandising), the concerts will heighten awareness of homelessness as a national issue.

Hancock says he would have been unable to undertake an "electric" jazz tour without Benson & Hedges' support and would otherwise have gone out with an acoustic jazz quartet. With an electric album from Hancock ("Perfect Machine") set for upcoming release on Columbia, the performer says the time was right to resurrect his early '70s Headhunters format. **JIM BESSMAN**

**NEW ON
THE CHARTS**

TIMES TWO, the San Francisco-based duo of Shanti Jones and Johnny Dollar, is enjoying its first taste of success on the Hot 100 Singles chart with "Strange But True," the leadoff single from its debut Reprise album, "X2."

Jones and Dollar, friends since childhood, have been making music together since their high school days, when they formed their first band, the Planets. After spending several years developing their sound on the Bay-area scene, the duo eventually cut a four-song demo, which Jones shopped around in Los Angeles.

That tape caught the attention of Rodney Gordy, an executive at Jobete Publishing—and a nephew of Motown's Berry Gordy—who then introduced Times Two to Left Bank Management, which also rep-



TIMES TWO: Shanti Jones and Johnny Dollar.

resents Richard Marx, the Dazz Band, and Jeff Lorber. After Left Bank negotiated a label deal, Times Two started work on its debut album in the spring of 1987.

"X2" was produced by Jones, Tony Peluso, and Steve Barri. In addition to eight of Jones' compositions, the album features a remake of Simon & Garfunkel's "Cecelia," produced by Club Nouveau's Jay King. A video for "Strange But True" is receiving nationwide airplay. **STUART MEYER**

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COMING SOON





Fat Twist. Hank Ballard, writer of the dance classic "The Twist," clowns with the Fat Boys after hearing they have just recorded their own version of the tune. Twistin' the night away, from left, are Mark Fried and Rick Sanejk of the BMI performing rights organization; Ballard; and Darren "Human Beat Box" Robinson, Mark "Prince Markie Dee" Morales, and Damon "Kool Rock" Wimbley of the Fat Boys.

Mantronix Returns To Its Roots New Capitol Album Focuses On Rap

BY HAVELOCK NELSON

NEW YORK Mantronix's first album, "The Album," was a minimalist effort that spawned several important rap hits, including "Fresh Is The Word" and "Hardcore Hip Hop." On its second album, "Music Madness," the group attempted to combine r&b with Eurodisco to make what Mantronix's two members—musician Mantronik, aka Curtis Khaleel, and rapper M.C. Tee, aka Toure' Embden—labeled "fashion music." The result was a record that alienated the band's streetwise following. In its third album, "In Full Effect," the duo returns to its roots—rap music.

"When I was producing 'Music Madness' I was spacing out, at-

tempting to create a new pop form," says Khaleel. "I have come to realize it is still rap music I'm doing and that I should go back to its roots somewhat. We're coming on larger than life now. Songwise

'We're coming on larger than life'

and productionwise, this album is a lot better than the other ones. We're in a whole new environment, and it feels good."

Mantronix's new environment is Capitol Records. After three years with the independent label Sleeping Bag, the duo signed with the major late last year. Under a separate arrangement, Mantronix's production company, Mantronix International Productions Inc., will issue records by three or four artists this year via Capitol.

Khaleel has also been active doing outside projects. In recent months he has produced Terry Bily, Shannon, and Nu Shooz for Atlantic; Sequal for Capitol; and Amazulu for EMI. In addition, he mixed the Kane Gang's cover of Dennis Edwards' "Don't Look Any Further" for Capitol.

During his tenure at Sleeping Bag, Khaleel proved himself adept at producing both rap and dance acts. In some circles he was hailed as "king of the beats" for his work with T. LaRock and Just-Ice, and his remix of Joyce Sims' "All And All" made him a prime architect of the New York Latin hip-hop movement.

Mantronix's departure from Sleeping Bag was not amicable. In January Mantronix and Capitol Records filed a suit against the in-

die label and its publishing arm, Beach House Music, charging copyright and trademark infringement, nonpayment of royalties, and interference. They asked for \$7 million in damages.

Khaleel and Tee claim they never signed a contract with Sleeping Bag, but the label's CEO counters that he can produce "a piece of paper that states explicitly the name Mantronix belongs exclusively to Sleeping Bag and that Mantronix owes us one more album."

To promote "Simple Simon," the third single from "In Full Effect," Mantronix has had a video made by Jerry Silverman, an animator for the CBS-TV show "Pee-wee's Playhouse." Promotional tours are planned for the U.S. and Europe.

To Solo Or Not To Solo: Ex-Group Members Sink Or Swim Gang Rivalry Leads To James Taylor Split

EXITING A SUCCESSFUL BAND is never easy for its lead singer. First there is the emotional strain of leaving a situation that has brought one fame. Second, is one being disloyal by splitting? Or is it just a matter of a person asserting his or her own individuality?

Clyde McPhatter was never as successful as a solo act as he was with the Drifters, though Ben E. King prospered after leaving that classic vocal group. Eddie Kendricks had a number of major hits in the early '70s, including the influential "Girl, You Need A Change Of Mind" and "Boogie Down," after exiting the Temptations. But David Ruffin has had only sporadic solo art success, and Dennis Edwards recently rejoined the Temptations after a too-brief solo career. Significantly, none of these distinctive singers were able to mold a strong identity away from the Temptations.

During the years of the Philadelphia sound, Teddy Pendergrass was able to mold a powerful image as a "love man" after leaving Harold Melvin & the Blue Notes, but the equally gifted Phillipe Wynne never made it as a solo star following his tenure with the Spinners. Of course, two of the most important male vocalists of this decade, Michael Jackson and Lionel Richie, came to public attention via groups.

It's the example of the ex-Jackson Five and Commodores members that James Taylor hopes to follow. Since 1979, the lean, agile vocalist has fronted Kool & the Gang, the most successful pop band of the '80s. From "Ladies Night" through "Too Hot," "Celebration," "Joanna," "She's Fresh," "Cherish," and, my favorite, "Take My Heart," Taylor's voice was supported by that veteran band.

But those days are over. "I felt it was time," says Taylor. "It was something that had been brewing for quite a long time, especially over the last three years." While avoiding bitterness, Taylor cites problems with some individual band members as well as with Kool & the Gang's management, Worldwide Entertainment. Taylor is still under contract to Worldwide, though his business is being run by his close friends Tom Manning and Jack Gordon.

For his solo record, which will be released on the Gang's label, Mercury, Taylor is writing songs and plans to collaborate with Dick Rudolph and Rod Temperton, both writer/producers with fine r&b credentials. Taylor says his solo work will "not play it as

safe" as some recent Kool & the Gang albums have. "I want some rawness in there, but not total funk. I want to attempt what Michael Jackson does—that is, to do funky tunes, but in a way everyone can get to."

To replace Taylor, Robert "Kool" Bell recently announced the addition of two 24-year-old vocalists, Gary Brown and Billy Cliff. Says Bell, "The great Kool & the Gang tradition will take another step forward while remaining true to our musical vision." The group's soon-to-be-released "Decades" album will comprise Gang's '80s hits plus three cuts featuring Brown and Cliff.



by Nelson George

oration of the 34th anniversary of the first pressing of "Earth Angel" on March 8, 1954, and the subsequent pressing of over 3 million copies to date at the company's plant . . . Betty Wright's "No Pain, No Gain" single on her own Ms. B label, which is distributed by Vision Records, is picking up lots of national airplay . . . Capitol is the latest in the preteen-artist race, with 12-year-old Tracey Spencer. Produced by Ron "Have Mercy" Kersey, her first single is "Symptoms Of True Love" . . . Sugar Bonner of the Ohio Players sings and Bootsy Collins plays bass on Herbie Hancock's latest Columbia release, "Vibe Alive." Could be funky . . . Also on the funk tip: The Ohio Players' first album in eight years, "Back," will be out in mid-May on the indie label Track Records. The single is "Sweat." Members of the Players also appear in the video of Platinum Blonde's cover of "Fire." Sounds like a Player revival is under way. The more funk, the better . . . Al B. Sure's first single, "Nite And Day," was accompanied by a French-language version of the song on the flip. Now the Warner Bros. artist has gone back into the studio to fashion a Spanish-language version of the same tune . . . Former CBS executive Larkin Arnold is now handling management of the Jacksons, who have an upcoming album on Epic . . . The Avatar Publishing Group in Los Angeles has signed an exclusive worldwide agreement with Gary Bias, co-writer of Anita Baker's "Sweet Love" . . . Prince's "Alphabet St." is out, and after hearing it, some are still wondering why he didn't put out the "Black Album."

SHORT STUFF: Congratulations to Dootsie Williams, writer of the Penguins' classic "Earth Angel." Williams was recently honored by the Alberti Record manufacturing company in commem-

Crush Music Bows In L.A.

NEW YORK Crush Music, a new label dealing exclusively in black and dance recordings, has been founded in Los Angeles with K-tel serving as the distribution arm. Crush's chairman and general counsel is entertainment industry attorney Robert Lieberman of the firm of Andelson, Andelson, Brass & Lieberman. Joel Newman, who has worked previously at Motown, Hanshake, and CBS, is president. Elston Ridgle, former defensive end for New York's Buffalo Bills football team, has been named a&r director. Crush's first product will hit the streets in May.

FOR WEEK ENDING APRIL 30, 1988

Billboard

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HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 15 REPORTERS	SILVER ADDS 30 REPORTERS	BRONZE/ SECONDARY ADDS 49 REPORTERS	TOTAL ADDS 94 REPORTERS	TOTAL ON
ALPHABET ST. PRINCE PAISLEY PARK	9	16	26	51	51
RUN'S HOUSE RUN-D.M.C. PROFILE	11	13	24	48	48
DIRTY DIANA MICHAEL JACKSON EPIC	6	15	17	38	39
VIBE ALIVE HERBIE HANCOCK COLUMBIA	6	9	17	32	55
JOY TEDDY PENDERGRASS ELEKTRA	4	7	13	24	74
I SURRENDER TO YOUR LOVE BY ALL MEANS ISLAND	1	5	18	24	24
MOST OF ALL JODY WATLEY MCA	1	13	6	20	38
SHOULD I SAY YES NU SHOOZ ATLANTIC	2	8	10	20	36
EVERYTHING YOUR HEART... DARYL HALL JOHN OATES ARISTA	2	3	13	18	59
LET ME TAKE YOU DOWN STACY LATTISAW MOTOWN	2	7	9	18	32

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

Al B. Sure! Is Certain Of 'Nite & Day' Hit

BY BILL COLEMAN

NEW YORK At 19, Al B. Sure! is a singer with a future. His top 10 single, "Nite And Day," is bulleted near the top of Billboard's Hot Black Singles chart and is steadily climbing the Hot 100. His debut album "In Effect Mode" on Warner Bros. is due this week.

"Basically, my whole family is into music. Everyone either plays piano or does something so I guess

some of it just rubbed off," says Sure! "I started fooling around with keyboards and then took it from there. I saved up a little bit of money, bought a 4-track [recorder] and some equipment, and started making music with my cousin Kyle West."

Sure!'s collaboration with West resulted in the making of his album. On "In Effect Mode" the two share writing and production credits.

Not always a singer, Sure! spent time working as a rapper with some other Mount Vernon, N.Y., residents, Heavy D. & the Boys. "We all grew up together," recalls Sure! "When Heavy got the [recording] deal I kind of got pushed out until I decided to stick my chin up, go for mine, and start working on my own things."

Heavy D., who records for MCA, and Sure! are both managed by former rapper Andre Harrell and his company, Uptown Enterprises.

The current single, "Nite And Day," was virtually an out-of-the-box smash. The response it has garnered in less than two months has been a pleasant surprise to its label.

Says Benny Medina, Warner Bros.' vice president a&r, black music, who signed Sure!, "There come those records that are just naturally great records. Sometimes you can market and promote records and just nothing happens. This is essentially the kind of record that promotes itself."

Medina feels that Sure!'s music defies pigeonholing. "It doesn't have any barriers to it. ['Nite And Day'] was a very well written song and a sexy mood. That's something that transcends color and chart category."

"Al has a sexy, falsetto texture to his voice and very obvious good looks, which were major attractions from a marketing standpoint."

One of Medina's assistants was so captivated by Sure!'s approach that she suggested he record a French version for the single's 'B' side. That version has proved so

popular with black radio that Sure! is also cutting a Spanish interpretation of "Nite And Day."

Sure! says, "I love popular music, but there's something I see that a lot of people are missing, that I can't name, but it's not there—and you can feel it in my music."

Sure! was not the only one convinced that his

music captures a distinct mood. International electronics corporation Sony sponsored a Sony Innovator Talent Search to find a black artist who could strengthen its foothold in the community; Sure! was the winner. The judges were Herbie Hancock and Quincy Jones, who, in a "blindfold" test, selected Sure!'s contribution from a field of 51.

On being selected by such legendary music figures, Sure! says, "I was very surprised and very honored. Most of my life my idols have included that Michael-Jackson-and-Quincy-Jones combination. So to have [Jones] pick me is kind of amazing to me. It's kind of a dream." He continues, "I'm a very big fan of Quincy Jones and I think that his big thing is 'dreamy jazz,' so that's basically where my vibe comes from."

The label is concentrating on developing Sure!'s image in the marketplace via the "right videos and album package," says Medina. "I believe the album has tremendous depth. The record itself, as well as his image, will continue to grow on the basis of the album's material content, which is very unique, very fresh new music."

For now, Sure! is focusing on the release of his album and an upcoming promotional tour.

'I decided to go for mine'

Saturday, May 21 • The Vista International Hotel



The Third Annual BALTIMORE/WASHINGTON/VIRGINIA MUSIC BUSINESS FORUM

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Partial Panelist List (subject to change)

Michael Leon (A&M), Brute Bailey (DJ100), Greg Peck (ISLAND), Sal Abbatiello (FEVER), Roy Sampson (V103), Brian Chin (PROFILE), Phil Quarteraro (VIRGIN), David Einstein (WHFS), Aldo Marin (CUTTING), Andy 'Panda' Tripoli, Al D'Angelo (WPGC), Wresch Dawidjan (12 INCHES DANCE RECORDS), Becky Marcus (LIAISON), Darryl Brooks (G-STREET), Pam Trickett (Q107), Seth Hurwitz (IMP.9:30), EarDrum (TABLES OF DISTINCTION), Don Brooks (HOT 95.9), Dave Jurman (ARISTA), Dave Lombardi (4th&B'WAY), Pip Smith (SCHWARTZ BROS), Sandra Trim DeCosta (CBS), Bill Keart (OMAP), Bill Coleman (BILLBOARD), Dave Margules (CMJ), Stephanie Shepherd (DMR), Bobby Bennett (WHUR), Rocky Jones (DJ INTERNATIONAL), Vince Davis (VINTERTAINMENT), Joyce Lynne (GREAT BAY), Jazzy Jordon (TOMMY BOY), Bob Newman (WRXL), Brad LeBeau (PRO-MOTIONS), Sharon Russell (BILLBOARD), Claudia Cuseta (PROFILE), Everett Smith (MOTOWN), Ron Atkins (WOWI), Eddie Pugh (CBS), Robert Stein (DANCE ISSUE), Andy Dunkley (ROCKPOOL), Irvin Lee (CHECKPOINT), Boo Frazier (A&M), Jun Mhoon (WORD, MYRRH), Richard Harrington (POST), Elia Tubo (ERIC B. RUN DMC), Mario Alayon (MARIO'S PROMOTIONS), Jellybean Benitez, Arthur Mann, Gerry Bledsoe (WHUR), Gwen Franklin (CAPITOL), Harry Simmons (SIMMONS MGMT), Little Louie Vega, Herb Powers Jr. (FRANKFORD WAYNE), Bryan Cronin (EPIC), Barry Levine (ARISTA), Judy Buck (CAPITOL), Bud Becker (HAMMERJACKS), Patrick Clifford (A&M), Rich Levinson (DC101), Ben Liss (CELLAR DOOR), Bill Stephanie (DEF JAM), Fred Goodman (ROLLING STONE), Phil Ernst (ICM), Nigel Cerdeiros (SELECT), Karin Berg (WARNER BROS.) AND MANY MORE.

List of Panels: New Talent Development, Remixers & Producers, Marketing, Agents/Clubs/Promoters, Dance Music, Alternative Promotion, A & R, Black/Urban/Crossover Radio, Music Journalism, Acoustic/Folk/New Age Music, Attorney Panel, Independent Labels, Go-Go Music, Distribution, Promotion, So You Have A Band, Gospel/Christian Rock, Rock & Pop Radio, Recording Studio Workshop, Artists.

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Love Song. Gary Bias, Grammy Award-winning co-writer of Anita Baker's "Sweet Love," recently signed an exclusive worldwide publishing deal with Avatar Publishing Group. Pictured with Bias is Avatar vice president Elaine Brewer.

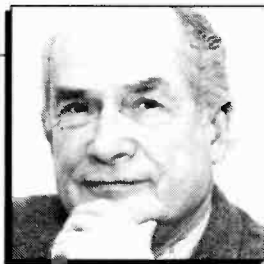
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Classical KEEPING SCORE



by Is Horowitz

DISTRIBUTION BOND: MCA Records was set to make a deal late last week to take on Newport Classic as a distributed label, marking a significant step toward expanding the activities of both the indie label and the major's recently revived classical wing.

For MCA, the deal would add a catalog of 29 titles, effective May 1, and the promise of four new packages a month beginning in June. For the indie, it would herald a more effective sales effort—and more predictable collections—according to **Larry Kraman**, Newport president.

Thomas Shepard, MCA Classics chief, feels the Newport line "complements" his own growing family of lines that offer licensed and new recordings as well as reissues from the catalogs owned by MCA, among them (American) Decca, Westminster, ABC, Command, and Kapp. Discussions are under way with other classical entities, says Shepard, and he indicates that a new "major collaboration" is expected to be locked in shortly.

For the first three months, under the proposed distribution agreement, the Newport Classic line would be sold to dealers at a 24% discount off the previous base price of \$9 a title, says Kraman.

New titles to be released in June would include two albums, featuring **Anthony Newman** as performer and composer, respectively. On one he plays two Couperin organ masses; on the other, a number of ensembles will be heard in recent Newman chamber works. Handel's "Acis & Galatea" will be offered in a period-instrument performance by the Amor Artis Chorale and Orchestra under the direction of **Johannes Somary**. A set of vocal rags performed by the David Düsing Singers will round

out the release.

Kraman claims a backlog of 35 albums awaiting release in addition to new projects planned. He retains artistic control under the new agreement and continues as a partner in Newport Classic along with compact disk manufacturer Shape Optimedia.

CBS MASTERWORKS has signed violinist **Midori** to an exclusive contract, with the Dvorak and Bartok concertos as early projects on her recording agenda. A recital album is also planned. The unflappable artist made front-page news in 1986 when she was forced to change instruments twice during a concert because of snapped fiddle strings. The piece was Bernstein's "Serenade," with the composer on the podium. It's said Midori didn't miss a note. She originally recorded for Philips.

New recording projects continue at a rapid pace at CBS. So far this month, it has taped the Tchaikovsky Sixth Symphony and "Romeo & Juliet" Overture with **Claudio Abbado** and the Chicago Symphony Orchestra.

MCA expected to distribute indie Newport Classic

It has also taped two albums with **Michael Tilson Thomas**, who directed members of the London Symphony Orchestra in a Kurt Weill program featuring "Kleine Dreigroschenmusik." He also fronted the LSO in another set, coupling Strauss' "Ein Heldenleben" and "Till Eulenspiegel." **James Mallinson** produced in Chicago; **Steve Epstein** (Weill) and **David Mottley** (Strauss) headed the production teams in London.

Opus Magazine has been acquired by ABC Publishing and will be folded into an expanded Musical America magazine beginning with the latter's June-July issue. The publication will be almost doubled in size to 96 pages, says **Bill Tynan**, group publisher. **Ted Libbey** will edit the Opus record review section, now to make up about half the combined magazine. **Shirley Fleming** continues as Musical America editor.

Latin Notas



by Carlos Agudelo

WITH SOME 440 ALBUMS GATHERED in its catalog since it began operations in 1971, Freddie Records, based in Corpus Christi, Texas, has become the quintessential Tex-Mex/nortena independent company. Started by its sole owner and president, **Freddie Martinez**, who is himself a popular musician in the border territories, the company now has a duplicating plant, two recording studios equipped with Sony 24-track consoles, a warehouse, and a roster of some 25 active artists. According to **Lee Martinez**, Freddie's brother and the company's general manager, annual sales amount to close to \$1 million, mostly in 26 Western states.

The gem of Freddie Records is **Ramon Ayala** and his group, **Los Bravos Del Norte**, a norteno band with a sales consistency unmatched in the field. Ayala, who has recorded between 35 and 38 albums, averages three albums per year. Other active performers in the lineup include **Los Invasores De Nuevo Leon**, **La Sombra**, **Fandango**, **Carlos & Jose**, **Los Hermanos Barron**, **Roberto Pulido & Los Clasicos**, **Ruddy Florez**, and **Los Rancheritos Del Topo Chico**. The label also boasts a catalog with recordings by **Little Joe**, **Agustin Ramirez**, and **Cornelio Reyna**, to name a few.

Selling Latin records in the Southwest is not easy for Freddie or its competitors. One of the reasons, according to Martinez, is the fragmentation of the market into genres and regions. "There are different tastes everywhere," Martinez says. Another reason is the continuous flow of imported product from south of the border as well as pirated recordings, which together cut the company's profits by about 30%, according to Martinez. "Once a record gets out, everybody jumps on it," he says. Half of the company's productions are recorded in Mexico, where Freddie's records are sold under license

by DLV, a company based in Monterrey, Mexico.

The strength of Freddie, says its manager, is its ability to give personal attention to its artists. "They all can talk to us on a one-to-one basis, and we are able to get good promotion for them," Martinez says. He also credits the character of the music, most of it danceable and rhythmic, for its balanced performance in stores.

If the strength of Afro-Caribbean music were measured by the attendance at New York's Palladium on a recent Thursday night, then we would say it seems stronger than ever. If the quality of Afro-Caribbean music were judged by what was heard at the Palladium, performed by **La Sonora Poncena** and **El Gran Combo**, then we would say it is as great as ever or better. These two bands were really cooking, producing a sound of great quality, complexity, beauty, and *sabor* for the jumping

Freddie Records of Texas boast heavyweight roster

audience that packed the good old Palladium, made up mostly of young Latinos going back to their roots. Nights like this make one imagine how those old Palladium days must have been and think that the magic of the past is still here with us whenever bands like **Papo Luca's Sonora Poncena** and **Rafael Ithier's Gran Combo** get together to deliver sheer delight.

According to those who know him well, **Eddie Palmieri** is not tired of getting Grammys, as reported in this column on March 19. In fact, from what we know through intermediaries, who so far have blocked our every effort to talk directly with Palmieri, the musician respects and appreciates his five Grammys and thinks they are valuable and important. So do I. Palmieri won the Grammy with "La Verdad," an excellent work of art that shows his genius, something for which I as a Latino and most of those who know him well, for that matter, have every reason to be proud and grateful.

FOR WEEK ENDING APRIL 30, 1988

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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	8	BAROQUE MUSIC FOR TRUMPETS CBS MK-42478 (CD) 6 weeks at No. One	WYNTON MARSALIS
2	2	22	HOROWITZ PLAYS MOZART DG 423-287 (CD)	VLADIMIR HOROWITZ
3	3	78	HOROWITZ IN MOSCOW DG 419-499 (CD)	VLADIMIR HOROWITZ
4	4	8	MENDELSSOHN: VIOLIN CONCERTO ANGEL CDC-49276 (CD) NADJA SALERNO-SONNENBERG	
5	5	24	BEETHOVEN: SYMPHONY NO. 9 ANGEL CDC-49221 (CD) LONDON CLASSICAL PLAYERS (NORRINGTON)	
6	7	10	THE ACADEMY PLAYS OPERA ANGEL CDC-49552 (CD) ACADEMY OF ST. MARTIN-IN-THE-FIELDS (MARRINER)	
7	8	8	FINZI: CLARINET CONCERTO NIMBUS NI-5101 (CD) ENGLISH STRING ORCHESTRA (BOUGHTON)	
8	6	12	VERDI: REQUIEM TELARC CD-80152 (CD) DUNN, CURRY, HADLEY, PLISHKA (SHAW)	
9	14	4	BACH: THE ART OF THE FUGUE CBS MK-44501 (CD)	CANADIAN BRASS
10	11	10	MAHLER: SYMPHONY NO. 2 ANGEL CDCB-47962 (CD) CITY OF BIRMINGHAM SYMPHONY (RATTLE)	
11	9	34	BEETHOVEN: PIANO CONCERTO NO. 5 CBS MK-42330 (CD)	MURRAY PERAHIA
12	NEW ▶		ADAMS: NIXON IN CHINA NONESUCH 79177 (CD) SYLVAN, MADDALENA, PAGE (DE WAART)	
13	10	8	AMERICAN "LIVE" DEBUT CBS M2K-44589 (CD)	VLADIMIR FELTSMAN
14	13	22	GLASS: AKHNATEN CBS M2K-42457 (CD) STUTTGART STATE OPERA (DAVIES)	
15	19	8	ALBENIZ/TARREGA/TORROBA MCA MCAD-42069 (CD)	ANDRES SEGOVIA
16	12	6	CHOPIN: SELECTIONS FROM THE COLLECTION RCA 7725-RG (CD) ARTHUR RUBINSTEIN	
17	24	4	A TOUCH OF CLASS TELARC CD-80134 (CD)	ANGEL ROMERO
18	16	16	GERSHWIN: RHAPSODY IN BLUE PRO ARTE CDD-352 (CD) DENVER SYMPHONY POPS (WAYLAND)	
19	17	10	BARTOK: SONATA FOR TWO PIANOS CBS MK-42625 (CD) MURRAY PERAHIA, SIR GEORG SOLTI	
20	15	26	BACH: CHACONNE/PARTITA/CELLO SUITE MCA MCAD-42068 (CD)	ANDRES SEGOVIA
21	18	22	BEETHOVEN: SYMPHONY NO. 9 LONDON 417-800 (CD) CHICAGO SYMPHONY ORCHESTRA (SOLTI)	
22	22	26	RODRIGO/PONCE/TORROBA MCA MCAD-42067 (CD)	ANDRES SEGOVIA
23	23	4	SHOW PIECES RCA 7709-RG (CD)	JASCHA HEIFETZ
24	20	18	THE UNKNOWN RECORDINGS ANGEL CDC-49428 (CD)	MARIA CALLAS
25	21	48	POPS IN LOVE PHILIPS 416-361 (CD)	BOSTON POPS (WILLIAMS)

TOP CROSSOVER ALBUMS™

1	1	10	BEETHOVEN OR BUST TELARC CD-80153 (CD) 4 weeks at No. One	DON DORSEY
2	2	24	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 (CD) BOSTON POPS (WILLIAMS)	
3	3	16	HOLLYWOOD'S GREATEST HITS TELARC CD-80168 (CD) CINCINNATI POPS (KUNZEL)	
4	4	36	KIRI SINGS GERSHWIN ANGEL CDC-47454 (CD)	KIRI TE KANAWA
5	5	24	VOLARE LONDON 421-052 (CD)	LUCIANO PAVAROTTI (MANCINI)
6	8	10	A LOVE UNTIL THE END OF TIME CBS MK-42520 (CD)	PLACIDO DOMINGO
7	6	30	BACH ON ABBEY ROAD PRO ARTE CDD-346 (CD)	JOHN BAYLESS
8	9	8	FLAMENCO GUITAR NIMBUS NI-5093 (CD)	PACO PENA
9	7	22	GERSHWIN: OF THEE I SING/LET 'EM EAT CAKE CBS M2K-42522 (CD) ORCHESTRA OF ST. LUKE'S (THOMAS)	
10	12	6	THE JAZZ ALBUM ANGEL CDC-47991 (CD) LONDON SINFONETTA (RATTLE)	
11	11	14	CLASSIC GERSHWIN CBS MK-42516 (CD)	VARIOUS ARTISTS
12	14	8	EBONY RCA 6486-RC (CD)	RICHARD STOLTZMAN
13	NEW ▶		FRESH IMPRESSIONS GLOBAL PACIFIC WK-40732/CBS (CD) GEORGIA KELLY, STEVE KINDLER	
14	13	32	STAR TRACKS II TELARC CD-80146 (CD)	CINCINNATI POPS (KUNZEL)
15	10	50	IN IRELAND RCA 5798-RC (CD)	JAMES GALWAY & THE CHIEFTAINS

(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.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	2	6	9	★★ NO. 1 ★★ BLUE MONDAY/TOUCHED BY THE HAND OF GOD QWEST 0-20869/WARNER BROS. 1 week at No. One	◆ NEW ORDER
2	3	5	7	ADVENTURE COLUMBIA 44 07471	ELEANOR
3	6	10	5	INSTINCTUAL RCA 7605-1-RD	◆ IMAGINATION
4	5	9	7	BEHIND THE WHEEL/ROUTE 66 SIRE 0-20858/WARNER BROS.	◆ DEPECHE MODE
5	8	11	6	LIKE A CHILD 4TH & B'WAY 458/ISLAND	NOEL
6	13	15	6	I FEEL IT POPULAR POP 6	SUZIE AND THE CUBANS
7	1	2	10	PROVE YOUR LOVE (REMIX) ARISTA ADI-9677	◆ TAYLOR DAYNE
8	12	19	5	BANGO/BACK TO THE BEAT FRESH FRE-80117/SLEEPING BAG	THE TODD TERRY PROJECT
9	9	8	7	ALWAYS ON MY MIND EMI-MANHATTAN V-56089	◆ PET SHOP BOYS
10	10	13	6	JACK THE LAD MAXIE MUSIC 4V9 43220/CHRYSALIS	3 MAN ISLAND
11	17	23	4	DIVINE EMOTIONS REPRISE 0-20874/WARNER BROS.	◆ NARADA
12	15	18	5	LOVE IN THE FIRST DEGREE/ECSTASY LONDON 886 262-1/POLYGRAM	◆ BANANARAMA
13	21	45	3	TOGETHER FOREVER (REMIX) RCA 8320-1-RD	◆ RICK ASTLEY
14	18	22	5	SPEED OF LIGHT A&M SP-12268	REIMY
15	4	1	10	PINK CADILLAC EMI-MANHATTAN V-56084	◆ NATALIE COLE
16	20	24	6	LOVIN' ON NEXT TO NOTHIN' (REMIX) MCA 23804	◆ GLADYS KNIGHT & THE PIPS
17	14	14	7	NIGHTTIME (REMIX) VIRGIN 0-96710	PRETTY POISON
18	31	42	3	JUST GOT PAID COLUMBIA 44 07588	JOHNNY KEMP
19	26	29	4	I'M OVER YOU CAPITOL V-15347	SEQUAL
20	24	27	5	TAKE IT WHILE IT'S HOT NEXT PLATEAU NP-50072	◆ SWEET SENSATION
21	28	41	3	TROUBLE MERCURY 870 154-1/POLYGRAM	◆ NIA PEEPLES
22	33	35	4	THE PROMISE 10 IMPORT/10 RECORDS	WHEN IN ROME
23	29	31	4	SIMPLE SIMON (YOU GOTTA REGARD) CAPITOL V-15362	◆ MANTRONIX
24	27	28	6	LET'S GET BUSY TRAX TX159	CURTIS MCCLAIN & ON THE HOUSE
25	7	3	10	ROCKET 2 U (REMIX) MCA 23822	◆ THE JETS
26	35	40	4	STRANGE BUT TRUE REPRISE 0-20853/WARNER BROS.	◆ TIMES TWO
27	39	36	4	EVERYTHING WILL B-FINE COLUMBIA 44 07584	LISA LISA & CULT JAM
28	34	43	4	DA'BUTT EMI-MANHATTAN V-56083	◆ E.U.
29	37	47	3	LOVE STRUCK A&M SP-12265	JESSE JOHNSON
30	25	26	5	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE JDI-9679/ARISTA	◆ BILLY OCEAN
31	48	—	2	A LITTLE LOVE (WHAT'S GOING ON) NEXT PLATEAU NP50074	CEE JAY
32	36	32	8	MACHINE DOG BROTHERS 003	KONK
33	41	44	3	TWENTY KILLER HURTS GEFEN PROMO	GENE LOVES JEZEBEL
34	23	21	8	DREAMIN' OF LOVE LMR 4001	◆ STEVIE B
35	22	17	8	STAND UP VIRGIN 0-96732	◆ HINDSIGHT
36	11	4	9	DON'T MAKE A FOOL OF YOURSELF (REMIX) ATLANTIC 0-86616	◆ STACEY Q
37	16	7	9	BREAKAWAY A&M SP-12259	◆ BIG PIG
38	32	25	7	LOVE DON'T LIVE HERE NO MORE JUMP STREET JS-1014	BASEMENT BOYS
39	46	—	2	I WANT YOUR LOVE IN ME EPIC 49 07494	ILUSION
40	40	39	4	OVER AND OVER AND OVER ISLAND 0-96705	MICHELLE GOULET
41	19	20	6	KISS AND TELL REPRISE 0-20841/WARNER BROS.	◆ BRYAN FERRY
42	45	—	2	I CAN'T WAIT TOO LONG SLEEPING BAG SLX-40133	JOE CHURCH
43	49	—	2	LOVE CHANGES (EVERYTHING) CAPITOL V-15373	◆ CLIMIE FISHER
44	50	—	2	MERCEDES BOY MCA 23838	◆ PEBBLES
45	43	49	3	IT WORKS FOR ME 4TH & B'WAY 457/ISLAND	PAM RUSSO
46	47	—	2	MOONBEAM, BEAM ME UP MERCURY 870 153-1/POLYGRAM	◆ MEN WITHOUT HATS
47	NEW ▶	1	1	WHO DO YOU LOVE 23 WEST 0-86590/ATLANTIC	ROCHELLE
48	NEW ▶	1	1	SEE WANT MUST HAVE MCA 23857	BLUE MERCEDES
49	44	46	3	CAN'T LOVE YOU TONIGHT WARNER BROS. 0-20859	◆ GWEN GUTHRIE
50	NEW ▶	1	1	DREAMING A&M SP-12258	O.M.D.
BREAKOUTS	Titles with future chart potential, based on club play this week. <ol style="list-style-type: none"> 1. MOST OF ALL (REMIX) JODY WATLEY MCA 2. BY MY SIDE CHANELLE PROFILE 3. LOVE IS THE ART LIVING IN A BOX CHRYSALIS 4. SURRENDER (REMIX) SWING OUT SISTER MERCURY 5. PEANUTS TELEX ATLANTIC 6. FORBIDDEN LOVER FIRST IMPRESSION ARISTA 7. EXTRAORDINARY LOVE REGINA ATLANTIC 8. RITUAL (REMIX) DAN REED NETWORK MERCURY 9. HOUSE ARREST/JACK'S BACK KRUSH MERCURY 				

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	4	5	8	★★ NO. 1 ★★ NIGHTTIME (REMIX) VIRGIN 0-96710 1 week at No. One	◆ PRETTY POISON
2	3	4	11	NAUGHTY GIRLS (REMIX)/I SURRENDER JIVE 1084-1-JD/RCA	SAMANTHA FOX
3	2	2	10	ROCKET 2 U (REMIX) MCA 23822	◆ THE JETS
4	5	7	12	WISHING WELL (REMIX) COLUMBIA 44 07543	◆ TERENCE TRENT D'ARBY
5	6	9	9	PINK CADILLAC EMI-MANHATTAN V-56084	◆ NATALIE COLE
6	1	3	12	OUT OF THE BLUE (REMIX) ATLANTIC 0-86621	◆ DEBBIE GIBSON
7	9	15	6	NITE AND DAY WARNER BROS. 0-20782	◆ AL B. SURE!
8	8	10	9	DREAMIN' OF LOVE LMR 4001	◆ STEVIE B
9	13	17	6	LIKE A CHILD 4TH & B'WAY 458/ISLAND	NOEL
10	10	13	8	PROVE YOUR LOVE (REMIX) ARISTA ADI-9677	◆ TAYLOR DAYNE
11	17	23	5	TAKE IT WHILE IT'S HOT NEXT PLATEAU NP-50072	◆ SWEET SENSATION
12	14	18	5	ALWAYS ON MY MIND EMI-MANHATTAN V-56089	◆ PET SHOP BOYS
13	7	1	10	DON'T MAKE A FOOL OF YOURSELF (REMIX) ATLANTIC 0-86616	◆ STACEY Q
14	18	20	7	DA'BUTT EMI-MANHATTAN V-56083	◆ E.U.
15	20	26	7	LOVIN' ON NEXT TO NOTHIN' MCA 23804	◆ GLADYS KNIGHT & THE PIPS
16	16	19	6	BREAKAWAY A&M SP-12259	◆ BIG PIG
17	12	8	11	FISHNET WARNER BROS. 0-20778	◆ MORRIS DAY
18	24	30	4	INSTINCTUAL RCA 7605-1-RD	◆ IMAGINATION
19	32	43	3	JUST GOT PAID COLUMBIA 44 07588	JOHNNY KEMP
20	11	11	7	JUST A MIRAGE (REMIX) CHRYSALIS 4V9 43223	JELLYBEAN
21	36	—	2	TOGETHER FOREVER (REMIX) RCA 8320-1-RD	◆ RICK ASTLEY
22	26	32	4	SPEED OF LIGHT A&M SP-12268	REIMY
23	35	—	2	MERCEDES BOY MCA 23838	◆ PEBBLES
24	27	35	5	BANGO/BACK TO THE BEAT FRESH FRE-80117/SLEEPING BAG	THE TODD TERRY PROJECT
25	29	36	4	I'M OVER YOU CAPITOL V-15347	SEQUAL
26	23	24	6	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE JDI-9679/ARISTA	◆ BILLY OCEAN
27	15	6	10	THINKING OF YOU (REMIX) COLUMBIA 44 07566	◆ EARTH, WIND & FIRE
28	33	40	4	WILD, WILD WEST JIVE 1086-1-JD/RCA	◆ KOOL MOE DEE
29	28	28	5	DON'T LOOK ANY FURTHER CAPITOL V-15359	◆ THE KANE GANG
30	19	16	7	BEDROCK (REMIX) MOTOWN 4603MG	◆ GEORGIO
31	37	46	3	SIMPLE SIMON (YOU GOTTA REGARD) CAPITOL V-15362	◆ MANTRONIX
32	NEW ▶	1	1	DIVINE EMOTIONS REPRISE 0-20874/WARNER BROS.	◆ NARADA
33	31	31	4	EVERYTHING WILL B-FINE COLUMBIA 44 07584	LISA LISA & CULT JAM
34	44	49	3	LOVE IN THE FIRST DEGREE/ECSTASY LONDON 886 262-1/POLYGRAM	◆ BANANARAMA
35	30	25	10	GOING BACK TO CALI/JACK THE RIPPER DEF JAM 44 07563/COLUMBIA	◆ L.L. COOL J
36	21	12	11	FATHER FIGURE COLUMBIA 44 07547	◆ GEORGE MICHAEL
37	41	47	3	LOVE DON'T LIVE HERE NO MORE JUMP STREET JS-1014	BASEMENT BOYS
38	22	14	14	GIRLFRIEND MCA 23794	◆ PEBBLES
39	NEW ▶	1	1	I NEED YOU ATLANTIC 0-86588	G.T.
40	34	22	13	SAVIN' MYSELF CRITIQUE 0-96724/ATLANTIC	ERIA FACHIN
41	46	—	2	YOU DON'T KNOW VIRGIN 0-96737	◆ SCARLETT & BLACK
42	38	45	3	CAN'T LOVE YOU TONIGHT WARNER BROS. 0-20859	◆ GWEN GUTHRIE
43	49	—	2	ADVENTURE COLUMBIA 44 07471	ELEANOR
44	25	21	9	CALL ME (REMIX) EPIC 49 07573/E.P.A.	SPAGNA
45	NEW ▶	1	1	SUSPENSE/OPEN UP YOUR HEART JELLYBEAN 0-20817/WARNER BROS.	ANTHONY & THE CAMP
46	NEW ▶	1	1	SHOULD I SAY YES? ATLANTIC 0-86599	◆ NU SHOOZ
47	NEW ▶	1	1	TROUBLE MERCURY 870 154-1/POLYGRAM	◆ NIA PEEPLES
48	NEW ▶	1	1	MOONBEAM, BEAM ME UP MERCURY 870 153-1/POLYGRAM	◆ MEN WITHOUT HATS
49	40	37	25	TRAMP/PUSH IT NEXT PLATEAU NP 50063	◆ SALT-N-PEPA
50	NEW ▶	1	1	SUPERSONIC DREAM TEAM DTR 532	J.J. FAD
BREAKOUTS	Titles with future chart potential, based on sales reported this week. <ol style="list-style-type: none"> 1. FAMILY MAN (REMIX) FLEETWOOD MAC WARNER BROS. 2. A LITTLE LOVE (WHAT'S GOING ON) CEE JAY NEXT PLATEAU 3. DREAMING O.M.D. A&M 4. KEEP RISIN' TO THE TOP DOUG E. FRESH & THE GET FRESH CREW REALITY 				

○ 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.

Atlantic's Dazzling Dance Department Regroups

BOUNCE BACK: Since Larry Yassar's departure from Atlantic, the label's dance music department has been restructured and is ready to try to replicate the former staff's success. Prior to Yassar's exit, the label was a leader in 12-inch dance music and was responsible for delivering such influential artists as **Debbie Gibson and Company B.**

The new staff, led by **Ken Komisar** with promotional assistance from **Dave Costanza, Dan Joseph, and Danny Sirchia**, does not foresee any problem in sustaining the label's viability in the market. Says Costanza: "We're a young group yet also a very experienced group. We feel we have what it takes to keep this label No. 1."

The current regime hopes to expand the label's signings in terms of

the type of material released, but at the same time, it plans to cut down the amount of product released compared with a year ago. Komisar recognizes that many times "the pop department looks to us to break acts. We're far from dead and certainly not going to disappear."

DANCING BAREFOOT: Previewing **Prince's** album "Lovesexy" is the single "Alphabet St." (Paisley Park/Warner Bros.). Sparse rhythms reign once again, with a helping of solid funk. The current 12-inch album version carries the groove, but not as well as the primarily instrumental this-is-not-music-this-is-a-trip version, which is more exciting in terms of the mix... **Earth, Wind & Fire** has released a deep-rooted technofunk number, "Evil Roy" (Columbia),

which pumps nicely in a busy post-production and mix by **Steve Thompson & Michael Barbiero**... Former TKA member **India** debuts as a solo artist with "Dancing On The Fire" (Warner Bros.). Interpreted here in a Latin hip-hop/pop manner, the song appeared on **Jellybean Benitez's** first EP, "Wotupski!"... Choreographer **Paula Abdul** debuts as a vocalist with an appealing number, "Knocked Out" (Virgin), produced and co-written by the hot team of **L.A. & Babyface** ("Girlfriend," "Rock Steady")... Naggingly catchy is **Kylie Minogue's** worldwide smash "I Should Be So Lucky" (Geffen), from the **Stock, Aitken & Waterman** camp.

TID BEATS: Rumor has it that **Aretha Franklin** is making the move from Arista to Warner Bros. The label is also finalizing plans for a **Chaka Khan** compilation of dance classics, with the possibility of some new remixes... U.K. smash "Beat Dis" from **Bomb The Bass** is scheduled for release on Island. Also from the label, look for a new **Shriekback** album... We're happy that favorite **Debbie Harry** is apparently going into the studio with hubby **Chris Stein** and longtime **Blondie** producer **Mike Chapman** for a new project—back-to-basics style.

ON THE CEILING: Creating a stir in Northeastern clubs is "The Party" (Big Beat, 212-418-0772) by **Kraze**, which pumps a houseish groove in five mixes. This one follows a similar formula to the one behind "Shut Up" and features members of **Moonfou**... Also real hot is the new offering from **Park Ave. Featuring Tony Jenkins**, "Don't Turn Your Love" (Movin', 201-674-7573); serious underground base is enhanced in alternate mixes by **Tee Scott** and additional production and mix from **Blaze**... **Ten City** has returned with "Right Back To You" (Atlantic), a somewhat hypnotic r&b/house rhythm and a very tasteful vocal in mixes by **Steve "Silk" Hurley** and **Marshall Jefferson**.

NEW: Recommended highly in the Latin-influenced arena is **Midnight Fantasy Featuring Nadia's** "Is It Me Or Is It Her?" (Tropical Heat, 212-840-9253); lively yet subtle production and performance... "Dancing Under A Latin Moon" (Somersault, 416-365-1509) by **Candi**, which we originally reviewed Jan. 30, has been rereleased in four new remixes... **Ana** is yet another youngster with some impressive chops. The dance pop of "Before I Jump" (Parc/Epic) has all the elements of a hit... On **Posse** (212-581-5398), look for the Latin hip-hop offerings of **Isis** with "Let Me Hold You," and **Oz**, "Bring Your Love Back."

GET BUSY: **Finesse & Synquis** have a killer new rap record out. As far as female rhymer go, these two have finally come into their own with "Soul Sisters" (Uptown c/o MCA). Borrowing a bit from the classic "Lady Marmalade," this duo is sure to carve a niche for itself in the marketplace. Also very noteworthy is the more hardcore and thoroughly infectious "Soft, But Deadly"... The soundtrack to "Colors" (Warner Bros.) has quite a bit to offer and should fly from a retail standpoint as

well. The title cut by **Ice-T** is one of the best things he's done and perhaps will finally get him airplay. The track lingers and sways within a deadly groove. **Salt-N-Pepa's** "Let The Rhythm Run" is a fierce, down-tempo number with a soul-style under-

mering r&b/funk/dance/pop of "High Time," "Never Gonna Get It," "I Know How To Make You Love Me," and "Poetry In Motion." The artist's many talents and an exceptional debut are sure to find her emerging as a major star this year... Back in action is **Nu Shooz**, whose second project, "Told U So" (Atlantic), finds the Oregon duo polishing its r&b/dance style, with exciting results. Thorough production and strong songwriting make for a more consistent collection of songs than those of the act's previous effort. Clubs should immediately check out "Are You Lookin' For Somebody Nu," a deliciously syncopated number. Also worth your attention are "Wonder," "If That's The Way You Want It," "Savin' All My Time," and "Doin' Alright."

BACK TRAX (fifth installment): Hot on our turntable lately has been the two-record set "Bad Girls" (Casablanca, 1979) by **Donna Summer**. It's amazing how contemporary some of these tracks sound and how easily programmable they are nearly a decade after the fact. Dig up and dust off your copy and try these out once again: "Can't Get To Sleep Tonight," "One Night In A Lifetime," and "Journey To The Centre Of Your Heart" on side two; "Our Love" and "Lucky" on side four (when the **Pet Shop Boys** again feel the need to cover something, they should try the last two on for size); and "Walk Away" on side one. You'll be pleasantly surprised (again).



by Bill Coleman

current. "Go On Girl" from **Roxanne Shante** steals the track from "It Takes Two," but her rhyming couldn't be better. Also featured on the collection is "Raw" and "Paid In Full" as well as offerings from **7A3, Decadent Dub Team, and Rick James**... Don't miss Brooklyn, N.Y.'s **Freak-L** with "Slammin'" (Urban Rock, 212-315-0540), which kicks up tempo in a production by **Vandy C**; note the flip, "Buggin' In The Crib"... "Unfinished Business" (Sound Check/Next Plateau, 212-541-7640) by **Antoinette** is in a steady soul style and is backed with the notable "Hit 'Em With This."

THE WHOLE STORY: "Nothin' But Trouble" (Mercury), the debut from **Nia Peeples**, is well worth looking into, as she follows closely in the steps of a **Jody** or **Janet**. Besides the currently charted single, try the sim-



"Suspense" Is Building. Jellybean/Warner Bros. recording artists Anthony & the Camp jammed recently at Stardust Studios in New Jersey during a collaboration with the Quark group Blaze. Shown, from left, are Jos Milan and Chris Herbert of Anthony & the Camp; Kevin Hedge of Blaze; Anthony Malloy of Anthony & the Camp; and studio owner/engineer George Louvis. "Suspense" is the new single by Anthony & the Camp.

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Stop The Violence—Jam Massive
A Day In The Life—Black Riot
Beat Goes On—Break Boys
Hey You—Divine
Hooked—Spyder D
Feel The Music—Howard Sanders
You Gots To Chill—EPMO
Be Your Lover—Tori + Pack
Fly Tetas—Jose Chinga

Don't You—Fascination
Black Inc. Mix—BlackJack
Hit The Deck—Box Trouble
Hot Trax—Ultimate JB JR
Pump Up—Bassix
Change On Me—Cynthia
Suspicious Minds—Bobby O
Double Jack Mix—Mirage
I Feel It—Suzie + The Cubans
Family—Situations
You're The One—Tapps
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Baila Baila—Remixes—Click
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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★★ NO. 1 ★★	
1	1	31	DIANE SCHUUR - COUNT BASIE	GRP 1039 (CD) 27 weeks at No. One DIANE SCHUUR - COUNT BASIE
2	2	27	JOE WILLIAMS	VERVE 833 236-1/POLYGRAM (CD) EVERY NIGHT
3	3	33	WYNTON MARSALIS	COLUMBIA FC 40461 (CD) STANDARD TIME
4	4	27	BRANFORD MARSALIS	COLUMBIA FC 40711 (CD) RENAISSANCE
5	7	7	GENE HARRIS	CONCORD JAZZ CJ 337 (CD) TRIBUTE TO COUNT BASIE
6	6	13	MIKE METHENY	MCA/IMPULSE 42023/MCA (CD) KALEIDOSCOPE
7	9	25	GERRY MULLIGAN	PROJAZZ CDP-703/INTERSOUND (CD) SYMPHONIC DREAMS
8	13	7	MIKE LAWRENCE	OPTIMISM OP 3104 (CD) NIGHTWIND
9	8	13	HENRY JOHNSON	MCA/IMPULSE 42089/MCA (CD) FUTURE EXCURSIONS
10	10	9	DAVID GRISMAN	ZEBRA ACOUSTIC 42108/MCA (CD) SVINGIN' WITH SVEND
11	11	9	LENI STERN	PASSPORT JAZZ PJ 88035/JEM (CD) THE NEXT DAY
12	5	15	BILL WATROUS	SOUNDWINGS SW 2104 (CD) REFLECTIONS
13	12	25	HENRY BUTLER	MCA/IMPULSE 2-8023/MCA (CD) THE VILLAGE
14	14	31	SARAH VAUGHAN	CBS MASTERWORKS FM 42519 (CD) BRAZILIAN ROMANCE
15	15	3	HANK CRAWFORD AND JIMMY MCGRIFF	MILESTONE M-9153/FANTASY (CD) STEEPIN' UP

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★★ NO. 1 ★★	
1	2	9	KIRK WHALUM	COLUMBIA FC 40812 (CD) 1 week at No. One AND YOU KNOW THAT!
2	1	25	DIANNE REEVES	BLUE NOTE BLJ 46906 (CD) DIANNE REEVES
3	3	11	GEORGE HOWARD	TBA 233/PALO ALTO (CD) THE VERY BEST OF GEORGE HOWARD
4	6	11	BASIA	EPIC BFE 40767/E.P.A. (CD) TIME AND TIDE
5	4	27	STEVE KINDLER & TEJA BELL	GLOBAL PACIFIC OW 40719/COLUMBIA (CD) DOLPHIN SMILES
6	7	11	DAN SIEGEL	CBS ASSOCIATED BFZ 44026/E.P.A. (CD) NORTHERN NIGHTS
7	NEW		BOBBY MCFERRIN	EMI-MANHATTAN 48059 (CD) SIMPLE PLEASURES
8	11	5	HERBIE MANN	RBI 401/MOSS MUSIC (CD) JASIL BRAZZ
9	NEW		RIPPINGTONS FEATURING RUSS FREEMAN	PASSPORT PJ 88042 (CD) KILIMANJARO
10	20	3	ONAJE ALLAN GUMBS	ZEBRA 42120/MCA (CD) THAT SPECIAL PART OF ME
11	8	35	HIROSHIMA	EPIC FE 40679/E.P.A. (CD) GO
12	19	3	ALPHONSE MOUZON	OPTIMISM 6002 (CD) EARLY SPRING
13	5	19	THE MANHATTAN TRANSFER	ATLANTIC 81803-1 (CD) BRASIL
14	16	5	GAMALON	AMHERST AMH 3318 (CD) GAMALON
15	18	5	VARIOUS ARTISTS	GRP GR-2-1650 (CD) GRP SUPER LIVE
16	9	37	PAT METHENY GROUP	GEFFEN GHS 24145 (CD) STILL LIFE (TALKING)
17	13	9	SAMOA	PROJAZZ CDJ 645/INTERSOUND (CD) NO BAND IS AN ISLAND
18	10	7	VARIOUS ARTISTS	WINDHAM HILL WH 1065 (CD) WINDHAM HILL SAMPLER '88
19	12	15	GERALD ALBRIGHT	ATLANTIC 81813-1 (CD) JUST BETWEEN US
20	22	3	ELEMENTS	NOVUS 3031-1-N/RCA (CD) ILLUMINATION
21	NEW		ACOUSTIC ALCHEMY	MCA 42125 (CD) NATURAL ELEMENTS
22	17	61	KENNY G. ▲²	ARISTA ALB 8427 (CD) DUOTONES
23	NEW		DOUG CAMERON	SPINDLETOP SPT 124 (CD) PASSION SUITE
24	15	11	MICHAEL PEDICIN JR.	OPTIMISM OP 3106 (CD) CITY SONG
25	NEW		WALTER BEASLEY	POLYDOR 833 866-1/POLYGRAM (CD) WALTER BEASLEY

Alboms with the greatest sales gains during the last two weeks. (CD) Compact disk available.
● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Jazz BLUE NOTES



by Peter Keepnews

IS THE WORLD READY for a jazz media symposium? Well, ready or not, Arts Midwest, in conjunction with Down Beat magazine, is sponsoring one next month in Chicago.

The symposium, "Commentary, Counterpart & Harmony," will examine the exposure jazz gets both on radio and in the print media. Among the items on the agenda: panels with such lofty titles as "Jazz Journalism: Responsibility & Function" and "Jazz

The music and the media are the Midwest message

Radio Syndication: Whys & Wherefores" as well as discussions of the feasibility of forming both a national jazz radio network and a jazz writers' guild.

The list of participants includes Gene Lees, Stanley Crouch, Ben Sidran, and such industry representatives as Ricky Schultz of MCA. The symposium coincides with the Univ. of Illinois at Chicago's annual jazz festival, featuring Dizzy Gillespie and the Count Basie Orchestra.

It all takes place May 20-22 on the university's campus. Registration costs \$30 before May 15, \$40 afterward, or \$20 for one day; send your checks to Jazz Media Symposium Registration, Arts Midwest, Suite 310, 528 Hennepin Ave., Minneapolis, Minn. 55403.

THE OWNERS OF Blues Alley, which for years has been the jazz club in Washington, D.C., are ex-

panding. Blues Alley Inc. has purchased Ethel's Place in nearby Baltimore and plans to operate it under the Blues Alley name.

Ethel's Place was opened three years ago by singer Ethel Ennis and her husband, Earl Arnett. Despite being partially funded by the city of Baltimore and the federal government, it was never able to achieve firm financial footing. Ennis and Arnett will have no formal role in the operation of the new club.

The sale remains subject to final approval by the city and the club's creditors, but the Blues Alley people are proceeding with their plans to renovate Ethel's Place and reopen it as soon as possible with a new name and capacity (it had seated 150 and will now hold 200; Blues Alley in Washington has room for 125). Blues Alley owner John T. Bunyan promises big names for the club, including many of the same acts regularly featured at the original Blues Alley (Sarah Vaughan, Gillespie, and Grover Washington Jr. are among the names being mentioned).

Blues Alley's concert-production arm will also expand into Baltimore, as will the Blues Alley Music Society, a nonprofit organization involved in various community programs. And there are plans for the opening of other Blues Alleys in other cities.

ALSO NOTED: The semifinals of the fourth annual Hennessy Cognac Jazz Search will be held May 11 in Los Angeles and May 12 in New York, Chicago, Detroit, and New Orleans. Three groups from each city will compete, with the five winners facing off in Los Angeles June 16. The winning act will cop \$1,000 in cash and a spot on the Playboy Jazz Festival bill at the Hollywood Bowl in Hollywood, Calif., June 19.

Gospel LECTERN



by Bob Darden

This is the second half of an interview with popular Benson recording artist Carman, currently on tour in support of his first live album, "Radically Saved."

WHAT SEPARATES "Radically Saved" from most live albums is that all but two of the songs are new. Carman says that fact helped him capture "the reality and life" of one of his near-legendary live performances:

"I'd planned all along to feature mostly new material," he says. "The only holdovers are 'Celebrating Jesus' and 'I Feel Jesus,' which have always been big concert numbers anyway. The audience makes songs like that come alive. As for doing other previously released numbers, so many times the live versions end up just rehashed versions of the studio tracks—and they don't quite measure up, to me."

"Radically Saved" is produced by Carman's longtime producer/collaborator, Keith Thomas. Carman says the two have a good musical marriage because they "have grown up together."

"Keith's able to communicate what I feel," Carman says. "There may be other producers who have the edge on him in, say, r&b, but they're not necessarily the ones who would best help me communicate my message."

Carman says the concept of "Radically Saved" grew out of his conviction that contemporary Christian music is in a sad state.

"[For] most of the big guns to get even bigger, [they] feel they have to say less about the Lord," he says. "To me, that's the time to get bolder than ever singing about what you know now—not the stuff you were singing before you got saved."

"Now that I'm doing arenas, I'm responsible to the Lord for that gift. The bigger I get, the bigger Jesus must get. So when the artists behind me say, 'How does he do it?' I can say it is God that is giving me this audience. God and nothing else."

In the end, Carman says, his musical mission is to encourage the body of Christ.

"Evangelists evangelize," he says. "I do have an altar call even when it is a church concert and hundreds [of people] do come down. But to really reach people for Jesus Christ, you must first come at them with the cross."

Carman says that if he indeed has a gift, one that would explain his large and demonstrative audience, it is his ability to take stories and fully illustrate the truths of the Bible in a way that anyone can understand.

Carman's live set captures the excitement of his shows

"The people are the evangelists at a concert—not the artists," he says. "Once they get there, that's when I go to work. Jesus says, 'If I am lifted up, I will draw all men.' We should constantly ask ourselves what we must do in our lives to allow the Holy Spirit to flow through us. Our job is to draw closer to the Lord."

Carman says if an artist is singing songs about dogs and trees and doesn't mention the Lord anywhere but in the liner notes, his impact is going to be minimal.

"That just won't cut it," he says. "People, it's time to mean business. People in the secular world are saying what they believe. Michael Jackson's singing about what he believes; he's living it out every day."

"We are accountable for what we know. Our music is a tool—we can't lay it down and then go off and try to win the world with something else. Jesus will hold us accountable for what we should have done with that tool."

"As for me, I'm going to sing about Jesus Christ and how he saves. If that doesn't work and it just dies out there, then I'm going to die with it. There are few things in the world worth dying or living over, and the Gospel of Jesus Christ is one of them."

73-TRACK CLAPTON COLLECTION ISSUED

(Continued from page 19)

search involved hunts through countless tape libraries, but cooperation from the various record labels spanning Clapton's career and the British Broadcast System's library of live events made the task easier.

Levenson's biggest find in his journey through Claptonia was the original masters to the Derek & the Dominoes sessions, which might have been lost to history had Levenson not chanced to stop at a mastering studio at the right time.

"We were already compiled and

ready to finish when we found 'Layla,'" Levenson says. "I just happened to be at Sterling Sound when they were cleaning out the back rooms, and a guy said, 'We just found some tapes, and we're not sure who to send them to.' My guess is that when the project was finished up, the tapes were of no use, so they were just packed up and put in the back."

Included in the session reels were alternate versions of "Key To The Highway," "Mean Old World," and

six jams featuring the talents of Dickie Betts, Duane Allman, Gregg Allman, and Clapton, some of which may appear in a future Allman Brothers retrospective.

"We pretty much kept to material that was released," Levenson says. "We tried to include a track from each of his albums."

What will the world learn about the man and myth of Clapton?

"I think the consumer will learn two things," Levenson says. "The development of Eric as a guitarist from a blues purist to a man of many styles, fashioning himself over and over. And musically, you see him developing into a terrific songwriter and interpreter."

Although Levenson found everything he was looking for, there is one segment conspicuously missing from available Clapton archives: live recordings of Cream.

"There's got to be some gems there," he says. "Maybe through the press someone will raise their hand and say, 'I've got them.'"

New York's Radio City Music Hall will be taped for a television special, says Fishof. He adds that upon completion of its North American run, the tour will move overseas, where the movie and its music have enjoyed a good deal of success.

According to Fishof, Jimmy Ienner, executive producer of the soundtrack albums, is overseeing the tour, and Michael Lloyd, who produced and was involved with much of the soundtrack material, will coordinate the "close-to-\$1-million" tour production. Choreography will be handled by the movie's Dorian Sanchez.

In addition to the Dirty Dancing tour extravaganza, Fishof has lined up a Super Seventies Fest summer tour, scheduled to start in July, featuring Bachman-Turner Overdrive, the Guess Who, Dr. Hook, Rare Earth, and Grand Funk Railroad's Mark Farner.

DIRTY DANCING TOUR TO ROLL IN SUMMER

(Continued from page 19)

is in a 'Dirty Dancing' craze, so there's no other tour out there that I have any fear about."

VH-1 will secure visibility through concert banners, select VJ appearances, and ad placements, according to Jeff Rowe, vice president at the video channel. He says that VH-1 will also be supporting the tour with concert information and special programs on the whole "Dirty Dancing" phenomenon. Additionally, a video for the Four Seasons' "Big Girls Don't Cry"—featured on the second soundtrack—has been acquired from Dick Clark; it will be heavily rotated through the summer with the four other "Dirty Dancing" clips.

Rowe adds that contests will be organized in select markets, tying in local cable operators and radio stations and featuring concert ticket giveaways and artist visits.

The tour's June 14-16 dates at

TALENT IN ACTION

(Continued from page 20)

are in need of concentrated road work in order to regain their momentum.

JIM BESSMAN

**NANCI GRIFFITH
DAVE OLNEY**

The Bottom Line, New York

AT THE START of this March 29 late show, Nanci Griffith begged understanding for her "croaky" speaking voice, blaming it on some "Tennessee Ernie Ford pollen" apparently native to New York in March. However, her honeyed singing tone was not greatly affected during a set that centered on her new MCA album, "Little Love Affairs", as well as older favorites.

Tunes like "Ford Econoline" may have had more edge, and Griffith's little stylistic yodel was perhaps a bit brittle, but this just added flavor. And her "Trio"-like harmonies with "special guest" New Yorker Lucy Kaplansky were fine, as was a duet with Mac McAnally on "Love Wore A Halo (Back Before The War.)"

As usual, Griffith was accompanied by the terrific Blue Moon Orchestra (named after a 1985 Philo/Rounder album), this time showcasing ex-Amazing Rhythm Ace keyboardist James Hooker and Irish guitarist Phillip Donnelly, who sang lead on "The Speed Of The Sound Of Loneliness," which he co-wrote with John Prine.

Griffith's only shortcoming was a tendency to stretch out her engaging storytelling past the bedtime of the crowd. Opener Dave Olney, meanwhile, kept his comments to a minimum and commanded dead silence while singing songs from his forthcoming Rounder album, "Deeper Well."

The Nashville-based singer/songwriter accompanied himself with acoustic guitar and gave a deadpan delivery of mostly downcast material. Still, his own songs, marked by cleverly ironic lyrics, merited full attention, as did his surprising covers of Little Richard's "Bama Lama Bama Loo" and Aretha Franklin's "Chain Of Fools."

J.B.

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JAZZ

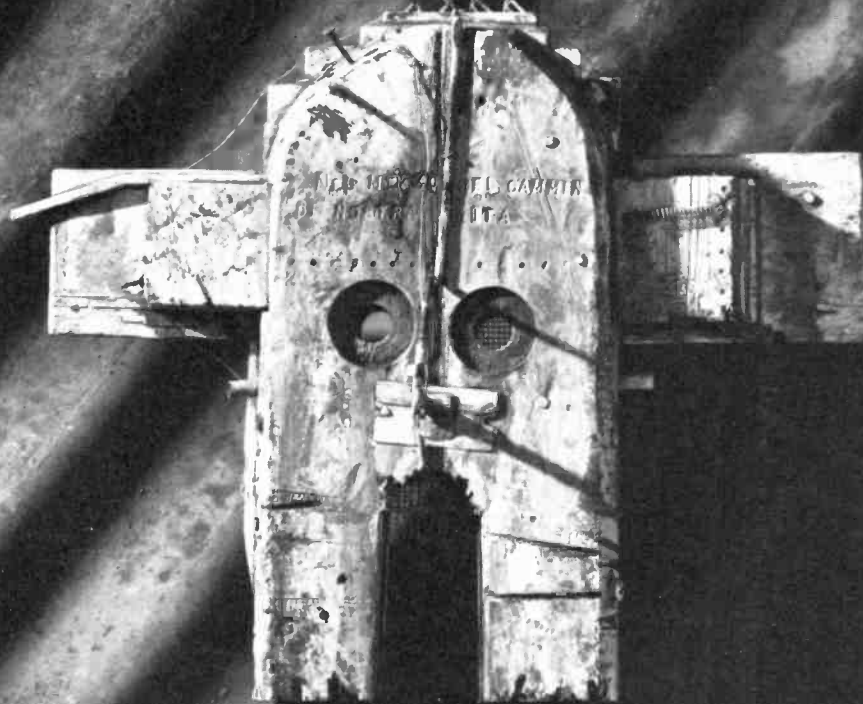
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Fan Fair To Feature 50-Plus Acts International Music Fest Set For June



Radio And Writers. Chuck "Hoss" Burns, WSIX-FM Nashville midday air personality, left, and songwriting partner Don Huber, right, pose for a snapshot following their signing with Tree Publishing. Pictured with the writers are, from left, Buddy Killen, president and chief executive officer of Tree International, and Bob Montgomery, director of creative services, Tree.

NASHVILLE More than 50 acts will perform at this year's International Country Music Fan Fair, scheduled for June 6-12 at the Tennessee State Fairgrounds here. Tickets for the fair are \$60 each. According to the Country Music Assn., which co-sponsors the event with the Grand Ole Opry, more than 17,500 reservations had been made as of April 12.

The talent lineup has not yet been released for the bluegrass

show, which opens the fair at 7 p.m., June 6, or the songwriters show, 10 a.m., June 10.

Shows and their confirmed performers include:

International show (10 a.m., June 7)—George Jones, host; Johnny Burke, Canada; Alien Playboys, France; Jodle Birge, Denmark; Gottani Sisters, Australia; the Jordanaires, U.S.; Daniel O'Donnell, Ireland; Big Hand, Norway.

Independent-label show (1 p.m., June 7)—Darlene Austin, Magi Records; Razyzy Bailey, SOA Records; Ronny Dove, Diamond Records; Mickey Gilley, Airborne Records; the Kendalls, Step One Records; Tim Malchak, Alpine Records; Cali McCord, Gazelle Records; Bobby G. Rice, Door Knob Records; Norm Schaffer, DSP Records.

Mercury/PolyGram show (4 p.m., June 7)—Tom T. Hall, Butch Baker, Larry Boone, David Lynn Jones, Kathy Mattea, Donna Meade.

CBS show (8 p.m., June 7)—Charlie Daniels, Vern Gosdin, the O'Kanes, Ricky Van Shelton.

Warner Bros. show (2:30 p.m., June 8)—the McCarters, Southern Pacific, Michael Martin Murphey.

RCA show (7:30 p.m., June 8)—Vince Gill, Foster & Lloyd, K.T. Oslin, Keith Whitley.

Capitol show (10 a.m., June 9)—Johnny Rodriguez, Sawyer Brown, Dan Seals.

16th Avenue show (2:30 p.m., June 9)—Canyon, Charley Pride, Randy Vanwarmer.

MCA show (7:30 p.m., June 9)—Riders In The Sky, John Anderson, Skip Ewing, Patty Loveless.

MTM show (2:30 p.m., June 10)—

Holly Dunn, Girls Next Door, Marty Haggard, Becky Hobbs, Judy Rodman, Ronnie Rogers, SKB.

Besides the label shows, Fan Fair tickets are good for entry to the All American Country Games at Vanderbilt Univ. Stadium (10 a.m., June 8) and the Grand Masters Fiddling Championship at Opryland (10 a.m., June 12).



Holly Equipped. Producer/songwriter Scott Turner and Maria Elena Holly, widow of Buddy Holly, scan through the original notebook in which Turner and Buddy Holly co-wrote many tunes in 1956. Maria Elena Holly and Turner were in Nashville's Sound Emporium studio recently working with the Arkansas-based group Razorback, which recorded two of the Holly/Turner tunes, "Am I Ever Gonna Find It?" and "September Hearts."

Club And Concert Schedules Set For Annual Flood Of Fans Local Venues Blossom In The Spring

THE ANNUAL FLOOD OF TOURISTS to the music mecca of Nashville has begun with the spring season, and the stage is set for great entertainment.

Starwood Amphitheatre prepares to open for its third season, heralding such acts as Hank Williams Jr., Restless Heart, the Beach Boys, Greg Allman, Steppenwolf, Kenny Rogers, the Forester Sisters, Highway 101, the Nashville Contemporary Pops, and Andy Andrews. Hopefully, some of Starwood's rough edges of the past two years will have been smoothed, and the impressive venue will enjoy its best year yet.

That round mound of sound, Municipal Auditorium, is a little worse for wear but still hangs in there with the likes of David Lee Roth and Poison. The Grand Ole Opry House is one of the best facilities in the world for live performance, radio broadcasts, and telecasting. Besides hosting the Opry, it features major shows year round.

The Tennessee Performing Arts Center boasts auditoriums that have won raves from audiences and performers alike, ranging from classical to country.

Boots Randolph's, in famed Printer's Alley, often stars the man who owns it. The Cockeyed Camel provides a variety of entertainment—from Mike Price's comedy improv night to performances by such stars as Steve Earle. The reborn Exit/In is going again, and bluegrass fans flock to the Station Inn, Dusty Road Tavern, and Bluegrass Inn for their musical fix. Windows On The Cumberland, Mere Bulles, and other trendy spots satisfy jazz whims. New acts and some veteran performers rip up the stage at The Cannery. Those who live in Nashville and those who visit will be catching music and fun at such spots as Bogey's, Stockyard Bullpen Lounge (owned by Tree publishing chief Buddy Killen), the famed hangout Tootsie's Orchid Lounge, Douglas Corner Cafe, Elliston Square, Nashville Palace (where Randy Travis once performed while working as a short-order cook—and that was just two years ago), Zanie's Comedy Showcase, Opryland Hotel (with seven sites for live music), Vanderbilt Plaza Hotel, Union Station Hotel, and the Maxwell House Hotel (where the music is good to the last note).

Want a racier name? Catch an act at the Roundabout Bar and Grill, Cowboy Bob's Swing Palace, or Wanda & Louie's Country Place. The Belle Carol Riverboat offers gospel and rock'n'roll music cruises (thankfully, not at the same time), and Opryland's giant paddle-wheel boat, the General Jackson, includes musical acts on many of its Cumberland River voyages.

One of the most important clubs for showcasing new, developing, and established acts is the Bluebird Cafe, owned and managed by Amy Kurland, a champion of rising talent. The intimate 90-seat room has put the spotlight during the past year on such per-

formers as Mickey Newbury, Eric Andersen, Mose Allison, Livingston Taylor, T Bone Burnett, Peter Case, and Rosie Flores. Among the acts who have developed portions of their careers while playing the Bluebird are the O'Kanes, Steve Earle, SKB, Foster & Lloyd, Kathy Mattea, Baillie & the Boys, T. Graham Brown, Tom Kimmel, Pat McLaughlin, and Sweethearts Of The Rodeo.

They still often visit the stage, and so do Rodney Crowell, Judy Rodman, Vince Gill, Michael Johnson, Janis Ian, Jim Photoglo, Jeff Hanna, Paul Davis, Mac McAnally, John Cowan, and Mark Germino. The tradition continues this spring with dates booked for Loudon Wainwright III, Jesse Winchester, SKB, Tim Krekel, and John Hammond.

"Nashville music—country, folk, and rock—is in an incredible growth period," says Kurland, "and the Bluebird is central to that." Over the next year she expects these Nashville Bluebird alumni to make significant career moves: Kevin Welch, Skip Ewing (his first MCA album is a powerhouse), Steve Davis, the Kingsnakes, Pam Rose & Mary Ann Kennedy, Russell Smith (the former head of the Amazing Rhythm Aces is now with a new label), and Karen Staley.

Thanks to the Bluebird, Grand Ole Opry House, Starwood, and the others mentioned above, Music City deserves its name not only for the music being made here, but for the music being played here as well.

NEWSNOTES: Williams and Travis were recently named co-chairmen of the Dreamship Inc. project, a nonprofit organization dedicated to improving the quality of life for mentally handicapped persons.

Marie Osmond is gearing up for the sixth annual Children's Miracle Network Telethon, June 4-5. She is co-chairperson of this year's event, scheduled for viewing in seven countries on over 180 television stations. Originating from Disneyland, California, with live hookups to Disney World, Florida, and Tokyo Disneyland, the '88 telethon has set a goal of \$50 million.

Asleep At The Wheel is maintaining a heavy tour schedule and paving the way for its second CBS/ Epic album, set for a summer release.

Rattlesnake Annie returned to Nashville after a month of touring in England, France, and West Germany. While in London, she became the first country artist to perform on Europe's equivalent to our MTV. Thames Television also filmed Annie at the London Zoo, where she adopted a rattlesnake under the zoo's Adopt A Pet program. She performed on "Friday Night Live," "London Night Network," and "The BBC Morning Show." She will return to Europe May 11 for a show in London and follow with over 100 shows throughout the country.



by Gerry Wood

FOR WEEK ENDING APRIL 30, 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
DON'T CLOSE YOUR EYES KEITH WHITLEY RCA	4	16	32	52	64
FALLIN' AGAIN ALABAMA RCA	6	21	10	37	124
WORKIN' MAN NITTY GRITTY DIRT WARNER BROS.	6	16	10	32	111
JUST ONE KISS EXILE EPIC	6	7	16	29	67
I STILL BELIEVE LEE GREENWOOD MCA	3	10	15	28	28
GIVERS AND TAKERS S-K-B MTM	5	4	13	22	52
SHE DOESN'T CRY ANYMORE SHENANDOAH COLUMBIA	2	9	10	21	64
TALKIN' TO THE WRONG MAN MICHAEL M. MURPHEY W.B.	3	7	10	20	92
SET 'EM UP JOE VERN GOSDIN COLUMBIA	3	7	9	19	108
IF YOU CHANGE YOUR MIND ROSANNE CASH COLUMBIA	3	7	8	18	132

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

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Label Head Drops 45s Because Of Poor Sales Emerald Releases Cassette Singles

NASHVILLE Emerald Records chief Cliff Ayers says he has stopped pressing vinyl singles for the acts on his indie label and has turned to cassette singles exclusively.

Ayers says one of the main reasons for the switch to tape is that acts have had little success selling

45s at their shows. But, he says, fans will readily buy cassette singles. He says he will order 400 cassette singles for each new release: 330 for radio promotion and 70 for the artist's own use.

Ayers will sell the cassette singles to the acts for \$1 each and suggest they, in turn, sell them to fans for "two or three bucks." Each cassette single will feature two songs.

The first cassette single release, Ayers reports, is Barbara Lee's "Even Now." Ayers also owns the American Sound label.

**Syndicators revamp
country lineups
... see page 18**

Singer Stewart To Trek For Track Set To Make Nashville Pilgrimage

NASHVILLE Wyoming singer/songwriter David Stewart is sure his current single has legs—his. On May 1, Stewart will begin a 1,600-mile walk from northern Wyoming to Nashville to promote his "In The Wings Of The Grand Ol' Opry" and to sing at the Opry—if he can wangle an invitation.

Endorsed by the Wyoming Country Music Foundation and

sponsored by various hiking suppliers, Stewart's promotional march is expected to take about 78 days to complete.

Stewart is also selling records, T-shirts, pictures, and fan-club memberships to support the effort.

He will be visiting radio and television stations and performing at campgrounds on the trek south.

EDWARD MORRIS

FOR WEEK ENDING APRIL 30, 1988

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★★ No. 1 ★★	
1	1	3	5	GEORGE STRAIT MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN' 2 weeks at No. One
2	2	2	49	RANDY TRAVIS ▲ ² WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
3	3	1	60	RICKY VAN SHELTON ● COLUMBIA 40602 (CD)	WILD EYED DREAM
4	4	4	40	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
5	5	6	39	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
6	7	7	40	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
7	6	5	31	REBA MCENTIRE ● MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
8	8	10	20	MERLE HAGGARD EPIC 40986/E.P.A. (CD)	CHILL FACTOR
9	11	9	26	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
10	10	11	41	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
11	9	8	31	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
12	14	14	13	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
13	13	12	12	VERN GOSDIN COLUMBIA 40982 (CD)	CHISELED IN STONE
14	12	13	51	DWIGHT YOAKAM ● REPRIS 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
15	15	17	37	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
16	17	15	97	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
17	20	30	3	RICKY SKAGGS EPIC 40623/E.P.A. (CD)	COMIN' HOME TO STAY
18	16	16	58	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
19	18	18	62	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
20	19	21	51	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
21	21	22	23	KATHY MATTEA MERCURY 832 793-1/POLYGRAM (CD)	UNTASTED HONEY
22	22	19	28	ALABAMA ● RCA 6495-1 (8.98) (CD)	JUST US
23	23	20	12	GEORGE JONES EPIC 40781/E.P.A. (CD)	TOO WILD TOO LONG
24	25	32	4	MICHAEL MARTIN MURPHEY WARNER BROS. 25644 (8.98) (CD)	RIVER OF TIME
25	33	—	2	THE O'KANES COLUMBIA 44066 (CD)	TIRED OF THE RUNNIN'
26	26	31	5	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
27	28	24	46	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
28	24	23	45	HOLLY DUNN MTM 71063/CAPITOL (8.98) (CD)	CORNERSTONE
29	30	28	37	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
30	37	42	3	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
31	27	27	8	NANCI GRIFFITH MCA 42102 (CD)	LITTLE LOVE AFFAIRS
32	34	35	6	MOE BANDY CURB 10600/MCA	NO REGRETS
33	31	25	32	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
34	29	29	73	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
35	35	33	114	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
36	38	40	5	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
37	32	26	23	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
38	40	34	13	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	39	128	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
40	45	46	24	WAYLON JENNINGS MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
41	NEW		1	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
42	43	44	4	CONWAY TWITTY MCA 42115 (8.98) (CD)	STILL IN YOUR DREAMS
43	42	38	20	DOLLY PARTON COLUMBIA 40968 (CD)	RAINBOW
44	36	36	64	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
45	41	43	64	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
46	49	41	30	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
47	48	45	107	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
48	47	48	11	JOHN ANDERSON MCA 42037 (CD)	BLUE SKIES AGAIN
49	44	37	28	EXILE EPIC 40901/E.P.A. (CD)	SHELTER FROM THE NIGHT
50	55	61	7	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
51	53	54	16	VARIOUS ARTISTS K-TEL 701 (6.98)	COUNTRY COLLECTION
52	51	49	45	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
53	54	55	181	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
54	46	47	36	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
55	57	63	3	DAVID SLATER CAPITOL 48307 (8.98)	EXCHANGE OF HEARTS
56	50	51	34	GLEN CAMPBELL MCA 42009 (8.98) (CD)	STILL WITHIN THE SOUND OF MY VOICE
57	52	57	29	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
58	58	58	37	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
59	61	69	113	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
60	56	56	29	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
61	59	50	49	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
62	63	60	28	SCHUYLER, KNOBLOCK AND BICKHARDT MTM 71064/CAPITOL (8.98)	NO EASY HORSES
63	62	62	55	HOLLY DUNN MTM ST 71052/CAPITOL (8.98)	HOLLY DUNN
64	69	59	180	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
65	64	64	47	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
66	60	66	505	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
67	65	70	162	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
68	70	73	29	GEORGE JONES EPIC 40776/E.P.A. (CD)	SUPER HITS
69	68	65	4	VARIOUS ARTISTS K-TEL 736 (6.98)	NEW FACES OF COUNTRY
70	66	68	41	TAMMY WYNETTE EPIC 40832/E.P.A. (CD)	HIGHER GROUND
71	73	67	52	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
72				ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
73	67	71	58	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
74	71	53	89	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
75	72	74	35	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW

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HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	15	IT'S SUCH A SMALL WORLD T.BROWN (R.CROWELL)	★ ★ NO. 1 ★ ★ ◆ RODNEY CROWELL AND ROSANNE CASH COLUMBIA 38-07693
2	3	4	12	CRY, CRY, CRY P.WORLEY (J.S.SHERILL, D.DEVANEY)	◆ HIGHWAY 101 WARNER BROS. 7-28105
3	5	8	12	I'M GONNA GET YOU B.BECKETT (D.LINDE)	EDDY RAVEN RCA 6831
4	6	9	11	YOUNG COUNTRY B.BECKETT, H.WILLIAMS, JR., J.E. NORMAN (H.WILLIAMS, JR.)	◆ HANK WILLIAMS, JR. WARNER/CURB 7-28120/WARNER BROS.
5	7	12	11	BABY I'M YOURS J.BOWEN, S.WARINER (S.WARINER, G.CLARK)	STEVE WARINER MCA 53287
6	4	6	15	THE LAST RESORT B.LOGAN (BROWN, BOUTON, BURCH)	T. GRAHAM BROWN CAPITOL 44125
7	9	14	9	THE FACTORY L.BUTLER (B.MCGUIRE)	KENNY ROGERS RCA 6832-7
8	8	13	14	AMERICANA J.KENNEDY (L.ALDERMAN, R.FAGAN, P.RYAN)	MOE BANDY CURB 10504/MCA
9	11	18	8	EIGHTEEN WHEELS AND A DOZEN ROSES A.REYNOLDS (P.NELSON, G.NELSON)	◆ KATHY MATTEA MERCURY 870 148-7/POLYGRAM
10	10	16	9	OLD FOLKS R.GALBRAITH, R.MILSAP (M.REID)	◆ RONNIE MILSAP & MIKE REID RCA 6896-7
11	12	15	13	IF MY HEART HAD WINDOWS E.GORDY, JR., T.BROWN (D.FRAZIER)	◆ PATTY LOVELESS MCA 53270
12	13	19	10	TRUE HEART J.BOWEN (D.SCHLITZ, M.CLARK)	THE OAK RIDGE BOYS MCA 53272
13	14	20	9	ALWAYS LATE WITH YOUR KISSES P.ANDERSON (L.FRIZZELL, B.CRAWFORD)	◆ DWIGHT YOAKAM REPRISE 7-27994
14	1	2	14	I'LL ALWAYS COME BACK H.SHEDD (K.T.OSLIN)	◆ K.T. OSLIN RCA 5330-7
15	16	22	8	WHAT SHE IS (IS A WOMAN IN LOVE) E.GORDY, JR., R.L.SCRUGGS, E.T.CONLEY (B.MCDILL, P.HARRISON)	EARL THOMAS CONLEY RCA 6894-7
16	18	23	9	ONE TRUE LOVE K.KANE, J.O'HARA (J.O'HARA, K.KANE)	◆ THE O'KANES COLUMBIA 38-07736
17	20	24	11	THE BEST I KNOW HOW J.KENNEDY (K.REID)	THE STATLER BROTHERS MERCURY 870 164-7/POLYGRAM
18	22	26	11	NO MORE ONE MORE TIME B.HALVERSON, R.BENNETT (T.SEALS, D.KIRBY)	JO-EL SONNIER RCA 6895-7
19	23	27	4	I TOLD YOU SO K.LEHNING (R. TRAVIS)	RANDY TRAVIS WARNER BROS. 7-27969
20	25	30	6	HE'S BACK AND I'M BLUE P.WORLEY (M.WOODY, R.ANDERSON)	THE DESERT ROSE BAND MCA/CURB 53274/MCA
21	26	29	7	CHILL FACTOR K.SUESOV, M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-07754/E.P.A.
22	27	28	9	YOUR MEMORY WINS AGAIN J.BOWEN, S. EWING (S. EWING, M.GEIGER, W.MULLIS)	◆ SKIP EWING MCA 53271
23	28	31	8	ANOTHER PLACE, ANOTHER TIME D.WILLIAMS, G.FUNDIS (B.MCDILL, P.HARRISON)	DON WILLIAMS CAPITOL 44131
24	30	35	5	IF IT DON'T COME EASY J.CRUTCHFIELD (D.L.GIBSON, C.KARP)	TANYA TUCKER CAPITOL 44142
25	29	34	6	WILDFLOWERS G.MASSENBERG (D.PARTON)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-27970
26	31	33	8	OUT OF SIGHT AND ON MY MIND N.LARKIN (B.BURCH, R.PEOPLES)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 799364/ATLANTIC
27	33	37	6	LOVE OF A LIFETIME C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07747
28	36	42	5	SATISFY YOU S.BUCKINGHAM (J.GILL, D.SCHLITZ)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38-07757
29	21	10	13	FAMOUS LAST WORDS OF A FOOL J.BOWEN, G.STRAIT (D.DILLON, R.HUSTON)	GEORGE STRAIT MCA 53248
30	38	44	5	IF YOU CHANGE YOUR MIND R.CROWELL (R.CASH, H.DEVITO)	ROSANNE CASH COLUMBIA 38-07746
31	35	36	9	YOU'LL COME BACK (YOU ALWAYS DO) H.SHEDD, A.BADALAMENTI (M.MAILER, A.BADALAMENTI)	MEL TILLIS MERCURY 870 192-7/POLYGRAM
32	15	1	16	I WANNA DANCE WITH YOU R.LANDIS (E.RABBITT, B.J.WALKER, JR.)	EDDIE RABBITT RCA 5328-7
33	39	43	9	JONES ON THE JUKEBOX R.BENNETT (B.HOBBS, D.GOODMAN, M.VICKERY)	◆ BECKY HOBBS MTM 72104/CAPITOL
34	19	5	16	TIMELESS AND TRUE LOVE P.WORLEY (C.BLACK, A.ROBERTS, B.CASON)	THE MCCARTERS WARNER BROS. 7-28125
35	17	7	16	STRANGERS AGAIN T.WEST (H.DUNN, C.WATERS)	◆ HOLLY DUNN MTM 72093/CAPITOL
36	44	—	2	FALLIN' AGAIN H.SHEDD, ALABAMA (T.GENTRY, G.FOWLER, R.OWEN)	ALABAMA RCA 6902-7
37	40	46	6	HIGH RIDIN' HEROES R.L.BRIGHT, M.RONSON, D.L.JONES (D.L.JONES)	◆ DAVID LYNN JONES MERCURY 870 128-7/POLYGRAM
38	41	51	4	SET 'EM UP JOE B.MONTGOMERY (H.COCHRAN, V.GOSDIN, D.DILLON, B.CANNON)	VERN GOSDIN COLUMBIA 38-07762
39	24	11	14	EVERYBODY'S SWEETHEART R.LANDIS (V.GILL)	VINCE GILL RCA 5331-7
40	42	54	4	GOODBYE TIME J.BOWEN, C.TWITTY (R.MURRAH, J.D.HICKS)	CONWAY TWITTY MCA 53276
41	43	50	5	I WILL WHISPER YOUR NAME B.MAHER (R.VANWARMER)	MICHAEL JOHNSON RCA 6833-7
42	47	61	3	WORKIN' MAN (NOWHERE TO GO) J.LEO (J.FADEN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27940
43	49	64	3	TALKIN' TO THE WRONG MAN S.GIBSON, J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY (WITH RYAN MURPHEY) WARNER BROS. 7-27947
44	48	58	4	TEXAS IN 1880 B.LLOYD, R.FOSTER (R.FOSTER)	FOSTER AND LLOYD RCA 6900-7
45	50	59	4	MIDNIGHT HIGHWAY SOUTHERN PACIFIC, J.E.NORMAN (K.HOWELL, J.MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27952
46	46	53	6	I'M STILL YOUR FOOL R.SCRUGGS (B.HILL, P.SULLIVAN)	◆ DAVID SLATER CAPITOL 44129
47	32	21	19	IT'S ONLY MAKE BELIEVE R.MCDOWELL (C.TWITTY, J.NANCE)	RONNIE MCDOWELL CURB 10501/MCA
48	37	25	15	LOVE WILL FIND ITS WAY TO YOU J.BOWEN, R.MCENTIRE (D.LOGGINS, J.D.MARTIN)	REBA MCENTIRE MCA 53244
49	34	17	14	SHE'S NO LADY T.BROWN, L.LOVETT, B.WILLIAMS (L.LOVETT)	◆ LYLE LOVETT MCA/CURB 53246/MCA
50	57	—	2	OLD PHOTOGRAPHS R.CHANCEY (BEAL, MCCLELLAND, BROOKS)	SAWYER BROWN CAPITOL/CURB 44143/CAPITOL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	66	—	2	JUST ONE KISS E.SCHEINER (S.LEMAIRE, J.PENNINGTON)	EXILE EPIC 34-07775/E.P.A.
52	59	67	4	I KNEW LOVE T.BROWN, N.GRIFFITH (R.BROWN)	◆ NANCI GRIFFITH MCA 53306
53	NEW ▶	—	1	DON'T CLOSE YOUR EYES G.FUNDIS, K.WHITLEY (B.MCDILL)	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ KEITH WHITLEY RCA 6901-7
54	65	—	2	SHE DOESN'T CRY ANYMORE R.HALL, R.BYRNE (R.BYRNE, W.ROBINSON)	SHENANDOAH COLUMBIA 38-07779
55	61	69	4	STOP ME (IF YOU HEARD THIS ONE BEFORE) R.BAKER (G.DOBBS, T.DANIELS, T.ROCCO)	LARRY BOONE MERCURY 870 267-7/POLYGRAM
56	74	—	2	GIVERS AND TAKERS J.STROUD (C.BICKHARDT)	SCHUYLER, KNOBLOCK AND BICKHARDT MTM 72099/CAPITOL
57	63	70	4	AS LONG AS WE GOT EACH OTHER R.C.BANNON (S.DORFF, J.BETTIS)	LOUISE MANDRELL RCA 20288
58	67	74	3	WHERE DOES LOVE GO (WHEN IT'S GONE) S.BUCKINGHAM (P.ROWAN)	JANIE FRICKIE COLUMBIA 38-07770
59	58	63	6	I CAN'T TAKE HER ANYWHERE N.LARKIN (J.JARRARD, W.ALDRIDGE)	DARRELL HOLT ANOKA 221
60	53	48	21	SHOULDN'T IT BE EASIER THAN THIS J.BRADLEY (J.JARRARD, R.GILES)	CHARLEY PRIDE 16TH AVENUE 70408/CAPITOL
61	45	32	17	SANTA FE E.GORDY, JR. (D.BELLAMY, R.TAYLOR)	◆ THE BELLAMY BROTHERS MCA/CURB 53222/MCA
62	51	40	17	LIFE TURNED HER THAT WAY S.BUCKINGHAM (H.HOWARD)	◆ RICKY VAN SHELTON COLUMBIA 38-07672
63	69	78	3	WHO WAS THAT STRANGER J.BOWEN, C.HARDY, L.LYNN (C.PUTNAM, M.D.BARNES, D.COOK)	LORETTA LYNN MCA 53320
64	70	76	3	THE RHYTHM OF ROMANCE R.PENNINGTON (S.BOGARD, R.GILES)	THE KENDALLS STEP ONE 384
65	78	86	3	ALL IN MY MIND F.KELLY (BROWN, KIRKLAND, JOHNSON)	CALI MCCORD GAZELLE 012
66	52	38	12	ALL OF THIS & MORE J.E.NORMAN (B.FOSTER, J.KIMBALL, G.PRESTOPINO)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28106
67	75	—	2	IT'S HARD TO KEEP THIS SHIP TOGETHER J.BOWEN, J.ANDERSON (J.ANDERSON, F.CARTER, JR.)	JOHN ANDERSON MCA 53307
68	73	75	4	THE STAIRS B.BARTON (P.BROWN, D.ROBERTS)	ROSEMARY SHARP CANYON CREEK 88-0210
69	86	—	2	DON'T TALK TO ME H.SHEDD (B.RICE, S.RICE)	LIBBY HURLEY EPIC 34-07771/E.P.A.
70	80	85	3	LEAVE ME SATISFIED D.MITCHELL (D.MITCHELL, J.HENDERSON)	◆ TINY TIM NLT 1993/CORBETT COMPANY
71	NEW ▶	—	1	I STILL BELIEVE J.BOWEN, L.GREENWOOD (D.JOHNSON)	LEE GREENWOOD MCA 53312
72	81	87	3	MISSIN' TEXAS A.HENSON (R.BROWN)	KIM GRAYSON SOUNDWAVES 4800/NSD
73	83	—	2	THIS OLD FLAME N.LARKIN (P.WOLFE, B.BORCHERS)	ROBIN LEE ATLANTIC AMERICA 7-99353/ATLANTIC
74	64	55	7	ONE TIME ONE NIGHT T.BURNETT, LOS LOBOS (D.HIDALGO, L.PEREZ)	LOS LOBOS SLASH 7-28464/WARNER BROS.
75	62	49	10	(ANGEL ON MY MIND) THAT'S WHY I'M WALKIN' R.SKAGGS (S.JACKSON, M.ENDSLEY)	RICKY SKAGGS EPIC 34-07721/E.P.A.
76	76	77	3	EVERYDAY MAN G.CHAPMAN, B.BANNISTER, M.WRIGHT (G.CHAPMAN, J.MCPHERSON)	◆ GARY CHAPMAN RCA 7601-7
77	79	82	3	I NEED A GOOD WOMAN BAD N.LARKIN (E.T.CONLEY, T.BRASFIELD)	◆ LANE CAUDELL 16TH AVENUE 79265/CAPITOL
78	82	—	2	FOR A SONG N.WILSON, J.MALLOY (A.ESTES, S.ANDERSON)	TRINITY LANE CURB 10507/MCA
79	68	62	21	I DIDN'T (EVERY CHANCE I HAD) T.COLLINS (B.P.BARKER, K.PALMER)	JOHNNY RODRIGUEZ CAPITOL 44071
80	85	—	2	A LITTLE BIT OF LOVIN' (GOES A LONG LONG WAY) J.BRADLEY (B.WOOD, R.COOK)	VICKI BIRD 16TH AVENUE 70413/CAPITOL
81	87	—	2	ECHO ME J.GALE, J.PIERCE (J.FULLER)	MARGO SMITH PLAYBACK 1300
82	90	—	2	DOWN ON THE BAYOU E.WINFREY (C.F.WEATHERS)	OGDEN HARLESS DOOR KNOB 88-297
83	54	47	11	I REMEMBER YOU J.BOWEN, G.CAMPBELL (J.MERCER, V.SCHERTZINGER)	GLEN CAMPBELL MCA 53245
84	60	45	9	CAN'T STOP NOW G.FUNDIS (NICHOLSON, WALDMAN)	◆ NEW GRASS REVIVAL CAPITOL 79257
85	71	57	6	TRAINS MAKE ME LONESOME J.STROUD (POVERSTREET, T.SCHUYLER)	◆ MARTY HAGGARD MTM 72103/CAPITOL
86	72	52	6	I'M A SURVIVOR B.SHERILL (K.STEGALL, J.MCBRIDE)	GEORGE JONES EPIC 34-07748/E.P.A.
87	56	41	16	TURN IT LOOSE B.MAHER (D.SCHLITZ, C.BICKHARDT, B.MAHER)	THE JUDDS RCA/CURB 5329-7/RCA
88	55	39	15	IF OLE HANK COULD ONLY SEE US NOW J.BOWEN, W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53243
89	89	—	2	TONIGHT SHE WENT CRAZY WITHOUT ME H.MORRIS (T.ROCCO, C.BLACK, A.ROBERTS)	MIKE LUNSFORD EVERGREEN 1068
90	88	72	24	I'M GONNA MISS YOU, GIRL S.GIBSON, J.E.NORMAN (J.WINCHESTER)	◆ MICHAEL MARTIN MURPHEY WARNER BROS. 7-28168
91	91	71	14	I TAUGHT HER EVERYTHING SHE KNOWS ABOUT LOVE W.ALDRIDGE (W.ALDRIDGE, T.GENTRY, G.FOWLER, J.JARRARD)	THE SHOOTERS EPIC 34-07684/E.P.A.
92	77	60	19	TOUCH AND GO CRAZY J.BOWEN, L.GREENWOOD (M.GARVIN, T.SHAPIRO, B.JONES)	LEE GREENWOOD MCA 53234
93	92	68	22	THIS MISSIN' YOU HEART OF MINE R.CHANCEY (W.MULLIS, M.GEIGER)	SAWYER BROWN CAPITOL/CURB 44108/CAPITOL
94	94	73	8	ANGELS LOVE BAD MEN T.COLLINS (W.JENNINGS, R.MURRAH)	BARBARA MANDRELL EMI-AMERICA 43042/CAPITOL
95	93	56	7	MIRRORS DON'T LIE M.STUART (M.HAGGARD)	◆ MARTY STUART COLUMBIA 38 07729
96	95	89	24	I WON'T TAKE LESS THAN YOUR LOVE J.CRUTCHFIELD (P.OVERSTREET, D.SCHLITZ)	TANYA TUCKER WITH P.DAVIS/P.OVERSTREET CAPITOL 44100
97	96	66	14	IT GOES WITHOUT SAYING J.RUTENSCHROER, T.MALCHAK (L.PALAS, J.JARRARD, M.SANDERS)	TIM MALCHAK ALPINE 008
98	98	79	22	FACE TO FACE H.SHEDD, ALABAMA (R.OWEN)	ALABAMA RCA 5328-7
99	99	91	7	SO FAR NOT SO GOOD H.SHEDD (E.ROWELL)	JEFF CHANCE CURB 10506/MCA
100	97	65	17	A LITTLE BIT CLOSER J.CRUTCHFIELD (KENNEDY, ROSE, SCHUYLER)	◆ TOM WOPAT EMI-MANHATTAN 50112

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

COUNTRY CORNER



by Marie Ratliff

EASILY THE MOST-TALKED-ABOUT RECORD this week is "Talkin' To The Wrong Man" (Warner Bros.). Comments on the debut pairing of Michael Martin Murphey and his son Ryan range from "fits a lot of people's lives" to "a cute summertime song." PD Bob Mitchell, KFRE Fresno, Calif., says, "It's just fabulous; my favorite record. I went crazy the first time I heard it. Men will identify with it, and women will smile coyly." It's at No. 43 in its third chart week.

NANCI GRIFFITH is getting noticed with "I Knew Love" (MCA). "She sings it so delicately," says PD Van Mac, WOKK Meridian, Miss., "she reminds me of Mary MacGregor. We're getting a lot of calls."

PD Rick Braswell, WPAP Panama City, Fla., adds, "The song is right on target to showcase her abilities; there's a lot of meaning in the lyric." Griffith is at No. 52.

Braswell is impressed, too, with Keith Whitley's "Don't Close Your Eyes" (RCA), which debuts on the chart this week at No. 53. "We had some good success with his last one," says Braswell, "but this one is great. We've already started to get requests on it."

MANY ARE COMPARING Libby Hurley's performance on "Don't Talk To Me" (Epic) to that of the late Patsy Cline. "People are coming into the local record shop and asking for that song by the girl that sounds like Patsy Cline," says MD H. David Allan, KRKT Albany, Ore. "We're showing a lot of requests and some sales action already."

"She reminds me a lot of Patsy," says MD Gary Hightower, KFDD Wichita, Kan. "She has such a bluesy feel. I'm higher on her than any other female out there."

Hightower also has a glowing review for Janie Frickie's "Where Does Love Go (When It's Gone)" (Columbia). "It's the best thing she's done in ages. It has a terrific up-tempo feel that will re-establish her."

ALBUM INTEREST: MD Chris Michaels, WDSY is campaigning for a single release for Rosanne Cash's "Runaway Train" from her "King's Record Shop" package on Columbia. "If they don't come with this one next, they're making a big mistake," he says. "It's a great song about falling in love and relationships."

PD Brad West, WYNK Baton Rouge, La., thinks the title song from Vern Gosdin's "Chiseled In Stone" album (Columbia) has great potential, while PD Denny Bice, WNNW Coldwater, Mich., picks "Is It Raining At Your House" as his choice from the same package.

FOR WEEK ENDING APRIL 30, 1988

Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	1	IT'S SUCH A SMALL WORLD	RODNEY CROWELL AND ROSANNE CASH	1
2	4	CRY, CRY, CRY	HIGHWAY 101	2
3	3	I'LL ALWAYS COME BACK	K.T. OSLIN	14
4	6	YOUNG COUNTRY	HANK WILLIAMS, JR.	4
5	2	STRANGERS AGAIN	HOLLY DUNN	35
6	8	I'M GONNA GET YOU	EDDY RAVEN	3
7	9	OUT OF SIGHT AND ON MY MIND	BILLY JOE ROYAL	26
8	10	BABY I'M YOURS	STEVE WARINER	5
9	11	EIGHTEEN WHEELS AND A DOZEN ROSES	KATHY MATTEA	9
10	13	ALWAYS LATE WITH YOUR KISSES	DWIGHT YOAKAM	13
11	7	I WANNA DANCE WITH YOU	EDDIE RABBITT	32
12	18	ONE TRUE LOVE	THE O'KANES	16
13	22	THE LAST RESORT	T. GRAHAM BROWN	6
14	17	AMERICANA	MOE BANDY	8
15	5	FAMOUS LAST WORDS OF A FOOL	GEORGE STRAIT	29
16	19	JONES ON THE JUKEBOX	BECKY HOBBS	33
17	12	TIMELESS AND TRUE LOVE	THE MCCARTERS	34
18	26	OLD FOLKS	RONNIE MILSAP & MIKE REID	10
19	—	I TOLD YOU SO	RANDY TRAVIS	19
20	15	IT'S ONLY MAKE BELIEVE	RONNIE MCDOWELL	47
21	—	WHAT SHE IS (IS A WOMAN IN LOVE)	EARL THOMAS CONLEY	15
22	14	SHE'S NO LADY	LYLE LOVETT	49
23	29	THE BEST I KNOW HOW	THE STATLER BROTHERS	17
24	20	EVERYBODY'S SWEETHEART	VINCE GILL	39
25	30	CHILL FACTOR	MERLE HAGGARD	21
26	27	THE FACTORY	KENNY ROGERS	7
27	—	IF MY HEART HAD WINDOWS	PATTY LOVELESS	11
28	16	(ANGEL ON MY MIND) THAT'S WHY I'M WALKIN'	RICKY SKAGGS	75
29	24	LOVE WILL FIND ITS WAY TO YOU	REBA MCENTIRE	48
30	21	LIFE TURNED HER THAT WAY	RICKY VAN SHELTON	62

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (14)	21
Curb (4)	
MCA/Curb (3)	
CAPITOL (7)	17
MTM (4)	
16th Avenue (3)	
Capitol/Curb (2)	
EMI-America (1)	
RCA (15)	16
RCA/Curb (1)	
WARNER BROS. (9)	11
Slash (1)	
Warner/Curb (1)	
COLUMBIA	10
E.P.A.	6
Epic (6)	
POLYGRAM	5
Mercury (5)	
ATLANTIC	2
Atlantic America (2)	
ALPINE	1
ANOKA	1
CANYON CREEK	1
CORBETT COMPANY	1
NLT (1)	
DOOR KNOB	1
EMI-MANHATTAN	1
EVERGREEN	1
GAZELLE	1
NSD	1
Soundwaves (1)	
PLAYBACK	1
REPRISE	1
STEP ONE	1

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

<p>TITLE (Publisher - Licensing Org.) Sheet Music Dist.</p> <p>65 ALL IN MY MIND (ABZ, BMI)</p> <p>66 ALL OF THIS & MORE (Screen Gems-EMI, BMI/MCA, ASCAP/Sweet Angel, ASCAP/No Ears, ASCAP) HL</p> <p>13 ALWAYS LATE WITH YOUR KISSES (Peer International, BMI/Rightsong, BMI) CPP/HL</p> <p>8 AMERICANA (King Coal, ASCAP/Ol Music, ASCAP/Patti Ryan, ASCAP/Ha-Deb, ASCAP)</p> <p>75 (ANGEL ON MY MIND) THAT'S WHY I'M WALKIN' (Acuff-Rose, BMI/Ernest Tubb, BMI) CPP</p> <p>94 ANGELS LOVE BAD MEN (Tom Collins, BMI/Waylon Jennings, BMI) CPP</p> <p>23 ANOTHER PLACE, ANOTHER TIME (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL</p> <p>57 AS LONG AS WE GOT EACH OTHER (Warner-Tamerlane, BMI/WB, ASCAP)</p> <p>5 BABY I'M YOURS (Steve Wariner, BMI/SBK April, ASCAP/GSC, ASCAP) HL</p> <p>17 THE BEST I KNOW HOW (Statler Brothers, BMI) CPP</p> <p>84 CAN'T STOP NOW (Cross Keys, ASCAP/Tree, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI) HL</p> <p>21 CHILL FACTOR (Inorbit, BMI) CPP</p> <p>2 CRY, CRY, CRY (Sweet Baby, BMI/Music City, ASCAP) HL</p> <p>53 DON'T CLOSE YOUR EYES (Jack & Bill, ASCAP)</p> <p>69 DON'T TALK TO ME (SBK April, ASCAP/Sallowfork, ASCAP)</p> <p>82 DOWN ON THE BAYOU (Door Knob, BMI)</p> <p>81 ECHO ME (Hightop, BMI/MCA, ASCAP)</p> <p>9 EIGHTEEN WHEELS AND A DOZEN ROSES (Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI)</p> <p>39 EVERYBODY'S SWEETHEART (Benefit, BMI)</p> <p>76 EVERYDAY MAN (Riverstone, ASCAP/Meadowgreen, ASCAP)</p> <p>98 FACE TO FACE (Maypop, BMI) WBM</p> <p>7 THE FACTORY (Butler's Bandits, ASCAP/SBK April, ASCAP) HL</p>	<p>36 FALLIN' AGAIN (Maypop, BMI)</p> <p>29 FAMOUS LAST WORDS OF A FOOL (Tree, BMI/Forrest Hills, BMI) HL</p> <p>78 FOR A SONG (Guy, ASCAP)</p> <p>56 GIVERS AND TAKERS (Colgems-EMI, ASCAP)</p> <p>40 GOODBYE TIME (Tom Collins, BMI) CPP</p> <p>20 HE'S BACK AND I'M BLUE (Termite/Bughouse, ASCAP)</p> <p>37 HIGH RIDIN' HEROES (Mighty Nice, BMI/Skunk DeVille, BMI/Victrola, ASCAP)</p> <p>59 I CAN'T TAKE HER ANYWHERE (WB, ASCAP/New Crew, ASCAP/New John, ASCAP/Rick Hall, ASCAP)</p> <p>79 I DIDN'T (EVERY CHANCE I HAD) (Tom Collins, BMI/Collins Court, ASCAP) CPP</p> <p>52 I KNEW LOVE (Cavesson, ASCAP) CPP</p> <p>77 I NEED A GOOD WOMAN BAD (Etc., ASCAP/Famous, ASCAP/Rick Hall, ASCAP) CPP</p> <p>83 I REMEMBER YOU (Paramount, ASCAP) CPP</p> <p>71 I STILL BELIEVE (WB, ASCAP/Brother Bill's, ASCAP)</p> <p>91 I TAUGHT HER EVERYTHING SHE KNOWS ABOUT LOVE (Rick Hall, ASCAP/Alabama Band, ASCAP/Maypop, BMI) WBM</p> <p>19 I TOLD YOU SO (Charlie Monk, ASCAP/Three Story)</p> <p>32 I WANNA DANCE WITH YOU (Eddie Rabbitt, BMI/Fishin' Fool, BMI)</p> <p>41 I WILL WHISPER YOUR NAME (Song Pantry, ASCAP/VanWarmer, ASCAP)</p> <p>96 I WON'T TAKE LESS THAN YOUR LOVE (MCA, ASCAP/Don Schlitz, ASCAP/Writer's Group, BMI/Scarlet Moon, BMI) HL</p> <p>24 IF IT DON'T COME EASY (Silverline, BMI/Songmedia, BMI)</p> <p>11 IF MY HEART HAD WINDOWS (Acuff-Rose, BMI/Glad, BMI) CPP</p> <p>88 IF OLE HANK COULD ONLY SEE US NOW (Waylon Jennings, BMI/Tom Collins, BMI) CPP</p> <p>30 IF YOU CHANGE YOUR MIND (Chelcalt, BMI/Almo, ASCAP/Little Almo, ASCAP/Bug, BMI) CPP</p> <p>14 I'LL ALWAYS COME BACK</p>	<p>(Wooden Wonder, SESAC)</p> <p>86 I'M A SURVIVOR (SBK Blackwood, BMI/SBK April, ASCAP) HL</p> <p>3 I'M GONNA GET YOU (Dennis Linde, BMI)</p> <p>90 I'M GONNA MISS YOU, GIRL (Fourth Floor, ASCAP/Hot Kitchen, ASCAP)</p> <p>46 I'M STILL YOUR FOOL (Requested, ASCAP/Preston Sullivan, ASCAP)</p> <p>97 IT GOES WITHOUT SAYING (Alabama Band, ASCAP/New John, ASCAP/New Crew, ASCAP/WB, ASCAP) WBM</p> <p>67 IT'S HARD TO KEEP THIS SHIP TOGETHER (John Anderson, BMI/Sweetie, BMI)</p> <p>47 IT'S ONLY MAKE BELIEVE (Conway Twitty, BMI)</p> <p>1 IT'S SUCH A SMALL WORLD (Granite, ASCAP/Coolwell, ASCAP) HL</p> <p>33 JONES ON THE JUKEBOX (Beckaroo, BMI/Lawyer's Daughter, BMI/Guyasuta, BMI/Tree, BMI/Write Road, BMI) CPP/HL</p> <p>51 JUST ONE KISS (Tree, BMI/Pacific Island, BMI)</p> <p>6 THE LAST RESORT (SBK April, ASCAP/Ideas Of March, ASCAP/Ensign, BMI) CPP/HL</p> <p>70 LEAVE ME SATISFIED (Great Pair, BMI/Dale Morris, BMI)</p> <p>62 LIFE TURNED HER THAT WAY (Tree, BMI) HL</p> <p>100 A LITTLE BIT CLOSER (Screen Gems-EMI, BMI/Love Wheel, BMI)</p> <p>80 A LITTLE BIT OF LOVIN' (GOES A LONG LONG WAY) (Chriswood, BMI/Screen Gems-EMI, BMI)</p> <p>27 LOVE OF A LIFETIME (Kristoshua, BMI)</p> <p>48 LOVE WILL FIND ITS WAY TO YOU (MCA, ASCAP/Patchwork, ASCAP) MCA/HL</p> <p>45 MIDNIGHT HIGHWAY (U Do 2, ASCAP/Warner-Refuge, ASCAP/Long Tooth, BMI)</p> <p>95 MIRRORS DON'T LIE (Shade Tree, BMI) CPP</p> <p>72 MISSIN' TEXAS (MCA, ASCAP) HL</p> <p>18 NO MORE ONE MORE TIME (WB, ASCAP/Two Sons, ASCAP/Cross Keys, ASCAP) HL</p> <p>10 OLD FOLKS (Lodge Hall, ASCAP) CPP</p> <p>50 OLD PHOTOGRAPHS</p>	<p>(Tree, BMI/Golden Bridge, ASCAP)</p> <p>74 ONE TIME ONE NIGHT (Davince, BMI/No K.O., BMI/Bug, BMI)</p> <p>16 ONE TRUE LOVE (Cross Keys, ASCAP) HL</p> <p>26 OUT OF SIGHT AND ON MY MIND (Ensign, BMI/Jack & Bill, ASCAP/Rebel Heart, ASCAP) CPP/HL</p> <p>64 THE RHYTHM OF ROMANCE (Chappell, ASCAP/Dejamus, ASCAP) HL</p> <p>61 SANTA FE (Bellamy Bros., ASCAP)</p> <p>28 SATISFY YOU (MCA, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/PPP</p> <p>38 SET 'EM UP JOE (Tree, BMI/Sabal, ASCAP/Larry Butler, BMI/SBK Blackwood, BMI/Hookem, ASCAP) HL</p> <p>54 SHE DOESN'T CRY ANYMORE (Rick Hall, ASCAP/Alabama Band, ASCAP)</p> <p>49 SHE'S NO LADY (Michael H. Golden, ASCAP/Lyle Lovett, ASCAP) HL</p> <p>60 SHOULDN'T IT BE EASIER THAN THIS (Alabama Band, ASCAP/Dejamus, ASCAP) HL/WBM</p> <p>99 SO FAR NOT SO GOOD (KIT, ASCAP/Shedhouse, ASCAP)</p> <p>68 THE STAIRS (Sweet Tater Tunes, ASCAP)</p> <p>55 STOP ME (IF YOU HEARD THIS ONE BEFORE) (Unichappell, BMI/Chappell, ASCAP/Intersong, ASCAP) HL</p> <p>35 STRANGERS AGAIN (SBK Blackwood, BMI/Tree, BMI) HL</p> <p>43 TALKIN' TO THE WRONG MAN (Timberwolf, BMI)</p> <p>44 TEXAS IN 1880 (Uncle Artie, ASCAP) CPP</p> <p>93 THIS MISSIN' YOU HEART OF MINE (Acuff-Rose, BMI/Milene-Opryland, ASCAP) CPP</p> <p>73 THIS OLD FLAME (Ensign, BMI)</p> <p>34 TIMELESS AND TRUE LOVE (Chappell, ASCAP/Chriswood, ASCAP/Hopi Sound, ASCAP/Buzz Cason, ASCAP) HL</p> <p>89 TONIGHT SHE WENT CRAZY WITHOUT ME (Bibo, ASCAP/Chappell, ASCAP/MCA, ASCAP/Chriswood, ASCAP/Hopi, ASCAP)</p> <p>92 TOUCH AND GO CRAZY (Tree, BMI/Cross Keys, ASCAP) HL</p> <p>85 TRAINS MAKE ME LONESOME (Lawyer's Daughter, BMI/Screen Gems-EMI,</p>	<p>BMI/DebDave, BMI/Briarpatch, BMI/Scarlet Moon, BMI) CPP</p> <p>12 TRUE HEART (Don Schlitz, ASCAP/Tamerlane, BMI/Flying Dutchman, BMI/MCA, ASCAP) HL</p> <p>87 TURN IT LOOSE (MCA, ASCAP/Don Schlitz, ASCAP/Colgems-EMI, ASCAP/SBK April, ASCAP) HL/WBM/MCA</p> <p>15 WHAT SHE IS (IS A WOMAN IN LOVE) (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL</p> <p>58 WHERE DOES LOVE GO (WHEN IT'S GONE) (Hall-Clement, BMI/Ricky Skaggs, BMI) HL</p> <p>63 WHO WAS THAT STRANGER (Tree, BMI/Cross Keys, ASCAP) HL</p> <p>25 WILDFLOWERS (Velvet Apple, BMI) CPP</p> <p>42 WORKIN' MAN (NOWHERE TO GO) (Jim Boy, ASCAP)</p> <p>31 YOU'LL COME BACK (YOU ALWAYS DO) (Anlon, ASCAP/Go-Glo, ASCAP)</p> <p>4 YOUNG COUNTRY (Bocephus, BMI) CPP</p> <p>22 YOUR MEMORY WINS AGAIN (Acuff-Rose, BMI/Milene, ASCAP) CPP</p>
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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.

NRM Introduces 'Plus' Logo At First Superstore

BY BRUCE HARING

NEW YORK National Record Mart, the 80-store chain based in Pittsburgh, Pa., has opened its first superstore—a one-stop market combining several entertainment formats under one roof.

The new 4,800-square-foot NRM Plus store in Louisville, Ky., reflects the company's plan to change the corporate name to initials while converting its stores into diversified entertainment markets.

"The NRM Plus concept is not necessarily oriented to anything in particular," says George Balicky, vice president of purchasing. "It's a record store that's plus something. Depending on the market we're in, it could be plus video, plus a larger [compact disk] inventory, plus vinyl—it could be plus any musical category."

National Record Mart has "20-22 existing stores that could be NRM Pluses, and they will be converted over a year's time," Balicky says. Nine Oasis Music & Video stores will also switch to the new format, Balicky says.

The superstore concept grew from a marketing survey of music and entertainment customers conducted in Pittsburgh and Columbus, Ohio, by Shelly Berman Communicators, National Record Mart's

Westerville, Ohio-based advertising agency. Customers were divided into two groups: one for those over 25 and the other for those under 25.

"What we did is pick their brains on what they liked in a record store, and this is what we came up with," Balicky says.

The chain claims that the NRM Plus in Louisville will carry that city's largest selection of cassettes, CDs, and albums in all categories of music, including top 40, jazz, country, big band, and classics.

The company also says it will be the only store in that market in which consumers can buy prerecorded music and rent video under one roof. A Camelot Music store in that market previously offered video rentals, but that store has since closed its rental department in favor of sell-through video.

Customers can register for two video membership plans. Free membership is offered to all customers whose credit rating is approved, and members are eligible to rent from the store's full line of tapes. The regular rental rate is \$1 per movie; new releases are \$2 each.

The store's other program—its preferred membership plan—requires a \$14.95 annual membership fee and allows patrons one free video rental a month, with discounts on blank tapes and accessories. Pre-

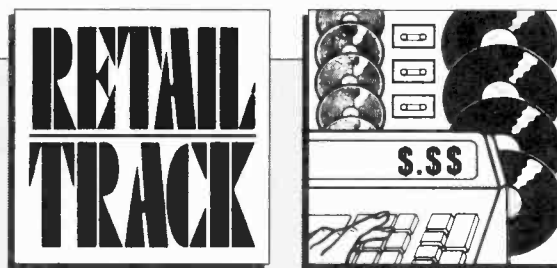
ferred members also receive \$1 off selected rentals.

NRM has also announced the opening of its newest Waves store in Shadyside, Pa., a Pittsburgh suburb. The 1,800-square-foot store is the chain's third upscale CD outlet and the first in NRM's home base of Pittsburgh.

The store will offer more than 10,000 CDs in such genres as top 40, swing, jazz, new age, classics, and country. The store will also offer an in-store CD listening area and a viewing area for laser videodisks.



The spacious confines of the new NRM Plus superstore in Louisville, Ky., continue National Record Mart's push toward videocassette rentals and compact disk sales under one roof.



by Earl Paige

CD SPECIALTY SLOWDOWN: Several sources blame it on a maturation of the market. While individual compact-disk-only stores are still popping up, additional units operated by chains seem farther and fewer between. Some point to a "wall" these chains hit when they outgrow one-stops but still can't go direct with enough majors. "CD-only stores are going to have to dig deep and provide unique services and inventory, something apart from the [record/tape] chain-store mentality," declares Ted Vinson, president of Compact Disc Centers of Dallas, which has now bowed a wholesale arm. "We have three stores of our own and are opening three more," says Vinson, who counts five additional stores affiliated on a consultancy basis.

Other chains are making adjustments as they continue to expand. At franchise firm Compact Disc Warehouse in suburban Los Angeles, vice president Bill Cline acknowledges that some "restructuring" is under way. The chain just opened its 10th outlet, a store in Pasadena, Calif., and another in San Diego is due soon. But product manager Nick Mrvos is leaving as part of some internal department changes.

WESTWOOD SHOOT-OUT: Yet another consideration in the CD-only-store expansion scene is carving out choice territory. The arrival of *Disconnection* in Westwood, Calif., touched off a price war at first, according to Kevin Shipp, owner of a Compact Disc Warehouse unit there. Also reacting in the densely developed village section adjacent to UCLA were managers at Tower Records and Wherehouse.

CONFIGURATION UPDATES: The tiny 3-inch CD, now formally known as CD-3, drew more than 20 labels to WEA's Burbank, Calif., headquarters April 7 for the launch of the CD-3 Group. Among them were majors CBS, MCA, CEMA, and, of course, the WEA logos... Cassette singles are finally making their way into the CBS pipeline. *Chrysalis* has already announced initial titles; more from *Columbia* and *Epic* are due, as was announced at the National Assn. of Recording Merchandisers convention.

ARIZONA ACTION: In the wake of Arizona Gov. Evan Mecham's impeachment, music industry groups are feeling out a return to the state, according to Helen DeChicco, director of sales at the 264-room Red Lions La Posada, Scottsdale. NARM in fact had scheduled its Operations Committee meeting for April 20 in La Posada, she notes, "but that's 20 people." The new state administration has not reinstated Martin Luther King Jr.'s birthday as a holiday, the original sticking point with many industry groups. Distributor WEA, which also withdrew a meet from Arizona last year, held a sales managers meeting at the Scottsdale Princess April 22-24.

OPERATION GEAR UP: NARM's hi-tech task force is at full strength now with the appointment to the Operations Committee of Jackie Bennett, vice president of information planning at The Record Bar. The post was vacated when Jesse Stancarene, vice president/director of MIS, left Wherehouse.

COMBO RACKING: D&H Distributing in Harrisburg, Pa., goes about its business quietly, but it is experiencing much of the product mix diversification now taking place in the industry, says George DeMartyn, sales manager of the 70-year-old firm's record-and-rack operation. DeMartyn has seen a few trends come and go, dating to his long stint with now-long-gone Korvettes. Crediting one of the newer trends—video specialty stores moving to CDs—DeMartyn says D&H enjoys an edge in its five-state rack and one-stop region because it is a hardware supplier, too (and longtime RCA records wholesaler). DeMartyn doesn't believe video stores have to take baby steps into CD with soundtracks, either. "We put in the top chart albums, both CD and cassette," he says. In its regular business, D&H racks a wide range of outlets, from department stores and discount outlets to drugstores and supermarkets. An important element is a constant series of "in and outs," short-range promotions in various product areas: "We regularly see an 80% sell-through," he says. DeMartyn also says the prerecorded audio business is broader than ever, inviting more varied retail participation.

RAINBOW RAMPAGE: Maybe that's a little strong, but Rainbow Records is steadily enlarging its territory beyond the San Francisco Bay area with its newest store in Davis, Calif.—and what looms as its biggest store ever, coming soon in Emeryville, Calif., according to Jason Gilman, president. The store count is now 27 with 10 combos; the firm will add four stores in June-July.

"We've outgrown our old headquarters," says Gilman. The new San Francisco executive offices house 13 people a couple of doors away from the old plant on Oyster Point Boulevard, now the buying office. A new position, senior vice president, finance, is held by Carl Schouse.

GOOD MORNING, RAINBOW: According to Helen Cleland, advertising director at Rainbow, the chain is into a whole new promotion push. In two stores, sound booths are being tested: one with four headphones and another with a pair of headsets. "We're also doing Picks Of The Month—usually an album we believe in strongly or something a vendor needs a push on and often a local act's album." Among other promotions, one that scored well was a push on "Good Morning, Vietnam," with administrative and marketing staff given assignments to check out stores. Cleland says A&M field personnel also canvassed stores. Cash rewards were offered to store personnel sporting buttons, wearing hats, and, especially, airing the soundtrack.

ADD A&M: Speaking of A&M, the label is conducting a store display contest on Jesse Johnson's "Every Shade Of Love," with the top prize a Fender American Stratocaster just like Johnson's. The contest ends May 31.

Even if you hate Retail Track, call Earl Paige and let him know: 213-273-7040.



This is the winning entry in the recent Homer's Record Stores promotion of David Lee Roth's "Skyscraper" album. The billboard had a potential audience of 1.5 million during its one-month viewing, according to ad agency figures.

Teens Boost Roth PR

NEW YORK David Lee Roth's "Skyscraper" became part of the curriculum at an Omaha, Neb., junior high school recently when art students competed for the honor of designing a billboard promoting the album.

Homer's Record Stores, a four-outlet chain in the city, celebrated Youth Art Month by joining forces with Warner Bros. Records and Imperial Outdoor Advertising of Omaha to sponsor the billboard contest. Three art classes comprising 90 students at Omaha's Bryan Junior High School participated.

The billboard design was an added boost to Homer's regular weekly

discount promotion, which prices five hot titles below cost. Sales went up 18%-20% during the month-long "Skyscraper" billboard campaign, according to Richard Galusha, Homer's divisional manager.

"The response was phenomenal," Galusha says. "[Skyscraper] flew out of the box. The contest's helping traffic in all the stores."

At press time, Homer's was working with Warner Bros. to arrange a possible visit or phone call from Roth to the winning art class, according to Galusha.

BRUCE HARING

Marketing Ploy Nets Intersound Labels 5 Album Charters ProArte, ProJazz Issue Budget CD Series

BY JEAN ROSENBLUTH

SAMPLE SUCCESS: ProArte and ProJazz, compact-disk-and-cassette-only labels operated by Minneapolis-based Intersound Inc., are cross-marketing with a series of budget CD samplers. Included in every CD package put out by the labels is an order form for several full-length samplers, each priced anywhere from \$5.99 to \$8.99. The titles are also available at retail.

Among ProJazz's samplers are "Jazz... The Digital Age" and "In Sync," including tracks by Gerry Mulligan and Joe Taylor, while ProArte has issued "Maxiplay," "America's Pops," and "Beethoven Festival." Upcoming are "Cool Jazz Hot Summer" and a second volume of "America's Pops."

"These samplers help to continue our explosive growth," says Daniel Verdick, the labels' national promotion manager. "People figure, at these prices, how can they go

wrong? At first our samplers were full price, but for the last year and a half they've all been budgeted." Verdick says some of the samplers are being supported by counter-top merchandisers, and many of the CDs feature special graphics.



Whether it's the sampler program or the quality of the material or, as is most likely, a combination of both, the labels are certainly doing something right: ProJazz currently has two titles on the Top Jazz Albums chart, Mulligan's "Symphonic Dreams" and Samoa's "No Band Is An Island," and ProArte has charted three classical titles, the Denver Symphony Pops' "Gershwin: Rhapsody In Blue" and "Ravel: Bolero" and John Bayless' "Bach On Abbey Road."

WHERE ARE THEY NOW? Some of the oldtimers out there may remember the Marbles, a popular Beatles-esque band that played the same circuit in the late '70s as Blondie, Talking Heads, and the Ramones. Well, two of that group's members, Eric Li and David Bowler, have resurfaced as the songwriters of Denise Lopez's "Sayin' Sorry (Don't Make It Right)," the first release from the new dance label Vendetta, which is distributed by A&M. Li & Bowler have written a few other dance records since the Marbles' demise, but this looks to be their first hit.

Another veteran of New York's new wave scene showed himself to be back in fine form at a recent gig.

Richard Lloyd, one of the unsung guitar heroes of our era and a wonderful songwriter to boot, ran into long-term personal problems after the breakup of his former band Television in 1979. He cleaned up his act a couple of years ago, took some singing lessons, and is currently negotiating to record a new album for Celluloid, which issued his live "Real Time album" in 1987.

SEEDS & SPROUTS: Joe Satriani, the artist behind what is currently the most successful independently distributed record on the Top Pop Albums chart, "Surfing With The Alien" on Relativity, has just hit the road. Tour dates include Monday (25), Los Angeles; Friday (29), Austin, Texas; April 30, Dallas; May 1, Houston; May 4, Milwaukee; May 5, Chicago; May 6, Detroit; May 7, Cincinnati; May 9, Cleveland; May 10, Pittsburgh; May 11, Washington, D.C.; May 12, Philadelphia; May 15, Boston; and May 17-18, New York. Satriani will be covering the U.S. through the middle of June, with additional stops in Florida, the Midwest, California, and elsewhere.

One indie act sure to give Satriani some chart competition is Run-D.M.C., whose much-delayed follow-up to the triple-platinum "Raising Hell," called "Tougher Than Leather," is due May 16... May 22 is the date of the first national "Louie Louie" parade. In 40 cities across the country, radio stations will sponsor parades celebrating the classic garage tune popularized by the Kingsmen, all to benefit the Leukemia Society of America. Rhino Records, which owns the Kingsmen's catalog and issued an album of "Louie Louie" cover versions, is helping promote the event.

With its brand-new releases from the Magnolias ("For Rent") and the Mekons ("So Good It Hurts"), Twin/Tone enters the digital age. The Minneapolis label is simultaneously issuing CDs along with LPs and cassettes for those two albums and plans to do the same in the future for its artists "on second or third albums or who have a big name," according to Jill Fonaas, director of promotion.

The only two gold singles on the Hot 100—and so far this year—are on indie labels: M/A/R/R/S' "Pump Up The Volume" on 4th & B'way and Salt-N-Pepa's "Push It" on Next Plateau. Congrats.

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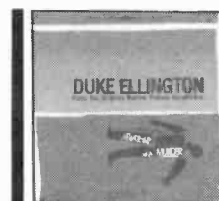
FOR WEEK ENDING APRIL 30, 1988

Billboard

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
★ ★ NO. 1 ★ ★					
1	1	3	8	ROBERT PLANT NOW AND ZEN	ESPARANZA 2-90863/ATLANTIC
2	2	1	5	TALKING HEADS NAKED	SIRE/FLY 2-25654/WARNER BROS.
3	4	7	8	TERENCE TRENT D'ARBY THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	COLUMBIA CK 40964
4	6	6	24	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
5	3	2	32	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R
6	5	4	24	INXS KICK	ATLANTIC 2-81796
7	7	5	6	THE BEATLES PAST MASTERS, VOL II	CAPITOL C2-90044
8	8	8	6	SOUNDTRACK MORE DIRTY DANCING	RCA 6965-2-R
9	9	10	33	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
10	10	18	4	JONI MITCHELL CHALK MARK IN A RAIN STORM	GEFFEN 2-24172
11	16	12	7	KINGDOM COME KINGDOM COME	POLYDOR 835 362-2/POLYGRAM
12	14	21	8	GUNS & ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
13	12	11	27	STING ... NOTHING LIKE THE SUN	A&M CD 6402
14	23	—	2	MIDNIGHT OIL DIESEL & DUST	COLUMBIA CK 40967
15	11	9	6	THE BEATLES PAST MASTERS, VOL I	CAPITOL C2-90043
16	13	14	11	JAMES TAYLOR NEVER DIE YOUNG	COLUMBIA CK 40851
17	18	22	9	SINEAD O'CONNOR THE LION & THE COBRA	ENSIGN 2-41612/CHRYSALIS
18	20	20	28	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
19	26	26	3	JOE SATRIANI SURFING WITH THE ALIEN	RELATIVITY 8193-2/IMPORTANT
20	21	16	5	BILLY OCEAN TEAR DOWN THESE WALLS	JIVE ARCD 8495/ARISTA
21	19	17	3	MORRISSEY VIVA HATE	SIRE 2-24699/WARNER BROS.
22	17	15	34	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
23	24	—	2	GLORIA ESTEFAN & MIAMI SOUND MACHINE LET IT LOOSE	EPIC EK 40769/
24	RE-ENTRY			DEF LEPPARD HYSTERIA	MERCURY 830 675-2/POLYGRAM
25	15	13	11	SOUNDTRACK GOOD MORNING, VIETNAM	A&M CD 3913
26	NEW ▶		1	THE SMITHEREENS GREEN THOUGHTS	ENIGMA C2-48375/CAPITOL
27	27	23	11	RICK ASTLEY WHENEVER YOU NEED SOMEBODY	RCA 6822-2-R
28	NEW ▶		1	NEIL YOUNG AND THE BLUENOTES THIS NOTE'S FOR YOU	REPRISE 2-25719
29	NEW ▶		1	IRON MAIDEN SON OF A SEVENTH SON	CAPITOL C2-48982
30	NEW ▶		1	10,000 MANIACS IN MY TRIBE	ELEKTRA 2-60738



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Record Bar Nabs NARM Grammy Prize

BY GEOFF MAYFIELD

NEW YORK For the second straight year, Record Bar's store No. 26 in Mobile, Ala., took top honors in the Get Into Grammy Music display contest sponsored by the National Assn. of Recording Merchandisers.

The Mobile Record Bar, which has won several national and chainwide display competitions in the last two years, was one of four finalists from the Durham, N.C.-based chain in the Grammy promotion judging.

The showing helped Record Bar take honors for best overall company performance in the retail category, wresting the title from 1987 winner Disc Jockey, the retail division of Owensboro, Ky.-based Wax Works, which again made an impressive showing this year.

Meanwhile, in the rackjobbers division, Troy, Mich.-based Handleman Co. earned the honors for best overall company performance, while the Marlton, N.J., branch of Minneapolis-based Lieberman Enterprises won the top prize among rack branches. Lieberman took top corporate honors in last year's judging.

According to Ray Gianchetti, NARM's director of creative services who coordinated the judging of this year's contest, entries in the retail



Handleman Co. won the award for best overall company performance in NARM's Grammy contest for rackjobbers, while the firm's Brighton, Mich., branch, which created this display at a local K mart department, was one of three Handleman branches that won second-place honors.

category passed last year's total. Although the same number of companies, 19, participated, the number of individual stores that entered went to 315, up from 225 in '87.

The Mobile Record Bar and Lieberman's Marlton branch each earned a \$500 cash prize for their first-place showings.

Taking the second-place retail prize of \$300 was Disc Jockey store No. 2 in Lexington, Ky., one of six Wax Works stores to finish high in the judging. Record Bar's store No. 58 in Pensacola, Fla., won the \$200 third prize.

There were 10 stores that finished

fourth, each receiving a \$100 prize: Record Bar stores No. 32 in Greenville, S.C., and No. 183 in Salisbury, N.C.; Disc Jockey stores No. 33 in Owensboro, Ky., No. 49 in Greeley, Colo., No. 23 in Normal, Ill., and No. 22 in West Burlington, Iowa; Village Recordland, another Wax Works store, in Effingham, Ill.; Hastings Books, Music and Video No. 9539 in Lawton, Okla.; National Record Mart No. 44 in Youngstown, Ohio; and Camelot Music No. 36 in Akron, Ohio.

The performance by Handleman's individual branches indicates why the rack won overall company honors in the contest. In all, eight of its

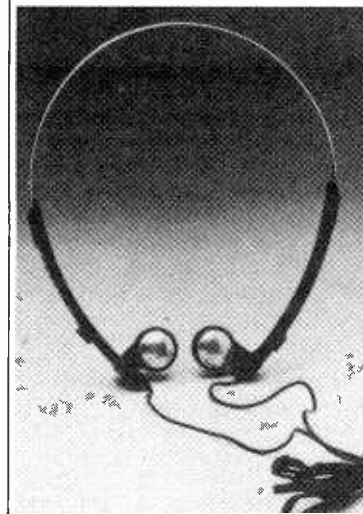
branches were finalists.

Three Handleman branches—Dallas, Tampa, Fla., and Brighton, Mich.—finished in second place, each winning \$300. And five of the rack's branches tied with Lieberman's Kansas City, Mo., branch for third place. Handleman's third-place finishers were branches from Chicago; Los Angeles; Little Rock, Ark.; Atlanta; and Kansas City, Mo. The six third-place finishers each earned \$100.

The judging was conducted April 18 at WEA headquarters in Burbank, Calif., by a panel of six label and distributor marketing specialists, and Ian Dove, editor of the National Assn. of Recording Arts and Sciences publication, *Grammy Pulse*. The other judges were Bob Moering, director of marketing services, WEA; Sandy Shaffer, creative services/marketing manager, Warner Bros.; Al Masocco, marketing manager, CBS; Caren Hester, advertising coordinator, PolyGram; Rob Gold, executive director of advertising and merchandising, A&M; and Steve Berman, marketing manager, WEA.

The judging in the retail contest was based on five criteria: use of NARM-provided Get Into Grammy Music display materials, inclusion of product in or near the display, prominence of display in the store, creativity and originality of the display, and effectiveness.

Rack judging was based on similar criteria, the exceptions being prominence of display within the department and level of participation by both reps and accounts.



Jasco Headphones. Jasco Products has added the Model 466 turbo-type stereo headphones to its line of listening devices. The 466 has samarium cobalt magnets, a 4-foot-long cord, and a 3.5-millimeter stereo plug. The suggested retail price is \$13.69.

For more information, call 405-752-0710.

Tape Case To Click?

Outer Circle Products pursues the mobile youth market with its new Click!Case cassette case. The brightly colored carriers hold up to 16 boxed audiocassettes and have a tough textured finish and a built-in latch.

The suggested retail price is \$7.99. For more information, call 312-266-8820.



The Record Bar's store in Mobile, Ala., above, took top honors in NARM's Grammy display contest for the second straight year, while Lieberman Enterprises' Marlton, N.J., branch, bottom, won the top rack award for this S.E. Nichols display in Marcy, N.Y.



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.

POP/ROCK

- THE BEATLES**
Post Masters, Volume 1
♣ CD Capitol C2-90043/NA
- THE BEATLES**
Post Masters, Volume 2
♣ CD Capitol C2-90044/NA
- RUBÉN BLADES**
Nothing But The Truth
♣ LP Elektra 60754-1/NA
CA 60754-4/NA
- BONFIRE**
Fireworks
♣ LP RCA 6941-1/NA
CA 6941-4/NA
- JOHN CAFFERTY & THE BEAVER BROWN BAND**
Roadhouse
♣ LP Scotti Bros. FZ-40980/NA
CA FZT-40980/NA
- THE CLASH**
Story Of The Clash, Volume 1
♣ LP Epic E2-44035/NA
CA E2T-44035/NA
- D.J. JAZZY JEFF & THE FRESH PRINCE**
He's The D.J., I'm The Rapper
♣ LP Jive 1091-1/NA
CA 1091-4/NA
- THOMAS DOLBY**
Aliens Ate My Buick
♣ LP EMI-Manhattan E1-48075/NA
CA E4-48075/NA

DURUTTI COLUMN

Guitar & Other Machines

- ♣ LP Venture 90887-1/NA
CA 90887-4/NA
- DYNASTY**
Out Of Control
LP Solar D1-72559/NA
CA D4-72559/NA
- FEARGAL SHARKEY**
Wish
LP Virgin America 90895-1/NA
CA 90895-4/NA
- JANIE FRICKIE**
Saddle The Wind
♣ LP Columbia FC-44143/NA
CA FCT-44143/NA
- GLASS TIGER**
Diamond Sun
♣ LP EMI-Manhattan E1-48684/NA
CA E4-48684/NA
- JON GOIN**
Waltz At Big Sky
♣ LP MCA 42127/NA
CA MCAC 42127/NA
- GRANDMASTER FLASH & FURIOUS FIVE**
On The Strength
♣ LP Elektra 60769-1/NA
CA 60769-4/NA
- JENNIFER HALL**
Fortune And Men's Eyes
♣ LP Warner Bros. 1-25628/NA
CA 4-25628/NA
- PARTHENON HUXLEY**
Sunny Nights
♣ LP Columbia BFC-44141/NA
CA BCT-44141/NA
- MARK ISHAM**
Castalia
♣ LP Virgin America 90900-1/NA
CA 90900-4/NA
- H.R.**
Human Rights
LP SST 117/NA
CA C-117/NA
- JOHNNY KEMP**
Secrets Of Flying

- ♣ LP Columbia BFC-40770/NA
CA BCT-40770/NA
- KING'S X**
Out Of The Silent Planet
LP Megaforce 81825-1/NA
CA 81825-4/NA
- LIVING COLOUR**
Vivid
♣ LP Epic BFE-44099/NA
CA BET-44099/NA
- MISSION U.K.**
Children
♣ LP Mercury 834263-1/NA
CA 834263-4/NA
- PASSION FODDER**
Fat Tuesday
♣ LP Island 90899-1/NA
CA 90899-4/NA
- PREFAB SPROUT**
From Langley Park To Memphis
♣ LP Epic BFE-44208/NA
CA BET-44208/NA
- RAVE-UPS**
Book Of Your Regrets
♣ LP Epic BFE-44084/NA
CA BET-44084/NA
- RIOT**
Thundersteel
♣ LP CBS Associated BFZ-44232/NA
CA BZT-44232/NA
- DARDEN SMITH**
Darden Smith
LP Epic BFE-40938/NA
CA BET-40938/NA
- AL STEWART**
Last Days Of The Century
♣ LP Enigma D1-73316/NA
CA D4-73316/NA
- SUAVÉ**
I'm Your Playmate
♣ LP Capitol C1-48686/NA
CA C4-48686/NA
- CAROL LYNN TOWNES**
Try Me Out
LP Polydor 833239-1/NA
CA 833239-4/NA

- ROBIN TROWER**
Take What You Need
♣ LP Atlantic 81838-1/NA
CA 81838-4/NA
- VARIOUS ARTISTS**
Hard As Hell
♣ LP Profile PRO-1251/NA
CA PCT-1251/NA
- VARIOUS ARTISTS**
Irving Berlin: A Hundred Years
♣ LP Columbia CX2-40035/NA
CA CTX-40035/NA
- VARIOUS ARTISTS**
Live For Ireland
♣ LP MCA 42113/NA
CA MCAC 42113/NA
- BILLY VERA & THE BEATERS**
Retro Nuevo
♣ LP Capitol C1-46948/NA
CA C4-46948/NA
- WALL OF VOODOO**
Ugly Americans In Australia (And Bullhead City, AZ)
♣ LP I.R.S. IRS-42140/NA
CA IRSC-42140/NA
- STEVE WARINER**
I Should Be With You
♣ LP MCA 42130/NA
CA MCAC 42130/NA
- WILL & THE KILL**
Will & The Kill
♣ LP MCA 42054/NA
CA MCAC 42054/NA
- "WEIRD AL" YANKOVIC**
Even Worse
♣ LP Rock 'N' Roll FZ-44149/NA
CA FZT-44149/NA

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

Drive-Up Pioneers Driving For National Franchises

BY BRUCE HARING

NEW YORK Two firms that pioneered the concept of drive-through rental kiosks are steering on courses that they hope will lead to national franchise sales.

Vidtron (formerly Drive-In Movies) of Cleburne, Texas, and Associated Video Hut of Albany, N.Y. (marketers of Video's 1st New Releases outlets), are the companies capitalizing on growing consumer interest in the trend, which enables consumers to select videos from a small, highly active inventory of hit titles without having to leave their car (Billboard, July 18). Both firms concentrate on hit titles, stocking 10-30 copies of each of the top titles.

Vidtron delayed franchise plans for six months to effect a name change, intended to ensure that consumers don't confuse the company with any of the other drive-up kiosks that have sprouted since the firm opened in April 1986.

The company recently sold its six stores in the Fort Worth, Texas, area and plans to keep its original store as the only company-owned outlet. Vidtron manage-

ment plans to focus at least 90% of its time on the franchise program, according to company president Michael Grozier.

Because of the six-month delay in offering franchises, Vidtron has waived its franchise-opening fees—which range from \$5,000 to \$15,000—for the first 50 applicants deemed qualified. The money for start-up costs, including the cost of inventory and construction, is still required.

"We lost so much time in the marketing of the franchises and really lost our place in the market sector," Grozier says. But, he adds, "the reaction to the freebies has been just phenomenal. We've had hundreds and hundreds of calls. We feel like the forerunners in the industry, and we're not opposed to making sacrifices to recapture the market. We're not in a position where we need the franchise fees, and they eventually pay royalties, so it all works out."

Grozier has sold 30 franchises in the four weeks since the no-fee franchise agreement was announced. The chain has commitments for stores in Texas, Louisiana, Mississippi, Oklahoma, Ar-

kansas, and Tennessee.

Start-up costs average between \$34,000 and \$55,000 per franchise without the fee, Grozier says. The company charges a minimum royalty of \$87.50 a week until a franchise's gross weekly sales reach \$6,000. After that, the company charges 7.5% on gross sales.

Vidtron has three different sizes of kiosks, offering a 6-by-8-foot building with a 300-tape inventory for a franchise fee of \$5,000; an 8-by-10 building with 500 tapes for \$10,000; or a 10-by-15 building with 750 tapes for \$15,000. Regional

franchise agreements are available for \$25,000. The kiosks can hold larger numbers of tapes, but, Grozier says, the buildings "can't handle the traffic, so why have product sitting on the shelves?" The small kiosks are attracting the most attention from potential franchisers, Grozier says.

On the average, a franchise will rent about 60%-80% of its inventory on a consistent basis, Grozier says. Also on the average, a store will post a net annual income of \$40,000-\$60,000, depending on location and franchisee initiative, he

says. "Our store, in its first year out, was on the edge of \$40,000," Grozier says. "That's not bad for a little business like that."

To achieve those figures, Vidtron franchisees will rent their top 40 hit titles at \$2.49 per tape. On Tuesdays through Thursdays, customers can keep the video for an extra day at no extra charge. After a title drops from the top 40, the video rents for \$1 a day. Most of Vidtron's income is from top 40 titles, Grozier says.

Vidtron's franchisers are pri-
(Continued on page 42)

FOR WEEK ENDING APRIL 30, 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	28	LAOY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	32	AN AMERICAN TAIL ◆	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	3	79	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	1959	29.95
4	4	135	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
5	6	135	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	29.95
6	5	47	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
7	9	47	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
8	7	98	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	1951	29.95
9	8	6	BUGS!	MGM/UA Home Video M201233	1988	14.95
10	10	98	WINNIE THE POOH AND TIGGER TOO ◆	Walt Disney Home Video 64	1974	14.95
11	17	96	WINNIE THE POOH AND THE BLUSTERY DAY ◆	Walt Disney Home Video 63	1968	14.95
12	12	6	DAFFY!	MGM/UA Home Video M201232	1988	14.95
13	20	90	WINNIE THE POOH AND THE HONEY TREE ◆	Walt Disney Home Video 49	1965	14.95
14	13	4	BUGS BUNNY SUPERSTAR	MGM/UA Home Video M201323	1988	19.95
15	21	26	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
16	14	130	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
17	11	107	THE SWORD IN THE STONE ◆	Walt Disney Home Video 229	1963	29.95
18	16	25	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
19	15	94	PETE'S DRAGON ▲ ◆	Walt Disney Home Video 10	1977	29.95
20	18	5	PORKY!	MGM/UA Home Video M261236	1988	14.95
21	23	47	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
22	24	47	HERE'S OONALO!	Walt Disney Home Video 527	1987	14.95
23	22	5	ELMER!	MGM/UA Home Video M201235	1988	14.95
24	19	19	RAFFI-A YOUNG CHILDREN'S CONCERT ▲	A&M Video 6-21707	1986	19.98
25	NEW ▶		SLYVESTER AND TWEETY'S CRAZY CAPERS	Warner Bros. Inc. Warner Home Video 11506	1987	14.98

◆ 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.

West Coast Seeks U.K.-wide Franchise U.S. Web Eyes Brit Market

BY EDWIN RIDDELL

LONDON West Coast Video, which has the third-highest store count among U.S. video franchisers, is moving to upgrade the image of U.K. video-rental stores. The company's campaign includes strict standards for promotions and staff dress and expansion aimed at luring big spenders around London.

To lift the image of U.K. stores, the web limits in-store displays & insists on a dress code for employees

The campaign began with West Coast's debut here a year ago with a big reception at the U.S. Embassy (Billboard, June 27).

Two months ago West Coast opened its first store, in the north of England. Though progress setting up stores has been slower than expected, the firm remains confident that it is about to achieve a major breakthrough in bringing supermarket-style methods to the relatively untapped U.K. video-rental marketplace.

Says Ken Taylor, managing director of the West Coast Video-U.K. headquarters in Cheshire, "We're looking for about 50 units of our own nationwide plus around 400 franchise units."

West Coast's first British store is in Wilmslow, a town in the

Greater Manchester region. Taylor claims the store showed a profit in its third week, and stock turnover has jumped fourfold in the first eight weeks of trading.

The store's opening was trumpeted in a two-page advertisement in four widely distributed metropolitan newspapers, followed by a mailing to 20,000 potential customers.

West Coast U.K. promotional rules are strict; most in-store displays are prohibited. And the firm's insistence on greater professionalism covers dress standards for store staff, a sophisticated computer system, and a minimum of four checkout points with terminals in each store.

A major boost to West Coast's national-franchising ambitions in the U.K. came from a recent franchise-opportunities exhibition in Birmingham. Taylor says the event generated 56 inquiries from all over the U.K., with 17 follow-up visits to the Wilmslow base. Two additional franchise applications are now being processed. "We would expect to get eight stores out of that exhibition," says Taylor, "with a 10-week lead time to opening."

Although West Coast U.K. thinks that rental stores in this country will continue to attract a large blue-collar clientele, the decision to open in a wealthy suburban area was deliberate. The company is targeting big spenders, like the customer who rented more than \$360 worth of tapes in the store's first two months of business. All 10 copies of the recently released James Bond movie, "The Living Daylights," were rented in the

(Continued on next page)

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.

- BEVERLY HILLS COP II**
Eddie Murphy, Judge Reinhold, Jürgen Prochnow
♣♥ Paramount/\$89.95
- CHINA & THE FORBIDDEN CITY**
Documentary
♣♥ Monterey/\$24.95
- DEMON QUEEN**
Mary Fornaro, Dennis Stewart, Clio Dance
♣♥ Mogul/\$59.95
- FURY**
Stuart Whitman, Laura Gemser
♣♥ Mogul/\$59.95
- HOLLYWOOD'S GOLDEN ERA: LEADING LADIES**
Documentary
♣♥ MPI/\$19.95
- HOLLYWOOD'S GOLDEN ERA: LEADING MEN**
Documentary
♣♥ MPI/\$19.95
- HOLLYWOOD'S GOLDEN ERA: MOVIES OF THE '30S**
Documentary
♣♥ MPI/\$19.95
- HOLLYWOOD'S GOLDEN ERA: MOVIES OF THE '20S**
Documentary
♣♥ MPI/\$19.95
- HOUSE OF GAMES**
Lindsay Crouse, Joe Mantegna
♣♥ HBO/\$89.99
- KEMEK**
David Hedison, Helmut Snider, Alexandra Stewart
♣♥ Genesis/\$49.95
- KICKS**
Anthony Geary, Shelly Hack, Susan Ruttan
♣♥ Western World/\$79.95
- THE LAST HURRAH**
Spencer Tracy, John Carradine, Basil Rathbone
♣♥ RCA/Columbia Pictures/\$69.95
- LIKE FATHER LIKE SON**
Dudley Moore, Kirk Cameron
♣♥ RCA/Columbia Pictures/\$89.95
- THE MAN WHO BROKE 1,000 CHAINS**
Val Kilmer, Sonia Braga, Charles Durning
♣♥ Lorimar/\$79.95
- PEE-WEE'S PLAYHOUSE: ICE CREAM SOUP**
Pee-wee Herman
♣♥ Hi-Tops/\$14.95
- PEE-WEE'S PLAYHOUSE: LUAU FOR TWO**
Pee-wee Herman
♣♥ Hi-Tops/\$14.95
- PEE-WEE'S PLAYHOUSE: RAINY DAY**
Pee-wee Herman
♣♥ Hi-Tops/\$79.95
- RENT-A-COP**
Burt Reynolds, Liza Minnelli
♣♥ HBO/\$89.99
- RINGS AROUND THE WORLD**
Documentary
♣♥ RCA/Columbia Pictures/\$69.95
- STRAIGHT JACKET**
Aldo Ray, Chuck Jamison
♣♥ Genesis/\$24.95
- STRANDED**
Maureen O'Sullivan, Ione Skye
♣♥ RCA/Columbia Pictures/\$79.95
- SURRENDER**
Michael Caine, Sally Field, Steve Guttenberg
♣♣♥ Warner/\$89.95
- THE 3 WORLDS OF GULLIVER**
Kerwin Mathews, Jo Morrow
♣♥ RCA/Columbia Pictures/\$69.95
- UNDERWORLD, U.S.A.**
Cliff Robertson, Delores Dorn, Beatrice Kay
♣♥ RCA/Columbia Pictures/\$69.95
- WEEDS**
Nick Nolte, Rita Taggart
♣♥ HBO/\$89.99
- THE WHALES OF AUGUST**
Bette Davis, Lillian Gish, Vincent Price, Ann Sothern
♣♥ Nelson/\$89.98

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 APRIL 30, 1988

Billboard

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TOP VIDEOS CASSETTES 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	2	4	STAKEOUT	Touchstone Films Touchstone Home Video 599	Richard Dreyfuss Emilio Estevez	1987	R
2	1	6	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R
3	9	2	THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG
4	3	14	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
5	4	7	THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R
6	5	4	THE LIVING DAYLIGHTS	CBS-Fox Video 4745	Timothy Dalton Maryam d' Abo	1987	PG
7	8	10	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R
8	6	11	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R
9	7	8	THE BIG EASY	Kings Road Entertainment HBO Video 0052	Dennis Quaid Ellen Barkin	1987	R
10	12	2	INNERSPACE	Amblin Entertainment Warner Home Video 11754	Dennis Quaid Martin Short	1987	PG
11	10	12	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R
12	11	6	HAMBURGER HILL	RKO Pictures Vestron Video 6015	Michael Dolan Daniel O'Shea	1987	R
13	15	5	MAID TO ORDER	Scotti Bros. Pictures, Inc. IVE 64311	Ally Sheedy	1987	PG
14	16	4	HELLRAISER	New World Entertainment New World Video A87007	Andrew Robinson Clare Higgins	1987	R
15	14	9	SPACEBALLS	MGM/UA Home Video M90179	John Candy Rick Moranis	1987	PG
16	13	12	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R
17	18	4	SURRENDER	Cannon Films Inc. Warner Home Video 37077	Sally Field Michael Caine	1987	R
18	NEW ▶		FLOWERS IN THE ATTIC	New World Entertainment New World Video 85160	Louise Fletcher	1987	R
19	17	12	LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13
20	33	2	THE HIDDEN	New Line Cinema Media Home Entertainment M940	Michael Nouri Kyle MacLachlan	1987	R
21	21	2	MADE IN HEAVEN	Lorimar Home Video 423	Kelly McGillis Timothy Hutton	1987	PG
22	23	24	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R
23	20	13	DRAGNET	Universal City Studios MCA Home Video 45030	Dan Aykroyd Tom Hanks	1987	PG-13
24	35	2	THE ROSARY MURDERS	Samuel Goldwyn Virgin Vision 70064	Donald Sutherland Charles Durning	1987	R
25	28	17	ROXANNE ♦	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG
26	26	4	SLAM DANCE	Island Pictures Key Video 3856	Tom Hulce Virginia Madsen	1987	R
27	31	7	A PRAYER FOR THE DYING	Samuel Goldwyn Virgin Vision 70050	Mickey Rourke Bob Hoskins	1987	R
28	29	2	NO MAN'S LAND	Orion Pictures Orion Home Video 8710	Charlie Sheen D.B. Sweeney	1987	R
29	24	3	TOUGH GUYS DON'T DANCE	Cannon Films Inc. Media Home Entertainment M938	Ryan O'Neal Isabella Rossellini	1987	R
30	22	8	REVENGE OF THE NERDS II: NERDS IN PARADISE	CBS-Fox Video 15114	Robert Carradine	1987	PG-13
31	27	2	THE BIG TOWN	Columbia Pictures Vestron Video 6016	Matt Dillon Diane Lane	1987	R
32	30	6	MATEWAN	Lorimar Home Video 384	James Earl Jones	1987	PG-13
33	19	8	NADINE	CBS-Fox Video 3841	Kim Basinger Jeff Bridges	1987	PG
34	NEW ▶		DEATH WISH 4: THE CRACKDOWN	Cannon Films Inc. Media Home Entertainment M941	Charles Bronson	1987	R
35	25	6	THE SQUEEZE	Tri-Star Pictures HBO Video 0053	Michael Keaton	1987	PG-13
36	34	17	THE SECRET OF MY SUCCESS	Universal City Studios MCA Home Video 80637	Michael J. Fox	1987	PG-13
37	NEW ▶		DANCERS	Cannon Films Inc. Warner Home Video 37066	Mikhail Baryshnikov	1987	PG
38	39	22	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R
39	NEW ▶		HAIL! HAIL! ROCK 'N' ROLL	Universal City Studios MCA Home Video 80465	Chuck Berry	1987	PG
40	32	4	AMAZON WOMEN OF THE MOON	Universal City Studios MCA Home Video 80684	Rosanna Arquette Steve Guttenberg	1987	R

♦ 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.

WEST COAST VIDEO EYES U.K.-WIDE FRANCHISE

(Continued from preceding page)

first two hours.

With about 10 million VCR owners in the U.K., accounting for about 50% of the country's households, most experts insist the market is still soft for video rental. After the initial boom, there are about 4,000 specialized outlets, of which most are independent stores or small chains such as the British-owned Cityvision.

West Coast's franchisees pay 2% of their gross annual income into an advertising pool. Its franchise

owners realize savings from bulk buying and can use an advisory service provided by an architects' firm specializing in retail-premise conversion.

The real test for West Coast, though, will arise later this year, when the company plans to open its first outlet in the south of England. The move will coincide with October's National Franchise Exhibition in London. Access to the prime high-spending markets around London and the Southeast is a must if the U.S. company is serious about becoming the first nationwide video chain in the U.K..

On a recent visit here, Len Schmidt from West Coast's Philadelphia headquarters predicted that the English would adapt the new marketing methods even better than Americans. Taylor agrees: "It proves it can work if you do it in the right professional way with well-identified and well-dressed staff."

Given the lack of sophistication of many of Britain's video-rental stores, West Coast seems to have a relatively clear field. But observers insist much will depend on whether the sector retains sufficient buoyancy in the face of competition from satellite and cable developments scheduled to come on stream in the next two or three years.

New VideoLock Bars VCR Use

Videocassette Marketing Corp. says front-loading VHS VCRs can be kept secure from unauthorized use with its new VideoLock. The device fits into a VCR and is held in place by a key lock.

Each unit comes with two keys, and each lock is individualized. VideoLocks are packaged in bright red and yellow and can be hung on hooks for display. The suggested retail price is \$12.95.

For more information, call 800-332-1140.



Frank Barnako, president of the Herndon, Va.-based The Video Place, called on his trusty dog Beau to help promote his chain's March Is Workout Month campaign. The campaign uses 2-by-3-foot color posters of Beau as display pieces; the posters are also being sold to customers.

Video Place Launches Promo For Fonda Tape

NEW YORK The Video Place, the 10-store Washington, D.C., chain headed by Frank Barnako, ran a monthlong promotion in March centered on the release of Jane Fonda's "Starting Out" exercise tape.

Featured front and center in the campaign was Beau the Video Dog, the chain's mascot. The campaign included a contest and two demonstrations.

Each month, Video Place's front windows display a 2-by-3-foot color poster of Beau, Barnako's 10-year-old Airedale terrier, in different settings or costumes that relate to key titles, holidays, and other timely hooks (Billboard, Dec. 12). Barnako and Dan Sullivan, a freelance photographer who is also a Video Place manager, had the pooch pose as if working out in a gym to support the March promotion, which the chain titled March Is Workout Month.

In the promotion, Video Place awarded one of its members a one-year membership to a health club in the area. The chain also hired aerobics instructor Laura Yee to stage a pair of demonstrations—one at its Gaithersburg, Md., store and the other in Annandale, Md.—in which she utilized techniques that Fonda uses in her best-selling video programs.

Barnako, an advocate of sell-through pricing on popular videotapes, notes that "Starting Out," which lists at \$19.95, carries the lowest price that Lorimar has ever used to introduce a Fonda workout tape.

—GEOFF MAYFIELD

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Adventures In Video Topper Opens Movie Magic Outlet

Minn.'s Dave Ballstadt Leaves His Mark In San Francisco

BY MOIRA McCORMICK

CHICAGO Dave Ballstadt, proprietor of Minneapolis-based Adventures in Video, has ventured westward with a San Francisco store called Movie Magic. In addition, Adventures in Video continues to expand following Ballstadt's March buyout of his two partners: The web recently opened its 10th store, in a suburb of St. Paul.

Ballstadt says Movie Magic is a separate entity from Adventures in Video. The new store is owned by a corporation called KDDJ Inc., in which Ballstadt and his sons, Keith and Jeff, own all of the stock. Dave Ballstadt is the majority stockholder. Keith Ballstadt is KDDJ's president; Jeff Ballstadt is the secretary/treasurer. Says the senior Ballstadt of his sons: "They really operate the business, even though they're minority stockholders."

The corporation was put together in December by "a group of friends who wanted an investment opportunity in something other than Adventures in Video," says Dave Ballstadt. "They approached me about the California venture, and I thought the West Coast had many business opportunities. At the time, I couldn't be involved directly as an officer or director because of Adventures in Video, whose ownership was in other hands."

After buying out his remaining Adventures in Video partners, Faye and Joseph Itman, Ballstadt acquired majority interest in KDDJ. The buyout, he says, was precipitated 18 months ago by the death of Hy Itman, Faye's husband, Joseph's father, and until his death an active partner in Adventures in Video. Faye and Joseph Itman had not been involved in the day-to-day operations of the corporation, Ballstadt says: "Their interest was in other areas, so we struck a deal for a cash buyout."

Once a location had been secured for the San Francisco store (2325 Polk St., about 1 1/2 miles from Fisherman's Wharf), "we purchased movies through the corporation as well from advances friends made to

me—goods and services as well," says Ballstadt. The 4,000-square-foot store opened Jan. 2; it now offers 5,000 titles. "We're seeing signs of a large sale market," he says. "We've been getting a lot of special orders, and we're developing our inventory of sale movies."

Movie Magic is managed by Gary Andrini, whom Ballstadt met through Andrini's former employer Retail Technologies Inc., which supplies Adventures in Video with its computer system. "Gary wanted to get back into retail," says Ballstadt. "He'd been with Jim George at [the now-defunct] San Francisco Home Video. As we expand, Gary will become operations manager."

Ballstadt describes Movie Magic's self-promotion as "low-key to this point because of cash availability. A lot of business has developed from walk-by traffic. There's a

restaurant on each side of the store and 165,000 people within a mile radius. It didn't take much advertising to get it off the ground." As for retail competition in the area, Ballstadt says, "There are a lot of smaller video stores one to two miles away."

Competition from another source—the Alhambra movie theater across the street from Movie Magic—may no longer be a problem, says Ballstadt. When the store opened, the Alhambra was a so-called second-run theater, which meant it would "be showing 'Beverly Hills Cop II' at a discount at the same time we'd get it in the store," says Ballstadt. "Even though they could only show one movie at a time and we have thousands, we still felt it was detrimental to our business."

However, the Alhambra is now "remodeling and turning into a

class-A, first-run operation. Now their presence is a plus—it will bring thousands of new people into the area. And if a movie showing is sold out there, they can come to us and rent one." The theater's renovation, he notes, had nothing to do with Movie Magic's arrival.

Ballstadt says he realizes running a West Coast business from Minneapolis may sound problematic, but "with our computer system we're in touch with the store every day. When they close, they dial our main computer, and daily reports from Movie Magic are here every morning. It's no different than running a store a couple miles away."

"It's harder to visit, of course," Ballstadt says, smiling, "but we know all the business specifics. We can make instant decisions on buying—see how many copies of what titles are selling—on a daily basis."

DRIVE-THROUGH RENTAL PIONEERS

(Continued from page 39)

marily self-employed and looking for a supplementary income, Grozier says.

The firm claims it invested many hours in market research before offering the franchise agreement. "Not all of our stores were winners," Grozier says. "We closed down two of them. We're not going to jump out there with franchise agreements and 90 days later see them out of business."

Associated Video Hut started its Video's 1st New Releases kiosks in April 1986 and began franchising in May 1987. Since then, the firm has sold 129 franchises. Currently, six are in operation; the others are waiting for installations, says Todd Leroy, chief executive officer and chairman of the board.

In addition, the firm has letters of intent for more than 1,500 franchises coast to coast, according to Leroy.

By July 1, Video's 1st of California will be established, and the firm's president, Michael Atkinson, will have moved west to develop franchises "from the Western slopes to the Pacific." Most of the firm's outlets are in New York, Virginia, Pennsylvania, New Jersey, and Illinois.

The national franchising drive gets 400-600 leads a month, according to Leroy. "Most franchisees are interested in 10 or more franchises. Many of them are already franchise owners of other franchises. What we found is people already in a franchise know the wisdom of franchising."

Each 48-square-foot Video's 1st New Releases kiosk holds 25-30 copies of the top 30 cassette titles. Each freestanding location can carry a little more than 700 movies. Video's 1st New Releases outlets are computerized, with each location logging its rentals onto an Apple Macintosh connected to the firm's Albany mainframe.

Franchise fees have increased to \$18,500 from the firm's initial \$13,500, but Leroy claims that the firm's "strong buying and good product control" have lowered

turnkey costs to approximately \$80,000 from the initial \$90,000 investment at the start of franchising. Video rental costs vary with location, but hot titles will rent for about \$3, according to Leroy.

A survey conducted by Inc. magazine pegged the net income before taxes of a Video's 1st New Releases franchise stocking 300 vid-

eos at \$33,807 yearly on sales of \$123,117, based on an operation renting 160 videos a day at \$2.95 each. The survey takes into account rent, payroll taxes, note payment, royalties, local advertising, and cost of product. Associated Video Hut gets a royalty of 7% of the gross sales from franchisees.

For Brothers, Video's 1st Franchise Is Taylor-Made

NEW YORK Rick and Scott Taylor are convinced they know the real thing. For them, it's Video's 1st New Releases.

Formerly in sales and marketing with Coca-Cola's corporate management, the brothers opened the first Video's 1st franchise Feb. 8. They also have lease agreements to open two other drive-through outlets in the Rochester, N.Y., area; their goal is to own 15 Video's 1st outlets in the Rochester area over the next three years.

Business has been good at the initial franchise, justifying the Taylors' faith in the potential of drive-up video outlets.

"Video's market penetration is now approaching 60% of households," Scott Taylor says. "That leaves 40% untapped. There's huge growth potential. So even though the industry has gone through a period of shakeout, Video's 1st, with its drive-through [setup] and large depth of copy, has a solid market edge."

The Taylors' store operates in a strip mall that's set back from a road on which an average of 18,000-20,000 cars travel each day. The store enjoys "good access and great visibility," Scott Taylor says. The store's initial problems have been typical of those encountered by most start-up operations, Scott Taylor says: getting the staff accus-

tomed to the store's computer and internal systems while training customers in store procedures.

He claims that customer waiting time—widely regarded as the biggest problem facing operators of drive-up video outlets—is a matter of minutes during Friday and Saturday nights, the store's busiest times.

"Speed of service is the key to us," he says. "We can rent a film in less than 35 seconds the way we're set up and process returns in less than six seconds. Inc. magazine took a shot at the [national company's] service time, the ability to deal with a huge volume of rental activity, but it's not been a problem. The only time is sign-up time. Once an individual becomes a regular customer, it just takes processing time."

The Taylors say they signed up approximately 1,000 members in the store's first eight weeks, relying mostly on two direct mailings. Rentals are \$2.95 per tape for all titles. The store selects the top 30 tapes on Billboard's Top Videocassettes Rentals chart; 10-30 copies of each title are stocked. No customer discounts are offered. Their kiosk is open from 10 a.m. to 10 p.m. Sundays through Thursdays and from 10 a.m. to 11 p.m. Fridays and Saturdays.

BRUCE HARING

From RCA: Free Head Cleaners

RCA is sweetening its blank VHS videotape multipack offerings by including free head cleaners. Two versions of the packs are on the shelves: one that combines four premium-quality T-120 tapes with an AV009W wet-system cleaner and one that has four superhigh-grade T-120SHG tapes with the same cleaner.

The suggested prices are \$27.80 and \$35.80, respectively.

An RCA Bonus Bucks rebate program that runs through June 30 reduces the retail price of each multipack by \$4.

The contact is 201-233-2040.

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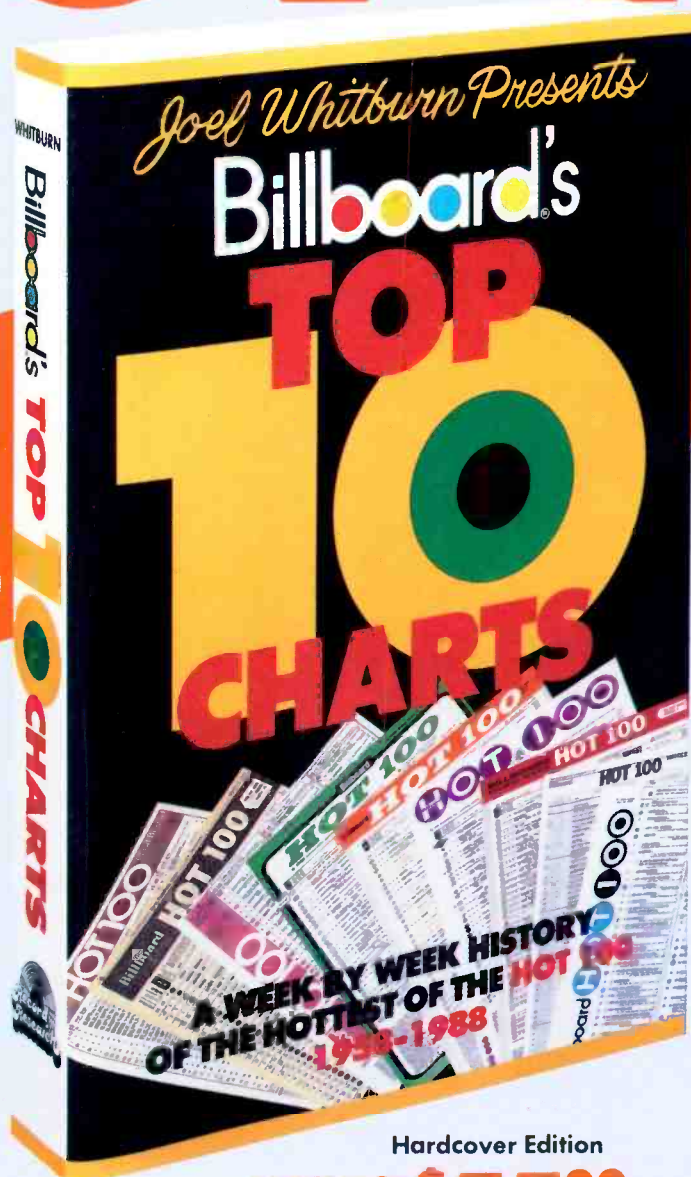
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- Hot 100 Singles
- Hot Adult Contemporary
- Hot Country Singles
- Album Rock Tracks
- Hot Black Singles

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- Top Pop Albums
- Top Compact Disks
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- Top Black Albums

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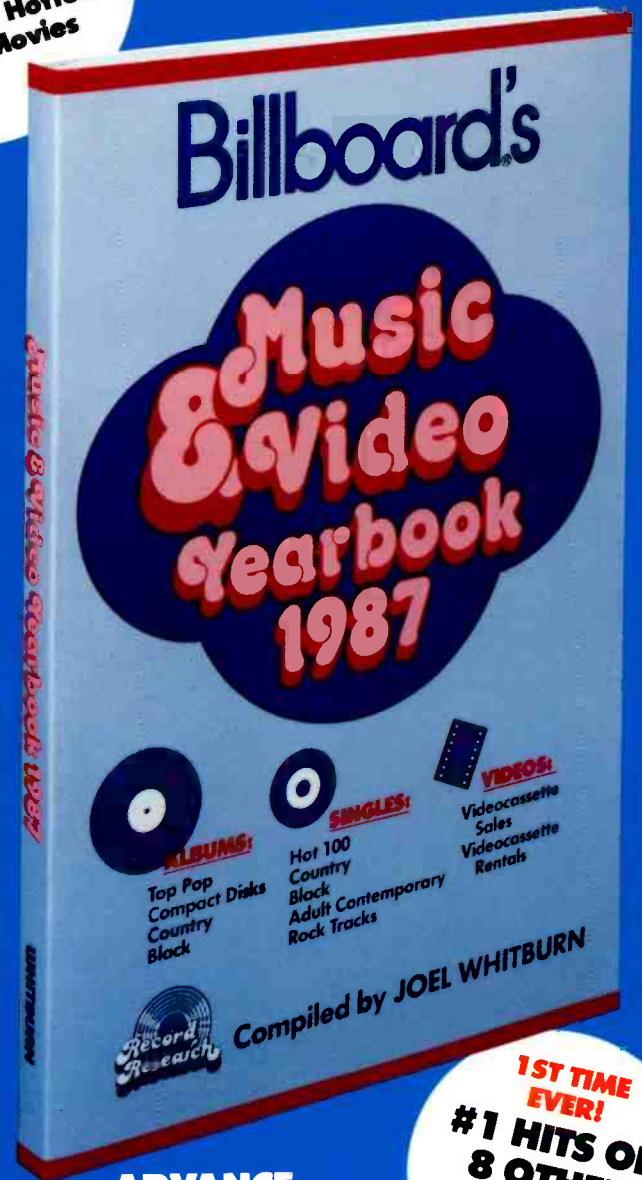
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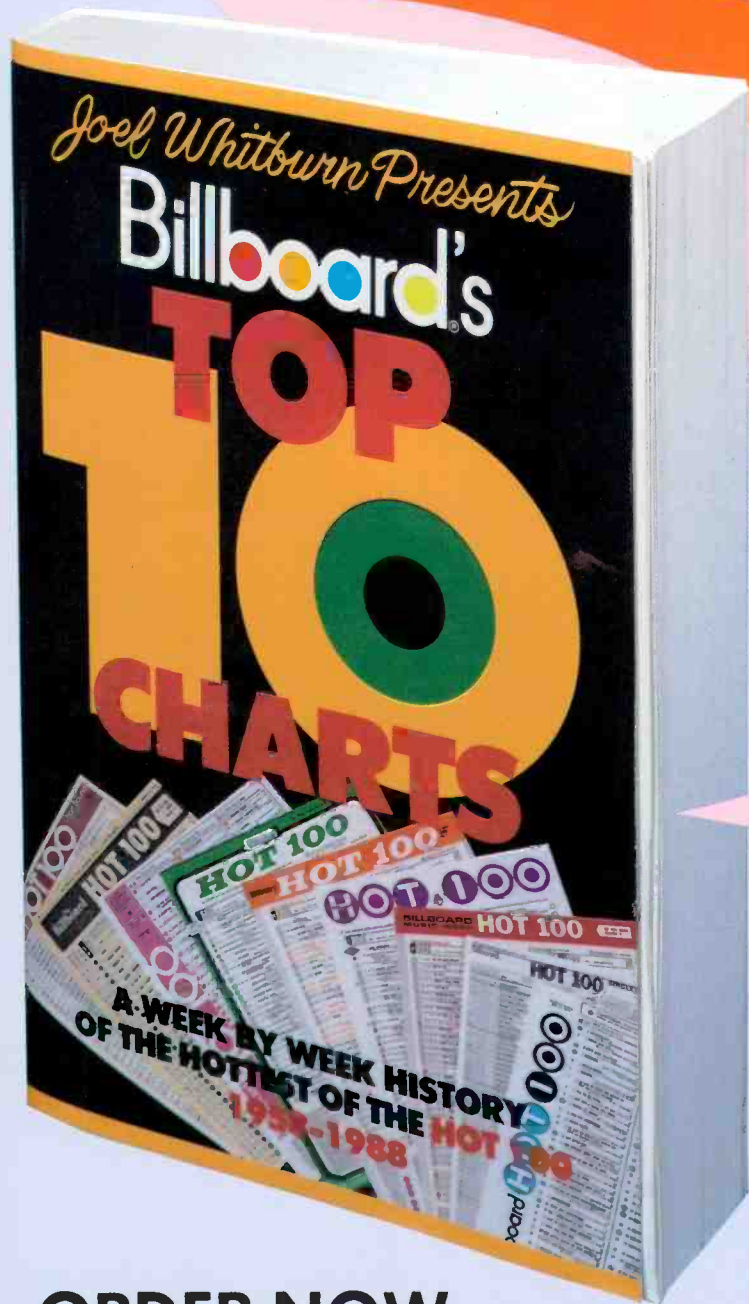
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Chart date
Current week's chart position
Previous week's chart position
Weeks on the "Hot 100"
Record at its peak position is shown in boldface type
Billboard's original chart bullets denote the hottest movers of the week — records showing a significant increase in sales and airplay points
Original label and record number
Highest Debut — Record debuting at the highest position on the "Hot 100" for the week, with debut position and artist name
Biggest Mover — Record advancing the most positions on the "Hot 100" for the week, with previous week's chart position, current week's chart position and artist name

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- The Top 20 Biggest Movers Of All-Time

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			Billboard	JULY 4, 1960	HOT 100
TW	LW	WK			
①	1	9	Everybody's Somebody's Fool	Connie Francis ...	MGM 12899
②	3	6	Alley-Oop	Hollywood Argyles ...	Lute 5905
③	6	6	I'm Sorry	Brenda Lee ...	Decca 31093
④	5	7	Because They're Young	Duane Eddy & The Rebels ...	Jamie 1156
⑤	2	12	Cathy's Clown	The Everly Brothers ...	Warner 5151
⑥	17	5	That's All You Gotta Do	Brenda Lee ...	Decca 31093
⑦	4	12	Burning Bridges	Jack Scott ...	Top Rank 2041
⑧	11	7	My Home Town	Paul Anka ...	ABC-Paramount 10106
⑨	15	7	Mule Skinner Blues	The Fendermen ...	Soma 1137
⑩	7	7	A Rockin' Good Way	Dinah Washington & Brook Benton ...	Mercury 71629
			★ HIGHEST DEBUT ★ POS 59 Itsy Bitsy Teenie Weenie Yellow Polkadot Bikini.....		Brian Hyland
			★ BIGGEST MOVER ★ 71 to 33 Josephine.....		Bill Black's Combo

			Billboard	JULY 11, 1960	HOT 100
TW	LW	WK			
①	2	7	Alley-Oop	Hollywood Argyles ...	Lute 5905
②	3	7	I'm Sorry	Brenda Lee ...	Decca 31093
③	1	10	Everybody's Somebody's Fool	Connie Francis ...	MGM 12899
④	4	8	Because They're Young	Duane Eddy & The Rebels ...	Jamie 1156
⑤	9	8	Mule Skinner Blues	The Fendermen ...	Soma 1137
⑥	11	6	Only The Lonely	Roy Orbison ...	Monument 421
⑦	6	6	That's All You Gotta Do	Brenda Lee ...	Decca 31093
⑧	8	8	My Home Town	Paul Anka ...	ABC-Paramount 10106
⑨	10	8	A Rockin' Good Way	Dinah Washington & Brook Benton ...	Mercury 71629
⑩	20	7	When Will I Be Loved	The Everly Brothers ...	Cadence 1380
			★ HIGHEST DEBUT ★ POS 79 I'll Be There.....		Bobby Darin
			★ BIGGEST MOVER ★ 79 to 34 Mission Bell.....		Donnie Brooks

			Billboard	JULY 18, 1960	HOT 100
TW	LW	WK			
①	2	8	I'm Sorry	Brenda Lee ...	Decca 31093
②	1	8	Alley-Oop	Hollywood Argyles ...	Lute 5905
③	3	11	Everybody's Somebody's Fool	Connie Francis ...	MGM 12899
④	6	7	Only The Lonely	Roy Orbison ...	Monument 421
⑤	4	9	Because They're Young	Duane Eddy & The Rebels ...	Jamie 1156
⑥	7	7	That's All You Gotta Do	Brenda Lee ...	Decca 31093
⑦	5	9	Mule Skinner Blues	The Fendermen ...	Soma 1137
⑧	10	8	When Will I Be Loved	The Everly Brothers ...	Cadence 1380
⑨	12	6	Tell Laura I Love Her	Ray Peterson ...	RCA 7745
⑩	20	3	Itsy Bitsy Teenie Weenie Yellow Polkadot Bikini	Brian Hyland ...	Leader 805
			★ HIGHEST DEBUT ★ POS 44 It's Now Or Never.....		Elvis Presley
			★ BIGGEST MOVER ★ 94 to 61 In My Little Corner Of The World.....		Anita Bryant

Sample page from **Billboard's Top 10 Charts**. (Shown actual size)

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Smith, Pinckney Jog Fonda In Sales Workout Vids Build Chart Muscles

BY CHRIS MCGOWAN

LOS ANGELES While Jane Fonda continues to be the Babe Ruth of exercise videos, with a catalog of hit titles that retailers claim just "fly out the door," there are two other female fitness gurus whose tapes also rarely collect dust on video store or mass merchant shelves.

Kathy Smith and Callan Pinckney are currently Fonda's two most serious contenders in the exercise video arena and have racked up some staggering exercise tape sales themselves.

Smith took the seventh, 14th, and 36th slots on the 1987 Billboard videocassette sales chart with her three JCI titles. She had also moved a reported 500,000-plus copies of those tapes and another 150,000-plus units of her Fox Hills "Winning Workout" video by January.

With "Callanetics," Pinckney was the first exercise instructor to knock Fonda out of the No. 1 position on the charts, achieving this at different times in late 1987 and early '88. Her MCA video captured the No. 5 spot on the '87 sales chart for all videos, and the label claims that "Callanetics" has sold more than 400,000 units.

Both Smith and Pinckney are full-time fitness experts who had best-selling fitness books before entering the video medium. Both pushed their tapes onto the charts with television, radio, and in-store appearances.

Of the two, Smith struck first

with "Kathy Smith's Ultimate Video Workout," released on JCI in November 1984. At that point Smith was already the author of the best-selling book "Ultimate Workout," the spokesperson for the President's Sports Fitness Awards, and the host of the USA Cable Network program "Alive And Well."

Her first tape was a huge success because of its excellent production, thorough instruction, and careful attention to detail. Vogue magazine praised the tape as "without a doubt the best, most comprehensive exercise video available."

JCI followed with "Kathy Smith's Body Basics" in November 1985. The tape was one of the first to emphasize low-impact aerobics and was picked by Shape magazine in 1986 as "the best all-around fitness video of the year." The two tapes took the 19th and 22nd spots on the Billboard videocassette sales chart for 1986.

In November of that year came "Kathy Smith's Toneup," which featured low-impact routines and the utilization of rubber bands for resistance. In the spring of 1987 Smith signed with Fox Hills Video, which bowed "Winning Workout" in November. As of late January, her chart success had continued unabated: Smith held four of the top 14 places on the Billboard health-and-fitness chart, while Fonda had seven of the top 20 spots.

Then on Jan. 28 came "Kathy Smith's Starting Out," a 60-minute \$19.95 program designed for new-

comers to fitness. Mark Gilula, vice president of marketing for Fox Hills, has high hopes for the tape.

"We brought it out at \$19.95 and we don't know if anyone of her stature had come out at that price point before that. And we're backing it up with six-pack counter-tops and a strong consumer-based campaign with ads in health and consumer magazines. And it will be backed up by Kathy's usual TV and radio appearances. She does the whole gamut of publicity tours."

Future plans for Smith include tapes on motivation, nutrition, and flexing. "The Rand Corp. has forecast that in the year 2013, Americans will have an average life span of 92 years. And as people get older, flexibility becomes a bigger concern. In the next five or 10 years in the exercise field, in relation to this, I think we'll see more stretching and flexing videos," says Smith.

(Continued on page 51)



Reed The Video. Lou Reed, second from left, meets with some of the guests on hand at the Ritz in New York to celebrate the release of "Lou Reed: Coney Island Baby, Live In New Jersey." The 60-minute video includes 12 songs performed by Reed at the Capitol Theater in New Jersey and is available from Vestron MusicVision for a list price of \$19.98. Pictured, from left, are Holly St. Lifer, director of Performance Video, the company that produced the concert video; Reed; Jon Peisinger, president of Vestron Video; John Scher, concert promoter and president of Performance Video; and Sylvia Reed, Lou's wife. (Photo: Chuck Pulin)

FOR WEEK ENDING APRIL 30, 1988

Billboard

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.								
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
				★★ NO. 1 ★★				
1	3	9	CV	Virgin Records America, Inc. Virgin Music Video	Peter Gabriel	1988	SF	19.98
2	1	21	STING: THE VIDEOS PART 1	A&M Records Inc. A&M Video VC61103	Sting	1987	SF	12.98
3	7	19	WHITESNAKE: THE TRILOGY ▲	Geffen Home Video 381 38	Whitesnake	1987	SF	14.95
4	4	5	THE CURE IN ORANGE	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	C	24.95
5	5	17	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
6	18	3	FLICK: THE VIDEO KICK	Atlantic Records Inc. Atlantic Video 50119-3	INXS	1988	SF	16.98
7	8	23	AEROSMITH'S VIDEO SCRAPBOOK ●	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	D	19.98
8	2	21	SLIPPERY WHEN WET ▲	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
9	6	21	SO FAR ●	6 West Home Video SW-5701	Grateful Dead	1987	LF	29.95
10	9	5	THE PRETENDERS "THE SINGLES"	Sire Records Warner Reprise Video 38140	The Pretenders	1988	LF	19.98
11	10	5	STEVIE: LIVE AT RED ROCKS	LightYear Ent. Sony Video Software R0650	Stevie Nicks	1987	C	19.95
12	11	31	ONE NIGHT OF RAPTURE ●	Elektra Records Elektra Entertainment 40105-3	Anita Baker	1987	C	24.95
13	RE-ENTRY		HEART "IF LOOKS COULD KILL"	MPI Home Video 1525	Heart	1987	SF	14.95
14	RE-ENTRY		U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
15	14	31	GRACELAND: THE AFRICAN CONCERT	Warner Reprise Video 381 36	Paul Simon	1987	C	29.98
16	17	31	CONTROL-THE VIDEOS, PART II ●	A&M Records Inc. A&M Video 6-21102	Janet Jackson	1987	SF	12.98
17	20	63	BON JOVI-BREAKOUT ▲	Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95
18	12	9	ELVIS '56	Elvis '56/LightYear Ent. Media Home Entertainment M470	Elvis Presley	1987	D	19.95
19	NEW ▶		STORY TELLING GIANTS	Warner Bros. Inc. Warner Music Video 381 37	Talking Heads	1988	LF	24.98
20	13	67	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98

● 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.

VIDEO PEOPLE

Video People is a new feature of Billboard's home video section. The weekly column will spotlight personnel changes and promotions announced by prerecorded-video suppliers, distributors, duplicators, and hardware manufacturers. Announcements should be sent to Video People, Billboard, 1515 Broadway, New York, N.Y. 10036.

HBO Video promotes three executives to newly created positions: Eric Kessler becomes senior vice president; Henry McGee is named senior vice president of programming; and Tracy Dolgin is upped to vice president of marketing, new releases and sell-through. Previously, Kessler was vice president, new releases; McKee served as vice president, home video, for the video supplier's parent company, HBO Inc.; and Dolgin was vice president, marketing, sell-through feature films, new product programming. In addition, Katherine Bergin is named marketing manager for HBO Video.

MCA Home Entertainment names Anthony Zummo III director of legal affairs. He previously served as resident counsel for the Screen Actors Guild. Roger Mill becomes director, new markets, for MCA Home Video. He was regional video director for the Dallas office of MCA Distributor Corp.



DUNLAP

Terren Dunlap, one of the founders of Go-Video, becomes CEO of the company. Eric Schedeler is promoted from chief financial officer to president of the company.

Lisa Pinson is named Western sales manager, Nelson Entertainment. Most recently, she was Western sales manager for the Charter Entertainment line. Lisa Poe is promoted to manager of sales administration for Media Home Entertainment. She was most recently a sales analyst for the company.

Jack Talley is appointed national sales manager for Celebrity Home Entertainment. He was a district manager for Media Home Entertainment.

Palisades Entertainment names Linda Patterson Western sales manager and Andrea Polotowsky manager of creative services. Patterson was a sales representative for the distributor Metro Video. Polotowsky has worked for Media Home Entertainment and PolyGram.

Still-Leery Manufacturers Giving Laserdisk A Chance

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

BY MARK HARRINGTON

AN INDUSTRY HUNGRY for profits beyond the VCR appears more willing than ever to accept the laserdisk as one of several possible courses.

Though still leery of the laserdisk because of its past failures, several leading consumer electronics suppliers recently added the product to their lines.

Most notable among them are Sony and Matsushita. At a recent press conference in New York, Sony showed its first laserdisk player, a \$950 unit capable of playing disks from 3 to 12 inches (including 5-inch CD videos). The player is available now.

Matsushita also recently showed a unit in Japan, and it may be a matter of months before a unit is available in the U.S. Mike Aguilar, vice president and general manager of the company's Technics division, says his company continues to study the market and will introduce a player when demand warrants. His stance, while not a blossom of optimism, is a far cry from statements he made during the ceremonious introduction of CDV last year, when he expressed doubts about hardware and software pricing.

Pioneer, meanwhile, continues to stress laserdisk as the core of its consumer electronics offerings, while instilling consumer confidence with generations of new players. The company recently showed three new laserdisk units, including a new high-end dual-laserdisk player, an industry first. The player only accommodates 8- and 12-inch disks, however. Another unit features digital circuitry that allows special effects, such as

freeze frame and strobe play. Mike Fidler, the company's vice president of marketing for home electronics, says the dual player will be available this summer for about \$1,700. He notes that Pioneer also offers VCRs but doesn't view the two products as competitive. He says they perform separate functions with separate appeal within a home entertainment system.

At the same time, Pioneer's software division, LaserDisc Corp. of America, says sales of 8- and 12-inch disks reached record highs during the first quarter, and new releases continue at a brisk pace. David Baesler, vice president of sales for the division, says March sales alone were "close to double the biggest month we've had." He says there are some 2,400 movie titles on laserdisk now, and adds, "If it's worthwhile, it's probably on laserdisk."

He explains the perceived growth as part of a new realization by consumers. "Five years ago

'If a title is worthwhile, it's on laserdisk'

consumers bought a VCR—we lost that battle," he says. "Now they're looking for the next generation. CDV helped educate the consumer. CDs have helped, too."

Average prices of software, between \$29 and \$39, have remained stable. "Pricing hasn't kept people from getting into it," he says.

Shin Takagi, president of Sony's consumer video division, says the appeal of laserdisk is durability of software and the consumer's new quality orientation. Sony also appears to see in laserdisk an obvious extension of the CD player business, which it dominates. It stresses the new player's audio features, like a 100-decibel signal-to-noise ratio, dual digital-to-analog converters, and four times oversampling.

Retailers also seem more enthusiastic than in the past to merchandise the product. A survey by audio supplier Onkyo USA revealed optimism for a CDV laserdisk player in the area of 80%. "The support was overwhelming," says Mark Friedman, senior vice president of sales and marketing. And yet, Onkyo, like other medium-sized companies, isn't fully convinced. Friedman says the slowness of CDV software to hit the market, as well as CDV's relative absence at the January Consumer Electronics Show, "spoke volumes to us." And so, despite dealer requests, Onkyo remains in a holding pattern.

But support from the industry's leading suppliers could change all that.

"Certainly Matsushita and Sony are major commitments," says Fidler of Pioneer. "And we welcome the competition with open arms."

FOR THE RECORD

The Hardware Watch column in the April 16 issue reported on an agreement between JVC and Macrovision, a company that markets a system designed to prevent unauthorized duplication of prerecorded videos. The story wrongfully indicated that Macrovision chairman Vic Farrow acknowledges that the system distorts the quality of prerecorded cassettes. Rather, Farrow acknowledges that Macrovision has received numerous complaints linking the system to picture-quality degradation. The company has repeatedly asserted that the complaints are unfounded and that the system has no effect on the quality of an original video-cassette.

FOR WEEK ENDING APRIL 30, 1988

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	3	6	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
2	1	28	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
3	2	67	CALLANETICS ▲ ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
4	4	80	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
5	5	130	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
6	6	33	AN AMERICAN TAIL ◆	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
7	10	19	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
8	7	28	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
9	11	78	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
10	8	14	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
11	12	111	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
12	18	97	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
13	25	11	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
14	9	5	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	89.95
15	14	143	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
16	26	98	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
17	20	149	JANE FONDA'S EASY GOING WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
18	17	139	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
19	22	58	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
20	31	5	THE CURE IN ORANGE	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	NR	24.95
21	16	74	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
22	RE-ENTRY		DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
23	NEW ►		DEATH WISH 4: THE CRACKDOWN	Cannon Films Inc. Media Home Entertainment M941	Charles Bronson	1987	R	89.95
24	RE-ENTRY		INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
25	13	2	THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG	89.98
26	RE-ENTRY		PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
27	28	57	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
28	33	76	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
29	19	103	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
30	32	40	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
31	NEW ►		FLOWERS IN THE ATTIC	New World Entertainment New World Video 85160	Victoria Tennant Louise Fletcher	1987	PG-13	89.95
32	27	29	KATHY SMITH'S WINNING WORKOUT ◆	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
33	30	6	SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS	NFL Films Video Fox Hills Video	Various Artists	1988	NR	19.95
34	NEW ►		BUGS BUNNY SUPERSTAR	MGM/UA Home Video M201323	Animated	1988	NR	19.95
35	NEW ►		HEIDI	Twentieth Century Fox Playhouse Video 1066	Shirley Temple	1937	NR	19.98
36	15	2	INNERSPACE	Amblin Entertainment Warner Home Video 11754	Dennis Quaid Martin Short	1987	PG	89.95
37	24	10	ELVIS '56	Elvis '56/LightYear Ent. Media Home Entertainment M470	Elvis Presley	1987	NR	19.95
38	35	124	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
39	36	131	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
40	23	23	BON JOVI-SLIPPERY WHEN WET ▲	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	NR	19.98

● 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.



Surfer's Turf. Corky Carroll, five-time U.S. surfing champion, hosts "The Legends Of Malibu," a video documentary that probes the mystique surrounding Malibu Beach in California. The 45-minute program includes rare footage of the real-life woman upon whom the film and television character Gidget was based and explores some of the music inspired by the surfing craze. The tape is slated for release May 15 from Frontline Video for a list price of \$24.95. For ordering information, call 619-481-5566.

French Antipiracy Group Cracks Down Assn. Fears Vid Pirates May Adopt New Methods

PARIS Authorities here say video piracy has emerged as a major source of concern, with illegal copies of tapes accounting for about 10% of overall business.

An organization established to combat video bootlegging says it has seized some 30,000 pirated videocassettes and has helped prosecute 130 cases involving 160 defendants since its formation in late 1985.

Officials from the organization, the Assn. Against Audio-Visual Piracy, warn that the problem could get worse as pirates adopt new methods and invade new areas of the media. Pirate redistribution of satellite broadcasts and illegal distribution of pirate decoders for the scrambled signals of Canal Plus are cited as examples.

The antipiracy association was established here with the help of the Motion Picture Assn. of Ameri-

ca and the French National Cinematographic Center and has worked closely with the French domestic film and television industries. During the past year the group has scored some notable successes. In July it smashed a piracy ring based at a cinema in Angers, where new movies were copied for later sale in France, Belgium, Holland, Switzerland, and Francophone Africa.

French law calls for a one-year window between theatrical and video release, and this lengthy window is believed to actually have helped pirates, since it provides ample opportunity to circulate illegal copies. The Angers ring, for example, is believed to have earned over half a million dollars from its activities. Some 20 VCRs and 5,000 pirated cassettes were seized in the raid, and eight people were arrested. Under the so-called Lang Law, they face sentences of up to two years in jail and \$2,000 fines.

More recently, over 1,000 illegal videocassettes were confiscated

from a video club operating three stores in the Seine-et-Marne region. According to the antipiracy group, proprietor Pascal Castillo ordered 50 movies a month from distributors and made about 1,000 copies to supply his shops.

Over several years, the group says, Castillo copied more than 500 movies and sold the videocassettes for a minimum of \$35, earning close to \$200,000.

While video piracy appears to be on the rise here, authorities say audio piracy appears to have gone into recession, falling from 5% of the market to less than 1% over the past five years.

Despite this drop, there are fears that audio pirates have found a new market in bootleg recordings of overseas and domestic concerts. Some 700 such cassettes were seized in October at a Paris record convention, and there were several similar cases in 1987. The pirates target their wares at record collectors here, who are ready to pay up to \$300 for rare or otherwise unobtainable recordings.

Pa. Firm Markets Multiformat Dispenser Video Kwik Offers New Vending Option

NEW YORK Video Kwik of Dallas, Pa., is the latest contender in the automatic-video-machine business, offering a "totally robotic" freestanding dispenser of videocassettes.

Going five deep on the top 10, Video Kwik prices cassette rentals from \$1 to \$3, with slots for 264 tapes. Video Kwik has so far placed five such "video centers" in the Wilkes-Barre/Scranton, Pa. area.

A Video Kwik advantage is its multiple vending options, according to Ed Stanks, the company president. He says the machine can accommodate any products fitting the standard videocassette configuration.

"If a retailer wanted to sell [audio]cassettes, he could sell [them]," he says. "We'd just have to get a different type of box and align the machine. Whatever you can put in that box can be sold."

The machine has a purchase price of \$18,000, with discounts for multiple purchases. The design takes up 9 1/2 square feet of floor space.

Returns, often a problem with video dispensers, are protected by bar coding that identifies the tape renter, Stanks claims.

More information on Video Kwik is available by calling 1-800-554-4863 or 1-800-554-4864.

BRUCE HARING

newslines...

OH CANADA I: A group of Canadian video retailers has agreed to merge with the Video Software Dealers Assn., thus forming VSDA's first chapter outside the U.S. The group, formally the Manitoba Video Retailers Assn., is described by VSDA as the only active video association in Canada. It agreed to the merger at its April meeting.

OH CANADA II: HBO Video has named Cinema Plus as its exclusive representative in Canada. The Montreal-based company had been distributing French-language versions of HBO Video product for over a year and will now handle all HBO product in Canada.

RCA COLUMBIA says it will award more than 5,000 prizes in an effort to push "Leonard Part 6," a comedy starring Bill Cosby. Each copy of the video will include an insert specially coded with a symbol indicating the prize, if any, won. The symbol can only be seen by using a Superspy Decoder Chip, which will be included in each point-of-purchase kit sent to dealers. Prizes are a trip for two to San Francisco, 100 binoculars, 200 video game systems, and 5,000 Kodak cameras. The contest runs from Tuesday (26) to Aug. 30. The video has a list price of \$89.95. The street date is July 8.

J2 COMMUNICATIONS is hoping consumers will "give mom the gift of laughter" this Mother's Day. The company is planning an ambitious marketing campaign for its two Carol Burnett videos. Television, radio, and newspaper ads are planned in 100 markets, while p-o-p material will be placed in some 7,500 video stores, the company says. The videos, originally released by the company in October, contain Burnett's hand-picked selections from her long-running comedy/variety show. Both videos have a list price of \$29.95.

MGM/UA HOME VIDEO is gearing up for a summer sell-through push that will focus on six James Bond films and six films launched in a promo effort dubbed Summer Thunder. The Bond flicks, each priced at \$19.95, star Sean Connery as agent 007 and include a short animated Pink Panther feature before each film. The Bond titles are "Dr. No," "From Russia With Love," "Goldfinger," "Thunderball," "You Only Live Twice," and "Diamonds Are Forever." The titles are being marketed by MGM/UA for the first time; rights to the films reverted to MGM/UA after an agreement that gave the rights to CBS/Fox Home Video. The titles being marketed in the Summer Thunder promotion are each priced at \$29.95. They are "Who'll Stop The Rain," "The Dogs Of War," "Rollerball," "White Lighting," "The Great Train Robbery," and "Still Of The Night."

VCR SALES continue to drop. Shipments to dealers in March were off by 2.8% compared with March 1987, according to the Electronics Industry Assn. The trade group says that sales during the first three months of the year were off by 12.2%.

AL STEWART

SMITH, PINCKNEY VIDS CHALLENGE FONDA

(Continued from page 49)

Is she eager to be No. 1 in sales among video fitness gurus? "I'm content where I am, just putting out good product. Actually, Jane Fonda's name and reputation have really increased people's awareness of different types of exercise. It's been good for my videos, too."

Callan Pinckney, whose MCA tape "Callanetics" first pushed Fonda out of the No. 1 position on the health and fitness charts in October 1987, says accomplishing this came as no surprise to her.

"It was about time someone did it. Of course I was happy. But I expected it because I knew what the consumer wanted and because of what Callanetics is. You get fast results and no injuries and can feel the difference after just the first hour."

Based on her best-selling book of the same name, Pinckney's "Callanetics" was bowed by MCA in November 1986. The tape is decidedly "low impact" and features deep muscle exercises consisting of gentle, precise movements that Pinckney developed in the early '70s and that derive partly from the controlled and disciplined moves of ballet. The combination of stretching and deep contractions in Callanetics is purported to quickly tighten the stomach, rear, and other body parts.

Pinckney, who was born in Oregon in 1939 and currently resides in New York, spent 12 years teaching her fitness method to exercise students. In November 1984, William Morrow & Co. published her book. Pinckney then waged a relentless one-woman promotion campaign that eventually pushed "Callanetics" onto the best-seller lists.

Pinckney feels that the book and the video helped usher in the "low-impact" era. "One reason it came in was because I raised such a hoot in my book about [the dangers of] jogging and aerobic dancing. After that, all those articles came out."

Her video found its early success in such bookstores as Walden Books. "They knew about the book's success, so they grabbed for the video. Then the other companies got on the bandwagon."

This year, Pinckney will continue her heavy TV, radio, and in-store promotion campaign for her book and video. The book has surpassed 1 million copies in total sales (600,000 in hardcover), she claims. Pinckney receives some 200 calls and 225 letters daily. Later, probably in 1989, she plans to release an advanced version of "Callanetics."

Japan's VCR Output Up

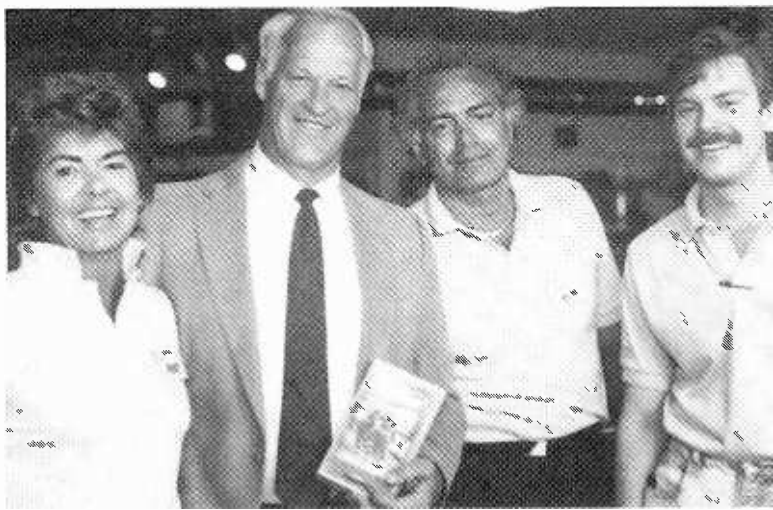
TOKYO Japanese production of videocassette recorders hit 2.22 million units in February, up 0.9% over production in February 1987. Shipments totaled 2.15 million units, up 8.3% over the figure for February of last year.

VCR exports totaled 1.74 million units, up 0.9% over the February 1987 figure and 30.7% over the January 1988 total of 1.33 million units.

That slender 0.9% upturn was the first increase in 16 months. Of the exports, 893,000 went to the U.S.

(down 10.9%), 166,000 to the European Economic Community countries (down 28.5%), and 685,000 to all other areas (up 38.5%).

Japanese production of color television sets totaled 1.06 million units in February, down 11.5% from February 1987 production. The figures show that stockpiles of VCRs here were down 15.2% to 1.08 million when compared with the figure for February 1987, and stockpiles of color TV sets were down 27.2% to 860,000 units.



Howe-To Tape. Hockey legend Gordie Howe, second from left, poses with the staff of Video Vista in Livonia, Mich., during an in-store appearance to promote his seven-volume instruction series on hockey, titled "Here's Howe." The tapes in the series are available for \$29.95 each. Howe's appearance at Video Vista was one of several in the Detroit area arranged by the distributor Video Trend. Pictured with Howe, from left, are Pat, Jim, and Glenn Bevas.

High-Tops Set To Release 1st-Ever Kid Vid 2-Pack

NEW YORK Kid vid specialist High-Tops Video has become the latest supplier to enter the multi-pack fray. Two programs aimed at preschoolers are being offered as a two-pack with a suggested list price of \$29.90.

Hi-Tops says the cassettes, "Babysongs" and its sequel, "More Baby Songs," are the two best-selling original programs in the children's video market. Sales for the two titles have totaled more than 60,000 units since their introduction in early 1987, according to Hi-Tops.

Each of the 30-minute programs consists of original music intended to appeal to both children and parents. Each cassette is packaged with a lyric book so viewers can sing along with such

songs as "Today I Took My Diapers Off," "My Mommy Comes Back," and "Daddy Be A Horsie."

Hi-Tops two-pack strategy is believed to be the first of its kind employed by a children's video supplier. The package has a release date of May 24 and a pre-book cutoff date of May 9.

The company's May releases will also include the first titles in the new Private Stock line. The company says the series will offer full-length classic fairytales at a low price point.

The first entries in the series are animated versions of "Swan Lake" and "Gulliver's Travels." Each has a suggested list price of \$9.95 and a street date of May 24. The preorder cutoff is May 9.

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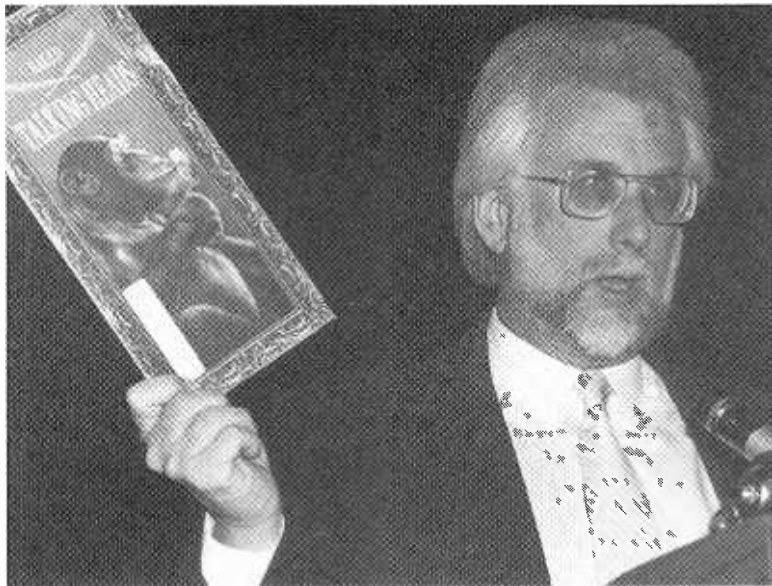
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TOP SPECIAL INTEREST VIDEOCASSETTES™ SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
Compiled from a national sample of retail store sales reports.						
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	1	69	AUTOMATIC GOLF ▲◆	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	2	41	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
3	4	47	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
4	11	13	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
5	3	41	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
6	7	5	SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS	NFL Films Video Fox Hills Video	Comprehensive history of the Superbowl champs, the Washington Redskins.	19.95
7	5	69	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
8	9	17	BOOM! BANG! WHAP! DOINK! JOHN MADDEN ON FOOTBALL	Fox Hills Video	The ultimate guide to watching and understanding the game of football.	29.95
9	12	45	NFL CRUNCH COURSE	NFL Films Video Fox Hills Video	Profiles of football greats plus the NFL's greatest hits.	19.95
10	6	23	A KNIGHT OF BASKETBALL	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
11	14	7	SUPER SUNDAYS-HISTORY OF THE SUPER BOWL	NFL Films Video Fox Hills Video	Tracing of the history of the Super Bowl, from game one to the present.	19.95
12	NEW▶		DORF AND THE FIRST GAMES OF MOUNT OLYMPUS	J2 Communications J2-0010	Tim Conway bungles his way through classic athletic contests of ancient Greece.	29.95
13	13	3	THE BOYS OF SUMMER	VidAmerica 7017	Story of The Brooklyn Dodgers as told through interviews & flashbacks.	14.95
14	10	25	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2	Vestron Video 2039	More great tips from the master of golf.	39.98
15	8	7	WARREN MILLER'S STEEP AND DEEP	Lorimar Home Video 109	Miller's latest adventure features action-packed ski footage.	19.95
16	20	41	JAN STEPHENSON'S HOW TO GOLF	Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95
17	17	21	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	29.95
18	18	51	JOHN MCENROE AND IVAN LENDL: THE WINNING EDGE	Vestron Video 1022	Learn tennis secrets and tips from the world's two best players.	29.95
19	19	15	BOB CHANDLER'S BIG FOOT	JCI Video Inc. JCI Video	Action-packed video featuring monster trucks in crazy competitions.	19.95
20	15	55	BASS FISHING: TOP TO BOTTOM	3M/Sportsman's Video Leisure Time Video	Ricky Clunn shows how to fish at all depths plus casting techniques.	69.95
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	2	55	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
2	4	47	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
3	1	69	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
4	6	69	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
5	5	39	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	34.95
6	10	17	THE SILVER PALATE: GOOD TIMES LIVE	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	24.95
7	3	15	CASINO GAMBLING WITH DAVID BRENNER	Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
8	NEW▶		LEARN THE ESSENTIALS OF PIANO	Forte Productions	This video covers notes, scales, chords, rhythms, and improvisation.	49.95
9	7	47	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
10	8	49	JULIA CHILD: MEAT	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95
11	9	51	JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95
12	12	13	THE LAST CHANCE GARAGE	Crown Video	Learn to do basic repairs by following the easy, step-by-step instructions.	24.95
13	11	5	THE CHARM OF LONDON	International Video Network	Tour London with Susannah York & see the famous sights of this great city.	24.95
14	14	5	CHINA	Kodak Video Programs	Stalk the Great Wall, Canton, the Grand Canal, and Inner Mongolia.	19.95
15	13	43	MR. BOSTON'S OFFICIAL VIDEO BARTENDER'S GUIDE	Lorimar Home Video 064	Learn to mix your favorite drinks with easy instructions.	19.95

◆ 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: Health And Fitness; Business And Education.



Graphic Presentation. During his address at the recent International Tape/Disc Assn. seminar in Arizona, the Record Group's Stan Cornyn holds up a compact disk of the new Talking Heads album, "Naked"—the first CD to be pressed in the new compact disk graphics format.

Brit Acts Record On The Continent

European Studios Offer Tax Advantages

BY CHRIS WHITE

LONDON While independent recording studios continue to sprout in the U.K., more and more top British rock and pop acts are heading abroad to facilities in continental Europe.

For some of these acts, the move away from the U.K. allows them to escape the "pressures" of working at home. In other cases, the European studios make better financial sense, both from tax perspectives and in terms of currency exchange rates.

According to Frankie Enfield, Duran Duran's tour manager, the band chose to work on its new album at the Davout Studios in Paris, mostly because of the privacy.

"They've worked on several projects there and keep going back because, quite simply, they like the at-

mosphere and environment," says Enfield. "They can get away from the business pressures that tend to surround them if they are working in either London or New York."

But there are other, more practical reasons for Duran Duran to record in France. "It makes more sense financially," Enfield says. "New York is becoming more expensive. It's not just the actual studio costs but the general cost of living, like eating out and staying in hotels. Recording in Europe is becoming a more attractive proposition for many bands."

David Walker of Handle Artists, who manages Barclay James Harvest, the U.K. band with massive European record sales, endorses Enfield's point about Europe-based studios allowing British acts to escape from unwanted pressures.

"There are advantages and disadvantages to using studios on the Continent, but the former outweigh the latter.

"Certainly bands can get away from the distractions and pressures. But on the other hand they have to be very disciplined if they have booked into a European residential studio for, say, an eight-week period. They've got to be sure they'll have a finished album at the end. There's no question of letting it run on into several months."

Walker says the last BJH album, recorded at various U.K. studio locations, including Chipping Norton, Manchester, and London, took some nine months to complete. The two previous albums, "Ring Of Changes" and "Victims Of Circumstance," recorded at the PolyGram studios in Halversum, the Netherlands, and also in West Germany, were both completed within several weeks.

"You've also got to consider the situation where a lot of groups wait until they're actually in the studios before they start writing the songs," says Walker. "If you're booked into a residential studio for a matter of weeks there isn't time for that. BJH used to write [its] songs while in the studios, but [the band] soon changed that attitude when recording in Europe."

Walker points out that European recording studios are currently more cost-effective than their U.K. counterparts, an opinion echoed by James Todd, European head of management company CRS, which works with Prince, Ray Parker, World Party, and Love Train.

"To be honest, the biggest advantage for a lot of big-name artists and bands working in European studios is the tax situation, particularly if the studio happens to be in Switzerland," says Todd. "But there are also aesthetic reasons for musicians wanting to record on the Continent—they simply might find it inspiring recording an album in a city like Paris."

According to Todd, there are excellent recording facilities in both West Germany—particularly Hansa in Berlin—and Holland.

In his previous role as an a&r executive with London-based Magnet Records, Todd was closely involved with the career of Chris Rea. "We did three albums at Mountain Studios in Montreux [Switzerland]. With an art-

(Continued on next page)

AUDIO TRACK

NEW YORK

PAUL SIMPSON REMIXED tracks for **Boy George** at **Quad**. **Jim Lyon** ran the controls on the **Virgin** project. Also, "Til **Tuesday** worked on overdubs with bassist **Marcus Miller** on "How Can You Give Up?" for **Elektra**. **Rhet Davis** produced with **Robbie Norris** at the controls.

Robert Irving III, keyboardist, composer, arranger, producer, and musical director for **Miles Davis** for the past five years, was in at **Atlantic Studios** recording his new album for **PolyGram/Verve/Forecast**. With Irving in the studio were drummer **Buddy Miles**, guitarist **John Scofield**, and bassist **Darryll Jones**.

Millie Scott was in at **Planet** to

put finishing touches on her album, tentatively titled "I Can Make It Good 4 You." **Bruce Nazarian** produced.

Mark Morales of the **Fatboys** worked on tracks at **Digitel** with **Bill Biddle** for the next **Fatboys** album (expected this summer). **Ricky Byrd**, lead guitarist for **Joan Jett & the Blackhearts**, tracked new material for Jett's new album with **Gary Rottger**. **Byrd** holds writer credits on several of the tunes.

At **Axis Studios**, **Francois Kevorkian** mixed **Afrika Bambaata's** single "Sho Nuff Funky" for **EMI/UK**. **Alan Gregori** ran the board, assisted by **Bill Esses** and **Alan Friedman**. **Eric Calvi** worked on **Aztec Camera's** "Somewhere In My Heart." **Fred Maher** handled

percussion overdubs with **Friedman** providing additional programming and assisting.

Producer **Barry Eastmond** mixed **Najee's** latest tracking efforts. **Michael Allaire** engineered the tracks for **EMI Records**. And, **Dennis D. Young**, former lead singer of **Styx**, tracked a solo project. **Michael Brauer** engineered the tunes for **MCA Records**.

T La Rock was in producing **Quincy Jones III's** latest material. **Ivan "Doc" Rodriguez** engineered with **Rick Zeno** and **Rebekah Foster** assisting.

James Brown tracked material for a new album at **Bayside**. **Full Force** produced. The first single is "I'm Real" on **Scotti Bros.**—distributed by **CBS**. **Full Force**, **Andre DeBourg**, and **John Fig** were

at the board. Also, **Lisa Lisa & Cult Jam** recorded the single "Spanish Fly" with **Full Force** producing and **DeBourg** at the board. **Salt-N-Pepa** completed tracks for their new album. **Hurby Luv Bug** produced with **DeBourg** at the console.

Defunkt was in at **Chung King** working on final mixes for its album. **Jay Henry** was at the board. Also, **Finesse & Synquis** completed their debut album with **Henry** at the board. **Seiji** assisted.

LOS ANGELES

FIVE EASY PIECES WERE AT **Encore** to mix their debut album with band member **Hawk Wolinski** co-producing with producer/engineer **Eric "E.T." Thorngren**. Also, **Richard Marx** remixed a 12-inch dance mix of "Remember Manhattan" with engineer **John Potoker** and producer **David Cole**. **Angela Bofill** mixed her most recent **Capitol** album with **Barney Perkins** at the board. **Vincent Brantley** produced, and **Milton Chan** assisted.

Producer/songwriter **Raymond Jones** and songwriter **Sammi McKinney** dropped by **Pacifique** to put down vocal tracks with **Desarai Coleman** for the tune "Come To Me." **Hil Swimmer** engineered the project.

The **Commodores** worked on tracks for their upcoming **PolyGram** album at **Ameraycan**. **Steve Harvey** and **Walter "Clyde" Orange** co-produced two of the cuts, "Grip" and "Bump The La La" (both penned by **Orange**). **Jeff Lorenzen** engineered.

At **Amigo Studio**, **Warner Bros.** producer/artist **Roger** was in to work on tracks for **Shirley Murdoch**. **Roger** also mixed the 12-inch version of his new single, "Thrillseekers." **Terry Dunovan** and **Conley Abrams** engineered.

NASHVILLE

STEVE GREEN WAS at the **Sound Emporium** working on overdubs for his album project on

(Continued on next page)

SOUND INVESTMENT

A weekly column spotlighting equipment-related news in the audio and video production, postproduction, and duplication industries.

SHEFFIELD AUDIO-VIDEO Productions has beefed up the audio portion of its business considerably with two major acquisitions, a **Neve 5104** sectional console (one of only two such consoles in existence) and the **WaveFrame** Audioframe digital audio workstation. According to a spokesman for the facility, the **Neve "snap-together"** sectional board was purchased to improve **Sheffield's** remote-recording capabilities while also serving double duty in the studio.

"Our primary interest was doing remote audio for classical and jazz recordings using digital recorders, but the way the console is built, we can also use it in house, where we also have an **SSL**."

Sheffield says it plans to use the **AudioFrame** initially for music scoring but hopes to eventually

move into disk-based studio work and audio-for-video applications.

BRIEFS: Los Angeles-based **Music Grinder** has installed a new 48-input **Neve 8108** recording board equipped with the **GML** moving fader automation system. Other acquisitions include a new **Eventide H3000** Super Harmonizer and a **T.C. Electronics 2290** sampler delay unit.

Also out West, L.A.'s **Secret Sound** has acquired the new **SSL G-series** computer for its console and has taken delivery of a new **Studer A820** 2-track tape machine.

Staying on the same coast, **Record Plant** has just completed a \$500,000 upgrading, which included the installation of a new **Neve V-60** console with **GML** automation, upgrading of the facility's **SSL 56-input** board to now include the **G-series** computer, and completing the relocation of the **Stage L** scoring operation to the **Paramount Pictures** movie lot.

JBL PROFESSIONAL says busi-

ness was hot at the recent **National Assn. of Broadcasters** convention in Las Vegas. Products the firm says received the most attention were the **Control 5** monitor, the latest addition to the line of small **Control** speakers for near-field monitoring, sound reinforcement, and other applications; the **JBL/UREI 7110** limiter/compressor; and the **6210/6211** power amplifiers, intended primarily for mobile broadcast applications. For information on these products, contact 818-893-8411.

OTARI ELECTRIC CORP. also had some hot product on display at **NAB**. The company made the first public showing of its new digitally controlled, pinch-rollerless **MTR-100A** 24-track analog tape recorder. The machine features fully automated alignment of all record and playback parameters and also includes a tilt-down front panel with an alphanumeric key pad as well as a backlit LCD display for use in entering audio pa-

(Continued on next page)

QCA
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2-Year-Old Chicago Diskmakers Carves Its Niche

BY MOIRA McCORMICK

CHICAGO Approaching its second birthday, the Chicago office of record, cassette, and compact disk manufacturer Diskmakers has achieved its originally stated goal: to establish a steady client base among Chicago-area independent labels and artists.

The 40-year-old firm, which has headquarters and a plant in Philadelphia and also operates sales offices in New York and Puerto Rico, opened its Chicago office in August 1986. According to regional sales manager Barbara Anderson, select print ads, sales calls, and especially word of mouth have induced clients to try Diskmakers' retail-ready packages, available in all configurations.

"Our customers can supply us with a master tape and end up with

a retail-ready product," she says. "That includes LPs with custom-printed jackets and labels, cassettes with insert cards, and CDs with printed materials and packaging."

According to Anderson, Diskmakers started as solely a pressing plant and began providing other services, such as the printing of labels and jackets, "so the customer wouldn't have to go elsewhere to get them. We now have a full in-house art department, which does record jackets, posters, logos, insert cards, and CD artwork."

Diskmakers manufactures a good deal of colored-vinyl and specialty product for major labels on a national basis, including the recent Michael Jackson picture disk for Epic, says Anderson. The firm also han-

dles pressing for such larger East Coast independents as the ZYX and Next Plateau labels.

Most of the company's Chicago-area work is for local bands and small independent labels. Diskmakers has also begun targeting clients in Wisconsin, Michigan, Minnesota, and Ohio and is setting up a toll-free number for that purpose. "Even if bands can't come in themselves, they can send us their masters, label copy, and camera-ready artwork, and they'll receive shrink-wrapped product ready to be placed in the store," says Anderson.

Last year, Diskmakers began mastering its own disks under the supervision of newly hired mastering engineer Dave Moysaidis, formerly of Frankford-Wayne Master-

ing Labs.

"For an order of 5,000 12-inch records [singles or EPs] with custom-printed jackets, from mastering to shrink-wrapping the cost is \$1.16 each," says Anderson. "A 12-inch record in a stock die-cut jacket is even less expensive—89 cents each for 5,000."

Most local bands order between 1,000 and 5,000 pieces with custom printing, and many order posters, Anderson says. "We'll even insert bios or lyric sheets they supply before shrink-wrapping," she notes.

Local labels that have availed themselves of Diskmakers' services include DJ International, Bright Star, Dance Mania, Playhouse, Sunset, AKA, Mitchbal, and Triple T, all of which are dance labels, and prom-

inent alternative indie Wax Trax! Records.

Chicago-area artists who count themselves as Diskmakers' clients include Shawn Christopher, Decoy Paris, Terminal White, Dave Glynn, Security, the Lifeboys, and Safari.

While the strong independent dance market in Chicago makes for higher vinyl disk orders here than in other cities, Anderson says local clients are turning more and more to cassettes—often putting out a cassette along with an LP.

Local clients are looking more at CDs than at LPs due to the shrinking price differential, says Anderson. She says Diskmakers' customers can purchase a combination package of 500 CDs and 1,000 cassettes for \$3,595.

AUDIO TRACK

(Continued from preceding page)

Sparrow Records. Greg Nelson produced the tracks; Bob Clark engineered. **Baillie & the Boys** worked on tracks with producer **Michael Bonagura.** Gary Laney was at the board. And **Roy Clark** cut new material with producer **Scotty Turner.** Laney handled the controls.

In at **Soundshop Recording Studios** were a number of projects: **George Jones** and **Shelby Lynn** were tracking for CBS with producer **Billy Sherrill** and engineer **Pat McMakin;** also **Reba McEntire** was in tracking spots for the United Givers Fund with **Buddy Killen** producing.

OTHER CITIES

AT REFLECTION SOUND, Charlotte, N.C., producer **Jamie Hoover** completed mixes on **Robert**

Crenshaw (brother of Warner Bros. artist **Marshall Crenshaw).** **Mark Williams** engineered.

At **Studio 4,** **Tommy Conwell & the Young Rumlbers** recorded their first album for CBS. **Rick Chertoff** produced, **John Agnello** and **Phil Nicolo** engineered, and **Andy Kravitz** assisted.

Suzanne Somers was in at **Jordan,** Wheaton, Ill., to put down tracks with producer **Artie Butler.** **Mal Davis** was at the board. **EIEIO** cut tracks with producer/engineer **Phil Bananno** for **Frontier Records.** And, **Survivor** tracked new album material with engineer **Bananno.**

Donnelyn recorded her first single, "Don't Know What To Do," at **Shannafubble Studios,** Stamford, Conn. **Donald Benjamin,** a former **Colgems-EMI** songwriter, produced the tune.

Soundscape, Roswell, Ga., saw a visit from **Sky Records** artist **Max Able,** who was in to cut his debut album, "Culture By Force." Producer/engineer **Rick Brown** shared the control panel with **Edd Miller.** **Abbe Myers** assisted on the project, scheduled for release this month.

At **Criteria Recording** in Miami, producer **Larry Blackmon** worked on overdubs on a tune for the upcoming **Chaka Khan** album. **Mike Couzzi** engineered; **Teresa Verplanck** assisted. Also, Latin artist **Willy Chirino** mixed tracks on the **SSL 6000.** **Chirino** produced; **Steve Roistien** assisted. **Eric Schilling** ran the board; he was assisted by **Carlos Nieto.**

Recent activity at **Starlight Sound,** Richmond, Calif., included tracking sessions by **Shea Roxi.** **Jim Gaines** produced and **Bill**

Thompson engineered. **2-Tuff-E-Nuff Productions** tracked new material for **Midnight Star** with producers **Thomas McElroy** and **Denzil Foster** (of **Club Nouveau** fame). **Ken Kessie** sat at the board. Heavy Metal band **Hexx** put down their debut album with engineer **John Marshal.**

At **Arden,** Memphis, Tenn., **Michael Anderson** cut tracks for his debut album on **A&M.** **Terry Manning** produced and engineered. Also, the **Rock City Angels** continued work on their debut project for **Geffen.** **Jim Dickinson** produced. **Joe Hardy** ran the board. **Keith Richards** (**Rolling Stones**) was in with **Joey Spampinato** (bassist with **NRBQ**) and **Steve Jordan** (drummer with the **Paul Shaffer Band**) to work on overdubs for his **Virgin Records** album. **Don Smith** guided the controls with assistance from **Tom Laune.**

STUDIOS IN EUROPE

(Continued from preceding page)

st like that, it makes financial sense to record somewhere like Switzerland, but the mechanical problems have to be weighed up carefully," he says. "If it's a self-contained, big-name band like **Big Country,** then it is a good proposition, particularly for tax reasons. But if you have a solo artist who is using session musicians, then it might not be so attractive.

"After all, if you are in London and you want somebody to play a particular solo, he's probably only just down the road. But if you're in a European studio, it's going to cost a lot of money to fly someone out for just a couple of recording sessions."

This is the second in an ongoing series on the European recording market.

All material for the Audio Track column should be sent to **Debbie Holley, Billboard, 49 Music Square W., 5th Fl., Nashville, Tenn. 37203.**

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SOUND INVESTMENT

(Continued from preceding page)

rameters. The MTR-100A is available this spring and is targeted to retail at less than \$60,000.

GOOD READING: New from Schirmer/Macmillan Books is the **Dictionary Of Music Production And Engineering Terms** by **Wayne Wadhams,** a professor in the music production and engineering department at the Berklee College of Music in Massachusetts.

This is an extremely useful and well-organized volume containing definitions of more than 2,500 terms used in the trade as well as explanations of American Federation of Musicians and American Federation of Television and Radio Actors contracts. Also featured are descriptions of general business and accounting terms. Contact Schirmer at 866 Third Ave., New York, N.Y. 10022.

Edited by STEVEN DUPLER

Wolfman Jack Howls For Hits On TNN Rock Show

BY GERRY WOOD

NASHVILLE Wolfman Jack hosting a rock'n'roll television show on The Nashville Network? It makes sense to TNN officials who have seen business boom for the oldies-rock packages hawked over the country cable channel. And it makes sense to the Wolfman, the most notorious rock'n'roll DJ still howling.

Wolfman taped 26 episodes of

the new show, "Rock'n'Roll Palace," in less than two weeks at Little Darlin's Rock'n'Roll Palace in Kissimmee, Fla. Telecast Saturdays at 7:30 p.m. EST (with two repeats), the show features such '50s-'60s greats as Del Shannon, the Shirelles, the Diamonds, Freddie Cannon, Martha Reeves, the Platters, the Coasters, Jack Scott, and Buddy Knox.

"The roots of rock'n'roll came from country music," explains Da-

vid Hall, TNN vice president/general manager. Adds the Wolfman: "You listen to the style of today's country music—it's almost like early '60s rock'n'roll. Hank Williams Jr. is an excellent example—and he's fantastic."

Born Bob Smith in Brooklyn, N.Y., Wolfman Jack believes the best music came from the 1960-64 era. "That is our American heritage, our American music," he says. "It came from country, came from the blues, came from all different types of people—a mixture of everything, and it was called rock'n'roll."

Soured by the end of his last major TV venture—hosting NBC's "The Midnight Special" for nearly nine years—Wolfman says he was reluctant to move back into video from the radio field.

He quit "The Midnight Special" in 1982 because he felt "it got too

plastic, [with] lip-synching and doing things just for ratings. When I quit, the show got cancelled, and the producer never talked to me again."

But the legendary jock applauds TNN executives, noting, "They've allowed me to do much more than NBC did without having to have meetings about it. NBC kept the cuffs on me all the time."

Though Wolfman appeared in the Joe Walsh video of "The Radio Song," he has no fondness for video clips, and particularly MTV: "I've hated MTV since it came on the air," he says. "It's really loused up the music terribly. All they do is look for ways to make the records fit the images they have on the screen."

Wolfman also isn't wild about the state of pop radio. "So help me God, they've researched so much that they're confused," he says.

"The only ones who know what direction they're going in are country and r&b [stations]."

Though Wolfman's visage is familiar on TV, it's his voice that gained him fame. That nocturnal wail came from some of those famed "border radio" stations that boomed 250,000 watts of AM from Mexico to every state in the U.S. and blanketed North America.

Wolfman's early influences were such greats as Alan Freed and the black-sounding whites of WLAC, Nashville: John R., Hoss Allen, Gene Nobles, and Big Hugh Baby. His wolf howl and coffee-grinder voice garnered a huge U.S. audience, and he broke as many new acts on radio as Dick Clark did on TV.

Wolfman left XERF near Del Rio, Texas, in 1965 to join XERB on the West Coast. He later
(Continued on next page)

Ad Campaign Seeks More Subscribers U.K. Bows 6 Cable Channels

LONDON In a major effort to boost the growth of cable television here, Britain's Cable Authority is advertising six new cable franchises covering a total of 1.5 million homes. Cable development has been disappointing so far in the U.K., with only some 250,000 U.K. cable subscribers now in place.

The Cable Authority move represents the first time so many franchises have been advertised simultaneously, and applicants for a further tour are expected to be sought in the coming months.

Cable Authority director general Jon Davey says the acceleration reflects increased interest from investors. Says Davey: "We expect all these new franchises to have begun operations by the time satellite broadcasting starts in late 1989."

In theory, the new franchises will bring the total of U.K. homes covered by cable to 4.4 million, or over 20% of households.

But despite continuing optimism on the part of the Cable Authority and new cable-based services like MTV Europe, which went online

about a year ago, cable has had a long and uphill struggle in the U.K. Only 11 of the 23 broadband franchises awarded thus far are actually switched on, while none has yet completed construction of its system.

The overall cost of implementing the six new franchises could be in the region of \$800 million.

"[The franchises] will be in a position to demonstrate that a cable connection is the ideal cost-effective and trouble-free way to receive satellite TV and much more besides," Davey says.

The six franchises, all in the London and South of England regions, are expected to attract interest from major U.S. cable operators and financial institutions.

United Cable has said it is interested in becoming involved in the Thames Estuary North, Thames Estuary South, Thames Valley and Avon/Bristol areas, while City Centre Cable, in which Prudential Bache is a partner, may apply for the North West London and Greater London East franchises. The six range in size from 145,000 to 300,000 homes.

VIDEO TRACK

NEW YORK

PRODUCTION SERVICES on the most recent Robbie Robertson video ("Somewhere Down The Crazy River") were handled by Riviera Films here. Martin Scorsese directed, and Bob Jason handled the New York production for Limelight Films and producer Amanda Temple. Stage shots were filmed at Silvercup Studios in Queens.

S.A. (Steve, to his pals) Baron recently wrapped two clips to follow up his success with Taylor Dayne's "Tell It To My Heart." The first was for Atlantic act Sweet Sensation's debut video, "Take It While It's Hot," filmed at the Apollo Theater Studio. The second was for Relativity guitarist Joe Satriani's single "Snatch Boogie." Lenny Grodin produced both clips. The pair are now working on a Debbie Gibson home video project.

NASHVILLE

TAMMY WYNETTE'S CLIP for "Beneath A Painted Sky" was directed by Jim May and produced by Mary Matthews. The clip, shot on location here, features Epic artist Wynette playing with her grandchild.

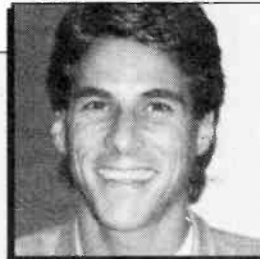
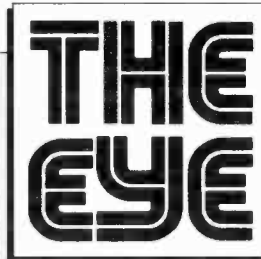
The video supports the country artist's "Higher Ground" album.

OTHER CITIES

LONDON-BASED M-Ocean Pictures Ltd. has been busy with a number of clip productions. Among them: Echo & the Bunnymen's "People Are Strange," directed by Michael Geoghegan. The track, produced by ex-Door Ray Manzarek, is taken from the soundtrack to "The Lost Boys." Also from Geoghegan are two other clips: one for Simply Red's "I Won't Feel Bad," which was shot on location in Rio de Janeiro, the other was for indie act Wedding Present's "Nobody's Twisting Your Arm."

Club Nouveau's clip for "Cold, Cold World," the first single from the Warner Bros./King Jay album "Listen To The Message," was produced by Peter Nydrle and Alan Wachs for Peter Nydrle Productions. Nydrle directed and shot the black-and-white video in the slums of Dallas, Texas.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Debbie Richard, Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.



by Steven Dupler

SOULFUL VIRGIN: Black Entertainment Television went overseas a couple of weeks ago to film four days' worth of "Video Soul" programs (April 4-7) in London. The shows' spotlights on the city and its music allotted prominent space to the Virgin empire, from its recording artists to its retail outlets.

Highlights of the shows included recording-studio footage of Boy George working with producer Bobby Z, and shots of sessions by the U.K. band Hindsight, which is currently touring the U.S.

New Virgin artist Gary Taylor was also spotlighted, cruising down the Thames with another new Virginite—singer Lavine Hudson.

"Video Soul" also stopped by Virgin's Manor Studios to interview the label's duo, Millions Like Us, and toured the streets of the Brixton slums with Well Red.

Finally, a stop was made at the Virgin megastore retail outlet, where Virgin founder Richard Branson and superstar Peter Gabriel were interviewed.

RUMOR MILL: A juicy one buzzing around recently had it that MTV Networks might be considering some drastic measures to beef up the ratings of its 24-hour-per-day adult channel, VH-1—even to the point of converting the channel into a sort of all-day "Entertainment Tonight"-type news-and-lifestyle show.

Not so, says a highly placed MTVN official, claiming that the channel's ratings are up over those of the same period last year. (VH-1 has been hovering at about 0.3 in the A.C. Nielsen ratings, although the MTVN executive says the service has lately been showing closer to 0.4.)

The executive also emphatically denies any plans for dramatically altering VH-1's content. "Part of our job is to constantly evaluate the performance of all our channels," he says. "We're doing that all the time with MTV, VH-1, and Nickelodeon. Periodically, there may be programming additions and new ideas for segments, but I can tell you VH-1 absolutely will remain a music-based service."

EXPANSIONIST POLICY: Miami-based automated music video channel Video Jukebox Network Inc. has entered into a six-month option agreement with Jeffco Broadcasting to buy another low-power TV station, this time in Des Moines, Iowa. The station is K04NL, Channel 4. VJN says it expects to be broadcasting there within two months. VJN currently operates "totally

computerized, robotic-enhanced, fully automated, interactive" TV stations on seven cable systems and one low-power TV station (W10AX in Jacksonville, Fla.)

The music video selections are programmed (and paid for) by the viewer via the local phone company's 976-Dial-It service. In Des Moines, prices will be \$2 per video single and \$5 to request three clips on a single phone call. VJN can be reached at 305-573-6122.

GUEST LIST: This week's guest playlist features excerpts from the Soul Beat Entertainment Television Network rotations. The syndicated service is seen on both broadcast and cable TV at different times in several national markets. In Detroit, the show is aired from 1-2 a.m. nightly on UHF station WGPR-TV, Channel 62; in Napa and Sonoma counties, Calif., it can be seen as part of the "Town & Country" mixed-format music video network on KTCS-TV, cable Channel 6; and in Oakland, it can be seen 24 hours a day on KSBT-TV, cable Channel 19.

According to music director Trina LaBat, "Soul Beat" claims approximately 2.5 million viewers on both cable and broadcast TV. She notes that the show regularly works with labels on small-scale promotions, the most recent being T-shirt and soundtrack album giveaways for the feature film "Action Jackson."

The most recent playlist "Soul Beat" passed along (for March 15-31) was dominated by MCA acts. Light rotations indicate less than six plays daily (that's light?); medium rotation is 6-8 plays per day; and heavy clips receive 8-15 plays per day.

Light: Will & the Kill, "Heart Of Steel"; Blue Mercedes, "I Want To Be Your Property."

Medium: OMD, "Dreaming"; Blvd., "Never Give Up"; Tiffany, "I Saw Him Standing There."

Heavy: Bus Boys, "Never Giving Up"; Heavy D. & the Boyz, "Don't You Know."

Despite the fact that this list is several weeks old, it is evident that "Soul Beat's" programmers showed considerable prescience, particularly in going heavy with the Bus Boys and Heavy D. clips, as both tracks have done well chartwise in the interim.

Labels can contact "Soul Beat" at 415-549-3212 or 415-261-1919.

NICK NOTES: Interested in knowing which artists the millions of 17-year-old-and-under kids watching the Nickelodeon cable network think are the hottest things going? The channel's recent Kid's Choice awards, telecast as an hourlong special April 18, has the answers: Jon Bon Jovi was the choice for best male vocalist, Madonna took that award in the female category, and Los Lobos' "La Bamba" won their little hearts as best song. Among the musical performers on the awards special were Bon Jovi, the Fat Boys, and Los Lobos. Debbie Gibson co-hosted with actors Tony Danza, Dan Schneider, and Brian Robbins.

Billboard THE CLIP LIST™

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



Dayne Party USA. Arista star Taylor Dayne pays a call to "Dance Party USA" during her recent appearance in Philadelphia. The singer is shown with show host Andy Gury, right, and producer Michael Nise, left. The teen dance program airs on the USA cable network Mondays through Fridays from 5 to 6 p.m. Eastern and Pacific time as well as the first three Saturdays of every month from noon to 1 p.m.

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.

AC/DC
That's The Way I Want To Rock 'N' Roll
Blow Up Your Video/Atlantic
MGMM/MGMM
David Mallet

B.B. GOOD
Kissin' And A Huggin'
Took The Weekend Off/Headline
Frank Gouid/Headline Productions
Norman Yonemoto

FIREHOSE
Hear Me
It's n'/SST
Mary Reynolds
Tom Mignone

STEVE FISK
No 2nd Chance
448 Deathless Days/SST
Steve Fisk
Guy Gillette

DEBBIE GIBSON
Foolish Beat
Out Of The Blue/Atlantic
Julian Ludlow/4-D Productions
Nick Wiling

BRIAN GREENWAY
In The Danger Zone
Serious Business/Atlantic
Derek Semel/Total Eclipse
Ron Berti

MICHAEL JACKSON
Dirty Diana
Bad/Epic
Janie McCann
Joe Pytko

KISS
Turn On The Night
Crazy Nights/Mercury
Bill Briggote/Cream Cheese Productions
Marty Callner

LIVING COLOUR
Middle Man
Vivid/Epic
Victoria Hamburg/Pressure Pictures
Robert Longo

YNGWIE J. MALMSTEEN'S RISING FORCE
Heaven Tonight
Odyssey/Polydor
Fiona O'Mahoney/MGMM
Nick Morris

JOHN COUGAR MELLENCAMP
Rooty Toot Toot
The Lonesome Jubilee/Mercury
Priscilla French, Jackie Sharp/Punch & Judy/VIVID
Jonathan Dark

NU SHOZZ
Should I Say Yes
Told U So/Atlantic
Iain Brown/Midnight Films
Richard Lowenstein

ROBERT PLANT
Tall Cool One
Now And Zen/Espanza/Atlantic
Fiz Oliver/Aubrey Powell Productions
Peter Christopherson

PREFAB SPROUT
The Golden Calf
From Langley Park To Memphis/Epic
Roger Hunt/VIVID Productions
Tony Vanden Ende

DARDEN SMITH
Day After Tomorrow
Darden Smith/Epic
Joanne Gardner, Rosanne Cash/Acme Pictures
Bill Pope

WOLFMAN JACK HOSTS TNN ROCK 'N' ROLL SHOW

(Continued from preceding page)

worked for KDAY-AM Los Angeles and WNBC-AM New York. The radio syndication market has proved lucrative for the Wolfman. "Graffiti Gold" (named after his appearance as himself in the movie hit "American Graffiti") and other oldies shows are broadcast on more than 200 U.S. and Canadian stations. Last year he went back to the future, signing with border radio station 69 XTRA Gold, deluging San Diego and the California coast from

Mexico. Besides the syndication projects and the new TNN show, Wolfman Jack is completing negotiations for three major TV specials featuring more contemporary acts. And he still hopes to live his dream of programming a station Wolfman Jack style with a blend of black and country music: "I'm going to talk one of these radio stations into letting me take it over, and I'm going to do it. That's where it is—get back to American people doing rock'n'roll."



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

The Alarm, Rescue Me
Jon Anderson, Hold On To Love
Tracy Chapman, Fast Car
Joanna Dean, Kiss This
Dokken, Heaven Sent
Debbie Gibson, Foolish Beat
Hall & Oates, Everything Your Heart Desires
Bruce Hornsby And The Range, Valley Road
House Of Shock, Middle Of Nowhere
Martini Ranch, Reach
John Cougar Mellencamp, Rooty Toot Toot
Robert Tepper, The Unforgiven

SNEAK PREVIEW

Belinda Carlisle, Circle In The Sand
Def Leppard, Pour Some Sugar On Me
Pink Floyd, Dogs Of War
Robert Plant, Tall Cool One
Poison, Nothin' But A Good Time
David Lee Roth, Stand Up
Sting, Englishman In New York

HEAVY

Aerosmith, Angel
Paul Carrack, One Good Reason
Natalie Cole, Pink Cadillac
Whitney Houston, Where Do Broken Hearts Go
Icehouse, Electric Blue
INXS, Devil Inside
Michael Jackson, Dirty Diana
Johnny Hates Jazz, Shattered Dreams
Kingdom Come, Get It On
George Michael, One More Try
Billy Ocean, Get Outta My Dreams ...
Pet Shop Boys, Always On My Mind
Bruce Springsteen, One Step Up
Henry Lee Summer, I Wish I Had A Girl
Tiffany, I Saw Him Standing There
Toto, Pamela
Jody Watley, Some Kind Of Lover
White Lion, Wait
Whitesnake, Give Me All Your Love

ACTIVE

10,000 Maniacs, Like The Weather
Cher, We All Sleep Alone
Taylor Dayne, Prove Your Love
Bryan Ferry, Kiss And Tell
Guns N' Roses, Welcome To The Jungle
O.M.D., Dreaming
Times Two, Strange But True

BUZZ BIN

The Church, Under The Milky Way
Robyn Hitchcock, Balloon Man
Midnight Oil, Beds Are Burning
Morrissey, Suedehead

MEDIUM

Balaam And The Angel, I Love The Things ...
Big Pig, Breakaway
Cheap Trick, The Flame
Eric Clapton, After Midnight
Deacon Blue, Dignity
Donald Fagen, Century's End
Lita Ford, Kiss Me Deadly
Glass Tiger, I'm Still Searching
Jenny Morris, Body And Soul
Dan Reed Network, Ritual
James Reyne, Fall Of Rome
Smithereens, Only A Memory
Dweezil Zappa, My Guitar Wants To Kill Your Mama

BREAKOUTS

AC/DC, That's The Way I Wanna Rock And Roll
The Adventures, Broken Land
Banarama, Love In The First Degree
Blvd, Never Give Up
The Del-Lords, Judas Kiss
Depeche Mode, Behind The Wheel
Iron Maiden, Can I Play With Madness
Judas Priest, Johnny B. Goode
Kings Of The Sun, Serpentine
Kiss, Turn On The Night
Ziggy Marley/Melody Makers, Tomorrow People
Pebbles, Girlfriend
Robbie Robertson, Somewhere Down The Crazy River
Rocky Hill, I Won't Be Your Fool
Squeeze, Footprints
Treat Her Right, I Think She Likes Me
Will & Kill, Heart Of Steel



Continuous programming
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ADDS

Richard Marx, Hold On To The Night
Devon Square, Walking On Ice
Billy Vera And The Beaters, Between Like And Love

NOUVEAUX

Louise Goffin, Bridge Of Sighs

POWER

Natalie Cole, Pink Cadillac

G. Estefan/MSM, Anything For You
George Michael, One More Try
Billy Ocean, Get Outta My Dreams ...
Bruce Springsteen, One Step Up

HEAVY

Rick Astley, Together Forever
Cher, We All Sleep Alone
Whitney Houston, Where Do Broken Hearts Go
Michael Jackson, Man In The Mirror
Johnny Hates Jazz, Shattered Dreams
Brenda Russell, Piano In The Dark
Jermaine Stewart, Say It Again
James Taylor, Never Die Young
Toto, Pamela

MEDIUM

10,000 Maniacs, Like The Weather
Merry Clayton, Yes
The Deele, Two Occasions
Donald Fagen, Century's End
Bryan Ferry, Kiss And Tell
Art Garfunkel, So Much In Love
Nanci Griffith, I Knew Love
O.M.D., Dreaming
Robbie Robertson, Somewhere Down The Crazy River
Scarlett & Black, You Don't Know
Al B. Sure, Nite And Day
Smokey Robinson, Love Don't Give No Reason



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CURRENT

Sparky, What's In It For Me
Highway 101, Cry Cry Cry
The O'Kanes, One True Love
Alabama w/K.T. Oslin, Face To Face
K.T. Oslin, I'll Always Come Back
Ronnie Milsap With Mike Reid, Old Folks
Rodney Crowell/Rosanne Cash, It's Such A Small World
Tom Wopat, A Little Bit Closer
Los Lobos, One Time One Night
New Grass Revival, Can't Stop Now
Patty Loveless, If My Heart Had Windows
Marty Haggard, Trains Make Me Lonesome
Harris/Parton/Ronstadt, Those Memories Of You
Gary Chapman, Everyday Man
Ricky Van Shelton, Life Turned Her That Way
Becky Hobbs, Jones On The Jukebox
Hank Williams, Jr., Young Country
Vince Gill, Everybody's Sweetheart
Randy Travis, Forever And Ever Amen
Holly Dunn, Strangers Again



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ADDS

James Reyne, Fall Of Rome
Michael Jackson, Dirty Diana
Blue Merceades, See Want Must Have
Pebbles, Mercedes Boy
Imagination, Instinctual
Depeche Mode, Behind The Wheel

HEAVY

Taylor Dayne, Prove Your Love
Whitney Houston, Where Do Broken Hearts Go
Billy Ocean, Get Outta My Dreams ...
INXS, Devil Inside
White Lion, Wait
Icehouse, Electric Blue
Terence Trent D'Arby, Wishing Well
Toto, Pamela
Bruce Springsteen, One Step Up
Pet Shop Boys, Always On My Mind
Natalie Cole, Pink Cadillac
G. Estefan/MSM, Anything For You
Michael Jackson, Man In The Mirror
Aerosmith, Angel
Pebbles, Girlfriend
Tiffany, I Saw Him Standing There
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The Contours, Do You Love Me
Debbie Gibson, Foolish Beat
G. Estefan/MSM, Anything For You

Debbie Gibson, Out Of The Blue
INXS, Devil Inside
Icehouse, Electric Blue
Debbie Gibson, Only In My Dreams
Jermaine Stewart, Say It Again
Jermaine Stewart, Jody
Jermaine Stewart, We Don't Have To ...
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E.U., Da Butt
Whitney Houston, Where Do Broken Hearts Go
Al B. Sure, Nite And Day
Miki Howard & Gerald LeVert, That's What Love Is
Billy Ocean, Get Outta My Dreams ...
Natalie Cole, Pink Cadillac
Gladys Knight & The Pips, Lovin' On Next To Nothin'
Suave, My Girl
LeVert, Sweet Sensation
Jermaine Stewart, Say It Again
Michael Jackson, Dirty Diana
George Michael, One More Try

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Mico Wave, Instant Replay
Brenda Russell, Piano In The Dark
Kool Moe Dee, Wild Wild West
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The Fit, Just Havin' Fun
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Breathe, Hands To Heaven
Herbie Hancock, Vive Alive
Climie Fisher, Love Changes Everything
Ziggy Marley & The Melody Makers, Tomorrow People
Kingdom Come, Get It On
Art Garfunkel, So Much In Love
Sweet Sensations, Take It While Its Hot
Jenny Morris, Body And Soul
James Reyne, Fall Of Rome

POWER

Whitney Houston, Where Do Broken Hearts Go
Terence Trent D'Arby, Wishing Well
Taylor Dayne, Prove Your Love
Billy Ocean, Get Outta My Dreams ...
INXS, Devil Inside
Johnny Hates Jazz, Shattered Dreams
G. Estefan/MSM, Anything For You
Jody Watley, Some Kind Of Lover
Icehouse, Electric Blue
Natalie Cole, Pink Cadillac
Henry Lee Summer, I Wish I Had A Girl
Toto, Pamela
Pebbles, Girlfriend

HEAVY

Bryan Ferry, Kiss And Tell
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Bruce Springsteen, One Step Up
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George Michael, One More Try
White Lion, Wait
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By PETER JONES

Putting shows on the road in the U.K. and through continental Europe is still a high-profit business, but it is also a high-risk exercise. There remains a lack of venues to house the superstar tours, but the situation is improving. However, the ever-increasing demands of many of the big names, who want more money and more perks, create another problem for the promoters.

So narrow margins, unpredictable weather for outdoor venues, and the dreaded withholding tax ramifications, courtesy of the British government, make tour promotion a hazardous business. Promoters find disaster lurking in the wings if they miscalculate or play a wrong hunch.

The U.K. is still the big magnet for top stars. Says Barry Marshall, head of Marshall Arts, who has worked with Tina Turner, Lionel Richie and other top names: "The demands on promoters these days are heavy, and it's a colossal workload looking after all aspects of a tour here. But treat the stars well, and they'll respond in like fashion."

He says it is vital to get the timing right for tours. April to mid-July and late September to mid-December are favorite periods, and timing is partly dictated by the pattern of record album releases which the artists want to exploit.

Marshall points out the shortage of large venues,

High Profits on the European Tour Trek, Say Promoters, But High Risks, Too

the consequent need to play open-air locations—and the risks from the weather. But he applauds the improvements at some leading locations for the benefit of both artists and paying customers.

"At Wembley Arena, they've upgraded the dressing-rooms, are renewing the seating and have installed a grid for rigging equipment. There's better sound now and better public catering. The SEC in Glasgow has been criticized, but it's improved a lot over the last six months."

Marshall rates the National Exhibition Center in Birmingham as the best venue in the country, mainly because it was purpose-built and with no conversion problems. From a music and atmosphere point of view he rates the Hammersmith Odeon, but with only 3,500 seats, an average ticket price of the equivalent of \$5.40, or \$9 for a top act, and 20% of the take eaten up by Value Added Tax and PRS performance fees alone, the need for larger venues is obvious, he says.

Barry Dickins of International Talent Booking says that ticket prices are now rising. He reckons a good AOR act can carry a ticket price of some \$27, with the average for rock acts is around \$18-\$12.

"The cost of putting on shows in the U.K. is higher, generally speaking, than in the U.S. in terms of venue rental, but ticket prices are also higher here, so it evens out."

Dickins notes there are more open-air shows than before, and that star names in the pop and rock world work them with great success. But he doesn't rate the outdoor venues as a feasible bet for MOR acts "because audiences for that music aren't will-

Pink Floyd picks up in '88 where it left off in '87—at the top of the box office—with further U.S. dates before returning to Europe. (Bottom photo by Chuck Pulin)

ON THE ROAD IN EUROPE



Michael Jackson's "Bad" extravaganza promises to be the biggest pop event in Europe this summer.

ing to risk being rained upon."

He notes other changes. "A high percentage of the money now goes to the artist, who now controls the promoter, to an extent, rather than the other way round. If artists can write good songs and perform them well, they're in with a good chance of tour success. The synthesizer age seems to be receding. People now want to see artists who are exciting and can play instruments."

Harvey Goldsmith, of Allied Entertainments, is concerned about the current supply of available talent for touring and he's also by no means convinced the synthesizers are going away. "We're in an era of techno-pop and record companies aren't developing enough acts who can make good records and also make an impact live. It used to be that bands went on the road and then sold records. Now records come first. When some of the bands go on the road they're not up to it. Sometimes the record producer is the superstar."

Goldsmith says there is a shortage of middle range acts who can draw audiences, but number one attractions remain supremely potent. "The old-established acts around for 20 years or more are getting bigger: people like Pink Floyd, Tina Turner, the Stones, David Bowie and Paul Simon. For the right act, audiences are as good as ever, but too few new ones are coming through. There's no fashion, style or trend."

In Germany, a tour leader is Mama Concerts which, says top man Marcel Avram, has played enormously successful shows with Tina Turner and Chris de Burgh in the past year, plus collaborating to present Europe, the Eurythmics, Lionel Richie, Liza Minnelli and others.

He says, "On the other hand some artists, including David Bowie and Duran Duran, came into Germany and didn't match the box-office expectations of their promoters. It's still like the old days. The promoter has to have the right musical 'feel' in order to build a realistic deal with the artist. It all has to fall into place: the promoter's knowledge of his home market, the right ticket price and the right promotions. Then you can win."

Mama this year is touring Michael Jackson, Pink Floyd, Whitney Houston, George Michael, and Fleetwood Mac. Says Avram, "But Tina Turner's 'Break Every Rule' tour broke all the records. You can't define our business in terms of musical style. It's a matter of quality. The artists who work on a long-term career are the ones who sell seats and records."

Avram pinpoints the two important forms of sponsors: media (radio, TV, newspapers) and product (brand names). In many cases, he says, the promoter does not have an influence on the deals of the product sponsors because they often link with the artist management and set deals on a worldwide basis. "Then it is down to the professionalism of the sponsors and how much they coordinate their activities with the promoter in order to provide the most effective back-up for the art-

(Continued on page O-4)

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- 30. 4. '88 Hamburg
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- 6. 5. '88 Frankfurt
- 7. 5. '88 Stuttgart
- 8. 5. '88 München

PINK FLOYD

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- 18. 6. '88 Mannheim
- 25. 6. '88 Hannover
- 27. 6. '88 Dortmund
- 28. 6. '88 Dortmund
- 29. 8. '88 Dortmund
- 1. 7. '88 Wien
- 3. 7. '88 München

WHITNEY HOUSTON

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- 21. 5. '88 Frankfurt
- 1. 6. '88 Berlin
- 4. 6. '88 Dortmund
- 23. 6. '88 München
- 24. 6. '88 München

AC/DC

- 18. 3. '88 Hamburg
- 28. 3. '88 Berlin
- 29. 3. '88 Oldenburg
- 30. 3. '88 Frankfurt
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- 2. 4. '88 Köln
- 3. 4. '88 Hannover
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IS SHAPING UP TO BE THE BIGGEST YET!

Sponsorship Now Pan-European Success; Merchandising Also Growth Industry

By JOHN TOBLER

Sponsorship and merchandising remain major growth areas in the European tour industry, even if new controversies are hitting both sectors. There's big money available for acts which learn how to maximize their tour "extras," while in sponsorship the question remains: does the artist sell the product—or does the product sometimes sell the artist short?

In one specific part of the U.K. music industry, sponsorship has become very much a talking point in recent months. The three-day Easter weekend Country Music Festival, staged at London's Wembley Arena early in April, has been sponsored with great success for several years by Silk Cut cigarettes.

But this year's event, the 20th in the series and still one of the biggest country showcases in the world, went on without the tobacco firm's injection of cash. And the problem was not that Silk Cut decided to pull out but that BBC Television, which films many of the artists appearing on the Wembley roster for a series of programs, now refuses to accept a sponsor whose advertising involves smoking.

The tobacco industry in the U.K. has suffered from a governmentally imposed ban on tobacco advertising in several media areas, but particularly on television. The value-for-sponsorship return for Silk Cut was surely that not only did they advertise their product but also had it exposed, via posters and in program billing, on the otherwise commercial-free BBC.

Mervyn Conn, who promotes the country festival, was not given a final ultimatum about the unacceptability of Silk Cut until late last year, at which point he endeavored to acquire a fresh sponsor from a field which would be acceptable to the BBC. But despite strenuous efforts by several Conn representatives, it proved impossible to find the type of sponsor prepared for the substantial investment required, despite the built-in TV exposure which comes as part of the package.

And Paul Warden, managing director of British sponsorship specialists Flying Music, confirms that finding a sponsor is often far less straightforward than it might seem. One key problem is that the type of company interested in sponsoring such an event may well have committed its advertising budget in other directions many months before an event actually occurs.

He says, "Additionally, a lot of companies have become apprehensive about committing themselves to individual artists, though Pepsi Cola has worked with Michael Jackson for quite a while. But in other cases, a large sum of money has to be committed ahead of an event, which always leaves the possibility of the artist concerned losing popularity or for some other reason just not being as great an attraction as when the deal was struck. Pop peaks are sometimes very short. If the artist slides, an entire marketing campaign tied specifically to him or her could be a total financial disaster."

To get around this problem, Flying Music became involved in a sponsorship agreement with Harp lager, resulting in a series of concerts spanning a number of different acts appearing under the banner "HarpBeat" for the period of a year. Qualification for inclusion in this campaign was that each artist involved had to appeal to the target market—though another problem is that some artists don't want, for a wide variety of reasons, to be associated

with certain product ranges.

Says Warden, "Sometimes it works out extremely well. The group Five Star have worked tours sponsored by Crunchie, the candy bar people, and by toothpaste firm UltraBrite, but where major multinational companies are concerned there are other ways of putting their name around.

"For example, we've organized party night promotions at clubs, which are music-related, and which have been sponsored by Hitachi and by Pretty Polly, the stocking manufacturers. But in Britain,

Reggae rocker Eddy Grant is one of the few Western artists who's toured extensively in Eastern Europe, including Hungary, Poland, and Yugoslavia.



ON THE ROAD IN EUROPE

if a suitable event can be found, it's comparatively easy for tobacco and alcohol manufacturers to be found to sponsor something, especially as they're so restricted in other ways, like television and newspapers."

Jane Bowen-Bravery, of Breakmarketing, a company which specializes in marketing to targeted youth sectors, was also involved in the HarpBeat campaign and also arranged for the group Queen to tour under the Harp banner. A more recent attempt to contract David Bowie for a "HarpBeat" sponsored tour was unsuccessful at the last moment, (Continued on page O-12)

Long Arm of the New U.K. Tax Law

By MIKE HENNESSEY

The full implications of the British government's decision to apply tax laws relating to foreign entertainers with much more vigor than in the past are still a long way from being understood. In fact, as the accountants specializing in the entertainment field have recently warned, the Inland Revenue authorities have it in their power to make the application of withholding tax excruciatingly retrospective.

When the new regime came into effect in May last year, it was widely supposed that the tax authorities would content themselves with collecting the tax from 1987 onwards and conveniently forget about the unpaid tax of previous years. But it is the policy of the tax inspectors to use tax currently due as a trigger to investigate past obligations.

The fact is that foreign entertainers and sportsmen visiting the U.K. have always been liable to pay income tax on earnings resulting from live events. There are cases where bilateral double taxation treaties can reduce the tax liability—for example, the U.K./U.S. agreement exempts performance earnings from tax as long as gross income plus expenses do not exceed \$15,000 in any tax year.

In the past, the Inland Revenue encountered numerous difficulties in collecting the tax. The tax office set up in London to deal with foreign entertainers was not really staffed or equipped to cope realistically with the task.

But spurred on by the prediction of the British Chancellor of the Exchequer that, if properly applied, the withholding tax measure could boost the tax yield from non-resident performers from \$35 million to more than \$180 million in a full year, the Inland Revenue has now set up a Foreign Entertainers Unit which is part of its investigative division and is staffed mainly by inspectors from the Special Offices—offices which in the past have specialized in investigating the affairs of non-resident entertainers.

This, according to some entertainment accountants, gives the tax authorities' quest for missing revenue something of a predatory character.

However, by providing for deduction of tax at source, the Inland Revenue has put the onus on the performer to appeal against any tax assessment—and is in the very strong position of being able to refuse an appeal on the grounds that there has been substantial tax evasion in the past on the part of the artist concerned.

Exactly how far back the tax authorities will be prepared to go in their attempts to retrieve unpaid taxes is the subject of much speculation. Philip Davis, a senior tax partner with the Arthur Young Entertainment Group, has pointed out that if an artist made a film 30 years in the U.K., and the film is sold to a television station, producing a fee for the artist, he could well be liable to withholding tax on that fee.

There is also the question of how wide-ranging in scope will be the application of the new regime. It is a fact, for example, that the Inland Revenue regards royalties on records as a sales commission payment and therefore subject to tax. But, for the moment, the tax authorities are not pressing this point. They are looking for tax, however, from any payment connected with a U.K. performance and this could include performance fees, television rights and merchandising income.

Accountants representing the entertainment profession argue that no withholding tax should be levied on merchandising income because it does not arise from a performance but is simply a right. They also argue that fees for appearances on chat shows should not be regarded as performance payments and should not, therefore, be liable to withholding (Continued on page O-9)

A Billboard Spotlight

Artists Say European Tour Facilities Match Those In U.S. And U.K.

Continental Europe now has touring facilities to match the best to be found in both the U.S. and U.K., according to those at the sharp end of rock and pop tours: the acts themselves.

And when it comes to "keeping the customers satisfied," European rock promoters often leave their British and American counterparts some way behind, it seems.

EMI Records **New Model Army**, one of the most successful of newer acts in recent months, prides itself on being essentially a live band and the group has toured successfully in the U.K., Japan and the U.S. (where they have played two substantial gig circuits).

There are few European countries where they haven't played; France, Belgium, Holland, Germany, Austria, Switzerland, Spain, Sweden, Norway and Finland are some of the territories they've toured extensively. In May they go off for debut live dates behind the Iron Curtain, opening with a tour of Poland.

Frontman **Justin Sullivan** says, "I think the main difference between touring in Europe and back home in the U.K. is that the European promoters go so much out of their way to be courteous and polite. They want to be seen to be doing the right things. There's a widely prevalent attitude that what comes out of the U.K. is "real" rock and pop music, so they're eager to do everything they can to make a band's tour run smoothly and without mishaps."

Sullivan feels that hotels and general hospitality tend to be better in the various European regions, too. "The hotels are definitely cleaner and more comfortable. Of course, facilities can vary from country to country, but generally they're of a very good standard. Dressing rooms, too, tend to be good, though you still find ones with plenty of thought-provoking graffiti.

"Audiences themselves vary from territory to territory, and quite often in the same country can vary from region to region. For example, we've found that in southern Germany, in the Munich area, audiences can react very coolly, whereas if you go north to Hamburg, they're much more demonstrative in the way they react.

"The cool approach doesn't mean to say they don't like you. They're cool, too, on the south coast of Spain. It's more a case of them feeling they are somehow expected to be cool. It's rather like the difference between London audiences and those in the U.K. provinces."

The **New Model Army** man adds, "Rock promoters in most European territories seem somehow to be more mature and self-confident. There isn't that near-gangster image that you can't help noticing with some of the small-time promoters back home in Britain. The Europeans really want to do the best for you.

"Unfortunately, there does seem to be a small element of rock acts who go into continental Europe with the attitude of "Well, who won the war, then?" rather like football hooligans. But they soon get themselves a bad reputation."

Joolz, a young rock singer who represented EMI U.K. in the Wroclaw Song Festival in Poland last year, is similarly full of praise for the professionalism of the promoters in that Eastern bloc country. "To be honest, I had a very bad impression of Poland before I went there. But I'd been reading and watching too much propaganda. I was convinced there would be no toilet rolls and I even took my own soap. I couldn't have been more wrong.

"Wracław, as a typical Polish center, is rather like Manchester in the north of England. I found both the people I worked with and the people themselves rather sophisticated when it came to music, and they were certainly aware of what was happening musically.

ON THE ROAD IN EUROPE

"They have a big home-grown music scene in Poland. Punk is out and hippies are in, but they're very interested in music from outside their own country. The facilities and hospitality provided by the promoters while I was there couldn't have been bettered."

Eddy Grant, a successful artist for 20 years and with a string of international hits, first toured Europe back in the 1960s as a member of the Equals, the multi-racial group. Now a solo artist, and still regularly in the European charts, he's one of the few Western rock stars to have toured extensively in the Eastern European countries, most notably Hungary, Poland and Yugoslavia.

"Naturally, touring facilities generally in Europe have improved a great deal in the last few years and compare very favorably now with the U.K. and U.S. In fact, the changes have been quite radical, though every country in Europe I've toured has had its share of poor venues as well as excellent ones.

"Back in the late 1960s and 1970s, a lot of the sound and lighting equipment on the continent was poor, and it was difficult finding any that was of an equivalent high standard to that back in the U.K. West Germany was always the exception, though."

Says Grant, "I think promoters in Europe are more artist-orientated than they are in the U.K. Anything that you want, within reason, and they'll provide it. They really are astonishingly keen to cooperate."

Grant finds that technical equipment in the Eastern European territories is "very good indeed. I'm not sure where they get it from, but they have their own big-name pop and rock artists who also have to be catered to. Most tours are promoted through the state by a network of promoters and agents and they are really keen to look after the artist's interests.

"I'd say to any rock act whose records are popular there, get over and tour Eastern Europe. It's all very well worth a visit."

Steve Hackett, as a member of Genesis in the 1970s and as a solo performer since, has vivid memories of touring in Europe. "Back around 1971, we used to catch the ferry over to Ostend, getting no sleep at all, then we'd play whatever gig had been arranged. Then it would be straight back on the ferry again, arriving home three days after we'd set off and wondering why we didn't feel so fresh.

"It was a case of paying our dues. We were hardly in a position early on to turn down gigs, so if someone offered us a date on the continent we'd do our utmost to make it. Obviously, as Genesis grew in popularity, the venues became more sophisticated and the sound and lighting equipment improved accordingly.

"We've all had good and some bad experiences in most European countries, but what really matters is not so much the venue itself but the audience. It's all down to the level of energy that they give you, and if it's high then everything is well worthwhile."

Hackett says, "But technology throughout all European territories has become more sophisticated over the years. Facilities generally have improved at least as fast in Europe as in the U.S. or U.K."

EUROPEAN TOUR TREK

(Continued from page O-1)

ist."

In France, concert-going has been a major leisure activity for decades. Major acts still draw huge audiences. Madonna, at the Parc de Sceaux last August, played to 130,000 fans, breaking all national records. At least 80,000 people were there four hours before the show was due to start, according to Jean-Claude Camus and Pascal Bernardin of Zero Productions. It was the biggest live event ever staged in France, with 250 franc tickets selling for 2,000 francs.

The visit of Michael Jackson is set to be the biggest pop event this year, and he will mainly play football stadiums. In the same drawing-power league are Pink Floyd and George Michael. Sponsorship is now big in France, and the touring business is geared to that kind of support.

To link with the upsurge in France of tours and concerts, the old National Union of Song & Variety has become the more up-to-date Syndicat National des Producteurs de Spectacle. Says Jules Frutos of SOS Productions, "We need to be protected by a strong professional organization, otherwise we'll disappear in the face of heavy foreign competition." His company was, last year, involved in presenting Peter Gabriel, Genesis, the Cure and others, and this year's stars include the Pretenders, Simple Minds and the Eurythmics."

He says, "It's enormous work, involving the investment of enormous sums, and the slightest error in judgment can be disastrous for my company. This is a business where 45% of revenue goes in taxes of various kinds."

Olivier Carrie, of Corida, organized more than 30 concerts last year, and many were sold out, including those of Eric Clapton, Los Lobos and Simply Red, while this year's promotions involve Leonard Cohen, Ry Cooder and Los Lobos again.

Says Carrie, "I have no survival problems. I'm asked to present acts more often than I solicit artists but I have apprehensions about the next few years when various EEC barriers will be broken down. I'm just not sure that our industry is properly prepared to meet new fiscal conditions such as Value Added Tax, while it is certain the authorities are not doing much to help promote live shows."

In France, Scorpio's Alain Lahana says the way to success is to work with one artist "in whom one believes," in his case Alpha Blondy, rather than spread the work across a number of acts. He's convinced Alpha Blondy will be as big as was Bob Marley, and is promoting him in France, the Antilles and in the U.S.

Daniel Mertin, of the PCV Gaillard Agency, new to the business, says major promoters like Pascal Bernardin of Zero Production, promoting artists like Michael Jackson and Prince, have different perspectives to the new agents starting out. He feels a lot has been done to help the record industry, but insists that little is done to help the concert promoter, even though concerts promote record sales. But he welcomes the input of some funding from the government culture ministry to create new show venues.

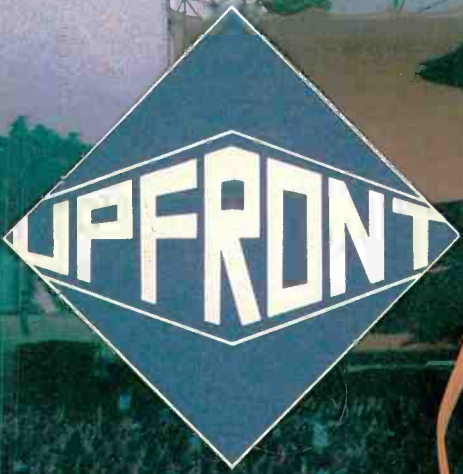
The concert industry is growing fast, too, in Italy, with the public apparently tiring of television. David Zard, head of Zard Initiative, nevertheless welcomes the support his promotions get from radio and television, notably from Video Music (Italy's version of MTV).

But Zard deplors the lack of major arenas in Italy, especially as the availability of sports stadia is rarely certain.

Zard has promoted Madonna, Bob Dylan and David Bowie in Italy and this year brings in Michael Jackson and Pink Floyd. Advance ticket sales have long been a problem area in Italy, but the Zard group now has a deal with Banca Nazionale del Lavoro, which sells tickets nationwide—though it is a rather

(Continued on page O-10)

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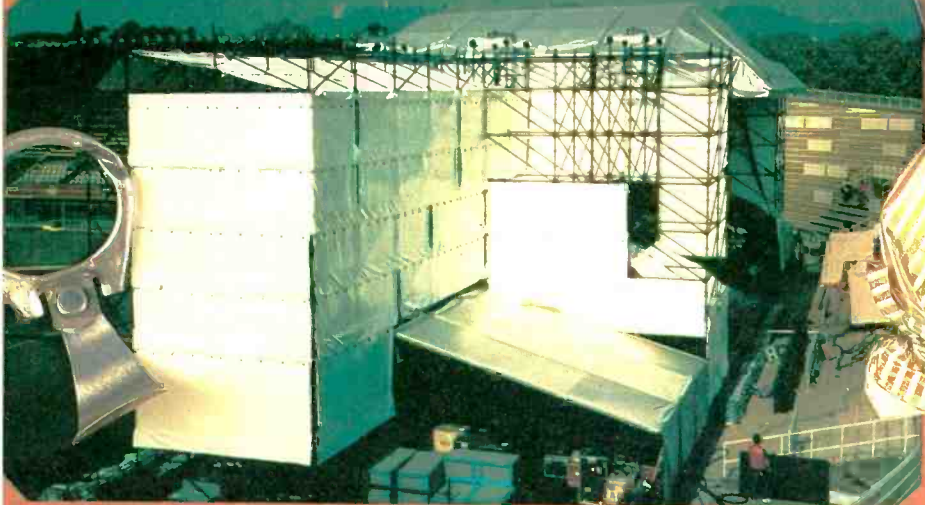
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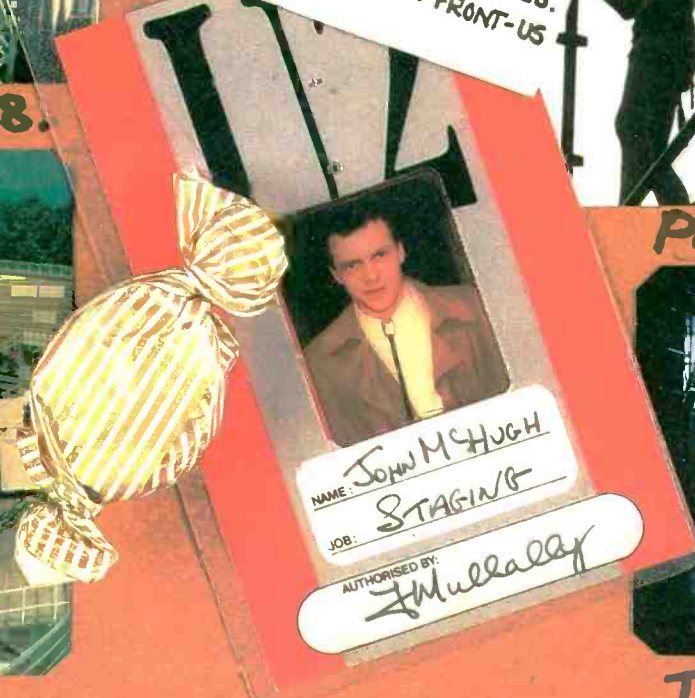
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October 25	The N.E.C.	Birmingham
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November 23	Westfalenhalle,	Dortmund
November 24	Eberthalle,	Ludwigshafen
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Mama Concerts Marcel Avram

"THEY CUT LIKE A KNIFE IN SCANDINAVIA"

November 14	Isstadion,	Helsinki
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November 20	Isstadion,	Stockholm
November 21	Scandinavium,	Gothenberg

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"THEY WERE RECKLESS IN AUSTRIA"

November 28	Olympiahalle,	Innsbruck
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"THEIR HEARTS WERE ON FIRE IN IRELAND"

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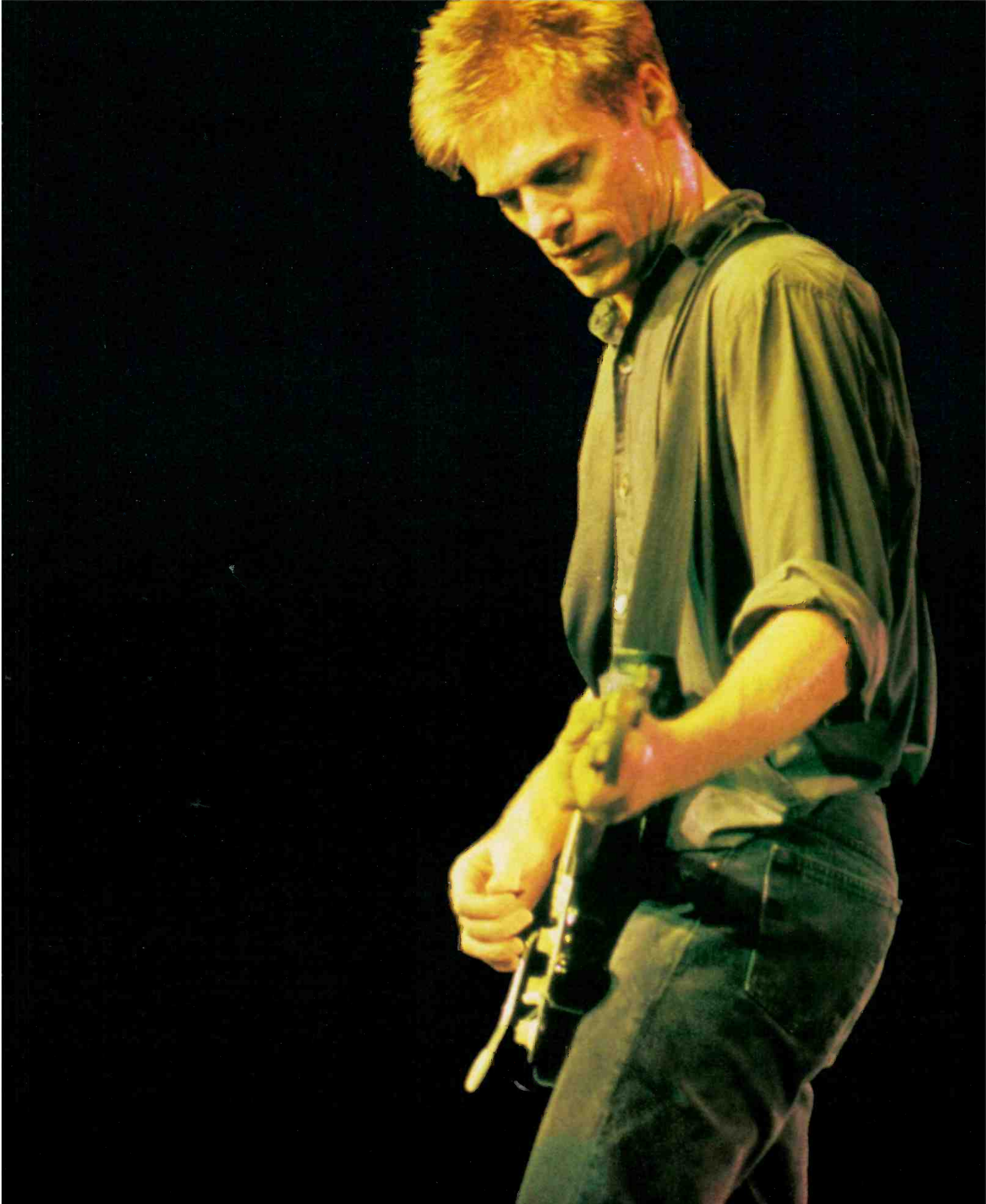
November 3	The Ahoy,	Rotterdam
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**YOUR
PARTNER
IN
AUSTRIA**

U.K. TAX LAW

(Continued from page O-3)

tax.

Foreign artists visiting Britain, the specialist accountants say, are well advised to apply for a reduction in the withholding tax due on the gross earnings so that proper allowance can be made for subsistence expenses, commission to agents, management fees, U.K. travel costs and international air fares to the U.K. But as indicated earlier the Inland Revenue can refuse any reduction on the grounds that tax is owing from previous U.K. appearances.

Says Philip Davis, who spent 12 years as a district inspector working for the Inland Revenue: "The tax authorities have only to refuse to agree a reduced rate of withholding tax for a forthcoming tour and the boot is neatly transferred to the other foot—instead of the Revenue chasing the performer for tax, he or she has to get money back from the taxman."

Davis warns that, in contrast to their predecessors in the old foreign entertainers tax office, the inspectors of the new unit have a number of qualities which makes investigation by them a distressing experience for the subject.

"They are experienced investigators and know all the tricks of their trade," he says. "They have already spent several years working in the entertainment field and know how the business works. They are superb gatherers of information and they have formal powers which enable them to approach banks, agents, impresarios etc. They also make use of the exchange of information provisions in the double taxation treaties, particularly with the U.S."

"What is frequently overlooked is the volume of publicly available information to which they have access. For instance, they have back copies of trade papers and magazines and will have in their possession lists of previous tours and appearances made by the performer."

**ON
THE
ROAD
IN
EUROPE**

Artists under investigation who have avoided paying tax on their U.K. performance in the past will find themselves liable not only for the back taxes due but also for payment of interest and penalties.

But according to Davis, the outlook is not altogether bleak. "One feature which keeps life with the Special Office from being a totally negative experience," he says, "is that, generally, the inspectors are willing to use their considerable discretion to arrive at a practical solution if this will avoid spending a disproportionate amount of time on the case. There can thus be a refreshing air of commerciality to the negotiations—but only if the Inspector has confidence in the agent representing the performer."

Giving hints for foreign artists touring in the U.K., tax expert Simon Flamank of Sloane & Co. recommends them to submit a professionally prepared, estimated profit and loss statement, which must be sent to the Foreign Entertainers Unit of the Inland Revenue at least 30 days before the first engagement.

He says that among costs likely to be disallowed by the tax authorities are legal and accounting fees incurred in the artist's home country, the cost of new stage clothes and round-sum estimates for repairs and renewals.

Flamank says that the new withholding tax regulations make accountability during a tour more important than ever. The FEU is likely to agree tax deductions based on the budget, but the unit may want to see final tour accounts.

There are numerous pitfalls for which the touring
(Continued on page O-12)

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EUROPEAN TOUR TREK

(Continued from page O-4)

slow operation.

Italy is a tough territory for promoters in a financial sense. SIAE, the Italian society of authors and publishers, which collects state taxes on public performances, asks for royalty money up front, and that can mean a payment of \$200,000 on 40,000 tickets sold.

But Zard is angered at the way "anyone can set up as a concert promoter." He takes the job seriously, he says, ensuring dressing-rooms, parking spaces, bars, local transport, are all looked after. He employs 40 people all year round to make things work. "Then I have to face competition in booking acts from organizations of two or three people who cut corners and reduce prices.

"I improve venues and they cash in. This industry really could do with stricter regulation."

Thomas Johansson, of EMA, represents more than 75% of all international acts touring Scandinavia this year, though some concerts of the Swedish-based promoter are joint ventures with local agents in Denmark, Norway and Finland: among them DKB, Kurt Torbjornsen and IT Concerts (Denmark), Gunnar Eide (Norway) and Rock On (Finland).

And for the first year he has set up an arrangement with the Icehall in Helsinki, which will at last host major acts in Finland on a regular basis.

He says the basic problem in Scandinavia has been finding good indoor locations. But added to the main venues next year will be the Globe in Stockholm, with a capacity of 12,000 and "a promoter's dream," according to Johansson. His own company will promote some 300 concerts this year, involving around 100 foreign acts, up 10% on last year.

He says, "A problem here is that we've reached the point where we are competing with our own concerts. The Scandinavian market is very limited. Mi-

chael Jackson, appearing in Gothenburg this summer, will perform for 100,000 people in two shows. That's rather more than 1% of the Swedish population. And ticket prices, now around \$25, can't be pushed down much further."

Open-air concerts in Scandinavia are more and more important. Top events include Roskilde (which pulled 50,000 customers last year), the Isle of Calf Festival near Oslo (18,000), and Finland's Abo Festival (18,000).

The EMA corporate success, says Johansson, is due to building confidence with both artists and audiences. "We're respected by foreign artist managements. But foreigners are puzzled by the lack of commercial radio and television in Scandinavia, Finland excepted."

But visiting the region this year are Michael Jackson, Whitney Houston, George Michael, Fleetwood Mac, Judas Priest, Sting, Bryan Adams. And, points out Johansson, there are local acts (Imperiet, Lolita Pop, Nomads and others) who are building on-tour reputations.

The Benelux concert business has been in a boom period, thanks to a low rate of exchange against the U.S. dollar. Mojo Concerts, leading agents for pop and rock in the region, had a "spectacular" 1987, according to Leon Ramakers, one of the firm's managing directors. It was the most profitable year since the firm was founded 20 years ago, with 130 concerts (mainly U.S. and U.K. acts), attracting around 800,000 people. Mojo's related company Double You put on 275 concerts for the club circuit, drawing 120,000.

Many top Americans have visited Benelux because of the exchange rate situation, but leading Belgian promoter Herman Schueremans adds, "I've also heard that it is because for many American acts the U.S. concert market has become rather saturated."

In any event, the biggest draws in Holland last year turned out to be an Englishman, an Irish band and an

American girl: David Bowie, U2 and Madonna. But also highly successful was a long list including Prince, Tina Turner, Spandau Ballet, Lionel Richie, Peter Gabriel and so on.

Mojo was involved in the open air Pink Pop Festival, headlined by Lou Reed. And Ramakers is convinced 1988 will be another bonanza year, with acts already filling halls this year including Italian artist Paolo Conte, Heart, Toto, Joe Cocker and Supertramp. On the festival side, his firm is promoting Pink Pop again, plus a reggae event in Delft in June and a heavy metal thrash in Tilburg in September.

Ramakers confirms the widely held European view that merchandising is a key and profitable ingredient of heavy rock promotions these days. But in the Benelux territories, sponsorship is a low-key element of the business. It's a repetition of the old story: Marketing men think along different lines to pop and rock people.

Unfortunately Holland, in recent years, has earned a bad name for the production and distribution of bootleg albums. But Mojo and others concerned are fighting the bootleggers, even to the extent of using metal detectors to check if illegal recording equipment is being smuggled into venues. Heavy metal band Marillion is one of the most bootlegged of all major acts.

Belgium's Herman Schueremans says 1987 was his best year, having started promoting in 1975, organizing 220 concerts, selling out with David Bowie, Peter Gabriel, the Pretenders, U2, Prince, Level 42,

(Continued on page O-13)

ON THE ROAD IN EUROPE

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SPONSORSHIP SUCCESS

(Continued from page O-3)

when Bowie decided he did not wish to be involved. Bowen-Bravery says she's looking for an act of similar stature for this year.

"Many pop artists seem to feel that being associated with beer is acceptable, but not hard liquor, so we find that we tend to look for sponsors in the fields of clothes, make-up, hi fi equipment and so on. We also deal with sponsorship for syndicated radio programs and we did a show for three years with 7 Up, until it was taken over by Pepsi.

"Sponsorship rules for radio and television have greatly relaxed in recent times, so things are easier in those areas. In fact, we're opening up an office in Los Angeles soon."

Yet problems can arise in unsuspected ways. Jane Bowen-Bravery has had problems finding a sponsor for a forthcoming George Michael tour. "In this case, the problem is that some people say he's now too big for their product, while you still get some marketing executives who think his appeal, even now, is still in the Wham! teeny-bop market. I know that that's just not true—but marketing people are often a little bit out of touch."

Sponsorship is building fast in most major continental European territories. It became very big in France last year, with competition among sponsors suddenly very intense. NRJ, the private radio station is among the most prominent sponsors, having been involved with Madonna, U2 and Prince. Led by NRJ, all stations started re-focussing on the 14-25 age group by means of sponsoring shows.

Michael Jackson's show later this year at the Parc des Princes in Paris will be the key test operation for show sponsoring. The superstar is sponsored by

RTL for the north of France and Radio Monte Carlo for the south. Says RTL's Michele Bisoni, "Sponsoring Jackson's visit is expensive but it meets the needs of our listeners. It's better to concentrate on a megastar than to spend money on second-rate talents which require a great deal of work for little return."

NRJ's sponsorship budget in 1987 was 40 million francs (just over \$7 million), and is up 10% this year. And Europe No. 1, another leading station, has a similar size budget. This year Europe No.1 sponsored the whole of the Printemps de Bourges event (April 1-10), which incorporated more than 100 shows and artists including Barry White and Frank Zappa.

Sponsoring is relatively new in France and really started in December, 1986, with a Julie Pietri concert at the Paris Olympia with three sponsors (RTL, M6 and Dauphine) and it pushed her into the big time.

Jean-Paul Commin, of WEA France: "A concert like Madonna's last year gave us a tremendous media plus without any effort on our part. She was written about, spoken about, broadcast and televised a long time before and after the concert, which really helped us consolidate her record sales."

In France, co-sponsorship is very much the order of the day. Says Dominique MacLine, head of Radio Monte Carlo's promotion department, "Concert posters these days often like like advertising mosaics. For example, Sinead O'Connor, who was at La Cigale in March this year had posters which features the logos of Skyrock [radio], Chrysalis [record company], Scorpio Productions [organizer] and Best [the magazine]."

She cites, too, the Supertramp tour, with the poster featuring RTL (radio), TV 7 Jours (magazine), Zero Production (promoter) and A&M and PolyGram (record label). Johnny Clegg's tour from April to June had Europe No. 1, M6, SOS (organizer) and FNAC (ticket sales).

Sponsorship is new to France, but well established in other European territories, notably Benelux and West Germany. In Holland, for example, Japanese electronics company JVC is sponsoring for the fourth year in succession the North Sea Jazz Festival (July 8-10) in The Hague. JVC also sponsors annual jazz festivals in London, Nice, New York and Newport.

Through Europe, tour merchandising has been a lucrative business for acts of all kinds for some years now, though certain aspects of it may be taken for granted by new artists unfamiliar with the original concept.

For years, the way it worked was to sell the right to an act's name/likeness/logo to a company which would then manufacture a range of clothing (T-shirts, sweat shirts, caps, scarves and so on), plus printed products (posters, programs, magazines), for sale in the foyer of the concert venue.

For the right to do this, the merchandiser would pay the act an advance against royalties and, at the end of the tour, would account to the act. This clearly would lead to profit or loss for the merchandiser, depending on the size of the advance, the percentage paid to the artist and the quantities manufactured by the merchandiser. As a result, the merchandiser generally tried to include in the deal the right to supply the merchandise by mail order or through normal retail outlets at the end of the tour.

Peter Collins, of Acme Total Merchandising, a company in the business for a decade, says, "We call ourselves 'total' because we advise, service and support our clients. We have an in-house art studio and we can print garments in up to eight colors. We arrange with suppliers to produce posters and advise clients how many of each line should be made. The relative popularity of the act is the key. But we also dispose of any excess at the end of the tour, because we did advise on the quantities to be produced."

Miscalculations can lead to problems. "Once we heard from Marc Almond's office on a Friday night that he had a gig at the London Palladium the following Sunday. We provided the necessary T-shirts and whatever. That was possible because we had contacts with the right T-shirt printer, one who didn't lose interest just because the original print job was finished.

"And we don't insist on our employees doing the selling at a gig. We'll provide a skilled merchandiser to oversee things if necessary, but if the artist wants to use his own people, that's all right by us."

Acme is by no means the only merchandiser operating on the European circuits. Winterland, the San Francisco-based company (named after the famed venue), has a London office, and other substantial concerns in the field include Mobile, On Tour Merchandise, Fusion and Bravado (whose clients include Depeche Mode, Meat Loaf, Joe Cocker, Art Garfunkel, Marillion, Robert Plant and T'Pau).

U.K. TAX LAW

(Continued from page O-9)

artist should be on the look-out. For example, although the expense of paying a backing band will in the main be allowed, the individual musicians will themselves be subject to taxation if they themselves are residents overseas. In order to overcome this problem the U.K. promoter should individually contract each of the musicians in the backing band. This could invariably bring each musician below the

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ON THE ROAD IN EUROPE

1,000 pounds de minimus rule and result in a nil tax liability.

As from April 6 this year, U.K. withholding tax was reduced from 27% to 25%, and tax paid in the U.K. can be offset against tax payments made in the artist's home country, provided there is a double taxation agreement in force, as between the U.K. and U.S.

EUROPEAN TOUR TREK

(Continued from page O-10)

Eric Clapton, and Kool & the Gang. And in the early months of 1988 he sold out with Depeche Mode, In-dochine, Serge Gainsbourg, and Def Leppard.

He handles the double festival of Torhout/Wechter in July, which has three times featured U2 and which he says is Europe's biggest annual open-air pop/rock event. But he adds, "It's disappointing to find that some top acts don't even know Belgium is on the map of Europe."

Two jazz promoters stand out in the Benelux territories and this specialist sector of the touring industry has its own rewards and problems. Paul Acket initiated and still organizes the North Sea Jazz Festival, which has its 13th edition in The Hague (July 8-10). The program, featuring 1,000 musicians playing in 120 different groupings and incorporating 250 concerts in 12 halls.

The dollar/guilder exchange rate has been in Acket's favor this year, but he's disappointed, he says, that more and more top jazzmen are asking "ridiculously high salaries," some demanding 20% more now than in 1987. "I can't afford to give way to extreme financial demands."

He says the problems arise because the organizers of international jazz festivals in countries like Spain, Italy and France get huge subsidies from the governments, leading musicians to think they can pick up similar pay-packets elsewhere. He feels the Dutch government should provide more backing, because the North Sea event is a major promotional exercise for Holland in general and The Hague in particular.

Acket sees sponsorship (JVC notably) as a vital part of his festival promotion, but he likes to keep merchandising low-key "because I don't want to turn the event into a circus." He adds that lack of record company interest in taking advertising space in the brochure shows "they're not really interested in jazz."

Most jazz concerts in the Benelux region are organized by Dutchman Wim Wigt, whose company is based in Wageningen. He also runs indie jazz label Timeless Records. He claims 30%-40% of the European jazz concert business, and 75% of the action in Benelux. His tours this year include Dizzy Gillespie, Stan Getz, Chet Baker, Art Blakey, Horace Silver, Tito Puente, and Archie Shepp.

Where possible he produces albums of these American acts for his label.

Wigt is disappointed at the way that European jazz promoters focus too closely on the big names, giving less opportunity for new talent. But he agrees that jazz, like pop and rock, can be a European money-spinner as long as the promoter operates with a mix of business acumen and adventurous booking.

Assistance on this story provided by Nigel Hunter (U.K.), Wolfgang Spahr (West Germany), Vittorio Castelli (Italy), Johan Langer (Sweden), and Willem Hoos (Holland/Belgium).

CREDITS: International Editor, Peter Jones; Editorial by Billboard writers and correspondents in Europe; Design, Stephen Stewart.

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The Agency

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The Cars	Pop Will Eat Itself
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Dio	Rose Of Avalanche
Dokken	Saxon
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Errol Brown	Something Happens!
Fire Next Time	38 Special
Fleetwood Mac	Rick Springfield
FM	Stryper
Foreigner	The Stupids
Frank Chickens	The Three Johns
The Georgia Satellites	They Might Be Giants
The Hank Wangford Band	Thirteen Moons
Happy Mondays	Tom Petty And The Heartbreakers
Heart	U.D.O.
Helloween	Warlock
Hugh Masekela	Wayne Hernandez
The Icicle Works	The Wedding Present
James Taylor	Westworld
Jason And The Scorchers	The Wild Flowers
Jermaine Stewart	Wire Train
John Mayall's Bluesbreakers	Whitesnake
Judas Priest	The Wonder Stuff
Kansas	Xymox
Killing Joke	Y & T
Kingdom Come	Yes
The Kinks	Yngwie Malmsteen
Kiss	Z.Z. Top

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WE'VE GOT OUR ACT(S) TOGETHER

Labels Bemoan Surge; Copyright Law Blamed Parallel Imports Plague Singapore

BY CHRISTIE LEO

SINGAPORE Parallel imports are becoming a serious threat to major labels here, accounting for more than a quarter of the 150,000 units of English-language product sold each month. Singapore's new copyright law, which was expected to encourage market expansion, has no provisions that curb parallel imports.

Dealers here import international titles in bulk from majors based in Thailand and the Philippines, where cassettes typically wholesale for \$1-\$2 less than the Singapore rate of \$4.60. Plus, many dealers say they can obtain new releases more quickly by ordering from abroad.

Says one retailer: "This is a busi-

ness of not being able to tap sales while the artist is hot. We do support the local majors, but there have been many instances when they have held back releasing top-priority product for reasons we cannot understand."

Consumers apparently take a similar view. One says: "I don't know how record companies plan their schedules here, but it seems that they are usually a month late, unless it's a superstar act."

Although international sales overall are increasing, major-label sales here have been adversely affected. Pacific Music product executive Gary See admits sales have been hurt badly by parallel imports. "Low pricing has affected the industry at large," he notes. "Consumers may save a couple of dollars by buying Thai-produced cassettes, but they should take into account the lower tape quality."

PolyGram marketing director Davie Lee takes a more critical

view, saying: "Sales figures are not the only issue here. By patronizing parallel importers, consumers are literally killing off a growth industry. Poor sales mean we cannot fully commit ourselves to building up a strong music industry, and in the end that will affect the consumer as well."

The local branch of IFPI, the global label trade group, acknowledges that Singapore's copyright legislation does nothing to outlaw the practice, despite the damage caused to the local record industry. Parallel importing is nothing new here, but retailers who once concentrated on esoteric repertoire from hard-to-find labels now import anything they believe will sell.

"Parallel imports from the U.S. and Europe for specialist customers used to cost a lot," says one leading retailer, "but nowadays, because the Thai-made tapes are cheap, we can pass on savings to our customers."

Belgian Rights Need Reform SABAM Chief Cites Media Users

BY MARC MAES

BRUSSELS Jan Corbet, head of Belgian authors' rights association SABAM, has urged a radical rethink of traditional methods to account for the rapidly changing media environment.

Speaking to a meeting of Belgian music publishers here, Corbet said new solutions are needed to the problems of rights-society relationships with users, official bodies, and rights owners as fresh avenues of exploitation are opened up.

In the category of new users are private radio stations, whose large numbers make old-fashioned procedures too expensive to implement and which cannot be treated in the same way as national broadcasters. Other new users include cable and satellite television operators, which must find new partners, such as the Assn. of Audio-Visual Producers with which to work out questions of administration.

Satellite broadcasting's pan-national reach poses its own difficulties because many governments are unaware of legislation in neighboring countries. An International Federation of Authors & Composers study group is currently looking at the issue.

Government authorities are finding authors' rights an increasingly important factor in overall cultural policy, Corbet went on. Closer cooperation is needed, and although such monopolies as the rights societies are often criticized, they are the only ways of keeping efficiency and handling costs at acceptable levels. Greater involvement by government officials is perhaps a solution to the problem.

So far as rights owners are concerned, new reproduction techniques and communications technologies have given rise to several categories in which collective

administration of authors' rights is required.

The wide range of "nonorganized" authors, particularly in the film and broadcast media, poses complex problems of jurisdiction. At present, many negotiate individual contracts, but both authors and the producers who employ them are now tending to establish specialist associations, and closer collaboration between the two parties is needed.

In conclusion, Corbet said, authors' rights must be regarded as sacred. In defending such rights, the authors' societies are in fact defending freedom of expression in situations where any uncontrolled intervention could easily lead to censorship.

Virgin Classics Debuts With Unusual Roster

BY NICK ROBERTSHAW

LONDON Virgin's long-awaited move into the classical music market took place here April 15 with the launch of the first 10 titles from the full-price Virgin Classics label. The product also goes on sale in mainland Europe during April, with U.S. and Japanese launches planned for late May or early June.

The initial catalog clearly demonstrates Virgin's innovative and broad-ranging approach, with a marked absence of popular evergreens and an emphasis on young international talent.

Titles include the first recording of Schubert's "Ninth Symphony" (Continued on next page)

Groups Urge Low VAT Rate For Sound Carriers In EEC

BY MIKE HENNESSEY

LONDON The role of sound recordings in the dissemination of culture and in providing universal access to the world's musical heritage is cited in a declaration to the European Commission as a major reason why the value-added tax on sound carriers in the European Economic Community should be applied at the same reduced rate as it is on books and other cultural items.

The declaration comes in a document jointly prepared by BIEM, the international mechanical rights bureau; FIM, the International Federation of Musicians; FIA, the International Federation of Actors; and IFPI, the International Federation of Phonogram & Videogram Producers. The declaration is addressed specifically to the EEC's economic and social committee.

The Commission of the European Communities and the European Parliament are currently studying a proposal for the harmonization of VAT rates throughout the EEC. The draft proposal recommends that sound recordings be taxed at the standard VAT rate, which currently ranges in the 10 Common Market countries from 14%-20%.

The organizations representing

authors, composers, performers, and record producers is urging that the reduced rate of 4%-9% be applied.

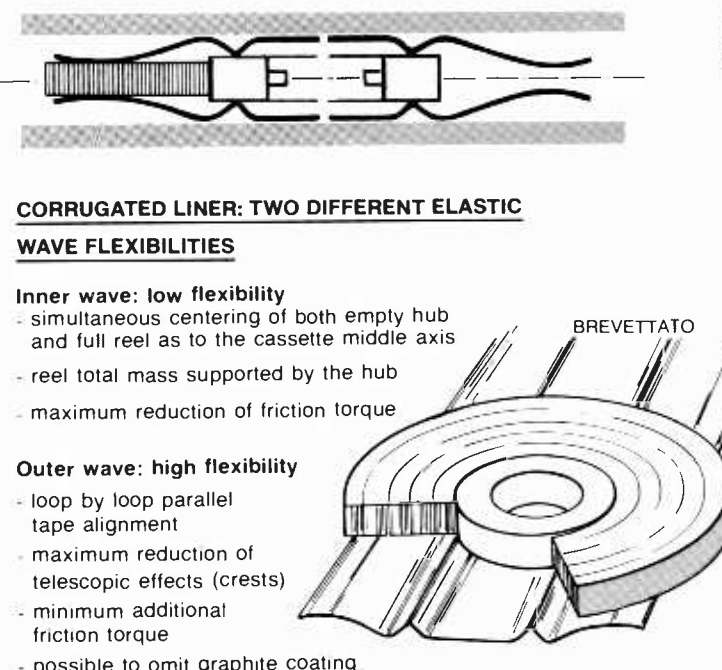
The declaration says "sound recordings are to music what books are to literature: copies of works of culture," and it contests the commission's proposal that the only cultural goods to which the reduced rate should apply are books, newspapers, and other periodicals.

"Clearly, this discriminates against recorded music in material form and represents a considerable barrier to the circulation of cultural goods," says the joint statement.

The declaration recalls the recommendation adopted by the UNESCO Intergovernmental Conference on Cultural Policies in Europe held in Helsinki, Finland, in 1972. The conference called on European member states "to ensure that new technological means of disseminating culture are adequately covered and to recognize especially that sound recordings are cultural materials and should be treated as such."

The statement concludes with a call for the EEC's economic and social committee to apply the reduced VAT rate to sound carriers as soon as possible.

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Hits Get Toronto FM In Trouble

3 Stations Exceed Their Top 40 Quota

BY KIRK LaPOINTE

HULL, Quebec Three Toronto FM stations were called before the federal broadcast regulator April 13 to discuss that uniquely Canadian approach to radio rules—the broadcasting of too many hit songs.

The Canadian Radio-television and Telecommunications Commission hearing was particularly tough on CKFM-FM, which has been accused by rival broadcaster CHUM-FM of exceeding its so-called hit-to-nonhit ratio. The vice chairman of the CRTC, Monique Coupal, suggested that CKFM's breach of regulations is "almost a case of suspension or revocation of

license."

No one expects that to happen, and CKFM general manager Gary Slaight promised to quickly get the station's playlisting and broadcasting in order. It can only play 49% hits, but a CRTC check of its program logs revealed 67% of its songs were top 40 hits.

CHUM-FM and CHFI-FM were also called to the hearing to explain why they hadn't complied with their own hit-content quotas. However, it was CKFM that took the toughest criticism.

CHFI said a "human error" was responsible for its playing too many hits, while CHUM questioned the commission about its definition of a hit. CHUM's Duff

Roman and others urged the CRTC to release more information about what it considers to be a hit.

The squabble, involving three stations largely after the same soft rock listeners, is something that could happen only in Canada. Radio regulation here is still considerable, particularly for FM licensees. The commission has been trying to keep the FM programmers distinct from their AM counterparts. The aim is to keep FM as some sort of rejuvenating medium, while AM plays the proved hits. But FM broadcasters have complained that their ever-growing audiences are being shortchanged.

A decision on the radio cases is expected within weeks.

2 Key Figures Exit FACTOR; Financial Support Jeopardized

Resignations Rock Record/Vid Foundation

OTTAWA Two key figures at the industry-sponsored foundation for record and video production have resigned their posts amid continued reports of internal strife at the organization.

Mel Shaw, who was named executive director of the Foundation to Assist Canadian Talent on Record during a period of turmoil last year, has decided to leave the foundation when his one-year contract expires Saturday (30). And Gary Slaight, a key Canadian radio executive, has resigned from the foundation's board of directors and has threatened to withdraw his company's financial support for the foundation's fund.

Shaw could not be reached for comment, but reports quoted him as saying that he intends to complete work on a musical on which he had been working before joining FACTOR.

While a search proceeds for a successor, a potentially bigger problem looms with the sudden resignation of Slaight, president of Standard Broadcasting's radio division, who complained that the organization isn't open to new ideas. He is openly contemplating withdrawing Stan-

dard's annual contribution to FACTOR—\$340,000—and launching his own fund.

FACTOR has been a linchpin of Canadian record-production financing since its inception six years ago. Two years ago, the federal government required members of the industry to increase their support of the fund, and FACTOR now serves as the principal financier of Canadian music through loans and grants.

In recent months, there has been much internal debate at FACTOR over how much long-term financing it should provide for artists and

whether FACTOR board members should be eligible to receive funding.

In March, the foundation announced several changes in its financing regulations in an attempt to allow more artists to receive funds. Even so, critics charge that the fund spends too much money and time on nearly established artists and not enough on up-and-coming talent in need of a big break.

Shaw will continue to work with the foundation after his contract expires, serving as a consultant for special projects. KIRK LaPOINTE

MAPLE BRIEFS

ROCK HEADQUARTERS, the publishing firm formed by veteran managers Bruce Allen, Lou Blair, and Cliff Jones of Vancouver, British Columbia, has emerged with its first two chart successes, Blvd. and Diamond In The Rough, signed to MCA and Virgin, respectively. Expect much more news from the firm and its parent company, Penta, in

coming weeks.

MCA RECORDS Canada Ltd., after slashing its compact disk prices last year by 20%, increased prices on a handful of front-line product March 21. New releases by U2, Billy Idol, Belinda Carlisle, Elton John, and Tiffany now bear a \$24.98 suggested list price, compared with a \$19.98 list price for other top MCA titles. MCA's competitors have yet to adopt a less-than-\$20 tag.

Aussie Singer Mark Holden Sheds His Teen-Idol Image

BY GLENN A. BAKER

SYDNEY When Mark Holden left Australia nine years ago to live in Los Angeles, his biggest problem was his popularity, or at least the remnants of it. During 1976-77, he'd enjoyed four smash hit singles, a platinum album, roles in television soap operas and three feature films, and an astonishing level of teenage adoration.

All of that served to obscure his initial aim in entering the music business: to write songs.

More than a decade after his initial success, Holden, now 33, looks set to follow in the footsteps of such major Australian hit writers as Terry Britten, Steve Kipner, and Alan Tarney.

At present he can claim both sides of the Temptations' hit "Look What You Started," having previously written their "Lady Soul," which went to No. 4 on the black charts; the flip of Belinda Carlisle's "I Get Weak"; and a rising charter by Scarlett & Black, "Miracle Or Mirage" on Virgin.

The roster of artists who have cut Holden compositions includes the Manhattans; Real Life; Bob Welch; Richard Carpenter; the Kids From Fame; the Stylistics; Chequered Past; Tommy Tutone; Ray, Goodman & Brown; John Schneider; Lion; General Gane; Angela Clemmons; Connie Causey; and Australian acts Anne Kirkpatrick and Normie Rowe.

Signed to Arista Music by Billy Meshel, Holden is in his fifth year with the company.

Primarily a collaborative writer, Holden shares credits with Bob Crewe, Charlotte Caffey, Jeff Pescetto, Fred Zarr, Rich Feldman, John Cesario, former Sex Pistol Steve Jones, and former Manfred Mann vocalist Chris Thompson, among others.

Though living in Burbank, Calif.,

Holden travels regularly to New York, Chicago, London, and elsewhere to pursue his craft and is currently back in Australia writing with such local notables as Mondo Rock's Eric McCusker (who was responsible for the Rick Springfield hit "State Of The Heart"), Sharon O'Neill, and Alan Mansfield of Dragon/Hunter.

Says Holden: "I made my first album in Australia, 'Dawn In Darkness,' in 1975 because I wanted to have the songs I'd been writing since I was a kid. But nobody seemed all that interested in hearing them. They just wanted me to smile at little girls and sing everybody else's songs.

"Being a pop star was fun, but it killed my writing, and it took a long time to get back into it again. It wasn't until my fourth album,

which I did for Mercury in 1983 after all the fuss was over, that I was able to start shaking off the image I had, at least in Australia.

"Now I suppose it would be a good idea to do another Mark Holden album, and I've even put away a few songs, but my main interest is to get better and better as a commercial hit writer and keep good songs flowing out to whoever will record them. I'm really coming to grips with melody, and I guess my own performing career can go on hold."

Apart from writing, Holden is making his mark as a producer, with Arista U.K. engaging him to produce the acts Stex and Helena Springs in London.

One other recent assignment was particularly warming for the young writer. Twelve years ago, Holden's first major hit as a teen idol was a version of Eric Carmen's "Never Gonna Fall In Love Again." Now he feels he's come full circle—recently Holden received a call asking if he would write some songs for Carmen.

VIRGIN CLASSICS LAUNCHES FIRST TITLES

(Continued from preceding page)

using instruments of the period, a program of Tudor viola music, and a set of avant-garde songs written for the late Cathy Berberian.

Featured musicians include Paul Tortelier, Sir Michael Tippett, Andrew Liton, and Stephen Hough. The titles are available on direct-metal-mastered vinyl albums, chrome tape, and compact disk. The Domus chamber group's reading of two Brahms piano quartets is being claimed by the company as the longest CD in the world, with a running time of about 76 minutes. Pressings are by Sonopress in West Germany.

All product is full price, but Virgin says midprice and budget series are likely to follow late this year or early in 1989. Initial promotion in the U.K. includes trade and national press advertising, product posters, and other point-of-sale

material. Further releases are planned at two-month intervals, bringing the catalog to about 40 titles by year's end. A further 50 titles per year are expected.

Heading the label is Simon Foster, who joined Virgin in January 1987 after being head-hunted from EMI by Virgin chairman Richard Branson himself. General manager Kathy Copisarow is also a former EMI staffer.

Says Foster: "I was very happy at EMI, but any record man's dream is to be able to work directly at the highest level in the marketplace, and here I was being given the opportunity to start a major international classical label from scratch. Virgin Classics is not a prestige exercise. We intend to build a catalog rather than instant hits, but we are also aiming to bring the label into profit within a fixed period."

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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

WHITNEY HOUSTON HOLDS at No. 1 without a bullet, as gains in radio airplay points for "Where Do Broken Hearts Go" (Arista) are offset by a small loss in sales points. "Devil Inside" by **INXS** (Atlantic), registering steep declines, is no longer challenging for the top, but "Wishing Well" by **Terence Trent D'Arby** (Columbia) may hit No. 1 next week, especially if "Broken Hearts" falters. "Angel" by **Aerosmith** (Geffen) and "Anything For You" by **Gloria Estefan & Miami Sound Machine** (Epic) are still far behind the top two in points but should be contenders for No. 1 in two weeks.

THE AREA OF the chart from the mid-40s to the mid-50s is unusually competitive this week; as a result, several records take small moves despite strong upward point growth. "Nighttime" by **Pretty Poison** (Virgin) and "When We Kiss" by **Bardeux** (Synthicide) move up only two places each despite 12 radio adds for the former and 16 for the latter. "Nighttime" shows strength at BJ-105 Orlando, Fla. (23-18), WTLQ Scranton, Pa. (26-19), and Power 96 Miami (8-6). "Kiss" is already top 20 at 13 reporting stations, including KS-104 Denver (29-20), KEZB El Paso, Texas (22-14), Power 99 Atlanta (9-5), and KATD San Jose, Calif. (15-6). "Foolish Beat" by **Debbie Gibson** (Atlantic) is the most added record already on the chart, with 53 adds, but it takes a moderate nine-place jump to No. 48 because of the jam. "Beat" moves 15-8 at B-97 New Orleans and is No. 3 at KAMZ El Paso, Texas.

GEORGE MICHAEL'S "ONE MORE TRY" (Columbia) is the 17th combined Power Pick/Sales & Airplay, jumping from No. 31 to No. 22. Only 10 stations on the pop panel are not yet playing the record. Of the first 16 combined picks—starting with **Madonna's** "Papa Don't Preach"—only "Devil Inside" by INXS missed hitting No. 1, peaking last week at No. 2. The most recent double winner, "Always On My Mind" by the **Pet Shop Boys** (EMI-Manhattan), is bulleted at No. 11.

QUICK CUTS: The eight new entries are led by singles from **Bruce Hornsby & the Range** (RCA), added by over half the radio panel, and **Prince** (Paisley Park). Entering the Hot 100 for the first time are the **Adventures**, a band from Northern Ireland, with "Broken Land" (Elektra) . . . "I Wish I Had A Girl" by **Henry Lee Summer** (CBS Associated) loses its bullet as radio point gains slow, but it moves up to No. 20 based on another strong sales gain. It is No. 1 at WMMS Cleveland, KHOP Modesto, Calif., WMEE Fort Wayne, Ind., and WZPL in Summer's hometown of Indianapolis . . . "I Saw Him Standing There" by **Tiffany** (MCA) continues to show tremendous sales strength, almost dethroning Houston as No. 1 in sales. The record's radio points are collapsing, however; it drops to No. 25 on the airplay side, an unprecedented difference in sales vs. airplay. Overall it slips two places on the chart to No. 9.

EMMIS SELLS WYNY NEW YORK TO WESTWOOD ONE

(Continued from page 1)

parent General Electric Co. Emmis already had WQHT "Hot 103" in the New York market and therefore had to relinquish one FM.

The arrangement appears to be an optimal solution for Emmis, Westwood One, and the two formats—which will remain intact. Emmis reportedly wanted \$50 million for WYNY—but also wanted the 97.1 frequency to wedge WQHT's crossover format between leading top 40s WHZT (100.3) and WWPR (95.5).

Upon completion of the transaction, New York will have WQHT as "Hot 97" and Westwood One's WYNY as "Country 103.5." The expected date for the frequency switch is early August.

Pattiz says, "We like country on WYNY, and have no plans to change the format." Westwood One will probably affiliate its recently acquired NBC Radio Network to WYNY when the purchase is completed. The company concedes that "NBC needs the most help."

With WYNY as the sole country format in the market, Westwood One has no fears that the frequency change will affect listenership. The station logged its highest ratings, a 3.0 in 12-plus overall, in the just-released winter 1988 Arbitrons (see story, page 1). The country format has moved call letters—and bands—a number of times in recent

years, and the audience has always moved with it.

Westwood One has announced that it's looking to buy an AM and FM station in the top three markets, New York, Los Angeles, and Chicago. "We're looking right now," says Pattiz, "but we're looking for reasonable opportunities. We're not like other group owners that are heavily leveraged—that translates to very heavy debt service."

"We're not going to buy stations that are so expensive that the only way to make money on them is to hold on for seven years and then turn around and sell them." Pattiz says heavy debt service has made it difficult for Emmis to sell one of its two New York AMs: WFAN and WNBC. "Right now, the price is too high for us," says Pattiz.

Bill Battison, Westwood One president and chief financial officer, says, "From a financial point of view, owning stations is the next logical step because it allows us to consolidate expenses. The company has always believed in vertical integration—we rely very little on outside suppliers. Owning stations allows us to focus our compensation on our own stations. We spend so much money on compensation now, it makes more sense to buy the clock rather than rent it. The purchase will pay for itself in a short time."

Westwood One, the nation's largest producer and distributor of syndicated radio programs, floated 2.5 million shares of common stock in March for the express purpose of purchasing radio stations. The company acquired NBC Radio Networks in July for \$50 million. That deal made Westwood One the second-largest radio network behind Capital Cities' ABC Radio Network.

Pattiz founded the company in 1977 as a program syndicator, and until WW1 acquired the Mutual Network at the end of 1985, the bulk of the company's revenue came from its uniquely large catalog of syndicated programming. Pattiz says that since the purchase of NBC, traditional network programming has come to account for about two-thirds of WW1's revenue.

The WYNY purchase has fueled rumors that Westwood One will sell its broadcast industry trade paper, Radio & Records. Although radio industry trade publication ownership/station ownership is not unprecedented, critics contend that Westwood One's ownership of radio stations in addition to its three networks and massive syndication catalog creates a conflict of interest for its journalistic division. Concerning these rumors, Pattiz says simply, "We have no intention of selling R&R."

FOR WEEK ENDING APRIL 30, 1988

Billboard

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 52 REPORTERS	BRONZE/ SECONDARY ADDS 163 REPORTERS	TOTAL ADDS 235 REPORTERS	TOTAL ON CHART
THE VALLEY ROAD BRUCE HORNSBY & RANGE RCA	9	26	90	125	125
ALPHABET ST. PRINCE PAISLEY PARK	8	24	66	98	99
FOOLISH BEAT DEBBIE GIBSON ATLANTIC	6	9	38	53	131
HEART OF MINE BOZ SCAGGS COLUMBIA	4	11	35	50	50
NOTHIN' BUT A GOOD TIME POISON ENIGMA	3	8	37	48	98
TOGETHER FOREVER RICK ASTLEY RCA	1	10	34	45	188
WE ALL SLEEP ALONE CHER GEFLEN	3	8	32	43	163
MAKE IT REAL THE JETS MCA	3	5	24	32	112
POUR SOME SUGAR ON ME DEF LEPPARD MERCURY	1	4	23	28	59
MOST OF ALL JODY WATLEY MCA	2	4	21	27	28

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

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When you lose your vision, you lose the clouds. You lose the sunsets. The seashells. The moonlight and snowflakes. This year, 50,000 Americans will lose all that and more. Forever. Yet with your help, half of all blindness can be prevented. We're the National Society to Prevent Blindness. We sponsor medical research to conquer eye diseases. And safety programs to eliminate eye injuries. We fight to save all the things people lose when they lose their eyesight. Help us save the clouds. Give to Prevent Blindness.

LIFELINES

BIRTHS

Girl, Alexandria Grace, to **Christian and Elizabeth Schweiger**, March 16 in Alexandria, Va. He is division manager at Action Graphics. She is a reggae producer.

Boy, Eric Ryan, to **Dennis and Vy Hetzendorfer**, March 17 in Miami. He is a recording engineer/producer there.

Girl, Kyrsten Leigh, to **Toby and Sharon Wright**, March 18 in Tarzana, Calif. He is chief engineer at One On One Recording, North Hollywood, Calif.

Twins, a boy, Dustin Taylor, and a girl, Heather Danielle, to **Derek and Julie Alpert**, March 21 in Tarzana, Calif. He is the director of music development for motion pictures and television at Almo/Irving/Rondor Music.

Girl, Alyssa Tamar, to **Henry and Sheryl Mandell**, March 25 in Culver City, Calif. He is vice president of finance for Heron Communications Inc.

Girl, Shannon, to **Jim and Sam Hines**, March 27 in St. Simons Island, Ga. He owns Island Music and Video Warehouse there.

Girl, Bronwen Ann, to **Fred and Laura Desena**, March 27 in Brooklyn, N.Y. He is a project coordinator for Sicurella-Smythe Associates.

Boy, Austin Chase, to **Timothy Lee Humphrey and Sherri Lee Hartsoe**, March 28 in Nashville. He is a partner in the Miracle Music Group. She is a songwriter and a partner in MMG.

Girl, Katie Scarlet, to **Jerry and Janet Grove Irvin**, March 31 in St. Louis Park, Minn. He is manager of purchasing for The Musicland Group there. She is involved in the performing arts.

Girl, Megan Davis, to **Robert and Julie Long**, March 31 in Columbia, S.C. They are the owners of the Compact Disc Warehouse franchise there.

MARRIAGES

Charles "CB" Brent to Linda Lief, March 19 in Malibu, Calif. He is a film and theater producer, former Songwriter magazine publisher, and co-founder of the Music Industry Network. She is president and

co-founder of Channel Light Productions.

Robin Irvine to Lisa Stucchi, April 7 in New York. He is tour manager for Cyndi Lauper.

DEATHS

Marc Paul Simon, 42, of complications from AIDS, March 18 in Santa Monica, Calif. Simon was a pioneer in the field of disco and dance music. His first company, Provocative Promotions, promoted disco music on the national and international levels. He later had his own record label, Casablanca Records. He is survived by his parents, a brother, and a sister-in-law.

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

NEW COMPANIES

Two One Nine Records Inc., a dance/rap label, formed by Paul Morrison, Thomas Cooper, and Marcus Cooper. Its first release is "Think About" and "It's Live" by Lox. 3983 Carpenter Ave., Bronx, N.Y. 10466; 212-969-0589.

Glodow & Coats Publicity Services, formed by John Glodow and Michael Coats. Company will provide publicity and media relations services for national and regional tours, albums, clubs and venues, theaters, home video, local bands, recording facilities, corporate accounts, and festivals. 4034 20th St., San Francisco, Calif. 94114; 415-864-2333.

Electric Transfer, formed by Joseph Donini. Company will transfer film to tape. Its clients include Coca-Cola, Shoney's, Domino's Pizza, Orkin, Procter & Gamble, and ABC Sports. 1900 Piedmont Road, Atlanta, Ga. 30324; 404-881-6644.

L.A.W. Productions Inc., formed by Tony Wilkes and Michael La Val. Company will produce artists, recordings, promo videos, videos, film, and theater. 18 Schofield St., Newark, N.J. 07106; 201-372-6898

Jim Warren Entertainment, formed by Jim Warren. Company will produce shows featuring daytime, prime-time, and other stars

for radio station promotions, fairs, malls, and amusement parks. Suite 1002, 7080 Hollywood Blvd., Hollywood, Calif. 90028; 213-466-5111.

Ron Huntsman Entertainment Marketing Inc., formed by Ron Huntsman. A marketing-services firm for the music and leisure industries. P.O. Box 292224, Nashville, Tenn. 37229-2224; 615-449-5521.

Honey-Pie Records, formed by Emma Richey and Andy Friend. Label's first release is the 7-inch single "Pumpin" by Drusilla & the Blind Date Band. 10624 Louise Ave., Granada Hills, Calif. 91344; 818-360-7317.

Whet Records, a dance label, formed by Steve Feldman and Jerry King. First release is a dance version of "Phantom Of The Opera" by Majestique. 120 W. 23rd St., New York, N.Y. 10011; 212-255-2222.

Sky Records, an independent record label, formed by Rebecca Williams. Company is actively seeking new artists. 1000 Chantilly Drive, Alpharetta, Ga. 30201; 404-751-3777.

Penthouse Artist Development, formed by Terence T. Gibson, Bobby Brown, and Laverne Nevus.

PATTI, HARRIS WIN DOVES

(Continued from page 6)

Other Dove winners: First Call, group of the year; BeBe & CeCe Winans, Horizon award; Mylon LeFevre & Broken Heart's "Crack The Sky," best gospel rock album; Wayne Watson's "Watercolor Ponies," best contemporary album; and the Cathedral's "Symphony Of Praise," best Southern gospel album.

Also taking awards were Steve & Annie Chapman's "An Evening Together," best country/gospel album; the Winans' "Decisions," best

contemporary black album; Aretha Franklin's "One Lord, One Faith, One Baptism," best traditional black album; Phil Keaggy's "The Wind & The Wheat," best instrumental album; Michael Card's "The Final Word," best worship and praise album; Claire Cloninger, Gary Rhodes, & Bob Drogstad's "A Son! A Saviour!" best musical album; the Agapeland Singers & Candle's "Bullfrogs & Butterflies Part III," best children's music album.

Producers honored with Doves



Cleo Trio. Jazz veteran Cleo Laine meets with RCA executives after her Carnegie Hall concert, which featured material from her "Cleo Sings Sondheim" RCA Victor album. Pictured, from left, are Michael Dornemann, co-chairman, Bertelsmann Music Group; Michael Emmerson, president, BMG Classics; and Laine.

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.

APRIL

April 25, **An Evening With Clive Davis**, Dickson Hall, Univ. of California at Los Angeles, Los Angeles. 213-463-7178.

April 25, **Songwriter's Guild Of America General Membership Meeting And Aggie Awards Presentation**, Hyatt Regency Hotel, Nashville. 615-329-1782.

April 26, **TNN Viewers' Choice Awards**, Grand Ole Opry House, Nashville. Jerry Bailey, 615-889-6840.

April 26, **Tribute 88—The 8th Annual West Coast Music Awards**, Commodore Ballroom, Vancouver, British Columbia. Michael Godin, 604-874-3035.

April 27-30, **Impact Super Summit Conference II**, Harrah's, Atlantic City, N.J. 215-825-4082.

April 30, **NARAS Los Angeles Chapter Spring Bowling Fling**, Sport Center Bowl, Studio City. Karen Johnson, 213-850-0353.

MAY

May 6, **American Bar Assn. Forum On The Entertainment And Sports Industry**, Beverly Hills Hotel, Beverly Hills, Calif. 312-988-5666.

May 6-8, **Music City Tennis Invitational**, Maryland Farms Racquet and Country Club, Brentwood, Tenn. Patsy Bradley, 615-259-3625.

May 11-15, **International Music & Media Conference**, Palais de Congrès, Montreux, Switzerland. Peggy Dold, 212-536-5089.

May 11-15, **National Assn. of Independent Record Distributors and Manufacturers**, Monteleone Hotel, New Orleans. Holly Cass, 609-665-6636.

May 13, **American Bar Assn. Forum On The Entertainment And Sports Industry**, Hotel Parker Meridien, New York. 312-988-5666.

May 14, **Young Black Programmers Coalition Award Of Excellence And Scholarship Banquet**, Plaza Of The Americas Hotel, Dallas. Lynne Haze, 214-263-9911.

May 14, **Songwriters Guild Of America Successful Songwriting Minicourse**, Massachusetts College Of Art, Boston. Peter Knickles, 617-782-2036.

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.

TRADE BILL FACES VETO

(Continued from page 5)

lose through piracy abroad. In addition, if improvements in protection are not forthcoming, the president may retaliate by suspending, withdrawing, or terminating trade agreements with the country involved.

The legislation would also allow the U.S. trade representative to "self-initiate" negotiations each year—a major change in the current law that requires ripped-off U.S. industries to petition for relief and show proof of injury, a long and expensive process.

Primary supporters of the intellectual-property provisions are the RIAA, the Motion Picture Assn. of America, and the Assn. of American Publishers.

Co-sponsors of the bill include Sens. Albert Gore, D-Tenn., Alan Cranston, D-Calif., Frank Lautenberg, D-N.J., George Mitchell, D-Maine, John Heinz, R-Pa., and Malcolm Wallop, R-Wyo.

Company will represent record producers, songwriters, and entertainers, among others. 762 FDR, New York, N.Y. 10150; 212-242-3636.

Inspirational Digest, formed by Shelton Ray to bring gospel and inspirational music to the forefront. 762 FDR, New York, N.Y. 10150; 212-242-3636.

Multi Media Concepts, formed by Storm Eastmond and Robert Celestine. Company will secure international and domestic record deals for managers and artists. 762 FDR, New York, N.Y. 10150; 212-242-3636.

Deta Data Bulletins, formed by Gladys Mejias and Hal Wesley. Company handles creative word processing. 762 FDR, New York, N.Y. 10150; 212-242-3636.

Twain Twang Records Ltd., formed by Martin Santiago and Rony Scott-Lofton. Company will concentrate on dance and pop-oriented material. Suite 4018, 1120 Ave. of the Americas, New York, N.Y. 10036; 212-642-8199.

Shane Black Associates, formed by Wenda Williamson. Company specializes in producing and promoting the work of songwriters. Concentration is on pop rock/dance, r&b, ballads, and country. 4239 Sansom St., Philadelphia, Pa. 19104; 215-438-0248.

M.T.Y. Music Productions Inc., formed by Thomas W. Heid, Michael Dadap, and Yeoug-Cheng Ma. Company will offer services in all areas of the music, audio, video, and visual industries. First release is Dadap's solo guitar album. P.O. Box 3216, Ridgewood Station, Flushing, N.Y. 11385; 718-381-8798.

Send information to *New Companies*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

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	1	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	1
2	3	I SAW HIM STANDING THERE	TIFFANY	9
3	5	WISHING WELL	TERENCE TRENT D'ARBY	2
4	6	ANGEL	AEROSMITH	3
5	8	PINK CADILLAC	NATALIE COLE	7
6	2	DEVIL INSIDE	INXS	4
7	10	ANYTHING FOR YOU	GLORIA ESTEFAN & MIAMI SOUND MACHINE	5
8	9	PROVE YOUR LOVE	TAYLOR DAYNE	8
9	4	GIRLFRIEND	PEBBLES	10
10	13	ALWAYS ON MY MIND	PET SHOP BOYS	11
11	11	ONE STEP UP	BRUCE SPRINGSTEEN	14
12	7	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	6
13	14	ELECTRIC BLUE	ICEHOUSE	12
14	17	NAUGHTY GIRLS (NEED LOVE TOO)	SAMANTHA FOX	13
15	22	SHATTERED DREAMS	JOHNNY HATES JAZZ	15
16	23	WAIT	WHITE LION	17
17	24	I WISH I HAD A GIRL	HENRY LEE SUMMER	20
18	12	MAN IN THE MIRROR	MICHAEL JACKSON	19
19	30	I DON'T WANT TO LIVE WITHOUT YOU	FOREIGNER	16
20	31	PIANO IN THE DARK	BRENDA RUSSELL/JOE ESPOSITO	21
21	26	TWO OCCASIONS	THE DEELE	18
22	15	FISHNET	MORRIS DAY	32
23	29	PAMELA	TOTO	23
24	27	KISS AND TELL	BRYAN FERRY	31
25	18	ROCKET 2 U	THE JETS	24
26	19	YOU DON'T KNOW	SCARLETT & BLACK	37
27	35	MY GIRL	SUAVE	30
28	16	SOME KIND OF LOVER	JODY WATLEY	25
29	20	OUT OF THE BLUE	DEBBIE GIBSON	33
30	—	ONE MORE TRY	GEORGE MICHAEL	22
31	36	DREAMING	ORCHESTRAL MANOEUVRES IN THE DARK	26
32	39	SAY IT AGAIN	JERMAINE STEWART	28
33	37	RITUAL	DAN REED NETWORK	39
34	25	I WANT HER	KEITH SWEAT	38
35	—	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	27
36	28	ENDLESS SUMMER NIGHTS	RICHARD MARX	29
37	21	CHECK IT OUT	JOHN COUGAR MELLENCAMP	42
38	40	STRANGE BUT TRUE	TIMES TWO	34
39	—	I STILL BELIEVE	BRENDA K. STARR	41
40	—	LOVE IN THE FIRST DEGREE	BANANARAMA	49

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	1
2	4	WISHING WELL	TERENCE TRENT D'ARBY	2
3	3	DEVIL INSIDE	INXS	4
4	1	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	6
5	7	ANYTHING FOR YOU	GLORIA ESTEFAN & MIAMI SOUND MACHINE	5
6	5	ANGEL	AEROSMITH	3
7	6	GIRLFRIEND	PEBBLES	10
8	13	PINK CADILLAC	NATALIE COLE	7
9	11	PROVE YOUR LOVE	TAYLOR DAYNE	8
10	15	SHATTERED DREAMS	JOHNNY HATES JAZZ	15
11	16	I DON'T WANT TO LIVE WITHOUT YOU	FOREIGNER	16
12	14	ELECTRIC BLUE	ICEHOUSE	12
13	17	NAUGHTY GIRLS (NEED LOVE TOO)	SAMANTHA FOX	13
14	19	TWO OCCASIONS	THE DEELE	18
15	18	ALWAYS ON MY MIND	PET SHOP BOYS	11
16	24	ONE MORE TRY	GEORGE MICHAEL	22
17	22	WAIT	WHITE LION	17
18	8	MAN IN THE MIRROR	MICHAEL JACKSON	19
19	20	ONE STEP UP	BRUCE SPRINGSTEEN	14
20	23	PAMELA	TOTO	23
21	27	PIANO IN THE DARK	BRENDA RUSSELL/JOE ESPOSITO	21
22	10	ROCKET 2 U	THE JETS	24
23	9	SOME KIND OF LOVER	JODY WATLEY	25
24	26	I WISH I HAD A GIRL	HENRY LEE SUMMER	20
25	12	I SAW HIM STANDING THERE	TIFFANY	9
26	31	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	27
27	29	DREAMING	ORCHESTRAL MANOEUVRES IN THE DARK	26
28	30	SAY IT AGAIN	JERMAINE STEWART	28
29	21	ENDLESS SUMMER NIGHTS	RICHARD MARX	29
30	39	TOGETHER FOREVER	RICK ASTLEY	36
31	34	STRANGE BUT TRUE	TIMES TWO	34
32	35	ONE GOOD REASON	PAUL CARRACK	35
33	38	MY GIRL	SUAVE	30
34	25	OUT OF THE BLUE	DEBBIE GIBSON	33
35	—	WE ALL SLEEP ALONE	CHER	40
36	—	MAKE IT REAL	THE JETS	46
37	—	FOOLISH BEAT	DEBBIE GIBSON	48
38	—	CIRCLE IN THE SAND	BELINDA CARLISLE	43
39	—	I'M STILL SEARCHING	GLASS TIGER	44
40	—	NIGHTIME	PRETTY POISON	45

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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
COLUMBIA (9)	10
Def Jam (1)	
MCA (9)	10
I.R.S. (1)	
RCA (7)	9
Jive (2)	
WARNER BROS. (6)	9
Paisley Park (1)	
Qwest (1)	
Sire (1)	
ATLANTIC (7)	8
EsParanza (1)	
A&M	7
ARISTA (5)	6
Jive (1)	
EMI-MANHATTAN	6
POLYGRAM	6
Mercury (4)	
London (1)	
Polydor (1)	
E.P.A.	4
Epic (3)	
CBS Associated (1)	
ATCO (1)	3
Critique (1)	
Ruthless (1)	
GEFFEN	3
VIRGIN	3
4TH & B'WAY	2
CAPITOL (1)	2
Enigma (1)	
CHRYSLIS	2
ELEKTRA (1)	2
Vintertainment (1)	
REPRISE	2
ENIGMA	1
Synthetic (1)	
LMR	1
MACOLA	1
Kru'-Cut (1)	
NEXT PLATEAU	1
SOLAR	1
SUTRA	1
Fever (1)	

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	TITLE (Publisher - Licensing Org.) Sheet Music Dist.
62 ALPHABET ST. (Controversy, ASCAP)	59 THE FLAME (Lorimar, BMI/Hidden Pun, BMI) WBM	(Autotunes, BMI/Screen Gems-EMI, BMI/Dee, ASCAP/Calgems-EMI, ASCAP)	47 PROMISE ME (Amber Pass, ASCAP/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals, BMI)
11 ALWAYS ON MY MIND (Screen Gems-EMI, BMI/Sebanme, BMI) WBM	48 FOOLISH BEAT (Creative Bloc, ASCAP/Deborah Ann's, ASCAP)	49 LOVE IN THE FIRST DEGREE (In A Bunch, PRS/WB, ASCAP/Terrace, ASCAP) CPP/WBM	8 PROVE YOUR LOVE (November Nights, ASCAP/Chappell, ASCAP/Jobete, ASCAP) CPP/HL
3 ANGEL (Aero Dynamics, BMI/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM	73 GET IT ON (Blue Vision, BMI) WBM	90 LOVE STRUCK (Shockadelica, ASCAP/Almo, ASCAP) CPP	96 PUMP UP THE VOLUME (MNS, PRS/WB, ASCAP) WBM
5 ANYTHING FOR YOU (Foreign Imported, BMI) CPP	6 GET OUTTA MY DREAMS, GET INTO MY CAR (Zomba, ASCAP) HL	46 MAKE IT REAL (Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP)	76 PUSH IT (Next Plateau, ASCAP/Turnout Bros, ASCAP)
98 ARE YOU SURE (Hidden Pun, BMI/Charisma, ASCAP) WBM	10 GIRLFRIEND (Kermy, BMI/Hip Trip, BMI) CPP	19 MAN IN THE MIRROR (Yellowbrick Road, ASCAP/MCA, ASCAP/Aerostation Corporation, ASCAP) WBM/MCA/HL	39 RITUAL (Mind & Body, ASCAP/PolyGram, ASCAP) WBM
57 BEDS ARE BURNING (Sprint, APRA/Warner-Tamerlane, BMI) WBM	51 GOING BACK TO CALI (FROM "LESS THAN ZERO") (Def Jam, ASCAP)	92 MOST OF ALL (Johnny Yuma, BMI/Warner-Tamerlane, BMI/Bertus, BMI)	56 WHEN WE KISS (French Lick, BMI/Bug, BMI)
89 BLUE MONDAY 1988 (Bemusic, PRS/WB, ASCAP)	81 HANDS TO HEAVEN (Virgin, ASCAP) CPP	30 MY GIRL (Jobete, ASCAP) CPP	1 WHERE DO BROKEN HEARTS GO (Scarabanga, ASCAP/Rare Blue, ASCAP/Baby Love, ASCAP) CPP/CLM
60 BREAKAWAY (Colgems-EMI, ASCAP/Teenie Bopper, ASCAP) WBM	83 HEART OF MINE (SBK Blackwood, BMI/Sin-Drome, BMI/Texas City, BMI/WB, ASCAP/Walpergus, ASCAP)	13 NAUGHTY GIRLS (NEED LOVE TOO) (Forcelul, BMI/Willesden, BMI)	94 WILD, WILD WEST (Willesden, BMI)
97 BROKEN LAND (Chrysalis, ASCAP/Rare Blue, ASCAP)	77 HYSTERIA (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	88 NEVER DIE YOUNG (Country Road, BMI) WBM	2 WISHING WELL (Virgin Songs, BMI/Young Terence, BMI/Rare Blue, ASCAP) CPP
99 CENTURY'S END (FROM "BRIGHT LIGHTS, BIG CITY") (U/A, ASCAP/Freejunket, ASCAP/SBK April, ASCAP)	16 I DON'T WANT TO LIVE WITHOUT YOU (Michael Jones, ASCAP) HL	50 NEVER GONNA GIVE YOU UP (Terrace, ASCAP) CPP	52 YES (FROM THE MOTION PICTURE "DIRTY DANCING") (Hands Down, ASCAP)
42 CHECK IT OUT (Riva, ASCAP) WBM	65 I FOUND SOMEONE (SBK April, ASCAP/Is Hot, ASCAP/But For, ASCAP) HL	45 NIGHTIME (Genetic, ASCAP) HL	37 YOU DON'T KNOW (Virgin, ASCAP/Bittern, BMI) CPP
43 CIRCLE IN THE SAND (Future Furniture, ASCAP/Shipwreck, BMI) CPP/WBM	78 I GET WEAK (Not Listed) WBM	55 NITE AND DAY (SBK April, ASCAP/Across 110th Street, ASCAP/AI B. Sure! International, ASCAP/Key West International, ASCAP)	
54 DA'BUTT (FROM THE "SCHOOL DAZE" SOUNDTRACK) (MCA, ASCAP/Sunset Burgundy, ASCAP/Toosie, ASCAP) MCA/HL	9 I SAW HIM STANDING THERE (Gi, BMI) WBM	63 NOTHIN' BUT A GOOD TIME (Sweet Cyanide, BMI/Willesden, BMI) HL	
4 DEVIL INSIDE (MCA, ASCAP) MCA/HL	41 I STILL BELIEVE (Anta, ASCAP/Rare Blue, ASCAP/Colgems-EMI, ASCAP) WBM/CLM	35 ONE GOOD REASON (Plangent Visions, ASCAP/Virgin, ASCAP) CPP	
85 DREAMIN' OF LOVE (Saja, BMI/Mya-T, BMI)	38 I WANT HER (Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/WB, ASCAP/E/A, ASCAP/Zomba, ASCAP)	22 ONE MORE TRY (Chappell, ASCAP/Morrison Leahy, ASCAP) HL	
26 DREAMING (Virgin, ASCAP) CPP	93 I WASN'T THE ONE (WHO SAID GOODBYE) (Music Corp. Of America, BMI/Zigmanian, BMI)	14 ONE STEP UP (Bruce Springsteen, ASCAP) CPP	
12 ELECTRIC BLUE (SBK April, ASCAP/10/10, BMI) HL	20 I WISH I HAD A GIRL (Leesum, BMI) CLM	33 OUT OF THE BLUE (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	
29 ENDLESS SUMMER NIGHTS (Chi-Boy, ASCAP) CLM	44 I'M STILL SEARCHING (Colgems-EMI, ASCAP/Tiger Shards, CAPAC) WBM	23 PAMELA (Hudmar, ASCAP/Jogi Wimbali, BMI) WBM	
84 ENGLISHMAN IN NEW YORK (Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI) HL	80 JUST LIKE PARADISE (Diamond Dave, ASCAP/Tuggle Tunes, ASCAP) WBM	21 PIANO IN THE DARK (Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarll-village, ASCAP) WBM	
27 EVERYTHING YOUR HEART DESIRES (Hot-Cha, BMI/Careers, BMI) CPP	31 KISS AND TELL (FROM "BRIGHT LIGHTS, BIG CITY") (Virgin Songs, BMI) CPP	7 PINK CADILLAC (Bruce Springsteen, ASCAP) CPP	
74 FATHER FIGURE (Chappell, ASCAP/Morrison Leahy, ASCAP) HL	53 KISS ME DEADLY (Makiki, ASCAP/Twin Towers, ASCAP/Arista, ASCAP) CLM/WBM	75 POUR SOME SUGAR ON ME (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	
32 FISHNET (Ya D Sir, ASCAP/WB, ASCAP/Flyte Tyme, ASCAP) WBM	67 LIKE A CHILD (Maz Appeal, ASCAP/SBK April, ASCAP/Noel Pagan, ASCAP/Ackee, ASCAP) HL/WBM	100 PRESENCE OF LOVE (Illegal, BMI)	
	91 LOVE CHANGES EVERYTHING		

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.



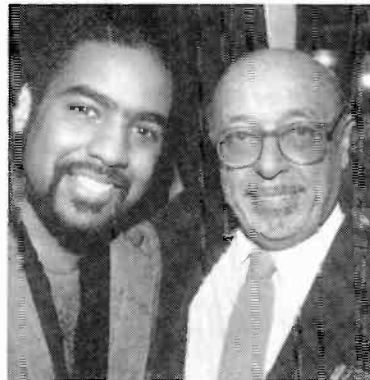
Burnette Ink. Billy Burnette signs a worldwide co-publishing and administration agreement with the Chrysalis Music Group. Shown, from left, are Carla Berkowitz, professional manager; Burnette; Russell Ziecker, professional manager; and Tom Sturges, creative director.



Just One Hitch. A&M artist Robyn Hitchcock and his band sneak a brew at Athens, Ga.'s Uptown Club with R.E.M. guitarist Peter Buck, who has joined them on their recent tour. Shown, from left, are Buck, Andy Metcalfe, Hitchcock, and Morris Windsor.



DAT Debate. At a recent panel in New York hosted by the music and performing arts units of B'nai B'rith, digital audiotape was debated by Gary Shapiro, left, Electronic Industry Assn. staff vice president, government and legal affairs, and Joel Schoenfeld, right, executive vice president and general counsel, Recording Industry Assn. of America. Shown with the industryites are Brad Simon, second left, B'nai B'rith, and attorney Ed Cramer, second right.



Tight With Albright. Atlantic chairman Ahmet M. Ertegun, right, meets with Gerald Albright, whose "Just Between Us" album is a top 10 jazz hit.



Label For Lässer. Max Lässer signs an exclusive contract with CBS Records. Standing, from left, are Irwin Katz, vice president, a&r, CBS Masterworks; Laraine Perri, director, product management, CBS Masterworks; and Tom Meyers, Lässer's U.S. manager. Seated, from left, are Joseph F. Dash, senior vice president and general manager, CBS Masterworks, and Lässer.



Heading Headfirst. Dave Pell, center, is named chief of Headfirst Records, an all-digital jazz label launched by K-Tel. Pictured congratulating him, from left, are Al Bergamo, senior vice president and general manager, K-Tel Records, and Mickey Effenbein, executive vice president, K-Tel International.



Doobies Dedication. The Doobie Brothers and Capitol Records brass toast the band's signing to the label. Pictured, from left, are Tom Johnston, Doobie Brothers; Bruce Cohn, manager; Tom Whalley, vice president, a&r, Capitol; David Berman, president, Capitol; Doobie Brothers John Hartman and Patrick Simmons; Joe Smith, president, CEO, Capitol Industries-EMI Inc.; and Doobie Brothers Michael Hossack, Bobby LaKind, and Tiran Porter.

Going Public: Its Rewards & Drawbacks

BY RON BERGER

This is another in a continuing series of guest columns on financial and legal topics. This week's columnist, Ron Berger, is president and founder of National Video Inc., the 500-plus-store retail chain based in



Portland, Ore. The franchise operation pioneered pay-per-transaction, a method of providing video product to retailers at a lower

up-front cost in return for suppliers' participation in the rental revenue stream. Recently, National Video announced receipt of an offer to purchase its franchise division. Directors say the offer will get "serious consideration."

In 1986, 5-year-old National Video needed money again. Rapid growth demands virtually continuous transfusions of capital, and we had used several private financings to turn a \$1,000 initial investment into a chain of more than 500 operating stores in 48 states.

The private placements inevitably carried some dilution of equity, but we were generally satisfied with the

process and the result.

However, 1986 would prove to be a different story. A shake-out was occurring throughout the industry, and some of our largest competitors—including Video Station, Video Connection, Video Biz, and Adventureland—were either gone or in precarious shape. Poppingo Video, which we considered our No. 1 competitor, was negotiating a sale to us.

Our own survival, we reckoned, hinged on two strategic developments: the move toward superstores and the future of our fledgling PPT program. These were both cash-intensive propositions. PPT, for one, was new and untested and required an investment of at least several million dollars just to get it to the point where we could determine whether it would be a viable business.

It was obvious to us that the state of the industry made further private financings nearly impossible. Fortunately, at the same time we were approached by investment bankers interested in taking us public. Our story, we were told, was "exciting": a fast-growing company in an explosive new industry with an idea (PPT) that might catch on. We jumped at the opportunity, selling a million shares to the public and raising a net of about \$3.8 million in November

1986. Although the process was time-consuming and fraught with danger, it provided the cash we needed on terms that seemed very favorable at that time. Had we, in retrospect, not completed the offering when we did, PPT would not have gotten off the ground and we likely would have been forced to sell the company.

Nevertheless, despite these and other benefits—a higher industry profile, easily available credit, and more respect from my mother—I would much rather be running a private firm today.

As a public company, we now have a large new constituency to which we are responsible; we are sometimes forced to take a misguided approach to running the firm based on quarter-to-quarter comparisons; and we've been saddled with a market valuation that only occasionally, and purely coincidentally, approximates our actual worth. For much of the past 18 months, our stock has been trading at a price below book value.

In our recently concluded third quarter, we were forced to temporarily curtail some of our promotional activities as a result of a larger-than-

anticipated loss in the second quarter. As a private company, we never would have adopted that kind of short-term management strategy.

In addition, the public domain has meant the expenditure of much time and money to comply with Securities and Exchange Commission requirements and has fostered increased conservatism on the part of our managers and directors, who face the ever-present threat of frivolous, but nonetheless costly, litigation.

Finally, the public market has rendered us less competitive by virtue of our having to disclose material facts about the business that provide present and would-be competitors with a better feel for our operation than we would want even our own employees to have.

Don't get me wrong. I'm in no way bitter. Based on what we knew in late 1986, we made the right decision. Even with hindsight, it was the proper move. But if I'm fortunate enough to get another entrepreneurial opportunity in my next lifetime, investment bankers touting public offerings need not apply.

Chrysalis Profits Fall 60% Lack Of U.S. Releases Blamed

LONDON A lack of new stateside releases was largely to blame for the 60% fall in the Chrysalis Group's pretax profits during the second half of 1987, according to chairman Chris Wright.

The company's U.S. record business posted a \$925,000 loss (taking the pound sterling as \$1.85), and profits from the U.K. record company were reduced, the company adds.

The group's grosses dropped from \$127 million to \$97.2 million over the six-month period, and pretax profits dipped from \$9.3 million to \$3.7 million.

Wright predicts that overall profits for the fiscal year ending in June will be "marginally ahead" of the previous year's figure of \$11.5 million.

Chrysalis' record, music-publishing, and entertainment division posted profits of \$2.74 million, down from \$7.1 million. Gross earnings were \$67.9 million, down from \$83.1 million. The property division took a

small loss of \$83,000, compared with profits of \$1.72 million last year, and grossed \$518,000, down from \$15.2 million a year ago. The jukebox/amusement-machine division also saw a drop in profits, from \$1.54 million to \$1.11 million. The facilities division boosted profits from \$240,000 to \$684,000, however.

After an initial drop, Chrysalis shares recovered on the London Stock Exchange and are currently trading at about \$2.31. A low-key statement by Wright in January is thought to have prepared the market, although the investment community has yet to come to terms with the unpredictable variations in music-industry earnings, analysts say.

The argument that release schedules cannot be controlled by labels so as to even out earnings is still treated with skepticism by financial analysts here, who are more accustomed to steady-cycle businesses.

NICK ROBERTSHAW

Record, Music Pub Unit Post Banner Income WCI Profits Rise In First Quarter

NEW YORK Warner Communications Inc., the diversified entertainment company, has reported net income of \$89.1 million, or 56 cents a share, for the first quarter ended March 31. This compares with net income of \$65.6 million, or 41 cents a share, in last year's first quarter.

Revenues for the three months were \$960.8 million, up from \$788.3 million in the prior year's period.

Recorded music and music publishing posted record quarterly operating income of \$70.5 million, a 50% hike over the 1987 figure (Billboard, April 23). Division revenues were \$447.9 million, an increase over the \$326.6 million of a year earlier.

Worldwide compact disk sales were up about 70% in units, and domestic cassette sales were up more than 30%, the company says. Million-selling releases by INXS, Debbie Gibson, David Lee Roth, George Harrison, and Foreigner were cited as reasons for the record performance.

The Filmed Entertainment unit, which includes Warner Home Video, posted a 17% gain in operating income, from \$47.1 million to \$55.3 million. The company attributes the increase to dramatic growth in international theatrical distribution as well as strong domestic and international home video sales, pay television, and television syndication revenues.



NEW YORK The stock market has been a bit rocky of late, but the Billboard home entertainment stock portfolio just keeps rolling along. At the close of business April 15, Billboard's imaginary \$10,000 investment was worth \$12,805, an increase of 28% in three months (or 112% on an annualized basis excluding sales commissions).

This week we make another move—selling our 60 shares of Circuit City Stores at \$29 a share, or \$1,740. We bought Circuit City at \$20 on the long-term recommendation of Kidder Peabody's Beth Semmel, who maintains her neutral short-term rating on the stock but is less excited about its immediate prospects after a \$9 run up in the past 12 weeks.

With those proceeds, we buy 20 more shares of Warner Communications Inc. at \$32.50 each (bringing our WCI total to 80 shares) and 60 shares of Lieberman Enterprises at \$17.25 a share.

Warners recently reported strong first-quarter results, and analysts such as Smith Barney's Mara Balsbaugh believe that the breakdown in merger talks with Lorimar (Billboard, April 23) allows investors to focus on WCI's solid fundamentals. She estimates 1988 earnings of \$2.60 per share.

Lieberman is a recommendation of analyst Keith Benjamin of Silberberg, Rosenthal, who estimates \$2-per-share earnings this year and \$3.50 next year. He has a near-term price target of \$20 and a \$35 long-term target.

The latest moves leave us with another \$55 in the money market. (We have a total of \$156 in the bank.)

MARK MEHLER

Boxscore:
Initial investment: \$10,000
Current value (April 15): \$12,805

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 4/12	Close 4/18	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	543.6	160%	154	-6%
Cannon Group	60.4	4%	4	-
Capital Cities Communications	239.8	356%	340	-16%
Coca-Cola	5544	39%	37%	-1%
Walt Disney	3440.2	57	55%	-1%
Eastman Kodak	6961	42%	40%	-1%
Gulf & Western	746.1	79%	77	-2%
Handieman	255.7	30%	28%	-2%
MCA Inc.	2384.9	45%	45%	+
MGM/UA	814	14	14%	+1/2
Musicland	142.7	34	34%	+
Orion Pictures Corp.	660.9	17	16%	-
Primerica	1750.1	27%	25%	-2
Sony Corp.	889.5	43%	43%	-
TDK	12.9	72%	73%	+1 1/2
Vestron Inc.	190.4	5%	5%	.....
Warner Communications Inc.	1855.6	31%	32%	+%
Westinghouse	2676.3	54%	51%	-3%
AMERICAN STOCK EXCHANGE				
Commtron	7.5	2%	2%	-1/2
Electrosound Group Inc.	7.2	6	5%	-1/2
Lorimar/Teletypes	4299.5	14%	12%	-1 1/2
New World Pictures	103.3	2%	2%	-1/2
Price Communications	153.9	8%	8%	-1/2
Prism Entertainment	56.2	4%	3%	-1/2
Turner Broadcasting System	.....	.....	.....	.....
Unitel Video	6.9	9%	8%	-1/2
Wherehouse Entertainment	.....	.....	.....	.....
OVER THE COUNTER				
Company	Open	Close	Change	
Crazy Eddie	1 1/2	1 1/2	+1/2	
Dick Clark Productions	4 1/2	4 1/2	-1/2	
Infinity Broadcasting	21 1/2	22	+1/2	
Josephson Inc.	12 1/2	12 1/2	.....
LIN Broadcasting	57 1/2	56 1/2	-1/2	
Malrite Communications Group	7 1/2	7 1/2	.....
Recoton Corp.	3 1/2	3 1/2	+1/2	
Reeves Communications	5 1/2	5 1/2	-1/2	
Satellite Music Network, Inc.	3 1/2	3 1/2	.....
Scripps Howard Broadcasting	76	76	.....
Shorewood Packaging	15	14 1/2	-1/2	
Sound Warehouse	11 1/2	11 1/2	.....
Specs Music	6 1/2	6 1/2	-1/2	
Stars To Go Video	3/4	3/4	+1/4	
Trans World Music	21 1/2	21 1/2	.....
Tri-Star Pictures	.....	.....	.....
Wall To Wall Sound And Video	3 1/2	3 1/2	.....
Westwood One	22	22	.....
LONDON STOCK EXCHANGE (In Pence)				
Company	Open 4/11	Close 4/18	Change	
Chrysalis	123	123	.....
Pickwick	203	201	-2	
Really Useful Group	565	558	-7	
Thorn EMI	618	607	-11	
Virgin	119	115	-4	

New Merger Bid For Josephson

NEW YORK Josephson International Inc. says it has received a revised merger proposal from LingPei Inc., the company formed by chairman and chief executive Marvin Josephson to take Josephson International private. The latest bid calls for shareholders of common stock to receive \$14.50 per share in cash.

An earlier offer, for \$11.50 in cash plus \$2 principal amount of 15% subordinated debentures, was rejected by Josephson International directors in March (Billboard, March 26).

The new proposal has been submitted for consideration by a special committee of directors.

TOP POP ALBUMS™

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Table of Top Pop Albums (left side). Columns: This Week, Last Week, 2 Wks. Ago, Wks. On Chart, Artist, Title. Includes 'NO. 1' starburst for Soundtrack 'Dirty Dancing'.

Table of Top Pop Albums (right side). Columns: This Week, Last Week, 2 Wks. Ago, Wks. On Chart, Artist, Title. Includes 'NEW' starburst for Iron Maiden 'Seventh Son of a Seventh Son'.

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.

AGB PEOPLEMETER SYSTEM HAS PROS, CONS

(Continued from page 1)

major new releases, to perform marketing studies, and to persuade national advertisers to buy spots on certain A titles.

"We believe the availability of audience information for prerecorded tapes will accelerate the growing interest on the part of companies to advertise in home videos," comments Michael J. Poehner, president and CEO of AGB. "It could be the turning point in making videocassettes an accepted advertising medium."

Advertising agencies representing almost 45% of all TV network billings subscribe to AGB's television ratings service, and Poehner says they are interested in measurements of VCR time shifting and viewership of prerecorded tapes.

But Debbie Reichig, AGB's director of cable and new technology sales, adds that the primary interest in the home video service "hasn't come from advertisers, but from movie producers and studios." She claims AGB has signed some deals with major home video suppliers, "but for their own promotional reasons, they have asked us not to release their names."

Not all of the top suppliers, however, are impressed by AGB's claims for the ratings system. "From what I've read, they have problems using the peoplemeter for network TV," notes Bud O'Shea, executive VP of MGM/UA Home Video. "I'm a little leery of it [home video ratings]. I don't think you can just say: 'OK, this is what happens

when you ship 200,000 units of a comedy,' and come up with the number of impressions made by the ad."

Besides the fact that this approach won't necessarily sell a national advertiser on an upcoming title, O'Shea points to MGM/UA's desire to find advertisers who want to work with his company on joint promotional campaigns.

"I know if we decide to put an ad on [the video release of] 'Moonstruck,' we are not looking for someone to just give us a check—we're interested in an involvement that goes beyond the ad. Pepsi's involvement with 'Top Gun' is a good example. It was a lot more than just placing an ad on the video."

In terms of mechanics, AGB's home video ratings service is an add-on to its peoplemeter system for measuring TV audiences. Under this system, members of participating households enter their personal number on a special handset when they begin watching their TV or VCR and press it again when they stop watching. Viewing is measured by a peoplemeter monitor on top of the TV set, and the results are transmitted overnight by another black box to the AGB central computer in Columbia, Md.

(Currently CBS-TV, MTV Networks, and half a dozen syndicators subscribe to AGB's service in the U.S. In contrast, all three major TV networks plus the Fox web subscribe to Nielsen's system.)

AGB has also measured VCR usage since September, using a small

device attached to the back of the VCR. The unit monitors recording and playback, differentiating between the viewing of home-recorded tapes and the playing of prerecorded material. (Nielsen monitors only recording.)

In order to distinguish among various prerecorded titles, the AGB Home Video Ratings Service will require participating suppliers to include an identification code on each release. When the program is played in the home, this "ID" will be encoded and the AGB peoplemeter system will report who in the household is watching that video.

The measuring device also shows the extent of fast-forwarding through commercials, enabling AGB to survey audience response to any ad on a home videocassette.

With roughly 10,000 video titles on the market, it would clearly be impossible to measure viewership of each one with any degree of precision. Even after AGB increases the size of its household panel from 2,000 to 5,000 families—which it plans to do by the end of this year—there would be a large degree of uncertainty about the size of the audience for a B title. With only three people watching a given B title, for instance, the "margin of error" for projecting that sample to all U.S. households would be 75%, Poehner admits.

"We're not talking about B titles

here," he explains. "We're only talking about very robust titles... But even if it's just A titles, we think there's a business here."

Drawing on a recent survey by a video newsletter, Reichig notes that in its first two months of release, the average A title is seen by about 5.5 million households. Compared with all other available programming, she says, that would translate into a 6 rating among TV households, about the same as for a daily soap-opera airing. Using a panel of 5,000 households, the rating could be projected nationally with a statistical margin of error of less than half a percentage point, she says.

AGB would furnish a client with a "cumulative rating" on a given tape for any period up to a year, Poehner adds. "There's a marketing opportunity there that no one knows about because we haven't got the data," he contends.

"We will provide extensive age/sex demographics and household characteristics, such as presence of children and education of the head of the household, along with audience breakdowns based on region and county size," he notes. "This information will make it possible to pinpoint the target audience for specific types of home videos."

Regarding advertising campaigns, Reichig argues, "The information we provide could really help [suppliers] fine-tune those [adver-

tising] schedules." For example, she says, data on who is watching "Dirty Dancing" cassettes could indicate not only the viewers' demographics, but which TV programs they watch. (Of course, this information would be useful only if the advertising campaign follows a title's release.)

Louise Alaimo, vice president of advertising and publicity for Nelson Entertainment, likes this feature of the AGB service. "As we get more involved in consumer advertising," she says, "the numbers [from the peoplemeter] would be of value. We have to determine where to spend our advertising dollars, and that's where demographic information would be of use to us."

Overall, she feels, "the information from the peoplemeter would be of great value. There is real need to track rental turns for a given title. There are several companies tracking video and many of them do a good job, but you need to quantify the research. That's what a peoplemeter would provide. The other [tracking services] make calls to ask what people rented."

MGM/UA's O'Shea, however, cautions, "Since this is the first time someone is trying to do this, I think it will be a while before it's accepted."

Assistance in preparing this story was provided by Al Stewart.

WINTER '88 ARBITRONS

(Continued from page 1)

with a combo share of 6.8, but won the cume war over Power 106, 1.8 to 1.49 million.

New York's Z-100 continued to top the market with a 6.2 share. Power 95 lost 0.6 of a point, down to a 4.1, but was pushed down even further in the rankings by the strong showing from Emmis' crossover WQHT "Hot 103"; easy listening WPAT; and urban WBLS. Hot 103 shot up an impressive 0.9 of a point, and WBLS added 0.5—giving each a 4.6 share.

The book had good news for Gotham's country fans, as WYNY continued its upward march to a 3.0 share.

Classic rock was far from fading, with WXRK "K-Rock" emerging neck and neck with 20-year album rock granddaddy WNEW-FM, which also climbed. Each posted a 3.5 share, although K-Rock's numbers clearly benefitted from Howard Stern's morning popularity.

In Los Angeles, where KPWR and KIIS finished first and second, KABC displayed adult preference with a strong third-place showing, as did KOST, winter 1988's real success story: The mainstream AC leaped 0.8 points to create a huge gap between the city's top-four outlets and the rest of L.A.'s 25-54-targeted album rock and AC stations.

KOST placed second in the coveted 25-54 demo, coming a mere 0.1 of a point behind KIIS (first overall, 25-54). KOST placed second among men 25-54, showing surprising dominance with a woman-heavy format.

KJOI dipped, not unusual for an easy-listening winter book, as did

KOST direct competitor KBIG. Classic rocker KLSX dropped significantly; KNX-FM's endurance garnered a 0.6 rise in ratings; while Sam Bellamy's KMPC-FM remained virtually unnoticed, dropping from 0.7 to 0.5.

Heavy contesting remains the market's trademark, as L.A.'s radio contenders waded through a market flooded with signals, vying for the coveted 25-54 demo.

KJLH won the small-signal urban battle using the same morning money contest as direct competitor KACE. KOST has a morning money giveaway, too, but the prize purse is worth \$1,000 every morning, while the urbans give away \$100.

KIIS continues with its \$1,000 daily cash payoff, as does Power 106 with its morning birthday calls (see Vox Jox, page 14).

Album rock stations are a little less blatant, concentrating on community activities and listener involvement. At KLOS, classic car giveaways didn't do much for the station's 12-plus rating, but its 25-54 male target never looked better. The giveaways, along with KLOS' beefed-up recurrent categories, helped push KLSX into its 12-plus dive.

KTWV, despite intense community catering, including 6,000 Wave-logoed trash cans along 31 miles of Southern California coastline, remained stable.

For complete ratings for New York, Los Angeles, and Chicago, see page 15.

Raiders' Booty: 16,735 Cassettes, 166 VCRs, & 46 Suspects W. Germans Deal Vid Pirates Major Blow

BY WOLFGANG SPAHR

HAMBURG The West German Federation Against Copyright Theft (GVU) has struck a major blow against video piracy here with a series of raids and seizures in more than 30 towns. Some 16,735 counterfeit videocassettes and 166 VCRs were confiscated, and 46 suspects were arrested.

The swoop, carried out by GVV investigators in cooperation with the police and public prosecutor, took in a total of 63 apartments and shops, including some in which duplication factories were uncovered, authorities says. The GVV estimates the piracy ring was responsible for illegally marketing more than 200 movies and causing more than \$15 million worth of damage to the legitimate industry here.

Video piracy is believed to cost the West German video industry up to \$180 million annually. Attempts to curb it have been made more difficult by the increasing sophistication of the pirate organizations, which use regionally scattered main distributors and a network of subdistributors capable of distributing illegal product speedily across the country.

Police believe some pirates can copy and distribute feature films within 24 hours of the time they receive the originals. Delivery often involves the use of false names and addresses and payments made through contacts and go-betweens.

Authorities say cassettes and duplication facilities are housed with friends to protect against raids. They say pirates know one another by only their first names or not at all. If one distributor is raided, police say, the others are notified im-

mediately—in time to destroy the evidence and to bring a temporary halt to their activities.

In some cases newly released movies are copied directly during theatrical screenings. Foreign productions are imported and resynchronized with German soundtracks in drive-in cinemas.

In the last year, the GVV has ini-

tiated more than 400 criminal proceedings for video piracy. Almost as many were successfully concluded, with fines and imprisonment for those convicted. A further 1,200 proceedings are still pending. GVV officers completed 224 investigations in 1987 and carried out 298 raids, seizing almost 53,000 counterfeit videocassettes.

Top Vid Haul In Canada

BY KIRK LaPOINTE

OTTAWA Authorities here have seized the largest cache of pirated videos in Canadian history, resulting in the imposition of a fine of \$20,000, the largest fine ever handed to a Canadian retailer for piracy.

Police had charged Edward and Wanda Guca, owners of Movie Art Decor in Toronto, with fraud in connection with the seizure. Edward Guca pleaded guilty; charges against Wanda Guca were eventually dropped.

Judge Bruce Young of the Provincial Court imposed the fine and also sentenced Guca to three years probation. The judge ruled that if Guca is unable to pay the fine, he must serve six months in jail.

Commenting on the penalty, Millard Roth, president of the Canadian Motion Picture Distributors Assn., says, "This fine may suggest a trend toward more serious penalties for the video pirates. I hope the pirates see this fine as a signal."

In the seizure, which took place in

July, Toronto police confiscated 1,348 videos. Titles included MCA's "Legal Eagles" and "The Pirates of Penzance," Walt Disney's "The Color of Money," and Warner's "Little Shop of Horrors" and "Heartbreak Ridge."

Noting the stiff fine, Norman Ouimet, head of the association's film/video security office, says, "We are showing the video pirates we intend to push for these higher penalties."

Copyright registration now before Parliament would dramatically increase penalties for infringement. Max Gordon of the office's Ontario division says the conviction and fine conclude an investigation that took three months last year.

The association estimates that piracy costs the home video industry in Canada \$15 million annually. In 1987, at the initiation of the security office, police conducted some 110 searches at video stores for pirated works. The Guca case was among them.

On Tap: 40-Plus Acts Plus Tributes JVC Jazz Fest Sked Set

BY BRUCE HARING

NEW YORK Performances by more than 40 artists and tributes to Buddy Rich, Billie Holiday, Machito, Duke Ellington, Charles Mingus, Gil Evans, and Louis Armstrong are on tap at the 1988 JVC Jazz Festival, scheduled for June 24-July 3 in New York and New Jersey.

The jazz festival, promoted by George Wein, is in its 35th year. JVC is the latest in a line of companies that have sponsored the event.

Carnegie Hall in New York will host several festival highlights, including "For The Love of Louis," a June 24 benefit for the Louis Armstrong House & Archives at Queens College, N.Y., featuring two dozen musicians. The Rich tribute and performances by Ella Fitzgerald, Sarah Vaughan, Mel Torme, and Dizzy Gillespie are also slated for Carnegie.

Other JVC Jazz Festival performances are scheduled at Manhattan's Avery Fisher Hall, Town Hall, Weill Hall, and the Kaufman Concert Hall at the 92nd Street Y, a new venue for the festival. Also slated are a June 26 jazz picnic in Stanhope, N.J., hosted by the New Jersey Jazz Society; a July 2 concert cruise around Manhattan featuring the Bobby (Blue) Bland Orchestra; a June 24 special program

at the Stamford (Conn.) Performing Arts Center; July 2-3 performances at the Saratoga (N.Y.) Performing Arts Center; and the second year of Newport Jazz at the Finger Lakes Performing Arts Center in Canandaigua, N.Y., scheduled for July 2-3.

The opening night of the festival will be highlighted by the Carnegie Hall Armstrong benefit, featuring Lionel Hampton, Wynton Marsalis, Gillespie, Ruby Braff, Clark Terry, Jimmy Owens, Jon Faddis, Roy Eldridge, Milt Hinton, and Jimmy Heath, with Dick Hyman as music director.

The Rich celebration is slated for July 1 at Carnegie Hall, with the Buddy Rich Big Band, Stan Getz, Torme, Nancy Wilson, and Joe Williams.

Miles Davis stirs the brew with his contemporary band at a June 25 Avery Fisher concert with Gerald Albright; Fitzgerald plays Carnegie Hall the same night; and a piano spectacular dedicated to Dick Wellstood will be held by the New Jersey Jazz Society June 26 at Waterloo Village in Stanhope.

The festival will open June 24 with a solo piano concert by Hilton Ruiz.

For more information on the festival, call 212-787-2020. Or write Box 1169, JVC Jazz Festival, Ansonia Station, New York, N.Y. 10023.

IMPORTANT ASSERTS CHART PRESENCE

(Continued from page 6)

Glenn Fidell as label director of Relativity and Combat. Fidell, who had been running the U.K. operation Pacific Records, also recognizes his mission as boosting Relativity's profile. "When Barry and I first started talking, Combat was the real money earner," he says. "The 'Les Misérables' cast album [which peaked at No. 106 in May] was really a breakthrough for Relativity; it gave the company a great deal of confidence and got the name of the label around. That confidence was elaborated on and reinforced by the Brandos," whose "Honor Among Thieves" album hit No. 108 in October.

The Brandos are currently negotiating a way out of their contract with Relativity in order to sign with Geffen, but Fidell is not disillusioned. "Their leaving has really been mitigated by the success of Satriani," he says.

Adds Kobrin: "The key is to develop artists and keep them. We have the legal ability to keep the Brandos here, but there has to be a mutual closeness to make something work. Anyway, with Satriani we've shown that there isn't only so far you can go here."

The staff at Relativity and Combat realize, however, that their status as independents means they must work harder to keep up. "We have to be more competitive than the majors," says Anne Adams, the labels' production manager. Relativity recently released what it says is the first screen-print picture disk compact disk manufactured in the

U.S., for the Dancing Hoods' "Hallelujah Anyway," and frequently relies on innovative packaging to set its product apart.

Kobrin is beefing up his distribution operations as well as his labels. In November, Important moved into new, 40,000-square-foot quarters, eight times the size of its old space.

"We started out as an importer, but we saw the writing on the wall," says Important's vice president of marketing, Howard Gabriel, referring to the increasingly restrictive court decisions regulating the sale of imported recordings. "When we got out of imports and into distribution, we trained retailers to get into American rock'n'roll. We definitely see ourselves as a rock'n'roll company."

As a distributor, Important has scored chart hits with Metallica's "Kill 'Em All" (which has since been reissued by Elektra) and with King Diamond's "Abigail" on Roadracer Records. After the success of "Abigail," Roadracer was picked up for distribution by MCA. Important's other charting album this year was Exodus' "Pleasures Of The Flesh" on Combat.

"We service both mom-and-pops and chains," says Gabriel. "With each new consistent selling pattern—50,000, 100,000—we react a little quicker. At the end of the day, the most important people are the retailers: They made the company grow by leaps and bounds. As long as we've got the retailers behind us, we can sell anything."

CANADIAN SENATE SEEKS DEAL ON COPYRIGHT BILL

(Continued from page 6)

mechanical rate, which would set the stage for negotiations leading to a much higher rate. The Senate does not object to the music business provisions; instead, it has raised concerns about the wording on institutional use of copyright works and the definitions affecting collectives.

A leading Liberal senator, Royce Frith, says he is attempting to persuade his fellow party members in the Liberal-dominated Senate to work out an agreement with the Conservative-dominated Commons. Such a move, he says, would ensure the bill's survival and would be a big step toward redressing what most acknowledge to be the deplorable conditions under which works are copyrighted in Canada.

At the moment, Canada has the weakest penalties for infringement of any developed nation. The

maximum fine is \$200. The bill would set a \$1 million limit on the fine and allow jail sentences. The 2-cent-a-song rule is also out of step with provisions in other countries.

Songwriter/singer Dan Hill, who is among those who came to Ottawa recently to protest the Senate's actions, says he and other composers are hard-pressed to make a living on the compulsory mechanical revenues. In other countries, he says, the revenues can pay the bills.

Communications Minister Flora MacDonald was not available for comment, but her officials are hinting that a deal to slightly alter wording in the bill could be in place within days. Such a deal would not substantially amend the legislation but would allow MacDonald to simply approve the changed wording, they say.

RCA TO PROMOTE, MARKET A&M COUNTRY ACT

(Continued from page 6)

music publishing office.

Both A&M and RCA are distributed by BMG Distribution.

According to Joe Galante, RCA's senior vice president and general manager, "We loved the [Wagoneers] record, and it wasn't in conflict with anyone we had on our roster." Galante describes the Wagoneers as playing "country music with a certain young attitude." While the act is not as hard edged in its musical approach as such neotraditionalists as Randy Travis and Ricky Van Shelton are in theirs, its uses of harmony and instrumentation are solidly within the country mainstream.

Galante says he does not know if

the financial terms have been worked out yet between the two labels for RCA's services. He does not see the Wagoneers project as the shape of things to come between RCA and other labels: "This fits A&M's a&r strategy and ours. That doesn't normally happen between two companies."

The Wagoneers' first album, "Stout And High," produced by Emory Gordy Jr., will be out in late summer, Galante reports. The first single, "I Wanna Know Her Again," will be released in June. The group has appeared on "Austin City Limits," and negotiations are under way for a performance at Fan Fair here in June.

AMOA To Meet In May

NASHVILLE The Amusement And Music Operators Assn. will hold its annual board of directors meeting at the Opryland Hotel here May 11-13. About 50 members are scheduled to attend the event, which will include a reception to celebrate the 100th anniversary of the jukebox and meetings with local record company officials.

According to the organization's statistics, AMOA members supply 110,000 of the nation's 225,000 jukeboxes. Of the 46 million singles sold to jukebox operators in 1986, the stats say, more than 28 million went to AMOA members.

The invitation-only reception, which will be held at the Vanderbilt Plaza Hotel, will feature a display of early jukeboxes.

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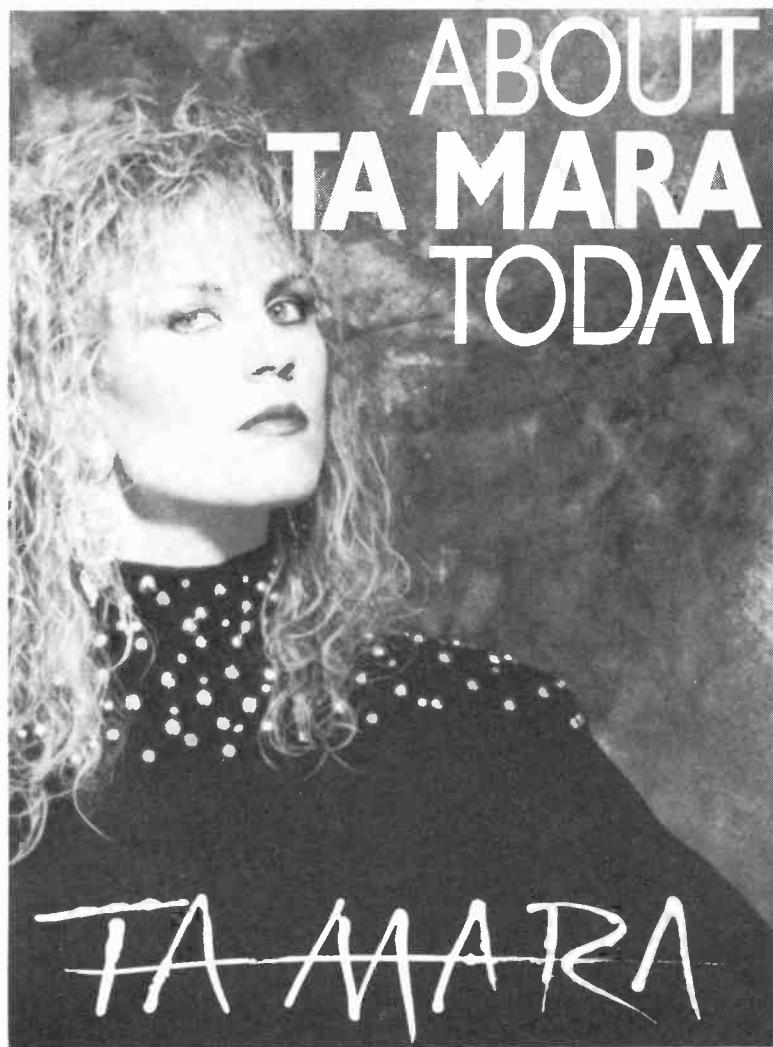
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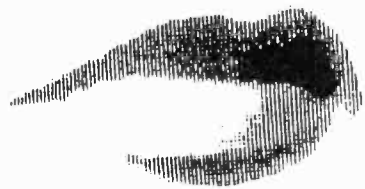
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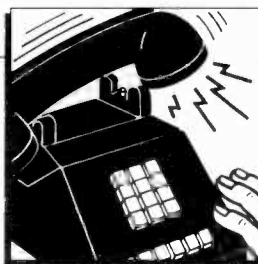
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INSIDE TRACK



Edited by Irv Lichtman

ON THE MOVE: Jerry Greenberg is resigning his post as president of Atco Records effective June 1. News of Greenberg's departure from the Atlantic family broke April 19 amid a flurry of rumors that he will be assuming a high-ranking position with CBS Records on the West Coast. As the word on Greenberg's decision to leave Atco came down—he has been label chief there since February—scuttlebutt was rife that CBS is gearing up to launch a third major label in—where else?—Los Angeles. Track is betting that this will be Greenberg's new berth.

OFFICIAL & UNOFFICIAL: CBS Records officially announced the departure of Al Teller as president of CBS Records last week, while unofficially Tommy Motola is, Track is told, already on the job, having spent some time in the CBS dining room doing business while Teller was still on the job. No, the chef didn't give away any secrets. Still no word on Teller's next move. Talk of him joining MCA persists, but insiders say a rumored link-up with the Walt Disney Group is a definite no-go. Meanwhile, a number of sources say Teller has been spotted over at Warner Communications Inc. headquarters in New York. Teller, however, says he went up to the Atlantic Records offices merely to participate in a meeting of the Rock and Roll Hall of Fame nominating committee.

SHARP DECISION? Why not bypass the paranoia about consumer-model digital audiotape decks being imported into the U.S. by releasing a consumer deck in the loose guise of a nice, "safe" professional model? That is what Sharp Electronics apparently has done with its new DX-100 DAT recorder, now available in the U.S. through Sharp's professional dealer network. The so-called professional model curiously lacks such basic pro features as balanced audio inputs and outputs, although its \$2,700 price tag will keep it out of range for all but the most dedicated (and flush) consumers.

BMI & PACS: BMI says it is not constrained from having a political action committee because it is owned by broadcasters, as was suggested in last week's Track item about a proposed ASCAP PAC. BMI chief Frances Preston, however, regards other forms of political contributions to be more effective. "Our writers and publishers have been so responsive and so generous each time we've asked them to help on songwriters' issues that we have never felt a need for a PAC," she tells Track. "In addition, a direct contribution to a member of Congress gives the donor a point of personal contact that no pool or PAC money can confer."

PRINT DEAL?: Boston Ventures and Morgan Stanley, the financial investment companies, are the likely new owners of Columbia Pictures Publications, the music-print major whose parent, Columbia Pictures Music, was recently sold to Britain's Filmtrax. The price for CPP hovers around \$25 million. BV was a heavy investor in Chappell Music until last fall, when it was sold to Warners.

THE REAL STARS? In an upbeat appraisal of Capitol-EMI Industries' comeback attempt in the June edition of Playboy, company chief Joe Smith talks of an industry constant—top label execs: "The fascination is that in the top 10 a year from now will be three names we never heard of today. And we'll wonder whatever happened to some of the names in the top 20. What's constant is the executives. Ahmet Ertegun is a star. David Geffen is a star. Walter Yetnikoff's a star. Stars burn out, but Red Auerbach's still there in Boston; he's got a new group of guys, but his talents were never subject to the vagaries of the public. He doesn't make the money those guys make, but as they say, it's steady work." But, Smith adds sadly, his generation has failed to effectively recruit the next generation of leaders, either because of the emergence of drugs in the work culture or because the younger generation has a different work ethic.

BIG SCORES: Telarc Records will be producing a se-

ries of film-score recordings in association with the Robert Redford-headed Sundance Institute. The first recordings feature music from "It's A Wonderful Life" by Dimitri Tiomkin, "A Christmas Carol" by Richard Addinsell, and "Miracle On 34th Street" by Cyril Mockridge. Sessions are scheduled to take place July 3-4, with David Newman, music director for Sundance, conducting the Royal Philharmonic Orchestra. Redford himself will write the liner notes. Telarc has also formed an in-house public relations division under Marie Giaimo.

LOTS IN SEOUL: Pete Bennett is the talent coordinator and television negotiator for world TV rights for "United We Stand," a star-filled 1988 Olympics concert to be taped May 8 at Seoul's Olympic Stadium in South Korea for airing in September. Sponsored by Korean Broadcasting and the Korean Olympic Committee, the event will feature Bob Hope, Julio Iglesias, Jermaine Jackson, Miriam Makeba, Miami Sound Machine, Sylvie Vartan, and Johnny Yune... The Society of Singers will benefit from singer Fran Warren's opening May 4 at New York's Zanzibar & Grill. She also appears May 6, 7, 13, and 14.

A MOTION for preliminary injunctive relief sought by San Jose Box Office in its suit against promoter Bill Graham's companies and ticket service BASS/Ticketmaster has been denied in California Superior Court in Santa Clara County. San Jose Box Office filed a wide-ranging antitrust and restraint-of-trade suit against Graham and BASS/Ticketmaster Dec. 30 (Billboard, Feb. 13). In a related development, BASS and Bill Graham Presents have filed independent counterclaims against San Jose Box and owner Joan Gordon, alleging "claims arising out of unauthorized prepulling and marking up of tickets and other matters"... Billboard's Ron Willman is scheduled to be a guest lecturer Monday (25) at the State Univ. of New York at Oneonta. Willman will speak at two classes in advertising and promotion in the music and video industries.

GOING TO THE STUDIO: Laura Branigan was set to cut a song from the new Eddie Murphy film "Coming To America" in Los Angeles April 22. Arif Mardin was to handle producing chores for the future Atco release. Over at sister label Atlantic, currently hot with Debbie Gibson, INXS, and Robert Plant, Gibson, Ratt, Genesis, Stevie Nicks, U2, and Roberta Flack are working on new sessions... Demand is so great for seats at Clive Davis' guest-speech engagement for the National Academy of Songwriters Monday (25) that the location has been switched from L.A.'s At My Place, which holds 200, to the larger Dickson Hall at the Univ. of California at Los Angeles.

AT PRESS TIME, Track heard that the Enigma/Jem deal, in which the rapidly growing Enigma Entertainment Corp. of El Segundo, Calif., signed a letter of intent in January to purchase the South Plainfield, N.J.-based distributor and its affiliated labels, is off. Spokesmen for Jem and Enigma wouldn't comment... Mel Ilberman, executive vice president of PolyGram Records, is rumored to be going to CBS Records in a business affairs capacity.

JINGLE SINGLES: The April 29 issue of Back Stage magazine documents a unique survey of advertising jingles. In the survey, advertising agency producers and creative executives were asked to list their favorite commercial tracks. Among the pop artists named in the top 20: Genesis and Eric Clapton for their Michelob spots; Jake Holmes for Lipton tea; Bobby McFerrin and Ivan Neville for their Levi's 501 Blues tracks; Dobie Grey for Clorox; Michael Jackson for Pepsi; Vangelis for Gallo; and Whitney Houston for Diet Coke.

MARLBORO'S COUNTRY MUSIC TOUR is off and running with shows in Little Rock, Ark., and Memphis, Tenn. Trotting out its parade of stars at a Nashville press conference April 19, Marlboro officials announced that the New York Madison Square Garden show May 21 is already a sellout. The country garden party stars Alabama, George Strait, the Judds, and Randy Travis. Other U.S. dates feature three performers drawn from the pool of Marlboro acts that also includes Merle Haggard, K.T. Oslin, the O'Kanes, Restless Heart, Kathy Mattea, and Ricky Van Shelton. Though Marlboro leaders refuse to put a dollar figure on the 1988 tour that concludes Oct. 23 in Chicago, music industry insiders believe the total talent/production/advertising costs could approach the \$3 million mark.

Pilz Chief Says CD Capacity Exceeds Demand

BY MIKE HENNESSEY

KRANZBERG, West Germany
There is a 25% excess of compact-disk-production capacity worldwide over demand, according to Reiner E. Pilz, head of the Pilz CD production company, whose plant here was officially opened April 15.

In an address outlining the company's future strategy for survival and prosperity in a highly competitive market to more than 800 guests at the opening ceremony, Pilz said that the world's 73 CD plants could produce 500 million CDs annually to meet a current demand of between 350 million and 450 million.

He said there would be an excess of capacity until the fall of this year, but by the end of 1988 demand could increase to a level of 600 million annually, assuming that sales of CD players worldwide this year double the 1987 figure of 6.5 million.

By the early '90s, Pilz said, world demand for compact disks could reach 1.4 billion units.

Dealing with the cost of CD, Pilz said that prices had been forced down unrealistically as a production bottleneck had been replaced by a capacity surplus. The price policy, he said, had largely been dictated by the big combines—among them Sony, Bertelsmann, Philips, and Warners—as a politi-

cal strategy rather than a realistic economic one.

"Factory prices for CDs have dropped in a year from 7 marks [\$4.11, based on an exchange rate of 1.70 deutsche marks to the U.S. dollar] to 2.50 marks [\$1.47], and plants using the older production methods cannot be profitable anymore," Pilz said.

"We have one of the most up-to-date production facilities in the world, with fully automated quality control and a steadily declining rejection rate." According to plant technicians, the rejection rate is expected to fall from 15% to 10% by the end of this year.

Pilz predicted that ex-factory prices for CDs would stabilize by

the end of 1988 at between 2 marks (\$1.17) and 3 marks (\$1.76).

Depending on volume or orders, Pilz is currently offering CDs at between 2.70 marks (\$1.58) and 3.18 marks (\$1.87).

The factory, situated 25 miles north of Munich and built four years ago to produce aluminum and glass components for the construction industry, last year diversified into CD production using the Philips/Sony blueprint and produced its first CDs in July. Pilz technicians have since developed some of their own methodology, including highly sophisticated computerized quality control.

Although CD production currently forms the smaller element

of the total Pilz business, the plan is to develop optical disk production so that it becomes the major revenue source. Pilz is gearing up to produce CD-ROM and CD Video. It expects to produce the first CD videodisk within a month.

Built with the backing of the Dresdner Bank, the Bavarian Vereinsbank, and the technology program of the Bavarian government, the Pilz CD plant also plans to market the technology it has developed worldwide. "We have already had inquiries from a number of different countries who want to buy our technology to build CD plants," Pilz said.

The Krasnberg plant, which employs 60 people, is working to its full capacity of 1 million CDs a month on a three-shift, seven-day-a-week work roster. It will eventually have a capacity of 48 million disks a year.

In addition to custom pressing for clients in Hong Kong (Naxos), the U.S. (Ryko), Germany (Polyband), and Denmark, Pilz has also developed its own product lines, pop and classical, which not only produce additional income but also help the plant sustain full production. This repertoire currently accounts for about 20% of the plant's output.

The guest of honor at the opening ceremony was Bavarian Secretary of State Friedrich Zimmerman, who noted that sales of compact disks in West Germany had increased from 3 million in 1984 to 25 million in 1987.

CTI WINS SUIT VS. WARNER OVER BENSON SINGING

(Continued from page 4)

During the trial a number of prominent music industry figures, including Warner Bros. Records chairman Mo Ostin, Capitol Records president and former Warners chief of legal affairs David Berman, and (in a video deposition) Elektra chairman of the board and former Warners a&r representative Bob Krasnow, testified about the frequently acrimonious dispute between CTI and Warners over Benson's services.

In the final summation on April 12-13, CTI attorney Don Engel held that Krasnow had used "a million-dollar offer" and the promise of a movie contract as lures to sign Benson in August 1975, even though

Krasnow knew that Benson was under contract to CTI at that time.

Engel told the jury that after Krasnow unsuccessfully attempted to sign a Warners distribution deal with CTI, he told Taylor, "OK, I'll pick off the artists one by one."

Shortly after Benson's signing to Warners, CTI entered into negotiations with Warners and Benson, and on Sept. 8, 1975, the three principals signed an agreement. The document said that Benson would record 1 1/2 albums for CTI before Jan. 1, 1976, and two additional albums for CTI in 1976-77.

"There was no promise of any value made to Creed Taylor by Warner Bros.," the jury was told by Engel,

who maintained that Benson, who released the platinum album "Breezin'" on Warners in 1976, failed to deliver any of the promised recordings to CTI.

Engel also indicated that the loss of Benson may have hastened CTI's bankruptcy filing in December 1978.

Benson was originally named in CTI's civil action, but a 1982 motion to dismiss the action was granted due to CTI's "failure to diligently prosecute." However, a similar motion by Warners was denied in 1985.

Warners attorney Howard King maintained in the label's defense that Benson had "put the word out that he was interested in the establishment of a relationship with a

new record label" and that Benson "was claiming to be free" when he was approached by Warners.

"It was impossible for Warner Bros. to know that CTI had a valid, binding, and enforceable contract with Mr. Benson," King said.

King also stated that the three-party settlement was made in "an overall spirit . . . of compromise" and that it was "designed to prevent the flooding of the market with Benson product."

He added, "The fact is that Warner Bros. did not agree to deliver Benson records to CTI."

The jury's finding in favor of CTI sets the damages phase of the trial in motion; attorney Engel told Billboard that acceptance of the allegation of inducement opens the door to punitive awards.

CTI is seeking \$5 million-\$12 million in real damages, doubled with interest (7% annually over a 10-year period).

"To me, you can't predict damages," Engel said. "Frankly, with a case like this, after 12 years I'm delighted to have the victory. It was a tough, hard-fought contest."

Creed Taylor said that he views the verdict as a vindication.

"I can see no roadblocks from here on," Taylor added. "I know it's going to open up things for relief for people from other small record companies."

A Warner Bros. spokesman said no formal statement on the verdict would be issued at this time.

UNI RECORDS IS REBORN

(Continued from page 4)

ketting; former PolyGram executive Marty Diamond, director, artist development; ex-Atlantic Records promo man Mark Gorlick, national promotion director, based in Los Angeles; former Arista promotion executive Jeff Backer, national promotion director, based in New York; and former Warner Bros. staffer Cindy Gray, manager, publicity.

Responding to rumors that MCA may be courting recently departed CBS Records president Al Teller for a position either within Uni or MCA itself, Simone says: "I don't think Uni is yet big enough to require an Al Teller. Should that happen, of

course, I don't think I would have any problem working with him, but the provisions of my contract do not specify my reporting to Al Teller."

According to Simone, MCA has made a "total commitment" to Uni's reactivation. "This is not going to be a boutique label," he says. "The acts we've signed and the people we've hired have cost real money, and we and MCA are going all out to make Uni a real player."

The fate of Uni's debut release will go a long way toward determining whether or how soon Simone's goal will become reality. Promotion chief Kaiser says he is intent on achieving a "most-added" single when "Wishing I Was Lucky" hits radio, and he outlines some key elements of his strategy: "We'll be basing the brunt of the campaign on top 40 and adult contemporary stations, but I'm also looking at [the strategies used by] bands like Johnny Hates Jazz, which are getting serious album rock play. We'll target those stations as well with a 12-inch release of the single."

Kaiser says the club market will be hit also, with a 12-inch dance remix.

Kaiser's background as vice president of programming for MTV has given him a strong sense of the power of the videoclip, and he notes that director Andy Moynahan (George Michael, Scritti Politti, Bananarama) has almost completed a video for Wet Wet Wet, which will be serviced in early May to the 100 most influential top 40 radio stations in the U.S.

Releases set to follow on the heels of Wet Wet Wet are albums by Eric B. & Rakim, Strong City acts Busy B. and Don Barron, and Transvision.

For the time being, Uni will maintain a small staff based in MCA's New York offices. The label also will use MCA's formidable sales and distribution operation as well as the label's extensive field promotion staff.

"We're looking at Uni at this point as a lean, mean machine," says Simone. "We didn't want to open a shop with 200 employees and no customers."

SCHULMAN UPPED

(Continued from page 4)

involving various section heads. The system is designed to give label division heads more autonomy while providing for more awareness of projects being undertaken by committee members. "I believe this system allows each section more latitude to do what they can do," says Schulman.

Looking at the industry as a whole, Schulman sees labels working more closely with retail chains as their needs become more difficult to address in a period of rapid store growth. On the subject of proliferation of configurations, Schulman says, "Everything really flows from the consumer. The retailer has to take whatever the consumer can accept."

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MAJOR LABELS SHARPEN FOCUS ON ALTERNATIVE MARKETING

(Continued from page 1)

pendent retailers, and new-music-oriented press.

While the formal organization and staff strength of alternative divisions varies from label to label, the intent remains the same everywhere: to break artists whose music might encounter initial resistance from conservative radio programmers.

The growing importance of such marketing methods is reflected in the current chart success of such major-label acts as Sinead O'Connor, Morrissey, 10,000 Maniacs, the Church, the Cure, New Order, the Pogues, Big Pig, Flesh For Lulu, and Sisters Of Mercy—acts that fall between the cracks of established album rock radio formats.

Some of the label executives responsible for marketing alternative acts note that by generating alternative airplay and sales action for these acts, their companies can induce commercial radio stations to add their records in certain cases.

For example, notes Diarmuid Quinn, director of product manage-

'Album rock is pretty rigid, but I don't think it's dead. It may be hesitating a little bit'

ment for Epic/Portrait/CBS Associated labels, Mason Ruffner didn't have a touring or radio base when Epic released his debut album. But with good press and after initial retail sales, album rock stations picked up his "Gypsy Blood." Similarly, RCA marketing vice president Michael Omansky observes that on the latest Love & Rockets album, alternative marketing methods "got us to 180,000 units even before we got airplay."

Sometimes, commercial airplay isn't required to break alternative acts. Larry Braverman, director of new music marketing for Elektra, notes that partly due to retail tie-ins with concert tours, Faster Pussycat is "selling 5,000 records every 10 days, although it has never received airplay on more than 12 album rock stations."

"We're constantly looking for new avenues to expose our artists—especially new ones—since radio is in this conservative state of mind," adds Braverman.

While college radio has served as the focus for most alternative marketing efforts, labels are also acknowledging the importance of what one executive calls "barometer" retailers.

Several major labels have set up operations directed at retail: A&M's special-projects department has eight college interns who work more than 400 mom-and-pop retail outlets; Warner Bros. has three regional alternative-marketing reps charged with maintaining contact with independent stores in their areas; WEA has a national team of "in-house marketing reps" who specifically service specialized retailers; and Arista has marketing reps who work with college stations and campus-area retail outlets.

"When you have alternative bands who are going to start with an appeal

to stores that are serviced by one-stops and other alternative distribution, it is not realistic to expect that salesmen are going to service those accounts," says Adam Somers, vice president/director of creative services and operations at Warner Bros.

In the absence of active touring by new bands, "these 'trend stores' serve almost as our radio stations," says Karen Glauber, national director of special projects at A&M.

Elektra's Braverman cites the success of 10,000 Maniacs' "In Our Tribe," which has climbed to No. 53 on Billboard's Top Pop Albums chart, as an example of a retail promotion that paid off. While the New York band's album hasn't scored much conventional airplay, Braverman says, "We had tremendous response from in-store play."

Stirring up grass-roots retail action is also a priority for Arista Records, which recently added seven marketing reps to work in major college markets.

"We hired these people not only to work with college radio, but to play a key role in the whole music community," says Arista director of creative marketing Barry Levine, who cites joint radio and retail listening sessions as a significant factor in the success of the Church's "Starfish," currently No. 66 on the Top Pop Albums chart.

John Warner, associate director of marketing for E/P/A, notes that the CBS system gives product managers a lot of autonomy to control the marketing mix for each act in tandem with CBS college promotion reps who service product from both E/P/A and Columbia.

In cases where there are "heavy pockets of college play but not album rock play" on new artists, he says, the CBS branch distribution system may funnel money into local co-op advertising.

Capitol, which previously serviced alternative outlets through CEMA distribution via a college intern program, formalized its alternative marketing department earlier this month with the appointment of Cathy Lincoln, formerly of the Warners creative services department, as director of alternative marketing.

Capitol vice president of marketing Ron McCarrell says of the new department, "We're not going to put all our eggs in the radio basket. We'll promote them in other ways, through retail, touring, press, etc., and sell them without [commercial] airplay."

Lincoln emphasizes the importance of retail in the marketing picture: "Retail is your most important factor. Even if college radio isn't playing it, you can get a certain amount of support going."

Lincoln points out that beyond college-oriented acts, Capitol will be working "a broader perspective of artists," like speed metal band Rigor Mortis and funk/rap act Mantronix, through the alternative division.

MCA is also bolstering its commitment to the alternative side: Nan Fisher, national alternative/college director, notes that the label has hired an alternative marketing coordinator with specific retail responsibilities.

Fisher, who works 25-30 album rock outlets and 30 college stations, is among the minority of alternative marketers who are slow to indict album rock for its resistance to new talent.

"[Album rock] is pretty rigid, but I

don't think it's unattainable," she says. "I don't think it's dead—it may be hesitating a little bit."

But Fisher adds that other forms of artist visibility are important and that touring is "essential." She cites last fall's Four Play tour, a package of four new artists (including MCA's Will & the Kill) sponsored by Westwood One and the Coors brewery, as an important experiment.

In contrast to the prevailing situation a few years ago, when tour support was often traded in for video

production funds, some labels are now spending money to keep selected new acts on the road. McCarrell, noting that Capitol is now investing more in tour support than it did in the past, comments, "We have created videos on many of these [alternative] artists, but I don't consider that to be our first priority. I regard touring as more important than videos."

RCA's Omansky points out, "Many of the [alternative] groups have gotten financial backing from RCA. Usually it's recoupable against royal-

ties." Since most albums don't make enough money to pay back the label, however, he adds, "To me, [tour support] is a marketing expense. You want to get the act exposed, and this is one way to do it."

Label executives generally feel that while MTV is still the prime video outlet, the chances of a nonmainstream baby act's clip being placed in MTV rotation are small. Local video shows and clip play in video clubs are seen as filling part but not all of the vacuum.

Music Industry Scorecard, 1985-87

	Manufacturers' Unit Shipments			
	1985	1986	1987	% chg '86-87
Disk-Singles	120.7	93.9	82.0	-13%
LPs/EPs	167.0	125.2	107.0	-15%
CDs	22.6	53.0	102.1	+93%
Cassettes	339.1	344.5	410.0	+19%
Cassette-Singles	-	-	5.1	N/A
Totals	653.0	618.3	706.8	+14.3%

	Manufacturers' Dollar Value (millions)			
	1985	1986	1987	% chg '86-87
Disk-Singles	281.0	228.1	203.3	-11%
LPs/EPs	1280.5	983.0	793.1	-19%
CDs	389.5	930.1	1593.6	+71.3%
Cassettes	2411.5	2499.5	2959.7	+18.4%
Cassette-Singles	-	-	14.3	N/A
Totals	4387.8	4651.1	5567.5	+19.7%

Source: RIAA Market Research Committee

'HANDS-ON' ROLE FOR ARISTA'S IENNER

(Continued from page 4)

with rock acts, both new and old.

"We were very thrilled with the success of the Grateful Dead," says Ienner. "It was the first time they ever had a platinum album and a top 10 single. We're also extremely pleased with the development of the Church. We are now triple the sales of their biggest album in America ever and are hopefully on our way to a gold-plus album."

Ienner says he is excited about the label's upcoming rock releases from newly signed acts Stealin' Horses and Dream So Real. Coming in July is the long-awaited Patti Smith album—her first in nine years.

"We are expanding the rock area nicely, and we obviously have the

other areas well under control," says Ienner. "Our batting average says it all: We've had more No. 1 records than any other label in the last 3 1/2 years."

Of Ienner's promotion, label chief Davis says, "Donny has consistently proven himself to be that rare breed of leader who, by example and direction, inspires excellence,

who settles for nothing less than optimum performance from himself and those he supervises... Donny has been a crucial factor in Arista's triumphs for the last half-decade, and he has more than earned the respect of the entire industry, the loyalty of those who work for him, and the expanded responsibility that comes with this appointment."

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