

Billboard

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VIDEO STARTS

ON PAGE 39

VOLUME 100 NO. 10

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

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

VSDA: Give Us 4 Months Breathing Room On PPV

BY GEOFF MAYFIELD

MOUNT LAUREL, N.J. The Video Software Dealers Assn. is seeking a four-month window between a movie's home-video release and its appearance on cable television's growing web of pay-per-view systems, although the trade group concedes it may have to settle for a shorter protection period.

The VSDA board's perspective on PPV was one of several sticky issues addressed by Arthur Morowitz, the trade group's president, in an 80-minute speech on industry concerns during the VSDA's fourth annual Leadership Conference Feb. 16-18 at the Viscount Hotel here.

Morowitz said the recent an-

nouncement by Paramount that it will allow at least a 30-day PPV window for five of its six major 1988 titles—"Beverly Hills Cop II" is the exception—is a step in the right direction. But he added that one month may not provide enough protection for video stores. He called

(Continued on page 75)

RCA, P'Gram Add To The Trend CD Catalog: More Prices Cut

This story was prepared by Bruce Haring and Ken Terry.

NEW YORK Compact-disk-catalog prices are continuing their rapid decline with RCA's rollout of a budget CD series at \$5.16 wholesale and PolyGram's reduction of the cost

price on some 300 pop and jazz CD midline titles from \$7.60 to \$7. Meanwhile, CD-only label Rykodisc has lowered the cost price on most of its catalog from about \$9 to \$8 (see story, page 80).

The RCA and PolyGram moves represent a conceptual alternative

to the type of three-tier CD pricing introduced by CBS Records and promised by MCA and Capitol. Whereas those three labels favor budget CD wholesale prices in the \$6.80-\$6.90 range and midlines priced between that level and the \$10-plus cost for full-line CDs, RCA plans to keep its midline cost at \$6.86 and to introduce its budget series at \$5.16, believed to be the lowest wholesale price to date for major-label pop CDs.

The RCA and PolyGram CD pricing policies also differ from those of WEA, which essentially has a two-tier approach but is currently selling CD counterparts of its \$6.98 list LP/tape midlines at three different

(Continued on page 80)

Labels Probing 3-Inch CD Potential

BY KEN TERRY

NEW YORK The 3-inch compact disk single is gaining some momentum as labels begin to assess its market potential. WEA is talking about the real possibility of launching the mini-CD later this year; A&M may

have commercial 3-inch CDs out as early as April or May; CBS is conducting "comprehensive market research" on the configuration; and the 20-minute digital disk is expected to generate a good deal of discussion at the upcoming convention of the National Assn. of Recording Merch-

disers.

On March 10, the day before the NARM confab is scheduled to begin in Los Angeles, the marketing committee of the Recording Industry Assn. of America will meet and, according to a couple of label execu-

(Continued on page 80)

Emmis Agrees To Acquire Five NBC Outlets

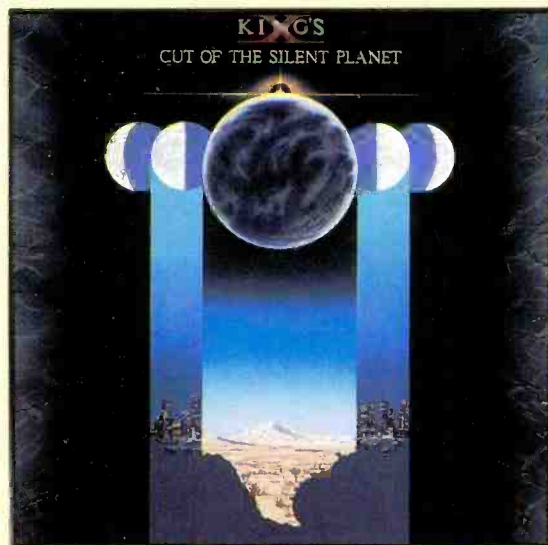
BY KIM FREEMAN

NEW YORK Emmis Broadcasting has signed a letter of intent to buy five of NBC's seven remaining radio stations for \$121.5 million.

The group includes two stations in New York—WYNY and WNBC—where Emmis already owns crossover outlet WQHT "Hot 103" and the country's first all-sports station, WFAN. Per the Federal Communications Commission's multiple-ownership rules, Emmis will have to sell two of those four stations. The possibilities for which stations Emmis will keep and how formats will be allotted are numerous.

(Continued on page 72)

ADVERTISEMENTS



King's X hails from Houston. Their album, *Out of the Silent Planet* (81825), is being called one of the most exciting new releases this year. King's X draws musical ideas from the past three decades to create an awesome rock & roll experience. Featuring "King," "Shot Of Love," and "Goldilox." Produced by Sam Taylor and King's X. On Megaforce Worldwide/Atlantic Records, Cassettes and Compact Discs.



Why is this man smiling? He's about to get **NAKED** (1/4/2-25654). The new album from Talking Heads premieres March 15 on LP, Cassette, and the new graphics capable Compact Disc. The first single is "(Nothing But) FLOWERS" (7-27992). On Fly/Sire Records.

MTV, ATI Aiming Music Shows At Hispanic Market

BY CARLOS AGUDELO

NEW YORK Spanish-speaking audiences in the U.S. and Latin America may soon be viewing weekly music programs tailored especially for them. MTV has devised a broadcast television show primarily for the Latin American market, and ATI Video, which supplies the "Night Flight" clip show to cable TV, is readying a program for syndicated broadcast to the U.S. Spanish-language market.

MTV is presenting a 15-minute pilot for "La Hora MTV," a syndicated music variety show with video-clips in Spanish and English, at the National Assn. of Television Pro-

(Continued on page 81)



AMERICA'S OWN

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VOLUME 100 NO. 10

March 5, 1988

FOREIGNER BACK ON THE INSIDE

"Inside Information" has it that Foreigner is back together for keeps, with a top 10 hit in "Say You Will" and tentative plans for a summer tour. Though band-member relations have been shaky in the past, group leader Mick Jones tells talent editor Steve Gett that there is plenty the band has yet to achieve. **Page 23**

Sneaking A Peek At Next NARM Meet

The next convention of the National Assn. of Recording Merchandisers is scheduled for March 11-14 in Los Angeles, and the program promises to cover a number of provocative and timely topics. Marketing editor Earl Paige reports in his Retail Track column. **Page 48**

NEW FACE FOR ELECTRIC LADY

New York's Electric Lady Studios is set for a \$2.2 million renovation. Key to the renewal is a Focusrite mixing console, custom-built by renowned console designer Rupert Neve himself. Technology editor Steven Dupler has the details. **Page 54**

CBS, Sony Dispute Record Co. Assets

Though the sale of CBS Records to Sony Corp. went through in January, a clause in the deal specified that the value of the record group could later be adjusted upward. Now, however, Sony and CBS Inc. are disagreeing on the current value of CBS Records. The resolution of the dispute will determine the ultimate price of the company. Financial editor Mark Mehler reports. **Page 67**

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March Hot Album Releases

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

ARTIST	TITLE	LABEL	DATE	PRODUCER
BRUCE HORNSBY & THE RANGE	SCENES FROM THE SOUTHSIDE	RCA	MARCH 29	BRUCE HORNSBY, NEIL DORFSMAN
BILLY OCEAN	TEAR DOWN THE WALLS	ARISTA	MARCH 1	ROBERT JOHN "MUTT" LANGE, WAYNE BRATHWAITE, BARRY J. EASTMOND
TALKING HEADS	NAKED	SIRE/FLY	MARCH 15	STEVE LILLYWHITE, TALKING HEADS
TINA TURNER	TINA LIVE IN EUROPE	CAPITOL	MARCH 22	JOHN HUDSON, TERRY BRITTEN
VARIOUS ARTISTS	SWEET LIES (SOUNTRACK)	ISLAND	MARCH 22	VARIOUS
VARIOUS ARTISTS	LIVE FOR IRELAND	MCA	MARCH 7	AVRIL MACRORY
VARIOUS ARTISTS	BRIGHT LIGHTS, BIG CITY (Soundtrack)	WARNER BROS.	MARCH 15	JOEL SILL

Turner, Talking Heads Albums Also Due From Ocean To Hornsby, March Is Hot

BY JEAN ROSENBLUTH

NEW YORK This year, March will come in like a lion and go out like one, too—albumwise, at least. Billy Ocean rings in the new month with "Tear Down These Walls," and Bruce Hornsby & the Range will kiss March goodbye with the release of "Scenes From The Southside." In between, Tina Turner, Talking Heads, Joni Mitchell, and an all-star crew performing "Live For Ireland" will issue new product.

New music is also due from Robert Palmer. The veteran crooner is now signed to EMI-Manhattan, but he will have three songs on former label Island's "Sweet Lies" soundtrack; the film stars Julianne Phil-

lips, Mrs. Bruce Springsteen. The album is set to arrive in stores March 22.

Another soundtrack sure to garner attention is "Bright Lights, Big City." The March 15 Warner Bros. release features new and previously available material. Contributing the former are Prince and Donald Fagen; Prince's "Good Love" will not appear anywhere else.

The most eagerly anticipated various-artists album of the month, however, is undoubtedly the "Live For Ireland" collection. On the MCA record—a benefit for "Irish economic self-help"—are U2, Elvis Costello, Van Morrison, the Pogues, the Boomtown Rats, and many others. The March 7 release was recorded

in Ireland on May 17, 1986.

Turner's new Capitol album is also a live affair, as are March releases from the Stranglers and Lynyrd Skynyrd. The two-record "Tina Live In Europe" was recorded during her 1987 tour and is set to arrive in stores March 22; compact disk and cassette buyers will get four extra tracks. Fans of the Stranglers can begin playing the band "All Live And All Of The Night" March 16 thanks to Epic, while Skynyrd's "Southern By The Grace Of God" is due March 21 on MCA. "Southern" showcases the reformed Skynyrd that recently toured the South.

Bruce Hornsby & the Range and Billy Ocean are following up double-
(Continued on page 78)

Record-Rental Issue Returns In Congress RIAA Seeks To Extend Copyright Sunset Provision

BY BILL HOLLAND

WASHINGTON Remember record rental? After receding into obscurity during the past four years, the issue has returned to the forefront as the expiration of an antirecord-rental law approaches.

Save America's Music, the anti-home-taping coalition spearheaded by the Recording Industry Assn. of

America, is seeking to have a bill introduced in both houses of Congress this month that will either extend the sunset provision of the record-rental section of the copyright law or repeal it outright. In the latter case, record rental would be permanently prohibited.

The record-rental law, an amendment to section 17 of the Copyright Act, contains a sunset provision that

expires in October 1989. Passed by Congress in October 1984, the amendment makes the rental of sound recordings—including compact disks—illegal without prior authorization by copyright owners. Transgressors are subject to civil penalties.

Shops authorized to rent sound recordings are subject to a compulsory license, although copyright owners are under no obligation to grant authorization. The owners of both the sound recording and the musical works contained therein must give permission.

The record-rental amendment does not affect the lending activities of nonprofit public libraries.

The sunset-extension-or-repeal action is being taken because the industry will need further protection here from a problem affecting record sales overseas, says an RIAA representative. During the four years the U.S. law has been in effect, the industry has witnessed "an explosion of the problem internationally," particularly in Germany and in Japan, according to the RIAA. There are now more than 3,000 rental shops in Japan—three times the number in 1984.

The subcommittees overseeing copyright matters favor extension or repeal of the five-year sunset provision, and the RIAA says there is no opposition to the idea of such legislation.

The rental amendment now in place covers such standard format sound recordings as records, tapes,
(Continued on page 81)

China Radio Will Rock To Sounds Of U.S. Pop

BY CHRIS MORRIS

LOS ANGELES Beginning in April, East will meet West on the radio dial as a twice-weekly, hour-long American pop music show—the first of its kind—debuts on the state-run Central People's Broadcasting Network in the People's Republic of China.

"The American Music Hour," a program of pop hits hosted by Chinese announcer Long Zhen, will premiere on the national FM network Sunday, April 3. On Thursdays, the program will be aired on China's AM network.

The broadcasts are the result of a long-term exclusive pact, signed Feb. 18, between U.S.-based Chin-

America—a corporation mating U.S. partners Hilltop Entertainment Inc. and AD Resources (which negotiated the agreement)—and the China Broadcasting Service Corp., the official radio arm of the People's Republic.

Zhang YuTang, general manager of the China Radio Service Corp., led a six-member delegation to Los Angeles to participate in the signing.

Donald Altfeld, president and chief operating officer of Chin-America, estimates that the weekly shows have a potential audience of 1 billion listeners.

"Our primary objective is to satisfy the Chinese's apparently insatiable demand for American music."
(Continued on page 72)

Musicians Join Major Drive To Win Over Gov't U.K. Group Urges Home Taping Levy

LONDON The British Music Copyright Reform Group is mounting an intensive campaign to persuade the government to reconsider its decision not to incorporate a home-taping levy into the new copyright bill.

One of the first major steps of the campaign was to write a letter—signed by composers Michael Tippett and Peter Maxwell Davies, conductor Simon Rattle, and other noted musicians and published in the Independent newspaper here—calling for a levy and pointing out that composers earn their income principally from royalties.

"While there certainly are some whose royalty payments are substantial," the letter says, "there are many more who barely make a living from their creative work. Some 94% of composers registered with the Performing Right Society earn less than 5,000 pounds per annum from their performing royalties."

The letter points out that composers' royalties are significantly undermined by the private copying of music from recordings and broadcasts and that 2½ times as much music is copied as is sold through record shops.

The letter describes Britain's failure thus far to have a home-taping provision "a conspicuous exception" in Europe, and it calls the government's arguments against the opposition "tenuous."

The letter notes that a House of

Lords member has estimated that a home-taping royalty would produce the British equivalent of \$12.25 million a year. It concludes, "Although the sum resulting to an individual from this figure might

add little luster to a Cabinet minister's salary, it would make all the difference to a composer earning less than half the national average wage."

U.K. Pub: 'Swonderful If George's Tunes Avoid PD

BY MIKE HENNESSEY

LONDON Lawyers on both sides of the Atlantic are trying to prolong copyright protection afforded to the music of George Gershwin in many territories that adhere to the Berne Convention, including the U.K. and Australia.

Technically, copyrights on Gershwin's music as far as these countries are concerned expired Dec. 31—50 years after the composer's death. But at the behest of the Gershwin estate, Warner Chappell, which publishes most of the composer's works, is seeking ways of retaining rights to the compositions, particularly to those songs written for musicals in which, it could be argued, Gershwin's music was part of a composite of music, lyrics, and book. The most notable of these musicals is the opera "Porgy And Bess," writ-

ten by Gershwin and DuBose Hayward.

In accordance with the provisions of British copyright law, however, the Performing Right Society is—at least for now—treating the Gershwin music as if the copyright term has expired.

The question of the position of lyrics associated with noncopyright music was discussed at a PRS council meeting Feb. 17, but general manager Michael Freegard says that until the protection of Gershwin's music is extended in the U.K., the PRS will operate under the belief that the works' copyrights have expired.

Warner Chappell in the U.K. has cautioned publishers that the entry of the music into public domain is being contested. But already a number of publishers are preparing sheet music and folios (Continued on page 78)



Bête Fete. Reprise artist Bryan Ferry, left, shares a laugh with Mo Ostin, board chairman of Warner Bros. Records, at a special reception in honor of Ferry and his "Bête Noire" album.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Island Records in New York promotes **Bill Berger** to executive vice president/general manager. He was vice president of marketing for the label.

Roy Wunsch is named senior vice president, Nashville operations, CBS Records Division. He was vice president of marketing for the label in Nashville (see story, this page).

Warner Bros. Records in Los Angeles makes the following appointments: **Ernie Singleton**, senior vice president of black music marketing and promotion, and **Susan Silverman**, manager/home video operations. They were, respectively, vice president of promotion/urban and jazz music for MCA Records and marketing and production coordinator for Warner Bros.

Virgin Records in Los Angeles promotes **Jacquie Perryman** to vice president of artist development/international and appoints **Mark Williams** to di-



BERGER



WUNSCH



SINGLETON



PERRYMAN

rector of a&r. They were, respectively, director of international and an artist-development representative, both for the label.

Atco Records in Los Angeles names **David Urso** vice president of promotion. He was founder and president of Music Business Consultant.

Atlantic Records in New York makes the following appointments: **Peter Lopez**, director of contract administration; **Domenique Leomporra**, manager of tour media relations; and **Yves Beauvais**, manager of information services. Lopez was royalty and legal consultant for GRP Records; Leomporra was manager of artist relations/television for Atlantic; and Beauvais was staff writer/photographer for Atlantic.

MCA Records in Los Angeles promotes **Nan Fisher** to director of national alternative promotion. She was manager of that area for the label.

Elektra Records in New York names **Chuck Olliner** Northeast regional director of album promotion. He was East Coast regional promotion director for Motown Records.

A&M Records in Los Angeles promotes **Jill Glass** to regional sales manager/East Coast and appoints **David Gray** to Western regional r&b promotional manager. They were, respectively, New England promotion manager for the label and assistant public affairs/promotion director for radio station KDAY-AM Santa Monica, Calif.

Profile Records in New York appoints **Tracey Miller** publicity manager. Miller was a co-principal of Fake Doom Records.

PUBLISHING. The Bertelsmann Music Group in New York promotes **Dorothy Schwartz** to director of international contract administration. She was manager of international contract administration for the company.

Hal Leonard Publishing Corp. in Winona, Minn., appoints **Jennifer Mitchell** to sales manager for the U.K. She was the owner and operator of the recruitment agency MusicStaff.

HOME VIDEO. Paramount Pictures Corp. Video Division in Los Angeles makes the following promotions: **James N. Gianopoulos**, senior vice president, business affairs and international; **Jay Heifetz**, vice president, finance, administration, and operations; and **Lucy Hood**, director, business development. Gianopoulos was vice president of business affairs and legal; Heifetz was vice president, finance and administration; and Hood was manager, financial projects, all with the division.

Republic Pictures Home Video names **Vallery Kountze** senior vice president (Continued on page 74)

Wunsch Named Head Of CBS/Nashville 'Our Goal Has Been To Bring In New Blood'

BY GERRY WOOD

NASHVILLE Roy Wunsch has been named senior vice president, Nashville operations, for CBS Records. He succeeds Rick Blackburn, who is leaving the label's top Nashville post to form a management firm (Billboard, Feb. 27).

Al Teller, president, CBS Records Division, announced the appointment Feb. 22. Wunsch, who reports

to Teller, will oversee all aspects of a&r and marketing for the Nashville office, working closely with the Columbia and Epic label staffs in New York and Los Angeles and with the CBS field organization.

"The Nashville community knows that Roy Wunsch has earned his reputation as one of the most creative executives in country music," comments Teller. "With Nashville opening up to new artists and new

styles of music, CBS Records has entered an exciting and challenging period there, and I'm confident that Roy has the ears and marketing expertise to keep us on top."

Formerly vice president, marketing, CBS Records/Nashville, Wunsch has spent his entire career with the label, becoming one of the most popular executives in the Nashville music industry. He joined Columbia in 1963 as a sales rep for the St. Louis branch, later becoming local promotion manager. He moved to Nashville in 1975 as national sales and promotion director for Epic/Portrait/CBS Associated Labels.

CBS has not yet decided whether Wunsch's previous marketing position will be filled or if his former duties will be absorbed by a realignment of the existing staff.

With his pop background, Wunsch has helped reshape the Nashville country-marketing thrust at CBS. "Nashville [in 1975] was a very singles-oriented, publishing-driven music capital. It was somewhat myopic from my perspective, so we went from promoting songs to launching artist careers," says Wunsch.

Wunsch cites the success of CBS newcomers Ricky Van Shelton, the O'Kanes, and the Sweethearts Of The Rodeo as proof the label has been heading in the right direction. "Our goal has been to get serious about breaking new artists and bringing in some well-deserved new (Continued on page 81)

Spring Springs Back With Roy Rifkind At The Helm

BY IRV LICHTMAN

NEW YORK Spring Records, a 22-year-old label that reached gold-certified peaks of success in the mid-'70s, has been restructured as an independently distributed label for a new assault on the black music market.

From its birth in 1966 until four years ago, Spring was run as a three-man partnership. Now it's operated by one of those partners, Roy Rifkind. The first to leave was Bill Spitalsky, who re-entered independent promotion in the New York area in 1984. Julie Rifkind, Roy's brother, left four months ago to set himself up in independent promotion.

Roy Rifkind admits the label lost touch with "the street" starting in the early '80s, partly because of the attention paid to ultimately failed investments in theatrical and feature-film projects.

But Roy Rifkind has in recent weeks restaffed the label with marketing and a&r veterans, including Keith Jackson, Bruce Marcus, and Carlton Smith. Mark Finkelstein, a management consultant and old associate of Roy Rifkind, is executive VP.

Spring has also lined up a network of indie distributors and has appointed a few foreign licensees.

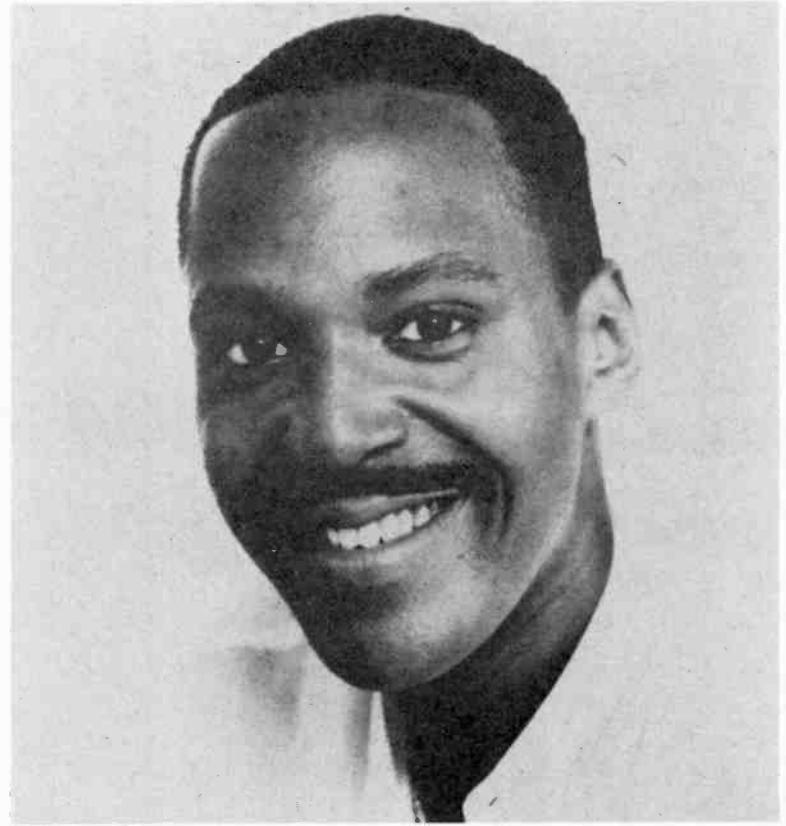
The company's black-based sounds will be split between (Continued on page 78)

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Keith Pringle



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Targets Radio Market With Studio Model Sony Shows Pro DAT At Gavin

BY STEVEN DUPLER

NEW YORK In an effort to develop what it sees as a potentially huge market for professional digital audiotape hardware, Sony's pro audio division gave radio programmers and recording artists a close-up look at pro DAT during the Gavin Seminar for Media Professionals in San Francisco.

The Park Ridge, N.J.-based firm was the only equipment manufacturer invited to exhibit at the Feb. 11-13 conference.

According to Ernie de los San-

tos, national marketing manager for the Sony pro audio division, pro DAT is already being used by about 300 radio stations and recording studios, some of which have been given the units by Sony for testing and evaluation.

If DAT catches on as strongly as Sony thinks it will, the radio-station market alone could represent close to \$50 million annually over the next five years, says de los Santos.

"Our biggest market potential is definitely in radio, because they can use play-only models that stu-

dios really have no use for," he says.

On the radio side, says de los Santos, the machines are also valuable as original production tools, as well as space- and cost-saving archival storage systems.

In recording studios, DAT units are already being used for both album production and as preview and review units capable of delivering an exact digital copy of the day's tracking sessions, he adds.

Traffic was high at the Sony suite, de los Santos reports. Many of the showgoers who came by to check out the Sony PCM-2500 professional DAT recorder were "un-
(Continued on page 74)



Just Say YES. Members of Atco band YES, which is currently on tour to support its "Big Generator" album, meet with label executives after a performance at Long Island, N.Y.'s Nassau Coliseum. Pictured, from left, are Perry Cooper, vice president, artist relations and media development; band member Tony Kaye; Jerry Greenberg, president, Atco; band member Jon Anderson; Michael Prince, director, national album promotion, Atco; and Diane Gilmour, director of media relations, Atlantic.

More On Capitol Hill Hop On Berne Copyright Bandwagon

BY BILL HOLLAND

WASHINGTON The chairman of the Senate Copyright Subcommittee, along with the ranking minority member, came out in favor of U.S. adherence to the international Berne Copyright Convention at a hearing Feb. 18. Staffers say all of the subcommittee members favor passage of a Berne-adherence bill in this Congress.

Sen. Dennis DeConcini, D-Ariz., who chairs the subcommittee, mentioned the international trade benefits of joining Berne in his opening remarks, saying the U.S. "is no longer able to go it alone" without

the increased protection the premier copyright convention offers. DeConcini added that current U.S. membership in the Universal Copyright Convention has "not proved to be adequate" and that UCC laws are "outdated."

The UCC, in the view of copyright experts, is regarded as more of a "bridge" to Berne than an alternative. Among the developed nations, only the U.S. and the Soviet Union are not signatories to Berne.

After listening to testimony from witnesses from the Reagan administration, the House of Representatives, the copyright office, and oth-
(Continued on page 81)

Wherehouse Deal Sealed Adler, Shaykin Pays \$190 Mil

BY EARL PAIGE

LOS ANGELES New York investment firm Adler & Shaykin says it has completed its acquisition of Wherehouse Entertainment Inc., the 212-store record/video retailer based here.

The Feb. 24 Adler & Shaykin announcement puts the value of the transaction at \$14 a share, or approximately \$190 million. Although this is the same price per share that was stated Dec. 21, when the Wherehouse board an-

nounced a definitive merger agreement, the overall purchase price was then stated at about \$143 million (Billboard, Jan. 9).

Adler & Shaykin declines to break down the \$190 million figure into its component parts. Nevertheless, stock analysts estimate it consists of \$112 million worth of stock, \$28 million worth of additional equity contributed by Adler & Shaykin, and \$50 million to retire bond debt.

Three bondholders owning 34%
(Continued on page 74)

Contemporary Acts Top List Of Gospel Award Nominees

NASHVILLE Contemporary Christian music acts dominate this year's nominations for the Gospel Music Assn.'s Dove Awards. The honors, to be conferred in 21 categories, will be presented April 14 to mark the conclusion of Gospel Music Week here.

Here are the nominees in some of the key categories:

Artist of the year: First Call, Larnelle Harris, Sandi Patti, Steve Green, and Wayne Watson.

Group of the year: DeGarmo & Key, First Call, the Imperials, Mylon LeFevre & Broken Heart, and Petra.

Male vocalist of the year: BeBe

Winans, Larnelle Harris, Michael W. Smith, Mike English, Steve Green, and Wayne Watson.

Female vocalist of the year: CeCe Winans, Cynthia Clawson, Margaret Becker, Sandi Patti, and Twila Paris.

Song of the year: "Friend Of A Wounded Heart," Wayne Watson, Claire Cloninger; "Hiding Place," Steven Curtis Chapman, Jerry Salley; "Holy Ground," Geron Davis; "I Miss My Time With You," Larnelle Harris; "I've Just Seen Jesus," Bill Gaither, Gloria Gaither, Danny Daniels; "I.O.U. Me," Keith Thomas, Tom Hemby, Mike Rapp, BeBe
(Continued on page 80)

AC/DC Is Back In The Pink On LP Chart; Stevie Scores 19th Black No. 1

AC/DC'S "Blow Up Your Video" blasts on to the Top Pop Albums chart at No. 23. That's the Aussie metal band's highest-debuting album since "For Those About To Rock (We Salute You)" muscled in at No. 8 in 1981.

In fact, "Blow Up Your Video" enters the chart higher than the band's last two albums peaked. "Fly On The Wall" peaked at No. 32 in 1985; "Who Made Who" reached No. 33 in 1986.

One reason for the improved showing is the greater receptivity accorded to metal and hard rock in the wake of Bon Jovi's blockbuster, "Slippery When Wet." Def Leopard's "Hysteria" has been listed in the top 10 for 28 weeks—which puts it within 10 weeks of matching the top 10 longevity of the band's 1983 smash, "Pyromania."

Geffen Records has three albums by metal bands in the top 25. "White-snake" holds at No. 14, after logging 42 weeks in the top 10. Aerosmith's "Permanent Vacation" moves up to No. 18 in its 19th week in the top 20. And Guns N' Roses' "Appetite For Destruction" jumps three notches to No. 21 after climbing the chart for more than six months.

Other metal bands with albums in the top 40 are Dokken, Megadeth, and White Lion.

STEVIE WONDER'S "You Will Know" jumps to No. 1 on the Hot Black Singles chart. It's Wonder's 19th hit to top the black chart—a total topped by only one artist, Aretha Franklin, who has amassed 20 No. 1 black hits.

That's the good news. The bad news is that the record drops to No. 98 on the Hot 100 after peaking two weeks ago at No. 77.

One suspected reason for the poor showing: Pop radio isn't as receptive to black hits as many in the industry would like to believe. Of the 16 singles that have topped the black chart in the past six months, only five have crossed over to the top 10 on the pop chart (three by Michael Jackson and one each by Lisa Lisa & Cult Jam and Roger).

And six of the No. 1 black hits didn't even crack the pop top 40. Earth, Wind & Fire's "System Of Survival" ran out of gas at No. 60 on the pop chart, Force M.D.'s "Love Is A House" stalled at No. 78, and Stephanie Mills' "(You're Puttin') A Rush On Me" peaked at No. 85. Two others—the O'Jays' "Lovin' You" and Angela Winbush's "Angel"—never even cracked the Hot 100.

This week's charts tell much the same story. Only one of the singles in the top 10 on the black chart is listed in the top 30 on the Hot 100—Jackson's "Man In The Mirror."

And three of the singles in the black top 10 aren't even on the Hot 100: Winbush's "Run To Me," Shanice Wilson's "No 1/2 Steppin'," and the Temptations' "Look What You Started."

FAST FACTS: Michael Jackson's "Man In The Mirror" leaps eight notches to No. 9 on the Hot 100. This makes Jackson the first artist to crack the top 10 with four (or more) singles from each of three straight albums. The Gloved One has done the trick with hits from "Off The Wall," "Thriller," and "Bad."

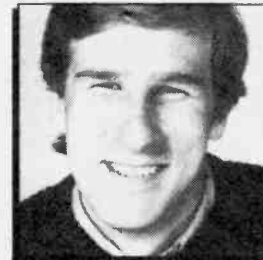
Cher's "I Found Someone" jumps four notches to No. 10, 22 years and seven months after she first cracked the top 10 with the Sonny & Cher classic "I Got You Babe." That's the longest span of top 10 hits by any female vocalist (who had featured billing on both hits). It beats by six months the old record set by Dionne Warwick, whose first and last top 10 hits span 22 years and one month.

Bryan Ferry's "Kiss And Tell" leaps 21 notches to No. 74 on the Hot 100, becoming his highest-charting solo hit to date. It tops "Heart On My Sleeve," which peaked at No. 86 in 1976. But it still has a ways to go to match the top 30 success that same year of Ferry's biggest hit with Roxy Music, "Love Is The Drug."

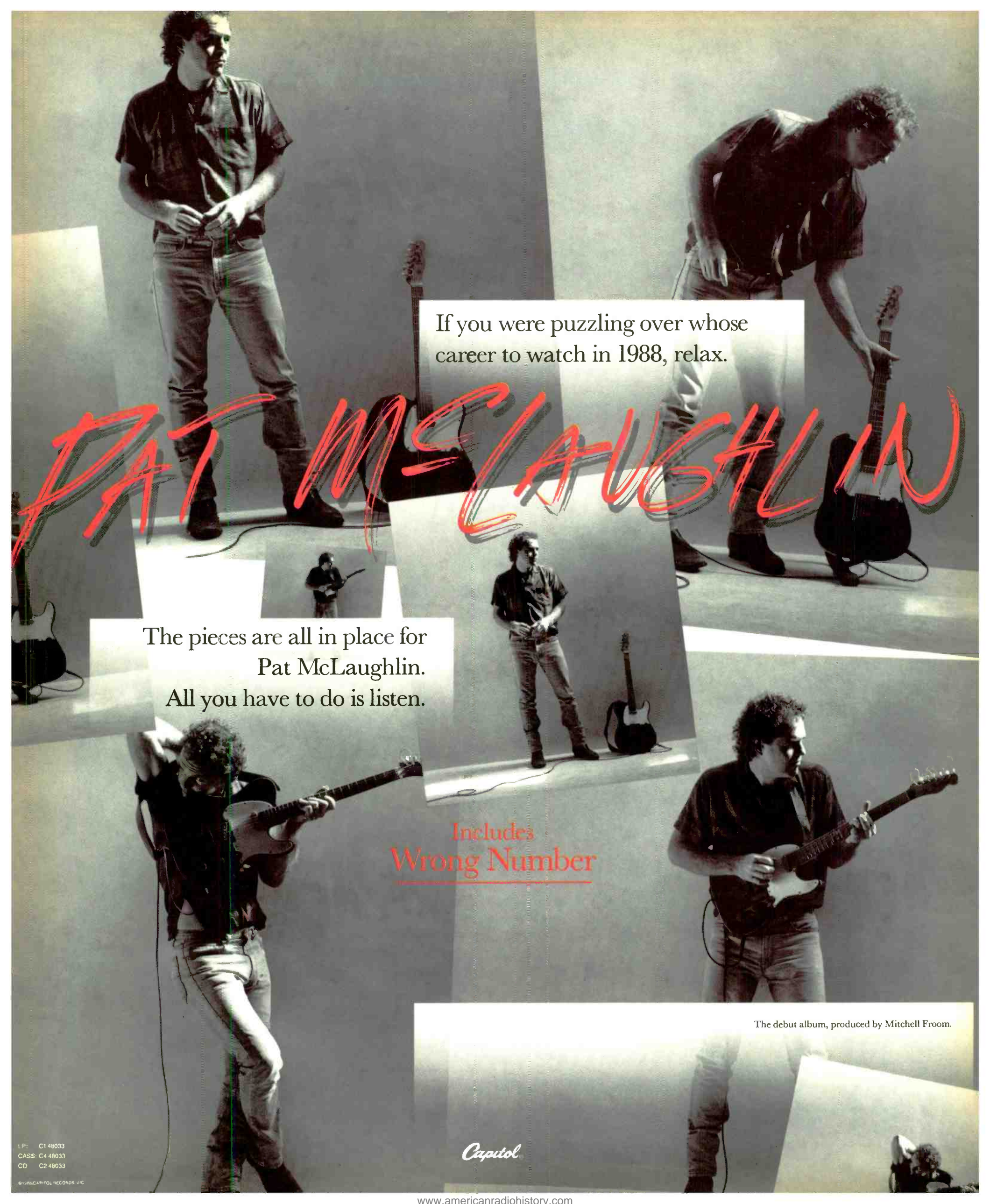
WE GET LETTERS: Larry C. Kallestad of Costa Mesa, Calif., notes that three of George Michael's four post-Wham! singles have contained the word "faith" in the lyrics. The word is in "Faith," "I Knew You Were Waiting (For Me)," and "Father Figure." Kallestad adds that all three of those records soared to No. 1, whereas Michael's only post-Wham! release not to mention the word—"I Want Your Sex"—stalled at No. 2.

Rich Appel of CBS in New York notes that Exposé is the third U.S. group with a non-American name to reach No. 1 on the Hot 100 in the past year. The trio follows Club Nouveau and Los Lobos. Appel adds that the last time a group whose name had non-American roots reached No. 1 was in 1979, when Chic did the trick. Appel's conclusion: "This is another indication that pop music is becoming more of a melting pot."

Appel adds that Paul Carrack recently landed his first top 10 solo hit, "Don't Shed A Tear," after handling lead vocals on top 10 hits by two groups, Ace and Mike & the Mechanics. Appel suggests that only one other artist—Paul McCartney—has cracked the top 10 both solo and fronting two different groups, the Beatles and Wings. (Superstar duets don't count.)



by Paul Grein



If you were puzzling over whose career to watch in 1988, relax.

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Produced by Bruce Springsteen, Jon Landau, Check Plotkin.
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Editorial

Longer Programs Would Help CD

COMPACT-DISK-PLAYER owners love the little 5-inch wonder for its sound quality, convenience, and durability. But maintenance of their devotion to this product—and expansion of the CD hardware universe beyond its current 8% of U.S. homes—depends largely on how much value consumers feel they're receiving for their software dollars.

Pricing, naturally, is a major component of perceived value; but the quantity of music on full-priced CDs is equally important, not only because these CDs cost more than LPs or tapes, but because the technology can accommodate programs that are longer than those on vinyl disks.

A CD can handle almost one hour and 15 minutes of playing time. The CD-player owner knows that. Happily, some labels and artists know that consumers know this, too, and have expanded CD time beyond the limits of a CD's vinyl counterpart. Although some rock manag-

ers recently interviewed by Billboard said their clients had made unusually long albums in all three formats to give consumers value for their money rather than to take advantage of the CD's extended playing time, the practical upshot is the same. Many classical and jazz labels also consistently offer full-length programs on CD.

Too many others, however, out of complacency, laziness, or greed, are indifferent to consumers who want their money's worth, especially when it comes to front-line goods that sell at premium prices.

Except for extreme cases, length of time on LP or cassette has apparently meant little to the music fan. He has had very little quarrel even with 35- or 40-minute albums. But we don't believe this is so for the CD. Its higher price, plus the technical ability of the CD to play 75 minutes without degrading sound quality, has made length of programming something the consumer looks for.

In addition, the recent advent of digital audio-tape players in the U.S. market presages a future threat to CDs if their programs are kept as short as those of LPs. DAT can hold up to two hours of music; and, while the initial software titles from labels like Capriccio and GRP are under an hour in length, it's possible to foresee the day—after the industry's copyright concerns are taken care of—when hour-plus DATs will be offered to stimulate that market.

In light of these considerations, we feel that labels must increase the length of full-priced pop CD programs so that they comprise at least a full hour of music. On compilations, it's relatively easy to add extra tracks. For new albums, artists may want to put out bonus cuts, unreleased sessions from the vaults, or, taking a cue from the jazz area, alternate takes.

The CD is a marvel of technology, and, if the consumer gets more value for his dollar, "time" is, indeed, on its side.

STEMRA's Move Is Inexcusable

CENTRAL LICENSING WON'T AID RIGHT OWNER

BY PROF. DR. ERICH SCHULZE

Having examined the licensing agreement recently concluded between PolyGram International Music B.V. and STEMRA, the Dutch mechanical rights society, I can well understand the indignation of those affected parties who are now confronted with STEMRA's attempt to grant mechanical reproduction licenses for the whole world, without having previously obtained the consent of the other rights holders and authors' societies.

In my opinion, the agreement is totally incompatible with the existing reciprocal agreements among the authors' societies in the Common Market, with the national copyright laws, and, last but not least, with the fair-trade rules of the Treaty of Rome. For these reasons, GEMA, the West German rights society, has terminated its reciprocal agreement with STEMRA without notice.

An appropriate way of regulating the contractual relations between the recording industry and the authors' societies in the European Economic Community, within the framework of BIEM (the international mechanical rights bureau), will only be possible if the abuses, now becoming clearly evident, can be effectively prohibited.

I believe that STEMRA's exclusion

from BIEM is inevitable. I quote Article 13 from the BIEM Statutes:

"Any associated Society which by its actions injured the moral or material interests of BIEM, deliberately violates all or part of the present Statutes or refuses to carry out deci-

STEMRA states that, as a result of its deal with PolyGram, settlement of accounts will be speeded up and the commission reduced—and in support it cites its agreement with CBS as a successful example of central licensing. In the case of PolyGram Interna-

STEMRA until two months after CBS Frankfurt has settled for the licenses directly with GEMA. The accounting statements are so faulty that they invariably result in substantial claims for additional sums. Our own experience confirms what Willem van Kooten, managing director of Nada Music, Holland, was quoted as saying about STEMRA in the Billboard issue of Jan. 9: "They can't even manage their national business. They have a history of slow payment, computer breakdowns, and generally inefficient working."

It is true that STEMRA's commission is 6.5%, but the main work is done by GEMA for an 8.5% commission. When the services are compared, the rate of commission that STEMRA receives is still much too high.

What STEMRA praises as a model agreement is only advantageous to STEMRA itself and its client, CBS.

Nevertheless, PolyGram International points to the advantages it expects from its agreement with STEMRA. John Watson, who negotiated the agreement on behalf of PolyGram, cites the method of payment and lower rates of commission as reasons for authors and publishers to welcome the agreement. The rights owners really have no reason at all to

(Continued on page 81)



'Central licensing is not an advance, but a regression'

Professor Dr. Erich Schulze is the president and general manager of GEMA, the West German performing and mechanical rights society, and honorary president of BIEM, the association of European mechanical societies.

sions made in pursuance of them, may be expelled from BIEM by a decision of the General Assembly on a recommendation of the management committee, after having been heard by the General Assembly if it so requests. . . ."

STEMRA's defense of its agreement with PolyGram, which greatly impairs authors' and publishers' interests, is not valid—as is evident from what follows:

done extremely well on pop stations if they had played it.

Top 40 radio has no problems with dance, ballads, or soul records, but country doesn't even have a chance. There are some excellent country songs, however, and pop programmers should stop treating this form of music as if it were a plague.

Russ Seeger
Parma, Ohio

NO LIP-SYNCING INVOLVED

We were disappointed to read your write-up of our portable DAT recorder demonstration at the recent Consumer Electronics Show (Billboard, Jan. 23). Our performance at the booth of the Home Recording Rights

Coalition was described as "a 'live' group lip-syncing a recorded song."

Unfortunately, that is incorrect. We performed live, original compositions at CES and recorded them on a Technics portable DAT recorder, using two condenser microphones (without the benefit of any mixers, preamps, or equalizers). The songs were then played back on a home DAT unit. All of the songs heard after our demonstration were actual recordings made in the booth, and there was no prerecorded music or lip-syncing used in our performances.

We were very impressed—as were those CES attendees who listened to the demonstration—with the high quality of these recordings, even un-

der the most primitive "studio" conditions. And this was due entirely to the format, which may explain why our music was thought to be prerecorded. Maybe now you can understand why there are so many working musicians like us who can't wait to have a DAT machine.

Jim Ritchey and Be Jae Fleming
Greensboro, N.C.

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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TRY COUNTRY MUSIC

I have a question to ask every music and program director of every top 40 radio station: Why don't you try country music?

You can count on one hand how many country records have crossed over to pop. Offhand, Restless Heart is the only country act I can think of that went top 40 last year.

Last year, Randy Travis had a major country hit with "Forever And Ever, Amen," a song that might have

Stations Can Promote Calls, DJs On Teen Show New TV Program Courting Top 40s

BY PETER J. LUDWIG

NEW YORK "Wavelength," a nationally syndicated television show that allows top 40s a market-exclusive opportunity to promote themselves to the high end of the teen demo, was unveiled at the National Assn. of Television Producers and Engineers in Houston the weekend of Feb. 28.

The show, which had been given a sneak preview at the Gavin Seminar in San Francisco Feb. 11-13, will tour the country, originating from a different city each week.

The show's producers, Wavelength Inc. of Dallas, will offer radio stations in these cities the chance to promote their call letters on the show in exchange for a free ad and will recruit one of the station's air talents to serve as "Wavelength" music-news anchor of the week.

Filming is set to begin soon, and the show is expected to make its on-air debut in the fall.

"Wavelength" is a retooled version of "On Location," a year-old syndicated TV show. The new show takes a "P.M. Magazine'-for-teens approach" and features artist interviews, music and concert news, and short feature stories, says Jennifer Magid, the program's producer and host.

Magid is partnered with KKDA "K-104" Dallas program director Michael Spears, and Wavelength Inc. is a division of Spears' BEAM Inc. of Dallas. BEAM produces the syndicated television show "Black Entertainment And Music."

"Wavelength" is pursuing the radio connection because it will depend on a good turnout of teens both for the actual filming of the show and for its subsequent viewing. Radio stations stand to benefit by having their call letters and air talents promoted on television, and they are guaranteed a promotional event and live remote from the site of the show's filming.

Magid says she is aware of the problems inherent in targeting the 16-18 demographic. She says that with radio's current obsession with the 18-34 demo in terms of programming and advertising, teens in the 16-18 group have been severely neglected. Her experience with "On Location" led her to conduct interviews with members of this age group to find out what kind of show they could call their own. She says she was pleasantly surprised to find out that teens are tired of hype-filled programming that implicitly promotes sex, drugs, and image.

The "Wavelength" producers say they are confident the show can attract upscale teen viewers with its programming and advertisers with its strong potential to bring product awareness as it travels from city to city. Electra Pictures of Dallas will be handling distribution and national ad sales for "Wavelength." The first TV station inked to carry the show is WFAA, the ABC affiliate in Dallas.

WASHINGTON ROUNDUP

BY BILL HOLLAND

NO BIG DEAL... A U.S. appeals court has turned down the requests of dozens of broadcast and media groups to speed up its review of the new Federal Communications Commission indecency rules, which petitioners charge are vague and confusing. The court nixed the request, saying petitioners "failed to demonstrate the strongly compelling reasons that would require expedition."

TALKING HEADS: The annual Group Fly-In for presidents and chief executive officers of radio groups takes place March 14-15 at the DFW Regency Hotel near the

Dallas-Fort Worth airport. Sponsored annually by the National Assn. of Broadcasters, the two-day meet gives executives a chance, in the words of the trade group, "to discuss mutual concerns, opportunities, and problems and to share possible solutions with their peers on a one-to-one basis." Networking, so to speak.

HURRAH FOR RADIO! A committee of NAB and Radio Advertising Bureau members has elected New York-based Warwick Advertising to move ahead with a nationwide industry promotion campaign to raise the visibility and awareness of how nifty and special radio is in our culture. Warwick won over other ad biggies like Earle Palmer Brown and Manning, Solvago & Lee. No details yet on how much the two groups will pay Warwick for spreading the good word.

YOU CAN'T QUIT—YOU'RE FIRED: That's the message the FCC gave KKZU, the Mountlake Terrace, Wash., AM outlet, when it ordered the station owner, Radio Northwest Broadcasting, to show cause for why its license shouldn't be revoked. Off the air for financial reasons since Jan. 16, 1985, the owner evidently failed to let the commission know the station would stay off the air for quite a while. A March 1987 inspection by the crack FCC field office revealed that, voilà, the station was vacant, and a letter to the owners directing them to give specific plans for the future got a reply saying that the owners were looking for a buyer. Not quite enough, says the FCC, which has ordered the owners to appear at a revocation hearing.

FEE OR PLEA: The FCC has gotten tough with its processing procedures, particularly the deadline for application fees. It has returned an application for a new FM station in Rancho Mirage, Calif., because the applicant submitted the \$1,800 fee late. The applicant, Milt Klein, argued that the fee-collection rules are arbitrary and capricious, which no doubt endeared him to officials in the fee section. Concludes the commission: Late fees are "completely at odds with the 'hard-look' processing procedures" recently established.

SIXTY DAYS is the amount of time the FCC has granted Reston Community Broadcasting in nearby suburban Virginia to find another transmitter sight. Reston was granted an application to construct a new AM station there, but then the company discovered the owner of the transmitter site had sold it to a developer. Reston has told the commission it is "diligently pursuing" an alternative site. Meanwhile, the losing applicants are circling like sharks in case Reston fails and its application is dismissed.

newslines...

WCSX/WHND Detroit GM Thomas J. Bender is upped to vice president.

VICTOR SANSONE is named president/GM of KSCS-FM Dallas.

MARITIME BROADCASTING has acquired WIGY/WJTO Bath, Maine, and WIBX Utica, N.Y., from James and Hunter Communications Inc.

METROPOLITAN BROADCASTING appoints Scott Savage VP/GM of Texas State Networks.

WANS-AM-FM Greenville, S.C., is purchased by Kent Burkhardt's Degree Communications for \$7.1 million. Radio Anderson Inc. was the seller.

THREE SALT LAKE CITY stations get new owners: Sunrise Media Group sells KUTR/KLTQ to Citadel Associates for \$1.4 million, and Trans-Columbia Communications sells KMGR-AM-FM to the Bingham Communications Group for \$1.9 million.

ADAMS COMMUNICATIONS executive VP Matt Mills is named president of the company's newly created Adams Radio Corp., established in December when Adams formed separate business entities for each of its divisions.

WZOK Driving For 'Tunnel Of Love' Stop In Rockford

LOS ANGELES WZOK Rockford, Ill., is driving an extensive campaign to bring Bruce Springsteen to town.

Currently, Rockford isn't on the schedule for Springsteen's tour in support of his "Tunnel Of Love" album. But if all goes according to plan, tens of thousands of people will sign the body of a pink Cadillac in an attempt to change that fact.

"If anyone wants to know how many signatures it takes to cover a 1968 Cadillac, tell them to give me a call," says station program director Steve Summers. He says he got a cherry-colored car for the occasion, had a "Boss-pink"

paint color specially mixed, and, naturally, got a license plate that reads "Boss" (also in pink) to match. About 20,000 signatures have been collected so far.

The campaign is reminiscent of a similar drive in 1981, when the city was left out of a Rolling Stones tour, and 35,000 signatures were collected. The result? The Stones added a Rockford indoor-concert date.

"Obviously, we're hoping to accomplish our goal," says Summers. "But even if Bruce doesn't come to Rockford, we've once again brought the community together. Either way, we don't lose." **YVONNE OLSON**

OUTA' THE BOX

TOP 40

WMMS Cleveland OM Kid Leo is excited about two new acts from CBS Associated: "Samantha (What You Gonna Do?)" from Cellarful Of Noise is "an intriguing record," he says. "It's pop with a rock base, which is generally lacking in top 40 right now." Leo also notes that Donnie Iris sings backup on "Samantha," giving it the same feel as his 1981 hit, "Ah! Leah!" Also recommended is Henry Lee Summer's "I Wish I Had A Girl," which Leo says is "definitely out-and-out, lovable, pure rock'n'roll." On the outside track, Leo likes the TAMI Show's "She's Only Twenty" (Chrysalis). "I don't know," he says, "but this just might be the tastiest thing out of Chicago since deep-dish pizza."

BLACK

"A monster smash," is how WAMO Pittsburgh PD Chuck Woodson describes Pretty Poison's "Nighttime" (Virgin). "It blasts all over the place." And, "just as danceable," he says, is Lisa Lisa & Cult Jam's "Everything Will B-fine" (Columbia). "It's another great Full Force, Lisa Lisa & Cult Jam collaboration." Michael Jackson's "Man In The Mirror" (Epic) is a must mention, as is sister Rebbie for "Plaything" (Columbia). "Rebbie's definitely made her mark with this record," he says. And from the weird-title category, Woodson votes for E.U.'s "Da Butt" (EMI-Manhattan), which is featured in the latest Spike Lee movie, "School Daze." "Check it out," advises Woodson. "We're getting a lot of reaction with it."

ALBUM ROCK

"We never add anything out of the box," says KDKB Phoenix, Ariz., PD Cinde Slater. But we hit her on the right week, as there were a few new records she had to get on the air. "One of the freshest new sounds I've heard" is how she describes Colortone's "Look Inside Ourselves" (CBS/Pasha). "I know this band will be around for years to come," she adds. "The album is several cuts deep." Robbie Robertson is noted for "American Roulette" (Geffen), which, Slater says, "is re-establishing Robertson as a forerunner in music." And she remembers the days when, working for Chrysalis, she couldn't get arrested with Icehouse. "All that's changed now," she says. "I think 'Electric Blue' and the rest of the album reaffirms them as a major band to be reckoned with."

COUNTRY

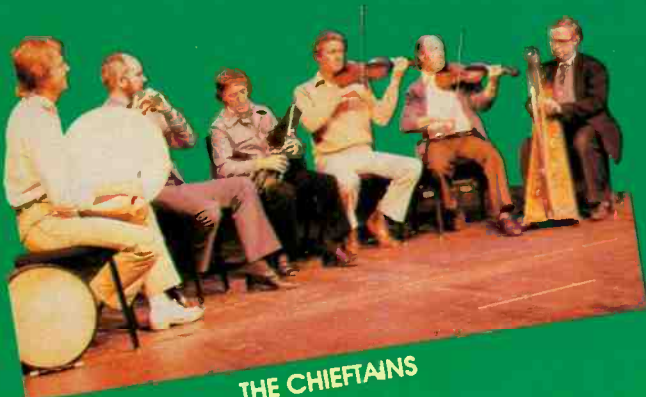
WSM-AM-FM Nashville MD Bobby Yarbrough's first mention this week goes to Billy Joe Royal for "Out Of Sight, Out Of Mind" (Atlantic America). In fact, Yarbrough likes the whole album. "Producer Nelson Larkin created a great overall sound," he comments. Kathy Mattea's "Eighteen Wheels & A Dozen Roses" (Mercury/PolyGram) is noted as "a good country song, period." And Yarbrough lauds Dwight Yoakam for being "what country radio needed for years." "Always Late With Your Kisses" (Reprise) is his latest single, and Yarbrough compliments Yoakam on adding "'80s technology to traditional country." **YVONNE OLSON**

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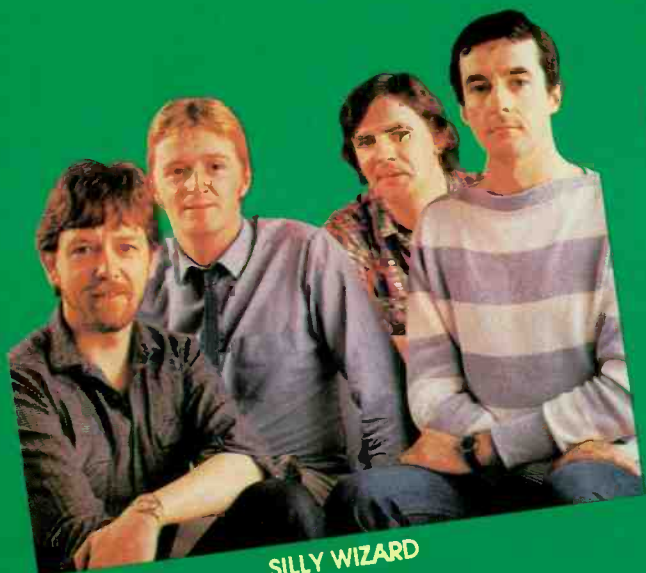
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JOE & ANTOINETTE McKENNA, SEAMUS EGAN, MICHAEL COLEMAN, BARLEY BREE,
CHARLES GUARD, MARY BEGIN, TOMMY PEOPLES, ANDY MCGANN, AND MANY MORE.

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BARRY MANILOW. BACK

SWING STREET

THE CRITICALLY ACCLAIMED HIT ALBUM.

"Barry Manilow steps outside the mainstream with the most adventuresome album of his career."
—The New York Times

"Barry marks his return to the Arista Records label with a volatile two-sided beauty labeled Swing Street."
—Boston Post-Gazette

"This is the pop stylist's most adventurous album. A surprising triumph."
—Tulsa Tribune

"Sheer pleasure from start to finish."
—People Magazine

"There'll be no Barry Manilow-bashing here, for Swing Street is a first-rate album, easily the most sophisticated and most fully realized of Manilow's career."
—Pioneer Press Dispatch, St. Paul

"One of Manilow's best efforts in some time."
—Chattanooga Times

SWING STREET

Includes the recently released first single, "Hey Mambo" (duet with Kid Creole and the Coconuts), plus "Black And Blue" (duet with Phyllis Hyman) and "Summertime" (duet with Diane Schuur).

Featuring guest performances by Tom Scott, Gerry Mulligan, Stan Getz, Uncle Feste and Full Swing.



BIG FUN ON SWING STREET



THE CBS-TV SPECIAL.

An elaborate, star-studded journey down Swing Street. Premiering Monday evening, March 7th.

BIG FUN TOUR DE FORCE

THE NEXT TWO YEARS. TWO HUNDRED CITIES.

"Manilow's giving the performance of a lifetime."
—Los Angeles Herald Examiner

"Some may hate to hear this, but Barry Manilow was fabulous."
—Chicago Tribune

"Manilow set out to prove what a versatile and gifted performer he really is. He made his case with a collection of new jazz and Swing-era material demonstrating that he is an artist of substantial scope."
—Los Angeles Times

"Like it or not, Barry Manilow is hip. Like the Deadheads who simultaneously kept their heroes from becoming anything more than cult figures until they became the core audience for last year's Grateful Dead resurrection, perhaps this will be the year that Manilow's loyal legions will be the catalyst for the singer's move out of the middle-of-the-road and into music's fast lane."
—Hollywood Reporter

"Manilow shows why he draws a full house."
—Milwaukee Sentinel

TOUR DATES

NOVEMBER 1987

25, 27, 28 MILWAUKEE

DECEMBER 1987

1 KALAMAZOO

3-6 CHICAGO

11 TOLEDO

12 COLUMBUS

13 LOUISVILLE

16, 17 MINNEAPOLIS

18 CANNINGDEAU

21 PEORIA

25-1/9/88 L.A., BANTAGES

JANUARY 1988

12-17 LAS VEGAS, HILTON

22, 23, 24 LAKE TAHOE

29, 30, 31 MIAMI

FEBRUARY 1988

2 NORFOLK

3 RICHMOND

5, 6, 7 ATLANTIC CITY

9, 10 BUFFALO

FEBRUARY 1988 (continued)

11 UTICA

13 CHAMPAIGN

14 ST. LOUIS

15 SPRINGFIELD, MO

21 EL PASO

22 AUSTIN

24 HOUSTON

25 DALLAS

27 CORPUS CHRISTI

28 SAN ANTONIO

MARCH 1988

2 ERIE

3 PITTSBURGH

5 INDIANAPOLIS

6 MADISON, WI

8, 9, 10 DETROIT

The tour continues around the world until New Year's Eve 1989. Coming soon to a city near you.

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IN THE SWING OF THINGS!



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Bahamas	Honduras	South Korea
Bahrain	Hong Kong	South West Africa
Barbados	India	Sri Lanka
Brazil	Italy	St. Maartin
Brunei	Jamaica	Surinam
Canada	Luxembourg	Switzerland
Chile	Malaysia	Syria
Colombia	Mexico	Taiwan
Costa Rica	New Zealand	Thailand
Curacao	Nigeria	Trinidad
Cyprus	Panama	Turkey
Dominican Republic	Peru	Uruguay
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Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Love Is Thicker Than Water, Andy Gibb, RSO
2. Night Fever, Bee Gees, RSO
3. Sometimes When We Touch, Dan Hill, 20TH CENTURY
4. Emotion, Samantha Sang, PRIVATE STOCK
5. Lay Down Sally, Eric Clapton, RSO
6. Stayin' Alive, Bee Gees, RSO
7. Dance, Dance, Dance, Yowsah Yowsah, Chic, ATLANTIC
8. I Go Crazy, Paul Davis, BANG
9. Just The Way You Are, Billy Joel, COLUMBIA
10. Can't Smile Without You, Barry Manilow, ARISTA

POP SINGLES—20 Years Ago

1. Love Is Blue, Paul Mauriat, PHILIPS
2. (Theme From) The Valley Of The Dolls, Dionne Warwick, SCEPTER
3. (Sittin' On) The Dock Of The Bay, Otis Redding, VOLT
4. I Wish It Would Rain, Temptations, GORDY
5. Simon Says, 1910 Fruitgum Co., BUDDAH
6. Spooky, Classics IV, IMPERIAL
7. Just Dropped In (To See What Condition My Condition Was In), First Edition, REPRIZE
8. I Wonder What She's Doing Tonight, Tommy Boyce & Bobby Hart, A&M
9. Bottle Of Wine, Fireballs, ATCO
10. Everything That Touches You, Association, WARNER BROS.

TOP ALBUMS—10 Years Ago

1. Saturday Night Fever, Soundtrack RSO
2. The Stranger, Billy Joel, COLUMBIA
3. Running On Empty, Jackson Browne, ASYLUM
4. Slowhand, Eric Clapton, RSO
5. News Of The World, Queen, ELEKTRA
6. Aja, Steely Dan, ABC
7. All'n'All, Earth, Wind & Fire, COLUMBIA
8. Weekend In L.A., George Benson, WARNER BROS.
9. Foot Loose & Fancy Free, Rod Stewart, WARNER BROS.
10. The Grand Illusion, Styx, A&M

TOP ALBUMS—20 Years Ago

1. Blooming Hits, Paul Mauriat & His Orchestra, PHILIPS
2. John Wesley Harding, Bob Dylan, COLUMBIA
3. Magical Mystery Tour, Beatles, CAPITOL
4. Axis: Bold As Love, Jimi Hendrix Experience, REPRIZE
5. Lady Soul, Aretha Franklin, ATLANTIC
6. Ninth, Herb Alpert & the Tijuana Brass, A&M
7. Are You Experienced, Jimi Hendrix Experience, REPRIZE
8. Their Satanic Majesties Request, Rolling Stones, LONDON
9. Diana Ross & The Supremes Greatest Hits, Diana Ross & the Supremes, MOTOWN
10. Disraeli Gears, Cream, ATCO

COUNTRY SINGLES—10 Years Ago

1. Mamas Don't Let Your Babies Grow Up To Be Cowboys/I Can Get Off On You, Waylon & Willie, RCA
2. Do I Love You (Yes In Every Way), Donna Fargo, WARNER BROS.
3. Don't Break The Heart That Loves You, Margo Smith, WARNER BROS.
4. Woman To Woman, Barbara Mandrell, ABC/DOT
5. I Love You, I Love You, I Love You, Ronnie McDowell, SCORPION
6. Bartender Blues, George Jones, EPIC
7. Two Doors Down, Zella Lehr, RCA
8. Walk Right Back, Anne Murray, CAPITOL
9. If I Had A Cheating Heart, Mel Street, POLYDOR
10. Return To Me, Marty Robbins, COLUMBIA

SOUL SINGLES—10 Years Ago

1. Flash Light, Parliament, CASABLANCA
2. It's You That I Need, Enchantment, UNITED ARTISTS
3. Bootzilla, Bootsy's Rubber Band, WARNER BROS.
4. Stayin' Alive, Bee Gees, RSO
5. Always And Forever, Heatwave, EPIC
6. Which Way Is Up, Stargard, MCA
7. The Closer I Get To You, Roberta Flack & Donny Hathaway, ATLANTIC
8. Our Love, Natalie Cole, CAPITOL
9. Reaching For The Sky, Peabo Bryson, CAPITOL
10. Let Me Party With You, Bunny Sigler, GOLD MINE

Hot Crossover 30 Panel Updated Complete Listing Of 27 Reporting Station

NEW YORK Billboard has revised and updated its Hot Crossover 30 radio panel effective this issue, using the recently released fall 1987 Arbitron ratings. The panel has 27 stations that play a blend of dance-oriented pop and black music. The stations are divided into five weighted categories based on each station's weekly cume audience—Mondays to Sundays, 6 a.m. to midnight—in the Arbitron total survey area.

The categories are as follows: platinum, weekly cume of more than 1,000,000; gold, 500,000-999,999; silver, 250,000-499,999; bronze, 100,000-249,999; and secondary, 25,000-99,999.

There are 13 "pure" crossover stations on the panel and 14 stations that are predominantly black or top 40 but lean toward dance music and thus qualify to report to the Hot Crossover 30.

In the lists below, those stations with a parenthetical H also report to Billboard's Hot 100; those with a B also report to the Black Singles chart. An asterisk indicates a new reporter.

PLATINUM

KPWR-FM Los Angeles, Calif.
WQHT-FM New York, N.Y.

GOLD

KMEL-FM San Francisco, Calif. (H)

SILVER

KTFM-FM San Antonio, Texas (H)
WHRK-FM Memphis, Tenn. (B)

WPGC-FM Washington, D.C.
WPOW-FM Miami, Fla. (H)
WQUE-FM New Orleans, La.
WZGC-FM Atlanta, Ga. (H)*

BRONZE

KAMZ-FM El Paso, Texas (H)
KBOS-FM Fresno, Calif. (H)*
KEZB-FM El Paso, Texas (H)

KHQT-FM San Jose, Calif.*
KITY-FM San Antonio, Texas (H)
KMAI-FM Honolulu, Hawaii (H)
KMGX-FM Fresno, Calif. (H)*
WBLZ-FM Cincinnati, Ohio (B)
WCKZ-FM Charlotte, N.C.*
WGHT-FM Baltimore, Md.
WLUM-FM Milwaukee, Wis. (B)
WMYK-FM Norfolk, Va.
XHRM-FM San Diego, Calif. (B)

SECONDARY

KKPW-AM Tucson, Ariz.
KKSS-FM Albuquerque, N.M.
KPRR-FM El Paso, Texas
WCDX-FM Richmond, Va.*
WWHT-FM Charleston, S.C.

Concert-Rights Issue Stokes Panel

BY EDWARD MORRIS

NASHVILLE Broadcasters, concert promoters, and label reps speaking during a Country Radio Seminar panel discussion here Feb. 11 could not agree on the ground rules for granting stations exclusive concert rights. But they did agree that the question was one of the most volatile ones facing their businesses today.

Citing showdowns and shoot-outs involving stations in Seattle, Kansas City, and Cincinnati, moderator Lon Helton noted that some aggrieved stations had struck back at acts and labels by removing their current singles from playlists or by not reporting those records to the trades.

Speaking for RCA Records, Jack Weston argued to radio reps, "When you drop a record, you're not necessarily punishing the right person." Weston, the new vice president of national country promotion for RCA, added that artists are not employees of the labels they record for.

Few on the panel or in the audience said it was fair to "hold the playlist hostage" in disputes over exclusivity. But Mike Chapman, program director of WUBE Cincinnati, maintained that a dominant station in the market has the right and duty to call the shots and to

'When you drop a record from your playlist, you're not necessarily punishing the right person'

mete out punishment to those who ignore that dominance.

Jeff Davis, vice president of Special Moments Promotions, Nashville, and touring director for Randy Travis, said that when he approaches stations in the markets in which he's staging his concerts,

he wants to know "how many times they'll expose and promote our concert on the air and, in exchange for that, what they want." Greg Fowler, who promotes for Alabama, told the audience that he relies on the stations to know their markets better than he does and to tell him what they can offer.

A member of the audience contended that the issue of exclusive rights to concerts is really beside the point for radio stations when it comes to earning a place in the market. She said that if a station's "product is right," it doesn't have to promote concerts at all.

Noting the historic closeness between country acts and country radio, Weston concluded: "I would hate to see that relationship endangered. It's one thing to be upset about something, but it's another thing to—rather than being vindictive—find a creative way to upstage [the competition] and get it the next time around. There will be another battle. Burning bridges has never seemed to pay off in any sort of business."

FEATURED PROGRAMMING

(Continued from preceding page)

Candida Mobley as the host of its new "Inside Gospel." The show is offered in the same package as Bailey's successful "RadioScope": as a twice-daily short form and as a week-end long form. Bailey is reporting 50 clearances to date.

CUTLER PRODUCTIONS, Los Angeles, is reporting that it has successfully replaced the quiet AC "That's Love" with the more up-tempo "The Best Of Times" on the previous show's cleared stations. The company also says that "Best" has increased the company's clearances for the three-hour offering with 143 stations now on the roster.

"Best Of Times" tracks an average of 14 nostalgic pop and rock songs each hour and features artist interviews. Cutler is conducting its own artist interviews for the show, with emphasis on each artist's memories of the times when the songs were a hit.

OFF THE BEATEN TRACK: Austinites Keith Ayers and Greg Forest took their weekly one-hour "Austin Outer Limits" into national syndication at the end of February. The program showcases two acts each week, recorded live at various Austin, Texas, venues. Ayers and Forest will fo-

cus primarily on the fertile Austin music scene but will also feature national acts when available.

Ayers says that the show was formed as a radio reaction to television syndicated "Austin City Limits." Ayers feels that the TV production has become progressively mainstream, creating a need for an alternative look at Austin's talent pool. Ayers says that he has been asked by the television producers of "Austin City Limits" to seriously consider retitling his program.

"Austin Outer Limits" has been airing on KPEZ "Z-102" in Austin since October. For information, contact **The Music Office**, 512-454-2500.

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.

Mar. 4, John Cougar Mellencamp, Live, Westwood One Special Concert from the R&R Convention, 90 minutes.

Mar. 4-6, Barry White, Star Beat, MJI Broadcasting, one hour.

Mar. 4-6, Joe Cocker, Rock Watch, United Sta-

tions, three hours.

Mar. 4-6, Holland, Dozier, Holland Producer Profile, Motor City Beat, United Stations, 90 minutes.

Mar. 4-6, Guns & Roses, Metalshop, MJI Broadcasting, one hour.

Mar. 4-6, The Bruce Springsteen Story, Hot Rocks, United Stations, three hours.

Mar. 4-6, Charlie Pride, Country Today, MJI Broadcasting, one hour.

Mar. 4-10, The Pretenders, Westwood One Special Concert, 90 minutes.

Mar. 5-6, Keith Sweat/Chris Jasper/Najee/Ernest "Raj" Thomas, RadioScope, Lee Bailey Communications, one hour.

Mar. 5-6, Singers Who Write For Other Singers/Groups In Country Music, Country Close-Up, ProMedia, one hour.

Mar. 6, Kingdom Come/Robbie Robertson, Powercuts, Global Satellite/ABC Radio Networks, two hours.

Mar. 7-13, Leni Stern, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

Mar. 7-13, Supertramp, Classic Cuts, MJI Broadcasting, one hour.

Mar. 7-13, Robbie Robertson With Rick Danko, Garth Hudson And Eric Clapton, Up-Close, MCA Radio Network, 90 minutes.

Mar. 7-13, The Rolling Stones, Part 2, Legends of Rock, NBC Radio Entertainment, one hour.

Mar. 7-13, George Thorogood, Off The Record With Mary Turner, Westwood One, one hour.

Mar. 7-13, Peter Wolf, Rock Today, MJI Broadcasting, one hour.

Mar. 7-13, The Lost Lennon Tapes, Westwood One Special Series, one hour.

Mar. 7-13, Moe Bandy, Live From Gilley's, Mutual Broadcasting, one hour.

Mar. 7-13, Luther Vandross, Night Scene, Westwood One, one hour.

Mar. 7-13, All About Eve, Rock Over London, Westwood One, one hour.

Mar. 7-13, Kenny Loggins, Part 2, Star Trak Profiles, Westwood One, one hour.

Mar. 7-13, The Temptations, Part 2, Special Edition, Westwood One, one hour.

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POWERPLAYLISTS™

PLATINUM—Stations with a weekly cume audience of more than 1 million.
GOLD—Stations with a weekly cume audience between 500,000 and 1 million.
SILVER—Stations with a weekly cume audience between 250,000 and 500,000.

CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

PLATINUM

WHTZ FM 400

New York O.M.: Steve Kingston

- 1 Rick Astley, Never Gonna Give You Up
- 2 George Michael, Father Figure
- 3 Expose, Seasons Change
- 4 M/A/R/R/S, Pump Up The Volume
- 5 Eric Carmen, Hungry Eyes (From "Dirty")
- 6 Keith Sweat, I Want Her
- 7 Salt-N-Pepa, Push It
- 8 Tiffany, Could've Been
- 9 Debbie Gibson, Out of the Blue
- 10 Patrick Swayze (Wendy Fraser), Heart, I Found Someone
- 11 Roger, I Want To Be Your Man
- 12 Pet Shop Boys & Dusty Springfield, Wh
- 13 INXS, Need You Tonight
- 14 Gloria Estefan & Miami Sound Machine, Foreigner, Say You Will
- 15 Belinda Carlisle, I Get Weak
- 16 Michael Jackson, Man In The Mirror
- 17 Bangles, Hazy Shade Of Winter
- 18 Taylor Dayne, Tell It To My Heart
- 20 David Lee Roth, Just Like Paradise
- 21 George Harrison, Got My Mind Set On Y
- 22 The Cover Girls, Because Of You
- 23 Michael Jackson, The Way You Make Me
- 24 Def Leppard, Hysteria
- 25 Cher, I Found Someone
- 26 Billy Ocean, Get Outta My Dreams, Get
- 27 Tiffany, I Saw Him Standing There
- 28 Loui Armstrong, What A Wonderful Wor
- A29 Pebbles, Girlfriend
- A30 L.L. Cool J, Going Back To Cali (From
- A31 Whitney Houston, Where Do Broken Hear
- EX

GOLD

108 FM

Boston P.D.: Sunny Joe White

- 1 Rick Astley, Never Gonna Give You Up
- 2 Belinda Carlisle, I Get Weak
- 3 Michael Jackson, Man In The Mirror
- 4 Patrick Swayze (Wendy Fraser), Heart, I Found Someone
- 5 Terence Trent D'Arby, Washing Well
- 6 Gladys Knight & The Pips, Love Overbo
- 7 Hazel Dean, They Say It's Gonna Rain
- 8 The Communards, Never Can Say
- 9 Keith Sweat, I Want Her
- 10 Erta Fachin, Savin' Myself
- 11 Gloria Estefan & Miami Sound Machine, Aerosmith, Angel
- 12 David Lee Roth, Just Like Paradise
- 13 Alexander O'Neal Featuring Cherelle, Belinda Carlisle, I Get Weak
- 14 Michael Bolton, (Sittin' On) The Dock
- 15 Jody Watley, Some Kind Of Lover
- 16 Debbie Gibson, Out of the Blue
- 17 Richard Marx, Endless Summer Nights
- 18 Rick Springfield, Rock Of Life
- 19 Pebbles, Girlfriend
- 20 Scarlett & Black, You Don't Know
- 21 George Harrison, When We Was Fab
- 22 Earth, Wind & Fire, Thinking Of You
- 23 Louis Armstrong, What A Wonderful Wor
- 24 Sting, Be Still My Beating Heart
- 25 The Jets, Rocket 2 U
- 26 Def Leppard, Hysteria
- 27 The Kane Gang, Don't Look Any Further
- 28 John Cougar Mellencamp, Check It Out
- 29 Swing Out Sister, Twilight World
- 30 Bruce Springsteen, One Step Up
- 31 Heart, I Want You So Bad
- 32 EX Taylor Dayne, Prove Your Love
- 33 Whitesnake, Give Me All Your Love
- 34 Brenda Russell Featuring Joe Esposito,
- A Natalie Cole, Pink Cadillac
- A Morris Day, Fishnet
- A Bryan Ferry, Kiss And Tell
- A Whitney Houston, Where Do Broken Hear
- A Flesh For Lulu, Postcards From Paradi
- A Sisters Of Mercy, This Corrosion
- A David Foster, Winter Games
- EX INXS, Devil Inside
- EX Tolo, Pamela
- EX So, Are You Sure
- EX Spagna, Call Me

Power Hits 94 FM

Pittsburgh P.D.: Jim Richards

- 1 George Michael, Father Figure
- 2 Patrick Swayze (Wendy Fraser), Heart, I Found Someone
- 3 David Lee Roth, Just Like Paradise
- 4 Dan Hill, Never Thought (That I Could
- 5 Richard Marx, Endless Summer Nights
- 6 Belinda Carlisle, I Get Weak
- 7 M/A/R/R/S, Pump Up The Volume
- 8 Poison, Rock And Roll All Night
- 9 Rick Astley, Never Gonna Give You Up
- 10 Aerosmith, Angel
- 11 Foreigner, Say You Will
- 12 Natalie Cole, I Live For Your Love
- 13 John Cougar Mellencamp, Check It Out
- 14 Debbie Gibson, Out of the Blue
- 15 Billy Ocean, Get Outta My Dreams, Get
- 16 Expose, Seasons Change
- 17 Cher, I Found Someone
- 18 Louis Armstrong, What A Wonderful Wor
- 19 Sting, Be Still My Beating Heart
- 20 Def Leppard, Hysteria
- 21 Michael Jackson, Man In The Mirror
- 22 Jody Watley, Some Kind Of Lover
- 23 Gloria Estefan & Miami Sound Machine,
- 24 Belinda Carlisle, I Get Weak
- 25 Starship, Set The Night To Music
- 26 Pebbles, Girlfriend
- 27 EX Whitney Houston, Where Do Broken Hear
- 28 Tolo, Pamela
- 29 EX Tiffany, I Saw Him Standing There
- 30 EX Keith Sweat, I Want Her
- A Bruce Springsteen, One Step Up
- A Rick Springfield, Rock Of Life

93Q

Chicago P.D.: Brian Kelly

- 1 M/A/R/R/S, Pump Up The Volume
- 2 Eric Carmen, Hungry Eyes (From "Dirty
- 3 Tiffany, Could've Been
- 4 Pet Shop Boys & Dusty Springfield, Wh
- 5 Roger, I Want To Be Your Man
- 6 Bangles, Hazy Shade Of Winter
- 7 Salt-N-Pepa, Push It
- 8 Alexander O'Neal Featuring Cherelle, Belinda Carlisle, I Get Weak
- 9 Paul Carrack, Don't Shed A Tear
- 10 Rick Springfield, Rock Of Life
- 11 George Harrison, Got My Mind Set On Y
- 12 Rick Astley, Never Gonna Give You Up
- 13 Stryper, Honestly
- 14 George Michael, Father Figure
- 15 Belinda Carlisle, I Get Weak
- 16 Foreigner, Say You Will
- 17 The Cover Girls, Because Of You
- 18 Expose, Seasons Change
- 19 Michael Jackson, The Way You Make Me
- 20 Debbie Gibson, Out of the Blue
- 21 Rick Springfield, Rock Of Life
- 22 Taylor Dayne, Tell It To My Heart
- 23 Patrick Swayze (Wendy Fraser), Heart, I Found Someone
- 24 Tommy Shaw, Ever Since The World
- 25 EX Pebbles, Girlfriend
- 26 Roxanne, Play That Funky Music
- 27 EX Keith Sweat, I Want Her
- 28 Def Leppard, Hysteria
- 29 EX The Jets, Rocket 2 U
- 30 EX Tami Show, She's Only Twenty
- A Whitney Houston, Where Do Broken Hear
- A Natalie Cole, Pink Cadillac
- A Michael Jackson, Man In The Mirror

WOL 99.5

Minneapolis P.D.: Gregg Swedberg

- 1 George Michael, Father Figure
- 2 Patrick Swayze (Wendy Fraser), Heart, I Found Someone
- 3 Cher, I Found Someone
- 4 Rick Astley, Never Gonna Give You Up
- 5 The Jets, Rocket 2 U
- 6 Belinda Carlisle, I Get Weak
- 7 David Lee Roth, Just Like Paradise
- 8 Scarlett & Black, You Don't Know
- 9 Elisa Fiorillo, How Can I Forget You
- 10 Def Leppard, Hysteria
- 11 Debbie Gibson, Out of the Blue
- 12 Pet Shop Boys & Dusty Springfield, Wh
- 13 Dan Hill, Never Thought (That I Could
- 14 Richard Marx, Endless Summer Nights
- 15 Eric Carmen, Hungry Eyes (From "Dirty
- 16 Billy Ocean, Get Outta My Dreams, Get
- 17 Expose, Seasons Change
- 18 Taylor Dayne, Prove Your Love
- 19 Gloria Estefan & Miami Sound Machine,
- 20 L.L. Cool J, Going Back To Cali (From
- 21 The Jets, Rocket 2 U
- 22 The Cure, Hot Hot
- 23 Tommy Shaw, Ever Since The World
- 24 Icehouse, Electric Blue
- 25 Tolo, Pamela
- 26 Limited Warranty, Carouse!
- 27 The Communards, Never Can Say
- 28 Rick Springfield, Rock Of Life
- 29 Alexander O'Neal Featuring Cherelle,
- 30 Paul Carrack, Don't Shed A Tear
- 31 David Foster, Winter Games
- 32 Tiffany, I Saw Him Standing There
- 33 Keith Sweat, I Want Her
- 34 Bryan Ferry, Kiss And Tell
- 35 Jody Watley, Some Kind Of Lover
- 36 Tommy Shaw, Ever Since The World
- 37 EX John Cougar Mellencamp, Check It Out
- 38 EX Tony Shaw, Ever Since The World
- 39 EX So, Are You Sure
- 40 EX Whitney Houston, Where Do Broken Hear
- A Taylor Dayne, Prove Your Love
- A Terence Trent D'Arby, Washing Well
- A A — Henry Lee Summer, I Wish I Had A Girl
- A A — Suave, My Girl
- A EX Louis Armstrong, What A Wonderful Wor

POWER 104

Houston P.D.: Paul Christy

- 1 George Michael, Father Figure
- 2 Patrick Swayze (Wendy Fraser), Heart, I Found Someone
- 3 Rick Astley, Never Gonna Give You Up
- 4 Patrick Swayze (Wendy Fraser), Heart, I Found Someone
- 5 Tiffany, Could've Been
- 6 Prince, I Could Never Take The Place
- 7 Expose, Seasons Change
- 18 INXS, Need You Tonight
- 8 Bangles, Hazy Shade Of Winter
- 9 Eric Carmen, Hungry Eyes (From "Dirty
- 10 Belinda Carlisle, I Get Weak
- 11 Cher, I Found Someone
- 12 The Communards, Never Can Say
- 13 Foreigner, Say You Will
- 14 Rick Astley, Never Gonna Give You Up
- A15 Roger, I Want To Be Your Man
- 16 Richard Marx, Endless Summer Nights
- 17 Depeche Mode, Never Let Me Down
- 18 The Cover Girls, Because Of You
- A19 Salt-N-Pepa, Push It
- 20 Richard Marx, Endless Summer Nights
- 21 Gloria Estefan & Miami Sound Machine,
- 22 Michael Bolton, (Sittin' On) The Dock
- 23 The Jets, Rocket 2 U
- 24 Dan Hill, Never Thought (That I Could
- 25 Debbie Gibson, Out of the Blue
- A26 Natalie Cole, I Live For Your Love
- 27 Aerosmith, Angel
- 28 Michael Jackson, Man In The Mirror
- 29 Keith Sweat, I Want Her
- 30 Sting, Be Still My Beating Heart
- A31 EX Billy Ocean, Get Outta My Dreams, Get
- A32 EX M/A/R/R/S, Pump Up The Volume
- 33 EX Def Leppard, Hysteria
- 34 EX Boy George, Live My Life (From The Fi
- 35 EX Jody Watley, Some Kind Of Lover
- A36 EX Phil Collins, We Said Hello Goodbye
- A37 EX Louis Armstrong, What A Wonderful Wor
- EX Pebbles, Girlfriend
- EX Gladys Knight & The Pips, Love Overbo
- EX Erta Fachin, Savin' Myself
- EX Tiffany, I Saw Him Standing There
- EX Whitney Houston, Where Do Broken Hear
- EX EX Def Leppard, Hysteria
- A INXS, Devil Inside

POWER 95

New York P.D.: Larry Berger

- 1 Rick Astley, Never Gonna Give You Up
- 2 Expose, Seasons Change
- 3 M/A/R/R/S, Pump Up The Volume
- 4 Salt-N-Pepa, Push It
- 5 Tiffany, Could've Been
- 6 George Michael, Father Figure
- 7 Roger, I Want To Be Your Man
- 8 Keith Sweat, I Want Her
- 9 Patrick Swayze (Wendy Fraser), Heart, I Found Someone
- 10 Eric Carmen, Hungry Eyes (From "Dirty
- 11 Debbie Gibson, Out of the Blue
- 12 INXS, Need You Tonight
- 13 Pet Shop Boys & Dusty Springfield, Wh
- 14 Foreigner, Say You Will
- 15 Michael Jackson, Man In The Mirror
- 16 Gloria Estefan & Miami Sound Machine, Foreigner, Say You Will
- 17 Natalie Cole, I Live For Your Love
- 18 Paul Carrack, Don't Shed A Tear
- 19 Bangles, Hazy Shade Of Winter
- 20 Belinda Carlisle, I Get Weak
- 21 David Lee Roth, Just Like Paradise
- 22 Taylor Dayne, Tell It To My Heart
- 23 Elton John, Candle In The Wind
- 24 Pebbles, Girlfriend
- A25 EX Cher, I Found Someone
- A Whitney Houston, Where Do Broken Hear
- EX Billy Ocean, Get Outta My Dreams, Get
- EX Men Without Hats, Pop Goes The World

79.9

Boston P.D.: Michael Colby

- 1 George Michael, Father Figure
- 2 Belinda Carlisle, I Get Weak
- 3 Gloria Estefan & Miami Sound Machine,
- 4 Richard Marx, Endless Summer Nights
- 5 Pet Shop Boys & Dusty Springfield, Wh
- 6 Michael Jackson, Man In The Mirror
- 7 Cher, I Found Someone
- 8 Keith Sweat, I Want Her
- 9 Expose, Seasons Change
- 10 Billy Ocean, Get Outta My Dreams, Get
- 11 The Cover Girls, Because Of You
- 12 M/A/R/R/S, Pump Up The Volume
- 13 Debbie Gibson, Out of the Blue
- 14 Carly Simon, All I Want Is You
- 15 Boy George, Live My Life (From The Fi
- 16 Tiffany, Could've Been
- 17 Aerosmith, Angel
- 18 David Lee Roth, Just Like Paradise
- 19 John Cougar Mellencamp, Check It Out
- 20 Def Leppard, Hysteria
- 21 Sting, Be Still My Beating Heart
- 22 Dan Hill, Never Thought (That I Could
- 23 Elisa Fiorillo, How Can I Forget You
- 24 Swing Out Sister, Twilight World
- 25 Scarlett & Black, You Don't Know
- 26 The Jets, Rocket 2 U
- 27 Taylor Dayne, Prove Your Love
- 28 Terence Trent D'Arby, Washing Well
- 29 Great White, Save Your Love
- 30 Alexander O'Neal Featuring Cherelle, Belinda Carlisle, I Get Weak
- 31 Gladys Knight & The Pips, Love Overbo
- 32 Billy Ocean, Get Outta My Dreams, Get
- 33 Earth, Wind & Fire, Thinking Of You
- 34 Bangles, Hazy Shade Of Winter
- 35 EX Taylor Dayne, Prove Your Love
- A Whitney Houston, Where Do Broken Hear
- A Natalie Cole, Pink Cadillac
- A Brenda Russell Featuring Joe Esposito,
- A Morris Day, Fishnet
- A Big Pig, Breakaway
- A31 EX —
- A32 EX —
- A33 EX —
- A34 EX Michael Bolton, (Sittin' On) The Dock

EAGLE-106

Philadelphia P.D.: Charlie Quinn

- 1 Rick Astley, Never Gonna Give You Up
- 2 George Michael, Father Figure
- 3 Eric Carmen, Hungry Eyes (From "Dirty
- 4 Expose, Seasons Change
- 5 Pet Shop Boys & Dusty Springfield, Wh
- 6 David Lee Roth, Just Like Paradise
- 7 M/A/R/R/S, Pump Up The Volume
- 8 Gloria Estefan & Miami Sound Machine,
- 9 Belinda Carlisle, I Get Weak
- 10 Sting, Be Still My Beating Heart
- 11 Patrick Swayze (Wendy Fraser), Heart, I Found Someone
- 12 Debbie Gibson, Out of the Blue
- 13 Michael Jackson, Man In The Mirror
- 14 Swing Out Sister, Twilight World
- 15 Foreigner, Say You Will
- 16 INXS, Devil Inside
- 17 John Cougar Mellencamp, Check It Out
- 18 Keith Sweat, I Want Her
- 19 Richard Marx, Endless Summer Nights
- 20 Gladys Knight & The Pips, Love Overbo
- 21 The Jets, Rocket 2 U
- 22 Michael Bolton, (Sittin' On) The Dock
- 23 Billy Ocean, Get Outta My Dreams, Get
- 24 Steve Winwood, Talking Back To The Ni
- 25 Taylor Dayne, Prove Your Love
- 26 George Harrison, When We Was Fab
- 27 EX Whitney Houston, Where Do Broken Hear
- 28 Def Leppard, Hysteria
- 29 EX Pebbles, Girlfriend
- 30 EX Jody Watley, Some Kind Of Lover
- A — Bruce Springsteen, One Step Up
- A — Tiffany, I Saw Him Standing There
- A — Samantha Fox, Naughty Girls (Need Lov
- A — Natalie Cole, I Live For Your Love
- EX EX Louis Armstrong, What A Wonderful Wor

POWER 96

Detroit P.D.: Rick Gillette

- 1 George Michael, Father Figure
- 2 M/A/R/R/S, Pump Up The Volume
- 3 Patrick Swayze (Wendy Fraser), Heart, I Found Someone
- 4 Gladys Knight & The Pips, Love Overbo
- 5 Michael Jackson, Man In The Mirror
- 6 Eric Carmen, Hungry Eyes (From "Dirty
- 7 Expose, Seasons Change
- 8 Keith Sweat, I Want Her
- 9 Salt-N-Pepa, Push It
- 10 The Cover Girls, Because Of You
- 11 Pet Shop Boys & Dusty Springfield, Wh
- 12 Alexander O'Neal Featuring Cherelle,
- 13 Belinda Carlisle, I Get Weak
- 14 Debbie Gibson, Out of the Blue
- 15 Rick Astley, Never Gonna Give You Up
- 16 Cher, I Found Someone
- 17 The Jets, Rocket 2 U
- 18 Billy Ocean, Get Outta My Dreams, Get
- 19 Jody Watley, Some Kind Of Lover
- 20 Gloria Estefan & Miami Sound Machine,
- 21 Pebbles, Girlfriend
- 22 EX The Deedee, Two Occasions
- 23 Jerry Woo, How Long
- 24 Elisa Fiorillo, How Can I Forget You
- 25 EX Whitney Houston, Where Do Broken Hear
- EX Earth, Wind & Fire, Thinking Of You
- EX David Foster, Winter Games
- EX Tiffany, I Saw Him Standing There
- EX EX Steve Wonder, You Will Know

WOL 99.5

Chicago P.D.: Buddy Scott

- 1 M/A/R/R/S, Pump Up The Volume
- 2 Eric Carmen, Hungry Eyes (From "Dirty
- 3 Rick Astley, Never Gonna Give You Up
- 4 George Michael, Father Figure
- 5 Pet Shop Boys & Dusty Springfield, Wh
- 6 Expose, Seasons Change
- 7 Belinda Carlisle, I Get Weak
- 8 Keith Sweat, I Want Her
- 9 Roger, I Want To Be Your Man
- 10 Pebbles, Girlfriend
- 11 The Cover Girls, Because Of You
- 12 Richard Marx, Endless Summer Nights
- 13 Gladys Knight & The Pips, Love Overbo
- 14 Michael Jackson, Man In The Mirror
- 15 Debbie Gibson, Out of the Blue
- 16 The Jets, Rocket 2 U
- 17 Patrick Swayze (Wendy Fraser), Heart, I Found Someone
- 18 Cher, I Found Someone
- 19 Taylor Dayne, Prove Your Love
- 20 Gloria Estefan & Miami Sound Machine,
- 21 Icehouse, Electric Blue
- 22 Tolo, Pamela
- 23 Limited Warranty, Carouse!
- 24 The Communards, Never Can Say
- 25 Rick Springfield, Rock Of Life
- 26 Alexander O'Neal Featuring Cherelle,
- 27 Paul Carrack, Don't Shed A Tear
- 28 David Foster, Winter Games
- 29 Tiffany, I Saw Him Standing There
- 30 Keith Sweat, I Want Her
- 31 Bryan Ferry, Kiss And Tell
- 32 Jody Watley, Some Kind Of Lover
- 33 Tommy Shaw, Ever Since The World
- 34 EX John Cougar Mellencamp, Check It Out
- 35 EX Tony Shaw, Ever Since The World
- 36 EX So, Are You Sure
- EX Whitney Houston, Where Do Broken Hear
- A Taylor Dayne, Prove Your Love
- A Terence Trent D'Arby, Washing Well
- A A — Henry Lee Summer, I Wish I Had A Girl
- A A — Suave, My Girl
- A EX Louis Armstrong, What A Wonderful Wor

POWER 104

Houston P.D.: Paul Christy

- 1 George Michael, Father Figure
- 2 Patrick Swayze (Wendy Fraser), Heart, I Found Someone
- 3 Rick Astley, Never Gonna Give You Up
- 4 Patrick Swayze (Wendy Fraser), Heart, I Found Someone
- 5 Tiffany, Could've Been
- 6 Prince, I Could Never Take The Place
- 7 Expose, Seasons Change
- 18 INXS, Need You Tonight
- 8 Bangles, Hazy Shade Of Winter
- 9 Eric Carmen, Hungry Eyes (From "Dirty
- 10 Belinda Carlisle, I Get Weak
- 11 Cher, I Found Someone
- 12 The Communards, Never Can Say
- 13 Foreigner, Say You Will
- 14 Rick Astley, Never Gonna Give You Up
- A15 Roger, I Want To Be Your Man
- 16 Richard Marx, Endless Summer Nights
- 17 Depeche Mode, Never Let Me Down
- 18 The Cover Girls, Because Of You
- A19 Salt-N-Pepa, Push It
- 20 Richard Marx, Endless Summer Nights
- 21 Gloria Estefan & Miami Sound Machine,
- 22 Michael Bolton, (Sittin' On) The Dock
- 23 The Jets, Rocket 2 U
- 24 Dan Hill, Never Thought (That I Could
- 25 Debbie Gibson, Out of the Blue
- A26 Natalie Cole, I Live For Your Love
- 27 Aerosmith, Angel
- 28 Michael Jackson, Man In The Mirror
- 29 Keith Sweat, I Want Her
- 30 Sting, Be Still My Beating Heart
- A31 EX Billy Ocean, Get Outta My Dreams, Get
- A32 EX M/A/R/R/S, Pump Up The Volume
- 33 EX Def Leppard, Hysteria
- 34 EX Boy George, Live My Life (From The Fi
- 35 EX Jody Watley, Some Kind Of Lover
- A36 EX Phil Collins, We Said Hello Goodbye
- A37 EX Louis Armstrong, What A Wonderful Wor
- EX Pebbles, Girlfriend
- EX Gladys Knight & The Pips, Love Overbo
- EX Erta Fachin, Savin' Myself
- EX Tiffany, I Saw Him Standing There
- EX Whitney Houston, Where Do Broken Hear
- EX EX Def Leppard, Hysteria
- A INXS, Devil Inside

WBBM-FM 89.5

Chicago P.D.: Buddy Scott

- 1 M/A/R/R/S, Pump Up The Volume
- 2 Eric Carmen, Hungry Eyes (From "Dirty
- 3 Rick Astley, Never Gonna Give You Up
- 4 George Michael, Father Figure
- 5 Pet Shop Boys & Dusty Springfield, Wh
- 6 Expose, Seasons Change
- 7 Belinda Carlisle, I Get Weak
- 8 Keith Sweat, I Want Her
- 9 Roger, I Want To Be Your Man
- 10 Pebbles, Girlfriend
- 11 The Cover Girls, Because Of You
- 12 Richard Marx, Endless Summer Nights
- 13 Gladys Knight & The Pips, Love Overbo
- 14 Michael Jackson, Man In The Mirror
- 15 Debbie Gibson, Out of the Blue
- 16 The Jets, Rocket 2 U
- 17 Patrick Swayze (Wendy Fraser), Heart, I Found Someone
- 18 Cher, I Found Someone
- 19 Taylor Dayne, Prove Your Love
- 20 Gloria Estefan & Miami Sound Machine,
- 21 Icehouse, Electric Blue
- 22 Tolo, Pamela
- 23 Limited Warranty, Carouse!
- 24 The Communards, Never Can Say
- 25 Rick Springfield, Rock Of Life
- 26 Alexander O'Neal Featuring Cherelle,
- 27 Paul Carrack, Don't Shed A Tear
- 28 David Foster, Winter Games
- 29 Tiffany, I Saw Him Standing There
- 30 Keith Sweat, I Want Her
- 31 Bryan Ferry, Kiss And Tell
- 32 Jody Watley, Some Kind Of Lover
- 33 Tommy Shaw, Ever Since The World
- 34 EX John Cougar Mellencamp, Check It Out
- 35 EX Tony Shaw, Ever Since The World
- 36 EX So, Are You Sure
- EX Whitney Houston, Where Do Broken Hear
- A Taylor Dayne, Prove Your Love
- A Terence Trent D'Arby, Washing Well
- A A — Henry Lee Summer, I Wish I Had A Girl
- A A — Suave, My Girl
- A EX Louis Armstrong, What A Wonderful Wor

WOL 99.5

New York P.D.: Larry Berger

- 1 Rick Astley, Never Gonna Give You Up
- 2 Expose, Seasons Change
- 3 M/A/R/R/S, Pump Up The Volume
- 4 Salt-N-Pepa, Push It
- 5 Tiffany, Could've Been
- 6 George Michael, Father Figure
- 7 Roger, I Want To Be Your Man
- 8 Keith Sweat, I Want Her
- 9 Patrick Swayze (Wendy Fraser), Heart, I Found Someone
- 10 Eric Carmen, Hungry Eyes (From "Dirty
- 11 Debbie Gibson, Out of the Blue
- 12 INXS, Need You Tonight
- 13 Pet Shop Boys & Dusty Springfield, Wh
- 14 Foreigner, Say You Will
- 15 Michael Jackson, Man In The Mirror
- 16 Gloria Estefan & Miami Sound Machine, Foreigner, Say You Will
- 17 Natalie Cole, I Live For Your Love
- 18 Paul Carrack, Don't Shed A Tear
- 19 Bangles, Hazy Shade Of Winter
- 20 Belinda Carlisle, I Get Weak
- 21 David Lee Roth, Just Like Paradise
- 22 Taylor Dayne, Tell It To My Heart
- 23 Elton John, Candle In The Wind
- 24 Pebbles, Girlfriend
- A25 EX Cher, I Found Someone
- A Whitney Houston, Where Do Broken Hear
- EX Billy Ocean, Get Outta My Dreams, Get
- EX Men Without Hats, Pop Goes The World

99.1

Washington P.D.: Chuck Morgan

- 1 Patrick Swayze (Wendy Fraser), Heart, I Found Someone
- 2 Eric Carmen, Hungry Eyes (From "Dirty
- 3 Expose, Seasons Change
- 4 George Michael, Father Figure
- 5 Salt-N-Pepa, Push It
- 6 Natalie Cole, I Live For Your Love
- 7 Rick Astley, Never Gonna Give You Up
- 8 Elton John, Candle In The Wind
- 9 M/A/R/R/S, Pump Up The Volume
- 10 Gloria Estefan & Miami Sound Machine,
- 11 Pet Shop Boys & Dusty Springfield, Wh
- 12 Belinda Carlisle, I Get Weak
- 13 Richard Marx, Endless Summer Nights
- 14 Debbie Gibson, Out of the Blue
- 15 INXS, Need You Tonight
- 16 Keith Sweat, I Want Her
- 17 Foreigner, Say You Will
- 18 John Cougar Mellencamp, Check It Out
- 19 David Foster, Winter Games
- 20 Steve Winwood, Talking Back To The Ni
- 21 Whitney Houston, Where Do Broken Hear
- 22 Cher, I Found Someone

Wmms 100.1 FM

Cleveland O.M.: Kid Leo

- 1 Patrick Swayze (Wendy Fraser), Heart, I Found Someone
- 2 David Lee Roth, Just Like Paradise
- 3 Sting, Be Still My Beating Heart
- 4 Debbie Gibson, Out of the Blue
- 5 Michael Jackson, Man In The Mirror
- 6 Foreigner, Say You Will
- 7 Richard Marx, Endless Summer Nights
- 8 Billy Ocean, Get Outta My Dreams, Get
- 9 Def Leppard, Hysteria
- 10 Michael Bolton, (Sittin' On) The Dock
- 11 Pet Shop Boys & Dusty Springfield, Wh
- 12 Gloria Estefan & Miami Sound Machine,
- 13 Pebbles, Girlfriend
- 14 Aerosmith, Angel
- 15 Expose, Seasons Change
- 16 John Cougar Mellencamp, Check It Out
- 17 Cher, I Found Someone
- 18 Terence Trent D'Arby, Washing Well
- 19 Paul Carrack, Don't Shed A Tear
- 20 Rick Springfield, Rock Of Life
- 21 Love & Rockets, No New Tale To Tell
- 22 INXS, Devil Inside
- 23 EX Scarlett & Black, You Don't Know
- 24 Fleetwood Mac, Everywhere
- 25 Heart, I Want You So Bad
- 26 EX Bruce Springsteen, One Step Up
- 27 EX Robert Plant & Heaven Knows
- 28 EX Great White, Save Your Love
- 29 EX R.E.M., It's The End Of The World As
- 30 EX Whitney Houston, Where Do Broken Hear
- 31 EX Eric Carmen, Hungry Eyes (From "Dirty

POWER 104

Minneapolis P.D.: Gregg Swedberg

- 1 George Michael, Father Figure
- 2 Patrick Swayze (Wendy Fraser), Heart, I Found Someone
- 3 Cher, I Found Someone
- 4 Rick Astley, Never Gonna Give You Up
- 5 The Jets, Rocket 2 U
- 6 Belinda Carlisle, I Get Weak
- 7 David Lee Roth, Just Like Paradise
- 8 Scarlett & Black, You Don't Know
- 9 Elisa Fiorillo, How Can I Forget You
- 10 Def Leppard, Hysteria
- 11 Debbie Gibson, Out of the Blue
- 12 Pet Shop Boys & Dusty Springfield, Wh
- 13 Dan Hill, Never Thought (That I Could
- 14 Richard Marx, Endless Summer Nights
- 15 Eric Carmen, Hungry Eyes (From "Dirty
- 16 Billy Ocean, Get Outta My Dreams, Get
- 17 Expose, Seasons Change
- 18 Taylor Dayne, Prove Your Love
- 19 Gloria Estefan & Miami Sound Machine,
- 20 L.L. Cool J, Going Back To Cali (From
- 21 The Jets, Rocket 2 U
- 22 The Cure, Hot Hot
- 23 Tommy Shaw, Ever Since The World
- 24 Icehouse, Electric Blue
- 25 Tolo, Pamela
- 26 Limited Warranty, Carouse!
- 27 The Communards, Never Can Say
- 28 Rick Springfield, Rock Of Life
- 29 Alexander O'Neal Featuring Cherelle,
- 30 Paul Carrack, Don't Shed A Tear
- 31 David Foster, Winter Games
- 32 Tiffany, I Saw Him Standing There
- 33 Keith Sweat, I Want Her
- 34 Bryan Ferry, Kiss And Tell
- 35 Jody Watley, Some Kind Of Lover
- 36 Tommy Shaw, Ever Since The World
- 37 EX John Cougar Mellencamp, Check It Out
- 38 EX Tony Shaw, Ever Since The World
- 39 EX So, Are You Sure
- EX Whitney Houston, Where Do Broken Hear
- A Taylor Dayne, Prove Your Love
- A Terence Trent D'Arby, Washing Well
- A A — Henry Lee Summer, I Wish I Had A Girl
- A A — Suave, My Girl
- A EX Louis Armstrong, What A Wonderful Wor

POWER 104

Houston P.D.: Paul Christy

- 1 George Michael, Father Figure
- 2 Patrick Swayze (Wendy Fraser), Heart, I Found Someone
- 3 Rick Astley, Never Gonna Give You Up
- 4 Patrick Swayze (Wendy Fraser), Heart, I Found Someone
- 5 Tiffany, Could've Been
- 6 Prince, I Could Never Take The Place
- 7 Expose, Seasons Change
- 18 INXS, Need You Tonight
- 8 Bangles, Hazy Shade Of Winter
- 9 Eric Carmen, Hungry Eyes (From "Dirty
- 10 Belinda Carlisle, I Get Weak
- 11 Cher, I Found Someone
- 12 The Communards, Never Can Say
- 13 Foreigner, Say You Will
- 14 Rick Astley, Never Gonna Give You Up
- A15 Roger, I Want To Be Your Man
- 16 Richard Marx, Endless Summer Nights
- 17 Depeche Mode, Never Let Me Down
- 18 The Cover Girls, Because Of You
- A19 Salt-N-Pepa, Push It
- 20 Richard Marx, Endless Summer Nights
- 21 Gloria Estefan & Miami Sound Machine,
- 22 Michael Bolton, (Sittin' On) The Dock
- 23 The Jets, Rocket 2 U
- 24 Dan Hill, Never Thought (That I Could
- 25 Debbie Gibson, Out of the Blue
- A26 Natalie Cole, I Live For Your Love
- 27 Aerosmith, Angel
- 28 Michael Jackson, Man In The Mirror
- 29 Keith Sweat, I Want Her
- 30 Sting, Be Still My Beating Heart
- A31 EX Billy Ocean, Get Outta My Dreams, Get
- A32 EX M/A/R/R/S, Pump Up The Volume
- 33 EX Def Leppard, Hysteria
- 34 EX Boy George, Live My Life (From The Fi
- 35 EX Jody Watley, Some Kind Of Lover
- A36 EX Phil Collins, We Said Hello Goodbye
- A37 EX Louis Armstrong, What A Wonderful Wor
- EX Pebbles, Girlfriend
- EX Gladys Knight & The Pips, Love Overbo
- EX Erta Fachin, Savin' Myself
- EX Tiffany, I Saw Him Standing There
- EX Whitney Houston, Where Do Broken Hear
- EX EX Def Leppard, Hysteria
- A INXS, Devil Inside

KISFM 102.7

Los Angeles P.D.: Steve Rivers

- 1 George Michael, Father Figure
- 2 Rick Astley, Never Gonna Give You Up
- 3 Patrick Swayze (Wendy Fraser), Heart, I Found Someone
- 4 M/A/R/R/S, Pump Up The Volume
- 5 Pet Shop Boys & Dusty Springfield, Wh
- 6 Keith Sweat, I Want Her
- 7 Gloria Estefan & Miami Sound Machine,
- 8 Michael Jackson, Man In The Mirror
- 9 Tiffany, Could've Been
- 10 Richard Marx, Endless Summer Nights
- 11 Paul Carrack, Don't Shed A Tear
- 12 Sting, Be Still My Beating Heart
- 13 Belinda Carlisle, I Get Weak
- 14 Roger, I Want To Be Your Man
- 15 Debbie Gibson, Out of the Blue
- 16 Gladys Knight & The Pips, Love Overbo
- 17 INXS, Need You Tonight
- 18 The Jets, Rocket 2 U
- 19 Natalie Cole, I Live For Your Love</



Billboard's PD of the Week

Elroy "R.C." Smith
A winning WILD man

BY DAVID WYKOFF

FOR MOST OF THE '80s, Boston radio has been dominated by a powerful triumvirate of stations—heritage rocker WBCN, urban/top 40 pioneer WXKS-FM, and AC/variety outlet WBZ.

However, several other stations with success stories of their own lurk on the second echelon of the ratings hierarchy, most notably urban AM outlet WILD, the only daytime station to be found in the Bay State rankings.

"We've always maintained that there's a niche in Boston radio for a pure r&b station, and the advances we've made over the last couple of years are a real demonstration of that," says Elroy "R.C." Smith, WILD's infectiously energetic program director and morning man.

Under Smith, WILD has grown markedly. The station has nearly doubled its 12-plus overall numbers in the last year—from a 1.7 in the winter 1987 Arbitrons to a 3.0 in the fall 1987 book. During that same period, WILD's ratings among listeners 18-34 leaped from a 2.8 to a 5.4. And although WBCN and WXKS "Kiss 108" continue to dominate that demo with double-digit ratings, WILD is now within sight of the Sunny Joe White-led Kiss 108 in the 25-54 category. The scorecard reads 5.9 for Kiss 108 and 3.7 for WILD.

"Our goal was a 2.5, and then we got a 2.8 in the summer book," Smith says. "I didn't envision a 3.0 share in the fall, but it was a pleasant shock for all of us. It's rare for an AM daytimer to earn those numbers."

SMITH ATTRIBUTES the station's success to "a unified effort among all concerned to make WILD sound like a general-market station but still hold on to our core listening group." To achieve that goal, Smith says, the station has spent a lot of time fine-tuning the performances of on-air talent, working with an engineer knowledgeable in the sound dynamics of urban music, upping community involvement through voter registration drives and school visits, and featuring on-air appearances by both national (Natalie Cole, Luther Vandross) and local (Boston Mayor Ray Flynn, basketball player Dennis Johnson) celebrities.

"We've worked hard on edging our way into the suburbs with our sound and message, and that's why the general-market sound is critical," Smith says. "Erasing the stigma of being the 'little black AM' has been a major task."

A pair of tried-and-true radio tactics capped off WILD's presentation. "I talked our general manager, Ken Nash, into eliminating one stop set and unit per hour," says Smith. "It took some convincing to get him to drop commercials off the playlist, but it's paid off in dividends. We now have a 25-minute sweep every hour, which is what you need to be competitive in this market."

"I also bought the Mitch Craig [top 40] package of drop-ins, the ones that you can hear in markets all over the country," he says. "And the reaction has been great. The staff members are having all sorts of fun playing off them, and many of our advertisers came in asking to use that voice on their spots because it's so strong."

Smith is also modest enough to note that competition among Boston's two top 40 stations—WXKS-FM and WZOU—has helped give him the opportunity to earn a larger portion of Boston's urban listeners. "They've been going at each other's throats, and that means that they've been slower to pick up the new urban sounds," he says. "We have a much better chance of being the first on many of the breaking urban hits, and that's a real help."

One difficulty beyond Smith's control is the station's hours, which are set by the Federal Communications Commission to comply with the station's licensing status as a clear-channel station. "We go from sunrise to sunset, and that means that in months like December, where we were fortunate enough to have some great numbers, we have to shut down as early as 4:15 PM to clear the channel for WBAL in Baltimore. That's the toughest part of my job: saying good night

to thousands of listeners and hoping that they'll tune back first thing in the morning," Smith says. He adds that acquiring a 24-hour-a-day license is one of the station's major goals.

SMITH JOINED WILD as an intern when he was a student at the Emerson College school of communications. When the station's Caribbean slot was left without a jock, Smith jumped at the opportunity—knowing full well that he had no knowledge of the music. "I think that the PD assumed that because I grew up in Bermuda, I knew the music," he says. "But in fact, there's very little of that kind of music in Bermuda, and it didn't bother me a bit. I got people who knew the music and had the records to help me out, and it worked," he says.

Smith was hired as a full-time jock on the eve of returning home after graduation in 1981, and he's climbed the ladder at WILD in a relatively short time. "I took over as PD on a three-month trial basis, and I got all worried every time someone with a suit on walked in the front door because I thought they were there to take my job," he says.

Since assuming the PD post in 1983, Smith has watched the station improve slowly but steadily. For the station to keep growing, he says, it must "do what we're doing now, only better. It's important to keep the playlists tight, playing the best r&b music around and working as hard as possible to reach out to the community in promotions as well as appearances. I'd like nothing better than to keep improving to show that this sound can and will work over the long haul in a city that's as predominantly white as Boston."

30 EX Scarlett & Black, You Don't Know
A --- Morris Day, Fishnet
A --- Natalie Cole, Pink Cadillac
EX EX Taylor Dayne, Prove Your Love

SILVER

92 PRO-FM

Providence P.D.: Mike Osborne

- 1 George Michael, Father Figure
- 2 Rick Astley, Never Gonna Give You Up
- 3 Patrick Swayze (Wendy Fraser)
- 4 Belinda Carlisle, I Get Weak
- 5 Michael Jackson, Man In The Mirror
- 6 Richard Marx, Endless Summer Nights
- 7 M/A/R/R/S, Pump Up The Volume
- 8 Gloria Estefan & Miami Sound Machine
- 9 Salt-N-Pepa, Push It
- 10 David Lee Roth, Just Like Paradise
- 11 Debbie Gibson, Out Of The Blue
- 12 Terence Trent D'Arby, Wishing Well
- 13 Def Leppard, Hysteria
- 14 Aerosmith, Angel
- 15 Rick Springfield, Rock Of Life
- 16 Sting, Be Still My Beating Heart
- 17 The Cover Girls, Because Of You
- 18 Carly Simon, All I Want Is You
- 19 Billy Ocean, Get Outta My Dreams, Get
- 20 Gladys Knight & The Pips, Love Overbo
- 21 Keith Sweat, I Want Her
- 22 The Jets, Rocket 2 U
- 23 Swing Out Sister, Twilight World
- 24 Michael Bolton, (Sittin' On) The Dock
- 25 Whitney Houston, Where Do Broken Hear
- 26 John Cougar Mellencamp, Check It Out
- 27 Eric Carmen, Hungry Eyes (From "Dirty
- 28 Scarlett & Black, You Don't Know
- 29 Earth, Wind & Fire, Thinking Of You
- 30 George Harrison, When We Was Fab
- 31 EX Tiffany, I Saw Him Standing There
- 32 EX Pebbles, Girlfriend
- 33 EX INXS, Need You Tonight
- 34 EX Alexander O'Neal Featuring Cherrille,
- EX EX Great White, Save Your Love
- EX EX David Foster, Winter Games
- EX EX Whitesnake, Give Me All Your Love
- EX EX Henry Lee Summer, I Wish I Had A Girl
- EX EX Jody Watley, Some Kind Of Lover
- EX EX Pepsi & Shirlie, All Right Now
- EX EX Louis Armstrong, What A Wonderful Wor
- EX EX Taylor Dayne, Prove Your Love
- EX EX Heart, I Want You So Bad
- EX EX Bruce Springsteen, One Step Up
- A --- Toto, Pamela
- A --- Hazel Dean, They Say It's Gonna Rain
- A --- Bryan Ferry, Kiss And Tell
- A --- So, Are You Sure
- A --- Breathe, Hands To Heaven
- A --- Natalie Cole, I Live For Your Love
- A --- Dolly Parton and Smokey Robinson, I K

96 TIC-FM

Hartford P.D.: Dave Shakes

- 1 George Michael, Father Figure
- 2 Rick Astley, Never Gonna Give You Up
- 3 Keith Sweat, I Want Her
- 4 David Lee Roth, Just Like Paradise
- 5 Gladys Knight & The Pips, Love Overbo
- 6 Salt-N-Pepa, Push It
- 7 Patrick Swayze (Wendy Fraser)
- 8 The Cover Girls, Because Of You
- 9 Debbie Gibson, Out Of The Blue
- 10 M/A/R/R/S, Pump Up The Volume
- 11 Michael Jackson, Man In The Mirror
- 12 Roger, I Want To Be Your Man
- 13 Belinda Carlisle, I Get Weak
- 14 The Jets, Rocket 2 U
- 15 Def Leppard, Hysteria
- 16 Natalie Cole, I Live For Your Love
- 17 Elton John, Candle In The Wind
- 18 Jody Watley, Some Kind Of Lover
- 19 Sting, Be Still My Beating Heart
- 20 Alexander O'Neal Featuring Cherrille,
- 21 Billy Ocean, Get Outta My Dreams, Get
- 22 Foreigner, Say You Will
- 23 Gloria Estefan & Miami Sound Machine
- 24 EX Expose, Seasons Change
- 25 Michael Bolton, (Sittin' On) The Dock
- 26 INXS, Devil Inside
- 27 Richard Marx, Endless Summer Nights
- 28 The Communards, Never Can Say
- 29 Pebbles, Girlfriend
- 30 Morris Day, Fishnet
- 31 Taylor Dayne, Prove Your Love
- 32 Eric Carmen, Hungry Eyes (From "Dirty
- 33 Whitney Houston, Where Do Broken Hear
- 34 Natalie Cole, Pink Cadillac
- A35 Terence Trent D'Arby, Wishing Well
- 36 Tiffany, I Saw Him Standing There
- 37 David Foster, Winter Games
- A38 George Harrison, When We Was Fab
- A39 The Deele, Two Occasions

BIO4 MEANS MUSIC

Baltimore P.D.: Brian Thomas

- 1 George Michael, Father Figure
- 2 Expose, Seasons Change
- 3 INXS, Need You Tonight
- 4 Salt-N-Pepa, Push It
- 5 Patrick Swayze (Wendy Fraser)
- 6 Rick Astley, Never Gonna Give You Up
- 7 Bangles, Hazy Shade Of Winter
- 8 Pet Shop Boys & Dusty Springfield, Wh
- 9 Belinda Carlisle, I Get Weak
- 10 Fleetwood Mac, Everywhere
- 11 M/A/R/R/S, Pump Up The Volume
- 12 Roger, I Want To Be Your Man
- 13 Natalie Cole, I Live For Your Love
- 14 Eric Carmen, Hungry Eyes (From "Dirty
- 15 Michael Jackson, Man In The Mirror
- 16 Debbie Gibson, Out Of The Blue
- 17 Foreigner, Say You Will
- 18 Richard Marx, Endless Summer Nights
- 19 Billy Ocean, Get Outta My Dreams, Get
- 20 Gloria Estefan & Miami Sound Machine,
- 21 Heart, There's The Girl
- 22 Tiffany, Could've Been
- 23 Michael Bolton, (Sittin' On) The Dock
- 24 Keith Sweat, I Want Her
- 25 Jody Watley, Some Kind Of Lover
- 26 Gladys Knight & The Pips, Love Overbo
- 27 Whitney Houston, Where Do Broken Hear
- EX EX David Lee Roth, Just Like Paradise
- EX EX Tiffany, I Saw Him Standing There
- 30 EX Pebbles, Girlfriend
- A --- Def Leppard, Hysteria
- A --- Terence Trent D'Arby, Wishing Well
- A --- Sting, Be Still My Beating Heart
- A --- Cher, I Found Someone
- EX EX Louis Armstrong, What A Wonderful Wor
- EX EX Phil Collins, We Said Hello Goodbye
- EX EX Alexander O'Neal Featuring Cherrille,

B105

Orlando P.D.: Brian Philips

- 1 George Michael, Father Figure
- 2 Rick Astley, Never Gonna Give You Up
- 3 The Cover Girls, Because Of You
- 4 Belinda Carlisle, I Get Weak
- 5 David Lee Roth, Just Like Paradise
- 6 Patrick Swayze (Wendy Fraser)
- 7 Pet Shop Boys & Dusty Springfield, Wh
- 8 Richard Marx, Endless Summer Nights
- 9 Keith Sweat, I Want Her
- 10 Debbie Gibson, Out Of The Blue
- 11 Cher, I Found Someone
- 12 The Communards, Never Can Say
- 13 INXS, Devil Inside
- 14 EX Expose, Seasons Change
- 15 Michael Jackson, Man In The Mirror
- 16 INXS, Need You Tonight
- 17 Eric Carmen, Hungry Eyes (From "Dirty
- 18 Billy Ocean, Get Outta My Dreams, Gef
- 19 Foreigner, Say You Will
- 20 Pebbles, Girlfriend
- 21 Whitney Houston, Where Do Broken Hear
- 22 Def Leppard, Hysteria
- 23 Rick Springfield, Rock Of Life
- 24 Aerosmith, Angel
- 25 Paul Carrack, Don't Shed A Tear
- 26 Def Leppard, Hysteria
- 27 Gladys Knight & The Pips, Love Overbo
- 28 EX Tiffany, I Saw Him Standing There
- 29 Gloria Estefan & Miami Sound Machine,
- 30 Jody Watley, Some Kind Of Lover
- 31 The Jets, Rocket 2 U
- EX EX Taylor Dayne, Prove Your Love
- 32 EX Roger, I Want To Be Your Man
- 33 L.L. Cool J, Going Back To Cali (From
- 34 EX Terence Trent D'Arby, Wishing Well
- A --- Natalie Cole, Pink Cadillac
- A --- Samantha Fox, Naughtily Girls (Need Lov
- A --- Toto, Pamela
- A --- Whitesnake, Give Me All Your Love
- EX EX Scarlett & Black, You Don't Know
- EX EX Alexander O'Neal Featuring Cherrille,
- EX EX Louis Armstrong, What A Wonderful Wor
- EX EX So, Are You Sure
- EX EX David Foster, Winter Games
- EX EX Prince, Hot Thing

WOLFE

Miami P.D.: Steve Perun

- 3 Miami Sound Machine, Anything For You
- 5 George Michael, Father Figure
- 6 Eric Carmen, Hungry Eyes (From "Dirty
- 4 Gloria Estefan & Miami Sound Machine,
- 5 Patrick Swayze (Wendy Fraser)
- 8 Rick Astley, Never Gonna Give You Up
- 7 Debbie Gibson, Foolish Beat
- 8 The Jets, Make It Real
- 9 Salt-N-Pepa, Push It
- 10 INXS, Need You Tonight
- 11 M/A/R/R/S, Pump Up The Volume
- 12 Tiffany, Could've Been
- 13 David Lee Roth, Just Like Paradise
- 14 Bangles, Hazy Shade Of Winter
- 15 Belinda Carlisle, I Get Weak
- 16 The Cover Girls, Because Of You
- 17 Keith Sweat, I Want Her
- 18 Elton John, Candle In The Wind
- EX EX L.L. Cool J, Going Back To Cali (From
- 20 Phil Collins, We Said Hello Goodbye
- 21 Whitesnake, Is This Love
- 22 Debbie Gibson, Out Of The Blue
- EX EX Michael Jackson, Man In The Mirror
- 23 Jody Watley, Don't Look Any Further
- 24 EX Jody Watley, Some Kind Of Lover
- 25 Jody Watley, Some Kind Of Lover
- 26 Billy Ocean, Get Outta My Dreams, Get
- 27 EX George Michael, Faith
- 28 Whitney Houston, Where Do Broken Hear
- 29 Richard Marx, Endless Summer Nights
- 30 EX Pebbles, Girlfriend
- A --- The Deele, Two Occasions
- EX EX Rick Springfield, Rock Of Life
- EX EX Tiffany, I Saw Him Standing There

Z-93

Atlanta P.D.: Bob Case

- 1 George Michael, Father Figure
- 2 Rick Astley, Never Gonna Give You Up
- 10 Michael Jackson, Man In The Mirror
- 4 Patrick Swayze (Wendy Fraser)
- 5 The Cover Girls, Because Of You
- 6 Prince, Hot Thing
- 11 Keith Sweat, I Want Her
- 8 Gloria Estefan & Miami Sound Machine,
- 9 Belinda Carlisle, I Get Weak
- 10 Gladys Knight & The Pips, Love Overbo
- 11 The Jets, Rocket 2 U
- 12 Pebbles, Girlfriend
- 13 L. Cool J, Going Back To Cali (From
- 14 Debbie Gibson, Out Of The Blue
- 15 Morris Day, Fishnet
- 16 Billy Ocean, Get Outta My Dreams, Gef
- 17 Whitney Houston, Where Do Broken Hear
- 18 Samantha Fox, Naughtily Girls (Need Lov
- 19 Jody Watley, Some Kind Of Lover
- 20 EX Whodini, Rock You Again (Again & Aga
- 21 Natalie Cole, I Live For Your Love
- 22 M/A/R/R/S, Pump Up The Volume
- 23 The Communards, Never Can Say
- 24 Stacey Q, Don't Make A Fool Of Yourse
- 25 Louis Armstrong, What A Wonderful Wor
- 26 Blue Mercedes, I Want To Be Your Prop
- 27 EX Eria Fachi, Savin' Myself
- EX EX Alexander O'Neal Featuring Cherrille,
- A --- Taylor Dayne, Prove Your Love
- A --- Natalie Cole, Pink Cadillac
- A --- Dimples Tee, Jealous Fella's
- A --- The Deele, Two Occasions

Kiss 105

St. Louis P.D.: Dave Robbins

- 1 George Michael, Father Figure
- 2 Patrick Swayze (Wendy Fraser)
- 3 Pet Shop Boys & Dusty Springfield, Wh
- 4 Rick Astley, Never Gonna Give You Up
- 5 Eric Carmen, Hungry Eyes (From "Dirty
- 6 Belinda Carlisle, I Get Weak
- 7 INXS, Need You Tonight
- 8 Richard Marx, Endless Summer Nights
- 9 Debbie Gibson, Out Of The Blue
- 10 EX Expose, Seasons Change
- 11 Tiffany, Could've Been
- 12 Paul Carrack, Don't Shed A Tear
- 13 David Lee Roth, Just Like Paradise
- 14 Michael Jackson, Man In The Mirror
- 15 Gloria Estefan & Miami Sound Machine,
- 16 Michael Bolton, (Sittin' On) The Dock
- 17 Foreigner, Say You Will
- 18 Billy Ocean, Get Outta My Dreams, Get
- 19 John Cougar Mellencamp, Check It Out
- 20 EX Tiffany, I Saw Him Standing There
- 21 Sting, Be Still My Beating Heart
- 22 EX INXS, Devil Inside
- 23 Keith Sweat, I Want Her
- 24 John Cougar Mellencamp, Check It Out
- 25 EX Tiffany, I Saw Him Standing There
- 26 Gladys Knight & The Pips, Love Overbo
- 27 Def Leppard, Hysteria
- 28 Whitney Houston, Where Do Broken Hear

28 10 Roger, I Want To Be Your Man
A29 Bruce Springsteen, One Step Up
A30 Barry Manilow with Kid Creole,

105

Dallas P.D.: Buzz Bennett

- 1 George Michael, Father Figure
- 2 Tiffany, Could've Been
- 3 Pebbles, Girlfriend
- 4 Cher, I Found Someone
- 5 Patrick Swayze (Wendy Fraser)
- 6 R.E.M., It's The End Of The World As
- 7 Natalie Cole, I Live For Your Love
- 8 David Lee Roth, Just Like Paradise
- 9 INXS, Devil Inside
- 10 Rick Astley, Never Gonna Give You Up
- 11 Gloria Estefan & Miami Sound Machine,
- 12 Debbie Gibson, Foolish Beat
- 13 Belinda Carlisle, I Get Weak
- 14 Richard Marx, Endless Summer Nights
- 15 Michael Jackson, Man In The Mirror
- 16 M/A/R/R/S, Pump Up The Volume
- 17 Salt-N-Pepa, Push It
- 18 EX Tiffany, I Saw Him Standing There
- 19 Def Leppard, Hysteria
- 20 Eric Carmen, Hungry Eyes (From "Dirty
- 21 Pet Shop Boys & Dusty Springfield, Wh
- 22 John Cougar Mellencamp, Check It Out
- 23 Keith Sweat, I Want Her
- 24 EX Billy Ocean, Get Outta My Dreams, Get
- 25 Foreigner, Say You Will
- 26 Elton John, Candle In The Wind
- 27 Rick Springfield, Rock Of Life
- 28 Roger, I Want To Be Your Man
- 29 Sting, Be Still My Beating Heart
- 30 Icehouse, Electric Blue
- 31 Gladys Knight & The Pips, Love Overbo
- 32 EX Stryper, Honestly
- 33 EX Taylor Dayne, Prove Your Love
- 34 EX So, Are You Sure
- EX EX Bruce Springsteen featuring Joe Esposito,
- 36 EX Buster Poindexter & His Banishes
- 37 EX Louis Armstrong, What A Wonderful Wor
- 38 EX The Cover Girls, Because Of You
- 39 EX Pepsi & Shirlie, All Right Now
- 40 EX David Foster, Winter Games
- EX EX Aerosmith, Rock On
- A --- Roxanne, Play That Funky Music
- EX EX The Cure, Hot Hot
- EX EX Dolly Parton and Smokey Robinson, I K

104.7 FM

Phoenix P.D.: Guy Zapolon

- 1 George Michael, Father Figure
- 2 Pebbles, Girlfriend
- 3 Patrick Swayze (Wendy Fraser)
- 4 Rick Astley, Never Gonna Give You Up
- 5 INXS, Need You Tonight
- 6 Eric Carmen, Hungry Eyes (From "Dirty
- 7 Keith Sweat, I Want Her
- 8 Tiffany, Could've Been
- 9 Elton John, Candle In The Wind
- 10 L.L. Cool J, Going Back To Cali (From
- 11 Natalie Cole, I Live For Your Love
- 12 Michael Jackson, The Way You Make Me
- 13 Foreigner, Say You Will
- 14 Belinda Carlisle, I Get Weak
- 15 Steve B. Party Your Body
- 16 EX The Jets, Rocket 2 U
- 17 EX Tiffany, I Saw Him Standing There
- 18 George Michael, Faith
- 19 EX Whitney Houston, Where Do Broken Hear
- 20 Debbie Gibson, Out Of The Blue
- A27 David Lee Roth, Just Like Paradise
- 28 Phil Collins, We Said Hello Goodbye
- 29 EX Billy Ocean, Get Outta My Dreams, Gef
- 30 EX Stacey Q, Don't Make A Fool Of Yourse
- A --- Miami Sound Machine, Anything For You
- A --- The Deele, Two Occasions
- A --- Richard Marx, Endless Summer Nights
- EX EX Alexander O'Neal Featuring Cherrille,
- EX EX Gladys Knight & The Pips, Love Overbo
- EX EX Louis Armstrong, What A Wonderful Wor
- EX EX Brenda Russell Featuring Joe Esposito,
- EX EX Blue Mercedes, I Want To Be Your Prop
- EX EX Cher, I Found Someone
- EX EX Sting, Be Still My Beating Heart

KUBE 93 FM

Seattle P.D.: Gary Bryan

- 1 George Michael, Father Figure
- 2 Patrick Swayze (Wendy Fraser)
- 3 Rick Astley, Never Gonna Give You Up
- 4 Pet Shop Boys & Dusty Springfield, Wh
- 5 Richard Marx, Endless Summer Nights
- 6 Belinda Carlisle, I Get Weak
- 7 David Lee Roth, Just Like Paradise
- 8 EX Expose, Seasons Change
- 9 Foreigner, Say You Will
- 10 Billy Ocean, Get Outta My Dreams, Get
- 11 Michael Jackson, Man In The Mirror
- 12 Rick Springfield, Rock Of Life
- 13 Gloria Estefan & Miami Sound Machine,
- 14 Debbie Gibson, My Kind Of Blue
- 15 Blue Mercedes, 853-5937
- 16 The Jets, Rocket 2 U
- 17 Sting, Be Still My Beating Heart
- 18 George Harrison, When We Was Fab
- 19 Cher, I Found Someone
- 20 Paul Carrack, Don't Shed A Tear
- 21 INXS, Devil Inside
- 22 Gladys Knight & The Pips, Love Overbo
- 23 Michael Bolton, (Sittin' On) The Dock
- 24 Def Leppard, Hysteria
- 25 Alexander O'Neal Featuring Cherrille,
- 26 Keith Sweat, I Want Her
- 27 Jody Watley, Some Kind Of Lover
- 28 EX Heart, I Want You So Bad
- 29 Louis Armstrong, What A Wonderful Wor
- 30 EX Tiffany, I Saw Him Standing There
- 31 EX Terence Trent D'Arby, Wishing Well
- 32 EX Whitney Houston, Where Do Broken Hear
- A --- Taylor Dayne, Prove Your Love
- A --- The Dan Reed Network, Ritual
- A --- John Cougar Mellencamp, Check It Out
- A --- Pebbles, Girlfriend
- A --- Merry Clayton, Yes
- EX EX Celta Full Of Noise Featuring Donny Iris,
- EX EX Icehouse, Electric Blue
- EX EX David Foster, Winter Games
- EX EX The Kane Gang, Don't Look Any Further
- EX EX Bryan Ferry, Kiss And Tell
- EX EX Crazy 8's, Love Will Find You

Grammy Power



**Proudly congratulates our songwriters
and composers who have been
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RECORD OF THE YEAR

BACK IN THE HIGH LIFE AGAIN

**Steve Winwood
Russ Titelman**

GRACELAND

Paul Simon

LA BAMBA

Los Lobos

SONG OF THE YEAR

DIDN'T WE ALMOST HAVE IT ALL

Will Jennings

LA BAMBA

Ritchie Valens

SOMEWHERE OUT THERE

Barry Mann

Cynthia Weil

ALBUM OF THE YEAR

BAD

Michael Jackson

TRIO

Dolly Parton

Linda Ronstadt

WHITNEY

Kashif

Jellybean Benitez

BEST NEW ARTIST

Cutting Crew (PRS)

Terence Trent D'Arby (PRS)

Swing Out Sister (PRS)

Jody Watley

**The BMI family's Grammy nominees sweep
the full spectrum of America's music**

POP

The Art of Noise
Chick Corea
Dave Grusin
James Ingram
Michael Jackson
Al Jarreau
Elton John (PRS)
Los Lobos
Bill Medley
Linda Ronstadt
Sting (PRS)
Swing Out Sister (PRS)
Jennifer Warnes

R&B

Reggie Calloway
Club Nouveau
Natalie Cole
Sheena Easton
Aretha Franklin
Michael Jackson
LeVert
Wilson Pickett
David Sanborn
Stanley Turrentine
Jody Watley
The Whispers
Nancy Wilson

COUNTRY

Asleep At The Wheel
Pat Bunch
Glen Campbell
Rosanne Cash
The Desert Rose Band
Holly Dunn
Crystal Gayle
The Judds
Mary Ann Kennedy
Alburt Lee
Michael Martin Murphey
Bill Monroe
Paul Overstreet
Dolly Parton
Restless Heart
Linda Ronstadt
Pam Rose
Lyndia J. Shafer
Sanger D. Shafer
Tanya Tucker
Steve Wariner
Hank Williams, Jr.
Dwight Yoakam

ROCK

Georgia Satellites
Herbie Hancock
Los Lobos
Yes (PRS)

GOSPEL

Terri Gibbs
Al Green
Larnelle Harris
John Lawry
Mylon Lefevre
Mr. Mister
Stryper
Bebe Winans

JAZZ

George Benson
Michael Brecker
Chick Corea
Eddie Daniels
Dexter Gordon
Roy Haynes
Bobby McFerrin
Pat Metheny
Arthur Prysock
David Sanborn
Miroslav Vitous
Patrick Williams
Yellowjackets

LATIN

Los Diablos
Julio Iglesias (SGAE)
José José (SACM)
Hector Lavoe
Little Joe
Lunna
Yolandita Monge
Eddie Palmieri

BLUES

Albert Collins
Robert Cray
B.B. King
Professor Longhair
Greg Picedo
Koko Taylor
Eddie "Cleanhead"
Vinson
Buckwheat Zydeco

NEW AGE

Paul Horn (PROCAN)
Yusef Lateef
Montreux
Patrick O'Hearn

**AND IN CLASSICAL,
FOLK, REGGAE, FILM,
TELEVISION AND 15
MORE GRAMMY
NOMINATING
CATEGORIES...**

John Adams
Milton Babbitt
Eddie Blazonczyk
Kate Bush (PRS)
Ron Carter
Michael Convertino
Michael Doucet
Emilio & The Jerks
Barbara Fairchild
Thomas Frost
Lenny Gomulka
Walt Groller
Dave Grusin
Herbie Hancock
John Hartford
Janet Jackson
Michael Jackson
Al Jarreau
Garrison Keillor
Randy Kerber
Cyndi Lauper
Patrick Leonard
Bruce Licher
Barry Mann
Lyle Mays
Bobby McFerrin
Pat Metheny
Leonard Nimoy
Van Dyke Parks
Al Schmitt
John Schwantner
Roger Sessions
Thomas Z. Shepard
Wayne Shorter
Ray Stevens
Sting (PRS)
Jimmy Sturr
George Takei
Paul Tannen
Peter Tosh
UB40 (PRS)
Jack Walrath
Cynthia Weil
John Williams
"Weird Al"
Yankovic

PROMOTIONS

GLASNOST HIGH

When Soviet leader Mikhail Gorbachev arrived in Washington, D.C., late last year to sign the INF Treaty, WAVA Washington, D.C., applied a little *glasnost* to its playlist as a welcome for the Russians. As Gorbachev and the Russian negotiating team landed in Washington, WAVA tracked a half-hour sample of the "Tass Top 20." The gesture was appreciated by the Russians, and so when WAVA GM **Alan Goodman** got a chance to meet Michael Taratuta, Radio Moscow's deputy section head for North American Services, Goodman suggested that the two stations organize their own cultural exchange.

Goodman came up with the idea of having six high school children from each country participate in a live discussion via satellite. Taratuta agreed to the proposal, and "Kids To Kids" was off and running. On Jan. 24, six U.S. and six Russian students fielded questions from each other. WAVA news director **David Haines** moderated the panel from an 800 line in the U.S. and its equivalent in the U.S.S.R.

Goodman and Taratuta asked their respective countries' schools to submit potential panelists to the stations. The final six students from each country were selected on the basis of responses to 20

questions. Once the students were chosen, a translator was assigned in each country. Goodman says the selection was based primarily on the students' ability to articulate their views.

Goodman and Taratuta both agreed to avoid questions of a political nature. According to Goodman, the point of the broadcast

was to show that "kids are kids all over" and to try and clear up some of the misinformation we have about each other. Goodman says, "The problem was summed up when a Russian girl asked if we really thought that the Pony Express was the best way to deliver the mail."

Although direct political ques-

tions were avoided, politics did enter the discussion. Goodman was thrilled with the honesty and directness of the U.S. students. In response to questions about sociological problems here, the U.S. students admitted that racial tensions and sex discrimination do exist, all the while demonstrating a heartfelt patriotism.

Goodman and Taratuta contacted authorities in both countries before the broadcast as a matter of courtesy. Goodman contacted the U.S. Information Agency and the Federal Communications Commission. No special clearance, however, is necessary for this type of broadcast. Goodman suggests that stations contact the FCC regarding rules concerning satellite broadcasts.

The broadcast was carried on six other stations here in the U.S., and Radio Moscow reported that the program was available to 70 million Soviet homes. The two stations originally scheduled the program to run 90 minutes. Halfway through, however, the Russians told Goodman that their phone lines were so jammed they wanted to run an extra 30 minutes. The two-hour broadcast alternated between discussing issues and taking phone calls.

Goodman says that both the call-in and mail responses at WAVA have been excellent—and very positive. Taratuta reports the same. Both are so pleased with the outcome that they're planning another broadcast with college students, possibly in May. Goodman was surprised at the lack of television coverage, "but it was the week before the Super Bowl," he points out.

PETER J. LUDWIG



Air Cleaners. Soft rock WNSR New York morning man Bill Neil and news director Ted David take a deep breath as the American Cancer Society awards them for their on-air support of the society's Great American Smokeout. On the day of the antismoking campaign, WNSR aired a series that offered advice and support for listeners who wanted to quit smoking. Shown, from left, are Neil, David, ACS vice president George Barker, and WNSR VP/programming Bob Dunphy.

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Foreigner Is No Stranger To Top 10

'Inside Information' Points To '88 Tour

BY STEVE GETT

NEW YORK After scoring a top 10 hit with "Say You Will," the lead-off single from its latest Atlantic album, "Inside Information," Foreigner would appear to be back on track. However, only a year ago the group was in something of a sorry state.

At that juncture, communication between band leader Mick Jones and vocalist Lou Gramm had completely broken down. As the singer geared up for the release of his debut solo album, "Ready Or Not," rumors were rife that he might not be returning to the Foreigner camp.

"After all that we'd achieved over the years, I felt it was a pity that it looked like things were just going to end on this bum note, as it were," says Jones. "So I called Lou—I swallowed my pride a little bit—and said, 'Look, we haven't really talked together over this period, so maybe we should.' The outcome was that we decided we both felt we still had something to achieve together."

Once Gramm had come back to the fold, the band started working on its new album. "As soon as we began writing and rehearsing the material, everything started to go relatively smoothly," says Jones.

Unlike previous Foreigner albums, most of which had required marathon studio stints, "Inside Information" was recorded relatively quickly.

"We got it done in just under five months, which is a big improvement for us," says Jones. "We were already running late because of the problems we'd had. We knew we had a certain amount of time in which to get it done, and so we stuck to a pretty tight schedule. We really went at it, and it was a sort of challenge to get it done that quickly. In the future, hopefully we'll spend even less time."

Recording at a faster pace must

have saved the band a lot of money. "That's certainly true," says Jones. "And also there's a spontaneity that we captured on this album. Our approach gave us a freshness and a real raw edge."

After collaborating with top-name producers like Robert John "Mutt" Lange and the late Alex Sadkin on previous albums, Jones decided to take charge of production chores on "Inside Information."

"I think the band had always kind of wanted me to do it on the last couple of projects," he says. "And I probably felt that I was maybe a little bit more qualified at this point to do it by myself."

Jones gives a good deal of credit to the input of engineer Frank Filippetti, who ultimately earned a co-

production credit on the new album. "Having Frank there to help was important," says Jones. "Apart from being a wonderful engineer, he's a really good set of extra ears for me."

Tentative plans call for Foreigner to wait until the summer before touring behind the new album. Why the delay?

"Well, I have a few things I want to do," says Jones. "There's a production project I might be getting involved in. And also Lou is working on his next album."

Whether Gramm will release his second solo album before the tour remains to be seen. "I'm not quite sure how he's going to go about it," says Jones. "But he's going to be working on the album."

(Continued on page 27)



Winners Unite. CBS artists Terence Trent D'Arby, left, and Alison Moyet, center, were both winners at the recent British Phonographic Industry awards show in London. At a party after the ceremonies, D'Arby (best international newcomer) and Moyet (best British female artist) celebrated with Paul Russell, CBS/U.K. managing director.

The Church Gets Rock'N'Roll Blessing From Arista

BY DAVE DIMARTINO

LOS ANGELES Australian group the Church may be the major beneficiary of a renewed emphasis on rock'n'roll at Arista Records.

Though the company has never really left the field—witness last year's Hurrah! and Cruzados albums—its success in the pop and r&b fields has lately overshadowed its endeavors in the rock area. Indeed, on the current Top Pop Albums chart, the Grateful Dead represents Arista's only rock entry among 10 charting acts. Whitney Houston, Exposé, Taylor Dayne, Kenny G, Carly Simon, Barry Manilow, Aretha, Franklin, Kashif, and Dionne Warwick are the others.

With the late February release of the Church's Arista debut, "Starfish," and upcoming albums by Patti Smith, Dreams So Real, Legal Reins, and Stealin Horses, the company's rock'n'roll profile will be considerably

greater in 1988—as will the prospects for each of these projects to receive special attention from the label.

All of which comes as good news to Church manager Michael J. Lembo of Mike's Artist Management, who has worked with the band for close to three years and saw it get "lost in the shuffle" at Warner Bros., where the group vied for attention with label mates Echo & the Bunnymen, New Order, and countless others.

At smaller Arista, says Lembo, "They've got a great promotion staff, they've got a great marketing staff, and they're hot as hell right now. And when you walk down the hallways, not only do they say, 'We really like this band,' or 'great record'—they turn to you and say, 'We need this band.'"

In mid-January the company shipped the album's "Under The Milky Way" track to college and a handful of key alternative radio stations, says Sean Coakley, Arista vice

president of album promotion. Soon after, the 12-inch hit album radio, where reaction has been "wonderful," he adds. "In the first week, we exceeded all airplay that they've had on all their earlier records combined."

Not only is it the group's first album on Arista, "Starfish" is also the first Church album to be recorded in the U.S. Co-producing it in Los Angeles with the band were Greg Ladanyi and Waddy Wachtel—an unlikely, label-suggested teaming that initially appealed to Church bassist/singer Steve Kilby's sense of the absurd.

"I thought it was such a ridiculous, random thing for a band like the Church to do an album on the West Coast with these two guys," says Kilby. But it was difficult to argue with producer Ladanyi's work on "The Boys Of Summer," he says, "and obviously Waddy Wachtel is going to know a C chord from a hamburger. So it seemed like a good-but-far-fetched idea."

To date, Arista has flexed its promotional muscle by setting up listening parties for the album in 25 cities in such settings as aquariums and planetariums, concocting an innovative, die-cut bio featuring a starfish, and readying a Church note pad in the shape of a compact disk jewel box.

"This is the only rock record we're working right now, and it will be for the next month," says Coakley. "So it'll really get a tremendous focus."

Further building consumer interest in the band will be Rykodisc's CD issue of various Church side projects in April and May, including solo works by Kilby ("Earthed") and guitarists Marty Willson-Piper ("In Reflections") and Peter Koppes ("When Reason Forbids"), previously available only in Australia.

On the live front, the Church is gearing up for an extensive tour that will hit Australia, the U.S., the U.K., and Europe within the next few months.

Ex-Japan Man David Sylvian Should Rate Praise For World Tour

WELCOME RETURN: Good news for David Sylvian fans. After a five-year hiatus from the touring scene, the former front man of the now defunct U.K. band Japan is gearing up for his first-ever solo concerts. Sylvian's In Praise Of The Shamans world tour kicks off March 23 at the Guthrie Theatre in Minneapolis and, following a two-week North American leg, will continue through Europe and the Far East.

Plans call for Sylvian to play two-hour concerts, during which he will perform songs from his Virgin solo albums "Brilliant Trees," "Gone To Earth," and the recent "Secrets Of The Beehive"—all of which are highly recommended.

In addition to two other ex-Japan members—drummer Steve Jansen and keyboardist Richard Barbieri—Sylvian's touring band will feature David Torn and Robby Aceto (guitars), Ian Maidman (bass/percussion), and Mark Isham (trumpet).

Sylvian will be appearing in theatrical venues on the 11-date North American leg, booked by the Triad Agency. Stops include

Chicago's Vic Theater, March 24; Toronto's Massey Hall, March 26; New York's Town Hall, April 4; and the Wilton Theater in Los Angeles, April 5. Be sure to check out this talented performer.



Incidentally, The Beat was delighted to receive a U.K. import copy of the just-published "Trophies: The Lyrics Of David Sylvian," a 64-page book of Sylvian's compositions.

SHORT TAKES I: Public Image Limited is promoting its latest Virgin album, "Happy?" as the opening act on the INXS tour, with dates booked through March... Rick Astley has signed on with the General Tal-

ent International booking agency, according to company president Jerry Ade... Patti LaBelle will make her return to the big screen in the Tri-Star movie "Sing," currently filming in Toronto. LaBelle, who appeared in "A Soldier's Story," plays a school teacher in her latest role. "Sing" is slated for a February 1989 release. Meanwhile, LaBelle is also working on a new MCA album, tentatively due out in the fall... Spyro Gyra will perform before the king of Thailand at one of its three gigs in Bangkok April 14-16... Look for ex-Dexys Midnight Runners singer Kevin Rowland to return with a new solo album, "The Wanderer," in late spring... Husker Du has reportedly broken up... Robert Plant and former Led Zeppelin band mate John Paul Jones happened to be in New York at the same time last week. Plant was promoting his latest Atlantic opus, "Now And Zen," while JPJ was accompanying the Mission U.K. on a promo trek to support its upcoming Jones-produced PolyGram album, "Children."

BACK TO THE BOARDS: David Bowie is contemplating a return to the Broadway stage, where he made a highly auspicious debut back in 1980 starring in "The Elephant Man." Word has it that DB may be taking over from Derek Jacobi in the Hugh Whitmore play "Breaking The Code," currently running at the Neil Simon Theater.

SHORT TAKES II: David Lee Roth kicks off his Skyscraper tour March 4 at the Civic Center, Lakeland, Fla. Dates for the marathon road trek are booked through the end of May; Guns N' Roses is the opening act through March 30... Cher is reportedly planning to tour behind her Geffen album, and word has it that she also has an HBO concert special in the works... Alvin Lee has been discussing the possibility of a Ten Years After summer reunion tour with his former band mates. With the exception of a special date at London's Marquee club, the band has not worked together in 12 years... U.K. singer/songwriter Mark Vornawah has landed a deal with Elektra.

TALENT IN ACTION

LINDA RONSTADT
Municipal Auditorium,
San Antonio, Texas

LINDA RONSTADT SET a near-sellout house on fire here Feb. 5, kicking off her 16-city U.S. tour with an elaborate and lively performance of the music from her latest album, "Canciones De Mi Padre (Songs Of My Father)."

Resembling a Broadway musical more than a concert, the two-hour show included performances by the famed Ballet Folklórico de la Fonda and the Mariachi Vargas de Tecalitlan.

Ronstadt was wildly cheered for her every gesture and vocal dynamics as she paid tribute to the largely unheralded Mexican folk singers and songwriters who came before her.

For most, Ronstadt could do no wrong—although cynics may criticize the singer for having to occasionally rely on a prompter to help her with her lyrics during the show (it is understood that Ronstadt only sings in Spanish and does not speak the language).

Overall the show was excellent: The props were impressive, the music touching, the vocals incredible. As a singer, Ronstadt is certainly one of the best.

Still, her success in this vein should be seen as a passing phenomenon. The glow of this Hispanic-music tour will burn out, and Ronstadt will move on to other things.

But for a few brilliant moments on this tour, Ronstadt transcends commercial standards, stirring within her listeners a surging pride in Hispanic music and culture.

For this, we can be grateful.

RAMIRO BURR

PAUL CARRACK
The Palace,
Hollywood, Calif.

VETERAN WHITE SOUL man Paul Carrack brought a tough little pub-rock combo into the Palace on Feb. 19 to kick off a major-market tour promoting his Chrysalis album "One Good Reason."

Although the cavernous club's sound system proved typically ineff-

fective, singer/keyboardist Carrack and his band, which included Nick Lowe on bass, Andy Fairweather-Low on guitar, and Andy Newmark on drums, ultimately showed enough punch to win over a packed house of industryites.

Carrack's fluid voice was in supple shape; only the lack of sound-system firepower dampened such potent numbers as "Fire With Fire" and a cover of the memorable Jackie DeShannon tune "When You Walk In The Room." Limp sound also limited the response to Carrack's current top 10 hit, "Don't Shed A Tear."

The show came to life when Carrack turned the vocal duties over to Lowe, who pounded through his own "I Knew The Bride" and "Half A Boy And Half A Man."

Carrack proceeded to turn up the heat himself, running down a number of hits on which he served as lead vocalist: Ace's "How Long," Mike & the Mechanics' "Silent Running," Squeeze's "Tempted," and his own "I Need You." The set soared to a close with the stomping "Double It Up" from the Chrysalis album.

Carrack's live band evidences a rough sound that is considerably rawer than that heard on his well-manicured new album, but the star's fervent singing and the group's non-nonsense playing should win hearty applause at forthcoming tour stops nonetheless.

CHRIS MORRIS

JOE ELY

McCabe's Guitar Shop,
Los Angeles, Calif.
The Music Machine,
Los Angeles, Calif.

FANS OF TEXAS country-rocker Joe Ely had a movable feast on Feb. 5 as the peripatetic singer performed a solo stint at intimate McCabe's and then sprinted half a mile down Pico Boulevard for a full-band set at the honky-tonklike Music Machine.

Ely's acoustic show in the small back room of the guitar shop was opened by fellow Hightone Records artist Jimmie Dale Gilmore, Lubbock, Texas, native who has penned such memorable songs for Ely as "Lights" and "Dallas." Gilmore's high tenor recalled the sound of country legend Jimmie Rodgers.

Ely commanded the tiny stage from his first note, rocking the sold-out house with an energetic set that included such well-known songs as "I Had My Hopes Up High," "Standing At A Big Hotel," and "She Never Spoke Spanish To Me." Ely's encore included a fine duet with Gilmore on

(Continued on page 27)



AMUSEMENT BUSINESS®

BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PATTI LABELLE WOODY HENDERSON	Westbury Music Fair Westbury, N.Y.	Feb. 17-21	\$580,986 \$30	20,034 sellout	Guber-Gross Prods.
GRATEFUL DEAD	Arena, Henry J. Kaiser Convention Center Oakland, Calif.	Feb. 13-14, 16-17	\$555,000 \$18.50	30,000 sellout	Bill Graham Presents
HANK WILLIAMS JR. & THE BAMA BAND RESTLESS HEART	Arena, The Omni Atlanta, Ga.	Feb. 18 & 20	\$400,085 \$17.50	22,874 sellout	New Era Prods. Concert Promotions/Southern Promotions
CHITA RIVERA & THE RADIO CITY MUSIC HALL ROCKETS IN "CAN CAN"	Chicago Theatre Chicago, Ill.	Feb. 9-14	\$342,856 \$34.50/\$29.50/\$24.50/\$4.50	15,318 sellout	in-house
BARRY MANILOW	Las Vegas Hilton Pavilion Las Vegas, Nev.	Jan. 12-17	\$336,335 \$40/\$35	9,209 11,200	in-house
BARRY MANILOW	Sunrise Musical Theatre Sunrise, Fla.	Jan. 29-31	\$311,329 \$30/\$29/\$27	11,413 11,790	in-house
STING	Maple Leaf Gardens Toronto, Ontario	Feb. 15	\$306,700 \$24.50/\$22.50	16,008 sellout	Concert Prods. International
STING	Montreal Forum Montreal, Quebec	Feb. 12	\$297,222 \$24.50	15,491 sellout	Donald K. Donald Prods. Fogel-Sabourin
AEROSMITH DOKKEN	Kemper Arena, American Royal Center Kansas City, Mo.	Feb. 19	\$238,177 \$16.50	14,756 16,935	Contemporary Prods.
BARRY MANILOW	Resorts International Atlantic City, N.J.	Feb. 5-7	\$236,089 \$42.50/\$32.50	6,000 sellout	in-house
RANDY TRAVIS/CONWAY TWITTY/GEORGE JONES	Civic Arena Pittsburgh, Pa.	Feb. 19	\$222,299 \$18.50	12,003 sellout	Special Moments Promotions Jayson Promotions
JOHN COUGAR MELLENCAMP	Kemper Arena, American Royal Center Kansas City, Mo.	Feb. 16	\$219,268 \$16.50	13,537 16,935	Contemporary Prods.
RUSH TOMMY SHAW	The Summit Houston, Texas	Jan. 29	\$206,907 \$17	12,765 17,064	PACE Concerts Stone City Attractions
RUSH TOMMY SHAW	Arizona Veterans Memorial Coliseum Phoenix, Ariz.	Feb. 1	\$203,709 \$16.50	12,346 12,500	Beaver Prods.
WHITESNAKE GREAT WHITE	Riverfront Coliseum Cincinnati, Ohio	Feb. 9	\$196,713 \$16.50	11,922 14,500	Sunshine Promotions
ALICE COOPER MOTORHEAD	Maple Leaf Gardens Toronto, Ontario	Feb. 12	\$192,142 \$22.50	10,713 12,500	Concert Prods. International
JOHN COUGAR MELLENCAMP	McNichols Arena Denver, Colo.	Feb. 21	\$185,537 \$18.15/\$17.05	10,314 13,800	Fey Concert Co.
WHITESNAKE GREAT WHITE	Mid-South Coliseum Memphis, Tenn.	Feb. 16	\$184,688 \$16	11,543 sellout	Mid-South Concerts
WHITESNAKE GREAT WHITE	New Haven Veterans Memorial Coliseum New Haven, Conn.	Jan. 23	\$181,803 \$17.50/\$15.50	10,439 sellout	Cross Country Concerts
RANDY TRAVIS/CONWAY TWITTY/GEORGE JONES	Philadelphia Civic Center Philadelphia, Pa.	Feb. 21	\$169,886 \$18.50	9,183 sellout	Jayson Promotions Special Moments Promotions
WHITESNAKE GREAT WHITE	Sun Dome, Univ. of South Florida Tampa, Fla.	Feb. 20	\$168,284 \$16.50	10,441 sellout	American Concerts Magic Prods.
STING	Colisee de Quebec Quebec City, Quebec	Feb. 10	\$167,479 \$21.50	9,794 10,000	Donald K. Donald Prods. Concert Prods. International Fogel-Sabourin
HANK WILLIAMS JR. & THE BAMA BAND RESTLESS HEART FOSTER & LLOYD	Richmond Coliseum Richmond, Va.	Feb. 6	\$159,373 \$16.50	10,038 11,931	Kaleidescope Prods.
YES	Richfield Coliseum Richfield, Ohio	Feb. 16	\$157,196 \$16.50	9,527 12,245	Belkin Prods.
RANDY TRAVIS/CONWAY TWITTY	Wicomico Civic Center Salisbury, Md.	Feb. 13	\$154,543 \$17.50	8,831 11,600 sellout	Special Moments Promotions Jayson Promotions
BARRY MANILOW	Shea's Buffalo Theatre Buffalo, N.Y.	Feb. 9-10	\$153,956 \$27.50/\$20.50	6,222 sellout	Magic City Prods.
STING	Ottawa Civic Center Ottawa, Ontario	Feb. 11	\$150,792 \$21.50	8,788 10,000	Concert Prods. International Donald K. Donald Prods. Bass Clef Entertainment
HANK WILLIAMS JR. & THE BAMA BAND RESTLESS HEART	Rupp Arena, Lexington Center Lexington, Ky.	Feb. 14	\$150,134 \$16.50	9,454 11,060	Future Entertainment Belkin Prods.
FERRANTE & TEICHER PITTSBURGH SYMPHONY	Heinz Hall for the Performing Arts Pittsburgh, Pa.	Feb. 6-8	\$148,415 \$22/\$18	8,182 sellout	in-house
STING	Public Hall, Cleveland Convention Center Cleveland, Ohio	Feb. 17	\$146,030 \$17	8,590 sellout	Belkin Prods.
YES	The Summit Houston, Texas	Feb. 19	\$131,478 \$17.50	8,199 12,618	PACE Concerts
DEF LEPPARD TESLA	Coliseum, Roanoke Civic Center Roanoke, Va.	Jan. 20	\$129,303 \$15.50/\$14.50	9,029 11,000	Cellar Door Prods.
DEF LEPPARD TESLA	Ector County Coliseum & Exhibition Center Odessa, Texas	Feb. 16	\$127,750 \$15.50/\$14.50	8,600 sellout	PACE Concerts Stardate Concerts
KISS TED NUGENT	Charlotte Coliseum Charlotte, N.C.	Feb. 7	\$127,677 \$16.50	7,738 10,000	C&C Entertainment
WHITESNAKE GREAT WHITE	Freedom Hall Coliseum Kentucky Fair & Exposition Center Louisville, Ky.	Feb. 14	\$124,635 \$16.50/\$15.50	7,961 10,000	Sunshine Promotions
ALABAMA EDDY RAVEN RESTLESS HEART	Jacksonville Veterans Memorial Coliseum Jacksonville, Fla.	Feb. 12	\$124,262 \$16.50	7,531 10,276	Keith Fowler Promotions
STING	Onondaga County War Memorial Syracuse, N.Y.	Feb. 16	\$118,265 \$15.50	7,756 sellout	Monarch Entertainment Bureau John Scher Presents
KISS TED NUGENT	Barton Coliseum, Arkansas State Fairgrounds Little Rock, Ark.	Feb. 21	\$110,475 \$15	7,365 10,000	Mid-South Concerts

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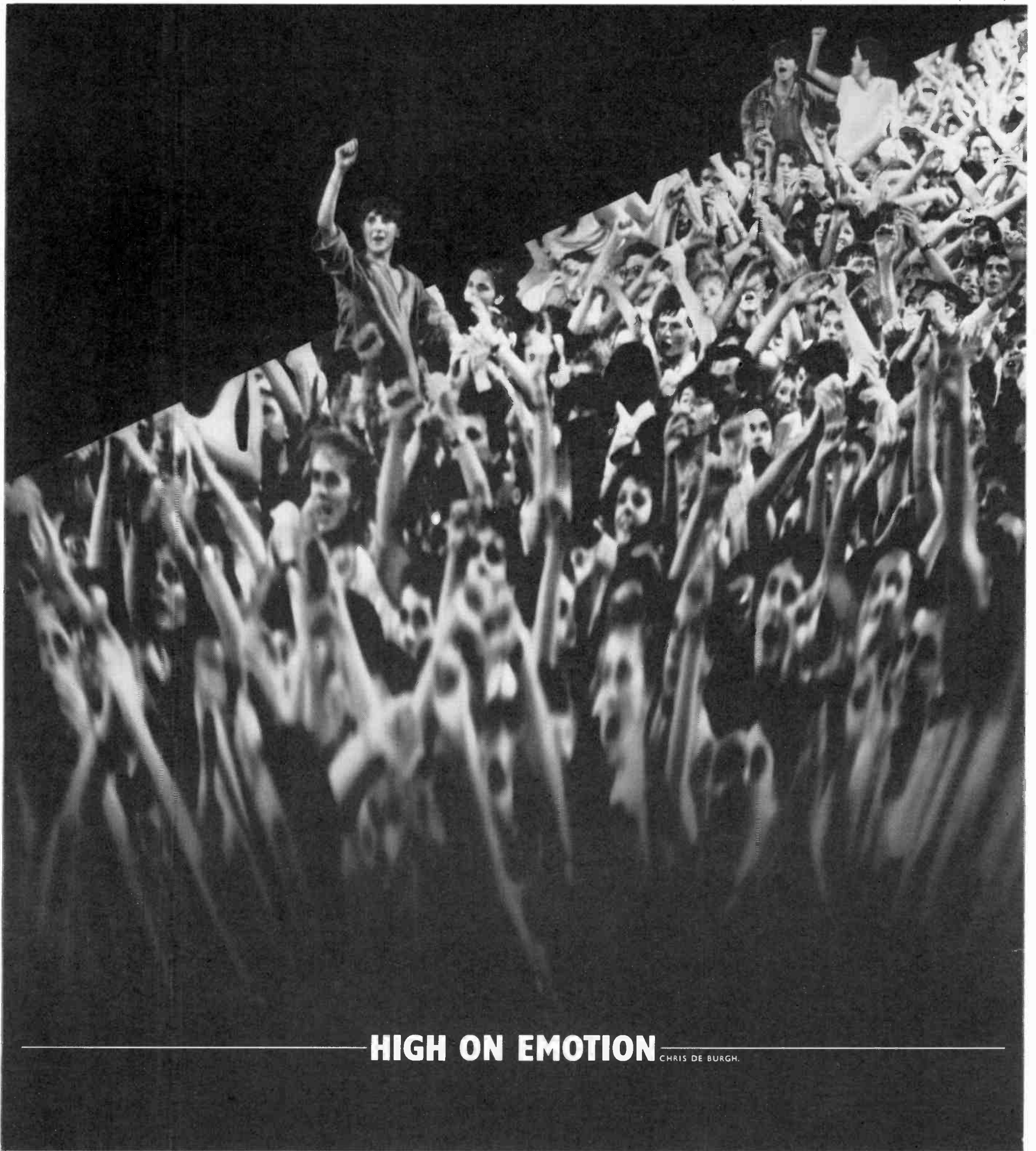
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Starlight, Né Colonie, Opens In Albany, N.Y.

ALBANY, N.Y. The Colonie Coliseum Theater, a 3,000-seat in-the-round venue, has reopened under new management and a new name, the Starlight Music Theater. The venue closed in August amid a flurry of cancellations, lawsuits, and government investigations centering around the misappropriation of funds.

Starlight president Robert H. Belber, who previously booked talent for the venue, will serve as facility manager only. Hartford, Conn.-based Northeast Concerts, a major New England promoter, will assume all booking and promotion at the theater, expanding its rock-oriented operation to focus on the MOR acts popular at the venue. Initially, a minimum of 25 dates have been promised by Northeast, beginning in late April.

Keith Beccia, president of Northeast, assures better handling of funds and ticket receipts and guaranteed refunds for cancellations, and he plans a year-round ticket club for Starlight and other selected Northeast venues.

Prescott Sook, secretary of Delta D&I Corp., parent company of the former coliseum, says the theater's first season will be a trial run. If the venture proves unsuccessful, the theater land may be put to other uses.

The Starlight box office, due to have reopened in late February, will serve as an official Ticketron outlet. **MICHAEL ECK**

ARTIST DEVELOPMENTS

LITA'S DREAMLAND

The debut release from songwriter/producer Mike Chapman's newly revived Dreamland label is "Lita," the fourth solo album by ex-Runaways member Lita Ford.

Ford represents the RCA-distributed label's only signing to date. Says Dreamland vice president Steven Steinberg, "We're taking one artist and putting out one album at a time instead of eight all at once, which is what went wrong at Dreamland last time."

The first single from "Lita" is "Kiss Me Deadly" which has an accompanying videoclip directed by Marty Callner. Other tracks on the album include tunes that Ford penned with Chapman, Motley Crue's Nikki Sixx, Motorhead's Lemmy, and Ozzy Osbourne, who also sings on "Close My Eyes Forever."

"It's not just a heavy metal album," says Ford, who hopes that "Lita" will help to expand her audience beyond the metal world. She credits Chapman for "bringing the songs out" on "Lita," something that she feels had never happened before.

"Other producers were always trying to make me something I wasn't," says Ford. "But Mike let me be myself."

DOUBLE HIT

It is unusual, but not unheard of, for a new age title to place simultaneously on the Top Contemporary Jazz Albums and the Top Pop Albums charts. Such response to the Narada/Equinox album "Natural States" by David Lanz & Paul Speer, however, indicates unusually broad appeal.

In addition to radio airplay on adult contemporary, quiet storm, Wave, and jazz stations, the album—released late last spring—has even received play from a gospel station.

"Natural States" has registered significant sales in, of all places, Ecuador. Here in the U.S., its Delaware Valley sales alone reportedly total more than 15,000 units. A companion video album from Miramar, also titled "Natural States," was the first new age music video to be certified gold by the Recording Industry Assn. of America.

The catalyst for much of the attention is the song "Behind The Waterfall," which has been issued as a single—a unique distinction in new age music. The track was initially issued as a promo single but was later released commercially.

What makes the album's belated takeoff even more curious is that it is not even the duo's most recent album. A sequel set called "Desert Vision" came out late last year.

Diane Almond, Narada's national publicity director, explains that the newer title "was already in the MCA's release schedule. The decision came months and weeks before the runaway success of 'Waterfall' began to happen."

PERSONAL TOUCH

Peter Himmelman and Island Records believe that the artist's second album, "Gematria," requires a highly personal promotional approach.

"I got signed off an intensely personal album," says Himmelman, referring to his debut, "This Father's Day." "And 'Gematria' won't be an immediate



Whole Lotta Noise. Former Led Zeppelin bassist/keyboard player John Paul Jones, right, recently completed production of Mission U.K.'s new PolyGram album, "Children." Jones is pictured during studio sessions with Mission U.K.'s Wayne Hussey.

cosrossover because the music is more than just a business commodity."

According to Andy Allen, Island vice president of album promotion, "We released the record in the fourth quarter against all the superstar stuff, so we anticipated slow growth. But we felt it was strong enough to make it through the holidays, which it did. Now we're trying to kick it in at radio by capitalizing on the fact that Peter is his own best point man."

To increase market penetration, Island recently sent Himmelman on a five-week tour of accessible album radio markets, organizing a series of free or low-priced concerts.

"Peter's terrific with radio and retail, so the best thing is to put

him out there to work his project himself," says Allen, a former RCA promo exec, who makes note of a similar tour that he says enormously aided Bruce Hornsby. Allen adds that Himmelman's itinerary was routed based on play of "Waning Moon," the album's leadoff single.

MICO WAVE COOKS

Building a base at urban radio is the task at hand for Columbia with "Cookin' From The Inside Out," the Bootsy Collins-produced debut album from Michael "Mico Wave" Lane.

"We got a foot in the door at urban radio with the first single, 'Misunderstood,' in much of the Midwest," says Steve Berkowitz, the label's associate director of marketing. "I think the new single, 'Instant Replay,' will really do it for us." Berkowitz says that radio adds on the just-released "Instant Replay" have been coming in from many areas that didn't play the previous single.

Crossover is the name of the long-range game, says Berkowitz. "We think we have a Rick James-kind of talent in Mico Wave, wide ranging enough to make a mark on pop radio. He's got music coming out of his ears. He's talented, he looks great, and he's an incredible live performer, too."

Mico Wave recently debuted his new five-piece live band at a club date in his Cincinnati hometown. Plans call for him to embark on a tour as soon as possible.

Meanwhile, the versatile 27-year-old singer/keyboardist is also making a name for himself as a session player and songwriter. He assisted his mentor Collins in putting together Trouble Funk's latest Island album, wrote and performed a song on P-Funk lord George Clinton's next album, and has contributed songs and keyboard parts for upcoming albums by Herbie Hancock and Malcolm McLaren.

Edited by Steve Gett. Reported by Geoff Mayfield and Jim Bessman in New York and David Wykoff in Boston.

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Ian Matthews Breaks New Ground At Windham Hill

BY DAVE DiMARTINO

LOS ANGELES Ian Matthews' first album in five years does nothing if not shatter preconceptions.

The set, "Walking A Changing Line," is the first vocal album to ever be released on the Windham Hill label; the first of Matthews' efforts to ever be devoted entirely to the works of one songwriter—in this case, Jules Shear; and the first to heavily rely on electronic music and synthesizers.

Furthermore, "Walking A Changing Line" does not sound like the work of an ex-a&r man. Yet a&r is exactly what Matthews had been doing here since his previous album, 1983's "Shook," on PolyGram, saw release in Europe only. Disillusioned, Matthews soon took on two separate a&r stints—one at Island (where he helped in the career of Bourgeois Tagg, among others) and the other at Windham Hill.

While at the latter label, Matthews, who has been making records since the mid-'60s with such groups as Fairport Convention, Matthews Southern Comfort, and Plainsong, performed at a Fairport Convention reunion in the U.K. and rekindled his interest in record making. He soon left Windham Hill in his a&r capacity only to return as an artist.

Matthews says the five-year recording hiatus was a blessing for the new album, which he says represents "four or five years of just thinking about what I would do if I got to

make another record."

The result, he says, is a return to "an acoustic, folk kind of setting" for his voice—yet one with "new age elements" that include synthesists Patrick O'Hearn, Isamu Kitajima, Fred Simon, Paul Herzog, and Harlan Collins as well contributions from Van Dyke Parks, Eliza Gilkyson, and more.

Upon his girlfriend's suggestion, Matthews decided to showcase the works of writer Shear—whose "Home Somewhere" he'd already covered on a past album. Running through an estimated 120 Shear songs, he narrowed his selection to 30

and, with co-producer Mark Hallman, finally settled on the tracks that make up the new album.

Will Ackerman, CEO of Windham Hill, sees the album's emergence on the parent label rather than on a subsidiary especially relevant—and indicative of the company's desire to disassociate itself with its new age image. "The fact that it's on Windham Hill proper is and should be regarded as a clear statement to everyone that we are not content to be a new age label," he says. "Windham Hill has every intention of becoming a full-spectrum label."

Especially exciting for him, he

adds, is the originality of Matthews' album. "It isn't mainstream," he says. "It's not an imitation of what is a current radio hit."

Helping pave the way for success with the Matthews project will be the label's recent experience with the Nylons, Ackerman acknowledges. "We have the knowledge and access to radio formats that perhaps wasn't there before," he says.

Matthews himself is honored Windham Hill chose his record to "make this move" with, he says. "It's pretty staggering, really, the amount of faith they're putting into my album and my abilities."

FOREIGNER IS NO STRANGER TO TOP 10

(Continued from page 23)

How does Jones feel about that?

"Well, that's up to Lou, really," he says. "The main thing on my mind is the album we've just done. I'm enjoying the surge at the moment, and the feeling of this album. And I'd definitely like to be out there sooner, but we'll just have to see how things go."

"In my mind, Foreigner comes first—I can't speak for everybody. I think for the rest of the band [bassist Rick Wills and drummer Dennis Elliot] it does, and as far as Lou's concerned there's probably a slightly different balance for him. He's committed as far as going on the road and doing subsequent albums.

Within that, though, I suppose it does put a different light on things in a way. But there are definite things I want to do—frustrations I've had in the past that I couldn't [do them]. And so maybe it'll be an opportune time for me to get those things started, too."

Jones says he is toying with the idea of recording his own solo album. "There might be the start of that project this year," he says. "It depends on our tour plans."

During the past couple of years, Jones has begun to garner a formidable reputation as a producer. In addition to his work with Foreigner,

he has earned production credits on albums by Van Halen, Bad Company, and Ben E. King. An upcoming project in which he hopes to be involved is the debut solo album from Heart vocalist Ann Wilson.

"I think I have a lot to say in the production area," says Jones. "I'd like to get involved in things where my writing would be a strong part of it, too, so that I could really express myself in a creative way. I'd also like to get involved in producing a new band this year. There's one I'm thinking about quite seriously. And I think that would be a real challenge for me."

TALENT IN ACTION

(Continued from page 24)

the latter's "Wishing To You."

At the Music Machine, Ely shared another sold-out bill with Warner Bros. country artist Rosie Flores and ex-Long Ryders bassist Tom Peters. The Texan's lengthy set overshadowed the openers.

Spearheaded by guitarist David

Grissom, Ely's quartet roared through a generous sampling from his Hightone album "Lord Of The Highway." Many of the set's best moments were drawn from older albums, with "Boxcars" and a storming "Fingernails" collecting some of the night's loudest whoops and hollers. C.M.

NEW ON THE CHARTS

AFTER MAKING a name for himself in his home state of Indiana, Henry Lee Summer is breaking out nationally with "I Wish I Had A Girl," which recently cracked the Hot 100 Singles chart. The song is the leadoff single from his eponymously titled CBS Associated debut album.

Summer played the local club circuit before he recorded an independent single, "Sweet Love," in 1982. Two years later, he released his debut indie album, "Stay With Me." A videoclip for the title track, billed as "the nation's first political music video," garnered attention because of an appearance in it by Indiana Gov. Robert Orr.

In July 1986, Summer released his second independent album, "Time For Big Fun," which included the original version of "I Wish I Had A Girl." By October of that year, Summer had inked a deal with



Henry Lee Summer

CBS Associated.

With the exception of one track, the "Henry Lee Summer" album was produced by Michael Frondelli in New York. Among the musicians making guest appearances on the album are drummer Anton Fig of Paul Shaffer's Late Night Band and guitarist Jimmy Ripp, who has played with Tom Verlaine and Mick Jagger. A video for "I Wish I Had A Girl" has just been serviced nationally. STUART MEYER

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Teammates. New York radio stations WBLS and WRKS recently held a charity basketball game at Madison Square Garden that featured big-name entertainment at half-time. Among those participating, from left, were Force M.D.'s members Mercury, Stevie D., and Trisco; WBLS quiet storm host Vaughn Harper; Meli'sa Morgan; Kashif; and T.C.D. of the Force M.D.'s.

Programmers Debate Use Of Black, Urban Format Titles Radio PDs Play Semantics At Gavin Meet

SEMANTICS IS, according to a Webster's dictionary, "the study of meanings in language." Semantics is also at the heart of this business of music, perhaps because music is, at least for the nonmusician, so hard to describe, or perhaps because people in the record industry just love buzz words. Whatever the reason, this industry is rife with misunderstandings and arguments that have nothing to do with music and everything to do with what certain words do or do not mean.

At the Gavin Radio Seminar in San Francisco, "The Inevitable Urban/Top 40 Face Off" panel was, as **Kim Freeman** reported (Billboard, Feb. 27), a verbal battle over words. Some programmers called their formats black. Others opted for urban. **Ty Bell** of WYLD in New Orleans suggested that in discussing black radio the phrases "black urban" and "black CHR" be inaugurated.

There are two reasons for this semantic mess. One is that whether they are black or urban, these stations reserve the right to highlight the important differences between themselves. Just as black Americans are diverse, so are the stations that play their music and cover their communities. Implicitly, and sometimes overtly, representatives of these stations are arguing for a broader vision of what constitutes black taste and also what constitutes their listenership. Just because they are black radio playing black artists doesn't mean that a healthy portion of the white community isn't listening.

Two: On close inspection we see that this discussion—an exercise in semantics—has a profound economic edge. If we look back in radio history we see that the term "urban" originated in the mid-'70s as many black stations attempted to convince time buyers that their audiences were upscale and multi-ethnic. Yet a decade later at Gavin it was clear that the urban strategy hadn't been satisfactory, that these stations are still considered black radio with a black audience, and that the new semantical dodges, no matter how cleverly conceived, probably won't change racist attitudes.

Maybe simply facing the issue of blackness head-on is the way to go. That's been WRKS general manager **Barry Mayo's** winning style in New York. Though the station is owned by RKO, Mayo has always called his station black. As he said at Gavin, "As a group, time buyers are relatively ignorant about our business. I'm tired of blaming them for our problems, so I'm fixing them myself by educat-

ing them on the advantages of buying our audience."

SHORT STUFF: Manhattan Records, in conjunction with Columbia Pictures and Coca-Cola recently sponsored a live satellite press conference to promote the film and soundtrack of **Spike Lee's** "School Daze" in Washington. Broadcast from the campus of Howard Univ. and beamed to over 200 colleges around the country, the presentation featured **Lee**, Manhattan senior vice president **Gerry Griffith**, actress **Tisha Campbell**, actor **Ossie Davis**, director of photography **Ernest Dickerson**, and film producer **Loratha Jones** talking about the recently opened film. Clips from the film and both its videos, "Da Butt" by E.U. and "Alone Tonight" by the Rays with lead vocals by



by Nelson George

Campbell, were screened. The idea behind the broadcast was both to hype the film, which focuses on black college life, to its core audience and to provide a thumbnail guide to the film-making process. . . . Though **Melba Moore** is currently preparing her next Capitol album, "This Time," the singer has also been on the banquet circuit. Moore co-hosted a salute to **Marian Anderson** at the second annual Black History Makers award presentation Feb. 1. In mid-February, Moore, along with Chicago Bears star **Walter Payton** and U.S. Judge **Damon Keith**, received Equitable Black Achievement awards. . . . **Kashif** is visiting 12 colleges to demonstrate the many uses of the Synclavier II, an instrument that has become essential to his record productions both as an Arista solo artist and as a producer of work by others. . . . **Patti LaBelle** has an important role in the Tri-Star musical "Sing," which is currently being photographed in Toronto. After filming is completed LaBelle will return to the studio to record her next MCA album, due for release in the fall. . . . **Miles Davis**, who with each album moves closer to the pop/jazz mainstream, has just embarked on a worldwide tour that will take the jazz legend throughout Europe, the U.S., and Japan. . . . **Jean Carne** returns with a stirring interpretation of the **Aretha Franklin** classic "Ain't No Way" on Omni Records. **Nick Martinelli**, who has really matured as a producer since his days of working with dance mavens **Loose Ends**, adds to his reputation as a great producer of female ballad singers. . . . The B side of **Al B. Sure's** Warner Bros. debut, "Nite And Day," is the same song, sung in French. This version, whose French title is "Nuit Et Jour," was done at the suggestion of the assistant to Warner Bros. black a&r VP **Benny Medina**.

Ooh La La La—Marie Has A 'Naked' Hit

BY DAVID NATHAN

LOS ANGELES With the single "Ooh La La La" currently becoming Teena Marie's biggest record since her 1985 crossover hit, "Lovergirl," this white singer/songwriter/producer is preparing her loyal black following for a new album that she says is "definitely more street oriented than the last LP, an album that's commercial without compromising my artistry."

Marie's third set for Epic Records, "Naked To The World," presents the artist in a variety of musical settings, combining the funky dance material that has made Marie a staple at black radio since her 1979 album debut, "Wild And Peaceful," with jazz-oriented tunes and a special prayer in tribute to Donny Hathaway and Minnie Riperton. "That was my way of paying tribute to two great artists who made a big impact on me as a teenager, when I was learning about life," she says.

Marie reports that "there are a myriad of moods on this album. I always put my life on a record. I never keep anything for myself, and that's what inspired the title track, 'Naked To The World.' It's all about being vulnerable, not holding back. That particular track took a lot more work. I did five takes on the vocal, where normally I'd do one or two."

The album reunites Marie with former label mate **Rick James**, who wrote and toured with her during her stint at Motown, for two duets that are among the record's highlights. "That's the first time we've worked together on a record in eight years," explains Marie. "Once I left Motown, I couldn't sing with him for contractual reasons. We

had a great time recording 'Call Me' and 'Once And Future Dream,' the two songs we cut for this album."

Marie's departure from Motown was the subject of a major legal battle in 1983. The court case resulted in the passage of legislation through Congress on recording artists' rights, known as the "Teena Marie Bill," which guarantees that artists must be paid a minimum of \$6,000 per year to stay under contract with a label. "I know that situation made an impact, but I didn't plan it that way," says Marie, noting that although she still has friends at Motown, "I haven't been back in the building for seven years."

She concedes that her last album, "Emerald City," didn't receive the public acclaim of its predecessor, "Starchild." "I did that album for me," she says pointedly. "I thought it was very good and definitely different from my previous work, but I know that the public doesn't always want artists to step out too far." Nevertheless, cuts like "Sunny Skies" and "Love Me Down Easy" from the "Emerald City" album as well as "Out On A Limb" and "Deja Vu" from previous Marie efforts remain staples at urban radio and in particular for quiet storm formats.

With this in mind, Epic released a ballad as the first single from Marie's new album, on which **Richard Rudolph**, producer of Marie's second Motown album, "Lady T," serves as executive producer. "I've never had a big hit ballad," says Marie, "even though the slower songs get a lot of airplay. So rather than put out an up-tempo dance-oriented track we decided to put 'Ooh La La La' out first. I think of that song as
(Continued on next page)

FOR WEEK ENDING MARCH 5, 1988

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HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 16 REPORTERS	SILVER ADDS 31 REPORTERS	BRONZE/ SECONDARY ADDS 49 REPORTERS	TOTAL ADDS 96 REPORTERS	TOTAL ON
WHERE DO BROKEN. . . WHITNEY HOUSTON ARISTA	8	11	17	36	58
LOVIN' ON NEXT TO NOTHING' G. KNIGHT & PIPS MCA	7	7	16	30	89
I AM YOUR MELODY NORMAN CONNORS CAPITOL	3	8	15	26	42
DA'BUTT E. U. EMI-MANHATTAN	2	11	10	23	71
EVERYTHING WILL BE FINE LISA LISA & CULT JAM COLUMBIA	5	7	11	23	25
THAT'S WHAT LOVE IS M. HOWARD/G. LEVERT ATLANTIC	5	6	10	21	74
WOULDN'T YOU LOVE TO. . . TAJA SEVELLE REPRISE	4	5	10	19	44
WILD, WILD WEST KOOL MOE DEE JIVE	4	6	9	19	26
MY GIRL SUAVE CAPITOL	4	5	9	18	19
COULDN'T CARE LESS FORCE M.D.'S TOMMY BOY	7	4	6	17	69

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

Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	7	YOU WILL KNOW	STEVIE WONDER	1
2	8	SOME KIND OF LOVER	JODY WATLEY	5
3	10	NEVER KNEW LOVE LIKE THIS	ALEXANDER O'NEAL	2
4	11	RUN TO ME	ANGELA WINBUSH	4
5	12	FISHNET	MORRIS DAY	3
6	4	I WANT HER	KEITH SWEAT	19
7	3	SUPERBAD	CHRIS JASPER	23
8	5	TWO OCCASIONS	THE DEELE	17
9	17	WISHING WELL	TERENCE TRENT D'ARBY	10
10	27	MAN IN THE MIRROR	MICHAEL JACKSON	7
11	1	GIRLFRIEND	PEBBLES	20
12	15	NO 1/2 STEPPIN'	SHANICE WILSON	6
13	20	FATHER FIGURE	GEORGE MICHAEL	11
14	19	LOOK WHAT YOU STARTED	THE TEMPTATIONS	8
15	23	THINKING OF YOU	EARTH, WIND & FIRE	9
16	2	TO PROVE MY LOVE	MICHAEL COOPER	32
17	18	PUSH IT	SALT-N-PEPA	29
18	6	PUMP UP THE VOLUME	M/A/R/R/S	28
19	30	TAKE GOOD CARE OF ME	JONATHAN BUTLER	13
20	13	WITHOUT YOU	PEABO BRYSON & REGINA BELLE	15
21	26	PLAYTHING	REBBIE JACKSON	18
22	34	ROCKET 2 U	THE JETS	12
23	40	GOING BACK TO CALI	L.L. COOL J	25
24	29	EVERY DROP OF YOUR LOVE	STACY LATTISAW	16
25	31	RAINY NIGHT	CHICO DEBARGE	21
26	9	COME INTO MY LIFE	JOYCE SIMS	31
27	25	SEASONS CHANGE	EXPOSE	27
28	39	LOVEY DOVEY	TONY TERRY	14
29	18	LET ME TOUCH YOU	THE O'JAYS	46
30	36	THAT'S WHERE YOU'LL FIND ME	DEJA	22
31	33	FOR YOUR LOVE (I'LL DO MOST ANYTHING)	BARRY WHITE	44
32	—	ALL IN MY MIND	FULL FORCE	30
33	—	OOO LA LA LA	TEENA MARIE	24
34	32	TURN OFF THE LIGHTS	WORLD CLASS WRECKIN CRU	33
35	14	OVER YOU	RAY PARKER JR. WITH NATALIE COLE	82
36	—	WASN'T I GOOD TO YA?	DA'KRASH	26
37	24	WANNA MAKE LOVE (ALL NIGHT LONG)	LILLO THOMAS	81
38	22	HOT THING	PRINCE	86
39	21	LIVE MY LIFE (FROM "HIDING OUT")	BOY GEORGE	73
40	—	BRING THE NOISE	PUBLIC ENEMY	56

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	YOU WILL KNOW	STEVIE WONDER	1
2	6	NEVER KNEW LOVE LIKE THIS	ALEXANDER O'NEAL	2
3	7	FISHNET	MORRIS DAY	3
4	4	NO 1/2 STEPPIN'	SHANICE WILSON	6
5	3	RUN TO ME	ANGELA WINBUSH	4
6	8	MAN IN THE MIRROR	MICHAEL JACKSON	7
7	1	SOME KIND OF LOVER	JODY WATLEY	5
8	9	LOOK WHAT YOU STARTED	THE TEMPTATIONS	8
9	10	THINKING OF YOU	EARTH, WIND & FIRE	9
10	12	LOVEY DOVEY	TONY TERRY	14
11	18	ROCKET 2 U	THE JETS	12
12	15	WISHING WELL	TERENCE TRENT D'ARBY	10
13	19	EVERY DROP OF YOUR LOVE	STACY LATTISAW	16
14	21	TAKE GOOD CARE OF ME	JONATHAN BUTLER	13
15	11	WITHOUT YOU	PEABO BRYSON & REGINA BELLE	15
16	23	FATHER FIGURE	GEORGE MICHAEL	11
17	26	OOO LA LA LA	TEENA MARIE	24
18	22	PLAYTHING	REBBIE JACKSON	18
19	20	RAINY NIGHT	CHICO DEBARGE	21
20	24	THAT'S WHERE YOU'LL FIND ME	DEJA	22
21	28	WASN'T I GOOD TO YA?	DA'KRASH	26
22	31	YOU ARE WHO YOU LOVE	GAVIN CHRISTOPHER	34
23	33	SWEET SENSATION	LEVERT	35
24	37	GOING BACK TO CALI	L.L. COOL J	25
25	34	ALL IN MY MIND	FULL FORCE	30
26	35	TURN OFF THE LIGHTS	WORLD CLASS WRECKIN CRU	33
27	30	SEASONS CHANGE	EXPOSE	27
28	5	GIRLFRIEND	PEBBLES	20
29	38	LOVE DON'T GIVE NO REASON	SMOKEY ROBINSON	40
30	14	TWO OCCASIONS	THE DEELE	17
31	39	I'VE BEEN A FOOL FOR YOU	MILES JAYE	38
32	—	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	36
33	40	THRILL SEEKERS	ROGER	41
34	—	LOVIN' ON NEXT TO NOTHIN'	GLADYS KNIGHT & THE PIPS	45
35	—	HOW LONG	GERRY WOO	37
36	—	HERE COMES THE NIGHT	MELISA MORGAN	43
37	36	HEAVY ON MY MIND	CLUB NOUVEAU	42
38	—	DA'BUTT (FROM THE FILM "SCHOOL DAZE")	E.U.	47
39	17	I WANT HER	KEITH SWEAT	19
40	—	THAT'S WHAT LOVE IS	MIKI HOWARD (DUET WITH GERALD LEVERT)	49

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (7)	9
Warner Bros. (3)	9
Def Jam (2)	
Geffen (2)	
Reprise (2)	
Paisley Park (1)	
Tommy Boy (1)	
ATLANTIC (6)	8
Island (2)	
MOTOWN	8
MCA	7
RCA (3)	6
Jive (3)	
ARISTA (4)	5
Jive (1)	
E.P.A.	5
Epic (3)	
CBS Associated (1)	
Tabu (1)	
A&M	4
CAPITOL	4
EMI-MANHATTAN (3)	4
P.I.R. (1)	
POLYGRAM	4
Mercury (2)	
Polydor (1)	
Wing (1)	
SOLAR	4
VIRGIN	3
4TH & B'WAY	2
ELEKTRA (1)	2
Vintertainment (1)	
PROFILE	2
TOMMY BOY	2
FATIMA	1
JCI	1
Sedona (1)	
LUKE SKYY WALKER	1
MACOLA	1
Kru-Cut (1)	
NEXT PLATEAU	1
P.I.R.	1
Gamble & Huff (1)	
RYAN	1
SELECT	1
SLEEPING BAG	1
STRIPED HORSE	1
TVT	1
WARLOCK	1
Idlers (1)	

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

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
30 ALL IN MY MIND	(Kermy, BMI/Hip Trip, BMI) CPP	
(Forceful, BMI/Willesden, BMI)		
48 ANOTHER CHANCE TO LOVE	(Albert Hammond, ASCAP/WB, ASCAP/Intersong-USA, ASCAP/Palancar, ASCAP)	
92 BABY, BE MINE	(BMC, UK)	
59 BEDROCK	(Georgio/Stone Diamond, BMI) CPP	
56 BRING THE NOISE	(Def American, BMI)	
80 COME AND GET THIS LOVE	(Pure Delite, BMI/Main Street, BMI/Bird Cage, BMI/In The Flesh, BMI)	
31 COME INTO MY LIFE	(Beach House, ASCAP/Tawanne Lamont, ASCAP)	
58 COULDN'T CARE LESS	(Jobete, ASCAP/MCA, ASCAP/RC Songs, ASCAP)	
47 DA'BUTT (FROM THE FILM "SCHOOL DAZE")	(MCA, ASCAP/Sunset Burgundy, ASCAP/Tootsie Songs, ASCAP)	
87 DO THAT TO ME ONE MORE TIME	(Moonlight & Magnolia, BMI)	
65 DON'T MESS WITH MY HEART	(Box Town, BMI/PolyGram Songs, BMI)	
62 DON'T WASTE MY TIME	(Wolfsoons, ASCAP)	
61 DON'T YOU KNOW	(Way To Go, ASCAP/E.F. Cuttin, ASCAP/Donril, ASCAP/Across 110th Street, ASCAP)	
16 EVERY DROP OF YOUR LOVE	(Music Corp. Of America, BMI/Lil' Mama, BMI/Mercy Kersey, BMI)	
78 EVERYBODY SAY YEAH	(Pac Jam, BMI)	
67 FALLING IN LOVE	(ADRA, BMI/Rapp City, BMI/Guinea Farm, BMI)	
11 FATHER FIGURE	(Chappell, ASCAP/Morrison Leahy, ASCAP)	
75 FEMALES (GET ON UP)	(TVT, ASCAP)	
3 FISHNET	(Ya D Sir, ASCAP/WB, ASCAP/Flyte Tyme, ASCAP)	
44 FOR YOUR LOVE (I'LL DO MOST ANYTHING)	(Seven Songs, BMI/Wiz Kid, BMI/Irving, BMI) CPP	
64 FREE	(Kee-Drick, BMI/Black Eye, ASCAP)	
36 GET OUTTA MY DREAMS, GET INTO MY CAR	(Zomba, ASCAP)	
20 GIRLFRIEND		
25 GOING BACK TO CALI	(Streamline Moderne, BMI/Texas City, BMI/No Pain No Gain, ASCAP/Unicity, ASCAP)	
HE TURNED ME OUT (FROM "ACTION JACKSON")	(WB, ASCAP/MCA, ASCAP)	
76 HEADING IN THE RIGHT DIRECTION	(J.Albert & Son (USA), ASCAP)	
42 HEAVY ON MY MIND	(Jay King IV, BMI)	
43 HERE COMES THE NIGHT	(Music Corp. Of America, BMI/Bayjun Beat, BMI)	
86 HOT THING	(Controversy, ASCAP)	
37 HOW LONG	(MCA, ASCAP/Copyright Control)	
94 HOW YA LIKE ME NOW	(Zomba, ASCAP/Willesden, BMI)	
70 I AM YOUR MELODY	(Valda, BMI/Sunlight, BMI/Boykin, BMI)	
93 I DO	(Gambi, BMI)	
90 I GOT DA FEELIN'	(Protoons, ASCAP/Turn Out Brothers, ASCAP)	
77 I NEED SOMEBODY	(Protoons, ASCAP/Guy Vaughn, ASCAP/Ackee, ASCAP/Sheedrock, BMI/Island, BMI)	
19 I WANT HER	(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/Zomba, ASCAP)	
96 I WANT YOUR BODY	(Slap Me I, ASCAP/Spectrum VII, ASCAP) CPP	
95 I WISH YOU BELONGED TO ME	(Downstairs, BMI/Piano, BMI)	
100 IN THE MOOD	(Hip Trip, BMI/Hip Chic, BMI) CPP	
57 INSTANT REPLAY	(Masamug, BMI/Island, BMI/What's New Wave, BMI/Irving, BMI) CPP	
38 I'VE BEEN A FOOL FOR YOU	(Abana, BMI)	
71 JAMES BROWN (PT.1)	(Almo, ASCAP)	
85 JENNIE	(I'Mo Owe U A Tune, ASCAP/Bush Burnin', ASCAP/Gunhouse, BMI/Music Corp. Of America, BMI)	
55 JUST HAVIN' FUN	(Conceited, ASCAP/Let's Shine, ASCAP)	
46 LET ME TOUCH YOU	(Assorted, BMI/WE, BMI/Try-Cap, BMI/Mighty Three, BMI)	

73 LIVE MY LIFE (FROM "HIDING OUT")	(MCA, ASCAP/Omeo, BMI/Len-Tom, ASCAP)	
28 PUMP UP THE VOLUME	(MNS, PRS/WB, ASCAP)	
29 PUSH IT	(Next Plateau, ASCAP/Turnout Bros, ASCAP)	
21 RAINY NIGHT	(Wyteria, BMI/Music Minded, BMI/Electric Apple, BMI/Careers, BMI) CPP	
12 ROCKET 2 U	(Groupie, BMI)	
4 RUN TO ME	(Angel Notes, ASCAP/WB, ASCAP)	
27 SEASONS CHANGE	(Panchin, BMI)	
99 SECRET LADY	(Stephanie Mills' Starlight, ASCAP/Firebolt, ASCAP/MCA, ASCAP)	
89 SINCE YOU CAME OVER ME	(Glasshouse, BMI/Irving, BMI/Gratitude Sky, ASCAP/When Words Collide, BMI) CPP	
5 SOME KIND OF LOVER	(Ultrawave, ASCAP/April, ASCAP/Intersong-USA, ASCAP/RightSong, BMI)	
54 STAND UP	(WB, ASCAP/Virgin, ASCAP) CPP	
23 SUPERBAD	(Jasper Stone, ASCAP)	
35 SWEET SENSATION	(Trycep, BMI/Ferndiff, BMI)	
13 TAKE GOOD CARE OF ME	(Zomba, ASCAP/Willesden, BMI)	
63 TEARS MAY FALL	(T-Boy, ASCAP/Andy Panda, ASCAP/Tee Girl, BMI/Latin Rascals, BMI)	
83 THANKFUL	(Jodaway, ASCAP)	
49 THAT'S WHAT LOVE IS	(Trycep, BMI/Willesden, BMI/Mardago, BMI/Pera, BMI)	
22 THAT'S WHERE YOU'LL FIND ME	(Monte Moir, ASCAP/Virgin-Nymph, BMI) CPP	
9 THINKING OF YOU	(Maurice White, ASCAP/Yougoulei, ASCAP/Wenkewa, ASCAP)	
41 THRILL SEEKERS	(Troutman's, BMI/Saja, BMI)	
32 TO PROVE MY LOVE	(Jay King IV, BMI)	
33 TURN OFF THE LIGHTS	(Lon-Hop, BMI)	
18 PLAYTHING		

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.



HOT DANCE MUSIC™

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CLUB PLAY				TITLE		ARTIST
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of dance club playlists.		
				LABEL & NUMBER/DISTRIBUTING LABEL		
				★ ★ NO. 1 ★ ★		
1	1	1	8	I WANT TO BE YOUR PROPERTY MCA 23817	◆ BLUE MERCEDES	3 weeks at No. One
2	7	25	4	THINKING OF YOU (REMIX) COLUMBIA 44 07566	◆ EARTH, WIND & FIRE	
3	5	9	7	MOVE THE CROWD/PAID IN FULL (REMIX) 4TH & B'WAY 456/ISLAND	◆ ERIC B. & RAKIM	
4	4	7	8	JUST A MIRAGE (REMIX) CHRYSALIS 4V9 43223	JELLYBEAN	
5	2	2	9	SOME KIND OF LOVER (REMIX) MCA 23816	◆ JODY WATLEY	
6	10	17	7	TEARS MAY FALL TOMMY BOY TB-907	TKA	
7	8	11	7	MIRACLES EXPLODE CRIMINAL CR12-019	TINA B.	
8	3	3	11	CHARACTERS (LP CUTS) MOTOWN 6248 ML	STEVIE WONDER	
9	15	23	6	WISHING WELL (REMIX) COLUMBIA 44 07543	◆ TERENCE TRENT D'ARBY	
10	16	20	5	I NEED SOMEBODY PROFILE PRO-7180	KECHIA JENKINS	
11	9	10	12	HYPNOTIZE (REMIX) MERCURY 870 169-1/POLYGRAM	TASTE-T-LIPS	
12	12	13	8	PERFECT LOVER ATLANTIC 0-86619	COMPANY B	
13	6	6	8	I NEED A MAN/BEETHOVEN RCA 6820-1-RD	◆ EURHYTHMICS	
14	18	22	6	MANDINKA (REMIX) CHRYSALIS PROMO	◆ SINEAD O'CONNOR	
15	20	26	6	BOUNCE BACK SPINN SP-2852	FIRE ON BLONDE	
16	26	—	2	DON'T LOOK ANY FURTHER (REMIX) CAPITOL V-15359	◆ THE KANE GANG	
17	13	14	8	DON'T LOCK ME OUT ATLANTIC 0-86623	TERRY BILLY	
18	36	—	2	ROCKET 2 U (REMIX) MCA 23822	◆ THE JETS	
19	29	—	2	PINK CADILLAC EMI-MANHATTAN V-56084	NATALIE COLE	
20	39	—	2	BEDROCK (REMIX) MOTOWN 4603MG	◆ GEORGIO	
21	22	33	4	KING WITHOUT A CROWN MERCURY 870 102-1/POLYGRAM	◆ ABC	
22	31	43	3	PARTY PEOPLE IDLERS WAR-015/WARLOCK	ROYAL HOUSE	
23	27	36	3	NAUGHTY GIRLS (REMIX) JIVE 1084-1-JD/RCA	SAMANTHA FOX	
24	11	12	8	I'M THE ONE WHO REALLY LOVES YOU ATLANTIC 0-86627	MEL & KIM	
25	30	46	3	FISHNET WARNER BROS. 0-20778	◆ MORRIS DAY	
26	19	21	5	NO 1/2 STEPPIN' A&M SP-12256	◆ SHANICE WILSON	
27	42	49	3	HOT HOT HOT (REMIX) ELEKTRA 0-66783	◆ THE CURE	
28	37	—	2	PROVE YOUR LOVE (REMIX) ARISTA ADI-9677	◆ TAYLOR DAYNE	
29	23	30	5	LOOK WHAT YOU STARTED (REMIX) MOTOWN 4598MG	THE TEMPTATIONS	
30	41	—	2	FATHER FIGURE COLUMBIA 44 07547	◆ GEORGE MICHAEL	
31	NEW	1		DON'T MAKE A FOOL OF YOURSELF (REMIX) ATLANTIC 0-86616	STACEY Q	
32	34	38	4	LET THE SUN IN (REMIX) WARNER BROS. PROMO	ATLANTIC STARR	
33	25	31	7	JOIN HANDS BIG BEAT BB-0001	TARAVHONTY	
34	48	—	2	CALL ME (REMIX) EPIC 49 07573/E.P.A.	SPAGNA	
35	NEW	1		BREAKAWAY A&M SP-12259	BIG PIG	
36	33	35	4	SAVIN' MYSELF CRITIQUE 0-96724/ATLANTIC	ERIA FACHIN	
37	43	44	4	GIRLFRIEND MCA 23794	◆ PEBBLES	
38	32	37	4	RUN TO ME (REMIX) MERCURY 870 033-1/POLYGRAM	◆ ANGELA WINBUSH	
39	47	—	2	DON'T STOP ME NOW DREAM MMD004	FOR BEAUTY'S SAKE	
40	35	34	5	POSTCARDS FROM PARADISE CAPITOL V-15337	◆ FLESH FOR LULU	
41	44	47	3	IMAGINATION TSR 857	LADY D	
42	17	5	13	NEVER CAN SAY GOODBYE MCA 23812	◆ THE COMMUNARDS	
43	45	—	2	YOU DON'T KNOW (REMIX) VIRGIN 0-96737	◆ SCARLETT & BLACK	
44	49	—	2	REAL LIFE/HEROIN VIRGIN 0-96727	BLACK BRITAIN	
45	NEW	1		PLAYTHING (REMIX) COLUMBIA 44 07560	REBBIE JACKSON	
46	21	8	11	DON'T GET MAD ... GET EVEN! VIRGIN 0-96726	◆ AGE OF CHANCE	
47	24	24	6	EASY TO TOUCH ATLANTIC 0-86618	PROMISE CIRCLE	
48	14	4	11	I COULD NEVER ... /HOT THING PAISLEY PARK 0-20728/WARNER BROS.	◆ PRINCE	
49	NEW	1		HE TURNED ME OUT (FROM ACTION JACKSON) RCA 6858-1-RD	THE POINTER SISTERS	
50	NEW	1		TOUCHED BY THE HAND OF GOD FACTORY.UK IMPORT	NEW ORDER	

BREAKOUTS
Titles with future chart potential, based on club play this week.

1. ALWAYS ON MY MIND PET SHOP BOYS EMI-MANHATTAN
2. NEVERMORE +1 JCI & ASSOCIATED LABELS
3. GOING BACK TO CALI/JACK THE RIPPER L.L. COOL J DEF JAM
4. SHE'S FINE VELORE & DOUBLE-O VIRGIN
5. NIGHTTIME (REMIX) PRETTY POISON VIRGIN
6. LOVE DON'T LIVE HERE NO MORE BASEMENT BOYS JUMP STREET
7. WHERE DID YOUR LOVE GO? E'LEESA BASEMENT
8. NO USE TO BORROW BLUE MODERNE 23 WEST

12-INCH SINGLES SALES				TITLE		ARTIST
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		
				LABEL & NUMBER/DISTRIBUTING LABEL		
				★ ★ NO. 1 ★ ★		
1	2	4	17	TRAMP/PUSH IT NEXT PLATEAU NP 50063	◆ SALT-N-PEPA	1 week at No. One
2	1	1	9	SOME KIND OF LOVER (REMIX) MCA 23816	◆ JODY WATLEY	
3	5	9	6	GIRLFRIEND MCA 23794	◆ PEBBLES	
4	8	10	7	PERFECT LOVER ATLANTIC 0-86619	COMPANY B	
5	4	3	13	NEVER CAN SAY GOODBYE MCA 23812	◆ THE COMMUNARDS	
6	7	5	16	I WANT HER VINTERTAINMENT 80-66788/ELEKTRA	KEITH SWEAT	
7	6	6	12	CAN'T WAIT ATLANTIC 0-86626	NANCY MARTINEZ	
8	14	20	5	I WANT TO BE YOUR PROPERTY MCA 23817	◆ BLUE MERCEDES	
9	3	2	16	NEVER GONNA GIVE YOU UP (REMIX) RCA 6784-1-RD	◆ RICK ASTLEY	
10	10	14	12	MAGIC CARPET RIDE SYNTHICIDE 71302-0	BARDEUX	
11	9	12	22	PUMP UP THE VOLUME 4TH & B'WAY 452/ISLAND	◆ M/A/R/R/S	
12	12	17	8	I'M THE ONE WHO REALLY LOVES YOU ATLANTIC 0-86627	MEL & KIM	
13	18	16	7	TEARS MAY FALL TOMMY BOY TB-907	TKA	
14	21	36	4	OUT OF THE BLUE (REMIX) ATLANTIC 0-86621	◆ DEBBIE GIBSON	
15	13	13	8	I NEED A MAN/BEETHOVEN RCA 6820-1-RD	◆ EURHYTHMICS	
16	17	23	7	LIVE MY LIFE VIRGIN 0-96728	◆ BOY GEORGE	
17	19	19	7	DON'T LOCK ME OUT ATLANTIC 0-86623	TERRY BILLY	
18	25	50	3	FATHER FIGURE COLUMBIA 44 07547	◆ GEORGE MICHAEL	
19	22	27	5	SAVIN' MYSELF CRITIQUE 0-96724/ATLANTIC	ERIA FACHIN	
20	16	15	9	WHAT HAVE I DONE TO DESERVE THIS? EMI-MANHATTAN V-56080	◆ PET SHOP BOYS & DUSTY SPRINGFIELD	
21	33	—	2	THINKING OF YOU (REMIX) COLUMBIA 44 07566	◆ EARTH, WIND & FIRE	
22	23	30	5	EASY TO TOUCH ATLANTIC 0-86618	PROMISE CIRCLE	
23	28	42	3	NAUGHTY GIRLS (REMIX) JIVE 1084-1-JD/RCA	SAMANTHA FOX	
24	37	—	2	DON'T MAKE A FOOL OF YOURSELF (REMIX) ATLANTIC 0-86616	STACEY Q	
25	26	46	3	FISHNET WARNER BROS. 0-20778	◆ MORRIS DAY	
26	27	34	4	WISHING WELL (REMIX) COLUMBIA 44 07543	◆ TERENCE TRENT D'ARBY	
27	43	—	2	ROCKET 2 U (REMIX) MCA 23822	◆ THE JETS	
28	30	41	3	MOVE THE CROWD/PAID IN FULL (REMIX) 4TH & B'WAY 456/ISLAND	◆ ERIC B. & RAKIM	
29	11	11	14	HOT HOT HOT RCA 6737-1-RD	◆ BUSTER POINDEXTER & HIS BANSHEES OF BLUE	
30	15	8	15	LOVE OVERBOARD (REMIX) MCA 23803	◆ GLADYS KNIGHT & THE PIPS	
31	35	40	5	LOOK WHAT YOU STARTED (REMIX) MOTOWN 4598MG	THE TEMPTATIONS	
32	36	45	3	PARTY PEOPLE IDLERS WAR-015/WARLOCK	ROYAL HOUSE	
33	46	—	2	GOING BACK TO CALI/JACK THE RIPPER DEF JAM 44 07563/COLUMBIA	◆ L.L. COOL J	
34	24	18	14	IF YOU CAN DO IT: I CAN TOO! CAPITOL V-15345	◆ MELI'SA MORGAN	
35	38	—	2	MIRACLES EXPLODE CRIMINAL CR12-019	TINA B.	
36	34	32	8	TO PROVE MY LOVE WARNER BROS. 0-20777	◆ MICHAEL COOPER	
37	29	24	8	TWILIGHT WORLD (REMIX) MERCURY 870 015-1/POLYGRAM	◆ SWING OUT SISTER	
38	50	—	2	LEAVE IT ALL BEHIND CUTTING CR-216	TOLGA	
39	47	—	2	DEVIL INSIDE ATLANTIC 0-86622	◆ INXS	
40	NEW	1		PINK CADILLAC EMI-MANHATTAN V-56084	NATALIE COLE	
41	NEW	1		DREAMIN' OF LOVE LMR 4001	STEVIE B	
42	RE-ENTRY	1		I NEED SOMEBODY PROFILE PRO-7180	KECHIA JENKINS	
43	42	47	4	RUN TO ME (REMIX) MERCURY 870 033-1/POLYGRAM	◆ ANGELA WINBUSH	
44	45	—	2	SEXUAL VOODOO DICE TGR 1014/SUTRA	JOY ROSE	
45	20	7	14	THE WAY YOU MAKE ME FEEL (REMIX) EPIC 49 07487/E.P.A.	◆ MICHAEL JACKSON	
46	NEW	1		I'VE GOT THE MUSIC MOVIN' MR001	BEFORE THE STORM	
47	NEW	1		PLAYTHING (REMIX) COLUMBIA 44 07560	◆ REBBIE JACKSON	
48	31	25	20	BECAUSE OF YOU FEVER SF 819/SUTRA	THE COVER GIRLS	
49	NEW	1		HYPNOTIZE (REMIX) MERCURY 870 169-1/POLYGRAM	TASTE-T-LIPS	
50	NEW	1		CALL ME (REMIX) EPIC 49 07573/E.P.A.	SPAGNA	

BREAKOUTS
Titles with future chart potential, based on sales reported this week.

1. STAND UP HINDSIGHT VIRGIN
2. BOUNCE BACK FIRE ON BLONDE SPINN
3. MAN IN THE MIRROR MICHAEL JACKSON EPIC

Todd Terry Project Moves To Successful Groove

TOP BILLIN': Leading this week's pack of new product is "Bango" by the **Todd Terry Project** (Sleeping Bag, 212-724-1440), the whizzes behind **Royal House's** current smash, "Party People." The track is quite similar to "Party People" in its fierce sampling and edit technique as well as in its very infectious drum track; it's coupled with the equally deadly "Back To The Beat"—a club must. The little-known Terry has been making quite a name for himself; his services have been very much in demand since the success of "Party People." Terry once had a problem getting his club mixes on the radio, but he's now having the last laugh as "Party People" shapes up to be a radio sleeper. We can look forward to projects on Atlantic, Sleeping Bag, and Vinylmania. When asked about his refreshing mix style, Terry, who wants to become a "death hit maker," says his DJ experience has played a vital role: "I know what the club crowd likes." No arguments here.

The new one from **Imagination** will floor you! "Instinctual" (RCA) should finally bring this U.K. act the exposure it deserves. Two very different remixes are included, but the one we prefer is from **David Morales**, who has highlighted the sweet vocal delivery with a *killer* instrumental backing; also included is a customary "jack-jack-jack, house-house-house" version from **Phil Harding**. P.S.—If you haven't heard the album "Closer," treat yourself . . .

Morales, along with his partner, **Michael Hacker**, is also responsible for beefing up the new **Smokey Robinson** single, "Love Don't Give No Reason" (Motown), by adding a smoother r&b/club feel . . . You don't need us to tell you how good **Gladys Knight & the Pips** are sounding these days, but we will; recommended is the leisurely groove of "Lovin' On Next To Nothin'" (MCA) in an extended mix . . . Guaranteed to make inroads is the brand-new release from **Noel**, "Like A Child" (4th & B'way, 212-995-7800), which follows the lead of his debut with a more mature production from "Little" **Louie Vega** and **Roman Ricardo** . . . Also highly anticipated is **Lisa Lisa & Cult Jam's** "Everything Will B-Fine" (Columbia); it's in the vein of the act's very first club hits . . . So makes a strong debut with "Are You Sure" (EMI-Manhattan); a Europop gem with a flowing melody that gallops along in its postproduction and mix by **Francois Kevorkian** . . . The **Soul Survivors'** classic "Expressway To Your Heart" (MCA) has been revived by **Breakfast Club** with an appealing pop flavor; **Shep Pettibone** handled the postproduction and mix for five versions.

GET ON UP & DO IT AGAIN: Feast your aural appetite with the second helping of releases from the CBS Mixed Masters series. Titles this round include "Bad Luck"/"Don't Leave Me This Way," **Harold Melvin & the Bluenotes**; "When Will I

See You Again," the **Three Degrees**; "Blue Hotel"/"It's You, Only You," **Lene Lovich**; "You Stepped Into My Life"/"Pick Me Up I'll Dance," **Melba Moore**; "I Love Music"/"Love Train," the **O'Jays**; and "You Can't Win"/"Billie Jean," **Michael Jackson**. Other titles are from **Wham!**, **Lisa Lisa & Cult Jam**, the **Romantics**, and **Marlena Shaw**. **John Tavenner**, manager of marketing de-



by Bill Coleman

velopment for CBS Records, says of the first batch of releases: "We knew there would be a demand, but the sales have been much greater than our expectations." The next shipment is due in May.

BEATS AND PIECES: Expect a Spanish version of **Bardeux's** "Magic Carpet Ride" to surface soon . . . Also out are selections from **Sting's** latest album, rerecorded in Spanish and Portuguese under the title " . . . Nada Como El Sol" . . . Trax has heard an advance of **Bruce Forest's** remix of the forthcoming single by **O.M.D.**, called "Dreaming"—could be the U.K. act's biggest yet . . . Coming soon is a new album from **Thomas Dolby** on EMI-Manhattan . . . **Anthony & the Camp** will re-emerge soon with a new r&b-oriented album featuring guests **Carolyn Harding** and **Audrey Wheeler**, with production handled by **Deodato**, **Nick Martinelli**, and **Marcus Miller** . . . Fashion Faux Pas: The **Velore & Double-O** video for "Your Ugly" was directed by **Drew Carolan**, while the act's most recent, for "She's Fine," was by **Andrew Doucette**. We got it wrong in our Feb. 20 column; both, however, were *styled* by designer **David Cameron** . . . RCA will *finally* be releasing the fun, comic-book pop of **WestWorld**. The album is called "Where The Action Is," and the first single is "Sonic Boom Boy," a top U.K. pop hit . . . Latest club-play oddity: The balladlike "Father Figure" from **George Michael** moves up to 30 this week . . . **Bryan Loren** is producing tracks for the forthcoming **Brothers Johnson** A&M album at Larabee studios . . . Rumor has it that **Strafe** ("Set It Off") has been dropped by A&M . . . New **Kurtis Blow** product on the way . . . **Johnny Dynell's** "Jam Hot" of 1983 has been remixed for European release by **Junior Vasquez** . . . Formerly of the **Smiths**, singer/songwriter **Morrissey** will release his solo debut, "Viva Hate," on Sire by month's end . . . A new version of **New Order's** club classic "Blue Monday" is on its way . . . **Paul "Boom Boom" Lekakis** has been signed to Sire . . . **Pet Shop Boys** wrote and **Phil Harding** produced the new single "I'm Not Scared" (CBS UK) by U.K. pop act **Eighth Wonder** . . . Forthcoming **Afrika Bambaataa** album features guest appearances by **UB40**, **Boy George**, **Nona Hendryx**, **Bootsy Collins**, **Sly & Robbie**, **Yelloman**, **Cabaret Voltaire**, and **George Clinton**.

extended by **Alan Meyerson** and edited by **Latin Rascals** . . . "Love Me, Love Me" (Columbia) continues **Jimmy Cliff's** foray into the pop world with a **Murray Elias & Justin Strauss** postproduction and mix . . . The very commercial and lyrically weak "Get Outta My Dreams, Get Into My Car" (Jive/Arista) is new from **Billy Ocean** . . . "My Girl" (Capitol) receives a **Club Nouveau**-style, beat-heavy treatment by **Suave** . . . **Jerry Harrison: Casual Gods'** single "Rev It Up" (Sire) churns along at a low-key tempo in a thorough remix from **Forest** and **Frank Heller** . . . The engaging pop sway of "Electric Blue" (Chrysalis) from **Icehouse** was postproduced and mixed by **Steve Thompson & Michael Barbiero**.

JUST OUT: **Michelle Goulet's** vocal prowess may finally receive attention with the **Ish** production "Over And Over And Over" (Island), which is hi-NRG pop . . . "I Can't Wait Too Long" (Sleeping Bag) from **Joe Church** is a bass-heavy, very engaging dance number . . . **Adeva's** "In And Out Of My Life" (Easy Street, 212-254-7979) has r&b club appeal.

BUM RUSH: Best cuts from the new **Boogie Boys** album, "Romeo Knight" (Capitol), are "Body" and

"This Is Us" . . . **Mantronix's** official new single is "Simple Simon" (Capitol); innovative rock-edged track is engrossing in its four versions . . . Rap's tempo is steadily moving up. Case in point: "It Takes Two" (Profile, 212-529-2600) from **Rob Base & D.J. E-Z Rock**, which has a likable instrumental soul strum . . . **Kid Flash** makes his mark with "Hot Like Fire" (Tabu), which utilizes the **Ohio Players'** classic rhythm track to "Fire" . . . **Kool Moe Dee** is back with spurs and a remix of his "Wild Wild West" (Jive/RCA) . . . Check out the groovy soul stylings of "The Master Move" (4th & B'way) from **Masters Of Ceremony** . . . Quite noteworthy is **World Reknown** and its somewhat quirky but funky down-tempo rap "It's Bump'n" (Daveron, 212-323-7931) . . . Philly keeps up with **Cool C** and "Down To The Grissle" (Hilltop Hustlers, 215-878-9695), which is hardcore in groove and rhyme; it is coupled with the equally notable "C Is Cool." Both were produced and mixed by **Lawrence Goodman** and **Steady B** . . . **U.T.F.O.'s Kangol Kid** has expanded his musical endeavors to include production for rap and r&b artists . . . Remixed by **Audio Two** is "Alliance Bustin' Loose" (First Priority Music, 718-816-7909), the title track of the new EP by the **Alliance**.

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Rubber Dub—Wacky Wrappers	So Good For You—Sasha
Body Language—Mercedes	Family—Situations
Put That Record—Cut To Shock	Love-Gypsy + Queen
Did You See That Girl—Lime	Hot Stuff—Boys From Brazil
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- 11/22 BOSTON (2 SHOWS)
- 11/24 NEW YORK (2 SHOWS)
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HOT COUNTRY SINGLES

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes top 50 songs like 'FACE TO FACE' by Alabama and 'TOO GONE TOO LONG' by Randy Travis.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs 51-100 like 'TRUE HEART' by The Oak Ridge Boys and 'AFTER LAST NIGHT'S STORM' by Ride the River.

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COUNTRY CORNER



by Marie Ratliff

THE 19TH COUNTRY RADIO SEMINAR is now history, and the consensus among the many radio programmers we've talked to is that it was a smashing success. In the immortal words of PD Terry Mathews, WKKW Clarksburg, W.Va., "I was as tickled as a hog in sour mash with the seminar."

The turnout was the largest ever (the official count was 892 registrants); more panels and presentations were held (the meet was extended a day); and a Super Faces Show featuring the Academy of Country Music's entertainer of the year, **Hank Williams Jr.**, was added.

Pats on the back for jobs well done are in order for Country Radio Broadcasters executive director **Frank Mull**, CRB president **Mike Oatman**, agenda chairwoman **Erica Farber**, the entire agenda committee and board, and the countless volunteers who helped make it work.

NEW ACTS SCORING BIG WITH ALBUMS: After 33 weeks as No. 1 on the Top Country Albums chart—an all-time record—**Randy Travis'** "Always & Forever" was replaced last week by **K. T. Oslin's** first RCA album, "80's Ladies." Oslin's record made it chart debut 30 weeks ago at No. 12, the highest point of any country female's initial release.

This week, another debut album moves into the No. 1 position—**Ricky Van Shelton's** "Wild Eyed Dream" (Columbia). The album, which has been on the chart for 52 weeks already, contains four hit singles, the most recent of which, "Life Turned Her That Way" is No. 5 on the Hot Country Singles chart.

"IT'S BEEN MY NO.-1-REQUESTED RECORD every day for a solid month," says PD **Ken Carlile**, WTVY Dothan, Ala., of **Sawyer Brown's** "This Missin' You Heart Of Mine" (Capitol/Curb). "They deserve a lot of credit for getting back on the hit trail." The record, charted this week at No. 4, is the group's first top 10 single since "Betty's Bein' Bad" in 1985.

PD **Jarrett Day** of KSO Des Moines, Iowa, says Sawyer Brown's record is chalking up big sales at both country and rock locations. "No rock radio station is playing it here, but somehow the noncountry teens have found them," says Day.

CONGRATULATIONS to KUSA St. Louis assistant PD/MD **Georgann Harris** and her husband, **Mike**, on the birth of their son Feb. 2. Congratulations, too, to WCRJ Jacksonville, Fla.'s new PD/MD, **Lee Rogers**—who took over that position Feb. 1—and his wife, who are honeymooning in Hawaii.

FOR WEEK ENDING MARCH 5, 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	TWINKLE, TWINKLE LUCKY STAR	MERLE HAGGARD	23
2	2	I WON'T TAKE LESS THAN YOUR LOVE	TANYA TUCKER	10
3	3	TOO GONE TOO LONG	RANDY TRAVIS	2
4	5	DO YOU BELIEVE ME NOW	VERN GOSDIN	17
5	4	FACE TO FACE	ALABAMA	1
6	8	LIFE TURNED HER THAT WAY	RICKY VAN SHELTON	5
7	10	SHOULDN'T IT BE EASIER THAN THIS	CHARLEY PRIDE	8
8	12	THAT'S MY JOB	CONWAY TWITTY	16
9	15	TURN IT LOOSE	THE JUDDS	6
10	9	THE BIRD	GEORGE JONES	63
11	6	TENNESSEE FLAT TOP BOX	ROSANNE CASH	40
12	13	OH WHAT A LOVE	NITTY GRITTY DIRT BAND	24
13	7	ONE STEP FORWARD	THE DESERT ROSE BAND	42
14	14	I'M GONNA MISS YOU, GIRL	MICHAEL MARTIN MURPHEY	3
15	16	TALKIN' TO MYSELF AGAIN	TAMMY WYNETTE	31
16	22	LOVE WILL FIND ITS WAY TO YOU	REBA MCENTIRE	9
17	25	FAMOUS LAST WORDS OF A FOOL	GEORGE STRAIT	13
18	19	THIS MISSIN' YOU HEART OF MINE	SAWYER BROWN	4
19	24	TELL ME TRUE	JUICE NEWTON	18
20	23	TOUCH AND GO CRAZY	LEE GREENWOOD	7
21	17	SURE THING	FOSTER AND LLOYD	48
22	11	PLEASE PLEASE BABY	DWIGHT YOAKAM	55
23	27	IT'S SUCH A SMALL WORLD	RODNEY CROWELL AND ROSANNE CASH	22
24	—	I WANNA DANCE WITH YOU	EDDIE RABBITT	11
25	26	LYIN' IN HIS ARMS AGAIN	THE FORESTER SISTERS	57
26	—	WILDER DAYS	BAILLIE AND THE BOYS	12
27	20	I'LL PIN A NOTE ON YOUR PILLOW	BILLY JOE ROYAL	88
28	18	THIS OLD HOUSE	S-K-B	84
29	—	SANTA FE	THE BELLAMY BROTHERS	15
30	—	CRY, CRY, CRY	HIGHWAY 101	27

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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 (12)	19
MCA/Curb (3)	
Curb (2)	
MCA/Hughes (2)	
CAPITOL (8)	17
MTM (5)	
16th Avenue (3)	
Capitol/Curb (1)	
RCA (15)	16
RCA/Curb (1)	
EPIC	12
WARNER BROS. (8)	10
Reprise (1)	
Warner/Curb (1)	
COLUMBIA	7
POLYGRAM	4
Mercury (4)	
ATLANTIC	2
Atlantic America (2)	
615	1
ADVANTAGE	1
ALPINE	1
AMOR	1
CANYON CREEK	1
DOOR KNOB	1
EMI-MANHATTAN	1
EVERGREEN	1
MAXX	1
NORTHPORT GROUP	1
Rivermark (1)	
RAIN FOREST	1
REPRISE	1
WORLD WIDE	1
True (1)	

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
1	FACE TO FACE	(Maypop, BMI) WBM
2	I WON'T TAKE LESS THAN YOUR LOVE	(Cross Keys, ASCAP/Tree, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI)
3	TOO GONE TOO LONG	(Tom Collins, BMI/Collins Court, ASCAP) CPP
4	DO YOU BELIEVE ME NOW	(Hookem, ASCAP/Blue Lake, BMI) CPP
5	FACE TO FACE	(Benefit, BMI)
6	TURN IT LOOSE	(Inorbit, BMI) CPP
7	TOUCH AND GO CRAZY	(Lee Greenwood, BMI)
8	SHOULDN'T IT BE EASIER THAN THIS	(Alabama Band, ASCAP/Dejamus, ASCAP) HL/WBM
9	LOVE WILL FIND ITS WAY TO YOU	(MCA, ASCAP/Patchwork, ASCAP) MCA/HL
10	THE BIRD	(Cavesson, ASCAP/Hall-Clement, BMI/Frizzell, BMI) CPP/HL
11	I WANNA DANCE WITH YOU	(Eddie Rabbitt, BMI/Fishin' Fool, BMI) CPP
12	OH WHAT A LOVE	(Nitty Gritty Dirt Band, BMI)
13	FAMOUS LAST WORDS OF A FOOL	(George Strait, BMI)
14	I DIDN'T (EVERY CHANCE I HAD)	(Tom Collins, BMI/Collins Court, ASCAP) CPP
15	SANTA FE	(Bellamy Bros., ASCAP)
16	LOVE WILL FIND ITS WAY TO YOU	(Reba McEntire, BMI)
17	FAMOUS LAST WORDS OF A FOOL	(George Strait, BMI)
18	THIS MISSIN' YOU HEART OF MINE	(Sawyer Brown, BMI)
19	TELL ME TRUE	(Juice Newton, BMI)
20	TOUCH AND GO CRAZY	(Lee Greenwood, BMI)
21	SURE THING	(Foster and Lloyd, BMI)
22	PLEASE PLEASE BABY	(Dwight Yoakam, BMI)
23	IT'S SUCH A SMALL WORLD	(Rodney Crowell and Rosanne Cash, BMI)
24	I WANNA DANCE WITH YOU	(Eddie Rabbitt, BMI)
25	LYIN' IN HIS ARMS AGAIN	(The Forester Sisters, BMI)
26	WILDER DAYS	(Baillie and the Boys, BMI)
27	I'LL PIN A NOTE ON YOUR PILLOW	(Billy Joe Royal, BMI)
28	THIS OLD HOUSE	(S-K-B, BMI)
29	SANTA FE	(The Bellamy Brothers, BMI)
30	CRY, CRY, CRY	(Highway 101, BMI)
31	TALKIN' TO MYSELF AGAIN	(Tammy Wynette, BMI)
32	IF OLE HANK COULD ONLY SEE US NOW	(Waylon Jennings, BMI/Tom Collins, BMI) CPP
33	I'M GONNA GET YOU	(Dennis Linde, BMI)
34	THE BIRD	(George Jones, BMI)
35	YOUNG COUNTRY	(Bocapush, BMI) CPP
36	SHE'S NO LADY	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)
37	BABY I'M YOURS	(Steve Wariner, BMI/April, ASCAP/GSC, ASCAP) HL
38	SIX DAYS ON THE ROAD	(New Keys, BMI)
39	LOUISIANA RAIN	(Shobi, BMI/Swallowfork, ASCAP)
40	TENNESSEE FLAT TOP BOX	(Rightsong, BMI) HL
41	IF MY HEART HAD WINDOWS	(Acuff-Rose, BMI/Glad, BMI) CPP
42	ONE STEP FORWARD	(Bar None, BMI/Bug, BMI)
43	YOU JUST WATCH ME	(Dejamus, ASCAP) HL
44	I TAUGHT HER EVERYTHING SHE KNOWS ABOUT LOVE	(Rick Hall, ASCAP/Alabama Band, ASCAP/Maypop, BMI) WBM
45	IT GOES WITHOUT SAYING	(Alabama Band, ASCAP/New John, ASCAP/New Crew, ASCAP/WB, ASCAP) WBM
46	ALL OF THIS & MORE	(Screen Gems-EMI, BMI/MCA, ASCAP/Sweet Angel, ASCAP/No Ears, ASCAP) HL
47	THE BEST I KNOW HOW	(Stalter Brothers, BMI) CPP
48	SURE THING	(Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP
49	I REMEMBER YOU	(Paramount, ASCAP) CPP
50	SOME OLD SIDE ROAD	(Uncle Artie, ASCAP) CPP
51	TRUE HEART	(Don Schlitz, ASCAP/Tamela, BMI/Flying Dutchman, BMI)
52	AFTER LAST NIGHT'S STORM	(Music City, ASCAP)
53	ANGEL ON MY MIND THAT'S WHY I'M WALKIN'	(Acuff-Rose, BMI/Ernest Tubbs, BMI)
54	THE FACTORY	(Butler's Bandits, ASCAP/April, ASCAP)
55	PLEASE PLEASE BABY	(Dwight Yoakam, BMI)
56	NO MORE ONE MORE TIME	(WB, ASCAP/Two Sons, ASCAP/Cross Keys, ASCAP) HL
57	LYIN' IN HIS ARMS AGAIN	(Hall-Clement, BMI) HL
58	PERFECT STRANGERS	(Edition Sunrise, BMI/Young Musikverlag, GEMA)
59	PUT US TOGETHER AGAIN	(Texas City, BMI/Back Mac, BMI)
60	FEEL LIKE FOOLIN' AROUND	(Tree, BMI/Pacific Island, BMI) CPP/HL
61	ROSES IN DECEMBER	(Uncle Artie, ASCAP/Larry Butler, BMI/Blackwood, BMI) CPP/HL
62	RIDE THIS TRAIN	(Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL
63	THE BIRD	(George Jones, BMI)
64	I WILL HOLD YOU	(Song Pantry, ASCAP/VanWarmer, ASCAP/Tom Collins, BMI) CPP
65	SOMEWHERE BETWEEN RAGGED AND RIGHT	(Waylon Jennings, BMI/Tom Collins, BMI) CPP
66	WHEELS	(MCA, ASCAP/Patchwork, ASCAP) HL
67	YOU'LL COME BACK (YOU ALWAYS DO)	(Anlon, ASCAP/Go-Glo, ASCAP)
68	CALENDAR BLUES	(Preston Sullivan, ASCAP/Surespin, BMI)
69	YOUR MEMORY WINS AGAIN	(Acuff-Rose, BMI/Milene-Opryland, ASCAP) CPP
70	I CAN'T HANG ON ANYMORE	(High Falutin, ASCAP)
71	LIFE IN THE CITY	(Sabal, ASCAP)
72	YOU ARE MY ANGEL	(Bekool, ASCAP)
73	LITTLE MAGGIE	(Dejamus, ASCAP/Crooked Creek, BMI) HL
74	OLD FOLKS	(Lodge Hall, ASCAP)
75	SHE SAYS	(Lawyer's Daughter, BMI) CPP
76	CAN'T STOP NOW	(Cross Keys, ASCAP/Tree, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI)
77	JONES ON THE JUKEBOX	(Beckaroo, BMI/Lawyer's Daughter, BMI/Guyasuta, BMI)
78	A HONKY TONK HEART	(Holdfast, BMI)
79	ONE TRUE LOVE	(Cross Keys, ASCAP)
80	LOVE AIN'T MADE FOR FOOLS	(Hall-Clement, BMI)
81	PUT US TOGETHER AGAIN	(Texas City, BMI/Back Mac, BMI)
82	I MAKE THE LIVING (SHE MAKES THE LIVING WORTHWHILE)	(Elvenfolk, BMI/Next-O-Ken, BMI)
83	I WOULDN'T BE A MAN	(Jack & Bill, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP) CPP/HL
84	THIS OLD HOUSE	(Milene, ASCAP/Rick Hall, ASCAP/Maypop, BMI) CPP/WBM
85	A NIGHT OF LOVE FORGOTTEN	(Chip 'N' Dale, ASCAP)
86	ONE FRIEND	(Pink Pig, BMI) CPP
87	GOIN' GONE	(Bait and Beer, ASCAP/Forerunner, ASCAP/Little Laurel, BMI/Foresadow, BMI/Lucrative, BMI/Bug, BMI)
88	I'LL PIN A NOTE ON YOUR PILLOW	(White Wing, BMI/Ensign, BMI/Famous, ASCAP/Blue Moon, ASCAP) CPP
89	ANOTHER WOMAN'S MAN	(Iffen, BMI)
90	JUST LOVIN' YOU	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL
91	OVERDUE	(Milene, ASCAP/Rick Hall, ASCAP/Maypop, BMI) CPP/WBM
92	STILL I STAY	(Songmedia, BMI/Friday Night, BMI/Multimuse, ASCAP/Sentimental-Oi-Songs, ASCAP)
93	I WANT A LOVE LIKE THAT	(Screen Gems-EMI, BMI/Bethlehem, BMI/MCA, ASCAP/Doubletime, ASCAP) HL
94	STILL WITHIN THE SOUND OF MY VOICE	(White Oak, ASCAP)
95	I CAN'T GET CLOSE ENOUGH	(Tree, BMI/Pacific Island, BMI) CPP/HL
96	BACK IN BABY'S ARMS	(Talmont, BMI)
97	WHERE DO THE NIGHTS GO	(Lodge Hall, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) CPP/HL
98	KEP PA SO	(Meyers, BMI/Wax Facts, BMI)
99	BLOWIN' LIKE A BANDIT	(April, ASCAP/GSC, ASCAP) HL
100	THANKS FOR LEAVIN' HIM (FOR ME)	(Rivermark, ASCAP/McCulla, BMI)

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.

'STAR SEARCH' WINNER GETS BIG PUSH

(Continued from page 34)

mal \$8.98 list. The tour, which Slater is making with Ray Pillow and Larry McFaden of Ray/Mac Management, began Feb. 22 in Terre Haute, Ind., and will conclude March 17 in Orlando, Fla. On each leg of the tour, the three are traveling with Capitol's regional rep. While most of the attention is being focused on radio stations, there will be several visits made to distributors and retailers, McFaden says.

McFaden also manages Lee Greenwood, and Pillow operates a music publishing business and is a

longtime member of the Grand Ole Opry.

At each stop, Slater is giving away copies of his albums and is showing his introductory music video. He is also presenting DJs and retailers with bathrobes provided by the label. McFaden estimates the final cost of the tour and the video will be between \$75,000 and \$80,000. The costs of the tour are being shared by the label and Ray/Mac.

McFaden says that Slater will open several concerts for Lee Greenwood this year in an attempt

to boost Slater's profile. Slater is booked by Charles Dorris & Associates of Nashville.

A native Texan, Slater has played keyboards for Keith Whitley and worked the Nashville music circuit as a member of Slater Wells & Co., a group he has performed with at Opryland. He was spotted at Opryland in 1985 by a talent scout for "Star Search." Last year, he was voted top male vocalist in the televised talent contest. Slater co-wrote four of the songs on his debut album.

Broadcasters Cast Votes During Radio Seminar Douglas New CRB Board President

NASHVILLE Charlie Douglas, host of Music Country Radio Network, was elected board president of the Country Radio Broadcasters Feb. 14 at the Country Radio Seminar here. He replaces Mike Oatman of Great Empire Broadcasting.

Among those re-elected to office were Bob Saporiti, Warner Bros. Records, vice president; Jeff Walker, Aristo Music Associates, treasurer; and Mac Allen, SESAC, secretary.

Re-elected to three-year terms on the board were David Parnigoni, National Assn. Of Broadcasters; Ed Salamon, United Stations; Gerrie Mc-

Dowell, Capitol Records; Jack La-meier, Columbia Records; Larry Daniels, KNIX; and Douglas.

Johnny Biggs, ABC Watermark, was voted agenda chairman.

Remaining board members are Bob Abernathy, WBOS; Carl Becker, WAJR; Ed Benson, Country Music Assn.; Don Boyles, WVMI; Charlie Cook, McVay Media; Erica Farber; John Fletcher, KJNE; Paul Lovelace, Capitol Records; Carolyn Parks, Carolyn Parks Promotions; Rusty Reynolds, Osburn/Reynolds; Bruce Shindler, MTM Records; and Oatman.

FOR WEEK ENDING MARCH 5, 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	4	4	52	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD EYED DREAM
2	2	1	41	RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
3	1	2	31	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
4	3	3	23	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
5	5	5	32	HANK WILLIAMS, JR. ● WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
6	6	6	23	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
7	8	8	32	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
8	7	7	15	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
9	11	10	12	MERLE HAGGARD EPIC 40986 (CD)	CHILL FACTOR
10	9	9	18	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98)	THE ROYAL TREATMENT
11	10	11	20	ALABAMA ● RCA 6495-1 (8.98) (CD)	JUST US
12	14	15	33	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
13	12	13	43	DWIGHT YOAKAM ● REPRIS 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
14	13	12	43	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
15	17	17	29	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
16	16	16	54	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
17	22	29	4	GEORGE JONES EPIC 40781 (CD)	TOO WILD TOO LONG
18	18	22	5	LYLE LOVETT MCA/CURB 42028 (CD)	PONTIAC
19	15	14	50	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
20	19	18	89	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
21	24	26	4	VERN GOSDIN COLUMBIA 40982 (CD)	CHISELED IN STONE
22	23	20	65	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
23	20	21	20	EXILE EPIC 40901	SHELTER FROM THE NIGHT
24	27	25	24	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
25	25	23	56	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
26	21	19	12	DOLLY PARTON COLUMBIA 40968 (CD)	RAINBOW
27	29	31	38	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
28	26	24	15	KATHY MATTEA MERCURY 832 793-1/POLYGRAM (CD)	UNTASTED HONEY
29	31	28	37	HOLLY DUNN MTM 71063/CAPITOL (8.98) (CD)	CORNERSTONE
30	28	27	16	WAYLON JENNINGS MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
31	30	32	29	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
32	32	30	106	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
33	34	38	41	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
34	33	36	19	FOSTER AND LLOYD RCA 6372-1 (8.98) (CD)	FOSTER & LLOYD
35	35	35	120	THE JUDDS ▲ RCA/CURB AHL-1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
36	37	37	22	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
37	36	33	29	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
38	38	41	37	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	43	48	5	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
40	40	40	56	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
41	41	42	67	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES
42	44	44	99	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
43	39	34	21	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
44	46	43	26	GLEN CAMPBELL MCA 42009 (8.98)	STILL WITHIN THE SOUND OF MY VOICE
45	45	45	44	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
46	51	55	3	JOHN ANDERSON MCA 42037	BLUE SKIES AGAIN
47	42	39	21	STEVE WARINER MCA 42032 (8.98) (CD)	GREATEST HITS
48	49	50	29	BARBARA MANDRELL EMI-AMERICA 46956/CAPITOL (8.98) (CD)	SURE FEELS GOOD
49	47	49	8	VARIOUS ARTISTS K-TEL 701 (6.98)	COUNTRY COLLECTION
50	52	51	41	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
51	48	47	81	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
52	50	46	21	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
53	54	56	173	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
54	55	68	28	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
55	56	54	20	S-K-B MTM 71064/CAPITOL (8.98)	NO EASY HORSES
56	60	57	50	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
57	61	60	172	THE JUDDS ▲ RCA/CURB AHL-1-5319/RCA (8.98) (CD)	WHY NOT ME
58	58	52	21	GEORGE JONES EPIC 40776	SUPER HITS
59	66	65	79	EXILE EPIC FE 40401 (CD)	GREATEST HITS
60	57	62	33	TAMMY WYNETTE EPIC 40832 (CD)	HIGHER GROUND
61	59	61	154	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
62	53	53	39	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
63	69	—	47	HOLLY DUNN MTM ST 71052/CAPITOL (8.98)	HOLLY DUNN
64	67	58	15	THE BELLAMY BROTHERS MCA/CURB 42039/MCA (8.98) (CD)	CRAZY FROM THE HEART
65	63	67	105	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
66	65	66	27	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
67	64	63	20	GARY MORRIS WARNER BROS. 1-25581 (8.98) (CD)	HITS
68	68	71	72	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
69	72	72	11	JANIE FRICKIE COLUMBIA 40684	CELEBRATION
70	62	59	27	RONNIE MILSAP RCA 6245-1 (8.98) (CD)	HEART AND SOUL
71	70	75	497	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
72	RE-ENTRY	—	—	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
73	RE-ENTRY	—	—	DOLLY PARTON RCA 4422	GREATEST HITS
74	73	64	27	KENNY ROGERS RCA 6484-1 (8.98) (CD)	I PREFER THE MOONLIGHT
75	71	—	21	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 25507-1 (8.98) (CD)	WHAT IF WE FALL IN LOVE

○ 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.

VSDA Chief Urges Dealers To Push Sell-Through

BY GEOFF MAYFIELD

MOUNT LAUREL, N.J. Video Software Dealers Assn. president Arthur Morowitz, speaking during the trade group's recent Regional Leadership Conference here, issued a mandate for rental-oriented stores to increase their selling efforts.

Morowitz, who heads distributor Metro Video and supplier Coliseum Video and is serving his second term as VSDA president, also discussed optimal timing for manufacturers' national ad campaigns and cautioned retailers against illicit returns of defective merchandise.

He also made a plea on behalf of video distributors, saying that they should be more involved in determining industry policies and should be invited to play a greater role within VSDA. (For further coverage of Morowitz's speech, see separate story, page 1.)

"You people don't sell, and you're giving away your lunch. You're giving away maybe half your business," said Morowitz during his 80-minute state-of-the-industry address at the Viscount Hotel, located near the trade group's Marlton, N.J., headquarters. The speech was delivered to more than 40 video dealers, including VSDA directors and chapter presidents, plus four visitors from Canada.

Lou Berg, president of Houston web Audio/Video Plus and a VSDA director, backed Morowitz's observation.

Berg said that during a recent trip to Boston, he called 15 different dealers and asked them if he could buy "Gone With The Wind," exercise tapes by Jane Fonda, or promotionally priced Marilyn Monroe titles. Only one of the 15 stores said they offered those titles for sale, Berg said.

Some made up stories about why they could not fulfill the request; one quick thinker said "Gone With The Wind" had been pulled off the market to be repackaged as a \$19.95 set

commemorating the movie's 50th anniversary. Berg said that when he noted that the film won't turn 50 until 1989, the clerk replied, "Oh, they're bringing it out early."

Some stores promised special orders, with fulfillment time ranging from four days to a month. "Can you imagine going to any other business and being told [that]?" Berg asked.

"The problem is, your [video store] competition doesn't sell it," said Morowitz. "New competition does—smart, big money, good merchandising, and they can't believe the margins they're finding."

Morowitz also warned that some mass merchants and other alternative dealers who have entered the video sell-through market are being enticed to set up rental departments.

While he admitted that larger accounts are often able to land lower wholesale costs, he said the controversy raised by "Indiana Jones

And The Temple Of Doom" in states that have fair-pricing laws led Paramount to adopt a one-price plan for later blockbuster sellers. And he encouraged video stores to look for other options that will help them overcome mass merchants' low-ball prices, such as offering free rentals to customers who purchase tapes.

"You don't need a penny to get in the sell-through business," he said. "Take preorders. Give a damn, and you'll sell."

Morowitz opined that the industry's fourth-quarter sales in 1987 were not what they could have been, in part because many of the season's prime sellers were set in July.

"A lot of us had nice sell-through in October, but it didn't follow through for Christmas," he said. "I think Hollywood recognizes that they overreacted to the mass merchants who needed the programs announced real early. It didn't help our end of the business, and yes, we are somebody, because [the manufacturers'] sell-through wasn't that great this year."

On the matter of illicit returns,

Distributors are your partners

Web Calls Title Selection Unprecedented Erol's Bows 'Ultimate' Store

WASHINGTON Erol's Inc., the 140-store chain now in eight Eastern and Midwestern markets, has opened what it calls an "ultimate" video club in Arlington, Va. Company officials say the outlet has the largest selection of titles available anywhere in the U.S.

The new club, opened in mid-February, is located on the remodeled site of the company's first video store—originally a hi-fi repair shop opened by owner and founder Erol Onaran in 1966.

The company plans to open a second ultimate location soon in Montgomery County's Aspen Hill, Md., an upscale suburb of Washington.

The staffer responsible for the movie selections is Lori Shimabukuro, who has been at Erol's since 1981. Shimabukuro, a self-described "passionate" movie fan with

extensive knowledge of all types of film, served most recently as a market buyer overseeing the entire rental selection of all Erol's locations in northern Virginia.

She says she plans to add 60-80 new titles a month to the 6,500 titles the store opened with. The beginning inventory comprised about 15,000 tapes.

The firm's decision should allay some consumers' fears that big chains are often more concerned with stocking popular titles than they are with stocking less popular films that are largely overlooked or have developed a cult following.

Dick Kerin, vice president of the video club division of Erol's, calls Shimabukuro's new job "truly a movie lover's dream."

BILL HOLLAND

Morowitz said recent technical improvements have reduced "true manufacturing defects to about one-quarter of 1%—one cassette in 400."

"The industry is returning substantially more than that. It's starting to build. It's going to help us because the manufacturers will overreact if it becomes an avalanche."

The problem, said Morowitz, lies in "unscrupulous dealers" who purposely damage excess rental copies after a title's rental cycle has peaked.

"What I'd like to see happen is [this:] All defectives are [exchanged] for replacement, and [manufacturers]

guarantee to get them back to the retailer within seven days," Morowitz said.

The VSDA president urged the 39 regional chapter presidents on hand to poll their members about the best timing for manufacturers' national advertising of major releases. Some, including Warner Home Video, now start their campaigns on the day of release, which can frustrate dealers and consumers alike when product arrives late.

Worse, said Morowitz, is that some studios—including Disney Home Video—are kicking off their ads on a ti-

tle's ordering date, weeks before that product will arrive in stores.

Morowitz and several attending dealers advocated that a supplemental cycle of ads run four to six weeks after the street date. But ultimately, he said, VSDA's general membership should communicate with studios about the most effective timing.

"It's up to you people to talk to your [chapter] members. Get an honest consensus of what does best for you. You know best—the studios will react more to you than anyone else in America," Morowitz said.

(Continued on page 43)

FOR WEEK ENDING MARCH 5, 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	20	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	3	71	SLEEPING BEAUTY ♦	Walt Disney Home Video 476	1959	29.95
3	2	24	AN AMERICAN TAIL ♦	Amblin Entertainment MCA Home Video 80536	1986	29.95
4	4	90	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
5	6	127	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
6	5	127	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
7	8	18	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
8	7	39	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
9	11	17	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
10	9	122	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
11	10	99	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
12	13	90	WINNIE THE POOH AND TIGGER TOO ♦	Walt Disney Home Video 64	1974	14.95
13	12	39	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
14	17	86	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
15	16	39	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
16	RE-ENTRY		PLUTO & FIFI	Walt Disney Home Video 575	1987	14.95
17	15	39	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
18	23	4	BE MY VALENTINE, CHARLIE BROWN	Hi-Tops Video HT0092	1975	14.95
19	22	17	CHIP 'N' DALE	Walt Disney Home Video 579	1987	14.95
20	20	88	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
21	21	32	HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
22	24	57	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
23	18	82	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
24	14	50	THE TRANSFORMERS: THE MOVIE ♦	Family Home Entertainment 26561	1986	14.95
25	19	6	DONALD & DAISY	Walt Disney Home Video 578	1987	14.95

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

At Chicago's Ms. Video, Sell-Through Is Queen

BY MOIRA McCORMICK

CHICAGO When Harriet Green began managing the now-defunct retail outlet Video Rose five years ago in the Loop area of downtown Chicago, she pushed the idea that videos were meant to be sold as well as rented.

When a new shipment came in, Green would display the titles box and all rather than immediately consign them to rental containers. And people bought them.

Now Green owns her own video store, the 2-year-old Ms. Video, located in the Loop's financial district, but some things never change: Green is still pushing sell-through, which accounts for 80%

'People ask if we rent movies here'

of the store's volume. "You have to have the product out and showing," says Green. "People come in sometimes and say, 'Do you rent movies here?'"

Ms. Video is located in a 1,700-square-foot space in a small, enclosed shopping center on LaSalle Street. The store opened two years ago, after Video Rose closed.

The name, which Green smilingly describes as "my ego trip," was chosen partially because "I wanted something to fit on my license plate which had to do with my business," she says. "At first, some male customers said, 'It's too feminist sounding—men won't shop here.' That has been proven wrong."

Green says that when she opened her store, she "wanted to continue" in the tradition of Video Rose, which was "always primarily a sales store." Many of Video Rose's clients transferred to nearby Ms. Video when it opened, she adds.

Ms. Video's sell-through ratio is helped by its customers, most of whom are moneyed professionals like doctors, attorneys, stockbrokers, and bankers. But Green says a steady process of education is largely responsible for her store's sell-through success. "Just having the product is the best education," she says. "One man, a Fred Astaire fan, swore he'd never own a movie. But one of our sales people talked him into buying one Fred and Ginger [Rogers] title, and now he keeps buying."

Running Ms. Video requires "an entirely different [marketing] concept" from that needed for family-oriented video stores, she says. "There aren't any families here, and no one is downtown on Sunday," says Green. The hours are 7:45 a.m.-6 p.m. Mondays through Fridays and 10 a.m.-4 p.m. Saturdays. The store is closed on Sundays. The schedule accommodates Ms. Video's professional clientele.

The store offers 4,000 titles for sale and 2,500 for rental. "We sell our titles for suggested list," says Green. "I don't think discounting is necessary—you just need to do a little shopping around with your buying." Green adds that she buys almost exclusively from Baker & Taylor.

"My steady customers prefer the classics, opera, and foreign films, and we carry sports, children's, and documentaries—not too much how-to." Current top-selling movies include rental-priced titles like "Platoon," "RoboCop," "Predator," "La Bamba," and "Dirty Dancing," "though naturally we sell more in the \$29.95-and-below range," she says. Public-domain titles at \$9.95 do well, and Green says MGM's \$29.95 "Thin Man" series is an especially hot product.

Ms. Video has a layaway plan but does not do a lot of preselling. "Most people who buy from us

don't want a used title," she says. "We might presell a big title, however."

Green keeps a book on the front counter listing upcoming releases. Customers can look through the book to preorder new titles. "We may have 30-40 orders on a certain title ahead of time—to us, that's preselling," she says with a smile. "There's something about having a film the minute it's released."

Ms. Video employs two full-time and two part-time employees in addition to Green, who quips, "I'm

here nine days a week." Her sales people are versed in pushing that extra movie. Notes Green: "We know what our customers like. We cater to personalities—we'll call people, for instance, when we see that something they would like is going to be released."

Inventory is computerized, but checkout is and will probably remain manual. "We just don't do enough rentals to be computerized," says Green. Ms. Video does rent videos, of course, via its rental club. Membership, which costs

\$50 a year, includes 13 free rentals and prices of \$3.25 for one title or \$3.50 for two. Friday-through-Monday rates are \$3.25 for one movie and \$3 for each additional tape. Nonmembers pay \$3.75 for one title and \$4.50 for two on weekdays, with weekend rates of \$3.75 for one and \$3.50 for each additional title.

"We're now promoting our rental club, which is doing well," Green notes, adding with a laugh, "I'm not sure I know how to handle that many rental people."

In Ohio, Network Video's Network Grows More Franchises, Expansions Strengthen Chain

BY DAVID WYKOFF

CLEVELAND For northeastern Ohio's 39 Network Video franchises, most of 1987's growth came from existing stores.

"Better than half of the stores have expanded over the past year," says Thomas West, Cleveland-based regional sales director for the Florida-headquartered chain. "That's where the substantial growth has been for Network because we've only opened four new franchise units here in 1987."

West estimates that average store space grew by at least 400 square feet. "Though, generally, all the stores need to expand two or three years after opening, many here are growing much, much faster."

"Take, for example, the two stores in [affluent Cleveland suburb] Shaker Heights. Both opened with less than 1,000 square feet, and they expanded to about three times that size this year," says West, whose work is split between selling franchise units in the Northern, Midwestern, and Eastern portions of the U.S. and coordinating marketing, advertising, and general business operations for Net-

work stores.

Network's new franchise units are increasingly larger and more costly, approaching six figures in many instances. "Start-up costs have risen substantially over the past few years, and that's because the retailers need to start with better-developed stores to survive competition from the likes of other video retailers and hardware dealers," he says.

West says 1,000 titles should be the minimum inventory and 1,200-1,600 square feet the minimum space requirement for stores in northeastern

ket studies show that most customers shop at three or four stores just for that reason, so we think that it's important to create better name recognition," says West.

"Obviously, the next step is to really invite new customers into the stores," West adds. "We'll be working free memberships, two-for-one rentals, and the like," he says.

Network's northern Ohio units vary greatly in terms of other services offered, merchandising practices, and emphasis on sell-through, according to West.

West cites franchisee Franklin Roski's unit in Cleveland Heights as a more pronounced example of individuality. Says Roski: "Our store is very much different from the others. We're very strongly committed to the CED—which is nowhere near dead—and laservideo markets. We have over 250 CED machines for rental, and now we come close to renting them all. We sold another 300 at cost to customers to spur rentals for our CED titles." Roski purchased every available CED title for his store from liquidators and stores going out of business. West estimates that seven or eight other area franchises deal in laser product.

Unlike most other stores, notes West, Roski's offers only blank tapes for sell-through and merchandises product in order of release date. "If you want to find out what the newest releases are, you go right to the end of the display and pick up the label card below the empty box for the movie. If there's no card there, then we've rented all the copies," says Roski.

According to Roski, this approach is very successful, and he quotes a figure of \$220,000 in rental revenues for the year with a 2,400-square-foot store. "We gear everything toward moving the product in and out, and that's definitely a priority for the customer, too," says Roski.

Overall, West estimates that average rental prices run from \$2.10 to \$2.20 per day, depending on what kind of multitape or multiday deals are in effect at any given time. "In general, we try not to engage in dog-fights for pricing. Low prices are not the real draw to our stores. Moreover, most of our stores have membership fees, though the customer generally gets enough discounts with the membership to have it pay for itself," says West.

'We put stores where people live'

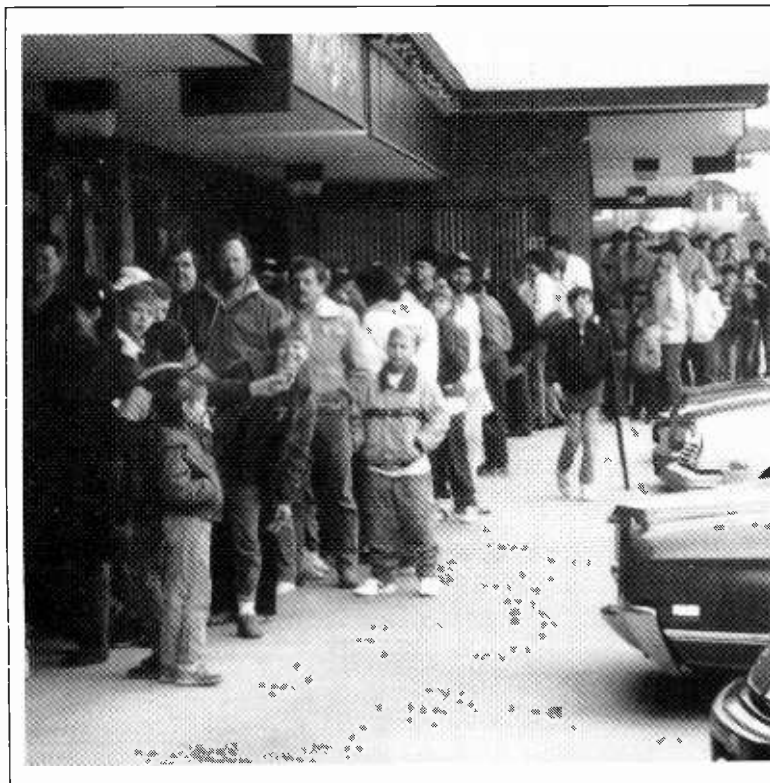
Ohio. Though such figures may seem intimidating to many beginning store operators, West notes that they do have a pleasing upside: "With an initial commitment that substantial, the owner should look to be making money over fixed costs two or three months after opening."

The majority of the northeastern Ohio units are in strip malls and average approximately 2,000 square feet, according to West. "The profile of the average store is changing, though. With this rapid expansion, the stores are moving out of the strip malls. Because of size restrictions and prohibitive rental costs, more and more are freestanding," he says. None of Network's northeastern Ohio stores are company owned, unlike those in other regions where the chain holds a concentration of units.

The 39 franchises are all located in the suburbs. "We try to stay out of downtowns and look to put the stores in the centers of where people live. We've found that roof count is a much more important indicator than economic demographics," says West.

The northeastern Ohio Network franchises engage in areawide group advertising. "We do most of the areawide ads on radio, as we seem to get a better penetration per dollar spent. We've also done ads with the Plain Dealer [Cleveland's daily newspaper], though we normally need a blockbuster title to justify the expense," says West. He also notes that nearly all of the 39 units aggressively promote themselves through direct mail and fliers.

"The big emphasis has been upon name recognition and being able to find the movies you want. Our mar-



The Windup And The Pitch. A long line of customers stretched outside this Applause Video store near the chain's headquarters in Omaha, Neb., left, when Kansas City Royals pitching ace Bret Saberhagen, above right, made an autograph stop in support of HBO Video's Sports Illustrated series. During the session, Saberhagen was interviewed by KETV-TV sports reporter Ross Jernstrom. Omaha is the home of the Royals' top minor league team, for which Saberhagen pitched briefly early in his career.

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.

ADVISE AND CONSENT

Henry Fonda, Don Murray, Charles
 Laughton

♣♥ Video Treasures/NA

BACKWOODS

Jack O'Hara, Dick Kreuzer, Brad
 Armacot

♣♥ Cinema Group/\$79.98

THE BIG TOWN

Matt Dillon, Diane Lane, Tommy Lee
 Jones

♣♥ Vestron/\$89.98

BLACK LIKE ME

James Whitmore, Will Geer, Roscoe Lee
 Brown

♣♥ Cinema Group/\$39.98

THE CASTLE

Maximilian Schell

♣♥ Cinema Group/\$79.98

CHINA GIRL

Richard Panebianco, Sari Chang, James
 Russo

♣♥ Vestron/\$79.98

CHUCK BERRY: HAIL! HAIL! ROCK 'N' ROLL

Chuck Berry, Keith Richards, Roy
 Orbison

♣♥ MCA/\$79.95

COLOSSUS: THE FORBIN PROJECT

Eric Braeden, Susan Clark, William
 Schallert

♣♥ MCA/\$59.95

COUNTRY & BLUES HARMONICA FOR THE ABSOLUTE BEGINNER

Instructional

♣♥ Vidcrest/\$19.98

INVISIBLE STRANGLER

Robert Foxworth, Elke Sommer, Stefanie
 Powers

♣♥ Video Treasures/NA

PELÉ, THE MASTER AND HIS METHOD

Instructional

♣♥ Vidcrest/\$19.98

SCORPION WITH TWO TAILS

John Saxon, Van Johnson

♣♥ Cinema Group/\$59.98

THE SICILIAN

Christopher Lambert, Terence Stamp,
 Barbara Sukowa

♣♥ Vestron/\$89.98

THREE O'CLOCK HIGH

Casey Siemaszko, Anne Ryan, Richard
 Tyson

♣♥ MCA/\$79.95

THE WOLF MAN

Lon Chaney Jr., Ralph Bellamy, Warren
 William

♣♥ MCA/\$34.98

WORKOUT TO WIN: TENNIS AND RACQUET SPORTS WITH VIRGINIA WADE

Instructional

♣♥ Academy/\$29.95

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

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 PRINCE MOVIE
 IS THE ONE!

"'Sign O' The Times' is a first-rate
 concert film that captures Prince and a
 crack ten-piece band at the top of their
 form... visually riveting!"
 —Anthony DeCurtis, *Rolling Stone*

"... better than 'Purple Rain'."
 —Nelson George, *Billboard*

PRINCE SIGN "O" THE TIMES
 A CAVALLO, RUFFALO & FARGNOLI PRODUCTION
 STARRING PRINCE DIRECTOR OF PHOTOGRAPHY PETER SINCLAIR
 ORIGINAL SONGS COMPOSED AND PRODUCED BY PRINCE CO-PRODUCED BY SIMON FIELDS
 PRODUCED BY ROBERT CAVALLO, JOSEPH RUFFALO, STEVEN FARGNOLI
 DIRECTED BY PRINCE

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\$29.95
 Sugg. Retail Price

Color/1 Hr. 25 Mins. PG-13
 Videocassette #80797
 HiFi Stereo Surround
 digitally recorded

**STREET DATE:
 MAY 5, 1988**

ON VIDEOCASSETTE

**MCA
 HOME VIDEO**

Goldstar Bows Combined TV/VCR Unit

Goldstar Electronics' new ViewMax does away with VCR-hookup problems by combining the television set and VCR into a single compact unit.

The Model KMV-9012 is a 19-inch color television with a VHS VCR built into its base. The VCR features an eight-event, 14-day programmable timer and quick-timer recording of up to eight hours, with standby QTR to 24 hours.

Offering picture-enhancement circuitry, the 110-channel, cable-compatible unit has auto power, play, rewind, eject, and off functions as well as record/play in three speeds. The ViewMax has direct-access tuning from remote and unified remote controls for channel, volume, and VCR functions.

Due in July, the unit carries a suggested retail price of \$699. Contact 201-460-8870.

Racetrac Plans 10 Flixx Superstores For Atlanta

BY RUSSELL SHAW

ATLANTA Racetrac Petroleum Inc., a large Atlanta-based convenience retailer with stores all over the South, is planning at least 10 free-standing video superstores in the Atlanta market.

According to industry sources, the new outlets, which will be called Flixx, are set to open by the end of 1988. The stores will carry between 10,000 and 12,000 titles, putting them in direct competition with Blockbuster Video, which entered the Atlanta market last fall, and National Video, which also targeted Atlanta for a superstore rollout.

The opening of Flixx Superstores represents a significant upgrading in the status of video at Racetrac Petroleum, a privately held firm whose core business is gasoline, sundries, and fast food.

Racetrac has been offering video for several years at a number of its retail locations at an average price of \$2 per title per day. Frequent price-break days drive the rental price to \$1 per title and occasionally to as low as 50 cents a day on some titles.

As a 24-hour-a-day convenience outlet, Racetrac has built a video business that appeals to impulse renters, including those who want to rent a movie hours after the deeper-inventoried competition has shuttered for the night.

Due to cramped quarters, however, most of the standard Racetrac locations are limited to 1,000-1,500 titles. Even that is changing, sources say, indicating that the web plans to beef up its video offerings.

Racetrac is also said to be studying a new prototype gas-station floor

plan that would devote more space to video, which could accommodate up to 5,000 titles, as well as more food products.

Just how many of the new-look stations Racetrac will open, and whether those units will be built on existing sites or new from the ground up, remain mysteries. Company executives decline comment on both the chain's video commitment and its growth plans.

Sources say Racetrac's gas stations will launch a new promotion called Racetracbucks. For each video rented, customers will receive a 50-cent coupon, which will be redeemable for an equivalent price break on gasoline, pizza, or deli items.

The coupon promotion underscores Racetrac's current video-marketing philosophy, which is slanted almost exclusively toward rental as opposed to sales. Currently, the only notable sell-through activity is on child-oriented videos.

Suppliers and industry observers anticipate, however, that the web's Flixx Superstores will hold more of a commitment to sell-through, but the extent of that commitment is not known.

Currently, 52 standard Racetrac locations offer video. Unlike the test markets for Flixx Superstores, these outlets are located all over the South, including Hammond, La.; Dallas; Memphis, Tenn.; Jacksonville, Fla.; and the Atlanta area.

Counting the projected 10 Flixx Superstores and the new prototype convenience outlets, the number of stores under the Racetrac banner offering video should swell to 75 by June and approximately 100 by year's end.

Nev. Store Doubles As Fast-Food Outlet Burger, Fries, & A Vid To Go

BY MOIRA McCORMICK

CHICAGO The town of Wells, Nev.—population 1,000—is located on Interstate 80, 350 miles from Reno, 180 miles from Salt Lake City, and 50 miles from the nearest town. It is high-desert ranch country, and there isn't much in the way of night life.

So it stands to reason that the town's No. 1 video retailer, Burger Bar Video, does a healthy business.

Even so, Burger Bar Video is not

your average neighborhood video store. "You can't be when you're as isolated as we are," says store manager Brad Bowlen, whose father, Wesley, is the owner. Burger Bar Video is a combination video retailer/fast-food outlet that also purveys VCRs, televisions, microwave ovens, boom boxes, and home entertainment centers.

Bowlen's mother runs a flower/gift shop in the other half of the building, and the Bowlens also have a

(Continued on next page)

FOR WEEK ENDING MARCH 5, 1988

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	2	4	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R
2	1	6	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
3	4	3	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R
4	3	4	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R
5	5	4	LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13
6	7	2	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R
7	6	5	DRAGNET	Universal City Studios MCA Home Video 45030	Dan Aykroyd Tom Hanks	1987	PG-13
8	9	16	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R
9	8	9	ROXANNE ♦	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG
10	10	9	THE SECRET OF MY SUCCESS	Universal City Studios MCA Home Video 80637	Michael J. Fox	1987	PG-13
11	NEW ▶		SPACEBALLS	MGM/UA Home Video M90179	John Candy Rick Moranis	1987	PG
12	12	14	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R
13	11	8	THE BELIEVERS	Orion Pictures HBO Video 0034	Martin Sheen	1987	R
14	33	2	JAWS THE REVENGE	Universal City Studios MCA Home Video 80723	Lorraine Gary Michael Caine	1987	PG-13
15	13	9	SUMMER SCHOOL	Paramount Pictures Paramount Home Video 1518	Mark Harmon	1987	PG-13
16	14	9	THE FOURTH PROTOCOL	Lorimar Home Video 320	Michael Caine Pierce Brosnan	1987	R
17	15	14	HARRY AND THE HENDERSONS ♦	Amblin Entertainment MCA Home Video 80677	John Lithgow	1987	PG
18	16	16	TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	R
19	18	21	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13
20	17	8	HOLLYWOOD SHUFFLE ♦	Samuel Goldwyn Virgin Vision 70032	Robert Townsend	1987	R
21	19	5	BACK TO THE BEACH	Paramount Pictures Paramount Home Video	Frankie Avalon Annette Funicello	1987	PG
22	28	2	IN THE MOOD	Lorimar Home Video 475	Patrick Dempsey Talia Balsam	1987	PG-13
23	22	23	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG
24	29	21	ANGEL HEART ♦	IVE 60460	Mickey Rourke Lisa Bonet	1987	NR
25	26	12	GARDENS OF STONE	Tri-Star Pictures CBS-Fox Video 3731-80	James Caan Anjelica Huston	1987	R
26	20	14	EXTREME PREJUDICE	IVE 62178	Nick Nolte Powers Boothe	1987	R
27	NEW ▶		DISORDERLIES	Warner Bros. Inc. Warner Home Video 11752	The Fat Boys	1987	PG
28	25	2	THE BUDDY HOLLY STORY	RCA/Columbia Pictures Home Video 6-20801	Gary Busey	1978	PG
29	NEW ▶		HE'S MY GIRL	IVE 62970	David Hallyday T.K. Carter	1987	PG-13
30	23	9	MASTERS OF THE UNIVERSE	Cannon Films Inc. Warner Home Video 37073	Dolph Lundgren Frank Langella	1987	PG
31	27	22	BLIND DATE ♦	Tri-Star Pictures RCA/Columbia Home Video 6-20822	Kim Basinger Bruce Willis	1987	PG-13
32	21	5	LADY BEWARE	IVE 63753	Diane Lane Michael Woods	1987	R
33	NEW ▶		THE CURSE	Media Home Entertainment M590	Wil Wheaton Claude Akins	1987	R
34	31	16	PROJECT X	CBS-Fox Video 1592	Matthew Broderick	1987	PG
35	35	2	DOLLS	Empire Pictures Vestron Video 5222	Not Listed	1987	R
36	38	8	HOUSE II: THE SECOND STORY	New World Entertainment New World Video A87002	Arye Gross	1987	PG-13
37	24	19	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G
38	NEW ▶		THE MONSTER SQUAD	Tri-Star Pictures Vestron Video 6014	Andre Gower Robby Kiger	1987	PG-13
39	32	9	THE GATE	New Century/Vista Entertainment Vestron Home Video 5208	Christa Denton Stephan Dorff	1987	PG-13
40	30	16	RIVER'S EDGE ♦	Hemdale Film Corp. Nelson Home Entertainment 7690	Dennis Hopper Crispin Glover	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.

BURGER BAR VIDEO

(Continued from preceding page)

carpet-cleaning business.

Burger Bar Video's delivery service for customers who rent videos does a bang-up business. The fee is \$3-\$4 for the rental (the standard rate) and \$1 for delivery. Pickups are made free of charge at prearranged times. According to Brad Bowlen, deliveries account for nearly 10% of the store's video business.

These days, Burger Bar Video's steadiest clients are geophysicists holed up in local motels when they're not testing the land for oil and employees of Wells' two houses of prostitution.

The brothels order four to five tapes a night for delivery, according to Bowlen; new releases from almost all genres and horror films both old and new are especially popular. But, says Bowlen, "they don't watch X-rated movies or westerns."

Burger Bar Video began as Burger Bar, a fast-food outlet. In 1983 the Bowlens decided to install video, leasing titles from a store in Idaho at first but then going independent. Now the store features 1,300 titles, which are housed in a 1,000-square-foot area separate from the restaurant. (Both the restaurant and video areas are due to be renovated and expanded in March, according to Bowlen.)

On the subject of deliveries, Bowlen says, "We'd always delivered food, so there was no reason not to deliver movies. We do about 10 movie deliveries a day, a lot of them with food orders."

Most of the video store's business comes from the town, but about 10% of it is provided by the ranchers, many of whom live 50-60 miles away. The Bowlens have solved the logistical problems of long-distance customers by offering a Rancher's Special, in which a rancher customer gives a \$40 deposit to rent one movie. "They're not obligated to bring it back," says Bowlen, "but if they do, they can exchange it for another title, for which they also pay the regular \$3 rental. Then they can bring the new title back whenever they want, or they can keep it. Of course, this arrangement doesn't apply to new releases."

VSDA CHIEF

(Continued from page 39)

Morowitz made an impassioned pitch on behalf of distributors. "I'm very concerned about the role of the distributor in VSDA," he said.

"Distributors are your partners. They really provide so many more services [than studios offer in their direct terms], and somehow or other you're angry at them for sending your checks to them. Believe me, they get a very, very small percentage of what ultimately passes through their hands."

He said distributors should be invited to play a greater role within the industry and within VSDA. Morowitz did not, however, refer to last year's informal discussions that took place between VSDA and the National Assn. of Video Distributors (Billboard, May 2). Nor did he comment on whether those talks may have a bearing on VSDA's future course.

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Look out James Bond! Here comes Duncan Jax, the newest super spy to save the world!!

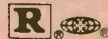
Celebrity Video



ORDER OF THE BLACK EAGLE

Evil forces are out to destroy the world...
and only the dirtiest half dozen stand in the way...

POLO PLAYERS LTD. Presents a BETTY J. STEPHENS, ROBERT P. EATON Production "ORDER OF THE BLACK EAGLE" Starring IAN HUNTER • CHARLES K. BIBBY • WILLIAM T. HICKS • JILL DONNELLAN and BOON THE BABOON Introducing ANNA RAPAGNA Special Appearance by FLO HYMAN Music by DEE BARTOW Edited by MATTHEW MALLINSON Written by PHIL BEHRENS Executive Producers BETTY J. STEPHENS & JOHN A. STEPHENS Produced by ROBERT P. EATON & BETTY J. STEPHENS Directed by WORTH KEETER



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93 MINUTES/CHE 4005

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MCA Cooks Up New Campaigns Planters, Christian Bros. Lend Flavor

LOS ANGELES MCA Home Video is stoking the promotional fires with a number of trade and consumer programs.

One cross-marketing campaign sees the company linking with Planters Peanuts to promote popular MCA titles. Beginning in the spring, supermarkets will be offering consumers a chance to win such titles as "An American Tail,"

"Jaws," and "Back To The Future" under the Snacktacular banner. Eligible consumers will fill out entry forms at sales counters that offer Planters snack foods.

Another promotion has MCA and Christian Brothers Brandy hooking up to offer the classic Marx Brothers film "Horse Feathers." A Harpo Marx in-store display will be offered to supermarkets and liquor stores

with the slogan "Honk For A Fuzzy Brother," the name of a drink made with Christian Brothers Brandy. An order form will also be included on the display. Initially, this will be the only way consumers can obtain the 1932 film in its home video debut.

The company is also rolling out another installment of its Be A Movie Mogul sell-through campaign. Among newer titles in the \$19.95 category are "Animal House," "Fletch," "Smokey & The Bandit," and "The Money Pit." "Out Of Africa" and "Brewster's Millions" join in the \$29.95 category.

Additionally, MCA is promoting its "Swing—The Best Of The Big Bands" four-volume set. It retails at \$79.95 for the set and at \$29.95 per tape, and a radio giveaway campaign will be conducted in 25 major markets. Free dance lessons at the Arthur Murray Studios as well as swing-era-style coffee mugs will be offered to listeners.



Hail Berry. Rock legend Chuck Berry meets with executives from MCA Home Video to discuss the videocassette release of "Hail! Hail! Rock'N'Roll." The "rockumentary," which traces Berry's illustrious career, will be released by MCA April 7 for a suggested list price of \$79.95. Pictured, from left, are Louis Feola, MCA's senior vice president of marketing; Stephanie Bennett, producer of the film; Berry; Jane Ayer, MCA's director of publicity; and Gene Giaquinto, president of MCA Home Video.

Lorimar's Penn & Teller Vid Spawns Promotional Hijinx

BY CHRIS MCGOWAN

LOS ANGELES In a grandiose promotional ploy for its new comedy title "Penn & Teller's Cruel Tricks For Dear Friends," Lorimar Home Video recently mailed 3,000 travel gift certificates to video distributors and retailers, with each certificate good for free round-trip airfare to Hawaii and a week's hotel accommodations for two.

Unfortunately, each certificate also carried an expiration date of October 15, 1987, and was of no use whatsoever to the recipient.

It was another cruel trick perpetrated by the comedy team of Penn Jillette and Teller, whose "Cruel Tricks For Dear Friends" video hits the street March 2.

"It was in keeping with Penn & Teller," comments Jeff Jenest, Lorimar vice president of marketing. "It was slap-in-the-face irreverent, but you end up loving them for it in the end. People got the certificates, read them, and realized they'd been duped, but they thought it was a good joke. There were no serious negative repercussions."

The mischievous duo describe themselves as "two eccentric guys who have learned to do a few cool things" and have created their own career somewhere between magic

and comedy by swindling, startling, and cheating appreciative stage, TV, and film audiences.

The pair have won an Obie Award for their off-Broadway smash "Penn & Teller," written and starred in Run-D.M.C.'s music video "It's Tricky," and hosted the 1987 MTV Music Video Awards preawards show. They have also made acting appearances, separately and together, in TV's "Miami Vice" and in the movies "My Chauffeur" and "Tough Guys Don't Dance." And the two are notorious for their appearances on NBC-TV's "Late Night With David Letterman."

In the fall, Lorimar Productions will release the film "Penn & Teller Get Killed." "It should make national figures out of them," comments Lorimar's Jenest. "We think that they will eventually be major stars."

The 59-minute "Cruel Tricks For Dear Friends" will retail for \$20 and is described by Lorimar as an interactive home video that will teach the viewer ways to "humiliate people you claim to respect and steal money from people you really love."

"The video stores will have the tape in time for April Fool's Day," says Jenest. "We think the tape will rent well in the traditional video store and also be a terrific seller. It will be very good for gift stores."

Create Tape Line For Kids & Parents Fisher Price, Hi-Tops Team

NEW YORK Subjects "never before approached by home video" will be the focus of a joint venture between Hi-Tops Video and toy manufacturer Fisher Price.

The new line, Fisher Price Home Video, will be aimed at preschool children as well as their parents and will be distributed by Hi-Tops beginning in September. Nine titles are slated for release during the first year of the co-venture.

"By combining the Fisher Price name with Hi-Tops' expertise in the home video field, we hope to create a new awareness of quality children's and parental home video product," says Nancy Steingard, vice president of Hi-Tops.

The titles will be divided among three categories—Someday Me,

Parents Helpers, and It's Story Time!—and will be either 30 or 60 minutes in length. The first titles to be released will be in the Someday Me series and will include "Where's Everybody Going" and "Things That Go Vroom!"

Hi-Tops says the Someday Me titles will focus on "the big world, from the point of view of the small child." The Parents Helpers series, slated for release in early 1989, is designed to help parents understand specific aspects of a child's growth. The titles in the It's Story Time! line, scheduled to ship in the second part of 1989, will be based on stories from both classic and modern children's literature.

Prices are yet to be announced on the new line.

FOR WEEK ENDING MARCH 5, 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	1	13	SO FAR ●	6 West Home Video SW-5701	Grateful Dead	1987	LF	29.95
2	2	13	STING: THE VIDEOS PART 1	A&M Records Inc. A&M Video VC61103	Sting	1987	SF	12.98
3	3	13	SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
4	6	11	WHITESNAKE: THE TRILOGY ▲	Geffen Home Video 38138	Whitesnake	1987	SF	14.95
5	5	9	THE 19.98 HOME VIDEO-CLIFF'EM ALL	Elektra Records Elektra Entertainment 40106	Metallica	1987	C	19.98
6	9	23	ONE NIGHT	Elektra Records Elektra Entertainment 40105	Anita Baker	1987	C	24.95
7	10	15	AEROSMITH'S VIDEO SCRAPBOOK	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	D	19.98
8	4	23	THE MAKING OF THE TOUCH OF GREY VIDEO AND MORE	6 West Home Video SW-5700	Grateful Dead	1987	D	12.95
9	12	23	GRACELAND: THE AFRICAN CONCERT	Warner Reprise Video 38136	Paul Simon	1987	C	29.98
10	14	19	ONE VOICE	Barwood Films Ltd. CBS-Fox Music Video 5150	Barbra Streisand	1987	C	29.98
11	11	23	CONTROL-THE VIDEOS, PART II ●	A&M Records Inc. A&M Video 6-21102	Janet Jackson	1987	SF	12.98
12	7	35	R.E.M. "SUCCUMBS"	I.R.S. Records A&M Video 61710	R.E.M.	1987	LF	19.98
13	20	117	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
14	NEW ▶		CV	Virgin Records America, Inc. Virgin Music Video	Peter Gabriel	1988	SF	19.98
15	17	65	CONTROL-THE VIDEOS ▲	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95
16	NEW ▶		ELVIS '56	Elvis '56/LightYear Ent. Media Home Entertainment M470	Elvis Presley	1987	D	19.95
17	19	15	WINDHAM HILL-CHINA	Windham Hill/Dreamvideo, Inc. Paramount Home Video 12558	Various Artists	1987	LF	29.95
18	18	13	SQUEEZE PLAY: THE VIDEO 1978-1987	A&M Records Inc. A&M Video VC61716	Squeeze	1987	LF	19.98
19	8	29	THE DOORS: LIVE AT THE HOLLYWOOD BOWL ●	The Doors Video Company MCA Home Video 80592	The Doors	1987	C	24.95
20	15	37	KISS EXPOSED ▲	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1986	LF	29.95

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Panasonic Designer VCRs Change The Face Of Time

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

BY MARK HARRINGTON

A **SUBTLE DESIGN** change from Panasonic could literally alter the faces of VCRs for years to come. In a line called the Designer series, Panasonic has reduced the weight and size of its units by eliminating



the lighted display on the units' faces. LEDs that used to tell users the time, function status, and programming information have all

been reduced to a chip that transfers display information to the television screen. Model PV-2800 is programmed completely by remote control, and nearly all functions can be monitored onscreen. The change is already reflected in 20% of Panasonic's VCR line, which is significant considering that its parent, Matsushita, is one of the top VCR makers.

Stan Hametz, vice president and general manager of the consumer video division, says the primary motive for the change was design. It also appears there are cost savings on the manufacturing side, though Hametz says this was not a primary consideration.

"It allowed us to condense the size and make the overall jacket more compact," he says. "It's an advantage because many times a VCR is on top of a TV or some other place because it doesn't fit on a shelf properly. It is also a much sleeker, nicer-looking unit."

True, but what if your dog eats your remote control? Marc Regberg, director of sales and marketing for Venture Development Corp., which monitors the consumer electronics market, says that happened to him some time back and he was

forced to live without the remote. But his VCR, unlike the new Panasonic units, could be programmed from the unit.

Because the new Panasonic units can only be programmed with the remote control, Hametz says if a consumer should lose the remote, he'll have to send to Panasonic for a new one—or stop programming. Regberg hasn't replaced his remote because it is too expensive, and says the new Panasonic units could face a real drawback if, as he was told, the remote costs upward of \$100.

Hametz says another reason Panasonic went ahead with the change was the predominance of on-screen programming. "On-screen programming is commonly accepted," he says. "We wouldn't have gone into it if it weren't."

Regberg agrees, citing VCR studies indicating that two-thirds of consumers prefer on-screen programming to programming from the unit. "Consumers want on-screen programming," says Regberg. "They find it more palatable and user friendly."

Aside from loss of the remote, the only other problem Regberg envisions for the Panasonic model is the lack of a clock. "You eliminate the idea of buying a VCR and turning it into a \$500 clock," he says. "I've got my VCR in my den and it's my only time reference."

Hametz says the unit does display the time but the TV must be on to see it. As for eliminating the clock in the first place, Hametz says, "VCRs, we found, aren't used for the clock display. Most users already have clocks in the TV room. We also found that very often the VCR clock was blinking," which suggests that the clocks are never set and therefore aren't used.

Since their January debut, Hametz says, the new VCRs have been well accepted. "From the initial reaction, I'd say yes, we do plan to [make these changes] in other mod-

(Continued on next page)



Space Cadets. Executives from MGM/UA Home Video pose with actors dressed as characters from "Spaceballs, The Video." As part of the company's ambitious promotion for the tape, a motor home—similar to the one that appeared as a spaceship in the film—traveled across the country to gain publicity for the video. The MGM/UA execs pictured are, from left, David Bishop, vice president, home video sales; Bud O'Shea, executive vice president/chief operating officer; Herb Fischer, senior vice president, sales and marketing; and Ralph Tribbey, vice president, home video marketing. The videocassette is available for a list price of \$89.95. (Photo: Chris Hunter)

FOR WEEK ENDING MARCH 5, 1988

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.					Suggested List Price	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number		Remarks
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	1	61	AUTOMATIC GOLF ▲◆	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	2	33	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	3	39	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
4	9	47	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
5	8	7	FESTIVAL OF FOOTBALL FUNNIES	NFL Films Video Fox Hills Video	Compilation of the NFL's funniest bloopers and blunders.	19.95
6	4	61	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
7	RE-ENTRY		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
8	5	33	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
9	13	5	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
10	16	7	BOB CHANDLER'S BIG FOOT	JCI Video Inc. JCI Video	Action-packed video featuring monster trucks in crazy competitions.	19.95
11	RE-ENTRY		NFL CRUNCH COURSE	NFL Films Video Fox Hills Video	Profiles of football greats plus the NFL's greatest hits.	19.95
12	14	15	A KNIGHT OF BASKETBALL	Kartes Video Communications	Coach Bobby Knight explains the fundamentals of offense and defense.	19.95
13	7	21	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2	Vestron Video 2039	More great tips from the master of golf.	39.98
14	11	39	T'AI CHI CH'AUN	Touching The Clouds King Of Video	Nancy Kwan demonstrates and explains the oriental exercise for mind and body.	42.95
15	18	3	TENNIS OUR WAY	Worldvision Home Video	Arthur Ashe, Stan Smith, and Vic Braden reveal their winning techniques.	39.95
16	17	13	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	29.95
17	6	53	WARREN MILLER'S LEARN TO SKI BETTER	Lorimar Home Video 103	A definitive guide to the art of skiing.	24.95
18	12	23	RED ON ROUND BALL	Best Film & Video Corp. 8102	Red Auerbach & an NBA all-star line-up show the strategies behind their plays.	29.95
19	10	9	HOW TO CATCH BASS	Simitar Entertainment, Inc.	Course includes dozens of private tips for greater success.	11.95
20	15	11	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	1	47	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
2	3	61	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
3	2	9	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
4	6	35	MR. BOSTON'S OFFICIAL VIDEO BARTENDER'S GUIDE	Lorimar Home Video 064	Learn to mix your favorite drinks with easy instructions.	19.95
5	7	5	THE LAST CHANCE GARAGE	Crown Video	Learn to do basic repairs by following the easy, step-by-step instructions.	24.95
6	4	61	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
7	RE-ENTRY		THE VICTORY GARDEN	Crown Video	Planning, planting, maintaining, and harvesting of the home garden.	24.95
8	5	33	MADE EASY-ELECTRICAL	Lorimar Home Video 073	This volume is designed to save homeowners money on simple repairs.	14.95
9	10	43	JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95
10	9	33	CAKE DECORATING	Learn By Video	The tips, tricks, and techniques of decorating are at your fingertips.	29.95
11	8	39	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
12	15	41	JULIA CHILD: MEAT	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95
13	13	3	ART OF CREATING CRAFTS	Increase Video	Five fun crafts projects for elementary school kids are featured.	29.95
14	NEW ▶		LAURA MCKENZIE'S TRAVEL TIPS-MEXICAN BEACH RESORTS	Republic Pictures Corp. H-7352-6	The best of Mexican resorts-Acapulco, Cancun, Manzanillo, and more.	24.95
15	11	39	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95

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newsline...

CURT VIEBRANZ, the newly appointed president of HBO Video, says he isn't planning any major changes at the company. Viebranz, named to the post after Frank O'Connell quit to become president of Reebok, met recently with reporters at HBO Inc. headquarters in New York. "If it ain't broke, don't fix it," he said. Viebranz said HBO's biggest challenge is to "maintain a steady diet of quality feature films." He said HBO Video will become more closely involved with its parent company but will maintain autonomy.

RCA/COLUMBIA PICTURES HOME VIDEO says dealers who buy four copies of its April release "Someone To Watch Over Me" can return one unopened copy for a full refund within 75 days of receipt. The title, which is priced at \$89.95 and has a street date of April 28, will be supported with a major-market television blitz before the initial order day, April 5, and 30 days after its release. Gary Khammar, senior vice president of the RCA/Columbia home video unit, says the four pack represents the company's effort to address the depth-of-copy issue and is designed to reduce the risk to retailers. "The four-pack plan presents an effective solution for easing frustration often felt when the supply of important titles is not sufficient to meet consumer demand," says Khammar.

ORION HOME VIDEO is hoping to drive sales of "No Man's Land" with a promotion that offers dealers the chance to win the Porsche used in the film. Each copy of the cassette, which is scheduled for release March 31 and has a preorder cutoff date of March 15, will be packaged with a sweepstakes card. By tearing off a portion of the card, a dealer can see if he has won any of the more than 6,000 prizes offered. The \$750,000 promotion will also allow distributors to engineer their own campaign with prizes supplied by Orion. "In this day and age you have to put some focus on your titles," says Len White, Orion Home Video president.

AL STEWART

'Dorf' Sequel Promo Set

LOS ANGELES J2 Communications is mounting a major promotional campaign to back the March 17 release of "Dorf And The First Games Of Mount Olympus," featuring comedian Tim Conway.

Last year, Conway and J2 had a runaway made-for-video hit with the golf spoof "Dorf On Golf," which continues to sell briskly.

The new tape lampoons the Olympics, and its release is being timed to take advantage of the hoopla surrounding the 1988 Summer Games. The tape will be promoted in a number of ways. The television campaign will kick off in April, when Conway will make appearances on the "The Tonight Show," "Good Morning America," "Hour Magazine," "Larry King Live," and several other nationally syndicated network talk shows.

Also planned is a media tour, during which Conway will travel to approximately eight cities, where he will appear on local television talk and news shows, meet with newspa-

per reporters, and host radio call-in shows. The tour is scheduled to begin at the end of April and continue through June.

Also planned is a high-profile advertising campaign for Los Angeles, Chicago, New York, Miami, Dallas, Philadelphia, San Francisco, Dallas, and other cities. All ads will be coordinated with Conway's personal appearances.

Television advertising will be limited initially to one or two markets, but additional markets will be added as the Summer Olympics draw closer.

J2 says this campaign is only the "first wave" of its marketing plan. At least three more waves are being readied.

The company has also begun a yearlong promotion for "Dorf On Golf," which is tied to weekly Professional Golf Assn. tournaments in 50 cities throughout the U.S. The campaign is designed to sustain that tape's momentum.

HARDWARE WATCH

(Continued from preceding page)

els. It's in a good number of models now. But whether or not we do depends on the feature package of the VCR. It won't be added indiscriminately."

On a grander scale, Hametz says changes from the accepted norm don't necessarily mean consumers won't accept them.

"If you eliminate a function that is critically needed then, yes, you are tampering with success, but we don't feel that's the case here," Hametz says. "Consumers have accepted the trend in TVs where there's no face-channel display."

Apparently not. Word about the Panasonic change is getting around. Dave Patterson, VCR product manager at Samsung, says his company is also considering such a change. "To me the concept makes sense," Patterson says, noting that perhaps one Samsung model in next year's lineup won't have a face display. But he's not wholly convinced it will be successful. He explains, "When a guy buys a \$300 VCR it's got to have a certain amount of knobs and lights or it looks like any other black box."

FOR WEEK ENDING MARCH 5, 1988

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ NO. 1 ★ ★								
1	1	20	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
2	2	72	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	4	59	CALLANETICS ▲ ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
4	6	25	AN AMERICAN TAIL ◆	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
5	5	122	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
6	8	20	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
7	3	6	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
8	9	3	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R	89.98
9	13	135	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
10	7	4	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R	99.95
11	16	11	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
12	15	3	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
13	10	66	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
14	25	28	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
15	11	70	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
16	24	68	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
17	29	32	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
18	23	22	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
19	22	90	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
20	26	14	GRATEFUL DEAD-SO FAR	6 West Home Video SW-5701	Grateful Dead	1987	NR	29.95
21	12	4	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R	89.98
22	20	131	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
23	19	21	KATHY SMITH'S WINNING WORKOUT ◆	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
24	14	4	LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13	89.95
25	17	50	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
26	30	2	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R	89.95
27	36	11	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver	1987	NR	14.95
28	21	89	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
29	31	15	BON JOVI-SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	NR	19.98
30	38	49	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
31	28	116	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
32	18	25	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
33	34	95	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
34	NEW ▶		JAWS THE REVENGE	Universal City Studios MCA Home Video 80723	Lorraine Gary Michael Caine	1987	PG-13	89.95
35	NEW ▶		THE MONSTER SQUAD	Tri-Star Pictures Vestron Video 6014	Andre Gower Robby Kiger	1987	PG-13	89.98
36	37	17	YELLOW SUBMARINE	Apple Films and United Artists MGM/UA Home Video M301170	The Beatles	1968	NR	29.95
37	32	54	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
38	33	5	DRAGNET	Universal City Studios MCA Home Video 45030	Dan Aykroyd Tom Hanks	1987	PG-13	89.95
39	35	43	APOCALYPSE NOW	Paramount Pictures Paramount Home Video 2306	Marlon Brando Martin Sheen	1979	R	29.95
40	27	126	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95

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

VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

"Wrestling's Most Embarrassing Moments," Coliseum Video, 75 minutes, \$39.95

Not a collection of out-takes or goofs as the title might suggest, "Wrestling's Most Embarrassing Moments" is mostly a compilation of humiliations staged for the delight of fans: Brutus "the Barber" Beefcake slaps a sleeper hold on former manager "Luscious" Johnny V. and gives him a haircut worthy of Brian Bosworth; the "Junk Yard Dog" rips the pants off of manager Jimmy Hart in the middle of the ring as 23,000 screaming fans look on; and much more. Also included are some out-of-ring antics, like manager Bobby "the Brain" Heenan being publicly fired not once, but twice. Many stars of the WWF, such as old favorites Bam Bam Bigelow, Mr. Fuji, and Paul Orndorff, are featured. While this is not likely to generate much sell-through demand, wrestling fans will be anxious to rent these comical moments. Of course, nonfans will simply say that the title is redundant.

CHARLIE MASSARA

"One On One: The Professional's Workout With Linda Shelton," Fit Video, 60 minutes, \$24.95.

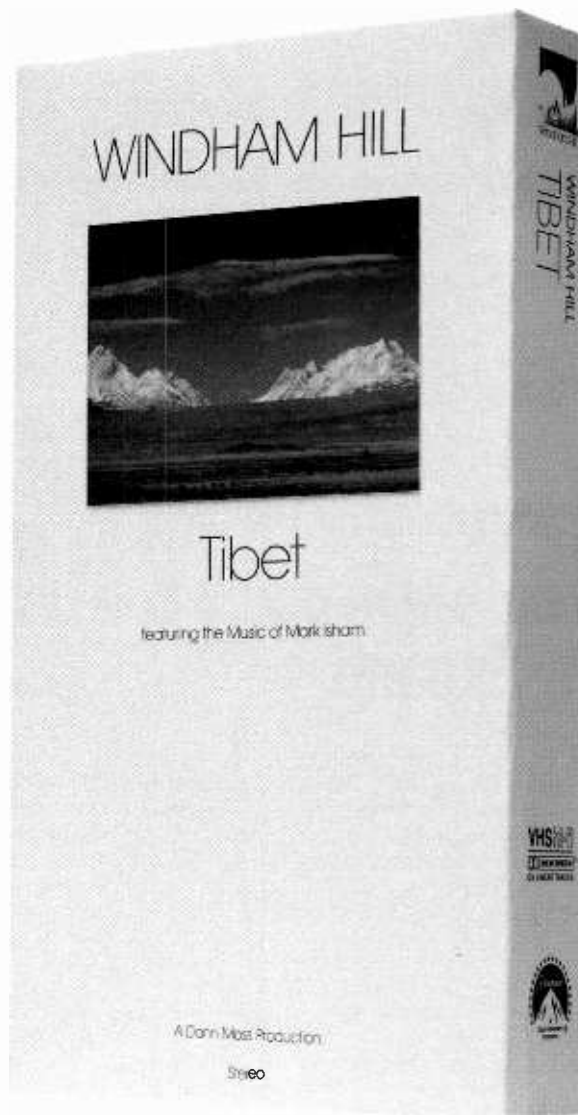
Linda Shelton is a world-renowned aerobics instructor who has trained a variety of athletes and celebrities, including ski champion Suzy Chaffee, gymnast Cathy Rigby, and weight-loss guru Richard Simmons. At the top of the program, Shelton vows to be the viewer's personal trainer. And, like the title says, Shelton's strenuous workout—10 minutes of warm-ups, 25 minutes of low-impact aerobics, 15 minutes of body sculpting with weights, and a five-minute cool-down period—is not for the meek.

Viewers who are well past the novice stage of aerobic fitness and crave a formidable challenge will find the pace rapid, the routine pleasantly unpredictable, and the results, in terms of overall toning, excellent. This tape even comes with a 30-day money-back guarantee, so you know Shelton knows her stuff. "One On One" is designed to move off the shelves in areas where customers take their fitness regimens seriously.

J.C. McADAMS

Goldstar Electronics' newest 19-inch color TV features a VCR built right into its base ... see page 42

WINDHAM HILL Tibet



Mere mention of the word Tibet evokes images of a rich and magical country, its culture shrouded by a remote and inaccessible location. This program provides a look at the place called the "Roof of the World," where the heavens and the earth meet, and where centuries old rhythms continue. It is a brief

glimpse of vast stretches of empty, high plains and snowcapped peaks. The monasteries and the monks who live there are the last of an ever diminishing religious culture which has no parallel in the West.

\$29.95
suggested retail
(higher in Canada).

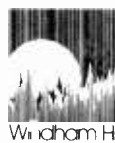
Produced by Dann Moss • Directed by Stanley Dorfman • Executive Producer: Fritz Kasten • Original Concept by Anne Robinson
Original Score by Mark Isham • Music Produced by Mark Isham and Fritz Kasten • Edited by Tom McQuade

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DOLBY SURROUND™

Beta hi-fi
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Windham Hill

A Dann Moss Production



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Rhino's House Of Freaks Tours Outlets By Truck

BY CHRIS MORRIS

LOS ANGELES House Of Freaks, Rhino Records' two-man band, recently took its act on the road to L.A.-area record stores—on the back of a flatbed truck.

On Feb. 6, guitarist/vocalist Bryan Harvey and drummer Johnny Hott performed selections from their Rhino release "Monkey On A Chain Gang" in front of Arons Re-

'We need the expertise of an international chain'

cords on Melrose Avenue, Wherehouse Records' Westwood outlet, and the Rhino retail store on Westwood Boulevard.

With the blessing of the city fathers, the highly portable act also serenaded roller skaters at the Venice Beach pavilion by the Pacific Ocean.

The unusual daylong truck tour was the brainstorm of Rhino national promotion director Dave Darus. According to Darus, the

promotion was the logical extension of the band's conventional in-store concerts; House Of Freaks had previously done live stints at Texas Records in Santa Monica and Bebop Records and Moby Disc in the San Fernando Valley.

"It was obvious to me they were the band that would play anywhere, anytime," Darus says.

On their Saturday excursion around L.A., Harvey and Hott played on the back of a 24-foot Mack truck rented from Ryder. Their equipment—four speaker cabinets, a set of wedge monitors, a sound board, and a generator—was supplied by Studio Instrument Rentals in Hollywood. Darus acted as driver and soundman.

The cross-town jaunt attracted respectable sidewalk traffic at the retail outlets. It also won the attention of local police, who issued a warning to the act on Melrose Avenue.

"I was looking forward to a couple of tickets," Darus says with a laugh. "I was kind of disappointed that we didn't get a couple of officers of the law to cite us."

"Wherehouse was the most spontaneous stop," Darus contin-

ues. "We just dropped the gates and stopped traffic."

A sequel of sorts to the L.A. "tour" took place Feb. 13, when House Of Freaks and fellow Rhino act the James Harman Band played in Union Square in San Francisco. The event, for which Rhino secured a city permit, was catered by Tony Roma's restaurant, which served some 1,300 rib dinners to spectators, including both Gavin Radio Seminar participants and the area's homeless.

Darus says he hopes to put the label's "perfect little moving concert venue" back on the road this summer, when the weather is more congenial to alfresco performances.

Says Darus, "I'd like to see House Of Freaks do the whole country that way, but I don't think they'd appreciate the weather in Minnesota this time of year."



This Wherehouse store was one of several stops that Rhino Records' House Of Freaks made when the two-man band toured Los Angeles, playing miniconcerts from the back of a flatbed truck.

Singapore Chain Seeks Int'l Retail Deal Song Ching Set To Expand

BY CHRISTIE LEO

SINGAPORE Plans for expansion into mainland China and parts of Southeast Asia have encouraged Singapore's largest music retailer to look into possible joint ventures with leading music-retail chains in either Europe or the U.S.

The 12-year-old company, Song Ching, with 24 outlets spread across the republic, also produces English and Chinese instrumental cassettes that cover pop hits, children's songs, and cultural music.

With the passing of the 1987 Copyright Act, a number of retailers here feel the most logical moves are to expand their bases and fine-tune their domestic operations. Song Ching hopes to achieve a 60% share of the \$10 million retail market by consolidating its efforts via an alliance with an established international retail chain before the end of the year.

Says Low Seong Leong, Song Ching's general manager: "It's become a lucrative business, especially with the upswing in trading. But what we need now is the expertise of an internationally recognized music-retail chain like Tower Records or Virgin to help us manage our business a little better and help us penetrate China and other potentially profitable markets like Malaysia, Indonesia, and Thailand."

Song Ching edges out its closest competitor, which has only five outlets, by dint of numbers and experience. Late in 1987, it opened its newest retail store in Marina Square, a burgeoning shopping center here that also houses three major hotels and a large shopping mall. The outlet is claimed to be the biggest in Singapore, with 2,300 square

feet of floor space.

Prior to the amended copyright law, there were no less than 700 retail stores operating in Singapore, most of them trading in pirated product. With enforcement, there are now about 300 stores, mostly located in shopping malls.

The stiff copyright law has forced many low-volume stalls out of business. A fine of \$50,000, a jail term of up to five years, or both can now be slapped on those caught either selling or manufacturing pirated product. Singapore's music-retail business is virtually free of piracy these days.

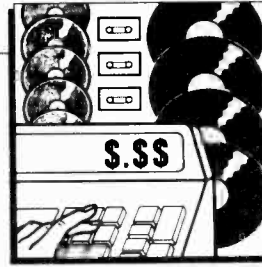
"Rather than restrict ourselves to music, we'd like to build entertainment centers dealing in cassettes, records, compact disks, videos, books, and magazines, and even ranges of accessories," says Low, voicing the same philosophy that many of his U.S. counterparts have expressed.

"Retail chains in the West have progressed with the times, and we think the time has come for us to look into consolidating our position in the business."

Low is also interested in buying product from independent labels in the U.S., U.K., and Europe "because there are a large number of consumers who rely heavily on parallel importers when the distributors here don't bother to release specialty albums due to their lack of commercial success. We'd also get involved in exclusive license deals if they are viable."

Says Low: "We currently have a work force of around 100, but the business itself needs to be restructured. We're now computerizing our operations, linking all outlets to

(Continued on page 51)



by Earl Paige

T-SHIRTS AGAIN? A lot of record stores, particularly in the Midwest, are picking up on what looks like a new cycle in rock music merchandise. For buyers at some chains, the revived interest in rock apparel is as surprising as the revival of video games. "We're putting it in a few stores to try it," says Mike Stephenson, marketing specialist at 209-store Camelot Music, adding that the category goes well beyond T-shirts.

Even manufacturers are surprised, according to Michael Volk, president of Top Line Sportswear. "We don't even publish a brochure anymore, and all at once we're getting calls for 1,000 of this and 1,000 of that," he says. Markup for stores on such apparel—ribbed shirts that often retail at \$35 and up, for example—is typically 100%, says Volk. "Items can be much more expensive. We put rhinestones on some of them."

Paced by such category leaders as Winterland Productions and Great Southern, the market extends to a number of suppliers, including Concert Shirts in Milwaukee, where Annie Mellor, sales manager, says of one line of T-shirts, "We have between 150 and 200 designs and change eight or so a week."

NARM AD AWARDS: The National Assn. of Recording Merchandisers advertising awards, also a highlight of the group's annual convention, are receiving record interest this year. In 1987, 267 entries were received; this year the figure is 385. Winners will be announced March 14—the final day of NARM's convention, which opens March 11 at Los Angeles' Century Plaza.

MORE ON NARM: Six luncheon seminars on a variety of tough issues have been scheduled for the NARM meet. The topics include hiring and firing practices, effective merchandising, music purchasing, sales-force motivation, and store security—the last mentioned features a return engagement by security consultant and reformed thief Mike McCaffrey, who was a hit at last year's confab.

Lew Garrett, vice president of purchasing for Camelot Music, will moderate the purchasing panel, composed of Valley Records' Barney Cohen, Sound Warehouse's Tracy Donihoo, Tower Records' Steve Harmon, Roundup Music's Don Jensen, and Music-

land's Bob Theisen.

A health seminar, "Sex, Drugs, Rock'N'Roll," deals with the rights of employees in dealing with such factors as drug abuse and AIDS.

CLEVELAND STORY: Look for Schwartz Bros. to step up activity in Cleveland, where it has had a sales office for some time. Meanwhile, retailers in the market are reporting that one-stop Gemini Record Corp. has closed its doors, but principals at the firm are making no announcements.

GETTING OUT THE WORD: It sounds titillating at first when people mention that Tower Records is selling condoms, but Ken Sockolov, regional manager out of the Jones Street store in San Francisco, says it's no joke. Sockolov calls the move a serious attempt to become more involved in the community and its problems. "Record stores are ideal among businesses with immediate access to the people who most need information about sexually transmitted diseases and birth control," he says. Safe Sex Resources—an aptly named company that markets various products and is involved in the current educational campaign—approached Tower about a freestanding display. The word is that other Tower stores are now considering participation.

AT THE ONE-STOP: Vinyl Vendors II in Detroit has added another 1,500 square feet and four staffers, says Lee Norris, vice president. Norris opened the one-stop in September with 2,800 square feet.

And another one-stop in the great heartland, veteran firm Scott's One-Stop Records, Indianapolis, is stepping out with a new IBM System 5360, with owner Don Gobrecht and computer programmer Tom Rafferty busily on-loading the inventory.

NAME GAME: This column's invitation for readers to submit unusual store names finds James E. Petuyp sending along his store's Record Graveyard logo. Located in the heart of the Univ. of Pittsburgh and Carnegie Mellon area on Forbes Avenue, the outlet will celebrate its 10th anniversary this year.

MOON OVER MICHIGAN: Doug Severson's six-store operation, Full Moon Records, has just moved into its first mall location since the firm's founding in 1974. Still operating one store under Bach To Bach in Kalamazoo, the chain has two other units operating as Boogie, one in Kalamazoo and the other in Portage. The latter city is also the site of the new Southland Mall unit, Full Moon Disc & Tape.

Put the Retail Track telephone number (213-273-7040) in your Rolodex and give marketing editor Earl Paige a call.

Shunning Mainstream Key To Growth Boston Webs Carve Niche

BY DAVID WYKOFF

BOSTON For In Your Ear Records and Rockit Records—two 5-year-old, two-store webs based here—growth has come by working outside the pop mainstream.

Rockit, with stores in Saugus, a Boston suburb, and Nashua, N.H., began concentrating on the import rock market early and has since earned an areawide reputation for its heavy metal, punk, and import rock inventories. In Your Ear, based in Boston, with a second unit in Providence, R.I., began as a used-record dealership and now challenges the area's long-recognized leaders in alternative rock product.

"We started by trying to do well with the things that no one else in the north suburbs was carrying," says Fred Jeffery, Rockit co-owner and manager of the Saugus store.

'We started by trying to do well with the things that no one else here was carrying'

"We got into imports just as the new wave and punk market was strongest, though we also did well with import Beatles, Bruce Springsteen, and Black Sabbath titles. Then the growth of MTV and bands such as Duran Duran brought the kids back into the stores. Since then, we've developed into an all-around rock'n'roll store," he says.

Rockit's suburban, strip-mall location—15 minutes north of Boston on major north/south thoroughfare Route 1—has been advantageous, according to Jeffery. "For many of our customers, our suburban locale is very important. Driving into Boston, especially from this area, is not an easy matter. This is a very easy place to get to, especially for parents who drive their children here," he says.

Rockit's second unit, a 2,400-square-foot store in Nashua, opened in October 1984. "We wanted something a sufficient distance away so as not to divide up our established clientele but still to be near Boston. Nashua, one of New England's fastest-growing cities, was just what we wanted," says co-owner and Nashua store manager Hayden Cirley.

Cirley and Jeffery say both Rockit units have very similar clientele, with most regular customers ranging from ages 12 to 40. However, they do not see a lot of college students.

"The college markets really don't exist in Saugus and Nashua on a year-round basis because the kids are off at school," says Jeffery. "We do much better at the end of the summer, when they're getting ready to go back to school, and during the vacation times."

In sharp contrast to Rockit, In Your Ear's market is primarily collegiate. The first store, just west of Boston Univ. and a short subway ride from at least five other campuses,

was moved about a mile east two years ago to be closer to its client base and to increase its merchandising space.

"The collegiate/student market, at least in terms of used product, is a very steady one, and we've looked to gradually expand from the rock base into other areas such as oldies, international music, and jazz," says In Your Ear co-owner Mark Henderson.

Used product still accounts for most of the web's business, but as business grows, new product categories are opening up. For instance, In Your Ear now sells movie posters and other general merchandise. And the Boston store was recently refitted to better merchandise such product, especially nonrock music product.

In Your Ear is closely connected to Boston's influential college radio community and is now competitive with the area's recognized alternative rock leaders. "We're all competing for the 'new-record-store' clientele, and that portion of our business continues to grow," says Henderson. "But because we're not in a shopping draw area and because of our used inventory, it's very important for us to sell to almost everyone who comes into the store. And we seem to be doing pretty well at that."

In Your Ear opened its second unit—a 1,200-square-foot, second-story store—in Providence's Thayer Street-area two years ago. "We wanted a second store, but not all that far away. It's in a very student-oriented area of Providence, and though we thought the market might be larger, it's a fairly strong store," Henderson says, noting that the Boston store is approximately 2 1/2 times larger than the Providence unit.

Both chains have experienced cassette and compact disk growth, but less so than most music retailers. For Rockit's smaller, 900-square-foot Saugus unit, balancing configurations is a major inventory and merchandising worry. "Juggling the three formats is always a concern," says Jeffery. "We're seeing cassettes equal LP sales for new releases now, and that's been fairly characteristic over the past year." He adds that CD sales "are still rather unpredictable. I wonder what will happen when back-catalog sales tail off."

Though new CDs do not yet account for a significant portion of revenues for In Your Ear, used CDs have taken off. "They come and go very quickly, and almost everyone uses their credit dollars [from used-goods trade-ins] for new purchases," says Henderson. "If there is a black market, it's not touching us."

Another budding growth category for both Rockit and In Your Ear is music video. Says Jeffery, "Once the prices fell below \$30, people started buying in. For us, it's the people who collect records who also collect videos."

Henderson looks to expand his music video stock, which is now contained in the glass-case portions of the front counter in Boston. "We're seeing a lot stronger reaction, though it's nothing like CDs," he says. "Still, it's ripe for growth, and we might consider rentals if it appears that it would generate money and traffic."

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

BLACK 'N' BLUE In Heat

▲ LP Geffen GHS 24180/\$8.98
CA MSG 24180/\$8.98

BOOGIE BOYS Romeo Knight

▲ LP Capitol C1-46917/NA
CA C4-46917/NA

BILL CARTER Loaded Dice

▲ LP CBS Associated BFZ-44039/NA
CA BZT-44039/NA

THE CHURCH Starfish

▲ LP Arista ALB-8521/NA
CA ACB-8521/NA

NORMAN CONNORS Passion

LP Capitol C1-48515/NA
CA C4-48515/NA

DALE Riot In English

▲ LP Paisley Park 1-25599/\$8.98
CA 4-25599/\$8.98

THE FIT Just Havin' Fun

▲ LP A&M SP-5183/NA
CA CS-5183/NA

LITA FORD Lita

▲ LP Dreamland/RCA 6397-1/NA
CA 6397-4/NA

LEO KOTTKE Regards From Chuck Pink

▲ LP Private Music 2025-1/NA
CA 2025-4/NA

MANTRONIX In Full Effect

▲ LP Capitol C1-48336/NA
CA C4-48336/NA

TEENA MARIE Naked To The World

▲ LP Epic FE-40872/NA
CA FET-40872/NA

ROXANNE Roxanne

LP Scotti Bros. BFZ-44086/NA
CA BZT-44086/NA

SCARLETT & BLACK Scarlett & Black

▲ LP Virgin America 90647-1/NA
CA 90647-4/NA

RICK SPRINGFIELD Rock Of Life

▲ LP RCA 6620-1/NA
CA 6620-4/NA

MARTY STEWART Let There Be Country

▲ LP Columbia FC-40829/NA
CA FCT-40829/NA

TIMES-TWO X 2

▲ LP Reprise 1-25624/\$8.98
CA 4-25624/\$8.98

THE WOODENTOPS Wooden Foot Cops On The Highway

▲ LP Columbia BFC-40861/NA
CA BCT-40861/NA

CHILDREN

STEVE ALLEN & JAYNE MEADOWS Hey Diddle Rock

CA Kids Matter 006-3/\$7.95

STEVE ALLEN & JAYNE MEADOWS Hickory Dickory Rock

CA Kids Matter 004-7/\$7.95

STEVE ALLEN & JAYNE MEADOWS Humpty Dumpty Rock

CA Kids Matter 007-1/\$7.95

STEVE ALLEN & JAYNE MEADOWS Rock-A-Doodle Doo

CA Kids Matter 005-5/\$7.95

VARIOUS ARTISTS Daytime/Nighttime

CA Kidco 1001/\$7.50

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.

Comedy Tapes Bow

New spoken-word audiocassettes have been introduced by Simon & Schuster Audio, including two that replay HBO Comedy Live cable specials.

One, titled "The Young Comedians All-Star Reunion," stars Robin Williams, Richard Belzer, Howie Mandel, Steven Wright, and others; its playing time is 50 minutes. Another, called "The Eighth Annual Young Comedians Show," was recorded live at New York's Greene Street Cafe and features John Candy and four new comics. It runs for 35 minutes.

The suggested list price for each of the HBO Comedy Live tapes is \$8.95.

Simon & Schuster is also releasing several audiocassettes based on books, many of them best sellers, including Paul Erdman's "The Panic Of '89" read by Nicol Williamson, Mary Higgins Clark's "Weep No More, My Lady" read by Tony winner Elizabeth Ashley, and Dean R. Koontz's "Lightning" read by Peter Marinker. Each of these titles and two others, Scott Turow's "Presumed Innocent" and Dr. Ravi Batra's "The Great Depression Of 1990," are two-tape sets with 180-minute running times and \$14.95 lists.

Another audiocassette, of Koontz's "The Inhuman Condition," is a single-tape release with a playing time of 90 minutes and a \$9.95 list.

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Acme Produces Vidclips For Cash

Country Star Launches Video Venture

BY JIM BESSMAN

NEW YORK Singer Rosanne Cash likes making videos so much she has formed her own clip-production company.

'I'm interested in innovative videos, not standard clips'

Cash and former free-lance music-video producer Joanne Gardner founded Acme Pictures Inc. about three months ago and have so far co-produced three projects: Rodney Crowell's "Such A Small World," Patty Loveless' "If My Heart Had Windows," and the O'Kanes' "One True Love."

Cash says the company was named Acme "because it sounds so generic, and we both like 'Roadrunner' cartoons."

"I've wanted to do this for several years," she says. "I like video as a medium because it offers a lot of artistic potential and another mode of personal expression."

Cash says she established an "instantly close" relationship with Gardner when the producer was brought in by Columbia Records to produce the first two clips from Cash's current "King's Record Shop" album: "The Way We Make A Broken Heart" and "Tennessee

Flat Top Box."

Gardner has produced clips for such country acts as Alabama, Waylon Jennings, and Gary Morris and for pop artists like the Pointer Sisters. She says one thing that enticed her into giving up the freedom of free-lance work was the promise of lower personal operating costs and a better profit ratio.

"Most record companies won't do business with you without a major production-insurance policy," Gardner notes. "This means that 10% of your profits go to a production company that underwrites your production."

"So, when Rose came to me at Christmas time with the idea for Acme, that was it. And we had an excellent month, with three productions right out of the gate."

Cash credits Gardner with the line production of all Acme clips, while she handles the job hunting. "We sit around thinking about who we would like to make videos with, and then I call people," says Cash.

Gardner says she is looking to bring in a varied roster of directors capable of a wide range of visual styles. "I'm interested in innovative videos that don't look like the standard clips," she says, pointing as an example to her production of the O'Kanes' "Oh Darlin'" clip last year.

"It was a real first for country music in that it was shot in black and white, and it played with differ-

ent frame speeds, which is what we later did with Rosanne's 'Broken Heart,'" she says. "Mostly, I want to make sure that we and the band get exactly what we both want."

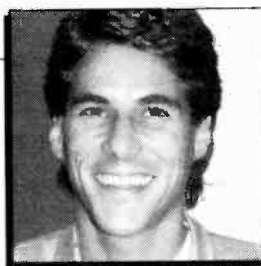
Acme has some tentative productions lined up, and the company is also looking ahead to the possibility of longform music production down the road. According to Gardner, this could involve some documentary-type projects, including one centering on the New Orleans Jazz Heritage Festival.

Cash says other Acme programming will focus on songwriters, specifically "visual-short-story" vignettes of songwriters, based around their work.



Video Driven. Private Music employed an extravagant music and video presentation to illustrate its plans for expansion during a recent reception at the Bel Air Hotel in Los Angeles. Shown, from left, are label founder Peter Baumann; Doreen D'Agostino, vice president, press and artist relations; Private Music artist Yanni; and Ron Goldstein, president and CEO of the label.

THE EYE



by Steven Dupler

HARD ROCK TV: We suppose it was only a matter of time until the ubiquitous **Hard Rock Cafe** name got tied into a mainstream-television music special, and it's finally happened. The trendy international restaurant chain is joining forces with **Coca-Cola USA** to produce at least one and possibly several live variety specials for national broadcast on **NBC-TV**.

Profit, however, is not the motive for the move, according to a Hard Rock spokesman, who says all revenues generated by the first special—slated to air by mid-summer—will be donated to various charitable organizations serving the nation's homeless. Those donations will be augmented by a series of fund-raising activities, including a merchandising campaign that hinges on the show.

The premiere special, "**Coca-Cola Presents: Live From The Hard Rock Cafe**," will be produced by **Lorne** ("Saturday Night Live") **Michaels** and hosted by **Dan Aykroyd**, the actor/comedian who is also a co-owner of the Hard Rock Cafe.

Plans for the show's logistics are still somewhat sketchy. The Hard Rock spokesman says the program will "probably originate live from one of the restaurants, although some segments may be filmed at a Hard Rock replica built on an NBC sound stage." Other segments will likely be beamed via satellite from other Hard Rock Cafes in cities around the world, says the spokesman.

Aykroyd's **Blues Brothers** is the only act named to appear in the show's lineup so far. It is likely, however, since **Lookout Management's Elliot Roberts** is one of the co-producers of the special, that one or more of his firm's clients may become involved. The producers are said to be actively shopping for acts.

The merchandising efforts are being implemented by Coca-Cola and various Coke bottlers around the U.S. Included will be a limited-edition T-shirt commemorating the telecast. The shirt will be available at Hard Rock Cafes and at outlets that sell Coca-Cola products. According to the spokesman, all net proceeds from the T-shirt sales will be donated to the homeless.

NASTY HYBRID: So what do you get when you cross a punker with a country gentleman? How about the "**Willie Idle Video Show**"? The program airs on "**Jacksonville Downbeat**," a 7-year-old Jacksonville, Fla., local carried to 150,000 subscribers of **Continental Cablevision** and 8,000 subs on the **Beaches Cablevision** system. "**Jacksonville Downbeat**" host **Jonathan Rogers** plays Idle, who started out as a cross between—who else?—**Willie Nelson** and **Billy Idol**.

According to producer **Ed Coker**, "We are in the Bible Belt, where country music is king and punk rockers should be seen and then hung. Willie Idol has evolved since he first came into being into what he is now—an obnoxious street person with a bad British accent."

The bad accent is curious, considering **Rogers** is British, but the show is generous to new and relatively unknown bands, conducting interviews and airing clips by acts generally ignored by larger outlets. Some of these include **New Model Army**, the **Balancing Act**, and the **Dead Milkmen**.

"**Jacksonville Downbeat**" runs for a half-hour on Monday, Wednesday, Friday, and Sunday evenings. The producers can be reached at 904-737-0456 or 904-731-2733.

INTO THE FRAY: **Nonesuch Records** has completed its first video ever, for the **World Saxophone Quartet's** "Hattie Wall" from the band's "Dances And Ballads" album. Artist **Robert Longo**, who has recently stepped away from the canvas to direct clips for **R.E.M.** and a short feature film for **Elektra Home Entertainment**, directed the **WSQ** video, which was produced by **Victoria Hamburg**. No word on what took the label so long to join the TV age.

BOB & CHER: Two upcoming music specials on the **Arts & Entertainment Network** deserve particular note. The first, at 9 p.m. EST on March 6, is "**Cher: A Celebration At Caesar's**." The singer/actress is captured at the height of her excess, in 1982, in a Las Vegas camp extravaganza replete with dozens of costume and wig changes and lots of dancing beefcake.

In a more serious vein, **A&E** is airing "**Bob Marley & The Wailers**" at 9 p.m. EST on April 3. The two-hour concert/documentary features the seminal reggae rocker in some of his earliest taped concerts, some of which date back to 1968. Also included are interviews with **Rita Marley**, **Chris Blackwell**, and the entire **Wailers** lineup. This is the North American premiere of this special, which was originally shown only in Europe.

JAZZIN' WITH MCA: Longform promotional "video profiles" are nothing new in the world of rock and pop, but **MCA** says its new 14-minute "presentation video" for **MCA/Zebra** artist **Onaje Allan Gumb's** marks the first time such a video promotional tool has been produced for a jazz artist.

According to the label, the video is being used to introduce Gumb's to retailers and radio programmers. Titled "That Special Part Of Me," the video features musical excerpts from four of the planned singles from Gumb's new album of the same name. The narrator's voice may have a familiar ring to some: **Jheryl Busby**, president of black music and executive vice president of talent acquisition and artist development for **MCA**, stepped in personally to tell Gumb's story on the tape.

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.

BARDEUX

Magic Carpet Ride
Bold As Love/Enigma/Synthicide
Peter Lippman/Lippsync, Inc.
Bryan Greenberg

BROADCASTERS

Down In The Trenches
13 Ghosts/Enigma
Elliott Landy/LandyVision
Elliott Landy

T BONE BURNETT

Killer Moon
The Talking Animals/Columbia
Propaganda Films
Sean Naughton

CANNATA

Fortune Teller
Images Of Forever/Carrere/CBS Associated
Amy Raskin, Michael Pilot/Calhoun Productions
Scott Kalvert

ICEHOUSE

Electric Blue
Man Of Colours/Chrysalis
Michael Segel/Glen-Goodwyn & Associates/Sprolows, Robertson
John Jobson

REBBIE JACKSON

Plaything
R U Tuff Enuff/Columbia
Pam Tarr/Strato Films
Paula Walker

DOLLY PARTON WITH SMOKEY ROBINSON

I Know You By Heart
Rainbow/Columbia
Kathryn Ireland/The Pier Group
Gary Weiss

DAN REED NETWORK

Ritual
Dan Reed Network/Mercury
Michael Pilot, John Diaz/Calhoun Productions
Larry Jordan

RICH CONTRI

You're Everything To Me
Share This Fantasy/Moontide
Joe Kluge/Mediasync
Carlo Maggiora

SIRI LINI

You Make Me Come Alive
Orphan
Orphan Eyes, Virginia Perflin
Jimmy Litton

STACEY Q

Don't Make A Fool Of Yourself
Hard Machine/Atlantic
Roger Hunt/VIVID Productions
Tony Vanden Ende

HENRY LEE SUMMER

I Wish I Had A Girl
Henry Lee Summer/CBS Associated
Lyn Healy/VIVID Productions
D.J. Webster

KEITH SWEAT

Something Just Ain't Right
Make It Last Forever/Elektra
Picture Vision
Jon Small

JAMES TAYLOR

Never Die Young
Never Die Young/Columbia
Steve Brandman/Commercial Production Services
Tom McQuade

TOTO

Pamela
The Seventh One/Columbia
Lisa Hollingshead/Propaganda Films
Nigel Dick

WENDY & LISA

Honeymoon Express
Wendy & Lisa/Columbia
Lyn Healy/VIVID Productions
Nick Egan

GEOFFREY WILLIAMS

There's A Need In Me
Heroes, Spies, And Gypsies/Atlantic
Debbie Mason/Picture Music International
Eric Watson

THE WOODTOPS

Wheels Turning
Wooden Foot Cops On The Highway/Columbia
Jon Small/Picture Vision
Drew Carolan

Billboard THE CLIP LIST

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

Video Music	Video Music	Video Music		
MTV Continuous programming 1775 Broadway, New York, NY 10019	HEAVY Patrick Swayze, She's Like The Wind HEAVY Billy Ocean, Get Outta My Dreams . . . Michael Bolton, (Sittin' On) The Dock Of The Bay Eric Carmen, Hungry Eyes Expose, Seasons Change George Harrison, When We Was Fab Gladys Knight & The Pips, Love Overboard Manhattan Transfer, Soul Food To Go	HEAVY Expose, Seasons Change Taylor Dane, Prove Your Love Debbie Gibson, Out Of The Blue Foreigner, Say You Will Paul Carrack, Don't Shed A Tear George Michael, Father Figure Pet Shop Boys, What Have I Done To Deserve This Richard Marx, Endless Summer Nights G. Estefan/MSM, Can't Stay Away From You Michael Jackson, Man In The Mirror Cher, I Found Someone M/A/R/R/S, Pump Up The Volume Belinda Carlisle, I Get Weak Gladys Knight & The Pips, Love Overboard Swing Out Sister, Twilight World Def Leppard, Hysteria Rick Astley, Never Gonna Give You Up Patrick Swayze, She's Like The Wind Eric Carmen, Hungry Eyes David Lee Roth, Just Like Paradise		
ADDS Whitesnake, Give Me All Your Love Henry Lee Summer, I Wish I Had A Girl Tami Show, She's Only Twenty John Brannen, Desolation Angel Sisters Of Mercy, This Corrosion Dan Reed Network, Ritual Billy Ocean, Get Outta My Dreams . . . Mike Oldfield, Magic Touch - Brkthrg Video	MEDIUM Blue Mercedes, I Want To Be Your Property Swing Out Sister, Twilight World Breeze, Hands To Heaven Bryan Ferry, Kiss And Tell Earth, Wind & Fire, Thinking Of You Elton John, Take Me To The Pilot Barry Manilow, Hey Mambo Dave Mason & Phoebe Snow, Dreams I Dream Alexander O'Neal/Cherelle, Never Knew Love . . . Scarlett & Black, You Don't Know View From The Hill, No Conversation	THE ALL NEW VIDEO GUIDE Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043		
SNEAK PREVIEW AC/DC, Heat Seeker Aerosmith, Angel Robert Plant, Heaven Knows	BLACK ENTERTAINMENT TELEVISION 14 hours daily 4217 Wheeler Ave., Alexandria, VA 22304	CURRENT Anita Pointer, Overnight Success Pointer Sisters, I'm So Excited Richard Lloyd, Fire Engine Nasty Habits, Can't Help Wondering Squeeze, 853-5937 Manhattan Transfer, Soul Food To Go Danny Wilson, Mary's Prayer John Cougar Mellencamp, Check It Out Full Force, All In My Mind Wax UK, Bridge To Your Heart Dianne Reeves, Better Days Pretty Poison, Night Time World Saxophone Quartet, Hattie Hall		
HEAVY Rick Astley, Never Gonna Give You Up Michael Bolton, (Sittin' On) The Dock Of The Bay Belinda Carlisle, I Get Weak Eric Carmen, Hungry Eyes Paul Carrack, Don't Shed A Tear Cher, I Found Someone Def Leppard, Hysteria Foreigner, Say You Will George Harrison, When We Was Fab Heart, There's The Girl Michael Jackson, Man In The Mirror Kiss, Reason To Live Richard Marx, Endless Summer Nights John Cougar Mellencamp, Check It Out George Michael, Father Figure Pet Shop Boys, What Have I Done To Deserve This David Lee Roth, Just Like Paradise Sting, Be Still My Beating Heart Yes, Rhythm Of Love	ADDS Billy Ocean, Get Outta My Dreams . . . Rebbie Jackson, Plaything Al B. Sure, Nite And Day Smokey Robinson, Love Don't Give No Reason Royalty, Romeo Microwave, Instant Replay Dianne Reeves, Better Days Pretty Poison, Night Time World Saxophone Quartet, Hattie Hall	ACTIVE Terence Trent D'Arby, Wishing Well Great White, Save Your Love Icehouse, Electric Blue INXS, Devil Inside So, Are You Sure Rick Springfield, Rock Of Life Wax UK, Bridge To Your Heart White Lion, Wait	HEAVY Morris Day, Fishnet Jody Watley, Some Kind Of Lover Alexander O'Neal/Cherelle, Never Knew Love . . . The Deele, Two Occasions Angela Winbush, Run To Me Chris Jasper, Superbad George Michael, Father Figure Pebbles, Girlfriend (Remix) Joyce Sims, Come Into My Life Earth, Wind & Fire, Thinking Of You (Remix) Michael Jackson, Man In The Mirror	HIT VIDEO 7 hours daily 1000 Louisiana Ave., Houston, TX 77002
BZZZ BIN The Cure, Hot, Hot, Hot Midnight Oil, Beds Are Burning Sinead O'Connor, Mandinka	MEDIUM Salt-N-Pepa, Push It Shanice Wilson, No Half Steppin' The Pointer Sisters, He Turned Me Out Terence Trent D'Arby, Wishing Well M/A/R/R/S, Pump Up The Volume Lillo Thomas, Wanna Make Love E.U., Da Butt Stacy Lattisaw, Every Drop Of Your Love Da Krash, Wasn't I Good To Ya L.L. Cool J, Going Back To Cali Miki Howard & Gerald LeVert, That's What Love Is Full Force, All By Myself DeJa, That's Where You'll Find Me	ADDS 3, Talkin' Bout Woodentons, Wheels Turning Pretty Poison, Night Time Dan Reed Network, Ritual Bryan Ferry, Kiss And Tell Rebbie Jackson, Plaything Smokey Robinson, Love Don't Give No Reason Midnight Oil, Beds Are Burning Underworld, Underneath The Radar		
MEDIUM Big Trouble, When The Love Is Good Black, Everything's Coming Up Roses The Church, Under The Milky Way Communards, Never Can Say Goodbye Simon F., New York Girl Bryan Ferry, Kiss And Tell Lita Ford, Kiss Me Deadly Debbie Gibson, Out Of The Blue The Godfathers, Birth, School, Work, Death Guns 'N' Roses, Welcome To The Jungle Jerry Harrison, Rev It Up L.L. Cool J, Going Back To Cali Los Lobos, One Time, One Night M/A/R/R/S, Pump Up The Volume Scarlett & Black, You Don't Know George Thorogood, You Talk Too Much	MEDIUM Salt-N-Pepa, Push It Shanice Wilson, No Half Steppin' The Pointer Sisters, He Turned Me Out Terence Trent D'Arby, Wishing Well M/A/R/R/S, Pump Up The Volume Lillo Thomas, Wanna Make Love E.U., Da Butt Stacy Lattisaw, Every Drop Of Your Love Da Krash, Wasn't I Good To Ya L.L. Cool J, Going Back To Cali Miki Howard & Gerald LeVert, That's What Love Is Full Force, All By Myself DeJa, That's Where You'll Find Me	POWER Patrick Swayze, She's Like The Wind Rick Astley, Never Gonna Give You Up Cher, I Found Someone George Michael, Father Figure Miles Jaye, I've Been A Fool For You Debbie Gibson, Out Of The Blue M/A/R/R/S, Pump Up The Volume David Lee Roth, Just Like Paradise Michael Bolton, (Sittin' On) The Dock Of The Bay Expose, Seasons Change Gladys Knight & The Pips, Love Overboard Michael Jackson, Man In The Mirror John Cougar Mellencamp, Check It Out		
BREAKOUTS The Alarm, Presence Of Love Balaam And The Angel, I Love The Things . . . Bananarama, Love In The First Degree BoDeans, Dreams Broadcasters, Down In The Trenches Echo And The Bunnymen, Bedbugs And Ballyhoo Flesh For Lulu, Postcards From Paradise Kane Gang, Don't Look Any Further Love And Rockets, No New Tale To Tell Pepsi & Shidie, All Right Now Platinum Blonde, Fire Rainmakers, Small Circles Ryuichi Sakamoto, Risky 3, Talkin' Bout Underworld, Underneath The Radar David Waking, She's Having My Baby Wendy & Lisa, Honeymoon Express Year Zero, Hourglass	THE NASHVILLE NETWORK Five 1/2-hour shows weekly 2806 Opryland Dr., Nashville, TN 37214	HEAVY White Lion, Wait Rick Springfield, Rock Of Life Elisa Fiorillo, How Can I Forget You Great White, Save Your Love Flesh For Lulu, Postcards From Paradise Henry Lee Summer, I Wish I Had A Girl INXS, Devil Inside Jody Watley, Some Kind Of Lover Terence Trent D'Arby, Wishing Well Alexander O'Neal/Cherelle, Never Knew Love . . . George Harrison, When We Was Fab Communards, Never Can Say Goodbye The Jets, Rocket 2 U Earth, Wind & Fire, Thinking Of You Scarlett & Black, You Don't Know		
VH1 VIDEO HITS ONE Continuous programming 1775 Broadway, New York, NY 10019	THE NASHVILLE NETWORK Five 1/2-hour shows weekly 2806 Opryland Dr., Nashville, TN 37214	HEAVY White Lion, Wait Rick Springfield, Rock Of Life Elisa Fiorillo, How Can I Forget You Great White, Save Your Love Flesh For Lulu, Postcards From Paradise Henry Lee Summer, I Wish I Had A Girl INXS, Devil Inside Jody Watley, Some Kind Of Lover Terence Trent D'Arby, Wishing Well Alexander O'Neal/Cherelle, Never Knew Love . . . George Harrison, When We Was Fab Communards, Never Can Say Goodbye The Jets, Rocket 2 U Earth, Wind & Fire, Thinking Of You Scarlett & Black, You Don't Know		
ADDS Louis Armstrong, What A Wonderful World James Taylor, Never Die Young Godley & Creme, A Little Bit Of Heaven Jan Hammer, Crocket's Theme Marilyn Martin, Possessive Love Smokey Robinson, Love Don't Give No Reason	THE NASHVILLE NETWORK Five 1/2-hour shows weekly 2806 Opryland Dr., Nashville, TN 37214	HEAVY White Lion, Wait Rick Springfield, Rock Of Life Elisa Fiorillo, How Can I Forget You Great White, Save Your Love Flesh For Lulu, Postcards From Paradise Henry Lee Summer, I Wish I Had A Girl INXS, Devil Inside Jody Watley, Some Kind Of Lover Terence Trent D'Arby, Wishing Well Alexander O'Neal/Cherelle, Never Knew Love . . . George Harrison, When We Was Fab Communards, Never Can Say Goodbye The Jets, Rocket 2 U Earth, Wind & Fire, Thinking Of You Scarlett & Black, You Don't Know		
NOUVEAUX 10,000 Maniacs, Like The Weather	THE NASHVILLE NETWORK Five 1/2-hour shows weekly 2806 Opryland Dr., Nashville, TN 37214	HEAVY White Lion, Wait Rick Springfield, Rock Of Life Elisa Fiorillo, How Can I Forget You Great White, Save Your Love Flesh For Lulu, Postcards From Paradise Henry Lee Summer, I Wish I Had A Girl INXS, Devil Inside Jody Watley, Some Kind Of Lover Terence Trent D'Arby, Wishing Well Alexander O'Neal/Cherelle, Never Knew Love . . . George Harrison, When We Was Fab Communards, Never Can Say Goodbye The Jets, Rocket 2 U Earth, Wind & Fire, Thinking Of You Scarlett & Black, You Don't Know		
POWER Rick Astley, Never Gonna Give You Up G. Estefan/MSM, Can't Stay Away From You Michael Jackson, Man In The Mirror George Michael, Father Figure	THE NASHVILLE NETWORK Five 1/2-hour shows weekly 2806 Opryland Dr., Nashville, TN 37214	HEAVY White Lion, Wait Rick Springfield, Rock Of Life Elisa Fiorillo, How Can I Forget You Great White, Save Your Love Flesh For Lulu, Postcards From Paradise Henry Lee Summer, I Wish I Had A Girl INXS, Devil Inside Jody Watley, Some Kind Of Lover Terence Trent D'Arby, Wishing Well Alexander O'Neal/Cherelle, Never Knew Love . . . George Harrison, When We Was Fab Communards, Never Can Say Goodbye The Jets, Rocket 2 U Earth, Wind & Fire, Thinking Of You Scarlett & Black, You Don't Know		
ADDS Shanice Wilson, No Half Steppin' Company B, Perfect Lover Stacey Q, Don't Make A Fool Of Yourself White Lion, Wait Bardeux, Magic Carpet Ride The Cassanova Crew, The New Leave It To Beaver Rap Bryan Ferry, Kiss And Tell	THE NASHVILLE NETWORK Five 1/2-hour shows weekly 2806 Opryland Dr., Nashville, TN 37214	HEAVY White Lion, Wait Rick Springfield, Rock Of Life Elisa Fiorillo, How Can I Forget You Great White, Save Your Love Flesh For Lulu, Postcards From Paradise Henry Lee Summer, I Wish I Had A Girl INXS, Devil Inside Jody Watley, Some Kind Of Lover Terence Trent D'Arby, Wishing Well Alexander O'Neal/Cherelle, Never Knew Love . . . George Harrison, When We Was Fab Communards, Never Can Say Goodbye The Jets, Rocket 2 U Earth, Wind & Fire, Thinking Of You Scarlett & Black, You Don't Know		
ADDS 14 hours weekly 6430 Sunset Blvd., Hollywood, CA 90028	THE NASHVILLE NETWORK Five 1/2-hour shows weekly 2806 Opryland Dr., Nashville, TN 37214	HEAVY White Lion, Wait Rick Springfield, Rock Of Life Elisa Fiorillo, How Can I Forget You Great White, Save Your Love Flesh For Lulu, Postcards From Paradise Henry Lee Summer, I Wish I Had A Girl INXS, Devil Inside Jody Watley, Some Kind Of Lover Terence Trent D'Arby, Wishing Well Alexander O'Neal/Cherelle, Never Knew Love . . . George Harrison, When We Was Fab Communards, Never Can Say Goodbye The Jets, Rocket 2 U Earth, Wind & Fire, Thinking Of You Scarlett & Black, You Don't Know		
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VIDEO MUSIC

Cissy Houston Story Told In 'Sweet Inspiration' Video

BY BOB DARDEN

WACO, Texas Before there was Whitney, there was Cissy. Cissy Houston was—and still is—a music industry legend, both in gospel and mainstream music. Her story is now chronicled on video in "Cissy Houston: Sweet Inspiration."

Directed by David Davidson (who helmed the film "Lone Gone Charlie" as well as videoclips by Phil Collins, Bon Jovi, Miles Davis, and Patti LaBelle), the hourlong film premiered on PBS earlier this month and is now available on videocassette.

"Sweet Inspiration" features rare footage of Houston with the gospel-singing Drinkards, sessions with the Sweet Inspirations, interviews with Jerry Wexler and Arif Mardin, and duets with daughter Whitney, Aretha Franklin, Dionne Warwick, David Bowie, and Luther Vandross.

Houston says she feels strange seeing people like Tom Dowd and the Rev. C.E. Thomas on the screen talking about her.

"That's the kind of thing that usually only happens at graveside," she says, laughing. "So the whole thing is very special to me."

"It was David who originally approached me about doing it. He's apparently a longtime fan of mine. From the beginning, he wanted to include footage not just of the old television shows I've done, like 'The Golden Age Of Gospel' and 'Soul Years,' but from my church, [so as] to include both phases of my life."

"The segments ended up pretty equal—some secular, some gospel. They interviewed my husband, found some clips with the Drinkards, and found a real treat: footage of me at the Newport Jazz Festival."

Houston says that although she worked closely with Davidson and gave him whatever material he need-

ed, she gave him full control of the finished product. And she's pleased with the results.

"I guess the most emotional moment for me in the film was a performance I did with my daughter," she says. "It was a very touching moment at the Symphony Show for [New York Mayor Ed Koch] last year with my son and husband and Whitney. We did a tune from 'Dream-girls,' and David really caught the magic of it on the screen."

Like many popular gospel artists who began moving into r&b and soul music in the late '50s and early '60s, Houston caught a lot of flak from the gospel community.

"I am a person who believes in what I am doing, whether in church or in secular music," she says. "It's all about the love you feel inside. It's really ridiculous, the attacks some gospel singers endure. They just don't know you inside, within your heart, or they wouldn't say those things."

In addition to its classic songs, "Sweet Inspiration" also includes performances of some contemporary material.

"I'd like to do both," she says. "But the gospel I want to do is not the contemporary sound. There are some who can master that and get a good gospel feeling. But that's too far out for me; I'm just an old gospel singer. The way it should be for me is traditional, done in good taste. And I'd really love Luther Vandross to produce it. He's a great producer."

"In fact, one of the most special moments in the film is when Luther speaks about me. It gave me chills to hear someone so very good say what an inspiration you've been to them. I was really teary about that. Luther is a wonderful person, and I love him like my brother."

VIDEO TRACK

LOS ANGELES

MR. MISTER'S video for "Stand And Deliver," the theme song for the Warner Bros. movie of the same title and a cut from its latest RCA album, "Go On . . ." was directed by Tony Greco. The clip was produced by Alexis Omeltchenko for Pendulum Productions.

Wendy & Lisa's video for "Honey-moon Express," which features footage of a cafe scene intercut with their performance of the song, was directed by Nick Egan and produced by Mike Bodnarczuk and Lyn Healy for Vivid Productions.

Aerosmith's clip for "Angel," a track from its Geffen-released "Permanent Vacation," was directed by Marty Callner. Live concert footage shot at Worcester Centrum in Massachusetts is combined with interiors shot here by Frank Byers. The video was produced by Callner, Doug Major, and Bill Brigode for Cream Cheese Productions.

Enigma Records act TSOL recently finished the video for "Hit And Run," the title track from its new al-

bum. The clip, directed by Emmanuel Mairesse and Laurent Basset, was produced by Mairesse and Claude Gaignaire for I/O Productions.

Director Peter Nydrle recently completed Think Out Loud's video of "After All This Time," the first cut from its debut album on A&M. The clip, directed, lensed, and produced by Nydrle, was edited by Charley Randazzo.

Propaganda Films is currently in postproduction with two clips for Toto's upcoming Columbia release, "The Seventh One." Both "Pamela" and "Stop Loving You" were directed by Nigel Dick. Both videos were shot by Joe Yacoe and produced by Lisa Hollingshead and David Warfield.

OTHER CITIES

54-40's video for "One Day In Your Life," from its "Show Me" album on Warner Bros., was directed by Adam Bernstein for Gangland Productions. It was filmed in Vancouver, British Columbia.

Electric Lady Studios Gets Facelift

1st-Ever Neve Focusrite Board Installed

BY STEVEN DUPLER

NEW YORK Electric Lady Studios here, made famous in the '60s by founder Jimi Hendrix, is gearing up for the '90s and beyond with a major \$2.2 million renovation, the centerpiece of which is the acquisition of a Focusrite mixing console custom-built by famed console designer Rupert Neve. The renovation is scheduled to be complete by June.

The Focusrite board—to be housed in the studio's main room—will be one of only three such units currently planned for the U.S. The board is an outgrowth of renowned console designer Neve's work with outboard equalization modules, which are designed for use with other manufacturers' boards.

"During the last year or so, a lot of people have been purchasing Focusrite EQ modules and bypassing the EQ in their consoles," says Alan Selby, owner of Electric Lady. "We've taken that concept a step further by actually putting in an entire Focusrite console, rather than simply bypassing the EQ on our SSL board."

The Focusrite, the first full-sized, full-featured version of the console to be installed in the U.S., will be equipped with a George Massenburg automation system, Selby says. "We couldn't afford to wait for Rupert Neve to come up with a dedicated-automation system for his console, so we're going with an established system that will interface well with the Focusrite and let us finish the renovation faster."

Electric Lady is "a music house, pure and simple," says Selby. "We don't do jingles, we don't do much audio-for-video work. We leave that to the people who have chosen to specialize in those areas. What we do here is make albums."

Constant reinvestment is needed in order to stay ahead of the competition, Selby says.

"All the rooms are getting new Studer A820 multitrack and two-track recorders," says Bob Tis, Electric Lady's chief engineer. "And the two SSL rooms are getting new G-Series computer updates. It's essential to stay absolutely current."

One way Tis makes sure that staying on top of the latest technology does not bankrupt the facility is by attempting to buy new gear—especially signal processors—that are software based.

"You take something like the [Yamaha] SPX-90 or the new [Eventide] Harmonizer 3000—when they get updated, all that's entailed is sticking in a new set of \$80 chips rather than spending much more money on a

'It's essential to stay absolutely current'

completely new piece of hardware."

Electric Lady currently offers 48 tracks of Sony PCM-3324 digital as well as 48 tracks of Studer analog. Although the studio's digital rates are slightly higher than its analog-recording costs, Tis says the cost differential is almost completely balanced out by the much higher tape costs involved in analog recording.

"The average analog album project here will use somewhere between 25 and 40 reels of 2-inch tape," he says. "Compare that to the approximately five reels of tape used for a digital album, and the costs just about reach parity."

SOUND INVESTMENT

A weekly column spotlighting equipment-related news in the audio and video production, postproduction, and duplication industries.

X-86 UPGRADES: Mitsubishi Pro Audio's X-86 digital two-track recorder has been the beneficiary of a significant upgrade in its cut-and-splice editing capabilities. A circuit redesign now allows the unit to play back cue tracks at speeds as low as one-fiftieth of normal play speed. Frequency response of the cue tracks is 100 hertz to 10 kilohertz. Mitsubishi says the upgrade is in place on all production machines as of this month, and retrofits for machines in the field are available at no charge. Call 818-898-2341 for details.

HARD DISK: According to AMS, there are now more than 100 AudioFile hard-disk-based digital workstations in use throughout the world, making the 2-year-old unit one of the top-selling examples of the new breed of all-in-one digital recorder/editor/processors. Recent purchasers of AudioFiles include Disney, HBO, and Soundeluxe, which has ordered two of the devices. Contact AMS in the U.K. at 0282-57011.

BETTER ANNEX: San Francisco's Music Annex has upgraded its audio-for-video syncing capabilities to handle three-machine lockups in both studios. The facility has also added an MTM mag recorder for film-to-tape transfers and is planning to install a digital workstation (type unspecified) in the near future. Contact the studio at 415-421-6622.

Thus, cost is not the issue when explaining why most of Electric Lady's rock albums continue to be multitracked in analog. "It's the producers' attitudes toward digital multitrack," Tis says. "They feel digital is too sterile for rock—rock people don't want what they put on tape to be cleaned up; they want it raw and raunchy."

This attitude only holds true for the actual tracking sessions, Tis says, noting that practically all of Electric Lady's two-track mixdowns are done to a digital format, which is "almost always Sony PCM-1630."

Next on Electric Lady's technical agenda is likely a digital workstation of some sort, Tis says. "We're not really looking at something like the [AMS] AudioFile," he notes. "We don't really do much library-based sampling. What we'll be looking for will have to be an environmental-control system for full integration of MIDI and SMPTE facilities in the studio. But we'll wait until all this redesigning is finished first before we look into that. In this business the upgrading never really stops."

DIGITAL PAPERS: If you missed the Audio Engineering Society's Fifth International Conference on Music and Digital Technology in Los Angeles last May, don't despair. The AES has just released a collection of 20 of the technical papers delivered at the three-day gathering. Thirty-four engineers, musicians, and scientists were on hand to explore all aspects of the digital revolution, and 27 authors are featured in the AES publication. To order the book in the U.S., send \$25 (for members) or \$35 (for nonmembers) to Audio Engineering Society Inc., Room 2520, 60 E. 42nd St., New York, N.Y. 10165-0075.

SOLID UPGRADES: Sound Chamber Recorders, Pasadena, Calif., has installed an automated SSL SL-4000 console. The board is said to be one of the first 4040E boards from the British manufacturer, comprising a fully featured 40-frame SL-4000 E-Series, fitted with 32 input/output modules. And, in New Jersey, Whitney Houston has acquired a 40-input SL-4000 for her personal studio in the basement of her home. Design and construction of the facility was supervised by Bob Spangler of Susquehanna Sound, Northumberland, Pa., working in cooperation with noted studio designer John Storyk.

TWO MOVES AT MITSUBISHI: Tore Nordahl has been moved up and out of his former post as president of Mitsubishi Pro Audio Group to become director of new business development at Mitsubishi Electric America, the pro audio division's parent firm. Concurrent with the move, S. Miyata becomes president of MPAG.

Edited by STEVEN DUPLER



Such Good Friends. No, Alice Cooper is not really strangling producer Jim Faraci. He's just congratulating him on helping complete a remake of Cooper's "Under My Wheels," intended for the soundtrack to the upcoming I.R.S. film "The Decline Of Western Civilization, Part II." Shown, from left, at Vermont's White Crow Audio are guitarist Kane Roberts, Faraci, Cooper, and studio owner Todd Lockwood.

AUDIO TRACK

NEW YORK

ELECTRIC LADY SAW a visit from A&M's OMD, in to mix 7- and 12-inch versions of "Dreamin'." Bruce Forest produced. Frank Heller guided the controls with help from John Magnusson. Also, Forest and Heller worked on remixes for Warner Bros.' act Royalty and CBS' Earth, Wind & Fire. PolyGram group Men Without Hats recently remixed "Moonbeam" with producer John Luongo and engineer Gary Hellman.

Stephen Galfas was at Quad co-producing the "Palace" album with James Palace and Lloyd Donnelly. Henry Falco assisted on the Atlantic tracks. Also, Gwen Guthrie produced and performed "Can't Love You Tonight" for Warner Bros. Brian Max sat at the controls; Vinny Ogni assisted.

LOS ANGELES

GBS ARTIST JULIO IGLESIAS was at Ground Control to mix his new duet with Stevie Wonder. Humberto Gatica ran the board. Also, Brian Wilson was in tracking for his solo Warner Bros. album. Russ Tittelman produced; Mark Linett ran the board. And, Debbie Allen tracked her debut MCA Records album with producers Kashif and Nick Trevisick. Angus Davidson sat at the board.

Producer David Kahne worked on Fishbone's album at Sunset Sound Factory. Larry Ferguson engineered; Dave Knight assisted.

Recently in at Platinum Island were Hulk Hogan and several other World Wrestling Federation stars who were tracking and mixing "Piledriver," the second W.W.F. album for Epic Records. Rick Deringer produced; Tom Edmonds ran the board. Oz Fritz assisted for executive producer David Wolff. Also, national jingle finals were tracked and mixed.

Larry Robinson produced material for Durell Coleman's Capitol debut at Westlake. He also mixed a track for Vanessa Williams' upcoming Wing/PolyGram album.

Gerry Brown ran the board with Rob Van Arx and Dennis Stefani.

Jerry Knight and Aaron Zigman produced two cuts for the upcoming Four Tops Arista album at Lionshare Studios. This will be the group's first album release since the 1985 Motown "Magic" album.

Ute Lenper worked on vocals for a CBS Masterworks project at Cherokee. Randy Kerber produced the tracks; John Arias was at the board. Cliff Kane assisted. Also, Keiko Kobayashi worked on vocals for a Richard Carpenter project. Roger Young was at the board, assisted by James Johnson. And, European operatic singer Frederica von Stade worked on vocal tracks for her first pop album. Jeremy Lubick produced the CBS Masterworks project. Arias engineered, and Kane assisted.

NASHVILLE

DONNA MEADE WAS IN AT Soundshop Recording with producer Buddy Killen to work on tracks for a new album. Mike Bradley engineered the PolyGram project. Also, Ronnie McDowell put down tracks for an album project for Curb. McDowell produced, and Bradley engineered. And, Tresa Buz worked on a gospel project with producer J.C. Meyer for Selah Music. Bradley engineered.

Comstock producer Patty Parker was at Chelsea working on Florida-based singer/songwriter Lavender's debut single.

OTHER CITIES

PRIVATE DOMAIN POPPED by Mix Masters, San Diego, to work on tracks for an album. Band leaders Paul Shaffer and Jack Butler produced, assisted by engineer Mike Harris.

Ernest Troost composed and conducted an orchestral score for the New World Pictures' film "Dead Heat." Sessions to record the material were at SounTec Studios, Norwalk, Conn. Johnny Montagnese, Phil Magnotti, and Peter Hodgson engineered the project.

At Seller Sound, Sterling
(Continued on page 56)

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N.Y. Studio Has Synclavier Megasystem

NEW YORK A Synclavier digital audio system, claimed to be the world's largest and most powerful all-digital workstation, is up and running at Lavskymusic, an audio production and postproduction house here.

The megasystem boasts a total of 96 voices, 64 megabytes of random access memory, an optical disk memory system capable of storing 2 billion bytes of on-line sound files, and the Synclavier proprietary direct-to-disk digital multitrack recorder.

According to Frank Sullivan, vice president of sales and marketing for New England Digital, maker of the Synclavier, the Lavskymusic system is "the largest ever installed anywhere, and to the best of our knowledge it is also the biggest digital audio workstation in any studio anywhere in the world today."

Studio owner Richard Lavsky is a 20-year veteran of the jingle wars and also owns a smaller Synclavier system. Major commercial clients his studio has done work for include Ralston-Purina, International Business Machines Corp., Saab, Pepsi Cola, and Nuprin.

AUDIO TRACK

(Continued from page 54)

Heights, Mich., Gary Spaniola mixed Cinema's debut album for A&M. Greg Stryker completed tracks for PAW Productions. Spaniola engineered.

Vocalist Toika Troutman worked on her debut album at Rainbow Recording, Dayton, Ohio. Guitarist Doug Simon produced the project and co-wrote all material with keyboard man Leroy Hall.

Planet Dallas in Dallas saw the Affirmative in to complete its new release, "Energy Positive," with engineer Rick Rooney. Patrick Keel produced. Also, Troy Werner finished his second album project. Rooney produced and engineered.

Bobby Lee Caldwell mastered tracks at Studio Southwest and C&M Audio, both in Dallas, on "She's A Lady By Day, Lover By Night."

At Criteria in Miami, Jermaine Jackson worked on vocal parts with producer Larry Blackmon. Mike Couzzi engineered with assistant Teresa Verplanck and Mike Spring. Also, Epic's Will To Power worked on an upcoming album with producer Bob Rosenberg. Keith Morrison and Couzzi sat at the board, assisted by Spring and Dana Horowitz. Emilio Estefan produced tracks on English artist Matt Bianco. Eric Schilling was at the controls with assistant Horowitz.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

Billboard

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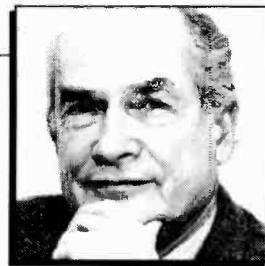
TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	14	★★ NO. 1 ★★ HOROWITZ PLAYS MOZART DG 423-287 (CD) 12 weeks at No. One VLADIMIR HOROWITZ	
2	2	70	HOROWITZ IN MOSCOW DG 419-499 (CD) VLADIMIR HOROWITZ	
3	3	26	BEETHOVEN: PIANO CONCERTO NO. 5 CBS MK-42330 (CD) MURRAY PERAHIA	
4	5	16	BEETHOVEN: SYMPHONY NO. 9 ANGEL CDC-49221 (CD) LONDON CLASSICAL PLAYERS (NORRINGTON)	
5	4	14	GLASS: AKHNATEN CBS M2K-42457 (CD) STUTTGART STATE OPERA (DAVIES)	
6	11	50	CARNAVAL CBS MK-42137 (CD) WYNTON MARSALIS	
7	6	18	BACH: CHACONNE/PARTITA/CELLO SUITE MCA MCAD-42068 (CD) ANDRES SEGOVIA	
8	8	8	LEVANT PLAYS GERSHWIN CBS MK-42514 (CD) OSCAR LEVANT	
9	NEW		BARTOK: SONATA FOR TWO PIANOS CBS MK-42625 (CD) MURRAY PERAHIA, SIR GEORG SOLTI	
10	9	18	RODRIGO/PONCE/TORROBA MCA MCAD-42067 (CD) ANDRES SEGOVIA	
11	10	10	THE UNKNOWN RECORDINGS ANGEL CDC-49428 (CD) MARIA CALLAS	
12	13	102	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 (CD) KATHLEEN BATTLE, CHRISTOPHER PARKENING	
13	NEW		THE ACADEMY PLAYS OPERA ANGEL CDC-49552 (CD) ACADEMY OF ST. MARTIN-IN-THE-FIELDS (MARRINER)	
14	7	12	VERDI: REQUIEM ANGEL CDC-49390 (CD) STUDER, ZAJIC, PAVAROTTI, RAMEY (MUTI)	
15	16	8	GERSHWIN: RHAPSODY IN BLUE PRO ARTE CDD-352 (CD) DENVER SYMPHONY POPS (WAYLAND)	
16	25	4	BEETHOVEN/BRAHMS: VIOLIN CONCERTOS RCA RCD1-5402 (CD) JASCHA HEIFETZ	
17	NEW		MAHLER: SYMPHONY NO. 2 ANGEL CDCB-47962 (CD) CITY OF BIRMINGHAM SYMPHONY (RATTLE)	
18	17	32	WHITE MAN SLEEPS NONESUCH 79163 (CD) THE KRONOS QUARTET	
19	14	18	BEETHOVEN: SYMPHONIES 2 & 8 ANGEL CDC-47698 (CD) LONDON CLASSICAL PLAYERS (NORRINGTON)	
20	21	4	CORIGLIANO: PIED PIPER FANTASY RCA 6602-RC (CD) JAMES GALWAY	
21	15	40	POPS IN LOVE PHILIPS 416-361 (CD) BOSTON POPS (WILLIAMS)	
22	24	4	VERDI: REQUIEM TELARC CD-80152 (CD) DUNN, CURRY, HADLEY, PLISHKA (SHAW)	
23	20	166	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD) ● NEVILLE MARRINER	
24	23	36	GROFE: GRAND CANYON SUITE TELARC CD-80086 (CD) CINCINNATI POPS (KUNZEL)	
25	12	20	BRAHMS: PIANO QUARTET NO. 1 CBS MK-42361 (CD) MURRAY PERAHIA, AMADEUS QUARTET	

TOP CROSSOVER 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
1	1	16	★★ NO. 1 ★★ BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 (CD) BOSTON POPS (WILLIAMS)	
2	2	28	KIRI SINGS GERSHWIN ANGEL CDC-47454 (CD) KIRI TE KANAWA	
3	4	14	GERSHWIN: OF THEE I SING/LET 'EM EAT CAKE CBS M2K 42522 (CD) ORCHESTRA OF ST. LUKE'S (THOMAS)	
4	3	16	VOLARE LONDON 421-052 (CD) LUCIANO PAVAROTTI (MANCINI)	
5	5	8	HOLLYWOOD'S GREATEST HITS TELARC CD-80168 (CD) CINCINNATI POPS (KUNZEL)	
6	6	22	BACH ON ABBEY ROAD PRO ARTE CDD-346 (CD) JOHN BAYLESS	
7	NEW		BEETHOVEN OR BUST TELARC CD-80153 (CD) DON DORSEY	
8	7	20	CAROUSEL MCA MCAD-6209 (CD) BARBARA COOK, SAMUEL RAMEY	
9	9	6	CLASSIC GERSHWIN CBS MK-42516 (CD) VARIOUS ARTISTS	
10	8	22	MY FAIR LADY LONDON 421-200 (CD) KIRI TE KANAWA, JEREMY IRONS	
11	14	40	BASIN STREET CBS MK-42367 (CD) CANADIAN BRASS	
12	NEW		A LOVE UNTIL THE END OF TIME CBS MK-42520 (CD) PLACIDO DOMINGO	
13	12	48	TRADITION ANGEL CDC-47904 (CD) ITZHAK PERLMAN	
14	10	24	STAR TRACKS II TELARC CD-80146 (CD) CINCINNATI POPS (KUNZEL)	
15	11	18	STRIKE UP THE BAND RCA 6490-RC (CD) CANADIAN BRASS	

(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.

**Classical
KEEPING
SCORE**

by Is Horowitz

PRICING PLOY: The average price of compact disks continues to dip as new low-cost series enter the marketplace. The latest to surface is MCA Classics' Royal Blue line, which offers two CDs (each in its own jewel box) packaged in one 12-inch plastic container at a basic dealer price of \$6.86. Suggested retail price for the CD double-decker is \$9.98.

The four packages in the initial release come from the

**Double-decker CD series
offers works for a song**

Westminster catalog and include both mono and stereo titles. One holds Beethoven piano music played by **Daniel Barenboim**, and the others feature familiar orchestral works performed under the direction of **Hermann Scherchen**, **Artur Rodzinski**, **Maurice Abravanel**, and **William Steinberg**.

The reissue program is being supervised by **Martin Fleischman**, special projects coordinator, who will draw upon vault titles from Command, Kapp, and American Decca, catalogs that, along with Westminster, are now owned by MCA. Two more packages will be released in March, says Fleischman. Three more packages will be released the following month, with more to come on a regular basis.

For the first few releases, the packaging of the Royal Blues will be in the Shape container that converts into a 20-CD flip-file holder. These will be supplied at no extra

cost, says Fleischman.

FOR THE TIME BEING, dealers and consumers can buy the very same **Kurt Masur** performances of all the Beethoven symphonies and major overtures on either Philips or Pro Arte CDs. The orchestra is the Leipzig Gewandhaus, and the recordings were produced by VEB Deutsche Schallplatten.

Philips released the Beethoven set on six CDs two years ago under license from the East German firm, but Pro Arte claims a valid license from Japanese Victor, which for a time at least had U.S. and Japanese rights to the material. The Pro Arte versions were introduced here only last month.

The labels are discussing the rights situation, and the matter should be resolved shortly.

PASSING NOTES: This year's installment of the marathon "Shubertiade" at the 92nd Street Y in New York has been recorded live by **Craig Dory**, an independent producer/engineer. The first three weeks of the 10-year program were concluded early this month.

Pinchas Zukerman is one of the artists delivering public-service messages promoting school music programs in radio spots distributed by the American Federation of Musicians... Delos Records is offering alternate packaging for its 3-inch Pocket Classics. Titles may now be ordered with adapters inside the shrinkwrapping for an additional 50 cents, bringing the suggested list price of the disks to \$4.69.

Price-Less CD's historic series puts it on the line. A sticker on the blisterpack of some of its oldie performances warns: "We advise purchase only by serious collectors who value historic performance over audio fidelity." The latest releases include **Wilhelm Furtwangler** conducting the Brahms Piano Concerto No. 2 with **Edwin Fischer** and the Beethoven Symphony No. 9, both live performances with the Berlin Philharmonic. While curious ears quickly adapt to aural flaws, adjustment to the phrase "all men become brothers" in the Choral Symphony emanating from the German capital in March 1942 takes a bit more doing.

**Latin
Notas**

by Carlos Agudelo

THIS WEEK WE will look at the four Grammy nominees for best Latin pop performance not yet reviewed in this column. The aspirants in the categories of best tropical Latin performance and best Mexican-American performance will be reviewed later.

JULIO IGLESIAS' ALBUM, "Un Hombre Solo," is the product of the singer's obsession with perfection. Iglesias worked with the best Latin ballad composer there is, Spain's **Manuel Alejandro**, who also orchestrated and produced this mellow jewel. The result is a beautiful record in Iglesias' style, one of his best so far and the front-runner in his category. The CBS album became No. 1 on the Top Latin Albums chart as soon as it was released and keeps turning out good single after good single, including "Que No Se Rompa La Noche," an outstanding No. 1 song.

Maria Conchita Alonso's "Mirame" is a serious attempt to create a very contemporary sound in the Madonna style for the U.S.-based Spanish singer, whose sensuous voice goes very well with her sexy image. Her provocative style, however, tends to relegate her artistic talent to a secondary level. Alonso co-produced the album, wrote the lyrics for the title song, and plays electric guitar. Working with Alonso were producers **Jose Quintana** and **K.C. Porter**; the tunes were finely arranged by Porter for A&M Records.

José José's "Siempre Contigo" is the same type of music for which he was nominated in the same category last year. No gimmicks here, just straightforward pop ballads. The most wonderful aspect of José José's records is that his voice makes every song a compelling story worth listening to for its own sake. The

compositions themselves, most of which bear the mark of producer **Paco Cepero**, are quintessentially romantic, exactly what the artist needs to display his talent. The musical arrangements by **Miguel Angel Varona**, full of violins to the point of being baroque, wrap around José José's interpretations, supplying the lyrics with a very adequate environment. The album was produced and directed by Cepero for the Ariola label.

EMMANUEL'S "Solo" album, unlike José José's uncomplicated approach to ballads, has a background crowded with electronics galore as if the producer were trying to compensate for something. The album, however, is consistent with Emmanuel's style, which

**Iglesias' Grammy-nominated
album is a mellow jewel**

remains within the traditional parameters of standard romantic-pop ballads. Emmanuel's voice, often deliberately soft and terse, goes over every sentence carefully, perhaps with the intention of emphasizing the singer's vocal qualities, though sometimes sacrificing spontaneity and feeling in the process. The album was produced and directed by **Juan Carlos Calderon** for the BMG/RCA label.

ALL IN ALL, the best-Latin-pop-performance category of the Grammy awards is the most representative of the three. With a few exceptions, the best productions of 1987 are here. Worth mentioning is the work of Porter on several of the albums nominated, including the arrangement of the song "Toda La Vida," the prominent track on Emmanuel's album. Porter's contribution to Latin pop, perhaps more than that of any other producer/arranger/composer, is shaping the direction of contemporary ballads by giving them a background more in tune with today's American sound.

NO, Wherehouse, the West Coast retail chain that is now selling Latin records, didn't change its name. We did it, involuntarily. Won't happen again, OK?



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3/12 HOUSTON: Summit
3/15 SEATTLE: Seattle Center Coliseum
3/17 PORTLAND OR: Memorial Coliseum
3/18 SPOKANE: Spokane Coliseum
3/19 BOISE: Boise State University Pavilion

4/07 HERSHEY PA: Hersheypark Arena
4/08 CHAPEL HILL/RALEIGH NC:
Dean Smith Center
4/09 KNOXVILLE: Thompson-Boling Arena
4/15 MEMPHIS: Mid-South Coliseum
4/16 BIRMINGHAM:
Jefferson County Civic Center Coliseum
4/18 JACKSONVILLE: Jacksonville Coliseum
4/19 FT MYERS FL: Lee Civic Center
4/21 TAMPA: Expo Hall
4/22 COLUMBIA SC: Carolina Coliseum
4/23 ATLANTA: The Omni

5/07 FAIRFAX/WASHINGTON DC: Patriot Arena
5/09 WORCESTER MA: Centrum
5/10 PORTLAND ME:
Cumberland County Civic Center
5/13 HAMPTON/NORFOLK: Hampton Coliseum
5/14 NEW YORK: Radio City Music Hall
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Jazz BLUE NOTES



by Peter Keepnews

THIS WEEK'S NEWS concerns two jazz labels—one of which is just getting off the ground, the other of which never really did.

PolyGram Jazz has reactivated the **Verve Forecast** logo as a home for what it calls "music with a contemporary flavor." And the jazz division at **MCA** has absorbed **Cranberry**, the custom label that basketball great **Kareem Abdul-Jabbar** launched amid great fanfare two years ago.

No product was ever released on **Cranberry**, although **Jabbar**—whose love of jazz is almost as well known as his basketball prowess—did sign two artists, **Dizzy Gillespie** and **Kenny Kirkland**.

Verve Forecast was once associated with the cutting edge of folk-rock music (remember that?)—among the acts on its roster were **Richie Havens**, **Tim Hardin**, and the **Blues Project**. Dormant for many years, the label has been brought out of mothballs by the busy folks at **PolyGram Jazz**, who hope it will become associated with the cutting edge of a different kind of fusion. Its focus, they say, will be on high-quality music with crossover potential—in other words, a more overtly commercial brand of jazz than the more straight-ahead fare to be found on the **Verve** label (which itself was reactivated not that long ago).

The first artist on the new **Verve Forecast** is **Ricardo Silveira**, a Brazilian guitarist/composer with some well-known friends—**Pat Metheny**, **David Sanborn**, and **Ernie Friends** all make guest appearances on his new album, which has just been released. The label has also signed another Brazilian guitarist/

composer, **Toninho Horta**, whose soon-to-be-released album features an appearance by **Wayne Shorter**.

The fact that the new **Verve Forecast's** first two signings are Brazilian does not mean it will be exclusively, or even primarily, devoted to Brazilian music. According to **Richard Seidel** of **PolyGram Jazz**, the label is close to signing a number of U.S. acts.

The **Cranberry** story is a simple one: **MCA** and **Jabbar** have mutually agreed to end their working relationship. The perennial all-star has decided that it's not quite time to hang up his basketball shoes, and the continuing demands of his athletic career take precedence over the demands of running a re-

Verve offers a Forecast; MCA swallows a Cranberry

cord company.

Jheryl Busby, who's in charge of black music at **MCA**, says that the company is "leaving the door open so that we can continue to work with [Jabbar] on a project-by-project basis at the conclusion of his active playing career." But meanwhile, **MCA's** jazz division, headed by **Ricky Schultz**, will take over all projects initiated by the **Cranberry** label.

Only one artist actually made an album for **Cranberry** during its two-year lifetime, but that artist is one of the best—**Gillespie**. The trumpeter's first new album in several years, "Endlessly," with **Arthur Blythe** and **Bobby Broom** among the sidemen, is now set for early summer release on **MCA's** main jazz label, **Impulse**. Pianist **Kirkland**, known for his work with both **Wynton Marsalis** and **Sting**, also becomes an **Impulse** artist; he plans to record his debut album later this year.

Gospel LECTERN



by Bob Darden

THE MOST INTRIGUING Valentine's Day-related project released in the past few years came last week from **Modern Art Records**. It's a cherry-red, heart-shaped 45 that features **Bryan Duncan's** latest single, "Every Heart Has An Open Door."

The project is typical of the minds behind it: those of **Gary Whitlock** and **Jim Fitzgerald**, **Modern Art's** head honchos. **Whitlock** is one of the most respected a&r men in contemporary Christian music. First with **Word** (where he signed some of the label's biggest acts), then with **Light/Lexicon** (ditto), and now with his own imprint, **Whitlock** has always been a progressive and aggressive talent scout in an industry where many a&r men are both safe and sorry.

Whitlock is also a classically trained pianist and multi-instrumentalist. He says his fine-arts background gives him a "strange combination" of gifts for a music industry executive.

"I'm artistically oriented, but I think my feet are planted permanently on the ground," he says. "I've had experience both in religious and secular music and both in business and people-oriented services."

Even while he was performing and writing in bands at college in Washington state, he was majoring in counseling, psychology, and religion. **Whitlock** then went to graduate school at the Univ. of California at Los Angeles to study clinical psychology, though he was still undecided about what to do with his life.

"When I discovered the Dick Grove Workshops at U.C.L.A., I realized that I was going to have to surrender to music or purge it," he says. "I elected to go for it."

At the workshops, **Whitlock** studied orchestra-

tion, composition, studio technique, and artist management with teachers like **Henry Mancini**.

It was about that time that **Whitlock**, who had both a good job in counseling and a budding career writing music, decided to join a buddy on a whim at the new Christian music seminar in Estes Park, Colo. After answering a question at a panel discussion headed by **Billy Ray Hearn**, **Dan Johnson** of **Word Inc.** approached **Whitlock** about a career in Christian music.

So in the late '70s **Whitlock** joined another brilliant young marketing man at **Word**—**Mike Blanton**. The two eventually set up **Word's** East and West Coast divisions.

It was **Whitlock's** connections in Los Angeles that enabled **Word** to begin long-term relationships with artists like **Randy Stonehill** and **Bob Wilson**, crack producers like **Michael Omartian** and **Bill Schnee**.

Gary Whitlock's a&r career is now a work of Modern Art

and creative artists like photographer **Harry Langdon**.

"I left **Word** after eight years in late 1984," he says. "There were no negative feelings, but I was having to put out 35 records per year with only one assistant, and it was killing me. This is particularly tough for a guy used to laboring over a single chord change!"

Whitlock then joined old friend **Ralph Carmichael**, who was starting another career comeback with the once-potent **Light** label. **Carmichael** promised **Whitlock** a higher level of art—and only 10 to 12 quality releases per year. **Whitlock** subsequently worked with the **Winans** and **Andrae** and **Sandra Crouch** and was able to sign talents like **Bryan Duncan** and **Allies**.

Eventually, however, **Whitlock** says **Light/Lexicon's** constant cash-flow problems got to be too much, and he left the company in 1986. This parting, alas, wasn't quite as amicable.

Six months later, **Whitlock** founded **Modern Art** with **Fitzgerald**.

FOR WEEK ENDING MARCH 5, 1988

Billboard

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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 LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	21	DIANE SCHUUR - COUNT BASIE GRP 1039 (CD) DIANE SCHUUR - COUNT BASIE	17 weeks at No. One
2	3	17	JOE WILLIAMS VERVE 833 236-1/POLYGRAM (CD)	EVERY NIGHT
3	2	23	WYNTON MARSALIS COLUMBIA FC 40461 (CD)	STANDARD TIME
4	4	17	BRANFORD MARSALIS COLUMBIA FC 40711 (CD)	RENAISSANCE
5	6	15	HENRY BUTLER MCA/IMPULSE 2-8023/MCA (CD)	THE VILLAGE
6	5	41	MICHAEL BRECKER MCA/IMPULSE 5980/MCA (CD)	MICHAEL BRECKER
7	8	15	GERRY MULLIGAN PROJAZZ CDP-703/INTERSOUND (CD)	SYMPHONIC DREAMS
8	9	5	BILL WATROUS SOUNDWINGS SW 2104 (CD)	REFLECTIONS
9	7	21	SARAH VAUGHAN CBS MASTERWORKS FM 42519 (CD)	BRAZILIAN ROMANCE
10	14	3	MIKE METHENY MCA/IMPULSE 42023/MCA (CD)	KALEIDOSCOPE
11	15	3	HENRY JOHNSON MCA/IMPULSE 42089/MCA (CD)	FUTURE EXCURSIONS
12	12	15	SHIRLEY HORN VERVE 833 235-1/POLYGRAM (CD)	I THOUGHT ABOUT YOU
13	10	7	MOSE ALLISON BLUE NOTE 48015/EMI-MANHATTAN (CD)	EVER SINCE THE WORLD ENDED
14	11	19	ELIANE ELIAS DENON 33CY-1569/BLUE NOTE 46994 (CD)	ILLUSIONS
15	13	13	AHMAD JAMAL ATLANTIC 81793 (CD)	CRYSTAL

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 LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	17	DIANNE REEVES BLUE NOTE BLJ 46906 (CD) DIANNE REEVES	5 weeks at No. One
2	2	27	HIROSHIMA EPIC FE 40679/E.P.A. (CD)	GO
3	4	11	THE MANHATTAN TRANSFER ATLANTIC 81803-1 (CD)	BRASIL
4	7	19	STEVE KINDLER & TEJA BELL GLOBAL PACIFIC OW 40719/COLUMBIA (CD)	DOLPHIN SMILES
5	5	29	PAT METHENY GROUP GEFEN GHS 24145 (CD)	STILL LIFE (TALKING)
6	3	25	SPYRO GYRA MCA 42046 (CD)	STORIES WITHOUT WORDS
7	6	15	JEAN-LUC PONTY COLUMBIA FC 40983 (CD)	THE GIFT OF TIME
8	9	17	LEE RITENOUR GRP GR-1042 (CD)	PORTRAIT
9	10	53	KENNY G. ▲² ARISTA ALB 8427 (CD)	DUOTONES
10	16	7	GERALD ALBRIGHT ATLANTIC 81813-1 (CD)	JUST BETWEEN US
11	8	33	GEORGE BENSON/EARL KLUGH WARNER BROS 25580 (CD)	COLLABORATION
12	20	3	GEORGE HOWARD TBA 233/PALO ALTO (CD)	THE VERY BEST OF GEORGE HOWARD
13	14	7	DAVID LANZ & PAUL SPEER NARADA EQUINOX 63001/MCA (CD)	NATURAL STATES
14	15	13	TOM SCOTT GRP GR-1044 (CD)	STREAMLINES
15	12	7	MILES DAVIS/MARCUS MILLER WARNER BROS. 25655-1 (CD)	MUSIC FROM SIESTA
16	13	29	TIM HEINTZ TBA 228/PALO ALTO (CD)	QUIET TIME
17	21	3	DAN SIEGEL CBS ASSOCIATED BFZ 44026/E.P.A. (CD)	NORTHERN NIGHTS
18	22	3	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
19	11	19	FATBURGER INTIMA 73287/ENIGMA (CD)	GOOD NEWS
20	25	3	MICHAEL PEDICIN JR. OPTIMISM OP 3106 (CD)	CITY SONG
21	NEW ▶		KIRK WHALUM COLUMBIA FC 40812 (CD)	AND YOU KNOW THAT!
22	18	31	LARRY CARLTON MCA 42003 (CD)	DISCOVERY
23	23	5	MARC JOHNSON'S BASS DESIRES ECM 833 038-1/POLYGRAM (CD)	SECOND SIGHT
24	NEW ▶		SAMOA PROJAZZ CDJ 645/INTERSOUND (CD)	NO BAND IS AN ISLAND
25	NEW ▶		TOM GRANT GAIA 13-9002/POLYGRAM (CD)	NIGHT CHARADE

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CD Shipments Cited As Major Factor U.K. Music Value Hits High In '87

BY PETER JONES

LONDON For the first time ever, the value of U.K. record industry shipments topped the \$875 million mark in 1987. Growth throughout the year was consistently around the 20% rate, the upturn predictably underscored by continuing compact disk market expansion.

But if the CD played a major part in the road to recovery, British Phonographic Industry analysts insist, "it does not appear to have the adverse impact on vinyl LPs that might have been expected."

Shipments of CDs to the trade totaled 18.2 million units for the year, more than double the 1986 tally (8.4 million), with a monetary value of \$203.8 million (vs. \$98.8 million in 1986). That represents 26% of the combined long-play action in the U.K. in 1987.

Says Peter Scaping, BPI general

manager: "In a solid last quarter of 1987, the CD format had settled down to a comfortable unit growth rate, and the fall in the average trade price was more a reflection of a developing midprice sector than an indication of any significant softening at the top of the range."

Total shipments of vinyl LPs last year were virtually unchanged (52.2 million units vs. 53 million in 1986), and value was up 4% to \$256.5 million. Comments Scaping: "Vinyl is the favored medium for certain types of repertoire, notably black music and rock, and this has buoyed up the LP sector as a whole."

Though there were signs in 1987 that the compact disk was slowing the progress of prerecorded cassettes, total tape deliveries were up 7% to 74.4 million units, and value was up 22% to \$323.9 million—"as the balance moved toward sales of full-price product," according to

Scaping.

However, the singles situation continued to deteriorate. Shipments in the October-December quarter were down 2.2% at 13.6 million units in the 7-inch sector and up 7% to 5.46 million for 12-inch product. But the full-year tally was down again, this time by 6% to 63.4 million, compared with a 1986 return of 67.4 million.

Yet even here BPI finds grounds for balanced optimism. "There are interesting movements within this admittedly declining sector of the industry. In the final quarter last year, 12-inch singles volume was up by that healthy 7%, and additionally nearly 250,000 CD singles were shipped to the trade," says Scaping.

Cassette singles slipped back, and volume was small, but the higher value of CD and 12-inch singles pushed the total value of all four singles formats up 5% to \$139.6 million.



Pork Chopper. CBS Records Australia floats a 40-foot inflated pig over Sydney Harbor to celebrate the completion of Pink Floyd's 15-date national tour and the double-platinum status of the group's "Momentary Lapse Of Reason" album.

George Harrison Candidly Airs Beatles-Related Woes On Australian TV Show

BY GLENN A. BAKER

SYDNEY George Harrison believes that an end may be in sight to the legal and ideological disputes that have dogged everything to do with the Beatles for almost 20 years. During a lengthy and remarkably frank satellite television interview with Australia's national "Midday Show," Harrison (an almost honorary Aussie) guilelessly called Paul McCartney a "hypocrite" and claimed his refusal to appear at the Beatles' Rock and Roll Hall of Fame induction is a setback to all that had been achieved in recent times.

"Paul and I had not been friends for a number of years, but lately we spent a lot of time really getting to know each other again," he explained.

"We had lots of dinners and meetings and got ourselves on a great course of solving every problem we've ever had. So it was really sad and a great shame that he would take an old business problem and superimpose it on the hall of fame thing. Apart from missing a great night out and meeting Little Richard and all the boys, I think he put another nail in his coffin as far as him as a person goes. Because, like Bob Dylan said that night, love and peace is one thing, but we all have to have forgiveness, too. I know [McCartney's wife] Linda was furious, because she wanted badly to go to that show. I think he did, too."

Harrison insisted that his criticisms of McCartney do not mean that a resolution of the myriad Beatles-related problems is out of the question. "I'm the closest I've been with Paul for the last 10 or 12 years. I still love him, and I'm going to continue my friendship with

him, regardless of his attitude, because I don't have time to screw around anymore, you know?"

"We have to work together, and it's unfortunate that he's a bit foolish. We're talking, and we're on the edge of getting everything worked out."

Harrison was enticed into saying that EMI/Capitol royalty rates are the root of the problems and that his and Ringo Starr's anger is related to this issue. "If you want to know," he said, "Paul got extra money off Beatles records, when we'd always agreed that it would be equal. That was the one thing we had to sort out with Paul so he could be free of any problem he may have with us. It had nothing to do with the settlement we all got with EMI, which is great."

Dutch Label CNR Bows Literary CDs

BY WILLEM HOOS

AMSTERDAM Dutch independent label CNR Records has released what it claims are the world's first spoken-word compact disks, featuring prose and poetry read by leading Dutch and Belgian authors. Record retailers have shown little interest in the four 60-minute titles available so far, however, and more than 85% of sales have been through bookstores.

Initiators of the project are Hans Kusters, head of his own Belgian music publishing company, and Jan Van De Wetering, managing director of Center Books, until recently a division of CNR Records. Their first release, five poems by Hugo Claus, was launched at an Amsterdam book market in the fall, and sales to date total 1,000 units.

European Commission To Battle Piracy Protections Supported, But Tape Levy Plan Tabled

BY MIKE HENNESSEY

LONDON The European Commission will intensify its efforts to combat audiovisual piracy in defense of the interests of the recording industry in member states.

This was made known in a session of the European Parliament by Commissioner Ripa di Meana during a debate on a resolution submitted by the Committee on Youth, Culture, Education, Information, and Sport that contained proposals for increased teaching, promotion, and dissemination of music in the European Economic Community.

The resolution also includes a clause calling for a home-taping levy to be applied to blank tape and hardware for the benefit of copyright owners in all member states.

However, when Commissioner di

Meana reported that the commission's long-awaited green paper on copyright is to be presented to the Parliament before Easter (April 3), it was agreed to postpone consid-

Discussion of the levy plan will be deferred until Parliament studies the Commission's green paper

eration of the levy proposal.

Giovanni Papapietro, an Italian member of the Parliament, said further discussion of the levy plan should be deferred until Parliament has had a chance to study the

green paper.

Commissioner di Meana had earlier referred to the "highly explosive problem of private copying" and said that while he recognizes the arguments put forward by member parliaments on behalf of consumers, there are equally valid arguments regarding the interests of the authors and of the phonographic industry that have to be taken thoroughly into account.

IFPI in London says it welcomes the statement of Commissioner di Meana as an encouraging sign and has also expressed its approval of the unanimously adopted resolution at last month's meeting of the Council of Ministers of the Council of Europe, which called upon governments to adhere to the principles of the Berne Convention in their copyright legislation.

The resolution urged that governments should examine whether private audio and video copying is done in a way and to an extent that conflicts with the moral exploitation of works or unreasonably prejudices the legitimate interests of rights owners.

The ministers recommended that when such a conflict has been established, governments should adopt legislation providing for a levy on tapes and/or hardware—a solution that "has proved effective in a number of states."

IFPI notes that more and more countries are adopting the private-copying-levy solution. Spain and Portugal will have levies on recording software and hardware, the Dutch government has agreed in principle to the levy solution, and the attorney general of Australia has gone on record as being in favor of a levy.

IFPI will continue to press the U.K. government to reverse its decision not to incorporate a home-taping levy in the new copyright, designs & patents bill.

Japan Presses Karaoke Fee 40,000 Venues Pay \$6.2 Mil In '87

BY SHIG FUJITA

TOKYO Some 40,000 Japanese bars, clubs, hotels and similar venues signed contracts last year with rights society JASRAC agreeing to pay performance fees for the use of *karaoke* sing-along equipment.

The agreements follow new legislation passed in August 1986 requiring registration and payment of a music-use fee as of April 1, 1987. Venues smaller than 19.8 square yards are exempt from the fee.

JASRAC had hoped that 60,000 karaoke venues would sign firm contracts before the end of 1987.

JASRAC hopes 50,000 venues will sign contracts by March 31 & may take some to court

But executive director Sadao Funamoto says that in view of the fact that there are an estimated 150,000 such venues in Japan, the total of 40,000 is considered satisfactory.

The society now hopes to reach a figure of 50,000 by March 31, the end of the fiscal year, and has set a target of 100,000 by March 31, 1989.

Fees collected from the 40,000 venues that did sign the contract in 1987 totaled \$6.2 million. JASRAC is continuing to mail circulars to karaoke locations, and its officials are pursuing a program of in-person visits to persuade proprietors to sign contracts with the society.

However, Funamoto confirms that the society is planning legal action against venues in at least

seven Japanese cities, including Tokyo, Osaka, and Kyoto, which have refused to sign contracts despite repeated warnings.

The society's task has been made easier by a recent out-of-court settlement, given wide media publicity here, in which nightclub owner Kayoko Miura agreed to pay royalties totaling almost \$60,000 for the use of karaoke machines in her clubs.

The settlement appears to bring to an end a long-running legal battle between Miura and the copyright society. The feud began in 1972, when Miura was first asked to pay royalties on songs played by a pianist in her Fukuyama City nightclub.

In July 1981 JASRAC brought a suit against Miura demanding compensation, but subsequently a karaoke machine, a videodisk system, and a player piano were introduced at the same venue.

In August 1986 the Fukuyama Branch Court ordered Miura to pay JASRAC \$54,750 in royalties, whereupon she appealed to the Hiroshima High Court.

At the end of 1987 JASRAC applied to the Fukuyama Branch of the Hiroshima District Court for a provisional injunction banning the use of the karaoke machine at the club, and early this year Miura approached JASRAC with an offer of a settlement.

On Jan. 18, JASRAC, Miura, and the firm that leased the karaoke machine all reached an agreement requiring Miura to sign a contract for future payments and to pay the society \$59,850 in royalty arrears.

Tokiwa Enterprises, which leased the karaoke equipment, was found jointly responsible and agreed to pay a nominal part of the outstanding royalties. The company also agreed to warn future customers of their obligation to sign the JASRAC contract.

Earthworks, Venture Bow In Holland Virgin Benelux Signs Locals

BY WILLEM HOOS

AMSTERDAM After five years of releasing almost exclusively international repertoire, Virgin Benelux will begin to build its own roster of local talent. The change in policy follows a period of steady expansion, including the recent launch of two new specialist labels, Earthworks and Venture, here.

Says product manager Dick Stolk: "We don't aim to sign a dozen acts a year or anything like that, but we do feel that it's time to create a Benelux talent roster of our own." In the past the company has listened to many unsolicited tapes, but without finding any that fitted "the typical Virgin framework," he adds.

On March 7, Virgin will release "Charlatan," a solo album by singer/guitarist Arno, formerly with Belgian band T.C.Matic. The re-

lease will be backed by a European tour beginning March 21 in Belgium. Says Stolk: "We did put out an Arno album in 1986, shortly after T.C.Matic folded, but this one will be promoted much more vigorously. We believe he now has the potential to break throughout Europe."

Another Belgian act, Les Tricheurs, will release its debut single for Virgin Benelux in mid-March, while the label's first Dutch signing is expected to be Johnny Baby & the Liberators, recent runners-up in the Dutch Grand Prix pop contest.

The Venture label, devoted to jazz, ethnic, and minimalist music, has to date released eight albums, with another three scheduled for March this year, including "Hear No Evil" by U.S. bassist Bill Laswell. Earthworks, with a current catalog of six titles, focuses on African and Caribbean music.

New Owner Cinram Cuts Staff; Gear To Be Sold Praxis CD Operation Winding Down

BY KIRK LaPOINTE

OTTAWA More than a dozen Praxis Technologies Inc. employees have left or been fired since the compact disk manufacturer was purchased by Cinram Ltd., its Canadian rival.

In coming weeks, says Cinram chief financial officer Lewis Ritchie, "a considerable amount" of Praxis' equipment will be sold. And the eventual aim is to shut Praxis' plant, located just west of Toronto, "because it's costly to run the place with the level of production we're getting from it," Ritchie adds.

Much of Cinram's game plan for Praxis is being kept under wraps at

least until March 7, when Cinram's offer to outstanding shareholders expires. Cinram bought effective control of Praxis from the Armadale communications conglomerate for \$1.07 million in January and has since acquired two-thirds of the company's stock through a buyout offer to other shareholders.

But it's clear that Cinram currently has no plans to maintain the Praxis plant since it has one of its own in East Toronto. Says Ritchie, "There are too many [CD plants] in the world today. We should complete an amalgamation within several months."

Already, Cinram has the capacity to produce 15 million CDs. The Canadian market last year saw the sale of about 8 million units, but the bulk of those sales were imports. In recent months, many major labels have gained greater control over which titles they can source in Canada. Additionally, mastering costs have dropped, making it more economical for Canadian firms to have pressed orders of a couple of thousand CDs. As a result, Ritchie says, the outlook for 1988 is "outstanding" for the publicly traded Cinram, which has never shown a loss during its years as a record and tape manufacturer.

Cinram's only Canadian competition comes from Americ Disc Inc. in

Drummondville, Quebec, but competition from the U.S. is stiff. Even so, industryites have been quietly touting Cinram abroad as an efficient producer of CDs.

Ritchie says a major shake-out already under way in the CD business will last at least through this year. Even though the Canadian CD market may double this year, he says, demand far exceeds supply.

"And the world market is much worse," he says. "There are many more plants than there should be. Whether or not you make money depends on how long you can stick around and lose money."

He says only firms that are diversified will be able to stay in the CD game, given the supply glut and changing CD technology. The good news for consumers, however, is that manufacturing prices have stabilized, and retail prices should soon decline to a point where they more accurately reflect actual costs.

"I'm hopeful our prices will be maintained," he says. "This should be a year in which prices [at retail] come down."

MCA Records Canada Ltd. has reduced its CD suggested list prices by 20% in recent months, while WEA Music of Canada Ltd. is slashing the price of dozens of catalog CDs in March. Both are Cinram clients.

MAPLE BRIEFS

THE Canadian Assn. of Broadcasters will draft a proposal to the federal broadcast regulator within the next month to end foreground rules for FM radio. Although it has decided not to press the Canadian Radio-television and Telecommunications Commission for a break in the hit-nonhit ratios for FM outlets, the foreground bid will be the next volley in its series of bold bids in recent years to streamline the regulatory load.

THE Vancouver Symphony Orchestra, facing a debt load of more than \$2 million and declining corporate sponsorship, has folded up its tent. Neither the provincial nor municipal governments have indicated any willingness to subsidize the orchestra, so its members are now looking for jobs elsewhere.

TOUGH talk came recently from Canada's most successful manager, Bruce Allen. He claims that an eastern Canada bias kept the best-album Juno award from his act, Bryan Adams, and gave it to someone "whose album didn't even make it into the Top 100 in Canada," Kim Mitchell. Allen also takes issue with the media's hype of many up-and-coming Canadian bands, noting that they are underfunded and lack sophisticated management and American clout. Allen is a partner in the new Penta Entertainment Group, whose label was underwritten by Elektra Records.

A&A Records and the Canadian Recording Industry Assn. joined forces to produce a rock cassette of domestic music for every athlete, coach, and official attending the Calgary Winter Olympics. There are a lot of gems and potential hits on the tape; too bad the Canadian public won't have a shot at buying it.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

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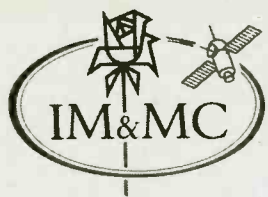
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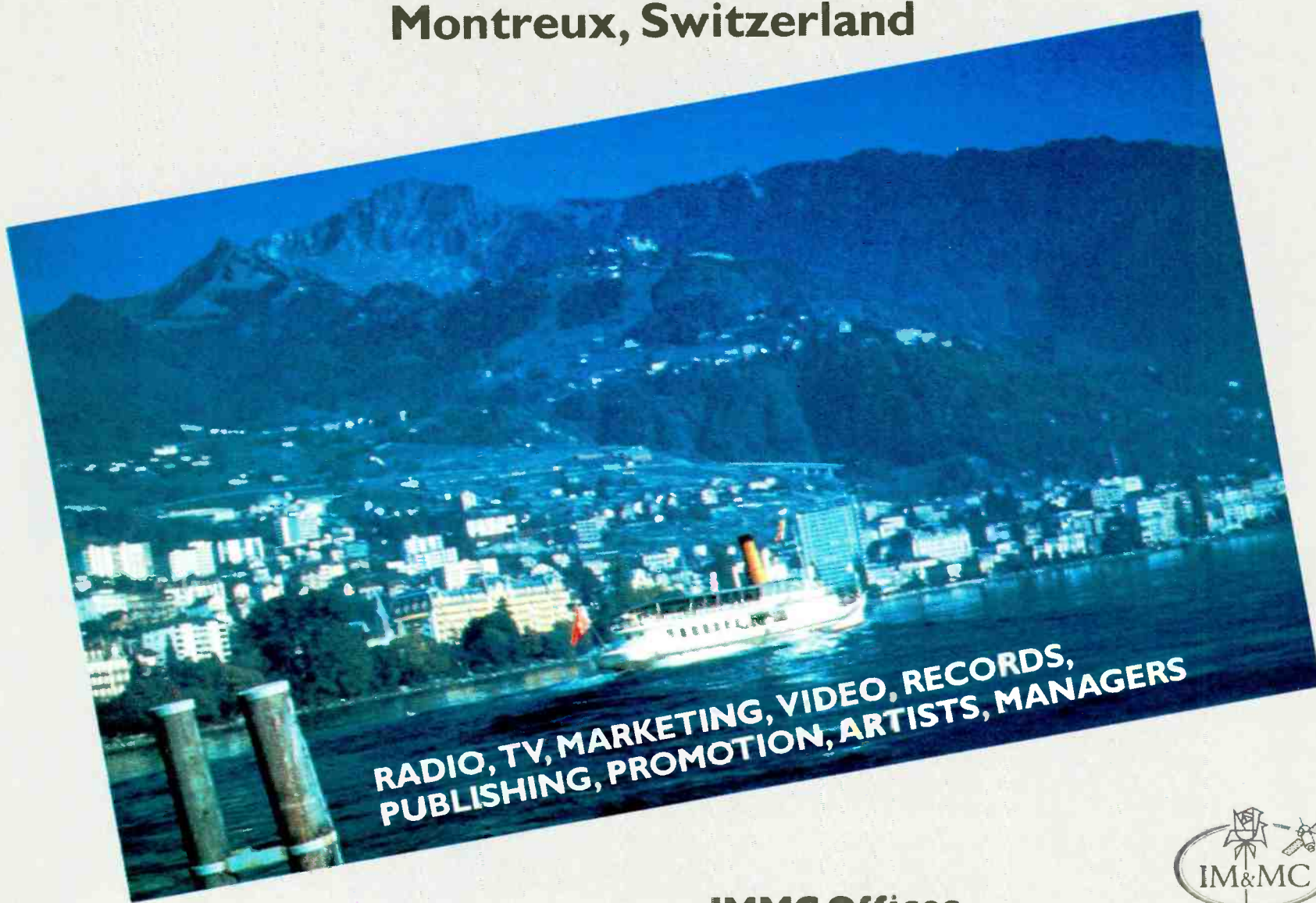


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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 2/27/88

This Week	Last Week	SINGLES	
1	1	1	I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
2	5	2	BEAT DIS BOMB THE BASS MISTER-ROX/RHYTHM KING/MUTE
3	4	3	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE
4	3	4	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
5	2	5	I THINK WE'RE ALONE NOW TIFFANY MCA
6	NEW	6	SUEDEHEAD MORRISSEY HIS MASTER'S VOICE
7	8	7	SAY IT AGAIN JERMAINE STEWART 10/VIRGIN
8	12	8	GIMME HOPE JO'ANNA EDDY GRANT ICE
9	NEW	9	TOGETHER FOREVER RICK ASTLEY RCA
10	25	10	DOCTORIN' THE HOUSE COLDCUT FEATURING YAZZ & THE PLASTIC PEOPLE AHEAD OF OUR TIME
11	6	11	WHEN WILL I BE FAMOUS? BROS CBS
12	13	12	TOWER OF STRENGTH (BOMBAY MIX) MISSION MERCURY/PHONOGRAM
13	10	13	SHAKE YOUR LOVE DEBBIE GIBSON ATLANTIC
14	29	14	JOE LE TAXI VANESSA PARADIS FA PRODUCTIONS/POLYDOR
15	9	15	VALENTINE T'PAU SIREN/VIRGIN
16	7	16	CANDLE IN THE WIND (LIVE) ELTON JOHN ROCKET
17	NEW	17	DOMINION THE SISTERS OF MERCY MERCIFUL RELEASE/WEA
18	11	18	THE JACK THAT HOUSE BUILT JACK 'N' CHILL OVAL/10/VIRGIN
19	32	19	C'MON EVERYBODY EDDIE COCHRAN LIBERTY
20	30	20	HAZY SHADE OF WINTER BANGLES DEF JAM
21	27	21	MAN IN THE MIRROR MICHAEL JACKSON EPIC
22	21	22	SPY IN THE HOUSE OF LOVE WAS NOT WAS FONTANA/PHONOGRAM
23	17	23	MANDINKA SINEAD O'CONNOR ENSIGN/CHRYSLIS
24	NEW	24	THAT'S THE WAY IT IS MEL & KIM SUPREME
25	33	25	WHEN WE WAS FAB GEORGE HARRISON DARK HORSE/WEA
26	26	26	NEVER KNEW LOVE LIKE THIS ALEXANDER O'NEAL FEATURING CHERRELLE TABU
27	14	27	ROK DA HOUSE BEATMASTERS/COOKIE CREW RHYTHM KING/MUTE
28	16	28	HOT IN THE CITY BILLY IDOL CHRYSLIS
29	NEW	29	CRASH THE PRIMITIVES RCA
30	15	30	SIGN YOUR NAME TERENCE TRENT D'ARBY CBS
31	24	31	LET'S GET BRUTAL NITRO DELUXE COOLTEMPO/CHRYSLIS
32	31	32	DIGNITY DEACON BLUE CBS
33	NEW	33	PEOPLE ARE STRANGE ECHO & THE BUNNYMEN WEA
34	NEW	34	GOODGROOVE DEREK B MUSIC OF LIFE
35	37	35	I DON'T MIND AT ALL BOURGEOIS TAGG ISLAND
36	20	36	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
37	39	37	GOING BACK TO CALI/JACK THE RIPPER L.L. COOL J DEF JAM
38	18	38	GIVE ME ALL YOUR LOVE WHITESNAKE EMI
39	NEW	39	I GET WEAK BELINDA CARLISLE VIRGIN
40	22	40	HOUSE ARREST KRUSH FON/CLUB
1	1	1	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING- TO CBS
2	2	2	T'PAU BRIDGE OF SPIES SIREN
3	4	3	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
4	3	4	CHRISTIANS THE CHRISTIANS ISLAND
5	NEW	5	TIFFANY TIFFANY MCA
6	5	6	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
7	NEW	7	ALL ABOUT EVE ALL ABOUT EVE MERCURY/PHONOGRAM
8	6	8	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
9	9	9	MICHAEL JACKSON BAD EPIC
10	7	10	JOYCE SIMS COME INTO MY LIFE FFRR/LONDON
11	10	11	PET SHOP BOYS ACTUALLY PARLOPHONE
12	8	12	AC/DC BLOW UP YOUR VIDEO ATLANTIC/WEA
13	14	13	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
14	15	14	DUSTY SPRINGFIELD DUSTY—THE SILVER COLLECTION PHONOGRAM
15	13	15	U2 THE JOSHUA TREE ISLAND
16	21	16	STING ... NOTHING LIKE THE SUN A&M
17	11	17	VARIOUS THE GREATEST LOVE TELS'AR
18	18	18	LUTHER VANDROSS GIVE ME THE REASON EPIC
19	25	19	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
20	20	20	INXS KICK MERCURY/PHONOGRAM
21	16	21	GEORGE MICHAEL FAITH EPIC
22	26	22	ALEXANDER O'NEAL HEARSAY TABU
23	17	23	ALISON MOYET RAINDANCING CBS
24	12	24	STRANGLERS ALL LIVE AND ALL OF THE NIGHT EPIC
25	19	25	POGUES IF I SHOULD FALL FROM GRACE WITH GOD STIFF
26	33	26	BANANARAMA WOW! LONDON
27	29	27	SINEAD O'CONNOR THE LION AND THE COBRA ENSIGN/CHRYSLIS
28	22	28	CHRIS REA DANCING WITH STRANGERS MAGNET
29	24	29	WHITESNAKE WHITESNAKE 1987 EMI
30	23	30	MIRAGE THE BEST OF MIRAGE JACK MIX '88 STYLUS
31	32	31	ERIC CLAPTON/CREAM THE CREAM OF ERIC CLAPTON POLYDOR
32	27	32	WHITNEY HOUSTON WHITNEY ARISTA
33	28	33	VARIOUS PHANTOM OF THE OPERA POLYDOR
34	NEW	34	MIGHTY LEMON DROPS WORLD WITHOUT END BLUE GUITAR/CHRYSLIS
35	39	35	DEBBIE GIBSON OUT OF THE BLUE ATLANTIC
36	34	36	VARIOUS NOW THAT'S WHAT I CALL MUSIC 10 EMI/VIRGIN/POLYGRAM
37	37	37	DAVID LEE ROTH SKYSCRAPER WARNER BROS.
38	38	38	PRETENDERS THE SINGLES WEA
39	40	39	GEORGE HARRISON CLOUD NINE DARK HORSE/WEA
40	35	40	VARIOUS LIFE IN THE FAST LANE TELSTAR

CANADA (Courtesy The Record) As of 2/29/88

SINGLES	
1	6
2	3
3	12
4	8
5	1
6	5
7	2
8	4
9	15
10	10
11	13
12	9
13	NEW
14	11
15	19
16	NEW
17	NEW
18	7
19	NEW
20	NEW
1	1
2	2
3	3
4	4
5	6
6	5
7	8
8	11
9	9
10	12
11	13
12	14
13	17
14	7
15	10
16	NEW
17	NEW
18	15
19	18
20	NEW
1	1
2	2
3	3
4	4
5	6
6	5
7	8
8	11
9	9
10	12
11	13
12	14
13	17
14	7
15	10
16	NEW
17	NEW
18	15
19	18
20	NEW

WEST GERMANY (Courtesy Der Musikmarkt) As of 2/22/88

SINGLES	
1	2
2	1
3	4
4	6
5	NEW
6	3
7	7
8	15
9	10
10	19
11	11
12	5
13	NEW
14	17
15	8
16	13
17	12
18	20
19	NEW
20	NEW
1	3
2	1
3	2
4	4
5	11
6	7
7	7
8	5
9	8
10	12
11	10
12	13
13	9
14	18
15	15
16	14
17	NEW
18	16
19	17
20	19

JAPAN (Courtesy Music Labo) As of 2/22/88

SINGLES	
1	1
2	2
3	NEW
4	4
5	3
6	NEW
7	7
8	5
9	NEW
10	NEW
1	NEW
2	1
3	2
4	3
5	NEW
6	4
7	6
8	5
9	7
10	10

MUSIC & MEDIA PAN-EUROPEAN CHARTS 2/27/88

HOT 100 SINGLES	
1	1
2	3
3	10
4	4
5	2
6	5
7	7
8	9
9	11
10	11
11	12
12	16
13	18
14	8
15	NEW
16	6
17	14
18	13
19	NEW
20	NEW
1	1
2	4
3	2
4	3
5	7
6	5
7	6
8	9
9	8
10	NEW
11	12
12	10
13	15
14	13
15	11
16	16
17	17
18	NEW
19	20
20	14

AUSTRALIA (Courtesy Australian Music Report) As of 2/29/88

SINGLES	
1	1
2	3
3	2
4	7
5	4
6	8
7	5
8	NEW
9	6
10	13
11	14
12	10
13	11
14	20
15	NEW
16	17
17	9
18	18
19	12
20	16
1	1
2	5
3	4
4	3
5	2
6	7
7	6
8	8
9	9
10	10
11	NEW
12	11
13	15
14	12
15	16
16	13
17	14
18	17
19	20
20	18

ITALY (Courtesy Germano Ruscitto) As of 2/5/88

ALBUMS	
1	1
2	4
3	3
4	NEW
5	11
6	2
7	8
8	9
9	16
10	5
11	6
12	7
13	NEW
14	18
15	NEW
16	NEW
17	12
18	20
19	17
20	14



High Society. Some of the leading figures of the Society Of Singers gather at New York's Friar's Club for a recent cocktail reception. Shown, from left, are Ginny Mancini, president; Errol Dante of the New York chapter; Polly Bergen, an advisory board member; and Lisa Kirk-Wells of the New York chapter.



Clegg Man. Capitol artist Johnny Clegg is congratulated after a performance of Johnny Clegg & Savuka at New York's Ritz. Shown, from left, are Tim Carr, director of a&r, East Coast, Capitol; David Berman, president, Capitol; Clegg; Vivian Piazza, director, East Coast publicity, Capitol; and Don Zimmermann, president, international marketing, EMI Music Worldwide.



Old Wine, New Bottles. Atlantic Records executives mark the release of "Serious Business," the first solo album from April Wine guitarist Brian Greenway, shown seated. Pictured standing, from left, are Vince Faraci, senior vice president; Judy Libow, vice president, national promotion; Danny Buch, senior director, national album promotion; David Fleischman, director, national album promotion; and Marty Simon and Bud Prager, Greenway's co-managers.



Arrow Route. Arrow, seated, becomes the first act to sign with Mango Records in 1988. His song "Hot Hot Hot" was recently recorded by Buster Poindexter. Shown, from left, are Cathy Jacobson, vice president, independent distribution, Mango; Lisa Jackson, professional manager, East Coast, Island Music Inc.; and Jerry Rappaport, a&r director, Mango.



Absolut-ly Grappelli. Principals of the newly formed Stratta/Philips Productions celebrate their first project, The Absolut 80th Birthday Tribute To Stephane Grappelli, sponsored by Absolut vodka. Shown, from left, are Ettore Stratta, Grappelli, and Pat Philips.



Schreeve Port. Ralph Simon, left, co-founder of Zomba Music Publishers, poses with Jonathan Scott Bogner, vice president of music, Empire Entertainment. Zomba songwriter Mark Schreeve recently signed with Empire Music to score the upcoming Empire Pictures comedy "Buy & Cell."



Baker's Buddies. Anita Baker relaxes with MCA/Zebra artists the Perry Sisters after a recent New York appearance. Pictured, from left, are Lori Perry, Carolyn Perry, Baker, Sharon Perry, and Darlene Perry.

Video Rackjobber Saddled With \$88 Million Debt Stars To Go: We'll Keep Going

BY MARK MEHLER

NEW YORK A series of severe financial setbacks has pushed his company to the wall, but Stars To Go chairman Fred Atchity Jr. insists the convenience store video rackjobber will pull through intact.

In early February, the company and its lenders, who hold approximately \$88 million of Stars To Go debt, extended the moratorium on reaching a debt-restructuring agreement to March 31 (Billboard, Feb. 27). An agreement to issue up to \$20 million in new equity to a California investment firm is contingent on the success of the ongoing debt negotiations.

"I know that there's concern on Wall Street [about the company's survival]," concedes Atchity, "but it's unfounded. We have a backup plan in the event the reorganization with our new strategic partner doesn't work out. We're not going to go down."

Atchity blames the year-old "war with our lenders" for much of the company's troubles. Specifically, the company failed to put together a \$75 million package of se-

nior debt last spring, and last fall another attempt at debt refinancing failed (Billboard, Oct. 24).

In the third quarter, total debt bulged to nearly \$90 million. Interest on the debt was running at \$3 million-\$4 million a month, while cash flow amounted to only \$1 million-\$2 million a month.

"What's happened in the past three months is that by abating principal payments, we've finally been able to take a little of the pressure off so we can buy [inventory] while we negotiate a reorganization," says Atchity.

The ultimate financial survival of the rackjobber—which expended \$100 million to grow from zero to 5,500 installations in only 18 months—hinges on several factors, according to the chairman. These include longer-term amortization terms and a partial conversion of debt to preferred stock; the strong industry connections and cash provided by Video Partners, the planned equity participant; and, perhaps most important, "changing our relationships with convenience-store customers," he says.

Atchity declines to elaborate on

those proposed changes, but sources say one area of concern involves responsibility for inventory shrinkage. Currently, the rack shares responsibility with the customer, which can present a problem if the individual store can't control pilferage.

The Stars chairman says that if the rack can reach agreement with its lenders and couple that with a \$15 million-\$20 million infusion of cash, it can continue operations for another three years without going back to the capital markets. The business plan calls for 7,000-8,000 racked locations by 1992.

"What we've done is open the biggest single distribution operation [in the industry]," argues Atchity. "And, realistically, that can't come without pain. Perhaps we overexpanded, but we've already built our base with long-term pacts, some as long as 12 years, and we still feel that the convenience store is going to prove to be a strong market for home video."

Analysts and other observers, however, note that the economics of running a national convenience rack make it difficult to turn a profit. The individual stores carry only a couple of hundred titles, heavily weighted with higher-priced hits.

"From the expense side, with a two- to three-year depreciation schedule, Stars has to open enough new stores every month to have enough locations to stock with older videos," explains one analyst. "Otherwise, they're continually dumping videos two or three weeks after purchase. Unless they can sustain a very strong cash flow or expand the number of catalog videos on the rack, it's fundamentally an unsound business."

This skepticism is reflected in the collapse of the stock's price, which has fallen from \$7 to \$1 since September. The public float is 2.3 million shares, while insiders hold a little less than half the outstanding stock.

Polk Audio Posts All-Around Gains For 3rd Quarter

NEW YORK Polk Audio, a manufacturer of speakers, has reported net income of \$618,000 for the third quarter ended Dec. 27, an increase of about 7% over \$578,000 in the comparable 1986 quarter. Earnings per share were 25 cents, compared with 22 cents in last year's period.

Sales in this year's quarter were \$6 million, up from \$5.8 million in the comparable year-ago period.

For the nine months, Polk posted net income of \$1.3 million, or 52 cents a share, on sales of \$15 million. Net income in the first nine months of the prior fiscal year was \$1.1 million, or 45 cents a share, on sales of \$12.6 million.

Sony, CBS Bicker On Final Price In Record Group Deal

NEW YORK The ultimate price that Sony Corp. will pay for CBS Records is the latest point of contention surrounding the approximately \$2 billion sale of the recorded music group to the Japanese company.

The deal, which closed Jan. 5, reportedly contained a clause that adjusts the purchase price upward in the event that the net assets of the record division exceed \$478 million.

Both sides are said to agree that the assets delivered to Sony—which include factories, artist contracts, cash, and other items—are worth more than \$478 million. However, the two parties are believed to be about \$50 million to \$100 million apart in their valuations. If the companies cannot work out their differences, the issue will go to arbitration.

Sources said the final purchase price is likely to be about \$50 million to \$100 million above the \$2 billion figure.

Earlier, sources at CBS Records Inc. had expressed dismay that the former parent company, in its year-end financial results, did not announce the record unit's fourth-quarter operating profit or revenue (Billboard, Feb. 20). CBS Inc.,

following standard accounting practice, reported the record group as a discontinued operation, combining its net earnings with two other discontinued operations. CBS Records issued a statement that "the announced results relating to CBS Records Inc. are not broken out in a form that is understandable to us."

Analysts estimate that the record group may have earned as much as \$70 million pretax in the quarter, which would bring its 12-month operating profit well above the \$200 million mark. The desire of CBS Records executives to have their quarterly numbers broken out was heightened by the strong results reported by Warner Communications Inc.'s recorded music operation. WCI's music group posted operating profits of \$213.9 million on \$1.53 billion in revenues last year (Billboard, Feb. 20).

One analyst, citing the reported antagonism between CBS Inc. chief executive Laurence Tisch and Records president Walter Yetnikoff, suggested that "Tisch is not about to do [Yetnikoff] a favor and, besides, he'd have nothing to gain [by highlighting the record group's performance]."

'87 Is Blockbuster Year Co. Reports 481% Revenue Jump

NEW YORK Blockbuster Entertainment Corp. has reported net income of \$4.1 million, or \$1.12 a share, for the year ended Dec. 31. This compares with a net loss of \$3.2 million, or \$1.36 a share, in the previous year.

The video-rental-store chain said revenues in 1987 rose 481%, from \$7.4 million to \$43.2 million.

During the fourth quarter, Blockbuster opened 39 superstores, bringing the year-end total to 133: 73 company-owned and 60 franchised units. This compares with a total of 19 superstores at the end of 1986.

H. Wayne Huizenga, chairman and chief executive, attributed improved results both to new store openings and to productivity gains in existing outlets.

For the fourth quarter of 1987, Blockbuster posted net income of

\$1.3 million, or 32-cents a share, on revenue of \$14.8 million. The comparable 1986 figure was a net loss of \$938,000, or 35 cents a share, on revenue of \$4.7 million.

Recently the chain, which numbered 150 stores in 23 states as of Feb. 16, announced plans to acquire the 42-unit Video Library chain (Billboard, Feb. 27). Fort Lauderdale, Fla.-based Blockbuster says it plans to open 200 new stores in 1988, in addition to the Video Library acquisition.

Analysts note that in aggressively pursuing acquisitions, Blockbuster is able to augment its existing management, which came out of the waste-disposal industry, with experienced video retailing executives. In the recent Video Library deal, president and chief executive Barry Rosenblatt moves to Blockbuster as a senior vice president.

National Video Income Doubles In Quarter

NEW YORK National Video Inc. reports that net income for the third quarter ended Dec. 31 more than doubled to \$174,000.

The Portland, Ore.-based video retailer says revenues in the quarter were up 43% to \$3.1 million.

For the nine-month period ended Dec. 31, National Video posted a loss of \$1.54 million. In the same period a year before, the company had net income of \$268,000.

Sales for the nine months were up nearly 28% to \$7.4 million.

National Video stock, which has traded in a 52-week range of \$1-\$4.13, closed Feb. 23 at \$2 in over-the-counter trading.

Singapore-based Song Ching music web eyes substantial share of \$10 million retail market ... see page 48

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 2/16	Close 2/22	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	815.4	162 3/4	167 1/2	+4 3/4
Cannon Group	137.4	3 1/2	3 3/4	.....
Capital Cities Communications	146.5	348	347 3/4	-1/4
Coca-Cola	3717.7	36 1/2	38 1/2	+1 3/4
Walt Disney	1931.3	58 1/2	59 1/2	+1 1/4
Eastman Kodak	7161.2	42 1/2	40 1/2	-2
Gulf & Western	1051.8	72 1/2	75 1/2	+3 1/4
Handelman	141.8	26 1/2	27 1/2	+1 1/4
MCA Inc.	4176.2	45	45 1/2	+1/2
MGM/UA	45.7	8 1/2	8 1/2	+1/4
Musiciand	80	32 1/2	33 1/2	+1/2
Orion Pictures Corp.	1194.6	17 1/2	17 1/2	.....
Primerica	905.2	28 1/2	29 1/2	+1 1/4
Sony Corp.	426.2	37 1/2	38	+1/2
TDK	56.1	71 1/2	70	-1 1/4
Vestron Inc.	75	4 1/4	4 1/4	.....
Warner Communications Inc.	3373.2	31	32 1/2	+1 1/4
Westinghouse	1842.5	50 1/2	51 1/4	+1 1/4
AMERICAN STOCK EXCHANGE				
Commtron	36.5	3 1/4	3	-1/4
Electrosound Group Inc.	25.3	5 1/2	6	+1/2
Lorimar/Telepictures	1663.9	10 1/2	10 1/2	+1/2
New World Pictures	73.2	2 1/2	2 1/2	+1/4
Price Communications	34.5	8 1/2	8 1/2	.....
Prism Entertainment	15	2 1/2	3	+1/2
Turner Broadcasting System	4.2	23 1/2	23 1/2	.....
Unitel Video	4.2	8 1/2	9	+1/2
Wherehouse Entertainment	42.9	13 1/2	14 1/4	+1/4
OVER THE COUNTER				
Crazy Eddie	.....	1 1/2	2	+1/2
Dick Clark Productions	.....	5 1/2	5 1/2	.....
Infinity Broadcasting	.....	18 1/2	18 1/2	.....
Josephson Inc.	.....	11	11 1/2	+1/2
LIN Broadcasting	.....	50 1/2	50 1/2	+1/4
MaiRite Communications Group	.....	6 1/2	6 1/2	.....
Recoton Corp.	.....	3 1/2	3 1/2	.....
Reeves Communications	.....	6 1/4	6 1/4	-1/4
Satellite Music Network, Inc.	.....	3 1/2	3 1/2	+1/4
Scripps Howard Broadcasting	.....	78	78	.....
Shorewood Packaging	.....	13 1/2	13 1/2	-1/4
Sound Warehouse	.....	12 1/2	12 1/2	-1/4
Specs Music	.....	6	6	.....
Stars To Go Video	.....	1 1/2	1 1/2	-1/4
Trans World Music	.....	18 1/2	19	+1/4
Tri-Star Pictures	.....	.....	.....	.....
Wall To Wall Sound And Video	.....	3 1/2	3 1/2	.....
Westwood One	.....	23 1/2	24 1/4	+1/4
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	.....	123	123	.....
Pickwick	.....	179	179	.....
Really Useful Group	.....	558	575	+17
Thorn EMI	.....	555	564	+9
Virgin	.....	132	126	-6

POP

PICKS

POINTER SISTERS

Serious Slamin'
PRODUCER: Richard Perry
RCA 6562-R

Sisters have gathered some of the hottest songwriters around—Siedah Garrett and Diane Warren among them—to help concoct this back-on-track collection. First single, "He Turned Me Out" (also on the "Action Jackson" soundtrack), pales in comparison to "Moonlight Dancing" and Jonathan Butler's dreamy "I'm In Love."

MORRIS DAY

Daydreaming
PRODUCERS: Morris Day, Judith Day
Warner Bros. 25651

Bawdy Day strikes again; new album is heir and equal to his sexy, funky party romps of yore. More consistent than his previous efforts, however, this year's Day offers sharply defined songs, new shadings, and depth that will bring "Yo' Luv," Jimmy Jam & Terry Lewis' "Love Is A Game," and title tune to an even wider audience.

HENRY LEE SUMMER

PRODUCER: Michael Frondelli
CBS Associated BFZ 40895

Springsteen, Mellencamp, Adams—Summer stirs together heaping helpings of every mainstream rocker you've ever heard; the music that results, while unlikely to fix a place for the singer among his influences, is certainly palatable. "I Wish I Had A Girl" is first to take off.

RECOMMENDED

3

To The Power Of Three
PRODUCERS: Carl Palmer, Robert Berry
Geffen GHS 24181

Emerson, Berry & Palmer? That moniker apparently didn't have the requisite zing, but the sound is much like ELP's—lofty, keyboard-driven power sorties. Pomp is not quite as thick as in previous incarnations, but originals lack the big hooks. Programmers keen on the lineup may want to sample surprising cover of "Eight Miles High."

RAYMONDE

Babelogue
PRODUCER: David M. Allen, others
Blue Guitar/Chrysalis BFV 41615

Raymonde's song pontifications have been creating a stir in group's native U.K. since 1985; U.S. debut is reminiscent of the Smiths, only less tuneful. College outlets may bite.

WORLD AT A GLANCE

PRODUCER: Robert Musso
Island 90874

New York-based quartet has been kicking around the East Village for some time; debut has all the requisite ingredients for college radio play, but tracks lack that ineffable something to set them apart.

CRAZY HOUSE

Still Looking For Heaven On Earth
PRODUCER: Steve Nye with David Luckhurst
Chrysalis BFV 41576

British duo's third album—its label debut—takes its cue from the Thompson Twins and Pet Shop Boys. The twosome has not yet mastered those groups' trick of staying this side of the technopop/technopabulum line, however. Best: "The Whole Creation."

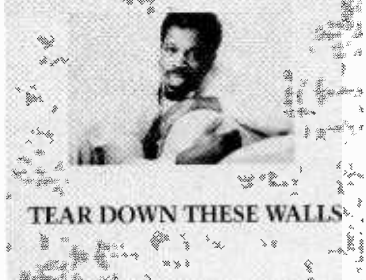
THE FALL

In: Palace Of Swords Reversed
PRODUCER: None listed
Cog Sinister/Rough Trade US 32

Compilation chronicles the middle phase—1980-83—of seminal British group's industrial-strength music. Timing couldn't be better; RCA is

SPOTLIGHT

BILLY OCEAN



BILLY OCEAN

Tear Down These Walls
PRODUCERS: Robert John "Mutt" Lange, Wayne Brathwaite, Barry J. Eastmond
Jive/Arista JL-8495

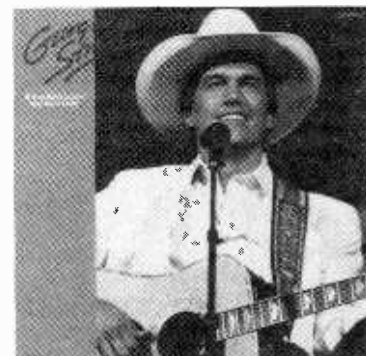
Platinum-guaranteed album has a wealth of hit material; borrowing liberally from a panoply of pop-music traditions, Ocean shows more depth than ever before. Chart-scorching first single, "Get Outta My Dreams, Get Into My Car," has drawn comparisons to "Get Off Of My Cloud," while single-worthy title cut, despite crooner's disclaimer in it that he's "no Casanova," lifts its backbeat from that Levert hit. Material may not be original, but Ocean brands it with his own inimitable style.



KINGDOM COME

PRODUCERS: Bob Rock, Lenny Wolf
Polydor 835 368

Zeppelin influence is so overwhelming that quintet comes off more as a tribute band than a musical entity unto itself. Capitalizing on the Zeppelin cult could prove to be extremely lucrative, however: Debut has shipped gold on hype and strength of "Get It On" single alone. Retailers take note: Robert Plant's own brand-new solo disk can only benefit from all the hoopla.



GEORGE STRAIT

If You Ain't Lovin' (You Ain't Livin')
PRODUCERS: Jimmy Bowen, George Strait
MCA 42114

This is Strait's strongest album to date: He is no longer imitating the style of his western-swing and honky-tonk mentors—he has become one of them. The instrumentation is fluid, vibrant, and colorful, and Strait interprets the uniformly strong lyrics naturally. All the songs are good for repeat listenings, but the best include the title cut (a hit for Faron Young in 1954) and "Under These Conditions." Last album, "Ocean Front Property," debuted at No. 1 and is platinum-plus.

about to release the Fall's first new album in two years.

NAPPY BROWN

Something Gonna Jump Out The Buses!
PRODUCER: Hammond Scott
Black Top/Rounder BT-1039

Great r&b veteran who penned "Nighttime Is The Right Time" and scored hits on Savoy makes a delightful comeback. Brown's raw but smooth vocals receive superb support from an outstanding band, which includes guitarists Earl King, Anson Funderburgh, and Ronnie Earl and reedman Kaz Kazanoff. Righteous blues, sung and played at their best.

BIG JACK JOHNSON

The Oil Man
PRODUCERS: Michael Robert Frank, Jack Johnson
Earwig LPS-4910

Killer electric blues guitarist from Mississippi packs the punch of the like-named fighter on solid solo debut. Johnson partners with semilegend Frank Frost for a strong outing of originals and blues standards. A critical hit, Johnson deserves wider attention. Contact: 312-262-0278.

JACK JONES

I Am A Singer
PRODUCER: Jack Jones
USA Music USACD-549

A frequent charter in the late '50s and early '60s, Jones remains a darn good singer. His talents, however, are not put to best advantage with contemporary-sounding trivia like the title song. But all is not lost: Such hearty perennials as "You've Changed" and "Here's That Rainy Day" are included as well. Beautifully recorded in digital.

BLACK

PICKS

ORIGINAL MOTION PICTURE SOUNDTRACK

Action Jackson
PRODUCERS: Various
Lorimar Records/Atlantic 90886

First-rate soundtrack to flick starring Vanity and Carl Weathers has a number of aural gems: "Keeping Good Loving" by Sister Sledge, the clan's best work in years, and Vanity's intricately produced (by Jesse Johnson) "Faraway Eyes" are the most fine. Title-track single by Madame X is wonderful, too, but perhaps a bit too funky for today's cautious airwaves.

BOOGIE BOYS

Romeo Knight
PRODUCER: Ted Currier
Capitol C1-46917

The Boys are down to a duo on this, their third album, but they display more talent—and range—than ever before. "Pussi Cat" is a sly, slinky number whose perfectly understated refrain transcends rap, while "Always On My Mind" brings the Boys into ballad territory. Album's only minus: the painfully obvious double-entendre rhymes of the first single, "I'm Comin'."

GAVIN CHRISTOPHER

Gavin
PRODUCERS: David Frank & Mic Murphy, Gavin Christopher, Steve Thompson & Michael Barbiera
EMI-Manhattan E1-46998

Silky-voiced yet tough as nails, Christopher is a vocalist to watch. Initial single, "You Are Who You Love," produced by the System's Frank and Murphy, shows off his smoother side; a terrific bet for a follow-up would be the hard-rocking "Do You Want My Love."

RECOMMENDED

ORIGINAL MOTION PICTURE SOUNDTRACK

School Daze

NEW AND NOTEWORTHY

SO

Horseshoe In The Glove
PRODUCER: Walter Turbitt
EMI-Manhattan E1-46997

English duo of Mark Long and Marcus Bell concocts a limber pop-soul sound that has its chart progenitors, but familiarity of the style should breed success. First single, "Are You Sure," has made notable Hot 100 hops already; album will give up other sales-worthy tracks.

DAVID SLATER

Exchange Of Hearts
PRODUCER: Randy L. Scruggs
Capitol C1-48307

Under the masterful tutelage of Scruggs and with contributions from some of Nashville's most inventive songwriters, Slater turns in a mature album—one that has its own distinct sound and direction instead of being a catchall to test the market waters. Slater, a "Star Search" winner, has an energy and clarity in his vocals reminiscent of Eddy Raven's. Best cuts: "I'm Still Your Fool," "We Were Meant To Be Lovers," "Rest Assured," and the title song.

ORIGINAL CAST RECORDING

Into The Woods
PRODUCER: Jay David Saks
RCA Victor 6796-2-RC

Composer Stephen Sondheim's latest triumph will thrill his awestruck legion of fans. A little short on melody this time around, but Sondheim's words sing with wit and insight; just listen to "Agony," among others, to learn why the man ranks among the musical theater's greatest wordsmiths. And in case you miss a word, label provides a complete set of lyrics. Single CD is packaged in a two-CD jewel-box to accommodate the libretto.

PRODUCERS: Various
EMI-Manhattan E1-48680

Track music from the new Spike Lee comedy about black fraternity life is a melange of styles, from funk to balladry; familiarity with the film is definitely a must for thorough enjoyment. One monster track stands by itself, though: go-go band E.U.'s house-rockin' "Da Butt," currently hit bound.

BIZ MARKIE

Goin' Off
PRODUCER: Marley Marl
Cold Chillin'/Warner Bros. 25675

Hypnotic blend of street rap and island accents evokes that special tingle of a mighty def single on "Biz Is Goin' Off" as well as other bits of Biz-ness, "Make The Music With Your Mouth, Biz" and "Nobody Beats The Biz."

WILL DOWNING

PRODUCER: Will Downing
Island 90873

Downing was the voice behind the the Goon Squad, hard to believe after listening to this sophisticated affair. First single is Downing's take of the early Deniece Williams hit "Free," but there's better stuff here, namely "Do You?" "Security," and "Set Me Free."

THE RSP CREW

PRODUCER: None listed
Cherrie Records CR-4TKS04

California rappers come out hard on this harmonizing four-cut EP. Rock Vee and Shocking AC take crazy scratches to the limit on "MC-School" and "Muzappers Baybee." Pulling heavy phones at some Bay-area outlets. Contact: 56 Teresa St., Daly City, Calif. 94014.

COUNTRY

PICKS

MOE BANDY

No Regrets
PRODUCER: Jerry Kennedy
Curb CRB-10600

Bandy is back with a fresh, forceful album. From "Americana," an infectious, melodic ode to the U.S. of A. without the usual country schmaltz, to the western swing of the title song, Bandy scores with a solid, perfectly produced package.

JAZZ

RECOMMENDED

THE GENE HARRIS ALL STAR BIG BAND

Tribute To Count Basie
PRODUCER: Bennett Rubin
Concord CJ-4337

Upbeat, powerful tribute set recreates the Basie Big Band sound startlingly—largely due to ace arrangements by Frank Wess, which dominate. Former Three Sounds pianist Harris and guitarist Herb Ellis prove capable subs for both the late Count and Freddie Green; set cooks throughout.

WINDOWS

Mr. Bongo
PRODUCER: Skipper Wise
Intima/Enigma D1-73298

Third effort by Southern California-based fusion group certainly isn't a pane-ful experience; novel charts, good energy, and strong blowing by saxophonist Michael Acosta are big pluses. Upbeat title vocal could cross from jazz realm.

CLASSICAL

RECOMMENDED

BACH: ART OF FUGUE

Canadian Brass
CBS M 44501

A giant step away from what we've come to expect from this hip group. The music is as pure and cerebral as one is likely to encounter, but in a performance as sympathetic as this it is enjoyable on a more sensual level as well. The individual timbres of the instruments and their sensible lateral spread aid in separating the contrapuntal strands.

BEETHOVEN: VIOLIN SONATAS NOS. 4 & 5

Gidon Kremer, Martha Argerich
Deutsche Grammophon 419 787

The more popular "Spring" Sonata (No. 5) may be the initial draw, but it is the No. 4 that speaks with the most passion. There's nothing routine in the way these volatile artists approach this music. Refreshing and stimulating.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

DO YOU KNOW ME?



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Produced By George E. Tobin
Management: George E. Tobin

I was mailed from coast to coast. I was the first female artist in the rock era to reach #1 with my first two singles. I am the first artist in 3 years to top the U.S. and U.K. charts simultaneously with two different singles. I've got a #1 album. I'm proof positive that when the going gets tough the tough go shopping to the tune of "I THINK WE'RE ALONE NOW" (MCA-53167), "COULD'VE BEEN" (MCA-53231) and my latest "I SAW HIM STANDING THERE" (MCA-53285).

Tiffany
(MCA-5793)

**Don't Leave Home Without Her.
Over Three Million People Can't Be Wrong.**

Thank You From MCA Records and Tiffany.



MCA RECORDS

EMMIS SET TO ACQUIRE 5 NBC OUTLETS

(Continued from page 1)

The rest of the group consists of top 40 WKQX Chicago, top 40/AC KYUU San Francisco, and easy-listener WJIB Boston. NBC's KNBR-AM San Francisco was not offered as part of the package, and NBC is currently negotiating with some minority-led groups interested in buying leading urban outlet WKYS-FM Washington, D.C.

Even with all the difficult sell-off decisions ahead, Emmis president Jeff Smulyan says the company finds the New York acquisitions highly attractive for trading purposes. He says the juicy bait of two Gotham outlets may enable Emmis to swap its way into one of several major markets, where available properties are rare.

"It's a lulu," says Smulyan of the New York situation.

Both of the NBC stations have better signals than Emmis' current Gotham holdings. Changing the location of any station on the dial, however, carries the risk of creating an identity crisis and requires a major promotional effort to stimulate listener awareness.

Indianapolis-based Emmis is known for its bold programming decisions, and the all-sports debut of WFAN in July was one of the boldest. With help from its New York Mets broadcasts, WFAN had a strong summer Arbitron showing. The station dipped in 12-plus fall numbers but is reportedly performing well by selling the quality of its audience over the quantity. Whether it's doing well enough to compensate for the high cost of all-day live sports talk and broadcasts remains to be seen.

"It's definitely a labor of love for us, and our commitment is very strong," says Smulyan of WFAN. "But, any time you make a move like this you've got to look at all the

options."

The newly acquired WNBC is close to WFAN on the lower rungs of the 12-plus ratings ladder. It carries a mix of adult contemporary and oldies and features morning man Dan Imus.

On the FM band in New York, Emmis has an equally tough decision to make. The company must choose between its own Hot 103 and WYNY, which NBC took to country in July when Emmis turned country outlet WHN into WFAN. Hot 103's crossover approach has made a big dent in this city's highly competitive contemporary music radio battle. Since signing on in August 1986, Hot 103 has consistently earned high-3 to mid-4 12-plus shares. In its first book as New York's only country outlet, WYNY made its debut with an impressive 2.7 12-plus share.

Regarding all of its NBC acquisitions, Smulyan says, "We never buy a property with preconceived notions about what we're going to do with it."

In Chicago and San Francisco, Emmis is in the familiar position of entering markets with programming niches that are narrow at best.

WKQX Chicago sits at the bottom of a three-way top 40 race on FM, and two stellar urban outlets lead overall rankings. That's not to mention the Windy City's menu of three rockers—WLUP, WCKG, and WXRT—which lean toward mainstream, classics, and progressive, respectively, and new age/AC/jazz pioneer WNUA.

The San Francisco picture is equally tight. The market has a full complement of pop- and rock-oriented stations—each with a unique lean. For several years, San Francisco has had no pure top 40 on FM. That changed when KKEY gave

way to teen-intensive KHIT, an automated hits outlet that's giving away big money and may register well in the ratings. However, that facility's status is in limbo (see Vox Jox, page 15). Meanwhile, KYUU has a 2.8 12-plus share with a top 40/AC format.

As for the Boston outlook, if Emmis were a more conservative radio group, one could easily speculate that WJIB will not be altered. The outlet has the easy-listening format all to itself in the market and is ranked No. 5 overall in Boston.

The seeds of NBC's decision to get out of radio were planted when General Electric bought NBC's parent, RCA, in December 1986. NBC then lost the "grandfather" exemption from the FCC's multiple-ownership rules, which had allowed it to retain radio and television stations in New York, Chicago, and San Francisco. NBC Radio president Randy Bongarten says the decision was finalized after an examination of "whether radio would fit into NBC's strategic plans."

Radio veteran Bongarten says he is unsure what he will do once the deal is closed. The transaction is pending approval from the FCC and NBC's board of directors.

Emmis' acquisition will make it the largest privately held broadcast group in the country and one of the five largest groups overall. Emmis also announced Feb. 19 the purchase of WTTV Bloomington, Ind.—its first TV acquisition.

Smulyan says Emmis plans to attain the full complement of 12 AMs and 12 FMs and then move further into TV. In addition to the New York properties, Emmis owns KPWR "Power 106" Los Angeles, KSHE St. Louis, KLOL Minneapolis, WAVA Washington, D.C., and WENS Shelbyville, Ind.

CHINESE RADIO TO AIR U.S. POP SHOW

(Continued from page 3)

tiable curiosity about Western music," Altfeld says.

Songwriter Jeff Barry, chief operating officer and international creative director of ChinAmerica, says "The American Music Hour" will feature "a variety of pop music—a taste of Bing Crosby right up into today."

"There'll be a touch of everything," Barry continues. "It will be as much an entertainment show as it is an educational show."

According to Altfeld, he and Barry discussed the idea of an American pop show for China as early as 1985. In 1986, Altfeld was involved

in the tour that brought Jan & Dean to the People's Republic for the first live show by U.S. pop music performers in that nation.

Altfeld characterizes the first Jan & Dean concert there as "a disaster" but says he found out much about the musical tastes of the Chinese in its aftermath.

"I learned that they loved Lionel Richie, loved John Denver, loved the theme from 'Love Story,'" he says. "They have a particular liking for country music and love ballads."

"They seem to prefer lyrics that are gentle and respectful of human life in general," Barry adds.

Catering to the Chinese audience's tastes, "The American Music Hour" will feature fairly conservative pop fare. The first show will commence with Richie's "Hello" and climax with Denver's "Take Me Home, Country Roads."

Needless to say, such U.S. radio staples as heavy metal and hard rock will go unheard. But, according to Altfeld, some of the material rejected by the Chinese screening committee was surprising.

"They rejected 'Roll Over Beethoven,'" Altfeld says. "They said it was disrespectful to Beethoven."

Announcer Long will provide a shorthand explanation of each song in Chinese.

The first couple of shows have been produced by ChinAmerica in Los Angeles, but Altfeld says that "a subsequent block of shows will be produced in Beijing."

Altfeld says that as the relationship between ChinAmerica and the Chinese networks develops, "the objective will be to expand our programming base—an oldies show, a country show."

According to Altfeld, ChinAmerica has acquired a block of the advertising time on "The American Music Hour," which will be sold to "international advertisers." The company also holds the rights to direct-mail advertising.

Palace Wins A Whammy

NEW YORK RCA Records doesn't consider the Helmsley Palace a home away from home.

Why? According to the label, the posh New York hostelry has reneged on an agreement to provide the label with a triplex suite Wednesday (2) for a formal cocktail party at which RCA executives and their guests could view the Grammy Awards.

RCA says it agreed to the hotel's desire that the number of people on hand be limited to 20 or

30. But the hotel had second thoughts and suggested that the label take its business elsewhere.

The Helmsley, RCA says, said it wanted to protect guests at the hotel who did not wish to be disturbed and that RCA's guests might tie up the tower elevator.

At press time, "elsewhere" was still being worked out. Meanwhile, RCA issued statements to all companies within its parent Bertelsmann A.G. organization to cease using Helmsley hotels.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

GEORGE MICHAEL'S "FATHER FIGURE" (Columbia) holds at No. 1 with a bullet as his strong point gains continue in both sales and airplay. His two major challengers, **Rick Astley** and **Patrick Swayze**, both on RCA and both with their first Hot 100 singles, will be hard pressed to prevent a three-week run at the top for him. Either record *could* be No. 1 next week, but only if it gains significantly more points than "Father." Michael's margin is especially large in airplay points; he has only a slim edge over Astley's "Never Gonna Give You Up" in sales.

THERE ARE SEVERAL unusual moves on the chart this week. Both "Can't Stay Away From You" by **Gloria Estefan & Miami Sound Machine** (Epic) and "I Found Someone" by **Cher** (Geffen) move up four places in the top 10 without bullets. Cher's record has strong sales gains, but its radio-point gain was small this week; overall, it does not have a sufficient point gain for a bullet. Estefan's single has strong point gains, but its radio-station tally is beginning to erode as stations that added the record early drop it.

FEMALE ARTISTS HAVE the top five most-added records this week, led by **Natalie Cole's** cover of **Bruce Springsteen's** "Pink Cadillac" (EMI-Manhattan), which is the Hot Shot Debut at No. 67. **Whitney Houston** nabs the Power Pick/Airplay by a large margin with "Where Do Broken Hearts Go" (Arista). It is making great chart jumps at radio, including 29-16 at KIKX Colorado Springs, Colo.; 27-18 at WGFM Albany/Schenectady, N.Y.; 25-18 at KWK St. Louis; and 37-17 at KISN Salt Lake City. **Tiffany's** sex-reversed remake of the **Beatles'** "I Saw Him Standing There" (MCA) moves 13 places to No. 43 on the strength of 45 adds—the most of any record already on the chart—and early top 20 radio reports from Y-95 Dallas; KQKQ Omaha, Neb.; and KKYK Little Rock, Ark. And **Samantha Fox** appears to have another big hit as "Naughty Girls (Need Love Too)" (Jive) is showing early strength (15-11) at Power 96 Miami. PD **Bill Tanner** says, "It's a smash—top 10 already in sales, requests, and call-out research."

QUICK CUTS: The 30s are a tightly competitive part of the chart this week; as a result, "Some Kind Of Lover" by **Jody Watley** (MCA) moves up only three places to No. 33 despite a tremendous week at radio and a solid sales gain. Watley picks up 35 adds, the third most of any record already on the chart, and makes jumps of 10-5 at Power 99 Atlanta, 9-5 at Q-106 San Diego, and 4-3 at KROY Sacramento, Calif. . . . Two new groups make their bows on the Hot 100 this week: **Blue Mercedes** from England debuts at No. 82 with "I Want To Be Your Property" (MCA)—it's already No. 14 at KMEL San Francisco and No. 20 at I-94 Honolulu—and Cleveland band **Cellarful Of Noise** enters at No. 94 with "Samantha (What You Gonna Do?)" on CBS Associated.

FOR WEEK ENDING MARCH 5, 1988

Billboard

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 53 REPORTERS	BRONZE/ SECONDARY ADDS 164 REPORTERS	TOTAL ADDS 237 REPORTERS	TOTAL ON
PINK CADILLAC NATALIE COLE EMI-MANHATTAN	6	12	56	74	76
I SAW HIM STANDING THERE TIFFANY MCA	4	10	31	45	146
WHERE DO BROKEN... WHITNEY HOUSTON ARISTA	4	11	24	39	195
SOME KIND OF LOVER JODY WATLEY MCA	2	4	29	35	144
GIRLFRIEND PEBBLES MCA	2	6	24	32	137
ONE STEP UP BRUCE SPRINGSTEEN COLUMBIA	3	3	23	29	111
WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&M	1	5	21	27	109
PAMELA TOTO COLUMBIA	2	5	19	26	97
ARE YOU SURE SO EMI-MANHATTAN	0	6	18	24	85
PROVE YOUR LOVE TAYLOR DAYNE ARISTA	2	7	13	22	108

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

Billboard HOT 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	2	FATHER FIGURE	GEORGE MICHAEL	1
2	3	NEVER GONNA GIVE YOU UP	RICK ASTLEY	2
3	5	SHE'S LIKE THE WIND	PATRICK SWAYZE/WENDY FRASER	3
4	9	I GET WEAK	BELINDA CARLISLE	4
5	1	WHAT HAVE I DONE TO DESERVE THIS?	PET SHOP BOYS	5
6	10	CAN'T STAY AWAY FROM YOU	G. ESTEFAN/MIAMI SOUND	6
7	11	JUST LIKE PARADISE	DAVID LEE ROTH	7
8	12	I FOUND SOMEONE	CHER	10
9	7	SAY YOU WILL	FOREIGNER	15
10	4	HUNGRY EYES (FROM "DIRTY DANCING")	ERIC CARMEN	11
11	14	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	17
12	19	I WANT HER	KEITH SWEAT	16
13	13	PUMP UP THE VOLUME	M/A/R/R/S	13
14	17	ENDLESS SUMMER NIGHTS	RICHARD MARX	8
15	21	MAN IN THE MIRROR	MICHAEL JACKSON	9
16	20	OUT OF THE BLUE	DEBBIE GIBSON	12
17	8	SEASONS CHANGE	EXPOSE	14
18	6	DON'T SHED A TEAR	PAUL CARRACK	18
19	22	BE STILL MY BEATING HEART	STING	19
20	18	PUSH IT	SALT-N-PEPA	25
21	26	ROCKET 2 U	THE JETS	24
22	29	(SITTIN' ON) THE DOCK OF THE BAY	MICHAEL BOLTON	23
23	27	HYSTERIA	DEF LEPPARD	20
24	23	TWILIGHT WORLD	SWING OUT SISTER	34
25	39	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	22
26	31	GIRLFRIEND	PEBBLES	26
27	15	COULD'VE BEEN	TIFFANY	21
28	24	BECAUSE OF YOU	THE COVER GIRLS	27
29	16	I WANT TO BE YOUR MAN	ROGER	30
30	34	WHEN WE WAS FAB	GEORGE HARRISON	31
31	37	CHECK IT OUT	JOHN COUGAR MELLENCAMP	32
32	—	DEVIL INSIDE	INXS	28
33	38	ANGEL	AEROSMITH	36
34	—	SOME KIND OF LOVER	JODY WATLEY	33
35	—	WISHING WELL	TERENCE TRENT D'ARBY	35
36	25	NEED YOU TONIGHT	INXS	29
37	30	HAZY SHADE OF WINTER	BANGLES	39
38	35	TELL IT TO MY HEART	TAYLOR DAYNE	50
39	28	EVERYWHERE	FLEETWOOD MAC	44
40	—	ROCK OF LIFE	RICK SPRINGFIELD	37

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	FATHER FIGURE	GEORGE MICHAEL	1
2	2	SHE'S LIKE THE WIND	PATRICK SWAYZE/WENDY FRASER	3
3	3	NEVER GONNA GIVE YOU UP	RICK ASTLEY	2
4	7	I GET WEAK	BELINDA CARLISLE	4
5	11	ENDLESS SUMMER NIGHTS	RICHARD MARX	8
6	9	CAN'T STAY AWAY FROM YOU	G. ESTEFAN/MIAMI SOUND	6
7	4	WHAT HAVE I DONE TO DESERVE THIS?	PET SHOP BOYS	5
8	16	MAN IN THE MIRROR	MICHAEL JACKSON	9
9	14	JUST LIKE PARADISE	DAVID LEE ROTH	7
10	17	OUT OF THE BLUE	DEBBIE GIBSON	12
11	6	HUNGRY EYES (FROM "DIRTY DANCING")	ERIC CARMEN	11
12	15	I FOUND SOMEONE	CHER	10
13	5	SEASONS CHANGE	EXPOSE	14
14	13	PUMP UP THE VOLUME	M/A/R/R/S	13
15	20	I WANT HER	KEITH SWEAT	16
16	8	COULD'VE BEEN	TIFFANY	21
17	23	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	22
18	21	HYSTERIA	DEF LEPPARD	20
19	10	SAY YOU WILL	FOREIGNER	15
20	22	BE STILL MY BEATING HEART	STING	19
21	12	DON'T SHED A TEAR	PAUL CARRACK	18
22	25	(SITTIN' ON) THE DOCK OF THE BAY	MICHAEL BOLTON	23
23	26	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	17
24	28	ROCKET 2 U	THE JETS	24
25	18	NEED YOU TONIGHT	INXS	29
26	32	GIRLFRIEND	PEBBLES	26
27	33	DEVIL INSIDE	INXS	28
28	29	BECAUSE OF YOU	THE COVER GIRLS	27
29	39	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	38
30	34	SOME KIND OF LOVER	JODY WATLEY	33
31	36	WISHING WELL	TERENCE TRENT D'ARBY	35
32	35	ROCK OF LIFE	RICK SPRINGFIELD	37
33	27	PUSH IT	SALT-N-PEPA	25
34	19	I WANT TO BE YOUR MAN	ROGER	30
35	37	CHECK IT OUT	JOHN COUGAR MELLENCAMP	32
36	—	ANGEL	AEROSMITH	36
37	38	WHEN WE WAS FAB	GEORGE HARRISON	31
38	24	HAZY SHADE OF WINTER	BANGLES	39
39	—	I SAW HIM STANDING THERE	TIFFANY	43
40	—	NEVER KNEW LOVE LIKE THIS	ALEXANDER O'NEAL	40

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
MCA (11)	12
I.R.S. (1)	
COLUMBIA (9)	11
Def Jam (2)	
ATLANTIC (8)	10
Atco (1)	
Critique (1)	
WARNER BROS. (3)	8
Dark Horse (2)	
Paisley Park (2)	
Island (1)	
ARISTA (6)	7
Jive (1)	
RCA (6)	7
Jive (1)	
E.P.A.	6
Epic (3)	
CBS Associated (2)	
Tabu (1)	
POLYGRAM	6
Mercury (5)	
Polydor (1)	
EMI-MANHATTAN	5
A&M	4
CAPITOL	4
CHRYSALIS	4
GEFFEN	3
ELEKTRA (1)	2
Vintertainment (1)	
ENIGMA	2
REPRISE	2
VIRGIN	2
4TH & B'WAY	1
MOTOWN	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.
83 853-5937	(Virgin, ASCAP) CPP	
66 ALL I WANT IS YOU	(C'est, ASCAP/Nonpareil, ASCAP/Maya, ASCAP)	
79 ALL RIGHT NOW	(Island, BMI)	
36 ANGEL	(Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL/WBM	
60 ARE YOU SURE	(Charisma, ASCAP/Hidden Pun, BMI) WBM	
19 BE STILL MY BEATING HEART	(Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI) HL	
27 BECAUSE OF YOU	(Amber Pass, ASCAP/Disco Fever, ASCAP/Red Instructional, ASCAP)	
58 CANDLE IN THE WIND	(Dick James, BMI/PolyGram Songs, BMI) HL	
6 CAN'T STAY AWAY FROM YOU	(Foreign Imported, BMI) CPP	
32 CHECK IT OUT	(Riva, ASCAP) WBM	
93 CHERRY BOMB	(Riva, ASCAP) WBM	
21 COULD'VE BEEN	(George Tobin, BMI) HL	
92 CRAZY	(Rondor Music/Almo, ASCAP/SBK Songs/April, ASCAP) CPP/ALM/HL	
28 DEVIL INSIDE	(MCA, ASCAP) MCA/HL	
64 DON'T LOOK ANY FURTHER	(Rightsong, BMI/Franne Golde, BMI/Tuneworks, BMI/Careers, BMI/Hitchings, ASCAP) CHA/HL	
77 DON'T MAKE A FOOL OF YOURSELF	(French Lick, BMI/Dutch Puppet Music/Bug, BMI)	
18 DON'T SHED A TEAR	(High Frontier Music, PROCAN/Blackwood, BMI/Little Life, ASCAP/Wood Monkey, ASCAP) HL	
100 DON'T YOU WANT ME	(Rightsong, BMI/Franne Gee, BMI/Ardavan, ASCAP/Intersong-USA, ASCAP) CHA/HL	
48 ELECTRIC BLUE	(SBK Songs/April, ASCAP/10/10, BMI) HL	
8 ENDLESS SUMMER NIGHTS	(Chi-Boy, ASCAP) CLM	
81 EVER SINCE THE WORLD BEGAN	(WB, ASCAP/Easy Action, BMI/Holy Moley, ASCAP/Rude, ASCAP) WBM	
44 EVERYWHERE	(Fleetwood Mac, BMI) WBM	
95 FAITH	(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL	
1 FATHER FIGURE	(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL	
54 FISHNET	(Ya D Sir, ASCAP/WB, ASCAP/Flyte Tyme, ASCAP) WBM	
22 GET OUTTA MY DREAMS, GET INTO MY CAR	(Zomba, ASCAP) HL	
26 GIRLFRIEND	(Kermy, BMI/Hip Trip, BMI) CPP	
51 GIVE ME ALL YOUR LOVE	(Whitesnake Overseas, ASCAP/WB, ASCAP) WBM	
52 GOING BACK TO CALI (FROM "LESS THAN ZERO")	(Def Jam, ASCAP)	
65 GOT MY MIND SET ON YOU	(Carbert, BMI) HL	
39 HAZY SHADE OF WINTER	(Paul Simon, BMI)	
90 HONESTLY	(Sweet Family, BMI) CPP	
89 HOT HOT HOT!!!	(Bleu Disque, ASCAP/WB, ASCAP)	
97 HOT HOT HOT	(Rare Blue, ASCAP)	
70 HOT THING	(Controversy, ASCAP) WBM	
84 HOW CAN I FORGET YOU	(Warner-Tamerlane, BMI/Bertus, BMI) WBM	
11 HUNGRY EYES (FROM "DIRTY DANCING")	(Knockout, ASCAP/Jemava, ASCAP/R.U. Cyrus, ASCAP) CPP	
20 HYSTERIA	(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	
86 I COULD NEVER TAKE THE PLACE OF YOUR MAN	(Controversy, ASCAP) WBM	
10 I FOUND SOMEONE	(April, ASCAP/Is Hot, ASCAP/But For, ASCAP) HL	
4 I GET WEAK	(Not Listed) WBM	
42 I LIVE FOR YOUR LOVE	(O'Lyric, BMI/Tuneworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Arista, ASCAP/Careers, ASCAP/Nelana, ASCAP) CPP	
43 I SAW HIM STANDING THERE	(Gil, BMI/Northern, BMI) WBM	
16 I WANT HER	(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/Zomba, ASCAP)	
30 I WANT TO BE YOUR MAN	(Troutman's, BMI/Saja, BMI) HL	
82 I WANT TO BE YOUR PROPERTY	(Magnet, ASCAP/Theobalds, ASCAP)	
62 I WANT YOU SO BAD	(Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM	
53 I WISH I HAD A GIRL	(Leesum, BMI)	
80 IT'S THE END OF THE WORLD AS WE KNOW IT (AND I FEEL FINE)	(Night Garden, BMI/Unichappell, BMI) CHA/HL	
7 JUST LIKE PARADISE	(Diamond Dave, ASCAP/Tuggle Tunes, ASCAP)	
74 KISS AND TELL	(Virgin-Nymph, BMI) CPP	
71 LIVE MY LIFE (FROM THE FILM "HIDING OUT")	(Streamline Moderne, BMI/Texas City, BMI/No Pain No Gain, ASCAP/Unicity, ASCAP) MCA/HL	
17 LOVE OVERBOARD	(Caloco, BMI/Hip Trip, BMI) CPP	
87 MAGIC CARPET RIDE	(French Lick, BMI/Bug, BMI)	
9 MAN IN THE MIRROR	(Yellowbrick Road, ASCAP/MCA, ASCAP/Aerostation Corporation, ASCAP) WBM/MCA/HL	
76 NAUGHTY GIRLS (NEED LOVE TOO)	(Forceful, BMI/Willesden, BMI)	
29 NEED YOU TONIGHT	(MCA, ASCAP) MCA/HL	
55 NEVER CAN SAY GOODBYE	(Jobete, ASCAP) CPP	
2 NEVER GONNA GIVE YOU UP	(Terrace, ASCAP) CPP	
40 NEVER KNEW LOVE LIKE THIS	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	
45 NEVER THOUGHT (THAT I COULD LOVE)	(CAK, ASCAP/Songs Of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP) HL	
49 ONE STEP UP	(Bruce Springsteen, ASCAP) CPP	
12 OUT OF THE BLUE	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	
57 PAMELA	(Hudmar, ASCAP/Jogi Wimbali, BMI) WBM	
69 PIANO IN THE DARK	(Rutland Road, ASCAP/WB, ASCAP/Calgems-EMI, ASCAP/Dwarf-village, ASCAP) WBM	
67 PINK CADILLAC	(Bruce Springsteen, ASCAP) CPP	
61 POP GOES THE WORLD	(PolyGram Songs, BMI)	
47 PROVE YOUR LOVE	(November Nights, ASCAP/Chappell, ASCAP/Jobete, ASCAP) CPP/CHA/HL	
13 PUMP UP THE VOLUME	(MNS, PRS/WB, ASCAP) WBM	
25 PUSH IT	(Next Plateau, ASCAP/Turnout Bros, ASCAP)	
96 RHYTHM OF LOVE	(Affirmative, BMI) WBM	
37 ROCK OF LIFE	(Super Ron, BMI)	
24 ROCKET 2 U	(Groupie, BMI)	
94 SAMANTHA (WHAT YOU GONNA DO?)	(Avsec, ASCAP/Mike & Jules, ASCAP)	
63 SAVE YOUR LOVE	(White Vixen, BMI)	
78 SAVIN' MYSELF	(Southern, ASCAP) CPP	
15 SAY YOU WILL	(Michael Jones, ASCAP/Stray Notes, ASCAP/Colgems-EMI, ASCAP) WBM/CHA/HL	
14 SEASONS CHANGE	(Panchin, BMI/Screen Gems-EMI, BMI) WBM	
3 SHE'S LIKE THE WIND	(Troph, BMI/Strawberry Fork, BMI) HL	
23 (SITTIN' ON) THE DOCK OF THE BAY	(Irving, BMI) CPP	
99 SO EMOTIONAL	(Billy Steinberg, ASCAP/Denise Barry, ASCAP)	
33 SOME KIND OF LOVER	(Ultrawave, ASCAP/April, ASCAP/Rightsong, BMI) CHA/HL	
59 TALKING BACK TO THE NIGHT	(F.S.Limited, PRS/Warner-Tamerlane, BMI/Blue Sky Rider, BMI/Willin' David, BMI) WBM	
50 TELL IT TO MY HEART	(Chappell, ASCAP/November Nights, ASCAP/Goldpoint, ASCAP) CHA/HL	
88 THERE'S THE GIRL	(Makiki, ASCAP/Knightly-Knight, ASCAP/Know, ASCAP/Arista, ASCAP) CPP/WBM	
68 THINKING OF YOU	(Maurice White, ASCAP/Yougoulei, ASCAP/Wenkewa, ASCAP)	
56 TUNNEL OF LOVE	(Bruce Springsteen, ASCAP) CPP	
34 TWILIGHT WORLD	(Virgin-Nymph, BMI) CPP	
73 TWO OCCASIONS	(Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI/Peer-Southern, ASCAP/Tammi, BMI) CPP	
75 WAIT	(Vavoom, ASCAP) WBM	
72 THE WAY YOU MAKE ME FEEL	(Mijac, BMI/Warner-Tamerlane, BMI)	
46 WHAT A WONDERFUL WORLD	(Herald Square, BMI/Range Road, ASCAP/Quartet, ASCAP) HL	
5 WHAT HAVE I DONE TO DESERVE THIS?	(Virgin, ASCAP/Texas City, BMI/Streamline Moderne, BMI) CPP/MCA/HL	
31 WHEN WE WAS FAB	(Ganga B.V., PRS/Zero Productions, BMI) CPP	
38 WHERE DO BROKEN HEARTS GO	(Scaramanga, ASCAP/Rare Blue, ASCAP/Baby Love, ASCAP) CPP/CLM	
85 WINTER GAMES	(Air Bear, BMI)	
35 WISHING WELL	(Virgin-Nymph, BMI/Young Terence, BMI) CPP	
91 YES	(Hands Down, ASCAP) CPP	
41 YOU DON'T KNOW	(Bittern, BMI)	
98 YOU WILL KNOW	(Jobete, ASCAP/Black Bull, ASCAP) CPP	

SHEET MUSIC AGENTS

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

ABP April Blackwood	CPP Columbia Pictures
ALM Almo	HAN Hansen
B-M Belwin Mills	HL Hal Leonard
B-3 Big Three	IMM Ivan Mogull
BP Bradley	MCA MCA
CHA Chappell	PSP Peer Southern
CLM Cherry Lane	PLY Plymouth
CPI Cimino	WBM Warner Bros.

NEW COMPANIES

George Daly Productions Co., a production company, and **Red-Leather YellowLeather Music**, a publishing company, formed by George Daly. First three signings are Mark Vormawah, Rhythm Party, and Blue Train. Daly has been affiliated with the a&r departments of Elektra, CBS, and, most recently, Atlantic Records, where he headed the West Coast a&r department. Suite 8, 872 Hilldale Ave., W. Hollywood, Calif. 90069; 213-659-4056.

RKO Inc., formed by Lee Southern, K.F. Southern, and John Sneed. Company houses Katlee Publishing and RKO Music Division, an independent label specializing in country music. First releases are "That's When She Said" by Chris Richey and "Falling In Love" by Chris Richey and Sandy Campbell. Suite 610, Tower II, 4100 International Plaza, Fort Worth, Texas 76109; 817-737-8045.

Tony Richards Productions, a personal management firm specializ-

ing in the direction and development of new artists, formed by Tony Richards. Recent signings include singer/songwriter Rich Conti. 57 Colton St., Staten Island, N.Y. 10305; 718-816-5412.

Alpha International Records, formed by Peter S. Pelullo. Initial focus is on the release of 12-inch dance product as well as the development of a strong roster. First release is "Young Love" by Cuca. 212 N. 12th St., Philadelphia, Pa. 19107; 215-561-3660.

LuminaeSouter Lighting Design, formed through the merging of Luminae Inc. Lighting Designers and Consultants and Michael K. Souter Lighting Design. Projects include interior and exterior lighting for varied spaces, including malls, nightclubs, and special-effects installations. Suite 400, 555 DeHaro, San Francisco, Calif. 94107; 415-861-1422.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

WHEREHOUSE SOLD FOR \$190 MIL

(Continued from page 6)

of this debt recently sued Wherehouse to block the merger, claiming it would severely devalue their bonds. If the analysts are correct and Adler & Shaykin has retired Wherehouse's outstanding debentures, those bondholders have probably been paid. One indication of this, says one analyst, is that the plaintiffs have amended their suit; they are no longer seeking to block the sale but are still seeking damages from Wherehouse.

Thomas Revy, managing director of Froley, Revy Investment Co., one of the plaintiffs, says a hearing on the suit is scheduled for March 11 in U.S. District Court in Manhattan.

Meanwhile, another suit seeking to stop the merger is pending in Delaware chancery court. It was filed by four Wherehouse stockholders—Barry Silverman, Philip Frank, Shaul Shauson, and Harold Kramer—who also apparently own bonds issued by the company. Their suit seeks "to enjoin the consummation of the merger until the plaintiffs have been offered the opportunity to tender the debentures to the company . . . or, alternatively, monetary damages."

Despite the fact that the New York and Delaware suits are still pending, the Adler & Shaykin spokesman says the Wherehouse acquisition is a fait accompli. "These [suits] could be pending

for some time," he notes.

The leveraged buyout reflects complex maneuvers that began in October, when the chain became the subject of a hostile takeover attempt by Shamrock Holdings (Billboard, Dec. 5). Shamrock has since dropped its tender offer.

Leonard Shaykin, managing general partner of the victorious firm, comments, "Wherehouse Entertainment is exceptionally well positioned as the premier home entertainment retailer in its marketplace. We look forward to developing the company's potential for growth."

Adler & Shaykin intends to "have active input" in the management of Wherehouse, according to the company spokesman.

SONY DEMONSTRATES DAT HARDWARE AT GAVIN MEET

(Continued from page 6)

aware that DAT is available at all in the U.S.," he says.

"There were two things we picked up on at Gavin," says de los Santos. "Most people are wrongly under the impression that it is illegal to sell DAT here, and most people were not aware that professional machines will be exempted from anything that may happen in Congress with the Copycode legislation."

Sony made no DAT sales at Gavin, although "we see a few coming out of this show down the line," says de los Santos.

It is difficult to gauge the total current population of DAT recorders in the U.S. Many units that have been sold are unofficially imported gray-market decks, so these sales cannot be tracked by the manufacturers. On the pro side, however, de los Santos says



Junction At The Function. Jimmy Davis & Junction, new signees to MCA Music Publishing, meet with company brass after performing at New York's Bottom Line. Shown, from left, are Don Smith, producer; Danny Strick, vice president, MCA Music Publishing/a&r; David Cochran of Junction; Susan Henderson, East Coast manager, MCA Music; Tommy Burroughs of Junction; Davis; Les Garland, president, QMI Music; Bob Pittman, president/CEO, Quantum Media; John Scott of Junction; Jon Hornyak, NOSO Management; and Leeds Levy, president, MCA Music.

EXECUTIVE TURNTABLE

(Continued from page 4)

dent, sales and marketing. She was vice president of marketing for Republic Pictures Corp.

Nelson Entertainment in Los Angeles makes the following appointments: **Ron Signorotti**, vice president, finance; **Steve Calderon**, assistant controller; and **Trish Yamada**, manager, participations. Signorotti was controller; Calderon was manager, accounting; and Yamada was senior participations accountant, all with the company.

HBO Video in New York appoints **Linda Rosser** to director of field marketing. She was director of distributor marketing for Paramount Home Video.

MCA Home Entertainment promotes **Grace Norris** to director, music business affairs. She was music administrator, music business affairs, for the company.

Palisades Entertainment, formerly Cinema Group Entertainment, makes the following appointments: **Linda Patterson**, Western regional sales manager, and **Andrea Polotowsky**, manager of creative services. They were, respectively, a sales representative for Metro Video and an employee of Media Home Entertainment.

RELATED FIELDS. Jim Owens Entertainment in Nashville names **Kip Kirby** staff reporter for "Crook And Chase" and "This Week In Country Music." She was a reporter for the syndicated radio program "Country Today."

Asher/Krost Management in Los Angeles names **Chris Kerr** head of the talent acquisitions music department. She was manager of national dance promotion for A&M Records.

The Nederlander Organization in Los Angeles names **Alex Hodges** vice president and head of concerts for the West Coast. He was senior vice president at ICM.

Sony—the only company selling pro DAT models here—has shipped more than 300 PCM-2500 DAT recorders to radio stations and recording studios around the U.S.

As in the early days of the compact disk player, some of the radio stations now using DAT decks have been given the units by Sony to see how DAT fits into their operations.

Stations cited by de los Santos as working with Sony in this fashion are WFMT Chicago, KKHI San Francisco—which plans to record the San Francisco Symphony on DAT—and the National Public Radio affiliate in Washington. "We're just starting to build relationships with these stations, and we see them getting further into DAT as time goes by," de los Santos says.

Recording studios have been experimenting with DAT longer than

most radio stations. Some, such as Clinton Recorders here, have already recorded live-to-two-track digital-album projects on the units. Studios using DAT include Wonderland and Livingstone Audio in Los Angeles; Big Dog Studios in Wichita, Kan.; and even "one major label's recording operation in Los Angeles, which is actively using a PCM-2500 DAT to do mastering," according to de los Santos.

The PCM-2500 retails for \$4,995. While the unit is not capable of editing functions, assembly-type editing may be performed using a pair of the machines. The pro unit offers features not found on consumer decks, including balanced inputs and outputs; digital inputs and outputs in the three world-standard digital-interface formats; and 48-, 44.1-, and 32-kilohertz recording capability.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARCH

March 2, National Academy Of Recording Arts And Sciences 30th Annual Grammy Awards, Radio City Music Hall, New York. 213-849-1313.

March 3-5, Radio & Records Convention '88, Loews Anatole Hotel, Dallas. 213-553-4330.

March 4-6, Nashville Songwriters Assn. International 10th Annual Songwriting Symposium: "The Road To Records," Vanderbilt Plaza Hotel, Nashville. 615-321-5004.

March 5, The United Jewish Appeal Annual Fund-raising Event, Majestic Theatre, New York. Anne Rose, 212-836-1110.

March 10-13, South By Southwest Music And Media Conference, Sheraton Crest Hotel, Austin, Texas. Roland Swenson, 512-477-7979.

March 11-14, 30th Anniversary Convention, National Assn. Of Recording Merchandisers, Century Plaza Hotel, Los Angeles. Dave Hamill, 609-596-2221.

March 12, 11th Annual Bay Area Music Awards, San Francisco Civic Auditorium. 415-864-2333.

March 13, New Jersey Record Collectors Show/Convention, Best Western Coachman Inn, Cranford, N.J. 609-443-5405.

March 16-19, International Tape/Disc Assn. 18th Annual Seminar: "Coping With Economic Uncertainty," Loews Ventana Canyon Resort, Tucson, Ariz. Charles Van Horn, 212-956-7110.

March 21, 23rd Annual Academy Of Country Music Awards, Knott's Berry Farm, Buena Park, Calif. 213-462-2351.

March 21, Songwriters Guild Of America 16th Annual Aggie Awards, Director's Guild Theatre, Hollywood, Calif. 213-462-1108.

March 24-26, American Video Assn. Formulas For Success Convention, Wyndham Hotel/Palm Springs Convention Center, Palm Springs, Calif. Mary Bonacci, 602-892-8553 or 800-528-7400.

March 28-31, Peabody Electronic And Computer Music Studios: "20 Years Of Looking Into The Future," Peabody Conservatory Of Music, Baltimore. Bruce Mahin, 301-659-8107.

March 29-31, Home Video Week '88, Jacob K. Javits Convention Center, New York. 914-328-9157.

APRIL

April 9, 1988 New York Music Awards, Beacon Theater, New York. Marilyn Lash, 212-265-2238.

April 9-12, National Assn. Of Broadcasters 66th Annual Convention & International Exposition/42nd Annual Broadcast Engineering Conference, Las Vegas. Hank Roeder, 202-429-5356.

April 10-14, Gospel Music Assn. Gospel Music '88, Stouffer Hotel, Nashville. Pamela Muse, 615-327-3747.

April 16, The T.J. Martell Foundation For Leukemia, Cancer & AIDS Research 1988 Humanitarian Award Dinner, New York Hilton, New York. Muriel Max 212-245-1818.

April 25, Songwriter's Guild Of America General Membership Meeting And Aggie Awards Presentation, Hyatt Regency Hotel, Nashville. 615-329-1782.

April 27-30, Impact Super Summit Conference II, Harrah's, Atlantic City, N.J. 215-825-4082

MAY

May 21, Third Annual Baltimore/Washington/Virginia Music Business Forum, Vista International Hotel, Washington, D.C. 301-937-6161.

May 27-30, 1988 Northwest Folklife Festival, Seattle Center, Seattle. 206-684-7300.

FOR THE RECORD

Producer Humberto Gatica's name was spelled incorrectly in the Feb. 20 singles reviews. He is one of the producers of Think Out Loud's A&M single "After All This Time."

Morowitz To Dealers: Back Suppliers On Depth-Of-Copy Issue

MT. LAUREL, N.J. Beware the "downward spiral." That was the warning from VSDA president Arthur Morowitz when he tackled the depth-of-copy issue during his state-of-the-industry address here Feb. 17.

He encouraged dealers to support supplier programs that allow them to bring in more pieces of in-demand titles.

Morowitz blamed part of the depth problem on last year's move by several manufacturers to an \$89.95 list from the once-common \$79.95 tag and on overreaction by dealers to those hikes. He said the 10% price hikes prompted many dealers to pare their orders by a like percentage.

"You make your money by the amount of copies you have to rent, not the cost of those copies. You had 10% less copies to rent, ergo 10% less potential income, ergo 10% less to spend. You downward spiraled, so much that the consumer just threw up his hands and made [video stores] less of a primary place to go."

Morowitz also said, however, that there have been times when the market has been flooded with too many copies of particular titles, citing "Rambo: First Blood, Part II," "Ghostbusters," and "The Empire Strikes Back" as three examples.

"We came off a 400,000-piece shipment on 'Rambo,' which rented like wildfire for a very short period," said Morowitz. "That was drowning in depth of copy."

He advised dealers who see declining business to consider bringing in more—rather than less—inventory. "When business is down, buy 10%

more. It doesn't make sense, but you may have 10% more to show your customers," Morowitz said.

"How can you sell from an empty cart? If you start to cut expense on the only thing that can provide you with income, that's the beginning of the end."

Morowitz applauded the CBS/Fox Video two-pack plan, first used for "Predator" and now in place for the release of "Living Daylights," as a viable solution. The program offers a discount to dealers who buy two-packs over single-copy buys and creates a 10-day window between the re-

lease of twofers and the distribution of one-copy shipments.

"To me, that was as important a milestone as [the release of] 'Star Trek' at \$39," said Morowitz of the

'How can you sell from empty carts?'

CBS/Fox approach. "And, I was saddened that it went by without being noticed as much as it should have been.

"That helped the business because

it let [retailers] know that they had to bring more copies in. It also gave them an easier way to do it."

Morowitz urged retailers to support studio plans that help solve the depth-of-copy issue. He cited Paramount's recent move away from under-\$30 list prices to the \$89 level for its major upcoming releases as an example of why video buyers should come to the table when a depth-of-copy plan yields results. "We lost that. We don't want to lose any more programs that help address depth of copy because it adds to consumer satisfaction."

Asked why Paramount stepped away from lower prices, Morowitz said, "Because you weren't buying enough to sell or rent. It's just economics. They determined, and I think accurately so, the \$89 price produced more gross profit for them.

"Hollywood doesn't [derive] any great benefit by screwing us," he added. "Sometimes you don't see it like that, sometimes I don't, but there's really no great benefit because the more we get, the more they get."

GEOFF MAYFIELD

VSDA SEEKS FOUR-MONTH WINDOW ON PPV

(Continued from page 1)

for dealers to marshal their forces and present their concerns about PPV to both studios and video distributors.

Morowitz also addressed the depth-of-copy issue and delivered the board's first official statements on pay-per-transaction shared-revenue plans, like the one that Portland, Ore.-based franchiser National Video has tested for the past two years. (For additional coverage, see pages 39 and 75.)

The bottom line on PPV, PPT, and other industry topics, said Morowitz, is that individual retailers should play a greater role in communicating their needs to video manufacturers.

"We are fighting these issues head-to-head, toe-to-toe with the studios at our meetings, and we need backup," said Morowitz. "We need ammunition. We need support."

Along with Mickey Granberg, the VSDA's executive vice president, Morowitz advised dealers to write to manufacturers about policies that the dealers view as harmful. Copies of the letters should go to VSDA, he said.

Dave Ballstadt, president of Twin Cities, Minn.-based Adventures In Video and a VSDA director, echoed that call for action. "The VSDA board or staff can only do so many things. If you people are going to rely on us to do 100% of your work, you're wrong," Ballstadt said.

"Don't wait for us to do it, because there's a far greater impact on those studios if they're getting individual letters from dealers than if they're just hearing from an organization, because they may feel there's a little bit of bias."

Morowitz said he anticipates that as more cable companies upgrade their systems' technology, the proliferation of addressable systems that PPV requires will certainly increase. He further said it is inevitable that studios will rely on PPV for additional revenue.

He said PPV "represents 40 million, 50 million potential customers overnight. No shipping charges. No credit. One customer.

"That's a lot of [households] to get to, and if you get \$3 apiece and you get half of them, that's \$75 million. That's not a bad night's work, even for Hollywood."

Morowitz said the board had not settled on an acceptable window for PPV. "We've got both feet planted firmly in the air on this when it comes to the exact date. It's not 30 days, and it's not never," he said.

Initially, said Morowitz, VSDA is asking for a four-month window,

but he added, "If they bring it back to three months, 75 days, or even 60 days, that might work."

PPV's biggest threat, Morowitz said, concerns the "12-15 main A titles" that are released each year. "[If] we don't get a window on those titles, we're going to lose a lot of money. I wouldn't want to even imagine the effect of 'E.T.' coming in on pay-per-view before [or on the same day it appears on] home video," he said.

"If pay-per-view plays first [or on the same day], it does hurt home video. If it plays home video first, it does not hurt pay-per-view. It's an accurate fact, and it's hard to beat."

VSDA spent much of last year encouraging members to send in PPV ads from cable systems that targeted video-store consumers. That information and data regarding the effect of PPV on a title's performance were compiled in a report by the Fairfield Group research firm. The findings were presented at the 1987 VSDA convention (Billboard, Aug. 29).

Morowitz also said that if Macrovision or some other form of an anti-copying system were employed on PPV cablecasts, "it would make us take a different look at the whole system."

Say Deeper Inventory Is The Real Solution

Suppliers: 30 Days Only For PPV Window

BY AL STEWART

NEW YORK It appears unlikely that the Video Software Dealers' Assn. call for a four-month window between home video release and pay-per-view will gain broad support from suppliers.

Though most companies acknowledge the need for some type of window for home video, the consensus from suppliers contacted by Billboard is that one month is enough time for retailers to tap the video-rental market for a popular title. Besides, they say, if retailers would only stock a deeper inventory on hit films, consumers would not opt for PPV. It is the nagging depth-of-copy problem that has lured viewers to PPV, suppliers insist.

"If retailers have enough depth on a title, a period of 30 days between video and [PPV] will protect them," says Bob DeLellis, senior vice president of sales and marketing for CBS/Fox Home Video.

"Video stores need some kind of edge, but if they are not prepared to meet the initial demand to rent a title, then they are effectively chasing those consumers to other media."

DeLellis notes that his company does not directly handle PPV negotiations for the titles it releases, but he points out that virtually all CBS/Fox titles have at least a 30-day home video window before their debut on PPV.

Likewise, Al Reuben, Vestron Video's senior vice president of marketing, says his company will offer a title on video for at least 30 days before it is released on PPV. He, too, says that good service and wide selection are a dealer's best weapons against PPV.

"If you have a minimum of 30 days between video and PPV, I don't see how [PPV] can be a threat," says Reuben. "The real issue is inventory at retail. Dealers just do not stock enough copies to keep the customer satisfied. We

sue. But he said he could favor situations "where we can both make money—the retailer and the studio."

Some dealers, including Applause Video franchisee Don Cahail, president of VSDA's Kansas City, Mo., chapter, and Video Zone owner Sid Sinak, president of the Southern California chapter—voiced concern over the effect of National Video's PPT test on competing dealers and over fallout smaller dealers might suffer if manufacturers begin rolling out PPT plans to more chains and retailers.

Morowitz commented on two other distribution concepts designed to address the depth-of-copy issue. He said vendor tests of buyback plans have mustered "a lot of ink, but very little substance." He lauded the concept of limited-play cassettes, which, in concept, would be unplayable after a specific number of viewings. The idea has been under discussion for several months.

Said Morowitz, "I can see paying X amount of dollars for a cassette that I can rent forever and paying something less than X for a limited play." He added that such cassettes could allow dealers to stock "a lot of copies in the first two or three weeks and satisfy a lot of consumer demand."

sold over 360,000 copies of 'Dirty Dancing,' and there are still waiting lists at most stores to rent it—and it is still playing in over 400 movie theaters. That tells me there are not enough copies of the video available to consumers."

One executive at the domestic pay-TV arm of a major studio says that VSDA's call for a four-month window between video and PPV is more symbolic than realistic. The executive, who asks that he not be identified, says that hostility to PPV stems from a leveling off of the home video business.

"Everything was going great for video retailers, but when things started to level off they started looking for someone or something to blame," says the executive. "Pay-per-view is a logical scapegoat, but believe me, the people involved in the pay-per-view industry don't have any hostility to home video. We want to build a new business, not replace one that already exists."

Composer Tries To Bar 'E.T.' Release

LOS ANGELES The announcement that MCA Home Video will release "E.T.: The Extra-Terrestrial" (Billboard, Feb. 20) at an undetermined future date has triggered legal action by composer Les Baxter, who is attempting to bar the release because of alleged copyright infringement.

A hearing on a preliminary injunction has been set for March 21 in U.S. District Court here.

Baxter's renewed allegations stem from a 1983 lawsuit he filed against MCA, parent of theatrical distributor Universal Pictures, in which he held that the movie's theme, composed by John Williams, infringed on a song called "Joy," which he wrote in the '50s.

The case was dismissed by the District Court here but reversed by the 9th Circuit Court of Appeals, which held that the similarity issue should be decided by a jury.

According to Baxter's representatives, a trial date for the original case has been tentatively set for July.

Baxter is seeking a percentage of the profits of the film, not compensatory damages.

MCA Home Video says it has no comment regarding the action.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★★ NO. 1 ★★					
1	1	1	16	GEORGE MICHAEL ▲ ³ COLUMBIA OC 40867 (CD) 6 weeks at No. One	FAITH
2	2	2	25	SOUNDTRACK ▲ ⁴ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
3	3	4	17	INXS ▲ ATLANTIC 81796 (9.98) (CD)	KICK
4	4	3	24	TIFFANY ▲ ³ MCA 5793 (8.98) (CD)	TIFFANY
5	5	5	24	MICHAEL JACKSON ▲ ⁴ EPIC OE 40600/E.P.A. (CD)	BAD
6	6	10	4	DAVID LEE ROTH WARNER BROS. 25671 (9.98) (CD)	SKYSCRAPER
7	7	8	27	DEBBIE GIBSON ▲ ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
8	8	6	29	DEF LEPPARD ▲ ³ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
9	9	7	25	JOHN COUGAR MELLENCAMP ▲ ² MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
10	10	9	16	GEORGE HARRISON ▲ DARK HORSE 25643/WARNER BROS. (9.98) (CD)	CLOUD NINE
11	11	13	19	STING ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
12	12	11	37	WHITNEY HOUSTON ▲ ⁵ ARISTA AL 8405 (9.98) (CD)	WHITNEY
13	13	14	20	BELINDA CARLISLE ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
14	14	12	47	WHITESNAKE ▲ ⁵ GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
15	16	15	20	BRUCE SPRINGSTEEN ▲ ² COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
16	17	16	55	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
17	20	22	7	RICK ASTLEY RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
18	19	19	25	AEROSMITH ▲ GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
19	15	17	11	FOREIGNER ● ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
20	25	33	5	SOUNDTRACK A&M SP 3913 (9.98) (CD)	GOOD MORNING, VIETNAM
21	24	27	28	GUNS & ROSES ● GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
22	22	24	38	RICHARD MARX ● EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
23	NEW		1	AC/DC ATLANTIC 81828 (9.98) (CD)	BLOW UP YOUR VIDEO
24	18	18	24	PINK FLOYD ▲ ² COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
25	21	20	49	U2 ▲ ⁴ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
26	26	31	29	SALT-N-PEPA ● NEXT PLATEAU PL 1007 (8.98)	HOT, COOL AND VICIOUS
27	34	50	4	JAMES TAYLOR COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
28	23	21	14	ĐOKKEN ▲ ELEKTRA 60735 (9.98) (CD)	BACK FOR THE ATTACK
29	29	32	51	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
30	35	36	9	KEITH SWEAT VENTUREMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
31	28	29	5	MEGADETH CAPITOL CL-48148 (9.98) (CD)	SO FAR, SO GOOD... SO WHAT!
32	33	35	5	GEORGE THOROGOOD EMI-MANHATTAN 46973 (9.98) (CD)	BORN TO BE BAD
33	27	25	14	STEVIE WONDER ▲ MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
34	30	28	23	PET SHOP BOYS ● EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
35	36	38	6	TAYLOR DAYNE ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
36	43	55	20	TERENCE TRENT D'ARBY INTRODUCING HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	PHANTOM OF THE OPERA
37	46	59	14	ORIGINAL LONDON CAST POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
38	41	52	24	WHITE LION ATLANTIC 81768 (8.98) (CD)	PRIDE
39	31	23	45	FLEETWOOD MAC ▲ ² WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
40	45	42	13	GLADYS KNIGHT & THE PIPS MCA 42004 (8.98) (CD)	ALL OUR LOVE
41	32	26	33	ELTON JOHN ● MCA 2-8022 (10.98) (CD)	LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.
42	50	43	41	RANDY TRAVIS ▲ ² WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
43	38	39	34	GREAT WHITE ● CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
44	39	51	38	GLORIA ESTEFAN & MIAMI SOUND MACHINE ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
45	40	49	28	SWING OUT SISTER MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
46	47	46	99	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
47	57	60	14	CHER GEFEN 24164 (8.98) (CD)	CHER
48	37	30	14	MADONNA ▲ SIRE 25535/WARNER BROS. (9.98) (CD)	YOU CAN DANCE
49	48	40	21	YES ● ATCO 90522/ATLANTIC (9.98) (CD)	BIG GENERATOR
50	42	37	15	ROGER ● REPRISE 25496 (8.98) (CD)	UNLIMITED
51	44	34	14	SOUNDTRACK ● DEF JAM SC 44042/COLUMBIA (CD)	LESS THAN ZERO
52	55	57	13	LINDA RONSTADT ● ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE
53	51	47	39	HEART ▲ ² CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
54	63	66	16	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	52	48	22	KISS ▲ MERCURY 832 626-1/POLYGRAM (CD)	CRAZY NIGHTS
56	49	45	79	KENNY G. ▲ ² ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
57	71	83	5	SINEAD O'CONNOR ENSIGN BFV 41612/CHRYSALIS (CD)	THE LION AND THE COBRA
58	54	54	27	NEW ORDER QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
59	62	70	22	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER
60	59	62	38	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
61	60	61	31	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
62	56	56	17	ROBBIE ROBERTSON GEFEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
63	53	44	24	R.E.M. ▲ I.R.S. 42059/MCA (8.98) (CD)	DOCUMENT
64	86	93	4	PEBBLES MCA 42094 (8.98) (CD)	PEBBLES
65	74	86	5	L.A. GUNS VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
66	58	53	11	EURYTHMICS RCA 6794-1-R (9.98) (CD)	SAVAGE
67	65	64	16	EARTH, WIND & FIRE ● COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
68	64	74	26	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
69	88	108	3	RICK SPRINGFIELD RCA 6620-1-R (8.98) (CD)	ROCK OF LIFE
70	67	69	16	PAUL CARRACK CHRYSALIS BFV 41578 (CD)	ONE GOOD REASON
71	76	71	46	CARLY SIMON ▲ ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
72	80	85	18	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
73	69	68	21	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
74	75	67	12	ANTHRAX MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
75	72	77	14	THE CALIFORNIA RAISINS ● PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
76	68	76	78	BON JOVI ▲ ⁸ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
77	61	41	22	BILLY IDOL ▲ CHRYSALIS OV 41620 (CD)	VITAL IDOL
78	66	58	16	STEVE WINWOOD ● ISLAND 25660/WARNER BROS. (9.98) (CD)	CHRONICLES
79	81	82	13	K.T. OSLIN RCA 5924-1-R (8.98) (CD)	80'S LADIES
80	95	161	3	LITA FORD RCA 6397-1 R (8.98) (CD)	LITA
81	73	73	17	MEN WITHOUT HATS MERCURY 832 730-1/POLYGRAM (CD)	POP GOES THE WORLD
82	70	63	23	SQUEEZE A&M SP 5161 (8.98) (CD)	BABYLON AND ON
83	82	81	16	BRYAN FERRY REPRISE 25598 (8.98) (CD)	BETE NOIRE
84	78	80	20	DEPECHE MODE SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
85	85	75	19	LOVE & ROCKETS BIG TIME 6058-1-B/RCA (8.98) (CD)	EARTH - SUN - MOON
86	79	78	22	JETHRO TULL CHRYSALIS OV 41590 (CD)	CREST OF A KNAVE
87	84	72	47	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
88	83	79	84	POISON ▲ ² ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
89	77	65	71	EUROPE ▲ ² EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
90	87	94	29	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
91	92	87	33	SOUNDTRACK ▲ ² SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
92	97	98	12	WARLOCK MERCURY 832 804-1/POLYGRAM (CD)	TRIUMPH AND AGONY
93	142	—	2	FREHLEY'S COMET MEGAFORCE 81826/ATLANTIC (6.98) (CD)	LIVE + 1
94	93	96	5	THE COMMUNARDS MCA 42106 (8.98) (CD)	RED
95	104	107	13	FLESH FOR LULU CAPITOL CLT 48217 (8.98) (CD)	LONG LIVE THE NEW FLESH
96	101	102	14	THE MANHATTAN TRANSFER ATLANTIC 81803 (9.98) (CD)	BRASIL
97	91	92	24	RUSH ● MERCURY 832 464-1/POLYGRAM (CD)	HOLD YOUR FIRE
98	105	113	25	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
99	94	88	39	MOTLEY CRUE ▲ ² ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
100	149	—	2	THE DEELE SOLAR ST 72555/CAPITOL (8.98) (CD)	EYES OF A STRANGER
101	96	91	13	BARRY MANILOW ARISTA AL 8527 (9.98) (CD)	SWING STREET
102	102	103	11	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD-EYED DREAM
103	89	89	26	DANA DANE ● PROFILE PRO 1233 (8.98) (CD)	DANA DANE WITH FAME
104	116	120	5	JERRY HARRISON: CASUAL GODS SIRE 25663/WARNER BROS. (8.98) (CD)	CASUAL GODS
105	100	90	9	BUSTER POINDEXTER RCA 6633-1-R (8.98) (CD)	BUSTER POINDEXTER
106	98	97	38	L.L. COOL J ▲ ² DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
107	107	115	4	GREAT WHITE ENIGMA 73295 (8.98) (CD)	RECOVERY: LIVE
108	90	84	68	STRYPER ▲ ENIGMA PJAS 73237 (9.98) (CD)	TO HELL WITH THE DEVIL
109	99	95	12	PAUL MCCARTNEY CAPITOL CLW 48287 (14.98) (CD)	ALL THE BEST

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



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HOT PRODUCT DUE IN MARCH

(Continued from page 3)

platinum albums with March releases. Hornsby, the Grammy Awards' best new artist of 1986, will come out with "Scenes From The Southside" on RCA March 29. The first single and video will be "The Valley Road"; the Range is set to tour later in the year. "Get Outta My Dreams, Get Into My Car," the leadoff track from Ocean's "Tear Down These Walls," was the Hot Shot Debut its first week on the Hot

100, has been the Power Pick/Airplay two weeks in a row, and this week is the Power Pick/Sales. The Arista album arrives Tuesday (1).

Talking Heads' "Naked" will expose itself March 15 on Sire/Fly. Fly is the group's brand-new label.

A roundup of the country artists releasing albums in March includes some of the most distinguished practitioners of the genre: Billboard best new country artists of 1987 the

O'Kanes, "Tired Of The Runnin'," Columbia, March 21; Ricky Skaggs, "Coming Home To Stay," Epic, Wednesday (2); Michael Martin Murphey, "River Of Time," Warner Bros., March 8; and Steve Wariner, "I Should Be With You," MCA, March 7.

Other March releases of interest:

- "Star-studded" is the adjective that springs to mind when describing Joni Mitchell's "Chalk Mark In

A Rainstorm." The March 22 Geffen release features guest appearances by Billy Idol, Peter Gabriel, Willie Nelson, Don Henley, Wendy & Lisa, Thomas Dolby, Benjamin Orr, Wayne Shorter, and Tom Petty.

- "Viva Hate" is the title of Smiths singer Morrissey's solo debut. The Reprise/Sire album comes out March 22.

- The Smithereens' "Green Thoughts," which has a March 22 release date, will come out on the Enigma/Capitol imprint. The logo has an unbeatable track record: The only other release on it, Poison's "Look What The Cat Dragged In," is double platinum.

- Virgin's lineup for March includes several full-of-potential records. Pretty Poison scored with a 12-inch—later a cut on the "Hiding Out" soundtrack—of "Catch Me I'm Falling." The duo's debut of the same name, coming March 28, supports the second single, "Nighttime." On the same day, blues-rock guitarist Rocky Hill, whose brother Dusty is in ZZ Top, issues a self-titled album. And Monty Python perpetrates "The Final Rip Off" March 14. The two-record set contains such best-of bits as "Spam" and "I'm A Lumberjack."

- Nick Lowe will be "Pinker And Prouder Than Previous" come March 6, when Columbia will issue his seventh album for the label. Former Rockpile partner in crime Dave Edmunds produced the first single, "Lovers Jamboree," and John Hiatt and the Fabulous Thunderbirds' Jimmy Vaughan make appearances.

- Jesse Johnson obviously be-

lieves in the do-it-yourself principle: He produced, wrote, and arranged every track on "Every Shade Of Love," due March 29 from A&M. The first single, "Love Struck," will be available on cassette as well as 7-inch vinyl.

- Elektra will usher in the recorded reunion of Grandmaster Flash & the Furious Five, "On The Strength," March 18. The label's other releases, all due on the same day, include new albums from Howard Hewett ("Forever And Ever") and Ruben Blades ("Nothing But The Truth").

- Bobby McFerrin indulges in "Simple Pleasures" March 23 with the release of his EMI-Manhattan album of the same name. McFerrin is captured performing some of his favorite classics, such as "Good Lovin'," "Drive My Car," and "Sunshine Of Your Love."

- The hype is on for the Dan Reed Network, whose eponymous rock-funk debut, produced by Bruce Fairbairn, arrives March 7 on Mercury. The CD will contain an extra track.

- When DJ Scott LaRock was shot and killed in August, his Boogie Down Productions album "Criminal Minded" was already an underground sensation. On March 29, Jive/RCA will issue B.D.P.'s "By All Means Necessary," the work of rapper Blastmaster KRS-1 and his new partner, Doc Rodriguez.

Assistance in preparing this story was provided by Bill Coleman in New York and Valerie Bisharat in Los Angeles.

SPRING RECORDS BEGINS AGAIN

(Continued from page 4)

Spring and Posse, an independent label formed by Spring in 1980. Spring will offer basic black-format sounds, while Posse will answer to the call of dance and rap music.

Posse was formed as an independent label a year before Spring's 15-year distribution relationship with PolyGram—starting with Polydor Records—ended in 1981. Within the Polydor/PolyGram orbit, Spring produced six certified gold albums—three by Millie Jackson, two by Joe Simon, and one by the Fatback Band.

While none of these acts are part of the label's current artist roster, Roy Rifkind says he still has rights to their masters. In fact, one of Millie Jackson's gold sellers, "Caught Up," considered by many to be the first black concept album, is Spring's first (and so far only) compact disk.

Acts signed to Spring are Page One and Perfect Touch. Posse's current roster features Rangers, Extra

Curricular, Oz, Up Front, and Isis. The last-mentioned attraction, Rifkind says, has sold 40,000 copies of its single, "Let Me Hold You," without the benefit of extensive radio play.

As VP of marketing and promotion, Keith Jackson, whose industry background includes posts with Action Entertainment, Elektra/Asylum, RCA, and PolyGram, promises to back label activity with daily monitoring of the black radio and the retail scene. His former associate at RCA, promotion/sales manager Smith, is charged with the direct responsibility of such contact. Besides RCA, he has worked for Arista, several retail outlets in New York, and at a New York recording studio.

Handling sales and a&r is Marcus, who has done independent consulting and promotion and spent four years at Sunshine Record Distributors in New York as promotion director.

Other Spring executives are Ralph Blandshaw, director of rap, and Chris Burke, rap promotion/mechandising manager.

Named as the label's distributor network are Action Music, Cleveland; Big State, Dallas; Frankie's One Stop, Shreveport, La.; M.S./Chicago, Elk Grove, Ill.; and Malverne, Long Island City, N.Y.

Also named are Navarre, Gardena, Calif.; Nova, Norcross, Ga.; H.L., Miami; Justin, Atlanta; Richman Bros., Pennsauken, N.J.; Jerry Bassin, Miami; and Select-O-Hits, Memphis.

Abroad, Spring is represented in Japan by Victor Musical Industries and in the U.K. by Precision Record Group.

Roy Rifkind has also formed two music publishing companies, Gaucho (BMI) and Sandbox (ASCAP), with Ivan Mogull handling international licensing.

Spring has headquarters at 161 W. 54th St. in Manhattan.

GERSHWIN COPYRIGHTS

(Continued from page 4)

of Gershwin compositions on the understanding that use of the music is now free.

Although protection of the Gershwin music in most Berne Convention countries has expired, the works are still protected by copyright in West Germany, which accords the U.S. term of protection to U.S. compositions, and in France, which has extended the copyright protection beyond the 50-year period after Gershwin's death.

Jonathan Simon, managing director of Warner Chappell U.K., has thus far declined to comment on the Gershwin situation, but he says the company will be issuing a statement soon.

James Ware of the law firm Davenport Lyons, which acts for Warner Chappell U.K., says much of the sheet music to Gershwin's compositions comprises arrangements of the composer's works and thus is still protected.

"And some of the songs are joint works," he says. "There is not always total separation of the lyric-writing and composing functions.

"People should be very careful before they rush into print with Gershwin tunes on the assumption that they are now in the public domain, because they could be liable to incur actions for infringement of copyright," warns Ware.

Willard Alexander Agency Bankrupt Booker Files For Chap. 11

NEW YORK Willard Alexander Inc., the 50-year-old theatrical booking agency, has filed for reorganization under chapter 11 of the U.S. bankruptcy code.

The filing, made Feb. 17, lists debts of \$1,544,994.25 and assets of \$336,550.42.

Founded by the late Willard Alexander and now headed by Jack Green, the privately held company has been a widely known specialist in big-band bookings over the years.

The New York-based company

recently shuttered its Chicago office (Billboard, Feb. 13). Besides its New York headquarters, the firm continues to maintain offices in West Hollywood and Los Angeles.

Among the major creditors are Alexander's estate, the Tommy Dorsey Orchestra, the Jimmy Dorsey Orchestra, Alice Cooper, the Guy Lombardo Orchestra, Larry Elgart, and the public relations firm Richard Gersh Associates.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	117	106	17	JOE COCKER CAPITOL CLT 48285 (8.98) (CD)	UNCHAIN MY HEART
111	112	112	8	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
112	103	99	39	THE FAT BOYS ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
113	113	117	5	SISTERS OF MERCY ELEKTRA 60762 (8.98) (CD)	FLOODLAND
114	133	186	4	MIDNIGHT OIL COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
115	111	111	15	GENE LOVES JEZEBEL GEFEN GHS 24171 (8.98) (CD)	THE HOUSE OF DOLLS
116	106	105	78	PAUL SIMON ▲3 WARNER BROS. 25447 (9.98) (CD)	GRACELAND
117	144	160	3	DAVID FOSTER ATLANTIC 81799 (9.98) (CD)	THE SYMPHONY SESSIONS
118	118	125	12	MELI'SA MORGAN CAPITOL CLT 46943 (8.98) (CD)	GOOD LOVE
119	108	100	15	EXODUS COMBAT 8169/IMPORTANT (8.98) (CD)	PLEASURES OF THE FLESH
120	120	126	4	METALLICA ELEKTRA 60766 (8.98) (CD)	KILL 'EM ALL
121	NEW	1	1	TED NUGENT ATLANTIC 81812 (9.98) (CD)	IF YOU CAN'T LICK 'EM
122	122	118	12	MASON WILLIAMS & MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 800 (11.98) (CD)	CLASSICAL GAS
123	130	124	24	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. II
124	109	123	15	KOOL MOE DEE JIVE 1079-1-/RCA (8.98) (CD)	HOW YA LIKE ME NOW
125	114	101	21	ALABAMA ● RCA 6495-1-R (8.98) (CD)	JUST US
126	163	173	3	LYLE LOVETT MCA 42028 (8.98) (CD)	PONTIAC
127	NEW	1	1	STACEY Q ATLANTIC 81802 (9.98) (CD)	HARD MACHINE
128	127	127	86	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
129	131	137	6	DAVID LANZ & PAUL SPEER NARADA 63001/MCA (9.98) (CD)	NATURAL STATES
130	124	121	32	HANK WILLIAMS, JR. ● WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
131	119	114	26	METALLICA ● ELEKTRA 60757 (5.98) (CD)	THE \$5.98 EP-GARAGE DAYS RE-REVISITED
132	110	110	5	THE KINKS MCA 42107 (8.98) (CD)	THE ROAD
133	121	116	18	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (CD)	SHARP
134	134	138	16	THE KANE GANG CAPITOL CLX48176 (6.98) (CD)	MIRACLE
135	151	183	6	TKA TOMMY BOY 1011 (8.98) (CD)	SCARS OF LOVE
136	135	132	20	MSG CAPITOL CLT 46985 (8.98) (CD)	PERFECT TIMING
137	141	—	2	VARIOUS ARTISTS WINDHAM HILL WH 1065/A&M (9.98) (CD)	WINDHAM HILL SAMPLER '88
138	138	147	16	DAN HILL COLUMBIA BFC 40456 (CD)	DAN HILL
139	123	109	22	THE SMITHS SIRE 25649/WARNER BROS. (8.98) (CD)	STRANGWAYS, HERE WE COME
140	185	—	2	MIKE OLDFIELD VIRGIN 90645 (8.98) (CD)	ISLANDS
141	132	122	11	ARETHA FRANKLIN ARISTA AL 8497 (11.98) (CD)	ONE LORD, ONE FAITH, ONE BAPTISM
142	115	104	44	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
143	158	179	3	THE GODFATHERS EPIC BFE 40946/E.P.A. (CD)	BIRTH, SCHOOL, WORK, DEATH
144	126	131	50	SMOKEY ROBINSON ● MOTOWN 6226 ML (8.98) (CD)	ONE HEARTBEAT
145	129	119	22	THE O'JAYS P.I.R. 53036/EMI-MANHATTAN (8.98) (CD)	LET ME TOUCH YOU
146	198	—	2	THE POGUES ISLAND 90872/ATLANTIC (8.98)	IF I SHOULD FALL FROM GRACE WITH GOD
147	143	136	46	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
148	NEW	1	1	ROBYN HITCHCOCK AND THE EGYPTIANS A&M SP 5182 (8.98) (CD)	GLOBE OF FROGS
149	147	153	15	THE RAINMAKERS MERCURY 832 795-1/POLYGRAM (CD)	TORNADO
150	137	128	58	TESLA ● GEFEN GHS 24120 (8.98) (CD)	MECHANICAL RESONANCE
151	125	139	7	PUBLIC ENEMY DEF JAM BFC 40658/COLUMBIA (CD)	YO! BUM RUSH THE SHOW
152	177	177	3	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
153	159	163	84	WHITESNAKE ▲ GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
154	161	149	15	SHANICE WILSON A&M SP 5128 (8.98) (CD)	DISCOVERY
155	148	129	18	THE ALARM I.R.S. 42061/MCA (8.98) (CD)	EYE OF THE HURRICANE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	193	—	2	SOUNDTRACK VIRGIN 90690 (9.98) (CD)	THE LAST EMPEROR
157	152	167	31	ECHO AND THE BUNNYMEN SIRE 25597/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN
158	146	145	26	ERIC B. & RAKIM ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
159	136	134	14	KASHIF ARISTA AL 8447 (8.98) (CD)	LOVE CHANGES
160	199	162	105	JANET JACKSON ▲4 A&M SP-3905 (9.98) (CD)	CONTROL
161	139	158	154	WHITNEY HOUSTON ▲8 ARISTA ALB-8212 (8.98) (CD)	WHITNEY HOUSTON
162	170	164	718	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
163	187	187	3	ELISA FIORILLO CHRYSALIS BFV 41608 (CD)	ELISA FIORILLO
164	183	178	28	FASTER PUSSYCAT ELEKTRA 60730 (8.98) (CD)	FASTER PUSSYCAT
165	157	165	4	PEABO BRYSON ELEKTRA 60753 (9.98) (CD)	POSITIVE
166	NEW	1	1	LEATHERWOLF ISLAND 90660/ATLANTIC (8.98) (CD)	LEATHERWOLF
167	RE-ENTRY	—	—	ROSANNE CASH COLUMBIA FC 40777 (CD)	KING'S RECORD SHOP
168	145	133	20	BOURGEOIS TAGG ISLAND 90638/ATLANTIC (8.98) (CD)	YO YO
169	171	142	14	THE PRETENDERS SIRE 25664/WARNER BROS. (9.98) (CD)	THE SINGLES
170	190	191	3	MIKI HOWARD ATLANTIC 81810 (CD)	LOVE CONFESSIONS
171	150	150	4	SOUNDTRACK WARNER BROS. 25668 (9.98) (CD)	EMPIRE OF THE SUN
172	140	135	30	HIROSHIMA EPIC FE 40679/E.P.A. (CD)	GO
173	178	154	18	BILLY JOEL ● COLUMBIA CX2 40996 (CD)	KOHUEPT (LIVE IN LENINGRAD)
174	165	148	12	THE RADIATORS EPIC BFE 40888/E.P.A. (CD)	LAW OF THE FISH
175	164	184	16	THE RED HOT CHILI PEPPERS EMI-MANHATTAN ELT48036 (8.98) (CD)	UPLIFT MOFO PARTY PLAN
176	176	174	8	THE SCREAMING BLUE MESSIAHS ELEKTRA 60755 (8.98) (CD)	BIKINI RED
177	154	143	21	WHODINI ● JIVE JL 8494/ARISTA (8.98) (CD)	OPEN SESAME
178	192	—	2	PEPSI & SHIRLIE POLYDOR 833 724-1/POLYGRAM (CD)	ALL RIGHT NOW
179	191	156	33	GRATEFUL DEAD ▲ ARISTA AL 8452 (9.98) (CD)	IN THE DARK
180	184	175	23	ELTON JOHN GEFEN GHS 24153 (9.98) (CD)	GREATEST HITS, VOL. III 1979-1987
181	172	141	16	NEIL DIAMOND COLUMBIA CZX40990 (CD)	HOT AUGUST NIGHT II
182	NEW	1	1	CHRIS JASPER CBS ASSOCIATED BFZ 44053/E.P.A. (CD)	SUPERBAD
183	155	144	24	BANANARAMA LONDON 828 061-1/POLYGRAM (CD)	WOW
184	168	171	16	BARRY WHITE A&M SP5154 (8.98) (CD)	THE RIGHT NIGHT AND BARRY WHITE
185	166	176	86	STEVE WINWOOD ▲3 ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
186	174	182	12	MILLIONS LIKE US VIRGIN 90602 (8.98) (CD)	MILLIONS LIKE US
187	NEW	1	1	CLANNAD RCA 6846-1-R (8.98) (CD)	SIRIUS
188	182	170	20	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
189	162	146	9	JACKIE MASON WARNER BROS. 25603-1 (9.98)	THE WORLD ACCORDING TO ME
190	189	189	92	SOUNDTRACK ▲4 COLUMBIA SC 40323 (CD)	TOP GUN
191	128	130	22	SAVATAGE ATLANTIC 81775 (8.98)	HALL OF THE MOUNTAIN KING
192	NEW	1	1	STACY LATTISAW MOTOWN 6247 ML (8.98) (CD)	PERSONAL ATTENTION
193	156	155	22	VAN MORRISON MERCURY 832 585-1/POLYGRAM (CD)	POETIC CHAMPIONS COMPOSE
194	153	151	9	TONY TERRY EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
195	169	152	67	BEASTIE BOYS ▲4 DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
196	196	—	2	GERALD ALBRIGHT ATLANTIC 81813 (8.98) (CD)	JUST BETWEEN US
197	179	169	21	THE DOORS ELEKTRA 60345 (12.98) (CD)	BEST OF THE DOORS
198	186	140	48	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 25491 (9.98) (CD)	TRIO
199	181	172	29	CURIOSITY KILLED THE CAT MERCURY 832 025 1/POLYGRAM (CD)	KEEP YOUR DISTANCE
200	175	159	28	LAURA BRANIGAN ATLANTIC 81747 (8.98) (CD)	TOUCH

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 98
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Aerosmith 18
Alabama 125
The Alarm 155
Gerald Albright 196
Anthrax 74
Rick Astley 17
Anita Baker 46
Bananarama 183
Basia 152
Beastie Boys 195
Michael Bolton 59
Bon Jovi 76
Bourgeois Tagg 168
Laura Branigan 200
Peabo Bryson 165
The California Raisins 75
Belinda Carlisle 13
Paul Carrack 70
Rosanne Cash 167
Cher 47
Clannad 187
Joe Cocker 110
Natalie Cole 61

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Terence Trent D'Arby 36
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Taylor Dayne 35
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The Doors 197
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Echo And The Bunnymen 157
Gloria Estefan & Miami Sound Machine 44
Europe 89
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Exodus 119
Expose 16
Faster Pussycat 164
The Fat Boys 112
Bryan Ferry 83

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Billy Idol 77
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CD-CATALOG PRICE CUT PICKS UP STEAM

(Continued from page 1)

price points. WEA is wholesaling its \$12.78 list CDs for \$8.32, close to CBS' undiscounted wholesale of \$8.58 for its CD midline.

PolyGram has no current plan to bow a pop CD series priced between its current midline cost of \$7 and its full-line cost. However, Jim Urie, the label's senior VP of sales and branch administration, does not rule out other pricing categories below the front-line level. Noting that PolyGram Classics has three lower-priced CD lines wholesaling for \$4.50, \$7.50, and \$8, Urie states, "Our philosophy is to make CD pricing attractive to consumers without giving away our hit product." (For information on MCA's new low-cost classical line, see Keeping Score, page 57.)

RCA will bow 10-12 budget CD titles Tuesday (1), according to David Wheeler, the label's vice president of sales. More budget titles will be introduced April 1, he added.

About 20 more releases should be added to the budget-CD schedule once artist approvals are obtained, Wheeler says. Titles set to bow Tuesday could not be announced at press time because negotiations with various artists were still in progress, according to Wheeler.

RCA also plans to add 13 digitally remastered CDs to its midline April 1. That series makes its debut last fall with 30 titles. The new titles include the original film soundtracks to "Oliver!" and "South Pacific"; hit collections from Judas Priest and the Guess Who; Lou Reed's "Rock 'N' Roll Animal"; the Scorpions' "Virgin Killer"; career highlights from Paul Anka and Perry Como; John Denver's "Rocky Mountain High"; hit compilations from

Eddy Arnold, Jim Reeves, and Ray Stevens; and a "best of" from Jon Lucien, targeted for jazz and Wave radio formats.

RCA plans to release 15-20 mid-price CD titles per quarter, Wheeler says. A "large part" of RCA's existing catalog will be released on the midline in the future, he adds, with several titles available on CD for the first time as midprice product.

"We're trying to get more competitive pricing for our CD catalog," Wheeler explains. "We're reacting to what we're hearing from the marketplace as this configuration continues to grow."

Wheeler says CD prices could go even lower if the reaction to the new lines is favorable. He is not sure whether the April 1 midline releases

will include titles making their debut on CD, but he says future additions to the midline will include back-catalog and new CD selections.

RCA's announcement of its budget CD series has surprised some industry executives. Russ Bach, executive VP of marketing development for WEA, notes, "This introduces a fourth tier [of CD prices] into the market. It's a radical move, and at this point, we're not even thinking about [doing anything similar]."

Bach also believes that at a \$5.16 wholesale price, "you couldn't be paying any royalties or taking any returns and make a profit."

Rick Dobbis, RCA executive vice president, says the company hopes to make money on the new budget

line, but its introduction isn't strictly profit oriented.

"We're trying to offer product at price points that people will feel comfortable in paying," Dobbis says. "There's a long-term health issue here. If the market is price sensitive, you have to recognize you're in business not only for today, but for tomorrow. You can't have both high margins and high volume on a product that is price sensitive."

Initial retail reaction to the RCA and PolyGram price changes has been favorable.

In regard to the RCA budget line, Barrie Bergman, chairman of The Record Bar, a 135-unit chain based in Durham, N.C., says, "Good for them. The [CD] pressing costs are down so dramatically—why not?"

Drop In Production Costs Cited; Co. Says Sales Are Up Rykodisc Cuts CD \$\$ Across The Board

NEW YORK Compact-disk-only label Rykodisc has joined the growing ranks of record companies that are lowering their CD prices. While most of the major-label cuts have come on midline and budget releases, Rykodisc has dropped its wholesale price across the board, from \$9.05 to \$8. (A few of Rykodisc's releases—for instance, the 80-minute-plus "Mission Of Burma" compilation—will carry a higher price point.)

"We're getting much more into new releases, so this doesn't affect just catalog stuff," says John Hammond, director of marketing

for the Salem, Mass.-based label. "This is part of the same movement with the major labels, but we'd been planning to do it for some time, so I wouldn't say it's a reaction to them."

As with the majors, Hammond says the move was prompted by lower production costs. Rykodisc's packaging expenditures have risen slightly since the company opened for business in 1984, "but that's more than balanced out by the fact that the raw-disk costs have dropped 40%-50%," he says. "In general, our costs are down about 25% since we started."

In anticipation of the Feb. 1 price drop, Rykodisc ran a 60-day special returns program. "We wanted to get around the returns problem, so we did this to get everything in before the new price went into effect. Everything out there now is pretty much at the new price."

Hammond says the price cut immediately generated sales for the company. "In the first two weeks of February, we moved more than 30,000 pieces. That was our figure for all of January. This is definitely working for us."

JEAN ROSENBLUTH

LABELS LOOKS INTO COMMERCIAL POTENTIAL OF 3-INCH CD

(Continued from page 1)

tives, will discuss various alternatives for packaging 3-inch CDs. An RIAA representative says, however, "We don't have an agenda yet for the marketing meeting."

Russ Bach, executive VP of marketing development for WEA, feels the 3-inch CD, which he prefers to call the "CD-3," has strong commercial potential. "We have an interest in going commercial [with the 3-inch CD] once we figure out what packaging it needs."

If that packaging is developed in the near future, he says, WEA would like to roll out a 3-inch CD line later this year. "We think it's important to get the CD-3 going in 1988," he says.

WEA is about to launch a 3-inch CD promotion with Sony in which promotional samplers will be given away to radio listeners and, later, to audio hardware customers over a four-month period (Billboard, Jan. 23). Bach says WEA will use the campaign to promote CDs to younger people and to let consumers know that 3-inch CDs are coming.

Meanwhile, CBS Records also has provided Sony with a demo 3-inch CD containing "It's Such A Small World," the Rodney Crowell-Rossanne Cash duet. While the company isn't yet test-marketing any CD-3 titles, it has been conducting extensive market research on the configuration.

"We've been talking to consumer focus groups and getting reaction from them," says a CBS spokesman. "We're also talking to retailers to see

what reaction they've been getting in the marketplace" to the 3-inch CDs that are already available from such small labels as Delos, Rykodisc, and Dunhill. In addition, CBS is conferring with hardware manufacturers on the format.

"We're collecting this information, absorbing it, and thinking about it," the spokesman states. "I expect that by the time NARM takes place, we will have formed some conclusions."

The spokesman declines to comment on rumors that CBS Records president Al Teller will signal the company's commitment to the 3-inch CD in his NARM keynote address. Although Sony owns CBS, the label source notes, "It's our decision."

A&M Records, which released a promo-only 3-inch CD single by Squeeze in October, is now planning to introduce its first batch of commercial CD-3 singles by April or May, according to David Steffen, senior VP of sales and distribution for the label. He hints that titles and prices may be announced around the time of the NARM convention.

Asked why A&M waited so long to release the mini-CDs, which were initially slated for the first quarter, Steffen replies, "If you're going to do something creative, you should do it right." He notes that A&M wants to have a marketing strategy and retail support plans in place before the launch.

WEA won't begin to formulate its CD-3 plans, notes Bach, until record manufacturers and retailers agree on

packaging for the format. Recalling that discussions at last year's NARM convention led to industrywide agreement on a cassette-single package, Bach says, "I'd hope we'd come out of this NARM with a consensus on the CD-3."

Bach favors two distinct packages for the mini-CDs, one for CD maxisingles that would fill the 20-minute disks with dance mixes and the other for 3-inch CD singles. He suggests that the CD maxisingles be encased in 4-by-12-inch packages, similar to the 3-by-12-inch boxes used for cassette singles, and that all three maxiformats be merchandised together. The CD-3 single, he advises, could have a smaller package to "stress its portability" in preparation for a future Sony Diskman that will be dedicated to the 3-inch configuration.

Although the dedicated Diskman is still in the prototype stage, a Sony spokesman points out that all CD players in the company's current line are equipped with 3-inch wells that obviate the need for an adapter to play the mini-CDs. Two other manufacturers showed similar two-way players at the recent Consumer Electronics Show in Las Vegas, and others have promised them later. According to Bach, once most of the hardware makers begin to offer 3-inch trays in their equipment—which he thinks will happen in 1989—"we're on our way" to developing a CD-3 software market.

While Bach isn't positive that the 3-inch CD will fly, he says, "This will be

a niche product with a niche price for the consumer. There are many levels of consumers out there in terms of age and economics, and we have to try them all [with various products]."

Bach denies that there's a lot of resistance in the industry to the 3-inch format, although other majors have been reluctant to dabble in mini-CDs (Billboard, Nov. 21). He points out that the whole topic hasn't yet received much discussion, partly because Philips and Sony only agreed on a worldwide standard for CD-3 in December.

But Rick Dobbis, executive VP of RCA Records, says he has considered the 3-inch CD and is opposed to it. Observing that a 20-minute CD-3 could detract from sales of full-length, 5-inch CDs, he states, "Here's half an album, and you can't make any money on it." Even if it would sell at a profit-making price, he adds, "It

doesn't make sense to be in the half-album business at any price."

In addition, Dobbis contends that the 3-inch CD would take up retail space and inventory dollars that could better be used to sell CDs by developing artists as well as for non-CD lines that appeal to the 90% of consumers who still don't own CD players. At this point, he declares the 3-inch CD "is not in the best interests of our business from the standpoint of manufacturers, merchandisers, or artists."

Overall, Dobbis states, the industry is trying to market too many different music formats at the same time. "We're concerning ourselves with bells and whistles and not with substance, which is how to market more music and reach more people with it. To launch the 3-inch CD single as a factor in the business right now is shortsighted."

GOSPEL MUSIC ASSN. AWARD NOMINEES

(Continued from page 6)

Winans, Billy Sprague; "In The Name Of The Lord," Phil McHugh, Gloria Gaither, Sandi Patti; "Lamb Of God," Twila Paris; "Let There Be Praise," Melodie Tunney, Dick Tunney; and "The Father Hath Provided Again," Larnelle Harris, Dave Clark, Don Koch.

Songwriter of the year: Claire Cloninger, Joel Hemphill, Larnelle Harris, Michael Card, and Twila Paris.

The other award categories are rock gospel album, contemporary gospel album, inspirational album, Southern gospel album, country gospel album, contemporary black gospel album, traditional black gospel album, instrumental album, worship and praise album, children's album, gospel musical, gospel album packaging, shortform video, longform video, and the Horizon Award.

MTV, ATI TARGET HISPANIC MARKET

(Continued from page 1)

gramming Executives' annual meeting in Houston this week.

The MTV pilot follows nearly six months of exploring the feasibility of a video show combining music videos, special features, and interviews with guest artists for Latin American distribution.

"We committed ourselves to do a pilot in December, in response to the interest from record labels and Latin American TV stations," says Jonathan C. Bender, MTV's director of international new business development and executive producer of the show.

The potential for increased video exposure for Latin artists could change attitudes at Latin record companies, which have been reluctant to commit significant budgets

to promotional music videos that have had little chance to be seen.

"If we look at the kind of impact MTV had in the U.S. music scene, we can say that this could do a great deal for the market in those countries," says Tracy Nicholas, VP of public relations at WEA. "I think this will encourage the Latin countries to move in the same time frame with the rest of the world," she adds.

A similar opinion is expressed by Marco Bissi, director of a&r development for Discos CBS Internacional. The MTV program "will have the advantage of unifying the Latin American market," says Bissi. "It will help radio promotion, and give international exposure to local groups from each country."

ATI Video's "The Latin Connection," which has been in preproduction for six months, is being planned for the U.S. market. According to Cynthia Friedland of ATI Video, the program is conceived as a "cross-over life-style and dance show geared toward the young Hispanic market." The program is to be syndicated among independent and local TV stations in major U.S. markets by All American TV. Spanish-broadcasting TV networks are considered a secondary market for the show. Regular tapings of the one-hour feature may begin as early as June at Studio 54 in New York.

Unlike "La Hora MTV," "The Latin Connection" will present "big recording stars performing live" as well as live dancing and videoclips

of such crossover artists as Gloria Estefan, Lisa Lisa, and Noel. The show will also showcase new bands and will expose Latin jazz and Afro-Cuban music and other Latin genres.

As for MTV's clip program, a minimum number of subscribing stations in Latin America has to be reached before MTV goes ahead with the first 26 shows, according to Bender. After record companies give clearances for the music videos, production of the show can begin almost immediately, he says.

MTV already has several international ventures, including MTV Europe, MTV Japan, and MTV Australia. In the case of "La Hora MTV," however, the clients are expected to be broadcast stations rather than cable systems. The show will also be made available to domestic TV stations and cable systems in the U.S., which is regarded as a secondary market for the show.

The format for "La Hora MTV" mixes well-known Latin artists with Anglo acts whose music is also popular in Latin America. The target demographic will be somewhat broader than the youth-oriented format of the original MTV.

The pilot to be presented at NATPE includes an exclusive interview with WEA Latina's Miguel Bose and music videos by Luis Miguel, Hombres G, and Maria Conchita Alonso. Eventually, according to Bender, all contemporary types of Latin music will be shown, including tropical genres like salsa and merengue. "We intend to cover the full range of Latin music," he says.

The programs do not represent the first effort to reach the Latin market with music videos. In 1984, Bravisimo, a well-financed attempt at establishing contemporary-looking programming for Hispanic households in the U.S., failed to catch on.

MORE POLS ENDORSE BERNE CONVENTION

(Continued from page 6)

er government agencies, all of whom urged adherence, Sen. Orrin G. Hatch, R-Utah, commented that he has "high hopes [Berne-adherence legislation] can be enacted."

Sen. Patrick Leahy, D-Vt., said that with the strong support for Berne in government and in the private sector, he is "optimistic that we can pass Berne legislation this year."

Leahy also urged his colleagues to support the "minimalist approach" to implementation. "We should make only those changes to our copyright law that are neces-

sary in order to comply with Berne," he said. Leahy said he followed that approach in drafting his bill, S. 1301, and he is under the impression that Hatch did the same with his bill, S. 1971. Two similar measures, H.R. 1623 and H.R. 2962, have been introduced in the House.

The author of H.R. 1623, Rep. Robert Kastenmeier, D-Wis., was the leadoff witness at the Senate hearing in support of Berne adherence. Kastenmeier told the senators that like Leahy, he now favors minimal changes to current U.S. law and that he has backed off his earlier

stand that moral-rights provisions need to be expanded.

Kastenmeier also told the subcommittee that an amended House bill will be marked up for full committee approval in six to eight weeks.

C. William Verity, secretary of commerce; Clayton Yeutter, the U.S. trade representative; and Allen Wallis, the under secretary of state for economic affairs all said the Reagan administration fully supports the Berne bills. Ralph Oman, the register of copyrights, also urged adherence.

Yeutter, in off-the-cuff remarks to subcommittee members, said, "We shouldn't be freeloaders. We're asking other nations to do more in terms of copyright protection than we're willing to do ourselves." He added that if the U.S. doesn't join Berne soon, it will be "an enormous embarrassment."

CONGRESS TO CONSIDER RECORD-RENTAL ISSUE

(Continued from page 3)

and CDs, but some industry sources have wondered if the law covers such new-technology formats as compact disk video.

However, congressional intent in the existing law is made clear in the Judiciary Committee report that accompanied the bill, which states: "The committee does not intend that this bill apply to these types of [computer-processed] material where they fall outside the definition of a 'sound recording' under the existing Copyright Act."

The report makes clear that the legislation would not authorize the owners of copyrights to musical works that "accompany a movie, videocassette, videodisks, or other audio-visual work to bar or otherwise limit the rental of those audio-visual works based on their rights under the

Copyright Act." The report goes on to pinpoint, "for instance, the prerecorded audio-visual clips of new songs and groups that are now being made for broadcast on cable and pay television."

Both the Copyright Office and the RIAA say that CDV recordings would not come under that definition. However, an RIAA official adds that perhaps the 5-inch CDV, the small videodisk just coming on the market that contains five minutes of video as part of an entire 20-minute audio performance, could be considered as a sound recording under the current statute.

Members of the Save America's Music coalition include the RIAA, the National Music Publishers' Assn., the Songwriters Guild, and 22 other music- or artist-related organizations.

CENTRAL LICENSING

(Continued from page 9)

welcome it, however. The method of payment leads to interest losses, and the rates of commission cannot be reduced at all, since more controls are now necessary than was previously the case.

Moreover, the introduction of quarterly settlements requires only an agreement between the authors' societies and the record industry.

The royalty-free delivery of recorded product to countries outside the Common Market and European Free Trade territories remains a problem. I should like to hear from STEMRA, for example, about how rights owners are to receive their money from the national European repertoire and from sub-publishing and general agreements.

Regarded in this light, central licensing is, in any event, not an advance, but rather a regression. Authors' and publishers' rights will be devalued. Surely, no reasonable person would give his assent to this.

When I am asked what improvements can be made in the future in the interests of European rights owners, I always reply that a generally binding standard agreement would be the first prerequisite. With the economic solidarity of the record companies in the Common Market and EFTA countries, the royalty threshold could be optionally in the country of sale, provided that equita-

ble monthly advance payments and control of the participating authors' societies in the country of manufacture and in the country of sale are guaranteed.

Settlement with the authors' societies would have to be made on a quarterly basis, and the authors' society making the distribution would have to respect the subpublishing and general agreements.

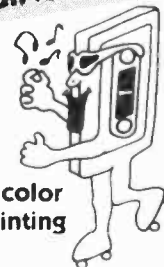
Rationalization among the European authors' societies can be achieved by a simple service agreement without a so-called system of central licensing.

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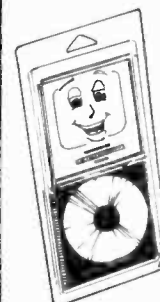
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WUNSCH NAMED SENIOR VP, CBS/NASHVILLE

(Continued from page 4)

blood."

Some 45 acts populate the CBS/Nashville roster, and Wunsch will soon be discussing the roster size and composition with Teller and Larry Hanby, vice president, a&r. Wunsch cites the time element as the biggest problem in dealing with a large, diverse roster. "Everybody cannot be an equal development project—it's impossible. We have to make sure we're aggressive in that area without leaving anybody in the dust."

Video will be used in a "select, careful" manner, according to Wunsch, who adds, "You don't want to spoil completely the theater

of the mind. Video isn't right for every artist—our industry isn't necessarily known to have hundreds of Pierce Brosnans."

While CBS/Nashville's emphasis will continue to be overwhelmingly country, Wunsch claims it will "react to any particular trends we detect, whether that be Cajun or Southern rock re-emerging in some way." He expects the Nashville office to retain its autonomy from Sony and CBS/New York, commenting, "I don't think there will be any problem with that at all. I have all the responsibility that Rick had, and they threw in the parking lot, too."

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Boss, Bad Tours Hot Sellouts For CBS Stars

BY STEVE GETT

NEW YORK Box-office business on the 1988 concert circuit has started to heat up with two superstars, Michael Jackson and Bruce Springsteen, making their eagerly anticipated road returns on arena tours.

Jackson launched the North American leg of his first-ever solo tour on Feb. 23 with the first of two sellout concerts at the Kemper Arena in Kansas City, Mo. Two days later, on Feb. 25, Springsteen was to kick off his Tunnel Of Love Express Tour with a three-night stand at the Worcester (Mass.) Centrum.

Complete itineraries for Jackson and Springsteen have not been announced, but both artists are expected to be touring here through mid-May. Sources indicate that it is probable that each tour will resume in the summer.

Of the two CBS superstars, Springsteen is clearly leading the field in terms of box-office pulling power. At press time, tickets had gone on sale for just the Worcester dates and two more stops on his Tunnel Of Love Express trek: the Dean Smith Center, Chapel Hill, N.C., on Thursday-Friday (3-4); and Philadelphia's Spectrum, on March 8-9. All shows were rapid sellouts.

A spokesman at the Worcester Centrum box office says tickets for the three shows there, made available on Feb. 13, were snapped up in just two hours. Tickets for the Chapel Hill, N.C., concerts reportedly took longer to move because telephone lines were jammed by would-be buyers. The Philadelphia dates sold out in five hours—"normally they would have gone faster, but a two-ticket limit was imposed on customers," says a spokesman at the venue.

Columbia Records has announced venues and dates for Springsteen concerts through April 5 (Billboard, Feb. 13). However, none of the sites will confirm when tickets are going on sale.

'88 Winter Games Video Due March 31 CBS/Fox Snares Olympics

LOS ANGELES CBS/Fox Video Sports has acquired the rights to the 1988 Winter Olympics from ABC Sports and plans to rush-release a highlights tape that will run between 60 and 90 minutes.

"The Official 1988 Winter Olympics Home Video" will carry a suggested retail price of \$24.98; the street date is March 31. The Calgary, Alberta, competition was scheduled to end Sunday (28).

For a 90-day period after the release, CBS/Fox will offer the '88 Olympics video in a special deal with "A Decade Of Winter Olympics," a new 2 1/2-hour tape featuring highlights of the 1980 and '84 Winter Olympics. The suggested retail price for the combined tapes will be \$34.98.

According to Ken Ross, head of the company's sports and longform music video division, marketing efforts for the Olympics tape will include a national advertising campaign plus a

Most venues are officially announcing shows just a few hours before tickets are available. "We have no information about Springsteen as yet," says a spokeswoman at Richfield Coliseum, Ohio, where the artist is reportedly set to appear March 13-14. Similar responses are being given by other box-office representatives.

The demand for Jackson tickets is clearly less intense than that for Springsteen tickets. However, box-office business on the tour supporting "Bad" is strong. Tickets for the opening dates in Kansas City eventually sold out on the morning of the first show. As expected, Jackson's Thursday (3), Saturday (5), and March 6 concerts at New York's Madison Square Garden were instant sellouts.

At press time, only three other dates had been officially announced for Jackson: St. Louis Arena, March 12-13; Market Square Arena, Indianapolis, March 18-19; and McNichols Sports Arena, Denver, March 23-24.

Of sales for the St. Louis Arena shows—tickets were available as of Jan. 25—a spokesman at the venue says, "They've been very good. There are a handful of seats left for the first night and about 800 for the second. We expect them to all be gone by show time." Tickets for the Indianapolis shows went on sale on Feb. 15; tickets for the Denver dates were available as of Feb. 23.

CBS is doubtless optimistic that the tours will precipitate increased sales for the latest Springsteen and Jackson albums, both of which have reached No. 1 on the Top Pop Albums chart. This week, Jackson's "Bad" (Epic) is bulletted at No. 5 after 24 weeks; Springsteen's "Tunnel Of Love" (Columbia) is bulletted at No. 15 after 20 weeks. Jackson's fourth single from the album, "Man In The Mirror," is bulletted at No. 9 on the Hot 100; Springsteen's third single, "One Step Up," is bulletted at No. 49 in its second week on the chart.

concentrated push in those cities where U.S. medal winners and competitors reside.

CBS/Fox recently issued highlight tapes of both the 1987 World Series and the 1987 National Basketball Assn. championship series.

In the spring, in conjunction with the 1988 NBA playoffs, the company will issue separate tapes highlighting the basketball playoffs for the years 1980-85. The 1986 highlights are already available on a Boston Celtics tape from CBS/Fox.

The company has also just issued "Score More," a bowling tape hosted by Nelson Burton Jr., ABC-TV's expert commentator on the Pro Bowlers Tour telecasts. Each week of the recently started 19-week tour features a network spot promoting the cassette. That tape also features the sponsorship of Old Spice men's toiletries and Ebonite bowling equipment.

JIM McCULLAUGH

INSIDE TRACK



Edited by Irv Lichtman

A BUYER'S GUIDE: A prospectus detailing the assets of **Columbia Pictures Music** is in the hands of about 20 potential buyers. Track hears there is a big scramble among major publishing entities to make the deal, among them firms headed by such men as **Irwin Robinson**, **Freddy Bienstock**, **Mike Stewart**, and **SBK's Steve Swid**, **Marty Bandier**, and **Charlie Koppelman**. Although the asking price is said to be as high as \$100 million, insiders say the selling price figures to be much lower, more likely in the ballpark of \$50 million, as suggested in last week's Track.

LOOK FOR BRUCE LUNDVALL to take on new responsibilities at **Capitol Industries**. He'll give up his post as president of **EMI-Manhattan** to head up talent acquisition in all pop areas for **Capitol Records** on the East Coast. In addition to this GM slot, Lundvall will continue to supervise jazz label **Blue Note Records** as its president. **Blue Note** will no longer operate under the **EMI-Manhattan** banner. Under Lundvall, the label has come through with a number of hit acts, including **Pet Shop Boys**, **Robbie Nevil**, **Richard Marx**, and **Natalie Cole**. In another development at the label, **Bruce Garfield** has resigned as VP of a&r contemporary music, ending an 11-year career at **Capitol-EMI Records**.

EXITING TO ELEKTRA?: **Peter Lubin**, the **PolyGram** a&r VP credited with bringing **Robert Cray** to the label, is said to be talking to **Elektra** about a similar job.

THE 40-UNIT CRAZY EDDIE chain's recording sections may be leased to the **Bob Higgins**-led **Trans World** operation. **Crazy Eddie**, trying to get out from under financial problems, does about \$25 million a year in record and accessory sales... **The National Assn. of Retailers and Merchandisers** expects its best attendance in nine years when it convenes its 30th anniversary meet at the Century Plaza in Los Angeles March 11. More than 1,900 are registered so far.

MONEY BLITZ: **Paramount Home Video** claims that it has reeled in a minimum purchase order of \$100 million from distributors on its six-title **Hits Blitz** campaign, designed to hurdle the industry's depth-of-copy problem (Billboard, Feb. 6). A \$10 million advertising campaign has been set by the studio for such upcoming films as "Beverly Hills Cop II," "Fatal Attraction," and "The Untouchables," all of which have firm release dates through 1988... **Nelson Home Entertainment** is placing a public service announcement for **Comic Relief** at the end of its upcoming A title "The Princess Bride." The spot features segments from the organization's recent charity concert and will urge viewers to make donations in return for a commemorative T-shirt.

WHAT DO Dean Martin, **Vicki Carr**, and **Renata Tibaldi** have in common? They all sing, of course, but they are to appear on the soundtrack album of "Moonstruck," the **MGM** film up for six Oscars, including best film and best actress (**Cher**). **Capitol Records** has gotten the nod to release the album.

IRVING BERLIN'S 100TH-BIRTHDAY tribute, under the aegis of **ASCAP/Carnegie Hall** on May 11—**THE BIG DAY**—is to be produced by **Don Mischer Productions** for broadcast at a later date over network television. Los Angeles-based **DMP** is a veteran of TV salutes, having previously handled **Motown** and **Kennedy Center** shows. Berlin, a founding member of **ASCAP** in 1914, is not likely to attend the Carnegie Hall event, but an **ASCAP** spokesman says he is showing great interest in it... Speaking of birthday milestones, **Lawrence Welk**, the band leader who has played Berlin songs countless times and is owner of the **Welk** music-publishing, TV-production, and record-label empire, celebrates his 85th birthday March 11, an event to be duly noted by staffers at his **Lawrence Welk Resort Village** in Escondido, Calif.

TWENTY YEARS IN THE MAKING: Usually, old recordings that make current Hot 100 noise have a previous history of success on that chart. But the late **Louis Armstrong's** 20-year-old recording of "What A Wonderful World" on **A&M** is actually getting attention from the **Billboard** Hot 100 for the first time, holding down the No. 46 spot with a bullet. Though a big hit in the U.K. when first released and recorded over 100 times since, the song has no chart history in the U.S. Now, thanks to its appearance on the soundtrack of "Good Morning Vietnam," songwriters **George David Weiss** and **Bob Thiele** are having a wonderful chart time of it. **MCA Records**, by the way, is going to rerelease the album containing the Armstrong recording. Named after the song, it was originally marketed by **ABC Records**.

AN AUCTION OF ROCK memorabilia to help the **T.J. Martell Foundation for Leukemia & AIDS Research** will take place in April or May at New York's **Hard Rock Cafe**. **MTV** is likely to play a key role in the proceedings. Meanwhile, the foundation is looking for volunteers to help and/or donate rock memorabilia to be auctioned. For more info contact either **Columbia's Jack Rovner** at 212-975-6017 or **Epic's Steve Backer** at 212-975-6326.

GREETINGS COMRADES: Three of the five members of **Avtograf**, the Soviet band now on its first U.S. tour, took time out for a weekend shopping spree in New York before doing interviews for **MTV** and "The Today Show." Their biggest question about the Big Apple: "How do you choose which restaurant to eat in?" As for Los Angeles, they loved the city and were overwhelmed by the sunshine, but they were less than impressed by L.A. radio. Bass player **Leonid Gutkin** says he taped several hours from three different L.A. hits outlets, "but they all sounded just the same." The U.S. in a word, according to Gutkin: "Friendly."

CONGRATULATIONS to **Kim Freeman**, who is leaving her position as **Billboard** radio editor later in March to head up a new pop promotion department at **Profile Records**.

DOING UNTO RANDY: Acting on a tip from **RCA Records** division chief **Joe Galante**, Nashville police officers invaded a label staff meeting last week and hauled away **Randy Goodman**, RCA's VP of product development. An alarmed Goodman, who frequently enlivens social gatherings with his savagely accurate mimicry of music industry figures, was in the squad car and headed for the lockup before being told he had been "arrested" for imitating RCA president **Bob Buziak**. Following the bogus bust, informants say, Goodman resumed his impersonation of a label VP.

TONS OF FUN: **Tin Pan Apple's** the **Fat Boys** have hooked up with **Chubby Checker** to record a rap version of his classic "The Twist." Look for the dance craze to sweep the nation anew around Memorial Day... The legendary **International Submarine Band**, the late **Gram Parsons'** outfit, has re-formed and is recording a new album in Nashville.

GOOD INTENTIONS: Credit hotshot manager **Doc McGhee**, who recently pleaded guilty to smuggling 20 tons of marijuana into the country (Billboard, Feb. 13), with being a "spiritual co-founder" of **Rock Against Drugs**, according to organization head **Danny Goldberg**. "We have a real debt to him because he was the very first manager to help us."

TYRANNOSAURUS DELSENER?: **Ron Delsener** says concert promoters are fast becoming an endangered species. During a seminar the other day at the main branch of the New York Public Library, Delsener made this and other pointed remarks about the record business. The existing "chain of command" in the music business is being "broken by greed" and is routinely manipulated by powerful real estate interests, said Delsener during a discussion titled "The Music Business In New York." "Managers are booking a whole tour, arenas are booking dates themselves... promoters are becoming dinosaurs," continued Delsener.

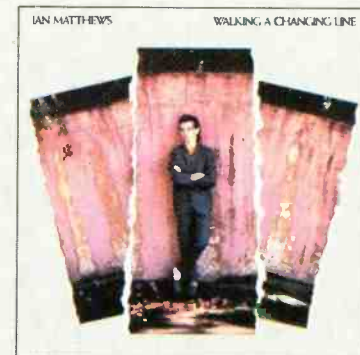
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