

Billboard

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VOLUME 100 NO. 15

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

April 9, 1988/\$3.95 (U.S.), \$5 (CAN.)

Many In Video See Danger In Stressing Depth Of Copy

This story was prepared by Ken Terry and Al Stewart.

NEW YORK The push to sell more copies of hit video titles appears to be something of a double-edged sword for video retailers. As major suppliers cajole distributors and dealers into stepping up their commitment to major releases, there is growing concern that stores may be "painting themselves into a corner" by not expanding their selection beyond the hits.

Peter Balner, president of the 102-store Palmer Video franchise, maintains that there was no depth-of-copy problem with the hit movies that came out during the first six weeks of the year, but the focus on those titles prompted retailers to

pull "inventory dollars away from B titles."

The risk of focusing on the hits to the exclusion of the secondary titles, says Balner, echoing the concern of many dealers and suppliers, is that people will no longer be lured to the video store. "We think we're (Continued on page 91)

MCA Vid Pares Distrib Roster For 'Efficiency'

BY JIM McCULLAUGH

LOS ANGELES Reflecting the continuing consolidation of the home video business, MCA Home Video has cut approximately half of its independent distributors, including several of the largest—among them Nashville-based Ingram, New Jersey-based Metro, and Houston-based East Texas.

The move comes several months after Vestron implemented a similar strategy, terminating nine of its 24 wholesalers (Billboard, Nov. 21). The announcement also coincides with MCA's plans to release "E.T.—The Extra-Terrestrial" in the fourth quarter. Many believe "E.T." will be the (Continued on page 93)

Discount Programs From MCA, WEA Front-Line CD Price Cuts Continue

BY GEOFF MAYFIELD

NEW YORK Music merchandisers will see still more of the price cuts on compact disks that they have been seeking as a result of MCA's and WEA's new plans to reduce front-line and catalog prices.

MCA is making several moves on

the CD-cost front, introducing a three-month discount program, cutting the price for most of its front-line CDs by 11%, and launching a new midline series that will move 43 titles to a price between the cost of its budget-line and its front-line CDs.

With these cuts, MCA becomes

the first distributor to reduce front-line CD prices since CBS caught the industry's attention with its front-line slashes at the National Assn. of Recording Merchandisers convention (Billboard, March 26).

Meanwhile, WEA has kicked off a six-week program, centered around 23 titles by new and developing artists, that will grant accounts discounts and extra dating. The distributor is also moving 92 more titles into its \$12.78-list Super Savers series, a maneuver that it teased during the NARM convention.

According to John Burns, executive vice president of MCA Distribution, the company is convinced that lower retail prices on CDs are a necessary step toward increasing the (Continued on page 97)

Candidates Vying For Music Dollars

BY JEAN ROSENBLUTH

NEW YORK As the race for the Democratic presidential nomination heads into its final three months, celebrities' financial support and personal endorsements are being eagerly courted by the candidates.

According to campaign representatives of the three contenders who are given a chance of winning the nomination—the two front-runners, Massachusetts Gov. Michael Dukakis and the Rev. Jesse Jackson, and the long shot, Sen. Albert Gore Jr. of Tennessee—music-in-

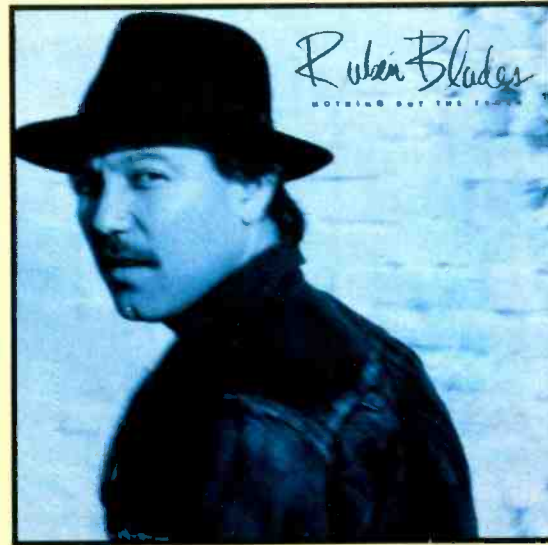
dustry support is crucial.

Jackson, who has appeared on records by Aretha Franklin and Stetsasonic and has many friends in the industry, has had little trouble attracting musicians and record-business executives to his cause. (Continued on page 96)

ADVERTISEMENTS



A SOURCE OF INSPIRATION, the ancient Greek spring **CASTALIA** lends its name to MARK ISHAM's new album, his first for Virgin Records. The renowned composer, producer and trumpeter has worked with the likes of Van Morrison, Suzanne Vega and David Sylvian, in addition to his film scores and enormously successful solo recordings. "THE GRAND PARADE" is among the featured tracks on MARK ISHAM's **CASTALIA**.



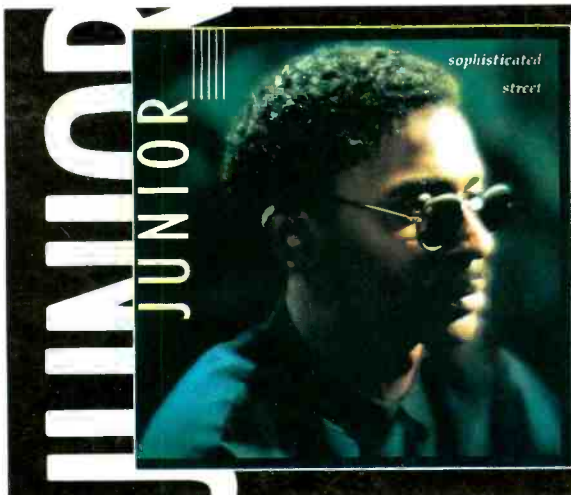
RUBÉN BLADES' new album burns like a barrio summer. **NOTHING BUT THE TRUTH** (60754), RUBÉN BLADES' first album in English, features the single and video "Hopes On Hold." Music to believe in... On Elektra superior-quality cassettes, compact discs and records. Produced by Tommy LiPuma, Carlos Rios, Rubén Blades and Lou Reed.

Superstars Will Rock Montreux For 1988 IMMC

NEW YORK An all-star lineup of major and emerging acts is set to take the stage May 12-16 during the Montreux Rock Festival and the accompanying third annual International Music & Media Conference in Montreux, Switzerland.

Already contracted for the event are Steve Winwood, Robert Palmer, Billy Ocean, Icehouse, Bruce Hornsby, Howard Jones, Cinderella, Jermaine Stewart, Run-D.M.C., Ziggy Marley, Scritti Politti, and Midnight Oil. Talks with several other mega-acts are in progress, according to IMMC organizers.

The Rock Festival and IMMC Video Awards presentation stage shows will be produced by the Brit- (Continued on page 93)



EVERY ONCE IN A WHILE, A MAN NEEDS A LITTLE TIME FOR HIMSELF. THE TIME FOR JUNIOR IS NOW.

For the last two years, this is where Junior has been:

- Producing for artists like O'Chi Brown, Paul Johnson, and Kim Wilde.
- Writing for stars like Phyllis Hyman and Sheena Easton.
- Singing on albums like Stevie Wonder's "Characters".

It has all made him one of the most respected musicians around, but it didn't leave much time for Junior. Now Junior's time has come. And this is where he's at — on "Sophisticated Street", his new album. (828 083-1)

- "Yes (If You Want Me)", is the first blockbuster single.
- The album includes sensational producers like Stephen Lunt, Monte Mair and Stewart Levine.



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IRON MAIDEN

SEVENTH SON OF A SEVENTH SON

INCLUDES

CAN I PLAY WITH MADNESS

60 DATE U.S. TOUR BEGINS MAY 31.

MANAGEMENT: SONY MUSIC INC. PRODUCED, ENGINEERED AND MIXED BY MARTIN BIRCH © 1988 CAPITOL RECORDS, INC. *Capitol*

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VOLUME 100 NO. 15

April 9, 1988

DEBUTS WITH A DIFFERENCE

Two new and potentially important artists—Tracy Chapman and Living Color—debut this month with albums that highlight the diversity of black music in the '80s. In *The Rhythm and the Blues*, black music editor Nelson George says these intriguing albums deserve radio support—but may not get it. **Page 22**

PPV: Always On Their Mind

Pay-per-view was the hot topic among retailers at the American Video Assn. confab in California, according to a report by marketing editor Earl Paige (page 53). On page 54, Paige reports on another controversial issue at the convention—video games. And for more on the meet, check out Paige's Convention Capsules on page 55.

SPOTLIGHT ON EUROPEAN STUDIOS

The British Record Producers Guild's greatest accomplishment may be the establishment of regular meetings between all major producers and the a&r chiefs of the leading labels. British producer/BRPG co-founder Robin Millar reports. **Follows page 60**

Elektra's Video Strategy

Like many other labels, Elektra is relying more on local video outlets to break new acts. According to one label exec, the explanation is simple: Most mainstream radio stations won't play music by these acts, and local video outlets will. The plan seems to be working: Elektra says the exposure has helped boost sales of the groups' records. **Page 70**

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Small Dealers Seek Clout Through Co-op Buying AVA Votes For Member Ownership

BY EARL PAIGE

PALM SPRINGS, Calif. In a move that could help sustain the community of smaller video retailers, the leadership of the American Video Assn. has decided to convert the trade group into a member-owned organization.

The practical effect of the change, if the members take advantage of it, would be to meld the AVA's 3,000 dealers into a single purchasing co-op. That would give them considerable clout with video suppliers and distributors.

The proposal to restructure the Phoenix, Ariz.-based AVA highlighted its fifth annual convention at the Wyndham Hotel here. More than 500 AVA members visited 100 exhibit booths and attended seminars during the March 25-27 meet- ing (see stories, pages 53-55).

Since 1980, when John Power founded the AVA primarily as a buying group, the organization has been privately operated. Four years ago, the AVA began moving toward more member participation by forming a separate purchasing co-op called AVA Plus. This group includes 260 members who also belong to the AVA.

A nonprofit Colorado corporation, AVA Plus essentially aids its members in credit purchases. Depositing a \$1,000 letter of credit allows members to get net 30-day dating on their purchases—a big plus for mom-and-pop retailers who cannot qualify for credit on their own.

The conversion of the AVA to member ownership would entail a merger of the AVA and AVA Plus, with all AVA members becoming part of the AVA Plus co-op. AVA

dues, however, would not rise above their current level of \$400 per year, and no letter of credit would be required of members.

Although the plan was approved by Power and by AVA Plus' four-man governing board here, it must be ratified by a majority of AVA Plus' members before it is implemented. The proposal, expected to become effective by June 30, will also be studied by a law firm.

Power asserted that it will be fairly easy to turn AVA into a co-op. "AVA already has the size, national base, facility, staff, systems, methods, sources, and industry position," he stated. "AVA can be converted to a co-op without the need of any additional funds, costs, or investments."

Although it is termed a nonprofit organization, AVA can make money *(Continued on page 91)*

New Fonda Tape Breaks Initial-Shipments Record

LOS ANGELES The Jane Fonda exercise-video phenomenon has reached another milestone.

Lorimar Home Video says it has shipped 781,659 copies of "Start Up With Jane Fonda"—the largest initial shipment of a special-interest title ever. The tape, which arrived in stores March 1, has a list price of \$19.95.

The "Start Up" tape shipment shatters the previous record of 320,000 units shipped set by "Jane Fonda's New Workout," which was released in 1986.

With the new tape, Fonda's entire eight-tape video catalog has surpassed the 4-million-unit plateau, according to Lorimar.

The large shipment reflects, in part, the fact that the tape will not be available after this initial release. Rob Bonham, Lorimar vice president of sales, says the cassette will not be reissued in the future.

Also, the cassette carries a no-return policy, according to Bonham.

Rackjobbers, says Bonham, accounted for about 60% of the units sold; the rest went through traditional home video distributors.

Compared with the previous tapes in the series, the "Start Up" tape offers a more basic, less strenuous exercise routine. Lorimar is betting that the tape will whet additional consumer appetite for the higher-priced, more physically rigorous Fonda tapes, which list for \$39.95.

The cassette offers two consumer incentives. Buyers are eligible for a \$2 rebate on the cost of "Start Up," while a coupon inside the tape offers a \$5 discount on any other tape in the Fonda fitness library.

Lorimar is supporting the tape with an extensive television, radio, and print campaign.

JIM McCULLAUGH

Gov't Levels Charges At Pisello Trial Alleges He Concealed \$600,000 From Music Deals

BY CHRIS MORRIS

LOS ANGELES Salvatore Pisello's tax evasion trial began in U.S. District Court here March 29 with the government charging that Pisello deliberately concealed some \$600,000 in income—made mostly in dealings with the record industry—and the defense stating that most of the monies cannot be considered income at all.

Pisello, a reputed mob associate who recently completed a 1985 sentence stemming from other tax eva-

sion charges, sat impassively before the bench of U.S. District Judge William J. Rea as Department of Justice special attorney Marvin Rudnick and defense lawyer David Hinden presented opening statements in the case.

The bench trial—which had been scheduled as a jury trial before a last-minute agreement March 28 between the prosecution and the defense—is expected to last 10 days. It is likely that several music industry figures will be called to testify.

Joe Robinson, owner of Sugar

Hill Records, whose dealings with Pisello are central to the government's case, was present in the federal courthouse March 29, and prosecutor Rudnick intimated in court that MCA Records vice president of finance Dan McGill and Ranji Bedi of the L.A.-based cutout firm Betaco Inc. may be called to the stand.

A 13-page trial memorandum filed with the court March 21 elaborates greatly on the charges against Pisello, which were contained in the original three-count grand jury indictment handed down July 9 (Billboard, July 25).

Pisello is charged with evading taxes on a total of \$594,881 that he earned from 1983 through 1985. Specifically, these monies include:

- \$10,000 in 1983 from Modern Album and Finishing Co. Inc., an album-jacket manufacturer, in commissions for manufacturing work done for Sugar Hill Records.

- \$156,109 in 1984 from Sugar Hill as a commission on the sale of Sugar Hill's Chess Records catalog to MCA.

- \$146,000 in 1984-85 from Betaco for arranging the purchase of cutout records from MCA.

- \$86,000 in 1984-85 from MCA Records for "various business transactions involving the sale of" *(Continued on page 97)*

Euro, Japanese Hardware Makers Mum On DAT Meet

LONDON The second European Community/Japan Joint DAT Panel meeting, held March 28 in Tokyo, gave further consideration to ways of establishing a digital audiotape policy that fairly accommodates the interests of consumers, the music industry, and the hardware industry.

Although all who attended the hardware manufacturers' meeting

were pledged to reveal no information on the progress of the negotiations other than what was contained in the official press release, Jan Timmer, chairman of the board of the Philips consumer electronics division, says he is optimistic that the talks will lead eventually to a settlement.

The ground is now being pre- *(Continued on page 96)*

Vid Execs Paint Rosy Picture Of Industry Home Video Show Opens In N.Y.

BY GEOFF MAYFIELD

NEW YORK Talk of "doom and gloom" in the home video industry has been greatly exaggerated, said Jose Menendez, chairman and CEO of International Video Entertainment, in a keynote as the third annual New York Home Video Show opened here March 29. However, he added, growth potential will be even greater if video stores intensify their sell-through efforts.

Steve Berns, president and COO of New York-based chain RKO Warner Theatres Video, agreed that specialty retailers should further exploit sales over rentals but said that manufacturers' strategies have worked to dampen the potential of video sell-through.

Menendez and Berns each spoke at the kickoff session for the trade show, which ran concurrently with the International Video Program Market.

Both expositions, sponsored by Knowledge Industry Publications, were held March 29-31 at the Jacob K. Javits Convention Center.

Menendez recalled the negative speculation that pervaded the industry in November and December: that the rental market had hit a wall, that rental titles could not cross the 200,000-unit mark.

"Clearly, we didn't know what we were talking about," said Menendez, who characterized the industry's pessimism as sounding "like a bunch of drunks looking for bad

news."

Menendez noted that VCR penetration in the U.S. reached 50% during 1987 and cited a number of statistics to prove the industry's vitality. Among those statistics:

- Units shipped in 1987 topped the 100-million mark as the industry generated more than \$6 billion.

- The year's rental volume was \$5.8 billion, with sell-through titles

bringing in another \$1 billion.

- The industry grew by 20% last year.

"Does it sound like a sick industry?" Menendez asked rhetorically.

He said the future bodes even better fortune, citing estimates calculated by Paul Kagan Associates that the video industry will ring in more than \$45 billion in 1993 and

(Continued on page 93)



Bubbling Over. EMI-Manhattan Records execs celebrate their recent signing of Evelyn "Champagne" King. Pictured, from left, are Bob Schwaid, Sight and Sound Management; Sal Licata, CEO, EMI-Manhattan Records; King; Scott Folks, director of black music a&r at EMI-Manhattan; and Gerry Griffith, senior vice president of a&r at EMI-Manhattan.

Ted Turner Sails Into Video With Oldies, New Projects

BY JIM McCULLAUGH

LOS ANGELES It's official: Media mogul Ted Turner will indeed become a player in the home video industry with the launch of Turner Home Video this summer.

Turner set the stage for his move late last year, when he acquired the RKO film library, consisting of approximately 800 titles, for about \$30 million (Billboard, Dec. 26). Furthermore, at a March 29 press conference here devoted to the Oct. 3 launch of his new cable channel, called TNT, Turner outlined a major commitment to original programming. In several years, some of that programming—consisting primarily of

miniseries and made-for-television movies—could surface on home video, he said.

The new home video division will be based in Los Angeles and run by Ellen Wander, a former RKO Video executive. Product will be sell-through priced in the \$14.95-\$19.95 range. Higher-priced multicassette gift packs will also be offered.

The Turner Entertainment film library consists of more than 5,000 titles—including the MGM library, which is marketed by MGM/UA Home Video, an arrangement that remains in place.

Turner's prime outlet for film exploitation has been through his

(Continued on page 91)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Atlantic Records in New York promotes Sylvia Rhone to senior vice president and Andrea Ganis to vice president of pop promotion. They were, respectively, vice president/general manager of black music operations and senior director of national singles promotion.

Virgin Records in Los Angeles makes the following appointments: Kathi R. Moore, New York r&b regional promotion manager; Unice Rice, Cleveland r&b regional promotion manager; and Dave Rosas, Chicago r&b regional promotion manager. They were, respectively, Epic national secondary promotion manager; area manager at Camelot Records; and music director at WWWS Saginaw, Mich.

Also, Virgin names Jerre Hall Midwest regional sales manager; Diana Fried national singles coordinator; Alex Miller Northeast regional promotion manager; Dave Watson Great Lakes regional promotion manager; and Cary Vance East Coast dance promotion manager.

Hall was in Virgin's Los Angeles promotion department; Fried was sales operations manager in Los Angeles; Miller was national album promotion coordinator for Ateo Records; Watson was marketing coordinator with CBS Rec-

PolyGram Exec Scoffs At Call For CD \$ Cut Marketing Chief Objects To Billboard Editorial

BAARN, Holland The growing clamor to cut compact disk prices is based on erroneous interpretation of the facts and faulty reasoning, according to Ton van Engelen, head of market research and planning at PolyGram International here.

Attacking a Jan. 30 Billboard editorial that called for CD price cuts on hot product, van Engelen says it is "nonsense" to suggest that CD sales were stagnating and that only "drastic price cuts" could boost them.

"We do not deny that in the course of time, CD prices will have to come down, but generally the CD markets have shown growth rates that are more than healthy. The development we have seen so far reflects the natural though fast substitution pattern as foreseen, and we doubt whether

lower CD prices could have brought even higher growth rates."

Commenting on the portion of the Billboard editorial that reported some big retail chains as saying that CD sales stopped growing as a percentage of their revenues in 1987, van Engelen says: "I don't know what these big-chain retailers mean, but this is nonsense. We are aware that trends in retail chains' sales are not necessarily identical to total industry deliveries, but when total sales jump by 18% because of a 131% increase in CD, then you need quite a statistical trick to deny that CD sales are growing as a percentage."

Van Engelen says world CD shipments in 1987 may well have reached 270 million—20 million more than predicted. "There is a pipeline-filling ele-

ment involved in this because of heavy release activity following the ending of capacity shortages and mastering bottlenecks and also because of the emergence of many CD-specialty stores that needed to be stocked with a wide range of repertoire.

"As a result, total deliveries this year to the trade may be 5 million-10 million fewer units than the 155 million we predict for the U.S. market," he says. "But even at 145 million, we shall see a growth in the U.S. CD market of about 45%. How can this possibly be interpreted as stagnation?"

Noting another Billboard report that sales of CDs accounted for as much as 50% of the holiday season's music sales, van Engelen acknowledges that some price reductions may have played a role in generating this volume, but he adds that "there has been no generic price reduction as yet."

"Let us not get nervous and talk wildly of stagnation and of slashing prices," he says.

Van Engelen praised a Dec. 22 Los Angeles Times article written by Wan Seegmiller, president of Laser Video, a CD-manufacturing plant in Anaheim, Calif.

According to Van Engelen, Seegmiller wrote: "Record companies will sell CDs for as much as they can get for as long as they can get it. But I think they'll react to the marketplace and to supply and demand. Nobody has repeated that demand yet."

MIKE HENNESSEY

Section Offers Inside Look At Billboard Music Charts

NEW YORK How is chart position determined? How are bullets awarded? How are weights assigned to radio and retail chart reporters?

These questions and more are answered this week in a special pullout section about Billboard's music charts. In the section you will learn of the remarkable 80-year history of the Billboard

charts. And you will meet the current chart managers, who oversee the compilation of information for each of Billboard's 22 music charts.

We hope you enjoy this inside look at the industry's most-quoted charts. We think it's a section you will want to save and refer to in the future. The section follows page 33. Don't miss it!



RHONE



FRIED



MILLER



MOORE

ords' Cleveland branch; and Vance was with Vinylmania Records.

Rykodisc USA of Salem, Mass., appoints Jeff Rougvie a&r director/special projects coordinator. He was a vice president with East Side Digital of Minneapolis.

BMG Music in New York makes the following promotions: Ronald Osher to vice president, finance, RCA Records, and Bob Feiden to East Coast a&r director, RCA Records. They were, respectively, director of finance and a consultant, both with RCA Records.

BMG Music Canada Inc. announces the appointment of David Bendeth as director of a&r. He was a songwriter for Dunbar Music Worldwide.



OSHER



FEIDEN



BENDETH



PRUDHOMME

Green Linnet Records Inc. of New Canaan, Conn., names Steve Katz chief executive officer. He was vice president of a&r for Mercury as well as a performing musician and a producer for several national acts.

WEA International in New York appoints David Evans director of marketing, Europe. He was director of strategic marketing.

Sparrow Records of Chatsworth, Calif., appoints Lucy Diaz and Beth Driver product managers. Both were previously with the firm.

PUBLISHING. Peer Music Publishing of New York appoints Ronald Cafiero to its talent acquisitions/dance division.

DISTRIBUTION/RETAILING. National Record Mart of Pittsburgh names Cynthia L. Hofmeister director of advertising. She was division vice president of advertising for Maison Blanche in Baton Rouge, La.

M.S. Distributing Co. of Elk Grove Village, Ill., names Dennis Brady to the promotion department. He was with the MCA, Omnibus, and Jes' Say labels.

(Continued on page 93)

RIDIN' HIGH! BUSTIN' SKY!

It's been a Sweetheart of a ride!

In July of '86 Sweethearts of the Rodeo were off and running with an 8-song mini-album. Today, they're everybody's Sweethearts with...

- ★ Five hit singles
- ★ 2 smash videos
- ★ One of Billboard's Top Ten Albums of 1987 (85 weeks on the Country Album Chart.)
- ★ Close to 200 live performances.
- ★ Feature articles in People, USA Today, Interview, New York Times, 901 Magazine, Country Music Magazine.
- ★ Three songs showcased in Robert Benton's critically acclaimed film "Nadine".
- ★ National TV appearances on the PBS "Tribute to Buddy Holly and The Crickets", "Austin City Limits", "Dance Fever", "Solid Gold", "New Country", "Entertainment Tonight", The 1987 CMA Awards and the 1987 & 1988 Academy of Country Music Awards.
- ★ How Sweet it was!

Hold on! They're out of the chute again!

Presenting the long-awaited new album by Sweethearts Of The Rodeo, "One Time, One Night". Eleven songs with just one problem...

What are they gonna do for "B" sides?

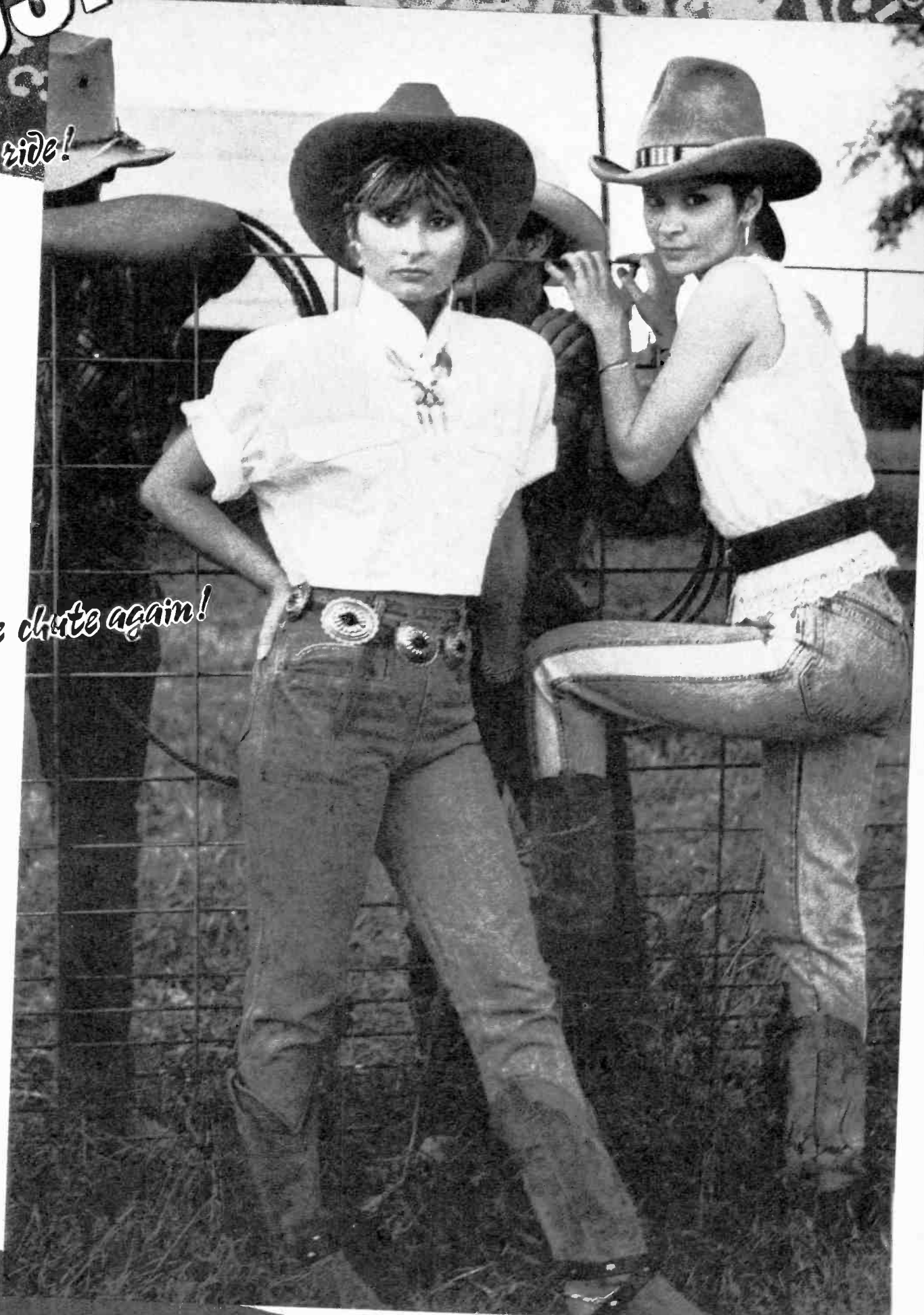
Produced by Grammy award winner Steve Buckingham. Every song on the new Sweethearts album is a possible single!

SWEETHEARTS OF THE RODEO, "ONE TIME, ONE NIGHT". INCLUDING THEIR CURRENT SMASH SINGLE AND VIDEO, "SATISFY YOU".

- ★ How sweet it will always be!
On CBS Records/Columbia

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40614



Postal Rate Hikes Hit Trade Hard

3rd-Class Postage To Rise Average 25%

BY BRUCE HARING

NEW YORK Impending hikes in U.S. mail rates will increase costs 10%-25% for music industry direct mailers, surveyed accounts report.

Consumers will probably bear the brunt of the increases, although record and video stores and clubs will tighten mailing lists, explore alternative advertising, and presort bulk mailings in an attempt to lessen the impact.

The new postal rates go into effect Sunday (3). While the first-class rate will rise only 14%, from 22

cents to 25 cents, rates for third-class bulk mail, a key advertising tool for most video and record stores, will rise by an average of 25%.

Third-class mail makes up 29% of the country's postal volume but accounts for only 14% of the overall revenues; in comparison, first-class mail contributes 53% of the volume and 65% of the revenues, leading the Postal Rate Commission to target third-class mail for the steepest increase.

Postal rates for third class are determined by the amount of sorting

needed to process the mail. Bulk mail is divided into three classifications, each requiring a minimum number of pieces and varying degrees of prepackaging.

The biggest third-class mailers use a carrier-route sort, which is completely sorted outside the post office and sent directly to the carrier. The carrier-route sort, which was previously mailed at a rate of 8.3 cents apiece, has been raised to 10.1 cents.

Five-digit sorting, which uses zip code zones, has been raised from 10.1 cents to 13.2 cents apiece; basic sorting, which divides packages by zip code only, has jumped from 12.5

(Continued on page 94)



Mightier Than The Sword. Atco Records' release of "Take It While It's Hot," Sweet Sensation's first single for the label, is celebrated at the label's New York offices. Shown seated, from left, are Sweet Sensation's Margie, Betty D., and Mari. Standing, from left, are producer Ted Currier and Atco president Jerry Greenberg.

Turnout Doubles; Regional Acts Touted

Texas Music Meet Growing

BY RAMIRO BURR

AUSTIN, Texas More than 1,200 music industry representatives gathered here March 11-13 for the mammoth South By Southwest Music And Media Conference to discuss industry trends, develop contacts, and explore the emerging musical mecca known as the Third Coast.

One of the principal concerns aired was the need to nurture this increasingly influential music region.

"There are a lot of musicians coming out of this part of the country

who don't always get national attention," said keynote speaker and Spin magazine publisher/editor Bob Guccione Jr. Guccione cited Texas rocker Joe Ely as a prime example.

"After seeing him play at the Bottom Line in New York two years ago, I knew he was the spirit of rock'n'roll. He didn't have a record contract at the time, but it didn't matter."

Guccione advised industry professionals, particularly artists, to follow the examples of Ely, Timbuk 3, and others and "stay true to yourselves always. Don't follow the com-

(Continued on page 96)

Digital Remastering Jazzes

Up BBC Label's 'Hot Town'

LONDON BBC Records & Tapes is releasing four more albums in its series of vintage recordings digitally remastered by Robert Parker.

The new releases comprise "Hot Town," an anthology of some little-known jazz ensembles recorded in such diverse places as Savannah, Ga.; Minneapolis; San Antonio, Texas; and Charlotte, N.C. Among the titles: "Swing—Small Groups" with Artie Shaw, Red Nichols, Mezz Mezzrow, and Benny Goodman; "Swing—Big Bands" with Jimmy Dorsey, Artie Shaw, Bob Crosby, and others; and "Movie Musicals" with tracks by Al Jolson, Fred Astaire, Bing Crosby,

Mae West, and Shirley Temple.

The BBC has released approximately 20 albums of Parker-remastered material on LP, cassette, and compact disk and is looking for U.S. outlets for the product. The set includes vintage recordings by Louis Armstrong, Bessie Smith, Bix Beiderbecke, and Jelly Roll Morton.

Parker is an Australian who has spent 30 years perfecting his digital remastering process. He says that throughout the 78-rpm-recording era, when studio walls were treated to make them nonreflective, the three-dimensional spread of the instru-

(Continued on page 91)

Chinese Official Recounts

Plan For Copyright Reform

BY WOLFGANG SPAHR

LOCARNO, Switzerland Progress toward the implementation of a copyright law in China, the world's most populous nation, was described at the International Copyright Meeting here March 26 by legal expert Zheng Cheng-Si, senior research fellow at the Peking Institute of Law.

Some measure of protection has been provided since the early '80s. The 1982 Interim Provisions on Administration of Audio/Video Manufacturers states that infringements of performers' and producers' legal

rights is actionable, though it is notable that China has protected ancillary rights even without copyright law.

In 1984, culture-ministry rules recognized the publishing and translation rights of authors and provided that original works by foreign authors first published in China are protected in the same way as they are for Chinese authors.

Two years later, the Chinese Civil Code devoted a whole section to intellectual property issues, saying copyright is protected in both its moral and economic aspects. Ac-

(Continued on page 90)

Ocean Rides Wave To Third No. 1 Hit;

Teena's 'Ooo La La La' Tops Black Chart

This week's column was written by Rob Hoerburger in New York.

ANY LIST OF today's most potent singles artists would of course include Whitney Houston, Madonna, Michael Jackson, George Michael, and Phil Collins, but this week a not-so-famous performer, Billy Ocean, makes his bid to join the elite circle as "Get Outta My Dreams, Get Into My Car" cruises to the top spot on the Hot 100. This is Ocean's third No. 1 single in the last 3 1/2

years, following "Caribbean Queen (No More Love On The Run)" (November 1984) and "There'll Be Sad Songs (To Make You Cry)" (July 1986). Ocean also had a couple of near misses; both "Loverboy" (February 1985) and "When The Going Gets Tough, The Tough Get Going" (February 1986) stopped at No. 2. In the same 3 1/2-year period, only Houston (with six), Michael (six), Madonna (five), Jackson (four), and Collins (four) have had more No. 1 records. Starship has also had three.

And while it is Houston who is largely deemed responsible for the prominence of Arista acts during the last 3 1/2 years, it was Ocean, an Arista act through the label's association with Jive, who started the gold rush with "Caribbean Queen," which charted some nine months before Houston's first single, "You Give Good Love."

Arista has now had an even dozen No. 1 singles in the same time period (six by Houston; three by Ocean; and one each by Dionne Warwick & Friends, Aretha Franklin & Michael, and Exposé)—more than any other label. And Arista may soon hit the lucky 13; Houston's "Where Do Broken Hearts Go" leaps five notches this week to No. 5.

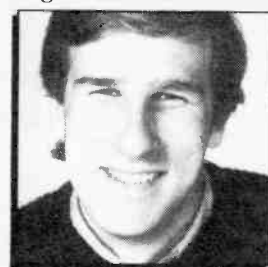
Finally, "Get Outta . . ." is Ocean's first No. 1 record without parentheses in the title, although there was certainly room for them. Placed back to back, the titles of his three No. 1 songs contain 24 words, and that's more than any other act in the '80s except Michael Jackson, who used 27 words but took eight songs to do it.

TEENA MARIE NOTCHES her first No. 1 record on the Hot Black Singles chart this week with "Ooo La La La." Marie had previously gotten as high as No. 3 on the chart with the steamy dance hit "Square Biz," but it took a ballad to get her all the way to the top.

This is the third consecutive No. 1 song on the black chart for CBS, following Terence Trent D'Arby's "Wishing Well" (which lands in the top 10 this week) and Jackson's "Man In The Mirror." In fact, only two weeks ago, CBS acts occupied seven of the

top 10 slots on the chart with singles by Marie; Jackson; D'Arby; Tony Terry; Michael; Rebbie Jackson; and Earth, Wind & Fire.

Surprisingly, "Ooo La La La" stumbles into the 90s on the Hot 100 after seemingly having peaked at No. 85 four weeks ago. Marie had her biggest pop hit three years ago with "Lovergirl"; r&b ballads have proven successful on the pop chart in the time since. But Marie is not alone. Six of the other top 10 singles on the black chart have yet to even reach the



Hot 100, although we should also mention that sometimes a record by a black act breaks pop first. Two examples are Ocean's "Get Outta My Dreams, Get Into My Car," which is No. 3 and still climbing on the black chart, and Brenda Russell's "Piano In The

Dark," which was on the Hot 100 for a few weeks before making its debut on the black chart.

NATALIE COLE's "Pink Cadillac" hits the top of the Hot Dance Club Play chart (her first chart-topper there) and rockets to No. 16 on the Hot 100. This is the third top 20 single from "Everlasting" following "Jump Start" and "I Live For Your Love." Cole has never had three singles from the same album even make the Hot 100, let alone the top 20. She's now had as many top 20 hits in the past nine months as she had in the previous 12 years of her career. Any who still doubt the completeness of her comeback will be swayed by the fact that "Everlasting" was certified gold last week. It moves up six notches to No. 51 on the Top Pop Albums chart, its highest position yet.

COLE IS the third female act to hit the top 20 with a Bruce Springsteen composition. The Patti Smith Group reached No. 13 in June 1978 with "Because The Night," and the Pointer Sisters got as high as No. 2 in February 1979 with "Fire." If "Pink Cadillac" goes all the way to No. 1 (and it's certainly showing strong indications that it will), Cole will be the second act to top the chart with a Springsteen song. "Blinded By The Light" by Manfred Mann's Earth Band became the first in February 1977. "Pink Cadillac" was, of course, the non-LP flip of Springsteen's "Dancing In The Dark," which hit No. 2 in June 1984.

It looked like Debbie Gibson was going to be stuck at No. 4 again as "Out Of The Blue" was stalled there for the last two weeks. Gibson's first two singles, "Only In My Dreams" and "Shake Your Love," also stopped at No. 4. However, "Out Of The Blue" slides up a notch to No. 3 this week. We're sure Gibson is relieved.

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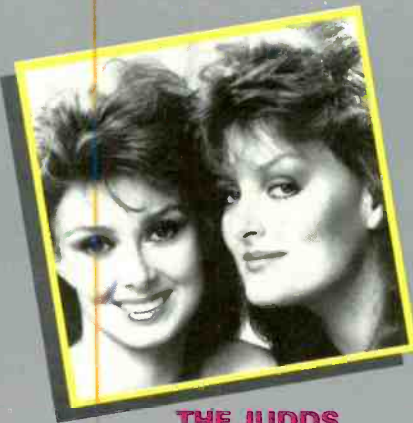
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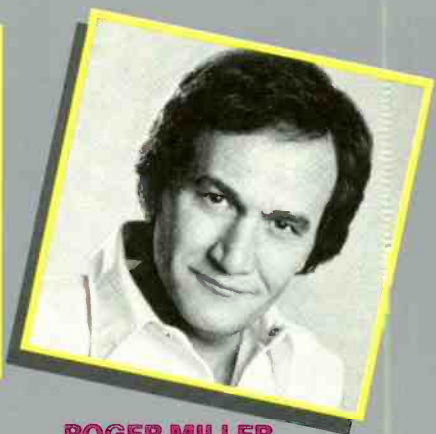
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Labels Need More National Campaigns

TV ADVERTISING: THE MISSING LINK

BY JEFF KLEM

Now that I've been out of the music business for six months, there's still one nagging contradiction left from 14 years of marketing music: If music is so important in television advertising, why isn't television advertising important to selling music?

When was the last time you saw a good, consistent marketing plan for a record release that included TV? Can you even name the last time you saw a record spot on network TV? Was it during the fourth quarter of the year (and only during that period)?

Yet record labels constantly laud the sales impact of MTV in developing new audiences for music. And sure, you'll see an occasional record (excuse me, cassette and compact disk) ad on MTV. But let's face it: That's where TV advertising stops in the music business. No ads on the Grammy Awards show? On "Saturday Night Live"? On "Good Morning America"? If these aren't good areas for marketing music, why do artists' sales increase dramatically when they appear on one of these shows?

It's time to move ahead to the marketing of music geared to the future rather than just continuing with what was comfortable in the past. Those 12-18 spot radio buys in markets with 40 stations (none with more than a 10 share) don't cut it anymore. It's time to bring the message to the masses.

How many National Assn. of Recording Merchandisers conventions have we all sat through, discussing

the emotional impact of music? Those of you who work for labels know you are selling emotion. Now you should take that realization a step further in marketing music, just as other kinds of companies use music to sell product.

Anheuser-Busch realized the impact that could be attained with their The Night Belongs To Michelob campaign, which uses highly charged vi-

It's time for you folks at labels to broaden your conceptions of whom you need to reach and to begin selling to people whom you have yet to pitch. Let the public know your music is out there.

For the most part, the home video industry has abolished dealer co-op advertising in favor of national television campaigns. So far, the result has been far greater exposure for newly

we dared to be different. The object was to grab the viewers' attention before they realized they were watching a commercial.

We achieved this in a multitude of ways: through the use of cel animation, computer animation, videoclips, rotoscoping videoclips (remember the effect this had on a-ha?), and the music itself. Words were used sparingly. We let the music do the talking.

Another reason for our success was that nearly no one else in our product category bothered to do TV advertising. It was nice to be the only record retailer in the area advertising on the Grammy Awards show every year. And our sales showed it. Here you had a large audience that was obviously interested in music—and we turned them into buyers.

It's not as expensive as people think. Spot production costs can be reduced by using special effects on the videos you already have. The cost of TV advertising is negotiable to the point where an audience can be calculated, rated, and guaranteed. If those guarantees are not met, the advertiser receives a rebate—a practice unheard of in radio.

There's no reason to be afraid of advertising on TV. Video hasn't killed radio. It has made people more aware of music. It has made radio more aware of it, too, as evidenced by the breakthroughs of Whitesnake, Cinderella, and Poison on top 40 formats. Now it's time for record industry marketing strategy to stress TV advertising. Show some emotion!

'Your job is to let people know that new releases are in the stores'

Jeff Klem is the former advertising director for the now-defunct Budget Tapes & Records franchise, which was based in Denver.



sual images of Phil Collins and Eric Clapton accompanied by the emotion of the music. American Telephone & Telegraph used the nostalgia appeal of "I Heard It Through The Grapevine," and the California Raisins commercial relying on the same tune claimed an unbelievably high recall rating among consumers. In fact, this TV commercial spawned a successful album! And isn't Anheuser-Busch's beloved Spuds MacKenzie readying an album release?

released titles.

The record business could take the same approach. Let the dealers spend their own money to get their name out there. Your job is to let as many people as possible know your artists' new releases are in the stores. Remember, advertising gets people to the stores; retailing is what happens when they get there.

In my years at Budget Tapes & Records, we were famous for our TV commercials. Why? One reason was

Letters to the Editor

performers. Remember Tanya Tucker, Brenda Lee, Little Stevie Wonder, Michael Jackson—all started at a very early age. So what? I have friends who are die-hard Rolling Stones fans and listen to Tiffany and Gibson with their kids.

If you let rock just grow old and die, it will find itself in the very same predicament country music found itself in a few years ago—dominated by old acts with old fans (I'm one), all growing old together and dying with the music.

In the rock field, that's all turning around now—thanks to new blood. The challenge has forced some older stars to update their acts to remain competitive. I welcome new rock acts. I just ask (as a songwriter myself) that they keep an ear open for outside material.

Bob Bacon
Chicago, Ill.

COLLEGE-STATION BACK-ANNOUNCING

My compliments to Don Jenner of Arista Records. As a listener, I, too, became frustrated after not hearing songs back-announced.

Now, after graduating from the Columbia Univ. school of broadcasting and becoming program director of KFX, the school station, I instruct my on-air staff to back-announce all over the airwaves. Currents are introduced and back-announced for double exposure for the first few weeks.

The power of radio can make or break music. Just playing it doesn't make it; identification is the key.

J. Daniel Long
New York, N.Y.

STATUS QUO ROCKERS

I get a kick out of all of these aging rockers (I'm over 40 myself) who condemn acts like Tiffany and Debbie Gibson simply because they're young. I can remember when rock music stood for freedom; now it appears to stand for the status quo.

These old rockers sound like the members of the older generation of my day who put down Elvis Presley for displacing Perry Como and Andy Williams.

And what about age? Tiffany and Gibson aren't the first young

matters—the music?

What Terr fails to do is exactly what youth today has proven itself capable of doing: buying and listening to the music, regardless of the age of its creator.

What would Terr have the young talents of today do—wait until they are "of age" to record? He forgets that a band of teenagers called the Rolling Stones blazed trails early in rock's history. It was four teenagers from Liverpool, England, who went on to touch the hearts and minds of the world. James Taylor first performed professionally at the age of 15.

How does Terr expect today's youthful performers to be tomorrow's "seasoned individuals, old and wise," if they are not given the opportunity to have careers early?

What Terr advocates is age discrimination, and discrimination stinks. Let's have no part of it.

Alan B. Dranow
Oyster Bay, N.Y.

(Editor's Note: Judging by the amount of negative mail we've received in response to Terr's letter, it appears many readers missed his point. How could they read, "We would like to think that rock'n'roll has undergone a positive evolution, from chaotic teenage peer idolatry to a more fruitful adoration of seasoned individuals, old and wise," and not at least chuckle? Perhaps the humor was too subtle for some, but it seems clear Terr was sending up

the stuffiness of the rock establishment.)

HYPOCRISY ON DRUGS

Danny Goldberg's quote (Billboard, Inside Track, March 5) absolving Doc McGhee of responsibility for his drug smuggling reeks of the same kind of hypocrisy that has recently plagued television evangelists.

When an organization like Rock Against Drugs does not practice what it preaches and justifies its sleaze factor with remarks like "We have a real debt to him [McGhee]," the organization loses credibility. I'm sure McGhee enthusiastically became "the very first manager to help" Rock Against Drugs and as "spiritual co-founder" found the perfect cover for a wolf to hide in sheep's clothing.

For those of us who are also committed to a drug-free America—and who isn't?—this helps confirm that publicity and public relations are the major motivations for managers and their clients. You're not being honest, Mr. Organizer, and we are fed up with phonies!

David Solomon
Chicago, Ill.

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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IDB Sets Digital Link For London, N.Y. Remotes

BY PETER LUDWIG

LOS ANGELES Due to an agreement between IDB Communications Group Inc. of Los Angeles and British Telecommunication Inc., a full-time digital-audio satellite link is now in place between New York and London. Because the link is fully operational at all times, IDB has been able to cut the cost of satellite transmissions from London to the U.S. by 35%. The price cut makes high-fidelity remote broadcasts from London available to a much broader range of U.S. radio stations and opens the door of satellite technology even wider.

The joint enterprise has been dubbed International Digital Audio and is the only digital satellite link currently available between London and New York. The price cut became effective in February and has already spawned a London remote programming package for U.S. stations. IDB also maintains a continuous link between its main teleports in Los Angeles and New York.

Prior to the agreement, London remotes required what IDB director of public relations Bill Fisher refers to as "temporary booking costs." Broadcasters either had to fly in a

transportable earth station, have it set up, hire operators, and purchase time on the satellite, or procure temporary phone lines and pay an independent facility in England to up-link the transmission. All of these services had to be brokered on an occasional-use basis, which also added to the cost. By maintaining IDA as a constant trans-Atlantic link and by offering full technical support, the cost barrier is broken down for a greater number of stations, and IDA can keep a larger share of the fees spent.

IDA offers three different signals with three different prices. The cost for the 15-kilohertz digital signal is now \$11 per minute. Because stereo uses two channels, the cost for a stereo digital signal is double that amount, or \$22 per minute. The lower-fidelity, less-expensive 7.5 kHz and 3.5 kHz monaural signals are priced at \$7.70 and \$2 per minute, respectively.

It is estimated that there are now 6,000 satellite-capable U.S. radio stations on either the Satcom 1R, Hughes Galaxy II, or Westar IV satellites. The steadily increasing competition and high stakes at play in radio markets have affected the time-

honored live remote as a promotional tool. With more and more stations able to down-link, they're looking to conduct live remotes from increasingly exotic locations in a game of one-upmanship.

IDB is widely regarded as the first company to apply satellite technology specifically to radio's needs. For example, IDB has broadcast WNEW-FM New York live from London for weeklong stints for the past four years, annually transmits KIIS Los Angeles morning man Rick Dees live

from Puerto Vallarta, Mexico, and has done the same for stations taking shows to Hawaii and the Bahamas. IDB has been credited with the largest radio remote in broadcast history, bringing Walt Disney World's 15th anniversary program to 92 stations nationwide.

The success of Los Angeles-based McGhan Radio Productions' "Live From..." indicates the lure that an exotic remote hold for stations. The McGhan projects gather as many as 20 stations for a group remote in a central location near a national event. All the stations broadcast live simultaneously. Artists and celebrities can personally address each market in attendance live without ever leaving the room. The recent "Live From

Grammy Week," held at New York's Palladium nightclub, brought over 70 celebrities to the live mikes of 15 stations. IDB handled the satellite transmissions for the entire weeklong event.

Before satellite technology, networks relied on telephone lines for remote reports. That network, when traced on a map, looked like a web, hence the nickname "webs" for networks. Ironically, the divestiture of AT&T in 1984 opened the way for satellite expansion.

As the number of phone companies increased, the problems of getting a web in place increased. Costs rose as reliability decreased. The audio quality of phone lines was also no match

(Continued on page 14)

Remote Show Opens Market

NEW YORK Thanks to a marked drop in satellite-time prices since the first of the year, Denny Somach Productions of Havertown, Pa., is rolling out its "Live From London" remote-production package to radio stations outside of the top 20 markets.

Somach has done 20 of the live remotes from London since 1984, but up to now they were prohibitive in cost to most medium-market stations.

Company president Denny Somach says that through an arrangement with satellite supplier IDB Communications of Culver City, Calif., he has been able to reduce the price even further. Cost is determined by market size, and the service is format exclusive on a market-by-market basis.

Album rock stations have been Somach's primary clients so far, but he believes the unique access to artists and celebrities that a London remote offers makes the service equally valuable to talk- and personality-oriented stations. The service is also capable of multiple-station remotes.

Somach suggests that stations use the high-quality 15-kilohertz stereo signal, especially if a guest artist will be performing live or airing a new track. However, since most stations track their music from their own studios during a remote, a less-expensive monaural signal is also available.

Somach's "Live From London" package will take care of most of the details of a foreign remote, including passport and immigration assistance, all technical assistance and on-site production, artist booking, and accommodations.

Pre- and postremote promotional assistance is also available to maximize the value of the station's expenditure. Somach will arrange custom IDs from upcoming London guests before the remote, design promos, and edit a best-of compilation for post-remote promotion.

Previous guests who have actually spent considerable time with visiting stations include Pete Townshend, Elton John, Bill Wyman, Roger Daltrey, Bob Geldof, Steve Howe with Mark Knopfler, Patrick Moraz, and Justin Hayward. A number of them performed live for the stations.

Because of the London location, Somach has been able to put together partial reunions of the Yardbirds and the Zombies through clever scheduling.

Somach also produces syndicated radio programming for Westwood One and DIR Broadcasting.

PETER LUDWIG

OUTA' THE BOX

TOP 40

Joining the growing ranks of the Deele's "Two Occasions" (Solar/Capitol) supporters is WHYT "Power 96" Detroit PD Rick Gillette. "An absolute smash," he says, listing it as top five in sales, requests, call-out research, and his playlist. "This is not just an urban hit," he stresses. "It's definitely a pop record and has gained most of its popularity by word of mouth. It's getting great response everywhere it's played, and if people jump on it now, there'll be a chance for national activity." Gillette reports hot phones for Brenda K. Starr's "I Still Believe" (MCA). "Perfect timing with this record," he says. "It's springtime, and the time is right for love!" And commenting on another popular ballad, George Michael's "One More Try" (Columbia), Gillette says, "We don't make the hits; we play them. As usual [for Michael], this one got immediate response."

ALBUM ROCK

"At the top of my list," says WNEW New York PD Mark Chernoff of Donald Fagen's "Century's End" (Warner Bros.) from the "Bright Lights, Big City" soundtrack. Chernoff adds that "the response to new Steely Dan material has been terrific!" Speaking of old (but great) sounds, Chernoff says Treat Her Right's "I Think She Likes Me" (RCA) reminds him of the Doors. "But it's much more than that," he adds. "After a few listens, their identity becomes more distinguished." And "real rock'n'roll" is the description he uses for Honeymoon Suite's "Love Changes Everything" (Warner Bros.). "Hopefully it'll go as far as 'New Girl Now,'" he says.

BLACK

"I hate remakes, but I like this one," says WDIA Memphis, Tenn., PD Bobby O'Jay of "Tired Of Being Alone" (Motown). The most famous recording of the song was by Al Green. The remake is the latest effort from Memphis-bred The Right Choice. "It has that wonderful old-Motown feel," says O'Jay. A "real fresh groove" is how O'Jay describes Evelyn King's "Flirt" (EMI-Manhattan). He says it has "a real bright beat that's great for sunny weather. It's kind of a new sound for her. It's definitely going to be a big record." And he has high praise, too, for the Dazz Band's "Anticipation" (RCA), which he dubs "a smash." O'Jay says the song, produced by Deodato, will smoke on the air.

COUNTRY

KEAN Abilene, Texas, PD Bobby Owen is already on Larry Boone's "Stop Me If You've Heard This One Before" (Mercury). "He just came off a hit single ['Roses In December'], and he's hot in this part of the country," says Owen. "He follows suit in the style of George Strait or Randy Travis, and the South embraces tradition." He says Rosanne Cash's "If You Change Your Mind" (Columbia) is another example of a more traditional record. "The first thing I heard about this record was that it sounded like the old Rosanne Cash," says Owen. "And it does, which makes it a good follow-up to her last remake." And Louise Mandrell's "Weak Moment" (RCA) is also getting a lot of attention from country stations—but for its B side, "As Long As We've Got Each Other," a duet with Eric Carmen. "It's been a while for Louise," Owens says, "and everyone seems to like the great overall sound of the B side."

newsline...

CASEY STANGL is named VP/station manager at KQMQ Honolulu. He formerly worked as sales manager for the station.

MICK ANSELMO is upped to GM at WDGY/KEEY Minneapolis following the recent departure of Gary Swartz. Anselmo joined the station in 1984 and was appointed GSM in January.

GARY JENSEN is appointed to the newly created post of executive VP for the Premier Broadcast Group. Jensen was formerly the Fairbanks Broadcasting PD. Premier acquired WUTQ-AM/WOUR-FM Utica, N.Y., Feb. 25.

WFYR CHICAGO VP/GM Dick Rakovan exits to become executive vice president at the H&D Broadcast Group, an investment banking firm specializing in station acquisitions. Rakovan will assist in the purchase of properties and in the recruiting of station personnel.

CHESLEY MADDOX & ASSOCIATES is formed by Chesley Maddox to provide investment banking services to the broadcast industry. Maddox is a former VP of specialized lending for the AmeriTrust Co. She led AmeriTrust's entrance into broadcast lending.

EDENS BROADCASTING makes the following appointments: WWDE Norfolk, Va., GM Larry Saunders and managing director/morning man Dick Lamb are upped to VPs, and VP/chief financial officer Murray Topham is named executive VP.

COMMUNICATIONS PROPERTIES sells KFGO-AM-FM Fargo, N.D., to Fargo/Great Plains Broadcasting for \$6.1 million.

THE DAYTONA GROUP purchases classical-formatted WRFK Richmond, Va., for \$6.5 million. The Pegasus Broadcasting Co. will transfer the property immediately upon acquisition. Pegasus paid \$4.2 million for the outlet.

ANCHOR MEDIA buys Albuquerque, N.M., AC/album rock combo KZSS/KZRR for \$4.4 million. Sandia Peak Broadcasters Inc., the seller, bought the stations in May 1986 for \$3.15 million.

WIZN VERGENNES, VT., is bought by the Deer River Group for \$2.35 million. The seller, Radio Vergennes Inc., paid \$64,000 for the station in late 1985.

ATLANTIC VENTURES buys WEZO-FM/WNYR-AM Rochester, N.Y., from Dorton Broadcasting. The purchase is the first radio acquisition for Atlantic.

SOLOMON & LOWE COMMUNICATIONS sells WJMA-AM/WVJZ-FM to the Radio Virginia Limited Partnership for \$850,000.

H I T T I N G T H E

HIGH NOTES

TOP FEMALE VOCALIST

**REBA
McENTIRE**

TOP NEW MALE VOCALIST

**RICKY
VAN SHELTON**

TOP MALE VOCALIST

**RANDY
TRAVIS**

TOP VOCAL GROUP

**HIGHWAY
101**

ALBUM OF THE YEAR

**EMMYLOU
HARRIS**
Trio

SINGLE RECORD OF THE YEAR

**RANDY
TRAVIS**
Forever and Ever, Amen

SONG OF THE YEAR

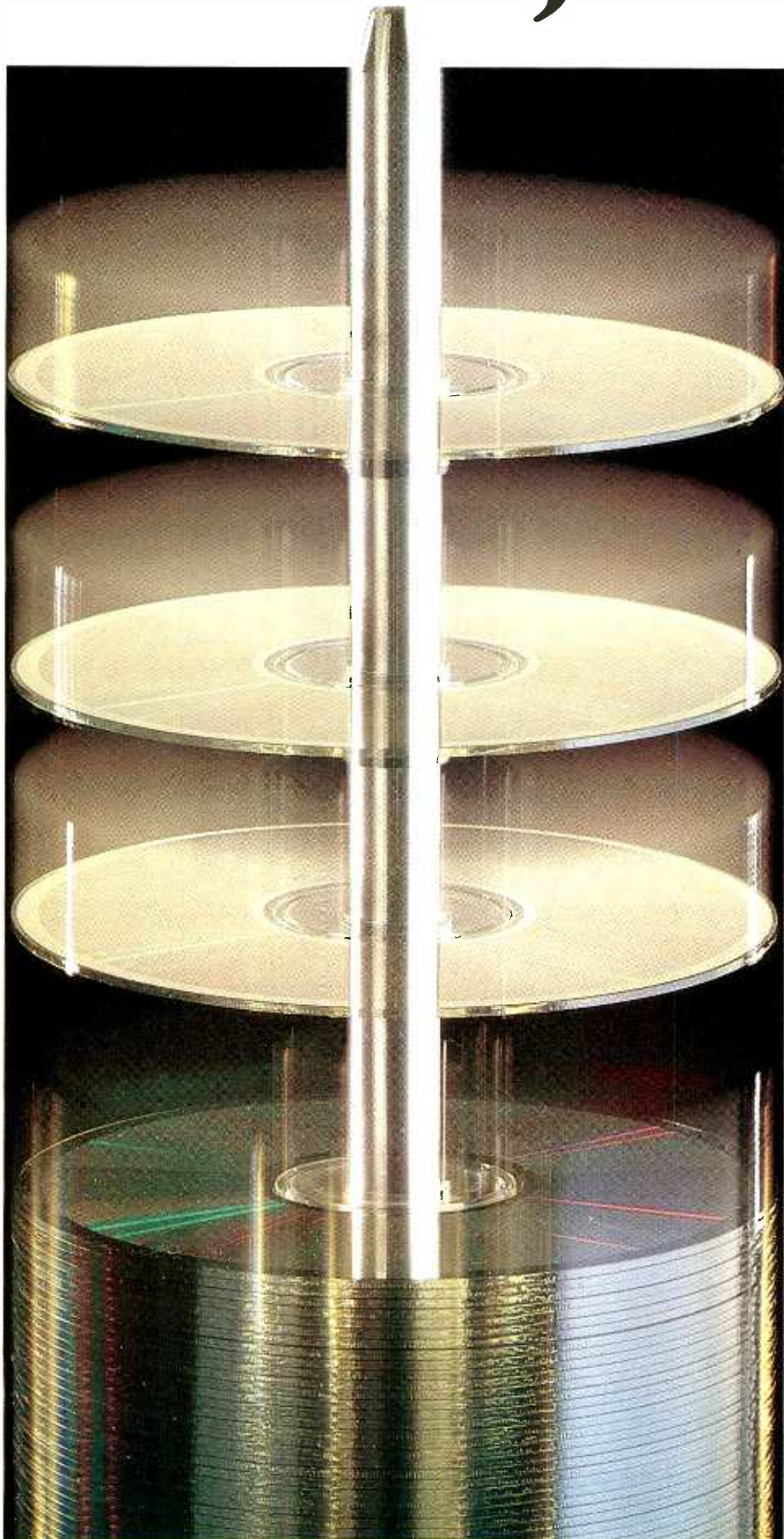
**RANDY TRAVIS
DON SCHLITZ
MCA MUSIC
PUBLISHING-
DON SCHLITZ
MUSIC**
Forever and Ever, Amen

**CONGRATULATIONS TO OUR
MEMBERS WHO ARE WINNERS
OF THE 1988 ACADEMY OF
COUNTRY MUSIC AWARDS.**



**THEIR TALENTS RAISE
COUNTRY MUSIC TO THE
PEAK OF PERFECTION.**

For the last ye quietly building a Now, we'd like to t



When we started Disctronics, our aim was simple.

To become the world's leading, independent CD manufacturer.

And we've got there in 12 months.

We began with the firm belief that, although CD manufacturing technology can be pretty much taken for granted these days, impeccable client service can't.

As you may have already found out.

But we realised right at the start that, as a client, you only want one thing.

The right discs, in the right place, at the right time.

That's why we haven't made any noise in the industry over the last year.

Instead of blowing our own trumpet, we've been building our own network.

A worldwide network, that'll provide you with better service than anyone else.

We have four fully compatible plants.

At Southwater in England, Melbourne in Australia, Huntsville in Alabama and Anaheim, California.

(Oddly enough, considering L.A. is the

ar, we've been worldwide network. urn up the volume.

world's entertainment capital, Anaheim is the only CD plant on the west coast.)

The fact that they're fully compatible means that if for any reason we can't produce your discs at the Disctronics plant nearest you, we simply shift production to any one of the others.

And still meet your deadline.

It also means you have the option of simultaneous worldwide releases.

All four plants are linked to each other and to our client service offices by a computer network which supports the constant traffic in master tapes, stampers, discs and retail packaging.

All four of them have in-house mastering facilities.

And all four have quality standards that are way above what's needed for CD Audio production.

Because they're all designed to produce CD-ROM discs as well. And the CD-ROM information storage and retrieval system requires enormously high standards.

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Which makes us the third largest CD manufacturer in the world.

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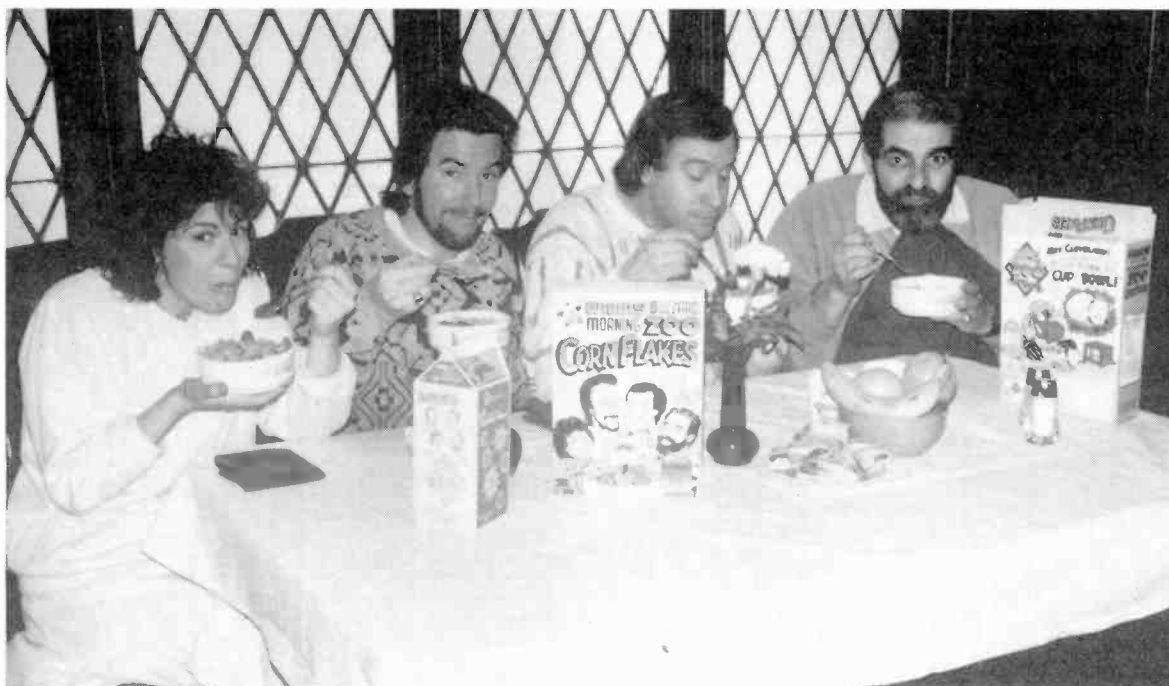
BOOKER & BOOTH 613



Squeeze Frosting. XTRA "91-X" San Diego overnigher Billy Bones cuts up with Squeeze as the band provides the cake for the station's fifth birthday celebration. From left are Squeeze's Keith Wilkinson; Bones; Squeeze members Glenn Tilbrook, Chris Difford, and Andrew Fletcher; DJ Robin Roth; band member Jools Holland; and XTRA weekender and "Backstage" host Dwight Arnold.



A Cappella Force. WRKS "Kiss FM" New York morning show hosts B.J. Steele and Carol Ford join the Force M.D.'s in a little backstage serenade as they tune up for the WBLB/WRKS Charity Basketball Game at New York's Madison Square Garden. Proceeds from the game went to the Black United Fund of New York. From left are Mercury and Trisco of the Force M.D.'s, Steele, Ford, and T.C.D. and Stevie D of the Force M.D.'s.



Buzzard KO's Cap'n Crunch. The WMMS Cleveland Morning Zoo gets the WMMS Buzzard mascot up early as it starts the day with a bowl of the station's new WMMS Buzzard Morning Zoo Corn Flakes. Rumor has it that when the new WMMS cereal hit the area's grocery shelves, Snap, Crackle, & Pop canceled their upcoming appearance on the show. Tony the Tiger is rumored to be feeling rather soggy himself after the Rolling Stone scandal rocked the station. From left are Morning Zoo staffers Roberta Gale, Jeff Kinzbach, Flash Ferenc, and Len Goldberg.



Cow Calls. A runner-up in the KOMA San Jose, Calif., Show Us Your KOMA And We'll Show You American Airlines promotion gazes out and wonders if it wouldn't have been a winner if it bore another brand. Animal-rights activists can rest easy; the KOMA Cow is a bum steer. The hefty heifer is actually papier-mâché.

WASHINGTON ROUNDUP

BY BILL HOLLAND

NO MORE FAIRNESS doctrine? That's what the Federal Communications Commission has decided in a reaffirmation vote to end enforcement of the fairness doctrine, which requires broadcasters to air opposing views of controversial issues. Broadcasters have argued for years that the rule violates the First Amendment, and last year the commission agreed, saying the rule "chills" broadcaster coverage of issues and is unconstitutional. The decision followed a U.S. Court of Appeals order to decide whether past enforcement was unconstitutional; this latest action denied several requests for reconsideration of the issue by groups wishing to extend the ruling to the personal-attack and political-editorial

rules. The commission has decided, however, to deal with those issues in separate proceedings. The FCC reaffirmation is certain to stir up a hornet's nest in Congress among those lawmakers who still want the doctrine, despite the commission's decision and a presidential veto last year.

UNTRANSLATABLE? Maybe. The FCC, at the request of the National Assn. of Broadcasters and several other parties, has begun to take a look at FM translators, which stations use in addition to their main antennae to "fill in" spotty areas of their coverage. Under current rules, translators sometimes cause interference problems with other radio station and broadcast-services signals. Complaints center on the argument that translators are being used as a substitute rather than a supplement for station coverage. The FCC has also put a freeze for now on applications for new translators until it weeds out the interference problem.

BEAM ME UP. In a related development, the FCC has decided to allow noncommercial FM stations to use such alternative technologies as satellite and microwave for signal delivery. Up until now, noncommercial FMs were limited to using FM translators to heighten receptivity. The commission says that amending the rules will benefit the public by "providing quality FM service to the unserved."

FCC CUTS RED TAPE ... and has reduced the time period that stations must keep such documents as applications, ownership reports, and public affairs checklists in the public file to one license term, or seven years. That's down from as long as 14 years.

UNANIMOUS: The pending bill that permits advertising of legal lotteries on the air was passed in a unanimous House Judiciary Committee voice vote March 19 and now goes to the House floor. H.R. 3146,

the Lottery Advertising Clarification Act, is sponsored by Rep. Barney Frank, D-Mass., and is supported, of course, by the nation's broadcasters. For years, they were not allowed to mention private lottery ads, even those for charities, much less broadcast them.

TALKING HEADS FLY: Dallas

IDB LINKS LONDON, N.Y. VIA SATELLITE

(Continued from page 10)

for satellites' 15 kHz signal. With the development of fiber optics, a station without down-link capability can now tie into a rented receiving dish with no loss of audio quality. IDB is now fiber-optically linked to all major networks in New York and to the Kaufman Astoria Studios just outside of Manhattan.

IDB's ability to handle live remotes from far-flung locations is made possible by its fleet of satellite vans and

was the dateline and radio group biggies were the headlines as executives met March 15 to discuss, as the NAB put it, "practical solutions to further improve radio's position in a free marketplace." In other words, as NAB president Eddie Fritts said, "Bottom-line, dollars-and-cents, real, gut issues." Yeah!

"flyaways." A flyaway fits into six airline packing cases and can be transported to any place a plane can land. IDB's Fisher says that once IDB gets stations to realize that they can broadcast from anywhere—and make it a habit—IDB intends to ask stations and syndicators, "Why are we pressing all this vinyl when [a remote show] can be sent quickly with better quality via satellite?"

Gabbert 'Saves The City' With Purchase; Duffy Shifts WORZ To Urban Contemporary

Vox Jox was compiled by Peter Ludwig in New York with assistance from Yvonne Olson in Los Angeles.

THE CITY SAGA ENDS: Gaynell Rogers, spokeswoman and board member of San Francisco's Coalition To Save The City, called at press time to inform us that the Federal Communications Commission has reversed its previous ruling that denied **Jim Gabbert's** bid to purchase KKYX "The City" San Francisco. Gabbert now has the green light to put the new **KOFY-FM** on the air. The station had been hit outlet **KHIT** during the tug of war.

KOFY is expected to hit the airwaves within 60 days with Bay-area veteran **Tom O'Hair**, known for his work at **KSAN** and **KMEL** in the '60s, at the helm. The station will be programmed with an eclectic approach similar to that at **KKCY**.

The reversal was brought about by Gabbert's concessions to the coalition, the coalition's subsequent turnabout and lobbying efforts on behalf of Gabbert, and the resolution of a formal protest over a \$7,500 AIDS funds pledge Gabbert supposedly made. The FCC reversal was achieved in just three weeks, two weeks before Gabbert stood to lose \$1 million in "good-faith" money to seller Olympic Broadcasting as well as the station. This marks the end of what Rogers calls the fight "to preserve the life of quality radio."

HOT SPOT: IN ORLANDO, Fla., Duffy Broadcasting has brought in a new team and changed the album rock format of **WORZ "Z-102"** to urban contemporary "102-JAMZ." The new sound hit the airwaves on March 27, marking the arrival of the first FM urban contemporary in Orlando, the third-largest market in Florida. Duffy hopes to get approval for a call-letter change to **WJMZ** in the near future.

Duffy has brought in **Dave Donahue** from **WPOW** Miami as station manager. Former **WQHT** "Hot 105" Miami **PD Duff Lindsey** is in as 102-JAMZ's PD. He describes the station as "a very hit-oriented urban."

As for the lineup: Former **KPWR** "Power 106" Los Angeles afternoon man **Joe Nasty** surfaces as 102-JAMZ's morning man; **Cedric Hollywood** follows Lindsey over from Hot 105 in his previous role as APD/MD; "Good Time" **Eric Scott** comes in from **KROY** Sacramento, Calif., to handle the 4-8 p.m. shift; **Eric Ward** comes from **WPOW** "Power 96" Miami to take evenings; and **Yolanda Neeley** moves over from **WEDR** Miami to do overnights.

The **WORZ** format change casts the recent shake-up at former rock rival **WHTQ** in a new light. Following the recent departure of **Neil Mirsky** from the album-formatted **WHTQ**, veteran programmer **Gerry Cagle** moved in as PD. This marks a change in formats for Cagle, whose **RKO**-dominant résumé includes top 40 stalwarts **WRKO** Boston, **KFRC** (now **KHIT**) San Francisco, and **KHJ** (now **KRTH-AM**) Los Angeles. He most recently was PD at **WHLY** Orlando. Mirsky, meanwhile, had been programming at **WORZ** for about six weeks but is now out of there.

SHIFTING SANDS: Industry vet **Lee Rogers** is the new PD at **WCRJ-FM** "Country 107" Jacksonville, Fla. The former **KRPM** Seattle PD also joins **WCRJ's** Wake Up Crew ... **WLTQ** Wilkes-Barre/Scranton, Pa.'s **Dr. Steve Ludwig** adds an OM to his afternoon drive title. Before coming to **WLTQ** in 1986, Ludwig spent four years under **Guy Zapoleon** at **KZZP** Phoenix, Ariz. ... **Bruce McDonald** puts an APD in front of his MD title at emerging new music rocker **WFNX** Boston.

Bob Davis moves east as he packs in seven years as Midwest Communications' corporate manager of research to become gold-formatted **WWSW** "3WS" Pittsburgh's new PD. Davis went to Midwest after his PD-ship at **WRXL-FM-AM** Richmond, Va. ... **Carl**

Becker, currently on the board of directors for the Country Radio Broadcasters of America, is in as PD of NewCity's **KKYX** San Antonio, Texas. Becker was OM at **WAJR/WVAQ** Morgantown, W.Va. ... Also moving to Texas is former **WLEE** Richmond **GSM Dennis Rossman**, who leaves to join the **KZEW-FM/KLDD-AM** Dallas combo in the same position.

The new PD at top 40 **WCOL** Columbus, Ohio, is **John La Polla**, upped from news director. A 12-year vet of the station, La Polla replaces **Kevin Young**, now programming **KHTR** St. Louis ... At adult contemporary **KIFM** San Diego, MD **Steve Huntington** gets the nod as PD ... **Nick O'Neil** replaces **Tracy West** as PD at **AC WRRM** "Warm 98" Cincinnati ... Still thinking about the APD/MD job at **KSD-FM** St. Louis? It's not too late to send

T&Rs to PD **Jim Morrison**.

Dene Hallam, PD at Gannett top 40 **KCPW** "Power 95" Kansas City, has been promoted to director of programming and operations for the **KCPW-FM/KCMO-AM** combo. The AM remains an all-news/talk format, making it the fourth format Hallam has programmed. Hallam won last year's **Billboard Radio Award** for top 40 programmer/medium market. He previously programmed **AC** at **KUDL** Kansas City and country at **WHN** New York (now **Emmis'** all-sports **WFAN**).

Wendy Leeds, MD of **AC WPIX** New York, takes on the APD duties in the wake of former PD **Rick Wood's** departure ... **WMC-FM** Memphis, Tenn., PD **Robert John** is appointed to OM for the Scripps Howard country/top 40 combo, and **WMC-FM** "FM-100" air personality **Steve Conley** moves up to take John's PD slot. Conley will remain on the air.

AIR MOVEMENTS. **Bob Kaghan**, PD at Legacy's **WCXR** Alexandria, Va., is putting the finishing touches on his new staff: Former **WRFX** Charlotte, N.C., afternoon driver **Mark Kessler** is in for that drive; **Larry Burnett** shifts to evenings (he'll keep doing his "Blues Room" show on Sunday nights); and former United Stations clearance rep **Laurie Williams** does overnights ... **WNUA** Chicago PD **Bob O'Connor** has selected the station's Sunday "Lights Out Chicago" host **Denise Jordan** to be station announcer.

Those two new voices on **KSOL** San Mateo, Calif., belong to **Dewayne "Supersnake" Weaver** (from **KHYI** "Y-95" Dallas) and **Billy David Ocean**, who is back for a return engagement after a two-year absence. Weaver drives mornings, with Ocean making the return trip in the afternoon ... Another returnee is **Carol Taylor**, in on the evening shift at **WNOR** Norfolk, Va., after spending two years managing the band **Waxing Poetics**. Taylor had put in five years at **WNOR** before she took to the road ... Congratulations to **WNIC** Detroit's **Breakfast Club** on the receipt of the fifth annual **Citizens Award** from Detroit Councilman **David Eberhard**. Due to the **Breakfast Club's** on-air pleas for used clothing in the winter, **WNIC** was able to collect eight truckloads of winter wear for the needy.

After eight years in shifts all over the boards—both scheduling and control—**WBLS** "Kiss FM" New York part-timer **Niece Colon** is moving across the street to **Emmis'** **WQHT** "Hot 103" to take a weekend slot ... The **KASE/KVET** combo in Austin, Texas, is having a baby boom of its own. Congratulations to **KASE** over-nighter **Terry Hunt** and his wife, **LaDonna**, on their new girl, and the same to **KVET** midday personality **Tweed Scott** and his wife, **Jeri**, for their new boy ... Former **WBCY** Charlotte, N.C., news director and morning news anchor **Rob Williams** is waiting for his phone to ring now that the station has decided it needs a female voice in the slot. Williams came to **WBCY** three months ago after three years at **KTFM** San Antonio. Stations looking for his hard-edged rock'n'roll approach to the news should call 704-529-6789.



FOR WEEK ENDING APRIL 9, 1988

Billboard

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	4	7	★ ★ NO. 1 ★ ★ WHERE DO BROKEN HEARTS GO ARISTA 1-9674	◆ WHITNEY HOUSTON 2 weeks at No. One
2	3	6	9	MAN IN THE MIRROR EPIC 34-07668/E.P.A.	◆ MICHAEL JACKSON
3	10	20	4	ANYTHING FOR YOU EPIC 34-07759/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND
4	4	2	10	ENDLESS SUMMER NIGHTS EMI-MANHATTAN 50113	◆ RICHARD MARX
5	2	1	12	NEVER GONNA GIVE YOU UP RCA 5347	◆ RICK ASTLEY
6	5	3	10	NEVER DIE YOUNG COLUMBIA 38-07616	◆ JAMES TAYLOR
7	7	8	7	WHAT A WONDERFUL WORLD A&M 3010	◆ LOUIS ARMSTRONG
8	12	19	5	ONE STEP UP COLUMBIA 38-07726	◆ BRUCE SPRINGSTEEN
9	9	9	10	I GET WEAK MCA 53242	◆ BELINDA CARLISLE
10	14	16	6	TALKING BACK TO THE NIGHT ISLAND 7-28122/WARNER BROS.	STEVE WINWOOD
11	6	5	12	FATHER FIGURE COLUMBIA 38-07682	◆ GEORGE MICHAEL
12	15	18	8	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE 1-9678/ARISTA	◆ BILLY OCEAN
13	8	7	14	SHE'S LIKE THE WIND RCA 5363	◆ PATRICK SWAYZE
14	13	13	10	THEME FROM L.A. LAW POLYDOR 887 145-7/POLYGRAM	MIKE POST
15	28	47	3	I DON'T WANT LIVE WITHOUT YOU ATLANTIC 7-89101	FOREIGNER
16	20	22	8	OUT OF THE BLUE ATLANTIC 7-89129	◆ DEBBIE GIBSON
17	21	29	6	SET THE NIGHT TO MUSIC RCA 6964	STARSHIP
18	25	33	4	PIANO IN THE DARK A&M 3003	◆ BRENDA RUSSELL/JOE ESPOSITO
19	11	10	10	WHEN WE WAS FAB DARK HORSE 7-28131/WARNER BROS.	◆ GEORGE HARRISON
20	29	38	4	YOU DON'T KNOW VIRGIN 7-99405	◆ SCARLETT & BLACK
21	18	17	19	HUNGRY EYES (FROM "DIRTY DANCING") RCA 5315	◆ ERIC CARMEN
22	23	28	6	I KNOW YOU BY HEART COLUMBIA 38-07727	◆ DOLLY PARTON
23	30	41	3	SO MUCH IN LOVE COLUMBIA 38-07711	◆ ART GARFUNKEL
24	17	15	20	CAN'T STAY AWAY FROM YOU EPIC 34-07641/E.P.A.	◆ G.ESTEFAN/MIAMI SOUND
25	37	44	3	★★★ POWER PICK ★★★ PAMELA COLUMBIA 38-07715	◆ TOTO
26	22	12	18	SEASONS CHANGE ARISTA 1-9640	◆ EXPOSE
27	16	11	11	DREAMS I DREAM MCA 53205	◆ DAVE MASON (WITH PHOEBE SNOW)
28	26	27	9	NO CONVERSATION CAPITOL 44095	◆ VIEW FROM THE HILL
29	31	34	5	FEELIN' HAPPY CBS ASSOCIATED 4-07667/E.P.A.	DAN SIEGEL
30	24	21	11	(SITTIN' ON) THE DOCK OF THE BAY COLUMBIA 38-07680	◆ MICHAEL BOLTON
31	19	14	14	WITHOUT YOU ELEKTRA 7-69426	PEABO BRYSON & REGINA BELLE
32	42	48	3	HIGHWAY RAIN CYPRESS 661 128-7	MICHAEL TOMLINSON
33	35	45	4	ANOTHER CHANCE TO LOVE ARISTA 1-9596	DIONNE WARWICK/H.HEWETT
34	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ SHATTERED DREAMS VIRGIN 7-99383	◆ JOHNNY HATES JAZZ
35	27	23	8	HANDS TO HEAVEN A&M 2991	◆ BREATHE
36	33	36	7	I FOUND SOMEONE Geffen 7-28191	◆ CHER
37	43	49	3	I WASN'T THE ONE ATLANTIC 7-89145	AGNETHA FALTSKOG/PETER CETERA
38	41	32	23	I LIVE FOR YOUR LOVE EMI-MANHATTAN 50094	◆ NATALIE COLE
39	46	—	2	WE SAID HELLO GOODBYE ATLANTIC LP CUT	PHIL COLLINS
40	39	30	12	WHAT HAVE I DONE TO DESERVE THIS? EMI-MANHATTAN 50107	◆ PET SHOP BOYS
41	48	—	2	CENTURY'S END WARNER BROS. 7-27972	◆ DONALD FAGEN
42	40	31	18	COULD'VE BEEN MCA 53231	TIFFANY
43	38	35	19	EVERYWHERE WARNER BROS. 7-28143	FLEETWOOD MAC
44	NEW ▶	1	1	FAMILY MAN WARNER BROS. 7-28114	FLEETWOOD MAC
45	36	25	16	TWILIGHT WORLD MERCURY 888 484-7/POLYGRAM	◆ SWING OUT SISTER
46	NEW ▶	1	1	LOVE DON'T GIVE NO REASON MOTOWN 1925	◆ SMOKEY ROBINSON
47	NEW ▶	1	1	PINK CADILLAC EMI-MANHATTAN 50117	NATALIE COLE
48	34	26	12	YOU WILL KNOW MOTOWN 1919	STEVIE WONDER
49	NEW ▶	1	1	SOMEONE LIKE YOU MERCURY LP CUT/POLYGRAM	VAN MORRISON
50	45	46	20	ALL I WANT IS YOU ARISTA 1-9653	◆ CARLY SIMON

○ Products with the greatest airplay gains this week. ◆ Videoclip availability.

PROMOTIONS

AWARENESS PLUS

WNCI Columbus, Ohio, was looking for a topical promotion when the news of U.S. soldiers being sent to Honduras hit the streets. The station decided that it wanted to make sure listeners were aware of the fact.

Using the sound-cued-cash-call idea, the WNCI Morning Zoo registered callers at the sound of a helicopter for a trip to Central America. As the random drawing at the end of the show neared, listeners weren't sure they really wanted to win, but the promotion was creating quite a buzz around town. The winner was relieved when he found out he was being sent to Wentzville, Mo.—the "center of America." Yes, part of the winnings included a complete set of Army fatigues.



Summer Warm-up. WRKI "I-95" Danbury, Conn., worked a little spring fever out of its system recently when it invited listeners to practice summer antics at an area club. I-95 and its listeners danced the night away to summer songs while the station held Mr. Muscle and Ms. Beach Bunny contests. For giveaways? Beach towels, of course. The grand prize was a trip to Bermuda.

TACKY, TACKY, TACKY!

KQFX "the Fox" Austin, Texas, morning men **Weaver Morrow** and **Dick Kelsey** began giving listeners a look into other listeners' closets recently when they inaugurated the

Tacky Souvenir Swap. Listeners call in and meet on the air, state what they want to swap, and then try to come to an agreement on a trade—on the air.

After a number of successful trades, Morrow and Kelsey were unable to get the owner of a glass John Wayne bust to swap for another listener's banner from a Japanese used-car lot. An Elvis Presley toenail clipper also went untraded. Morrow and Kelsey had so much fun with the idea they intend to make it an ongoing feature.

BOOTLEG CHARITY

When **WKMF** Flint, Michigan's morning man **Dennis "Boom Boom" Cannon** heard the live John Denver recording of Tom Paxton's "Ballad Of Gary Hart" that the ABC Rock Network serviced to ABC affiliates, he knew he had to have it. Cannon's feelings weren't unique; the satellite-fed song took off across affiliate lines almost as fast as it hit the ABC-affiliate receiving dishes. Within 72 hours of its ABC feed, Cannon had the song on WKMF's morning show. Of course, he's not saying where he got his copy.

The song was such a hit that Cannon began using it to raise funds for the Anthony Nash Trust Fund. Nash is a Flint-area boy with a brain tumor who is in need of an expensive operation.

After Cannon made a number of frustrating attempts to get limited-duplication clearance to sell cassettes of the song, it was songwriter Paxton himself who returned his call. "Paxton called me at home," says Cannon, "and when I told him of our plans to sell the song for charity, he was behind it 100%." WKMF is charging \$2 per cassette and tells us it had raised over \$1,000 for Nash by mid-March, with some listeners buying multiple copies and others paying \$50 and even \$100 for a single station-duplicated cassette.

OCEANFRONT PROPERTY

WIOQ Philadelphia has come up with the urbanite's summer dream for 10 long-tuning listeners. WIOQ will be announcing entry names and giving contestants 102 minutes to call in and win a week at the station-rented beach house in New Jersey.

The luxury beach house has four bedrooms, four baths, a sauna, a Jacuzzi, and an outdoor barbecue—with the Atlantic Ocean for a front yard. The station has put the official entry blanks for the forced-listening promotion on the tear-off backing of its "Solid Gold 102" bumper stickers.

PETER J. LUDWIG

FOR WEEK ENDING APRIL 9, 1988

Billboard

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HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	★★ NO. 1 ★★ MAN IN THE MIRROR EPIC 34-07668/E.P.A.	MICHAEL JACKSON 3 weeks at No. One
2	3	6	7	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE 1-9678/ARISTA	BILLY OCEAN
3	2	2	10	ROCKET 2 U MCA 53254	THE JETS
4	6	8	13	GIRLFRIEND MCA 53185	PEBBLES
5	11	16	7	WISHING WELL COLUMBIA 38-07675	TERENCE TRENT D'ARBY
6	8	11	11	TWO OCCASIONS SOLAR 70015	THE DEELE
7	12	13	5	WHERE DO BROKEN HEARTS GO ARISTA 1-9674	WHITNEY HOUSTON
8	7	9	10	OUT OF THE BLUE ATLANTIC 7-89129	DEBBIE GIBSON
9	10	5	13	I WANT HER VINTERTAINMENT 7-69431/ELEKTRA	KEITH SWEAT
10	4	4	8	FISHNET WARNER BROS. 7-28201	MORRIS DAY
11	14	15	6	NAUGHTY GIRLS (NEED LOVE TOO) JIVE 1089/RCA	SAMANTHA FOX
12	15	17	5	PROVE YOUR LOVE ARISTA 1-9676	TAYLOR DAYNE
13	9	7	13	SOME KIND OF LOVER MCA 53235	JODY WATLEY
14	5	3	11	FATHER FIGURE COLUMBIA 38-07682	GEORGE MICHAEL
15	13	12	6	GOING BACK TO CALI DEF JAM 38-07679/COLUMBIA	L.L. COOL J
16	16	19	4	PINK CADILLAC EMI-MANHATTAN 50117	NATALIE COLE
17	22	27	3	DA'BUTT (FROM THE "SCHOOL DAZE" SOUNDTRACK) EMI-MANHATTAN 50115	E.U.
18	19	26	3	ANYTHING FOR YOU EPIC 34-07759/E.P.A.	GLORIA ESTEFAN/MIAMI SOUND
19	27	—	2	PROMISE ME FEVER 1917/SUTRA	THE COVER GIRLS
20	23	—	2	NITE AND DAY WARNER BROS. 7-28192	AL B. SURE!
21	20	23	4	OOO LA LA LA EPIC 34-07708/E.P.A.	TEENA MARIE
22	26	28	3	PIANO IN THE DARK A&M 3003	BRENDA RUSSELL/JOE ESPOSITO
23	17	10	13	NEVER GONNA GIVE YOU UP RCA 5347	RICK ASTLEY
24	24	25	4	TURN OFF THE LIGHTS KRU'-CUT 006/MACOLA	THE WORLD CLASS WRECKIN CRU
25	NEW ▶	—	1	DREAMIN' OF LOVE LMR 74001	STEVIE B
26	NEW ▶	—	1	MY GIRL CAPITOL 44124	SUAVE
27	29	—	2	SWEET SENSATION ATLANTIC 7-89124	LEVERT
28	NEW ▶	—	1	NIGHTTIME VIRGIN 7-99350	PRETTY POISON
29	NEW ▶	—	1	LOVIN' ON NEXT TO NOTHIN' MCA 53211	GLADYS KNIGHT & THE PIPS
30	30	—	2	LIKE A CHILD 4TH & B WAY 7458	NOEL

○ Products with the greatest airplay gains this week.

FOR WEEK ENDING APRIL 9, 1988

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	6	6	★★ NO. 1 ★★ TALL COOL ONE ESPARANZA 7-99348/ATLANTIC	ROBERT PLANT 1 week at No. One
2	1	2	9	I WISH I HAD A GIRL CBS ASSOCIATED 4-07720/E.P.A.	HENRY LEE SUMMER
3	2	4	9	DAMN GOOD WARNER BROS. LP CUT	DAVID LEE ROTH
4	5	7	9	GET IT ON POLYDOR 887 436-7/POLYGRAM	KINGDOM COME
5	7	8	7	ALL THAT HEAVEN WILL ALLOW COLUMBIA LP CUT	BRUCE SPRINGSTEEN
6	12	14	4	(NOTHING BUT) FLOWERS SIRE 7-27992/WARNER BROS.	TALKING HEADS
7	8	9	10	REV IT UP SIRE 7-27977/WARNER BROS.	JERRY HARRISON: CASUAL GODS
8	10	13	5	BORN TO BE BAD EMI-MANHATTAN LP CUT	GEORGE THOROGOOD
9	11	12	8	TALKIN' BOUT Geffen 7-27988	3
10	15	16	8	BEDS ARE BURNING COLUMBIA 38-07433	MIDNIGHT OIL
11	22	31	4	NEW SENSATION ATLANTIC LP CUT	INXS
12	19	33	3	ONLY A MEMORY ENIGMA LP CUT/CAPITOL	THE SMITHEREENS
13	16	19	6	UNDER THE MILKY WAY ARISTA 1-9673	THE CHURCH
14	21	29	3	CENTURY'S END WARNER BROS. 7-27972	DONALD FAGEN
15	6	1	9	HEAVEN KNOWS ESPARANZA 7-99373/ATLANTIC	ROBERT PLANT
16	17	17	8	PRESENCE OF LOVE I.R.S. 53259/MCA	THE ALARM
17	4	5	10	CHECK IT OUT MERCURY 870 126-7/POLYGRAM	JOHN COUGAR MELLENCAMP
18	18	24	5	I LOVE THE THINGS YOU DO TO ME VIRGIN 7-99340	BALAAM/ANGEL
19	24	34	3	SWAMP MUSIC MCA LP CUT	LYNYRD SKYNYRD
20	9	3	11	ANGEL Geffen 7-28249	AEROSMITH
21	30	—	8	★★★ POWER TRACK ★★★ STAND UP WARNER BROS. LP CUT	DAVID LEE ROTH
22	25	44	3	I DON'T WANT TO LIVE WITHOUT YOU ATLANTIC 7-89101	FOREIGNER
23	20	18	9	CAN'T WAIT ATLANTIC LP CUT	FOREIGNER
24	13	10	12	ELECTRIC BLUE CHRYSALIS 43201	ICEHOUSE
25	28	30	5	ONE GOOD REASON CHRYSALIS 43204	PAUL CARRACK
26	23	20	8	FINAL EYES ATCO LP CUT/ATLANTIC	YES
27	14	11	9	CLOUD NINE DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
28	32	35	6	SHIP OF FOOLS ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
29	35	43	4	HEART OF STEEL MCA 53318	WILL & THE KILL
30	NEW ▶	—	1	★★★ FLASHMAKER ★★★ THE FLAME EPIC 34-07745 E.P.A.	CHEAP TRICK
31	27	23	10	HEATSEEKER ATLANTIC 7-89136	AC/DC
32	37	38	4	SNAKES AND LADDERS Geffen LP CUT	JONI MITCHELL
33	38	49	3	ENGLISHMAN IN NEW YORK A&M 1200	STING
34	47	—	2	DIGNITY COLUMBIA 38-07755	DEACON BLUE
35	33	26	14	WAIT ATLANTIC 7-89126	WHITE LION
36	NEW ▶	—	1	LOVE CHANGES EVERYTHING WARNER BROS. 7-27935	HONEYMOON SUITE
37	NEW ▶	—	1	SERPENTINE RCA LP CUT	KINGS OF THE SUN
38	31	28	10	FINEST WORKSONG I.R.S. LP CUT/MCA	R.E.M.
39	43	—	2	I THINK SHE LIKES ME RCA LP CUT	TREAT HER RIGHT
40	36	25	11	POUR SOME SUGAR ON ME MERCURY LP CUT/POLYGRAM	DEF LEPPARD
41	50	—	2	WELCOME TO THE JUNGLE Geffen LP CUT	GUNS & ROSES
42	26	15	11	TIME RUNS WILD Geffen 7-27987	DANNY WILDE
43	41	32	12	YOU TALK TOO MUCH EMI-MANHATTAN LP CUT	GEORGE THOROGOOD
44	NEW ▶	—	1	SURFING WITH THE ALIEN RELATIVITY LP CUT	JOE SATRIANI
45	NEW ▶	—	1	LIVING OUT OF TOUCH POLYDOR LP CUT/POLYGRAM	KINGDOM COME
46	34	22	16	DEVIL INSIDE ATLANTIC 7-89144	INXS
47	45	—	17	ONE STEP UP COLUMBIA 38-07726	BRUCE SPRINGSTEEN
48	29	21	10	DESOLATION ANGEL APACHE LP CUT	JOHN BRANNEN
49	40	42	10	BIRTH, SCHOOL, WORK, DEATH EPIC 34-07725/E.P.A.	THE GODFATHERS
50	39	40	6	SORROW COLUMBIA LP CUT	PINK FLOYD

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

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Night Fever, Bee Gees, RSO
2. Stayin' Alive, Bee Gees, RSO
3. Lay Down Sally, Eric Clapton, RSO
4. Can't Smile Without You, Barry Manilow, ARISTA
5. If I Can't Have You, Yvonne Elliman, RSO
6. Emotion, Samantha Sang, PRIVATE STOCK
7. Dust In The Wind, Kansas, KIRSHNER
8. Love Is Thicker Than Water, Andy Gibb, RSO
9. Thunder Island, Jay Ferguson, ASYLUM
10. Jack & Jill, Raydio, ARISTA

POP SINGLES—20 Years Ago

1. (Sittin' On) The Dock Of The Bay, Otis Redding, VOLT
2. Young Girl, Gary Puckett & the Union Gap, COLUMBIA
3. Valleri, Monkees, COLGEMS
4. La-La Means I Love You, Delfonics, PHILLY GROOVE
5. (Sweet Sweet Baby) Since You've Been Gone, Aretha Franklin, ATLANTIC
6. Cry Like A Baby, Box Tops, MALA
7. Lady Madonna, Beatles, CAPITOL
8. The Ballad Of Bonnie And Clyde, Georgie Fame, EPIC
9. Love Is Blue, Paul Mauriat, PHILIPS
10. Honey, Bobby Goldsboro, UNITED ARTISTS

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

1. The Graduate, Soundtrack, COLUMBIA
2. Blooming Hits, Paul Mauriat & His Orchestra, PHILIPS
3. Lady Soul, Aretha Franklin, ATLANTIC
4. John Wesley Harding, Bob Dylan, COLUMBIA
5. Parsley, Sage, Rosemary & Thyme, Simon & Garfunkel, COLUMBIA
6. The Dock Of The Bay, Otis Redding, VOLT
7. Valley Of The Dolls, Dionne Warwick, SCEPTER
8. Axis: Bold As Love, Jimi Hendrix Experience, REPRISE
9. Rascals, Once Upon A Dream, ATLANTIC
10. ... And Live!, Lettermen, CAPITOL

COUNTRY SINGLES—10 Years Ago

1. Someone Loves You Honey, Charley Pride, RCA
2. It Don't Feel Like Sinner To Me, Kendalls, OVATION
3. A Lover's Question, Jacky Ward, MERCURY
4. I Cheated On A Good Woman's Love, Billy "Crash" Craddock, CAPITOL
5. Ready For The Times To Get Better, Crystal Gayle, UNITED ARTISTS
6. Everytime Two Fools Collide, Kenny Rodgers & Dottie West, UNITED ARTISTS
7. Hearts On Fire, Eddie Rabbitt, ELEKTRA
8. I've Got A Winner In You, Don Williams, ABC
9. Sweet Sweet Smile, Carpenters, A&M
10. We Believe In Happy Endings, Johnny Rodriguez, MERCURY

SOUL SINGLES—10 Years Ago

1. The Closer I Get To You, Roberta Flack & Donny Hathaway, ATLANTIC
2. Too Much, Too Little, Too Late, Johnny Mathis & Deniece Williams, COLUMBIA
3. Bootzilla, Bootsy's Rubber Band, WARNER BROS.
4. Flash Light, Parliament, CASABLANCA
5. Dance With Me, Peter Brown, DRIVE
6. Reaching For The Sky, Peabo Bryson, CAPITOL
7. It's You That I Need, Enchantment, UNITED ARTISTS
8. Never Get Enough Of Your Love, LTD, A&M
9. On Broadway, George Benson, WARNER BROS.
10. Am I Losing You, Manhattans, COLUMBIA

FEATURED PROGRAMMING

FOR THE FIRST TIME IN ITS six-year history, **Transtar Radio Network** will be using an outside producer for one of its 24-hour-a-day format offerings. The project has industry-renowned MOR programmer **Al Ham Productions** joining with the Indianapolis-based consulting firm **Fairwest** to produce **Ham's Music Of Your Life** as Transtar's eighth satellite format.

The service will originate from Los Angeles. Transtar will handle the satellite distribution and clearance responsibilities for the format, with **United Stations** taking care of the national advertising sales. Satellite delivery is scheduled to start by late summer. Ham has been producing the popular format as a tape service for past 10 years, and Fairwest has been distributing. Affiliates carrying **MOYL** on tape have right of first refusal and will be able to maintain their market exclusivity even if they opt to continue taking the service on tape.

Music Of Your Life will be the second format Transtar has added this year. The live-satellite-delivered **MOYL** is being developed as an MOR superstation with an emphasis on air personalities and MOR artists as weekly guest co-hosts. Fairwest president **George Johns** says that it's too early to say who will be appearing, but Ham's high profile in MOR is attracting nationally known stars of the pop era. Ham's résumé includes producer credits for a number of Johnny Mathis recordings. He also has a large library of original masters from the era that will be featured.

Johns and Ham began to discuss the necessity of taking Ham's service and a few other format ideas to the satellite 16 months ago. They both feel that satellite delivery is rapidly pushing tape-delivered services into the recesses of history. Johns also says that many of Fairwest's current tape affiliates have wanted to go satellite for some time. Johns initially approached **Satellite Music Network** but says talks didn't work out.

Four months ago, Johns approached Transtar, and with **United Stations** about to take over sales responsibilities for the satellite network, Transtar agreed to join in the venture.

The next project Johns and Ham will tackle for Transtar will be the national satellite distribution of the programming Johns used on **KVIL Dallas/Fort Worth** in the '70s. For lack of a better moniker, Johns refers to the KVIL takeoff as a "super-AC." Once that's launched, Johns and Ham will turn their attention to a Country Music Of You Life format.

ON THE RADIO Broadcasting, Playa Del Rey, Calif., is responding to the syndication industry's move toward increased services by offering a produce-it-yourself countdown show to augment the company's single offering, the top 40 weekly music magazine "**On The Radio**." The weekly "**Countdown Companion**" is fully scripted by "**On The Radio**" host **Ron O'Brian** and covers the



Factory Managers. The two normally invisible interviewers who make up the "Interview Factory" come to light as we catch Howard and Sandy Stert Benjamin with Baillie & the Boys. The Benjamins have collected more than 2,000 interviews for use in local and syndicated programming over the past 5½ years. From left are band members Alan LeBeouf, Michael Bonasuram, and Kathie Baillie and the Benjamins.

week's top 40 songs; it comes with pre-edited interviews and drop-ins on a stop-banded disk.

Since the "Companion" is barter free, OTR president **Jeff Levy** says it will be available only to "On The Radio" affiliates. It's offered in reciprocity and is not a separate show. After considering a number of other enhanced-service offerings, Levy says that station feedback convinced him to go this route in order to hold his stake in the crowded land of top 40 syndication.

Using the generic countdown script of the "Companion," stations can opt to do only the top 20 or 30 hits. If stations are already airing a countdown, the interview disk can be used for station production pieces. Levy says that the countdown is written so that it is easy to produce live. O'Brian also scripts in features covering the hottest 10 upcoming records and the No. 1 song from 10 years ago along with birthday tributes.

"On The Radio" started in February 1985, and Levy says it now has almost 300 affiliates, covering 40 of the top 50 markets. Levy and O'Brian feel that much of the show's success is a result of their attempts to give stations as many localization features as possible. Along with actual custom liners and most of the other localizing features used for national shows, O'Brian supplies stations with incremental weather drops and weather descriptions.

CONGRATULATIONS TO CBS Radio Networks on the 50th anniversary of "The CBS World News Roundup." The news program is the longest-running radio-news broadcast in the industry's history.

SPECIALS UPDATE: **Westwood One** is blitzing the first half of April with three music specials. Friday (8) sees a 90-minute look at the last Prince's Trust All Star Rock Concert. On April 14, WWI will broadcast "**The Kinks, Live From The Fox Theater In St. Louis**." And Frank Sinatra is featured in a special 90-minute prerecorded concert on April 18.

CBS is applying the same programming approach to the Oscars that it gave the Grammys. CBS is previewing the nominated films and stars from Wednesday (6) through

April 11, Oscar night, and will be on hand backstage to talk to the winners as the Oscars are presented.

PETER J. LUDWIG

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

April 8-9, Jody Watley, On The Radio, On The Radio Broadcasting, one hour.

April 8-10, Prince's Trust All-Star Rock Con-

cert, Westwood One Radio Networks Special Concert, 90 minutes.

April 8-10, Iron Maiden Special, Metalshop, MJI Broadcasting, one hour.

April 8-10, The Billy Ocean Story, Hot Rocks, United Stations, 90 minutes.

April 8-10, Jonathan Butler, Star Beat, MJI Broadcasting, one hour.

April 8-10, Billy Preston, Motor City Beat, United Stations, three hours.

April 8-10, Glen Campbell, Country Today, MJI Broadcasting, one hour.

April 8-10, Def Leppard, Rock Watch, United Stations, three hours.

April 9-10, INXS, Up Close, MediaAmerica Radio, 90 minutes.

April 9-10, Billy Ocean/Da Krash/Gavin Christopher/Jasmine Guy, RadioScope, Lee Bailey Communications, one hour.

April 10, Joe Cocker, Part 2, Classic Call, Premiere Radio Network, one hour.

April 10, Paul Carrack, King Biscuit Flower Hour, DIR Broadcasting, one hour.

April 10, Lynyrd Skynyrd/Church, Powercuts, Global Satellite/ABC Radio Networks, two hours.

April 10, Michael Martin Murphey, Countryline U.S.A., James Paul Brown Entertainment, one hour.

April 11, Scorpions, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

Apr. 14, The Kinks, Live From St. Louis, Westwood One Radio Networks Special, 90 minutes.

April 11-17, Shadowfax, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

April 11-17, Jethro Tull, Classic Cuts, MJI Broadcasting, one hour.

April 11-17, Creedence Clearwater Revival, Legends Of Rock, Westwood One Radio Networks, one hour.



EXCLUSIVE 30 MINUTE RADIO INTERVIEW SPECIAL AND MUSIC TRACKS FROM SPECTRAFILM'S "TOKYO POP."

SPECIAL PROGRAMMING AVAILABLE FOR DOWNLINKING MONDAY, APRIL 11TH, 10:00 EST/13:00 PST

ON WESTAR IV TRANSPONDER 2-D STEREO CHANNELS 7 & 8 AND ON SATCOM 1-R TRANSPONDER 23 STEREO CHANNELS 12 & 13

Stations . . . Please respond with program verification to:

Programming used _____ STATION SERVICES
Date _____ Creative Media Services
Time _____ P.O. Box 491279
Station _____ Los Angeles, CA 90049
Name _____ Telephone: (213) 396-7105
Position _____ For Further Information.

"Stacked with musical aces. Hamilton and Tadokoro make Tokyo rock." — BAM

"A rock to riches saga." — PLAYBOY

"A cocky love-and-rock story." — VOGUE

CARRIE HAMILTON YUTAKA TADOKORO

TOKYO POP

An American success story made in Japan.

SPECTRAFILM PRESENTS IN ASSOCIATION WITH LORIMAR A KUZUI ENTERPRISES PRODUCTION "TOKYO POP" STARRING CARRIE HAMILTON YUTAKA TADOKORO MUSIC BY ALAN BREWER EDITED BY CAMILLA TONIDLO DIRECTOR OF PHOTOGRAPHY JAMES HAYMAN SCREENPLAY BY FRAN RUBEL KUZUI & LYNN GROSSMAN EXECUTIVE PRODUCERS JONATHAN OLSBERG & KAZ KUZUI PRODUCED BY KAZ KUZUI & JOEL TUBER

ORIGINAL SOUND TRACK ALBUM ON RIC RECORDS AND COMPACT DISCS.

POWER PLAYLISTS

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 108 FM P.D.: Sunny Joe White

PLATINUM WHTZ FM 108 FM P.D.: Sunny Joe White

PLATINUM Power Hits B94 FM P.D.: Jim Richards

PLATINUM WHTZ FM 108 FM P.D.: Sunny Joe White

PLATINUM WHTZ FM 108 FM P.D.: Sunny Joe White

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Where Music & Media Meet

MUSIC & MEDIA

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The European
Music &
Broadcast
Trade Magazine

THE COMPLETE
EUROPEAN
PICTURE
IN ONE
PUBLICATION

Pan-European TV Battle Hots Up

London - The competition between the two leading pan-European satellite services, Sky and Super Channel, reached a peak at press time with both simultaneously announcing upheavals in their pop programming. One of Europe's most popular shows, Countdown, which goes out daily on Super Channel is transferring to Sky in March, where it will be broadcast on Saturdays and Sundays.

Super Channel replaces the Countdown show in December with a new daily programme, Formula One, which will be produced by Music Box in association with Bavaria Film Studios in Munich, the current producers of Germany's successful pop show, 'Formel Eins'.

10 SUPERB REASONS TO SUBSCRIBE NOW!

1. Expanded European News
All the news on the majors. Up to date.

2. More National News
Over 30 local correspondents cover 18 countries.

3. The Taste Of Radio
The elite stations report their playlists.

4. Broadcast As Business
New stations and programmes, financial results, legislative.

5. Music Monitor
Reliable Euro Charts for Airplay and Sales.

6. New Talents And Products
Influential selection of radio-active releases.

7. Programming Guide
Used by the most celebrated deejays, veejays and programme directors.

8. Features & Specials
Regular in-depth information in accessible editorial highlights.

9. Compact & Digestible
Europe in a glance.

10. Worldwide Authority
Published in association with Billboard.

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Billboard

Spanish Satellite Breaks State Monopoly

London - The surprise announcement of a London-based Spanish satellite tv channel has come as a shock to the Spanish government and media organisations. The Spanish government's failure to make a decision on allowing private television has led to the move by several ex-executives from the state broadcasting organisation to set up a new channel, Canal 10.

Jose Maria Calvino, former chief of RTVE, is heading the team setting up a company in London to transmit 24-hour Spanish-language programmes by satellite to Spain. Canal 10 has booked space on the Intelsat satellite to start transmissions in January next year.

According to Calvino, Canal 10's programming format will be a fusion between France's Canal Plus and Sky

Channel. The new channel is expected to show approximately 150 films per month, something the two public networks will find hard to compete with. Canal 10 will be a subscription service (£14.60 per month with a £72.90 installation fee) without advertising. Most of the capital investment is Spanish, though other owners include Canal Plus and CLT (Luxembourg Television Company).



Italian act Spagna is congratulated for a truly European success by CBS UK Chairman Paul Russell.

Norway Legalises Commercial Radio

by Hege Duckert

Oslo - The Norwegian government has passed a law to allow local radios to be financed by commercials. Norway currently has around 280 local stations which have been broadcasting for a trial period due to end next month. Up to now the stations have survived through hidden sponsorship and semi-legal advertising.

The new law probably means that the big stations will get even bigger, but the small ones may find it difficult to survive. To ensure their existence, the government proposes to set up a trust. 20% of all com-

mercial earnings will go into this trust and will be distributed to stations in need of support. Commercials will be limited to six minutes per hour.

WEA/Teldec Speculation Grows

Hamburg - Speculation that WEA Germany is to take over Teldec is growing with one reliable inside source even suggesting that a contract has already been agreed. When questioned this week by M&M, Sarah Dimenstein, principle shareholder of Teldec and Manfred Zumkeller, Managing Director WEA Germany, did not deny the rumours, saying they preferred not to comment on the matter for the time being.

WEA is on record as saying that it wants to be number one in Germany and it is generally accepted that this is not possible.

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And Still Going. Two groups with a combined total of 60 years of show business experience, the Whispers (25 years) and Gladys Knight & the Pips (35 years), gather backstage at a recent "Soul Train" taping. Shown, from left, are Leaveil DeGree and Wallace "Scotty" Scott of the Whispers; Knight; Nicholas Caldwell, Walter Scott, and Marcus Hutson of the Whispers; and Edward Guest and William Patten of the Pips.

Former Club Nouveau Members Hone Tony Act Forster & McElroy Set To Produce

BY NELSON GEORGE

NEW YORK When writing/producing teams split up there are usually conflicting stories about who did what in the studio. The exit of Denzil Forster and Thomas McElroy from Club Nouveau is the latest "Who did what?"

Jay King, founder of Club Nouveau and president of King Jay Records, spoke for the group while Forster and McElroy stayed in the background. Now the duo, working under the banner of their 2 Tuff Enuff Productions, have produced the San Francisco Bay-area band Tony! Toni! Toné! for Wing/

PolyGram. The single "Little Walter" is in release, and the album "Who?" is due in May. It sounds remarkably like Club Nouveau's platinum "Life, Love & Pain" debut on Warner Bros. and will be competing in the marketplace this summer with Club Nouveau's second album, "Listen To The Message," which is due shortly.

So Forster and McElroy are finally up front, and they have a lot to say. "We were basically the guys who produced and wrote," says Forster. "Jay wrote some lyrics, made deals, and acted as executive producer. Valerie Watson and Sam Prater were the singer/performers. So Club Nouveau was never a unified group but three entities working together. Our problem was that Tommy and I don't feel that our contributions were made clear to those on the outside. If you look at the Club Nouveau records, you'll see 2 Tuff Enuff credited, our production company which we had started six months before 'Rumors.'"

To understand how Forster and McElroy joined Club Nouveau, one has to recall the Timex Social Club's "Rumors," the left-field rap hit of 1986. Forster and McElroy met at a Bay-area junior college and started their own production company. While in an Oakland, Calif., studio, King happened to hear some of their songs and offered to write lyrics for one. The duo was impressed with the results and the tune, "Jo Jo," ended up on a Con Funk Shun album.

King subsequently made a deal to produce acts for the independent West Coast hip-hop distributor Macola Records. He asked Forster and McElroy to work with him. One of the acts brought in a

four track demo of "Rumors." "We weren't impressed with the music but thought the lyrics were funny and very strong," recalls Forster. The record, via Macola, became a national hit. Unfortunately, contractual conflicts arose between the Timex Social Club and King over "Rumors."

After the smoke had cleared, the Timex Social Club had signed with another label while King was negotiating a deal for a group that was later named Club Nouveau. "When we started Club Nouveau, it was with the understanding that we were going to do it for a year," says McElroy. "After we did the album, we figured people would call us to produce, which is what we really wanted to do. Instead, no one knew what we contributed and we spent a year out on the road."

The success of Club Nouveau's debut album, which spawned the popular remake of Bill Withers' "Lean On Me" and the progressive funk of "Why You Treat Me So Bad?" put pressure on Forster and McElroy to stay with the band. Finally the issue came to a head. "We were kind of fired from Club Nouveau, though we were going to leave as performers anyway," says Forster. "We haven't had a business relationship with Jay in about a year."

Aside from producing Tony! Toni! Toné! (formerly Sheila E's backup band), the Oakland-based duo has worked with Kathy Mathias for Capitol and are talking with several other labels about work. They also had a production deal with Wing. As solo artists, they are still obligated to Warner Bros., but they have no interest in performing right now.

Debut Albums Deserve Lots Of Radio Support New Kids In Town: Chapman, Living Color

THIS COLUMN IS IN THE BLACK music section of Billboard, so it devotes its space to events and personalities who create and sell it. The question that flows from that statement is, "What is black music?" For the purposes of this section it is primarily popular music that comes out of the soul/r&b tradition. Jazz and gospel, while obviously closely related to r&b, have separate audiences. The question then arises, "Why not call this the r&b section?"

One very important reason is that the means of expression—both musical and lyrical—used by contemporary black popular musicians cannot always be described by the term "r&b." Two new and potentially quite important artists debut this month with albums that reveal the diversity of black popular expression in the late '80s.

Tracy Chapman, a singer/songwriter who bows with a self-titled album on Elektra, built a loyal following on Boston's otherwise lily-white folk scene while attending Tufts Univ. As a child, she listened to many styles of music, and she composed many tunes of her own. By the time Chapman signed with SBK Productions for management and Elektra, she had developed a folk-influenced writing style and a husky, forceful voice. On her album, Chapman makes rich, haunting music that deserves black radio attention but may not get it.

Yes, Chapman writes love songs ("If Not Now," "For You"), but her trademark will be tales of feminist assertion ("She's Got Her Ticket") and racism ("Across The Lines") and compelling stories of everyday life (the single "Fast Car"). Chapman's voice sometimes recalls that of **Phoebe Snow** or **Joni Mitchell**, while her songs, usually molded around her acoustic guitar, have rock, reggae, and Latin elements.

Less likely than Chapman's album to generate black radio interest but just as valid musically is "Vivid," the Epic debut of **Living Color**, a New York-based rock band led by guitarist **Vernon Reid**. Since **Jimi Hendrix's** death, many blacks have tried to fill his void in the rock pantheon, but largely because of album rock racism and a lack of interest by black radio, all have failed.

Despite that track record, Epic has given Reid, the highly political founder of the Black Rock Coalition, a chance to rock out. Reid and Living Color's other three members don't compromise: "Cult Of Personality" has a **Led Zeppelin** edge, while "Desperate People" and "Glamour Boys" (produced by **Mick Jagger**) have spunky rock'n'roll hooks. A short song called "What's Your Favorite Color?" might get dance club and black radio play; with careful remixing, so might the track "Funny Vibe."

One has to wonder if MTV will play Living Color's video. And what about the Black Entertainment Network? Is there anything here black radio will like? The only sure thing about Living Color is that "Vivid" establishes Reid as one of the most passionate and intelligent soloists around.

SHORT STUFF: **Roberta Flack** has been busy in New York working on her long-awaited Atlantic album. **Marcus Miller** produced a song called "My Someone To Love" at Electric Lady ... **Natalie Cole's** current EMI-Manhattan album, "Everlasting," has gone gold and with the single "Pink Cadillac" has a shot at platinum ... **Randy Hall's** "Slow Starter" on MCA is a slick **Ray Parker Jr.**-styled black pop track with real crossover power. On MCA, a label that consistently



breaks black acts on the pop chart, Hall's record has a real shot. His upcoming album is "Love You Like A Stranger" ... Veteran producer **Michael Stokes** brings **Magic Lady**, a female group he produced while working as A&M's a&r director, to Motown. The single is "Betcha Can't Lose (With My Love)" ... **Leon Sylvers III** is back with a production of "Flirt" for **Evelyn King** on EMI-Manhattan ... **Jesse Johnson's** new single, "Love Struck," features Warner Bros. signee **Jeff Lorber** on keyboards and vocals by MCA artist **Sue Ann** ... "Behind The Beat" is a British Broadcasting Corp. television series on black music that debuts this spring in the U.K. Its producer, **Terry Jervis**, was in New York recently taping interviews with Hush Productions artists ... **Regina Belle** is opening dates for **Peabo Bryson** through the end of April ... The Young Black Programmers Coalition is holding its annual awards and scholarship dinner May 7-8 in Dallas. Winners this year are **James Alexander**, program director/operations manager of WJLB Detroit, and **Step Johnson**, vice president and general manager of Capitol Records' black music division ... Look for the **Bus Boys**, formerly on Arista, to hit the road in support of their new album, "Money Don't Make No Man" on Voss Records ... **Harry Belafonte** has signed with EMI-Manhattan. His collection of South African songs, titled "Paradise In Gazankulu," is due this month ... It's good to see ex-BET "Video Soul" producer **Jamie Brown** writing a video column for Impact magazine ... **Run-D.M.C.** was seen all around New York recently shooting scenes for the video of its upcoming single, "Run's House." Its upcoming "Tougher Than Leather" album is the most creative of the trio's career. The title song is heavy metal rap, while "Mary, Mary" and "Miss Elaine" sound like mainstream pop-rock.



by Nelson George

FOR WEEK ENDING APRIL 9, 1988

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HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 16 REPORTERS	SILVER ADDS 30 REPORTERS	BRONZE/ SECONDARY ADDS 50 REPORTERS	TOTAL ADDS 96 REPORTERS	TOTAL ON
TIRED OF BEING ALONE					
THE RIGHT CHOICE MOTOWN	5	13	25	43	43
FLIRT					
EVELYN KING EMI-MANHATTAN	8	8	16	32	65
BETCHA CAN'T LOSE					
MAGIC LADY MOTOWN	2	12	13	27	38
ANTICIPATION					
THE DAZZ BAND RCA	3	8	14	25	32
LOVE STRUCK					
JESSE JOHNSON A&M	6	8	9	23	79
JUST GOT PAID					
JOHNNY KEMP COLUMBIA	7	6	7	20	43
I CAN'T STAND THE RAIN					
TEASE EPIC	2	9	7	18	53
YES (IF YOU WANT ME)					
JUNIOR LONDON	2	6	9	17	44
DIVINE EMOTIONS					
NARADA REPRISE	3	5	9	17	35
COMPASSION					
GARY TAYLOR VIRGIN	2	5	9	16	16

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.

HOT DANCE MUSIC

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CLUB PLAY
Compiled from a national sample of dance club playlists.
THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST.
Includes entries like PINK CADILLAC, DON'T LOOK ANY FURTHER (REMIX), ROCKET 2 U (REMIX), etc.

12-INCH SINGLES SALES
Compiled from a national sample of retail store sales reports.
THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST.
Includes entries like THINKING OF YOU (REMIX), ROCKET 2 U (REMIX), DON'T MAKE A FOOL OF YOURSELF (REMIX), etc.

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

Motown's Georgio Hits 'Bedrock' With 4th Single

FOUR FOR FOUR: Motown recording artist **Georgio** has recently scored with yet another hit, "Bedrock," the fourth consecutive single from his debut album, "Sexappeal," to reach the Dance Club Play chart's top 10. The most recent single succeeds the releases "Lover's Lane," "Tina Cherry," and "Sexappeal."

This is not an achievement frequently attained by a new artist. At 23 years old, the San Francisco-based artist and former DJ who writes and produces for himself realizes: "You have to have a base first. I'm a brand-new artist, and I feel I've covered a lot of ground with my first album. I hope I can just grow from there."

Georgio has just completed his as-yet-untitled second album, scheduled for a tentative June release. "The first album was one way; the second one will be different," he says. "You have to be similar [to your audience] or people are not going to relate; however, [an artist] must be different at the same time and have his own identity."

Of reports describing his apparently inaccessible persona Georgio says, "People like to be entertained. When you put out an album you have to live it for the while you're doing it. I like to play my character out well."

"As an artist, songwriter, and producer I like to do things that show people how I am and at the same time do other things to impress them. That's what it's all about."

WHAT MORE CAN I SAY?: Rack up another hit for **Jody Watley**. "Most Of All" (MCA) is the newest single from the Grammy winner's debut album and is that project's most pop-oriented number—it may remind some of early **Shalamar** or **Madon-**

na. Effective postproduction and mix were handled by **Francois Kevorkian**... As we had hoped, A&M has opted for the **Bruce Forest & Frank Heller** remix of **Orchestral Manoeuvres In The Dark's** "Dreaming" for 12-inch release stateside. The new mix accents the original with a heartier rhythm track and additional riffs.

THE WHOLE STORY: Albums to note this week are varied in content but well worth the investments. We are happy to see **Teena Marie** back with a hit single ("Ooo La La") and a new album, "Naked To The World" (Epic). Marie has always had a penchant for thoughtful lyrics and delicious rhythms, but her last few efforts have been marred by a mish-mash of dabblings in a variety of musical forms. "Naked To The World" finds Marie well seasoned and venturing back to where she started. The latest project captures the finest elements of her Motown efforts "Irons In The Fire" and "It Must Be Magic" while showing signs of growth as well. Selections of note for clubs include the down-tempo "Call Me (I Got Yo Number)" (a duet with **Rick James**), the deep funk of "Crocodile Tears," and "Trick Bag." All could strike with the proper remixes. Other tracks of merit include the ballads "The Once And Future Dream" and the title track. Definitely her best for the label... "Say It Again" (Arista) is the hot new album from **Jermaine Stewart**. Stewart offers clubgoers a package chock-full o' potential chart climbers. There is an abundance of material that should find its way onto playlists. **Andre Cymone** (now *this* boy's been getting around) and **Jerry Knight & Aaron Zigman** are at the

production boards while guests **Watley** (who co-wrote three of the selections), **James Ingram**, and **Wanda & Pam Hutchinson** (from the **Emotions**) lend a hand on vocals. You could just drop the needle, but do check out "Don't Talk Dirty To Me," "Get Lucky," "Is It Really Love?," "Got To Be Love," and "Don't Have Sex With Your Ex"... **Boogie Down Productions** is coming correct with its brand-new album "By All Means Necessary" (Jive/RCA).



by Bill Coleman

Those desiring a rap album that is as heavy in social commentary as it is intense in production and performance shouldn't miss this one. Tracks of interest include "Ya Slippin'," "Stop The Violence," "Jimmy," and "Part Time Suckers." **KRS-One** and crew ("overseen by [the late] **Scott La Rock**") manage to convey their messages with a raw, strong selection of material. Occasionally the tracks have a well-developed and healthy blend of rap and reggae that doesn't forsake the group's street edge. The first single is "My Philosophy"... How soon is now? It's never too soon for "Viva Hate" (Reprise/Sire), which finds the **Smiths'** former front man **Morrissey** returning to vinyl as a solo artist. Always poetic and sporadically snide, **Morrissey's** pop tunes haven't lost their sincerity, bite, or appeal now that he collaborates with guitarist/producer **Stephen Street** instead of **Johnny Marr**. Alternative rock outlets as well as dance clubs requiring a spirited pop boost should delve into the nuggets "Alsatian Cousin," "I Don't Mind If You Forget Me," "Bengali In Platforms," "Break Up The Family," and "Everyday Is Like Sunday"... **Pretty Poison** has just unleashed its album "Catch Me I'm Falling" (Virgin). For those who were relatively bored by the latest single, "Nighttime," this debut has plenty more to offer in terms of singles that will click. Impressive productions were handled by **Cymone**, **Kae Williams Jr.**, **Fred Zarr**, and **Eumir Deodato**. The album is solid and should continue to establish the act as a force in the marketplace. Key cuts that vary from house inspired to Latin influenced are "The Look," "Don't Cry Baby," "Let Freedom Ring," "When I Look Into Your Eyes," "Hold Me," and the pretty slow number "Closer."

BEATS & PIECES: U.K. act **Bros.** will debut stateside with its overseas hit "When Will I Be Famous?" on Epic... Also coming soon on Epic is "Never Lock Me Out," the debut single by **Errol Moore**, former lead vocalist for **Monyaka**. The single features **Gwen Guthrie** and **Cindy Mizelle** on backing vocals... **Robert Ozn** (remember **Ebn-Ozn's** "A.E.I.O.U.??") is in the studio preparing some new material... **D&A Records**, responsible for **Super Lover Cee & Casanova Rud** ("Do The James"), is very close to signing a distribution deal with **Elektra**... There have been some new developments on that **Arthur Baker** solo project

discussed last week: According to **Baker**, the support and involvement of some faves have been enlisted for the album, which should appear by year's end. The heavies include **Jimmy Somerville** (from **Communards**), **Martin Fry** (of **ABC**), members of **New Order**, **Will Downing**, and **Alison Moyet**... Expect a funky new track from **Icicle Works** called "Kiss Off" for **RCA**... **Dave "O"** has been in the studio remixing **Kool & the Gang** classics "Funky Stuff," "Hollywood Swinging," and "Jungle Boogie"... **Exposé's Gioia Bruno** has taken a maternity leave and will not be performing on the group's spring and early summer tour dates. However, **Bruno** will rejoin the group in the studio when plans to record its second album get under way.

JUST OUT: **Chanelle's** "By My Side" (Profile, 212-529-2600) is far superior to her last effort. Low-key house groove is interpreted in four mixes by **Winston Jones & Dave Shaw** and **Paul Simpson & Dan Miller**; recommended is "Paul's Teaser Mix"... **Bravo's** "Feel It" (Brooklyn Sounds, 718-855-0920) is an appealing underground, house-ish number that pumps hard in its recommended instrumental and "wicked" versions; love the slick guitar additions... **Bardeux's** remix of "Magic Carpet Ride" (Synthicide, 213-694-0720) has been serviced... Those

who grooved to **Bassix's** last danceable retrospect will undoubtedly enjoy its latest effort, "Pump Up The Motown" (Rock Well, 305-666-0445).

BRIEFLY: We knew it wouldn't take long—**A.Side Records** (c/o **Hot Productions**, 305-666-0445) has offered a **Rick Astley**-sounding "You Bring Out The Best In Me" by **Allan Harris**... In a punchy, Miami style comes **Ale** with "I Wanna Know" (**Nu Zone**, 305-825-4131) in four easy-to-use mixes... Also in the Miami vein is **Charlotte McKinnon's** latest, "Honey Bee" (**Funhouse/Hot Productions**), and "Secret Love" (**TSR**, 213-656-0970) from **Agent 9**... Imports from Canada include **Sway's** new single, "Hands Up (Give Me Your Heart)" (**Virgin**, 416-961-8863). This technotrack has been No. 1 in the Canadian dance market for several weeks... "Breathless" (**Nettwerk**, 604-687-8649) is the newest single from synth act **SPK**... Recommended is "Touching You At Night" (**Orphan**, 313-465-6200), a simmering r&b/dance track by **Jimmy Liffon**.

BACK TRAX (fourth installment): "No. 1 Dee Jay," **Goody Goody** (**Atlantic**, 1978); "Nights (Feel Like Getting Down)," **Billy Ocean** (**Epic**, 1981); "I Like What You're Doing To Me," **Young & Co.** (**Brunswick**, 1980); "Risky Changes," **Bionic Boogie** (**Polydor**, 1978); "Victim," **Candi Station** (**Warner Bros.**, 1978).



All Right Now. After a recent performance at the Palace in Los Angeles, PolyGram recording artists **Pepsi & Shirlie** flank visitor **Robet Ozn**. Shown, from left, are **Pepsi**, **Ozn**, and **Shirlie**.

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Bounce Your Body—Reese + Santonio
Let's Days—Keynotes (remix)
You Gots To Chill—EPMO
Be Your Lover—Tori + Pack
Honey Bee—C. McKinnon
Fly Tetas—Jose Chinga

Don't You—Fascination
Black Inc. Mix—BlackJack
Hit The Deck—Box Trouble
Hot Trax—Ultimate JB JR.
Pump Up—Bassix
Change On Me—Cynthia
Suspicious Minds—Bobby O
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RIAA Certifies K.T. Oslin Gold-Laden '80s Lady

BY EDWARD MORRIS

NASHVILLE K.T. Oslin, who routinely draws attention to her age when accepting music awards, can now crack jokes about her "golden years." In March, the Recording Industry Assn. Of America certified that the 45-year-old Oslin's first al-

bum, "80's Ladies," reached the gold sales level, nine months after its release.

The certification commercially validates the unusually heavy media and industry recognition accorded the RCA artist during the past year. Among Oslin's recent awards are a Grammy for best country vo-

cal performance by a female, two Nashville Songwriters Assn. honors (for "80's Ladies" and "Do Ya"), and two Academy Of Country Music trophies (for best new female vocalist and best country video).

On April 26, Oslin will jointly host The Nashville Network's new Viewers' Choice Awards Show with Wil-

lie Nelson, the Oak Ridge Boys, and Ralph Emery. She is up for four of these awards herself—favorite album, song, video, and newcomer.

Although Oslin's album got a slow start with its first single, "Wall Of Tears," which stopped at No. 40 on the charts, subsequent releases were solid hits: "80's Ladies" rose to No. 7; "Do Ya" made it to No. 1; and "I'll Always Come Back" is in the top five and still rising.

Aided by her bittersweet "80's Ladies" video, Oslin copped performance slots on "The Tonight Show," "The Late Show," "Solid Gold," and on the network awards shows for the Grammys, the Academy Of Country Music, and the Country Music Assn. She also sang on the CMA's 30th-anniversary television special and guested on "Today," "Hour Magazine," "Live At 5" (on NBC in New York, where she still lives), and CNN's "Showbiz Today."

On tour this year, Oslin has been opening for George Strait, Alabama, and Randy Travis. She is

booked for approximately 100 dates.

"Her visibility is incredible at this point," says RCA/Nashville chief Joe Galante. "That's what we're trying to lock into and to keep growing."

Oslin's second album, which like the first is being produced by Harold Shedd, will be out in late summer or early fall, according to Galante. "It's the next logical musical step for her," he reports. "It enlarges on the themes of the first album. She's written three songs for each of the characters in '80's Ladies': the smart one, the pretty one, and the borderline fool."

Adds Galante, "We're now beginning to pick up international response on her. Companies are now telexing us and saying they'd want to release the product." He says there are plans to take Oslin abroad for appearances within the next several months. An album for the overseas market—probably a compilation of material from her two domestic ones, Galante speculates—may be out as early as this summer.

Haggards, Judds, Hank Williams Jr. Among Show's Stars Recap Of ACM Awards, Aka Family Ties

THE ACADEMY (OF COUNTRY MUSIC) Awards—a retrospective: Last week we carried the winners of the 1988 Academy of Country Music Awards. This week, let's get—as Paul Harvey might say—the rest of the story.

Held at Knott's Berry Farm in Buena Park, Calif., the awards were highlighted by Hank Williams Jr.'s encore as entertainer of the year and the continued dominance of the genre by Randy Travis. Other significant winners included K.T. Oslin, Reba McEntire (who co-hosted the two-hour NBC telecast with Williams), the Judds, Highway 101, Ricky Van Shelton, and Roger Miller.

If the fast-moving presentation needed a subtitle, "Family Affair" would have been appropriate. Williams not only served as MC, he also performed, and the show

was liberally spiced with songs by his dad, Hank Sr. Merle Haggard performed; so did his son Marty. The Judds sang the family-oriented song "Old Pictures," and the mother-and-daughter duo was named top vocal duet. Sweethearts Of The Rodeo, composed of sisters Janis Gill and Kristine Arnold, were presenters. Buck Owens sang, then watched as the radio award went to KNIX Phoenix, Ariz., a station headed by his sons, Mike and Buddy.

Cliffie Stone, the West Coast music biz veteran and vice president of the ACM, substituted for his honeymooning son, Curtis, as Highway 101 accepted its award as top vocal group. The Bellamy Brothers were presenters as well as finalists in the video category. And Paul Gregg of Restless Heart got an addition to his family during the telecast. If he appeared more restless than usual while performing on the show, he had good reason. Before leaving Nashville for Los Angeles, he pleaded with his expecting wife, Leslie, "Don't have that baby while I'm gone." She ignored the request, however, and gave birth to a baby girl while the show was being broadcast. After the show, Gregg was informed of his daughter's birth and immediately flew home. Says Fran Boyd, the academy's executive secretary, "That's the first baby born to a performer on our show while it was in progress."

Other ACM show highlights: Backstage sources commented on the good behavior and attitude of Dwight Yoakam, who has sometimes ruffled feathers with his outspoken opinions. His performance with Owens was one of the show's highlights. Owens reportedly has been giving Yoakam some fatherly professional advice on how to win friends, influence people, and have a long and happy career in country music. . . . Travis came up with another of his understated gems when he accepted his third award of the night, stating, "Thank you again—I'm enjoying this tonight" . . . Top label honors went to Warner Bros., which won six major awards for its artists. . . . Scheduled presenters who didn't show included Glen Campbell, Kris Kristofferson, and "Entertainment Tonight" hostess Mary Hart.

Though the show still suffers from too much Hollywood glitz (caused by the presence of movie and television stars who probably don't know Randy Travis from Merle Travis), the stark traditionalism of Yo-

kam, Owens, McEntire, and Merle Haggard kept it from straying too far afield. And the curious pairing of Williams with McEntire as MCs appeared to come off successfully.

Miller's winning of the Pioneer Award, saluting his 31 years of artistry as a writer and performer, was well deserved, and Roy Clark did an admirable job of presenting the award. Chet Atkins, Mel Tillis, Willie Nelson, Faron Young, Dolly Parton, and Minnie Pearl added taped comments. . . . Fortunately, Tanya

Tucker wasn't busted for impersonating a sex siren. . . . A sight for sore eyes: members of Exile rocking their heads and tapping their boots as rival group Restless Heart performed—these Exile guys are pros from the word "go."

Dick Clark, one of the most active and visible executive producers in

the business, brought the show in on the mark timewise, although the telecast was at one time running nearly three minutes behind schedule. During a commercial break, Clark made this plea to nominees: "If you win something, say, 'Thank you and good night.' We're a little desperate." Apparently, they granted his wish. . . . Why aren't the nominees for top new female and top new male vocalist allowed to sing their own hits during their performance clips? . . . Watch for McEntire's torrid version of "Sunday Kind Of Love" to be her next single. She sounded like a torch singer, Lyle Lovett is beginning to sound like a jazz singer, and Williams can rock'n'roll with the best of them. Welcome to the wide world of country music. . . . The overnight ratings showed an overall 15.9, 25 share, for the NBC telecast. The show won the first half-hour over an ABC movie and placed second for the next 90 minutes.

NEWSNOTES: Andy Andrews, known to many country music fans through his appearances on The Nashville Network and his tours with Kenny Rogers, Barbara Mandrell, and the Statler Brothers, can be heard on many country radio stations throughout the U.S. "Off The Road With Andy Andrews" is a one-to-two-minute pretaped radio segment that airs five days a week. The way the segment is produced, listeners get the impression that Andrews travels around the country and calls in his commentary while on location. He centers on little-known stories from around the country, reporting from a different location each day. Station identifications and promo spots by Andrews are also provided upon request. The contact is Robert D. Smith, First Image, P.O. Box 26131, Birmingham, Ala. 35226; 205-663-9600.

Cat's Records and WWRB-AM-FM "Rebel-100" Nashville recently announced plans for a joint Birthday Bash promo scheduled for April 16 in Nashville. Rebel-100 will celebrate its first year as a rock station, and Cat's will celebrate its 15th year in Nashville. Two concerts/parties are slated for the Cannery. The first of the shows will start at 7 p.m. and feature Scarlet; Hoppie Vaughan & the Weebils are confirmed for the 10 p.m. show. Admission is \$1. For more information, contact Ned Horton, WWRB station manager, at 615-377-7700.



by Gerry Wood

'88 Jamboree Bill Set

NASHVILLE A bill of veteran and new country music superstars will headline the 12th annual Jamboree In The Hills July 16-17 at Brush Run Park, near St. Clairsville, Ohio. Last year's festival drew approximately 61,000 ticket buyers.

Already booked for the upcoming event are George Strait, the Oak Ridge Boys, Crystal Gayle, Ronnie Milsap, Lee Greenwood, Gary Morris, Restless Heart, Steve Wariner, Exile, Highway 101, K.T. Oslin, Kathy Mattea, Holly Dunn, and the Goldenes.

Several local and regional artists will perform as opening acts.

The jamboree has boosted its ticket prices this year to \$49.50 for both

days or \$29.50 for either Saturday or Sunday. After 8 p.m. Eastern time July 14, tickets jump to \$55 and \$35 in the two-day and one-day categories. Children under 6 will be admitted free when accompanied by an adult. In 1987, tickets were pegged at \$45 and \$25, with a \$5 late-order charge.

Shows will run from 11 a.m. to 11 p.m. Saturday and from 11 a.m. to 6 p.m. Sunday.

Jamboree In The Hills is a spinoff of "Jamboree U.S.A.," the historic radio show on WVVA Wheeling, W.Va.

Tickets can be ordered from 800-624-5456 or in Wheeling from 304-232-1170.

FOR WEEK ENDING APRIL 9, 1988

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HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 26 REPORTERS	SILVER ADDS 61 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 150 REPORTERS	TOTAL ON
I TOLD YOU SO RANDY TRAVIS WARNER BROS.	13	30	41	84	95
IF IT DON'T COME EASY TANYA TUCKER CAPITOL	4	15	19	38	85
SET 'EM UP JOE VERN GOSDIN COLUMBIA	4	12	21	37	48
GOODY BYE CONWAY TWITTY MCA	3	15	16	34	35
TEXAS IN 1880 FOSTER AND LLOYD RCA	0	6	23	29	31
MIDNIGHT HIGHWAY SOUTHERN PACIFIC WARNER BROS.	2	12	14	28	29
SATISFY YOU SWEETHEARTS OF THE RODEO	3	7	16	26	81
IF YOU CHANGE YOUR MIND ROSANNE CASH COLUMBIA	2	9	15	26	65
CHILL FACTOR MERLE HAGGARD EPIC	2	15	8	25	111
I WILL WHISPER YOUR NAME MICHAEL JOHNSON RCA	3	7	15	25	61

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.



TINY TIM'S

new single on

NLT RECORDS

is creating national excitement with

"LEAVE ME SATISFIED"

(NLT-1993)

Produced by Dan Mitchell

NLT RECORDS
 ROUTE 1, BOX 92
 COLLEGE STREET
 BURNS, TN. 37029
 (615) 255-4343

RECORDED AT
Burns Station Sound

DISTRIBUTED BY:
THE CORBITT COMPANY
 2 MUSIC CIRCLE SOUTH
 NASHVILLE, TN. 37203
 (615) 726-3105

Billboard® TOP COUNTRY ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★★ NO. 1 ★★					
1	1	1	46	RANDY TRAVIS ▲ ² WARNER BROS. 25568-1 (8.98) (CD) 38 weeks at No. One	ALWAYS & FOREVER
2	2	2	57	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD EYED DREAM
3	4	—	2	GEORGE STRAIT MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
4	3	4	36	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
5	6	6	37	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
6	5	5	28	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
7	7	7	37	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
8	8	3	28	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
9	9	9	23	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98)	THE ROYAL TREATMENT
10	<12	14	9	VERN GOSDIN COLUMBIA 40982 (CD)	CHISELED IN STONE
11	10	8	17	MERLE HAGGARD EPIC 40986 (CD)	CHILL FACTOR
12	11	11	38	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
13	15	16	10	LYLE LOVETT MCA/CURB 42028 (CD)	PONTIAC
14	16	18	34	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
15	18	13	48	DWIGHT YOAKAM ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
16	13	12	94	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
17	14	10	25	ALABAMA ● RCA 6495-1 (8.98) (CD)	JUST US
18	17	17	59	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
19	19	20	55	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
20	20	19	9	GEORGE JONES EPIC 40781 (CD)	TOO WILD TOO LONG
21	21	15	48	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
22	24	22	29	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
23	25	24	20	KATHY MATTEA MERCURY 832 793-1/POLYGRAM (CD)	UNTASTED HONEY
24	27	29	42	HOLLY DUNN MTM 71063/CAPITOL (8.98) (CD)	CORNERSTONE
25	23	23	70	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
26	22	21	20	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
27	26	26	43	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
28	30	27	25	EXILE EPIC 40901	SHELTER FROM THE NIGHT
29	29	31	34	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
30	32	30	17	DOLLY PARTON COLUMBIA 40968 (CD)	RAINBOW
31	31	33	5	NANCI GRIFFITH MCA 42102 (CD)	LITTLE LOVE AFFAIRS
32	28	25	46	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
33	35	32	111	ALABAMA ▲ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
34	38	—	2	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
35	33	35	10	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
36	36	34	125	THE JUDDS ▲ RCA/CURB AHL 1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
37	40	50	3	MOE BANDY CURB 10600/MCA	NO REGRETS
38	NEW ▶	1	1	MICHAEL MARTIN MURPHEY WARNER BROS. 25644 (8.98) (CD)	RIVER OF TIME

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	34	28	61	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
40	42	—	2	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
41	39	38	33	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
42	37	36	27	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
43	44	39	61	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
44	45	37	34	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
45	43	43	8	JOHN ANDERSON MCA 42037	BLUE SKIES AGAIN
46	41	45	104	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
47	46	44	42	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
48	53	41	26	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
49	47	47	31	GLEN CAMPBELL MCA 42009 (8.98)	STILL WITHIN THE SOUND OF MY VOICE
50	52	48	72	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES
51	48	42	21	WAYLON JENNINGS MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
52	49	52	34	BARBARA MANDRELL EMI-AMERICA 46956/CAPITOL (8.98) (CD)	SURE FEELS GOOD
53	59	49	86	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
54	51	51	13	VARIOUS ARTISTS K-TEL 701 (6.98)	COUNTRY COLLECTION
55	50	40	49	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
56	61	55	26	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
57	56	60	25	S-K-B MTM 71064/CAPITOL (8.98)	NO EASY HORSES
58	54	53	178	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
59	55	46	26	STEVE WARINER MCA 42032 (8.98) (CD)	GREATEST HITS
60	62	66	159	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
61	NEW ▶	1	1	CONWAY TWITTY MCA 42115 (8.98) (CD)	STILL IN YOUR DREAMS
62	63	63	38	TAMMY WYNETTE EPIC 40832 (CD)	HIGHER GROUND
63	65	65	55	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
64	64	69	4	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
65	NEW ▶	1	1	VARIOUS ARTISTS K-TEL 736 (6.98)	NEW FACES OF COUNTRY
66	58	58	44	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
67	57	59	177	THE JUDDS ▲ RCA/CURB AHL 1-5319/RCA (8.98) (CD)	WHY NOT ME
68	66	57	26	GEORGE JONES EPIC 40776	SUPER HITS
69	69	61	110	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
70	60	62	502	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
71	73	74	16	JANIE FRICKIE COLUMBIA 40684	CELEBRATION
72	72	72	32	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
73	70	73	52	HOLLY DUNN MTM ST 71052/CAPITOL (8.98)	HOLLY DUNN
74	71	70	20	THE BELLAMY BROTHERS MCA/CURB 42039/MCA (8.98) (CD)	CRAZY FROM THE HEART
75	67	67	84	EXILE EPIC FE 40401 (CD)	GREATEST HITS

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

COUNTRY CORNER



by Marie Ratliff

"SHE'S GOT A killer record, and the video adds a lot to it," says PD Dave Nicholson, KIIM Tucson, Ariz., of "Eighteen Wheels And A Dozen Roses" by Kathy Mattea (Mercury).

"We don't add records right out of the box," says MD Paul Fredericks, KMP5 Seattle, "but we did on this one. The fans love it." Mattea's record, which follows her first No. 1 hit, "Goin' Gone," is No. 23 on the Hot Country Singles chart.

Another record that has Fredericks' audience excited is Ricky Skaggs' "(Angel On My Mind) That's Why I'm Walkin'" (Epic). "They saw him do it on The Nashville Network and started calling for it before we even played it," he explains.

LOTS OF FOLKS remember Frank Ifield singing "I Remember You" (a top five pop hit in 1962) and Slim Whitman performing the same song in 1966, when it reached the country chart. Many programmers are still playing one of these versions in their gold category. However, few find this a hindrance to adding Glen Campbell's classy remake on MCA. "It's a real hot record here," says MD David Bryan, WDAF Kansas City, Mo. "Our listeners were already familiar with the Ifield cut, and it's such a great sing-along song that the average person can become involved with it."

"Glen's the only guy who can make the song work again," adds MD Randy Chapman, KALF Red Bluff, Calif. "It's doing well here."

HOT ALBUM CUTS: "She's Hot To Go" from Lyle Lovett's "Pontiac" package (MCA/Curb) is getting a lot of attention at KALF, says Chapman. "[Producer] Jimmy Bowen outdid himself on this one—it's a really different step in music and fits in so well."

"Keith Whitley has a drop-dead monster song in 'Don't Close Your Eyes' [RCA]," says MD Ray Randall, KRMD Shreveport, La., "and we're getting a lot of positive feedback." Randall has been playing the song from an advance tape of Whitley's new album, which is scheduled for release at the end of May.

THE DESERT ROSE BAND is "really cooking" in North Carolina, says WSOC Charlotte MD Kitty Ledbetter. "He's Back And I'm Blue" (MCA/Curb) is also looking good to PD Glen Garrett, WCOS Columbia, S.C. "The instrumentation is great, and it has something for everybody—a little country, a little pop. The band is definitely around to stay," says Garrett. The song is charted at No. 40.

FOR WEEK ENDING APRIL 9, 1988

Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	FAMOUS LAST WORDS OF A FOOL	GEORGE STRAIT	1
2	7	STRANGERS AGAIN	HOLLY DUNN	7
3	8	I'LL ALWAYS COME BACK	K.T. OSLIN	3
4	6	LOVE WILL FIND ITS WAY TO YOU	REBA MCENTIRE	11
5	5	IT'S SUCH A SMALL WORLD	RODNEY CROWELL AND ROSANNE CASH	4
6	4	LIFE TURNED HER THAT WAY	RICKY VAN SHELTON	30
7	1	SHOULDN'T IT BE EASIER THAN THIS	CHARLEY PRIDE	34
8	9	I WANNA DANCE WITH YOU	EDDIE RABBITT	2
9	3	TURN IT LOOSE	THE JUDDS	25
10	11	CRY, CRY, CRY	HIGHWAY 101	6
11	10	SANTA FE	THE BELLAMY BROTHERS	17
12	12	IT'S ONLY MAKE BELIEVE	RONNIE MCDOWELL	9
13	17	YOUNG COUNTRY	HANK WILLIAMS, JR.	13
14	18	SHE'S NO LADY	LYLE LOVETT	18
15	23	I'M GONNA GET YOU	EDDY RAVEN	10
16	20	TIMELESS AND TRUE LOVE	THE MCCARTERS	5
17	16	TOUCH AND GO CRAZY	LEE GREENWOOD	42
18	—	OUT OF SIGHT AND ON MY MIND	BILLY JOE ROYAL	39
19	27	THE LAST RESORT	T. GRAHAM BROWN	8
20	15	I'M GONNA MISS YOU, GIRL	MICHAEL MARTIN MURPHEY	69
21	28	BABY I'M YOURS	STEVE WARINER	14
22	13	DO YOU BELIEVE ME NOW	VERN GOSDIN	79
23	—	EVERYBODY'S SWEETHEART	VINCE GILL	12
24	30	(ANGEL ON MY MIND) THAT'S WHY I'M WALKIN'	RICKY SKAGGS	33
25	—	ALWAYS LATE WITH YOUR KISSES	DWIGHT YOAKAM	24
26	19	TOO GONE TOO LONG	RANDY TRAVIS	65
27	—	AMERICANA	MOE BANDY	15
28	14	TWINKLE, TWINKLE LUCKY STAR	MERLE HAGGARD	85
29	29	IF OLE HANK COULD ONLY SEE US NOW	WAYLON JENNINGS	16
30	—	JONES ON THE JUKEBOX	BECKY HOBBS	46

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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 (4)	
Curb (3)	
CAPITOL (10)	17
MTM (3)	
16th Avenue (2)	
Capitol/Curb (1)	
EMI-America (1)	
RCA (14)	15
RCA/Curb (1)	
WARNER BROS. (10)	12
Slash (1)	
Warner/Curb (1)	
COLUMBIA	11
EPIC	8
POLYGRAM	5
Mercury (5)	
AIR	1
ALPINE	1
ANOKA	1
ATLANTIC	1
Atlantic America (1)	
CANNERY	1
CANYON CREEK	1
DESPERADO BADLAND MUSIC	1
EMI-MANHATTAN	1
MERCURY	1
REPRISE	1
SHIKATA	1
SOUTHERN SOUNDS	1
STEP ONE	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
26 ALL OF THIS & MORE	(Screen Gems-EMI, BMI/MCA, ASCAP/Sweet Angel, ASCAP/No Ears, ASCAP) HL	
24 ALWAYS LATE WITH YOUR KISSES	(Peer International, BMI/Rightsong, BMI) CPP/HL	
15 AMERICANA	(King Coal, ASCAP/OI Music, ASCAP/Patti Ryan, ASCAP/Ha-Deb, ASCAP)	
33 (ANGEL ON MY MIND) THAT'S WHY I'M WALKIN'	(Acuff-Rose, BMI/Ernest Tubb, BMI) CPP	
57 ANGELS LOVE BAD MEN	(Tom Collins, BMI/Waylon Jennings, BMI) CPP	
38 ANOTHER PLACE, ANOTHER TIME	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL	
78 AS LONG AS WE HAVE EACH OTHER	(Warner-Tamerlane, BMI/WB, ASCAP)	
14 BABY I'M YOURS	(Steve Wariner, BMI/April, ASCAP/GSC, ASCAP) HL	
27 THE BEST I KNOW HOW	(Statter Brothers, BMI) CPP	
80 BIG OLE TEARDROPS	(Almarie, BMI/Milstone, ASCAP)	
48 CAN'T STOP NOW	(Cross Keys, ASCAP/Tree, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI) HL	
37 CHILL FACTOR	(Inorbit, BMI) CPP	
95 COUNTRY HIGHWAY	(Golden Score, BMI)	
6 CRY, CRY, CRY	(Sweet Baby, BMI/Music City, ASCAP)	
79 DO YOU BELIEVE ME NOW	(Hookem, ASCAP/Blue Lake, BMI) CPP	
23 EIGHTEEN WHEELS AND A DOZEN ROSES	(Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI)	
12 EVERYBODY'S SWEETHEART	(Benefit, BMI)	
76 FACE TO FACE	(Maypop, BMI) WBM	
20 THE FACTORY	(Butler's Bandits, ASCAP/April, ASCAP) HL	
1 FAMOUS LAST WORDS OF A FOOL	(Tree, BMI/Forrest Hills, BMI) HL	
66 FIRST IN LINE	(Milene, ASCAP) CPP	
67 GOODBY TIME	(Tom Collins, BMI)	
40 HE'S BACK AND I'M BLUE	(Termite/Bughouse, ASCAP)	
52 HIGH RIDIN' HEROES	(Mighty Nice, BMI/Skunk DeVille, BMI/Victrola, ASCAP)	
68 I CAN'T TAKE HER ANYWHERE	(WB, ASCAP/New Crew, ASCAP/New John, ASCAP/Rick Hall, ASCAP)	
53 I DIDN'T (EVERY CHANCE I HAD)	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
83 I HEAR THE SOUTH	(W.B./Warner-Tamerlane, BMI)	
72 I KNEW LOVE	(Cavesson, ASCAP)	
32 I REMEMBER YOU	(Paramount, ASCAP) CPP	
51 I TAUGHT HER EVERYTHING SHE KNOWS ABOUT LOVE	(Rick Hall, ASCAP/Alabama Band, ASCAP/Maypop, BMI) WBM	
44 I TOLD YOU SO	(Charlie Monk, ASCAP/Three Story)	
2 I WANNA DANCE WITH YOU	(Eddie Rabbitt, BMI/Fishin' Fool, BMI)	
100 I WILL HOLD YOU	(Song Pantry, ASCAP/VanWarmer, ASCAP/Tom Collins, BMI) CPP	
59 I WILL WHISPER YOUR NAME	(Song Pantry, ASCAP/VanWarmer, ASCAP)	
77 I WON'T TAKE LESS THAN YOUR LOVE	(MCA, ASCAP/Don Schlitz, ASCAP/Writer's Group, BMI/Scarlet Moon, BMI) HL	
87 I WOULDN'T BE A MAN	(Jack & Bill, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP) CPP/HL	
47 IF IT DON'T COME EASY	(Silverline, BMI/Songmedia, BMI)	
19 IF MY HEART HAD WINDOWS	(Acuff-Rose, BMI/Glad, BMI) CPP	
16 IF OLE HANK COULD ONLY SEE US NOW	(Waylon Jennings, BMI/Tom Collins, BMI) CPP	
55 IF YOU CHANGE YOUR MIND	(Chelcalt, BMI/Almo, ASCAP/Little Almo, ASCAP)	
3 I'LL ALWAYS COME BACK	(Wooden Wonder, SESAC)	
74 I'LL KNOW THE GOOD TIMES	(Warner-Tamerlane, BMI)	
58 I'M A SURVIVOR	(Blackwood, BMI/April, ASCAP) HL	
10 I'M GONNA GET YOU	(Dennis Linde, BMI)	
69 I'M GONNA MISS YOU, GIRL	(Fourth Floor, ASCAP/Hot Kitchen, ASCAP)	
63 I'M STILL YOUR FOOL	(Requested, ASCAP/Preston Sullivan, ASCAP)	
49 IT GOES WITHOUT SAYING	(Alabama Band, ASCAP/New Crew, ASCAP/WB, ASCAP) WBM	
9 IT'S ONLY MAKE BELIEVE	(Conway Twitty, BMI)	
4 IT'S SUCH A SMALL WORLD	(Granite, ASCAP/Coolwell, ASCAP) HL	
46 JONES ON THE JUKEBOX	(Beckaroo, BMI/Lawyer's Daughter, BMI/Guyasuta, BMI/Tree, BMI/Write Road, BMI) CPP/HL	
8 THE LAST RESORT	(April, ASCAP/Ideas Of March, ASCAP/Ensign, BMI) CPP/HL	
30 LIFE TURNED HER THAT WAY	(Tree, BMI) HL	
36 A LITTLE BIT CLOSER	(Screen Gems-EMI, BMI/Love Wheel, BMI)	
88 LITTLE MAGGIE	(Dejamus, ASCAP/Crooked Creek, BMI) HL	
45 LOVE OF A LIFETIME	(Kristoshua, BMI)	
11 LOVE WILL FIND ITS WAY TO YOU	(MCA, ASCAP/Patchwork, ASCAP) MCA/HL	
90 LYIN' IN HIS ARMS AGAIN	(Hall-Clement, BMI) HL	
70 MIDNIGHT HIGHWAY	(U Do 2, ASCAP/Warner-Refuge, ASCAP/Long Tooth, BMI)	
60 MIRRORS DON'T LIE	(Shade Tree, BMI)	
31 NO MORE ONE MORE TIME	(WB, ASCAP/Two Sons, ASCAP/Cross Keys, ASCAP) HL	
99 OH WHAT A LOVE	(Unami, ASCAP)	
22 OLD FOLKS	(Lodge Hall, ASCAP) CPP	
98 ONE FRIEND	(Pink Pig, BMI) CPP	
91 ONE STEP FORWARD	(Bar None, BMI/Bug, BMI) HL	
56 ONE TIME ONE NIGHT	(Davance, BMI/No K.O., BMI/Bug, BMI)	
28 ONE TRUE LOVE	(Cross Keys, ASCAP) HL	
81 OUT OF BEER	(Desperado Badland, BMI)	
39 OUT OF SIGHT AND ON MY MIND	(Ensign, BMI/Jack & Bill, ASCAP/Rebel Heart, ASCAP) CPP/HL	
92 PERFECT STRANGERS	(Edition Sunrise, BMI/Young Musikverlag, GEMA)	
86 PUT US TOGETHER AGAIN	(Texas City, BMI/Back Mac, BMI)	
94 ROSES IN DECEMBER	(Uncle Artie, ASCAP/Larry Butler, BMI/Blackwood, BMI) CPP/HL	
17 SANTA FE	(Bellamy Bros., ASCAP)	
50 SATISFY YOU	(MCA, ASCAP/Don Schlitz, ASCAP)	
62 SET 'EM UP JOE	(Tree, BMI/Sabal, ASCAP/Larry Butler, BMI/Blackwood, BMI/Hookem, ASCAP)	
18 SHE'S NO LADY	(Michael H. Golden, ASCAP/Lyle Lovett, ASCAP) HL	
34 SHOULDN'T IT BE EASIER THAN THIS	(Alabama Band, ASCAP/Dejamus, ASCAP) HL/WBM	
64 SO FAR NOT SO GOOD	(KIT, ASCAP/Shedhouse, ASCAP)	
82 THE STAIRS	(Sweet Tater Tunes, ASCAP)	
73 STOP ME (IF YOU HEARD THIS ONE BEFORE)	(Unichappell, BMI/Chappell, ASCAP/Intersong, ASCAP)	
93 STOP THE RAIN	(April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL	
7 STRANGERS AGAIN	(Blackwood, BMI/Tree, BMI) HL	
96 TALKIN' TO MYSELF AGAIN	(Cross Keys, ASCAP/Tree, BMI) HL	
97 TELL ME TRUE	(April, ASCAP/Irving, BMI) CPP/ALM/HL	
89 TENNESSEE FLAT TOP BOX	(Rightsong, BMI) HL	
71 TEXAS IN 1880	(Uncle Artie, ASCAP)	
84 THAT'S MY JOB	(Terrace, ASCAP/Garwin, ASCAP) CPP	
54 THIS MISSIN' YOU HEART OF MINE	(Acuff-Rose, BMI/Milene-Opryland, ASCAP) CPP	
5 TIMELESS AND TRUE LOVE	(Chappell, ASCAP/Chrisword, ASCAP/Hopi Sound, ASCAP/Buzz Cason, ASCAP) HL	
65 TOO GONE TOO LONG	(Almo, ASCAP/High Falutin, ASCAP) CPP	
42 TOUCH AND GO CRAZY	(Tree, BMI/Cross Keys, ASCAP) HL	
21 TRUE HEART	(Don Schlitz, ASCAP/Tamerlane, BMI/Flying Dutchman, BMI/MCA, ASCAP) HL	
25 TURN IT LOOSE	(MCA, ASCAP/Don Schlitz, ASCAP/Colgems-EMI, ASCAP/April, ASCAP) HL/WBM/MCA	
85 TWINKLE, TWINKLE LUCKY STAR	(Inorbit, BMI) CPP	
29 WHAT SHE IS (IS A WOMAN IN LOVE)	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL	
75 WILDER DAYS	(Colgems-EMI, ASCAP)	
43 WILDFLOWERS	(Velvet Apple, BMI) CPP	
41 YOU'LL COME BACK (YOU ALWAYS DO)	(Anlon, ASCAP/Go-Glo, ASCAP)	
13 YOUNG COUNTRY	(Bocephus, BMI) CPP	
35 YOUR MEMORY WINS AGAIN	(Acuff-Rose, BMI/Milene, 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.

'Bright Lights' Album Set To Shine

Features New Order, Ferry, Prince

BY TERRY WOOD

LOS ANGELES Staffers around Warner Bros. Records have already begun referring to the label's soundtrack for the new Michael J. Fox movie, "Bright Lights, Big City," as "Bright Lights, Big Singles."

There's a very good chance that they will soon add "Big Sales."

The soundtrack for the United Artists film is a 10-song collection, comprising current hits and potential smashes. In addition to three charting singles—New Order's "True Faith," Bryan Ferry's "Kiss And Tell," and "Pump Up The Volume" by M/A/R/R/S—the soundtrack boasts new tracks from Prince, Depeche Mode, Narada Michael Walden, and ex-Steely Dan member Donald Fagen, who scored the film. Jennifer Hall, the Noise Club, and Konk are also featured on the dance-oriented album.

Early signs suggest that the "Bright Lights, Big City" album could potentially follow in the multi-platinum footsteps of RCA's hit "Dirty Dancing" soundtrack.

"I don't like to compare soundtracks," says John Beug, Warner Bros. vice president of creative services/marketing. "But this feels like it has that kind of potential. It's a great sampling of contemporary music."

"There's a lot of curiosity about the movie and the soundtrack at retail," he adds. "It's a departure for Michael J. Fox because it's not a comedic role. United Artists is running great ads for the film that include only music, no copy. So we're confident the album will do very well."

Executive music producer Joel Sill, who assembled last year's double-platinum soundtrack for "La Bamba," hopes his new project is as hot as his preliminary feedback indicates.

"Basically, it's a dance album, but I think it will appeal to a broad demographic base," says Sill, co-owner of New Visions, an L.A.-based music supervision company that services the film industry. "We wanted it to be an honest reflection of today's music, to create an authentic musical undercarriage so that when you see the scene, you feel like you are there. We spent a lot of time in New York clubs."

Sill and the movie's co-producer, Mark Rosenberg, had collaborated years ago when both were employed by Warner Bros.' film production unit. It was Rosenberg who coaxed his cousin, Fagen, into scoring "Bright Lights, Big City," and enlisted Sill to construct the soundtrack.

"Mark wanted someone to make Donald feel comfortable with the project," says Sill. "I had never met him, but we became acquainted over the

phone. My job was to create a framework where he could work at ease. After he did a couple of cues, it was like second nature to him.

"The whole project seemed to inspire Donald to write more songs," Sills adds. "We both had a great time working together. He is a wonderful, talented perfectionist. That notorious rumor about Donald's slowness didn't hold up during the shooting of the film. [Director] James Bridges and Donald were very respectful of each other. Donald is particular, but he never impeded the production."

Fagen's involvement with the film has pushed the release date of a new Steely Dan album even further into

(Continued on page 45)



Regards From Manhattan. Leo Kottke is currently on an extensive U.S. tour in support of his new Private album, "Regards From Chuck Pink." Following a date at New York's Carnegie Hall, Kottke, left, spent time backstage with Private president and CEO Ron Goldstein, center, and manager Chuck Morrist.

'Ooh Yeah'—Hall & Oates Have A Winner; OMD Best-Of Brings Act's Music To Light

YEAH, YEAH: During a visit to manager **Tommy Mottola's** Gotham headquarters toward the end of last year, The Beat was treated to a sneak preview of some rough mixes from **Daryl Hall & John Oates'** eagerly anticipated debut album for Arista. Listening to just a few cuts, one could not help feeling that the dynamic duo would be making serious waves in 1988.

Some three months later, with an advance tape of the completed album, "Ooh Yeah," finally in hand—no, make that *glued* to the Walkman—there can be no doubt that this is the one Hall & Oates fans have been waiting for. In short, "Ooh Yeah" is the *business*.

The 10-track album, due in stores May 3, was produced and arranged by Hall, Oates, and longtime bassist **Tom "T-Bone" Wolk**. Much of the recording was done at Manhattan's Hit Factory studio, and the overall sound has a more open and sparse quality than was found on the duo's last album, "Big Bam Boom," which is a major plus.

From the opening cut, "Downtown Life" (often raved about in this column ever since Arista's **Don Ienner** was chastised by Mottola for playing The Beat the demo a year ago!), "Ooh Yeah" sees Hall & Oates delivering their unique brand of rock'n'soul in top form. And on the subject of *soul*, check out Hall's vocal performance—absolutely brilliant, arguably his best singing ever.

Not a bad cut can be found on "Ooh Yeah." The first side is especially impressive and boasts the aforementioned "Downtown Life," ace track "Missed Opportunity," the very catchy "I'm In Pieces," "Talking All Night," and the leadoff single—and potential No. 1 smash—"Everything Your Heart Desires." Side two's highlights include "Rockability," "Rocket To God," and the Hall/Holly Knight-penned "Soul Love."

With the exception of Wolk, Hall & Oates are working with a brand-new lineup of musicians, including guitarist **Pat Buchanan**, former **Go West** drummer **Tony Beard**, and saxophonist **Mark Rivera**, best known for his playing with **Foreigner** and **Billy Joel**. Also featured on "Ooh Yeah" are top session men **Jimmy Bralower**, **Lenny Pickett**, and **Paul Pesco**.

Great album—can't wait for the tour.

OLD AND NEW: **Andy McCluskey** and **Paul Humphreys**, the founding duo of U.K.-based **Orchestral Manoeuvres In The Dark**, have been in the U.S. on a promotional trek in support of the recently released A&M album "The Best Of OMD." Initial sales of the compilation package have been highly impressive. On last week's Top Pop Albums chart, it jumped a staggering 62 places, from No. 141 to No. 79.

What prompted OMD to release a best-of set? "Well,

after all the touring and recording we've been doing—we've actually made seven albums in seven years—we needed to take a break, and we decided it was a good time to look forward *and* to look back," McCluskey tells The Beat. "I think this album is working out particularly well for us in America because it's giving people a chance to catch up on what we've done. A lot of them are probably getting a pleasant surprise now that they can identify certain tracks with OMD."

"The album's also doing very well in Britain," he adds. "It went to No. 2, beating out **Terence Trent D'Arby** and the new **Talking Heads** album."

In addition to a collection of older material, "The Best Of OMD" features one new track, "Dreaming," which A&M has released as a single. "We cut it last fall," says McCluskey. "There

was quite a bit of pressure in trying to write a one-off single. We've never done it before, so it came from a totally different angle. But I think it worked out fine in the end."

Tentative plans call for OMD to play dates here in the summer before starting work on its next studio album, according to McCluskey. "We're hoping to do arenas and some outdoor places, which will be good because we've mainly toured here in the winter," he says.

SHORT TAKES: **Bryan Ferry** is now being managed by Direct Management Group's **Martin Kirkup** and **Steve Jensen**, who also represent OMD and **Echo & the Bunnymen**... Word has it that **Kiss** has parted company with the Glickman-Marks management organization... A new **Sade** single titled "Love Is Stronger Than Pride" is just out in Britain... With the promise of heavy traffic on this summer's touring circuit (Billboard, April 2), several top promoters in the Northeast, including **John Scher**, **Ron Delsener**, and **Jim Koplik**, say they will be putting tickets for upcoming concerts on sale some three to four weeks earlier than usual—thus giving concertgoers more time to buy tickets... Atlantic threw a party for **INXS** at New York's American Festival Cafe following the Aussie band's March 19 show at Radio City Music Hall. **Ahmet Ertegun** and all of the label's top brass were in attendance to hand out a multitude of gold and platinum albums. Guests included **Justine Bateman**, **Foreigner's Mick Jones**, **Twisted Sister** guitarist/cable TV celebrity **Jay Jay French**, and members of **Public Image Limited**, which has been opening for **INXS**... **John Doe**, **Concrete Blonde**, **Ice T.**, **Redd Kross**, **Dave Alvin**, and **Rosie Flores** are among those set to perform at the second annual L.A. Weekly Rock Music awards, to be held on Wednesday (6) at the Wiltern Theatre, Los Angeles.

Hi-Tech Stage Set For 9-Hour Shows

Monsters To Rock In May

BY STEVE GETT

NEW YORK The official kickoff date for the upcoming Van Halen's Monsters Of Rock stadium tour is May 27 at Alpine Valley, East Troy, Wis. An additional 12 dates have been confirmed for the five-act hard rock package—featuring Van Halen, the Scorpions, Dokken, Metallica, and Kingdom Come—with a dozen or so bookings still to be announced.

According to tour organizer **Louis Messina**, "revolutionary" staging and sound has been designed for the touring festival. "We have a special superstructure to cover the stage—engineered to accommodate over 75 tons of sound equipment—which will travel, along with an extraordinary complement of other equipment, to each venue," says Messina. "Sound equipment will be mounted on this 'roof' to allow for excellent sight lines and to bring the bands closer to their audience."

Each of the five groups on the bill will perform full-length sets. Shows are expected to begin at approximately 1 p.m. and last about nine hours.

Van Halen and the Scorpions will have new albums in the stores by the start of the tour. Warner Bros. will ship Van Halen's "OU812"—the follow-up to the group's 1986 multiplatinum smash, "5150"—during the third week of May; the Scorpions' new Mercury/PolyGram album, "Savage Amusement," is due out April 18.

Metallica's latest Elektra album will be issued during the tour. The latest releases from Dokken ("Back For The Attack") and PolyGram newcomers Kingdom Come continue to fare well on the Top Pop Albums chart.

"You could refer to this as the 'platinum rock festival,'" says Messina. "Four of the five acts [on the tour] account for album sales numbering close to 100 million. And Kingdom Come is the hottest-selling new band to arrive in many years."

Following the Alpine Valley opener, the heavy metal extravaganza is booked at Miami's Orange Bowl June 4; Washington, D.C.'s RFK Stadium, June 10; Philadelphia's JFK Stadium, June 12; Detroit's Silverdome, June 17; Cleveland's Municipal Stadium, June 25; Giants Stadium, East Rutherford, N.J., June 26; Dallas Cotton Bowl, July 3; Arrowhead Stadium, Kansas City, Mo., July 10; San Francisco's Candlestick Park, July 16; Joe Albi Stadium, Spokane, Wash., July 20; Los Angeles Coliseum, July 23; and Denver's Mile High Stadium, July 30.

The Spokane show was added after local radio station KEZE-FM received more than 41,000 letters and cards from fans urging the festival organizers to present the concert there.

Dates for the rest of the tour will be announced during the coming weeks.

ARTIST DEVELOPMENTS

PIG FLIES

A seven-piece Australian band featuring drums, harmonica, and keyboards as lead instruments seems an unlikely candidate for cross-format acceptance. But, new A&M act **Big Pig** is already making a splash on the album rock, dance, and alternative/college fronts.

While the group's debut album, "Bonk," is still climbing the lower reaches of the Top Pop Albums chart, the single "Breakaway" is already in the top 10 in club play and is at No. 21 in 12-inch sales.

A&M director of special projects **Karen Glauber** says the album is a top 10 item at progressive album

rock and college outlets. According to Glauber, a "Breakaway" remix by **Roli Mosiman** of **Wiseblood & the Swans** "gave us the kind of credibility we needed at the alternative level."

She adds, "I can't think of another debut artist that has had this kind of acceptance on all levels."

The Melbourne-based septet's drummer/vocalist **Oleh Witer** and vocalist **Sherine** have been promoting the "Bonk" album on a media tour of six major U.S. markets. The group plans to embark on a U.S. tour in May. But, says Sherine, "At this stage, we're not quite sure how extensive it will be."

JANE IN FUR

Jane Wiedlin, formerly of the

Go-Go's, will release her debut album for **EMI-Manhattan**, "Fur," April 27. The album will be preceded by a single, "Rush Hour," to be serviced to radio April 18.

"Fur," recorded in London, was produced by **Stephen Hague**, known for his work with the **Pet Shop Boys** and **New Order**. For the album, Wiedlin collaborated with a diverse selection of songwriters, including **Gardner Cole & Peter Raphelson**, **Steve Lunt**, **Bruce Wooley**, and **Mary Kessler**.

Wiedlin is currently putting a band together for a concert tour, expected to begin in late spring.

SUMMER'S TIME

Henry Lee Summer is finally enjoying a national breakout with "I Wish I Had A Girl," the leadoff single from his eponymous debut Epic album. Last week, the song reached No. 1 on the Album Rock Tracks chart and cracked the top 40 on the Hot 100 Singles chart.

Still, it took a while for the major labels to catch up with Summer. The Indiana rocker has been making quite a splash as a regional star since the early '80s. He moved thousands of copies of his two independent-label albums, received extensive area airplay, and sold out Hoosier clubs and fairgrounds; according to his bio, he couldn't walk into his local McDonald's without being besieged by autograph seekers.

"I Wish I Had A Girl," in fact, is 2 years old and, according to Epic Records vice president of album promotion **Harvey Leeds**, the song was a regional hit in Indiana, Ohio, and Kentucky when it was first released on the Majestic label.

"That virtually test-marketed Summer for us," says Leeds. "[Summer] has been playing for the last five years. We knew he could sell tickets, that radio would play his music. He was making a great living before we signed him."

As to why it took a major label so long to catch on to Summer's appeal, Leeds only says, "I ask that question myself."

New Orleans Fest Sets Lineup

NEW ORLEANS The 19th annual New Orleans Jazz and Heritage Festival will be held here April 22-May 1. As in past years, the event will feature thousands of diverse musicians.

Among the artists set to appear are **Allen Toussaint**, **Irma Thomas**, **Dr. John**, **B.B. King**, **Rockin' Dopsie**, **Beausoleil**, the **Dirty Dozen Brass Band**, **Robert Cray**, the **Neville Brothers**, **Ernie K-Doe**, **Marcia Ball**, the **Mighty Sparrow**, the **Radiators**, **Albert Collins**, **Pete Fountain**, and **James Brown**.

In addition to the six regularly scheduled days at the Fair Grounds racetrack, nine evening concerts are planned at different venues. For more information, send a stamped self-addressed envelope to: The New Orleans Jazz and Heritage Festival, P.O. Box 53407, New Orleans, La. 70153-3407. **JEFF HANNUSCH**

Summer's current club tour, which "may continue to Christmas" if his album is as successful as Epic is projecting, is periodically being highlighted by charity basketball games pitting the artist—Summer was a high school basketball star—and his entourage against staffers from radio stations, with all proceeds going to local charities.

PHONE ROCK

Aerosmith is the first group to participate in **Rock Talk**, a national telephone service linking bands with their fans. By dialing 1-900-660-1200, callers will hear a different two-minute message every day from the five Aerosmith members. The messages feature comments about the band's music and its career. The price of each call is \$1.85.

Rock Talk was conceived by **Phil Ames**, who is looking to present a different band each month. "The initial response from the music industry has been overwhelming," he says. "We're especially proud to launch with Aerosmith, and other major artists will be announced in the coming weeks."

Ames is optimistic that artists will find the Reno, Nev.-based **Rock Talk** lines useful for announcing information on tour dates and album releases—"in their own words and in their own voices." He adds that acts appearing on **Rock Talk** will be featured prominently in a monthly program guide that will be distributed through national record stores and in radio, press, and television ads.

Another 1-900 phone service offering music news and interviews, **Hit Parader** magazine's **Heavy Metal Hotline**, has been "flooded with calls" since it began operating earlier this year, according to the publication's editor in chief, **John Shelton Ivany**.

Artist Developments is edited by Steve Gett. Reporters: Chris Morris (Los Angeles) and Moira McCormick (Chicago).



Kick Rock. INXS lead vocalist **Michael Hutchence** leads the Australian band through the first of three shows held March 18-20 at New York's Radio City Music Hall. (Photo: Chuck Pulin)

Del-Lords Seek 1st Commercial Hit With Album

BY BRUCE HARING

NEW YORK If critics bought more records, the **Del-Lords** might well have two platinum albums to their credit.

However, widespread media support for the group has yet to generate commercial success, making the **Del-Lords'** third Enigma album, "Based On A True Story," their most crucial test.

Enigma launched its campaign behind "Based On A True Story" by servicing radio with the track "Judas Kiss" two months ahead of the album, disguising the authors to avoid any preconceived notions on the **Del-Lords'** commercial potential. Positive reaction to that song may finally lift the **Del-Lords** beyond cult status and into the mainstream, according to **Pam Newman**, Enigma's national director of album rock radio.

"The song hooked people," **Newman** says. "A lot of programmers said it was great without knowing what it was. And this album is more commercial than anything they did before."

"Based On A True Story" is the first **Del-Lords** album totally under Enigma's control, a result of the label's split with **EMI America**. Borrowing a page from another Enigma act, the label hopes to build the **Del-Lords** with the same strategy used for the **Smithereens**, whose "Especially For You" snowballed to gold status on a slow-building single.

Ex-Dictator Scott Kempner co-founded the **Del-Lords** in 1981 with bassist **Manny Caiati**, naming the band after the **Three Stooges'** director known for his pie-throwing prowess. Drummer **Frank Funaro** joined after auditioning, while guitarist/singer **Eric Ambel** signed on after a stint with **Joan Jett & the Blackhearts**.

Press accolades blanketed the first two albums, 1984's "Frontier Days" and 1986's "Johnny Comes Marching Home."

The new album features guest shots by **Pat Benatar** (in a duet with **Kempner** on "Poem Of The River"), **Syd Straw**, the **Pandoras**, and **Mojo Nixon** as well as production by **Neil Geraldo**, who also turned the dials on the band's second album.

The **Del-Lords** treasure **Geraldo's** production skills, which translate the guitars into the power sound featured on **Benatar's** later records.

"He's a guitar guy," **Kempner** says. "To me, he has a production style that harks back to **Phil Spector's** or **Brian Wilson's** wall of sound, where you take a performance and add things to it that make it a record. I like it when the music comes out like a fist instead of a hand, and that's his style."

Geraldo, an admitted fan of the **Del-Lords'** roots rock, downplays his role. "I just took their sound and made it louder," he says.



Calvin Hayes, Clark Datchler, Mike Nocito

NEW ON THE CHARTS

Johnny Hates Jazz, the U.K.-based trio consisting of Englishmen **Clark Datchler** and **Calvin Hayes** and American **Mike Nocito**, is enjoying its first taste of success on the Hot 100 Singles chart with "Shattered Dreams," the leadoff single from its Virgin debut album, "Turn Back The Clock." The group has already accrued three Top 5 hits and a No. 1 album on the U.K. charts.

Prior to forming **Johnny Hates Jazz**, the band members worked in different facets of the music industry. Lead vocalist **Datchler** was a songwriter for **Warner Bros.** Music in Los Angeles before heading back to England for a short-lived recording stint that spawned a handful of singles. Drummer/keyboardist **Hayes**

played in a number of bands as a teenager prior to becoming a producer/a&r staffer at **RAK Records** in London. **Nocito** engineered recordings for such groups as the **Cure**, **Pink Floyd**, **Thompson Twins**, and **Duran Duran**. The trio finally connected in 1986 at a London studio where **Datchler** was recording.

"Turn Back The Clock," produced by **Nocito** and **Hayes**, features contributions from **Kim Wilde** and the **Art Of Noise's Anne Dudley**. The video for "Shattered Dreams" is being heavily featured on **MTV** (it was recently made a **Hip Clip**), **VH-1**, and other outlets. The group is managed by **Paul King**, whose clients also include **Tears For Fears** and **Men Without Hats**. **STUART MEYER**

'BRIGHT LIGHTS, BIG CITY' SOUNDTRACK

(Continued from page 32)

the unknown. His reworking of the **Jimmy Reed** original, "Bright Lights, Big City," was dropped from the final roster of songs, leaving "Century's End" as his lone contribution to the soundtrack—his first recording released since "The Nightfly" in 1982.

When **Rosenberg** and **Sill** began shopping for a record company to release the soundtrack, many factors drew them to **Warner Bros.**, including their past association with the

film unit and **Fagen's** contract with the label.

"After lots of negotiations, we came back to **Warner Bros.** to see what they could offer us that no one else could," says **Sill**. "That's when they offered us the **Prince** song."

The **Prince** track will only be available on the soundtrack. However, plans call for **Fagen's** "Century's End" and **Walden's** "Divine Emotions" to be released as singles.

TALENT IN ACTION

LYLE LOVETT
MARY CHAPIN CARPENTER
The Bottom Line, New York

COUNTRY SINGER/songwriter Lyle Lovett, whose second MCA/Curb album, "Pontiac," has heightened the acclaim generated by his self-titled debut, brought along His Large Band to this March 14 showcase, which drew a heavy press and industry turnout. At times, Lovett's backing unit included three horns, piano, stand-up bass, sit-down fiddle and cello, and a female blues vocalist in a traditional guitar/drums country format. Thus, he was able to reproduce live some of the most eclectic recorded country music this side of Merle Haggard.

But with so much variety (practically every pop style from the country swing of "Cowboy Man," which opened the set, to the bluesy "M-O-N-E-Y," which closed it), it was hard to get a proper handle on the versatile artist until the middle of the show, when he stripped down to the essentials. Here, tunes like the quietly lovely "Waltzing Fool" from his first album and the sorrowful title track from his new album were set off by sparser arrangements, graced mainly by soft cello parts and background bass and piano.

The brassier material went over just as well though, as did Lovett's keenly ironic humor (he admitted suffering seasickness while introducing "If I Had A Boat"). However, his encore, "Stand By Your Man," shouldn't have gotten the laughs it did, since it was beautifully sung with tongue out of cheek.

Mary Chapin Carpenter filled out her opening half of this "young country" bill perfectly. The Columbia artist's simple and straightforward delivery was a refreshing change from showier country vocalists, and her guitars-and-piano band gave her "Hometown Girl" debut-album material some much-needed strengthening.

JERRY HARRISON: CASUAL GODS
Club Bene, Sayreville, N.J.

THE NAME OF the band is not Talking Heads. But Jerry Harrison's roots definitely show.

Harrison's Casual Gods solo project was a funk machine at Club Bene on March 16, a syncopated brew of electronic beats with hints of Third World music; in short, the sound was pretty similar to that of the percussive side of his home band, Talking Heads.

Most of the material may not be targeted for commercial radio, but Harrison, the Talking Heads keyboardist/guitarist, can adapt to popular taste, as witnessed by the crowd reaction to his album rock hit "Rev It Up."

Accompanied by a four-piece rhythm section (which included Talking Heads sideman Bernie Worrell on keyboards) and two female backup singers, Harrison alternated between keyboards and guitar, his stage presence somewhat stiff and taciturn for most of the night. However, his gyrating backup band did more than enough dancing to keep the stage action flowing.

Harrison's music is an invitation to dance, heavy on the good-foot sound of booming bass and drums. The electronic riffing was broken by occasional excursions outside the beat, as on "Let It Come Down," highlighted by a hymnlike chorus, and on the smooth synthesizer break in "Song Of Angels."

The aforementioned "Rev It Up," arguably Harrison's most melodic and accessible song, was the crowd favorite. The Casual Gods band kicked the laid-back feel of the recording into high gear, turning the song into a rave-up featuring several extended solos.

Changing gears on the encore, Harrison brought out "She Cracked" from his Modern Lovers days, a neat switch from funk to straight rock that neatly closed the night.

BRUCE HARING

SILOS

The Music Machine, Los Angeles

THE NEW YORK-BASED SILOS, 1987's darlings of the alternative music set, played a frequently loud but galvanizing show at the last of their L.A.-area dates, drawing cheers from a two-thirds-full house of the curious (including several label a&r reps) and the cultish.

The quartet's live sound is radically different from that heard on its much-praised Record Collect albums, which rely heavily on the folkish textures of now-departed violinist Mary Rowell. On stage, the Silos come out blasting, with guitarists Walter Salas-Humara and Bob Rupe raising gusts of six-string noise. (In fact, the volume was so high at times that the club's soundman struggled to assemble a clean mix, to little avail.)

The high-impact presentation took nothing away from the home-spun rockers heard on the albums "About Her Steps" and "Cuba." In particular, the charming "Mary's Getting Married" and the walloping "Get Back My Name" (from the recent "Tennessee Fire" EP) crackled with fresh energy. The group brought the temperature down with the semiacoustic "Margaret" and showed unexpected wit on "Porqué No?" ("Why Not?"), sung in Spanish by Salas-Humara.

The formal set crashed to a close with a pounding extended version of "Tennessee Fire" that made comparisons between the Silos and the Velvet Underground seem perfectly sensible.

Although physically unprepossessing on stage, the Silos stir up enough wattage to set them apart from the current crop of college radio faves. They bear close watching.

CHRIS MORRIS



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
MICHAEL JACKSON	McNichols Arena Denver, Colo.	March 24-26	\$842,918 \$22.50	40,251 sellout	Fey Concert Co.
BRUCE SPRINGSTEEN & THE E STREET BAND	The Omni Atlanta, Ga.	March 22-23	\$741,218 \$22.50	32,944 sellout	Concert Promotions/Southern Promotions
STING	The Forum Inglewood, Calif.	March 20-21	\$574,610 \$18.50	32,000 sellout	Pacificconcerts Parc Presentations
FRANK SINATRA/SAMMY DAVIS JR.	Met Center Bloomington, Minn.	March 22	\$469,490 \$40/\$30	12,564 17,000	Rose Prods.
BRUCE SPRINGSTEEN & THE E STREET BAND	Pittsburgh Civic Arena Pittsburgh, Pa.	March 20	\$381,802 \$22.50	16,969 sellout	DiCesare-Engler Prods.
BARRY MANILOW	Las Vegas Hilton Las Vegas, Nev.	March 15-20	\$340,235 \$40/\$35	9,407 11,200	in-house
GRATEFUL DEAD	The Omni Atlanta, Ga.	March 24	\$267,430 \$17.50	16,201 sellout	Concert Promotions/Southern Promotions Monarch Entertainment Bureau
DAVID COPPERFIELD	Riverside Theatre Milwaukee, Wis.	March 17-20	\$246,082 \$19.75/\$15.75/\$14.75/\$9.75	14,070 sellout	Joseph Entertainment Group
JOHN COUGAR MELLENCAMP	San Diego Sports Arena San Diego, Calif.	Feb. 27	\$234,562 \$18.50	12,679 sellout	Bill Silva Presents
DIONNE WARWICK BURT BACHARACH	Fox Theatre St. Louis, Mo.	March 18-20	\$211,402 \$22.90/\$19.90/ \$16.90/\$10.90	11,225 12,897	Fox Concerts Steve Litman Prods.
STING	San Diego Sports Arena San Diego, Calif.	March 22	\$210,734 \$18.50	11,391 sellout	Bill Silva Presents
INXS PIL	Cobo Arena Detroit, Mich.	March 16	\$208,408 \$17.50	11,909 sellout	Brass Ring Prods.
WHITESNAKE GREAT WHITE	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	March 18	\$203,553 \$17/\$15	12,703 sellout	PACE Concerts in-house
FRANK ZAPPA HOT TUNA	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	March 25	\$200,150 \$18.50/\$17.50	11,000 14,000	Ron Delsner Enterprises
GEORGE STRAIT K.T. OSLIN	Tingley Coliseum New Mexico State Fair Albuquerque, N.M.	March 19	\$197,220 \$18	11,057 sellout	ACTS Varnell Enterprises
BARRY MANILOW	Fisher Theatre Detroit, Mich.	March 8-10	\$196,090 \$40/\$15	18,012 sellout	Nederlander Organization
AEROSMITH WHITE LION	Charlotte Coliseum Charlotte, N.C.	March 25	\$186,351 \$16.50	11,294 11,900	Cellar Door Prods.
INXS PIL	Centrum in Worcester Worcester, Mass.	March 21	\$182,943 \$16.50/\$15.50	11,388 sellout	Don Law Co.
GEORGE STRAIT K.T. OSLIN	Pan American Center New Mexico State Univ. Las Cruces, N.M.	March 18	\$162,350 \$16.50	9,750 sellout	Varnell Enterprises
WHITESNAKE GREAT WHITE	Lubbock Municipal Coliseum Lubbock, Texas	March 19	\$160,890 \$15.50	10,380 sellout	Stardate Concerts PACE Concerts
RANDY TRAVIS/CONWAY TWITTY	Mississippi Coast Coliseum & Convention Center Biloxi, Miss.	March 26	\$150,662 \$16.50	9,131 11,000	Special Moments Promotions Jayson Promotions
CONWAY TWITTY/GEORGE JONES	Franklin County Veterans Memorial Auditorium Columbus, Ohio	March 19	\$123,800 \$16.50	7,790 sellout	Jayson Promotions
RANDY TRAVIS/CONWAY TWITTY	Thibodaux Civic Center Thibodaux, La.	March 27	\$123,437 \$16.50	7,481 sellout	Special Moments Promotions Jayson Promotions
WHITESNAKE GREAT WHITE	Sun Dome Univ. of South Florida Tampa, Fla.	March 24	\$121,968 \$16.50	7,720 7,969	American Concerts Magic Prods.
ECHO & THE BUNNYMEN SCREAMING BLUE MESSIAHS	Open Air Theatre San Diego State Univ. San Diego, Calif.	March 25-26	\$106,700 \$18.50/\$16.50/\$14.50	6,725 8,354	Avalon Attractions
INXS PIL	Patriot Center George Mason Univ. Fairfax, Va.	March 24	\$102,937 \$17.50	5,896 sellout	Cellar Door Prods.
AEROSMITH WHITE LION	Greensboro Coliseum Complex Greensboro, N.C.	March 23	\$101,030 \$16.50	6,534 10,438	Cellar Door Prods.
KENNY ROGERS FORESTER SISTERS EXILE	Greensboro Coliseum Complex Greensboro, N.C.	March 25	\$97,581 \$16.50	6,276 12,000	North American Tours
RANDY TRAVIS/CONWAY TWITTY	Monroe Civic Center Monroe, La.	March 25	\$94,694 \$16.50	5,739 7,500	Special Moments Promotions Jayson Promotions
INXS PIL	Stabler Arena Lehigh Univ. Bethlehem, Pa.	March 23	\$85,776 \$16	5,325 sellout	Makoul Prods.
THE SUPERCONSCIOUS WORLD OF REVEEN	Northern Alberta Jubilee Auditorium Edmonton, Alberta	March 7-10	\$84,165 \$15.50/\$13.50/\$9.50	6,901 10,212	Al Johnson
DAVID SYLVIAN	Massey Hall Toronto, Ontario	March 25-26	\$74,744 \$20.50	4,512 4,800	Concert Prods. International
STING	Riverside Theatre Milwaukee, Wis.	March 1	\$73,929 \$29.75	2,519 sellout	Joseph Entertainment Group
GEORGE THOROGOOD & THE DESTROYERS	Fox Theatre Atlanta, Ga.	March 22	\$70,730 \$14.75/\$13.75	4,678 sellout	Chesapeake Concerts
KISS ANTHRAX	Memorial Coliseum Complex Portland, Ore.	March 14	\$65,835 \$16.50	4,107 9,000	Media One
ENGBERT HUMPERDINCK PAM MADISON	Mid-Hudson Civic Center Poughkeepsie, N.Y.	March 15	\$52,342 \$21/\$19	2,560 3,000	Magic City Prods.
THE SUPERCONSCIOUS WORLD OF REVEEN	Saskatoon Centennial Auditorium & Convention Center Saskatoon, Saskatchewan	March 11-13	\$41,188 \$15.50/\$13/\$10.50	3,494 5,545	Al Johnson
JOHN PRINE/BONNIE RAITT	Celebrity Theatre Phoenix, Ariz.	March 24	\$37,840 \$16	2,365 2701	Evening Star Prods.

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Music Buyers Call For More Label Info

BY GEOFF MAYFIELD

LOS ANGELES Labels and distributors need to provide buyers with more information about new releases. That was the unifying call from a diverse panel of purchasing executives that addressed a March



13 seminar held during the National Assn. of Recording Merchandisers convention.

The session—titled “Buying Music . . . Buy Computer, Buy Choice, Buy Chance”—featured varied perspectives, since the assembled buyers hail from different marketing environments.

Moderator Lew Garrett, vice president of purchasing for Camelot Music, and Bob Theisen, buyer for Musicland, stock product for mall-oriented chains. On the other hand, Tracy Donihoo, director of purchasing for Dallas-based Sound Warehouse, and Wayne Ennes, Seattle-based district manager for Tower Records, represent full-catalog operations. Wholesalers were included, too, with Barney Cohen, president of Sacramento, Calif.-based Valley Record Distributors, and Don Jensen, head buyer for Seattle-based rack Roundup Music.

These accounts obviously have different approaches to buying product, but the panel was unanimous in urging that labels provide buyers with as much information as possible before soliciting a title's first order.

Jensen said that presolicitation information provided by labels is

“generally poor” compared to other industries. He added that the problem is “not widespread, but it happens too often.”

In this computerized age of desktop publishing, said Jensen, there is little excuse for a lack of pertinent information. The other panelists agreed that prerelease data is crucial when orders are determined, especially in the cases of new and developing artists. “There are times we don't have enough help,” said Garrett.

Too often, the panel said, labels provide little info or nothing more than an order number and title. Cohen said that one-stops in particular rely on presolicitation information because such companies make less margin than any other entities in the product-flow chain.

Jensen and Theisen said that, when possible, samples of new releases will help answer a buyer's questions. “Hearing the music makes a difference,” said Theisen.

But Donihoo noted that sometimes ears are not enough. “I wonder how many of us listened to Tiffany and bought enough,” said Donihoo. “We're looking for the inside poop.”

Donihoo added that “catching the buzz” on a new title is important and recommended that distributors provide their local branches with more information.

Predictably, each of the panelists cited different methods for how they buy new product. West Sacramento, Calif.-based Tower, said

Ennes, places buying responsibilities at the store level. Each of its 50 stores has buyers who specialize in different genres of music, but the store manager is ultimately responsible for an outlet's inventory levels.

Minneapolis-based Musicland (616 stores) and Dallas-based Sound Warehouse (108 stores) both utilize centralized buying.

Musicland's Theisen said the chain's retail-inventory-management system provides buyers with a sales history for each act, with some histories dating back as far as 10 years. From that data, Musicland buyers attempt to deter-

mine growing or declining trends. Ad support and concert tours are other factors that the chain considers, he said.

Theisen said Musicland tries to buy in enough stock to cover the chain's needs for the first four to six weeks of a title's life. Each store's initial spread depends on that location's rank and subclasses for particular genres.

Sound Warehouse also relies on an act's past performance, although Donihoo noted that the chain does not have the comprehensive, computerized data that Musicland has compiled. Like Musicland, Sound Warehouse pays close attention to trends that are gaining favor with the buying public.

Donihoo said that the chain supports all new-artist releases, adding that it's easier to gamble with new artists marketed by major labels

since the volume of purchases logged with majors allow for generally better returns situations.

Discounts and dating, however, will not persuade Sound Warehouse to boost quantities on its new-artist orders, said Donihoo: “Guarantee the product to me if you're really excited.”

A question from the floor brought the subject of special orders to the fore. Many chains will take special orders from customers for titles that are not available in stock at a specific store. However, if that chain does not stock that title, it can literally take months for that title to flow through from the distributor. Often, by the time a store calls the customer to report that his order has arrived, he has found the title at another store.

Musicland's Theisen and Valley's Cohen both surprised seminar attendees with their companies' solution to special-order woes.

In a recently installed program, Musicland carries three copies of every major-label title in its vast warehouse. Theisen reported that system allows the chain to turn a store's special order around within a week.

“Wow, that's an incredible system,” said Garrett. Others were startled, too, but then Cohen informed the group that Musicland is not alone in its full-catalog-warehouse concept.

Cohen said that, similarly, Valley stocks at least one copy of every major-label title. He says his company encourages the independent stores and small chains that it supplies to take special orders from their consumers.

‘The music makes a difference’

Retailers Tipped On ‘Turning On’ Biz

BY DAVE DIMARTINO

LOS ANGELES Retailers interested in stoking their business received some intriguing tips—including advice on how to sell \$3 product for \$34—during a seminar at the National Assn. of Recording Merchandisers convention, held here March 11-14.

Not every tip heard at the March 12 session was entirely applicable to the record business, however. At the seminar, titled “Turn On The Store . . . Not Just The Lights,” representatives of both The Limited clothing chain and Waldenbooks were among those sharing ideas and business methodologies with retailers; the \$31 markup mentioned at the seminar, in fact, was for a T-shirt manufactured in Sri Lanka. Regardless, after three speakers and an extensive video presentation, dealers were provided with ample food for thought regarding practical product display.

Opening with a slide show titled “Music Merchandising: A Look From Within,” featuring various display methods, the presentation swiftly moved into a look from with-

out and incorporated comments from three speakers not directly related to the music-retail field.

Loreen Maxfield, Midwest district manager in Chicago for The Limited Express—a division of The Limited—told the audience her chain has tripled in size in the last five years, largely by succeeding in selling customers “the certain life style they would like to lead.” Maxfield began her presentation by holding up a wrinkled T-shirt and asking audience members how much they'd pay for it; after revealing it cost \$3, she flashed a slide of a male fashion model wearing the same T-shirt and announced, “You can get a customer to pay \$34 for it.”

Maxfield said two significant reasons for the rapid growth of both The Limited and The Limited Express—the company's newer, Euro-style division that is “more on the international cutting edge,” she said—are its display tactics and its focus on customer perception. More bluntly, she said, The Limited depends on “enhancing our customer's perception of what our merchandise is worth.”

Maxfield pointed to such store policies as pricing identical merchandise differently depending on whether it is stocked in the men's or women's sections (men's shirts

should cost more, she said); naming merchandise according to theme (the color red became “rangoon,” the color purple “barcelona” in one campaign) to enhance fashionability and value; and stocking “hot product” in front of the store and mark-downs on the side or in the back of the store. In short, declared Maxfield, “We tell the customer what

we want them to buy.” As a result, she said, the company has expanded from 430 to 2,700 stores and enjoyed an increase in gross sales from \$365 million to \$3.14 billion in just five years.

Speaking on book merchandising, Ken Bostic, Pacific states regional director for Waldenbooks, let the

(Continued on page 56)

CD Key At New N.Y. Outlet High-Income Consumers Targeted

BY HANFORD SEARL JR.

BUFFALO, N.Y. Record Theatre has spent \$1 million to open and stock a new store that will emphasize compact disks.

The store, located in Williamsville, N.Y., a suburb of Buffalo, is the chain's third. The 8,000-square-foot outlet includes a 3,800-square-foot video-store section that faces traffic near major exits from and entrances to New York State Thruway 290.

“We tried a different angle here, with more CD product, neon logos of major record labels, a minimum of display posters, open space, and a 30-speaker sound system,” says Lenny Silver, owner and president of Rec-

ord Theatre's parent company, Transcontinent Record Sales. “This store caters to a more sophisticated, high-income crowd.”

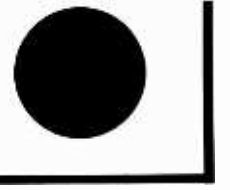
According to Silver, CDs account for 55% of the store's sales, compared with 22% for cassettes and 23% for LPs, 45's, and 12-inch product. Accessory items for related product lines also are available.

The \$800,000 music inventory's layout features rock, soul, and jazz LP racks to the left of the store's cashier counter, with CD product stationed to the right of the entrance. A best seller section and a large classical selection—bigger than that at either of the chain's other two Buffalo out-

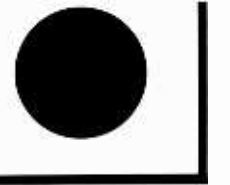
(Continued on page 50)

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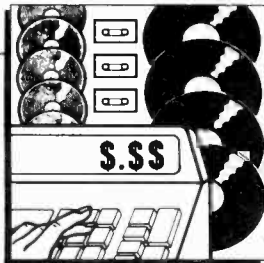


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RETAIL TRACK



by Earl Paige

COMBOS DISTRIBUTOR: The compact disk boom is transcending the record business, in which CD made so much news during the recent **National Assn. of Recording Merchandisers** convention. Reports have giant video wholesaler **Commtron Corp.** now displaying compact disks in all 16 of its showrooms—but shipping only out of Denver and New York. The move is said to be a reflection of more and more video-specialty stores adding the product.

CATALOG, CATALOG: The various new CD price policies announced at NARM "are going to give us a lot better catalog selection in various price points," says **Ned Berndt**, vice president of the five-store Miami chain **Q Records & Video** and a newly elected member of NARM's board. Q will feature six price points ranging from \$5.99 to \$11.99. Being prepared are 50 linear feet of bin exposure under the banner **Discount Discs**. Even though product will continue to be displayed in regular shelf fashion, it will be featured again in the special display, grouped alphabetically according to the artist's name, not by price. "People don't shop for price; they shop artists," says Berndt.

NAIRD NOTES: One-stops continue to talk up the **National Assn. of Independent Record Distributors & Manufacturers** confab, set for May 11-15 at New Orleans' **Monteleone Hotel**. The latest one-stop to sign up is **Scott's One-Stop Records**, Indianapolis.

SHOPPING SUMMIT: Members of the New York-

based **International Council of Shopping Centers** will huddle April 11-13 on Capitol Hill with members of Congress. Among the issues to be discussed are taxes and asbestos in commercial buildings.

KIDS KNOW: That's the ICSC drug and alcohol abuse awareness campaign set for April 23-30 in the nation's shopping centers. While in Washington, ICSC members will inaugurate the Kids Help Awards dinner honoring first lady **Nancy Reagan**.

BIG IS BIGGER: **Harmony House** is doubling the size of some of its stores around Detroit, taking the Farmington, Mich., unit up to 3,800 square feet in a \$100,000 remodeling program.

SMALL IS SMALL: This column's invitation to submit examples of small-size stores finds **Dave Rice**, owner of **CDealer**, Davis, Calif., touting his 700-square-foot store but adding, "For one year starting October 1984, I operated out of a pickup truck and one room in my house."

SMALL CAN BE BIG: At least this is the way it sounds for **Mark Kaufman** and **Howard Axe**, partners in 3-year-old **Mark's Compact Shop** in Cleveland's downtown Old Arcade. Axe estimates the store's square footage at 380, "but we have a 13-foot-high ceiling," he adds. "We have 12,000 pieces of product crammed in here. We sell 2,500-3,000 pieces a month [front-line is \$12.99 on pop, \$13.99 on classical, each of which accounts for 35% of the store's sales]. We have everything. With Mark and me, it's a hobby gone amok," says Axe, 29 (Kaufman is 40). Axe says the store merchandises covers only in "clear plastic bags we had manufactured for us with cardboard stiffeners." The latest venture is a wholesale wing that will necessitate larger quarters. "We're calling it **T.B. Working**," says Axe. Deadpan, he adds that the T.B. stands for "This Beats."

Tell us about your big deals. Call Earl Paige at Retail Track: 213-273-7040.

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TOP COMPACT DISKS™

					POP™	
					Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	
				★ ★ NO. 1 ★ ★		
1	4	1	29	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R	
2	7	—	2	TALKING HEADS NAKED	SIRE/FLY 2-25654/WARNER BROS.	
3	1	4	5	ROBERT PLANT NOW AND ZEN	ESPARANZA 2-90863/ATLANTIC	
4	3	9	3	THE BEATLES PAST MASTERS, VOL II	CAPITOL C2-90044	
5	2	2	21	GEORGE MICHAEL FAITH	COLUMBIA CK 40867	
6	6	12	3	THE BEATLES PAST MASTERS, VOL I	CAPITOL C2-90043	
7	5	3	21	INXS KICK	ATLANTIC 2-81796	
8	8	7	30	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.	
9	10	19	5	TERENCE TRENT D'ARBY INTRO. THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	COLUMBIA CK 40964	
10	11	15	3	SOUNDTRACK MORE DIRTY DANCING	RCA 6965-2-R	
11	9	5	24	STING ... NOTHING LIKE THE SUN	A&M CD 6402	
12	13	10	8	SOUNDTRACK GOOD MORNING, VIETNAM	A&M CD 3913	
13	12	11	8	JAMES TAYLOR NEVER DIE YOUNG	COLUMBIA CK 40851	
14	14	6	31	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM	
15	18	14	4	KINGDOM COME KINGDOM COME	POLYDOR 835 362-2/POLYGRAM	
16	16	8	9	DAVID LEE ROTH SKYSCRAPER	WARNER BROS. 2-25671	
17	19	16	8	ORIGINAL LONDON CAST PHANTOM OF THE OPERA	POLYDOR 831 273-2/POLYGRAM	
18	17	17	25	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999	
19	22	—	2	BILLY OCEAN TEAR DOWN THESE WALLS	JIVE ARCD 8495/ARISTA	
20	15	13	55	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC	
21	23	25	5	GUNS & ROSES APPETITE FOR DESTRUCTION	Geffen 2-24148	
22	21	18	34	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM	
23	27	24	6	SINEAD O'CONNOR THE LION & THE COBRA	ENSIGN 2-41612/CHRYSALIS	
24	NEW ▶		1	JONI MITCHELL CHALK MARK IN A RAIN STORM	Geffen 2-24172	
25	25	20	21	GEORGE HARRISON CLOUD NINE	DARK HORSE 2-25643/WARNER BROS.	
26	29	30	14	TIFFANY TIFFANY	MCA MCAD 5793	
27	24	23	29	PINK FLOYD A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599	
28	20	22	8	RICK ASTLEY WHENEVER YOU NEED SOMEBODY	RCA 6822-2-R	
29	26	26	3	FRANK ZAPPA HOT RATS	RYKODISC RCD-10066	
30	NEW ▶		1	RICHARD MARX RICHARD MARX	EMI-MANHATTAN 46760	

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CD Output Up In Japan

TOKYO Japanese compact disk production in January totaled 4.42 million units—more than the combined total for singles and vinyl albums—as the domestic market shifted decisively to the laser-read format.

Both LP and singles production dropped, to 978,000 and 2.83 million units, respectively. By contrast, CD output jumped 40% when compared to the January 1987 total. Prerecorded-tape production was up 5% to 5.12 million.

In value terms, the growing disparities between carriers are even more apparent. CD production for the month had a total value of \$762.9 million, up 30% over the January 1987 figure. It accounted for almost 50% of \$149.37 million—the total value of all disk and tape manufacturing in Japan in January.

LPs and singles together accounted for \$23.7 million (down 31%), and cassettes accounted for

(Continued on page 50)

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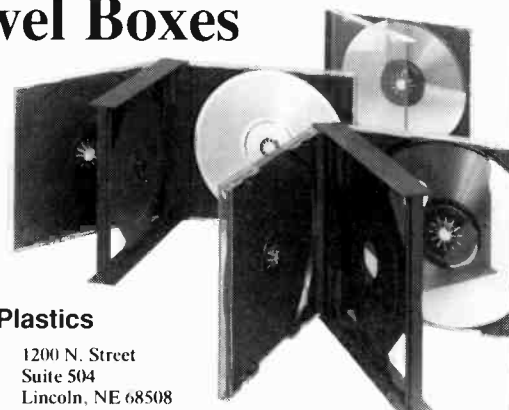


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Attorney Warns Confabgoers On Wrongful Firing

NEW YORK Though his remarks were nonindustry specific, attorney Allen G. Siegel offered several useful tips on manning a staff in his National Assn. of Recording Merchandisers seminar "How To

**NARM
REPORT**

Hire And Fire . . . And Stay Within The Law," held March 12 and repeated March 14 during the trade association's annual convention

in Los Angeles.

To a half-full hall, Siegel presented actual-case scenarios of workers being fired and later winning lawsuits against their former employers for wrongful dismissal. He then outlined steps that management can take to safeguard itself against such occurrences. Among Siegel's main points:

- Be very careful of the language in employee handbooks. According to Siegel, they are now legally considered implied contracts. Thus, he said, phrases like "If you do a good job, you don't have to worry about being fired" should be avoided.

- Probationary periods should be used sparingly because they often backfire. "The vast majority of courts say that probationary periods have exactly the opposite effect," said Siegel. "If [an employee] has a 90-day period, then on the 91st day he is a permanent employee and you really have to justify his termination."

- Have "concrete" employee rules. "Rules should be fair and clear and applied consistently," said Siegel. Employers are frequently found to be at fault by the courts not because they dismissed someone without just cause but because another employee in a similar situation was shown more leniency.

- Finally, Siegel advised that all "personnel actions" be written and that employees be required to acknowledge such notices.

JEAN ROSENBLUTH

Star CD Fluid Treats Hurt Vinyl Records

Damaged vinyl records can be repaired, according to Star CD, by applying its restorative Scratch Fixer, which "lifts trash up out of the grooves and lays down a dry protective film of extreme high lubricity." The fluid is applied with a cotton swab.

A bottle with enough Scratch Fixer to treat 13 records retails for \$5.95, and a 100-record treatment goes for \$24.95.

Contact 216-793-9955 for more information.



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CD KEY AT NEW RECORD THEATRE STORE

(Continued from page 47)

lets—anchor the CD section.

New 45s and sale-priced LPs are situated directly in front of the store counter, where stamp books are given to customers. These books are stamped each time a customer makes a purchase, and when the book is

filled the customer receives a discount on a future purchase.

The video store has a separate entrance. Its video club has about 8,000 members and does not charge dues. The store rents more than 8,000 titles at \$1.99 each. Manager Steve Silver,

Lenny's son, says the video store's dollar volume is 90% rental and 10% sales.

Six IBM-25 computer terminals help speed customer service, and four overhead Proton VT-210 monitors allow screening of video product. Because of customer demand for more product, the video section is being expanded to 6,000 square feet, Steve Silver adds.

"We're currently looking at another location here in Buffalo and in other cities, and they will contain a regional video store outlet like this," says Lenny Silver.

According to Wayne Zagan, manager of the Williamsville Record Theatre, prerecorded music customers visit the video store more often than video customers visit the music store. He adds that the store's yuppie customer base disregards pricing, which reflects the affluence of the neighborhood that surrounds this store.

Record Theatre's standard CD prices run from \$12.95 to \$14.95; specials prices are \$7.99 and \$10.99. LP and cassette product usually has an \$8.98 shelf and a \$5.99 specials price.

Lenny Silver is president of the locally owned independent label Amherst Records, which currently markets Doc Severinsen & The Tonight Show Band, teenage singer Glenn Medeiros, and the jazz group Gama-lon.

Featuring a deeper catalog of selections and special orders, Record Theatre ships its product direct to stores. Silver calls it a freestanding-store concept.

The chain's new outlet opened in November. It joins 17 other Record Theatre stores that Silver owns in Philadelphia; Rochester and Syracuse, N.Y.; Cleveland, Cincinnati, and Akron, Ohio; and Baltimore.



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Discwasher Debuts Cables

Discwasher has reintroduced to the retail market its 4- and 5-meterlong Gold-Ens connector cables. These units feature gold-plated ends, copper conductors, and age-resistant insulation.

Displayed in clam-shell packaging, the longer cable retails for \$19.95 and the shorter for \$17.95.

Contact: 312-678-9610.

CD OUTPUT UP IN JAPAN

(Continued from page 48)

\$52.79 million (up 1%).

The Japan Phonograph Record Assn. statistics also cover video software output. They show that 669,000 videodisks were produced in January, 15% more than in the same month last year, with a value of \$33.74 million (up 7%), while 483,000 videocassettes were made, 124% more than last year, with a value of \$26.03 million (up 68%).

FOR WEEK ENDING APRIL 9, 1988

Billboard

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TOP MIDLINE ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	84	★ ★ NO. 1 ★ ★ LED ZEPPELIN ATLANTIC SD-19129 (1971) (CD)	21 weeks at No. One LED ZEPPELIN IV
2	1	240	ELTON JOHN MCA 1689 (1974) (CD)	ELTON JOHN'S GREATEST HITS
3	3	232	AEROSMITH COLUMBIA PC-36865 (1980) (CD)	AEROSMITH'S GREATEST HITS
4	5	72	THE EAGLES ASYLUM 6E-105 (1976) (CD)	GREATEST HITS 1971-1975
5	6	76	AC/DC ATLANTIC SD-16018 (1980) (CD)	BACK IN BLACK
6	7	60	PATSY CLINE MCA 12 (1973)	PATSY CLINE'S GREATEST HITS
7	8	37	U2 ISLAND 90127/ATLANTIC (1983) (CD)	UNDER A BLOOD RED SKY
8	4	41	WHITESNAKE GEFEN GHS 4018/WARNER BROS. (1984) (CD)	SLIDE IT IN
9	10	64	JAMES TAYLOR WARNER BROS. BSK-3113 (1976)	GREATEST HITS
10	9	108	STEVE MILLER CAPITOL SN-16321 (1978) (CD)	GREATEST HITS 1974-1978
11	11	56	FLEETWOOD MAC WARNER BROS. BSK-3010 (1977) (CD)	RUMOURS
12	12	84	PHIL COLLINS ATLANTIC SD-16029 (1981) (CD)	FACE VALUE
13	13	60	LED ZEPPELIN ATLANTIC SD-19127 (1969) (CD)	LED ZEPPELIN II
14	14	238	ELTON JOHN MCA 1690 (1977) (CD)	ELTON JOHN'S GREATEST HITS VOL. II
15	15	21	INXS ATCO 81277-1 (1985)	LISTEN LIKE THIEVES
16	26	112	MEATLOAF EPIC PE-34974 (1977) (CD)	BAT OUT OF HELL
17	20	17	CREEDENCE CLEARWATER REVIVAL FANTASY CCR-2 (1976)	CHRONICLE (THE 20 GREATEST HITS)
18	25	52	YAZ SIRE 23737 (1982) (CD)	UPSTAIRS AT ERIC'S
19	17	37	SEX PISTOLS WARNER BROS. 3147 (1977)	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS
20	19	41	THE RIGHTEOUS BROTHERS VERVE 5020 (1967)	GREATEST HITS
21	18	41	LED ZEPPELIN ATLANTIC 19126 (1969) (CD)	LED ZEPPELIN I
22	28	33	LED ZEPPELIN ATLANTIC 7255 (1973) (CD)	HOUSES OF THE HOLY
23	21	76	SOUNDTRACK MCA 3046 (1978)	ANIMAL HOUSE
24	31	198	STEPPENWOLF DUNHILL 50135/MCA (1973) (CD)	16 GREATEST HITS
25	32	84	CROSBY, STILLS, NASH & YOUNG ATLANTIC SD-19119 (1974) (CD)	SO FAR
26	23	37	GRATEFUL DEAD WARNER BROS. 2764 (1974)	THE BEST OF/SKELETON'S FROM THE CLOSET
27	16	246	STEELY DAN ABC 1006 (1977) (CD)	AJA
28	33	60	BRUCE SPRINGSTEEN COLUMBIA PC-32432 (1973) (CD)	THE WILD, THE INNOCENT & THE E STREET SHUFFLE
29	29	13	PINK FLOYD COLUMBIA 37680 (1981)	A COLLECTION OF GREAT DANCE SONGS
30	24	29	VAN MORRISON WARNER BROS. 1835 (1970) (CD)	MOONDANCE
31	27	13	TRAFFIC ISLAND 9306/ATLANTIC (1971)	LOW SPARKS OF HIGH HEELED BOYS
32	34	5	SOUNDTRACK COLUMBIA SC 40549 (1986)	TRICK OR TREAT
33	22	240	THE WHO DECCA 79182/MCA (1971) (CD)	WHO'S NEXT
34	RE-ENTRY		THE MOODY BLUES DERAM 18012/POLYGRAM (1968)	DAYS OF FUTURE PASSED
35	39	5	AC/DC ATLANTIC 19244 (1979)	HIGHWAY TO HELL
36	30	17	CREAM RSO 811639-11/POLYGRAM (1983)	STRANGE BREW (THE VERY BEST OF CREAM)
37	38	80	THE WHO MCA 5408 (1982)	THE WHO'S GREATEST HITS
38	RE-ENTRY		CHICAGO COLUMBIA PC-33900 (1975) (CD)	CHICAGO IX - GREATEST HITS
39	35	17	THE STYLISTICS AVCO 69005/AMHERST (1975) (CD)	THE BEST OF THE STYLISTICS
40	40	9	INXS ATCO 90160/ATLANTIC (1984)	THE SWING

(CD) Compact disk available.

Indies Phasing Out LPs?

BY JEAN ROSENBLUTH

FOR WHOM THE BELL TOLLS: Several indie labels are venturing where the majors fear to tread: A handful of small logos are turning out product in all configurations except LP—and for some of the jazz-oriented ones, that includes digital audiotape.

"It seems to just be beginning," says Sue Max, the domestic independent buyer for **Important**. "Three months from now I'll probably have a list of 20 or so labels that have abandoned the LP." One of the first rock indies to take the plunge is Charlotte, N.C.-based **Triapore**, which recently issued the **Sponge-tones'** Beatles-esque "Where-Ever-Land."

"Largely for financial reasons, we couldn't do all three configura-

tions," says the label's **Jamie Hoover**. "Cassettes were a way to get to the inexpensive buyers, and the compact disk was the other end of the stick—we wanted to get a real good piece of product out there. And from a reorder standpoint, the CD is less costly than vinyl."

GRASS ROUTE

Another reason Hoover chose to forgo the LP rather than the CD is the latter's promotional value—in more ways than one. "We did a big mailing to college radio," he says. "The CD was a lot more impressive and cheaper to mail out than the LP. We were afraid that not everyone would have the facilities to play

them, but this seems to be the year that all the college stations bought CD players."

Jazzline, a new label under the **Delta Music** umbrella, releases its product in three configurations—but that includes DAT, not LP. Of course, it is less remarkable when a jazz or classical label, whose customers are often audiophiles, forsakes vinyl. Surprisingly, aficionados of another type of music are also abandoning the LP in droves, says Max: "On hard rock and metal releases, I'm selling about 10-1 cassette to LP. It seems to be only the R.E.M.-ish type of crowd that still wants records on vinyl."

For that reason, Max advised just such a band, Washington, D.C.'s **Gray Area**, not to give up on the LP just yet when it called her with plans to go CD and cassette only with its April release. "But who knows," she says. "They're definitely at the forefront of a trend."

SEEDS & SPROUTS: A benefit concert for Alligator artist **Koko Taylor** and her band, who were injured in a van accident earlier this year, was scheduled to take place Sunday (3) at Chicago's Riviera nightclub. On the bill: Robert Cray, Albert Collins, and Kim Wilson of the **Fabulous Thunderbirds**... **HighTone's** **Joe Ely** picked up five awards at the recent **Austin Music Awards** show.

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

JEAN BEAUVOIR
Jackknifed

▲ LP Columbia BFC-40910/NA
CA BCT-40910/NA

BLUE MODERNE
Where Is Love

▲ LP Atlantic 81807-1/NA
CA 81807-4/NA

BOY WHITE
Do We Connect

▲ LP RCA 6880-1/NA
CA 6880-4/NA

CHEAP TRICK
Lap Of Luxury

▲ LP Epic FE-40922/NA
CA FET-40922/NA

DRIVIN' 'N' CRYIN'
Whisper Tames The Lion

▲ LP Island 90699-1/NA
CA 90699-4/NA

TIM FINN
Big Canoe

LP Virgin America 90879-1/NA
CA 90879-4/NA

ART GARFUNKEL
Lefty

▲ LP Columbia FC-40942/NA
CA FCT-40942/NA

JOHNNY HATES JAZZ
Turn Back The Clock

LP Virgin America 90860-1/NA
CA 90860-4/NA

JESSE JOHNSON
Every Shade Of Love

▲ LP A&M SP-5188/NA
CA CS-5188/NA

JUNIOR
Sophisticated Street

▲ LP London 828083-1/NA
CA 828038-4/NA

BILLY OCEAN
Tear Down These Walls

▲ LP Jive JL9-8495/NA
CA JC9-8495/NA

ORCHESTRAL MANOEUVRES IN THE DARK
The Singles

▲ LP A&M SP-5186/NA
CA CS-5186/NA

POINTER SISTERS
Serious Slammin'

▲ LP RCA 6562-1/NA
CA 6562-4/NA

SLAVE RAIDER
Take The World By Storm

▲ LP Jive 1088-1/NA
CA 1088-4/NA

SMITHEREENS
Green Thoughts

▲ LP Enigma/Capitol C1-48375/NA
CA C4-48375/NA

JO-EL SONNIER
Come On Joe

▲ LP RCA 6374-1/NA
CA 6374-4/NA

TREAT HER RIGHT
Treat Her Right

▲ LP RCA 6884-1/NA
CA 6884-4/NA

TINA TURNER
Tina Live In Europe

▲ LP Capitol C1-90126/NA
CA C4-90126/NA

JAZZ/NEW AGE

DAVE BENDIGKEIT QUARTET
Thoughts Of A Gentleman

▲ LP Quartet Q-1002/\$9.98

LEE EDWARDS
Shades Of Love

LP A.R. 6081-1/NA

TED GIOIA TRIO
The End Of The Open Road

▲ LP Quartet Q-1001/\$9.98

KIP HANRAHAN
Days And Nights Of Blue Luck Inverted

▲ LP Pangaea PAN-42137/NA
CA 42137/NA

KIP HANRAHAN
Vertical's Currency

▲ LP Pangaea PAN-42136/NA
CA 42136/NA

MARK LEWIS QUARTET
In The Spirit

▲ LP Quartet Q-1003/\$9.98

ASTOR PIAZZOLLA
Tango Zero Hour

▲ LP Pangaea PAN-42138/NA
CA 42138/NA

TIM STORY
Untitled

▲ LP Lost Lake Arts LL 0094/\$9.98
CA LT 0094/\$9.98

VARIOUS ARTISTS
Conjure: Music For The Texts Of Ishmael Reed

▲ LP Pangaea PAN-42135/NA
CA 42135/NA

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

TOP CONTEMPORARY JAZZ ALBUMS™

Rank	Artist	Label	Format
1	the DEBUT	★★ NO	One
2	THE MANHATTAN TRANSFER	ATLANTIC 81803-1 (CD)	BRASIL
3	HERBIE MANN	HERBIE MANN	AND YOU KNOW WHAT?
4	STEVE KINDLER	BELL	GLOBAL PAC
5	HIROSHIMA	EPIC FE 40910 (CD)	GO
6	PAT METHENY GROUP	GRFF	STILL LIFE (TALKING)
7	MAN-SIE	ASSOCIATED B	NORTHERN NIGHTS
8	BAHIA	EPIC 48375 (CD)	NATURAL STATES
9	GERALD ALBRIGHT	ATLANTIC 81813	BETWEEN US
10	DAVID LANZ	PAUL DEER	NATURAL STATES
11	HERBIE MANN	HERBIE MANN	HERBIE MANN
12	JASIL BRAZZ	GRP GR 1042 (CD)	HERBIE MANN
13	KENNY G	ARISTA AR 8427 (CD)	HERBIE MANN
14	MICHAEL BREWSTER	OPTIMISM OP 3106 (CD)	HERBIE MANN
15	VARIOUS ARTISTS		HERBIE MANN
16	HERBIE MANN		HERBIE MANN
18	NEW ▶		HERBIE MANN
21	NEW ▶		HERBIE MANN

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FACT
OF THE WEEK

Billboard Tracks The Whole Hit Making Process In Music And Video!

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H I T M A K E R S

USE IT

More Scenes From NARM: Awards, Stars, and Parties

Trade Group Turns 30 In Style
Century Plaza, L.A.; March 11-14



Deadly Lita. At Tower Records' invite-only soiree, RCA artist Lita Ford is flanked by two guys named Ray—Ray Gianchetti, left, NARM director of creative services, and Ray Paul Klimek, advertising coordinator for Norwalk Record Distributors.



Barney's Bragging Rights. Barney Cohen, left, president of Sacramento, Calif.-based one-stop Valley Record Distributors, receives the NARM wholesaler-of-the-year award from Pete Jones, president of BMG Distribution and chairman of NARM's Manufacturers Advisory Committee.



Jackie's Jokes. Jackie Mason wasn't in the auditorium when his best-selling comedy album award was announced at NARM's closing-night banquet, but he made up for lost time with a hilarious and well-received acceptance speech that tackled—among other topics—money that he loses to home taping.



Two Straight. Manhattan superstore complex J&R Music World wins the retailer-of-the-year award in the small-retailer category for the second consecutive year. Co-owner Rachelle Friedman accepts from Pete Jones, president of BMG Distribution and chairman of NARM's Manufacturers Advisory Committee.



Tie One On. After Russ Solomon, left, chief of Tower Records and outgoing NARM president, passed the trade group's gavel to his successor, Frank Hennessey, president of Handleman Co., Hennessey responds by adding one of his "favorite ties" to Solomon's infamous tie collection.



Platinum Plus. Triple-platinum star Tiffany made a surprise appearance during MCA's sales pitch and accepted a NARM best-seller award in the new-artist category.



Musicland's Winning Group. Chain president and chairman Jack Eugster brought his whole crew on stage to accept Musicland's retailer-of-the-year trophy from Pete Jones, chairman of NARM's Manufacturers Advisory Committee. Shown, from left, are Bob Henderson, senior VP and general merchandise manager; Jones; Gary Ross, executive VP of operations, marketing, and distribution; Arnie Bernstein, executive VP of operations; Paula Connerney, vice president of stores, Western division; Frank Vinopal, VP and general manager of video ventures; Dick Odette, VP of software merchandising; Larry Gaines, senior VP of stores, Eastern division; and Eugster.



Tracie's Turn. Capitol rookie Tracie Spencer delivers one of the three songs that she showcased from her self-titled debut album during CEMA's product presentation.



The Way It Was. RCA's Bruce Hornsby, a winner in last year's NARM best-seller awards, performed during the 1988 best-seller awards banquet with his band, the Range. He also thanked retailers for breaking his first album and previewed material from the band's next outing.

AVA's Distribution Panel Heats Up On PPV Issue

BY EARL PAIGE

PALM SPRINGS, Calif. The issue of pay-per-view is still worrying video retailers more than price protection, prepacks, and depth of copy, which were all nevertheless prime concerns and topics explored here March 25 at the annual American Video Assn. convention at the Wyndham Hotel.

"If you don't feel the damage of PPV, you're dead," said Jim Salzer, owner of Salzer's Video, Ventura, Calif., who added that he was echoing the concern of Arthur Morowitz, president of the Video Software Dealers Assn. and head of Metro Distributing Video and Coliseum Video (Billboard, March 5).

The occasion was a panel on video distribution that began with an upbeat review of the industry by moderator Tim Baskerville, president of the Video Marketing Newsletter. He placed the U.S. home video market at \$7 billion in rental and \$2 billion in sell-through, adding that "sadly, a large portion of that isn't coming from your video-specialty retailers."

Both Baskerville and Jack Kanne, executive director of sales for Paramount Home Video, sounded warnings. Baskerville noted the "aging of the VCR-owner population" as well as "overbuilt markets."

One of three vendor panelists, Kanne cited consumer dissatisfaction as the big issue, with a reported 88% of U.S. consumers not getting what they want when they visit a video store.

Like Baskerville, David Bishop, vice president of sales for MGM/UA, hit on sell-through, saying that video-specialty stores accounted for a healthy 60% before Christmas, then 40% in January, and "now 30%, and yet you folks have the everyday traffic."

Looking to the future, Len Levy, executive vice president of Fries Home Video, urged more "breadth" of copy and "the ability to service a wider audience. Alternative means more than exercise tapes. You are home entertainment, home education, home everything."

On price protection, John Farr, vice president of sales for Commtron, drew loud applause by suggesting vendors "offer at least some kind of hint" when changes are in the works. Kanne defended pricing policies by arguing that home video is product driven: "We have to look at each individual product, its power, star value, box office appeal, and support on national television."

Prepacks as one vehicle of both price protection and depth of copy came in for heavy criticism. Farr guardedly talked of dealer complaints on a Vestron four-pack that combines three copies of "Running Man" with one of "Steel Dawn." He said it has been attacked vehemently by dealers. (For more on the Vestron promo, see story on page 60A). "I hope the trades here will report it is dealers and not John Farr saying this," he qualified. Stores complain the plan gives them too many copies of "Steel Dawn."

Farr also knocked the diversity of deals, "like buy six on Tuesday and take back four on Thursday but the wind's in the north."

A familiar argument erupted on the question of a \$29.95 or \$89.95 price for "Beverly Hills Cop II," with Kanne saying 4½ more copies would have to be sold at the lower price for every single copy at the higher price. "We'd love to see them all at \$29.95, but it's a matter of economics."

Loud whistles greeted the suggestion that video suppliers offer the same returns guarantees en-

joyed by bookstores, a point made by Allan Caplan, chairman of the Applause Video chain. Kanne said Paramount has increased its guarantees, especially with sell-through growing "three- or fourfold," but Caplan countered that some returned tapes come back "with other movies taped over them."

Numerous topics surfaced once dealers paraded to the microphone, from the increasing use of TV advertising and co-op policies to the dwindling budgets for trade advertising and defectives, the last issue launching a discussion of VSDA's

recent effort to help set up a national clearing center (Billboard, April 2).

But nothing ignited the crowd like PPV, with Commtron's Farr even saying he "hopes the cable systems burn down." Kanne attempted to soften the PPV issue by noting that the problem is regional and that while there are 40 million cable subscribers, "only 5% are addressable," though he added that even if 1%-2% of all cable users record from PPV, "It's a lot. We're concerned."

FOR WEEK ENDING APRIL 9, 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	25	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	29	AN AMERICAN TAIL ♦	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	3	76	SLEEPING BEAUTY ♦	Walt Disney Home Video 476	1959	29.95
4	7	44	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
5	5	132	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
6	8	95	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
7	4	132	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
8	13	95	WINNIE THE POOH AND TIGGER TOO ♦	Walt Disney Home Video 64	1974	14.95
9	10	127	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
10	9	23	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
11	6	44	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
12	17	22	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
13	18	3	BUGS!	MGM/UA Home Video M201233	1988	14.95
14	15	87	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
15	20	3	DAFFY!	MGM/UA Home Video M201232	1988	14.95
16	12	91	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
17	11	104	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
18	24	2	PORKY!	MGM/UA Home Video M261236	1988	14.95
19	NEW ▶		BUGS BUNNY SUPERSTAR	MGM/UA Home Video M201323	1988	19.95
20	16	93	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
21	22	44	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
22	14	44	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
23	19	3	IT'S THE EASTER BEAGLE, CHARLIE BROWN	Hi-Tops Video HT0094	1976	14.95
24	21	16	RAFFI-A YOUNG CHILDREN'S CONCERT ●	A&M Video 6-21707	1986	19.98
25	23	2	ELMER!	MGM/UA Home Video M201235	1988	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.

Newsletter Monitors Premiere Dates VSDA Keeps Tabs On PPV

BY BRUCE HARING

NEW YORK In an effort to keep up with the growing conflicts between pay-per-view and home video releases, the Video Software and Dealers Assn. has introduced Pay Per View Report, a newsletter designed to monitor pay-per-view movie premiere dates that are telecast on cable-system channels on or close to the title's home video release.

The monthly, one-page newsletter will provide regular and associate members of VSDA with the first systematic evaluation of both the PPV policies of VSDA associate member companies and the acquisition patterns of the various PPV systems.

VSDA members receive the newsletter free. The organization claims 3,800 member companies that represent some 25,000 stores.

Titles will be monitored on six major PPV outlets—Home Premiere TV, First Run, Cable Video Store, Request TV, Viewers Choice, and Choice Seat. The pre-book date and street date are included on the report's chart. VSDA members monitor PPV outlets in their area and report the results for inclusion in the

newsletter.

"The problem is that the pay-per-view releases are not consistent," says Mickey Granberg, VSDA executive vice president. "One dealer will tell another that 'Platoon' is airing on PPV next week, but that dealer won't have it on his system for two weeks."

The trade group's monthly magazine, VSDA Report, is not timely enough to include the PPV information, Granberg says, because of the time needed to produce the glossy magazine. "With the [PPV] newsletter, there will be times when [members] don't get the information very early, but it's better than not getting it at all," she says.

The PPV newsletter comes on the heels of an intensive consumer survey conducted last year by VSDA, which showed that PPV airings hurt home video rentals of specific titles.

Larry Gerbrandt, a senior analyst with Kagen Associates of Carmel, Calif., says his firm verified the name and address of 256 U.S. cable systems that run PPV outlets in a survey conducted in October. However, Gerbrandt says, the "total universe may be in excess of 300 systems."



MTV Plus. During the recent National Assn. of Recording Merchandisers confab, MTV presented its first-ever Music Merchandise Award to Music Plus for the role the Los Angeles music-and-video chain played in promoting the 1987 MTV Video Music Awards. Doing the honors, from left, are Mitch Perliss, Music Plus director of purchasing; Norman Schoenfeld, MTV's former manager of record retailing (now VH-1's manager of talent relations); Lou Fogelman, president of Music Plus; and Alan Schwartz, the chain's director of advertising.

Game Rental Hot AVA Topic Dealers Eager To Become Players

PALM SPRINGS, Calif. The controversial subject of video-game rental erupted here during a panel at the March 25-27 convention of the American Video Assn., and reaction to the topic indicates that many more retailers will move into that area with confidence.

"All you have to do is sign a letter for the distributor promising you won't rent Nintendo games," said E.J. Casinelli, co-owner of HR&S Video, Follansbee, W.Va. He added, "Right now, many Nintendo distributors are afraid their line will be

pulled," referring to earlier reports that the giant manufacturer objects to the rental of its games (Billboard, Feb. 27).

Many dealers, however, have made Nintendo and its distributors' objections a moot point by purchasing games directly from Target and other mass merchandisers. "Target seems to get all they want," said Larry Jacobs, president of six-store Delta Video in Little Rock, Ark.

Jacobs had delegates busily scribbling down a list of top-renting titles

(Continued on page 59)

BILLBOARD VIDEO SHOWCASE CIRCULATION DIRECTOR

Wanted:

A pro with experience working
with video retailers.

You will be responsible for the supervision and maintenance of the Billboard Video Showcase Poster Program, a 20" x 34" poster displayed in over 3,000 video stores nationwide featuring the latest information on video releases.

Your responsibilities will include supervision of field audits, on-going maintenance of the store network, development and execution of trade and consumer promotions and attendance at trade shows.

Send resumes to:

Billboard Video Showcase

1515 Broadway, New York, NY 10036, Box J.M.

FOR WEEK ENDING APRIL 9, 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	5	3	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R
2	1	11	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
3	2	8	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R
4	3	4	THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R
5	6	7	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R
6	7	5	THE BIG EASY	Kings Road Entertainment HBO Video 0052	Dennis Quaid Ellen Barkin	1987	R
7	4	9	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R
8	NEW ▶		STAKEOUT	Touchstone Films Touchstone Home Video 599	Richard Dreyfuss Emilio Estevez	1987	R
9	8	9	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R
10	9	3	HAMBURGER HILL	RKO Pictures Vestron Video 6015	Michael Dolan Daniel O'Shea	1987	R
11	NEW ▶		THE LIVING DAYLIGHTS	CBS-Fox Video 4745	Timothy Dalton Maryam d' Abo	1987	PG
12	10	6	SPACEBALLS	MGM/UA Home Video M90179	John Candy Rick Moranis	1987	PG
13	11	9	LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13
14	15	2	MAID TO ORDER	Scotti Bros. Pictures, Inc. IVE 64311	Ally Sheedy	1987	PG
15	12	10	DRAGNET	Universal City Studios MCA Home Video 45030	Dan Aykroyd Tom Hanks	1987	PG-13
16	14	5	NADINE	CBS-Fox Video 3841	Kim Basinger Jeff Bridges	1987	PG
17	13	5	REVENGE OF THE NERDS II: NERDS IN PARADISE	CBS-Fox Video 1514	Robert Carradine	1987	PG-13
18	16	21	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R
19	17	14	ROXANNE ♦	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG
20	NEW ▶		SURRENDER	Cannon Films Inc. Warner Home Video 37077	Sally Field Michael Caine	1987	R
21	NEW ▶		HELLRAISER	New World Entertainment New World Video A87007	Andrew Robinson Clare Higgins	1987	R
22	18	3	THE SQUEEZE	Tri-Star Pictures HBO Video 0053	Michael Keaton	1987	PG-13
23	19	14	THE SECRET OF MY SUCCESS	Universal City Studios MCA Home Video 80637	Michael J. Fox	1987	PG-13
24	21	3	MATEWAN	Lorimar Home Video 384	James Earl Jones	1987	PG-13
25	NEW ▶		SLAM DANCE	Island Pictures Key Video 3856	Tom Hulce Virginia Madsen	1987	R
26	20	4	A PRAYER FOR THE DYING	Samuel Goldwyn Virgin Vision 70050	Mickey Rourke Bob Hoskins	1987	R
27	23	13	THE BELIEVERS	Orion Pictures HBO Video 0034	Martin Sheen	1987	R
28	25	14	THE FOURTH PROTOCOL	Lorimar Home Video 320	Michael Caine Pierce Brosnan	1987	R
29	24	7	JAWS THE REVENGE	Universal City Studios MCA Home Video 80723	Lorraine Gary Michael Caine	1987	PG-13
30	NEW ▶		AMAZON WOMEN OF THE MOON	Universal City Studios MCA Home Video 80684	Rosanna Arquette Steve Guttenberg	1987	R
31	27	13	HOLLYWOOD SHUFFLE ♦	Samuel Goldwyn Virgin Vision 70032	Robert Townsend	1987	R
32	31	26	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13
33	22	19	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R
34	37	19	HARRY AND THE HENDERSONS ♦	Amblin Entertainment MCA Home Video 80677	John Lithgow	1987	PG
35	29	7	IN THE MOOD	Lorimar Home Video 475	Patrick Dempsey Talia Balsam	1987	PG-13
36	36	6	DISORDERLIES	Warner Bros. Inc. Warner Home Video 11752	The Fat Boys	1987	PG
37	26	6	THE MONSTER SQUAD	Tri-Star Pictures Vestron Video 6014	Andre Gower Robby Kiger	1987	PG-13
38	39	26	FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	PG
39	30	21	TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	R
40	35	4	SURF NAZIS MUST DIE	Troma Media Home Entertainment M951	Barry Brenner Gail Neely	1987	NR

♦ 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.

CONVENTION CAPSULES

HOTEL HASSLE: In Palm Springs, Calif., which was jammed with spring-break traffic, the March 25-27 meet of the American Video Assn. was too large for convention site the Wyndham Hotel, resulting in an overflow to the Desert Princess, about 15 minutes away. The trade group hired courtesy buses that ran every 30 minutes, but there was still some grumbling. **John and Nancy Pettigrass**, operators of **Who's On First Video**, Auburn, N.Y., were dismayed that although they had made their reservations three months in advance, they still ended up in Cathedral City, Calif. Meanwhile at the Wyndham, AVA shared the facilities with the concurrent first annual Greater Palm Springs Alcoholics Anonymous convention—3,000 attendees strong. Rushed hotel staff members were also poised for yet another 3,000 arriving guests—members of women's rights advocate group **Entrenous**, which fueled plenty of gossip among AVA delegates.

Meanwhile, rowdy scenes by college students here for the break led to 200 arrests at the local jail. When there was no room left at the jail, police actually stopped making arrests.

BIG BUYOUT: Rank and file AVA members were increasingly upbeat about the dramatic purchase of the association from founder **John Power**, a move that converts AVA into a dealer-owned nonprofit buying co-op and trade group.

(Continued on page 59)



Bush Industries Model AV757.

Bush Introduces 3-Shelf Cabinet

All the components for a complete home entertainment system can be fitted into Bush's new Model AV757 cabinet. Designed to hold the most popular television screen sizes up to 27-inches, the unit has three adjustable shelves for components and framed safety-tempered glass doors to protect against dust and dirt.

The floor-based cabinet is 43³/₄ inches high by 47¹/₄ inches wide by 15³/₈ inches deep and retails for \$179.95. Assembly is required.

For more information, contact 800-228-2874 except in New York, where the number is 800-248-2874.

Starring Academy Award Nominee
DENNIS HOPPER
And
HARDY KRUGER



WHEN YOU'RE ON THE OUTSIDE AS

THE INSIDE MAN

IT'S TIME TO TAKE CONTROL

Academy Award Nominee, **Dennis Hopper**, is hotter than ever in his newest blockbuster movie **"THE INSIDE MAN"**! The renegade hero of *Easy Rider*, *Star of Blue Velvet*, *Hoosiers*, and *The River's Edge* is out for blood when a super tech sub spotter lazer is ripped off and about to land in Russian hands. **Hopper's** the man to get it back and get even... or is he? **Hardy Kruger** co-stars in this blockbuster based on an actual and terrifying event!

DENNIS HOPPER · HARDY KRUGER in **THE INSIDE MAN**
Also Starring **GOSTA EKMAN · DAVID WILSON** And introducing **CORY MOLJER**
Screenplay **ALAN PLATER** · Story **William Aldridge and Tom Clegg** · Based on the book "The Fighter" by **Henry Kullmann** · Music **STEFAN NILSSON**
Theme by **Anthony More and Matthew Irving** · Sung by **P.P. Arnold** · Director of Photography **JORGEN PERSSON**
Produced by **INGEMAR EJVE, CALVIN FLOYD, BJORN HE-RICSON** · Directed by **TOM CLEGG**
A **PRODUCERS ENTERPRISES · NORDISK TONEFILM · TERRA FILM INTERNATIONAL** Production · in Association with **Hill Samuel**
United Media Ltd. Svensk Filmindustri

FULL-LENGTH FEATURE FILM
SUGGESTED LIST PRICE: **\$79.95**
(Priced Higher in Canada)

90 minutes/CHE 4008

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Manufactured and distributed by **Celebrity Home Entertainment, Inc.**, Woodland Hills, CA 91365 Artwork and Design © 1988 **Celebrity Home Entertainment, Inc.** Printed in U.S.A.



The Jasco HE 8684 battery tester.

Battery Tester A Jolt From Jasco

The new Jasco Model HE 8684 battery tester can be used on AA, AAA, C, and D cell batteries as well as on the 9-volt "button" battery. The power indicator has readings for "good," "low," and "replace."

The unit carries a suggested retail price of \$6.99.

Contact: 405-752-0710.

NONMUSIC RETAILERS

(Continued from page 47)

audience infer many obvious parallels in book- and record-display techniques.

Bostic cited the public's past perception that bookstores should have "mysterious qualities" and be more like libraries, "where people could browse, uninterrupted, in silence." Now, he says, "at Waldenbooks, we hope to have shattered that myth."

Bostic recounted the bookseller's various promotion and marketing techniques, which include in-store book clubs and its unique displays, which use standard point-of-pur-

'We tell the customer what we want them to buy'

chase materials as well as special materials created by artistic staff members on store time.

Bostic told retailers in the audience that book selling is not a hits-driven business; in fact, he said, the split is 60/40, with back catalog sales bringing in a full 60% of the company's gross sales.

Paco Underhill, head of New York-based firm Environmental Analysis & Planning Consultants, closed the session with a well-received film clip demonstrating both successful and problematic displays. Focusing on in-store traffic patterns, Underhill called for heightened retailer awareness of prime store space.

Underhill told retailers they can lose business very easily merely by creating the impression of a long wait at the checkout line. He estimated the Sacramento, Calif.-based Tower chain loses 15% of its possible total sales because of customers who leave the store rather than wait in what appears to be a very lengthy line.

GET THE REAL DEAL ON "REAL MEN"

The James Belushi / John Ritter Comedy

In "Real Men" two stars born on the small screen come together in one of those outrageous **fun-for-the-family comedies** that finds its audience on home video.

James Belushi plays Mr. CIA... a survivor of some tough cases whose partners haven't been so lucky...they're all dead!

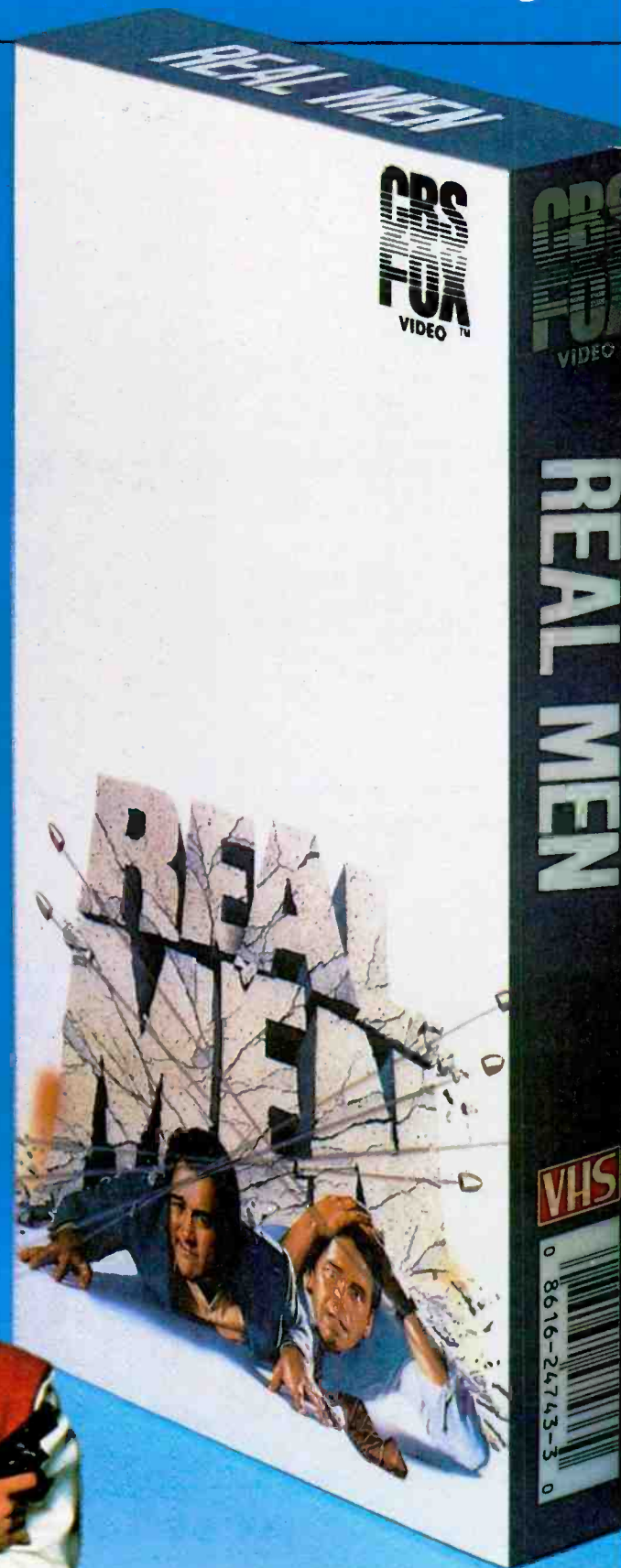
John Ritter is Mr. Suburban Insurance Man...the "neighborhood nobody" that even the milkman pushes around!

Together they're Real Men with a real weird mission...outwit the KGB...and save the world!

It's a people-pleasing movie, filled with cockeyed curves and insane surprises certain to appeal to teens and the entire family.

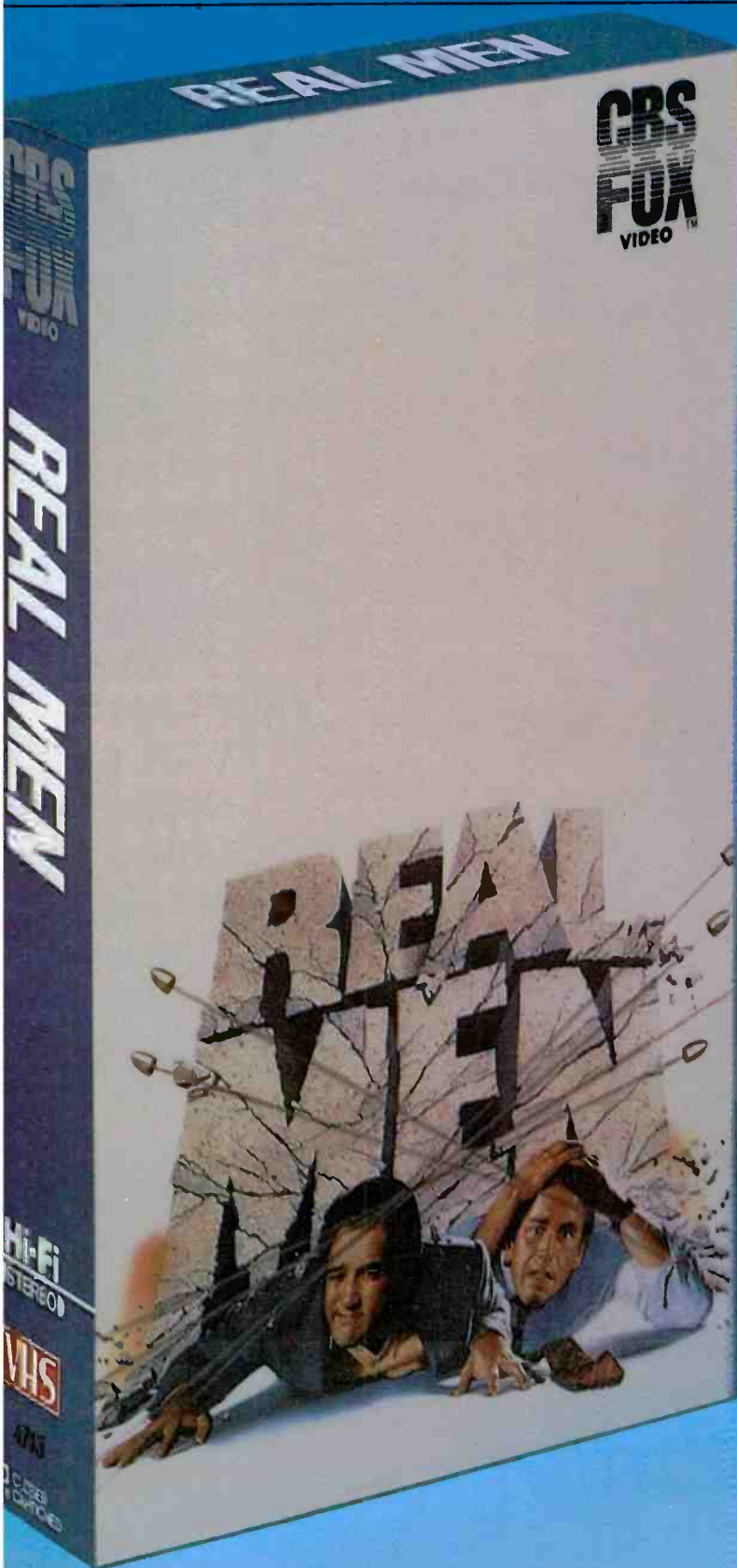
A REAL EXCLUSIVE!

Best of all, "Real Men" is a recent theatrical release that few James Belushi/John Ritter fans had the opportunity to see... with a generous **SIX MONTH WINDOW BEFORE PAY CABLE.**



VIDEO RELEASES

that'll rent again and again!



In short...it's just the kind of film you'll want to stock deep on!

And we've got just the **Dual Pack** to let you. It's the same great deal that you pounced on with "Predator"...the same tear-apart package that you stocked "The Living Daylights" up on! And this time you have the option of purchasing the regularly-priced single pack at \$79.98* on the same date.

See your distributor before April 26th for all the dollar-saving details on the **Dual Pack!**

Street date: May 12, 1988

Double Dynamite! The proven customer appeal of two comedy superstars — plus the innovative **Dual Pack!**

*Suggested Retail Price

JAMES BELUSHI JOHN RITTER

UNITED ARTISTS Presents A **MARTIN BREGMAN** Production

"REAL MEN" **JAMES BELUSHI JOHN RITTER**

Music by **MILES GOODMAN** Director of Photography **JOHN A. ALONZO** ASC

Executive Producer **LOUIS A. STROLLER** Produced by **MARTIN BREGMAN**

Written and Directed by **DENNIS FELDMAN** **MGM/UA** **PG-13**

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of CBS Records Canada Ltd. used under license. FOX™
is a trademark of Twentieth Century-Fox Film
Corporation used under license.

**CBS
FOX
VIDEO™**

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.

ADVENTURES IN BABYSITTING
Elisabeth Shue, Keith Coogan, Anthony Rapp
♠♥ Touchstone/\$89.95

AMAZONS
Jennifer Warren, Peter Scolari, Madeline Stowe
♠♥ Western World/\$79.95

DEADLY ILLUSION
Billy Dee Williams, Vanity, Morgan Fairchild
♠♥ RCA/Columbia/\$79.95

DEMONS 2
David Knight, Bobby Rhodes, Virginia Bryant
♠♥ Imperial/\$79.95

52 PICK-UP
Roy Scheider, Ann-Margret
♠♥ Media/\$19.95

GALACTIC GIGOLO
Carmine Capobianco, Debi Thibault
♠♥ Urban Classics/\$69.95

LESS THAN ZERO
Andrew McCarthy, Robert Downey Jr., Jami Gertz
♠♥ CBS/Fox/\$89.98

MARTHA STEWART'S SECRET FOR ENTERTAINING: A BUFFET PARTY FOR FAMILY AND FRIENDS
Instructional
♠♥ Crown/\$24.95

MARTHA STEWART'S SECRET FOR ENTERTAINING: A FORMAL DINNER PARTY
Instructional
♠♥ Crown/\$24.95

MY FAVORITE BRUNETTE
Bob Hope, Dorothy Lamour
♥ Hollywood Select/\$12.99

OF HUMAN BONDAGE
Leslie Howard, Bette Davis
♥ Hollywood Select/\$12.99

THE PICK-UP ARTIST
Molly Ringwald, Robert Downey Jr.
♠♥ CBS/Fox/\$89.98

THE RUNNING MAN
Arnold Schwarzenegger, Maria Conchita Alonso, Richard Dawson
♠♥ Vestron/\$89.98

RUSSKIES
Whip Hubley, Leaf Phoenix, Peter Billingsley
♠♥ Lorimar/\$79.95

SMASHUP, THE STORY OF A WOMAN
Susan Hayward, Eddie Albert
♥ Hollywood Select/\$12.99

SOMEONE TO WATCH OVER ME
Tom Berenger, Mimi Rogers
♠♥ RCA/Columbia/\$89.95

STEEL DAWN
Patrick Swayze
♠♥ Vestron/\$89.98

THAT UNCERTAIN FEELING
Merle Oberon, Burgess Meredith, Mervyn Douglas
♥ Hollywood Select/\$12.99

THE VAN
Stuart Getz, Deborah White, Danny DeVito
♠♥ Monarch/\$79.95

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

David Bowie's GLASS SPIDER TOUR, attended by over 6 million people in 15 countries and one of the most spectacular rock concerts ever performed, is about to make home video history.

This phenomenal, two-hour, *uncut* show is headed for your stores and destined to break all music records!

WHAT MAKES GLASS SPIDER SO SPECIAL?

VIDEO ONLY

There is no audio version of this concert to compete with the video, so your consumer base will also include record, tape and CD lovers.

STARS

The Glass Spider Tour has one of the hottest supporting casts ever assembled on a single stage — featuring Peter Frampton and Charlie Sexton!

COLLECTIBILITY

This is the *only* live David Bowie "Greatest Hits" collection in existence. Not one hit number has been left out!

PRODUCTION VALUES

- Stunning direction by award-winning director David Mallet
- Breathtaking dancing by acclaimed choreographer, Toni Basil
- Riveting photography shot with 17 cameras
- Spectacular sound digitally recorded and mastered
- Theatre-like production featuring a pulsating rock/ballet dance troupe, dazzling Varilights, and immense projection screens.

LONG TERM SALES

Glass Spider is a unique and timeless spectacle that will be viewed over and over — perfect for word of mouth!

PROMOTION

MPI is going all out to make *Glass Spider* its biggest campaign ever, with extensive consumer, trade and distributor advertising, radio promos, and TV music channel concert clips.

Conceived by David Bowie
Directed by David Mallet
Produced by Anthony Eaton

\$29⁹⁵
SUGG. LIST

MP 1526
APPROX. 110 MINUTES

Pre-order date: May 16, 1988

The ultimate in
home entertainment from



An MPI Home Video Release

©1988 Stenton, S.A.

DAVID
BOWIE



GLASS SPIDER

Service-Keyed Movieland Sets Franchise Standard

BY LINDA HERSCH

NEW YORK Unlike many of its industry counterparts, Fort Smith, Ark.-based Movieland U.S.A. numbers more company stores than franchised locations. Today, the chain has 22 company stores and 10 franchises.

John O'Mahoney, owner and president of Movieland U.S.A., says, "You have to establish a strong company before you can open a lot of franchises."

O'Mahoney and his partners, his brother Bill and Charles Palmer, established the first company store in Fort Smith in June 1984 with, according to O'Mahoney, "a small amount of capital."

The store was so successful, O'Mahoney says, that the partners were able to open their second unit in August, a third in October, and a fourth in December. Since 1984, Movieland units have continued to open doors throughout Arkansas and in Oklahoma, Tennessee, Louisiana, Mississippi, and Texas.

The company stores are generally 4,000-6,000 square feet, while franchised units are usually 2,000

square feet. The look inside the stores is uniform—a bright mixture of red, white, and blue. O'Mahoney kids that he designed his stores with white walls and red and blue shelving because he is patriotic, but he says he finds these colors "tend to make customers feel comfortable because they give the stores a bright and friendly look." Neon signage, such as for the store's logo, brightens the interior.

Many of the Movieland outlets have live inventory on the floor, while others stock only empty packages on shelves, with the live tapes stored in the back of the stores.

Start-up costs to open a Movieland U.S.A. store range from \$40,000 to \$100,000. Franchisees pay a monthly 4% royalty fee.

Movieland, says O'Mahoney, offers its consumers a wide selection of tapes. The partners consult with store managers in determining which tapes the store will carry. "The managers work with the public, so they know what their customers want," says O'Mahoney.

To safeguard the reputation of his stores, O'Mahoney says, "We tell our employees to be honest

when a customer asks if a certain movie is good. If it's bad, we want the employee to say so. We make mistakes, and we don't want our customers to pay for them. If they're unhappy with a video, they may feel they've been cheated and not come back."

Some of the larger company stores have 5,000 tapes representing 3,200 titles. "I believe a store shouldn't have less than 3,000 tapes. Our average store has 4,000," says O'Mahoney. There are generally 20-35 copies of a blockbuster movie in stock per store. "We'll always have at least 15 copies of the top eight titles per store. We had 20 copies of 'Platoon,'" says O'Mahoney.

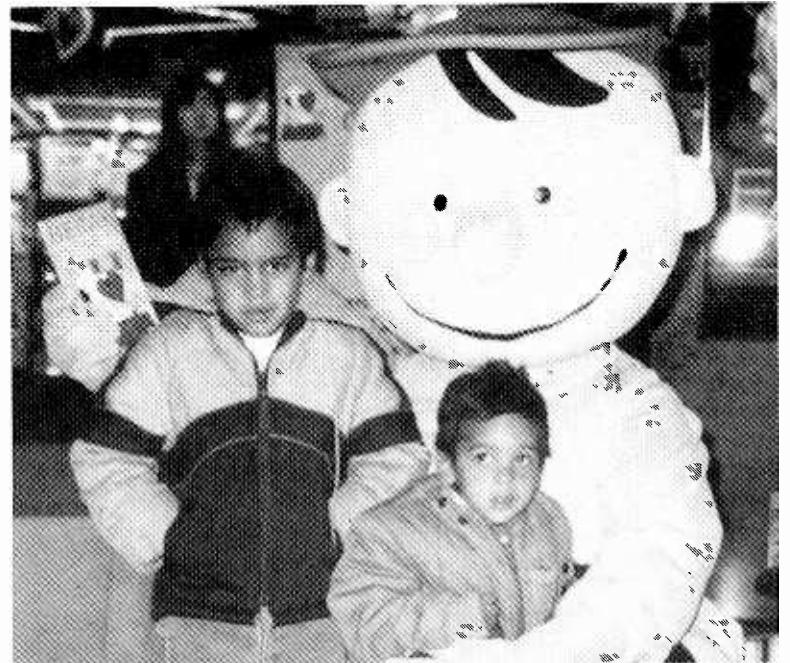
Consumers are often influenced by Movieland's merchandising tools, says O'Mahoney. However, while posters, stand-ups, and mobiles have been effective, O'Mahoney says, "We don't overemphasize the materials because we don't want to give the stores a messy look." He appreciates when some vendors send specially trained merchandisers to set up displays in stores.

Co-op radio and newspaper are on Movieland's ad menu, but direct mail has achieved the best results for the chain. Fliers that list the latest selections are mailed to local residents. On one occasion, O'Mahoney found that a mailer announcing an in-person visit by a Playboy Playmate from a recently released Playboy Centerfold video made an impact on the male population of Stillwater, Ark. Not only did many men pack the Stillwater store that day, they bought the video, too.

Once the advertising alerts the customers to Movieland's selection of tapes, O'Mahoney says, it is his employees who encourage the customers to buy and rent. He believes successful employee-customer relations play a key role in Movieland's corporate and franchise growth. "We want our employees to get to know our customers on a one-to-one basis. We want them to talk to our customers," says O'Mahoney. "Em-

ployees have to be friendly—have a big smile. If they don't smile, they can't work for me.

"There are video stores on every corner, so we have to make customers feel at home when they come to Movieland. I take great pride in our business, and I'd like to say we'll have the largest video retail operation in the U.S. You can never think too big. You think small, you stay small."



Chillin' With Charlie. PolyGram plugged the Hi-Tops video "Be My Valentine, Charlie Brown," which it distributes to record-store accounts, with an in-store appearance by the round-headed title character at Record World's Roosevelt Field store in Garden City, N.Y.

Studios Charge Japanese Stores Deal Pirated Tapes

TOKYO Six members of the Motion Picture Assn. of America, including Paramount and Universal, have filed a \$250,000 lawsuit against three Japanese video-rental stores alleged to have rented and sold pirated copies of such movies as "Back To The Future," "Aliens," and "The Godfather."

The suit was filed March 1 in the Osaka District Court against The Tower, Video Shop T&N, and Video Rental CAT. It continues a series of recent MPAA legal actions against copyright offenders. In November and February, the movie companies won similar cases heard in the Fukuoka District Court.

In the Osaka court, the MPAA studios claimed losses of about \$40,000 based on the calculation that the stores realized a 50% profit on overnight-rental charges of between \$2.75 and \$4. They further argued that the pirated tapes debased the public image of the movies in question and claimed \$181,000 in compensation for the alleged damages to the films' reputation.

The studios said the stores had continued to rent and sell offending copies despite repeated warnings, and they asked the court to order the store owners to shut down their video-copying facilities.

CONVENTION CAPSULES

(Continued from page 55)

BLOCKBUSTER BACKS OUT: Word from Minneapolis during one AVA panel says superstore franchiser **Blockbuster Entertainment** is backing out of the Twin Cities market after opening four units there. The first closing is set for May 1 with others shuttering when the leases can be negotiated.

VESTRON ADDS CHAIN: According to one report at AVA, the three-store **Opening Night Video** chain in Verona, N.J., owned by **Harold Rosenbaum**, has been bought by **Vestron Video**. The manufacturer already has a foothold in retailing through its acquisition of **Jack Messer's** Cincinnati-based web, **The Video Store**.

MUSICLAND MOVES: AVA delegates were alerted to reports that **Musicland** will roll out 100 sale-only video stores in 1988 under the **Paramount Pictures** banner. "They're going to wind up with three stores in a lot of malls, one Musicland, another **Sam Goody**, and then the movie store," said **Dave Ballstadt**, operator of 10 **Adventures In Video** stores in Minneapolis and a new store in San Francisco (the latter a partnership with **Gary Andrei**, former partner of **Jim George** in **San Francisco Home Video**).

MOVIE PARK: A new concept being rolled out in Las Vegas is **Movie Park**, a 15,000-square-foot facility with 20,000 movies and elaborate genre sections. For example, the music section is inside a yellow submarine with port windows complete with bubbling water, and the children's section is under a giant circus big top. One AVA delegate reports a count of 200 people an hour

during peak periods at the model unit, opened by executives formerly operating **Captain Video** before its sale to **Major Video's Hank Cartwright**.

WINE AND DINE: A night out in Palm Springs can cost a vendor a fancy price. At the **Marriott Rancho Las Palmas**, there's a VIP section with seating for 12 and a complete staff—including a wine steward. **John Maioriello**, president of **JD Store Equipment**, hosted several clients during AVA: **Lou Berg** and **Susan Gee** from **Audio/Video Plus**, Houston; **Herb and Dawn Weiner**, **Home Video Corp.**, Austin, Texas; **Ron and Rene Kuntz**, **Randall Drug**, Aurora, Ill.; and **JD staffers Wayne Hibner**, vice president, marketing, **Mike Taft**, vice president, customer service, and **Art Durand**, vice president, store planning, and his wife, **Margaret**. Maioriello won't say how much of a tab he rang up but said the outing was worthwhile: "These stores are like showrooms for us. I also learned an awful lot."

PARAMOUNT APPAREL: Some accounts at AVA were talking about the big push in T-shirts, jackets, and all types of apparel and how vendors like **Paramount Home Video** may soon be moving in that direction in a big way. **EARL PAIGE**

GAME RENTAL HOT TOPIC AT AVA

(Continued from page 55)

tles. According to Jacobs, "Of our top 50 rentals, half are games." As discussion ensued over the shortage of certain Nintendo titles, which Jacobs says has just started to turn around, **Casinelli** urged dealers to "take what you can get" from Target or from those distributors that sell to rental stores.

According to Jacobs, **Casinelli**, and others here, video store operators have been scrambling to find sources. AVA itself is allied with three distributors, but **Casinelli** said he has found three additional distributors, two in Ohio and one in New Jersey, "that are not Nintendo distributors—they are subdistributing games."

Discussion also centered on whether video games enjoy exclusion via the first-sale doctrine. Both

AVA and the Video Software Dealers Assn. are researching the question, delegates said.

"I read a report where the president of Nintendo said he has 'no problem' with rental," said Jacobs, indicating he will seek legal advice if confronted. "I think Nintendo has backed away from [its] position and now realizes that parents are thrilled we rent. They can rent a game to see if the kids are going to like it."

Delta Video charges \$5 for one day or \$7.50 for two days when renting the hardware, which Jacobs said, "costs about as much as A-title" videocassettes. Games are rented at \$3 for two days.

Paradoxically, shortages during this past Christmas caused by popular demand have spurred rentals,

said several in the audience, among them **Cheryl Ralph**, buyer for seven-store **Hogan's Video**, Rock Island, Ill., and **Jerry Foulk**, owner of two-unit **Nebraskaland Video**, in York, Neb.

"They're so hard to get, we hated to sell out of a title," said Foulk. Jacobs said he, too, decided on rental after looking at **Delta Video's** depleted stock following Christmas.

In Rock Island, the customers have come up with sophisticated ways of renting more of the popular titles by switching stickers meant to identify rental as opposed to sale copies, said Ralph.

"I don't have that problem yet," said Jacobs, "but if you have it, I will, too." **EARL PAIGE**

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TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	3	85	AMY GRANT MYRRH SP 3900/WORD	25 weeks at No. One THE COLLECTION
2	2	13	RUSS TAFF MYRRH 701684806X/WORD	RUSS TAFF
3	1	33	PETRA SPARROW/STARSONG SSR8084	THIS MEANS WAR
4	4	105	SANDI PATTI WORD WR 8325/A&M	MORNING LIKE THIS
5	NEW		SANDY PATTI WORD 7019064108	MAKE HIS PRAISE GLORIOUS
6	7	17	WHITE HEART SPARROW SPR1144	EMERGENCY BROADCAST
7	NEW		CARMEN BENSON R2463	RADICALLY SAVED
8	13	21	SECOND CHAPTER OF ACTS LIVE OAKS 701000921X	FAR AWAY PLACES
9	12	21	LARNELLE HARRIS IMPACT R02370	THE FATHER HATH PROVIDED
10	9	13	FIRST CALL WORD 7014161016	SOMETHING TAKES OVER
11	11	125	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
12	6	17	DEGARMO & KEY POWERDISC PWR01092	D & K
13	NEW		CYNTHIA CLAWSON WORD 7014162012	HYMNSINGER
14	25	113	CARMAN WORD WR 8321/A&M	THE CHAMPION
15	5	29	MICHAEL W. SMITH REUNION 7010026122/REPRISE	THE LIVE SET
16	22	81	STEVE GREEN SPARROW ST41040/CAPITOL	FOR GOD AND GOD ALONE
17	27	33	BEBE & CECE WINANS SPARROW SPR1132	BEBE AND CECE WINAN
18	20	69	SECOND CHAPTER OF ACTS LIVE OAKS 7-010-00721-7/WORD	HYMNS
19	8	17	STEVE TAYLOR MYRRH 701-6873-064	I PREDICT 1990
20	RE-ENTRY		HARVEST GREENTREE RECORDS R02388/BENSON	GIVE THEM BACK
21	14	29	BRYAN DUNCAN MODERN ART 7014600516	WHISTLING IN THE DARK
22	21	29	LEON PATILLO SPARROW/STARSONG SPR1138	BRAND NEW
23	36	33	THE MARANATHA SINGERS MARANATHA 7100190827/WORD	PRAISE 9
24	19	21	WHITE CROSS REFUGE 790-0602712/LEXICON	WHITE CROSS
25	NEW		KIM BOYCE WORD 7016861066	TIME AND AGAIN
26	16	69	STRYPER ENIGMA 73237/CAPITOL	TO HELL WITH THE DEVIL
27	31	25	RICHARD SMALLWOOD WORD 701501128X	TEXTURES
28	15	37	MYLON LEFEVER AND BROKEN HEART MYRRH 7016841065/WORD	CRACK THE SKY
29	18	45	WAYNE WATSON DAYSRING 7014155016/WORD	WATER COLOR PONIES
30	NEW		JOHN STEARNES BENSON R04642	HOLY HOLY HOLY
31	17	21	STEVE CAMP SPARROW SPR1140	AFTER GOD'S OWN HEART
32	38	249	SANDI PATTI ● IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
33	10	9	POWERSOURCE POWERVISION CB6200/POWERSOURCE	SHELTER FROM THE STORM
34	NEW		GLAD BENSON R02445	ACAPPELLA PROJECT
35	NEW		VANESSA BELL ARMSTRONG JIVE 0006887902	VANESSA BELL ARMSTRONG
36	RE-ENTRY		ACAPPELLA CLIFTY RECORDS CCRK017	CONQUERORS
37	23	9	ALLIES WORD DC4164	SHOULDER TO SHOULDER
38	NEW		VARIOUS ARTISTS WORD 7100219841	LOVE SONGS FOR CHRISTIAN COUPLES
39	RE-ENTRY		MICHAEL CARD SPARROW SPR1126	THE FINAL WORD
40	RE-ENTRY		AMY GRANT ▲ WORD SP 5056/A&M (CD)	AGE TO AGE

(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.



by Bob Darden

THE GOSPEL MUSIC ASSN. DOVE AWARDS April 14 in Nashville rarely agree with the Grammy Awards. But then, you wouldn't expect them to, given the differences between the two voting blocks. They do have one thing in common: Both are absolutely unpredictable.

This year's Dove lineup is no exception. Word and its distributed labels have the most nominations again this year, but Sparrow has a company record of 22 nominations. But it is a Benson artist, Larnelle Harris, who has the most individual nominations with six.

Despite the uncertainties—and buoyed by our remarkable success rate in predicting the Grammys (a-hem)—Lectern will once again boldly make like a bird and go out on a limb with this year's Dove predictions:

The nominees for songwriter of the year are Claire Coninger, Joel Hemphill, Harris, Michael Card, and Twila Paris. Since Harris has two of the 10 song-of-the-year nominees—"I Miss My Time With You" and "The Father Hath Provided Again"—it would seem to indicate that the GMA thinks very highly of Harris as a songwriter. Paris is the long-shot dark horse.

The female-vocalist-of-the-year category has CeCe Winans, Cynthia Clawson, Margaret Becker, Sandi Patti, and Paris as nominees. Never, ever bet against Patti, even if she hasn't had a new album out in a while. Elsewhere, both Paris and Winans have outside shots.

The group-of-the-year category has DeGarmo & Key, First Call, the Imperials, LeFevre & Broken Heart, and Petra all vying for the prize. Even though LeFevre won the Grammy, the GMA usually goes with the softer sounds—hence, our pick is First Call.

The Horizon Award category features BeBe & CeCe Winans, Buddy Greene, Greg Buchanan, Karla Worley, Kim Boyce, and Margaret Becker as nominees. Considering their success in both the gospel and mainstream markets, it would be hard to vote against

the Winans.

The arist-of-the-year award is always the toughest. This time heavy hitters First Call, Harris, Patti, Steve Green, and Wayne Watson are arrayed against one other. If Patti had had a new release out in time, we'd go with her. She didn't, so our guess is that Harris will walk home with the top prize.

Other categories of interest:

Rock: Steve Camp's "After God's Own Heart"; LeFevre & Broken Heart's "Crack The Sky"; DeGarmo & Key's "D&K"; Steve Taylor's "I Predict 1990"; and Petra's "This Means War." Winner: LeFevre.

GMA's Dove Awards boast a bright field of nominees

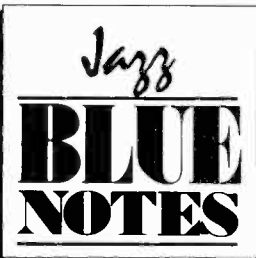
Contemporary: BeBe & CeCe Winans, "BeBe And CeCe"; Steven Curtis Chapman's "First Hand"; Paris' "Same Girl"; First Call's "Somethin' Takes Over"; Watson's "Watercolour Ponies." Winner: Watson.

Inspirational: Dallas Holm's "Against The Wind"; "Evening In December, Volume II"; Green's "Joy To The World"; Harris' "The Father Hath Provided"; the Bill Gaither Trio's "Welcome Back Home." Winner: Harris.

Southern gospel: the Speers' "Celebration At Sea"; the Hemphills' "Revival"; the Cathedrals' "Symphony Of Praise"; the Nelons' "Thanks"; and the Florida Boys' "Timeless." Winner: the Nelons.

Contemporary black gospel: Debbie McClendon's "Count It All Joy"; the Winans' "Decisions"; Tramaine Hawkins' "Freedom"; Richard Smallwood Singers' "Textures"; and Jessy Dixon's "The Winning Side." Winner: the Winans.

Traditional black gospel: the Mighty Clouds of Joy's "Catchin' On"; the Rev. Clay Evans & the Fellowship Choir's "From The Ship"; the Rev. F.C. Barnes & the Rev. Janice Brown's "I Hear Jesus Calling"; the Rev. Milton Brunson & the Thompson Community Singers' "If I Be Lifted"; and Aretha Franklin's "One Lord, One Faith, One Baptism." Winner: Franklin.



by Peter Keepnews

WITH SO MANY of the greats of an earlier generation passing on (rest in peace, dear Gil Evans—and keep swinging, wherever you are), it seems more important than ever to celebrate the continuing vitality of those who are still with us. So we're pleased to note that two of the most vigorous senior citizens of the jazz world are observing their birthdays this month in grand style in New York.

We've already told you about the festivities planned for Stephane Grappelli, who turned 80 Jan. 26, but now is a good time to remind you of the April 14 Carnegie Hall concert at which the violinist will be joined by various stalwarts of both jazz and classical music. And Town Hall will be the site of an all-star blowout for the ageless Lionel Hampton on Thursday (7), five days before his birthday. (Hampton isn't really ageless, but he'd rather not say how old he's going to be. According to our sources, he's turning 75.)

Hampton's birthday party is also a benefit for WBGO, the Newark, N.J.-based public radio station that has been bringing jazz to the New York area for nine years; it will raise money for the station's National Endowment for the Arts Challenge Grant Campaign, of which Hampton is the chairman. WBGO is also marking its own birthday right around the same time, so the concert is sort of a double celebration.

A truly stellar cast has been assembled to pay tribute to the great vibraphonist. The 21-musician lineup includes Art Blakey, Paquito D'Rivera, Jon Faddis,

Jimmy Heath, Percy Heath, Milt Jackson, Branford Marsalis, and Arthur Prysock, with Frank Foster serving as the event's musical director, who must figure out a way to get all that talent on and offstage efficiently in various configurations. Hampton himself will perform, of course, although there's been no official word on whether he'll engage in a vibes duel with Jackson. Wouldn't that be something?

WBGO is the only full-time jazz station in the New York area (Stamford, Conn.'s WJAZ is all jazz, but it's a little outside the borders of the New York metro area). According to recent Arbitron figures, it's also the most listened-to public radio station in the U.S.

ALSO NOTED: Hot on the heels of the latest Wayne Shorter album, "Joy Ryder," Columbia has released

Lionel Hampton and WBGO celebrate their birthdays

"The Immigrants" by the Zawinul Syndicate, which of course is Joe Zawinul's new band. We think both albums are pretty cool, but we can't help suspecting that they'd sound even better if we had two turntables and could play them both at the same time—which is our way of saying we miss Weather Report... The Boys Choir Of Harlem has added "Love Suite," composed by guitarist Kenny Burrell, to its repertoire. The work, with Burrell on guitar, received its world premiere at the choir's March 28 Los Angeles concert, part of its first West Coast tour... The Digital Music Products label is offering a 3-inch compact disk sampler of its recent jazz releases for \$3. The disk, which contains tracks by Warren Bernhardt, Manfredo Fest, Flim & the BB's, and the Thom Rotella Band, is available from DMP at Box 15835PR, Park Square Station, Stamford, Conn. 06901.

A Billboard European Recording Studios

**Special
Focus**



Control room view of Wisseloord Studios, Hilversum, Holland, one of Europe's leading recording centers since 1978.

Left: Control room in Studio 3 of Dieter Dierks' complex in Stommeln, West Germany. Above: Studio 3 in the complex, where many top acts have recorded.

Producers Guild Cements Industry Unity and Improves In- Studio Standards

By ROBIN MILLAR

Until 1985, a habitual sight in any major recording studio in the U.K. would be a furtive figure in sunglasses, fashionable jacket, and jeans lurking in a doorway, peering with suspicion, envy, and dislike at another similarly-clad person strolling toward the control room door of another studio in the complex.

Both figures would be record producers currently engaged on projects. The lurker might well be muttering to himself: "So that's Steve So-and-So . . . I wonder what he's got that I haven't got? Why is he having more hits than me?"

Those in attendance at the first full meeting of the British Record Producers Guild were Gus Dudgeon, Alan Parsons, Rupert Hine and myself as well as Phil Wainman, boss of Utopia Studios, and Bob Hine, professional sales manager of BASF and named chairman of the guild.

After 10 minutes of informal chatting, one of our company had the guts to ask: "Why do you guys' records always sound brighter than mine on the radio?"

The BRPG had begun. Each one of us attendees then related our doubts, fears, and human frailties before all the others and realized, to our immense relief, that we were all in roughly the same position.

The producer is very much on the front line during the recording process. The record company quite correctly regards him as responsible for the budget and the quality and commercial viability of

the project. The group or artist regards him as responsible for their integrity, artistry, and commercial viability.

With the producer hitherto a lonely figure grasping in the dark for ideas, clues, and means to improve his craft and with little in the way of feedback, the guild set out primarily to provide a medium in which producers could unite to improve not only their own standards, but also the standards of the industry as a whole.

The official aim of the guild is set out in its opening manifesto: "The formal objective is to present a unified body, with the strength to influence other producers and record companies, also manufacturers and studios, to establish, maintain, and improve standards."

We attached ourselves to the the Assn. of Professional Recording Studios, which is the English equivalent of SPARS; APRS provides valuable funding and experience as well as a link with those professional recording studios that set the high standards needed to make the best possible recordings.

Puk Studios in Denmark's Jutland is a residential studio where George Michael recorded and mixed his "Faith" album.

In the past two-and-a-half years, the guild has gone a long way to achieving those early aims, and in reality, its scope has widened much further.

The membership of the guild has now expanded to such an extent that almost every record producer of national and international note operating from a U.K. base is actively involved. One of the most encouraging factors in its growth is that almost all producers make a great effort to attend regular meetings and to contribute to the guild activities. No one is too "proud" to be involved.

Even the annual recruiting drives held at the APRS shows in the summer are well attended by top producers who give up their time to talk to young aspiring members and explain to them about the guild and how it can help them in the future.

Perhaps the most astonishing achievement in the guild's short history is the establishment of regular meetings between all major producers and the a&r chiefs of the leading record companies in a relaxed environment to exchange current news from both sides of the house as to the present failures and successes of the industry, and to improve and cement relations between producers and record companies.

This process of breaking down barriers has had a dramatically beneficial effect upon the level of cooperation in recording in the U.K. This spring marks the triumph of this cooperation with a tripartite
(Continued on page E-6)



The lure of residential studios is their live-in, home-style environment. **Left:** Exterior of Powerplay Studios near Zurich in Switzerland. **Center:** Exterior of Holland's Wisseloord Studio complex. **Right:** Exterior of Holland's Bulletsound Studios.

By JIM EVANS

Over the past 12 months, business for U.K. recording studios has, for the most part, been steady. As with other sides of the music industry, there have been peaks and troughs. And while some facilities admit they have had to struggle to fill studio time, the general feeling is one of confidence for the future.

However, as more and more new technology comes onto the marketplace, the studios are having to be increasingly careful in making decisions about re-investing and replacing the old equipment with the new "state-of-the-art" gear.

The major scare for studios in 1987 was the government's proposed introduction of withholding tax regulations which, if they had been brought into force, could have deterred overseas artists from coming to the U.K. to record or perform.

At the time, around March last year, leading producer and Assn. of Professional Recording Studios' president George Martin suggested that the proposed regulation could mark "the end of London as an international record center—curtains for many London recording studios."

The APRS mounted a successful campaign (including the lobbying of government ministers) against the new regulations. And at the APRS annual general meeting, chairman Ken Townsend was able to state: "We mounted a powerful campaign and eventually achieved what was considered impossible. After considerable lobbying and discussions with the Treasury, culminating in a meeting with Norman Lamont, secretary of state to the Treasury, the government decided to remove payments arising from the sale of records from the regulations. A superb but costly effort by the APRS.

"We have in the short term gained breathing space, but the threat has not been completely eliminated. Our ability to mount such a campaign should rate high on the list of benefits to members, as we undoubtedly raised our profile and are now considered to represent our industry in such matters."

The APRS has been working hard to promote U.K. studios to potential overseas clients. The AES convention in New York last October saw the APRS taking a stand and distributing copies of its latest publication, "A Guide To Recording In The U.K." Further distribution/promotion took place at Midem in January. It has now been decided to update the guide on an annual basis, with mail-outs to leading record company a& people and producers worldwide.

Despite unpredictable business trends, investment in new equipment and the updating of facilities continues. The Virgin Group, which owns the four Townhouse Studios, plus the famous Manor in Oxfordshire, bought London's Olympic Studios late last year and work on their complete refurbishment is nearing completion. The three studios, designed by JVC Acoustic of Japan, are being equipped with Solid State Logic G Series desks and digital recorders.

Also in London, Advision continues to expand and



High Investment in New Technology Despite Government Tax Scare

update. The latest innovation there is a new Harrison Series 10 console linked to a computer instrument programming suite where Jeff Downes (keyboard player with Asia, etc.), will be basing his future operations.

Says Advision's Doug Hopkins: "It's important to monitor the needs of the industry and take account of how much the record companies are spending. The heady days of the 1970s when you could more or less print your own pound notes are gone. Now you've got to work for your money.

"Technology has advanced incredibly over the past five years, but as well as keeping pace with technical developments, it's most important to provide the right service and back-up. We should never forget the studio business is a service industry."

An interesting move, announced at AES in October, was the purchase of the famed Trident 1 Studios by post-production house Tape One, now renamed Audio One, has been the setting for some of the best-known recording sessions in the history of popular music. Artists who have worked there include Queen,

David Bowie and the Beatles.

Tape One directors Barry Ainsworth and Bill Foster plan to re-establish Trident/Audio One in the top rank of London studios. Comments Barry Ainsworth: "The needs of the recording market are changing rapidly. So much of the production is now done 'at home' or in the producer's own studios that clients' requirements are changing all the time. Thus, demands on studios are changing. Our refurbishment program at Audio One will incorporate the very latest innovations and ideas to reflect the changing needs of the producers of the 1990s."

One of the most successful recording facilities over recent years, Mayfair Studios in North London, is refurbishing the control room of Studio 2, while work has now been completed on the adjacent Mayfair Mews Studio.

Chalk Farm's Roundhouse is enjoying a new lease of life under studio manager Gerry Bron, while Abbey Road is enjoying steady business in all its various facilities.

An area of business that is proving increasingly lucrative for those studios equipped to deal with it is music for films. CTS Studios, purchased last year by Lansdowne Studios, has been involved with the soundtracks for such movies as "Full Metal Jacket," "The Living Daylights," "Superman IV" and "The Last Emperor." CBS Studios, now undergoing a major redevelopment, has also become well-established in the film music world. At Lillie Yard in South London, studio manager Emma Burnham says: "Film music business has been great over the past year and we've worked on a wide cross-section of films."

The residential studios have had a mixed 12 months and there was a united sigh of relief when the threatened withholding tax regulations were withdrawn. New studios in the residential sector include Great Linford Manor, run by Harry Maloney who says he is more than pleased with the way business has been developing. "As an artist manager," he adds, "I have seen and worked in a wide cross-section of studios so I have a good idea of what artists and producers require from a facility."

A dilemma facing many studios is whether or not to take the plunge and equip for digital recording. Since digital recording first arrived on the scene, Advision has been at the forefront of this new technology. Says Doug Hopkins, "Many clients want to record digitally but still aren't prepared to pay sensible rates for it. We are looking forward to the day when to record digitally becomes the norm for the industry."

The existence of two digital recording formats, (Continued on page E-4)



Denmark's Werner Studios complex is set in the center of Copenhagen. Many leading Scandinavian artists have recorded there.

The Rolling Stones' Mobile Studio captures the beat of the road.





Introducing London's first live-in recording studio.

Splashing out money on recording a new young band can be a somewhat risky venture.

After all, a good studio and experienced engineers do not come cheap. And in London these days, you don't have to stay at The Ritz to run up large hotel bills.

However, there's now an alternative, Mayfair's new Mews Studio. Set in a private courtyard off Regent's Park, just a stone's throw from its renowned bigger brother, it sleeps ten people.

Six in the converted luxury stables and four in the spacious producer's cottage. Both are full of home comforts such as videos, TVs, stereo systems and fully-fitted kitchen.

If you can drag yourself away to do some work, you'll find the studio boasts such technical wizardry as a 32 channel SSL, Total Recall, UREI Monitoring, Lexicons, AMS, etc.

All of which will be expertly operated by Mayfair's home-grown engineers, who have been specially trained by John Hudson. And what is the cost of all this work, rest and play?

Just £1,400 a day.

For further information just contact Charmaine at Mayfair Mews, 77 Regent's Park Road, London NW1, or phone 01-586 7746.

**MAYFAIR
MEWS
RECORDING
STUDIO**

German Studios Set Standard

By WOLFGANG SPAHR

The German recording studio industry has developed consistently over the years. Its overall efficiency and technological standards are high and the best operations are certainly of world class.

The Arco complex in Munich has gained an enviable reputation with international pop/rock performers and offers 48-track analog and 32-track digital, with computerized consoles and stacks of outboard equipment permitting the most complex and adventurous sound mixes.

But an additional plus is the sheer size of Studio 1 in the complex. It is one of the biggest recording areas in West Germany and can accommodate 120 musicians at one time. It is frequently used for film soundtrack work and orchestral music from symphonic works to big-band jazz, by aggregations from all over the world.

Peter Kirsten, Arco owner, says, "Artists and producers are very demanding. But we've built a very clear picture of what they want. They require the best accommodation and leisure facilities, including round-the-clock catering, taxi services, a friendly atmosphere and no interruptions when in the studio."

The standards of many German studios are as high, or even higher, than the top U.S. and U.K. complexes, says Michael Karnstedt, managing director of the Peer group, which has an excellent studio center. He says that whereas a lot of British and American studios have to hire auxiliary equipment, many German studios have a comprehensive range as an in-house basic. Peer has 48-track and digital mastering.

Dieter Dierks, head of the Dierks Studios on Stom-

eln, underlines Karnstedt's point. "American studios normally hire their rooms with just a mixing board, tape machine and some microphones, and nearly all special equipment has to be rented as extras.

"We provide it as a service. Our studio has 24-and 48-track analog and up to 32 and 64-track digital on SSL 4048E, with 48-channel total recall. Our studios are compatible with each other.

"But a key reason for an artist to opt for one studio over the others is the atmosphere and the technical service. It's important to have someone on hand to take care of client requirements. We can offer one hotel in the studio complex and a quiet villa in the countryside and all rooms are equipped with television, a video player and stereo sets."

Peter Hauke, of Hotline in Frankfurt, says a problem for some German studios is that the average German or continental budget is not high enough to pay the kind of studio rental fees that enable owners to invest in the very best of new equipment.

Therefore Hotline goes all out for the international clients who demand the best—and will pay for it. Says Hauke, "Artists have different ideas of a recording paradise. We have to accept we can't offer a beach and all-year sunshine in Frankfurt, so we have to en-

sure the very best studio service."

Studio prices in Germany have remained stable over recent years, though there are now signs they are dropping. A lot of small in-house studios offer their unused capacity at incredibly low rates, and this tends to take away well-paid work from the big commercial studios.

There's also a trend to the tapeless synclavier studio for special types of music, and for video post-production. Says Peter Kirsten, "All this leads to budgeting problems. You can't invest on new equipment and end up with no profits. My view is that there will be an even higher specialization of studios in the future. It will eventually be impossible to offer a complete range of technical facilities under one roof."

HIGH INVESTMENT

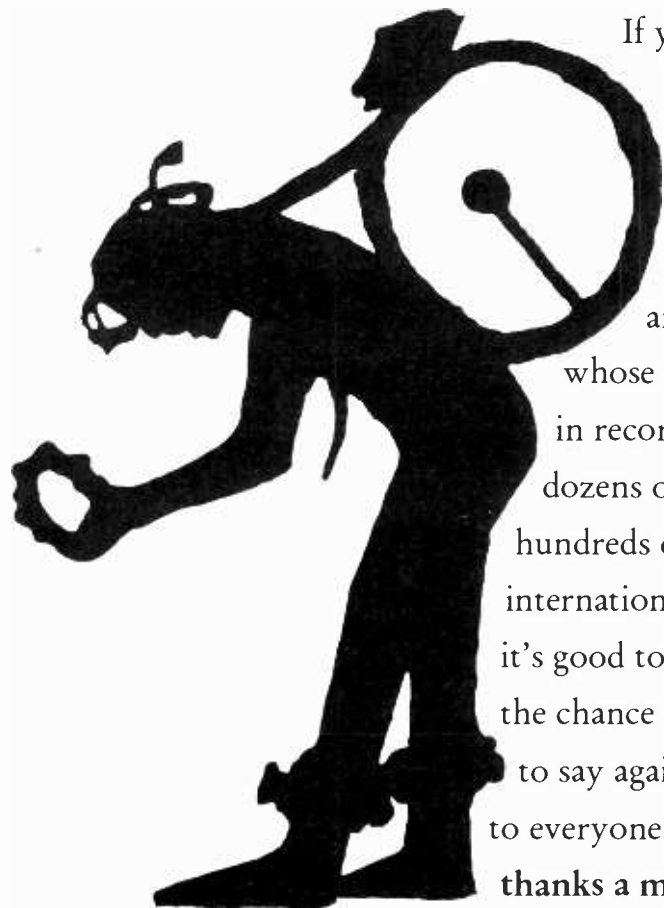
(Continued from page E-2)

DASH and Pro-Digi, has not made it any easier for studios to make up their minds. This, plus the expense of the equipment, plus the fact that totally new systems of recording digitally could be announced at any time now (Solid State Logic has already started the teaser campaign for their long-awaited digital system) means that many studios are preferring to rent in digital equipment as and when required.

Speaking at the recent Digital Information Exchange in London, Andy Hilton of rental company Hilton Sound stated, "Any industry will always want to be moving forward as technology develops. Our industry is no exception to this rule. The digital recorder of today will almost certainly not be the digital recorder of five years' time. We hope that the recorders we have today will still be working then, but I find it hard to believe that they will still be the leading technology."

To boost business on the digital front, Hilton an-

(Continued on page E-6)



If you're only 10 in '88
but you still have
most of the
record companies,
production units,
and producers
whose trust you have earned
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international artists,
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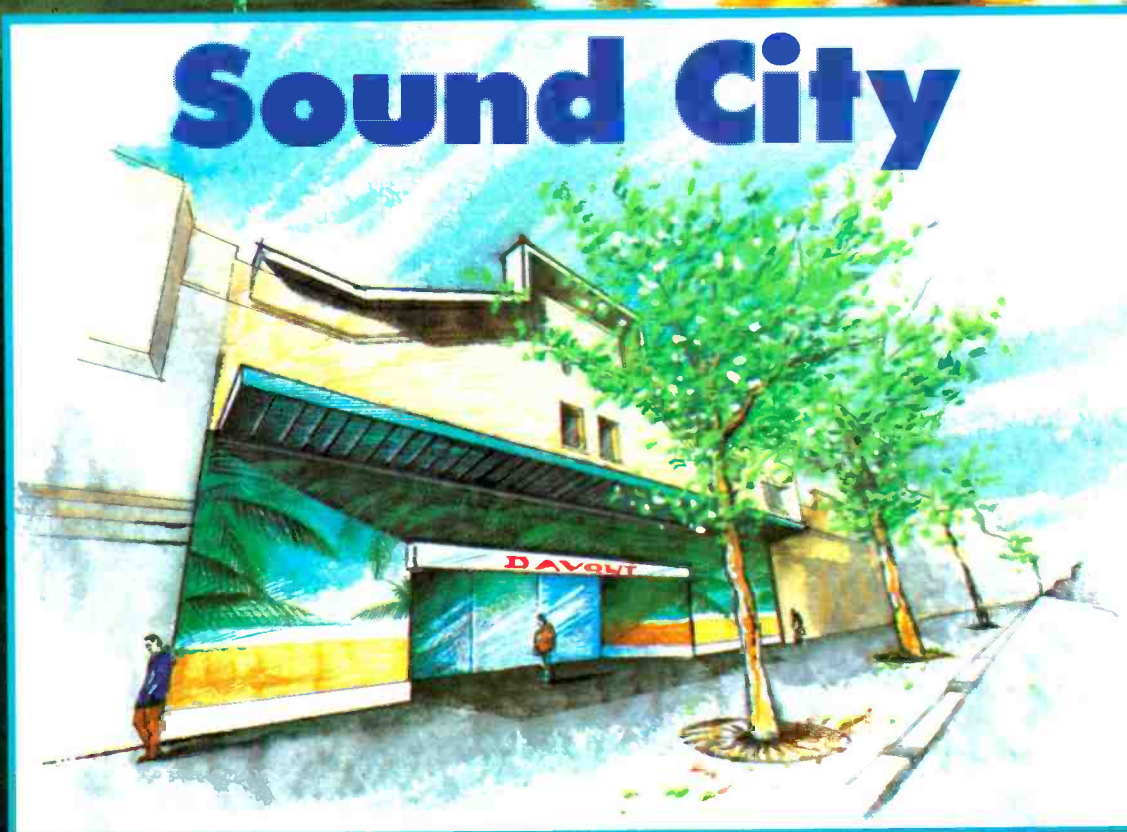
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Rupert HINE with Bob GELDOF and THOMPSON TWINS
Steve LILLYWHITE for TALKING HEADS
Daniel ABRAHAM for DURAN DURAN last and new LP

Glutted Market, A-Title Depth Of Copy Cited B Movies Falling On Hard Times

BY JAMES KAMINSKY

NEW YORK As video stores continue to jump on the A-title depth-of-copy bandwagon, it looks like B movies are being left in the dust. So while suppliers set records for the sales of "Dirty Dancing," "Platoon," and "RoboCop," titles like "Blood Beast," "Slammer Girls," and "I Eat Your Skin" are in danger of falling by the wayside.

"There's no question that the market seems to be rapidly drying up for low-level B movies," says Al Rubin, senior vice president of sales and marketing for Vestron Video. "There's less of a demand from retailers for the little film with no cast and little or no theatrical exposure. And you see most of the big studios getting away from that product."

And it isn't just the major studios. "There's no secret to the fact that business has flattened in all areas other than the AA titles," says David Pierce, vice president of marketing for New World Video. "The success people had at one point by throwing product against the wall and seeing what sticks—it's no longer there. Retailers are much more selective."

While few vendors seem ready to write the epitaph of B titles, most players agree that the window of opportunity is getting smaller. Studios large and small are reacting by scaling back on new releases and are pushing their releases with slick promotions and aggressive pricing and

packaging strategies.

While a glutted market has certainly contributed to the B-title woes, their problems can also be linked to the recent retail trend toward stocking greater depth of copy on hit titles guaranteed to rent repeatedly. Major suppliers are spurring the move with such enticements as CBS/Fox Home Video's January release of "Predator" in a discounted two-pack.

Some of the smaller suppliers believe it isn't fair game. "The major studios are putting tremendous pres-

'Major studios are creating hysteria'

sure on retailers," says Bob Blair, executive VP of sales and marketing for United Media Entertainment. "They are creating unwarranted mass hysteria by playing up the depth-of-copy issue, blowing it way out of proportion. It puts undue strain on everyone."

It also decreases the money left over for secondary titles, retailers say.

"The emphasis on AA titles became especially hot and heavy in January and March," notes Jeff Abrams, merchandising manager at Best Buy, a retail chain based in Minneapolis. "That huge outpouring of 'must-carry' titles left us with virtually no open-to-buy money for the B's."

And with heightened competition

and slackened consumer demand, retailers are becoming more conscious of inventory turn and return on investment—considerations that generally tend to favor a "Top Gun" over a "Slumber Party Massacre."

According to Peter Balner, president of Union, N.J.-based Palmer Video, "You can make money so easily with an instantly identifiable hit movie title. You have to really go to work to derive the same kind of revenues from B releases. Most retailers choose the route with the least resistance."

Despite often traveling that route himself, Balner joins with other retailers in saying that lesser-known titles are also important.

"Once the better delivery systems for hits really come into their own," he says, "the hits-oriented video store is going to have a tough time competing. Pay-per-view could eventually eat our lunch. From the standpoint of convenience alone, video stores must be able to stock and promote not only A titles but also B, C, and D titles."

For many video retailers, having such a breadth of selection is often a key factor in the drive to set themselves apart from the swelling ranks of alternative retail outlets trafficking solely in hit films, such as the local 7-Eleven or discount store.

Also, retailers don't want to lose the hard-core B-movie customer, the frequent renter looking for the latest T&A teen comedy or slice-and-dice horror epic. "Unless you're operating in a market where there are nothing but eggheads or nothing but nerds or nothing but rednecks, then all movies

(Continued on page 62)



Macho Man Madness. After a grueling four-hour donneybrook involving dozens of wrestlers March 27, the World Wrestling Federation crowned Randy "Macho Man" Savage its new champion. Savage, pictured here with his manager, Elizabeth, defeated "The Million Dollar Man" Ted DiBiase during the WrestleMania IV contest in Atlantic City, N.J. A double-videocassette package of the event will be available from Coliseum Video beginning May 11 for a suggested list price of \$39.95. (The prebook cutoff date is April 27). The specially designed souvenir package opens to reveal a pop-up image of wrestling superstar Hulk Hogan. (Photo: Steve Taylor)

Distrib Rights To Warner

LOS ANGELES Warner Home Video has inked an eight-year, multimillion-dollar pact with the Weintraub Entertainment Group for the home-video-distribution rights to 300 films in seven key markets outside the U.S.

The deal marks the first exploitation of the more than 2,000 Thorn EMI films acquired by the Weintraub Entertainment Group last year from Cannon for approximately \$90 million. Terms of the deal between Warner's and WEG were not disclosed. Sources close to Warner say the videocassettes involved could generate \$50 mil-

lion-\$80 million in retail over the course of the arrangement.

Some of the major titles included in the package are "Amadeus," "The Deer Hunter," "The Elephant Man," and "Tender Mercies."

Warren Lieberfarb, president of Warner Home Video, says the addition of the WEG product further solidifies Warner's generally acknowledged leadership position in international home video marketing.

The seven territories covered by the deal are the U.K.; France; Aus-

(Continued on page 64)

Vestron's Muscular Promo Draws Mixed Reaction

NEW YORK While the depth-of-copy issue has larger suppliers trying to convince retailers to buy a deeper inventory of hit titles, there are still efforts being made to move secondary offerings.

Case in point: Vestron Video, which has stirred some controversy by making its forthcoming release, "The Running Man," initially available only in a four-pack, in which three copies of the hit title will be grouped together with one copy of the considerably less-heralded "Steel Dawn" (for more on dealers' concerns, see AVA panel story, page 53).

Under the terms of the May Muscle! promotion, the discount-priced four-pack will be available beginning May 11. Dealers who buy a single copy of "The Running Man," a futuristic action film starring Arnold Schwarzenegger, are required to wait until May 25 for their shipments and pay full price. Titles in the four-pack have a suggested list price of \$79.98 while the individual copies have a list price of \$89.98 each.

"It's something of a test," says Vestron's Rubin. "We're packaging 'Running Man' for depth and 'Steel Dawn' for selection. And we're backing both up with a substantial multimedia campaign."

Nonetheless, reaction from retail-

ers indicates something less than unanimous approval. "To my knowledge it's the first time a major A title has been grouped with a bomb—it sets a nasty little precedent," says Al Coffeen, video buyer for North American Video. "It's blackmail, and it eliminates our freedom of choice. What would happen if MCA decides to put out 'E.T.' in four-packs grouped with 'Genghis Khan' or 'The Avenging Warrior?'"

Still, there are those who feel the four-pack gives their store an edge over the smaller outlets.

"I don't have a problem with it," says Steven Sharrard, owner of Sneak Previews in Alma, Mich. "Vestron is letting us get the product two weeks before the nonvideo stores that only stock the hits. I'm talking about the gas stations and grocery stores. These are titles that I would have ordered anyway, so I think it gives us a little edge."

"They can shove that four-pack," says Malcom Carrier, owner of Video Sensation in Franklin, N.H. "I won't buy it. I think they should all come out at the same time. The little guy should be able to stay with the big guys. The way they have it now with this four pack, the big stores get an advantage and the small guys are left out in the cold."

FOR WEEK ENDING APRIL 9, 1988

Billboard

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TOP VIDEODISKS™

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	Rating	Suggested List Price
★ ★ NO. 1 ★ ★								
1	4	5	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R	39.95
2	1	7	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	39.95
3	2	15	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	34.95
4	7	3	ROBOCOP	Orion Pictures Orion Home Video 0040	Peter Weller Nancy Allen	1987	R	39.95
5	6	17	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	34.95
6	3	9	LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13	34.95
7	9	9	ROXANNE ♦	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG	29.95
8	8	17	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	34.95
9	5	45	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
10	NEW ▶		OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelly Long Bette Midler	1987	R	34.95

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

Special-Interest Prognosis: The Party's Over

BY JIM McCULLAUGH

LOS ANGELES Special-interest titles are facing a tough battle in 1988 as home video suppliers drastically cut back their acquisitions of those kinds of tapes and continue to balk at paying advances to their producers.

For the most part, suppliers say that they want producers to do the market research themselves on special-interest product, bring suppliers the finished product, and then be content to share in whatever monetary success there might be at the "back end."

These were among the messages delivered to a crowd of independent producers at the Academy of Television Arts and Sciences' first home video seminar here March 26.

Just how much change the special-interest market has undergone in the past year or two was underscored by Jason Zelin, vice president of acquisitions for Lorimar Home Video. As recently as 1 1/2 years ago, he said, Lorimar had 40 people devoted to made-for-video titles. Now, he said, he is the sole person at the company with responsibility for special-interest videos.

Riding the crest of Jane Fonda's phenomenal success with her fitness videos—which Zelin stressed was the exception and not the rule as far as success for special-interest videos goes—Lorimar attempted to exploit video publishing and struck numerous deals with such partners as Consumer Reports, American Health, and Parents magazines.

"We thought there was a market for that type of informational material, but unfortunately few panned out," he said. "We have discontinued most of those arrangements."

Zelin also reminded the audience that Lorimar created a multi-million-dollar marketing campaign called KLV-TV, a concept based on letting consumers control their programming. It, too, never caught on. "The marketplace has never caught up with the notion of controlling your own programming," he said.

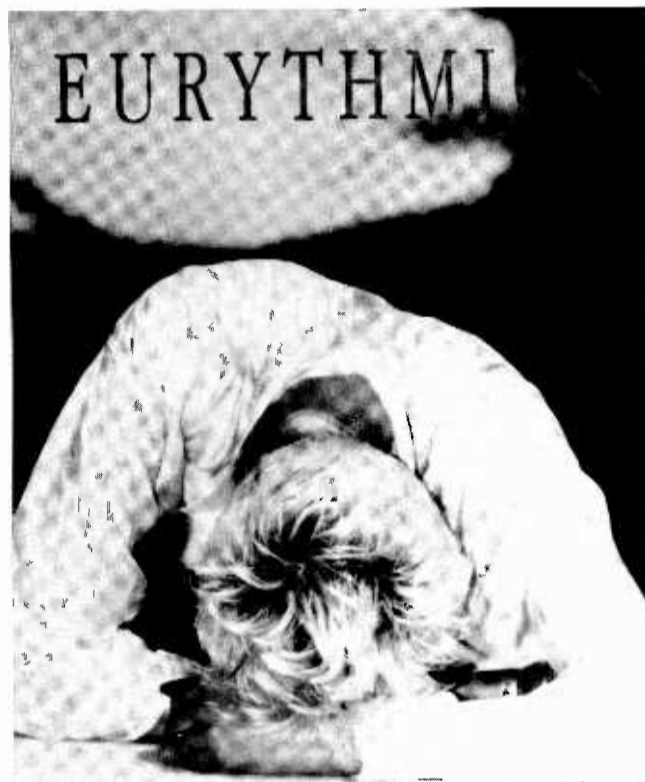
Sydney Levine, vice president of acquisitions and development for Republic Pictures Corp., outlined several key ingredients that appear to ensure success for special-interest videos.

Among those he singled out were sponsorship, the necessity for producers to do their own market research on a concept, and the use of a celebrity.

She said that her company, like many others, simply won't risk the up-front production costs until many of these criteria are met.

And ideally, she said, "you won't ask us for an advance," adding that producers must be content in sharing at the "back end." She reminded the audience that special-interest videos can cost distributors up to \$200,000 to market.

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L I V E



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(041 650-3)

What's the most exciting town in the U.S.? Athens, Georgia of course! Athens has been the springboard of such successful groups as R.E.M., B-52's, Pylon, and Love Tractor. Now there's a 82 minute home video, ATHENS, GA INSIDE/OUT that chronicles the emergence of some of the innovative bands of today! This video features R.E.M. performing a new version of "SWAN SWAN H" from their LP, "Life's Rich Pageant" as well as a never-before-heard cover of the Everly Brothers; "All I Have To Do Is Dream". Plus exclusive interviews with all three bands. Also featured in Athens, GA; Kilkenny Cats, The Squall, Dreams So Real and Flat Duo Jets. This critically acclaimed documentary received praise from every major newspaper and magazine from coast to coast. Once you see it you'll know why!

Suggested retail price \$29.95.

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PMV

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
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Compiled from a national sample of retail store sales reports.

HEALTH AND FITNESS™

★★ NO. 1 ★★						
1	1	65	CALLANETICS ♦	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	2	65	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 070	A fun and effective alternative to traditional dance aerobics.	39.95
3	3	65	JANE FONDA'S NEW WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
4	4	65	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
5	10	65	JANE FONDA'S EASY GOING WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
6	5	65	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
7	7	3	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	This 25-minute video is more than a warm-up and less than a full workout.	19.95
8	8	65	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
9	17	7	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
10	19	59	JANE FONDA'S P. B. & R. WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	39.95
11	9	59	THE JANE FONDA'S WORKOUT CHALLENGE	Lorimar/LightYear Ent. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	39.95
12	14	23	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Exercise techniques are performed employing the use of basic weights.	39.95
13	16	51	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
14	12	65	DONNA MILLS: THE EYES HAVE IT ♦	Donna Mills Inc. MCA Home Video 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
15	15	27	KATHY SMITH'S WINNING WORKOUT	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.	29.95
16	RE-ENTRY		SUPER STOMACHS BY JOANIE GREGGAINS	Parade Video 22	Strengthen, tone, and reduce your stomach with this short workout.	19.95
17	11	65	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
18	6	13	DENISE AUSTIN'S NON-AEROBIC WORKOUT	Parade Video 32	Fitness expert Denise Austin has a new workout designed for everybody.	19.95
19	18	11	JUDI SHEPPARD MISSETT'S FITNESS FORMULA	JCI Video Inc. JCI Video 9122	Total body workout combining movement, dance, and music.	29.95
20	13	13	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. VidAmerica 1008	Debbie Reynolds leads three separate workouts set to big band music.	39.95

BUSINESS AND EDUCATION™

★★ NO. 1 ★★						
1	4	31	AMERICAN HISTORY: THE CIVIL WAR	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
2	RE-ENTRY		INC. MAGAZINE: HOW TO REALLY START YOUR OWN BUSINESS	Lorimar Home Video 081	Topics include getting the idea, finding investors and making the deals.	29.95
3	3	27	DRUG FREE KIDS: A PARENT'S GUIDE	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
4	1	63	CAREER STRATEGIES 1	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
5	5	27	SHATTERED	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
6	2	61	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
7	6	65	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
8	11	61	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
9	8	33	THE WINNING JOB INTERVIEW	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
10	7	49	HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
11	10	63	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
12	12	63	CONSUMER REPORTS: HOUSES AND CONDOS	Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
13	13	59	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
14	15	3	HELLO PC	Morris Video 3102	Video eases you through every basic function right up to using the printer.	29.95
15	14	3	HELLO WORDSTAR	Morris Video 3103	The handy WORDSTAR program gives professional executive-style documents.	29.95

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

A Billboard
Spotlight

CLASSIC VIDEO

The Classics never die. They wind up on video! Because it is now hip to look back, the enduring appeal of the classics on film or tv has fueled the booming video market...both sales and rentals.

BILLBOARD'S SECOND ANNUAL CLASSIC VIDEO Spotlight examines this staple of the video industry...what's new...what's hot.

IN THIS ISSUE:

- RETAILER'S GUIDE: "How to Buy and Sell Classics"
- FAVORITE DEALER PROMOTIONS
- MAJOR LABEL LISTING of new classic movie releases, by category
- TOP LABEL PROMOTIONS FOR '88
- TOP 30 CLASSIC MOVIES that dealers must carry

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Europe's Residential Studios Spread Rockfield Pioneered Recording 'Resorts'

BY JOHN TOBLER

LONDON The concept of the residential studio is a comparatively recent one, introduced about 20 years ago. But European live-in recording studios with complete hotel like accommodations are attracting increasing numbers of name clients for whom privacy and full service are of tantamount importance.

One pioneer in the residential studio field is Kingsley Ward of the world-famous Rockfield Studio complex in Monmouth, Wales, a few miles across the English border. Rockfield first offered accommodations along with the use of its studio facilities back in 1966.

The generally accepted theory behind the residential studio facility is that everything an artist or producer is likely to require can be found at the facility, including 24-hour-a-day access to recording facilities.

Resident chefs are available; most will nowadays offer a variety of international styles. And virtually every studio of this type offers recreational facilities.

Standard entertainment includes television and video (many now include cable and/or satellite TV), pools, table tennis, and so on. Among the attractions now being installed in European recording studios are swimming pools, saunas, and gymnasiums. Several rural residential studios also offer horseback riding and country clubs.

Most of the better European residential studios are found in Britain, although several continental European countries are now moving into the field.

In West Germany, for instance, Dierks Studio in Stommel has SSL equipment with a comprehensive selection of outboard items. In Italy, Heaven Studios in Rimini is similarly equipped, and UMBI/Maison Blanche in Modena (home of Ferrari cars) can boast a client list that includes Peter Gabriel, Billy Cobham, and Luciano Pavarotti.

The best-known residential studio in Denmark is PUK in Jutland, where George Michael cut and mixed his "Faith" album, while other recent and eminent clients include Depeche Mode, Judas Priest, and producer Keith Olsen.

The Benelux countries (Belgium, the Netherlands, and Luxembourg) boast no fewer than five residential studios. In Amsterdam, Holland, is Bolland Studios, owned by top pop producers Rob and Ferdi Bolland, who bought the facility from Jaap Eggermont. Among famous acts to have recorded at Bolland are Falco, Mick Jagger, and Simply Red.

among others.

In the U.K., there are over 30 residential studios, and like the majority of other studios of this type most are equipped with state-of-the-art equipment, many with SSL desks or the equivalent plus a large amount of outboard equipment.

While not all boast that their studio is "the BMW or Rolls-Royce of residential studios," as did a spokesperson for Great Linford Manor, whose recent clients in-

'We're aiming to be the best residential studio in the world'

clude the Alarm, P.I.L., and producers Trevor Horn, Gary Langan, and Arthur Baker, most of these studios have impressive track records and can usually accommodate up to 10 people.

Jacobs Studio in Farnham, a village in Surrey, England, offers horseback riding, billiards, swimming, and many indoor entertainments; Comforts Place at Lingfield, also in Surrey, is situated close to a famous racecourse and offers champagne to those who have successfully completed a project.

The recently opened Outside Studios near Reading, England, is allied to Westside, which is in London. Both complexes are owned by the successful production team of Clive Langer and Alan Winstanley. Outside is housed in a building that was partially built in the 15th century, and among Westside's past clients are Elvis Costello, Jagger, Dexy's Midnight Runners, and David Bowie, who recorded his memorable version of "Dancing In The Street" there.

All four studios mentioned are within an hour of London by car, but several other studios can be found deeper in the British countryside.

Chipping Norton, for instance, is one of the few residential studios that is not equipped with an SSL desk, and resident engineer Barry

Hammond claims that the studio has received a number of bookings simply because of the fact that it has a 6-year-old Trident TSM desk.

With four chefs in rotation to provide a bewildering variety of menus and with a wide range of relaxation facilities, Chipping Norton has played host to such acts as Status Quo, Chris Norman, FM, and the Kane Gang in recent months.

Somewhat farther away, in the ancient city of Bath, is Wool Hall Studio, owned in part by Roland Orzabel of Tears For Fears, which, naturally, records there, as do the Smiths, Squeeze, Van Morrison, David Sylvian, and Sisters Of Mercy. Wool Hall offers more exotic off-duty possibilities, including hot-air ballooning, sky diving, and skeet shooting.

Rockfield Studios, the pioneer among residential studios, has just been re-equipped, and a V-series Neve desk is to be installed soon. Rockfield was one of the first studios to purchase the now in-demand TC electronic samplers.

A block of new apartments is being built, which will increase the sleeping capacity of the complex to 30 people by the fall.

Local facilities that tend to attract foreign visitors like producers Greg Ladanyi and Russ Kunkel include The Walnut Tree at nearby Abergavenny, the restaurant that was voted the best in Britain during 1986, while the magnificent Rolls of Monmouth golf course is less than five minutes away.

Says Ward: "We hope that by the end of 1988, Rockfield will again be the best residential studio in the world. We were the first residential, we were also the first residential to go 16 track, the first to go 24 track, and in 1972 we were the first residential with two 24-track desks.

"With the re-equipping and the apartment block plus a complete indoor leisure complex, we're aiming to be the very best residential studio in the world."

This is the first of an ongoing series on European recording studio operations.

SOUND INVESTMENT

A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

CHEAP CODE: Need a SMPTE time-code generator but can't afford to purchase an expensive sync unit? The ProSonus Code Disc could be for you. This ingenious product is composed of a standard compact disk featuring audio cues on one track that correspond with the CD player's digital time display.

The disk's other track features "genuine dropout-free time," according to the manufacturer. Using the disk turns a CD player into a time-code generator for less than \$50, the company says.

Two versions of the disk are available: NTSC standard (30 frames per second) and EBU (25 frames per second). To order in North America, contact ProSonus at 213-463-6191. European distribution is being handled by Exile Music in London.

NEVE BRANCHES: In order to cope with the increased demand for its products, console maker Rupert
(Continued on next page)



Label Meets Boy Meets Girl. RCA Records executives gather at the studio to welcome new act Boy Meets Girl to the label. The pair, George Merrill and Shannon Rubicam, seated left and right, respectively, wrote "I Wanna Dance With Somebody (Who Loves Me)" and "How Will I Know" for Whitney Houston. Between the duo is engineer Rod Hui. Standing, from left, are Paul Atkinson, senior VP of a&r for RCA; Arif Mardin, producer; Bob Buziak, president of RCA; and Rick Dobbis, executive VP, RCA.

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NEW PRODUCT



Soundcraft Electronics of Northridge, Calif., is showing its SAC200 broadcast console for the first time in the U.S. at the upcoming National Assn. of Broadcasters meet in Las Vegas. The board is designed expressly for on-air broadcast and audio/visual-production applications. Eight-, 16-, or 24-input mainframes are available. Contact 818-893-4351.

SOUND INVESTMENT

(Continued from preceding page)

Neve Inc. has opened new sales and service facilities in Nashville and New York. The New York office is headed by Eastern regional sales manager **Phil Wagner**, who can be reached at 212-956-6464. In Nashville, **Tom Semmes**, Southeastern regional sales manager, heads the operation. He can be reached at 615-329-9584. Neve says it plans to relocate its Hollywood, Calif., office to larger quarters sometime this summer.

ONE LARGE, ONE MEDIUM TO GO: Harrison Systems of Nashville has made two more international sales of its well-regarded Series 10 totally automated mixing console. The larger unit—an 80-position, 40-module desk—goes to **Pilot Studios** in West Germany. The Australian Film & Television School is taking

the other, smaller version (48 positions, 26 modules) of the desk.

Other users of the Series 10 include **Mike Oldfield** (who recorded his recent Virgin album, "Islands," on his own Series 10), **Advision and Marquee Studios** in the U.K., **FEMIS** and **Studios Des Dames** in France, and Switzerland's **Patrick Mimran**.

Harrison can be reached at 615-834-1184.

FIXXED UP: Cy Curnin, the Fixx's lead singer/songwriter has opened a 24-track audio/video facility in Douglaston, Queens, about a 20-minute drive from midtown Manhattan. Dubbed **Between The Ears**, the studio features a fully equipped MIDI room, including a **Sequential Studio 440** drum computer/sampler/sequencer, the **PPG 2.3** digital wave

NEW YORK

EMMANUEL PRODUCED TWO tunes for **RCA Records** at **Quad Recording**. Titled "Walk Away" and "Stay With Me Tonight," the tracks were engineered by **Peter Sturge** and **John Morales**. Morales also handled programming. **Funk Deluxe**, featuring **Lois Tate**, put down tracks for **Select Records**. **Randy Muller** produced; **Brian Max** was at the board. And, **Billy George** recorded for **Apollo Records**; **Daryll Mull** produced. **Greg Mann** engineered.

John Luongo zipped by **Electric Lady** to mix the newest singles by **Columbia's Scott Folsom**, **EMI's Brian Setzer**, and **Geffen's Cher**. Musicians on the projects included **Auther Stead**, **Phil Ashley**, and **Bashiri Johnson**. **Gary Hellman**

was at the controls. **Tommy Boy** group **De La Soul** recorded and mixed several rap tracks with producer **Prince Paul**. **Bob Coulter** was at the controls. The tunes are titled "Plug Tunin'" and "Freedom Of Speak." **Wayne Garfield** and **Travis Milner** of **Nytro Productions** cut tracks and vocal overdubs for a future **Force M.D.'s** single. And, **Juanita Gray** recorded a dance single; **Dan Miller** produced and engineered.

In at the **Brooklyn Music Factory** was **Brimstone Records' Secret Agent** working on its debut single, "In My Shoes." **Joe Brimstone** produced the tracks; **Bobby DeRiso** was at the controls. **Information Society** put the final touches on its self-titled debut album at **Platinum Island**. **Fred Maher** of **Scritti Politti** produced. The tracks are scheduled for release on **Tommy Boy Records**.

Stetsasonic mixed its second album at **Chung King**. The first single is due soon. **Genesis** is having its entire compact disk catalog remastered at **Barry Diament Audio**. Diament recently completed "Selling England By The Pound," "Wind And Wuthering," "Foxtrot," and "Nursery Cryme." Diament also handled mastering for **Chrysalis Records'** forthcoming CD releases by the **Divinyls**, **Michael Schenker**, and **UFO**.

Sleepy Hollow Sound, one of Westchester County, N.Y.'s largest audio facilities, has upgraded its operation with the addition of an **MCI JH 114** 24-track analog deck and a complete rewiring of the studio rooms. Edited by **STEVEN DUPLER**

AUDIO TRACK

was at the controls.

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LOS ANGELES

STEVIE NICKS WAS at **Cherokee Records** to work on vocals for **HBO 1988**. Nicks produced. **Don Nash** at the board, assisted by **Scott Gordon**. Also, **Teddy Pennergrass** tracked horn overdubs

for an **Elektra** project. **Vince** and **Reggie Calloway** produced, and **Craig Burbridge** engineered. **Paul Winger** assisted. **Eric Carmen** tracked, overdubbed, and mixed an **Arista Records** project. **Jimmy Ieener** produced, and **Carmine Roboni** was at the board. **Scott Gordon** assisted.

Elektra artist **Michael Feinstein** cut tracks and mixed an upcoming digital release at **Group IV Recording**. The album was produced and arranged by **Johnny Mandel**. **Hank Cicalo** was in the control seat, assisted by **Rick Winquest**.

The **Robert Cray Band** tracked and overdubbed material for an upcoming **Mercury** project at **Sunset Sound**. **Bruce Bromberg** and **Dennis Walker** of **Hightone Records** produced the tracks, **Bill Dashiell** engineered, and **Mike Kloster** assisted. Also, **Geffen's Deborah Harry** tracked and overdubbed material for her album project with producer **Michael Chapman**. **George Tutko** and **Kloster** engineered. **Barry Conley** assisted. Producer **Andre Cymone** worked on tracks for **Pretty Poison**; **Bobby Brooks** engineered. **Barry Conley** and **Stephen Shelton** assisted on the **Virgin** project.

At **Take One Recording**, producer **Vincent Brantley** was in with engineer **Barney Perkins** to work on **Angela Boffill's** new album for **Capitol**.

At **Foz Sound**, **Barry Fasman** and **Dana Walden** completed production of **Connie Fairchild's** project for **Michael O'Connor Music**. Fasman and Walden also scored and recorded tracks for the feature film "Dead Ringer" for **Stock Grange Productions**. **Douglas Getschal** and Fasman completed production of **Terre Thomas** tracks.

At **Track Record**, tunes for the soundtrack to **Cannon Film's** "Night In Magic Castle" were completed by engineer **Barry Rudolph** and **Ken Paulakovich**. **Nia Peoples** (of "Fame" and "Top Of The Pops") cut vocal tracks for her upcoming **Mercury** release. **Jerry Steckling** engineered, and **Monte Moir** (the **Time**) produced. And, **Ian McLagan** (**Faces**, **Rolling Stones**) put down piano tracks for the **Pontiac Brothers**. **Randy Burns** produced; **Casey McMackin** was at the board.

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NASHVILLE

ALABAMA WORKED ON tracks for its **RCA Records** "Live" project with producer **Harold Shedd**. **Joe Scaife**, **Paul Goldberg**, and **Jim Cotton** engineered the project at **The Music Mill**. **T. Graham Brown** worked on tracks for a new album for **Capitol** with producer **Ron Chancey**. **Bill Sherrill** and **Paul Goldberg** engineered. And **Tanya Tucker** completed overdubs for a **Capitol** project with producer **Jerry Crutchfield**. **Goldberg** was at the controls.

All material for the Audio Track column should be sent to **Debbie Holley**, **Billboard**, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

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of BASF Chrome.**



BASF



Major League. Master guitarist and influential progressive musician Robert Fripp, last row, far right, recently brought his 18-piece League Of Crafty Guitarists to the set of VH-1, where they taped a performance that aired Sunday (3) on the channel's two-hour "New Visions" program. The show was intended to promote a series of East Coast concert dates the League plans this spring.

Regional TV Airplay Helps Break New Artists Elektra Aims Clips At Local Targets

BY JIM BESSMAN

NEW YORK Like most major labels, Elektra Records still considers MTV to be its primary focus for video-promotion efforts. However, also like many of its competitors, Elektra has lately been putting more effort into utilizing smaller local video outlets around the country.

Elektra's expansion of its video promotional department stems from recognition of the fact that many of its new acts initially benefited more from video support than from mainstream radio, says Hale Milgrim, senior vice president of marketing/creative services.

"Go right down the label," he says, pointing to the likes of the Cure, 10,000 Maniacs, X, Screaming Blue Messiahs, and Billy Bragg. "We have tons of acts that don't get a lot of airplay beside college radio. But we sell a couple of hundred thousand [units] on these kinds of acts basically because of video support, as well as [help from] WEA distribution and retail support out of the box. It all has to start somewhere."

The recent expansion of the Elektra video department saw former radio marketing/promotion staffer Steve Schnur named to the new post of director of video marketing/promotion. While he says he is basically applying to video the same fundamental techniques he used in dealing with radio, Schnur says Elektra is now regarding the promo clip as a promotional programming format on par with various radio genres.

"We want everybody to think vid-

vice president of promotion.

"When everything is working properly, we have complete coordination behind and in front of an artist's tour to create excitement," says Milgrim. "It all becomes a true event when radio comes together."

Schnur cites 10,000 Maniacs' new video "Like The Weather" and the group's current tour as an example of Elektra's expanded video promotional efforts. According to Schnur, the "high visual quality" of the clip, overseen by Robin Sloane, the label's vice president of video production, "immediately demonstrates a strong level of commitment."

Like other labels, Elektra is also using video for more than just clips. Schnur also videotaped an hour-long interview with lead Maniac Nathalie Merchant, then cut it down to 12 one- to two-minutelong segments. These were serviced with the video and personalized station IDs to virtually every local video outlet.

"The band might not get to Des Moines [Iowa] or Gainesville [Fla.] in the next month, but there are outlets in these places and people watching the videos."

Schnur travels frequently to visit outlets himself, often accompanied by Elektra artists. He says he seeks to facilitate local video and radio station tie-ins whenever possible.

"I want [ABC-TV affiliate video show] 'Capitol Rock' in Sacramento when we have a hot add on [top 40-formatted] 'FM-102,'" he says. "This is really important because so many radio and video stations are tied into each other, either through direct affiliation or through video play of a radio station's top 10 list. Also, in many places the video and radio stations share the same program director."

Schnur, who assumed his post in December, says he is already observing sales increases in local markets, citing Laser-25 in Eugene, Ore., TV-23 in Akron, Ohio, and Florida's V-32 as especially hot stations for his product.

The next step, says Schnur, is to work more on cross-promotional club and radio/retail tie-ins to promote home video arm Elektra Entertainment's music videocassette titles.

'We sell units due to video support'

eo as well as radio," says Schnur, who has even begun distributing video-tracking sheets to go along with the radio-tracking sheets sent to all Elektra sales and promotion field staff.

"The field is generally accustomed to radio only, but suddenly I'm getting calls from our Atlanta guy saying, 'Faster Pussycat is opening for David Lee Roth in Lakeland, Fla. Can you get a [Lakeland video outlet] V-32 tie-in?'"

Most important, though, is regular communication with the local video channels. "[It's almost as if] they're our field staff, too," Schnur says. "Get them all going on a video, and you can get it to a national situation."

Milgrim notes that the video department is ideally designed to integrate into a "total team effort" with other executives in various divisions, such as Kenny Hamlin, vice president of sales; Larry Braverman, national director of new music marketing; Sherry Ring Ginsburg, national director of press and artist relations; and Brad Hunt, senior

and medium rotations as of March 25:

Heavy Rotation:

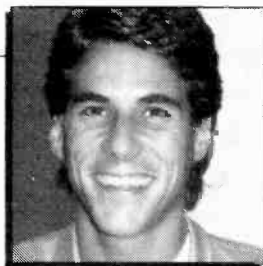
1. Highway 101, "Cry, Cry, Cry"
2. Holly Dunn, "Strangers Again"
3. Rodney Crowell/Rosanne Cash, "It's Such A Small World"
4. Hank Williams Jr., "Young Country"
5. Ricky Van Shelton, "Life Turned Her That Way"
6. Bellamy Brothers, "Santa Fe"
7. Lyle Lovett, "She's No Lady"
8. Patty Loveless, "If My Heart Had Windows"
9. Dwight Yoakam, "Always Late With Your Kisses"
10. K.T. Oslin, "I'll Always Come Back"
11. Billy Joe Royal, "Out Of Sight & On My Mind"
12. Tom Wopat, "A Little Bit Closer"
13. Kathy Mattea, "18 Wheels & A Dozen Roses"
14. Nanci Griffith, "I Knew Love"

Medium Rotation:

1. O'Kanes, "One True Love"
2. Skip Ewing, "Your Memory Wins Again"
3. Michael Martin Murphey, "I'm Gonna Miss You Girl"
4. New Grass Revival, "Can't Stop Now"
5. Rosanne Cash, "Tennessee Flat Top Box"
6. David Lynn Jones, "High Ridin' Heroes"
7. David Slater, "I'm Still Your Fool"
8. Schuyler, Knobloch, & Bickhardt, "Givers & Takers"
9. Billy Joe Royal, "I'll Pin A Note On Your Pillow"
10. Steve Earle, "Six Days On The Road"
11. Ronnie Milsap/Mike Reid, "Old Folks"
12. Becky Hobbs, "Jones On The Jukebox"

WHO'S IN CHARGE?: Still nothing firm on who will replace ex-MTV vice president of programming **Sam Kaiser**. Kaiser—who has become senior vice president of promotion at recently reactivated **Uni Records**—has been gone from MTV more than a month now. The Eye won't offer any predictions at this time, except to say that any replacement will likely not come from within the walls of the 24-hour-per-day music channel. So, who's taking all the calls from labels in meantime? Try the beleaguered team of senior vice president and general manager **Lee Masters** and vice president of music programming **Tom Hunter**. A number of people have expressed interest in the job, but Masters has yet to reach a decision.

THE EYE



by Steven Dupler

CLASSIC CLIPS: A couple of months ago, we devoted almost an entire column to wondering why no video channel was making more use of the wealth of classic rock material that has done so well as a radio format. That question has now been answered.

VH-1 and the **WEA** labels are joining forces in a unique promotion for midline classic compact disks. The labels have delved into their film archives and are putting together clips for eight classic rock/pop artists for special airing on VH-1 in May. The artists are **Van Morrison**, **James Taylor**, **Fleetwood Mac**, **Paul Simon**, **the Doobie Brothers**, **Rod Stewart**, **Little Feat**, and **Bonnie Raitt**. Most of the footage has never been seen before on television, says a VH-1 representative.

All through the month of May, at least one of the classic clips will air each hour, with a special CD Classic graphic placed on screen immediately beforehand. The credits will include the midline CD on which the track is found.

Finally, one weekend in May will be designated Classic CD Weekend on VH-1, and the clips will air three times an hour. Also featured will be interviews with some of the featured artists as well as such Warners producers and executives as **Russ Titelman** and **Lenny Waronker**.

VH-1 says it is talking with other labels about similar midline CD promotions.

YOU'RE LOOKIN' AT COUNTRY: Not only is Nashville-based **Country Music Television** the only 24-hour-per-day country music video outlet in the U.S., it's also a network willing to go outside traditional country boundaries in its programming. While the channel's heavy and medium rotations are pretty much reflective of nationwide country hits, there are a number of offbeat (at least for a country station) programming choices in the light-rotation slot.

For example, a recent CMT playlist included **Steve Winwood's** "Back In The High Life"; **Bruce Hornsby's** "Mandolin Rain"; **Roy Orbison's** "In Dreams"; **John Prine's** "Speed Of Sound Of Loneliness"; and **John Fogerty's** "Centerfield."

CMT has a reach of 12 million viewers; the channel is also highly viewer responsive, reading and logging video requests from those who call in.

As we stated in the column's debut, the amount of space available for station playlists in Billboard's Clip List is limited. Thus, The Eye will occasionally feature a guest playlist. CMT is The Eye's featured playlist this week, so herewith the channel's heavy

VIDEO TRACK

NEW YORK

HEAD TALKING HEAD David Byrne conceived, directed, and off-lined "Storytelling Giant," a 53-minute retrospective of Talking Heads music videos dating from 1978 to the recent "Road To Nowhere." Produced for **Todo Mundo** by **Alan Kleinberg**, the compilation was released in mid-March to the home video market through Warner Bros. in the U.S. and London-based **PMI** in the U.K. **John Albert** of **Howard Schwartz Recording** edited the audio; **Bradshaw Leigh** was audio postproduction supervisor; **Joe Beirne** was technical supervisor.

Scheking! **Gina Schock** (ex-

drummer for the Go-Go's) and her band, **House Of Shock**, recently completed a clip for "Middle Of Nowhere," a track from their self-titled album on Capitol. Directed by **Mary Lambert**, the performance/concept piece (which features a tiger, vultures, but no bears, oh my!) was lensed on an arid desert set by cinematographer **Bill Pope**. **Sharon Oreck** produced the clip for **O Pictures Productions**.

Producer **Michael Owen**—whose credits include work with **Whitney Houston**, **Talking Heads**, **Herbie Hancock**, **Julian Lennon**, and **Wham!**—joins **Performance Video** to work on selected projects. Congratulations, Michael!

(Continued on next page)

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

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.

Jim Springs/Jens Jurgenson
Jim Springs/Jens Jurgenson

ART GARFUNKEL
So Much In Love
Lefty/Columbia
Lexi Godfrey/Medialab
Jim Chater

JUDAS PRIEST
Johnny B. Goode
Johnny B. Goode/Atlantic
Curt Marvis/The Company
Wayne Isham

KID FLASH
Hot Like Fire
He's In Effect/Tabu/CBS Associated
Patterson Productions
Oscar Harrison Jr./Jack Patterson

MICO WAVE
Instant Replay
Cookin' From The Inside Out/Columbia
Tony Schiff/Propaganda Films
John Dahl

TED NUGENT
Story Of Love
If You Can't Lick 'Em... Lick 'Em/Atlantic
Lenny Grodin/Grodin Production Assoc.
Jeff Schock

PINK FLOYD
Dogs Of War
Momentary Lapse Of Reason/Columbia
Michael Pilot/Calhoun Productions
Larry Jordan

STEVIE N
Dreamin' Of Love
Party Your Body/LMR
Betancourt/Moscowitz
Ricardo Betancourt

STRANGLERS
All Day And All Of The Night
All Live And All Of The Night/Epic
Midnight Films
The Giblets

THESE IMMORTAL SOULS
Marry Me (Lie! Lie!)
Get Lost (Don't Lie)/SST
Peter Fowler
Peter Fowler

JEAN BEAUVOIR
Gimny
Jacknife/Columbia
Lisa Hollingshead/Propaganda Films
Nigel Dick

BLIND IDIOT GOD
Wide Open Spaces
Blind Idiot God/SST
Macall Polay
Alyson Mead

BRIAR
Frankie
Crown Of Thorns/Columbia
The Company, Medialab
Jean Pellerin, Doug Freet

JEAN CARNE
Ain't No Way
You're A Part Of Me/Omni/Atlantic
David Naylor/DNA Inc.
Oley Sasson

CHEAP TRICK
The Flame
Lap Of Luxury/Epic
Paul Flattery/FYI Productions
Jim Yukich

DEACON BLUE
Dignity
Raintown/Columbia
Laurence Williams/Harry Films
Tim Broad

DINOSAUR, JR.
Little Fury Things
You're Living All Over Me/SST

VIDEO TRACK

(Continued from preceding page)

LOS ANGELES

WING NUTS, GUMDROPS, AND freshly mowed grass come to life in the debut clip for A&M recording act **Cinema**. The video for "Put You In My Pocket," directed by **Andrew Doucette**, includes animation and super 8. Director of photography **Drew Wolski** filmed the group at the Lumiere Building in the downtown area as well as on a hi-tech set designed by **Keith "KK" Barrett**. **Unitel's John Murray** did three days of off-line duty, and **Steve Buxbaum** was in charge of the 16mm footage transfer. "Put You In My Pocket" was produced by **Tina Silvey for Silvey + Co.**

"Only A Memory" is the **Smithereens'** first clip in support of their "Green Thoughts" album on **Enigma/Capitol**. Shot and directed by **Jim Yukich**, the clip was produced by **Paul Flattery for FYI**.

Twelve-year-old **Tracie Spencer**, a "Star Search" winner, recently completed her first clip for her debut album on Capitol. "Symptoms of True Love," a performance clip that uses comic-strip settings as background, was directed by **Greg Gold** and produced by **Phil Rose for Propaganda Films**.

OTHER CITIES

THE CLIP FOR TIFFANY'S "I Saw Him Standing There," the gender-bender cover of the **Beatles** classic and the third single from her self-titled debut album on **MCA**, was directed by **Jay Dubin**. The clip was shot at **Walt Disney World** in **Orlando, Fla.**, and produced by **Bob Kaminsky for Kaminsky and Co.**


Champagne Pictures completed production on **Lisa Dalbello's** video for "Talk To Me," the second single from her album titled "She" on **Capitol-EMI** of **Canada**. The piece was filmed in **Toronto's General Electric Warehouse**, directed by **Robert Quartly**, and produced by **Philip Mellows**. The clip was edited by **Igor Kovalik**.

Will & The Kill's "Heart of Steel" clip was directed by **Penelope Spheeris**. It was produced by **Sally Norvell for A La Mode Productions** and shot in **Austin, Texas**.

PMI completed production on **Johnny Clegg & Savuka's** stage performance of "Great Heart," a cut from the "Third World Child" album on **Capitol**. Directed by **Julian Caiden**, the clip includes snippets of the band doing African dance. It was produced by **Byrony Cranston**.

In early April, **Fever/Sutra** recording artists the **Cover Girls** are scheduled to shoot their "Promise Me" clip, the fourth single from their debut album, "Show Me." **Simeon Soffer**, who has directed videos for **Lisa Lisa & Cult Jam** and the **Fat Boys**, takes to the director's chair and editing flatbed once again. **Joseph Yacoe** will shoot the piece, and **Julie Pantelich** will produce for **Soffer/Pantelich**. Locations include **Miami Beach, Fla.**

Due to holiday deadlines, this week's Clip List is a repeat from the April 2 issue



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Cher, We All Sleep Alone
Whitney Houston, Where Do Broken Hearts Go
The Jets, Rocket 2 U
Judas Priest, Johnny B. Goode
Prophet, Sound Of A Breaking Heart
Smithereens, Only A Memory
Sting, Englishman In New York
Tiffany, I Saw Him Standing There
Times Two, Strange But True
Tonio K., Without Love
Treat Her Right, I Think She Likes Me
Will & Kill, Heart Of Steel

HIP CLIP

Johnny Hates Jazz, Shattered Dreams

SNEAK PREVIEW

Eurythmics, You Have Placed A Chill In My Heart
Robbie Robertson, Somewhere Down The Crazy River
Bruce Springsteen, One Step Up
Whitesnake, Give Me All Your Love

HEAVY

AC/DC, Heat Seeker
Aerosmith, Angel
Terence Trent D'Arby, Wishing Well
Michael Bolton, (Sittin' On) The Dock Of The Bay
Def Leppard, Hysteria
Debbie Gibson, Out Of The Blue
George Harrison, When We Was Fab
Icehouse, Electric Blue
INXS, Devil Inside
Michael Jackson, Man In The Mirror
Richard Marx, Endless Summer Nights
John Cougar Mellencamp, Check It Out
George Michael, Father Figure
Billy Ocean, Get Outta My Dreams...
Robert Plant, Heaven Knows
David Lee Roth, Just Like Paradise
Rick Springfield, Rock Of Life
Jody Watley, Some Kind Of Lover
White Lion, Wait

ACTIVE

Paul Carrack, One Good Reason
Kingdom Come, Get It On
L.L. Cool J, Going Back To Cali
Scarlett & Black, You Don't Know So, Are You Sure
Henry Lee Summer, I Wish I Had A Girl

BUZZ BIN


The Church, Under The Milky Way
The Godfathers, Birth, School, Work, Death
Midnight Dil, Beds Are Burning

MEDIUM

10,000 Maniacs, Like The Weather
The Alarm, Presence Of Love
Cheap Trick, The Flame
Bryan Ferry, Kiss And Tell
Guns N' Roses, Welcome To The Jungle
Jerry Harrison, Rev It Up
Bonnie Hayes, Soul Love
Robert Palmer, Sweet Lies
Pet Shop Boys, Always On My Mind
The Radiators, Suck The Head
Dan Reed Network, Ritual
R.E.M., Finest Worksong
Toto, Pamela
Danny Wilde, Time Runs Wild

BREAKOUTS

Balaam And The Angel, I Love The Things...
Big Pig, Breakaway
John Brannen, Desolation Angel
T-Bone Burnett, Killer Moon
Godley & Creme, A Little Piece Of Heaven
The Kinks, The Road
Marilyn Martin, Possessive Love
Pat McLaughlin, Wrong Number
Mr. Mister, Stand And Deliver
Noiseworks, Take Me Back
Sinead O'Connor, Mandinka
O.M.D., Dreaming
Ryuichi Sakamoto, Risky
Sisters Of Mercy, This Corrosion
Tami Show, She's Only 20
3, Talkin' Bout



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Donald Fagen, Century's End
Art Garfunkel, So Much In Love
Louise Goffen, Bridge Of Sighs
Swing Out Sister, Surrender

NOUVEAUX

Nancy Sinatra, These Boots Are Made For Walking

POWER

Louis Armstrong, What A Wonderful World
Rick Astley, Never Gonna Give You Up
Whitney Houston, Where Do Broken Hearts Go
Michael Jackson, Man In The Mirror
Billy Ocean, Get Outta My Dreams...

HEAVY

Michael Bolton, (Sittin' On) The Dock Of The Bay
The Contours, Do You Love Me
George Harrison, When We Was Fab
George Michael, Father Figure
Pebbles, Girlfriend
Brenda Russell, Piano In The Dark
Scarlett & Black, You Don't Know
James Taylor, Never Die Young
Toto, Pamela

MEDIUM

10,000 Maniacs, Like The Weather
Cher, We All Sleep Alone
Mary Clayton, Yes
Bryan Ferry, Kiss And Tell
Johnny Hates Jazz, Shattered Dreams
Alexander O'Neal/Cherrelle, Never Knew Love...
D.M.D., Dreaming
Robert Palmer, Sweet Lies
Smokey Robinson, Love Don't Give No Reason
Jermaine Stewart, Say It Again
View From The Hill, No Conversation



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Isley Brothers, It Takes A Good Woman
Wally Jump, Jr., Tighen Up
Walter Beasley, On The Edge
Nia Peeples, Trouble
Bridgett Grace, Just A Memory
Millions Like Us, In Love With Yourself

HEAVY

Michael Jackson, Man In The Mirror
Terence Trent D'Arby, Wishing Well
Morris Day, Fishnet
da'Krash, Wasn't I Good To Ya
Rebbie Jackson, Plaything
Jonathan Butler, Take Good Care Of Me
Deja, That's Where You'll Find Me
LeVert, Sweet Sensation
Alexander O'Neal/Cherrelle, Never Knew Love...
Billy Ocean, Get Outta My Dreams...
Whitney Houston, Where Do Broken Hearts Go

MEDIUM

George Michael, Father Figure
Gavin Christopher, You Are Who You Love
The Jets, Rocket 2 U
E.U., Da Butt
Stacy Lattisaw, Every Drop Of Your Love



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New Grass Revival, Can't Stop Now
Ricky Van Shelton, Life Turned Her That Way
Dwight Yoakam, Always Late With Your Kisses
Alabama With K.T. Oslin, Face To Face
Tom Wopat, A Little Bit Closer
Alabama, Tar Top
Sweethearts Of Rodeo, Midnight Girl/Sunset Town
Highway 101, Cry Cry Cry
Vince Gill, Everybody's Sweetheart
Country B!l Nunley, I'll Know The Good Times
K.T. Oslin, I'll Always Come Back
Nanci Griffith, I Knew Love
Rodney Crowell/Rossanne Cash, It's Such A Small World
The O'Kanes, One True Love
Mel McDaniel, Ride This Train
Hank Williams, Jr., Young Country




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ADDS

O.M.D., Dreaming
The Church, Under The Milky Way
James Taylor, Never Die Young
The Cure, Hot Hot Hot!!
Cher, We All Sleep Alone
Robert Palmer, Sweet Lies
Stevie N, Dreamin' Of Love
Blue Mercedes, I Want Your Property
Tiffany, I Saw Him Standing There
Will & Kill, Heart Of Steel
Johnny Hates Jazz, Shattered Dreams
Ziggy Marley, Tomorrow People

HEAVY


Whitney Houston, Where Do Broken Hearts Go
Billy Ocean, Get Outta My Dreams...
Debbie Gibson, Out Of The Blue
INXS, Devil Inside
Terence Trent D'Arby, Wishing Well
Michael Bolton, (Sittin' On) The Dock Of The Bay
George Michael, Father Figure
Richard Marx, Endless Summer Nights
Michael Jackson, Man In The Mirror
The Godfathers, Birth, School, Work, Death
The Jets, Rocket 2 U
Belinda Carlisle, I Get Weak
Jody Watley, Some Kind Of Lover
Pebbles, Girlfriend
Def Leppard, Hysteria
John Cougar Mellencamp, Check It Out
Rick Astley, Never Gonna Give You Up
Rick Springfield, Rock Of Life
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Flesh For Lulu, Siamese Twist
Rick Astley, Never Gonna Give You Up
Glady Knight & The Pips, Love Overboard
The Deele, Two Occasions
Michael Jackson, Man In The Mirror
10,000 Maniacs, Like The Weather
Alexander O'Neal/Cherrelle, Never Knew Love...
Ely Ely, My Baby Thinks She's French
R.E.M., Finest Worksong
The Church, Under The Milky Way
Glen Burtnick, Follow You
Belinda Carlisle, I Get Weak
Whitesnake, Give Me All Your Love
Elton John, Take Me To The Pilot
David Lee Roth, Just Like Paradise
Platinum Blonde, Fire
Natalie Cole, I Live For Your Love
Natalie Cole, Jump Start My Heart
Ben E. King, Stand By Me



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ADDS


Men Without Hats, Moonbeam
Brenda Russell, Piano In The Dark
Robert Palmer, Sweet Lies
Cheap Trick, The Flame
Blue Mercedes, I Want Your Property
Tiffany, I Saw Him Standing There
Danny Wilde, Time Runs Wild
Suave, My Girl
The Adventures, Broken Land

POWER

Michael Jackson, Man In The Mirror
Debbie Gibson, Out Of The Blue
Billy Ocean, Get Outta My Dreams...
Terence Trent D'Arby, Wishing Well
Michael Bolton, (Sittin' On) The Dock Of The Bay
Rick Astley, Never Gonna Give You Up
Rick Springfield, Rock Of Life
John Cougar Mellencamp, Check It Out
INXS, Devil Inside
Jody Watley, Some Kind Of Lover
The Jets, Rocket 2 U
Scarlett & Black, You Don't Know
Pebbles, Girlfriend

HEAVY

White Lion, Wait
Henry Lee Summer, I Wish I Had A Girl
Icehouse, Electric Blue
Flesh For Lulu, Postcards From Paradise
Bryan Ferry, Kiss And Tell
Johnny Hates Jazz, Shattered Dreams
Taylor Dayne, Prove Your Love
Alexander O'Neal/Cherrelle, Never Knew Love...
Morris Day, Fishnet
Jermaine Stewart, Say It Again
Whitney Houston, Where Do Broken Hearts Go
O.M.D., Dreaming
Pet Shop Boys, Always On My Mind



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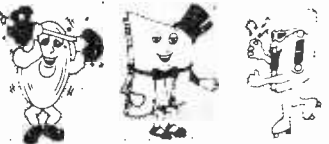
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TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	19	JOSE JOSE	SOY ASI	ARIOLA 6786
	2	2	45	JULIO IGLESIAS	UN HOMBRE SOLO	CBS 50337
	3	4	11	ANA GABRIEL	PECADO ORIGINAL	CBS 20825
	4	—	1	EMMANUEL	ENTRE LUNAS	RCA 6955
	5	3	23	JOSE LUIS RODRIGUEZ	SEÑOR CORAZON	MERCURY 832-763-4
	6	6	23	JOSE FELICIANO	TU INMENSO AMOR	EMI 6672
	7	5	23	JUAN GABRIEL	14 EXITOS ORIGINALES	ARIOLA 7289
	8	7	29	DANNY RIVERA	AMAR O MORIR	DNA 336
	9	8	9	LOS BUKIS	SI ME RECUERDAS	LASER 3044
	10	12	73	BRAULIO	LO BELLO Y LO PROHIBIDO	CBS 10452
	11	9	17	ALVARO TORRES	MAS ROMANTICO QUE NADIE	PROFONO 90547
	12	11	7	CHAYANNE	CHAYANNE	CBS 10492
	13	10	27	ROBERTO CARLOS	ROBERTO CARLOS 87	CBS 12333
	14	17	3	YOLANDITA MONGE	NUNCA TE DIRE ADIOS	CBS 10516
	15	24	3	JOSE JAVIER SOLIS	NO ME OLVIDARAS	PROFONO 90544
	16	13	13	GRUPO FLANS	LUZ Y SOMBRA	MELODY 121
	17	14	27	WILKINS	PARAISO PERDIDO	WARNER BROS. 54945
	18	15	11	KARINA	AMOR A MILLON	TH-RODVEN 060
	19	16	25	BEATRIZ ADRIANA	LA LUNA SERA LA LUNA	MELODY 8210
	20	25	5	MARIA MARTHA SERRA LIMA	DIEZ ANOS CONTIGO	CBS 11352
	21	20	15	SOPHY VOZ	RITMO Y SENTIMIENTO	CBS 10506
	22	—	1	NICOLA DI BARI	ENCANTO	CBS 11350
	23	21	11	LISSETTE MANIQUI	EMI 6793	
	24	—	1	DANIELA ROMO GITANA	EMI 6859	
	25	—	1	DYANGO	CAE LA NOCHE	EMI 7609
TROPICAL/SALSA	1	1	15	EDDIE SANTIAGO	SIGUE ATREVIDO	TH 2497
	2	2	13	WILFRIDO VARGAS	EL BAILE	SONOTONE 1409
	3	3	17	FRANKIE RUIZ	HISTORIA MUSICAL DE FRANKIE RUIZ	TH 2491
	4	8	5	WILLIE GONZALEZ	EL ORIGINAL Y UNICO	SONOTONE 1138
	5	4	41	TOMMY OLIVENCIA	30 ANIVERSARIO	TH 2464
	6	11	13	ANDY Y HAROLD MONTANEZ	EL COMIENZO DEL CAMINO	SONOTONE
	7	5	11	PAQUITO GUZMAN	TU AMANTE ROMANTICO	TH-RODVEN 2495
	8	7	7	MARIO ORTIZ	ALGO DIFERENTE	RICO 913
	9	14	33	EL GRAN COMBO	25 ANIVERSARIO 1962-1987	COMBO 2050
	10	10	13	LA PATRULLA 15	CON FUERZA	TH 1923
	11	9	17	BONNY CEPEDA	THE MUSIC MAKERS	COMBO 2025
	12	6	11	ROBERTO LUGO	EL GALAN DE LA SALSA	SONOTONE 1132
	13	12	53	FRANKY RUIZ	VOY PA' ENCIMA	TH 2453
	14	19	69	ANDY MONTANEZ	MEJOR ACOMPAÑADO QUE NUNCA	TH 3434
	15	17	31	THE NEW YORK BAND	THE NEW YORK BAND	KAREN 98
	16	—	1	CANO ESTREMERA	SALVAJE	CEG 001
	17	—	1	ISMAEL MIRANDA	POR EL BUEN CAMINO	IM 001
	18	23	75	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
	19	13	27	CELIA CRUZ/WILLIE COLON	THE WINNERS	VAYA 109
	20	—	1	VARIOS ARTISTAS	LOS TRIUNFADORES	GLOBO 6963
	21	15	29	GILBERTO SANTAROSA	KEEPING KOOL	COMBO 2051
	22	20	19	EDDIE PALMIERI	LA VERDAD	FANIA 24
	23	16	11	JOSE MEDINA	NO ES SUFICIENTE	BRONCO 007
	24	21	15	HANSEL Y RAUL	MI AMIGA MARGARITA	RCA 6670
	25	—	15	OSCAR D'LEON	LA SALSA SOY YO	TH 2490
REGIONAL MEXICAN	1	2	11	LOS BUKIS	SI ME RECUERDAS	LASER 3044
	2	1	21	LOS YONICS	PETALOS Y ESPINAS	LASER 3041
	3	3	15	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	4	4	15	VICENTE FERNANDEZ/VIKKI CARR	DOS CORAZONES	CBS 450711
	5	5	67	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	6	8	11	BRONCO	SUPERBRONCO	ARIOLA 6618
	7	14	67	LOS TIGRES DEL NORTE	GRACIAS AMERICA	PROFONO 90499
	8	12	15	GRUPO PEGASO	ENAMORADO	REMO 1018
	9	9	27	FITO OLIVARES	LA GALLINA	GIL 20001
	10	6	11	RAMON AYALA	DAMELO	FREDDIE 1411
	11	—	1	JOAN SEBASTIAN	MASCARADA	MUSART 6024
	12	7	19	JOSE JAVIER SOLIS	NO ME OLVIDARAS	PROFONO 90544
	13	—	1	SONORA DINAMITA	SACA LA MALETA	SONOTONE 1624
	14	18	23	LOS BRIOS	NUEVAS VERSIONES	PROFONO 90524
	15	16	23	LOS CAMINANTES	21 EXITOS VOL. I	LUNA 1135
	16	13	15	GRUPO EL TIEMPO	A FUEGO LENTO	LUNA 1153
	17	15	3	GRUPO VENNUS	ESCLAVO Y REY	TESORO 202
	18	23	21	GRUPO MAZZ	BEYOND	CBS 10495
	19	19	37	LOS CAMINANTES	GRACIAS MARTIN	LUNA 1147
	20	17	15	GRUPO AGUA PRIETA	A LA MODERNA	SONOTONE 1123
	21	—	17	INDUSTRIA DEL AMOR	MARCHATE	RAMEX 1190
	22	10	9	LOS BONDADOSOS	COMO SIEMPRE AMIGOS	PROFONO 90551
	23	—	1	GERARDO REYES	AMIGO MIO	CBS 20822
	24	11	19	SONORA DINAMITA	16 SUPERCUMBIA	SONOTONE 1615
	25	25	9	LOS SOCIOS DEL RITMO	LOS SOCIOS CON LOS SOCIOS	ARIOLA 6650

Latin Notas



by Carlos Agudelo

SINGER ANA GABRIEL continues to be the leader in airplay with her song "Ay Amor," according to the Hot Latin 50 weekly survey of Spanish-broadcasting radio stations in the country. The runners-up, listed in order from No. 2 to No. 10 and followed by their previous week's rankings, are: "Debo Hacerlo," Juan Gabriel, 2; "Y Ahora Te Vas," Los Bukis, 4; "No Hay Mal Que Por Bien No Venga," Jose Feliciano/Pandora, 3; "Y Es Que Legaste Tu," Maria Conchita Alonso, 13; "Peligro De Amor," Chayanne, 14; "Dame Tu Amor," Luis Angel, 12; "Amor Perfecto," Roberto Carlos, 15; "Deayuno De Amor," Brenda K. Starr, 6; and "Soy Asi," Jose Jose, 5. Los Sailors' version of the song "Todo El Amor Que Te Hace Falta" debuts at No. 29, while the same tune sung by Julio Iglesias is now at 47.

A NEW VENUE for Latin jazz musicians is opening in New York. JazzPort was inaugurated April 1 at the Trans-Lux Seaport Theater. The first act scheduled to appear is the Paquito D'Rivera Group, which will be on stage May 13-14... Anne Swing, one of the sensations of the VII Caribbean Music Festival, and Fernando Echavarría y La Familia Andre, whose career received a definite push in the VI Caribbean Festival a year ago, are among artists who have upcoming releases on Miami-based Kubaney Records. Other albums set for release are by Eddie Quiroz, Emilio Jose, Belkis Concepcion, and Leonardo Paniagua... Latin poets and singer India are featured on two new crossover products expected to appear soon under the banner of Jellybean Productions. The Latin poets, Frankie "Valentin" Soto and Laurence J. "Unico" Herrera, are teen rappers of Mexican descent. Originally from San

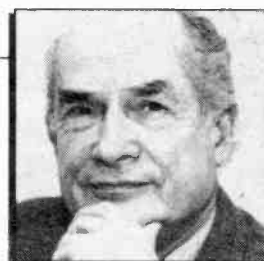
Jose, Calif., they are now based in Los Angeles. Their album "Viva La Musica" was released March 29. The other recording is the single "Dancing In The Fire," sung both in Spanish and English by India, a singer of Puerto Rican descent who was originally with the band TKA. The single was produced by Jellybean and mixed by Louie Vega. Additionally, the label TSR has announced the release of "Secret Love" by Agent 9. It is described by the label as an "energetic dance pop record" with a Spanish-language mix and was produced by Martin and Danny Rodriguez. Also, Gloria Estefan & Miami Sound Machine are singing in Spanish again with the single "No Te Olvidare," which is sung to the

Ana Gabriel maintains lead in singles airplay in U.S.

English tune "Anything For You." Says Estefan of the song, "We have never separated ourselves from our roots. The power to communicate with the public in my own language is a pleasure, especially with a song that I appreciate so much"... Mel Diamond, who previously headed the Satellite Music Network's sales organization, has joined CRC Radio Network as executive VP, sales... New York concert promoter Ralph Mercado is presenting Danny Rivera on April 2 at the Tropicana in Atlantic City, N.J., and Emmanuel at the Felt Forum of the city's Madison Square Garden on April 16-17.

A RECENT CONVERSATION with Fernando Allende revealed that despite having starred in more than 20 American and Mexican films, appeared on a number of television series and variety shows, and performed drama on stage, the energetic artist still feels that singing in his own language for his public is as—and possibly more—important than these pursuits. His last album, "Yo Soy Asi," distributed in the U.S. by TH-Peerless, is an excellent example of Allende's vocal capabilities. Most of the songs were composed by Enrique Izquieta, who also produced the album. Helping Allende to carry on his extraordinary career is his capable wife, Maria.

Classical KEEPING SCORE



by Is Horowitz

PROGRAMMING ADVICE: Leslie Gerber, classical music director of WDSB in Woodstock, N.Y., thinks national public radio stations that try to build audiences by diluting their program mix with lighter classics, jazz, folk, and new age music, have got their priorities wrong. His comments come in reaction to a report in this column of the recent Boston conference of the Assn. of Music Personnel in Public Radio (Billboard, March 12).

One of the key problems aired at the confab was how to broaden the base of listener support to compensate in part for dwindling financial aid from government and industry. Many stations have already taken the path of least resistance and are hoping to achieve their goal by courting more eclectic tastes.

However, says Gerber, classically oriented NPR outlets as well as commercial classical stations can maintain and increase listener loyalty by observing a few simple rules. Moreover, he insists, this can be done without compromising quality classical programming.

He takes particular aim at announcers who sound "dry, formal, and classroomish" even if they are "well drilled in pronouncing foreign names." Changing the music isn't always the answer, he says. Changing the presentation is.

- Gerber has some advice to offer. A sampling follows:
- Make your listener feel comfortable. Tell him something interesting, but not too much. Ten minutes on the numbering of Schubert symphonies is much too much.
 - Watch out for overkill. Five hours of Webern at one stretch, even on his 100th birthday, is too much. The composer himself would have turned it off.
 - Don't play music inappropriate to the time of the day. "Le Sacre Du Printemps" at 8 a.m. is a no-no. Stra-

vinsky's Octet is a much better choice at that early hour.

THE AMSTERDAM CONCERTGEBOUW Orchestra and Concert Hall kick off an 18-month celebration April 11 to mark the 100th anniversary of these prestigious institutions. The initial event that day will be a concert led by Bernard Haitink, the orchestra's outgoing chief conductor, due to be telecast throughout Europe. Other events range from commemorative postage stamps to the release of a compilation of historic Concertgebouw recordings by Philips. During its first century, the orchestra has had only four music directors—Willem

Changes in presentation, not music, improve radio

Kes, Willem Mengelberg, Eduard van Beinum, and Haitink. Riccardo Chailly takes over that role in September.

One of the more ambitious centenary undertakings still in the planning stages is a satellite-linked concert featuring the Leningrad Philharmonic and the Boston Symphony orchestras along with the Concertgebouw. This project was initiated by Peter Gelb of Columbia Artists in New York and Bob Bremer of Dutch broadcaster TROS. The tentative date for the spectacle is Oct. 11.

PASSING NOTES: Bridge Records' most ambitious recording project to date, a production of Todd Machover's opera "Valis," was taped late in March. The work, which combines acoustic and electronic instruments, was conducted by the composer. It is scheduled for June release, says the label's Becky Starobin, and may play for up to 80 minutes on a single compact disk.

The Fine Arts Quartet is presenting the complete Beethoven Quartets live over WFMT Chicago on six consecutive Tuesdays... WWCS Pittsburgh inaugurates a weekly feature this month: a show programmed by listeners. It's a demonstration of "democracy on the dial," says general manager Joe Di Donato.

Japanese Court Backs JASRAC In Karaoke Case Bar Owners Must Pay Royalties

TOKYO The Supreme Court here has ordered two bar owners in Kitakyushu City to pay damages totaling \$113,000 to authors' and composers' society JASRAC in a case seen as confirming that the use of *karaoke* sing-along machines entails payment of copyright royalties.

In his March 15 decision, Chief Justice Toshio Sakaue said the bar owners used the machines to create atmosphere, increase trade, and raise profits and that doing so without paying royalties violated Japan's Copyright Act.

Sabiuro Kinoshita and his partner, the proprietors of the two bars, were ordered to pay JASRAC compensation for playing live music in their bars as well as for us-

ing karaoke machines. The decision supports a July 1984 ruling of the Fukuoka High Court that the two should pay \$109,800 for copyright infringements made during live performances at the wine bars plus \$3,200 for the use of the karaoke machine.

The case began in 1980, when JASRAC asked the Fukuoka District Court to award damages for what the society said were copyright infringements. Pending their appeal to the high court, the bar proprietors substituted karaoke

machines for live performances, whereupon JASRAC demanded royalties for their use.

The society says the decision will have little practical effect since the association of establishments using karaoke machines already recognizes the obligation to pay royalties. But managing director Sadao Funamoto says the decision "removes all legal doubts and resolves the outstanding copyright problems regarding karaoke machines."

Japan Gives 'Bad' The Gold Music Awards Reveal Sales Nos.

TOKYO The second annual Japan Gold Disk Awards were presented here March 16 at a ceremony attended by 500 artists, record executives, and music writers.

The awards were established last year by the Japan Phonograph Record Assn. in response to demand for an authoritative record industry award based solely on sales performance rather than the whims of judges subject to pressure from various sources.

But the first Gold Disk Award ceremony was criticized for the JPRA's failure to disclose the sales figures attained by the winning titles.

This year, the figures were given in precise detail. In the international repertoire category, Michael Jackson's "Bad" took the Grand Prix album-of-the-year award with sales of 685,824 copies, while the Grand Prix artist-of-the-year award went to the long-dis-

banded Beatles for sales of 955,274 units, mostly on compact disk. Cutting Crew was named Grand Prix new artist of the year, with 96,014 sales, and Paul Lekakis' "Boom Boom" carried off the single-of-the-year award with 52,229 copies sold.

In the domestic repertoire section, Yumi Matsutoya's "Diamond Dust Ga Kienu Mani" was named album of the year, selling 830,683 copies, and the single of the year award went to the Hikaru Genji group, whose "Garasu No Judai" amassed sales of 605,591 units. The group also took the Grand Prix new-artist-of-the-year category, with cumulative sales totalling over 1.5 million units.

The major Grand Prix artist-of-the-year award was won by local group Rebecca, with sales of nearly 1.6 million copies. The act also took the best-album-of-the-year prize for "Poison."

Singapore Ups Concerts

BY CHRISTIE LEO

SINGAPORE Pepsi Cola started the concert bandwagon rolling in this territory when it proved that despite the doubters, audiences were willing to pay reasonable prices to see their favorite artists work live.

Gloria Estefan & Miami Sound Machine led the concert trail in October, followed early this year by Tina Turner.

Pepsi's regional marketing manager here, Roger Yeo, says his firm will continue to be associated with music and concerts but stressed: "Our priority is doing the job effectively, rather than just bringing in big-name superstars for the sake of it."

But Pepsi's success in Singapore has spurred other multinational groups to do likewise. Puma, the sporting-goods firm, in association with Jasper Productions, recently sponsored sellout Level 42 concerts here. And now in Malaysia, cigarette-maker Salem has expressed interest in sponsoring a big-name artist to reinforce its strong links with

music in that country.

At least one promoter in Singapore, however, wants to approach concert promotion in a rather different way. William Yeo, of Artswilliam, has decided the emphasis should be on creating the proper ambience for his shows, charging ticket buyers for extra comfort and atmosphere.

Instead of opting for a mass-capacity hall for his Richard Clayderman concert here, he put the French pianist into the 1,600-seat Neptune Theater Restaurant and sold tickets for the equivalent of \$62 and \$57 for diners and \$47 and \$27 for non-diners. Says Yeo: "The venue had the right ambience for piano music, with better acoustics and a more relaxed atmosphere for the audience."

His next big visiting act is Julio Iglesias, in for a one-night concert May 6 at the World Trade Center for a fee of some \$125,000. Ticket prices will be from \$40 to \$100. Part of that revenue will be used, says Yeo, for "sprucing up the hall."

He goes on: "We will deck out the hall with palm trees, water foun-

(Continued on page 77)

CBS No. 1 At Dutch Awards; D'Arby Title Wins Pop Prize

BY WILLEM HOOS

AMSTERDAM CBS acts won six of this year's 17 Edison Awards, Holland's top record-industry honors. The label's winners included Terence Trent D'Arby, whose "Introducing The Hardline According To" was named top international pop album, and the Nits, which took the top Dutch pop album award for "In The Dutch Mountains."

Barbra Streisand's "One Voice" was named leading international vocal album, Paquito D'Rivera's "Manhattan Burn" took the jazz award, and Omar & the Howlers' "Hard Times In The Land Of Plenty" won the award for best international r&b/disco dance album. Another award was given to CBS' various-artists release "Poets In New York".

Other winners included Trouble Funk's "Trouble Over Here, Trouble Over There" (Island), selected in the international-jazz-fusion/funk category; Whitesnake's "1987" (EMI), named best hard rock album; and John Cougar Mellencamp's "The Lonesome Jubilee" (Mercury), chosen as top international rock/new wave release.

The Polydor soundtrack to Andrew Lloyd Webber's "The Phantom Of The Opera" won the interna-

tional musical/film music award, while the international singer/songwriter award went to John Hiatt (A&M) for "Bring The Family." The award for top country recording of international origin was shared by Linda Ronstadt, Dolly Parton, and Emmylou Harris for Warner Bros.' "Trio."

National winners were Rita Reys/Louis Van Dijk's "Two For Tea" (Polydor), named top Dutch vocal album; Wim Kersten's "Every Evening It's Getting Dark" on independent label Disky, named top Dutch folk album; and the Metropole String orchestra's "My Romance" (EMI), chosen as top Dutch instrumental album. Solo performer Herman Van Veen took a record sixth Edison for his Harlekijn album "The Hall Is Here" in the Dutch-music-theater/cabaret/chanson category.

Nearly 280 albums released during 1987 competed for the awards, which were judged by rock/pop and middle-of-the-road juries chaired by Dutch record industry veteran Olaf Klijn, who is also coordinator of the Edison Foundation.

The awards ceremony was televised live on the first day of operation by Holland's third television channel, Netherlands-3, in two separate programs April 4.

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- New international look at Puerto Rico's "Shining Stars"
- Increase in video, TV, and radio activity
- Labels, distributors, producers, recording studios
- New vitality in tourism and business
- More about concerts and promoters
- y mucho mas

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Dutch Record Biz Hits All-Time High CD Becomes Top Sound Carrier In '87

BY WILLEM HOOS

AMSTERDAM Dutch record industry grosses rose 26% last year, propelled by compact disk unit sales 175% above their 1986 levels. Overall, the market was worth \$379 million, the highest figure in the industry's history.

Compact disk sales totaled 8.8 million units and \$173.7 million, making the silver disk the market's most important sound carrier in financial terms. In 1986, LP grosses still outstripped those from CD, but in 1987 LP sales values dropped 15% to \$119 million on unit sales of 12.3 million. LP sales volume is now running at barely one-third the level of 10 years ago.

Cassette sales improved from 4.8 million to 5.2 million and its value rose 15% to \$44.7 million, but prerecorded tape earnings are still below the 1986 figure. Singles sales rose from 11.9 million to 12.1 million, but grosses fell 5% to \$41.6 million.

Rob Edwards, managing director of Dutch industry organization NVPI, characterizes CD growth as "explosive" and says: "The stimulus CD has given to the market has exceeded our wildest expectations." But he adds: "We have to realize that 46% of the industry's entire turnover has come from only 650,000 CD-player owners.

CD penetration, currently around 12%, will continue to grow for the next two years but may then stabilize, Edwards predicts. "Then a lot will depend on the general economic situation, whether the high turnover levels will be maintained or not."

The NVPI also expresses anxiety at the increasing scale of CD rental and consequent home taping. Says Edwards: "It's a paradoxical situation that the more CDs are produced and sold, the more they are rented and taped. The only way to break through this vicious circle is through legal measures."

International pop repertoire accounted for about two-thirds of all industry earnings here last year with sales worth \$234.7 million, up

17% from the 1986 figure. Compilation albums, most of them international releases, more than doubled their grosses to \$45.3 million.

National-pop-repertoire sales were worth \$53.2 million, up 10% from the previous year, but still accounted for only 14% of the industry's overall earnings, compared with 16% in 1986 and 25% four years ago. Classical repertoire earned \$45.8 million, a dramatic 40% increase over the 1986 results, boosting its share of overall business from 10.8% to 12%.

Among the NVPI figures the 20-29 age group is now the most important demographic sector in music sales, accounting for 44% of CD

sales, 42% of LPs sold, and 41% of maxisingle sales. Cassettes generally reach an older market, and 7-inch singles are bought largely by teenagers.

However, the decline of teenage buying power continues: In 1987 teenager accounted for only 17% of overall industry grosses, down from 19% in 1986 and 27% in 1985.

BMG/Ariola Benelux, formed through the merging of RCA Benelux and Ariola Benelux, was the leading record company here in 1987 with a 17.8% market share, followed by CBS (15.2%), Phonogram (14.5%), Polydor (14%), WEA (12.5%), and EMI Bovema (11%). The leading independent label was CNR.

Gross Earnings Up 98% In '87 Austrian CD Biz Booming

BY MANFRED SCHREIBER

VIENNA A 98% increase in gross earnings from compact disks helped the Austrian record industry boost overall earnings by 12% in 1987 to \$73.6 million at manufacturers' prices, according to figures from the Austrian branch of IFPI, the global label trade group.

Says Hollger Muller, branch president, "Singles and [LPs] slumped, while maxisingles, cassettes, and particularly CDs were the winners. But I should warn against too much euphoria, because not all the CDs have been sold. Many have been used to build up stockholdings."

The IFPI stats show 1.4 million CDs delivered, up 125.4% over the 1986 figure, with a trade value of \$20 million, up 97.8%. For LPs, the totals were 4.37 million units delivered, down 9.7%, with a trade value of \$30.8 million, down 8.1%. For cassettes, the figures were 1.9 million, up 9.6%, and \$12.6 million, up 10.6%. Some 2.9 million 7-inch singles were sold, a decrease of 13.4%, with a value of \$7.3 million, down 9.9%. For maxisingles, the figures were 594,000

units, up 20.2%, and \$2.9 million, up 26.5%.

International pop repertoire accounted for 71.8% of overall grosses, an increase of nearly 2% over the previous year's figure, and national pop for no more than 12.2%, a drop of nearly 2%. Classical product increased its market share from 11.8% to 12.4%, while country music's share fell from 4.1% to 3.6%.

The figures cover IFPI member companies, said to represent 92% of the sound-carrier market here. According to IFPI board member Manfred Lappe, the industry's overall earnings at retail last year were in excess of \$170 million, compared with \$152 million in 1986. This includes figures from IFPI members and non-members, record-club sales, parallel imports, and piracy.

PolyGram was the dominant force in the marketplace, combining with Amadeo for a 27.4% share. In 1986, its market share was 27.9%. BMG Ariola was second at 20.8%, down from 23.3%, followed by EMI Columbia with 14% (up from 12.1%), CBS with an unchanged 11.7%, and WEA with 9.7% (up from 8.8%).

CBS/Sony To Cut CD Prices In Japan

BY SHIG FUJITA

TOKYO The CBS/Sony group is set to cut the prices of international compact disk product released after May 21. The reductions, which range from 6%-22%, are the first major change in CD pricing systems here since the format was introduced.

The U.S. dollar's falling value here has made Japanese CD repertoire appear expensive by Western standards, and the move is understood to be in response to the lower cost of CD imports, which have benefited by exchange-rate changes. All CBS/Sony and Epic/Sony CD titles carry a single price of \$25.20, taking the U.S. dollar as equivalent to 127 yen.

After May 21, classical CDs will cost \$23.60, a 6.25% drop; jazz, fusion, and new age titles will be priced at \$22.05, a 12.5% fall; and international pop and rock repertoire will sell for

\$19.70, almost 22% down. According to CBS/Sony, many pop and rock releases will now cost the same in CD, LP, and cassette formats.

The first batch of 13 new pop titles affected by the change includes Art Garfunkel's "Lefty," Julio Iglesias'

"Non Stop" and Sade's "Love Is Stronger Than Pride." In the case of Poison's "Open Up And Say Aah," a limited number of CDs and cassettes will be sold at just under \$29.95, but with a Poison T-shirt added.

SINGAPORE SETS MORE INT'L CONCERTS

(Continued from page 75)

tains, and sundry tropical touches to give the right romantic atmosphere to complement the Iglesias image."

Now the Artswilliam company is negotiating to bring in Motown superstar Stevie Wonder for a concert later this spring. And the Top 10 discotheque has confirmed two concerts by Los Angeles band Los Lobos, whose soundtrack singles helped make the movie "La Bamba"

a surprise local-box-office hit.

Also being negotiated for the burgeoning Singapore concert scene are the Jets and Rod Stewart, the latter tentatively slotted for September. And in what could be the rock event of the year, an Australian impresario is planning to promote an Australian Rock Fest featuring a long list of major names, including Mental As Anything, Pseudo Echo, and Icehouse.

Honeymoon Suite: Band On The Mend Rockers Launch Comeback

BY KIRK LaPOINTE

OTTAWA Five months ago, most Canadian musicians would have done anything to trade places with Honeymoon Suite. It seemed the group was set for a major worldwide breakthrough; it had two triple platinum albums in its native land, a 1986 Juno for best group, and a solid commitment for a third Warner Bros. record that was to be produced by veteran Ted Templeman.

"Then," says guitarist Derry Grehan, "the whole works almost came apart. How lucky we all are. How lucky Johnnie really is."

He's referring to the band's singer, Johnnie Dee. Between sessions on Dec. 13 in Los Angeles, Dee went to the airport to meet his girlfriend, who was visiting. There he was struck by a car at a crosswalk. The impact was severe. "But at least he went over the car, not under it," Grehan says. Recording was halted, but initial concerns were that Dee's career might be over. The future of one of the most promising rock bands in Canada was in danger.

Today, Dee is back in his Toronto home, about to be liberated from a cast for a thrice-broken leg. He reports an excellent prognosis.

The same can be said for Honeymoon Suite and its album "Racing After Midnight," due later this month. The group is expecting a big career boost from the album, which features the guitar-sensitive production of Templeman. His work with Grehan and Dee helps distinguish this album from the band's two previous releases.

The Toronto-based quintet cracked the top 40 with its "New Girl Now" single of 1984 and its "What Does It Take" in 1986. Since then, the band has won a gold medal

at the Tokyo Song Festival and performed the title song for the 1987 Mel Gibson film "Lethal Weapon" (a remixed version of the song is included on the new album).

The band plays straight-ahead rock highlighted by Dee's Lou Gramm-like style and Grehan's rapid but not garish guitar work. The album's first single, "Love Changes Everything," may be the band's most durable commercial track.

With Dee on the mend, the band now hopes to tour in May—"wherever the demand is greatest," Grehan says. Likely at some point this summer is a full-fledged Canadian tour, the band's first such undertaking.

Dee and Grehan met in 1983. Both are natives of the Niagara Peninsula, a short drive from upstate New York. Dee doubles on guitar on occasion, while Grehan is the principal writer. Keyboardist Rob Preuss, lured away from the Spoons shortly after Honeymoon Suite's second album, has proven particularly helpful in diversifying the band's sound, and bassist Gary Lalonde and drummer Dave Betts are arguably the finest percussion anchors in the country.

For "Racing After Midnight," Templeman was particularly attentive to the band's vocals and guitar work. Co-producer Jeff Hendrickson focused on the other aspects of the record. Templeman has already expressed an interest in working with the band on its next album, and Grehan says, "I'd like to work with him again, too."

Commenting on the upcoming album, Grehan says, "We got what Honeymoon Suite has been wanting to do. There's more guitar and more of a live feel compared with the other two studio-oriented albums."

January Sales: 12-Inch Singles, CDs Up; LPs Down

OTTAWA Statistics Canada figures for January indicate that the LP market is still shrinking, while the 12-inch single and compact disk configurations seem to be enjoying much-widening success.

Statistics Canada information released by the Canadian Recording Industry Assn. says that LP sales totaled \$1.4 million in January, down 24% from the same month in 1987. Unit sales fell a whopping 29% to 821,400.

Twelve-inch singles, meanwhile, are anything but cold. Their sales value, while modest, is growing at a rapid clip. In January, the value soared to \$199,000, up 28% from the \$156,000 of last year. CD sales increased some 19% to \$7.4 million from \$6.3 million in January 1987. CD unit sales increased a healthy 32% to 562,000 from 425,000, CRIA reports.

The lion's share of the market

is held by cassette sales, but January wasn't particularly sharp for the format. Sales fell 5% to \$9.8 million from \$10.3 million, and unit sales dropped 11% to 1.9 million from 2.1 million a year earlier.

Seven-inch singles weren't in fine form, either. The dollar value of such sales fell 19% to \$497,000 from \$617,000, while unit sales slid 20% to 364,000 from 453,000 in the month.

Overall, sales value was down 4% on all formats to \$22.6 million from \$23. million a year ago January. Unit sales also fell a notable 12% to 3.7 million from 4.2 million.

The month of January is not considered by experts to be an accurate gauge of industry activity, largely because consumers are tapped out following the Christmas holidays and spend erratically in the month.

KIRK LaPOINTE

U.K.

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IN THIS ISSUE:

- New talent—setting the pace in 1988-89
- The CD boom—continues
- New perspectives in music publishing—setting standards in talent development
- The broadcasting revolution—radio and television
- Music video—expanding the horizons
- Retailing—the check-out tills are ringing
- The challenge of change—DAT, pay-for-play, the new British Copyright Bill

YOUR AD MESSAGE IN THIS ISSUE GIVES YOUR GROUP, YOUR PRODUCT INSTANT EXPOSURE... TO BILLBOARD'S FAR REACHING U.S. AND INFLUENTIAL WORLDWIDE READERSHIP.

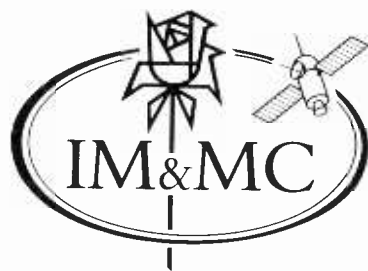
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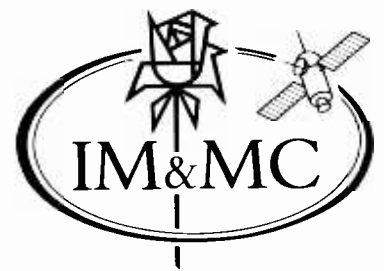
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Day Of The Rhino. Los Angeles celebrated Rhino Records Day Feb. 29, which was marked by a mayoral proclamation citing the label's creative and civic contributions to the city. The event kicked off the label's yearlong celebration of its 10th anniversary. On hand at City Hall to celebrate are, from left, Rhino recording artists Dr. Demento and Billy Vera, label owners Harold Bronson and Richard Foss, and Mark Volman and Howard Kaylan of the Turtles, who have been connected with the label for its entire history.



Double The Pleasure. Capitol's James Reyne celebrates the double-platinum certification of his debut album and the launching of his Australian tour, during which he will open for Tina Turner. Pictured, from left, are Roger Davies, RDM Management; Lindsay Scott, RDM; David Berman, president, Capitol Records; Turner; Reyne; and Tom Whalley, VP, a&r. Kneeling is Rob Walker, EMI Australia.



Cataloging Carmen. Eric Carmen goes over the fine print on his newly signed exclusive songwriter agreement with Island Music Inc. The firm also acquired Carmen's back catalog. Pictured, from left, are Lisa Jackson, East Coast professional manager; Lionel Conway, president of Island; Carmen; and Alison Wittlin, creative director.



Wonderful Guys. Geord David Weiss, left, and Bob Thiebe, co-writers of "What A Wonderful World," celebrate the song's resurrection on the soundtrack of "Good Morning, Vietnam."



Paris Summit. Jim Halsey, right, chairman and CEO of the Jim Halsey Co. and president of the International Federation of Festival Organizations, met with Federico Mayor, left, general director of the United Nations Educational, Scientific and Cultural Organization, and Leon Davico, chief of information for UNESCO, on a recent trip to Paris. The trio discussed the promotion of peace through music on world festival stages, the exchange of artists, and the promotion of promising new talent.



Headfirst Into Jazz. K-Tel Records kicks off new jazz label Headfirst Records, headed by industry vet Dave Pell. The new label will feature all-digital jazz productions, with initial releases scheduled for April and May. Shown, from left, are Al Bergamo, senior vice president and general manager, K-Tel Records; Pell; and Mickey Elfenbein, executive vice president, K-Tel International Inc.



Pieces Of The Parthenon. MCA music executives and a manager divvy up new writer/artist Parthenon Huxley, foreground, who recently signed a worldwide publishing deal with the company. Claiming their respective portions are, from left, Carol Ware, director of creative services; Leeds Levy, president; Michael Solomon, manager; Rick Shoemaker, vice president; Betsy Anthony, manager of creative services; and Scott James, vice president

Dos And Don'ts Of Investing In Property Good Real Estate Deals Still Abound

BY RICHARD deBLOIS

This is another in a series of guest columns on financial and legal topics. This week's columnist, Richard deBlois, is a principal in the Beverly Hills, Calif., certified public accounting firm of deBlois, Mejia & Co., which specializes in services to the entertainment industry.

GUEST COLUMN

Not very long ago, artists and executives in the entertainment industry were being deluged with tax-shelter "deals." Real estate syndications offering tax write-offs of \$3 or \$4 for every dollar invested were not uncommon. Today, many of those deals have returned to haunt investors in the form of Internal Revenue Service audits or calls to pay down huge notes.

The reason: Many of the deals were fundamentally weak, having been structured to provide the investor with questionable tax deductions and having little if any economic substance.

Today, nearly all the loopholes on

which these deals were based have been closed by new laws. Some real estate investments, including low-income housing and historic-structure rehabilitation, still offer advantageous tax credits. But for the most part, tax write-offs are currently limited to operating losses and depreciation. And because of complex new limitations on these passive losses and credits, many investors will not even be able to take advantage of these benefits.

Although today's real estate deals don't have the old flash, there are excellent opportunities available, to which basic investment strategies still apply.

First, know the geographic area in which you are investing. A good location is a prime factor in virtually every successful real estate investment. If possible, visit the property. Is the neighborhood run-down? Is there evidence of deferred maintenance on the property or on others in the area? Bargains may, indeed, exist in economically depressed neighborhoods, but as an investor, you're taking a greater risk and ought to be compensated for that.

Second, study the projection of operating results provided by the pro-

moter. Are the projected rates within reason? How about the occupancy rate? The projections should be accompanied by a summary of the assumptions on which those calculations were made. Are they reasonable assumptions? Compare the projections with actual figures on similar properties. Your accountant or investment adviser should be able to help you gather the information you need to evaluate the numbers.

Third, in a commercial or residential project, does the syndicator have realistic plans for upgrading tenants or lease terms? If the vacancy rate is in excess of 10%, you ought to know why. What plans does the syndicator have for increasing occupancy? Calculate how much up-front cash goes to the promoters and other deal makers in the form of brokerage commissions, finders' fees, and general partners' fees. Except in unusual circumstances, these costs shouldn't exceed 15% of the investment funds raised.

Fourth, look closely at how the profits are to be shared. Just as the wording in a recording contract with respect to domestic and foreign royalties, packaging, and free goods affects an artist's income, so does the wording in a real estate agreement. Look for a preferred return to investors before the general partners participate in profits. A preferred annual return of 8%-9% is not uncommon; above that, profits are generally split, with the syndicator receiving about 25% of the excess.

Finally, find out all you can about the syndicator. Don't rely solely on word of mouth. Ask for the operating results of other properties he has syndicated. Does he have the record to justify his projections?

The soundness of a real estate investment hinges on two things: the ability of the property to meet its operating projections and its chances of appreciating in value during the life of the deal. Predicting either is a gamble, but careful analysis and evaluation will allow you to hedge your bet. And don't sign anything your attorney has not reviewed.

Palmer Video Buying 5 Stores

NEW YORK Palmer Video Corp., a Union, N.J.-based retail operator and franchiser, has agreed to acquire its largest franchisee, Carl A. Pallini Inc.

Peter Balner, president of Palmer Video, says the acquisition of Pallini's five stores will put the total number of Palmer-owned-and-operated units at 21. The company will also have 81 franchised outlets following completion of the deal, which is valued at \$1 million-\$2 million, says Balner.

He says that the five stores will add about \$2.5 million to Palmer's fiscal 1989 revenue. For fiscal 1988 ended March 31, the company expects to record about \$4 million in revenue and projects a total of \$10 million for the next 12 months.

The five Pallini stores are located in central New Jersey.

Third-Quarter Boost Nets Sound Warehouse \$2.1 Mil

NEW YORK Sound Warehouse Inc., the 106-store music and video retailer, has reported net income of \$2.1 million, or 40 cents a share, for the third quarter ended Feb. 29. This is a 52% increase over \$1.4 million, or 26 cents a share, in the year-ago quarter.

This year's third-quarter earnings reflect about \$1.5 million of videotape rental amortization in excess of the firm's five-year double-declining balance method. The company says the move is aimed at "better matching video-rental revenues and amortization."

Terry Worrell, president, says the chain plans to investigate the permanent adoption of a more aggressive method of amortizing videos. "As long as the economics of the industry remain as they are, we plan to accelerate our depreciation schedule [beyond the current five-year double-declining balance]," Worrell says.

Revenues in the third quarter of fiscal 1988 were \$53.8 million, up 13% from \$47.7 million in the previous year's quarter.

For the nine months, Sound

Warehouse posted earnings of \$3.6 million, or 68 cents a share, on revenues of \$138.3 million. The previous year's figures showed a net income of \$2.8 million, or 52 cents a share, on \$116.9 million in revenue. That represents a 31% hike in earnings and an 18% gain in revenue.

Sound Warehouse says it has opened nine stores and closed five outlets in fiscal 1988.

Parker Barnum, an analyst who follows the home entertainment retail industry for brokerage firm Wood, Gundy, estimates the third-quarter video inventory write down at about 14 cents a share. "That makes the 40 cents they reported look all the more impressive," says Barnum, who looks for fiscal 1988 earnings of 85 cents a share and earnings per share of \$1.15 in 1989.

"Their move [to an accelerated depreciation] heightens the quality of their earnings," adds the analyst.

Sound Warehouse officials attribute higher earnings in the quarter to improved margins on music product. The total cost of goods sold declined slightly as a percentage of revenue in the third quarter.

Recoton Takes \$217,000 Net Loss In '87

NEW YORK Recoton Corp., a maker of speaker systems and other consumer electronics products, reports a net loss of \$217,000, or 8 cents a share, for the year ended Dec. 31. This includes an extraordinary gain of \$653,000, or 26 cents a share, on the purchase of Recoton's 8% convertible subordinated debentures.

In 1986, the company posted net income of \$518,000, or 19 cents a share.

Net sales in 1987 were \$30.9 million, compared with \$28.7 million in 1986.

For the fourth quarter ended Dec. 31, the company reports net income of \$277,000, or 11 cents a share, on net sales of \$10 million. The income figure includes the \$653,000 extraordinary item. In the comparable

1986 quarter, Recoton lost \$384,000, or 14 cents a share, on sales of \$8.4 million.

Robert Borchardt, president, attributes operating losses of \$740,000 for the quarter and \$1.9 million for the year to the increased costs of imported goods and to a change in the company's product mix, which resulted in lower gross profit margins. He says the company is working to reduce pressure on margins by raising prices and by moving production to other countries.

Borchardt says record fourth-quarter and 12-month sales reflected strong consumer demand for electronics accessories and VHS blank tape.

Carlton Pays \$48 Mil-Plus For Modern Vid

NEW YORK Modern Video Inc., a Philadelphia-based supplier of prerecorded videocassettes, has been acquired by Carlton Communications of London for \$48 million.

Carlton, a major supplier of television services, agreed to pay an additional \$35 million over five years if Modern meets certain profit targets.

Modern Video uses a high-speed process that duplicates a two-hour cassette in 80 seconds.

Carlton says the Philadelphia firm had a \$4 million pretax profit last year on \$25.4 million in revenue. Modern's 1988 pretax profit is expected to be at least \$8.5 million, according to Carlton.

Sales Up, Earnings Down For Commtron

NEW YORK Commtron Corp., a distributor of prerecorded videocassettes and consumer electronics products, says it earned \$506,000, or 5 cents a share, in the second quarter ended Feb. 29. This compares with earnings of \$1.6 million, or 16 cents a share, in the year-ago quarter.

Sales for the three months were \$106 million, up slightly over \$104 million in the previous year's quarter.

For the six months, Commtron

earned \$1.9 million, or 19 cents a share, on sales of \$230 million. This compares with \$3.7 million, or 37-cent-per-share earnings, on \$244 million in sales in the fiscal 1987 period.

The company says home video sales in the second quarter were \$79 million, up from \$72 million in the previous year but that consumer electronics sales declined from \$32 million to \$27 million.

MARKET ACTION

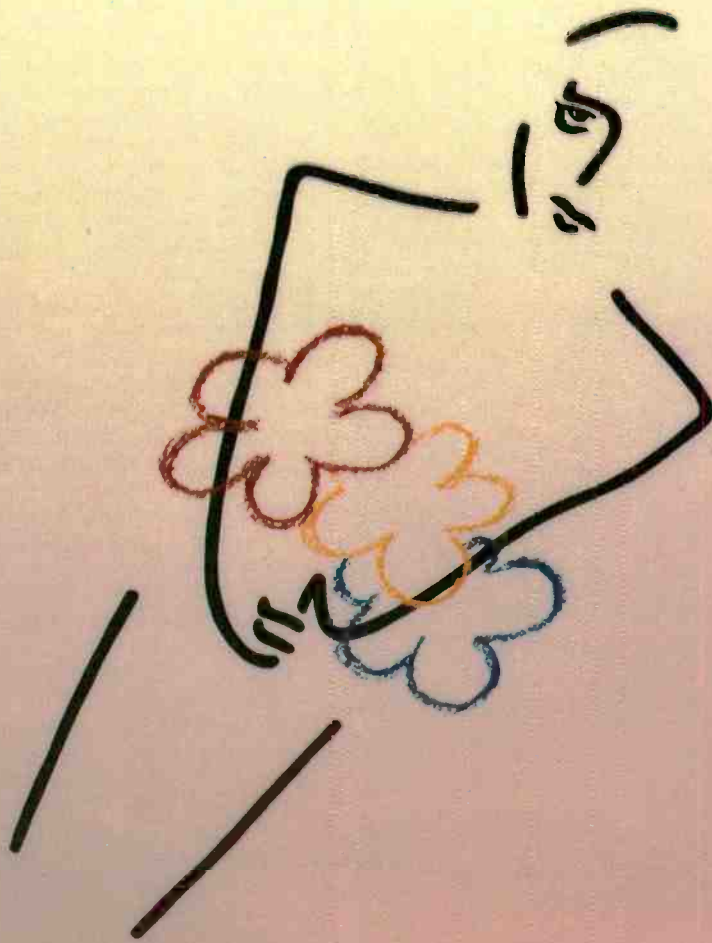
BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

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Company	Sale/ 1000's	Open 3/21	Close 3/28	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	381.9	163 3/4	158 1/4	-5 1/4
Cannon Group	177.3	4 1/4	4 1/4	+1/4
Capital Cities Communications	120.9	349 1/2	339	-10 1/2
Coca-Cola	2913.5	39 1/4	38 1/4	-1 1/4
Walt Disney	1487.9	63	59 1/4	-3 1/4
Eastman Kodak	5400.4	41 1/4	40 1/4	-1 1/4
Gulf & Western	643.6	80 1/4	79 1/4	-1 1/4
Handleman	216.6	30	38 1/4	+1 1/4
MCA Inc.	1311	43 1/4	41 1/4	-1 1/4
MGM/UA	27.8	9 1/4	8 1/4	-1 1/4
Musicland	108.3	31 1/4	31 1/4	.....
Orion Pictures Corp.	304	16 1/4	16	-1/4
Primerica	1670.7	30 1/4	30 1/4	.....
Sony Corp.	190	41 1/4	40 1/4	-1
TDK	4.7	73 1/4	71 1/4	-1 1/2
Vestron Inc.	93.1	5 1/4	5 1/4	.....
Warner Communications Inc.	2418.1	32 1/4	30	-2 1/4
Westinghouse	2204.6	51	49 1/4	-1 1/4
AMERICAN STOCK EXCHANGE				
Commtron	16.1	2 1/4	2 1/4	+1/4
Electrosound Group Inc.	99.8	5 1/4	7 1/4	+1 1/2
Lorimar/Telepictures	3711.9	15 1/4	15 1/4	-3/4
New World Pictures	115.5	3 1/4	2 1/4	-1
Price Communications	64.2	8 1/4	7 1/4	-1
Prism Entertainment	6.4	3	2 1/4	-1/4
Turner Broadcasting System	23 1/2	23 1/2	23 1/2	.....
Unitel Video	2.7	9 1/4	10	+1/4
Wherehouse Entertainment	.....	14 1/2	.....	.....
OVER THE COUNTER				
Company	Open 3/21	Close 3/25	Change	
Crazy Eddie	1 1/4	1 1/4	.....
Dick Clark Productions	5 1/4	5	-1/4	
Infinity Broadcasting	20 1/4	20 1/4	+1/4	
Josephson Inc.	11 1/4	11 1/4	.....
LIN Broadcasting	52 1/4	54 1/4	+1/4	
Malrite Communications Group	7 1/4	8	+1/4	
Recoton Corp.	4 1/4	4 1/4	.....
Reeves Communications	5 1/4	5 1/4	-1/4	
Satellite Music Network, Inc.	3 1/4	3 1/4	.....
Scripps Howard Broadcasting	75	75	.....
Shorewood Packaging	13	12 1/2	-1/2	
Sound Warehouse	11 1/4	11 1/4	.....
Specs Music	5 1/4	5 1/4	.....
Stars To Go Video	1	1 1/4	+1/4	
Trans World Music	21 1/4	21 1/4	.....
Tri-Star Pictures	.....	.....	.....
Wall To Wall Sound And Video	3 1/2	3 1/2	.....
Westwood One	21 1/4	21 1/4	+1/4	
LONDON STOCK EXCHANGE (In Pence)				
Company	Open 3/21	Close 3/25	Change	
Chrysalis	125	118	-7	
Pickwick	200	195	-5	
Really Useful Group	605	590	-15	
Thorn EMI	619	592	-27	
Virgin	122	118	-4	

ICEHOUSE HEATS UP AMERICA!

ICEHOUSE



Man of Colours

Now that
mega-platinum act
ICEHOUSE
has conquered
Australia, this
Down Under
success story is
going over the top
in the U.S.:



Over 1,000,000 units sold
on "Man of Colours"
world wide.



Over 300,000 units sold in the
U.S.: 40,000 IN ONE WEEK!
(week ending 3/11/88)



Seen by millions live from
Australia on this year's
American Music Awards.
Millions more saw them
perform on the Johnny
Carson show.



North American tour selling
out as quickly as dates are
announced.



Former AOR and Top 40
"BREAKERS", *Crazy* and
Electric Blue have gone on
to become two of the
biggest hits of 1988.



Their current smash *Electric
Blue* was the fastest charting
single in Billboard this year
and continues to zoom up
every chart in sight while
remaining in heavy rotation
on MTV.



**ONLY A BAND
THIS COOL
COULD GET
THIS HOT!**



Chrysalis.

Management: John Woodruff for Dirty Pool
Management

RADIO ACTIVE

Your
singles
ad
HERE
sells
RADIO
&
RETAILERS
plus
1,840 rack jobbers
& distributors
and
1,400 talent buyers
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SPREAD THE NEWS!
...when your singles product
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Billboard

1515 Broadway, NY, NY 10036

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

INCLUDED IN THIS WEEK'S issue is the long-awaited special pull-out section that describes the complete methodology of all the Billboard charts (follows page 33). It seems an opportune time, then, for this column to tackle the impediments sometimes encountered in our efforts to produce the most accurate and complete charts possible.

THE RECENT CONTROVERSY OVER unreported airplay, triggered by an editorial in Billboard (Feb. 20), highlights one such significant impediment. Billboard's position is simple and unambiguous: We ask each reporting station to report every current record played at least once per day, except for the midnight to 6 a.m. period. Although there may have been some improvement in the situation, unreported airplay continues to be a major problem, especially for small labels. Stations may feel the need to play a record for a week or two before listing it officially—this is called "testing"—but any extended unreported airplay is not fair. For example, "Push It" (Next Plateau) by Salt-N-Pepa, one of the recent indie success stories, peaked at No. 19 despite going gold because there were many stations that played the record but refused to list it.

THE OTHER SIDE OF the airplay problem is called "paper adds." These are records that are listed on a station's playlist but actually receive no airplay. This was a significant problem in the past. Billboard and other trade publications have taken stations off their reporting panels for this offense. We continue to watch carefully for paper adds, and when we are able to confirm an instance of such adds, the offending station may be immediately dropped from the panel.

ON THE SALES SIDE, the reality of what is selling is sometimes not in line with the reports we receive, according to label sources. Each reporting store, chain, or one-stop is asked to supply us each week with a listing of its 30 best-selling singles in order of unit sales, combining all configurations. Most reporters cooperate, but there have been allegations that a minority of dealers succumb to label pressure to list records on their top 30 that are not selling well or to list them higher on the list than they deserve to be. These allegedly incorrect sales reports, like the false radio reports, are a disservice to Billboard and to the music industry in general. As it does with the radio panels, Billboard tries to monitor the retail panels and periodically replace those accounts that are believed to be giving false information, but it is a difficult task.

AS THE MANAGER OF the Hot 100 chart, I appeal to both radio programmers and record retailers and wholesalers to take their reporting responsibility seriously. The music business depends on an honest exchange of information, and our charts are only as good as the information we receive from our reporters.

FOR WEEK ENDING APRIL 9, 1988

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 52 REPORTERS	BRONZE/ SECONDARY ADDS 163 REPORTERS	TOTAL ADDS 235 REPORTERS	TOTAL ON
I'M STILL SEARCHING GLASS TIGER EMI-MANHATTAN	3	11	53	67	67
WE ALL SLEEP ALONE CHER GEFLEN	3	4	36	43	43
NIGHTIME PRETTY POISON VIRGIN	1	10	24	35	78
ALWAYS ON MY MIND PET SHOP BOYS EMI-MANHATTAN	4	7	22	33	191
THE FLAME CHEAP TRICK EPIC	2	2	28	32	34
NAUGHTY GIRLS SAMANTHA FOX JIVE	3	3	24	30	136
STRANGE BUT TRUE TIMES TWO REPRISE	2	5	21	28	121
UNDER THE MILKY WAY THE CHURCH ARISTA	2	4	22	28	30
I DON'T WANT ... FOREIGNER ATLANTIC	6	5	16	27	199
ONE GOOD REASON PAUL CARRACK CHRYSALIS	1	5	21	27	121

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	3	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	1
2	1	MAN IN THE MIRROR	MICHAEL JACKSON	2
3	4	OUT OF THE BLUE	DEBBIE GIBSON	3
4	6	ROCKET 2 U	THE JETS	6
5	9	DEVIL INSIDE	INXS	4
6	8	GIRLFRIEND	PEBBLES	8
7	12	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	5
8	14	I SAW HIM STANDING THERE	TIFFANY	11
9	7	(SITTIN' ON) THE DOCK OF THE BAY	MICHAEL BOLTON	14
10	5	I WANT HER	KEITH SWEAT	9
11	13	WISHING WELL	TERENCE TRENT D'ARBY	10
12	2	ENDLESS SUMMER NIGHTS	RICHARD MARX	7
13	17	ANGEL	AEROSMITH	12
14	15	CHECK IT OUT	JOHN COUGAR MELLENCAMP	15
15	16	SOME KIND OF LOVER	JODY WATLEY	13
16	21	PINK CADILLAC	NATALIE COLE	16
17	19	PROVE YOUR LOVE	TAYLOR DAYNE	17
18	10	HYSTERIA	DEF LEPPARD	21
19	22	ONE STEP UP	BRUCE SPRINGSTEEN	19
20	11	NEVER GONNA GIVE YOU UP	RICK ASTLEY	18
21	20	ROCK OF LIFE	RICK SPRINGFIELD	25
22	28	ELECTRIC BLUE	ICEHOUSE	22
23	27	FISHNET	MORRIS DAY	27
24	31	YOU DON'T KNOW	SCARLETT & BLACK	23
25	35	ANYTHING FOR YOU	GLORIA ESTEFAN/MIAMI SOUND MACHINE	20
26	32	GOING BACK TO CALI (FROM "LESS THAN ZERO")	L.L. COOL J	31
27	18	I GET WEAK	BELINDA CARLISLE	24
28	29	NEVER KNEW LOVE LIKE THIS	ALEXANDER O'NEAL/CHERRELLE	40
29	38	NAUGHTY GIRLS (NEED LOVE TOO)	SAMANTHA FOX	28
30	23	FATHER FIGURE	GEORGE MICHAEL	26
31	25	SHE'S LIKE THE WIND	PATRICK SWAYZE/WENDY FRASER	30
32	39	ARE YOU SURE	SO	41
33	—	ALWAYS ON MY MIND	PET SHOP BOYS	29
34	—	WAIT	WHITE LION	37
35	30	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG	47
36	33	PUSH IT	SALT-N-PEPA	53
37	—	TWO OCCASIONS	THE DEELE	35
38	—	I WISH I HAD A GIRL	HENRY LEE SUMMER	32
39	24	JUST LIKE PARADISE	DAVID LEE ROTH	39
40	—	KISS AND TELL	BRYAN FERRY	42

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	MAN IN THE MIRROR	MICHAEL JACKSON	2
2	3	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	1
3	4	OUT OF THE BLUE	DEBBIE GIBSON	3
4	2	ENDLESS SUMMER NIGHTS	RICHARD MARX	7
5	7	DEVIL INSIDE	INXS	4
6	8	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	5
7	9	ROCKET 2 U	THE JETS	6
8	10	GIRLFRIEND	PEBBLES	8
9	5	I WANT HER	KEITH SWEAT	9
10	11	WISHING WELL	TERENCE TRENT D'ARBY	10
11	16	ANGEL	AEROSMITH	12
12	15	SOME KIND OF LOVER	JODY WATLEY	13
13	6	NEVER GONNA GIVE YOU UP	RICK ASTLEY	18
14	18	I SAW HIM STANDING THERE	TIFFANY	11
15	21	PROVE YOUR LOVE	TAYLOR DAYNE	17
16	20	CHECK IT OUT	JOHN COUGAR MELLENCAMP	15
17	24	ANYTHING FOR YOU	GLORIA ESTEFAN/MIAMI SOUND MACHINE	20
18	25	PINK CADILLAC	NATALIE COLE	16
19	14	(SITTIN' ON) THE DOCK OF THE BAY	MICHAEL BOLTON	14
20	12	FATHER FIGURE	GEORGE MICHAEL	26
21	27	ELECTRIC BLUE	ICEHOUSE	22
22	28	ONE STEP UP	BRUCE SPRINGSTEEN	19
23	26	YOU DON'T KNOW	SCARLETT & BLACK	23
24	13	I GET WEAK	BELINDA CARLISLE	24
25	33	I DON'T WANT TO LIVE WITHOUT YOU	FOREIGNER	36
26	31	SHATTERED DREAMS	JOHNNY HATES JAZZ	33
27	17	HYSTERIA	DEF LEPPARD	21
28	30	PAMELA	TOTO	34
29	40	ALWAYS ON MY MIND	PET SHOP BOYS	29
30	35	NAUGHTY GIRLS (NEED LOVE TOO)	SAMANTHA FOX	28
31	19	SHE'S LIKE THE WIND	PATRICK SWAYZE	30
32	32	I WISH I HAD A GIRL	HENRY LEE SUMMER	32
33	37	TWO OCCASIONS	THE DEELE	35
34	34	PIANO IN THE DARK	BRENDA RUSSELL/JOE ESPOSITO	38
35	39	WAIT	WHITE LION	37
36	23	JUST LIKE PARADISE	DAVID LEE ROTH	39
37	38	FISHNET	MORRIS DAY	27
38	22	ROCK OF LIFE	RICK SPRINGFIELD	25
39	—	SAY IT AGAIN	JERMAINE STEWART	44
40	—	DREAMING	ORCHESTRAL MANOEUVRES IN THE DARK	43

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
ATLANTIC (8)	10
Critique (1)	
Next Plateau (1)	
MCA (9)	10
I.R.S. (1)	
COLUMBIA (8)	9
Def Jam (1)	
E.P.A.	8
Epic (4)	
CBS Associated (2)	
Scotti Bros. (1)	
Tabu (1)	
RCA (6)	7
Jive (1)	
WARNER BROS. (5)	7
Dark Horse (1)	
Island (1)	
ARISTA (5)	6
Jive (1)	
EMI-MANHATTAN	6
A&M	5
POLYGRAM	5
Mercury (3)	
London (1)	
Polydor (1)	
CHRYSALIS	4
GEFFEN	4
CAPITOL	3
VIRGIN	3
ELEKTRA (1)	2
Vintertainment (1)	
REPRISE	2
SUTRA	2
Fever (2)	
4TH & B'WAY	1
4TH AND BROADWAY	1
4th & B'Way (1)	
ENIGMA	1
EPIC	1
MACOLA	1
Kru'-Cut (1)	
NEXT PLATEAU	1
SOLAR	1

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	WBM	92 THE FLAME (Lorimar, BMI/Hidden Pun, BMI)	94 LIKE A CHILD (Maz Appeal, ASCAP/April, ASCAP/Noel Pagan, ASCAP/Ackee, ASCAP)	78 PRESENCE OF LOVE (Illegal, BMI)
29 ALWAYS ON MY MIND (Screen Gems-EMI, BMI/Sebanine, BMI) WBM	81 GET IT ON (Blue Vision, BMI) WBM	1 GET OUTTA MY DREAMS, GET INTO MY CAR (Zomba, ASCAP) HL	71 LOVE OVERBOARD (Calloco, BMI/Hip Trip, BMI) CPP	61 PROMISE ME (Amber Pass, ASCAP/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals, BMI)
12 ANGEL (Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL/WBM	8 GIRLFRIEND (Kermy, BMI/Hip Trip, BMI) CPP	64 GIVE ME ALL YOUR LOVE (Whitesnake Overseas, ASCAP/WB, ASCAP) WBM	98 MAGIC CARPET RIDE (French Lick, BMI/Bug, BMI)	17 PROVE YOUR LOVE (November Nights, ASCAP/Chappell, ASCAP/Jobete, ASCAP) CPP/CHA/HL
20 ANYTHING FOR YOU (Foreign Imported, BMI) CPP	31 GOING BACK TO CALI (FROM "LESS THAN ZERO") (Def Jam, ASCAP)	2 MAN IN THE MIRROR (Yellowbrick Road, ASCAP/MCA, ASCAP/Aerostation Corporation, ASCAP) WBM/MCA/HL	2 MY GIRL (Jobete, ASCAP) CPP	54 PUMP UP THE VOLUME (MNS, PRS/WB, ASCAP) WBM
41 ARE YOU SURE (Charisma, ASCAP/Hidden Pun, BMI) WBM	65 HOT HOT HOT! (Bleu Disque, ASCAP/WB, ASCAP) WBM	49 MY GIRL (Country Road, BMI) WBM	53 PUSH IT (Next Plateau, ASCAP/Turnout Bros, ASCAP)	52 RITUAL (Mind & Body, ASCAP/PolyGram, ASCAP)
60 BE STILL MY BEATING HEART (Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI) HL	56 HUNGRY EYES (FROM "DIRTY DANCING") (Knockout, ASCAP/Jemava, ASCAP/R.U. Cyrillus, ASCAP) CPP	28 NAUGHTY GIRLS (NEED LOVE TOO) (Forceful, BMI/Willesden, BMI)	52 RITUAL (Mind & Body, ASCAP/PolyGram, ASCAP)	25 ROCK OF LIFE (Super Ron, BMI) CLM
80 BECAUSE OF YOU (Amber Pass, ASCAP/Disco Fever, ASCAP/Red Instructional, ASCAP)	21 HYSTERIA (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	79 NEEDED YOU TONIGHT (MCA, ASCAP) MCA/HL	69 SAMANTHA (WHAT YOU GONNA DO?) (Avsec, ASCAP/Mike & Jules, ASCAP)	6 ROCKET 2 U (Groupie, BMI)
72 BEDS ARE BURNING (Sprint (Apra), BMI/Warner-Tamerlane, BMI) WBM	36 I DON'T WANT TO LIVE WITHOUT YOU (Michael Jones, ASCAP) CHA/HL	85 NEVER DIE YOUNG (Terrace, ASCAP) CPP	82 SAVE YOUR LOVE (White Vixen, BMI)	10 WISHING WELL (Virgin-Nymph, BMI/Young Terence, BMI/Rare Blue, ASCAP) CPP
66 BREAKAWAY (Colgems-EMI, ASCAP/Teenie Bopper, ASCAP)	45 I FOUND SOMEONE (April, ASCAP/Is Hot, ASCAP/But For, ASCAP) HL	40 NEVER KNEW LOVE LIKE THIS (Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	50 SAVIN' MYSELF (Southern, ASCAP) CPP	51 YES (Hands Down, ASCAP)
58 CAN'T STAY AWAY FROM YOU (Foreign Imported, BMI) CPP	24 I GET WEAK (Not Listed) WBM	76 NEVER THOUGHT (THAT I COULD LOVE) (CAK, ASCAP/Songs of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP) HL	44 SAY IT AGAIN (Blackwood, BMI/Henrey Suemay, BMI) SBK	23 YOU DON'T KNOW (Virgin, ASCAP/Bittern, BMI) CPP
83 CENTURY'S END (FROM "BRIGHT LIGHTS, BIG CITY") (U/A, ASCAP/Freejunkt, ASCAP)	11 I SAW HIM STANDING THERE (Gil, BMI) WBM	57 NIGHTTIME (Genetic, ASCAP)	88 SAY YOU WILL (Michael Jones, ASCAP/Stray Notes, ASCAP/Colgems-EMI, ASCAP) WBM/CHA/HL	
15 CHECK IT OUT (Riva, ASCAP) WBM	62 I STILL BELIEVE (Anta, ASCAP/Rare Blue, ASCAP/Colgems-EMI, ASCAP) WBM	86 NITE AND DAY (Al B. Sure! International, ASCAP/Key West International, ASCAP/Across 110th Street, ASCAP)	97 SEASONS CHANGE (Panchin, BMI/Screen Gems-EMI, BMI) WBM	
100 COULD'VE BEEN (George Tobin, BMI) HL	9 I WANT HER (Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/WB, ASCAP/E/A, ASCAP)	48 ONE GOOD REASON (Plangent Visions, ASCAP/Virgin, ASCAP) CPP	33 SHATTERED DREAMS (Copyright Control)	
4 DEVIL INSIDE (MCA, ASCAP) MCA/HL	95 I WANT TO BE YOUR PROPERTY (Magnet, ASCAP/Theobalds, ASCAP) WBM	19 ONE STEP UP (Bruce Springsteen, ASCAP) CPP	30 SHE'S LIKE THE WIND (Trophi, BMI/Strawberry Fork, BMI) HL	
73 DON'T MAKE A FOOL OF YOURSELF (French Lick, BMI/Dutch Puppet Music/Bug, BMI)	70 I WANT YOU SO BAD (Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM	96 OOO LA LA LA (April, ASCAP/Midnight Magnet, ASCAP/Oh-Bev, ASCAP/McNella, ASCAP) HL	14 (SITTIN' ON) THE DOCK OF THE BAY (Irving, BMI) CPP	
74 DON'T SHED A TEAR (High Frontier Music, PROCAN/Blackwood, BMI/Little Life, ASCAP/Wood Monkey, ASCAP) HL	32 I WISH I HAD A GIRL (Leesum, BMI) CLM	3 OUT OF THE BLUE (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	13 SOME KIND OF LOVER (Ultrawave, ASCAP/April, ASCAP/Rightsong, BMI) CHA/HL	
43 DREAMING (Virgin, ASCAP) CPP	67 I'M STILL SEARCHING (Colgems-EMI, ASCAP/Tiger Shards, CAPAC)	34 PAMELA (Hudmar, ASCAP/Jogi Wimball, BMI) WBM	46 STRANGE BUT TRUE (Maximum, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) WBM	
22 ELECTRIC BLUE (SBK Songs/April, ASCAP/10/10, BMI) HL	99 JACK THE LAD (PSO Ltd., ASCAP)	38 PIANO IN THE DARK (Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarf-village, ASCAP) WBM	87 TAKE IT WHILE IT'S HOT (Shaman Drum, BMI)	
7 ENDLESS SUMMER NIGHTS (Chi-Boy, ASCAP) CLM	39 JUST LIKE PARADISE (Diamond Dave, ASCAP/Tuggle Tunes, ASCAP)	16 PINK CADILLAC (Bruce Springsteen, ASCAP) CPP	68 TAKING BACK TO THE NIGHT (F.S.Limited, PRS/Warner-Tamerlane, BMI/Blue Sky Rider, BMI/Willin' David, BMI) WBM	
89 EVER SINCE THE WORLD BEGAN (WB, ASCAP/Easy Action, BMI/Holy Moley, ASCAP/Rude, ASCAP) WBM	42 KISS AND TELL (FROM "BRIGHT LIGHTS, BIG CITY") (Virgin-Nymph, BMI) CPP	63 PLAY THAT FUNKY MUSIC	93 TURN OFF THE LIGHTS	
90 FAMILY MAN (Now Sounds, BMI/Putz Tunes, BMI) WBM	77 KISS ME DEADLY (Makiki, ASCAP/Twin Towers, ASCAP/Arista, ASCAP) CPP			
26 FATHER FIGURE (Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL				
27 FISHNET (Ya D Sir, ASCAP/WB, ASCAP/Flyte Tyme, ASCAP)				

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	PLP Peer Southern		
CLM Chery Lane	PLY Plymouth		
CPI Cimino	WBM Warner Bros.		

NEW COMPANIES

GECI (Gilreath, Epstein Corp. International), formed through the merger of Gilreath Entertainment Corp. and Robert Epstein. A multifaceted entertainment firm offering publishing administration, catalog acquisition, production, and product placement as well as artist management. Plans include acquisition, production, and distribution of feature films. Suite 1164, 1270 N. Canon, Beverly Hills, Calif. 90210; 213-274-7249.

Pelican Records Inc., formed by Jeffrey Katz and Leonard J. Williams. The company will focus on production, management, and development of emerging talent in the dance, r&b, and pop music fields. First release is "Do You Like American Girls?" by Lenny. P.O. Box 40474, Philadelphia, Pa. 19106; 215-922-7999 or 465-6500.

A-Jay Records and A-Jay Music, an independent dance label and a publishing company, respectively, formed by Rafael Vasquez. First releases are "Check It Out," "That's The Way I Cut," and "All The Ladies In The House" by D.J. Todd and "Big Time Chillin'" by Lightnin' Lee & Poppy P. P.O. Box 1762, Englewood Cliffs, N.J. 07632; 201-567-6465.

Quartet Records Inc., a jazz label, formed by John Blokker, M. Kenneth Oshman, and Ted Gioia. Suite 4, 467 Hamilton Ave., Palo Alto, Calif. 94301; 415-322-9941.

Amnesia Records, a label specializing in early-'80s-dance-music reissues and compilation albums, formed by Carl Caprioglio and Scott Ramsay. First release is "It's A Mugs Game" b/w "Sex Dwarf" by Soft Cell. Suite 103, 2255 Sepulveda Blvd., Torrance, Calif. 90501; 213-534-8200.

KLM (Kuper-Lam Management), formed by Ivan Kuper and Hank Lam. The company will specialize in providing services in the areas of artist development and personal management for urban contemporary artists. First signings are Miles Baldwin and Tony Mitchell. P.O. Box 66274, Houston, Texas 77266; 713-520-5791.

Bio Graphics, formed by Marnie R. Smith. A full-service company offering press kit design, biographies, and image development specifically for unsigned club musicians. No. 3, 547 Elmwood Drive, Atlanta, Ga. 30306; 404-872-5849.

Poo & The Bear Music Ltd., formed by Leonard J. Williams and Jeffrey Katz. A music publishing company with in-house lyricists and musicians. The company offers a catalog of music in r&b, dance, pop, rock, and country styles. P.O. Box 40474, Philadelphia, Pa. 19106; 215-922-7999 or 465-6500.

Starship Management/Productions Inc., formed by Earl Perser. The company will concentrate on

establishing and managing new talent in the areas of r&b, pop, rap, and rock music. The company currently represents the Money Earnin' Crew. Suite 201, 39 S. First Ave., Mount Vernon, N.Y. 10550; 914-667-2136.

Dan The Man Music Publishing, Bischoff Music Publishing, and Dan The Man Records, formed by Daniel L. Bischoff. Suite 2, 3010 W. 115th St., Cleveland, Ohio 44111.

BSW Records, a country label formed by Ron Bates, Ralph Sacra, and Frank Willson. First release is "Dark Side Of The Dance Floor" by Candee Land. 308-46 Bypass S., Seguin, Texas 78155; 512-372-1600.

Send information to *New Companies*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

LIFELINES

BIRTHS

Boy, Daniel Louis, to **Andrew Zucker** and **Harriet Sternberg**, March 1 in Los Angeles. She is a personal manager.

Boy, Sean Louis, to **Barry and Connie Goudreau**, March 4 in Boston, Mass. He is a recording artist and leader of Orion The Hunter.

Girl, Whitney Anne, to **Jim and Laura Boyer**, March 5 in New York. He is a record producer and recording engineer. She is an independent production manager.

Girl, Gerylyn Rene, to **Angel and Bruce Slicker**, March 8 in Canton, Ohio. She is a purchasing secretary for Camelot Enterprises.

Girl, Maria Christina, to **Tina and Rick Biasella**, March 8 in Canton, Ohio. She is marketing coordinator for Camelot Enterprises.

Girl, Samantha Kahane, to **Robert and Ava Gold**, March 14 in Los Angeles. He is executive director of advertising and merchandising at A&M Records.

Boy, Nevin, to **Patrick and Renee O'Hearn**, March 19 in Los Angeles. He is a Private Music recording artist.

MARRIAGES

Garson Foos to **Nicole Mandel**, March 20 in Los Angeles. He is associate director of sales for Rhino Records. She is an attorney.

DEATHS

Art Blakey Jr., 47, of pneumonia March 13 in New York. The son of the great jazz drummer Art Blakey, he was an accomplished drummer in his own right and frequently performed in the group led by his sister, singer Evelyn Blakey. He is survived by his wife, one son, two daughters, his parents, two stepparents, four brothers, five sisters, and one grandson.



Hanging Out. After her recent appearance at the World Theater in New York, Sinead O'Connor, second from left, hangs out at S.O.B.'s in New York with producer Lister Hewan-Lowe, left; reggae artist Shinehead, second from right; and his manager, Fachtna.

Billy Butterfield, 71, of cancer March 18 in North Palm Beach, Fla. A leading sideman during the swing era, Butterfield's lyrical approach to the trumpet made him a popular soloist with the bands of Benny Goodman, Artie Shaw, Bob Crosby, and Les Brown. He led his own band briefly in the late '40s and again in the late '50s and early '60s, although he was primarily a studio musician during those years. A charter member of the World's Greatest Jazz Band, which was founded in 1968, he recorded with that ensemble for the Project 3, Atlantic, and World Jazz labels before moving to Florida in 1972. He later toured extensively abroad. Butterfield is survived by his wife, Dorothy; two sons, Michael and Patrick; and two daughters, Deborah Curtis and Judi Burke.

Lee Guber, 67, of a brain tumor March 27 at his home in New York.

Guber, a producer/concert promoter, was chairman and a founder with Shelly Gross of Music Fair Enterprises, the company that owns and operates Westbury Music Fair in Westbury, N.Y., and Valley Forge Music Fair in Devon, Pa. In both locations many recording artists and hit musicals reached suburban audiences directly for the first time. On Broadway, Guber produced a number of musicals, the most successful of which was a 1977 production of Rodgers & Hammerstein's "The King And I" featuring Yul Brynner in the role he created in 1951. Guber, born in Philadelphia, started his theater career in 1946 when he returned from service in the army and opened The Rendezvous, a jazz club in the Senator Hotel in downtown Philadelphia.

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

CHINESE COPYRIGHT REFORM

(Continued from page 6)

ording to Zheng, the wording suggests Chinese copyright legislation may be close to the minimum requirements of the Berne Convention.

And 1986 also saw publication of the Chinese Copyright Office's proposed draft for a future copyright law featuring protection for works published in China and for foreign works first published overseas, protection would be provided in line with any agreement between China and the author's own country or with the international copyright convention of which both parties are members. Economic rights cover all forms of publication, reproduction, recording, performance, broadcast, exhibition, translation, and adaptation; the copyright term is set at 50 years after death.

Copyright protection would be extended automatically, without need for registration, Zheng noted, add-

ing that while China might appear to be returning to a system of copyright protection first introduced there 800 years ago, the current plan is in fact radically different.

First, it is much more complicated, with every effort being made to meet the needs of modern technological society. Second, it no longer ignores the existence of the outside world. On the contrary, great care has been taken to incorporate the best features of overseas copyright systems and to internationalize the proposed legislation as much as possible.

In fact, copyright office and Chinese Publishers' Assn. officials translated into Chinese the copyright law texts of 30 countries as well as those of all world copyright and neighboring rights conventions for reference and study.

A less optimistic view of the problems faced in Far Eastern countries in implementing Western-style

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

APRIL

April 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 13, **Second Annual Boston Music Awards**, Wang Center, Boston. Anne-Marie Rowan, 617-484-5151.

April 13-14, **Country Music Assn. Board Of Directors Meeting**, Arizona Biltmore, Phoenix, Ariz. Judi Turner, 615-244-2840.

April 14, **IRTS Newsmaker Luncheon**, Waldorf-Astoria, New York. 212-867-6650

April 16, **The T.J. Martell Foundation For Leukemia, Cancer & AIDS Research 1988 Humanitarian Award Dinner**, New York Hilton, New York. Muriel Max, 212-245-1818.

April 18, **Songwriters' Hall Of Fame 19th Annual Awards Dinner**, Marriott Marquis, New York. Terri Robinson, 212-935-1840.

April 25, **Songwriter's Guild Of America General Membership Meeting And Aggie Awards Presentation**, Hyatt Regency Hotel, Nashville. 615-329-1782.

April 26, **Tribute '88—The 8th Annual West Coast Music Awards**, Commodore Ballroom, Vancouver, British Columbia. Michael Godin, 604-874-3035.

April 27-30, **Impact Super Summit Conference II**, Harrah's, Atlantic City, N.J. 215-825-4082.

MAY

May 6-8, **Music City Tennis Invitational**, Maryland Farms Racquet and Country Club, Brentwood, Tenn. Patsy Bradley, 615-259-3625.

May 11-15, **National Assn. of Independent Record Distributors and Manufacturers**, Monteleone Hotel, New Orleans. Holly Cass, 609-665-6636.

May 19-21, **The Sixth Annual T.J. Martell Foundation For Leukemia, Cancer, & AIDS Research Rock, Bowl, Golf, And Softball Charity Weekend**, Los Angeles. Jon Scott, 818-883-7625.

May 21, **Third Annual Baltimore/Washington/Virginia Music Business Forum**, Vista International Hotel, Washington, D.C. 301-937-6161.

copyright legislation was given by Shimpel Matsuoka, managing director of Japanese copyright society JASRAC. "Many countries in the Far East have established copyright systems in the last few years and the trend will continue," said Matsuoka. "But we fear that the same problems Japan has encountered in the past will recur.

"The difficulty is to adapt Western-style laws to traditional moral codes and philosophies, and that can take far longer than introducing the laws themselves. In Japan, for instance, it is still regarded as immoral to claim or demand 'rights' openly, particularly rights related to money or other financial reward.

"So we feel it is our obligation to act as a leader and moderator to avoid misunderstandings between the Eastern and Western styles of thought," concluded Matsuoka.

DEPTH-OF-COPY AND B-TITLE CONTROVERSY

(Continued from page 1)

going to have problems in a year or two because there are better delivery systems on the market [like PPV] if we're only going to deliver triple-A titles."

"By focusing on the double-A blockbusters, you run the risk of turning the consumer off," says Nick Santrizos, president of Vista Home Video. "By concentrating on the hits, you don't offer the freedom of choice that makes video so unique. Stores are painting themselves into a corner and accelerating a confrontation with pay-per-view."

Like a number of suppliers who market mostly lesser-known titles, Santrizos says that the industry has attempted to remedy its depth-of-copy problems at the expense of breadth of copy (see story, page 60A). He notes that many dealers now buy the hits and offer the same "worn-out" secondary titles without updating that segment of their inventories.

Suppliers are quick to point out that their attempts to beef up the unit volume on hits is not intended to hurt the secondary or B market. Rather, they say, the concern over depth of copy was spurred by their perception that consumers are becoming increasingly disappointed by their inability to find specific A titles at many video stores.

At the same time, suppliers have their own reasons for wanting to increase depth of copy. Even with an ever-expanding VCR universe, pre-recorded video sales on A titles stubbornly clung to the 225,000-unit mark throughout 1987. As a result, the video divisions established by Hollywood studios have been disap-

pointed by their sales in an industry that continues to grow by leaps and bounds. Some industry insiders even hint that the entire depth-of-copy issue is little more than a thinly veiled attempt to fatten Hollywood's bottom line.

'People have the tolerance to wait for a title they want to see'

Suppliers counter by pointing to the marketing efforts they have launched to increase the depth-of-copy level at retail stores. HBO Video, for example, spent more than \$3 million to promote "Platoon," while CBS/Fox Home Video initially shipped "Predator" in a discount-priced two-pack. More recently, Vestron Video announced a May Muscle! promotion that centers on a discount-priced package offering three copies of "The Running Man" and a single copy of "Steel Dawn" (see story, page 60A).

"With something like our May Muscle! package, retailers are able to take a deeper inventory and save money," says Al Reuben, Vestron's senior vice president of sales and marketing. "The marketing plans being launched in conjunction with the major releases are helping to rent and sell a lot of videos."

Reuben says that Vestron's experience with "Dirty Dancing" underscores the effectiveness of consumer promotions. He says that six weeks after its release on cassette,

the hit film fell to No. 3 on the Billboard Top Videocassette Rentals chart, but when a promotion for the movie involving Nestlé began, the title climbed back to No. 1.

As more suppliers opt for high-budget advertising campaigns for specific A titles, however, some retailers are dubious about their effectiveness. Discount programs like the "Predator" two-pack have a more direct impact on their ability to buy deep on hit titles than does national advertising, they say.

"Predator" allowed us to buy more because the price was lower," says Vans Stephenson, director of publicity for the 151-store Erol's chain. Stephenson acknowledges that consumer ad campaigns can be effective if, as in the case of the Nestlé "Dirty Dancing" promotion, they are launched when the rental demand is waning. Nevertheless, he points out, studios' promo efforts are routinely launched well before the release in the hope of gaining the attention of retailers placing their orders.

"The preadvertising prior to release date [of other A titles] has caused customers to ask for titles when they aren't there, and that has disappointed many of them," says Stephenson, who adds that preadvertising "can have a tremendous negative impact on our credibility when new titles are advertised up to six weeks ahead of street date."

While consumer marketing campaigns can clearly lift the unit total on a title, retailers point out that there are other considerations. "If a movie is advertised very heavily and we don't think it's very good, the simple fact that it's advertised

heavily doesn't turn it into a triple-A title," says Jack Messer, president of The Video Store, a 137-store chain based in Cincinnati.

Messer also points out that stocking enough copies of a hit title to satisfy the initial demand may not be the best strategy for a dealer.

"To assure that, you'd have to order 50 copies per store," says Messer. "If all of your customers who want to see [a movie] see it in the first month, you've got a dead movie. You want to have enough copies there so that people, when they know it's out, have a shot at waiting for a short time to see it."

Al Markim, president of Vid-America, points out that if consumers can't find the titles they're looking for they'll most likely rent something else. "There is a tolerance to

waiting for a title you want to see," says Markim. "And I think video proves people have a fair amount of tolerance. They come into a store with a list of titles because there is a good likelihood the store won't have the one title they want to see."

Markim says that the cornerstone of video's appeal stems from the choice offered to consumers browsing in a store.

"That is the only thing that can't be duplicated. You can duplicate location, and you can find a way of delivering A titles to a consumer without making them go to a video store. The only thing you can't duplicate is the flexibility and selection offered by video stores. Where else can you pick from 4,000 or 5,000 movies? If you take that away, what have you got left?"

TED TURNER UNVEILS HOME VIDEO UNIT

(Continued from page 4)

WTBS cable operation.

Among the film classics in the RKO library are "Citizen Kane," the original "King Kong," and a number of Fred Astaire-Ginger Rogers musicals. These titles had been licensed over the last several years to such third-party home video distributors as Nostalgia Merchant, VidAmerica, and Republic Pictures.

The focus for the new cable station, said Turner, is "uplifting programming" in the vein of "Gone With The Wind" and "Roots."

Though TNT will release movies from the Turner library for the first

year, he said, \$38 million is earmarked for original programming in 1988. Original programming expenditures slated for successive years are \$89 million in 1990, \$150 million in 1991, and \$230 million in 1992.

Turner also said he will continue to colorize vintage programming despite the objections of major Hollywood directors and producers.

He claimed that viewer response to colorized films has been "overwhelming," that he has a right to colorize films he owns, and that colorization is the only way to maintain the value of older films.

AVA CONVERTS TO MEMBER OWNERSHIP

(Continued from page 3)

for its members, Power explained, "by returning an annual rebate," which he estimated would be 5% of each member's purchases.

If the merger is ratified, AVA Plus president Danny Shull of East Texas Video in Nacogdoches, Texas, would be AVA chairman, and the board would be expanded to nine members. Shull said he hopes Power would accept a five-year contract to continue administering the trade group.

The co-op could conceivably create a powerful purchasing bloc. At present, Power says, AVA members own an average of 1.9 stores each, meaning that they collectively represent nearly 6,000 units. Also, Power notes, many AVA dealers operate two to 10 stores apiece, and some, like Shull, are beginning to rack video in other kinds of operations.

Initial reaction here to the plan was one of quiet reflection. AVA board member Frank Curreri, operator of one-unit Video Entertainment in Dedham, Mass., said he'd initially been the sole dissenter on the board, and had wanted to see an audit and a full financial analysis before he backed the proposal. He changed his mind, however, "after it was more fully explained."

Power and Shull said the disclosure of specifics of the plan must await the legal review and mail vote of AVA Plus members.

"It sounds so altruistic that it makes you wonder," said one regular delegate, admitting that he at

first questioned Power's motivation. "However, it isn't costing us anything. We could end up enjoying more discounts, financing, dividends, so let's see what happens."

Two sources said the purchase of Power's 100% stock in AVA under the merger plan would net him \$1 million "plus net worth," with the payoff spread over 10 years.

Some skeptical dealers noted that as a buying agent, AVA has been more oriented toward hardware and accessories than toward prerecorded video.

The distance of AVA's warehouse from its locations also concerned some attendees. "We only purchase 3% of what we could from AVA," said a delegate from an Eastern state. "I'm two delivery days from Arizona. I can't be two days late on a hot title. But John [Power] is talk-

ing about a Pittsburgh warehouse." That would be helpful, he said, since 60% of AVA's members are east of the Mississippi.

Power and Shull indicated members would receive drop shipments of movies directly from suppliers and dismissed any notion that AVA is too hardware and accessory oriented to be a viable software conduit. It has also been reported that Commtron, a major supplier of AVA members from its 16 branches, is willing to drop-ship to co-op participants.

The extent of AVA's national reach is shown by the advance-registration list for the convention. There were 228 retailers from the East, including large delegations from Massachusetts and Ohio. The West contributed 242 delegates, including 96 from California.

BBC LABEL RELEASES REMASTERED JAZZ SERIES

(Continued from page 6)

ments was unreasonably restricted and the dynamics limited to minimize the perception of surface noise.

"But from the inception of the Western Electric system in 1925, the quality of much of the information to be recovered from the early disks is very high indeed—with a much wider frequency response than the original recording engineers could have realized. They simply did not have pickups and loudspeakers capable of playing back everything that had

been recorded in the grooves," Parker says.

Parker, whose personal record archive includes more than 8,000 78 rpm records, does his remastering by recovering as much of the information as possible from the original record and then turning it into a stereo format that he says "restores the impression of the spaciousness and emotional impact of a live performance."

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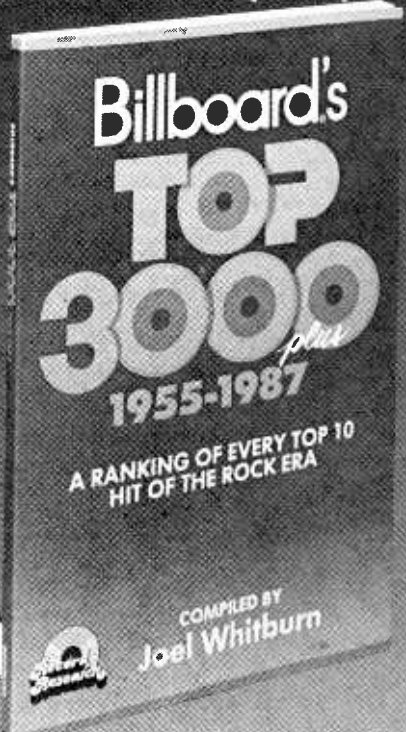
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MCA VID SLASHES DISTRIB ROSTER

(Continued from page 1)

best-selling title to date.

Distributor survival is now expected to be the prime focus of the National Assn. of Video Distributors meeting, which begins April 20 in Palm Springs, Calif.

The MCA decision, made public March 25, startled many in the industry. Particularly enigmatic was the termination of Metro, believed to have a 7% market share. Metro president Arthur Morowitz is the current president of the Video Software Dealers Assn. and one of the most visible figures in the industry.

Ingram is believed to have roughly 11%-12% of the business and has a solid base with bookstores and other nontraditional retail accounts in addition to video specialists. The Ingram termination also fueled rumors of merger talks taking place between Ingram and Baker & Taylor or another company.

It is believed that MCA had used from 20 to 25 distributors, and at least 11 were cut. In addition to Ingram, Metro, and East Texas, those known to be cut are Source Video Distributing, Universal Record Distributing Corp., ZBS Industries, H.W. Daily Inc., Win Records And Video, Best Video, Big State, and M.S. Distributing.

Among those distributors retained by MCA are Commtron, Baker & Taylor, Artec, Video Trends, Sight & Sound, Major, Waxworks, Schwartz Brothers, and VPD.

John Burns, executive vice president of distribution for MCA Distributing Corp., said only that the company cut the distributors to "maximize the efficiency of its marketing structure."

In a prepared statement, Burns said the decision was based on "extensive recent analysis of the videocassette market and the nature of the competition confronting MCA Distributing Corp."

Unaffected is International Video Entertainment/Family Home Entertainment product, which MCA distributes. IVE/FHE product will continue to go through the terminated distributors.

Says the president of one distributorship whose company was retained: "I'm thankful and surprised, considering who was let go. But I don't know what it all means."

John Farr, national sales manager for Commtron, which does approximately \$320 million in software, says, "We are delighted. The studios are finally taking some direction. This represents a strong commitment by MCA. It looks like studios are waking up to the fact that there are eight or nine distributors working the same territory and price cutting one another every day. Commtron will certainly increase its commitment to MCA."

With respect to greater commitment to studios, Farr acknowledges that Commtron is testing Direct Dealer Entry, a computer-to-computer

link between Commtron and video dealers that he says would make buying more efficient.

Why were certain distributors dropped and others retained? In the case of Ingram, Farr says, its "core business is books."

"Part of it could be bargaining," says an executive at a rival major studio. "Some of those terminated distributors could be back in six months. It's difficult to know what the basis for termination was. Certainly not volume, if Ingram and Metro were included."

"The pressure has been building for several years for this," says industry analyst Tim Baskerville, "and in the long run it will probably be a positive step."

3RD ANNUAL N.Y. HOME VID SHOW OPENS

(Continued from page 4)

more than \$65 billion in 1997.

The IVE chief said technology will help fuel home video's growth, and he held great promise for compact disk video. "VHS is the 8-track of audio," he said. "We know we have to make this [product] more concise."

For all of his cheerful predictions, however, Menendez had stern words for the lack of sales efforts on the part of rental-oriented video stores.

"Sell-through will become a \$3 billion-a-year industry whether you participate or not," said Menendez, who added that in 1987, "mass merchants sold twice as many units as 20,000 video stores."

Menendez chided dealers for complaining of the "poor margins" of 30%-40% yielded by sell-through titles "when I'm used to a 5% margin." While admitting that a rental unit might generate a \$45 margin, compared with a \$4 margin on sold titles, he noted that record retailers only gain 4 cents per dollar on pre-recorded music.

He also scolded video stores for chasing consumers who want to buy videotapes to mass merchants, noting that video accounts for 25% of the profit earned by rackjobbers Lieberman Enterprises and Handelman Co., with a space allocation of a mere 15%.

Berns reported that the RKO chain is sell-through oriented, with sales accounting for 70% of volume, compared with 30% for rentals—"the antithesis of the industry," he

"The major problem," he says, "has been that distributors have been competing with themselves, and they have been forced to cut margins to attract the retailer's business because there's no territorial exclusivity."

"By cutting down the number of distributors and supporting them, you in effect limit some of the competition and allow the remaining distributors presumably to make more money. That should make them more loyal. The consolidation is akin to the record business. Frankly, there are too many undercapitalized distributors and some of them don't really do a very good job at selling," says Baskerville.

Observers also raise the possibility

that the move is a precursor to a bigger move by MCA and other major companies, like Warner Home Video, to direct distribution, considering that the infrastructure to do so is already in place.

But that scenario is not a foregone conclusion, says Baskerville. He says he has participated in a number of recent retail studies in which large accounts indicate that they prefer wholesalers because of the responsiveness and extra service distributors can provide.

"And retailers like the option of playing one distributor off another," says Baskerville. "There will be more direct [distribution], but not industry-wide."

EXECUTIVE TURNTABLE

(Continued from page 4)

Schwartz Brothers Inc. of Lanham, Md., names **Larry Maxwell** director of record promotion. He was with the Atlantic, Motown, United Artists, and Casablanca labels.

PRO AUDIO. The Mitsubishi Pro Audio Group of San Fernando, Calif., makes the following appointments: **Nancy Westbrook**, regional sales manager in Nashville, and **Bob McNabb**, regional sales manager. Westbrook was studio manager of Bullet Recording in Nashville. McNabb was Western regional manager for Agfa-Gevaert's Magnetic Tape Division and account executive for Fuji Professional Video Tape.

Sunkyoung Audio Tape Division of Los Angeles names **Joseph Kempler** technical director. He was with Capitol Magnetics.

Alpha Audio of Richmond, Va., names **Spence Burton** technical manager. He was with Wally Heider Recording.

HOME VIDEO. HBO Video in New York makes the following appointments: **Steve Zales**, marketing manager, video magazines, and **Peter Liguori**, marketing manager. They were, respectively, marketing manager at HBO and account supervisor at Ogilvy & Mather.

Orion Home Video of New York names **Robert J. Prudhomme** Southwest regional sales manager and **Sharon Black** media coordinator. They were, respectively, Southwest regional sales manager with Kartes Video and marketing assistant.

Heron Communications Inc. of Los Angeles names **Barbara Hodgson** director of public relations and **Norma Levy** vice president of business affairs. They were, respectively, public relations manager and director of business affairs.

International Video Entertainment Inc. names **John Pardos** Western regional sales manager. He was an executive consultant with Vidmark Entertainment.

Congress Video Group of New York promotes **Charles R. Staley** to national sales manager. He was Eastern regional manager.

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

Academy Entertainment of San Francisco appoints **Laura McDonald** Northwest regional sales representative. She was with Paramount Home Video as a brand manager for video products.

Forum Home Video of New York names **Martin P. Gallagher** manager, sales and customer service. He was sales manager at Star Video.

Celebrity Home Entertainment of Los Angeles promotes **Jack Talley** to national sales manager. He was central district sales manager.

Trans World Entertainment of Los Angeles makes the following appointments: **Ellen Atkinson**, key accounts manager; **George Page**, Southeast regional manager; and **Mark Dresner**, Western regional manager. Atkinson was with HBO Video; Page was with Major Video Concepts; and Dresner was Western regional manager for the firm.

said.

The industry's priority, said Berns, should be to promote to long-term VCR owners, who tend to show less enthusiasm than new VCR owners do. And he prescribed a menu for sell-through success: pricing, promotion, and advertising.

One factor that has stymied the growth of sell-through, said Berns, is that manufacturers and retailers have become "polarized over what the problems are, let alone the answers." He encouraged studios to initiate more communication with retailers—"from large chains to small stores"—and to become less reliant on data compiled by so-called industry experts.

Berns said that depth of copy is not a new issue. In the past, the problem was "obscured" by fast VCR sales and rapid store expansions.

But Berns added that he is skeptical of two recent solutions—payer-transaction and discount plans for multiple-unit packages—that have been suggested to solve the depth-of-copy problem. Of the multiple-unit discount plan, Berns said that the record-breaking orders rung by "Beverly Hills Cop II" and several other 1988 titles that have soared past the 200,000-unit ceiling did so without the help of a discount program.

What does fuel sales, said Berns, is advertising. But he noted that the increase of manufacturer-directed consumer advertising is being realized at the expense of co-op dollars,

which he thinks is a mistake.

He said the drop in co-op support makes it difficult for retailers to "step out" on orders for specific titles. National ads, he opined, do not replace the function of co-op dollars, which Berns said generally help steer consumers toward the industry's "best stores."

Berns also had sharp words for Touchstone Video's recent television ad for "Stakeout," which ran during the title's solicitation period, urging customers to press their dealers for sufficient depth on the title.

"It is disturbing that this is Touchstone's perception of the video store environment," Berns said, adding that the spot's image is opposite to that which the industry should strive for.

Berns also had harsh words for manufacturers' pricing policies, with theatrical releases like "Dirty Dancing" and "Beverly Hills Cop II" being listed at rental rather than sell-through prices.

"When did Eddie Murphy become uncollectible? How can the biggest-grossing movie of 1987 not be collectible?" Berns asked. He also recalled that in the first few days after "Dirty Dancing" hit the market, RKO's flagship store saw 100 customers who wanted to buy the tape walk away dismayed with its \$89 price tag. Problematic, too, said Berns, is the industry's habit of repricing rental titles to sell-off prices within six to nine months.

SUPERSTARS WILL ROCK MONTREUX

(Continued from page 1)

ish Broadcasting Corp.'s Michael Hurl ("Top Of The Pops") and televised in more than 40 countries. MTV Networks has acquired the rights to the telecasts in the U.S.; the BBC is handling the shows in the U.K. Distributors have yet to be announced for Japan, Australia, Southeast Asia, South America, and Canada, although deals have been reached for all those regions, the organizers say.

Although most of the televised acts will be singing live to tracks on stage, a special feature of this year's festival will be live jam sessions each night of the festival. The first of these will occur May 12 during the festival's kickoff. Dubbed The Jellybean Show, the set will feature producer/remix master Jelly-

bean Benitez, Pepsi & Shirlye, Steven Dante, Elisa Fiorillo, and Adele Bertel. Also appearing live on the festival's opening night will be Scritti Politti, Wet Wet Wet, Johnny Hates Jazz, Was (Not Was), Icehouse, Midnight Oil, and Cross (with Roger Taylor).

The IMMC Video Awards show will take place May 13. Performers will include Jones, Bananarama, Climie Fisher, the Communards, Cinderella, Hornsby & the Range, and Marley.

Marley will also perform that night in another live jam—Black Music Night featuring Stewart, Eddy Grant, Aswad, Maxie Priest, and Jonathan Butler.

On May 14, Palmer and Winwood will make appearances during the

International Emerging Talent Evening. New and breaking acts on the bill include U.K. acts Bros, Black, the Christians, Blue Mercedes, and Paul Johnson; German artists Bonfire, Rainbirds, and Sandra; France's Vanessa Paradis; Switzerland's Steve Thompson and Double; Scotland's Aztec Camera and Danny Wilson; Italy's Sabrina; and the U.S.' Richard Marx, Taylor Dayne, Keith Sweat, and Glenn Medeiros.

According to the festival's organizers, the large number of international artists on hand for the event is expected to attract press representatives from more than 100 television and radio stations and from newspapers and magazines from around the world.

Bernard Bragg has won critical acclaim as an actor. He has never heard applause.

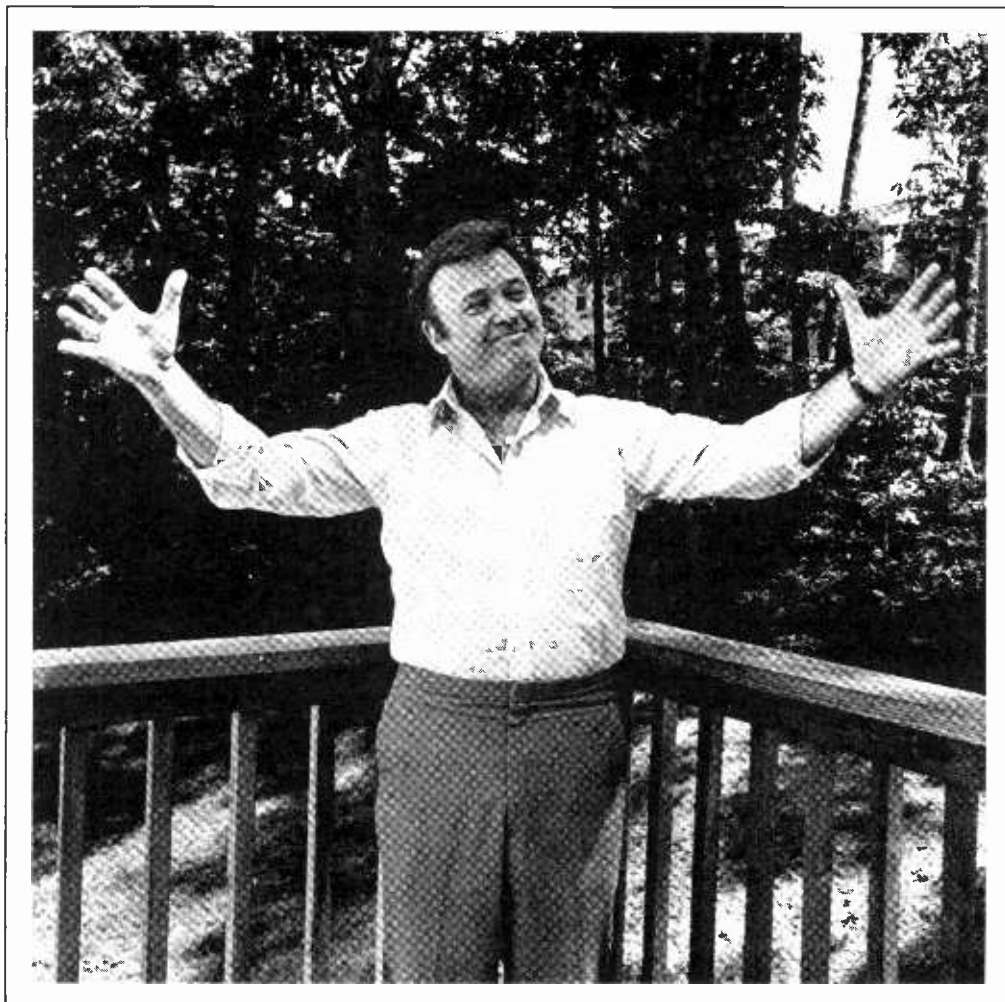


PHOTO ERNESTO BAZZAN

Bernard Bragg is a co-founder of The National Theatre of the Deaf. He has performed on television and Broadway and was an artist-in-residence at the Moscow Theatre of Mimicry and Gesture. He has studied under Marcel Marceau and taught workshops at Harvard University.

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POSTAL RATE HIKES HITS TRADE HARD

(Continued from page 6)

The postal system has announced two new presort discounts—"zip plus four" and "prebar coded zip," referred to generically as automation discounts. Both are offered through mail houses, which use expensive computer software to handle the sorting.

Reaction to the postal-rate increases among industry direct mailers is predictably negative.

"It's tough, it's tough, it's tough," says Steve Savage, president of New Video, a five-store retail chain in New York. "It's going to be real tough. The postal system is pricing us out of the market."

New Video does a "tremendous" amount of direct mail each year, including catalogs and fliers, says Savage.

"I feel bad for the small guys who rely on this to keep their businesses going," he says. "They can't do one less [mailing]. We're looking at other media including radio, as an alternative. There's a lot of promotion that you can pick up without stuffing envelopes."

Peter Balner, president of the 102-store Union, N.J.-based Palmer Video chain, characterizes the rate increases as "atrocious." Palmer does about 100,000 direct-mail pieces a month.

"I don't welcome the development, but there's not much to be done," Balner says. "If there was a corresponding increase in service with the rates, I wouldn't resist it so much. But as we all know, the post office is a monopoly. Other delivery services were knocked out by the post office, so there's not much we can do."

Allan Caplan, chairman of the board for Applause Video, an Omaha, Neb.-based chain with 21 corporate stores, 26 franchises, and 43 rackjobbing locations, says the change in mailing rates "forces us to clean our lists better, to mail to our best prospects and not everyone in the world."

"It wakes us up again," Caplan says. "This morning we had our list house in to talk about just how to work at cleaning the list." The firm mails approximately 100,000 pieces a month.

Caplan criticizes indiscriminate mailings, asking, "Why send out a flier saying 'now starring'? Everyone has the same damn movies."

Record and video clubs also are being squeezed by the rate rise. Max Pinkerton, vice president of operations for the CBS Record Club, says the rate hikes will raise the company's postal bill by about 25%.

"There's no way that you can get away from looking at increased [club] prices," Pinkerton says, add-

ing that CBS will consider increasing magazine, newspaper, and television advertising.

Gene Delpolito, executive director of the Third Class Mail Assn. in Washington, D.C., says record and video clubs will pass "the lion's share" of mail increases on to members. He adds that the postal system "has made it clear that they also intend to ask for another increase in 1989."

Record retail chains indicate they will target mailings more carefully rather than cut them down as a result of the postal hikes.

George Chronis, the communications coordinator of Music Plus, a 53-store chain based in Los Angeles, says the firm will definitely not cut down on its estimated 300,000 pieces of monthly mailings.

"Our best means of handling it is to adapt how we mail," Chronis says, noting that specifically targeting consumers and presorting third-class mail could help the firm break even despite the increases.

Maria Bingham, advertising coordinator of the six-store J&R Music World chain in New York, says, "Paperwise, we'll use a lighter catalog and make sure [the firm's] mailings are more targeted for higher response." J&R Music World mails 5 million-10 million pieces a year, Bingham says.

Similarly, Bill Reis, vice president of marketing at the 213-store North Canton, Ohio-based Camelot Music chain, says, "We're spotlighting certain markets where it makes more sense to use direct mail, rather than chainwide. We'll try to pick zip codes more carefully and send [bulk mail] around where our stores are, be a little more selective."

Customer reaction to the postal hikes at the Dallas-based Lee Data-mail Services Inc. has been one of "shock," according to Ruthie Ewers, a co-owner of the firm. "We expected the increase but didn't expect near what we're getting."

Lee Datamail services Blockbuster Video, Music Plus, and several smaller record and video chains, processing about 25 million pieces of mail a year.

"The larger companies will continue," Ewers says. "They have to mail; it's the only way to reach individuals. They're not happy, but they'll find ways. As far as third-class bulk, they'll be careful, watch demographics. The small stores that have been mailing a resident mail will probably completely stop. The mom and pop shops that now use direct mail can't continue; third-class bulk is a big increase. With a small mailing list, they don't qualify for special rates."

IFPI Expands Into Egypt

LONDON IFPI here has announced the establishment of an Egyptian national record industry group, the first such branch in the Middle East, following a meeting held recently in Cairo between local industry leaders and David Attard, IFPI legal adviser for the Mediterranean/Middle East region.

The meeting was organized by the Arab Music Producers Committee and chaired by Magdi el Amroussi, chairman of Sosut-el-Phan and president of the Egyptian group. Also involved was Mohamed el Naggar,

Egyptian licensee for CBS and PolyGram.

According to IFPI, response to the affiliation plan is "extremely enthusiastic," and all members of the Egyptian group are now also IFPI members.

Members of the Egyptian antipiracy police team, led by Brigadier Hussin Abdel Rahman, were also present. Discussion centered on the successes of the recent antipiracy campaign in Egypt and prospects for further progress with the cooperation of local producers. PETER JONES

Billboard **TOP POP ALBUMS**™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
110	107	100	22	MEN WITHOUT HATS	POP GOES THE WORLD
111	101	93	19	MADONNA	YOU CAN DANCE
112	128	155	4	BRENDA RUSSELL	GET HERE
113	NEW	1	1	JONI MITCHELL	CHALK MARK IN A RAIN STORM
114	121	129	6	LEATHERWOLF	LEATHERWOLF
115	104	101	38	SOUNDTRACK	LA BAMBA
116	116	107	25	DEPECHE MODE	MUSIC FOR THE MASSES
117	120	130	4	BOOGIE BOYS	ROMEO KNIGHT
118	147	192	3	BIG PIG	BONK
119	115	116	6	STACEY Q	HARD MACHINE
120	113	117	6	ROBYN HITCHCOCK AND THE EGYPTIANS	GLOBE OF FROGS
121	112	110	83	PAUL SIMON	GRACELAND
122	NEW	1	1	MANTRONIX	IN FULL EFFECT
123	125	152	23	THE ALARM	EYE OF THE HURRICANE
124	124	136	4	SO	HORSESHOE IN THE GLOVE
125	109	88	21	STEVE WINWOOD	CHRONICLES
126	126	167	3	ORIGINAL CAST	INTO THE WOODS
127	111	114	9	GREAT WHITE	RECOVERY: LIVE
128	118	121	22	JOE COCKER	UNCHAIN MY HEART
129	134	118	37	HANK WILLIAMS, JR.	BORN TO BOOGIE
130	131	143	4	SCARLETT & BLACK	SCARLETT & BLACK
131	NEW	1	1	THE SMITHEREENS	GREEN THOUGHTS
132	119	119	89	POISON	LOOK WHAT THE CAT DRAGGED IN
133	117	120	8	LYLE LOVETT	PONTIAC
134	102	96	34	ALEXANDER O'NEAL	HEARSAY
135	127	126	24	LOVE & ROCKETS	EARTH - SUN - MOON
136	129	132	44	THE FAT BOYS	CRUSHIN'
137	139	162	5	PROPHET	CYCLE OF THE MOON
138	174	—	2	SOUNDTRACK	HAIRSPRAY
139	166	177	4	UNDERWORLD	UNDERNEATH THE RADAR
140	133	111	20	GENE LOVES JEZEBEL	THE HOUSE OF DOLLS
141	146	151	7	VARIOUS ARTISTS	WINDHAM HILL SAMPLER '88
142	168	189	3	ZODIAC MINDWARP & THE LOVE REACTION	TATTOOED BEAT MESSIAH
143	141	146	91	RANDY TRAVIS	STORMS OF LIFE
144	138	142	14	ROSANNE CASH	KING'S RECORD SHOP
145	175	—	2	DAN REED NETWORK	DAN REED NETWORK
146	132	109	52	PRINCE	SIGN 'O' THE TIMES
147	150	—	2	THE BEATLES	PAST MASTERS VOL. 2
148	148	168	4	KIRK WHALUM	AND YOU KNOW THAT!
149	160	—	2	THE BEATLES	PAST MASTERS VOL. 1
150	NEW	1	1	TINA TURNER	TINA LIVE IN EUROPE
151	171	156	8	BASIA	TIME AND TIDE
152	163	163	4	THE POINTER SISTERS	SERIOUS SLAMMIN'
153	194	—	2	SOUNDTRACK	BRIGHT LIGHTS, BIG CITY
154	145	128	76	EUROPE	THE FINAL COUNTDOWN
155	156	122	27	BILLY IDOL	VITAL IDOL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
156	136	127	26	ALABAMA	JUST US
157	157	166	5	JOHN BRANNEN	MYSTERY STREET
158	142	138	7	MIKE OLDFIELD	ISLANDS
159	169	188	33	FASTER PUSSYCAT	FASTER PUSSYCAT
160	RE-ENTRY	—	—	SOUNDTRACK	LOST BOYS
161	143	139	14	BUSTER POINDEXTER	BUSTER POINDEXTER
162	161	147	19	THE MANHATTAN TRANSFER	BRASIL
163	167	140	17	PAUL MCCARTNEY	ALL THE BEST
164	176	160	20	EXODUS	PLEASURES OF THE FLESH
165	162	135	27	JETHRO TULL	CREST OF A KNAVE
166	184	169	44	MOTLEY CRUE	GIRLS, GIRLS, GIRLS
167	130	148	31	ERIC B. & RAKIM	PAID IN FULL
168	NEW	1	1	WILL & THE KILL	WILL & THE KILL
169	158	158	5	THE CHRISTIANS	THE CHRISTIANS
170	179	—	2	DRIVIN' N' CRYIN'	WHISPER TAMES THE LION
171	152	134	55	SMOKEY ROBINSON	ONE HEARTBEAT
172	164	145	29	GEORGE STRAIT	GREATEST HITS, VOL. II
173	140	125	11	DAVID LANZ & PAUL SPEER	NATURAL STATES
174	187	171	14	TONY TERRY	FOREVER YOURS
175	151	137	29	RUSH	HOLD YOUR FIRE
176	149	115	6	TED NUGENT	IF YOU CAN'T LICK 'EM
177	135	133	7	PEPSI & SHIRLIE	ALL RIGHT NOW
178	191	174	51	GEORGIO	SEXAPPEAL
179	181	173	21	AEROSMITH	AEROSMITH'S GREATEST HITS
180	185	194	3	DANNY WILDE	ANY MAN'S HUNGER
181	182	185	19	KASHIF	LOVE CHANGES
182	188	179	8	MIKI HOWARD	LOVE CONFESSIONS
183	173	164	17	MELI'SA MORGAN	GOOD LOVE
184	137	182	723	PINK FLOYD	DARK SIDE OF THE MOON
185	153	153	6	STACY LATTISAW	PERSONAL ATTENTION
186	183	180	12	PUBLIC ENEMY	YO! BUM RUSH THE SHOW
187	159	124	8	DAVID FOSTER	THE SYMPHONY SESSIONS
188	165	161	11	TKA	SCARS OF LOVE
189	172	144	17	MASON WILLIAMS & MANNHEIM STEAMROLLER	CLASSICAL GAS
190	155	159	23	ANGELA WINBUSH	SHARP
191	144	113	28	SQUEEZE	BABYLON AND ON
192	RE-ENTRY	—	—	WHITNEY HOUSTON	WHITNEY HOUSTON
193	197	181	8	ELISA FIORILLO	ELISA FIORILLO
194	186	165	73	STRYPYER	TO HELL WITH THE DEVIL
195	177	170	7	SOUNDTRACK	THE LAST EMPEROR
196	NEW	1	1	TREAT HER RIGHT	TREAT HER RIGHT
197	170	154	31	DANA DANE	DANA DANE WITH FAME
198	193	172	16	ARETHA FRANKLIN	ONE LORD, ONE FAITH, ONE BAPTISM
199	180	191	27	THE SMITHS	STRANGEWAYS, HERE WE COME
200	178	195	36	ECHO AND THE BUNNYMEN	ECHO AND THE BUNNYMEN

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
|---------------------------|---|----------------------------|--------------------------------------|-------------------------|--------------------------|---|
| 10.000 Maniacs 63 | Michael Cooper 98 | Fleetwood Mac 72 | Men Without Hats 110 | Buster Poindexter 161 | Dirty Dancing 1 | Toto 69 |
| 3 97 | The Cover Girls 82 | Flesh For Lulu 94 | George Michael 2 | The Pointer Sisters 152 | Good Morning, Vietnam 11 | Randy Travis 39, 143 |
| AC/DC 17 | The Cure 65 | Lita Ford 52 | Midnight Oil 54 | Poison 132 | Hairspray 138 | Treat Her Right 196 |
| Aerosmith 179, 22 | Terence Trent D'Arby 13 | Foreigner 42 | Joni Mitchell 113 | Prince 146 | La Bamba 115 | Tina Turner 150 |
| Alabama 156 | Dana Dane 197 | David Foster 187 | Meli'sa Morgan 183 | Prophet 137 | The Last Emperor 195 | U2 25 |
| The Alarm 123 | Morris Day 41 | Aretha Franklin 198 | Morrissey 95 | Public Enemy 186 | Less Than Zero 105 | Underworld 139 |
| Anthrax 74 | Taylor Dayne 37 | Freyli's Comet 101 | Motley Crue 166 | R.E.M. 89 | Lost Boys 160 | Ricky Van Shelton 76 |
| Rick Astley 15 | The Deele 62 | Kenny G. 75 | New Order 86 | Dan Reed Network 145 | More Dirty Dancing 6 | VARIOUS ARTISTS |
| Anita Baker 64 | Def Leppard 9 | Gene Loves Jezebel 140 | Ted Nugent 176 | Robbie Robertson 90 | School Daze 102 | Windham Hill Sampler '88 141 |
| Basia 151 | Depeche Mode 116 | Georgio 178 | Sinead O'Connor 40 | Smokey Robinson 171 | She's Having A Baby 92 | Warlock 80 |
| The Beatles 149, 147 | Dokken 58 | Debbie Gibson 10 | Alexander O'Neal 134 | Roger 107 | Rick Springfield 57 | Jody Watley 29 |
| Big Pig 118 | Dokken 58 | L.L. Cool J. 96 | Billy Ocean 26 | Linda Ronstadt 67 | Bruce Springsteen 18 | Kirk Whalum 148 |
| Michael Bolton 48 | drivin' n' cryin' 170 | The Godfathers 100 | Mike Oldfield 158 | David Lee Roth 8 | Squeeze 191 | White Lion 24 |
| Bon Jovi 85 | Earth, Wind & Fire 91 | Great White 46, 127 | Rush 175 | Stacy Q 119 | Stacey Q 119 | Whitesnake 35 |
| Boogie Boys 117 | Echo And The Bunnymen 200 | Guns & Roses 12 | Orchestral Manoeuvres In The Dark 70 | Sting 27 | George Strait 172, 87 | Danny Wilde 180 |
| John Brannen 157 | Eric B. & Rakim 167 | Leatherwolf 114 | ORIGINAL CAST | Henry Lee Summer 73 | Stryper 194 | Hank Williams, Jr. 129 |
| The California Raisins 77 | Gloria Estefan & Miami Sound Machine 32 | Love & Rockets 135 | Into The Woods 126 | Keith Sweat 19 | Herry Lee Summer 73 | Mason Williams & Mannheim Steamroller 189 |
| Belinda Carlisle 23 | Europe 154 | Lyle Lovett 133 | Original London Cast 43 | Swing Out Sister 61 | James Taylor 28 | Angela Winbush 190 |
| Paul Carrack 81 | Eurythmics 108 | Madonna 111 | K.T. Oslin 68 | TKA 188 | Tony Terry 174 | Steve Winwood 125 |
| Rosanne Cash 144 | Exodus 164 | Megadeth 55 | Pebbles 33 | Talking Heads 30 | George Thorogood 36 | Stevie Wonder 59 |
| Cher 44 | Expose 45 | The Manhattan Transfer 162 | Peppi & Shirie 177 | Yes 104 | Tiffany 5 | |
| The Christians 169 | Faster Pussycat 159 | Barry Manilow 99 | Pet Shop Boys 47 | | | |
| The Church 78 | The Fat Boys 136 | Mantronix 122 | Pink Floyd 184, 49 | | | |
| Joe Cocker 128 | Bryan Ferry 66 | Biz Markie 109 | Robert Plant 7 | | | |
| Natalie Cole 51 | Elisa Fiorillo 193 | Richard Marx 21 | The Pogues 88 | | | |
| | | Paul McCartney 163 | | | | |
| | | John Cougar Mellencamp 14 | | | | |

CANDIDATES VIE FOR MUSIC DOLLARS

(Continued from page 1)

Those who have endorsed him, according to his campaign, include Franklin, Melba Moore, Kenny Gamble & Leon Huff, Solar Records president Dick Griffey, Andrae Crouch, the Rev. James Cleveland, Lou Rawls, Phyllis Hyman, Public Enemy, Roberta Flack, Pete Seeger, and Mtume.

Among his financial contributors: Quincy Jones (\$1,000, the limit for an individual), Kris Kristofferson (\$1,000), and Casey Kasem and his wife, Jean (\$1,000 each). Kasem has also appeared at rallies and fundraisers for Jackson, as have Stevie Wonder, Dave Alvin, and several members of X. Grandmaster Flash & the Furious Five and Nona Hendryx are scheduled to perform at a Jackson benefit in New York April 13, six days before the primary here.

Gore has drawn the most interest from the music industry, but not all of it has been positive. Despite his congressional reputation as a friend of the industry, his wife Tipper's controversial Parents' Music Resource Center campaign to monitor violence and obscenity in rock music has turned off several would-be supporters.

Not surprisingly, the Tennessee senator's backing is widespread in Nashville—though not as widespread as his campaign would have

one believe. Of the music-business figures named as Gore supporters by Gore For President headquarters in Arlington, Va., at least one—Rosanne Cash—is not actually backing him. According to Will Botwin, who manages Cash, the country chart-topper would "consider" supporting Gore were it not for his wife's involvement with the PMRC. "It's a major issue that affects her life and her children," he says.

The PMRC issue hasn't cooled Cash's father's ardor for Gore. Johnny Cash has performed at rallies for the senator and is one of his most visible industry backers. Among Gore's other Music Row supporters, according to his campaign: George Hamilton IV; Wendy Waldman; Maggie Cavender, executive director of the National Songwriters Assn.; Bruce Hinton, vice president and general manager of MCA Records Nashville; Jim Ed Norman, executive vice president of Warner Bros. Nashville; Jim Fogle, president of Capitol Nashville; Tree Records president Buddy Killen; Country Joe McDonald; Larry Gatlin; Dobie Gray; and Connie Bradley and Merlin Littlefield of ASCAP. Littlefield reportedly escorted Gore to the Country Music Assn. Awards, introducing him to artists and producers.

In addition, Opryland's political action committee has donated \$5,000 to Gore and \$2,000 to Vice President George Bush, who is running for the Republican nomination.

According to Jay Collins, president of the Nashville chapter of the American Federation of Musicians, "We here in Nashville haven't been aware of any groundswell of opposition [to Gore] because of the PMRC connection. In fact, some feel that the whole p.r. thing has actually created more sales."

At Collins' suggestion, the AFM's Tempo political action committee gave \$500 to Gore's campaign. Collins says that it was really a contribution of services, not money: "A group of musicians who were friends of mine agreed to play a fund-raiser for Gore in New York for free. But since the campaign had to meet the minimum scale provision, we paid them back."

The AFM also donated \$600 to Rep. Richard Gephardt, who pulled out of the race March 28. "He called and asked for a contribution, and he's been supportive of our legislation [the Performing Arts Labor Relations Amendment]," says the AFM's national legislative director, Ned Guthrie. "We don't call them. We don't play politics."

What is more remarkable than Gore's far-reaching Nashville sup-

port is the backing he has been able to draw from industry figures on both coasts, despite his wife's PMRC affiliation. Since joining Congress in 1976, Gore has actively campaigned for many music-industry-supported bills. Mindful of his powerful Nashville constituency, the senator was one of the original sponsors of the first digital audiotape bill, which would have required all DATs imported into the U.S. to carry a Copycode scanner; he was an early advocate of the audio home-taping royalty-provision bill, which would have placed a levy on blank-tape sales; he vigorously opposes source-licensing legislation; and he is a backer of the Performing Arts Labor Relations Amendment, which would provide federal employment protection to musicians. In addition, Gore began—but never finished—a congressional probe into industry payola following a 1986 NBC News broadcast alleging that the practice was widespread.

One of the East Coast heavyweights supporting Gore is Quantum Media Inc. president and CEO Bob Pittman, who recently hosted a fund-raiser for the candidate. As president and CEO of MTV Networks Inc., Pittman was a vocal opponent of the PMRC.

"Gore and I weren't friends while I was at MTV," says Pittman, "but we have resolved our differences. I was involved in a reception for Tipper for people to meet her so they could see what's she's about beyond what's been in the press." He and others point to articles that recently appeared in the Washington Post and USA Today: Both reported that Gore is finding his wife's involvement with the PMRC to be a liability in attracting music-industry support, but neither backed up the charge with specific examples. Federal Election Commission records show that through January, Pittman had contributed \$750 to Gore's campaign, while his wife, Sandy, had donated \$1,000.

Quantum Media is a joint venture with MCA, and MCA Music Group president and CEO Irving Azoff is known to be sympathetic to the Gores. Pittman says his new-found support for Gore has nothing to do with Azoff, however.

Azoff was the host of an Oct. 28 meeting in Los Angeles between the Gores and various members of the entertainment industry. As reported in the March issue of Rock & Roll Confidential, in November

Azoff wrote a letter to the Gores expressing his displeasure with the media's coverage of the event.

"I'm embarrassed and appalled that... the meeting was turned into a media circus," Azoff wrote. "I feel... that the meeting was very fruitful and a giant step in expressing our mutual concerns... Should you want me to make a joint statement or have me issue a personal statement regarding my feelings towards our meeting, I am at your disposal." Azoff could not be reached for comment.

Another surprising supporter of Gore is jazz saxophonist Tom Scott, who has contributed \$1,000 to the senator's campaign. Scott records for GRP Records, one of the labels that has announced it will go ahead with plans to release product on DAT despite the industry's wariness of the configuration; as previously noted, Gore was one of the prime congressional backers of the Copycode system to prevent home taping on DAT.

Scott says that it was primarily because Gore is "an outspoken advocate of the composers' cause against the local broadcasters" in the source-licensing fight that he decided to contribute to his campaign. As for Gore's stance on DAT, Scott says, "I suspect that he'll become enlightened soon." Scott would not comment on Tipper Gore or the PMRC.

Among Gore's other industry supporters, none of whom could be reached for comment, are BMI president Frances Preston; David Geffen, who gave Gore's campaign \$1,000; and Peter Morton, who owns several Hard Rock Cafes (\$1,000).

Dukakis, who does not have the ties to the industry that Gore and Jackson do, has had a tougher time drawing music-industry support. Two Los Angeles heavyweights who have donated money to his campaign are A&M president Gil Friesen (\$500) and Gold Mountain president and outspoken PMRC opponent Danny Goldberg, who has given \$500 to both Dukakis and Jackson. Goldberg says, however, that he will support "whoever the Democratic nominee is, even if it's Gore." One of the few musicians rallying for the Massachusetts governor is Art Garfunkel, who has given him \$1,000.

Assistance in preparing this story was provided by Bill Holland in Washington and Ed Morris in Nashville.

TEXAS MUSIC MEET GROWING

(Continued from page 6)

mercial trends or give in to the herd instinct."

The conference, co-hosted this year by BMI and the Austin Chronicle, a statewide biweekly arts and entertainment magazine, was much bigger in scope and size than last year's South By Southwest Music And Media Conference, the first ever held. Last year's confab drew about 600 participants.

This year's attendees included video and record producers, talent agents, artists, promoters, publicists, club and band managers, radio program directors and DJs, pub-

lishers, and journalists.

The conference featured workshops on such basics as landing record deals, bookings, radio promotions, management, and publicity.

Mark Josephson, a New Music Seminar director, led a panel that discussed the importance of coordinating publicity and promotional support for bands trying to break out of regional power bases.

"Selling records is important, but it's just as important to sell the artist," he said. "Touring is a great tool and can generate needed money and exposure. It is absolutely essen-

tial, especially for smaller groups, to focus their publicity and promotional efforts."

Mark Williams of Virgin Records in Los Angeles noted, "Attitude is very important. Too many bands have a change in attitude as soon as they land a record contract. They feel they don't have to hustle as hard. They need to remember that's just the beginning of a lot of work and effort."

In a separate panel session, veteran booking agents warned musicians that the pressures of a still-sluggish economy in the Southwest prevent them from being as adventurous in trying new acts as they have been in the past.

"Unless you've got a lot of publicity and/or promotional support, don't count on playing at Rockefeller's," said Colleen Fischer, who is in charge of booking for the club, one of the major live venues in Houston.

Coinciding with the conference was the Chronicle's sixth annual Austin Music Awards. One of the biggest winners was Ely, who was named musician of the year, best male vocalist, and best producer. In addition, his band was named best rock band. The Reivers won best-new-music and band-of-the-year honors, while Omar & the Howlers captured song-of-the-year and best-45 honors for "Hard Times In The Land Of Plenty."

Conference attendees were treated to four nights of musical showcases featuring more than 400 local, regional, and national acts in 25 of Austin's best live venues.

There were several potential recording deals under consideration and at least one deal was inked during the conference. Austin-based country music singer/songwriter Christine Albert signed a multiyear contract with CBS Nashville.

DJs Fare Well At Jamaican Awards Pinchers Big JAMI Winner

BY MAUREEN SHERIDAN

KINGSTON, Jamaica Pinchers, the cream of the new DJ crop here, was the surprise winner of both the best album and best new artist awards at the Jamaica Music Industry Awards March 27 at Kingston's Little Theater.

Though Pinchers' recognition as best new artist came as no surprise, some eyebrows were raised by the triumph of his album "Agony," over albums by such top reggae acts as Third World and Freddie McGregor.

McGregor, a big winner in last year's JAMIs, also failed to win the best male vocalist award, which went to Leroy Smart, but his self-produced RAS release "Freddie McGregor" was named the best-produced album.

The Fab Five band took three awards: best group single for "Jamaican Woman," best live perfor-

mance, and best vocal group.

DJ Lieutenant Stitchie earned the best single and best video awards for "Wear Yu Size." Dean Fraser's "Blueberry Hill" was named best instrumental, and Sophia George was judged best female vocalist.

The results indicate a move toward peaceful coexistence between DJs and singers here. Further, they demonstrate music business recognition that the energy of the DJ or "dance-hall" form of reggae has revitalized the industry.

Other award winners included Dennis Brown's "Stop The Fighting" (best musical composition), Admiral Bailey (best male DJ), Sister Charmaine (best female DJ), Ernest Ranglin (best instrumental jazz artist), Lorraine Davidson (best female gospel artist), and the Jamaica Musical Theatre Company (best classical group).

EURO, JAPANESE HARDWARE MAKERS MEET ON DAT

(Continued from page 3)

pared for a meeting between the hardware industry and the record industry to discuss the possibilities outlined in Tokyo and at a meeting of the DAT panel Feb. 12 in London (Billboard, Feb. 27).

The European delegation in Tokyo was chaired by Timmer and consisted of participants from Philips, Grundig, and Thomson. The Japanese delegation, chaired by Sutezo Hata, senior executive managing director of Hitachi Ltd., also included participants from Toshiba, Matsushita, and Sony.

The European Community/Japan Joint DAT Panel was assigned by a larger group of electronics manu-

facturers to explore the possibility of technological solutions to the current dispute over DAT. The panel will report its conclusions back to the larger group.

The meeting in Tokyo led to exchanges of views on technological approaches, which the participants hope will lead to an accommodation of the interests of all concerned.

Meanwhile, March 22-23 meetings in New York between the Recording Industry Assn. of America and the International Federation of Phonogram & Videogram Producers did not generate any new plans or approaches, according to an RIAA source.

MCA, WEA PLAN CUTS ON CD FRONT-LINE, CATALOG PRICES

(Continued from page 1)

universe of CD consumers.

"All our market research tells us that to continue the growth of CDs and the sale of CD hardware, the cost of CDs will have to come down. [Consumers] are definitely looking for lower prices," says Burns.

MCA's 90-day buy-in program, scheduled to start Monday (4), will shave 11% off the wholesale cost of most MCA front-line titles. The company says a majority of the lines distributed by MCA will be included. The only notable exceptions from the price cuts, says Burns, will be titles by superstar acts.

Burns says accounts that have bought into MCA's 9% discount program on CDs will receive a 2% rebate, bringing those titles in line with the new buy-in program. Further, in cases where the affected titles were bought on a deal—either

at 6% or 9% discounts—rebates will be extended to bring those accounts in line with the 11% markdown.

Then, in May, the wholesale cost for most of the titles in the program will be reduced—perhaps by as much as 11%.

"We're doing this to see where we're going to go with CD pricing," says Burns.

The lowest base cost in MCA's seven-tier system for front-line CDs, prior to the 11%-off buy-in plan, is \$10.09. (The tier in which an account is placed depends on that company's purchasing volume.) With the discount, the new price for the company's highest-volume accounts will be \$8.98.

Titles from MCA's new midline series—called Priceless Music, Priced Less—begin shipping in mid-April. Burns says the new cost for

these goods will reflect a 24% reduction off front-line costs.

The new midline series features some strong catalog titles, including the Who's "Who's Next," soundtracks from "Miami Vice" and "Beverly Hills Cop," both volumes of Elton John's "Greatest Hits," and John's "Goodbye Yellow Brick Road." Among the other artists in the Priceless line: Steely Dan, Tom Petty, the Jets, George Strait, Olivia Newton-John, Lynyrd Skynyrd, and Spyro Gyra.

The distributor plans a large marketing campaign—which will include some consumer advertising—to kick off the new series. MCA will also support the line with point-of-purchase material and co-op ad funds.

MCA also added 17 titles, including three country albums, to its Compact Disc-Compact Price series, the firm's lowest-priced CD line. Among the artists in that shift: B.B. King, the Fixx, New Edition, and the Crusaders.

The new Priceless series will carry the same ongoing incentive program that MCA runs for its Compact Price line, in which accounts are entitled to extra dating when they buy in at specified minimums. In fact, the distributor will allow accounts to combine purchases from each of the series to hit those minimums.

Burns says MCA will offer price protection to its accounts "as we always have" for each of the wholesale cuts, with a specified buy-in period and moratorium. It will also allow qualified returns on reduced-price titles to be credited at their old prices.

The buy-in period for WEA's de-

veloping-artist program, which it calls Prime Cuts, began March 14 and continues through April 22. The promotion entitles accounts to a 10% discount and July dating, which represents an extra 30 days of dating. The plan is not confined to CDs; the terms apply to LPs and cassettes, too.

Three of the 23 titles in the program—those by Mike Oldfield, Ziggy Marley, and Marilyn Martin—were among the six Atlantic-marketed titles that WEA introduced on CD at a lower-than-front-line list of \$13.98. The others are full-list titles.

Prime Cuts is being promoted through co-op ads and p-o-p, says Skid Weiss, WEA national director of communications, but the company will not place institutional ads to plug the campaign.

Meanwhile, accounts are still awaiting the formal announcement of the 92 titles that will be added to its well-received Super Saver line. Weiss expects the details to be announced by the end of this week.

At the NARM convention, WEA executives stressed that accounts will receive price protection on titles added to the series. Instead of offering a discount for an extended period of time—as it did during the fourth quarter in preparation for the price point—WEA will instead allow accounts to buy in titles at an additional discount for a specified period. The number of units that can be bought at the discounted price will be determined by the number of affected units already in stock.

Most retailers approved of WEA's original approach to price protection and appear to be receptive to this new strategy, too.



Warlock Rock. Members of the Mercury/PolyGram group Warlock meet with Dick Asher, president and CEO of PolyGram, after a recent performance at New York's Cat Club. Shown, from left, are band members Niko Arvantis and Tommy Bolan; Asher; band members Tommy Hendrikson and Doro Pesch; Joey Balin, producer; and band member Michael Eurich.

PISELLO TAX-EVASION TRIAL OPENS IN L.A.

(Continued from page 3)

records."

• \$7,740 in 1984 from General Enterprises Inc. of Nevada for profits on the sale of break-dancing mats.

Pisello is also charged with failing to report \$40,000 that was part of a 1983 loan from the late Los Angeles businessman Joseph Tushinsky.

According to the government brief, Pisello reported only \$114,021 in income during the years 1983-85 and did not file a tax return for 1985. He paid only \$287 in federal taxes in 1983 and \$22,451 in 1984.

"From evidence to be presented at trial," the brief concludes, "the [Internal Revenue Service] computes that Pisello should have paid taxes of \$17,647 for 1983, \$135,127 for 1984, and \$44,770 for 1985."

Pisello, who has pleaded not guilty to all charges, faces up to 15 years in prison and \$600,000 in fines if convicted.

In his opening statement, Rudnick dated Pisello's involvement with the record industry to October 1983, when he secured a pressing and distribution deal for Sugar Hill with MCA. Pisello received a 3% finder's fee from MCA for sealing the deal.

"Mr. Pisello has no prior experience in the record business, and for him to have pulled this off is an example of his business acumen," Rudnick said in a voice tinged with irony.

According to Rudnick, "Once that deal was cut . . . Mr. Pisello con-

vinced Sugar Hill that he could also help them further," and Pisello subsequently helped arrange the sale of Sugar Hill's Chess Records catalog to MCA for a 7.5% commission from Robinson.

(In 1986, Sugar Hill filed suit against MCA and Pisello, charging that they conspired to weaken Sugar Hill financially by pushing down the sales price of the Chess catalog [Billboard, Nov. 29, 1986].)

Rudnick charged that Pisello concealed the majority of the monies earned from Sugar Hill with "hidden corporations . . . which did not file income tax returns."

In 1984-85, Rudnick said, Pisello acted as the middleman in the purchase of MCA cutouts by Bedi of Betaco: "When [Bedi] called MCA inquiring about the purchase of cutouts, Mr. Pisello called him back."

Of the \$146,000 subsequently paid to Pisello for arranging the cutout buys, Rudnick said, \$46,000 was in cash and was transferred to Pisello by hand in a Santa Monica, Calif., parking lot.

(These same cutouts are at the heart of the extortion trial involving Roulette Records president Morris Levy, now set to begin May 2 in U.S. District Court in Camden, N.J.)

Rudnick said that in 1984, Pisello also "received direct payments from MCA to him personally."

In addition to a \$6,000 commission payment from the label as a "finder's fee" on the initial Sugar Hill deal, payments included \$100,000

for a failed scheme involving the marketing of break-dancing mats; \$30,000 for a feasibility study on a new Latin music label; and \$50,000 as "a personal advance," which Rudnick said was approved by Dan McGill and MCA Records president Myron Roth.

The \$50,000 would be used "to assure the delivery of the Chess catalog," said Rudnick, who also noted that Pisello received money from both MCA and Sugar Hill during the Chess negotiations.

Rudnick charged that the majority of the money earned by Pisello during the three years in question went unreported and that much of it was salted away in corporate bank accounts in Queens, N.Y., and Las Vegas.

According to Rudnick, Pisello claimed that he earned \$500 a week during 1983-84 as a consultant for Oh Boy Pizza Inc. of Los Angeles and never opened a bank account in his own name until after his first income tax indictment in 1985.

"Mr. Pisello, besides having an aversion to paying taxes, is a businessman, a wheeler-dealer," Rudnick said. "He's concealed all his income. What is the Internal Revenue Service going to do, sue him?"

As anticipated by Rudnick in motions made early in the day, defense attorney Hinden maintained that most of the money received by Pisello could not be considered taxable income, but instead should be viewed as repayable loans.

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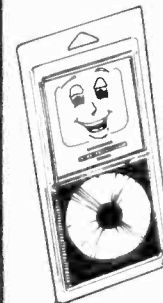


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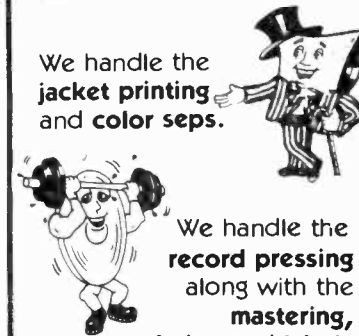


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Kasem To Leave 'Top 40' For Similar Show At WW1

BY PETER LUDWIG

NEW YORK Casey Kasem, the host of ABC Radio Networks' "American Top 40," has decided to end his 18-year association with the weekly show and has agreed to host a similar program for Westwood One Radio Networks after his ABC contract expires in January. Kasem, the highest-paid voice in radio, has hosted the program for all of its 18 years.

ABC, which has syndicated "American Top 40" for the past five years, will continue to produce the show weekly with a new host. ABC is now stepping up the selection process begun in February for Kasem's replacement while Kasem continues to host.

It's estimated that "American Top 40" generates an average of \$6 million a year for ABC. Kasem's decision to leave ABC is seen as a major coup by WW1 in its drive to surpass ABC as the nation's largest radio network. WW1 is currently No. 2.

"American Top 40" is currently aired on 475 stations in the U.S. and broadcast in several cities abroad.

According to ABC, contract negotiations with Kasem began last summer and broke off over money in February (Billboard, Feb. 20). At that time, Kasem rejected ABC's final offer to double his annual salary, which would have brought it to \$2 million.

A source close to the negotiations says that the WW1 deal involves a \$3 million option for Kasem. Further details were not available.

The next move is ABC's. The network can either drop Kasem as host

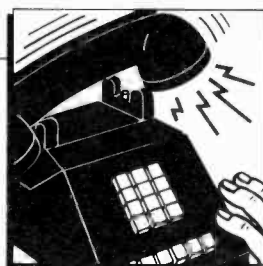
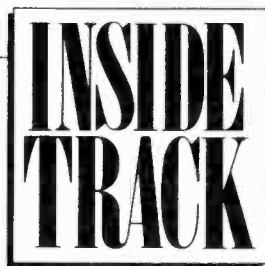
of "American Top 40" as soon as a replacement is found or have Kasem fulfill his contract. ABC expects to announce a new host by May 1.

Tom Cuddy, ABC VP/entertainment programming, says 600 audition tapes have been received and that the applicants represent a cross section of the entertainment industry. He says they include recording artists and television personalities.

According to Kasem, contract negotiations actually began two years ago, but ABC decided to shelve the talks. At that point, Kasem had three years to go on his contract, and it's speculated that ABC felt it was too early to renegotiate. During this period, Kasem says, he had the opportunity to look around and listen to offers from other companies. Sometime after negotiations resumed last year and ABC made an initial offer, Kasem says, he found it in his best interest to shelve the talks.

Howard Abrahams, Kasem's attorney, says that when negotiations broke off, he contacted WW1 president Bill Battison and asked if WW1 would be interested in his client. Abrahams says Battison discussed the possibility with WW1 CEO Norm Pattiz, and "Westwood One came forward like gang-busters."

Abrahams says Kasem's decision was not based on money alone. He says his client was also motivated by WW1's aggressive stance in the industry, the possibility of additional projects and situations with WW1, and his desire to "align himself with Pattiz's entrepreneurial spirit."



Edited by Irv Lichtman

STILL ON COURSE: A federal court judge in Los Angeles on March 28 rejected motions to dismiss indie record promoter Joe Isgro's \$25 million antitrust suit against several record companies and the Recording Industry Assn. of America. The upcoming trial, slated to begin April 26, will thus pit Isgro against the RIAA and those companies requesting dismissal: A&M, MCA, Warner Bros., Elektra/Asylum/Nonesuch, Atlantic, and Geffen. U.S. District Court Judge Consuelo Marshall also refused a request by U.S. attorney Richard Stavin to postpone the case. Stavin, a major figure in the government's ongoing payola probe here, will soon prosecute past Isgro associates William Craig and Ralph Tashjian for alleged payola-related offenses.

CBS RECORDS WILL FORMALLY transform its venerable Pitman, N.J., pressing plant into an all-compact-disk facility with dedication ceremonies on May 23. The label plans to continue using parent Sony's DADC plant in Terre Haute, Ind., which the label formed with Sony when it was owned by CBS Inc. There are no plans right now to use Pitman for custom CD pressing.

THE HARRY FOX AGENCY is said to be cool now to the idea of a European office, especially in view of the fact that the mechanical collection group is likely to have a presence within MCPS, its counterpart in the U.K.

BMI'S CONTROVERSIAL payment structure—in which bonus payments are lost to writers who leave the performing rights group but whose songs remain in the BMI catalog—remains to be implemented. The go-ahead awaits continuing study by the Justice Department, which is acting under its consent decree with BMI, and the decision of an arbitration panel. If the plan were in effect, writers would have had a March 31 deadline by which to rejoin BMI and thus not suffer the loss of bonus monies. That deadline, of course, is moot. Some insiders say the matter may be resolved within a month. Meanwhile, BMI's "superbonus" payments for hits, also part of the new plan, are in effect.

GETTING HIS: Capitol-EMI's Joe Smith, master put-down MC at industry gatherings, may finally suffer a cascade of insults when he's honored at a City of Hope dinner July 14 in Los Angeles. Dispensing with a dais, the event, as plans now call for, will find Smith alone on stage to absorb the barbs of none other than Don Rickles, who unlike Smith makes a living out of zingers.

THE WAY IT LOOKS: The marketing committee of the RIAA has come up with a logo for the 3-inch CD, which will be carried on all CD-3 packages from member companies. Also decided on was a 3-inch-by-7-inch package for CD-3 singles (two cuts) and 3-inch-by-12-inch for the maxi-3-incher, which contains more than two cuts.

DAT DEBATE: Joel Schoenfeld of the RIAA and Gary Shapiro of the Electronics Industries Assn. will square off on the controversy surrounding digital audiotape at the April 11 monthly meeting of the music and performing arts unit of B'nai B'rith. The site is the Sutton Place Synagogue in Manhattan, starting at 6 p.m.

A RECORD NOT TO SHOOT FOR: The Los Angeles Police Department says the seizure of 40,000 allegedly bogus prerecorded tapes in recent raids is the biggest haul it's ever made. Five individuals were arrested, and 335,000 alleged counterfeit cassette-insert cards, 672 alleged master tapes, nine duplicating machines, and 40,000 pieces of shrink-wrap were seized.

ROLL 'EM: Robert Redford's Sundance Institute presented A Night Of Great Movie Music at UCLA's Royce Hall in L.A. March 22. The fund-raiser benefited the preservation of motion picture music—much of which has been poorly maintained and in some cases destroyed. Hosted by a stellar lineup of Charlton Heston, Kirk Douglas, Tippi Hedren, Kathleen Turner, and Redford himself, the concert featured a wide range of work, including an overture of the major studio theme

songs and compositions by Bernard Hermann, Alex North, Max Steiner, and Franz Waxman, some of which were accompanied by film clips. The 90-piece Sundance Symphony Orchestra was led by composers conducting their own works, including Henry Mancini ("Touch Of Evil"), Maurice Jarre ("Witness"), George Delerue ("Shoot The Piano Player," "Day For Night"), John Barry ("Body Heat," "Out Of Africa"), and Sundance music director David Newman, son of Alfred Newman ("All About Eve"). The Sundance Film Music Preservation Program's goal is to reconstruct worthy film scores, making them available for recording and public performances by U.S. symphony orchestras. The event was co-sponsored by BMI, ASCAP, and UCLA Extension.

IT'S A GREAT MILLENNIUM FOR THE IRISH! Dublin is 1,000 years old this year, an event documented through K-tel's AJK label via a double album titled "Dublin Songs," featuring many artists. Chuck Thagard, VP of marketing and product development, says the album, released too close to St. Patrick's Day to capitalize on the holiday sales potential, will be promoted throughout the millennium year in the U.S. and Canada. Royalties from a single from the set, "Molly Malone," go to ALONE, a foundation formed by the album's musicians to aid the poor and elderly citizens of Dublin.

THE VEEPS: Joel Schoenfeld and Trish Heimers are now wearing executive VP and VP stripes, respectively, at the RIAA. Both retain their previous responsibilities, Schoenfeld as general counsel and Heimers as director of public relations. . . Two West Coast label execs have left their labels: John Guarneri was chief of West Coast a&r at EMI-Manhattan, and Alan Oken was executive director of artist development at A&M.

TOP CBS BRASS was on hand on a wharf in Sydney—chairman Walter Yetnikoff and international president Bob Summer among them—to honor smash sales in Australia of George Michael's "Faith" album. Michael, on a leg of his global tour in support of "Faith" also received a Crocodile Dundee-style hat in addition to the label's Crystal Globe Award. Worldwide sales of the album are now said to total 14 million.

INTERESTING FILL-IN: While Billy Idol's hit version of "Mony Mony" is heard on the soundtrack of Columbia Pictures' "Vice Versa," it's the original Tommy James & the Shondells version that's heard on television trailers for the comedy feature. Publisher Phil Kahl of ABZ Music says the film company, apparently unable to make a deal for the Idol recording, called parent Roulette Records and ABZ for trailer usage of the original recording, and a one-year deal was struck.

GETTING AROUND: Chrysalis Records execs Daniel Glass, VP of promotion, and Kevin Sutter, senior director of album promotion, took key retail and radio folks from New York, New Jersey, Connecticut, and Canada to dinner and then to Sinead O'Connor's first U.S. performance in Manhattan March 26. The evening continued with a trip upstate to Niagara Falls, no less. . . Rita Coolidge has been meeting with label executives in Nashville to discuss doing a country album.

LARRY UTTAL, one-time president of the Bell and Private Stock labels and now serving music people as owner of Travel-All Service in Manhattan, is the proud grandfather of Ella Rose Gold, who was born March 21 in Los Angeles to A&M exec Jeff Gold and wife Jody.

EX-ZEP HAS ZIP: All 16,000 tickets for Robert Plant's May 17 show at the Meadowlands Arena in East Rutherford, N.J., sold out in less than two hours, according to John Scher's Monarch Entertainment Bureau. The tickets went on sale at 3 p.m. March 25; Scher and company scrambled to arrange a second show, and by midnight New York radio stations were announcing plans for a May 18 Meadowlands performance by Plant.

HOUSE JUDICIARY Committee deliberations set for March 29 on pending legislation for the U.S. to join the Berne International Copyright Convention were canceled because of the funeral for the late Congressman James Howard, D-N.J. A new date will be set after the holiday recess, which ends April 11. A subcommittee voted unanimously recently to forward the bill to the full committee.

NEA Seeking Acts For CD Sampler For New Music Seminar

NASHVILLE The Nashville Entertainment Assn. is soliciting master-quality audition tapes from local bands for its "Nashville Rock" compact disk sampler. Copies of the sampler album will be distributed to registrants at the New Music Seminar in New York in July.

Last year at the seminar, the NEA distributed a 14-cut CD called "Nashville Rock . . . What You Haven't Heard."

For a band to be considered, it must meet all of the following requirements:

- It must be based in the Nashville area and cannot be signed to a major label.
- Its tapes must be of master quality.

- It must have a master-quality tape of the chosen song on quarter-inch 2-track tape at 15 inches per second with no noise reduction using tones supplied by the NEA.

- It can submit only one song in cassette form for consideration.

- Along with the audition tape, the act must submit a press kit that includes an 8-by-10-inch glossy black-and-white photo and the name, address, and phone number of a contact.

- Bands selected must pay a nonrefundable fee of \$350 to help cover the cost of production.

April 15 is the deadline for submissions. Tapes can be mailed or otherwise delivered to the NEA office at Second Floor, 7 Music Circle N., Nashville, Tenn. 37203.

Search Is On For Successor

Rock'N'Roll Hall Head Quits

NASHVILLE Christopher Johnson has resigned from his post as project coordinator for the Rock and Roll Hall of Fame in Cleveland. "It's a kind of mutually agreed-upon thing," Johnson says. "I'm moving on to some other opportunities. The project is moving into a different phase."

No successor has been picked, Johnson adds, noting that there will be a search for a museum director over the next few months. "In the

interim, I've agreed to help them through the transition to ensure continuity."

He says his responsibility was "to get the project up and going in terms of organizing and getting some of the development work done. My background is more in economic development than in museum administration."

Johnson gave his resignation notice March 11 and will work until the end of this month, he says.

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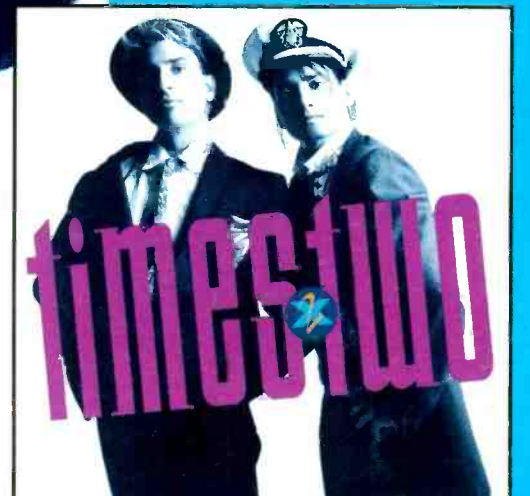
"Judging by the way it's selling, it won't be long until
it's a Top 20 record!"
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my name is Sunny Joe White!"
Lou Simon, KCPX, Salt Lake City

"This record is selling all over the country."
Kyle Bearensen, Western Merchandisers,
Salt Lake City

"Trendy street record that's lighting up the phones
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Jack Silver, KIIS-FM, Los Angeles

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