

Billboard

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NEWSPAPER

VIDEO
STARTS

ON PAGE 38

VOLUME 100 NO. 16

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

April 16, 1988/\$3.95 (U.S.), \$5 (CAN.)

Pisello's Tax-Evasion Trial Tells Of Dealings With MCA

BY CHRIS MORRIS

LOS ANGELES The first week of reputed mobster Salvatore Pisello's income-tax-evasion trial here saw prosecution witnesses from the record industry testify about Pisello's tangled music business dealings.

The week was capped by in-depth questioning of MCA Records vice president of finance Dan McGill, who acknowledged under cross-examination by defense attorney David Hinden that he was testifying under a grant of immunity from the government.

Pisello is charged with evading taxes on close to \$600,000 in concealed or unreported income—most of it made from music industry business—during the years 1983-85

(Billboard, April 9).

McGill, who testified April 1 and April 5 before U.S. District Judge William J. Rea in the bench trial, said that MCA paid a total of \$180,000 to Pisello in 1984 and 1985 without drawing up contracts or internal memoranda concerning the money.

The federal indictment charges Pisello with concealing \$86,000 of the money he made from MCA during that period.

In other testimony, former Santa Monica, Calif.-based cutout dealer Ranji Bedi said he paid Pisello \$46,000 in cash in three separate transactions during 1984 and 1985 and that the payments were made in Pisello's Cadillac El Dorado in the parking lot of a Santa Monica bank.

(Continued on page 70)

Fallout From Distrib Paring Debated MCA Video Cutback Cuts Deep

BY AL STEWART

NEW YORK With one fell swoop, MCA Home Video has radically altered the distributor landscape and has thrown into question the often-fragile alliance between major suppliers and their wholesalers, industry sources say.

A source with close ties to MCA says the company's decision to ax 11 distributors [Billboard, April 9] was mandated by MCA's top management after an exhaustive study of the video division's inner workings. He attributes the surprise move to a variety of causes, including overlapping distributor territories and what MCA saw as the distributors' "lack of respect" for all but the biggest hit titles.

MCA's scaled-down distributor lineup takes on added significance since it involves some heavyweights in the industry, including Ingram Video, East Texas, Metro Video, and H.W. Daily.

"MCA is a very strong-willed company," says the top executive at a competing major supplier. "I'm not surprised that they dropped some of their distributors. I think you're going to see other suppliers do the same thing. The way some of these distributors are located, they're right on top of each other, competing for the same accounts."

"Every other supplier in the industry is going to take a hard look at the MCA move. If they can hit the same numbers with less distributors, you'll see a lot of companies

begin to cut their distributors," says the supplier.

Video distributors—even those still in the MCA fold—say they were sent reeling by the the company's cutback of its wholesaler roster. While Vestron Video gave nine of its distributors the heave-ho earlier this year, MCA is the first major studio to do likewise.

None of the distributors contacted by Billboard would comment for attribution. The companies still dealing with MCA said they are fearful of reprisals, while the companies no longer handling MCA product said they don't want to burn their bridges with the company.

(Continued on page 76)

Filmtrax Buys Columbia, Mogull Pub Companies

BY NIGEL HUNTER

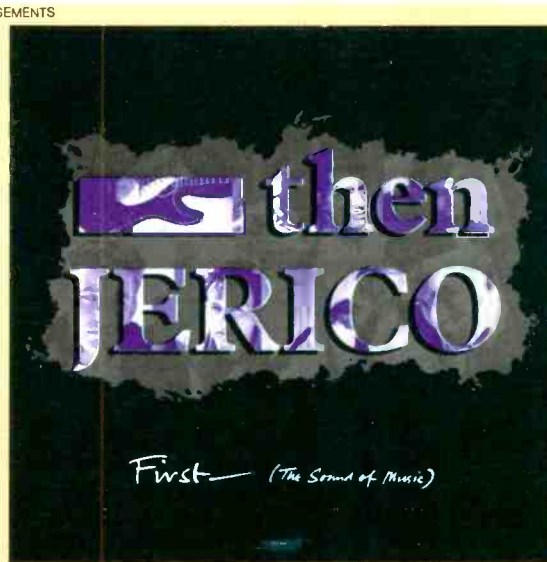
LONDON Britain's Filmtrax has agreed to acquire U.S.-based Columbia Pictures Music Group and has acquired Ivan Mogull Music in deals said to exceed \$70 million.

The Columbia Pictures Music buy, which includes the Belwin/Mills and Al Gallico Music catalogs, was clinched in the face of formidable competition from SBK Songs, EMI Music Publishing, MCA Music, and a consortium headed by Carlin Music Corp. chief Freddy Bienstock. Estimates are that Filmtrax paid about \$65 million for the Columbia catalogs alone.

Not included in the sale by Columbia. (Continued on page 77)



See how hilarious homicide can be when Danny DeVito and Billy Crystal star in this off-the-wall comedy hit featuring America's newest cult hero: Momma. Order Cut Off: May 5. Street Date: May 26. Rated PG-13. ORION HOME VIDEO.



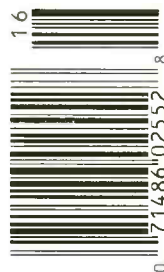
Music to level any barrier. THEN JERICO FIRST (THE SOUND OF MUSIC) MCA-42117. Breaking down the walls with the power of rock. "Let Her Fall" MCA-53326. The first release and video.

AFI, Billboard Plan Second AVC Nov. 9-11 In L.A.

LOS ANGELES The second annual American Video Conference, which incorporates Billboard's 10th annual Video Music Conference, is set to take place here Nov. 9-11 at the Hollywood Roosevelt Hotel.

A highlight of this year's event, co-sponsored by Billboard and the American Film Institute, is the opportunity for award-winning special-interest videos to receive a packaging emblem noting content and production excellence.

The insignia, which can also be utilized in catalog listing and promotional material, is believed to be the first such award to recognize excellence in videos that typically receive little exposure prior to retail (Continued on page 76)



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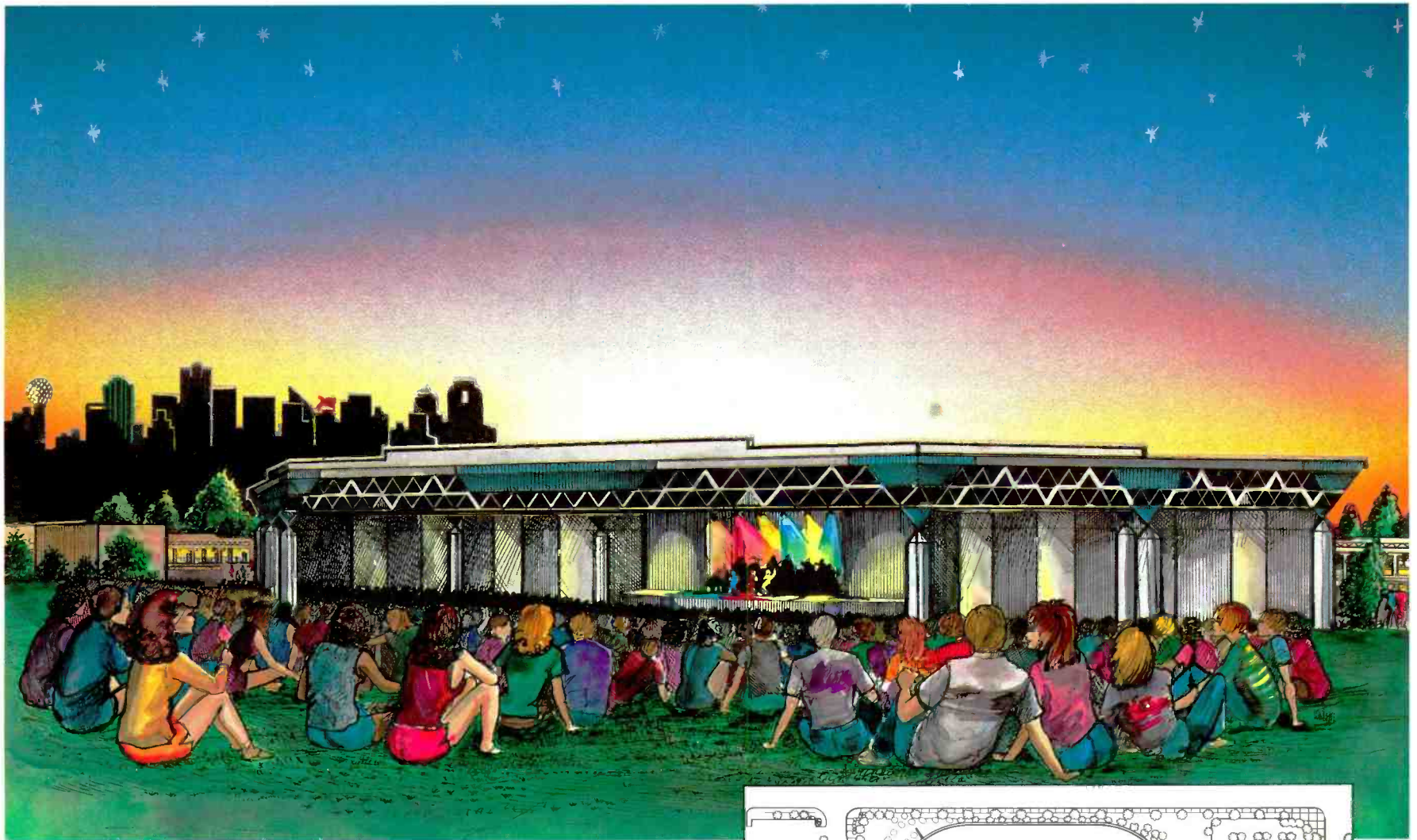
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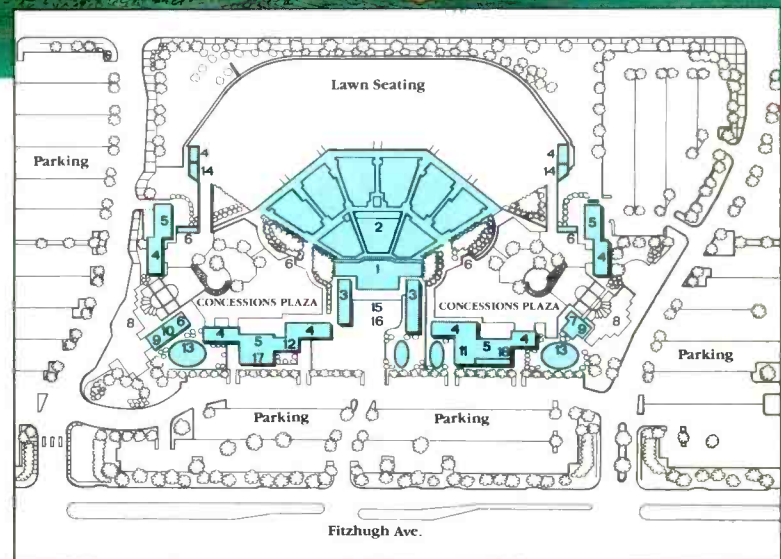


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Billboard CONTENTS

VOLUME 100 NO. 16

April 16, 1988

OCEAN'S NEW WAVE

"Tear Down These Walls," the latest album from British crooner Billy Ocean, is poised to reach a wider audience as his single "Get Outta My Dreams, Get Into My Car" climbs on five charts. Reporter Bruce Haring talks with the twice-platinum artist. **Page 29**

Shutters Click At ACM Awards

The Academy of Country Music honored the best artists of 1988 at its awards ceremony, held March 21 at Knott's Berry Farm, Calif. Top winners the Judds, Reba McEntire, and Hank Williams Jr. were just some of the celebs snapped for Billboard's Newsmakers photo page. **Page 34**

A NEW AGE FOR RADIO, RETAIL?

Chicago-area radio and retailing representatives met recently to discuss strategies for promoting sales of new age music. The seminar, called "Jazz, New Age, Or What?" was held at wholesaler Baker & Taylor's Niles, Ill., headquarters. Moira McCormick reports. **Page 46**

Stretching Those Video Dollars

At the New York Home Video Show March 29-31, dealers who called for more co-op ad money on sell-through titles received creative suggestions for stretching available dollars in two separate seminars (page 52). Another panel discussed the pros and cons of placing commercials on home video releases (page 38). And on page 44, Billboard captures some of the fun from the show floor in photos.

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Blockbuster, United Cable TV Set Service Deal 1st Video/Film/Cable Web Formed

This story was prepared by Mark Mehler and Earl Paige.

LOS ANGELES The first U.S. entertainment-delivery web linking video stores, movie theaters, and cable television systems will result from a recent deal between Blockbuster Entertainment and United Cable Television Corp., which is slated to merge

with theatrical exhibitor United Artists.

In contrast to the antipay-per-view philosophy espoused by the Video Software Dealer's Assn., the new thrust of Fort Lauderdale, Fla.-based Blockbuster is more in line with movie-studio reasoning—envisioning symbiotic, not competitive, relationships among various entertainment-

delivery systems.

In fact, Blockbuster's move has partial precedents on the supply side: The combine of Carolco Pictures, International Video Entertainment, Lieberman Enterprises, and the Fliks retail operation represents substantial vertical home-entertainment integration; Vestron Video has just purchased its second video retail chain; and both Paramount Pictures and Columbia Pictures have licensed their logos to Musicland for mall sell-through stores.

In a deal announced April 4, Blockbuster sold 700,000 newly issued common shares for \$12.25 million, or a 5% stake in the company, to United Cable Television Corp., the nation's third-largest cable system operator. On March 9, United Cable announced a merger with United Artists Communications that is expected to conclude midyear. The combined entity will be known as United Artists Entertainment Co.

Under a franchise agreement, the new cable/theater firm will open up to 100 Blockbuster Video units in the next 30 months, principally in medium-size markets in which United Cable and United Artists, both Denver based, operate theater chains and cable systems.

United Cable and United Artists presently run 80 cable systems reaching 2.2 million subscribers and 463 theaters comprising 1,882 screens. *(Continued on page 70)*

Salt-N-Pepa Gold Single Spices March RIAA Certs

BY PAUL GREIN

LOS ANGELES Talk about the little label that could!

Next Plateau Records, a New York-based indie label, landed the industry's first gold single in six months on March 23 with Salt-N-Pepa's "Push It." The female rap act's album "Hot, Cool & Vicious" went platinum on the same day.

"Push It," which was the B side of the fourth single/12-inch release from the album, is the first single to be certified gold by the Recording Industry Assn. of America since Michael Jackson & Siedah Garrett's "I Just Can't Stop Loving You" in September. It's the first gold single on

an indie label since February 1986, when two such records made the mark: the Chicago Bears Shufflin' Crew's "Super Bowl Shuffle" and Doug E. Fresh & the Get Fresh Crew's "The Show."

After pumping out five singles from the Salt-N-Pepa album, Next Plateau plans a late June release for the follow-up, "A Salt With A Deadly Pepa."

The "Dirty Dancing" soundtrack topped the 6-million-certification plateau in March, one month after it passed both the 4 million and 5 million levels. Only three soundtracks have topped the 6 million mark in U.S. sales: "Saturday Night Fever" *(Continued on page 76)*

U.S., U.K. Mechanical Units Reach Accords Fox, MCPS Ending Double Royalty On Imports

BY KEN TERRY

NEW YORK European mechanical royalty collections on behalf of writers and publishers of Anglo-American repertoire will be strengthened as a result of a recent accord between U.S. and U.K. rights societies, according to Ed Murphy, CEO of the Harry Fox Agency.

The agreement, which resulted from discussions between the National Music Publishers Assn./HFA and the U.K.'s Mechanical Copyright Protection Society and Mechanical Right Society, places more representatives of major music publishers on the board of the MCPS and gives the NMPA observer status at the British society's board meetings.

Meanwhile, Harry Fox, an NMPA subsidiary that collects mechanical royalties for many U.S. publishers, has made a reciprocal agreement with the MCPS to avoid double mechanical payments on record imports, and similar pacts are expected with other European rights societies, says Murphy.

The major Anglo-American publishers have gained more influence on the MCPS board as a result of the society's recent decision to increase the number of its directors from 12 to 16. The new directors include Ralph Peer, president of Peer Southern; John Brands, managing director of MCA Music Ltd.; and Stuart Hornell, managing director of Rondor Ltd.

The board now consists of MCPS managing director Bob Montgomery, four writers, and 11 publishers, five of whom are affiliated with a major label and/or film studio. The observ-

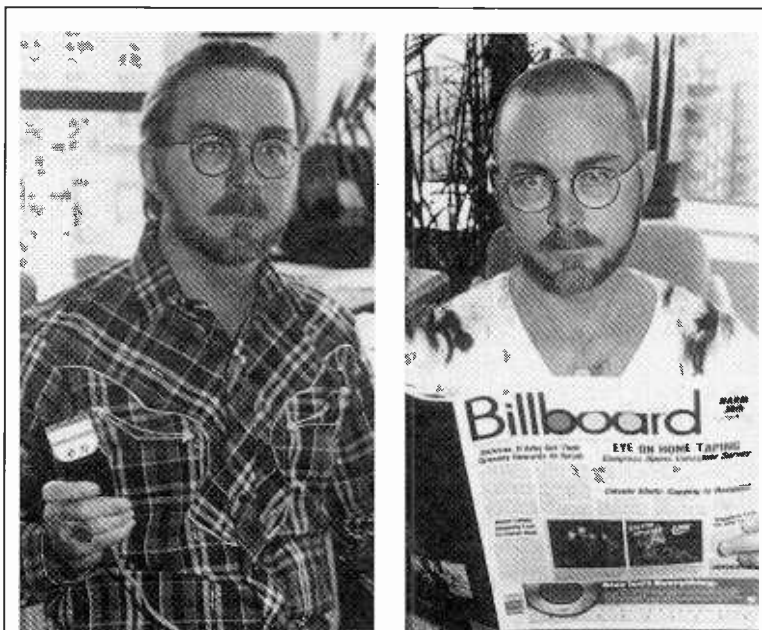
er at MCPS board meetings can be any NMPA board member or official who is in London at the time.

MCPS and MRS, the other U.K. mechanical society, plan to merge in the middle of this year, according to the NMPA. Following the fusion, one additional publisher and one extra writer director will be appointed to the MCPS board.

As a result of these developments,

the HFA has dropped its plans to open an office in London. According to Murphy, there's no longer any need for one, since "we feel the balance is there [between major and independent publishers on the MCPS board], and MCPS now has the authority to deal with the problems that it is confronted with."

Those problems, he says, include *(Continued on page 77)*



Bald To The Bone. Last winter, Chrysalis president Mike Bone publicly announced that if Sinead O'Connor's debut album, "The Lion And The Cobra," sold 50,000 units, he'd let O'Connor shave his head in her own distinctive style. Guess what? Sales of the album have already exceeded 200,000. Bone, being a good sport, split no hairs over the point and kept his promise.

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CEMA, BMG Eyeing Lower Wholesale Prices PolyGram Cuts Deal On Pop CDs

BY GEOFF MAYFIELD

NEW YORK Another wave of wholesale price cuts on compact disks—including front-line titles—is making its way to the marketplace, either through discount programs or the introduction of new titles at list prices of less than \$15.98.

And it appears that even more price cuts are on the way.

Among the recent moves:

- PolyGram put its pop CDs, including major-artist releases, on a 10%, one-month deal in April. Is the distributor sticking its toe in the lower-price waters? "No, we're just having a program," says Jim Urie, vice president of sales and branch distribution. He adds that the firm has continued its discounts on midline CDs; deals on PolyGram Classics midlines began Jan. 1; pop midline deals started March 1.

- Both Warner Bros. and Elektra have contributed to WEA's pool of new titles at a \$13.98 list. Three Warners titles are out at the lower price, with three more on the way. Elektra has one out at that mark and another shipping shortly.

- Beyond the 92 additional titles that WEA announced for its Super Saver line at the National Assn. of Recording Merchandisers convention (Billboard, April 9), president

Henry Droz says another 10 have been added to the line.

- Droz also says that WEA is tendering more CD deals. Whenever the company offers its "impact deals," which yield a 5% or 7% discount on an \$8.98 or \$9.98 LP/cassette list title, the distributor offers that title at a CD discount of 10%. "In effect, we're doubling up the

discount," says Droz. "It allows us better product layout, and we find it's very effective."

- Moves on front-line CDs from BMG and CEMA are imminent, say sources, although details were not finalized at press time.

"We're looking at one or two possibilities," says Pete Jones, president. (Continued on page 74)

Brit Music Retailers Group; Smaller Dealers Shut Out

BY NICK ROBERTSHAW

LONDON A retailers' organization modeled on the National Assn. of Recording Merchandisers in the U.S. has been established in the U.K., with a membership drawn from major retail chains and distributors. Small retailers have thus far been excluded from the new organization.

The British Assn. of Record Dealers is chaired by Steve Smith, director of European operations for Tower Records. BARD's membership includes most of the U.K.'s major retail chains, including Woolworth's/Record Merchandisers, W.H. Smith/Our

Price, HMV, Virgin, Tower, and Andy's, as well as leading distributors Lightning, Terry Blood, Wynd Up, and S. Gold.

Invitations have also been extended to Boots, which has more than 250 record departments nationwide, and to the Discovery and Rival chains. If these three companies join, it is estimated that BARD would represent more than 90% of the U.K. record retail business and 90% of the country's independent distribution.

Small retailers, whose market share has contracted dramatically during the past decade, have not been approached, and there is (Continued on page 74)



Gold For Gortikov. Jay Berman, left, president of the Recording Industry Assn. of America, presents Stanley Gortikov, RIAA board chairman, with a plaque commemorating Gortikov's 16 years as president and chairman of the association.

EXECUTIVE TURNTABLE

RECORD COMPANIES. MCA Records in Los Angeles makes the following appointments: **Arthur Jaeger**, senior vice president, and **Lori J. Froeling**, associate director of business and legal affairs. They were, respectively, chief financial officer for Island Entertainment Group and an attorney at Riordan & McKinzie.

A&M Records in Los Angeles names **Larry Yasgar** executive vice president for Vendetta Records and **Mariel Pastor** West Coast publicist. They were, respectively, vice president of dance promotion and sales for Atlantic Records and director of publicity for Passport Records.



JAEGER



YASGAR



COHEN



HAYNES

Mark Cohen is promoted to director, national alternative radio, by Elektra Records in New York. He was manager, national alternative radio, for the label.

Virgin Records in New York makes the following appointment and promotions: **Linda Haynes** is appointed publicity director/r&b specialist; **Kathy Gillis** is promoted to publicist; and **Jennifer Jones** is promoted to publicist/r&b specialist in Los Angeles. Haynes was producer of the syndicated radio program "Night Talk"; Gillis was publicity copywriter/coordinator for the label; and Jones was a publicity assistant for the label.

Kris Puzkiewicz is named associate director, artist development/video, by Columbia Records in New York. She was associate director of video at MCA Records.

Warner Bros. Records in Los Angeles appoints **Carol Fenelon** attorney. She was associate director of business affairs for MCA Records.

Total Experience Records in Los Angeles appoints **Ronnie Richardson**



SCHOENFELD



HEIMERS



D'ONOFRIO



KEMPLER

vice president of sales and marketing. He was national sales director for Beverly Glen Music.

INDUSTRY GROUPS. The Recording Industry Assn. of America Inc. in Washington, D.C., makes the following appointments: **Joel M. Schoenfeld**, executive vice president, general counsel; **Patricia A. Heimers**, vice president, public relations; and **Steven J. D'Onofrio**, director, antipiracy operations. All were previously with the association.

PRO AUDIO. Sunkyong Audio Tape Division in Los Angeles names **Joseph Kempler** technical director. He was with Capitol Magnetics.

RELATED FIELDS. Rogers & Cowan Inc. of New York promotes **Cathy Swan** to account executive. She was formerly tour publicist with the firm.

Radio City Music Hall Productions names **William Michael Maher** senior producer/creative director of the theatrical productions division. He was director of stage operations and theatrical productions. (Continued on page 73)

VSDA Nominating Committee Reveals Slate Candidate List Hints At Future Of Trade Group

NEW YORK The Nominating Committee of the Video Software Dealers Assn. has formally announced its slate of nominees to fill five seats on the retail trade group's board of directors.

Two of the candidates—**Lou Fogelman**, president of Los Angeles-based Show Industries and 52-store combo chain Music Plus, and **Gary Messenger**, president of 15-store Raleigh, N.C., chain North American Video—are incumbents.

Also nominated are **Kelly Grover**,

owner of Boulder, Colo., store Video Grove and president of VSDA's Denver chapter; **Dick Kerin**, vice president of the video club operations division for 154-store, Springfield, Va.-based Erol's; and **Steve Rosenberg**, a partner of three-store, Marietta, Ga.-based Premier Video and president of the organization's Atlanta chapter.

VSDA members were informed of the slate in a letter dated March 30. The committee hammered out the nominations during the trade

group's Feb. 16-18 Leadership Conference in Mount Laurel, N.J., which brought together all of the trade group's chapter presidents and five of its board members.

Association bylaws allow for additional at-large nominations submitted from the overall membership. To be nominated, a member must be named on at least 20 petitions written in letter form on a member company's stationery.

Fogelman's showing in the election process may offer hints of VSDA's future relationship with the video group's founding organization, the National Assn. of Recording Merchandisers. Fogelman is one of three VSDA board members who were appointed by NARM—rather than elected by the general membership—as a result of NARM's joint agreement with the video group.

The contract that binds NARM and VSDA, which allows the two organizations to share common headquarters and support staff, expires on July 1, 1989. VSDA constituents appear to be split over whether that relationship should continue.

Those who favor a continuation of that link are hopeful that Fogelman will be among the five who are elected.

Regardless, he is in a no-lose situation. If Fogelman is not elected, his appointment on the video organization's board will continue anyway at least through the end of the current VSDA/NARM agreement. Fogelman, who is a past president of NARM and was VSDA's vice presi- (Continued on page 74)

Rare-Coin Dealer Seeking Control Of Schwartz Bros.

BY BILL HOLLAND

WASHINGTON Ryan James Ltd., a New York rare-coin dealership, has acquired a 6.5% interest in Schwartz Brothers Inc., the 40-year-old record, tape, and video distributor based in Lanham, Md., and is seeking to purchase a controlling interest in the firm.

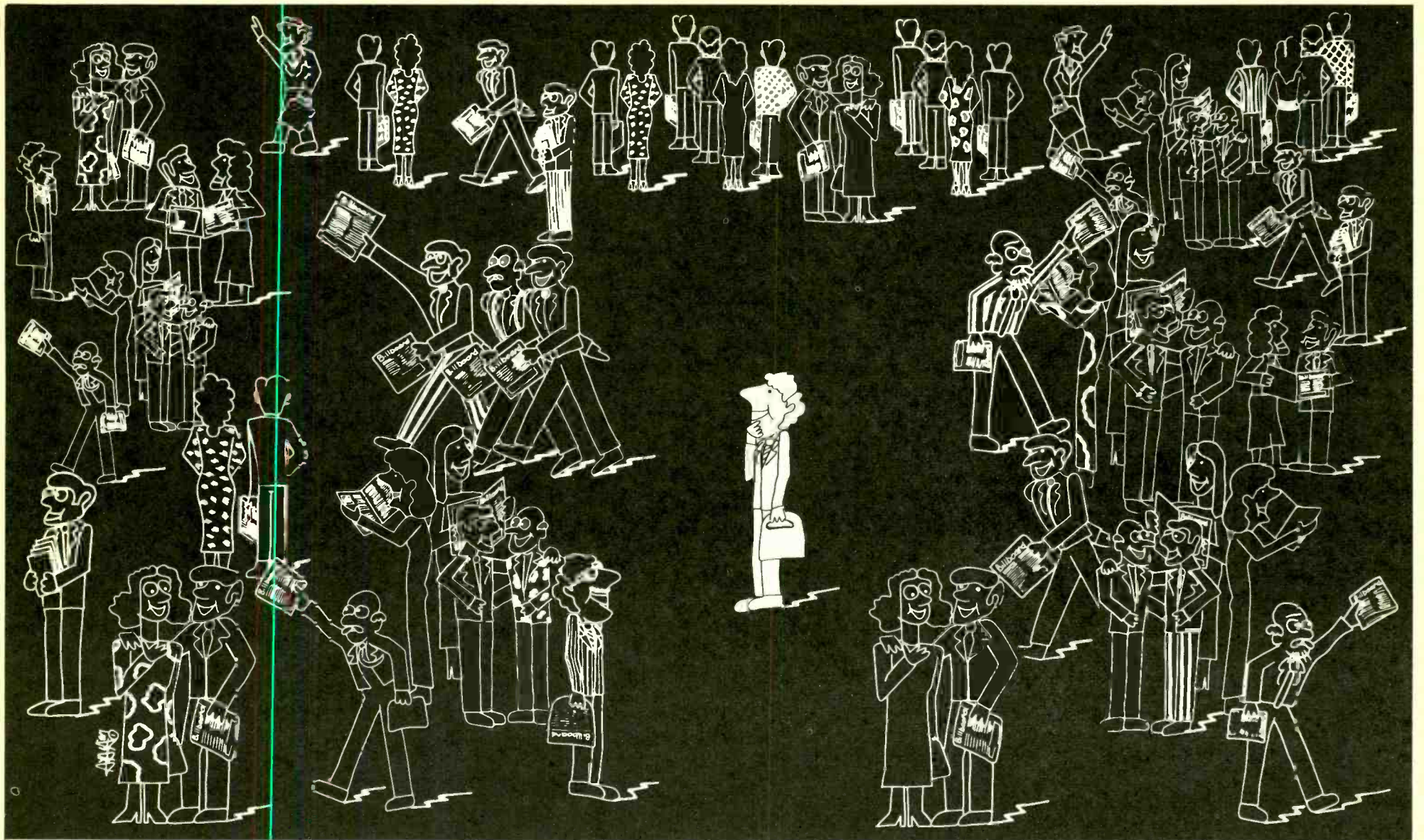
According to documents filed at the Securities and Exchange Commission, Ryan James and its principals have bought 104,500 shares of SBI. Between mid-February and mid-March Ryan James bought 68,800 shares; the most recent purchase was 25,700 shares on March 21 at \$4.75 a share.

The SEC filing also states that

Ryan James has had "preliminary discussions" with top executives James and Stuart Schwartz about the purchase of the brothers' 60% interest in the company.

The only mention of price is that it is to be negotiated. The acquisition, according to the SEC document, would take place "on delivery of an employment agreement" between Ryan James and the Schwartzes.

In an enclosed letter from Continental Bank of Norristown, Pa., which would handle the financing, a bank official states that in a review of SBI's business, the bank has determined that a "strong revenue base and cash flow of the (Continued on page 74)



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- Blank tape updates
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- Hot summer and fall videos
- Current and new accessories
- Special charts: Top Videocassette Sales & Rentals; Top Non-Theatrical; Top Videodisks

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(Suggested seminars that are musts to attend; location of record label suites)

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Mitsubishi Buying 35% Of ElectroSound

Electronics Giant Shelling Out \$6.6 Mil

NEW YORK Mitsubishi Corp. of Tokyo, the giant Japanese electronics firm, has announced plans to invest \$6.6 million to acquire 35% ownership of ElectroSound Group Inc., the Hauppauge, N.Y.-based record and cassette duplication firm with subsidiaries around the U.S. ElectroSound is one of the leading audiocassette and vinyl-record manufacturers in the U.S.

According to ElectroSound, the deal is expected to close May 10, subject to execution of a final agreement between the two companies.

Mitsubishi and ElectroSound are

not strangers in terms of a business relationship: Late last year, the two firms teamed in a venture to open Memory-Tech Inc., a compact-disk-manufacturing facility in Plano, Texas, of which Mitsubishi owns 60%.

According to Ronald Hoffman, ElectroSound's chief financial officer, his company is looking at the Mitsubishi acquisition as a way to "participate more fully in the continuing growth of optical disk technology."

"CD audio is only the very beginning of things," says Hoffman.

"While we don't see optical disk necessarily replacing other data-storage technologies, we do think it is a direction in which we wish to head."

ElectroSound owns two cassette duplicating plants, one each in Hauppauge and Los Angeles, which service a number of major-label clients; a video duplicating facility, also in Hauppauge; a record-pressing operation in Shelbyville, Ind.; and a duplicating-hardware-manufacturing facility in Sunnyvale, Calif. The company also owns a subsidiary that distributes computer peripherals.

STEVEN DUPLER



Cheap Date. Epic's Cheap Trick meets with label executives to mark the release of its "Lap Of Luxury" album. Pictured, from left, are Ken Adamany, the band's manager; Ray Anderson, senior vice president, marketing, Epic/Portrait/CBS Associated Labels; Robin Zander of Cheap Trick; Al Teller, president, CBS Records Division; Rick Neilsen of Cheap Trick; Don Grierson, senior vice president, a&r, E/P/A; and Bun E. Carlos and Tom Peterson of Cheap Trick.

PolyGram Sets U.K. Launch Of All-Instrumental Label

BY NICK ROBERTSHAW

LONDON PolyGram will release the first six albums from its Theta label here April 18 amid insistence that the product should not be considered new age. A U.S. launch is planned for June.

Artists signed to the all-instrumental label are keyboard players Steve Parsons and Stephen Russell, guitarist Ray Russell, and flutist Tim Wheeler, all from the U.K.; synthesizer player Johannes Schmoelling, a former Tangerine Dream member from West Germany; Colombian guitarist Zenam; U.S. violinist Scarlet Ri-

vera, noted for her work on Bob Dylan's Rolling Thunder tour; and Juan Biliboni, a guitarist from Spain.

The Theta concept was developed by PolyGram's U.S.-born director of marketing services, Charles Shiddell, who describes it as mainstream, lifestyle instrumental music aimed primarily at listeners older than 30.

Shiddell says PolyGram has long championed the instrumental genre, adding, "What is new and perhaps unique about Theta is that it gives excellent musicians who are not about to become rock'n'roll stars a chance not only to put their music on record

(Continued on page 73)

Label Considers Dallas & Fort Worth Word To Move Head Office

BY BOB DARDEN

WACO, Texas Word Inc., the world's largest Christian recording label and one of the country's largest Christian publishers, will be relocating from its historic headquarters here to Dallas or Fort Worth, Texas. The announcement, which came April 5, caught many of Word's 350 employees by surprise.

Gary Ingersoll, president of Word Inc., an operating unit of Cap Cities/ABC's publishing group, says about 100 of the 275-300 Waco-based employees will be invited to make the move to the company's Dallas-Fort Worth headquarters, known as Metroplex.

The executive offices for Word's record and music and publishing divisions will be moved in the fall; the company's corporate staff will relocate at the same time. The office of the direct-marketing-services division will follow in the spring of 1989.

Ingersoll says the operations and distribution centers and all telemarketing and credit/collections functions, whose employees account for roughly two-thirds of the company's Waco work force, will remain in that city. Those operations will leave the original Word building, with its famous W-shaped eaves, for Word warehouses across town.

(Continued on page 73)

Tiffany Gets A Guardian As She Seeks Adult Status

BY BRUCE HARING

NEW YORK Tiffany Renee Darwish, the teen singer who has scored a string of chart hits under the stage name of Tiffany, has been placed under the temporary care of an aunt while a court decides whether to grant her request for legal adult status.

Los Angeles Superior Court Judge Richard Ibanez last week appointed Julie Abbas Tiffany's temporary guardian, an action that came after Tiffany moved out of the Norwalk, Calif., apartment she

shared with her mother and two younger sisters.

The court also referred the case to a dependency-court mediator, asking for a recommendation on whether Tiffany is mature enough to make adult decisions before issuing a ruling. According to court officers, the mediator's decision could take several weeks.

Tiffany filed a request for adult status last month, based on a section of the California Civil Code allowing children over 14 to petition for adult status in contract matters

(Continued on page 77)

Black Is Beautiful On The Hot 100; Hall & Oates Return With A Bang

HERE'S A STATISTIC that may surprise you: Seven of the top 10 hits on this week's Hot 100 are by black artists.

Michael Jackson and Whitney Houston are represented, of course, but so are a wide range of other black acts, from newcomers Pebbles and Terence Trent D'Arby to crossover veterans Billy Ocean, Jody Watley, and the Jets.

This is, in fact, the second straight week that black acts have accounted for seven of the top 10 pop hits. Newcomer Keith Sweat was listed in the top 10 last week in place of Watley.

This strong showing by black artists suggests that the crossover outlook is brighter than it has been in many months. Of the 10 singles that have topped the Hot Black Singles chart so far this year, all but three have cracked the top 15 on the Hot 100. And one of those three—Morris Day's "Fishnet"—could still do it. The only crossover duds: Stevie Wonder's "You Will Know," which petered out at No. 77, and Teena Marie's "Ooo La La La," which stalled at No. 85.

We might add that crossover works both ways: George Michael's "Faith" jumps to No. 3 on this week's Top Black Albums chart. That's the highest ranking for a white act since the Beastie Boys' "Licensed To Ill" reached No. 2 on the black album chart last year.

Michael has had success in the black music area since his Wham! days. The duo's 1985 hits "Careless Whisper" and "Everything She Wants" cracked the top 15 on the black chart. But the pop star's black radio credibility was aided immeasurably by his 1987 duet with Aretha Franklin, "I Knew You Were Waiting (For Me)," which reached the top five on the black chart. His subsequent solo singles have also done very well on the black chart, especially "Father Figure," which hit No. 6 last month.

ONE OF THE hottest acts from the first half of the decade, Daryl Hall & John Oates, returns to the chart wars this week after a three-year absence. The duo's "Everything Your Heart Desires" enters the Hot 100 at No. 46.

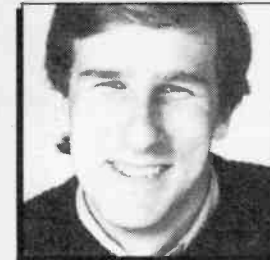
Just how hot were Hall & Oates in their prime? Well, consider this: Of the 13 singles they released from 1981 to 1984, 12 went top 10. The duo started to cool off in 1985, when three straight singles fell short of the top 10. It was beginning to look like Hall & Oates had hit their commercial peak before they could deliver their first album to Arista—which signed them in the early '80s, prior to the barrage of hits on RCA.

But the new single's lofty chart entry suggests that Hall & Oates were gone just long enough for the public—and radio—to recognize the void they

filled. It's like that old saying, "How can we miss you if you won't go away?"

Michael Jackson is another supersaturated artist who benefited from laying low for a few years. Jackson's "Bad" inches its way back up to No. 2 on the Top Pop Albums chart, its highest ranking since December. The album has been listed in the top five for 30 straight weeks.

FAST FACTS: Tiffany's "I Saw Him Standing There" jumps two notches to No. 9 on the Hot 100. It's the first remake of an old Beatles hit to crack the top 10 since Earth, Wind & Fire's "Got To Get You Into My Life" in 1978—unless you count "Stars On 45" a 1981 Beatles medley. Tiffany's smash



by Paul Grein

contributes to an unprecedented showing by MCA Records, which has four singles in this week's top 10. The label's black music division contributed the three other hits—by Pebbles, Jody Watley, and the Jets.

Joni Mitchell's "Chalk Marks In A Rain Storm" leaps to No. 55 in its second week on the pop album chart, already topping the No. 63 peak of her last album, "Dog Eat Dog." This resurgence comes just a few weeks after fellow singer/songwriter veteran James Taylor landed his biggest album in years with "Never Die Young."

Joe Satriani's "Surfing With The Alien" jumps to No. 34 on the pop album chart, making this the highest-charting all-instrumental rock album since Focus' "Moving Waves," which cracked the top 10 in 1973 on the strength of the top 10 single "Hocus Pocus."

WE GET LETTERS: Art Goewey, control board operator at WUSN-FM Chicago, notes that Rick Astley's "Never Gonna Give You Up" is the ultimate multiformat single. It hit No. 1 on the Hot 100, the Hot Adult Contemporary Singles chart, and the Hot Crossover 30 chart simultaneously. The smash also reached the top of the Hot Dance Club Play and 12-Inch Sales charts.

Adam Hammond of Bay City, Mich., notes that Salt-N-Pepa's "Push It"—which has been listed on the Hot 100 for 22 weeks—is the longest-charting rap single to date. It tops the Fat Boys & the Beach Boys' "Wipeout," which charted for 19 weeks in 1987.

And John Farkas of Cleveland notes that the Cure is the first act to have a chart single whose title repeats one word three times from a gold album whose title repeats a different word three times. The hit: "Hot Hot Hot!!!" from the album "Kiss Me, Kiss Me, Kiss Me."

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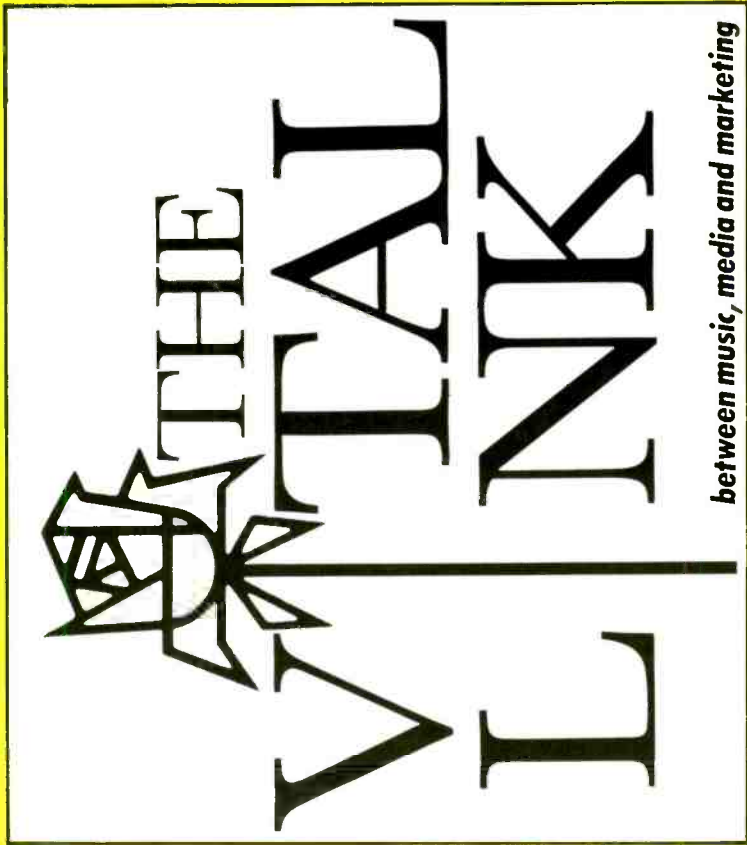
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Pebbles
Pepsi & Shirley
Rainbirds
Richard Marx
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Sabrina
Sandra
Scritti Palitti
Sinita
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Steve Thompson
Steven Deni
Taylor Dean
The Communards
Vanessa Paradis
Was (Not Was)
Wet Wet Wet
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Names of the very special guest stars will be announced shortly!

IMMC will also be organising a number of intimate parties and unique live Showcases at Montreux's Hazyland nightclub!



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Opening Seen For Western Labels

SOVIETS LOOSEN REINS ON ROCK

BY MARINA ALBEE

The best place to look in the Soviet Union for evidence of the new cultural and economic changes is the music world. In 1987, Melodia, the Soviet agency responsible for pressing and distributing records, pressed more new rock albums than it had in its entire previous history. Through its participation in the process of *perestroika* (economic restructuring), this agency makes more money than it did before, and it is now allowing previously "unofficial" music to be sold on the official market, signaling a loosening of political attitudes. This is the time for the Western music industry to take a fresh look at doing business in the Soviet Union.

It is problematic to try to compare the Soviet and Western music "scenes" and "industries." The word industry presupposes a certain economic environment. In the Soviet Union, the music industry is in its formative stages. In contrast to the West, it is in the process of trying to catch up with current trends instead of commercially creating them.

After several years of working with Soviet music officialdom, we at Belka International discovered that their mechanisms for disseminating music are quite different from those in the West. But, as Gorbachev's economic reforms slowly transform official Soviet realities, it is clear the Soviet music industry is eager to do business with Western partners who have the necessary interest and patience.

While the Soviet rock industry may need help, the rock music "scene" does not. In fact, this scene could remind a lot of Americans of the original purposes of music—to communicate, to bring people together, and to encourage new ways of thinking.

There are two kinds of musical groups in the Soviet Union: official bands, which belong to a concert organization or the composers' union, and unofficial bands, which belong to neither. An average official band plays more than 20 concerts a month for a total of about 600 rubles, three times the average Soviet monthly wage. In addition to the wages, the most fortunate official musicians receive sophisticated musical instru-

ments and equipment, bought by the Ministry of Culture in the West or in Japan with hard currency.

Among official bands, there is much competition for this scarce equipment. On the black market, a Fender Stratocaster guitar goes for about 3,500 rubles and a Yamaha DX7 synthesizer for 11,000 rubles (more than twice the price of a car). There is also competition for the best

trade with the West shows that the U.S.S.R. is eager to do business. Melodia purchased licenses on a flat-fee basis last year for recordings by a handful of top Western artists. The company pays about \$35,000 for the right to press 100,000 LPs.

As in most areas of Soviet life, the status of the music industry is quite confused. The right hand does not know what the left is doing. At this summer's Party Congress, conservatives will probably cite rock music as a danger to national mental health. But there will also be retorts about the risk that would exist if Soviet official culture fails to address the needs of young people, most of whom are no longer interested in Communist Party ideology. Moreover, as the country becomes more concerned about revitalizing the economy, harnessing the commercial potential of rock music makes good sense.

Especially in the Soviet Union, music is extremely important in terms of social development and political movement. New Soviet bands offer distinctive sounds and visuals unknown to the West. Even as they draw inspiration from Western styles, the best of the Russian rockers integrate elements of their own culture, whether it is old folk songs, revolutionary anthems, or constructivist kitsch.

Western music professionals have a lot to offer to their creative comrades in the U.S.S.R. and can also learn from them. For those patient enough to nurture the emerging Soviet music industry, the rewards can be both material and spiritual. Materially, there is the untapped market of 280 million Soviets, the majority of whom are under age 35. Judging from the lucrative black market in music, there is money to be earned by the people who, for the first time, have the potential to transform Soviet official culture by accepting parts of the unofficial culture.

Participation in the development of the Soviet music scene contributes to one of the major international developments of the 20th century. But, apart from the humanistic reasons for working together, it is now commercially smart to do so—and if we are not careful, we might also learn a thing or two.

Melodia, like other agencies, is now run on a self-financing basis. Its executives have learned that packaging "unofficial" music is good business.

Artists are paid 3.65 rubles per minute by the Artists' Representation Agency (Mezhkniga) for recorded material, and their mechanical royalties amount to a whopping .005 kopecks per cut. The retail price for an LP is 3.5 rubles. A cassette is usually 4.5 rubles, but the price is linked to the duration of the recorded material. Four times more LPs than tapes are sold, but this is likely due to the fact that Soviet-made tapes are notorious for their propensity for destroying tape players.

While Soviet accounts of hard currency are precious, the developing

'While the Soviet music industry may need help, the rock music scene doesn't'

Marina Albee is president of the N.Y. firm Belka International Inc. She and partner Ken Schaffer consult with U.S. companies desiring to do business in the U.S.S.R.



touring venues: Artists don't always greet a gig in Irkutsk or Murmansk with great enthusiasm.

Besides currying favor with the concert organizations for the scarce goodies, official bands are required to submit their songs for approval to the local Khudozhestvenni Soviet (the Art Council). These councils exist in conjunction with the official music organizations and are responsible for artistic and social "quality control." The average age of members of the art councils is about 55.

In the cloudy realm of the "unofficial" music world, there has been much movement recently. New music "cooperatives" and rock clubs are springing up, giving members access to instruments and equipment. These organizations also provide rehearsal space and help in scheduling concerts.

New laws that came into effect last year finally allow musicians who do not belong to a concert organization or the composers' union to receive payment for their performances. This has allowed the great variety of Soviet groups to come out into the open for the first time. For the moment, mass marketing is still subject to the controls of Melodia and the conserva-

problems facing Soviet musicians are a lack of technology and a dearth of music professionals. There is no such thing as a producer in the U.S.S.R. Records are produced by sound engineers or by the bands themselves. Among the best Soviet rock groups—Aquarium, Alisa, Kino, Avia, Zvuki Mu, and Televizor—only Aquarium has an album out, and that one was recorded in a home studio with four tracks and has sold more than a million copies.

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RIGHT ON, MTV

MTV has been doing some things right lately. While I have some reservations about the copious amount of beer and wine-cooler ads on MTV, the channel's voluntary Rock Against Drugs campaign is most welcome. The premiere video service has also opened itself recently to more genres of music, including metal, rap, and dance.

I welcome MTV's setting of standards for the kind of material it will and will not show. Particularly encouraging was its stance

on clips presented by Motley Crue and Billy Idol, which, by all accounts, would have stretched the limits of viewers' sensibilities too far. I'm glad to see MTV say no to graphic gore and misogyny.

This is in sharp contrast to the sensational approach of USA's "Night Flight." While that program did run the informative 1982 punk-scene documentary, "Another State Of Mind," it also aired Sonic Youth's graphically blood-spattered clip for "Death Valley '69."

This quibble aside, I'm sure that "Night Flight" offers much that is worthwhile. Billboard should consider adding this channel's playlist to its weekly "Clip List."

Tim Collins
Pittsburgh, Pa.

GOLDBERG ANSWERS CRITIC

I am mystified by the attitude of David Solomon in his letter (Billboard, April 9). In that letter, he accused me and Rock Against Drugs of "hypocrisy" because I acknowledged the constructive role played by Doc McGhee in offering the services of his biggest clients at the outset of our anti-drug campaign.

The crime to which Doc pleaded guilty took place in 1982. Is Solomon saying that it is impossible for someone to change his attitude about drugs? If so, he is in conflict with every respected drug-therapy program in the country, all of which rely heavily on the credibility of ex-addicts and ex-alcoholics. Is he saying that I should publicly condemn Doc because of a crime

he committed six years ago? Am I supposed to deny that he was helpful? To me, it would be hypocrisy to deny someone's good works merely because they have become unfashionable.

Danny Goldberg
President
Gold Mountain Records
Los Angeles, Calif.

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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Gabbert's Quest To Own KKCX Has Happy Ending

BY YVONNE OLSON

LOS ANGELES "Broadcast Politics Makes Strange Bedfellows For Gabbert," read the headline in one San Francisco newspaper as it reported that local media veteran Jim Gabbert had finally won Federal Communications Commission approval of his proposed purchase of former KKCX "the City," soon to be called KOFY-FM.

Gabbert won a rare reversal from the FCC, which had initially denied his \$11 million bid to purchase the outlet from Olympic Broadcasting. That rejection was the result of the protests of one citizens' group, the Coalition To Save The City, and one businessman, executive-search mogul Tom Ballantyne. Both filed petitions against Gabbert's application in an attempt to thwart his aim of owning television and AM and FM radio outlets in the same metropolitan market. Gabbert already owns KOFY-TV and KOFY-AM.

Gabbert's adversaries reconsidered after he agreed to a number of stipulations, including the coalition's insistence on preserving KKCX's format, an adventurous album-oriented approach that in 2 1/2 years never rose above a 2.0 share in the Bay area's 12-plus Arbitrons. Gabbert has hired San Francisco broadcasting veteran Thom O'Hair to execute a similar format when he takes over sometime next month.

"But it was much more than that," says coalition head Gaynell Rogers, insisting that "the City" had many more listeners than diaries indicated. "It was radio with brains. It not only featured eclectic music from around the world, but catered extensively to community concerns. If I needed a baby sitter that afternoon or was looking for a Cinco De Mayo celebration, I could find it by dialing up their switchboard." Which is why, according to Rogers, listener loyalty was so intense, inspiring nearly 5,000 San Francisco residents to protest the format's imminent demise.

The winning stroke for Gabbert, says Rogers, was the hiring of O'Hair, who programmed KSAN in its progressive heyday, put KMEL on the air in 1977, and has been the program director of several other outlets, including the former KMET Los Angeles. Since 1981, he's been working independently for a number of audio, video, and computer firms as well as developing training programs for the Intercollegiate Broadcasting

System.

"When Gabbert told me he wanted Thom to program the station, I thought, 'He'll never work for you,'" says Rogers. "But after getting to know Gabbert, I realized that here were not one, but two maverick broadcasters getting ready to make history together."

Indeed, Gabbert, who has owned radio stations for 31 years, has been paving new roads in broadcasting since he took his first FM station stereo in 1959. O'Hair says Gabbert "wrote the book on directional FM." Gabbert himself is not shy about his accomplishments. He says, "I also invented FM adult contemporary programming as we know it." He echoes Rogers' hope for the new KOFY by adding, "I'm excited that we're about to write another page in broadcast

history."

None of this could have come about had not Gabbert won over Ballantyne, the local businessman who petitioned against the sale. Ballantyne, although not especially happy that Gabbert now has three broadcast vehicles in one market, acquiesced when Gabbert agreed to several conditions. Gabbert has promised to make a \$1,000 donation to Aris, a San Jose, Calif., AIDS organization; compensate Ballantyne for \$7,500 in legal fees; hire an ombudsman selected by a five-member panel to keep public interest at the forefront of his business practices; and hold one telethon a year supporting a direct-aid community service. Gabbert says the demands were "brutal."

"It wasn't my intention to be the bad guy," says Ballantyne, a former

DJ. "But we've got to do something to show broadcasters that if they want the licenses to do things and make money with, they've got serious obligations to the community. We've signed an enforceable contract, and I'm going to be sure it's enforced."

Again, O'Hair's name surfaces. "Thom O'Hair gave me my first job in radio," says Ballantyne. "I didn't really want to give in, but I didn't want to stand in the way of him returning to the business."

Gabbert says, "I had no idea they ever knew each other."

O'Hair jokes that his new format is A.S.—adult smoking.

"No, I don't mean the nicotine kind," says O'Hair. "If it smokes on the air, we'll play it. It's going to be the best of all types of music—a good

Beethoven piece smokes, as do artists from all other genres of music. You will not hear 'Roundabout' on this station or any other of those burned-out monoliths of rock. We're looking to portray the spirit of San Francisco."

Neither O'Hair nor Gabbert has announced the lineup for KOFY's air staff. O'Hair says, "I'm looking for an air staff that will be able to accept the freedoms they're offered. No 'two-for-Tuesdays' or shock-jock bullshit. I'm looking for colorful people with manners, willing to communicate intelligently with their audience. I've been waiting 10 years for [an opportunity] like this to come along. The creative possibilities afforded by an AM-FM-TV combo are endless. We're going to blow the doors off every house in this city."

WASHINGTON ROUNDUP

BY BILL HOLLAND

UPSET: The National Assn. of Broadcasters says it "objects vehemently" to the Federal Communications Commission's new position that it will no longer consider economic-injury claims by existing stations when it is holding proceedings on new station assignments. The NAB says it's not opposed to the elimination of the Carroll doctrine, which allows broadcasters from existing stations to petition against the assignment of a new station if they can prove economic hardship and thus a drop in public-service programming. But the trade group says it is most concerned about FCC language that at *no time* in the future will economic-injury claims be considered. The NAB says the commission "cannot walk away from its responsibility to assure that new outlets would not present ruinous competition to broadcasters now on the air." The NAB objects to what it calls the FCC's position that "competition should be the sole goal of the commission."

REVERSE IT: The District of Co-

lumbia Circuit of the U.S. Court of Appeals has heard from the NAB on the FCC's recently adopted indecency rules, which many broadcasters say are vague and have a chilling effect on programming. The NAB and 16 other groups have asked the court to send the new indecency standard back to the commission for clarification, saying its fuzziness "fails to provide any meaningful guidance as to what constitutes indecent broadcast speech." Thus, these groups say, the rules violate the First Amendment.

WAIVER: In case you missed it, a U.S. Court of Appeals has knocked down a law that had prevented the FCC from extending waivers for people in violation of the commission's cross-ownership rules, which forbid one individual or company from owning both a newspaper and a radio or television station in the same market. In a 2-1 ruling, the court said the recently adopted congressional amendment was directed "with the precision of a laser beam" at Rupert Murdoch, who owned a newspaper and a television station in both New York and Boston at the time it was approved. Murdoch subsequently sold the New York Post, but the court's ruling directs the FCC to allow for the possibility of granting him a waiver for Boston.

newslines...

JACOR COMMUNICATIONS, owner of the Georgia Radio News Network and 12 radio stations in medium and large markets, acquires Eastman Radio. Eastman, one of the largest independent radio advertising/sales firms in the country, was transferred via a stock sale. Previously owned privately, Eastman will now be part of the publicly offered Jacor.

WDBN INC. sells WDBN Cleveland to Gordon-Thomas Communications for \$4.6 million.

NEW BARNSTABLE Broadcasting purchases WOKO/WGNA Albany, N.Y., for \$6.75 million from Team One Radio Inc.

ATLANTIC VENTURES buys WNYR/WEZO Rochester, N.Y., for \$7.3 million from the Dorton Broadcasting Corp.

KLAD-AM-FM Klamath Falls, Ore., is sold by principals Norman H. and Donald L. Rogers to Gary Todd, morning personality on WIBC Indianapolis for the past 20 years.

To The Gibb Family,
As we shared the joy of Andy's music, we share your sorrow of his loss.

Our Sympathies,
2 Fans from NYC

OUTA' THE BOX

Programmers reveal why they have jumped on certain new releases.

BLACK

WDJY Washington, D.C., MD **Chris Barry** cues us to titles this week. Of Evelyn King's "Flirt" (EMI-Manhattan), he says, "First of all, we're glad to have the Champagne Lady back. Radio will be doing more than just flirting with this one." Barry says it's also a joy to have back Teddy Pendergrass with "Joy" (Asylum). He adds, "The Callaway brothers do an excellent job producing for Pendergrass on this one." Barry says of Junior's "Yes" (Mercury): "Yes, it's great, the song is hot. And yes, radio wants it!" Barry also says, "Anybody who gets paid can identify with Johnny Kemp's 'Just Got Paid' [Columbia]." Of the Right Choice's "Tired Of Being Alone" (Motown), Barry reassures, "Don't worry, you won't be alone playing this one."

TOP 40

WARM "Power 99" Atlanta PD **Rick Stacy** gets hot when he mentions Bardeux's "When We Kiss" (Synthicide/Enigma): "Catchy record—real good, sexy. You have to listen to this record—excellent, monster!" But Stacy is matter-of-fact on Hall & Oates' "Everything Your Heart Desires" (Arista), saying, "It's a hit record." He adds, "If you want to play a funky record that's a good one, get on the heavily ethnic 'Barbara's Bedroom' by Whistle [Select]." Stacy is already on an advance copy of Two Men, A Trumpet And A Beat Box's "Tired Of Getting Pushed Around" (MCA). He says, "It's a good night record—like a sophisticated version of 'Pump Up The Volume.'" Among other up-and-coming tracks Stacy points to is Belinda Carlisle's "Circle In The Sand" (MCA), of which he says, "It's going to be a smash." Stacy also says of Swing Out Sister's "Fooled By A Smile" (Mercury): "A great adult record—one of [the band's] best pieces of music."

COUNTRY

WYRK Buffalo, N.Y., PD **Ken Johnson** enthuses, "At the top of my list is the obvious: Randy Travis' 'I Told You So' [Warner Bros.]. It's just a great song. Every record of his gets better and better." Johnson adds, "We play good, solid hits. This market does not lead to experimentation." Buffalo is excited about Janie Frickie's "Where Does Love Go (When It's Gone)" (Columbia). Says Johnson, "Frickie's been cold for a while, but this is an excellent contemporary country record you want to hear again, kind of back to her roots." Michael Martin Murphey's duet with son Ryan, "Talkin' To The Wrong Man" (Warner Bros.), "is one of the neatest things out right now," says Johnson. "It's a song Murphey wrote discussing women with his son. It turns out the father doesn't know any more about women than his son does." Johnson gives Michael Johnson's "I Will Whisper Your Name" (RCA) high marks: "It's written by Randy Van Warmer and is just a superb-sounding song." Johnson also says, "It's great to hear Dolly Parton singing solid country on the single 'Wildflowers' [Warner Bros.] off the Linda Ronstadt/Emmylou Harris/Parton album, 'Trio.' I'm looking forward to her next Ricky Skaggs-produced [release]."

STRONGER THAN DIAMOND LIFE

STRONGER THAN PROMISE

STRONGER THAN PRIDE

NEW FROM SADE

IN-STORE MAY 9

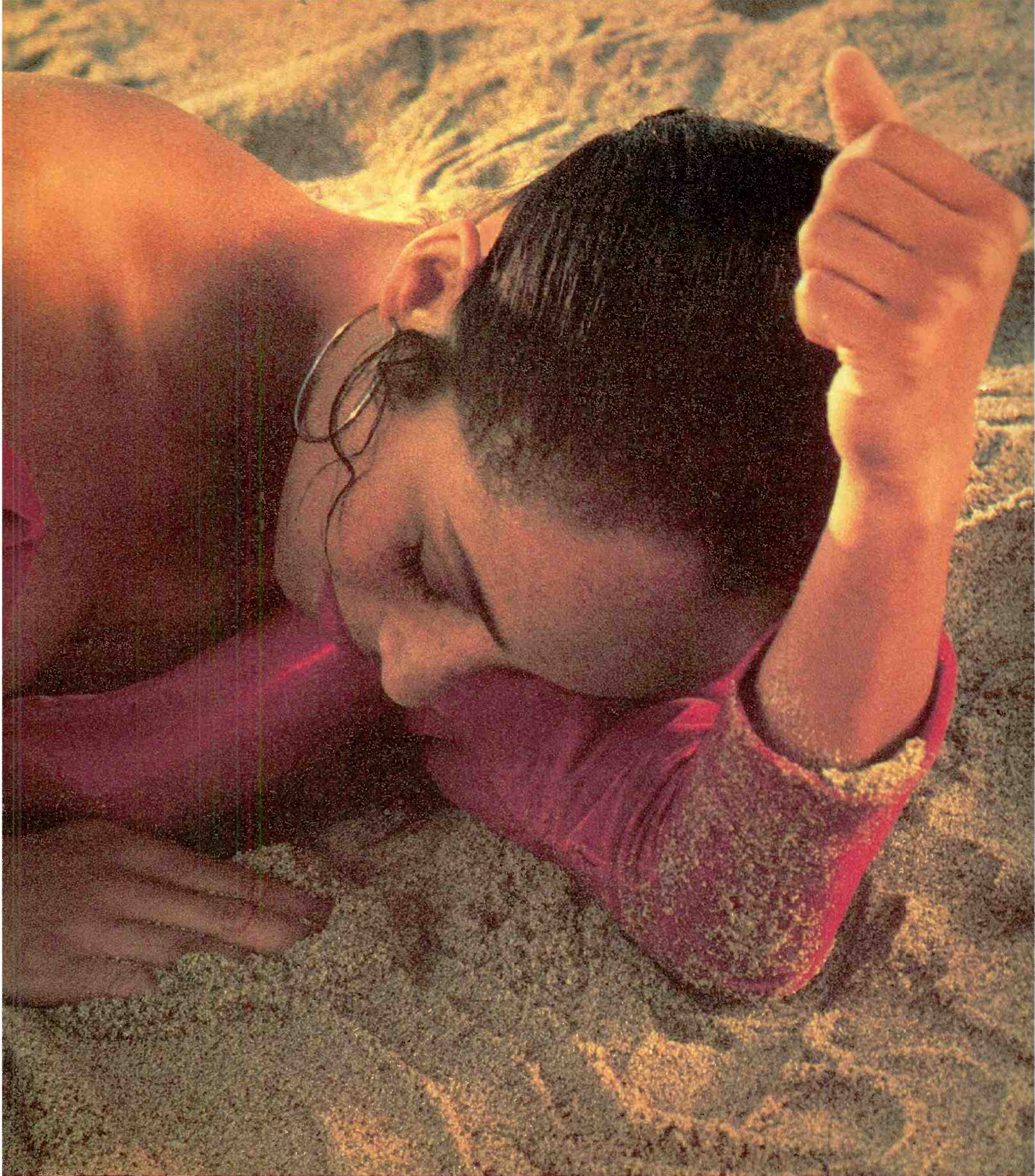


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WESTWOOD ONE RADIO NETWORKS

Legacy Preps KDWB For Top 40 Battle; Playgirl Scratches Itch For Sexy Jocks

Vox Jox was compiled by Peter Ludwig in New York with assistance from Yvonne Olson in Los Angeles and Bill Holland in Washington, D.C.

ONLY THREE MONTHS into his PD-ship at Nationwide's WBJW "BJ-105" Orlando, Fla., Brian Peters has decided to take Legacy up on its offer to be KDWB Minneapolis' PD. That puts Dave Anthony, KDWB PD for the past three years, back on the open market.

In describing the move, Peters says, "An accurate description of what happened is that I was in a tremendous situation [at WBJW]. It's a great station in a fast-growing and exciting market. It's also close to my hometown. I had the chance to meet with Legacy CEO Carl Hirsh and new KDWB VP/GM Gary Swartz, and these guys had very exciting plans for KDWB. It's a station just waiting to happen. Getting Swartz was a major coup. Legacy believes it's time to get serious about KDWB, and we have every intention of winning in Minneapolis with top 40. They made me an offer I just couldn't turn down. It came at an inopportune time, and I really didn't want to leave WBJW. Nationwide has been very understanding, and everyone is making an effort to make the transition as smooth as possible."

Peters will be staying at WBJW for at least three weeks while the search for a new PD goes on. Anthony will stay on at KDWB until Peters arrives. Anyone interested in the Orlando challenge should contact Peters at BJ-105.

DUCHOSSOIS Communications' target date for taking satellite-delivered Christian format KEBR Sacramento, Calif., to "a new adult format" with KQPT as the calls is being pushed back due to installation problems with the new transmitter and antenna. Meanwhile, KQPT GM Henry Grambergu has signed former KKCX "the City" San Francisco's Kate Hayes to be the new station's morning driver and APD. Grambergu is saying little and letting the Hayes appointment be the only indication of what the 100.5 megahertz address will sound like. Whatever it is, former KGW Portland, Ore., and King Broadcasting national PD Alan Mason is in as KQPT's PD.

FRIENDLY GHOST: After three weeks as KZZP Phoenix, Ariz.'s new APD, Gene Baxter found out that he was living in the same apartment that his predecessor, Kevin Weatherly, had called home. Weatherly is now MD at KMEL San Francisco, and he and Baxter discovered the coincidence while swapping record opinions over the phone. Oh, if those walls could talk...

ROVING ROLODEX: Stormin' Dick Norman is back at WCKY Cincinnati in his old 2-6 p.m. slot, replacing Jim LaBarbara and Bailey. Norman held down that shift from 1981-85, then went to take PD responsibilities at WKSJ Orlando and WFLA Tampa, Fla. ... We must have had our ears on backward when we heard that Don Early Allen was WYMK Norfolk, Va.'s new PD and morning man. He's anything but burly and hardly ever late. But yes, he is WYMK's new PD ... WPGC Washington, D.C., overnigher Michelle Wright starts coming in earlier as GM Ben Hill puts her in at 10 a.m.-2 p.m. ... Additionally, WHEN Syracuse, N.Y., PD Jay Flannery has packed and gone to top 40 WNYZ Whitesboro, N.Y.

TOP 40 HIT HOPPING: Ken Medek is the new PD at WKRZ Wilkes-Barre, Pa., in from WQHQ Ocean City, Md. ... Tony Stewart returns to program KDVV Topeka, Kan., after stints at cross-town stations KMAJ and KHUM ... Bob Neumann is the new PD at WRNL Richmond, Va. ... Jim Seebert is upped to PD

at KZOZ San Luis Obispo, Calif. ... John Howell has left his morning slot at WGRD Grand Rapids, Mich., to join Cox's WCKG Chicago morning team. That puts production director and former overnigher Phil Kelly in at mornings on WGRD. The station is still looking for a PD ... Over at top 40 KAYI "K-107" Tulsa, Okla., morning man Andy Barber and the station have agreed to disagree. After one year in KAYI's morning slot, Barber has left the station. KAYI MD Duncan Payton called Vox Jox to tell us the Barber departure was the result of management changes and the proverbial "philosophical differences." He said Barber left on very good terms. He must have. Anyone looking for a morning man can contact Barber through KAYI. The Tulsa market saw a major shake-up last year when KMYZ "Z-104.5" abandoned

classic rock to program top 40. That left KMOD alone as a rocker and put the heat on KAYI. ... Meanwhile, in the album arena, Lorraine Rap gets the boost from MD to PD at WAQX Syracuse, following Simon Jeffries' departure to WKLR Indianapolis.

IT HAS NOTHING to do with the payola scandal, but five DJs from across the country are currently involved in a crime story. The season finale in May of NBC-TV's "Crime Story" will include KNBR San Francisco's Frank Dill, WXKS "Kiss FM" Boston's Dale Dorman, WLUP Chicago's Jonathon Brandmeier, KVIL Dallas' Ron Chapman, and WMMR Philadelphia's John DeBella. Break a leg guys ... And radio fans are able to see another group of radio's air talents in the flesh, so to speak, since Playgirl magazine hit the stands on April 7 with its look at America's sexiest DJs. Actually, most of the 14 DJs appear clothed, but WWYZ New Haven, Conn.'s John Saville does provide a graphic illustration of one reason why vinyl LPs still have an advantage over the 3-inch compact disk.

Included with Saville in the, ah, spread (in order of most to least epidermal exposure) are KTZQ "Q-102" Dallas/Fort Worth's Kenny "That's My Towel" Sargent; WHYI "Y-100" Miami's Doug "Designer Sheets" Dunbar; KZAP Sacramento's James "They Are Swimming Trunks" Frazer; and KHYI "Y-95" Irving, Texas' Billy "The Zipper's Stuck" Burke. DJs who appear in a more modest vein are WVTI Melbourne, Fla.'s Brett Harris; WAOR South Bend, Ind.'s Joe Tepe; KPSI Palm Springs, Calif.'s Bob Clark; KRZZ Wichita, Kan.'s David R. Briggs; KBPI Denver's J.R. In The Morning; KRNQ "Q-102" Des Moines, Iowa's George McFly; WMME Augusta, Maine's Rocky Coast; WWDC "DC-101" Washington, D.C.'s The Greaseman; and WMHE Toledo, Ohio's John McNight.

EARLY FOOLIN': St. Patrick's Day comes before April Fool's Day, but album rocker WWCK Flint, Mich., got one past most of us. The station had been picketed by "leprechauns" on St. Patrick's Day as a protest against WWCK morning men Sean McNeil and Tom Easton's on-air "Leprechaun Bowl And Toss" routine. The extended bit had McNeil and Easton strapping unwitting leprechauns down on automotive creepers and sending them hurtling down bowling alleys. The bit was fully produced with sound effects. Along with the sound of bowling pins scattering, the sound of the leprechauns' noses being chalked up to get that "extra english" was also heard.

As the bit continued, four little people, supposedly members of the Leprechauns United For Equal Treatment Society, appeared outside the station to express outrage. The protest lasted all day and got extensive coverage. We bought it until the pictures arrived (see page). Awfully nice costumes and sign lettering for a "grass-roots" protest, wouldn't you say? Nice going guys, you got us—for a while.



ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	3	7	TALL COOL ONE ESPARANZA 7-99348/ATLANTIC	ROBERT PLANT 2 weeks at No. One
2	2	1	10	I WISH I HAD A GIRL CBS ASSOCIATED 4-07720/E.P.A.	HENRY LEE SUMMER
3	8	10	6	BORN TO BE BAD EMI-MANHATTAN LP CUT	GEORGE THOROGOOD
4	12	19	4	ONLY A MEMORY ENIGMA LP CUT/CAPITOL	THE SMITHEREENS
5	4	5	10	GET IT ON POLYDOR 887 436-7/POLYGRAM	KINGDOM COME
6	6	12	5	(NOTHING BUT) FLOWERS SIRE 7-27992/WARNER BROS.	TALKING HEADS
7	7	8	11	REV IT UP SIRE 7-27977/WARNER BROS.	JERRY HARRISON: CASUAL GODS
8	13	16	7	UNDER THE MILKY WAY ARISTA 1-9673	THE CHURCH
9	11	22	5	NEW SENSATION ATLANTIC LP CUT	INXS
10	10	15	9	BEDS ARE BURNING COLUMBIA 38-07433	MIDNIGHT OIL
11	5	7	8	ALL THAT HEAVEN WILL ALLOW COLUMBIA LP CUT	BRUCE SPRINGSTEEN
12	14	21	4	CENTURY'S END WARNER BROS. 7-27972	DONALD FAGEN
13	3	2	10	DAMN GOOD WARNER BROS. LP CUT	DAVID LEE ROTH
14	21	30	9	STAND UP WARNER BROS. LP CUT	DAVID LEE ROTH
15	18	18	6	I LOVE THE THINGS YOU DO TO ME VIRGIN 7-99340	BALAM/ANGEL
16	19	24	4	SWAMP MUSIC MCA LP CUT	LYNYRD SKYNYRD
17	9	11	9	TALKIN' BOUT Geffen 7-27988	3
18	30	—	2	THE FLAME EPIC 34-07745/E.P.A.	CHEAP TRICK
19	16	17	9	PRESENCE OF LOVE I.R.S. 53259/MCA	THE ALARM
				★★★ FLASHMAKER ★★★	
20	NEW ▶		1	TEN MEN WORKIN' REPRISE LP CUT	NEIL YOUNG
21	22	25	4	I DON'T WANT TO LIVE WITHOUT YOU ATLANTIC 7-89101	FOREIGNER
22	25	28	6	ONE GOOD REASON CHRYSALIS 43204	PAUL CARRACK
23	NEW ▶		1	RHYTHM OF LOVE MERCURY LP CUT/POLYGRAM	SCORPIONS
24	23	20	10	CAN'T WAIT ATLANTIC LP CUT	FOREIGNER
25	15	6	10	HEAVEN KNOWS ESPARANZA 7-99373/ATLANTIC	ROBERT PLANT
26	28	32	7	SHIP OF FOOLS ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
				★★★ POWER TRACK ★★★	
27	36	—	2	LOVE CHANGES EVERYTHING WARNER BROS. 7-27935	HONEYMOON SUITE
28	29	35	5	HEART OF STEEL MCA 53318	WILL & THE KILL
29	20	9	12	ANGEL Geffen 7-28249	AEROSMITH
30	17	4	11	CHECK IT OUT MERCURY 870 126-7/POLYGRAM	JOHN COUGAR MELLENCAMP
31	37	—	2	SERPENTINE RCA LP CUT	KINGS OF THE SUN
32	32	37	5	SNAKES AND LADDERS Geffen LP CUT	JONI MITCHELL
33	34	47	3	DIGNITY COLUMBIA 38-07755	DEACON BLUE
34	33	38	4	ENGLISHMAN IN NEW YORK A&M 1200	STING
35	39	43	3	I THINK SHE LIKES ME RCA LP CUT	TREAT HER RIGHT
36	NEW ▶		1	THIS IS LOVE DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
37	NEW ▶		1	I'M STILL SEARCHING EMI-MANHATTAN 04045	GLASS TIGER
38	35	33	15	WAIT ATLANTIC 7-89126	WHITE LION
39	24	13	13	ELECTRIC BLUE CHRYSALIS 43201	ICEHOUSE
40	26	23	9	FINAL EYES ATCO LP CUT/ATLANTIC	YES
41	41	50	3	WELCOME TO THE JUNGLE Geffen LP CUT	GUNS & ROSES
42	45	—	2	LIVING OUT OF TOUCH POLYDOR LP CUT/POLYGRAM	KINGDOM COME
43	NEW ▶		1	HEAVEN TONIGHT POLYDOR LP CUT	YNGWIE MALMSTEEN
44	31	27	11	HEATSEEKER ATLANTIC 7-89136	AC/DC
45	44	—	2	SURFING WITH THE ALIEN RELATIVITY LP CUT	JOE SATRIANI
46	NEW ▶		1	BROKEN LAND ELEKTRA 7-69414	THE ADVENTURES
47	38	31	11	FINEST WORKSONG I.R.S. LP CUT/MCA	R.E.M.
48	46	34	17	DEVIL INSIDE ATLANTIC 7-89144	INXS
49	27	14	10	CLOUD NINE DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
50	NEW ▶		1	ROULETTE COLUMBIA LP CUT	BRUCE SPRINGSTEEN

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

PROMOTIONS



The Real Thing. Unlike the imaginary floats that stations crashed, sank, or blew up on April Fool's Day, WRQX "Q-107" Washington, D.C. enjoys a day of floating as it mans its St. Patrick's Day Parade entry. Q-107 station staffers in the top row, from left, are Mark Ross, Rick Jewell, Chris Jagger, Gary Spears, Laura Shostak, and Vivienne Vaughan. In the front row, from left, are interns Nellie Eskadary and Isabel Campos, a friend, and Q-107's Andrea Williams.

FOR WEEK ENDING APRIL 16, 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	2	3	8	★★ NO. 1 ★★ GET OUTTA MY DREAMS, GET INTO MY CAR JIVE 1-9678/ARISTA	BILLY OCEAN 1 week at No. One
2	1	1	10	MAN IN THE MIRROR EPIC 34-07668/E.P.A.	MICHAEL JACKSON
3	6	8	12	TWO OCCASIONS SOLAR 70015	THE DEELE
4	7	12	6	WHERE DO BROKEN HEARTS GO ARISTA 1-9674	WHITNEY HOUSTON
5	3	2	11	ROCKET 2 U MCA 53254	THE JETS
6	5	11	8	WISHING WELL COLUMBIA 38-07675	TERENCE TRENT D'ARBY
7	4	6	14	GIRLFRIEND MCA 53185	PEBBLES
8	11	14	7	NAUGHTY GIRLS (NEED LOVE TOO) JIVE 1089/RCA	SAMANTHA FOX
9	12	15	6	PROVE YOUR LOVE ARISTA 1-9676	TAYLOR DAYNE
10	17	22	4	DA'BUTT (FROM THE "SCHOOL DAZE" SOUNDTRACK) EMI-MANHATTAN 50115	E.U.
11	10	4	9	FISHNET WARNER BROS. 7-28201	MORRIS DAY
12	16	16	5	PINK CADILLAC EMI-MANHATTAN 50117	NATALIE COLE
13	18	19	4	ANYTHING FOR YOU EPIC 34-07759/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND
14	20	23	3	NITE AND DAY WARNER BROS. 7-28192	AL B. SURE!
15	13	9	14	SOME KIND OF LOVER MCA 53235	JODY WATLEY
16	14	5	12	FATHER FIGURE COLUMBIA 38-07682	GEORGE MICHAEL
17	19	27	3	PROMISE ME FEVER 1917/SUTRA	THE COVER GIRLS
18	9	10	14	I WANT HER VINTERTAINMENT 7-69431/ELEKTRA	KEITH SWEAT
19	15	13	7	GOING BACK TO CALI DEF JAM 38-07679/COLUMBIA	L.L. COOL J
20	22	26	4	PIANO IN THE DARK A&M 3003	BRENDA RUSSELL/JOE ESPOSITO
21	8	7	11	OUT OF THE BLUE ATLANTIC 7-89129	DEBBIE GIBSON
22	26	—	2	MY GIRL CAPITOL 44124	SUAVE
23	21	20	5	OOO LA LA LA EPIC 34-07708/E.P.A.	TEENA MARIE
24	29	—	2	LOVIN' ON NEXT TO NOTHIN' MCA 53211	GLADYS KNIGHT & THE PIPS
25	24	24	5	TURN OFF THE LIGHTS KRU' CUT 006/MACOLA	THE WORLD CLASS WRECKIN CRU
26	25	—	2	DREAMIN' OF LOVE LMR 74001	STEVIE B
27	28	—	2	NIGHTTIME VIRGIN 7-99350	PRETTY POISON
28	30	30	3	LIKE A CHILD 4TH & BWAY 7458	NOEL
29	NEW ▶	—	1	DEVIL INSIDE ATLANTIC 7-89144	INXS
30	NEW ▶	—	1	TAKE IT WHILE IT'S HOT ATCO 7-99352/ATLANTIC	SWEET SENSATION

○ Products with the greatest airplay gains this week.

FOR WEEK ENDING APRIL 16, 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	1	8	★★ NO. 1 ★★ WHERE DO BROKEN HEARTS GO ARISTA 1-9674	WHITNEY HOUSTON 3 weeks at No. One
2	3	10	5	ANYTHING FOR YOU EPIC 34-07759/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND
3	2	3	10	MAN IN THE MIRROR EPIC 34-07668/E.P.A.	MICHAEL JACKSON
4	8	12	6	ONE STEP UP COLUMBIA 38-07726	BRUCE SPRINGSTEEN
5	4	4	11	ENDLESS SUMMER NIGHTS EMI-MANHATTAN 50113	RICHARD MARX
6	5	2	13	NEVER GONNA GIVE YOU UP RCA 5347	RICK ASTLEY
7	7	7	8	WHAT A WONDERFUL WORLD A&M 3010	LOUIS ARMSTRONG
8	12	15	9	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE 1-9678/ARISTA	BILLY OCEAN
9	10	14	7	TALKING BACK TO THE NIGHT ISLAND 7-28122/WARNER BROS.	STEVE WINWOOD
10	6	5	11	NEVER DIE YOUNG COLUMBIA 38-07616	JAMES TAYLOR
11	15	28	4	I DON'T WANT LIVE WITHOUT YOU ATLANTIC 7-89101	FOREIGNER
12	9	9	11	I GET WEAK MCA 53242	BELINDA CARLISLE
13	11	6	13	FATHER FIGURE COLUMBIA 38-07682	GEORGE MICHAEL
14	17	21	7	SET THE NIGHT TO MUSIC RCA 6964	STARSHIP
15	14	13	11	THEME FROM L.A. LAW POLYDOR 887 145-7/POLYGRAM	MIKE POST
16	18	25	5	PIANO IN THE DARK A&M 3003	BRENDA RUSSELL/JOE ESPOSITO
17	13	8	15	SHE'S LIKE THE WIND RCA 5363	PATRICK SWAYZE
18	16	20	9	OUT OF THE BLUE ATLANTIC 7-89129	DEBBIE GIBSON
19	23	30	4	SO MUCH IN LOVE COLUMBIA 38-07711	ART GARFUNKEL
20	20	29	5	YOU DON'T KNOW VIRGIN 7-99405	SCARLETT & BLACK
21	25	37	4	PAMELA COLUMBIA 38-07715	TOTO
22	34	—	2	★★★ POWER PICK ★★★ SHATTERED DREAMS VIRGIN 7-99383	JOHNNY HATES JAZZ
23	21	18	20	HUNGRY EYES (FROM "DIRTY DANCING") RCA 5315	ERIC CARMEN
24	33	35	5	ANOTHER CHANCE TO LOVE ARISTA 1-9596	DIONNE WARWICK/H. HEWETT
25	22	23	7	I KNOW YOU BY HEART COLUMBIA 38-07727	DOLLY PARTON
26	32	42	4	HIGHWAY RAIN CYPRESS 661 128-7	MICHAEL TOMLINSON
27	19	11	11	WHEN WE WAS FAB DARK HORSE 7-28131/WARNER BROS.	GEORGE HARRISON
28	29	31	6	FEELIN' HAPPY CBS ASSOCIATED 4-07667/E.P.A.	DAN SIEGEL
29	37	43	4	I WASN'T THE ONE ATLANTIC 7-89145	AGNETHA FALTSKOG/PETER CETERA
30	26	22	19	SEASONS CHANGE ARISTA 1-9640	EXPOSE
31	24	17	21	CAN'T STAY AWAY FROM YOU EPIC 34-07641/E.P.A.	G. ESTEFAN/MIAMI SOUND
32	44	—	2	FAMILY MAN WARNER BROS. 7-28114	FLEETWOOD MAC
33	47	—	2	PINK CADILLAC EMI-MANHATTAN 50117	NATALIE COLE
34	35	27	9	HANDS TO HEAVEN A&M 2991	BREATHE
35	NEW ▶	—	1	★★★ HOT SHOT DEBUT ★★★ EVERYTHING YOUR HEART DESIRES ARISTA 1-9684	D. HALL/J. OATES
36	41	48	3	CENTURY'S END WARNER BROS. 7-27972	DONALD FAGEN
37	30	24	12	(SITTIN' ON) THE DOCK OF THE BAY COLUMBIA 38-07680	MICHAEL BOLTON
38	36	33	8	I FOUND SOMEONE Geffen 7-28191	CHER
39	28	26	10	NO CONVERSATION CAPITOL 44095	VIEW FROM THE HILL
40	39	46	3	WE SAID HELLO GOODBYE ATLANTIC LP CUT	PHIL COLLINS
41	49	—	2	SOMEONE LIKE YOU MERCURY LP CUT/POLYGRAM	VAN MORRISON
42	NEW ▶	—	1	CARMELIA COLUMBIA 38-07772	DAN HILL
43	NEW ▶	—	1	I STILL BELIEVE MCA 53288	BRENDA K. STARR
44	46	—	2	LOVE DON'T GIVE NO REASON MOTOWN 1925	SMOKEY ROBINSON
45	31	19	15	WITHOUT YOU ELEKTRA 7-69426	PEABO BRYSON & REGINA BELLE
46	27	16	12	DREAMS I DREAM MCA 53205	DAVE MASON (WITH PHOEBE SNOW)
47	NEW ▶	—	1	ONE MORE TRY COLUMBIA 38-07773	GEORGE MICHAEL
48	38	41	24	I LIVE FOR YOUR LOVE EMI-MANHATTAN 50094	NATALIE COLE
49	45	36	17	TWILIGHT WORLD MERCURY 888 484-7/POLYGRAM	SWING OUT SISTER
50	43	38	20	EVERYWHERE WARNER BROS. 7-28143	FLEETWOOD MAC

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



Jersey Unlimited. Warner Bros. artist Roger Troutman pulled into WNJR Hillside, N.J., recently on his whistle-stop tour in support of his new release, "Unlimited." From left are WNJR midday personality B.J. Stone, Warner Bros.' Joan Armond, WNJR PD Henry Singleton, and Troutman.



Native Heart. KISW Seattle treats Ann Wilson of Heart to a homecoming as the Seattle native spends a recent afternoon as a guest DJ at the station. KISW showered Wilson with heart-shaped balloons and bouquets of red roses when she arrived for the four-hour stint. From left are KISW's Steve Dan Wilke, Cathy Faulkner, and Mike Bell; Wilson; and the station's Steve Slaton, Kris Cook, Mike Jones, and Mike Trochalakis.



Cream City Stinger. WLUM Milwaukee treats two lucky listeners to a stop backstage after a Sting concert (they were treated to the concert, too). Milwaukee, the largest city in the Dairy State, was once noted for its warehouse district, whose buildings were made of cream-colored bricks. From left are WLUM promotions director Bobby Z, a WLUM contest winner, Sting, another contest winner, and WLUM morning man Arnie Wheeler.



Sticky WWCK-it. The WWCK Flint, Mich., St. Patrick's Day Leprechaun Bowl And Toss event turns into a sticky promotion as four "leprechauns" protest "cruel treatment" outside the station. (See Vox Jax, page 15.)



Logo-tar. Rocker WYNF "95-YNF" St. Petersburg, Fla., brings an ax to grind as it stops backstage for a visit with Whitesnake. 95-YNF's new custom guitar may be a bit unwieldy, but it'll stand out in any rock lineup. Standing, from left, are WYNF promotion director Jon Volmar, Whitesnake's Rudy Sarzo and Adrian Vandenberg, and WYNF personality Russ Albums. Kneeling is Whitesnake's Tommy Aldridge.



'BIG Step. KBIG Los Angeles helps kick off the pledge drive for the March Of Dimes WalkAmerica as it puts March Of Dimes ambassador Katherine Clark on the air. This year's March Of Dimes Walkathon Day is set for April 23. From left are KBIG morning co-hosts Sylvia Aimerto and Bill Maier and Clark.



Classical Zaps. New York classical outlet WQXR blasted the baroque when Frank Zappa made a guest appearance on the station's "Connections" program. WQXR operations director and program host Loren Toolajian played several cuts from Zappa's "Jazz From Hell" as the two took listeners on a search for the connections between classical and contemporary music. From left are Toolajian and Zappa.

POWERPLAYS

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

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

PLATINUM

WHTZ FM 4100 logo

New York O.M.: Steve Kingston. Playlist for WHTZ FM 4100.

POWER 95 logo

New York P.D.: Larry Berger. Playlist for POWER 95.

B96 logo

Chicago P.D.: Buddy Scott. Playlist for B96.

KISFM 102.7 logo

Los Angeles P.D.: Steve Rivers. Playlist for KISFM 102.7.

GOLD

WJZZ 108 FM logo

Boston P.D.: Sunny Joe White. Playlist for WJZZ 108 FM.

POWER 95 logo

Boston P.D.: Tom Jeffries. Playlist for POWER 95.

WJZZ 108 FM logo

Boston P.D.: Tom Jeffries. Playlist for WJZZ 108 FM.

WJZZ 108 FM logo

Washington P.D.: Mark St. John. Playlist for WJZZ 108 FM.

SILVER

Power Hits B94 FM logo

Pittsburgh P.D.: Jim Richards. Playlist for Power Hits B94 FM.

EAGLE 106 logo

Philadelphia P.D.: Charlie Quinn. Playlist for EAGLE 106.

POWER 96 logo

Detroit P.D.: Rick Gillette. Playlist for POWER 96.

WMMS 100.7 FM logo

Cleveland O.M.: Kid Leo. Playlist for WMMS 100.7 FM.

SILVER

WJZZ 108 FM logo

Detroit P.D.: Brian Patrick. Playlist for WJZZ 108 FM.

POWER 96 logo

Detroit P.D.: Rick Gillette. Playlist for POWER 96.

WMMS 100.7 FM logo

Cleveland O.M.: Kid Leo. Playlist for WMMS 100.7 FM.

WMMS 100.7 FM logo

Cleveland O.M.: Kid Leo. Playlist for WMMS 100.7 FM.

SILVER

WJZZ 108 FM logo

Chicago P.D.: Brian Kelly. Playlist for WJZZ 108 FM.

WJZZ 108 FM logo

Chicago P.D.: Brian Kelly. Playlist for WJZZ 108 FM.

WJZZ 108 FM logo

Chicago P.D.: Brian Kelly. Playlist for WJZZ 108 FM.

WJZZ 108 FM logo

Chicago P.D.: Brian Kelly. Playlist for WJZZ 108 FM.

SILVER

93Q logo

Houston P.D.: Bill Richards. Playlist for 93Q.

POWER 104 logo

Houston P.D.: Paul Christy. Playlist for POWER 104.

POWER 104 logo

Houston P.D.: Paul Christy. Playlist for POWER 104.

KMEL 106 FM logo

San Francisco P.D.: Keith Naftaly. Playlist for KMEL 106 FM.

SILVER

92 PRO-FM

Table with 2 columns: Song/Artist and P.D.: Mike Osborne. Includes songs like 'Billy Ocean, Get Outta My Dreams, Get Pebbles, Girlfriend'.

96 TIC-FM

Table with 2 columns: Song/Artist and P.D.: Dave Shakes. Includes songs like 'Billy Ocean, Get Outta My Dreams, Get Pebbles, Girlfriend'.

BIO 104 MEANS MUSIC

Table with 2 columns: Song/Artist and P.D.: Brian Thomas. Includes songs like 'Billy Ocean, Get Outta My Dreams, Get Pebbles, Girlfriend'.

BW 105

Table with 2 columns: Song/Artist and P.D.: Brian Philips. Includes songs like 'Pebbles, Girlfriend', 'Billy Ocean, Get Outta My Dreams, Get Pebbles, Girlfriend'.

Table with 2 columns: Song/Artist and P.D.: Steve Perun. Includes songs like 'Terence Trent D'Arby, Wishing Well', 'Samantha Fox, Naughty Girls (Need Love)'. Includes logo for 100.3 WISN-FM.

Table with 2 columns: Song/Artist and P.D.: Bob Case. Includes songs like 'The Jets, Rocket 2 U', 'The Deele, Two Occasions'.

Table with 2 columns: Song/Artist and P.D.: Dave Robinson. Includes songs like 'Billy Ocean, Get Outta My Dreams, Get Pebbles, Girlfriend'.

WHLR 107.5

Table with 2 columns: Song/Artist and P.D.: Gary Bryan. Includes songs like 'Billy Ocean, Get Outta My Dreams, Get Pebbles, Girlfriend'.

Table with 2 columns: Song/Artist and P.D.: Buzz Bennett. Includes songs like 'George Michael, One More Try', 'Gloria Estefan & Miami Sound Machine'.

KZZP 104.7-FM

Table with 2 columns: Song/Artist and P.D.: Guy Zapoleon. Includes songs like 'Michael Jackson, Man In The Mirror', 'The Jets, Rocket 2 U'.

KUBE 93-FM

Table with 2 columns: Song/Artist and P.D.: Gary Bryan. Includes songs like 'Billy Ocean, Get Outta My Dreams, Get Pebbles, Girlfriend'.



Billboard's PD of the Week

Cinde Slater Maximizing Potential

MAXIMIZING POTENTIAL by understanding limitations. That has been the approach of Cinde Slater, the former program director of album rocker WAAF Worcester, Mass., who took over the programming reins at heritage rocker KDKB Phoenix, Ariz., in mid-March.

With a signal emanating from Worcester, approximately 40 miles west of Boston, 'AAF can never hope to knock off Boston's established broadcasting leaders. However, its signal does carry into Boston itself and into Metrowest, Boston's quickly developing western suburb.

'Developing talent is my forte' Slater decided late in the winter to move on from 'AAF' for two reasons. First, she says, "I found my mission at 'AAF' complete. We had scrambled to be a fairly strong position—12th overall in the Boston ratings with a 3.6 share and tops in Worcester with a 14.6. And though some may look down at a 3 share, you can be very successful economically with that."

Second, she says, it was "time to move on to new challenges. To grow at 'AAF' would've meant to continue to do more of the same, and I wanted to do something new." That new challenge came in the form of the PD job at KDKB, "the heritage station in the market that had lost some of its base by losing touch with its listeners," according to Slater.

"They needed a programmer to come in and give them a sense of consistency. They'd been without a PD since June and basically need someone to get the staff to feel good about itself—and start working as a team with a common goal and vision."

The shift also puts the 19-year radio veteran a step closer to her eventual goal of managing a station. Slater says, "Though I have nothing but kind words about my time at 'AAF, it was clear to me that I wasn't going to be able to move into management. Here, at Sandusky Broadcasting, there's room for growth—for both the corporation and for myself."

years]. Instead, we pursued our own niche—nonstop rock. We cut down on a lot of the talk and the other services as well because we really couldn't do both, and we became much more music intensive. We set up a 55-35 format clock, running music sweeps from five minutes to the hour to 35 minutes past, and we also kept the spot limit down to nine an hour. Of the top four youth-demo stations in Boston, we all play 12 of the same 15 albums. So we had to differentiate ourselves with the second cuts from those records, with the promos and announcers as well."

Slater's most intensive efforts went into fine-tuning the morning-drive show, for she believes in the old adage, "As the morning goes, so follows the rest of the day." She says, "It was necessary to build more momentum through the day, and the place to start is in the mornings. It's the nature of an [album rocker] to peak at night, but that peak is more pronounced if you've built a stronger base during the day." She says she screened more than 100 candidates for one of her two morning-host positions.

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DAVID WYKOFF

Dear Jenny,

You've done it again!
42 European dates

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Congratulations!

**MOST SUCCESSFUL ARTIST
OF THE YEAR**

**MOST SUCCESSFUL TOUR
OF THE YEAR**

ALBUMS:

**DOUBLE PLATINUM
JENNIFER RUSH**

**TRIPLE PLATINUM
MOVIN'**

**DOUBLE PLATINUM
HEART OVER MIND**

19. 10. WOLFSBURG – Stadthalle
20. 10. WOLFSBURG – Stadthalle
22. 10. WÜRZBURG – Carl Diem Halle
23. 10. WÜRZBURG – Carl Diem Halle
24. 10. BREMEN – Stadthalle
25. 10. HAMBURG – CCH 1
27. 10. HAMBURG – CCH 1
28. 10. HAMBURG – CCH 1
29. 10. HAMBURG – CCH 1
31. 10. HANNOVER – Sporthalle
1. 11. HANNOVER – Sporthalle
2. 11. FRANKFURT – Festhalle
4. 11. STUTTGART – Schleyerhalle
5. 11. ZÜRICH – Hallenstadion
7. 11. FRANKFURT – Festhalle
8. 11. KÖLN – Sporthalle
9. 11. KÖLN – Sporthalle
11. 11. BERLIN – Deutschlandhalle
12. 11. ESSEN – Grugahalle
13. 11. ESSEN – Grugahalle
15. 11. KASSEL – Eissporthalle

16. 11. KASSEL – Eissporthalle
17. 11. KIEL – Ostseehalle
20. 11. STOCKHOLM – Eriskdalshall
21. 11. GÖTEBORG – Lisebergshall
24. 11. NÜRNBERG – Frankenhalle
25. 11. MÜNCHEN – Olympiahalle
29. 11. WIEN – Konferenzzentrum
1. 12. LUDWIGSHAFEN – Eberthalle
2. 12. LUDWIGSHAFEN – Eberthalle
3. 12. AUGSBURG – Sporthalle
5. 12. FRIEDRICHSHAFEN – Messehalle
6. 12. KARLSRUHE – Schwarzwaldhalle
7. 12. KARLSRUHE – Schwarzwaldhalle
9. 12. SAARBRÜCKEN – Saarlandhalle
11. 12. SAARBRÜCKEN – Saarlandhalle
14. 12. DÜSSELDORF – Phillipshalle
15. 12. BERLIN – ICC
17. 12. STUTTGART – Schleyerhalle
18. 12. ZÜRICH – Hallenstadion
19. 12. FRANKFURT – Jahrhunderthalle
20. 12. FRANKFURT – Jahrhunderthalle

**THE PLATINUM CONCERT TICKET
FOR 250.000 ADVANCE TICKET SALES**

Shooter & Klein

...YOUR PROMOTERS IN GERMANY!

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CBS *SBK Songs*
The Family of Music: Entertainment World, Inc.

EUROPEAN CONCERT TOUR '87

FEATURED PROGRAMMING

THE NEW AGE syndication market has two relative newcomers vying to carve out a niche for themselves. **Broadcast Journeys Inc.**, Atlanta, has been syndicating its "Sunday Side Up" since November, and Eugene, Ore.-based **Professional Radio Networks** has recently taken on the U.S. distribution of the 2-year-old Canadian production, "Steps Ahead."

"Sunday Side Up" is an aptly titled three-hour show for the brief-and-champagne-brunch set. Hosts **John Arminio** and **Kelley Eskridge** keep the talk informative and minimal as they use a friendly co-host style to keep the mood light. The playlist is decidedly in the soft jazz/fusion camp, using new age tracks sparingly. The Sunday-morning targeting calls for bright tracks and that's exactly what company president Arminio programs. He steers clear of dissonant jazz and overtly classical or "space" new age.

Arminio is currently reporting 40 clearances for the show, five of which he picked up from **Bill O'Connor's "A Touch Of Jazz."** (That show is currently on hiatus and looking for a syndicator. Production has been transferred to **Larry Carlton Productions.**) "Sunday Side Up" is available for barter and is delivered on disk. The hosts are available for custom IDs, and two minutes are set up in each program for local insertion of community events. Arminio is currently running financial-institution-product inquiries in the spots while looking for a major national sponsor. Broadcast Journeys can be contacted at 404-998-3411.

"Steps Ahead" brings a different approach to market. The two-hour show made its debut on **CKFM Toronto** and **CKKS Vancouver**, British Columbia, in July 1986 and is a decidedly new age program. Host **Jonn Kares** concludes music sets with back announcements and artist information and every hour adds a wry observation about life in the '80s. The dry humor of the short segments offsets the show's more adventurous programming.

Kares and partner **Anton Leo** of **NEOS Creative** in Toronto break out of the easy-listening realm of new age to program weightier pieces. Works by jazz-fusion artists make up about half of each program, though the tracks played are usually new age.

"Steps Ahead" is available on a barter basis with six minutes of national and four local spots per hour. The show is Professional Radio Networks' first music offering. For more information, contact PRN at 503-687-2068.

DUE TO THE NEWNESS and small size of the new age format, every syndication that programs contemporary instrumental music has been lumped into the new age category. There are actually a num-



Dueling Mikes—A DIRE Alda-cation. Gary Owens, left, host of DIR Broadcasting's "Gary Owens Music Weekend," teaches Alan Alda how to interview a microphone as the two match wits and M*A*S*H mikes during a taping for Owens' weekly show.

ber of different programming ideas at work in the format. It can be argued that it was actually syndication that pioneered the format. There were three or four syndicated new age programs two years before **KMET** Los Angeles gave way to **KTWV** "the Wave." Now that the format is being programmed full time on stations, new age syndications are no longer only pioneering their product onto other formats; they now have to find themselves a niche in their own format.

For programmers who are beginning to get the sense that some new age syndication may work on their station, here's a quick look at the broad range of programs available and their distributors:

"**The Jazz Show With David Sanborn**," Westwood One Radio Networks.

"**A Touch Of Jazz**," Larry Carlton Productions (producer).

"**Sunday Side Up**," Broadcast Journeys.

"**Inside The New Age**," Crystal Visions Productions.

"**Portraits In Sound**," Thom Reinstein Productions.

"**Steps Ahead**," Professional Radio Network.

"**Musical Starstreams**," Frank Forest Productions.

"**Music From The Hearts Of Space**," Hearts of Space Records.

TO CLARIFY our April 2 story regarding the acquisition of the MCA Radio Network's two remaining programs, the transfer of the "Nashville Live" rights began on Jan. 3 to **Emerald Entertainment Group**, Nashville. The transfer was completed April 1. The live weekly call-in program is now the sole property of Emerald, which handles the production, clearance, and distribution of the show. **MediaAmerica**, New York, now handles the national spot sales.

Emerald has been producing the show since it made its debut Sept. 27. Shortly before the debut, **IDB Communications**, Los Angeles,

completed construction of a satellite hookup at Emerald's Music Row facilities to make the live production feasible. Emerald says that the current affiliate count is 125, with two stations in the top 20 ADI markets. Emerald has maintained its long-term contract with **MCA Records**.

PETER J. LUDWIG

PROMOTIONS

(Continued from page 16)

KOOL's "Prize closet," and of course, change the bar's name to **KOOL Cafe**—replicating the station's blue ice-block logo.

The bar was closed in January to undergo the renovation, which included dedicating each wall to a rock'n'roll era. When the **KOOL Cafe's** doors opened in mid-February, Phoenix had a hot new club and **KOOL** had a high-profile counterpart—open to the public every night from happy hour until last call. The bar retained its original owner; **KOOL** simply took over the club's marketing and promotional responsibilities.

In a time when stations are turning offices and conference rooms into listener-visited prize closets, **KOOL** has created a prize nightclub. Seemiller says, "This way the listeners can touch us—we're not just a knob on a radio."

The **KOOL Cafe** has been a hit so far. Patronage for the 200-person-capacity club is up 500%. In the past, **KOOL** routinely put together advertising and promotion packages for local bars and nightclubs and had an excellent track record of listener response to those packages. Before the arrangement, the neighboring bar couldn't afford to advertise on top Phoenix stations like **KOOL**. There wasn't much happening at the bar to advertise anyway.

Now, the bar can afford an extensive radio advertising and promotional budget. Seemiller says that the deal has not adversely affected

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 13, **Rockline Special Edition: Pink Floyd**, Rockline Special, Global Satellite/ABC Radio Networks, two hours.

April 15-16, **Aerosmith, On The Radio, On The Radio Broadcasting**, one hour.

April 15-17, **Vinnie Vincent Invasion, Metalshop, MJI Broadcasting**, one hour.

April 15-17, **Motown Solo Artists, Motor City Beat, United Stations**, three hours.

April 15-17, **Alexander O'Neal, Star Beat, MJI Broadcasting**, one hour.

April 15-17, **The INXS Story, Hot Rocks, United Stations**, 90 minutes.

April 15-17, **Charlie Pride, Country Today, MJI Broadcasting**, one hour.

April 15-17, **Peter Frampton, Rock Watch, United Stations**, three hours.

April 16-17, **Reggie & Vincent Calloway/Dynasty/the Fit, RadioScope, Lee Bailey Communications**, one hour.

April 17, **Robin Trower, Classic Call, Premiere Radio Network**, one hour.

April 17, **George Thorogood, King Biscuit Flower Hour, DIR Broadcasting**, one hour.

April 17, **Smithereens/Sting, Powercuts, Global Satellite/ABC Radio Networks**, two hours.

April 17, **the Bellamy Brothers, Nashville Live, Emerald Entertainment Group**, 90 minutes.

April 18, **Robert Plant, Rockline, Global Satellite/ABC Radio Networks**, 90 minutes.

April 18-24, **Lynyrd Skynyrd, Up Close, Media-America Radio**, two hours.

April 18-24, **Come Swing With Me: Frank Sinatra In Concert, Westwood One Radio Networks Special Concert**, 90 minutes.

YesterHits[®]

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. **Dust In The Wind**, Kansas, KIRSHNER
7. **The Closer I Get To You**, Roberta Flack, ATLANTIC
8. **Jack & Jill**, Raydio, ARISTA
9. **We'll Never Have To Say Goodbye**, England Dan & John Ford Coley, BIG TREE
10. **Our Love**, Natalie Cole, CAPITOL

POP SINGLES—20 Years Ago

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

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. **Weekend In L.A.**, George Benson, WARNER BROS.
6. **Point Of Know Return**, Kansas, KIRSHNER
7. **Jefferson Starship Earth**, Jefferson Starship, GRUNT
8. **Aja**, Steely Dan, ABC
9. **Running On Empty**, Jackson Browne, ASYLUM
10. **Blue Lights In The Basement**, Roberta Flack, ATLANTIC

TOP ALBUMS—20 Years Ago

1. **The Graduate**, Soundtrack, COLUMBIA
2. **Blooming Hits**, Paul Mauriat & His Orchestra, PHILIPS
3. **Lady Soul**, Aretha Franklin, ATLANTIC
4. **The Dock Of The Bay**, Otis Redding, VOLT
5. **Parsley, Sage, Rosemary & Thyme**, Simon & Garfunkel, COLUMBIA
6. **Valley Of The Dolls**, Dionne Warwick, SCEPTER
7. **John Wesley Harding**, Bob Dylan, COLUMBIA
8. **Disraeli Gears**, Cream, ATCO
9. **Axis: Bold As Love**, Jimi Hendrix Experience, REPRISE
10. **The Good, The Bad & The Ugly**, Soundtrack, UNITED ARTISTS

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. **Everytime Two Fools Collide**, Kenny Rodgers & Dottie West, UNITED ARTISTS
4. **I Cheated On A Good Woman's Love**, Billy "Crash" Craddock, CAPITOL
5. **Hearts On Fire**, Eddie Rabbitt, ELEKTRA
6. **It's All Wrong, But It's Alright/Two Doors Down**, Dolly Parton, RCA
7. **I've Got A Winner In You**, Don Williams, ABC
8. **Sweet Sweet Smile**, Carpenters, A&M
9. **We Believe In Happy Endings**, Johnny Rodriguez, MERCURY
10. **She Can Put Her Shoes Under My Bed (Anytime)**, Johnny Duncan, COLUMBIA

SOUL SINGLES—10 Years Ago

1. **Too Much, Too Little, Too Late**, Johnny Mathis & Deniece Williams, COLUMBIA
2. **The Closer I Get To You**, Roberta Flack & Donny Hathaway, ATLANTIC
3. **Boozilla**, Bootsie'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. **On Broadway**, George Benson, WARNER BROS.
8. **Never Get Enough Of Your Love**, LTD, A&M
9. **It's You That I Need**, Enchantment, UNITED ARTISTS
10. **Am I Losing You**, Manhattans, COLUMBIA

Radio & retail reps meet on new age ... see page 46

Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	1
2	3	OOO LA LA LA	TEENA MARIE	3
3	5	DA'BUTT (FROM THE FILM "SCHOOL DAZE")	E.U.	2
4	8	LOVIN' ON NEXT TO NOTHIN'	GLADYS KNIGHT & THE PIPS	4
5	1	WISHING WELL	TERENCE TRENT D'ARBY	12
6	11	SWEET SENSATION	LEVERT	5
7	9	ALL IN MY MIND	FULL FORCE	6
8	13	THAT'S WHAT LOVE IS	MIKI HOWARD WITH GERALD LEVERT	7
9	7	YOU ARE WHO YOU LOVE	GAVIN CHRISTOPHER	14
10	10	WASN'T I GOOD TO YA?	DA'KRASH	10
11	18	NITE AND DAY	AL B. SURE!	8
12	17	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	9
13	4	MAN IN THE MIRROR	MICHAEL JACKSON	22
14	16	DON'T YOU KNOW	HEAVY D. & THE BOYZ	15
15	19	I'VE BEEN A FOOL FOR YOU	MILES JAYE	13
16	21	PINK CADILLAC	NATALIE COLE	11
17	26	WILD, WILD WEST	KOOL MOE DEE	16
18	12	GOING BACK TO CALI	L.L. COOL J	28
19	6	LOVEY DOVEY	TONY TERRY	26
20	27	EVERYTHING WILL B-FINE	LISA LISA & CULT JAM	20
21	28	INSTANT REPLAY	MICO WAVE	18
22	—	MERCEDES BOY	PEBBLES	19
23	22	HERE COMES THE NIGHT	MELISA MORGAN	17
24	14	FISHNET	MORRIS DAY	30
25	29	STAND UP	HINDSIGHT	21
26	31	COULDN'T CARE LESS	FORCE M.D.'S	23
27	30	WHO DO YOU LOVE	RODNEY SAULSBERRY	38
28	20	FATHER FIGURE	GEORGE MICHAEL	44
29	24	ROCKET 2 U	THE JETS	49
30	15	EVERY DROP OF YOUR LOVE	STACY LATTISAW	40
31	35	TWO OCCASIONS	THE DEELE	54
32	39	PIANO IN THE DARK	BRENDA RUSSELL/JOE ESPOSITO	29
33	38	(SITTIN' ON) THE DOCK OF THE BAY	MICHAEL BOLTON	58
34	36	FALLING IN LOVE	WHISTLE	48
35	—	MY GIRL	SUAVE	24
36	—	SOMETHING JUST AIN'T RIGHT	KEITH SWEAT	25
37	—	JUST HAVIN' FUN	THE FIT	27
38	37	LOVE DON'T GIVE NO REASON	SMOKEY ROBINSON	51
39	33	THRILL SEEKERS	ROGER	94
40	—	BED ROCK	GEORGIO	37

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	5	DA'BUTT (FROM THE FILM "SCHOOL DAZE")	E.U.	2
2	6	LOVIN' ON NEXT TO NOTHIN'	GLADYS KNIGHT & THE PIPS	4
3	4	SWEET SENSATION	LEVERT	5
4	7	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	1
5	1	OOO LA LA LA	TEENA MARIE	3
6	8	ALL IN MY MIND	FULL FORCE	6
7	9	THAT'S WHAT LOVE IS	MIKI HOWARD WITH GERALD LEVERT	7
8	12	NITE AND DAY	AL B. SURE!	8
9	10	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	9
10	11	PINK CADILLAC	NATALIE COLE	11
11	13	I'VE BEEN A FOOL FOR YOU	MILES JAYE	13
12	3	WASN'T I GOOD TO YA?	DA'KRASH	10
13	15	HERE COMES THE NIGHT	MELISA MORGAN	17
14	23	MY GIRL	SUAVE	24
15	26	MERCEDES BOY	PEBBLES	19
16	17	INSTANT REPLAY	MICO WAVE	18
17	18	STAND UP	HINDSIGHT	21
18	27	SOMETHING JUST AIN'T RIGHT	KEITH SWEAT	25
19	21	EVERYTHING WILL B-FINE	LISA LISA & CULT JAM	20
20	19	COULDN'T CARE LESS	FORCE M.D.'S	23
21	20	JUST HAVIN' FUN	THE FIT	27
22	24	WILD, WILD WEST	KOOL MOE DEE	16
23	25	DON'T YOU KNOW	HEAVY D. & THE BOYZ	15
24	2	WISHING WELL	TERENCE TRENT D'ARBY	12
25	28	I AM YOUR MELODY	NORMAN CONNORS/SPENCER HARRISON	32
26	14	YOU ARE WHO YOU LOVE	GAVIN CHRISTOPHER	14
27	34	PIANO IN THE DARK	BRENDA RUSSELL/JOE ESPOSITO	29
28	38	LOVE STRUCK	JESSE JOHNSON	31
29	35	STRANGE RELATIONSHIP	HOWARD HEWETT	36
30	30	DON'T MESS WITH MY HEART	THE SKWARES	33
31	39	ONE TIME LOVE	CHRIS JASPER	39
32	37	LOVE ME ALL OVER	KASHIF	34
33	40	IF I WERE YOUR WOMAN	STEPHANIE MILLS	35
34	—	FLIRT	EVELYN "CHAMPAGNE" KING	42
35	—	SAY IT AGAIN	JERMAINE STEWART	41
36	33	BED ROCK	GEORGIO	37
37	—	LIVING IN THE LIMELIGHT	GLENN JONES	46
38	—	HOW COULD YOU DO IT TO ME	REGINA BELLE	43
39	22	MAN IN THE MIRROR	MICHAEL JACKSON	22
40	—	AIN'T NO WAY	JEAN CARNE	52

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (13)	14
Def Jam (1)	
WARNER BROS. (5)	9
Reprise (3)	
Tommy Boy (1)	
E.P.A.	8
Epic (6)	
CBS Associated (1)	
Tabu (1)	
MCA	7
MOTOWN	7
ATLANTIC (4)	6
Island (2)	
POLYGRAM	5
Mercury (2)	
London (1)	
Polydor (1)	
Wing (1)	
RCA (2)	5
Jive (3)	
A&M	4
ARISTA (3)	4
Jive (1)	
CAPITOL	4
EMI-MANHATTAN	4
SOLAR	4
VIRGIN	3
ELEKTRA	2
PROFILE	2
4TH & B'WAY	1
ALPHA INT'L	1
DANYA	1
Reality (1)	
FUTURE	1
HOUSTON INTERNATIONAL	1
JIVE	1
MACOLA	1
Kru'-Cut (1)	
MALACO	1
Muscle Shoals Sound (1)	
RYAN	1
SELECT	1
SLEEPING BAG	1
VISION	1
Ms. B (1)	

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
52	AIN'T NO WAY	(Cotillion, BMI/14th Hour, BMI)
6	ALL IN MY MIND	(Forceful, BMI/Willesden, BMI)
67	ANTICIPATION	(SBK Songs/Blackwood, BMI/Multi-Level, BMI)
37	BED ROCK	(Georgio/Stone Diamond, BMI) CPP
68	BETCHA CAN'T LOSE (WITH MY LOVE)	(Stone Diamond, BMI/Leahcim, BMI/Sekots, ASCAP)
47	CAN YOU WAIT	(MCA, ASCAP/Gaidi, ASCAP/Mandels, ASCAP)
83	CAN'T LOVE YOU TONIGHT	(Tiju, ASCAP/PolyGram, ASCAP)
77	COMPASSION	(Virgin-Nymph, BMI/Morning Crew, BMI)
23	COULDN'T CARE LESS	(Jobete, ASCAP/MCA, ASCAP/RC Songs, ASCAP) CPP
2	DA'BUTT (FROM THE FILM "SCHOOL DAZE")	(MCA, ASCAP/Sunset Burgundy, ASCAP/Tootsie Songs, ASCAP)
86	DINNER FOR TWO	(Jay King IV, BMI)
66	DIVINE EMOTIONS	(Gratitude Sky, ASCAP/When Words Collide, BMI)
65	DO YOU FEEL IT	(Content, BMI/Tyronza, BMI)
33	DON'T MESS WITH MY HEART	(Box Town, BMI/PolyGram Songs, BMI)
50	DON'T WASTE MY TIME	(Wolftoons, ASCAP)
15	DON'T YOU KNOW	(Way To Go, ASCAP/E.F. Cuttin, ASCAP/Donril, ASCAP/Across 110th Street, ASCAP)
40	EVERY DROP OF YOUR LOVE	(Music Corp. Of America, BMI/L'il Mama, BMI/Mercy Kersey, BMI)
20	EVERYTHING WILL B-FINE	(Forceful, BMI/Willesden, BMI/Myl Myl, BMI/Careers, BMI) CPP
85	EVIL ROY	(Sir & Trini, ASCAP/Streamline Moderne, ASCAP/Black Lion, ASCAP/Captain Z, ASCAP/Texascity, BMI)
48	FALLING IN LOVE	(ADRA, BMI/Rapp City, BMI/Guinea Farm, BMI)
44	FATHER FIGURE	(Chappell, ASCAP/Morrison Leahy, ASCAP)
30	FISHNET	(Ya D Sir, ASCAP/WB, ASCAP/Flyte Tyme, ASCAP)
42	FLIRT	(Taj Mahal, ASCAP/Tavani, BMI)
93	FREE	(Jobete, ASCAP/R.K.S., ASCAP) CPP
92	GET DOWN	(Kee-Drick, BMI/Black Eye, ASCAP)
1	GET OUTTA MY DREAMS, GET INTO MY CAR	(Protoons, ASCAP)
28	GOING BACK TO CALI	(Jobete, ASCAP/Almo, ASCAP) CPP
17	HERE COMES THE NIGHT	(Def Jam, ASCAP)
43	HOW COULD YOU DO IT TO ME	(Julie Moosekick, BMI/Mountain Peake, ASCAP)
88	HOW LONG	(MCA, ASCAP/Copyright Control)
32	I AM YOUR MELODY	(Valda, BMI/Sunsight, BMI/Boykin, BMI)
60	I BET YA, I'LL LET YA	(Jobete, ASCAP/Gentle General, ASCAP/Crystal Raisin, ASCAP) CPP
61	I CAN'T STAND THE RAIN	(Irving, BMI) CPP
57	I NEED MONEY BAD	(Summa Group, BMI/Bright Light, BMI/Maird, BMI)
90	I NEED SOMEBODY	(Protoons, ASCAP/Guy Vaughn, ASCAP/Ackee, ASCAP/Shedrock, BMI/Island, BMI)
35	IF I WERE YOUR WOMAN	(Jobete, ASCAP) CPP
82	IF WE TRY	(Hip Trip, BMI/Hip Chic, BMI)
69	IN THE MIX	(Muscle Shoals, BMI/Jalew, BMI)
18	INSTANT REPLAY	(Mashamug, BMI/Island, BMI/What's New Wave, BMI/Irving, BMI) CPP
13	I'VE BEEN A FOOL FOR YOU	(Abana, BMI)
53	JUST GOT PAID	(Mochrie, ASCAP/Cal-Gene, BMI)
27	JUST HAVIN' FUN	(Conceded, ASCAP/Let's Shine, ASCAP)
78	KEEP RISIN' TO THE TOP	(Entertaining, BMI/Danica, BMI)
63	LITTLE WALTER	(PolyGram, ASCAP/Two Tuff-Enuff, BMI)
46	LIVING IN THE LIMELIGHT	(Willesden, BMI/WB, ASCAP)
51	LOVE DON'T GIVE NO REASON	(Smokey Robinson, BMI)
73	LOVE MAKES A WOMAN	(Warner-Tamerlane, BMI/Unichappell, BMI)
34	LOVE ME ALL OVER	(Music Corp. Of America, BMI/Kashif, BMI/King Arthur, ASCAP)
31	LOVE STRUCK	(Shockadelica, ASCAP/Almo, ASCAP) CPP
64	LOVER FOR LIFE	(Feel The Beat, BMI/Stone Diamond, BMI) CPP
26	LOVEY DOVEY	(Shaman Drum, BMI)
4	LOVIN' ON NEXT TO NOTHIN'	(Nelana, BMI/Rashida, BMI/Limited Funds, BMI/Texas City, BMI)
22	MAN IN THE MIRROR	(Yellowbrick Road, ASCAP/MCA, ASCAP/Aerostation Corporation, ASCAP)
19	MERCEDES BOY	(MCA, ASCAP/Uncity, ASCAP/Jenn-A-Bug, ASCAP)
24	MY GIRL	(Jobete, ASCAP) CPP
91	NEVER KNEW LOVE LIKE THIS	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
59	NEW GIRL ON THE BLOCK	(SMA, ASCAP)
96	NEXT TIME	(Jobete, ASCAP/Mazarati, ASCAP) CPP
8	NITE AND DAY	(Al B. Sure! International, ASCAP/Key West International, ASCAP/Across 110th Street, ASCAP)
45	NO PAIN, NO GAIN	(Miami Spice, ASCAP)
74	NO PAIN, NO GAIN	(R.K.S., ASCAP/Jobete, ASCAP)
39	ONE TIME LOVE	(Jasper Stone, ASCAP)
3	OOO LA LA LA	(April, ASCAP/Midnight Magnet, ASCAP/Oh-Bev, ASCAP/McNella, ASCAP)
95	PAID IN FULL	(Robert Hill)
84	PARENTS JUST DON'T UNDERSTAND	(Zomba, ASCAP)
29	PIANO IN THE DARK	(Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarf-village, ASCAP)
11	PINK CADILLAC	(Bruce Springsteen, ASCAP) CPP
89	PLAYTHING	(MCA, ASCAP/Omeo, BMI/Len-Tom, ASCAP)
71	PLEASE DON'T GO GIRL	(Maurice Starr, ASCAP)
49	ROCKET 2 U	(Groupie, BMI)
41	SAY IT AGAIN	(Blackwood, BMI/Henry Suemay, BMI)
58	(SITTIN' ON) THE DOCK OF THE BAY	(Irving, BMI) CPP
75	SLOW STARTER	(Raha, BMI/Black Lion, ASCAP/Captain Z, ASCAP)
25	SOMETHING JUST AIN'T RIGHT	(WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP/Donril, ASCAP/Zomba, ASCAP)
81	SPEND SOME TIME WITH ME	(Sunset Burgundy, ASCAP/MCA, ASCAP/Lilyac, ASCAP/Mchoma, BMI/Bernard Wright, BMI)
21	STAND UP	(WB, ASCAP/Virgin, ASCAP) CPP
36	STRANGE RELATIONSHIP	(Make It Big, ASCAP/WB, ASCAP/Monty Seward, ASCAP/Yellowbrick Road, ASCAP)
5	SWEET SENSATION	(Trycep, BMI/Fercliff, BMI)
87	TAKE GOOD CARE OF ME	(Zomba, ASCAP/Willesden, BMI)
97	THANK YOU (FALETTINBEMICELFAGAIN)	(Mijac, BMI)
7	THAT'S WHAT LOVE IS	(Trycep, BMI/Willesden, BMI/Mardago, BMI/Pera, BMI) CPP
98	THAT'S WHERE YOU'LL FIND ME	(Monte Moir, ASCAP/Virgin-Nymph, BMI) CPP
99	THINKING OF YOU	(Maurice White, ASCAP/Yougoulei, ASCAP/Wenkewa, ASCAP)
94	THRILL SEEKERS	(Troutman's, BMI/Saja, BMI)
62	TIRED OF BEING ALONE	(Irving, BMI/Al Green, BMI)
79	TURN OFF THE LIGHTS	(Lon-Hop, BMI)
54	TWO OCCASIONS	(Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI/Peer-Southern, ASCAP/Tammi, BMI) CPP
10	WASN'T I GOOD TO YA?	(Crazy People, ASCAP/Almo, ASCAP) CPP
70	THE WAY YOU LOVE ME	(Wiz Kid, BMI/Irving, BMI)
72	WE'RE GOING TO PARTY	(Houston Gold, BMI)
56	WHEN LOVE COMES CALLING	(Colgems-EMI, ASCAP/MCA, ASCAP)
9	WHERE DO BROKEN HEARTS GO	(Scaramanga, ASCAP/Rare Blue, ASCAP/Baby Love, ASCAP) CPP
38	WHO DO YOU LOVE	(Peter Brown, ASCAP/Rod Saulsongs, ASCAP)
16	WILD, WILD WEST	(Willesden, BMI)
12	WISHING WELL	(Virgin-Nymph, BMI/Young Terence, BMI/Rare Blue, ASCAP) CPP
100	WOULDN'T YOU LOVE TO LOVE ME?	(Controversy, ASCAP)
80	YES	(Hands Down, ASCAP)
55	YES (IF YOU WANT ME)	(Perfect Punch, BMI/Pet Me, BMI)
14	YOU ARE WHO YOU LOVE	(Chappell, ASCAP/Intersong, ASCAP/God's Little Publishing Co., ASCAP)
76	YOUNG LOVE	(SAEG, BMI/Randy Michelle, BMI/Hello, BMI)

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hai 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.

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Rainmakers. Epic act Tease is being produced by label mate Mtume on its second album, "Remember..." Shown taking a break from their work on a cover of Ann Peebles' "I Can't Stand The Rain" are Tease member Kipper Jones, left, and Mtume.

NORMAN CONNORS

(Continued from page 23)

when I heard their first album, I really fell in love with it," he says. "I don't see any musical conflict as long as the lyrics fit within what they're saying."

Connors will be taking to the road "within a month or so" to support "Passion." Tour dates will include stops in Europe and Japan. "There are a lot of loyal fans overseas, so I'm really looking forward to performing abroad, especially since I haven't been to certain countries for a long time. The last time I was in Japan must have been the early '70s," he says.

FOR WEEK ENDING APRIL 16, 1988

Billboard®

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	2	30	MICHAEL JACKSON ▲ ⁵ EPIC QE 40600/E.P.A. (CD)	BAD
2	2	1	17	KEITH SWEAT ● VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
③	4	5	20	GEORGE MICHAEL ▲ ³ COLUMBIA OC 40867 (CD)	FAITH
4	3	3	19	GLADYS KNIGHT & THE PIPS ● MCA 42004 (8.98) (CD)	ALL OUR LOVE
5	5	6	21	THE DEELE SOLAR ST 72555 (8.98) (CD)	EYES OF A STRANGER
⑥	8	11	24	TERENCE TRENT D'ARBY ● THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
7	6	4	19	STEVIE WONDER ▲ MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
8	7	7	55	SALT-N-PEPA ▲ NEXT PLATEAU PL 1007 (8.98) (CD)	HOT, COOL & VICIOUS
9	9	9	5	MORRIS DAY WARNER BROS. 25651 (8.98) (CD)	DAYDREAMING
⑩	11	8	40	NATALIE COLE ● EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
⑪	17	22	4	BILLY OCEAN JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
12	12	12	43	WHITNEY HOUSTON ▲ ⁵ ARISTA AL 8405 (9.98) (CD)	WHITNEY
13	13	18	21	MIKI HOWARD ATLANTIC 81810 (8.98) (CD)	LOVE CONFESSIONS
14	10	15	25	HEAVY D. & THE BOYZ MCA 5986 (8.98) (CD)	LIVING LARGE...
15	15	14	13	JUST-ICE FRESH LPRE-5/SLEEPING BAG (8.98)	KOOL & DEADLY
⑬	18	20	14	PEBBLES MCA 42094 (8.98) (CD)	PEBBLES
17	16	21	21	KOOL MOE DEE JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
18	20	16	26	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (CD)	SHARP
19	19	17	56	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
20	14	10	20	ROGER ● REPRIS 25496/WARNER BROS. (8.98) (CD)	UNLIMITED!
21	22	19	18	MELI'SA MORGAN CAPITOL CLT-46943 (8.98) (CD)	GOOD LOVE
22	21	13	21	EARTH, WIND & FIRE ● COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
23	23	27	44	THE O'JAYS P.L.R. ST 53036/EMI-MANHATTAN (8.98) (CD)	LET ME TOUCH YOU
24	29	29	8	STACY LATTISAW MOTOWN 6247 ML (8.98) (CD)	PERSONAL ATTENTION
25	24	26	19	GERALD ALBRIGHT ATLANTIC 81813 (8.98) (CD)	JUST BETWEEN US
⑳	38	57	3	SOUNDTRACK EMI-MANHATTAN 48680 (9.98) (CD)	SCHOOL DAZE
27	26	25	20	KASHIF ARISTA AL-8447 (8.98) (CD)	LOVE CHANGES
28	34	28	35	LEVERT ● ATLANTIC 81773 (8.98) (CD)	THE BIG THROWDOWN
29	30	40	5	DA'KRASH CAPITOL CI 48355 (8.98) (CD)	DA'KRASH
30	25	30	17	JOYCE SIMS SLEEPING BAG TLX 10 (8.98) (CD)	COME INTO MY LIFE
⑳	70	—	2	MANTRONIX CAPITOL 48336 (8.98) (CD)	IN FULL EFFECT
32	31	32	23	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
33	32	42	20	TONY TERRY EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
34	33	33	43	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
35	35	39	9	HURBY'S MACHINE SOUND CHECK PLS 1009/NEXT PLATEAU (8.98) (CD)	THE HOUSE THAT RAP BUILT
36	36	35	56	SMOKEY ROBINSON ● MOTOWN 6226 ML (8.98) (CD)	ONE HEARTBEAT
37	28	23	14	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
38	27	24	35	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
⑳	RE-ENTRY			BRENDA RUSSELL A&M SP 5178 (8.98) (CD)	GET HERE
40	37	37	45	JONATHAN BUTLER ● JIVE/RCA 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
41	46	46	25	MILES JAYE ISLAND 90615/ATLANTIC (8.98) (CD)	MILES
④	56	71	4	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
43	42	43	6	VARIOUS ARTISTS SLEEPING BAG TLX 42012 (8.98)	SLEEPING BAG'S GREATEST MIXERS COLLECTION II
④	NEW ▶		1	TEENA MARIE EPIC FE 40872/E.P.A.	NAKED TO THE WORLD
45	45	51	7	VARIOUS ARTISTS PROFILE PRO 1248 (9.98) (CD)	BEST OF HOUSE MUSIC
46	41	41	49	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
④	62	68	4	BOOGIE BOYS CAPITOL 46917 (8.98)	ROMEO KNIGHT
48	53	53	5	GAVIN CHRISTOPHER EMI-MANHATTAN 46998 (8.98) (CD)	GAVIN
49	43	34	50	PUBLIC ENEMY DEF JAM BFC 40658/COLUMBIA	YO! BUM RUSH THE SHOW
50	48	38	11	TAYLOR DAYNE ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
51	40	31	13	SOUNDTRACK ● DEF JAM SC 44042/COLUMBIA (CD)	LESS THAN ZERO
52	57	54	26	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
53	49	49	22	CLARENCE CARTER ICHIBAN ICH 1016 (8.98) (CD)	HOOKED ON LOVE
⑤	61	65	52	GEORGIO MOTOWN 6229 ML (8.98) (CD)	SEXAPPEAL
55	55	56	9	DIANNE REEVES BLUE NOTE BLJ 46906/EMI-MANHATTAN (8.98) (CD)	DIANNE REEVES
56	39	36	17	ARETHA FRANKLIN ARISTA AL 8497 (11.98) (CD)	ONE LORD, ONE FAITH, ONE BAPTISM
57	51	45	21	FULL FORCE COLUMBIA FC 40894 (CD)	GUESS WHO'S COMIN' TO THE CRIB?
58	44	44	24	SHANICE WILSON A&M SP 5128 (8.98) (CD)	DISCOVERY
59	59	50	84	KENNY G. ▲ ² ARISTA AL8-8427 (8.98) (CD)	DUOTONES
⑥	67	73	3	ALPHONSE MOUZON OPTIMISM OP 6002 (8.98) (CD)	EARLY SPRING
61	54	52	7	PEABO BRYSON ELEKTRA 60753 (9.98) (CD)	POSITIVE
62	47	61	36	ERIC B. & RAKIM ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
63	52	55	106	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
64	50	47	59	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
65	65	62	10	CHRIS JASPER CBS ASSOCIATED BFZ 44053/E.P.A. (CD)	SUPERBAD
66	68	67	44	L.L. COOL J ▲ ² DEF JAM FC 40793/COLUMBIA (CD)	BIGGER & DEFFER
67	58	58	6	REBBIE JACKSON COLUMBIA BFC 40896 (CD)	R U TUFF ENUFF
68	64	59	36	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
⑥	NEW ▶		1	VARIOUS ARTISTS PROFILE PRO 1251 (8.98)	HARD AS HELL
⑦	NEW ▶		1	NORMAN CONNORS CAPITOL 48514 (8.98) (CD)	PASSION
⑦	NEW ▶		1	JEAN CARNE ATLANTIC 81811 (8.98) (CD)	YOU'RE A PART OF ME
⑦	NEW ▶		1	THE FIT A&M SP 5183 (8.98) (CD)	JUST HAVIN' FUN
73	66	66	47	THE WHISPERS ▲ SOLAR ST 72554 (8.98) (CD)	JUST GETS BETTER WITH TIME
74	74	74	34	UTFO SELECT SEL 21619 (8.98) (CD)	LETHAL
75	71	60	24	BARRY WHITE A&M SP 5154 (8.98) (CD)	THE RIGHT NIGHT AND BARRY WHITE

① 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.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★★ NO. 1 ★★					
1	1	2	8	PINK CADILLAC EMI-MANHATTAN V-56084	◆ NATALIE COLE
2	4	4	8	PROVE YOUR LOVE (REMIX) ARISTA ADI-9677	◆ TAYLOR DAYNE
3	3	3	8	ROCKET 2 U (REMIX) MCA 23822	◆ THE JETS
4	5	6	7	DON'T MAKE A FOOL OF YOURSELF (REMIX) ATLANTIC 0-86616	STACEY Q
5	9	12	5	ADVENTURE COLUMBIA 44 07471	ELEANOR
6	8	9	7	BLUE MONDAY/TOUCHED BY THE HAND OF GOD QWEST PROMO/WARNER BROS.	NEW ORDER
7	7	8	7	BREAKAWAY A&M SP-12259	◆ BIG PIG
8	10	14	5	ALWAYS ON MY MIND EMI-MANHATTAN V-56089	◆ PET SHOP BOYS
9	11	16	5	BEHIND THE WHEEL SIRE PROMO/WARNER BROS.	DEPECHE MODE
10	17	28	3	INSTINCTUAL RCA 7605-1-RD	◆ IMAGINATION
11	12	19	4	LIKE A CHILD 4TH & B'WAY 458/ISLAND	NOEL
12	2	1	8	DON'T LOOK ANY FURTHER (REMIX) CAPITOL V-15359	◆ THE KANE GANG
13	15	25	4	JACK THE LAD MAXIE MUSIC 4V9 43220/CHRYSALIS	3 MAN ISLAND
14	13	20	5	NIGHTTIME (REMIX) VIRGIN 0-96710	PRETTY POISON
15	22	33	4	I FEEL IT POPULAR POP 6	SUZIE AND THE CUBANS
16	6	5	8	BEDROCK (REMIX) MOTOWN 4603MG	◆ GEORGIO
17	16	18	6	STAND UP VIRGIN 0-96732	HINDSIGHT
18	18	30	3	LOVE IN THE FIRST DEGREE/ECSTASY LONDON 886 262-1/POLYGRAM	BANANARAMA
19	24	31	3	BANGO/BACK TO THE BEAT FRESH FRE-80117/SLEEPING BAG	THE TODD TERRY PROJECT
20	19	27	4	KISS AND TELL REPRIS 0-20841/WARNER BROS.	◆ BRYAN FERRY
21	21	24	6	DREAMIN' OF LOVE LMR 4001	◆ STEVIE B
22	29	42	3	SPEED OF LIGHT A&M SP-12268	REIMY
23	42	—	2	DIVINE EMOTIONS REPRIS 0-20874/WARNER BROS.	NARADA
24	28	34	4	LOVIN' ON NEXT TO NOTHIN' (REMIX) MCA 23804	GLADYS KNIGHT & THE PIPS
25	27	29	5	LOVE DON'T LIVE HERE NO MORE JUMP STREET JS-1014	BASEMENT BOYS
26	30	41	3	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE JDI-9679/ARISTA	◆ BILLY OCEAN
27	33	38	3	TAKE IT WHILE IT'S HOT NEXT PLATEAU NP-50072	SWEET SENSATION
28	35	40	4	LET'S GET BUSY TRAX TX159	CURTIS MCCLAIN & ON THE HOUSE
29	43	—	2	I'M OVER YOU CAPITOL V-15347	SEQUAL
30	40	47	3	EXPRESSWAY TO YOUR HEART (REMIX) MCA 23833	THE BREAKFAST CLUB
31	41	—	2	SIMPLE SIMON (YOU GOTTA REGARD) CAPITOL V-15362	MANTRONIX
32	32	32	6	MACHINE DOG BROTHERS 003	KONK
33	14	13	8	CALL ME (REMIX) EPIC 49 07573/E.P.A.	SPAGNA
34	25	23	5	TIGHTEN UP (I JUST CAN'T STOP DANCIN') CRIMINAL CR-12-022	WALLY JUMP JR./CRIMINAL ELEMENT
35	45	—	2	THE PROMISE 10 IMPORT/10 RECORDS	WHEN IN ROME
36	44	—	2	EVERYTHING WILL B-FINE COLUMBIA 44 07584	LISA LISA & CULT JAM
37	20	11	9	HOT HOT HOT (REMIX) ELEKTRA 0-66783	◆ THE CURE
38	36	37	5	SHE'S FINE VIRGIN 0-96733	VELORE & DOUBLE-O
39	49	—	2	OVER AND OVER AND OVER ISLAND 0-96705	MICHELLE GOULET
40	47	—	2	STRANGE BUT TRUE REPRIS 0-20853/WARNER BROS.	◆ TIMES TWO
41	NEW	1	1	TROUBLE MERCURY 870 154-1/POLYGRAM	◆ NIA PEEPLES
42	NEW	1	1	JUST GOT PAID COLUMBIA 44 07588	JOHNNY KEMP
43	48	—	2	DA'BUTT EMI-MANHATTAN V-56083	◆ E.U.
44	NEW	1	1	TWENTY KILLER HURTS GEFEN PROMO/WARNER BROS.	GENE LOVES JEZEBEL
45	NEW	1	1	TOGETHER FOREVER (REMIX) RCA 8320-1-RD	RICK ASTLEY
46	NEW	1	1	CAN'T LOVE YOU TONIGHT WARNER BROS. 0-20859	GWEN GUTHRIE
47	NEW	1	1	LOVE STRUCK A&M SP-12265	JESSE JOHNSON
48	34	17	9	PARTY PEOPLE IDLERS WAR-015/WARLOCK	ROYAL HOUSE
49	NEW	1	1	IT WORKS FOR ME 4TH & B'WAY 457/ISLAND	PAM RUSSO
50	NEW	1	1	NO USE TO BORROW 23 WEST 0-86644/ATLANTIC	BLUE MODERNE

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

1. MOONBEAM, BEAM ME UP MEN WITHOUT HATS MERCURY
2. A LITTLE LOVE (WHAT'S GOING ON) CEEJAY NEXT PLATEAU
3. SIMON SIMON DALE PAISLEY PARK
4. LOVE CHANGES (EVERYTHING) CLIMIE FISHER CAPITOL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store sales reports.					
★★ NO. 1 ★★					
1	3	6	8	DON'T MAKE A FOOL OF YOURSELF (REMIX) ATLANTIC 0-86616	STACEY Q
2	2	4	8	ROCKET 2 U (REMIX) MCA 23822	◆ THE JETS
3	4	5	10	OUT OF THE BLUE (REMIX) ATLANTIC 0-86621	◆ DEBBIE GIBSON
4	5	9	9	NAUGHTY GIRLS (REMIX)/I SURRENDER JIVE 1084-1-JD/RCA	SAMANTHA FOX
5	8	10	6	NIGHTTIME (REMIX) VIRGIN 0-96710	◆ PRETTY POISON
6	1	3	8	THINKING OF YOU (REMIX) COLUMBIA 44 07566	◆ EARTH, WIND & FIRE
7	10	11	10	WISHING WELL (REMIX) COLUMBIA 44 07543	◆ TERENCE TRENT D'ARBY
8	7	8	9	FISHNET WARNER BROS. 0-20778	◆ MORRIS DAY
9	11	14	7	PINK CADILLAC EMI-MANHATTAN V-56084	◆ NATALIE COLE
10	12	16	7	DREAMIN' OF LOVE LMR 4001	STEVIE B
11	14	18	5	JUST A MIRAGE (REMIX) CHRYSALIS 4V9 43223	JELLYBEAN
12	9	1	9	FATHER FIGURE COLUMBIA 44 07547	◆ GEORGE MICHAEL
13	13	17	6	PROVE YOUR LOVE (REMIX) ARISTA ADI-9677	◆ TAYLOR DAYNE
14	6	2	12	GIRLFRIEND MCA 23794	◆ PEBBLES
15	19	38	4	NITE AND DAY WARNER BROS. 0-20782	◆ AL B. SURE!
16	16	24	5	BEDROCK (REMIX) MOTOWN 4603MG	◆ GEORGIO
17	25	26	4	LIKE A CHILD 4TH & B'WAY 458/ISLAND	NOEL
18	26	42	3	ALWAYS ON MY MIND EMI-MANHATTAN V-56089	◆ PET SHOP BOYS
19	21	27	4	BREAKAWAY A&M SP-12259	◆ BIG PIG
20	24	28	5	DA'BUTT EMI-MANHATTAN V-56083	◆ E.U.
21	18	22	7	CALL ME (REMIX) EPIC 49 07573/E.P.A.	SPAGNA
22	15	13	11	SAVIN' MYSELF CRITIQUE 0-96724/ATLANTIC	ERIA FACHIN
23	30	43	3	TAKE IT WHILE IT'S HOT NEXT PLATEAU NP-50072	SWEET SENSATION
24	32	31	4	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE JDI-9679/ARISTA	◆ BILLY OCEAN
25	20	19	8	GOING BACK TO CALI/JACK THE RIPPER DEF JAM 44 07563/COLUMBIA	◆ L.L. COOL J
26	28	35	5	LOVIN ON NEXT TO NOTHIN MCA 23804	GLADYS KNIGHT & THE PIPS
27	17	21	7	HYPNOTIZE (REMIX) MERCURY 870 169-1/POLYGRAM	TASTE-T-LIPS
28	36	44	3	DON'T LOOK ANY FURTHER CAPITOL V-15359	◆ THE KANE GANG
29	33	33	6	MAN IN THE MIRROR EPIC 49 07510/E.P.A.	◆ MICHAEL JACKSON
30	46	—	2	INSTINCTUAL RCA 7605-1-RD	◆ IMAGINATION
31	37	—	2	EVERYTHING WILL B-FINE COLUMBIA 44 07584	LISA LISA & CULT JAM
32	48	—	2	SPEED OF LIGHT A&M SP-12268	REIMY
33	31	29	9	PARTY PEOPLE IDLERS WAR-015/WARLOCK	ROYAL HOUSE
34	23	12	11	I WANT TO BE YOUR PROPERTY MCA 23817	◆ BLUE MERCEDES
35	45	50	3	BANGO/BACK TO THE BEAT FRESH FRE-80117/SLEEPING BAG	THE TODD TERRY PROJECT
36	49	—	2	I'M OVER YOU CAPITOL V-15347	SEQUEL
37	27	15	23	TRAMP/PUSH IT NEXT PLATEAU NP 50063	◆ SALT-N-PEPA
38	29	25	6	STAND UP VIRGIN 0-96732	HINDSIGHT
39	39	39	6	BOUNCE BACK SPINN SP-2852	FIRE ON BLONDE
40	47	—	2	WILD, WILD WEST JIVE 1086-1-JD/RCA	KOOL MOE DEE
41	22	7	13	PERFECT LOVER ATLANTIC 0-86619	◆ COMPANY B
42	41	45	5	HOT HOT HOT (REMIX) ELEKTRA 0-66783	◆ THE CURE
43	NEW	1	1	JUST GOT PAID COLUMBIA 44 07588	JOHNNY KEMP
44	42	46	3	DON'T STOP ME NOW DREAM MMD004	FOR BEAUTY'S SAKE
45	NEW	1	1	CAN'T LOVE YOU TONIGHT WARNER BROS. 0-20859	GWEN GUTHRIE
46	NEW	1	1	SIMPLE SIMON (YOU GOTTA REGARD) CAPITOL V-15362	MANTRONIX
47	NEW	1	1	LOVE DON'T LIVE HERE NO MORE JUMP STREET JS-1014	BASEMENT BOYS
48	35	30	22	I WANT HER VINTERTAINMENT 80-66788/ELEKTRA	KEITH SWEAT
49	NEW	1	1	LOVE IN THE FIRST DEGREE/ECSTASY LONDON 886 262-1/POLYGRAM	BANANARAMA
50	40	40	4	NO USE TO BORROW 23 WEST 0-86644/ATLANTIC	BLUE MODERNE

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

1. I WANT YOUR LOVE IN ME ILUSION EPIC
2. MERCEDES BOY PEBBLES MCA
3. ADVENTURE ELEANOR COLUMBIA
4. DIVINE EMOTIONS NARADA REPRIS
5. I NEED YOU G.T. ATLANTIC

○ 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.

Potoker And Jones Give New Order Tune New Life

SHELL-SHOCKED: The long-awaited **John Potoker** remix of the classic dance track "Blue Monday" (Qwest/WB) by **New Order**, supervised by **Quincy Jones**, has finally been completed. You wouldn't think that much could have been done to improve an already near-perfect selection, but this new version really *kicks*. The essence of the original has been accented by an altered bass line, additional percussion, and (surprise!?) sampled overdubs; coupled with the act's current smash, "Touched By The Hand Of God," it's a programming necessity . . . **Blue Mercedes** has, thankfully, opted for a soul-styled release as its second single. "See Want Must Have" (MCA) pours out a '70s groove in abundance and will surprise those who were expecting another "jack-jack-jack-house-house-house" record from the duo . . . "Extraordinary Love" (Atlantic) will surely place **Regina** back in the limelight. Tastefully remixed by **Michael Hutchinson**, a subtle yet funky groove propels the song at an energetic tempo . . . Favorite pop stars **Daryl Hall & John Oates** have returned on a new label (Arista) with a mid-tempo, typically catchy r&b/pop offering. "Everything Your Heart Desires" is interpreted in four mixes, three from **Gary Wright** and one from **Shep Pettibone** . . . Also back on track is **Teddy Pendergrass** with "Joy" (Elektra). This is the record you've been waiting for him to make for years. It's an easily programmable, low-key dance number (a la "Don't Look Any Further") that heightens Pendergrass' sensual and seductive stature. It's produced and

co-written by the fab **Calloway** brothers, **Vincent** and **Reggie**.

TOP PRIORITY: The little label from Brooklyn, N.Y., **First Priority**—which is now distributed through Atlantic—has just unleashed albums from its two biggest artists. "What More Can I Say?" by **Audio Two** is destined to further establish siblings **Milk D** and **Gizmo** as prime forces in today's rap market. Simple yet deadly rhythm backings are enhanced by an inventive rap styling. "Giz Starts Buggin'," "When The Two Is On The Mic," "Put It 2 Music," "I Don't Care" (the new single), and the title track are highly recommended. Next up is the album debut of highly heralded female rapper **MC Lyte**, "Lyte As A Rock." Lyte has chosen to collaborate with both **Audio Two** and **Alliance's King Of Chill** on the 10 selections. Lyte's fluent and *hard* style, accomplished with her partner, **D.J. K-Rock**, is best captured on the tracks "I Am Woman" (would kill with a remix), "Lyte Thee MC," "Paper Thin," "10% Dis," and last year's classic "I Cram To Understand U (Sam)." Lyte's forthright, uncompromising rhymes can only further the cause of females in the male-dominated rap arena.

BEATS & PIECES: Apparently (as reported in the U.K. mag *New Musical Express*) the **Beastie Boys** may never work together again. The British mag reports that the three are currently working on individual projects and have severed ties with mentor/producer **Rick Rubin**. According to *NME*, **Mike D**

is currently working with a new band called the **Gentleman Dudes**; **MCA** has recorded some solo material; and **Ad-Rock** has an acting role in a new film from director **Hugh Hudson** ("Chariots Of Fire") . . . **Jellybean Benitez's** production

day."

QUICK ASIDE: Poor release scheduling has soured the mass commercial appeal of **Eurythmics'** fine album "Savage" (RCA), but that doesn't mean the dance floor must suffer. "You Have Placed A Chill In My Heart" has been extended and churns along smoothly; it is even more accessible than "I Need A Man." The flip is a lovely live version of "Here Comes The Rain Again" . . . **Sire** has issued the **Ivan Ivan** megamix of **Depeche Mode's** "Behind The Wheel" with the band's cover of the oldie "Route 66" . . . **Telex**, which



by Bill Coleman

company and label, **Jellybean Productions**, now has offices on both coasts. In L.A., contact 213-874-2312; in N.Y., 212-307-9060 . . . **Afrika Bambaataa's** newest project, which we mentioned briefly a few weeks back, will be released in the States on the **Capitol** label. The project is titled "The Light," and the first single will be the U.K. pop hit "Reckless," which features **UB40** . . . Apparently the always innovative **Malcolm McLaren** is working on a new album . . . **London Records** out of the U.K. has formed a new dance label, **Full Frequency Range Recording**, to concentrate on U.S. and U.K. dance acts. First releases are from **Jamie Principle**, **Salt-N-Pepa**, and a variety of artists on the "House Sounds Of Chicago Vol. III—Acid Tracks" . . . **Sheila E.** is in the studio preparing new material . . . **The Smiths'** old U.K. label, **Rough Trade**, may be putting together an album of unreleased tracks, which may include a cover of "Blue Mon-



Gunning For Gotham. New U.K. act **Fields Of The Nephilim**, featuring vocalist **Carl McCoy**, played songs from its debut **RCA/Beggars Banquet** album, "Dawn Razor," during a showcase date at New York's **Cat Club**. (Photo: Chuck Pulin)

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Reach—Modern Rocketry
Stop The Violence—Jam Massive
A Day In The Life—Black Riot
Beat Goes On—Break Boys
Hey You—Divine
Hooked—Spyder D
Feel The Music—Howard Sanders
You Gots To Chill—EPMD
Be Your Lover—Tori + Pack
Fly Tetas—Jose Chinga
Don't You—Fascination
Black Inc. Mix—BlackJack
Hit The Deck—Box Trouble
Hot Trax—Ultimate JB JR
Pump Up—Bassix
Change On Me—Cynthia
Suspicious Minds—Bobby O
Double Jack Mix—Mirage
I Feel It—Suzie + The Cubans
Family—Situations
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U.K.'s Imagination Comes 'Closer' To U.S. New On RCA Label, Group's Success Is 'Instinctual'

BY BILL COLEMAN

NEW YORK Popular U.K. act **Imagination** has been absent from the U.S. music scene for nearly five years. After a label change from **MCA** to **RCA**, the group has a top 10 Club Play smash here, "Instinctual," proof that greener pastures await stateside.

The group's multi-instrumentalist, **Ashley Ingram**, sheds light on the label move. "MCA's timing was no good. They were a record company that was going through some changes and not getting us over [to the U.S.]." The interim period between **MCA** and **RCA** saw the group signed to **WEA**, but legal entanglements with a U.K. independent label prevented a release on **WEA**, leaving them without new product for almost five years. The group's early '80s hits, "Just An Illusion" and "Changes," have since gone on to become dance-floor staples.

The 7-year-old outfit "became very well known for sounds that are very slinky, very sexy, very erotic," says lead vocalist **Lee John**. The premise behind **Imagination** is, according to **John**, "a three-man outfit like the **Police**. The fundamentals we wanted were strong bass and strong drums; anything that was going to be added would give the finesse."

Imagination's current hit is taken

from the group's seventh album project, "Closer." **John** says the single "is just a door opener and a taste of the album's cuisine." Unlike **Imagination's** previous efforts, "Closer" boasts the work of a number of noted U.S. producers.

"We didn't come here to get anybody else's sound. What each producer gave us was their own bit of

'We became very well known for sounds that are very slinky, very sexy, and very erotic'

seasoning," **John** says. "Whereas the other albums were good in our eyes, we still had certain tracks and feels that we always wanted to put on them but were advised not to. [The album is] a variety of styles which we always wanted to interpret. Our influences have always been r&b, gospel, jazz, and **Motown**, and we wanted to put all of these elements in." **Nick Martinelli**, **Preston Glass**, and **Arthur Baker** are just a few of those who lent their production skills.

brought us the wondrous "Spike Jones" a couple of years back, has a domestic release with "Peanuts" (Atlantic), an aggressive techno-number in the **Kraftwerk** mold . . . **Bau Kahn** offers a hypnotic underground number that enchants, titled "Magic" (Quark, 212-355-6013) . . . Busy remixer **Dave "O"** has two chart contenders. "Anticipation" (RCA) from the **Dazz Band** is a rather calm but pleasing r&b/pop number, while **Dan Reed Network's** "Ritual" (Mercury) is a straight-ahead rocker with a danceable edge interpreted, in four versions.

Jive/Arista Hones Ocean's Edge New Album To Tear Down 'Nice' Image

BY BRUCE HARING

NEW YORK Nice guys don't always finish last: Billy Ocean has two platinum albums to his credit.

But even nice guys need to project a strong image, which is why Jive/Arista Records is trying to establish Ocean as something more than a friendly Caribbean king with the rollout of his latest album, "Tear Down These Walls."

Despite Ocean's history of crossing over his hits onto several charts, the singer's undefined, "nice" identity makes it harder to break new sales horizons, according to Barry Weiss, director of creative marketing for Jive.

"He's not slick at all, and he's a different kind of star than most are used to dealing with," says Weiss. "When he initially came out a lot of people wanted him in slick, shiny suits—make him like Prince, add some charisma. But his humble, nice personality has set him apart from the market, and it takes a little longer to work that than your up-front, in-your-face kind of singer. We want to take Billy from 2 million sales to 4 million, to the Lionel Richie category."

To that end, the label designed Ocean's videoclip for the album's leadoff single, "Get Outta My Dreams, Get Into My Car," to establish a new, stronger image.

"We made an effort to do a fan-

tastic video to take him to the level we hope to take him," Weiss says. "The whole idea is to make Billy look bigger than life."

"Get Outta My Dreams, Get Into My Car" is charting this week on the Billboard Hot Black, Adult Contemporary, Crossover 30, 12 inch Dance Sales, and Hot 100 singles charts. The song, produced by Robert John "Mutt" Lange and Teddy Riley, isn't the story of a roadside encounter, according to Ocean.

"I don't work like that," he says. "I've got no kind of story that I think people should tear down the walls or get out of cars. The story develops from the lyrics, instead of the lyrics from a story. I want people to see lots of different things in it that they can relate to. I want them to dream over it, masticate over it. [The songs] are things that apply to everyone's life."

The 10-song album, produced by Wayne Braithwaite and Barry Eastmond—Lange worked on three tracks—is Ocean's first since 1986's "Love Zone," which had two No. 1 hits on Billboard's Hot Black Singles chart.

Ocean's first hit was in 1976, when "Love Really Hurts Without You" hit No. 2 in the U.K. and No. 12 on the U.S. pop charts. However, the demise of his first U.S. label, Ariola, kept Ocean largely a British phenomenon until "Nights (Feel Like Getting Down)" scored on the

black charts here in 1982.

A further series of business and personal complications followed, until "Caribbean Queen (No More Love On The Run)" became a worldwide hit in 1984, starting a string that has included subsequent charters "Loverboy," "When The Going Gets Tough, The Tough Get Going," and "There'll Be Sad Songs (To Make You Cry)," all crossing over on several charts.

Barry LeVine, director of creative marketing for Arista, says Ocean's new album will be a "lengthy project" for the company, with four or five singles promoted during a 12-to-18-month campaign. He adds that the singer will be embarking on a North American tour in June.



Coming Back. Former Renaissance vocalist Annie Haslam has been playing East Coast club dates to stir up label interest in a solo deal. On her Manhattan stop, Haslam played to a packed house at the Bottom Line. (Photo: Chuck Pulin)

Atco Snares Soundtrack To Murphy Film; The 'Naked' Truth: A Real Global Affair

GETTING HOT: Atco Records has snagged the soundtrack for "Coming To America," Eddie Murphy's summer movie, scheduled to hit theaters June 28. The Beat caught a sneak preview of some footage from the film, which co-stars Arsenio Hall and looks very funny.

Nile Rodgers is working on music for the movie, and the soundtrack will include a theme song recorded by the System. Other material for the album is currently being selected, according to Atco president Jerry Greenberg, who is highly enthusiastic about the project.

"We're very excited about getting involved in this one," he says. "The movie's hysterical, and we're getting some great music in already. So I think we should have a winner."

There's plenty of other action as well at the new Atco, rejuvenated when Greenberg took over in February. The first signing under his tenure, Sweet Sensation, made its debut on the Hot 100 Singles chart last week with "Take It While It's Hot." And there's a strong buzz on another new single from the label, rap group J.J. Fad's "Supersonic." (Look for this one to take off in a big way.)

Other new Atco signings with upcoming releases include Baxter Robinson and U.K. acts Escape Club and Ya-Ya. Incidentally, don't be surprised to see future Atco releases bearing the label's original logo.

NAKED STORIES: The new Talking Heads album, "Naked," boasts a potpourri of international music styles. Says front man David Byrne, "When we were recording in Paris, I would go to the clubs where they had ethnic music. I saw an Argentine tango group, an all-woman salsa band from Columbia, a Brazilian percussionist, a festival of African music, and some Algerian pop stars. The musical mix made all the elements of the record come together in a more organic way."

For "Naked," the Heads employed a diverse selection of musicians from around the world, including players from New York, Paris, Ireland (members of the Pogues), and Britain (the ubiquitous Johnny Marr!).

Byrne says the band tried working with other musicians from different backgrounds, but they didn't work out. These included some Greek musicians who lived in Queens, N.Y. "One of them was an 85-year-old clarinet player," says Byrne. "But he played in the Greek style and was never able to adapt his style to ours."

During sessions in Paris, the Heads experimented with other musicians. Says Byrne, "I met a man from Iran in the Paris Metro who played *santur*—a box with strings. He was good, but it didn't work out."

"The funniest attempt came when a friend of Jerry

Harrison's in Paris had contacted a very good African guitarist. We wanted him to sit in. His cassette arrived one morning when we were recording. Unfortunately, we mistook the messenger carrying the cassette for the guitarist. We handed him a guitar, and he played the whole session. At noon, when we were almost finished, the real guitarist showed up, and we realized we'd made a mistake. But it was too late. We tried to keep the messenger's tracks on the record, but we couldn't. He was a bit too eccentric musically!"



SHORT TAKES I: Kingdom Come has been gearing up for its spot on the upcoming Van Halen's Monsters Of Rock tour with a series of U.K. dates as the opening act for Brit rock band Magnum... Be sure to check out *Honeymoon Suite's* upcoming

album for Warner Bros., "Racing After Midnight," due April 26. The label has serviced radio with a neat picture compact disk of the leadoff single, "Love Changes Everything"... Jimmy Cliff has inked a worldwide deal with General Talent International Agency. According to GTI president Jerry Ade, the reggae star will be embarking on a summer tour in support of his new CBS album, "Hanging Fire," to be preceded by a visit to the U.K. Dates in Africa and the Far East are being lined up for the fall.

TIME OUT: Exposé member Gioia Bruno is on maternity leave and will not be performing with the group on its spring/summer tour. Bruno has not left the trio permanently, however, and she plans to rejoin her band mates when recording starts on the follow-up to their platinum-plus Arista debut album, "Exposure." In the meantime, Miami-based singer Julie Albers will serve as a temporary replacement for Bruno on the road.

SHORT TAKES II: Following a recent U.K. headline tour, Virgin act T'Pau is taking a brief break before entering the studio with producer Roy Thomas Baker to work on its second album. Meanwhile, in the U.S., Virgin has released "China In Your Hand" as the new single from the first T'Pau album following its success on the Brit charts... Rick Astley was recently forced to take a month off from promo activities due to "nervous exhaustion"... Former Kiss and Billy Idol manager Bill Aucoin is back in action. Aucoin recently inked white rapper Robert Ozn... Pennsylvania-based hard rock act Harpo has been making a lot of noise with its indie album "Armed To Deliver" and is reportedly being considered by several majors. The band is managed by Wade Perry, Whitney Houston's tour accountant.

Hall & Oates Promote New Album With Teleconference

BY BRUCE HARING

NEW YORK Daryl Hall & John Oates returned to the recording wars this month with a big bam boom, launching their first studio album in three years with a closed-circuit press conference beamed to more than a dozen cities in the U.S. and Canada.

The March 31 teleconference for "Ooh Yeah," hosted by Scott Shannon of WHTZ-FM New York, promoted the duo's Arista Records de-

'You get more hits this way'

but after years on RCA. Stevie Wonder and David Bowie had previously used the method to promote tours or album releases.

Attendees to the conference—in New York; Atlanta; Boston; Calgary, Alberta; Chicago; Dallas; Seattle; San Francisco; Washington; Cleveland; Minneapolis; Los Angeles; Montreal; Toronto; and Detroit—listened to cuts from "Ooh Yeah" interspersed with comments from the duo. Audience members in each city questioned the duo over the phone at the end of the conference.

The album title reflects "what happens when good things happen," according to Oates. Hall called

"Ooh Yeah" song oriented, a step back from the production focus of the duo's last album, "Big Bam Boom."

Produced by Hall & Oates with longtime bassist Tom "T-Bone" Wolk, the album sounds several singles deep, with Hall & Oates' trademark blue-eyed soul vocals prominent throughout. Several of the tracks use the original demos recorded at Hall & Oates' home studios, the duo reported.

The three-year gap between releases saw Hall release a solo album ("Three Hearts In The Happy Ending Machine") and Oates produce several bands. Rumors during the duo's separation suggested an end to the partnership, but Hall dismissed the talk during the teleconference.

"It allowed us to come back with a focus," Hall said, adding, tongue in cheek, that the difference between his solo work and a Hall & Oates album is simple: "You get more hits this way."

MTV recently premiered the video for the first single, "Everything Your Heart Desires." Tour plans include June dates in Canada, July-September U.S. stops, a September-October visit to Japan, and an October-December return trip to the U.S. New members of the band are guitarist Pat Buchanan, drummer Tony Beard, and sax player Mark Rivera; Wolk is still the bass player.

**ARTIST
DEVELOPMENTS**

NEW ACCEPTANCE

Following a nine-year stint as lead singer with German hard rock act **Accept**, **Udo Dirkschneider** is fronting his own band, **U.D.O.**, which has just released its RCA debut album, "Animal House."

Of his departure from Accept,

Dirkschneider says, "After the 'Metal Heart' and 'Russian Roulette' albums, [the group] wanted to do more commercial music, and I'm not a commercial singer. When we started composing the next album, we found out it didn't work anymore. But we're still good friends, and we worked together on all the lyrics and music for 'Animal House.' Now they can do what they want, and I can do what I want, and everybody is happy."

In addition to Dirkschneider—whose gruff vocals sound like those of a hoarse **Robert Plant**—the U.D.O. lineup comprises ex-Warlock members **Frank Rittel** and **Peter Szigeti**; **Don Dieth**, formerly of **Sinner**; and **Thomas Franke**.

Despite the album's biting lyrics and heavy guitars, German radio has granted airplay to two cuts, "They Want War" and "In The Darkness," although, according to Dirkschneider, the country's music scene is becoming increasingly Americanized.

"A lot of German heavy metal bands try to be like Americans," he says. "To me, that's wrong. I think we have a style that's much more aggressive than American bands, and I think it is much more interesting for Americans to hear this."

U.D.O. is scheduled to play concerts in the U.S. in late April. The band will probably perform as an opener on a major tour and as a headliner at clubs.

WAX WORKS

In promoting "American English,"

the second RCA album from **Wax U.K.**—the duo of rock veterans **Graham Goldman** and **Andrew Gold**—the label has been attempting to build upon the extensive reputations of the individual band members as well as to increase awareness of their more recent collaborative efforts.

"Graham's and Andrew's backgrounds are truly an asset since both have been associated with hits for 20 years," says **Michael Omansky**, RCA vice president of marketing. "Both radio and retail are well aware of their past success, and based on that we did nearly 100,000 [in sales] on their first album ['Magnetic Heaven]."

Gouldman is best known for his work with **10cc**, while Gold is mainly recognized for his side roles with artists like **Linda Ronstadt** and for his work on the '70s L.A. session scene.

According to Omansky, RCA has been placing heavy emphasis on video promotion in its efforts to push Wax U.K.'s latest album. "The record was already out in England, with a great video for the first single, 'Bridge To Your Heart,'" he says, noting that the single went top 10 throughout Europe. "We were able to take advantage immediately in getting the video on MTV as a Hip Clip. That gave us the opportunity to put Hip Clip stickers on the albums before they went out. We also established chain sales programs to further strengthen Wax's retail base."

Gold says that since he and Gouldman are not "flavor-of-the-month guys," they opted for the relatively "faceless" animation on the **Storm Thorgerson**-directed clip for the first single. However, Gold promises that the video for the follow-up, the

album's title track, will "show a lot more of us."

ROAD LADY

Warner Bros., which has just released **Jane Siberry**'s new album, "The Walking" (on the reactivated Reprise label), understands that the critically acclaimed, quirky Canadian artist must be seen in concert to be fully appreciated.

"This album takes a left turn for us," says vice president of a&r **Roberta Petersen**. "It may sell five [units] or it may sell a million, but touring is key for Jane here. You really have to see her; otherwise you don't get it."

Petersen says a major priority at the company has been "getting people out" to see Siberry as she hits college markets to expand the base of major cities she previously played in support of preceding albums on **Open Air/Windham Hill**.

For her part, Siberry is looking forward to her first performances in the southern half of the U.S. as well as using music video to promote "The Walking."

"Video's a strong selling point for me, because this is not an obvious pop record," says Siberry. She says live performances and videos should help rectify her image among those who perceive her as "a new age, Windham Hill-type artist."

Besides having already completed promo clips for the album's title track and "Ingrid And The Footman," Siberry has directed and produced a video for "The Bird In The Gravel," another song from "The Walking." She intends to sell the clip at concerts in videocassette form.

ZAPPA ZAPPS

"I think I've got this image cri-
(Continued on next page)

**Blades Bidding
For Mass Appeal**

BY JIM BESSMAN

NEW YORK Rubén Blades' new Elektra album, "Nothing But The Truth," represents his biggest bid for broader acceptance.

The acclaimed Panamanian salsa artist's first English-language release boasts a decidedly rockier bent than his previous work. Additionally, the album contains Blades' first collaborative-songwriting efforts and includes tracks co-written with **Lou Reed** and **Elvis Costello** as well as a tune penned by **Sting**.

Says Blades, "I contacted artists whose work as songwriters I admired—whose character came through. Ones who survived mistakes, who have shown concern about the world and have political views and have taken chances in a business that seems to be controlled by cautious interests."

Blades is eager to point out that his decision to record in English was not forced upon him by Elektra. "I've always had the idea of recording an English album," he says. "But I wasn't sure if I could present the elements and imagery of my [Spanish songwriting] in English. I also wanted to work with representatives of different musical backgrounds in establishing myself first as a Latin songwriter who has a point of view and later as a peer in the Anglo world."

According to Blades, "Nothing But The Truth" is not a "watered-down version of salsa that [uses] a couple of congas and passes for Latin music." Instead, he says, it is an English-language rock album that provides him with a means by which he can be "judged equally—not as a borrowed-time person who comes from a different place or as a representative of a different culture whose words are read through translation and affected by the process of translation."

"The bottom line is, hearts don't have visas," he says. "I've always had a problem in people not understanding the whole picture, but now everybody has the opportunity to judge my work by what the song says, not by who is saying it."

Blades expects to follow "Nothing But The Truth" with other English-language albums. Meanwhile, he has been working on his next Spanish-language album, due in May, which he says will revert to his "trombone sound." The sometime actor is also starring in the newly released "The Milagro Beanfield War," a film directed by **Robert Redford**.

Kenny Hamlin, Elektra's vice president of sales, says the label intends to capitalize on Blades' high profile as a musician, actor, and outspoken proponent of certain political and social causes.

"We're plugging him into the WEA new-artist-development program," says Hamlin. He adds that although Blades is hardly a new artist, giving him that designation at the retail level will provide "that extra exposure" warranted for "Nothing But The Truth."

"Rubén has high visibility as it is," says Hamlin. "But the street is interested in **Sting** and **Lou Reed** and **Elvis Costello**. That's what makes him fitting for the special-artist-develop-
(Continued on next page)



Classic Voice. Roy Orbison, now recording for Virgin, delighted a sellout crowd with a string of his hits during a March 12 concert at New York's Beacon Theater. (Photo: Chuck Pulin)

Doobies A Capitol Coup

BY GEOFF MAYFIELD

LOS ANGELES Veteran hit makers the Doobie Brothers flew down from their Santa Cruz, Calif., base to the Capitol Records Tower here for a one-day visit to attend a party commemorating their signing to the label (Billboard, March 26).

"For Capitol Records to sign the Doobies is a real coup," said label president **David Berman** in a jubilant speech.

Berman and Capitol/EMI chief **Joe Smith** both reminisced about their early associations with the band: Smith was on board at Warner Bros. when the Doobies signed their first contract with that label, and Berman was on the scene when the group re-signed with Warner Bros.

The band says that although several major labels—including **Warners** and **Columbia**—expressed interest in signing the reunited ensemble, **Smith** and **Berman** were the executives who showed the most enthusiasm for recording its new material.

In an exclusive **Billboard** interview, the band members talked enthusiastically about the new label deal and upcoming album. "It'll sell no matter which label we sign with," said percussionist **Bobby LaKind**. "We had talked about Warner Bros.—since the rest of the albums are there, we thought that would give us some continuity. But [the label] just didn't seem real excited about it."

Patrick Simmons, guitarist, vocalist, and principal band spokesman, said the Doobies will shoot straight-

ahead rock as opposed to the jazz and r&b influences that marked the band's years with singer **Michael McDonald**. "There's a ballad, and there's kind of a reggae-and-rock song that I wrote, but other than that, [the album is] rock'n'roll," said **Simmons**.

When **Simmons** addressed Capitol staffers at the signing party, he added, "This is the same lineup that cut 'Listen To The Music' in 1972. So this is getting back to our roots."

Lead guitarist and vocalist **Tom Johnston**, drummer **John Hartman**, and **Simmons** are at the core of this band. The three date back to the Doobies' first album. Also on board for this comeback are bassist **Tiran Porter** and drummer **Michael Hossack**, who became full-time members when the band cut its second album, and **La Kind**, who began adding percussion to some of the band's earliest work.

Simmons says the idea of reuniting as a recording band actually predates the 11-date reunion tour that brought the group together last summer and concluded with a show in **Moscow**. Those concerts marked the band's first work since its breakup in 1982.

According to **Simmons**, the Doobies had already begun rehearsals for the new album before they signed with Capitol. **Charlie Midnight**, who produced **Joe Cocker's** Capitol album "Unchain My Heart," and **Eddie Schwartz** will produce the still-untitled project.

The Doobies' timetable calls for a single to be released by June, with the album to follow in July. They plan
(Continued on next page)



Tim Nielsen, Kevn Kinney, and Jeff Sullivan

NEW ON THE CHARTS

The Atlanta-based trio drivin' n' cryin' recently cracked the Top Pop Albums chart with its Island debut, "Whisper Tames The Lion," offering a broad spectrum of musical styles, including rock, folk, soul, and country.

The band's history dates back to 1985, when singer/guitarist **Kevn Kinney** initially connected with bassist **Tim Nielsen** in Atlanta. Born in Milwaukee, Kinney had cut his rock'n'roll teeth with the popular Midwest act the **Prosecutors**; Nielsen's previous band, the **Nightporters**, was one of the top unsigned groups in Atlanta.

The first incarnation of drivin'

n' cryin' also featured the **Nightporters'** drummer and a mandolin player. Near the end of 1986, that lineup issued an independent album, "Scarred But Smarter."

Current drummer **Jeff Sullivan** joined the band in early 1987. Before joining, he had played with local bands and had even served as a roadie for drivin' n' cryin'.

"Whisper Tames The Lion" was produced by **Anton Fier**, who has worked with the **Golden Palominos** and **Face To Face**. The first track being serviced to album rock radio is "Powerhouse"; an accompanying videoclip is forthcoming.

STUART MEYER

RUBEN BLADES

(Continued from preceding page)

ment program—and his visibility as an actor and as a spokesman for Panamanians who is now communicating his views to us in English.”

Because “Nothing But The Truth” is being followed so quickly by a Spanish-language album, Blades may not tour in support of the English-language album. “It’s an interesting situation,” he says. “Two albums that are totally different from each other, directed at two different cultural groups. How can we deal with both groups in a theater?”

CAPITOL COUPS DOOBIES

(Continued from preceding page)

to launch a major tour in either July or August.

Also in the works is a video production from Hawkeye Entertainment that will chronicle the group’s history. Harry Nilsson is one of the project’s three executive producers, along with band manager Bruce Cohn and Cy Litvinoff. Glen Goodwin will produce the program, called “The Doobie Brothers: A Retrospective.” The program will be shopped to national cable channels and is set to be finished by the time the album hits the streets.

ARTIST DEVELOPMENTS

(Continued from preceding page)

sis,” says Dweezil Zappa. “People think I’m just an MTV VJ who also plays a little guitar. I think this album will change that.”

The album is “My Guitar Wants To Kill Your Mama . . .,” the title of a song found on father Frank Zappa’s “Weasels Ripped My Flesh” album. “That title is as old as I am,” says the younger Zappa. “So it felt right for an album title.”

Zappa senior, who produced his son’s first album, had no involvement with the new Chrysalis album. “The first album had kind of a sleazy garage-band sound to it,” Dweezil Zappa says. “I hate to use that hideous word ‘commercial,’ but this one does use more studio techniques.”

Songs (which Dweezil Zappa co-wrote with Justin Clayton, Julian Lennon’s co-writer) include “Bang Your Groove Thang,” “Before I Get Old” (aimed at the Parents’ Music Resource Center), “Nasty Business” (an antiwar cut, and an antidrug song, “Coolest Guy In The World.” Guest musicians include drummers Terry Bozzio, Steve Jones, and Bobby Blotzer.

Young Zappa will join his dad on stage during some of his tour stops this spring, giving him a chance to show off his new guitar, which is decorated with pictures of Jim and Tammy Bakker. Meanwhile, he has curtailed his VJ appearances and has begun work on a pilot for a possible CBS-TV series starring him and his sister, Moon. “It’s a real-life-family kind of show,” he says. “Maybe my dad could make a few guest appearances.”

Artist Developments is edited by Steve Gett. Reporters: Bruce Haring and Jim Bessman (New York) and Terry Wood (Los Angeles).

“L.A.’s Best Hotels..”



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By Jim Carmen

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—Performing Arts

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—Washington Times

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TALENT IN ACTION

TERENCE TRENT D'ARBY

The Beacon Theatre, New York

ALL BY ITSELF, this stop on D'Arby's first full-fledged tour of the U.S. justified the many imperfect, occasionally comical dates his label, Columbia, had him play in preparation. Gone were the problems that had plagued his earlier performances: His voice traveled octaves with ease; the two male backup singers finally sang as well as they moved; and D'Arby's fancy dancing was not overdone to the point of self-parody.

Most of all, the self-assurance that comes from having a top 10 single ("Wishing Well") and a hit album ("Introducing The Hardline According To Terence Trent D'Arby") marked both D'Arby's performance and his band's.

The show itself contained few surprises in terms of material. Nothing from his album went neglected, with the rest of the nearly two-hour show being filled out by James Brown covers and the Rolling Stones' "Jumpin' Jack Flash." Highlights were a mesmerizing version of his r&b ballad "Let's Go Forward," during which D'Arby, mouthing the words, slowly traversed the front of the stage with arms outstretched, and "If You Let Me Stay," featuring several extended breaks of storytelling and intercut songs.

The motley crew of upscale blacks, puppies, and slightly seedy-looking teenagers that made up the "CBS-media-convention audience," in D'Arby's words, was clearly aware that it was witnessing a rare event: a young artist delivering on his promise. By turns dancing, singing along, and screaming with glee, the capacity crowd was wild in its appreciation. If D'Arby can continue to turn out songs the equal of his now-excellent performing abilities, he should be wowing an arena the next time around.

JEAN ROSENBLUTH

SINEAD O'CONNOR

City Gardens
Trenton, N.J.

AS DIFFERENT in style as her first name—which, incidentally, is pronounced "Shin-aid"—the shaven-headed O'Connor delivered on the promise of her Chrysalis debut album, "The Lion And The Cobra," on this stop of her first tour, keeping the crowd off balance but enthusiastic during her 90-minute set.

O'Connor's sound is a throwback to the '70s, free of the beat-box backing that dominates much of contemporary music. The move away from whumping dance tracks

seemed to throw the college-age crowd at City Gardens, who revved up a notch for "Mandinka" and "I Want You (In My Arms)," two of the more commercial songs in O'Connor's bag.

Although the complex arrangements marking "Lion" were stripped down in the live show, O'Connor's shifting styles kept the intrigue high, as rock, funk, and folk often merged within the same song. That variety and her keening voice, which bent and twisted the melody lines with half-yodeled, half-hiccapped tones, made for a riveting performance.

Two unrecorded songs were previewed at City Gardens, an untitled number about a bad sexual experience and "Jump In The River," which showed hints of rock and funk. Both were well received, with just enough trademark O'Connor vocal nuances to keep the audience attentive.

BRUCE HARING

BLUE RODEO

The Bottom Line, New York

CANADA'S BLUE RODEO redefined "progressive rock" for the '80s—and '90s—before an enraptured New York audience on March 17. The group, which recently released its debut album here on Atlantic, has hit the top 10 in its homeland with the poignant ballad "Try." It was the more frantic, keyboard-based numbers, however, that cast a spell on an unsuspecting crowd, many of whom, presumably, were there to see headliner John Brannen.

Without a trace of the heavy-handed self-consciousness that has marred the work of other innovators, Blue Rodeo stretched basic three-minute rock workouts into eight- or nine-minute leitmotifs, experimenting with storytelling, loosely structured instrumentation, country undertones, and surf guitar progressions.

Keyboardist Bobby Wiseman, whose wizardry doesn't come across on the group's fine album, "Outskirts," stole the show. With technique as sharp as Attraction Steve Nieve's but with twice as much abandon, Wiseman used both hands and a considerable number of limbs to elicit from his Acetone and "\$90 Casio" every sound and emotion they are capable of. Following his lead, Blue Rodeo set the world on fire several times; with the right promotion, the world just might be there to see it the next time it happens.

JEAN ROSENBLUTH



AMUSEMENT BUSINESS®

BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BRUCE SPRINGSTEEN & THE E STREET BAND	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	April 1-2	\$782,100 \$22.50	37,760 sellout	Ron Delsener Enterprises
GRATEFUL DEAD	Hampton Coliseum Hampton, Va.	March 26-28	\$681,599 \$16.50	41,309 sellout	Cellar Door Prods. Monarch Entertainment Bureau John Scher Presents
JOHN COUGAR MELLENCAMP	Pacific National Exhibition Park Vancouver, B.C. Canada	March 19 & 23	\$590,421 (\$734,306 Canadian) \$23.50/\$22.50	33,463 sellout	Media One
BRUCE SPRINGSTEEN & THE E STREET BAND	Rupp Arena Lexington Center Lexington, Ky.	March 26	\$520,515 \$22.50	23,134 sellout	Sunshine Promotions
JOHN COUGAR MELLENCAMP	Coliseum, Seattle Center Seattle, Wash.	March 21-22	\$412,236 \$18.50	23,411 sellout	Media One
FRANK SINATRA, DEAN MARTIN, SAMMY DAVIS JR.	Pacific National Exhibition Park Vancouver, B.C. Canada	March 15	\$381,898 (\$476,800 Canadian) \$40/\$30	13,647 17,267	White Rose Limited
JOHN COUGAR MELLENCAMP	Olympic Saddledome Stampede Park, Calgary, Alta. Canada	March 16	\$293,466 (\$366,157 Canadian) \$22.50	16,741 sellout	Media One
JOHN COUGAR MELLENCAMP	Winnipeg Arena Winnipeg, Man. Canada	March 14	\$258,579 (\$324,000 Canadian) \$20	16,020 sellout	Concert Prods. International Donald K. Donald Prods. Nite Out Entertainment
WHITESNAKE GREAT WHITE	McNichols Arena Denver, Colo.	April 3	\$239,252 \$18.15/\$17.05	13,505 sellout	Fey Concert Co.
STING	Coliseum, Seattle Center Seattle, Wash.	March 28	\$238,428 \$18.50	13,147 sellout	Media One
WHITESNAKE GREAT WHITE	Sportatorium Hollywood, Fla.	March 25	\$234,861 \$16.50	14,234 sellout	Cellar Door Concerts of Florida
INXS PIL	Richfield Coliseum Richfield, Ohio	March 15	\$223,210 \$16/\$15	14,825 16,261	Belkin Prods.
INXS PIL	San Diego Sports Arena San Diego, Calif.	March 31	\$212,118 \$17.50	12,121 12,121 sellout	Bill Silva Presents
JOHN COUGAR MELLENCAMP	Coliseum, Seattle Center Seattle, Wash.	March 22	\$194,602 \$18.50	11,977 11,977 sellout	Media One
SMOKEY ROBINSON/NATALIE COLE	Valley Forge Music Fair Devon, Pa.	March 26-27	\$194,261 \$25	8,796 sellout	Guber Gross Prods.
RUSH CHALK CIRCLE	Montreal Forum Montreal, Que. Canada	March 10	\$177,271 (\$221,891 Canadian) \$19.50	11,379 12,500	Donald K. Donald Prods.
STING	Aladdin Theatre Las Vegas, Nev.	April 2	\$158,671 \$25/\$20	7,050 sellout	Niederlander Organization in-house
AEROSMITH WHITE LION	Barton Coliseum Arkansas State Fairgrounds Little Rock, Ark.	April 2	\$158,576 \$16	9,911 sellout	Mid-South Concerts
RANDY TRAVIS/CONWAY TWITTY	Rupp Arena Lexington Center Lexington, Ky.	April 1	\$158,318 \$16.50	9,595 11,000	Special Moments Promotions Jayson Promotions
WHITESNAKE GREAT WHITE	Lee Civic Center Fort Meyers, Fla.	March 26	\$149,792 \$16	9,362 sellout	Cellar Door Concerts of Florida
RUSH CHALK CIRCLE	Colisee de Quebec Quebec City, Que. Canada	March 11	\$149,209 (\$186,810 Canadian) \$19.50	9,580 11,800	Donald K. Donald Prods. Brazz Concert Prods. International
INXS PIL	Market Square Arena Indianapolis, Ind.	March 14	\$134,160 \$15	8,944 17,000	Sunshine Promotions
ALABAMA LEE GREENWOOD EDDY RAVEN RICKY VAN SHELTON	Augusta/Richmond Co. Civic Center Augusta, Ga.	March 26	\$127,733 \$17.50	7,299 8,158	Keith Fowler Promotions
GEORGE THOROGOOD & THE DESTROYERS BOB MARGOLIN	Richmond Coliseum Richmond, Va.	March 25	\$121,664 \$15.50/\$14.50	8,169 12,500	Cellar Door Prods.
RANDY TRAVIS/CONWAY TWITTY	Asheville Civic Center Asheville, N.C.	April 2	\$108,884 \$16.50	6,599 sellout	Special Moments Promotions Jayson Promotions
AEROSMITH WHITE LION	Carolina Coliseum Univ. of South Carolina Columbia, S.C.	March 26	\$104,560 \$16.50	6,897 12,456	Cellar Door Prods.
THE WHISPERS LEVERT	Valley Forge Music Fair Devon, Pa.	April 2	\$102,777 \$20	5,864 two sellouts	Music Fair Prods.
AEROSMITH WHITE LION	Greensboro Coliseum Complex Greensboro, N.C.	March 22	\$101,029 \$16.50	6,534 15,780	Cellar Door Prods.
AEROSMITH WHITE LION	Roanoke Civic Center Roanoke, Va.	March 21	\$99,397 \$15.50	6,899 11,000	Cellar Door Prods.
AEROSMITH WHITE LION	Arena, Savannah Civic Center Savannah, Ga.	March 28	\$97,235 \$16.50	6,225 8,532	Cellar Door Prods.
KISS ANTHRAX	Coliseum, Seattle Center Seattle, Wash.	March 17	\$94,661 \$16.50	5,945 14,327	Media One
ALABAMA LEE GREENWOOD EDDY RAVEN RICKY VAN SHELTON	Cumberland Co. Memorial Arena Fayetteville, N.C.	March 27	\$90,685 \$17.50	5,182 sellout	Keith Fowler Promotions
DAVID LEE ROTH FASTER PUSSYCAT	Rochester Community War Memorial Rochester, N.Y.	April 2	\$83,088 \$17.50/\$16.50	5,333 6,500	Monarch Entertainment Bureau John Scher Presents
DAVID LEE ROTH FASTER PUSSYCAT	Normandy Arena Wicomico Youth & Civic Center Salisbury, Md.	March 26	\$82,123 \$16.50/\$15.50	5,600 7,000	Cellar Door Prods.
ECHO & THE BUNNYMEN SCREAMING BLUE MESSIAHS	McGaw Memorial Hall Northwestern Univ. Evanston, Ill.	March 6	\$81,320 \$15/\$10	5,781 6,785	in-house
GEORGE STRAIT K.T. OSLIN	Fox Theatre Atlanta, Ga.	March 5	\$78,177 \$17.25	4,625 4,678	Varnell Enterprises
KISS ANTHRAX	Compton Terrace Phoenix, Ariz.	March 25	\$77,868 \$17.50/\$15.50/\$14.50	5,363 10,535	Evening Star Prods.
KISS ANTHRAX	Jackson Co. Exposition Park Central Point, Ore.	March 13	\$74,960 \$16/\$15	5,005 5,700	Media One

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English Tours By Lovett, Earle, Others Set Route '88 To Run Through U.K.



Travel Arrangements. Lyle Lovett, right, discusses results of his Pioneer Presents Lyle Lovett & His Large Band tour with MCA label execs during a recent visit to MCA's Nashville office. Pictured with Lovett are, from left, Tony Brown, senior vice president of a&r; Chuck Rhodes, director of adult contemporary promotion; and Shelia Shipley, vice president of promotion.

LONDON Live performances by some of the U.S.' top country stars will spotlight the third generic advertising campaign for new country acts, set to begin in England in June. The campaign is coordinated by the Country Music Assn. and will have the participation of WEA, MCA, EMI, RCA, CBS, and Phonogram.

Titled Route '88, this year's push will again feature retail tie-ins arranged both generically and by individual companies, and extensive television, radio, and press coverage is planned.

But a new degree of emphasis is being placed on live appearances, with up to a dozen artists expected to perform at venues in and around London during a three-week period

after the campaign starts.

Randy Travis, the recent winner of two Grammy awards, will headline a prestigious Royal Albert Hall concert June 19, while other acts under negotiation for live appearances include Lyle Lovett, Steve Earle, Rosie Flores, New Grass Revival, Kathy Mattea, and Sweethearts Of The Rodeo.

Says CMA European director Martin Satterthwaite: "For the first time the campaign will give complete visibility to the acts, which is something the record labels agreed was needed this year." Route '88 will consolidate the progress made by earlier campaigns, break new artists, and establish a new image for country music in

the U.K., Satterthwaite claims.

The CMA is also hoping to export its campaign concept to mainland Europe. In mid-March, Satterthwaite and CMA board members Ralph Peer II and Paul Conroy made a presentation to the marketing directors of leading West German labels at a meeting arranged by the German Phono Academy in Hamburg.

Says Satterthwaite: "The CMA has been trying to encourage other territories in Europe to take advantage of the groundwork laid by the U.K. industry and maybe organize a similar campaign or at least use some of the acts for promotion while they are here."

After Mourning His Son's Death, Eddie Has A New Album Rabbitt Redux: Rebounding From Tragedy

AFTER BEING PROFESSIONALLY sidetracked by personal tragedy, Eddie Rabbitt, one of this country's best songwriters and performers, is back on track.

The tragedy arrived in 1983 with the birth of his son Timmy, a victim of severe birth defects. Six days a week Rabbitt spent at the youngster's bedside at Vanderbilt Hospital in Nashville with his wife, Janine, and daughter, Demelza. A liver-transplant operation failed, and Timmy died a few days short of what would have been his second birthday.

The emotional trauma put Rabbitt's career on hold as he spent his time at home with his wife and daughter. For the next year and a half, he quit writing and couldn't even contemplate committing full time to his recording and performing career. Then his wife became pregnant again.

"It was an awfully scary time," recalls Rabbitt. But the baby, Thomas Edward Rabbitt, was born healthy. Brags his father: "Today, Tommy is the most beautiful boy who ever lived. My little daughter has a little brother again, and the sunshine is in our backyard once again." He looks back at those dark years as "a trial in life, the trial of pressures, a trial of a marriage."

The son of Irish immigrants, Rabbitt was born in Brooklyn, N.Y., and raised in East Orange, N.J. He was 12 years old when he discovered the guitar: A scoutmaster played some Bob Wills and Johnny Cash songs for him. He entered some high school talent contests and later worked some New Jersey clubs. He arrived in Nashville in 1968 with little money.

Rabbitt checked into a dumpy hotel, soaked in a bathtub, and wrote what would turn out to be a highly prophetic song, "Working My Way Up To The Bottom." Roy Drusky cut it, but future cuts didn't come that easily. Rabbitt struggled, but he persevered. He befriended other songwriters who were having an equally hard time: Kris Kristofferson, Tony Joe White, Billy Swan, Chris Gantry, and Willie Nelson, among others. Finally he landed a steady job, earning a whopping \$37.50 a week as a Hill & Range staff writer.

He wrote and co-wrote hit songs for such artists as Elvis Presley, Ronnie Milsap, Tom Jones, the Oak Ridge Boys, Dr. Hook, and Nelson. Rabbitt has since become one of the most successful songwriters

in Nashville, garnering a wallful of BMI country, pop, and Million-Air awards, including the Robert J. Burton Award in 1980 for "Suspicions," the most performed country song of the year.

Rabbitt became a fast-rising artist in the mid-'70s, scorching the charts with such hits as "I Love A Rainy Night," "Drivin' My Life Away," and "Rocky Mountain Music." He's earned two gold singles, three gold albums, and a platinum album. And now he is back on the writing and recording scene with

his new RCA album, "I Wanna Dance With You." The title song is No. 1 on Billboard's Hot Country Singles chart this week, and the album is packed with powerful songs, all except one of which were written or co-written by Rabbitt. The album contains one of the most beautiful songs Rabbitt has ever written or recorded, "That's Why I Fell In Love With You."

The new album is a joyous reminder that Rabbitt has overcome his personal tragedy and plans to make up for that lost half-decade. "You fell off the mountain," he says. "Whether you walked or the wind blew, it knocked you down. What are you going to do—lay down there and become part of the grass and rocks? Or are you going to get back up? I decided to get back up."

NEWSNOTES: The Maypop Music Group recently signed Will Robinson to a songwriting agreement. Robinson wrote such tunes as Alabama's "You've Got The Touch" and "There's No Way." His songs have also been recorded by Earl Thomas Conley, T.G. Sheppard, and the Oak Ridge Boys, and he expects several of his tunes to be included on upcoming albums by Reba McEntire, Shenandoah, and Anne Murray.

Nashville-based A&M group Royal Court Of China will offer its support to former members of the now-defunct Nashville Symphony by participating in a series of benefit concerts spearheaded by Johnny Cash. Proceeds from the concerts, the dates of which have yet to be set, will benefit the Nashville Assembly Of Players, a group of musicians who played in the symphony before it was disbanded in February (Billboard, Feb. 27).

The Royal Court Of China will head for the studio to record its second album for A&M at the end of April.

Nashville Scene



by Gerry Wood

Maxx Debuts With CDs

NASHVILLE Fred Morris says he thought his new label's first job should be to establish credibility with country radio stations and others in the business. Thus, Maxx Records here issued compact disks of its two acts—Don Juan and Jill Jordan—before either had demonstrated any appeal on the country singles charts.

Both acts, in fact, generated some chart activity. Don Juan, a trio, rose to No. 75 recently with "We're Gonna Love Tonight," while Jordan topped out at No. 68 with "Calendar Blues." On April 14, Maxx will release Jordan's second single, "I Did It For Love," and Don Juan's follow-up effort, "Let's Work Things Out," is scheduled to bow May 5.

Morris, who serves as label president, says Maxx is funded by a number of private investors and that it has the budget to support its five-year plan. Part of that plan, according to Morris, is to build a roster of five or six artists and to sign an act

that already has major status.

Serving as assistant director of the label and of its umbrella organization, the Fred Morris Music Group, is Peggy A. Bradley. She brought to the group her own three publishing companies: Old Guide, First Million, and Two Bees. Additionally, she runs Music Career Development, a subdivision dealing in career counseling.

Other branches of the Fred Morris Music Group are Fred Morris Productions, Morris/Bradley Management, Karlamor Music, and Karefree Music. Morris produces and manages both of his label's acts. He reports that his album-production budgets are in the \$50,000-\$60,000 range.

Currently, Maxx is doing its own distribution, but Morris says the company is negotiating with independent distributors.

Morris insists he is not in the business to develop recording artists for the majors. "We are not a way station," he says. EDWARD MORRIS

FOR WEEK ENDING APRIL 16, 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.	10	19	17	46	140
WORKIN' MAN NITTY GRITTY DIRT BAND w.b.	5	19	19	43	44
TALKIN' TO THE WRONG MAN MICHAEL MURPHEY WARNER BROS.	3	10	25	38	42
IF IT DON'T COME EASY TANYA TUCKER CAPITOL	7	12	13	32	117
GOODY TIME CONWAY TWITTY MCA	2	11	18	31	66
IF YOU CHANGE YOUR MIND ROSANNE CASH COLUMBIA	7	10	12	29	94
TEXAS IN 1880 FOSTER AND LLOYD RCA	0	12	15	27	58
HE'S BACK AND I'M BLUE DESERT ROSE BAND MCA/CURB	6	11	9	26	128
WILDFLOWERS PARTON, RONSTADT, HARRIS	4	12	9	25	121
WHERE DOES LOVE GO JANIE FRICKIE COLUMBIA	0	9	16	25	29

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.

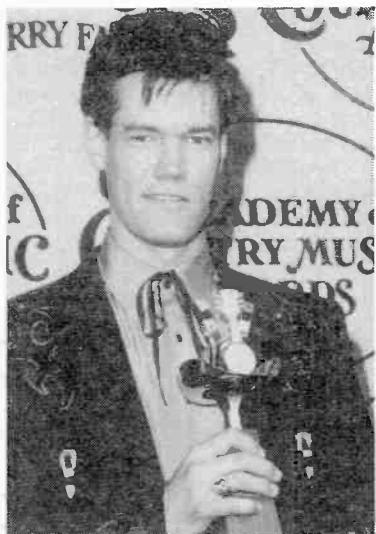
ACM '88 WINNERS

Academy Of Country Music Honors Winners At Annual Awards Bash At Knott's Berry Farm, Calif.

Photos: Ron Wolfson



Wynonna Judd, left, and Naomi Judd beam over the Judds' selection as the ACM's top vocal duet.



Multiple-winner Randy Travis displays one of his three trophies. Travis took home top-male-vocalist, top-single, and song-of-the-year honors.



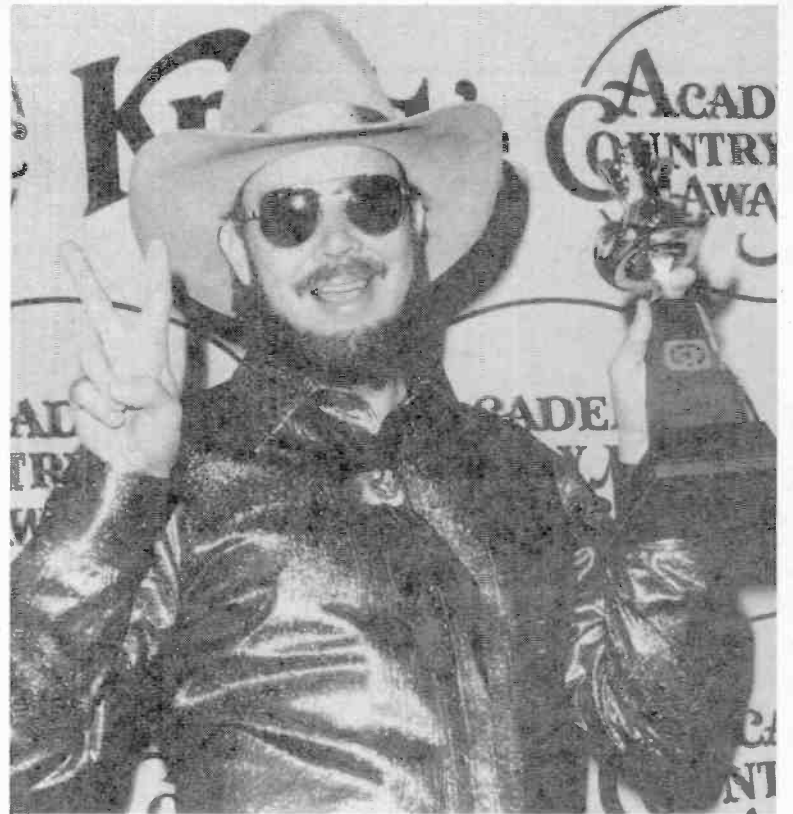
Roger Miller proudly displays his Pioneer Award for "outstanding and unprecedented achievement in the field of country music."



ACM's song-of-the-year honor brings smiles to the faces of, from left, Rick Shoemaker, MCA Music Publishing; Paul Overstreet, who co-wrote the winning song, "Forever And Ever, Amen"; Jerry Crutchfield, MCA Music Publishing; and Tracy Gershon, EMI Music.



The greatest "80's Lady" of them all, K.T. Oslin, proves that awards life can begin at age 45 with her victory in the top-new-female-vocalist category. Oslin's "80's Ladies" video also won an award.



Hank Williams Jr. flashes his victory sign after winning the ACM's entertainer-of-the-year award for the second consecutive year.



It was a big night for Warner Bros. Records and its senior vice president Vic Faraci, left, shown here displaying one of the label's trophies. Joining him are Marie Osmond and Robert Conrad.



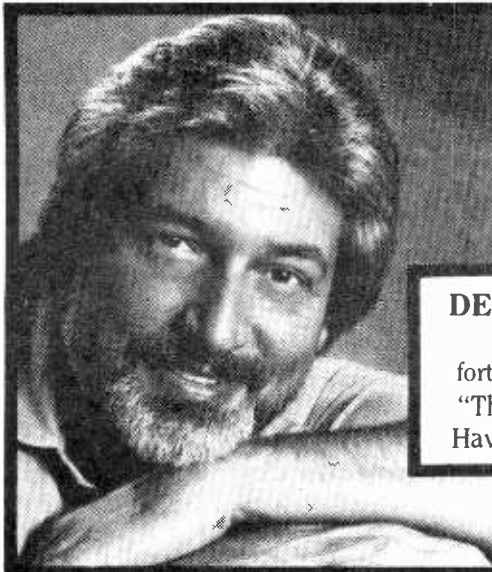
Reba McEntire, co-MC with Hank Williams Jr. of the NBC telecast, hoists her ACM award for top female vocalist.



On the road to success, members of Highway 101 clutch their awards for top vocal group. From left are Cactus Moser, Paulette Carlson, and Jack Daniels. The group's Curtis Stone was a no-show—for a good reason: his honeymoon.



It's thumbs up for Ricky Van Shelton at the ACM Awards in Knott's Berry Farm's Goodtime Theatre in Buena Park, Calif., where he was named new male vocalist of the year.



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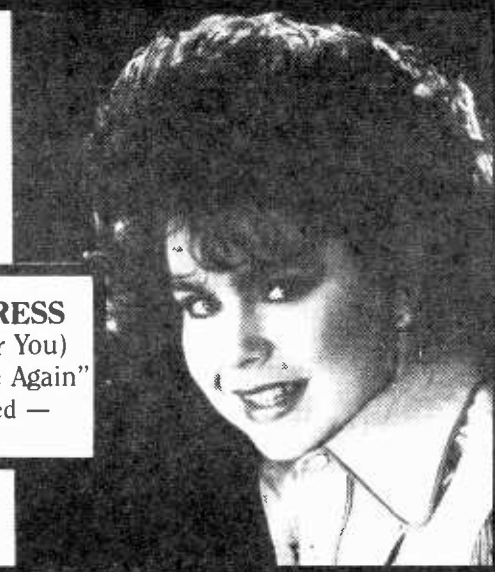
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FOR WEEK ENDING APRIL 16, 1988

Billboard

TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★★ No. 1 ★★	
1	2	2	58	RICKY VAN SHELTON COLUMBIA 40602 (CD) 2 weeks at No. One	WILD EYED DREAM
2	1	1	47	RANDY TRAVIS ▲ ² WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
3	3	4	3	GEORGE STRAIT MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
4	5	6	38	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
5	6	5	29	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
6	4	3	37	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
7	7	7	38	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
8	8	8	29	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
9	9	9	24	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98)	THE ROYAL TREATMENT
10	11	10	18	MERLE HAGGARD EPIC 40986 (CD)	CHILL FACTOR
11	12	11	39	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
12	10	12	10	VERN GOSDIN COLUMBIA 40982 (CD)	CHISELED IN STONE
13	15	18	49	DWIGHT YOAKAM ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
14	13	15	11	LYLE LOVETT MCA/CURB 42028 (CD)	PONTIAC
15	16	13	95	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
16	19	19	56	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
17	14	16	35	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
18	18	17	60	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
19	17	14	26	ALABAMA ● RCA 6495-1 (8.98) (CD)	JUST US
20	20	20	10	GEORGE JONES EPIC 40781 (CD)	TOO WILD TOO LONG
21	21	21	49	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
22	23	25	21	KATHY MATTEA MERCURY 832 793-1/POLYGRAM (CD)	UNTASTED HONEY
23	24	27	43	HOLLY DUNN MTM 71063/CAPITOL (8.98) (CD)	CORNERSTONE
24	27	26	44	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
25	22	24	30	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
26	26	22	21	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
27	31	31	6	NANCI GRIFFITH MCA 42102 (CD)	LITTLE LOVE AFFAIRS
28	29	29	35	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
29	25	23	71	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
30	NEW ▶		1	RICKY SKAGGS EPIC 40623/E.P.A. (CD)	COMIN' HOME TO STAY
31	34	38	3	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
32	38	—	2	MICHAEL MARTIN MURPHEY WARNER BROS. 25644 (8.98) (CD)	RIVER OF TIME
33	33	35	112	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
34	35	33	11	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
35	37	40	4	MOE BANDY CURB 10600/MCA	NO REGRETS
36	39	34	62	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
37	28	30	26	EXILE EPIC 40901	SHELTER FROM THE NIGHT
38	30	32	18	DOLLY PARTON COLUMBIA 40968 (CD)	RAINBOW

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	36	36	126	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
40	40	42	3	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
41	42	37	28	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
42	NEW ▶		1	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
43	43	44	62	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
44	61	—	2	CONWAY TWITTY MCA 42115 (8.98) (CD)	STILL IN YOUR DREAMS
45	46	41	105	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GITARS, CADILLACS, ETC., ETC.
46	51	48	22	WAYLON JENNINGS MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
47	41	39	34	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
48	45	43	9	JOHN ANDERSON MCA 42037	BLUE SKIES AGAIN
49	47	46	43	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
50	32	28	47	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
51	49	47	32	GLEN CAMPBELL MCA 42009 (8.98)	STILL WITHIN THE SOUND OF MY VOICE
52	50	52	73	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES
53	53	59	87	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
54	54	51	14	VARIOUS ARTISTS K-TEL 701 (6.98)	COUNTRY COLLECTION
55	58	54	179	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
56	56	61	27	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
57	48	53	27	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
58	44	45	35	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
59	67	57	178	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
60	57	56	26	S-K-B MTM 71064/CAPITOL (8.98)	NO EASY HORSES
61	64	64	5	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
62	73	70	53	HOLLY DUNN MTM ST 71052/CAPITOL (8.98)	HOLLY DUNN
63	NEW ▶		1	DAVID SLATER CAPITOL 48307 (8.98)	EXCHANGE OF HEARTS
64	66	58	45	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
65	65	—	2	VARIOUS ARTISTS K-TEL 736 (6.98)	NEW FACES OF COUNTRY
66	70	60	503	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
67	55	50	50	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
68	62	63	39	TAMMY WYNETTE EPIC 40832 (CD)	HIGHER GROUND
69	69	69	111	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
70	60	62	160	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
71	63	65	56	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
72	74	71	21	THE BELLAMY BROTHERS MCA/CURB 42039/MCA (8.98) (CD)	CRAZY FROM THE HEART
73	68	66	27	GEORGE JONES EPIC 40776	SUPER HITS
74	72	72	33	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
75	59	55	27	STEVE WARINER MCA 42032 (8.98) (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.

Billboard® HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14	★ ★ No. 1 ★ ★ I WANNA DANCE WITH YOU R.LANDIS (E.RABBITT, B.J.WALKER, JR.)	EDDIE RABBITT RCA 5238-7
2	3	4	12	I'LL ALWAYS COME BACK H.SHEDD (K.T.OSLIN)	K.T.OSLIN RCA 5330-7
3	4	7	13	IT'S SUCH A SMALL WORLD T.BROWN (R.CROWELL)	RODNEY CROWELL AND ROSANNE CASH COLUMBIA 38-07693
4	6	9	10	CRY, CRY, CRY P.WORLEY (J.S.SHERRILL, D.DEVANEY)	HIGHWAY 101 WARNER BROS. 7-28105
5	5	6	14	TIMELESS AND TRUE LOVE P.WORLEY (C.BLACK, A.ROBERTS, B.CASON)	THE MCCARTERS WARNER BROS. 7-28125
6	8	11	13	THE LAST RESORT B.LOGAN (BROWN, BOUTON, BURCH)	T. GRAHAM BROWN CAPITOL 44125
7	7	10	14	STRANGERS AGAIN T.WEST (H.DUNN, C.WATERS)	HOLLY DUNN MTM 72093/CAPITOL
8	10	14	10	I'M GONNA GET YOU B.BECKETT (D.LINDE)	EDDY RAVEN RCA 6831
9	13	15	9	YOUNG COUNTRY B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28120/WARNER BROS.
10	1	2	11	FAMOUS LAST WORDS OF A FOOL J.BOWEN, G.STRAIT (D.DILLON, R.HUSTON)	GEORGE STRAIT MCA 53248
11	12	13	12	EVERYBODY'S SWEETHEART R.LANDIS (V.GILL)	VINCE GILL RCA 5331-7
12	14	19	9	BABY I'M YOURS J.BOWEN, S.WARINER (S.WARINER, G.CLARK)	STEVE WARINER MCA 53287
13	15	20	12	AMERICANA J.KENNEDY (L.ALDERMAN, R.FAGAN, P.RYAN)	MOE BANDY CURB 10504/MCA
14	20	23	7	THE FACTORY L.BUTLER (B.MCGUIRE)	KENNY ROGERS RCA 6832-7
15	19	22	11	IF MY HEART HAD WINDOWS E.GORDY, JR., T.BROWN (D.FRAZIER)	PATTY LOVELESS MCA 53270
16	22	25	7	OLD FOLKS R.GALBRAITH, R.MILSAP (M.REID)	RONNIE MILSAP & MIKE REID RCA 6896-7
17	18	21	12	SHE'S NO LADY T.BROWN, L.LOVETT, B.WILLIAMS (L.LOVETT)	LYLE LOVETT MCA/CURB 53246/MCA
18	23	26	6	EIGHTEEN WHEELS AND A DOZEN ROSES A.REYNOLDS (P.NELSON, G.NELSON)	KATHY MATTEA MERCURY 870 148-7/POLYGRAM
19	21	24	8	TRUE HEART J.BOWEN (D.SCHLITZ, M.CLARK)	THE OAK RIDGE BOYS MCA 53272
20	24	27	7	ALWAYS LATE WITH YOUR KISSES P.ANDERSON (L.FRIZZELL, B.CRAWFORD)	DWIGHT YOAKAM REPRISE 7-27994
21	9	8	17	IT'S ONLY MAKE BELIEVE R.MCDOWELL (C.TWITTY, J.NANCE)	RONNIE MCDOWELL CURB 10501/MCA
22	29	36	6	WHAT SHE IS (IS A WOMAN IN LOVE) E.GORDY, JR., R.L.SCRUGGS, E.T.CONLEY (B.MCDILL, P.HARRISON)	EARL THOMAS CONLEY RCA 6894-7
23	28	33	7	ONE TRUE LOVE K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07736
24	27	30	9	THE BEST I KNOW HOW J.KENNEDY (K.REID)	THE STATLER BROTHERS MERCURY 870 164-7/POLYGRAM
25	11	1	13	LOVE WILL FIND ITS WAY TO YOU J.BOWEN, R.MCENTIRE (D.LOGGINS, J.D.MARTIN)	REBA MCENTIRE MCA 53244
26	31	38	9	NO MORE ONE MORE TIME B.HALVERSON, R.BENNETT (T.SEALS, D.KIRBY)	JO-EL SONNIER RCA 6895-7
27	44	—	2	★★★ POWER PICK/AIRPLAY ★★★ I TOLD YOU SO K.LEHNING (R.TRAVIS)	RANDY TRAVIS WARNER BROS. 7-27969
28	35	41	7	YOUR MEMORY WINS AGAIN J.BOWEN, S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53271
29	37	47	5	CHILL FACTOR K.SUESOV, M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-07754
30	40	48	4	HE'S BACK AND I'M BLUE P.WORLEY (M.WOODY, R.ANDERSON)	THE DESERT ROSE BAND MCA/CURB 53274/MCA
31	38	44	6	ANOTHER PLACE, ANOTHER TIME D.WILLIAMS, G.FUNDIS (B.MCDILL, P.HARRISON)	DON WILLIAMS CAPITOL 44131
32	17	5	15	SANTA FE E.GORDY, JR. (D.BELLAMY, R.TAYLOR)	THE BELLAMY BROTHERS MCA/CURB 53222/MCA
33	39	46	6	OUT OF SIGHT AND ON MY MIND N.LARKIN (B.BURCH, R.PEOPLES)	BILLY JOE ROYAL ATLANTIC AMERICA 799364/ATLANTIC
34	43	51	4	WILDFLOWERS G.MASSENBERG (D.PARTON)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-27970
35	47	61	3	IF IT DON'T COME EASY J.CRUTCHFIELD (D.L.GIBSON, C.KARP)	TANYA TUCKER CAPITOL 44142
36	41	45	7	YOU'LL COME BACK (YOU ALWAYS DO) H.SHEDD, A.BADALAMENTI (M.MAILER, A.BADALAMENTI)	MEL TILLIS MERCURY 870 192-7/POLYGRAM
37	45	53	4	LOVE OF A LIFETIME C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07747
38	26	29	10	ALL OF THIS & MORE J.E.NORMAN (B.FOSTER, J.KIMBALL, G.PRESTOPINO)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28106
39	16	17	13	IF OLE HANK COULD ONLY SEE US NOW J.BOWEN, W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53243
40	30	16	15	LIFE TURNED HER THAT WAY S.BUCKINGHAM (H.HOWARD)	RICKY VAN SHELTON COLUMBIA 38-07672
41	25	12	14	TURN IT LOOSE B.MAHER (D.SCHLITZ, C.BICKHARDT, B.MAHER)	THE JUDDS RCA/CURB 5329-7/RCA
42	50	58	3	SATISFY YOU S.BUCKINGHAM (J.GILL, D.SCHLITZ)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07757
43	46	50	7	JONES ON THE JUKEBOX R.BENNETT (B.HOBBS, D.GOODMAN, M.VICKERY)	BECKY HOBBS MTM 72104/CAPITOL
44	55	66	3	IF YOU CHANGE YOUR MIND R.CROWELL (R.CASH, H.DEVITO)	ROSANNE CASH COLUMBIA 38-07746
45	48	52	7	CAN'T STOP NOW G.FUNDIS (NICHOLSON, WALDMAN)	NEW GRASS REVIVAL CAPITOL 79257
46	52	56	4	HIGH RIDIN' HEROES R.ALBRIGHT, M.RONSON, D.L.JONES (D.L.JONES)	DAVID LYNN JONES MERCURY 870 128-7/POLYGRAM
47	32	37	9	I REMEMBER YOU J.BOWEN, G.CAMPBELL (J.MERCER, V.SCHERTZINGER)	GLEN CAMPBELL MCA 53245
48	34	28	19	SHOULD'N'T IT BE EASIER THAN THIS J.BRADLEY (J.JARRARD, R.GILES)	CHARLEY PRIDE 16TH AVENUE 70408/CAPITOL
49	33	39	8	(ANGEL ON MY MIND) THAT'S WHY I'M WALKIN' R.SKAGGS (S.JACKSON, M.ENDSLEY)	RICKY SKAGGS EPIC 34-07721
50	59	69	3	I WILL WHISPER YOUR NAME B.MAHER (R.VANWARMER)	MICHAEL JOHNSON RCA 6833-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	62	—	2	SET 'EM UP JOE B.MONTGOMERY (H.COCHRAN, V.GOSDIN, D.DILLON, B.CANNON)	VERN GOSDIN COLUMBIA 38-07762
52	58	63	4	I'M A SURVIVOR B.SHERRILL (K.STEGALL, J.MCBRIDE)	GEORGE JONES EPIC 34-07748
53	63	67	4	I'M STILL YOUR FOOL R.SCRUGGS (B.HILL, P.SULLIVAN)	DAVID SLATER CAPITOL 44129
54	67	—	2	GOODYBY TIME J.BOWEN, C.TWITTY (R.MURRAH, J.D.HICKS)	CONWAY TWITTY MCA 53276
55	56	59	5	ONE TIME ONE NIGHT T.BURNETT, LOS LOBOS (D.HIDALGO, L.PEREZ)	LOS LOBOS SLASH 7-28464/WARNER BROS.
56	60	62	5	MIRRORS DON'T LIE M.STUART (M.HAGGARD)	MARTY STUART COLUMBIA 38-07729
57	61	65	4	TRAINS MAKE ME LONESOME J.STROUD (P.OVERSTREET, T.SCHUYLER)	MARTY HAGGARD MTM 72103/CAPITOL
58	71	—	2	TEXAS IN 1880 B.LLOYD, R.FOSTER (R.FOSTER)	FOSTER AND LLOYD RCA 6900-7
59	70	—	2	MIDNIGHT HIGHWAY SOUTHERN PACIFIC, J.E.NORMAN (K.HOWELL, J.MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27952
60	42	32	17	TOUCH AND GO CRAZY J.BOWEN, L.GREENWOOD (M.GARVIN, T.SHAPIRO, B.JONES)	LEE GREENWOOD MCA 53234
61	NEW	—	1	★★★ HOT SHOT DEBUT ★★★ WORKIN' MAN (NOWHERE TO GO) J.LEO (J.FADDEN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27940
62	53	34	19	I DIDN'T (EVERY CHANCE I HAD) T.COLLINS (B.P.BARKER, K.PALMER)	JOHNNY RODRIGUEZ CAPITOL 44071
63	68	70	4	I CAN'T TAKE HER ANYWHERE N.LARKIN (J.JARRARD, W.ALDRIDGE)	DARRELL HOLT ANOKA 221
64	NEW	—	1	TALKIN' TO THE WRONG MAN S.GIBSON, J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY (WITH RYAN MURPHEY) WARNER BROS. 7-27947
65	36	18	15	A LITTLE BIT CLOSER J.CRUTCHFIELD (KENNEDY, ROSE, SCHUYLER)	TOM WOPAT EMI-MANHATTAN 50112
66	49	35	12	IT GOES WITHOUT SAYING J.RUTENSCHEUER, T.MALCHAK (L.PALAS, J.JARRARD, M.SANDERS)	TIM MALCHAK ALPINE 008
67	72	—	2	I KNEW LOVE T.BROWN, N.GRIFFITH (R.BROWN)	NANCI GRIFFITH MCA 53306
68	54	40	20	THIS MISSIN' YOU HEART OF MINE R.CHANCEY (W.MULLIS, M.GEIGER)	SAWYER BROWN CAPITOL/CURB 44108/CAPITOL
69	73	—	2	STOP ME (IF YOU HEARD THIS ONE BEFORE) R.BAKER (G.DOBBS, T.DANIELS, T.ROCCO)	LARRY BOONE MERCURY 870 267-7
70	78	—	2	AS LONG AS WE HAVE EACH OTHER R.C.BANNON (S.DORFF, J.BETTIS)	LOUISE MANDELL RCA 20288
71	51	31	12	I TAUGHT HER EVERYTHING SHE KNOWS ABOUT LOVE W.ALDRIDGE (W.ALDRIDGE, T.GENTRY, G.FOWLER, J.JARRARD)	THE SHOOTERS EPIC 34-07684
72	69	54	22	I'M GONNA MISS YOU, GIRL S.GIBSON, J.E.NORMAN (J.WINCHESTER)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28168
73	57	49	6	ANGELS LOVE BAD MEN T.COLLINS (W.JENNINGS, R.MURRAH)	BARBARA MANDELL EMI-AMERICA 43042/CAPITOL
74	NEW	—	1	WHERE DOES LOVE GO (WHEN IT'S GONE) S.BUCKINGHAM (P.ROWAN)	JANIE FRICKIE COLUMBIA 38-07770
75	82	—	2	THE STAIRS B.BARTON (P.BROWN, D.ROBERTS)	ROSEMARY SHARP CANYON CREEK 88-0210
76	NEW	—	1	THE RHYTHM OF ROMANCE R.PENNINGTON (S.BOGARD, R.GILES)	THE KENDALLS STEP ONE 384
77	NEW	—	1	EVERYDAY MAN G.CHAPMAN, B.BANNISTER, M.WRIGHT (G.CHAPMAN, J.MCPHERSON)	GARY CHAPMAN RCA 7601-7
78	NEW	—	1	WHO WAS THAT STRANGER J.BOWEN, C.HARDY, L.LYNN (C.PUTNAM, M.D.BARNES, D.COOK)	LORETTA LYNN MCA 53320
79	76	55	20	FACE TO FACE H.SHEDD, ALABAMA (R.OWEN)	ALABAMA RCA 5328-7
80	65	42	19	TOO GONE TOO LONG K.LEHNING (G.PISTILLI)	RANDY TRAVIS WARNER BROS. 7-28286
81	81	—	2	OUT OF BEER J.LONG, E.S.VALDERRAMA (M.DARWIN, H.DARWIN)	JOHNNY PAYCHECK DESPERADO BADLAND MUSIC 1001
82	NEW	—	1	I NEED A GOOD WOMAN BAD N.LARKIN (E.T.CONLEY, T.BRASFIELD)	LANE CAUDELL 16TH AVENUE 79265/CAPITOL
83	83	—	2	I HEAR THE SOUTH NOT LISTED (R.C.BANNON, J.BETTIS)	VASSAR CLEMENTS SHIKATA 10102
84	NEW	—	1	BOOTS B.COLE (L.HAZELWOOD)	BRENDA COLE MELODY DAWN 77703
85	NEW	—	1	LEAVE ME SATISFIED D.MITCHELL (D.MITCHELL, J.HENDERSON)	TINY TIM NLT 1993/CORBETT COMPANY
86	NEW	—	1	ALL IN MY MIND F.KELLY (BROWN, KIRKLAND, JOHNSON)	CALI MCCORD GAZELLE 012
87	NEW	—	1	MISSIN' TEXAS A.HENSON (R.BROWN)	KIM GRAYSON SOUNDWAVES 4800/NSD
88	75	43	18	WILDER DAYS K.LEHNING, P.DAVIS (C.BICKHARDT, M.BONAGURA)	BAILLIE AND THE BOYS RCA 5327-7
89	77	60	22	I WON'T TAKE LESS THAN YOUR LOVE J.CRUTCHFIELD (P.OVERSTREET, D.SCHLITZ)	TANYA TUCKER/P.DAVIS/P.OVERSTREET CAPITOL 44100
90	66	57	6	FIRST IN LINE M.DANIEL, K.NIGHT (B.BAKER, W.KIRBY)	SHURFIRE AIR 181
91	64	64	5	SO FAR NOT SO GOOD H.SHEDD (E.ROWELL)	JEFF CHANCE CURB 10506/MCA
92	87	86	26	I WOULDN'T BE A MAN D.WILLIAMS, G.FUNDIS (R.M.BOURKE, M.REID)	DON WILLIAMS CAPITOL 44066
93	NEW	—	1	DEEPEST SHADE OF BLUE D.GOODMAN (L.ALDERMAN, R.FAGAN)	GAIL VEACH CHOICE 101/T.N.T.
94	85	77	22	TWINKLE, TWINKLE LUCKY STAR K.SUESOV, M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-07631
95	90	88	25	LYN' IN HIS ARMS AGAIN J.L.WALLACE, T.SKINNER (T.SKINNER, J.L.WALLACE)	THE FORESTER SISTERS WARNER BROS. 7-28208
96	84	71	23	THAT'S MY JOB J.BOWEN (G.BURR)	CONWAY TWITTY MCA 53200
97	91	81	25	ONE STEP FORWARD P.WORLEY (C.HILLMAN, B.WILDES)	THE DESERT ROSE BAND MCA/CURB 53201/MCA
98	94	92	18	ROSES IN DECEMBER R.BAKER (L.BOONE, P.NELSON)	LARRY BOONE MERCURY 870 086-7/POLYGRAM
99	96	79	20	TALKIN' TO MYSELF AGAIN S.BUCKINGHAM (J.O'HARA)	TAMMY WYNETTE EPIC 34-07635
100	74	75	3	I'LL KNOW THE GOOD TIMES J.SLATE (D.MORRISON, S.BAILEY, T.MORRISON)	BILL NUNLEY CANNERY 0402

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

'Princess Bride' Weds Hershey's Pepsi In 'Inner Space' As Vids Add Ads

NEW YORK On the heels of Vestron Video's decision to include a 30-second ad for Nestlé on the video release of "Dirty Dancing," two more suppliers have added commercials to videocassettes targeted for the rental market.

Nelson Entertainment's "The Princess Bride" carries an ad for Hershey Chocolate while Warner Home Video's release of "Inner Space" will feature a commercial for Pepsi Cola. Both videos have a list price of \$89.98.

Pepsi, which pioneered the practice of video commercials with its spot on Paramount Home Video's release of "Top Gun," has reportedly struck a unique deal with

Warner. Industry sources say Pepsi will pay Warner \$1.50 for each cassette released with the commercial.

The agreement between Nelson and Hershey Chocolate was engineered by Rockbill Inc., the same firm that helped bring Pepsi together with Paramount for the "Top Gun" deal. Louise Alaimo, Nelson's vice president of advertising and promotion, says the company's agreement with Hershey's "will enable us to broaden consumer awareness of 'The Princess Bride' by expanding our television advertising."

The move to include commercials on product priced for the rental market has drawn criticism from a number of retailers. Some dealers

maintain that a portion of the revenue generated by the involvement of a sponsor should be passed on in the form of lower prices. Also, there is concern that the commercials have the potential to alienate consumers.

With the release of "The Princess Bride" and "Inner Space," there are now four feature films priced for the rental market that involve sponsors. Aside from the Nestlé ad on "Dirty Dancing," Chrysler Corp. paid HBO Video \$1 million to include a tribute to Vietnam veterans on the video release of "Platoon."

In an effort to demonstrate a consumer benefit to the Diet Pepsi ad on "Top Gun"—the only other feature film to include a commercial—Paramount priced the video at \$26.95 instead of the \$29.95 sell-through price that has been widely embraced by suppliers.

AL STEWART



For A Dancer. Ballet star Julie Kent, second from left, poses backstage at an American Ballet Theatre performance in Los Angeles to promote the video release of "Dancers." The film, starring Kent and Mikhail Baryshnikov, was released April 6 by Warner Home video for a suggested retail price of \$89.95. Pictured, from left, are Patty Dignam, Los Angeles branch sales representative for Warner Home Video; Kent; and Anna Fogelman and her husband, Lou Fogelman, president of Show Industries Inc./Music Plus. (Photo: Craig T. Mathew)

Panelists Discuss Sponsorship Pitfalls Tape Ads Get Higher Profile

BY BRUCE HARING

NEW YORK Like mom and apple pie, commercials on video are fast becoming a staple of American culture, according to a panel discussion here at the third annual New York International Home Video Market.

During the forum, panel moderator Bruce Apar, president of The NewMedia Network, said, "Sponsorship on video is the surest sign video is being assimilated into the mainstream of American culture." And with that assimilation, Apar said, comes the usual problem faced by any business trying to attract advertisers: convincing sponsors that the medium is an effective way to reach a target audience.

The fledgling status of video advertising and sponsorship was underscored by the audience's ques-

tions during the forum, mostly regarding such nuts-and-bolts issues as getting a sponsor, avoiding thefts of commercial ideas, and making corporate contacts for video-advertising proposals.

Defining an audience is the biggest problem facing the growth of video advertising, Apar said. Measuring systems like Nielsen or Arbitron are unavailable—though such systems are on the way—making the job of attracting advertisers all the more difficult.

"You can no longer be just a producer," Apar said. "You have to be a marketing consultant and be able to deliver that expertise."

The forum also explored the ways videos are becoming part of accepted advertising media, including commercials on cassettes, video

(Continued on page 45)

Stars Push Peace In Vid

BY MOIRA McCORMICK

CHICAGO Yoko Ono, Country Joe McDonald, Richie Havens, and other issues-oriented artists are featured in an upcoming video, titled, "The Peace Tape." Produced by film/tape production company Clear/Cut Productions of Mount Prospect, Ill., the 60-minute, \$19.95 program will first be released free of charge to schools and colleges and then aired on cable or network television before finally becoming available on home video. Executive producer Dan Donian says "The Peace Tape" is slated to hit video stores in time for Christmas.

Donian describes "The Peace Tape" as an examination of contemporary as well as historical efforts for peace that includes music, celebrity and person-on-the-street interviews, and news footage. The impetus for the program occurred last summer, he says, when his film crew taped Havens for another project. "Havens was talking about world peace," says Donian, "and it occurred to us that this could be the subject of a

documentary: how to achieve peace today."

Donian says the project's crew scored a major coup by landing an interview in February with Yoko Ono, who was appearing in Chicago to promote an exhibition of her and John Lennon's artwork at the time. The interview was taped at Merrill Chase Galleries, the site of the exhibition.

"Just from the Yoko segment alone, we've had a lot of interest from manufacturers who want to distribute the tape," he says, "including Lorimar, HBO, Paragon Arts International, Five Star Productions, and Golden Pictures." Clear/Cut is listed as co-producer with Paragon Arts, the company that released the current home video title "Witchboard."

"The Peace Tape" will be packaged with information on how to contact international peace organizations, says Donian, to provide guidance for radical and moderate peace activists alike—"the marchers as well as the letter writers. It's about helping people to achieve peace at their own levels on their own terms."

FOR WEEK ENDING APRIL 16, 1988

Billboard

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
1	1	19	STING: THE VIDEOS PART 1	A&M Records Inc. A&M Video VC61103	Sting	1987	SF	12.98
2	3	19	SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
3	4	7	CV	Virgin Records America, Inc. Virgin Music Video	Peter Gabriel	1988	SF	19.98
4	5	3	THE CURE IN ORANGE	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	C	24.95
5	6	15	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
6	2	19	SO FAR ●	6 West Home Video SW-5701	Grateful Dead	1987	LF	29.95
7	7	17	WHITESNAKE: THE TRILOGY ▲	Geffen Home Video 381 38	Whitesnake	1987	SF	14.95
8	8	21	AEROSMITH'S VIDEO SCRAPBOOK ●	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	D	19.98
9	9	3	THE PRETENDERS "THE SINGLES"	Sire Records Warner Reprise Video 381 40	The Pretenders	1988	LF	19.98
10	11	3	STEVIE: LIVE AT RED ROCKS	LightYear Ent. Sony Video Software R0650	Stevie Nicks	1987	C	19.95
11	10	29	ONE NIGHT OF RAPTURE	Elektra Records Elektra Entertainment 40105-3	Anita Baker	1987	C	24.95
12	17	7	ELVIS '56	Elvis '56/LightYear Ent. Media Home Entertainment M470	Elvis Presley	1987	D	19.95
13	12	65	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
14	13	29	GRACELAND: THE AFRICAN CONCERT	Warner Reprise Video 381 36	Paul Simon	1987	C	29.98
15	14	41	R.E.M. "SUCCUMBS" ●	I.R.S. Records A&M Video 61710	R.E.M.	1987	LF	19.98
16	16	29	THE MAKING OF THE 'TOUCH OF GREY' VIDEO AND MORE	6 West Home Video SW-5700	Grateful Dead	1987	D	12.95
17	15	29	CONTROL THE VIDEOS, PART II ●	A&M Records Inc. A&M Video 6-21102	Janet Jackson	1987	SF	12.98
18	NEW ▶		FLICK: THE VIDEO KICK	Atlantic Records Inc. Atlantic Video 50119-3	INXS	1988	SF	16.98
19	18	71	CONTROL THE VIDEOS ▲	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95
20	20	61	BON JOVI-BREAKOUT ▲	Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	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.

TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★★ NO. 1 ★★								
1	1	26	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
2	2	4	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
3	3	65	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
4	4	78	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
5	6	128	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
6	7	17	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
7	5	26	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
8	8	3	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	89.95
9	11	12	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
10	9	31	AN AMERICAN TAIL ◆	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
11	18	9	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
12	10	109	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
13	23	76	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
14	20	95	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
15	19	141	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
16	27	74	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
17	25	137	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
18	17	56	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
19	RE-ENTRY		NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver	1987	NR	14.95
20	12	72	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
21	26	3	THE CURE IN ORANGE	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	NR	24.95
22	14	2	STAKEOUT	Touchstone Films Touchstone Home Video 599	Richard Dreyfuss Emilio Estevez	1987	R	89.95
23	13	38	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
24	21	147	JANE FONDA'S EASY GOING WORKOUT ▲◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
25	15	4	SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS	NFL Films Video Fox Hills Video	Various Artists	1988	NR	19.95
26	36	96	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
27	32	55	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
28	34	21	BON JOVI-SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	NR	19.98
29	30	122	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
30	24	27	KATHY SMITH'S WINNING WORKOUT ◆	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
31	28	2	BUGS!	MGM/UA Home Video M201233	Animated	1988	NR	14.95
32	29	129	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
33	22	10	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R	99.95
34	16	101	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
35	38	8	ELVIS '56	Elvis '56/LightYear Ent. Media Home Entertainment M470	Elvis Presley	1987	NR	19.95
36	NEW▶		CHINA GIRL	Vestron Pictures Inc. Vestron Video 5238	Richard Panebianco Sari Chang	1987	R	79.98
37	31	9	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R	89.98
38	35	20	GRATEFUL DEAD-SO FAR	6 West Home Video SW-5701	Grateful Dead	1987	NR	29.95
39	37	4	HAMBURGER HILL	RKO Pictures Vestron Video 6015	Michael Dolan Daniel O'Shea	1987	R	89.98
40	39	31	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95

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A Billboard Spotlight

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Tim Conway, center, who Dorf character stars in two video titles, clowns it up at the ribbon-cutting ceremony to kick off the show. With him are, left, Jim Jimirro, president of J2 Communications, and show organizer Eliot Minsker, chairman/CEO of Knowledge Industries Publications.

Made-For-Video Market Explored In New York

The third annual New York Home Video Show drew producers, suppliers, and retailers to New York's Jacob K. Javits Convention Center for a three-day confab focusing on the nontheatrical market. Organizers say the show, held from March 28-30, drew close to 7,000 attendees and 195 exhibitors. The show kicked off with keynote speeches by Jose Menendez, chairman and CEO of International Video Entertainment, and Steve Burns, president of RKO Video Warner Theatres. (Photos: Chuck Pulin)



The crew from Camp Motion Pictures acts grossed out by a prop held by Gunnar Hansen, the actor who played Leatherface in the "Texas Chainsaw Massacre." With Hansen are, left, Mike Antin, Camp graphic designer, and Eileen Ward, national sales manager.



Marty Gold, left, president of Artec Distributors, chats with Saul Melnick, president of Tri-Star Home Video.



Baker & Taylor staffers Brad Carty, left, product manager of special markets, and Chris Arns, Northeast regional manager, pose with "RoboCop" character.

JVC, Macrovision Reach Deal On Copy Restrictions

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

BY MARK HARRINGTON

A "private arrangement" between VHS licensor JVC and anti-copy-system maker Macrovision will soon allow for copy restrictions not only on video movies but on pay-per-view programs and laserdiscs as well, according to the Motion Picture Assn. of America.

In the deal, JVC reportedly agreed to recommend changes in VCR-manufacturing standards to all VHS licensees. The changes maximize the efficiency of Macrovision's patented copy-prohibiting system. VHS licensees were said to be complying. In return, according to the MPAA, Macrovision agreed not to apply its system to subscription cable and broadcast television.

The disclosure follows reports in the industry newsletter *Television Digest* that JVC last year recommended the changes, which call for

a uniform gain-control circuit, to all VCR makers on its list of licensees. The changes would make Macrovision effective on all VHS VCRs; currently it is effective on only about 75% of these VCRs.

Allen Cooper, vice president of technology, evaluations, and planning for the MPAA, says he has "been told about the agreement, and we're pleased to hear it." He says he has been aware of negotiations between the two companies since early 1987. While maintaining that the MPAA had no part in the deal, he acknowledges that its completion led the MPAA to call off its legislative push for a so-called bilateral anticopy system, which would have required installing circuits in VCRs to shut down the record function in the presence of encoded software.

A U.S. spokesman for JVC would not confirm or deny the report and was awaiting comment from JVC's Japanese headquarters at press time. The spokesman did say JVC viewed Macrovision's anticopy system as less of a threat than other systems because the Macrovision product requires no new hardware circuits.

Cooper maintains that the bilateral system's similarity to the one

originally proposed by the Recording Industry Assn. of America for digital audiotape may have been the sole reason JVC agreed to Macrovision's requests. The CBS anticopy system, developed by CBS Records, has been judged inadequate by the National Bureau of

'JVC didn't want a debacle like DAT'

Standards and is no longer supported by RIAA.

Macrovision chairman Vic Farrow maintains the company never actively lobbied JVC for industry-wide changes in VCR gain control, but he acknowledges Macrovision will apply its system to pay-per-view and laserdisk in the near future. Subscription cable and broadcast TV, he says, won't be pursued. He calls this strategy "a business decision."

He says Macrovision had "some knowledge of the possibility" of JVC making the gain-control recommendation. Pressed to elaborate, he says only, "That would be divulging things I'm not" at liberty to divulge. Asked if he has seen a copy of the recommendation, he

says, "I can't say I personally have seen it. Maybe someone else here has."

Farrow, who says the recommendation is critical because some VCR makers "intentionally changed their gain control to make us inefficient," suggests, as does Cooper, that JVC was motivated by its desire to avoid legal conflict. "Apparently they didn't want a debacle like DAT," he says.

While not suggesting a correlation, the MPAA's Cooper says he recently received a letter from the chief of Macrovision's London office saying that the company will be working more closely with hardware makers—JVC in particular. According to Cooper, the letter says, "[Macrovision's] process is now installed at the major duplicating plants in Japan, including those of JVC and Sony."

Farrow hails the gain-control standardization as "a very, very dramatic event for us here." He adds, "Obviously we hope all copyright owners will understand the tremendous significance of what's happening and will want to use [our] process."

Macrovision has been used on nearly 70 million videocassettes and "hundreds if not thousands"

of titles, Farrow says. The prices for encoding are negotiated separately with companies. The company is also the patent holder of a black-box system to defeat its own process and has sued makers of such black boxes for patent infringement.

The system works by laying down the signal on a tape's vertical blanking interval, which confuses the automatic gain control of a VCR in the record mode. The effect distorts the recording and, as Farrow acknowledges, has been found to distort the quality of a few original prerecorded cassettes. But Farrow denies industry reports that the system has been found to damage record circuits on some lower-end VCRs.

While standardization of gain control has been hailed by the MPAA and Macrovision, the Video Software Dealers Assn. says it has some problems with the system. VSDA attorney Charles Ruttenberg says the chief complaint is that Macrovision singles out videocassettes for restrictions. That would no longer be true, however, if Macrovision is able to move ahead with its plan to encode laserdisk and pay-per-view as well.

TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
Compiled from a national sample of retail store sales reports.						
RECREATIONAL SPORTS™						
★ ★ NO. 1 ★ ★						
1	1	67	AUTOMATIC GOLF ▲◆	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	2	39	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
3	5	39	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
4	3	45	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
5	8	67	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
6	7	21	A KNIGHT OF BASKETBALL	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
7	20	3	SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS	NFL Films Video Fox Hills Video	Comprehensive history of the Superbowl champs, the Washington Redskins.	19.95
8	11	5	WARREN MILLER'S STEEP AND DEEP	Lorimar Home Video 109	Miller's latest adventure features action-packed ski footage.	19.95
9	4	15	BOOM! BANG! WHAP! DOINK! JOHN MADDEN ON FOOTBALL	Fox Hills Video	The ultimate guide to watching and understanding the game of football.	29.95
10	RE-ENTRY		ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2	Vestron Video 2039	More great tips from the master of golf.	39.98
11	6	11	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
12	17	43	NFL CRUNCH COURSE	NFL Films Video Fox Hills Video	Profiles of football greats plus the NFL's greatest hits.	19.95
13	NEW▶		THE BOYS OF SUMMER	VidAmerica 7017	Story of The Brooklyn Dodgers as told through interviews & flashbacks.	14.95
14	18	5	SUPER SUNDAYS-HISTORY OF THE SUPER BOWL	NFL Films Video Fox Hills Video	Tracing of the history of the Super Bowl, from game one to the present.	19.95
15	9	53	BASS FISHING: TOP TO BOTTOM	3M/Sportsman's Video Leisure Time Video	Ricky Clunn shows how to fish at all depths plus casting techniques.	69.95
16	13	59	WARREN MILLER'S LEARN TO SKI BETTER	Lorimar Home Video 103	A definitive guide to the art of skiing.	24.95
17	15	19	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	29.95
18	12	49	JOHN MCENROE AND IVAN LENDL: THE WINNING EDGE	Vestron Video 1022	Learn tennis secrets and tips from the world's two best players.	29.95
19	16	13	BOB CHANDLER'S BIG FOOT	JCI Video Inc. JCI Video	Action-packed video featuring monster trucks in crazy competitions.	19.95
20	10	39	JAN STEPHENSON'S HOW TO GOLF	Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95
HOBBIES AND CRAFTS™						
★ ★ NO. 1 ★ ★						
1	1	67	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
2	4	53	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
3	RE-ENTRY		CASINO GAMBLING WITH DAVID BRENNER	Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
4	3	45	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
5	10	37	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	34.95
6	2	67	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
7	7	45	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
8	9	47	JULIA CHILD: MEAT	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95
9	5	49	JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95
10	13	15	THE SILVER PALATE: GOOD TIMES LIVE	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	24.95
11	11	3	THE CHARM OF LONDON	International Video Network	Tour London with Susannah York & see famous sights of this historic city.	24.95
12	12	11	THE LAST CHANCE GARAGE	Crown Video	Learn to do basic repairs by following the easy, step-by-step instructions.	24.95
13	6	41	MR. BOSTON'S OFFICIAL VIDEO BARTENDER'S GUIDE	Lorimar Home Video 064	Learn to mix your favorite drinks with easy instructions.	19.95
14	8	3	CHINA	Kodak Video Programs	Stalk the Great Wall, Canton, the Grand Canal, and Inner Mongolia.	19.95
15	14	17	THE SIGHTS AND SOUNDS OF HAWAII	International Travel Network	Visit beautiful Hawaii and enjoy an in-depth look at the 4 main islands.	39.95

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

newsline...

NICK SANTRIZOS HAS RESIGNED as president of Vista Home Video after the company was bought out by International Video Entertainment. Santrizos joined the start-up venture in 1986 after exiting Thorn EMI/HBO Video (now HBO Video). Corporate takeovers at both companies resulted in a new management structure and apparently triggered Santrizos' resignations. Santrizos, who is highly regarded for his ability to successfully market lesser-known titles, is expected to remain in the video industry.

THE INTERNATIONAL TAPE/DISC ASSN. has revamped its standards for earning gold and platinum videocassette awards. For theatrical releases, the new platinum-award standard will be \$18 million in sales or 250,000 in unit volume (up from \$6 million or 150,000 units). For gold the standard will be \$9 million or 150,000 units (up from \$3 million or 75,000 units). The new criteria for nontheatrical programs will be \$2 million in sales and 50,000 units. For gold it will be \$1 million and 24,000 units. In the past, nontheatrical product was required to hit either the dollar volume or the unit volume limits. The ITA also announced that its member companies will be able to obtain certification audits based on orders rather than shipments.

AXON VIDEO has acquired the video rights to "Comic Relief II" and plans to release a 120-minute tape of the charity event for a list price of \$59.95 June 2 (the prebook cutoff is May 25). The comedy concert, held in the Los Angeles Amphitheatre in November 1987 to benefit the homeless, included performances by Billy Crystal, Whoopie Goldberg, and Robin Williams. Axon, a newly formed New York-based video supplier, says it will donate a portion of the profits from "Comic Relief II" to the National Health Care for the Homeless Project.

VIDEO TREND will donate at least \$10,000 to The Center For Missing and Exploited Children in conjunction with the release of "Baby Boom" on videocassette. The Livonia, Mich.-based distributor has pledged a \$1 donation for each copy of the CBS/Fox Home Video release it sells to dealers. The Diane Keaton comedy is due May 12 for a \$89.98 suggested list price. The preorder cutoff date is April 25.

NEW STAR VIDEO will donate \$1 to Vietnam Veterans of America for each copy of "Unnatural Causes" it sells. The film, currently available for a list price of \$79.95, stars John Ritter and focuses on the struggle by veterans to obtain benefits for illness related to the Agent Orange chemical used during the Vietnam War.

AL STEWART

CONFAB PANEL DISCUSSES COMMERCIALS

(Continued from page 38)

company sponsorship of events, and video sales premiums and promotions.

Jon Leland, president and senior creative director of the Leland Co., said the growing presence of VCRs in homes and offices has positioned video as a new way to reach a target audience.

But even after an audience and a potential advertiser are located, problems remain. Raising enough capital to bankroll the project and the still-unresolved consumer practice of speeding up the tape past commercials, or "zapping," makes sales difficult.

The role of a videocassette as a premium item was also discussed. As with any promotion, panelists cautioned, there are hits and misses. Whether a new advertising medium can afford many misses was an object of concern among panelists and audience.

Also participating in the forum were David Goodman, president of Goodman Enterprises; Erica Gruen, vice president/associate director, electronic media, Saatchi & Saatchi DFS Compton; David Grossman, an independent consultant; Arthur Meyer, chief executive officer, C-Case Corp.; and Tom Sassos, president of Polaris Communications Group.

A panel discussion titled "Marketing Video Programs Direct To Con-

sumers" attracted a large number of independent producers, again looking for that magic arrow aimed at consumers' hearts.

Unfortunately, as with any product, success stories rely on the fickle whims of consumers.

A presentation on selling through third-party marketers was delivered by Patricia Leonard, president of S.I. Video of Burbank, Calif. Leonard gave the audience an overview on moving product through a catalog house that offers complete marketing and distribution services.

Simone Bedient, director of product development for Reader's Digest, gave an audio/visual presentation highlighting the company's involvement in video marketing, stressing that the company's profile of the Reader's Digest viewer is the chief factor in determining what goes into the catalog.

Richard Baumer, president of Venture Communications, and Larry Schneiderman, vice president of direct marketing for Corinthian Communications, offered the pros and cons of selling through mail order and television. Their advice stressed caution and careful analysis of the target audience, but many in the audience shook their heads at the tremendous costs, particularly Schneiderman's revelation that a minimum of \$50,000 is needed to launch a television spot.

Retail & Radio Meet For New Age Reps Benefit From Exchange Of Ideas

BY MOIRA McCORMICK

CHICAGO Local retail and radio representatives met recently to discuss co-marketing new age music at a panel discussion entitled "Jazz, New Age, Or What?" at one-stop Baker & Taylor's headquarters in Niles, Ill.

Co-sponsored by Baker & Taylor and Minneapolis-based independent distributor Navarre Corp., the event drew several dozen area retailers. The catered reception and panel discussion were followed by a live performance by the Breeze Records fusion group Oceans.

"A lot of key accounts turned up," said Steve Harkins, Baker & Taylor's national director of audio, who said the event helped "break the retail-radio barrier and show that through retail, radio gets a handle on who its customers are and what their needs are." Before the advent of new age, Harkins noted, "the record-buying market was never associated with the 25-and-older group. Now they're buying this product, and their needs have to be addressed."

The panel was made up of seven representatives of new age and jazz radio and was designed to spur retailers into establishing regular communications with programmers. Navarre's Chicago office chief Chris Stimson pointed out in his introduction that "we're dealing with music that is difficult to define," which he said necessitates a higher level of interaction between retail and radio.

Panelists included programmers and sales reps from new age station WNUA-FM, public station WBEZ-FM, and adult contemporary WCLR-FM, all Chicago outlets, as well as from new age station WBZN-FM Milwaukee. Also on

hand was Irv Jezek of Satellite Music Network, co-developer of the Wave radio format, which includes Chicago's WTWV-FM.

"It's up to the retailer to make this format survive," said Jezek. "Retailers should call these stations to ask what's being requested. They could also let programmers know what's selling on their end."

Steve Scott, music director of WBZN, said his station regularly sends lists of added cuts and their label information to area retailers to aid in their ordering process. "We're getting retail involved on a daily basis," he said.

Former WBZN program director Bill Harman added, "More than any other format, new age works closely with retail. People call us and say, 'What was that last cut?' go to the record store and buy it—and maybe four or five others—and come back to us and listen some more."

Jon Radford, music director of WNUA, stressed the importance of back-announcing cuts so that people know what to ask for when they visit their local retailer. "We go deep on albums because if people are paying \$15 for a CD, they want to know what they're getting," he noted. WNUA also circulates a flier listing new adds and heavy rotation cuts to aid dealer buying. "We've helped retailers locate older and more obscure product for their stores," Radford added.

Jim Lathrop, general manager of Chicago-area retail outlet Flagship Audio/Video, said the panel discussion changed his approach to stocking new age. "I'll definitely be calling the radio stations after this," he said.

Michael Bernard of two-unit all-compact-disk retailer Chicago CD said the event "gave me an idea of what the stations have in mind.

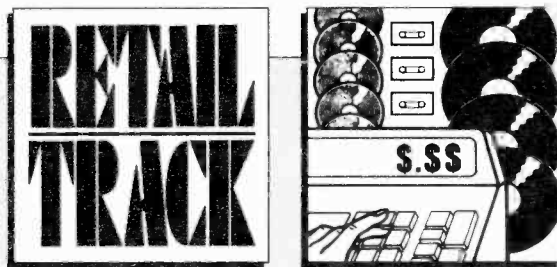
They've shown they're not just concerned about mechanically playing music, but they also want to help artists and retailers.

"They want us to advertise with them also," Bernard added, "but this evening was the beginning of real dialog between radio and retail."

Heather Sullivan of new outlet Lake Forest Music Co. said the new age discussion would help "retailers sort through the overwhelming amount of new age material" for their own inventories. Her sentiments were echoed by Bill Weber of Rockin' Records and Video in Wheeling, a Chicago suburb, who said, "Once radio plays a cut, the customers are curious—and we're not familiar with all the new age names. We'll be working with radio from this point."



Busting The Bar. Anne Wilkinson, center, manager of a Record Bar in Chapel Hill, N.C., near the chain's Durham headquarters, receives her store's promotional kit for "Beethoven Or Bust" from Marilyn Thaxton, Telarc telemarketing supervisor, and Gilbert Hetherwick, the label's national sales manager. The title features Beethoven music played by synthesizer specialist Don Dorsey.



by Earl Paige

COMBO, COMBO, COMBO: It's not exactly a tsunami (Japanese for tidal wave) inundating record/tape stores in its path, but more and more video specialty outlets are adding not just compact disks but prerecorded audiocassettes as well. The trend fueled discussion on many panels at the recent **American Video Assn.** convention March 25-27 in Palm Springs, Calif. "It's definitely happening," said **Herb Wiener**, president of **Home Video** in Austin, Texas, where two of six stores are video/audio combos, and another one is about to open. Wiener points to **Baker & Taylor**, which has evolved beyond its sole combo-distribution facility in suburban Chicago. "We used to buy everything there," he says. "Now we can get everything in Denver [at Baker & Taylor]. And look what **Commtron** is doing," he adds, referring to that chain's recent addition of CD displays in all 16 branches.

According to Wiener, **Wherehouse**, **Sound Warehouse**, **Tower**, **Music Plus**, and the other record/tape combos "use rental as a loss leader to push their audio. Why else would they play around with \$1 or even 88-cent rentals? They can do it because new releases is just 20% of their total gross in audio; 80% is catalog. In video, new releases is 80% of gross from 20% of the inventory. We have all that sluggish video catalog. That's why we like audio. We have one store where [prerecorded] audio is 35% of the store's total business."

Operated by Wiener and his wife, **Dawn**, whom he describes as "really our CEO," **Home Video** displays 5,000 CDs in **Lift Display** units along one wall for the length of the store. Also in **Lift** racks are **Nintendo** video games for rent and sale. The same system is used for 7,000 prerecorded audiocassettes on the left. Video is presented in metal racks from **JD Store Equipment**, giving **Home Video's** combo "a total home entertainment look."

Friendly dissent comes from **Ned Berndt**, vice president of Miami's five **Q Record & Video** stores, which typify the record/tape chain that has added video. "His numbers are a little off. Our audio runs about 50-50 between new releases and catalog, and our video rental revenue is more like 60% from new releases, rather than 80%. One thing video specialty dealers are going to find out is that in audio they have to work their ass off. It's harder. Look over how long a period

we have to handle 'Dark Side Of The Moon' in all configurations," he says of the **Pink Floyd** album that is now in its 723rd week on **Billboard's** pop albums charts.

Of a hit video title like "Platoon," Berndt says, "It will run its course. Right now we have 35 copies in all stores. But soon it will be one or two. Meanwhile, we'll have 10, 25, 50 on **Pink Floyd**. We have 26,000 SKUs to track between audio and video."

ADD COMBO: One aspect of the video-plus-audio trend is that not all are interested in price battles. "We do not pretend to match a **Tower**," says **Rick Russack**, president of four-store **Video Revolution** in Concord, Mass., which is about to open a third combo in New Hampshire. "We discount about \$1 off list," he says, describing a commitment of 1,500 prerecorded cassettes and 800-1,000 CDs in the two combos operating now. Russack was a panelist at **AVA** and described how most children's videos have ancillary records and books, further widening the breadth of combo.

Meanwhile, there is **Willy Hannen**, owner of single store **Video & More**. Like many video specialty dealers, he is waiting in the wings in terms of how and when to take the audio plunge. Hannen's store in rural Brooking, Ore., six miles from the Northern California border, has 2,400 square feet and gets its name from hardware involvement. "We're right next door to a **Payless**, which does a good job in audio. I'm hoping to get into soundtracks. Maybe classical, too," he says of possible genre niches he could develop.

SPRINGSTEEN SURPRISE: The staff at **Record World** is stunned by all the publicity and action generated by the photos and posters at the web's **Square Circle** in Brooklyn, N.Y., which has an on-premises art gallery. "We have people driving down from Connecticut," says **Patrick Hanson**, director of communications, explaining the never-before-seen material and photos by **Annie Leibovitz**, **Todd Kaplan**, and **Pam Springsteen**, Bruce's sister.

LASKY LANDS on his feet with the motor running. The popular **Evan Lasky**, who had to liquidate the longtime family franchise firm in Denver last fall, is now vice president, operations, at **Pak Mail Centers of America** in Aurora, Colo. **Pak Mail** is a franchiser of outlets that are essentially one-stop retail stores, offering such communication services for individuals and small retailers as fax, telex, shipping, postal boxes, office supplies, and copying.

Are you caught up from NARM? If so, how about contacting Retail Track? Call Earl Paige at 213-273-7040.

New Age Label Offering 6-Song Sampler Narada Promo: Free Tape

BY BRUCE HARING

NEW YORK New age label Narada Records of Milwaukee is giving away 250,000 cassette samplers in a promo that invites listeners to Hear The Difference.

The cassette sampler showcases the three labels that are marketed under the MCA-distributed Narada banner: Narada Lotus (new acoustic music), Narada Mystique (new electronic music), and Narada Equinox (new age fusion).

Two full-length selections from each of the labels make up the six-song sampler.

John Azzaro, Narada's national marketing and sales director, says the broadened consumer base created by the advent of new age radio makes this an ideal time to introduce the labels to the public.

"The retail climate for new age product is 180 degrees from where it was a year ago," Azzaro says. "For that we give credit to radio, and it makes me even more optimistic about what we can achieve

with this promotion. A giveaway is the ultimate marketing tool." (For more about radio's role in the marketing of new age, see story, page 46.)

Todd Brodie, Narada director of special projects, says the success of a similar giveaway last year demanded an encore. The label handed out 100,000 sampler cassettes in that promotion.

According to Brodie, last year's promo "was a complete success in retailer reaction. That was the MCA rollout, and there was a massive sales increase over our independent distribution. Almost every retailer asked us to do it again."

The new sampler cassette was made possible through discounts offered by Shape, the Portland, Maine-based supplier of cassette shells and cases, and tape manufacturer AGFA, Brodie says.

Artists on the cassettes were chosen as the best representatives of the style offered on the three la-

(Continued on next page)

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

ANTHONY & THE CAMP Suspense

▲ LP Warner Bros. 1-25648/NA
CA 4-25648/NA

THE BEARS Rise And Shine

▲ LP I.R.S. 42139/NA
CA 42139/NA

BITCH Bitch

▲ LP Metal Blade D1-73318/NA
CA 04-73318/NA

BRIAR Crown Of Thorns

▲ LP Columbia BFC-44212/NA
CA BCT-44212/NA

ERIC CARMEN Best Of Eric Carmen

▲ LP Arista AL8-8547/NA
CA AC8-8547/NA

CELLARFUL OF NOISE Magnificent Obsession

LP CBS Associated BFZ-40341/NA
CA BZT-40341/NA

CLUB NOUVEAU Listen To The Message

▲ LP Warner Bros. 1-25687/NA
CA 4-25687/NA

THE DAMNED Light At The End Of The Tunnel

▲ LP MCA MCA2-8024/NA
CA MCAC2-8024/NA

DEVONSQUARE Walking On Ice

LP Atlantic 81843-1/NA
CA 81843-4/NA

DIRTY LOOKS Cool From The Wire

LP Atlantic 81836-1/NA
CA 81836-4/NA

MYLES GOODWYN Myles Goodwyn

LP Atlantic 81821-1/NA
CA 81821-4/NA

ONAJE ALLAN GUMBS That Special Part Of Me

▲ LP Zebra ZEB-42120/NA
CA ZEB-42120/NA

GWEN GUTHRIE Lifeline

▲ LP Warner Bros. 1-25698/NA
CA 4-25698/NA

DAVID HALLYDAY True Cool

LP Scotti Bros. BFZ-44207/NA

CA BZT-44207/NA

MARILYN MARTIN This Is Serious

LP Atlantic 81814-1/NA
CA 81814-4/NA

MAX ABLE Culture By Force

▲ LP Sky 7-2000-1/NA
CA 7-2000-4/NA

BOBBY McFERRIN Simple Pleasures

▲ LP EMI-Manhattan E1-48059/NA
CA E4-48059/NA

CHRISTY MOORE Christy Moore

▲ LP Atlantic 81835-1/NA
CA 81834-4/NA

PAJAMA SLAVE DANCERS Blood, Sweat & Beers

LP Restless 72234-1/NA
CA 72234-4/NA

SHOGUN 31 Days

LP Jet BFZ-44040/NA
CA BZT-44040/NA

RICKY SKAGGS Comin' Home To Stay

▲ LP Epic 40623-1/NA
CA FET-40623/NA

THE STRANGLERS All Live & All Of The Night

▲ LP Epic BFE-44209/NA
CA BET-44209/NA

ROBERT TEPPER Modern Madness

▲ LP Scotti Bros. BFZ-40977/NA
CA BZT-40977/NA

TRUE RUMOR Silent Generation

LP Catch Em CR 2203/\$7.98

CONWAY TWITTY Still In Your Dreams

▲ LP MCA 42115/NA
CA MCAC 42115/NA

U.D.O. Animal House

▲ LP RCA 6881-1/NA
CA 6881-4/NA

VARIOUS ARTISTS Best Of Metal Blade Volume III

▲ LP Metal Blade D1-73319/NA
CA D4-73319/NA

VARIOUS ARTISTS The End Of Music As We Know It

CA ROIR A-156/NA

JULIE WILSON Sings The Stephen Sondheim Songbook

▲ LP DRG SL 5206/NA
CA SLC 5206/NA

FRANK ZAPPA You Can't Do That On Stage Anymore

▲ LP Barking Pumpkin D12P-74212/NA
CA D42P-74212/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.

Portable CD Player Bows

CBM America has bowed its CBM-777 portable compact disk player. Available in black or white, the player features double oversampling digital filtering, a three-beam laser head, and a 16-bit D/A converter. Its controls include cover play/pause, stop, forward/backward skip, fast forward, reverse, repeat, head-phone-level volume, and power. The suggested retail price is \$169.

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RECORDS — CASSETTES — COMPACT DISCS

NARADA GIVING AWAY NEW AGE CASSETTE SAMPLER

(Continued from preceding page)

bels, Brodie says.

Narada Lotus is represented by Michael Jones' "After The Rain," the title track from his forthcoming album, and Spencer Brewer's "Tomorrow's Child" from his "Portraits" release; Narada Mystique contributes the title tracks from David Arkenstone's "Valley In The Clouds" and Peter Buf-fett's debut, "The Waiting"; Narada Equinox is showcased by "Sunshower," the opening track on Friedemann's first album, "Indian Summer," and "Behind The Waterfall," the David Lanz & Paul Speer selection from their "Natural States" album.

In tandem with the campaign, Narada will release three new albums: "The Narada Collection," a 70-minute compact disk and cassette compilation of selections

from all three Narada labels; "After The Rain" on Narada Lotus, an ensemble featuring pianist Michael Jones; and "Departures," also on Narada Lotus, the first release from John Doan, who the label claims is one of the world's few harp guitarists.

Narada is offering a catalog-restocking program in conjunction with the Hear The Difference campaign. The dealer-support package includes bin cards, posters, flats, in-store-play copies, and a 16-page brochure. The label also has created display contests with selected retail chains and will implement a major national publicity and consumer advertising campaign.

Dealers participating in the restocking will be offered a 9% discount off the wholesale price along with extended dating.



Rubles For Ronald. The Musicland Group donated a \$7,600 check and \$2,400 worth of music cassettes, compact disks, and LPs to establish an entertainment room at the Minneapolis/St. Paul, Minn., Ronald McDonald House, a home away from home for families of children undergoing cancer treatment. The funds came from December sales of a holiday music tape at the Twin Cities' Musicland store. Bruce Jesse, Musicland vice president of advertising and promotions, hands a check to Perk Stanko, Ronald McDonald House exec director. Looking on, from left, are Mike Henley of McDonald House; Ann Fern, Roxanne Koepsell, and Chuck Baker of Musicland; Tim Pearson, Carmichael Lynch Advertising; and Bob Henderson, Musicland.

Flack By Day Turns Funkster By Night

BY JEAN ROSENBLUTH

IN THE WORLD of independents, **Geordie Gillespie** is a double agent. By day he furthers the cause of New

GRASS ROUTE

York-based **Celluloid**, working the phones doing radio promotion and publicity. By night and on weekends, however, his time is his own, and under the name **G. Love Jay** (a weird abbreviation for Gene Loves Jezebel?), he devotes it to **Konk**.

Under that name, he and partner **Shannon Dawson**—with a shifting ensemble of players—have been producing Latin-tinged funk for about seven years and have just got their first big break: Donald Fagen included **Konk's** "Love Attack" on the soundtrack he assembled for "Bright Lights, Big City," which was bulleted last week at No. 154 on the Top Pop Albums charts. In addition, the duo's "Machine," on its own **Dog Brothers** label, is holding fast on the Club Play chart.

"Dog Brothers isn't so much a label as a production team/musical duo," says Gillespie/Jay. "My loyalty from a label point of view is definitely with **Celluloid**. **Celluloid** released the first **Konk** record in 1982, and that's how I got my job here."

Do his two lives ever come into conflict? "Only when someone calls about **Konk** and my boss answers the phone."

"**Konk Jams**," a collection featuring previously released singles, three master mixes by **Freddie Bastone**, and "Love Attack" is out this week on **Dog Brothers**. Distribution for the East Coast is through **Landmark**; West Coast distribution is still being set up.

SEEDS & SPROUTS: Optimism and **Giant** have both picked up labels for distribution. L.A.-based Optimism will be handling the **USA Music Group** line. The first releases affected are **Julie Andrews'** "Love, Julie" and **Jack Jones'** "I Am A Singer." **Giant**, which is affiliated with Long Island, N.Y.-based **Dutch East India**, will issue 12 releases from **Wishing Well** this year, including titles by **76% Uncertain** and **Vic Bondi**... The latest release from San Francisco-area **Danger-**

ous Rhythm Records (415-261-9150) is the **Parade's** "Love And War" album... The **New Music Distribution Service's** latest catalog, complete with capsule reviews of nearly 2,000 records, is out. Looking for out-of-the-mainstream product? Write for a free copy: 500 Broadway, New York, N.Y. 10012... **SPV Records**, a German outfit, has opened a U.S. branch in Bellmore, N.Y., and will be releasing product here on four labels: **Blue Turtle** (alternative), **Westside** (hi-NRG), **Steamhammer** (thrash), and **Armageddon** (hardcore). For info, call 516-783-3040.

Pfanstiehl HE Tapes Debut

High-energy, low-cost blank audiotape is the pitch **Pfanstiehl** is making for its recently bowed **HE** series. These normal-bias cassettes have a wide frequency response, special high-energy coating, and a free-running shell design.

Labeled in black and gold, each tape is contained in a plastic box and either shrink-wrapped or blister packaged.

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FOR WEEK ENDING APRIL 16, 1988

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	POP™ Compiled from a national sample of retail sales reports. LABEL & NUMBER/DISTRIBUTING LABEL
1	2	7	3	TALKING HEADS NAKED	★★ NO. 1 ★★ SIRE/FLY 2-25654/WARNER BROS.
2	1	4	30	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R
3	3	1	6	ROBERT PLANT NOW AND ZEN	ESPARANZA 2-90863/ATLANTIC
4	7	5	22	INXS KICK	ATLANTIC 2-81796
5	4	3	4	THE BEATLES PAST MASTERS, VOL II	CAPITOL C2-90044
6	5	2	22	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
7	9	10	6	TERENCE TRENT D'ARBY THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	COLUMBIA CK 40964
8	10	11	4	SOUNDTRACK MORE DIRTY DANCING	RCA 6965-2-R
9	6	6	4	THE BEATLES PAST MASTERS, VOL I	CAPITOL C2-90043
10	8	8	31	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
11	11	9	25	STING ... NOTHING LIKE THE SUN	A&M CD 6402
12	15	18	5	KINGDOM COME KINGDOM COME	POLYDOR 835 362-2/POLYGRAM
13	12	13	9	SOUNDTRACK GOOD MORNING, VIETNAM	A&M CD 3913
14	13	12	9	JAMES TAYLOR NEVER DIE YOUNG	COLUMBIA CK 40851
15	14	14	32	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
16	19	22	3	BILLY OCEAN TEAR DOWN THESE WALLS	JIVE ARCD 8495/ARISTA
17	NEW▶		1	MORRISSEY VIVA HATE	SIRE 2-24699/WARNER BROS.
18	24	—	2	JONI MITCHELL CHALK MARK IN A RAIN STORM	GEFFEN 2-24172
19	16	16	10	DAVID LEE ROTH SKYSCRAPER	WARNER BROS. 2-25671
20	18	17	26	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
21	21	23	6	GUNS & ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
22	23	27	7	SINEAD O'CONNOR THE LION & THE COBRA	ENSIGN 2-41612/CHRYSALIS
23	28	20	9	RICK ASTLEY WHENEVER YOU NEED SOMEBODY	RCA 6822-2-R
24	20	15	56	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC
25	22	21	35	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
26	NEW▶		1	JOE SATRIANI SURFING WITH THE ALIEN	RELATIVITY 8193-2/IMPORTANT
27	25	25	22	GEORGE HARRISON CLOUD NINE	DARK HORSE 2-25643/WARNER BROS.
28	17	19	9	ORIGINAL LONDON CAST PHANTOM OF THE OPERA	POLYDOR 831 273-2/POLYGRAM
29	29	26	4	FRANK ZAPPA HOT RATS	RYKODISC RCD-10066
30	NEW▶		1	KEITH SWEAT MAKE IT LAST	VINTEENTH 2-60763/ELEKTRA

RCA Adds Midline CDs

NEW YORK RCA Records has added 14 more titles to its Best Buy compact disk midline series.

The move continues the label's plan to digitally remaster and release a large portion of back catalog titles on CD (Billboard, March 5).

The releases are the second offering this year from RCA's midline, which wholesales at \$6.86. The CD midline made its debut in the fall with the introduction of 30 titles. RCA plans to issue 15-20 new midprice CD titles per quarter.

Included in the latest offerings are "The Irving Berlin Songbook," a compilation celebrating the composer's 100th birthday; Lou Reed's "Walk On The Wild Side," the 1973 classic featuring the single of

the same name; "Poems, Prayers & Promises" and "Back Home Again" by John Denver; "The Best Of Sam Cooke," which contains a recently discovered version of "Summertime"; best-of compilations featuring the Youngbloods, Roger Whittaker, the Guess Who, and Henry Mancini; "A Little Touch Of Schmilsson In The Night," Harry Nilsson's 1973 collection of standards; "Blows Against The Empire," one of Jefferson Starship's best; and a new CD-only series titled All-Time Greatest Hits, a showcase that maps the chart successes of RCA artists. The new releases feature hit packages from Neil Sedaka, Harry Belafonte, and Jose Feliciano.

BRUCE HARING

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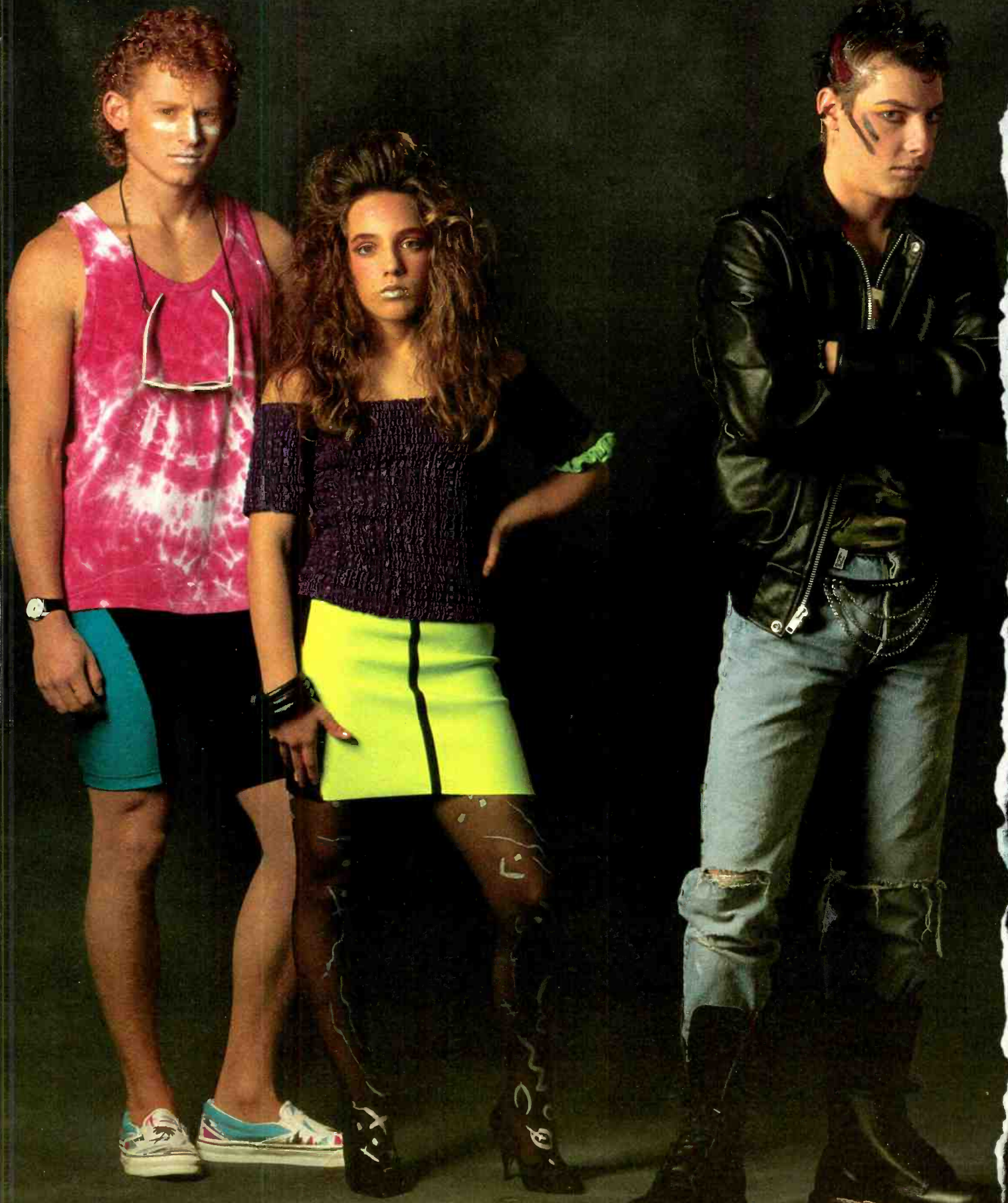
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Smothers Brothers Big On Sound Musical Innovation Key To New Show

BY JIM BESSMAN

NEW YORK The current revival of the "Smothers Brothers Comedy Show" on CBS-TV faces a double challenge: Not only must the series live up to the original's ground-breaking music presentations, but also, as show producer Ken Kragen notes, it must find a niche in a TV universe full of music programs.

"The old Smothers Brothers show was the MTV of its time in that it presented rock music that you didn't see otherwise on TV," notes Kragen, the executive producer of the first show and longtime manager of the Smothers.

"We had bands [on the show] like the Beatles, the Turtles, Buffalo Springfield, and Jefferson Airplane at a time when blue screen and drop-out blue was just beginning to emerge. But now there's MTV and massive [music video] budgets which far outstrip what we could possibly spend in presenting rock."

Thus, notes Kragen, the new version of the "Smothers Brothers" show must compete with a more sophisticated "mind-set," requiring a greater degree of imagination in musical presentation than in the past.

At the same time, however, Kragen wants the show to retain its predecessor's sense of musical hipness and is going after artists who satisfy that criteria as well as offer "special entertainment" on-camera.

"We need artists who offer something more visually than just the current top chart act," says Kragen. Such artists include Harry Belafonte, who sang on the original series and appeared on the March 30 premiere of the current six-week run. Bela-

fonte performed an antiapartheid number with a 12-piece South African music troupe with which he has recorded on an upcoming EMI Manhattan album and also sang a duet with Jennifer Warnes.

The second show featured Linda Ronstadt and the Mariachi Vargas in the only TV performance of material from her "Canciones De Mi Padre" Spanish album tour. It also showcased Little Richard singing a ballad as well as singer Jim Stafford, also the show's musical director.

Artists being approached to fill out the remaining schedule include Buster Poindexter and Lyle Lovett, though Kragen reports that a Talking Heads performance combined with David Hockney artwork didn't materialize. He adds that the Beatles' "Hey Jude" and "Revolution" videos, which debuted on the original series, may also be rebroadcast.

"The burden is on us to present musical pieces," continues Kragen. "That was our major thrust in the '60s, because nobody else was doing it. And that's why we got such a strong young audience. But now we're competing against youth-oriented shows like 'Growing Pains' and 'Aaron's Way' while we're going for 18-49-year-olds, starting with college students on up [and including] everything from Rolling Stone [readers] to People magazine. We have to be a little more mature than we were in the '60s, but no less daring."

Kragen adds that the new Smothers Brothers series also wants to continue presenting such "musical concept" pieces as the first show's Juilliard String Quartet performance in a rock setting. He says that this time around, there will be such ironic of-

ferings as a forthcoming segment by Toni Basil titled "The Four Swans," which involves four ballerinas paired with break dancers.

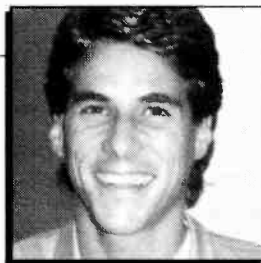
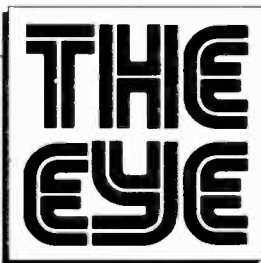
According to Kragen, sound quality is a key element in attracting top-level artists to the show. Director David Grossman notes that the show is taped "live" in stereo as part of the new program's emphasis on high-quality sound reproduction.

"TV sound is always getting a bad rap," says Grossman. "We're trying to elevate it to what it can be. That way we can get the diverse, cutting-edge people."

While Grossman notes that CBS doesn't broadcast in stereo, he says that the show's sound can still be improved at the source. Performances are being taped live and mixed live on a 24-track machine, but can be re-mixed later.



Still Fab. George Harrison traveled to Toronto for an interview at the offices of 24-hour-per-day Canadian network Much Music. The ex-Beatle is shown here with Much VJ Christopher Ward.



by Steven Dupler

THE PEOPLE SPOKE and MTV listened: In the wake of an April 2 Billboard story in which label video promoters castigated the 24-hour-a-day music video channel for the ultralight airplay allotted clips in its medium and breakout rotations, MTV seems to be having second thoughts about its stance. One highly placed executive at the channel says talks now under way will result in the average number of plays given a clip in medium rotation being upped from seven a week to 14 a week. "We want to work with the labels," says the official. "And we want to make medium rotation a slot that they are happy to get an artist into." Is a change in breakout next on the agenda? The executive declines to comment.

MARK YOUR CALENDAR: If you're involved in international music, video, or syndication (radio or television), the third annual **International Music & Media Conference**, scheduled for May 11-15 in Montreux, Switzerland (to run simultaneously with the **Montreux Rock Festival**), is definitely worth checking out. About 1,000 attendees are expected to descend upon the sleepy mountain town on Lake Geneva to participate in four days of panel discussions and concert tapings.

Among the superstars slated to perform during the two-show-a-day stagings are **Steve Winwood, Robert Palmer, Howard Jones, Billy Ocean, Run-D.M.C., Bruce Hornsby, Icehouse, Scritti Politti, Jermaine Stewart, Midnight Oil, and Cinderella.** MTV, which has obtained the U.S. broadcast rights to the festival's concerts, will be on hand with a large crew, and news crews and on-air personalities from most of Europe's video channels will attend as well.

The third annual IMMC music video awards will be presented during a Friday night gala May 13. A multinational jury composed of music video producers, television executives, and journalists will be on hand for the judging. For details on registration or video submissions, contact IMMC representative **Peggy Dold** at 212-536-5089.

BIG PUSH: If **Timbuk 3's** upcoming album, "Eden Alley," doesn't make it, it sure won't be because of a lack of trying on the part of **I.R.S. Records.** The label has commissioned and already shot six videos on the band and is also set to service its first-ever video

press kit to local and national outlets and press. The clips were directed by **Carlos Grasso**, former I.R.S. vice president of creative services and the director of the "ID: It's Dance" and "The Cutting Edge" music series as well as a number of videos. Is a home video release in the offing? Possibly, says an I.R.S. representative, saying that the clips are loosely connected by "shreds of video dirt" (at least, that's how Grasso puts it).

"We're really just looking to firmly establish our strong commitment to this band with a splashy video rollout," says the I.R.S. spokesman. In fact, building a new star in the label stable may be more of a priority than ever for the label after last week's news that I.R.S. had lost **R.E.M.**, its premier act, to Warner Bros. in a major bidding war.

LEARNIN' TO ROCK: The first television program to offer instructional classes in music theory, techniques, and equipment was "**Rockschool**," carried on public-broadcast stations. Now, a new, considerably more in-depth wrinkle on that concept is in the final planning stages. **Future Rock Productions** is calling its proposed entry "**Music Educational Television**."

METV is slated to air in Southern California from 9 a.m.-3 p.m. seven days a week. Air where, you may ask? Good question, with a slightly bizarre answer.

According to METV's **Brad Hilton**, Future Rock is currently "in negotiations" with the owners of "transmission facilities formerly utilized to broadcast a pay-TV channel to homes and apartments in the [Southern California] area." The METV plan: to sell the equipment needed to receive the program in musical-instrument retail outlets for a cost the company estimates would be "probably less than \$100."

Hilton guesses that there are approximately 300,000 musicians and related music professionals in the L.A./Southern California area who he thinks would be "prime customers" for this kind of service.

After 3 p.m., Hilton continues, METV would use the transmission facilities to offer something called "The Rock Channel," featuring videoclips and highlights of the local music scene.

If things go according to plan, METV would offer "all styles of contemporary music education, from heavy metal to classical," says Hilton. The programming would also look at studio techniques and offer recording-equipment reviews, instructional classes on MIDI programming, and other features.

VIDEO TRACK

NEW YORK

THE DEL-LORDS' "Judas Kiss" was shot on location in Brooklyn and the Lower East side of Manhattan, N.Y., by director **Hart Perry.** The single is from the band's current Enigma release, "Based On A True Story," and the video features a cameo by **Lou Reed.** It was produced by **Pam Page** for the **Holographic Film Co. Inc.**

LOS ANGELES

AMERICAN VIDEOGRAM, the 6-year-old video production company based here, has opened a separate music video division to be headed up by **Joe Milligan.** Over the past year and a half the firm had been moving more and more into the entertainment area, a company representative says, and the new division is an attempt to keep that trend growing. Over the past year American Videogram has worked on Projects that include **Morris Day's** "The Color Of Success"; "Walk Like An Egyptian" for the **Bangles**; and a concert special for the **Winans.**

Apache Records artist **John Brannen's** "Desolation Angel" utilizes a combination of beautifully lit

and photographed cityscapes and surreal desert landscapes shot in Death Valley, Calif., to strong effect. The director was **K.K. Barrett**, and the producer was **Tina Silvey.**

Postproduction on the video for **Louis Armstrong's** "What A Wonderful World," the clip culled from "Good Morning Vietnam," was handled by **Varitel Video** here. Source material came on 16mm and 35mm film, which was then transferred to 1-inch video in Varitel's telecine room.

Music Video Productions recently wrapped the first clip for Boston-based teen band **New Kids On The Block.** The clip is for "Please Don't Go Girl," the single from the act's Columbia album, "Hangin' Tough." **Christopher McKinnon** made his directorial debut, after producing a number of videos for other groups. Half performance, half conceptual, the clip was completed during a two-day shoot.

OTHER CITIES

M-OCEAN PICTURES recently produced **Blue Aeroplane's** video for "Bury Your Love Like Treasure," a cut from their "Spitting Out Miracles" album on Restless/ (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.



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Banarama, Love In The First Degree
Natalie Cole, Pink Cadillac
Taylor Dayne, Prove Your Love
The De-Lords, Judas Kiss
Depeche Mode, Behind The Wheel
Lita Ford, Kiss Me Deadly
Robyn Hitchcock, Balloon Man
Serpentine, Kings Of The Sun
Pink Floyd, Dogs Of War

SNEAK PREVIEW

Robbie Robertson, Somewhere Down The Crazy River
David Lee Roth, Stand Up
Sting, Englishman In New York

HEAVY

Aerosmith, Angel
Michael Bolton, (Sittin' On) The Dock Of The Bay
Paul Carrack, One Good Reason
Terence Trent D'Arby, Wishing Well
Def Leppard, Hysteria
Whitney Houston, Where Do Broken Hearts Go
Icehouse, Electric Blue
INXS, Devil Inside
Kingdom Come, Get It On
Richard Marx, Endless Summer Nights
John Cougar Mellencamp, Check It Out
Billy Ocean, Get Outta My Dreams ...
Pet Shop Boys, Always On My Mind
Robert Plant, Heaven Knows
Scarlett & Black, You Don't Know
Bruce Springsteen, One Step Up
Henry Lee Summer, I Wish I Had A Girl
Toto, Pamela
Jody Watley, Some Kind Of Lover
White Lion, Wait
Whitesnake, Give Me All Your Love

ACTIVE

10,000 Maniacs, Like The Weather
Bryan Ferry, Kiss And Tell
L.L. Cool J, Going Back To Cali
Johnny Hates Jazz, Shattered Dreams
Dan Reed Network, Ritual
So, Are You Sure
Tiffany, I Saw Him Standing There

BUZZ BIN

The Church, Under The Milky Way
Midnight Oil, Beds Are Burning
Morrissey, Suedehead

MEDIUM

3, Talkin' Bout
The Alarm, Presence Of Love
Cheap Trick, The Flame
Cher, We All Sleep Alone
Donald Fagen, Century's End
The Godfathers, Birth, School, Work, Death
Guns N' Roses, Welcome To The Jungle
Jerry Harrison, Rev It Up
Bonnie Hayes, Soul Love
The Jets, Rocket 2 U
Jenny Morris, Body And Soul
O.M.D., Dreaming
Smithereens, Only A Memory
Danny Wilde, Time Runs Wild
Dweezil Zappa, My Guitar Wants To Kill Your Mama

BREAK THROUGH

The Adventures, Broken Land
Balaam And The Angel, I Love The Things ...
Big Pig, Breakaway
T-Bone Burnett, Killer Moon
Deacon Blue, Dignity
Climie Fisher, Love Changes Everything
Glass Tiger, I'm Still Searching
Iron Maiden, Can I Play With Madness
Judas Priest, Johnny B. Goode
Mr. Mister, Stand And Deliver
Sinead O'Connor, Mandinka
Robert Palmer, Sweet Lies
Pebbles, Girlfriend
Prophet, Sound Of A Breaking Heart
Times Two, Strange But True
Tonio K., Without Love
Will & Kill, Heart Of Steel



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Nanci Griffith, I Knew Love
Buster Poindexter, Oh Me Oh My

NOUVEAUX

Nancy Sinatra, These Boots Are Made For Walking

POWER

G. Estefan/MSM, Anything For You
Whitney Houston, Where Do Broken Hearts Go
Michael Jackson, Man In The Mirror
Billy Ocean, Get Outta My Dreams ...
Bruce Springsteen, One Step Up

HEAVY

Louis Armstrong, What A Wonderful World
Natalie Cole, Pink Cadillac
The Contours, Do You Love Me
Johnny Hates Jazz, Shattered Dreams
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
Michael Bolton, (Sittin' On) The Dock Of The Bay
Cher, We All Sleep Alone
Merry Clayton, Yes
Donald Fagen, Century's End
Bryan Ferry, Kiss And Tell
Art Garfunkel, So Much In Love
George Michael, Father Figure
O.M.D., Dreaming
Smokey Robinson, Love Don't Give No Reason
Jermaine Stewart, Say It Again



BLACK ENTERTAINMENT TELEVISION

14 hours daily
4217 Wheeler Ave., Alexandria, VA 22304

ADDS

Heavy D. & The Boyz, Money Earnin' Mt. Vernon
Finesse Siquis, Soul Sisters
Gwen Guthrie, Can't Love You Tonight
Howard Hewelt, Strange Relationship
Tracy Chapman, Fast Car
Jazzy Jeff/Fresh Prince, Parents Just Don't ...
Aretha Franklin, Think
Natalie Cole, Pink Cadillac
Le Juan Love, Say Yeah
Kashif, Love Me All Over

HEAVY

Terence Trent D'Arby, Wishing Well
Michael Jackson, Man In The Mirror
Whitney Houston, Where Do Broken Hearts Go
Gavin Christopher, You Are Who You Love
Miki Howard & Gerald LeVert, That's What Love Is
LeVert, Sweet Sensation
da'Krash, Wasn't I Good To Ya
Billy Ocean, Get Outta My Dreams ...
Full Force, All In My Mind
E.U., Da Butt
L.L. Cool J, Going Back To Cali



THE NASHVILLE NETWORK

Five 1/2-hour shows weekly
2806 Opryland Dr., Nashville, TN 37214

CURRENT

Dave Gibson, Run To The Front
Dwight Yoakam, Always Late With Your Kisses
Kathy Mattea, Eighteen Wheels And A Dozen Roses
Patty Loveless, If My Heart Had Windows
The O'Kanes, One True Love
Ricky Van Shelton, Life Turned Her That Way
Marty Haggard, Trains Make Me Lonesome
Merle Haggard, Natural High
Alibi, Do You Have Any Doubts
Rodney Crowell/Rosanne Cash, It's Such A Small
Hank Williams, Jr., Young Country
New Grass Revival, Can't Stop Now
Dolly Parton, The River Unbroken
Shawn Siegal And The Originals, Pigtail Rag
Skip Ewing, Your Memory Wins Again
Highway 101, Cry Cry Cry
Gary Chapman, Everyday Man
David Slater, I'm Still Your Fool
Michael Martin Murphey, I'm Gonna Miss You Girl
Becky Hobbs, Jones On The Jukebox



14 hours weekly
6430 Sunset Blvd., Hollywood, CA 90028

ADDS

Brenda Russell, Piano In The Dark
Sweet Sensations, Take It While Its Hot
Robert Plant, Heaven Knows
Suave, My Girl
Bruce Springsteen, One Step Up
Glass Tiger, I'm Still Searching
Natalie Cole, Pink Cadillac
G. Estefan/MSM, Anything For You
Cheap Trick, The Flame
Kylie Minogue, I Should Be So Lucky
Rick Astley, Together Forever
Buster Poindexter, Fool For You
Serpentine, Kings Of The Sun
Al B. Sure, Nite And Day

HEAVY

Taylor Dayne, Prove Your Love
Whitney Houston, Where Do Broken Hearts Go
Billy Ocean, Get Outta My Dreams ...
INXS, Devil Inside
Debbie Gibson, Out Of The Blue
Terence Trent D'Arby, Wishing Well
Richard Marx, Endless Summer Nights
Michael Jackson, Man In The Mirror
The Godfathers, Birth, School, Work, Death
Aerosmith, Angel
Pebbles, Girlfriend
The Jets, Rocket 2 U
Tiffany, I Saw Him Standing There
John Cougar Mellencamp, Check It Out



Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees, NJ 08043

CURRENT

Nasty Habits, Can't Help Wondering
Aerosmith, Dude (Looks Like A Lady)
White Lion, Wait
Kingdom Come, Get It On
INXS, Devil Inside
The Godfathers, Birth, School, Work, Death
Tiffany, I Saw Him Standing There
Icehouse, Electric Blue
Robert Palmer, Sweet Lies
Deacon Blue, Dignity
Jermaine Stewart, Say It Again
The Fit, Just Havin' Fun
Echo And The Bunnymen, Lips Like Sugar
The Woodentops, Wheels Turning
New Order, Substance
Echo And The Bunnymen, Bedbugs And Ballyhoo
Red Hot Chili Peppers, Fight Like A Brave
AC/DC, Heatseeker
Smithereens, Only A Memory
Bruce Springsteen, One Step Up
Rick Springfield, Rock Of Life
Tonio K., Without Love
Malachi, River Deep, Mountains High
Robert Plant, Heaven Knows
George Harrison, When We Was Fab



7 hours daily
1000 Louisiana Ave., Houston, TX 77002

ADDS

Mr. Mister, Stand And Deliver
Bruce Springsteen, One Step Up
Rick Astley, Together Forever
G. Estefan/MSM, Anything For You
Debbie Gibson, Foolish Beat
Kylie Minogue, I Should Be So Lucky
Jean Beauvoir, Jimmy
Donald Fagen, Century's End

POWER

Michael Jackson, Man In The Mirror
Billy Ocean, Get Outta My Dreams ...
Terence Trent D'Arby, Wishing Well
Debbie Gibson, Out Of The Blue
INXS, Devil Inside
Jody Watley, Some Kind Of Lover
Pebbles, Girlfriend
John Cougar Mellencamp, Check It Out
The Jets, Rocket 2 U
Whitney Houston, Where Do Broken Hearts Go
Scarlett & Black, You Don't Know
Taylor Dayne, Prove Your Love
Icehouse, Electric Blue

HEAVY

White Lion, Wait
Henry Lee Summer, I Wish I Had A Girl
Bryan Ferry, Kiss And Tell
Johnny Hates Jazz, Shattered Dreams
O.M.D., Dreaming
Paul Carrack, One Good Reason
10,000 Maniacs, Like The Weather
Morris Day, Fishnet
Jermaine Stewart, Say It Again
Pet Shop Boys, Always On My Mind
Toto, Pamela
Times Two, Strange But True
Brenda Russell, Piano In The Dark
Dan Reed Network, Ritual
Tiffany, I Saw Him Standing There



One hour per week
621 N.W. 6th St., Grand Prairie, TX 75053

CURRENT

Shalamar, Games
Pebbles, Girlfriend
Michael Jackson, The Way You Make Me Feel
Georgio, Lover's Lane
Full Force, Love Is For Suckers
Roger, I Want To Be Your Man
Terence Trent D'Arby, If You Let Me Stay
Temptations, I Wonder Who She's Seeing Now
Stevie Wonder, Skeletons
Siedah Garrett, These Ever Changing Times

MUSIC VIDEO



Howlin' Bob. Veteran commercial and clip director Bob Giraldi, left, recently directed a Miller Lite national spot featuring CBS' Omar & the Howlers playing their single "Hard Times In The Land Of Plenty." The spot premiered during a break in the Olympics hockey match between the U.S. and Soviet teams. At right is band leader Omar Dykes.

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.

CLOSE LOBSTERS

Let's Make Some Plans
Foxheads Stalk This Land/Enigma/Fire
Michael Geoghegan/M-Ocean Pictures
Michael Geoghegan

DALE

Simon, Simon
Rot In English/Paisley Park
Fay Greene/Punch & Judy
Peter Heath

THE DEL-LORDS

Judas Kiss
Based On A True Story/Enigma
Pam Page/The Holographic Film Company Inc.
Hart Perry

DEPECHE MODE

Behind The Wheel
Music For The Masses/Sire
Richard Bell
Anton Corbijn

PETE HAYCOCK

Lucienne
Guitar And Son/I.R.S./No Speak
Derek Goldman/Strikeback Films
Stephen Lenoff

ROBERT HUNTER

Bone Alley

VIDEO TRACK

(Continued from preceding page)

Fire Records. Directed and produced by Michael Geoghegan, the eightsome's performance piece was shot by Kevin Robert during a party held in London. Carla Pedri served as art director, and Neil Harris edited the clip.

Director Steven Kopel was down in Nashville recently to shoot the video for "Mirrors Don't Lie," the single from Marty Stuart's CBS country album "Let There Be Country." Jeff Wolfe produced for Imagemakers.

Also in Nashville, the clip for Commstock Records act Alibi's single "Do You Have Any Doubts" was directed by Shel Piercy and produced by Clint Wensley and

Liberty/Reix
Robert Hunter
Pater Van Langen

ISLEY BROTHERS
It Takes A Good Woman
Smooth Sailing/Warner Bros.
David Naylor/DNA Inc.
Mark Plummer

DANNY ROCCA
I Broke In
I Broke In/Universal
Tony Kunewald/MusikFilm
Tony Kunewald

DAVID LEE ROTH
Stand Up
Skyscraper/Warner Bros.
Angelus/Roth/Ader
Roth/Angelus

BILLY JOE ROYAL
Out Of Sight And On My Mind
The Royal Treatment/Atlantic America
Julie Pantelech/Soffer-Pantelech Productions
Simeon Soffer

JOYCE SIMS
Love Makes a Woman
Come Into My Life/Sleeping Bag
Diane Laverdi/Laverdi Productions
Matt Mahurin

SWEETHEARTS OF THE RODEO
Satisfy You
One Time, One Night/Columbia
Jim Burns/RSE, Inc.
Bob Small

WIRE
Kidney Bingos
Kidney Bingos/Enigma/Mute
Edwin Maynard
Bruce Gilbert

WISHBONE ASH
In The Skin
Nouveau Calls/I.R.S./No Speak
Derek Goldman/Strikeback Films
Stephen Lenoff

Kurt Wagner.

Two overseas productions for a pair of Enigma acts: Close Lobsters' video for "Let's Make Some Plans," the single from "Foxheads Stalk This Land," was shot on location in Scotland by producer/director Geoghegan; and Wire's "Kidney Bingos" was directed by Bruce Gilbert on location in Berlin and London. The producer was Edwin Maynard.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

Dealers Urge More Co-op Ad \$\$ For Sell-Through

BY BRUCE HARING

NEW YORK What do dealers who believe in video sell-through and co-op advertising dollars have in common with Don Quixote? Both dream the impossible dream, judging from the audience feedback at two special retailer workshops at the New York Home Video Show.

Video distributors and manufacturers came in for their share of lumps during two March 30 seminars, titled "Making Better Product Buying Decisions" and "Advertising And Promotion," with retailers large and small decrying the push toward sell-through on home videos without proper advertising support or price cuts.

"We have been the fall guys of the industry," said Gary Messenger, president of the 15-store North American Video chain of Durham, N.C., sounding the battle cry that would be echoed throughout the two panel discussions. But, Messenger and other panelists advised, there are ways for creative retailers to make the most of current conditions.

The seminar on advertising and promotion was a monument to video industry creativity, with several audio/visual displays highlighting creative uses of co-op ad dollars. Among the ad campaigns mentioned: the colorful plastic consumer bags devised by Erol's of Springfield, Va.; the Clio-winning cable

television ads by New Video of New York City; and the special coupon tie-ins with fast-food franchises suggested by West Coast Video, based in Philadelphia. All three were cited as examples of how a chain can get its name out at low cost while developing "image, image, image," as Heidi Diamond, Erol's director of marketing services, termed it.

In the product-buying seminar, panelists suggested developing a strong relationship with a single distributor and grabbing the customer's attention with displays and clear price marking to boost sell-through.

All panelists stressed keying customers into the concept of the individual video store as a way of combating price-slashing mass merchandisers.

"You are retailers, not rent tailors," said Chuck McCauley, president of the Boston-based Flagship Entertainment, a buying group that claims 135 Boston-area stores and more than 200 nationwide. "Most of you are renting for income. That has to change."

Most suggestions met with a cool reception from the cantankerous dealers here, who were clearly upset at the continuing high prices on major titles and the concurrent lack of co-op ad dollars.

Knowledge of the business, awareness of movies playing on pay-per-view, video street dates,

and hot trends were also stressed in the buying panel. Some dealers, perhaps seeking a magic phrase to create sell-through, seemed disappointed when told that the buying mood is established on a title-by-title basis. However, panelists noted, marking prices on the tapes is a form of educating the customer to look for a sale price.

"You have to buy now, not three weeks from now, because someone else will have it by then, and the demand will be satisfied," Messenger said in response to a question on buying patterns. "How long do cus-

tomers come in [to look for a tape that isn't in]? Long enough to go to the next store."

Calling the problems between retail and the manufacturing/distribution sides of the industry "a shared guilt," Messenger told the assembled dealers, "They must realize the future of the business is on your shoulders. They have to help you. But \$90 videos aren't the answer, making you buy more copies for fewer people coming into the store."

Michael Pollack, vice president and director of programming for

the five-store New Video web, sat on the product-buying panel with Messenger and McCauley. Allan Caplan, chairman of Omaha, Neb.-based Applause Video, had originally been scheduled to appear, too, but did not attend the New York Home Show.

Joining Diamond on the advertising/promotion panel were New Video president Steve Savage; Harry Kalish, director of advertising for West Coast Video; and Judy Raven, marketing manager for distributor Artec.

FOR WEEK ENDING APRIL 16, 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	26	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	30	AN AMERICAN TAIL ♦	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	3	77	SLEEPING BEAUTY ♦	Walt Disney Home Video 476	1959	29.95
4	7	133	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
5	4	45	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
6	5	133	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
7	8	96	WINNIE THE POOH AND TIGGER TOO ♦	Walt Disney Home Video 64	1974	14.95
8	11	45	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
9	6	96	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
10	9	128	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
11	17	105	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
12	16	92	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
13	13	4	BUGS!	MGM/UA Home Video M201233	1988	14.95
14	19	2	BUGS BUNNY SUPERSTAR	MGM/UA Home Video M201323	1988	19.95
15	10	24	MICKY & MINNIE	Walt Disney Home Video 576	1987	14.95
16	14	88	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
17	15	4	DAFFY!	MGM/UA Home Video M201232	1988	14.95
18	12	23	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
19	20	94	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
20	21	45	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
21	22	45	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
22	25	3	ELMER!	MGM/UA Home Video M201235	1988	14.95
23	23	4	IT'S THE EASTER BEAGLE, CHARLIE BROWN	Hi-Tops Video HT0094	1976	14.95
24	18	3	PORKY!	MGM/UA Home Video M261236	1988	14.95
25	24	17	RAFFI-A YOUNG CHILDREN'S CONCERT ▲	A&M Video 6-21707	1986	19.98

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

VSDA, Newspaper Group Plan Vid Week Ad Campaign

BY GEOFF MAYFIELD

NEW YORK The Video Software Dealers Assn. and the Newspaper Advertising Bureau are exploring the possibility of establishing a Video Week in October, a national consumer-awareness campaign that would promote home video products.

Informal discussion of the project emerged during the recent distributors meeting held by VSDA in Los Angeles (Billboard, March 26). Plans for Video Week—including exactly which week it would be scheduled for—are still tentative, says Pam Cohen, executive director of the VSDA.

The trade groups have eyed October as a likely month for the campaign because it opens the quarter during which the industry devotes much of its resources and energy to sell-through efforts. The newspaper-supported campaign would be a logical extension of programs and promotions being staged by retailers, distributors, and manufacturers, Cohen says. Further, she adds that the VSDA and the NAB think Video Week can be pulled off with a minimum of expense.

The working premise for the campaign would be to provide newspapers with a package of materials that describe the season's most visible titles and sales programs. Just how those press materials are utilized would depend on each individ-

ual newspaper, says Cohen, but the hope is that Video Week would be highlighted in feature and entertainment sections.

Distributors and manufacturers would be encouraged to support Video Week with ad dollars, but Cohen stresses that the plan does not hinge on such participation—especially since suppliers will already have campaigns in motion at that time.

"My sense is that it won't cost anyone any real expense," says Cohen. "Dollars are already being spent that time of year anyway."

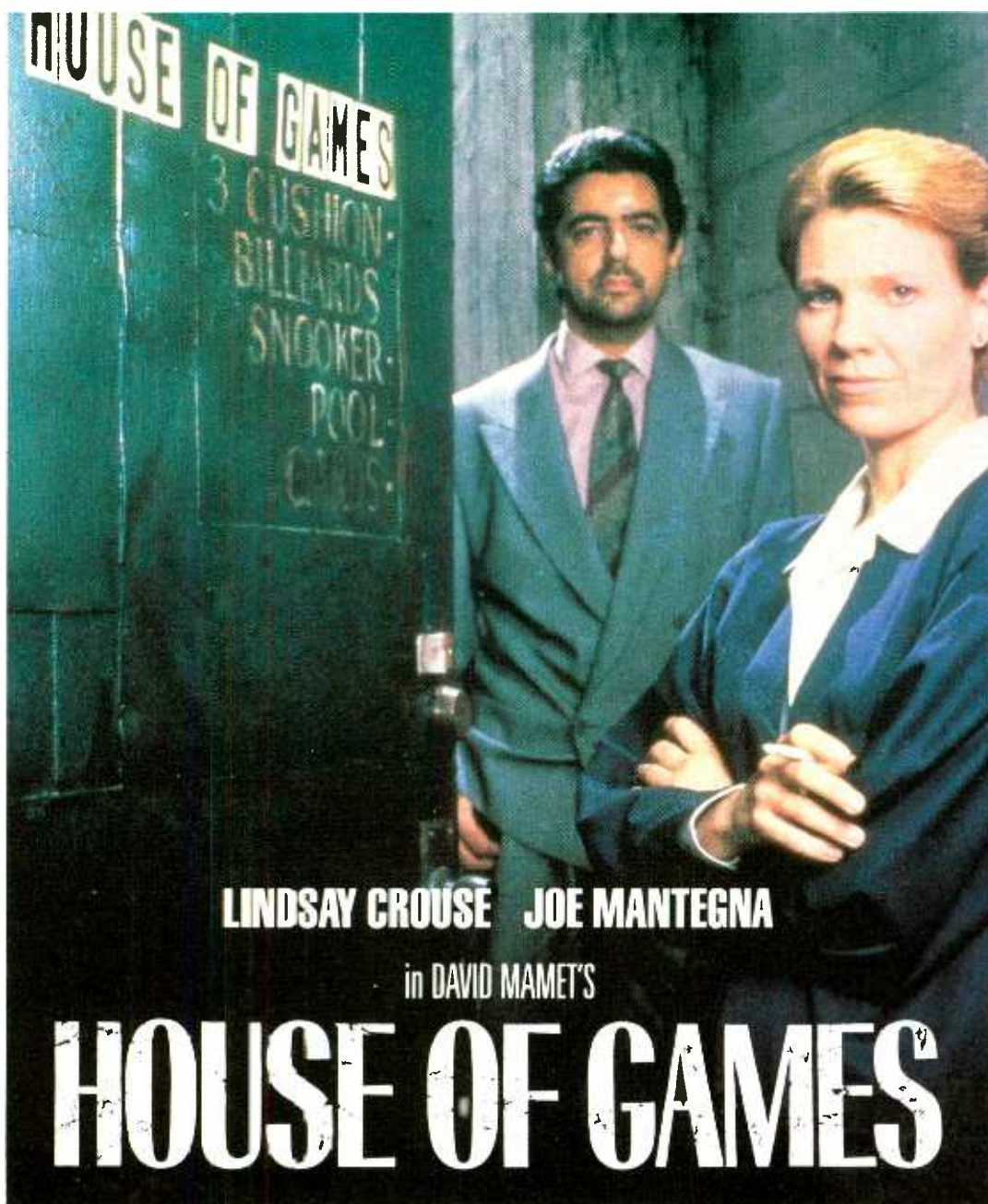
Cohen says the idea of having a week that focuses "increased concentration" on the video industry parallels the VSDA's Vidnews—a VSDA-funded compilation of footage from 10-14 video titles that are provided to television stations in 135 markets on a biweekly basis (Billboard, Nov. 21). Newspapers and radio stations also receive media kits in the Vidnews program.

The primary media for Video Week would be newspapers, says Cohen, although it's possible that it would spill over to other media. The NAB would assume responsibility for distribution of the materials to its newspapers.

According to Cohen, the plan is still tentative. "We're at a point where the NAB is taking it to their members and we're taking it to our members, and we'll see what the response is," she says.

“THE YEAR’S BEST FILM”

Roger Ebert



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Applause Topper Tips AVA On Guerrilla Marketing

BY EARL PAIGE

PALM SPRINGS, Calif. Allan Caplan, the guerilla marketer, still believes independent video dealers can go up against the giant superstores, but he says they should be a little more crafty in doing so.

That was the main theme when he addressed a standing-room-only audience at the American Video Assn. March 26 at the Syndham Hotel here.

The controversial chairman of 68-store Omaha, Neb.-based Applause Video illustrated his idea of how the competition should be carried out with an example of buying advertising for benches at bus stops. On one corner a block from an Applause store, Caplan's firm has purchased advertising on a double bench. That's because it helps obscure a Blockbuster Entertainment store. "If it does nothing else, it will aggravate their guts out. I can do that for \$48 a month," he said, adding that Applause has ads on 35 of these benches in and around Omaha.

Caplan said the theme of the competition should be fun. Repeatedly, he urged video store operators to go back home and make their stores "fun to visit." Applause promos, for example, have featured free balloons and popcorn, billboard-size displays in which the main characters from "Lady & The Tramp" appear to be kissing every 20 seconds, in-store ap-

pearances by baseball stars, and ornately constructed castles for the children's departments. But, Caplan said, the chain can be serious, too.

The superstores "are less flexible, demonstrate little staff teamwork, and have a far lower level of performance" than entrepreneurial indie outlets, he said. To back up his contention, he criticized the treatment of a customer he said he witnessed at a Warehouse store.

He said a customer had called ahead to determine that a purchase of LPs would amount to about \$114, and the customer arrived at the store with a check made out for that amount. "They could not give him \$9 in cash when it really rang up \$105," he said. "They called two managers and two other stores before they could finally take a risk on giving him the \$9 change. He was buying vinyl. That's a dinosaur. You get rid of it at any cost."

But Caplan also said Warehouse, Blockbuster, and the other superstore chains "do an awfully good job on a lot of things," and he confessed that he often borrows ideas from them.

"The chains are smarter than I am," he said, adding that one sells miniature California Raisins characters for \$2.99 (Applause moves through one case of 72 pieces a week at \$2.49 list, which he said was still profitable.) Now Applause is offering jumbo versions, that whole-

sale for \$6.50, at \$12.95.

Caplan said he is constantly looking for alternative products, and he conceded that he stumbled in one test with deluxe pizza. "It's a \$100,000-a-month store, and yet we sold only eight pizzas the first day. They were overpriced at \$4.99."

But often consumers could care less about price, he said, adding that he decided to go into movie-theme T-shirts after his 11-year-old daughter was offered \$100 for her "Dirty Dancing" shirt at a Sting concert. "We're bringing in these shirts at \$5.50, selling them at \$9.95. That's doubling your dollars."

Applause emphasizes training its store staff, he said. "We don't have clerks. We don't have salespeople. They're guest service representatives—GSRs." GSRs are trained to plug rental coupon books. Applause has even produced a training video. "Coupons let you lock in your cus-

tomers. They rip out two to three coupons at a time. That's two to three rentals."

Not surprisingly, many of Caplan's ploys and gimmicks lead ultimately to an advantage. He said a constantly updated public relations package "lets our suppliers and landlords know who we are. Landlords have told us they need us to help them get better [store] rental rates."

Caplan was quick to jump on any promising tie-in. He said that in his extensive candy sections he is offering Nestlé candy bars "because everyone who's rented 'Dirty Dancing' has seen their commercial." And overall, the candy is an enormous profit builder, he added, with 41-cent-cost items selling at \$1.25. "You get 200 points on candy."

Caplan, a former telemarketer who once failed in an ice-cream-store venture and who says he was

so poor 14 years ago that he couldn't afford a raincoat, said he likes to tie in on campaigns like that for California raisins "because they're spending \$3 million on television."

Similarly, he promotes Orville Redenbacher's popcorn. "Technically, it's no better than other brands. But No. 1, it furnished a good profit, and No. 2, it helps our image. They spend \$25 million a year promoting the brand."

While Applause sells popcorn in a variety of ways, every customer is offered free popcorn dispensed in a cone "that costs us 4 cents [apiece]. I'd serve it in their hands if I could" to keep costs down and profits up, he said.

He said having fresh buttered popcorn—and the aroma with which it fills the store—"is something the big superstores can't do. And it makes your store more fun to visit."

Panel Sings Praises Of Nonmovie Product AVA Meet Mulls Merchadise-Mix, Store-Size Issues

PALM SPRINGS, Calif. Marketing ideas and theories popped up right and left at a panel on product mix and store size during the annual convention of the American Video Assn. here March 24-26.

At one juncture, panelist Dave

Ballstadt, Minneapolis operator of 10 Adventures In Video stores, offered what he claimed were never-before-revealed inventory formulas for calculating gross profits generated by rentals.

"For every \$5 invested in movies there should be \$20 per month in gross rental volume; [for every] 5,000 movies, \$20,000," Ballstadt said, although he added that major chains have varying expectations. "Major Video expects \$90,000 [gross revenue] a month, Blockbuster \$65,000."

Also on the panel were owners

John English of the single store Multi Video in the Los Angeles suburb Bellflower; Larry Biehn of the four-store Crazy Larry's Video in Grand Rapids, Mich.; and Rick Ruskack of the four-unit Video Revolution in Concord, Mass.

Nonmovie-product merchandising was strongly advocated, with moderator John Gaffney, editor of Video Business, offering statistics. He said 49% of AVA's members sell candy, 54% sell soft drinks, and 13% T-shirts.

Multi Video, with 8,000 square
(Continued on next page)

B I L L B O A R D H I T M A K E R S G E T I T

#15
FACT
OF THE WEEK

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H I T M A K E R S U S E I T

VIDEO RELEASES

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

ALIEN PREDATORS
Dennis Christopher, Martin Hewitt, Lynn-Holly Johnson
♠ Video Treasures/\$10.00

AMERICAN DRIVE-IN
Emily Longstreth, Joel Bennett
♠ Vestron/\$39.98

AUSTRALIA'S IMPROBABLE ANIMALS
Documentary
♠ Vestron/\$29.98

BABYSONGS/MORE BABYSONGS
Children
♠ Hi-Tops/\$29.90

BRITISH ROCK: LEGENDS OF PUNK AND
NEW WAVE
Clash, Pretenders, Kinks, Police
♠ Vestron/\$19.98

ERIC CLAPTON & FRIENDS
Eric Clapton, Phil Collins
♠ Vestron/\$19.98

CONFIDENTIAL
August Schellenberg, Chapelle Jaffe, Tom Butler
♠ Magnum/\$79.98

DEATH JOURNEY
Fred Williamson
♠ Unicorn/\$49.95

ETERNAL EVIL
Karen Black, Winston Rekert, Lois

Maxwell
♠ Lightning/\$39.98
HOPE AND GLORY
Sarah Miles
♠ Nelson/\$89.98

THE INSIDE MAN
Dennis Hopper, Hardy Kruger
♠ Celebrity/NA

THE INVISIBLE WORLD
Documentary
♠ Vestron/\$29.98

LIONS OF THE AFRICAN NIGHT
Documentary
♠ Vestron/\$29.98

PACO
Jose Ferrer, Pernell Roberts, Panchito Gomez
♠ Genesis/\$24.95

THE PRINCIPAL
James Belushi, Louis Gossett Jr., Rae Dawn Chong
♠ RCA/Columbia/\$89.95

RED NIGHTS
Christopher Parker, Brian Matthews
♠ Trans World/\$12.99

LOU REED: CONEY ISLAND BABY
Lou Reed
♠ Vestron/\$19.98

SIGN 'O' THE TIMES
Prince, Sheila E., Sheena Easton
♠ MCA/\$29.95

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

TOP VIDEOCASSETTES RENTALS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
★ ★ NO. 1 ★ ★							
1	1	4	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R
2	4	5	THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11 748	Jason Patric Dianne Wiest	1987	R
3	8	2	STAKEOUT	Touchstone Films Touchstone Home Video 599	Richard Dreyfuss Emilio Estevez	1987	R
4	2	12	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
5	3	9	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R
6	5	8	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R
7	6	6	THE BIG EASY	Kings Road Entertainment HBO Video 0052	Dennis Quaid Ellen Barkin	1987	R
8	11	2	THE LIVING DAYLIGHTS	CBS-Fox Video 4745	Timothy Dalton Maryam d' Abo	1987	PG
9	7	10	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R
10	10	4	HAMBURGER HILL	RKO Pictures Vestron Video 6015	Michael Dolan Daniel O'Shea	1987	R
11	9	10	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R
12	12	7	SPACEBALLS	MGM/UA Home Video M90179	John Candy Rick Moranis	1987	PG
13	14	3	MAID TO ORDER	Scotti Bros. Pictures, Inc. IVE 64311	Ally Sheedy	1987	PG
14	13	10	LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13
15	20	2	SURRENDER	Cannon Films Inc. Warner Home Video 37077	Sally Field Michael Caine	1987	R
16	16	6	NADINE	CBS-Fox Video 3841	Kim Basinger Jeff Bridges	1987	PG
17	18	22	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11 709	Mel Gibson Danny Glover	1987	R
18	15	11	DRAGNET	Universal City Studios MCA Home Video 45030	Dan Aykroyd Tom Hanks	1987	PG-13
19	17	6	REVENGE OF THE NERDS II: NERDS IN PARADISE	CBS-Fox Video 1514	Robert Carradine	1987	PG-13
20	25	2	SLAM DANCE	Island Pictures Key Video 3856	Tom Hulce Virginia Madsen	1987	R
21	22	4	THE SQUEEZE	Tri-Star Pictures HBO Video 0053	Michael Keaton	1987	PG-13
22	24	4	MATEWAN	Lorimar Home Video 384	James Earl Jones	1987	PG-13
23	19	15	ROXANNE ♦	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG
24	23	15	THE SECRET OF MY SUCCESS	Universal City Studios MCA Home Video 80637	Michael J. Fox	1987	PG-13
25	21	2	HELLRAISER	New World Entertainment New World Video A87007	Andrew Robinson Clare Higgins	1987	R
26	26	5	A PRAYER FOR THE DYING	Samuel Goldwyn Virgin Vision 70050	Mickey Rourke Bob Hoskins	1987	R
27	27	14	THE BELIEVERS	Orion Pictures HBO Video 0034	Martin Sheen	1987	R
28	31	14	HOLLYWOOD SHUFFLE ♦	Samuel Goldwyn Virgin Vision 70032	Robert Townsend	1987	R
29	33	20	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R
30	30	2	AMAZON WOMEN OF THE MOON	Universal City Studios MCA Home Video 80684	Rosanna Arquette Steve Guttenberg	1987	R
31	32	27	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13
32	28	15	THE FOURTH PROTOCOL	Lorimar Home Video 320	Michael Caine Pierce Brosnan	1987	R
33	34	20	HARRY AND THE HENDERSONS ♦	Amblin Entertainment MCA Home Video 80677	John Lithgow	1987	PG
34	37	7	THE MONSTER SQUAD	Tri-Star Pictures Vestron Video 6014	Andre Gower Robby Kiger	1987	PG-13
35	29	8	JAWS THE REVENGE	Universal City Studios MCA Home Video 80723	Lorraine Gary Michael Caine	1987	PG-13
36	35	8	IN THE MOOD	Lorimar Home Video 475	Patrick Dempsey Talia Balsam	1987	PG-13
37	40	5	SURF NAZIS MUST DIE	Troma Media Home Entertainment M951	Barry Brenner Gail Neely	1987	NR
38	38	27	FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	PG
39	39	22	TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	R
40	NEW ▶		TOUGH GUYS DON'T DANCE	Cannon Films Inc. Media Home Entertainment M938	Ryan O'Neal Isabella Rossellini	1987	R

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

VIDEO RETAILING

Jasco Offers Cassette Head Cleaner



The Model 8707 HE+ VHS-C head cleaner from Jasco is a non-abrasive, wet system. Each cycle with the cleaning cassette takes 30 seconds, and Jasco suggests such a cleaning after every 20-30 hours of operating time.

The suggested retail price for the item is \$19.99.

For more information, contact 405-752-0710.

AVA PANEL TACKLES PRODUCT MIX, STORE SIZE

(Continued from preceding page)

feet, grosses \$15,000 a month in accessories. "We have people driving 100 miles to buy our video editor," said English. The item, which consumers can use to store up to 1,000 scenes from various movies, sells for \$499.

"We carry 8,000 accessory items," he said.

In Massachusetts, Video Revolu-

'People drive 100 miles to buy our video editor'

tion budgets 50% of its gross from rental income, looking to sell-through video, children's books and stuffed animals, compact disks and audiocassettes, and Nintendo video games for the other half of its volume, said Russack, adding that as a result of reports here he may now consider renting games (Billboard, April 9).

In Grand Rapids, Crazy Larry's has been in the record business 20 years but found it ultimately was nearly overwhelmed by video, said Biehn.

Biehn urged delegates to "look

from within" in planning expansions, claiming major concessions can be obtained from landlords. "For \$200 more rent a month, one offered to finance our \$25,000 expansion," he said. "That's a lot better than going to a bank."

Revenue from video rental in Grand Rapids, which has a population of about 400,000, has stagnated, said Biehn. "Our analysis showed 60% of our gross came from 13% of our inventory—our new releases," he said.

A goal-oriented marketing plan aimed at "adding new bodies and getting our 21,000 base members coming back in" found Crazy Larry's galvanizing the market with a rental promotion that offered one tape for 79 cents or three for \$1.99, excluding new releases and adult titles.

Computerization has a lot to offer, said Ballstadt, who added that his Adventures In Video stores can tally inventory overnight. "We could dial Commtron the next morning and have our movies on the way," he said of one program the giant distributor is talking about.

EARL PAIGE

BILLBOARD VIDEO SHOWCASE CIRCULATION DIRECTOR

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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:

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Synclavier Maker To Distrib Software To Radio NED Tapping Broadcast Market

BY STEVEN DUPLER

NEW YORK New England Digital, the manufacturer of Synclavier digital audio processing and recording systems, is taking a major step into the professional broadcast market by signing a distribution agreement for the U.S. and Canada with broadcast-software-systems marketer Columbine Systems Inc.

In addition, NED has already installed its first two broadcast-based Synclavier systems at Gannett's KIIS-FM Los Angeles and WGCI-AM/FM Chicago.

According to NED president Brad Naples, his company had been "studying the radio market for some time" and sees significant sales potential to the more than 800 Columbine customers in the U.S. and Canada.

"Recent advances in hard-disk storage and support software have opened up a broad new market for the Synclavier and Direct-To-Disk systems," says a statement issued by NED at a recent press conference here. "Through the combined resources of Columbine and NED, we will make a significant contri-

bution to the advancement of on-air audio quality while also contributing to the automation of the broadcast industry."

Radio stations' efforts to improve on-air broadcast audio quality began in earnest several years ago, when the first compact disk players began finding their way into the control room. As CDs became more and more the accepted

'A new market has opened for us'

broadcast-industry playback quality standard, the importance of improving overall on-air fidelity and signal quality began to grow.

That quest for quality has been coupled with a search for ways to cut production costs and time for a wide range of station-produced on-air material, including station identifications, promos, commercials, and newscasts.

New digital technologies, especially digital audiotape, are being looked on by some broadcasters as one way to cut costs and save time while boosting audio quality. Ac-

ording to Sony, several hundred professional DAT recorders have already found a home in U.S. broadcast facilities.

According to Naples, NED is looking to tap into that market now that it has already sold and installed more than 500 Synclavier systems of varying levels of sophistication into audio recording studios and postproduction houses.

In fact, says Naples, the "wide-spread acceptance [of the Synclavier] in film and video postproduction as well as in a market closely related to broadcasting—jingle and commercial production"—should help open broadcasters' minds to the Synclavier's potential in their operations.

The firm's Direct-To-Disk system currently offers up to 10 hours of continuous stereo recording and playback time at a rate of 50 kilohertz. This would allow stations to preprogram entire air shifts, says Naples.

In addition, the system's optical-disk sound data base could provide a DJ with a huge library of digital sound effects.

AUDIO TRACK

NEW YORK

PHIL RAMONE PRODUCED the soundtrack for the English movie "Likewise" at Giant Sound. Dave LeBolt was on synthesizer with Mike Morgan at the controls. Jeff Cox assisted.

David Sanborn worked on tracks at Metropolis for his upcoming album project on Warner Bros. Co-producer Marcus Miller operated the Synclavier along with Ray Niznik of New England Digital. Ray Bardani engineered and co-produced, assisted by Laura Fried.

Producer Tommy Musto of Northcott Productions mixed tracks for two acts, Unity and Katie, at D&D Recording. Mike Rogers engineered with Kieran Walsh assisting. Also, producer Claude Smith worked on an album for Pee Wee Mel. Rogers engineered with Bill Mansfield assisting. And, Island Records artist Will Downing was in to work on a video for his rendition of "Free." Claudia Frain produced the project with Nick Hukt directing.

LOS ANGELES

AT ELUMBA RECORDING, Mother's Finest was in with producers Attala "Zane" Giles and Billy Osborne. This project, "Brave

And Strong," is scheduled for release on Capitol Records.

Bitch completed its third album for Metal Blade at Sound City. Chris Minto produced, engineered, and mixed the record. Distribution will be handled by Enigma/Capitol.

NASHVILLE

BILLY BLACKWOOD WAS in at Westpark Sound working on tracks for James Blackwood of the Masters Five Quartet. Ted Wilson was at the console. Also, Stephanie Cratch worked on tracks for a solo a cappella project with producer Mark Kibble of Warner Bros.' group Take Six.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, 49 Music Square W., 5th Fl., Nashville, Tenn. 37203.

SOUND INVESTMENT

A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

Europe's Remote Recording Units Boast Top Tech

BY NIGEL HUNTER

LONDON The practice of bringing recording equipment to the talent rather than the other way around has been going on for about 25 years in Europe, since the first mobile recording units sprang up in the U.K.

At first, location recording was somewhat makeshift and haphazard, but the '70s saw an increasing range of sophisticated equipment become readily portable in modern, well-appointed vehicles.

Today mobile recording is thriving, and the level of technical sophistication of some of the better-known facilities is suitable for almost any type of recording function.

One of the earliest and best-known traveling studios in the U.K. is the Mobile Studio Ltd., more familiarly identified as the Rolling Stones Mobile. It began 17 years ago, explains manager Mick McKenna, because the Rolling Stones were becoming dissatisfied with the constraints imposed by recording studios, which rarely wanted to accommodate sessions in the middle of the night or displace previously booked clients when the Stones had a sudden urge to record.

"Mick Jagger was living in a house near Newbury in Berkshire at the time," says McKenna, "and the band started loading some recording gear into the back of a truck and taking it down there for use."

"Some of their friends and fellow musicians heard about it and used the same equipment along the same lines. So what started as a convenient method of informal location recording as and when required developed into a full-fledged business."

McKenna has been working with the Stones Mobile since 1973 and recalls its many commercial activities

until the untimely 1985 death of Ian Stewart, the Stones pianist who was interested in and closely involved with the mobile.

"There was a rethink after Ian's death, and Bill Wyman said: 'Why not put some money back into the business by encouraging and recording young bands?'" says McKenna. "It was the start of the Aims Project, whereby we worked out on a map the main catchment areas in the U.K. for up-and-coming talent and contacted radio stations in those areas, which in turn invited bands to send in tapes. We pick the 10 best from each area, and then invite them to spend a day at the mobile when we visit the various regions."

"Pernod has been sponsoring the project, and Yamaha has provided a lot of instruments and equipment for the bands to use. Fifty bands had been involved by the end of January, and a showcase concert at the Royal Albert Hall in London was organized."

The Stones mobile, staffed by McKenna and a crew of three, will continue the project, interspersing it with custom commercial work. The mobile has worked with many distinguished musicians during its history: Eric Clapton, Sisters Of Mercy, Frank Zappa, and Dire Straits, among others.

The Stones mobile studio boasts a balanced acoustic environment, air-conditioning, and windows. It is housed in a custom-built body on a rigid chassis. The power requirement is single phase at about 24 amps and can be picked up from almost any source, including wall sockets.

The unit normally carries two 3M M79 24-track machines; one 3M M79 2 1/4-track machine; two Revox decks; two three-head cassette machines;

one JVC 8500 U-matic machine; a Q-lock 310 synchronizer with time-link; a 32-24 Helios mixing board; 72 microphones; and full Dolby system.

There is also a full range of extras and ancillary equipment, including reverb, radio or cable talk-back systems, and other outboard gear.

The Manor, one of the leading residential recording studios in the U.K., is located in pleasant rural surroundings in Oxfordshire. It also runs the Manor Mobile unit, originally set up in 1973 and designed for artists interested in achieving top studio quality without the restraints of a conven-

Mobile studios are a thriving business

tional studio. With a two-man crew, it is available on a worldwide basis.

The Manor Mobile has the most up-to-date recording equipment available and features closed-circuit television so that artists can be observed on stage from inside the unit. The vehicle is a Volvo F10 tractor unit, and the traveling complex is fully air-conditioned.

The console offers a Helios custom desk with 40 input channels and 24 output groups. Other key items in a long list of available equipment are tape machines, including two Otari MTR 90 24-track analog units; two Studer B67 stereo recorders; a Sony 701-plus Betamax digital stereo; and two Aiwa three-head cassette decks. There's a wide range of outboard equipment and over 60 studio-quality microphones.

Studio manager Tracy Middleton says big-name customers in the past 12 months have included Bob Dylan, Tom Petty, Randy Crawford, Tina

Turner, Genesis, Kool & the Gang, Roy Orbison, and Five Star.

Says Middleton: "We do rock and classical gigs, TV, and theater work. The mobile has worked throughout most of Europe and recorded UB40 in Moscow. We have regular contracts with some companies, like Virgin and Capital Radio, and have recorded the Wren Orchestra for Capital at the Royal Festival Hall."

The RAK Mobile is another busy unit that started operations in 1974 and has recorded clients in most European territories. It has a crew of three and welcomes clients' own engineers. RAK Mobile covered ballets for RCA (U.S.) for five years and handles the Prince's Trust concerts at Wembley each year.

The RAK consoles are an API 54 input/30 output and Fleximix 32 input/32 output. The tape machines are two Studer M79s and two Studer B62s.

A well-known mobile studio in Scotland is Craighall, managed by Bruce Laing. Craighall has been on the road since 1972, with 75% of its bookings occurring within the Scottish borders. Though its main assignments have been recording choirs and orchestras, Craighall has also fulfilled many military bookings, such as with the Royal Tournament in West London and Tattoos (a form of trumpet call sounded before taps) at Edinburgh, Colchester, and West Berlin, Scotland.

"We have a three-man crew and will work with clients' technicians if they wish. But I think a mobile is a unit which operates best with its own in-house engineer."

This is the second installment of an ongoing look at the European recording market.

Jazz BLUE NOTES



by Peter Keepnews

ONE OF THE MOST extensive jazz catalogs in the world belongs to RCA Records. And one of the most frequently heard complaints from jazz fans over the years has concerned RCA's apparent inability, or unwillingness, to maintain a consistent, comprehensive reissue program.

That situation has changed dramatically over the past year or so. Without a great deal of fanfare, RCA has brought its on-again, off-again Bluebird reissue series back from the dead and built it into one of the most thorough jazz reissue operations in the business.

Roughly 60 digitally remastered Bluebird titles have been released since shortly after industry veteran Steve Backer took over RCA's jazz activities—many available only on compact disk, although as of this month all Bluebird releases will be in album and cassette form as well. All current indications are that Bluebird—along with RCA's Novus line of newly recorded jazz, fusion, and new age albums—will be around for a while. While insisting that "continuity is more important than sales to the overall success of this kind of operation," Backer says that sales figures for both Bluebird and Novus have been satisfactory.

He says he is particularly excited about two aspects of Bluebird: the staff of free-lancers he has assembled to put the reissues together, which he calls "a lineup of discographer/producers that sounds like the New York Yankees of jazz," and the technology RCA is now using

to clean up the sound on the older material from its archives.

"We're now in the position where we can become a significant, meaningful restoration program," Backer says. "We now have the technology to be able to go back to the cornerstone of RCA's vaults with pride."

Even with all the advances that have been made in digital remastering, getting decent sound from old recordings, particularly those that predate the advent of tape in the late '40s, has remained a problem. It's particularly acute for a company like RCA, whose vaults include classic works by the likes of Duke Ellington, Louis Armstrong, and Jelly Roll Morton—as well as the first jazz recording ever made, the historic 1917 Original Dixieland Jazz Band session.

Backer says RCA has solved that problem with the

RCA's Bluebird flies into the digital age

help of Sonic Solutions, a San Francisco company that has developed a new technology to "get rid of pops, clicks, hisses, and surface noise without diminishing the high end or affecting the quality." The evidence is available on several recent Bluebird releases.

Bluebird's cast of producers includes Ed Michel, Orrin Keepnews, Bob Porter, Bob Thiele, and Michael Cuscuna. The presence of the last two points up an intriguing aspect of the operation: Both are involved in reissuing material from the '70s. Thiele is working on albums he originally produced for the Flying Dutchman label by the likes of Gato Barbieri and Lonnie Liston Smith, while Cuscuna is working with material from the Arista archives, including critically acclaimed titles by Anthony Braxton and Air. In other words, the Bluebird catalog spans roughly 60 years of jazz.

Gospel LECTERN



by Bob Darden

YOU WOULDN'T THINK the genial patriarch of one of gospel's first families—Pops Staples of the Staple Singers—would have to wait more than 30 years to record his first solo album. But that's exactly what happened: "Pops Staples" has just been released on the Word-distributed I AM label (distributed in the mainstream marketplace by A&M Records.)

"I've always wanted to do a solo thing, way back since I used to watch Blind Lemon Jefferson and Charlie Patton," Staples says. "When I was younger, I preferred going solo. But when I moved to Chicago, got married, and had so many kids come along so fast, I didn't pick it up again until my eldest was 13, 14 years old. That's when we started doing the family thing. I didn't have any call to do it solo again—until about 30 years later."

"Pops Staples' is a gospel album, pure and simple. Gospel's what I always wanted to do, even when we were doing the chitlin circuit."

The album features a number of Staples' originals plus a few cover tunes that fit his "down-South country thing." Only a startling, misplaced drum machine on the first few cuts mars an otherwise delightful album.

"You can get the boy out of the country, but you can't get the country out of the boy," he says. "I don't really do much of the contemporary gospel; I'm stronger at the older stuff."

The resulting release is uniquely Staples, partly because, he says, "I'm too old to follow anybody else's style; [there is] nobody much around my age except Thomas Dorsey, and I do do a couple of his songs."

None of his family members appear on his record, not even Mavis Staples. "That's on purpose," Staples says, "partly because this solo gig is something I've wanted to do since I was a boy. And partly because I didn't want to impose on the Staple Singers. I mean, I did this record for nothing, for the message; I did it for myself."

Staples recently completed a tour of the East Coast with other I AM artists, including the legendary Barrett

Sisters (who appeared in the movie "Say Amen, Somebody"), Calvin Bridges, Arthur Scales, Mike Hayward, Alda Denise Mitchell, and Rod McGaha.

"You know, I did miss having my family around me on that tour, but I was proud of the people I sang with," Staples says. "The tour enabled me to get my solo act together and tell the college kids something on my own. On the tour I played a few songs and came on just before the Barrett Sisters. When the Barretts get a church caught up in the fire, it makes us all want to move. Not much of that at the colleges, though."

"Still, I loved the colleges on the tour. The only thing I missed was [that] the kids don't get into it like the church people."

(The Barrett Sisters' first recording for I AM is a rerelease of an earlier album, "I Got A Feeling.")

Staples says that during each show, he'd come on, tell a story or two, encourage the kids, then sing some old-time traditional black gospel music.

"Remember, we were around when Dr. Martin Luther King started preaching his message, so I got a little pro-

Pops Staples' 1st I AM solo album is a solid gospel set

test in my thing now," Staples says. "Of course, nowadays, it's commercial to have a little protest."

"The tour itself was supposed to be a one-time thing, partly because the Barretts went to Europe. I suspect it was a little like history in the making."

"As for me, I've got both solo and family things happening. Mavis just signed a contract to do a solo album herself. Once these two solo things are done, then we're back into the studio as a family. We're not signed to anyone right now, but I wouldn't be surprised if we all didn't end up on A&M."

How did Staples first get involved playing gospel?

"When I first came out of the South, we'd play places that wouldn't have but three rooms—a kitchen, a gambling room, and a dancing room," he recalls. "Even then I'd do the gospel on Sunday. Pick up \$3 at the joint, \$5 from the offering plate at the church, and make \$8 for the weekend and live high on the hog when my peers were happy just to get the \$3. But I wanted to be playing only gospel even then. It just never quite worked out."

FOR WEEK ENDING APRIL 16, 1988

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports.	
			★★ NO. 1 ★★	
1	1	29	DIANE SCHUUR - COUNT BASIE GRP 1039 (CD)	25 weeks at No. One DIANE SCHUUR - COUNT BASIE
2	2	25	JOE WILLIAMS VERVE 833 236-1/POLYGRAM (CD)	EVERY NIGHT
3	3	31	WYNTON MARSALIS COLUMBIA FC 40461 (CD)	STANDARD TIME
4	4	25	BRANFORD MARSALIS COLUMBIA FC 40711 (CD)	RENAISSANCE
5	5	13	BILL WATROUS SOUNDWINGS SW 2104 (CD)	REFLECTIONS
6	6	11	MIKE METHENY MCA/IMPULSE 42023/MCA (CD)	KALEIDOSCOPE
7	12	5	GENE HARRIS CONCORD JAZZ CJ 337/CONCORD (CD)	TRIBUTE TO COUNT BASIE
8	8	11	HENRY JOHNSON MCA/IMPULSE 42089/MCA (CD)	FUTURE EXCURSIONS
9	9	23	GERRY MULLIGAN PROJAZZ CDP-703/INTERSOUND (CD)	SYMPHONIC DREAMS
10	10	7	DAVID GRISMAN ZEBRA ACOUSTIC 42108/MCA (CD)	SVINGIN' WITH SVEND
11	11	7	LENI STERN PASSPORT JAZZ PJ 88035/JEM (CD)	THE NEXT DAY
12	7	23	HENRY BUTLER MCA/IMPULSE 2-8023/MCA (CD)	THE VILLAGE
13	13	5	MIKE LAWRENCE OPTIMISM OP 3104 (CD)	NIGHTWIND
14	14	29	SARAH VAUGHAN CBS MASTERWORKS FM 42519 (CD)	BRAZILIAN ROMANCE
15	NEW		HANK CRAWFORD AND JIMMY MCGRUFF MILESTONE M-9153/FANTASY (CD)	STEPPIN' UP

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	23	DIANNE REEVES BLUE NOTE BLJ 46906 (CD)	11 weeks at No. One DIANNE REEVES
2	3	7	KIRK WHALUM COLUMBIA FC 40812 (CD)	AND YOU KNOW THAT!
3	6	9	GEORGE HOWARD TBA 233/PALO ALTO (CD)	THE VERY BEST OF GEORGE HOWARD
4	4	25	STEVE KINDLER & TEJA BELL GLOBAL PACIFIC OW 40719/COLUMBIA (CD)	DOLPHIN SMILES
5	2	17	THE MANHATTAN TRANSFER ATLANTIC 81803-1 (CD)	BRASIL
6	9	9	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
7	8	9	DAN SIEGEL CBS ASSOCIATED BFZ 44026/E.P.A. (CD)	NORTHERN NIGHTS
8	5	33	HIROSHIMA EPIC FE 40679/E.P.A. (CD)	GO
9	7	35	PAT METHENY GROUP GEFEN GHS 24145 (CD)	STILL LIFE (TALKING)
10	15	5	VARIOUS ARTISTS WINDHAM HILL WH 1065 (CD)	WINDHAM HILL SAMPLER '88
11	18	3	HERBIE MANN RBI 401/MOSS MUSIC (CD)	JASIL BRAZZ
12	10	13	GERALD ALBRIGHT ATLANTIC 81813-1 (CD)	JUST BETWEEN US
13	16	7	SAMOA PROJAZZ CDJ 645/INTERSOUND (CD)	NO BAND IS AN ISLAND
14	11	13	DAVID LANZ & PAUL SPEER NARADA EQUINOX 63001/MCA (CD)	NATURAL STATES
15	14	9	MICHAEL PEDICIN JR. OPTIMISM OP 3106 (CD)	CITY SONG
16	21	3	GAMALON AMHERST AMH 3318 (CD)	GAMALON
17	13	59	KENNY G. ▲2 ARISTA AL8 8427 (CD)	DUOTONES
18	23	3	VARIOUS ARTISTS GRP GR-2-1650 (CD)	GRP SUPER LIVE
19	NEW		ALPHONSE MOUZON OPTIMISM 6002 (CD)	EARLY SPRING
20	NEW		ONAJE ALLAN GUMBS ZEBRA 42120/MCA (CD)	THAT SPECIAL PART OF ME
21	20	7	TOM GRANT GAIA 13-9002/POLYGRAM (CD)	NIGHT CHARADE
22	NEW		ELEMENTS NOVUS 3031-1-N/RCA (CD)	ILLUMINATION
23	17	35	TIM HEINTZ TBA 228/PALO ALTO (CD)	QUIET TIME
24	NEW		WAYNE SHORTER COLUMBIA FC 44110 (CD)	JOY RYDER
25	22	39	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (CD)	COLLABORATION

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TOP CLASSICAL ALBUMS™

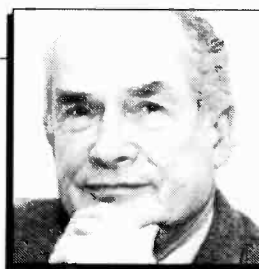
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
			★★ NO. 1 ★★	
1	1	6	BAROQUE MUSIC FOR TRUMPETS CBS MK-42478 (CD) 4 weeks at No. One	WYNTON MARSALIS
2	2	20	HOROWITZ PLAYS MOZART DG 423-287 (CD)	VLADIMIR HOROWITZ
3	3	76	HOROWITZ IN MOSCOW DG 419-499 (CD)	VLADIMIR HOROWITZ
4	4	6	MENDELSSOHN: VIOLIN CONCERTO ANGEL CDC-49276 (CD) NADJA SALERNO-SONNENBERG	
5	5	22	BEETHOVEN: SYMPHONY NO. 9 ANGEL CDC-49221 (CD) LONDON CLASSICAL PLAYERS (NORRINGTON)	
6	13	10	VERDI: REQUIEM TELARC CD-80152 (CD) DUNN, CURRY, HADLEY, PLISHKA (SHAW)	
7	8	8	THE ACADEMY PLAYS OPERA ANGEL CDC-49552 (CD) ACADEMY OF ST. MARTIN-IN-THE-FIELDS (MARRINER)	
8	7	6	FINZI: CLARINET CONCERTO NIMBUS NI-5101 (CD) ENGLISH STRING ORCHESTRA (BOUGHTON)	
9	6	32	BEETHOVEN: PIANO CONCERTO NO. 5 CBS MK-42330 (CD)	MURRAY PERAHIA
10	11	6	AMERICAN "LIVE" DEBUT CBS M2K-44589 (CD)	VLADIMIR FELTSMAN
11	9	8	MAHLER: SYMPHONY NO. 2 ANGEL CDCB-47962 (CD) CITY OF BIRMINGHAM SYMPHONY (RATTLE)	
12	22	4	CHOPIN: SELECTIONS FROM THE COLLECTION RCA 7725-RG (CD) ARTHUR RUBINSTEIN	
13	10	20	GLASS: AKHNATEN CBS M2K-42457 (CD) STUTTGART STATE OPERA (DAVIES)	
14	NEW		BACH: THE ART OF THE FUGUE CBS MK-44501 (CD)	CANADIAN BRASS
15	15	24	BACH: CHACONNE/PARTITA/CELLO SUITE MCA MCAD-42068 (CD) ANDRES SEGOVIA	
16	18	14	GERSHWIN: RHAPSODY IN BLUE PRO ARTE CDD-352 (CD) DENVER SYMPHONY POPS (WAYLAND)	
17	12	8	BARTOK: SONATA FOR TWO PIANOS CBS MK-42625 (CD) MURRAY PERAHIA, SIR GEORG SOLTI	
18	16	20	BEETHOVEN: SYMPHONY NO. 9 LONDON 417-800 (CD) CHICAGO SYMPHONY ORCHESTRA (SOLTI)	
19	14	6	ALBENIZ/TARREGA/TORROBA MCA MCAD-42069 (CD)	ANDRES SEGOVIA
20	21	16	THE UNKNOWN RECORDINGS ANGEL CDC-49428 (CD)	MARIA CALLAS
21	17	46	POPS IN LOVE PHILIPS 416-361 (CD)	BOSTON POPS (WILLIAMS)
22	19	24	RODRIGO/PONCE/TORROBA MCA MCAD-42067 (CD)	ANDRES SEGOVIA
23	NEW		SHOW PIECES RCA 7709-RG (CD)	JASCHA HEIFETZ
24	NEW		A TOUCH OF CLASS TELARC CD-80134 (CD)	ANGEL ROMERO
25	25	4	RAVEL: BOLERO PRO ARTE CDD-361 (CD) DENVER SYMPHONY (ENTREMONT)	

TOP CROSSOVER ALBUMS™

1	2	8	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	2	8	BEETHOVEN OR BUST TELARC CD-80153 (CD)	1 week at No. One DON DORSEY
2	1	22	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 (CD) BOSTON POPS (WILLIAMS)	
3	3	14	HOLLYWOOD'S GREATEST HITS TELARC CD-80168 (CD) CINCINNATI POPS (KUNZEL)	
4	4	34	KIRI SINGS GERSHWIN ANGEL CDC-47454 (CD)	KIRI TE KANAWA
5	5	22	VOLARE LONDON 421-052 (CD)	LUCIANO PAVAROTTI (MANCINI)
6	7	28	BACH ON ABBEY ROAD PRO ARTE CDD-346 (CD)	JOHN BAYLESS
7	6	20	GERSHWIN: OF THEE I SING/LET 'EM EAT CAKE CBS M2K-42522 (CD) ORCHESTRA OF ST. LUKE'S (THOMAS)	
8	9	8	A LOVE UNTIL THE END OF TIME CBS MK-42520 (CD)	PLACIDO DOMINGO
9	13	6	FLAMENCO GUITAR NIMBUS NI-5093 (CD)	PACO PENA
10	8	48	IN IRELAND RCA 5798-RC (CD)	JAMES GALWAY & THE CHIEFTAINS
11	10	12	CLASSIC GERSHWIN CBS MK-42516 (CD)	VARIOUS ARTISTS
12	14	4	THE JAZZ ALBUM ANGEL CDC-47991 (CD) LONDON SINFONIETTA (RATTLE)	
13	12	30	STAR TRACKS II TELARC CD-80146 (CD)	CINCINNATI POPS (KUNZEL)
14	15	6	EBONY RCA 6486-RC (CD)	RICHARD STOLTZMAN
15	RE-ENTRY		TRADITION ANGEL CDC-47904 (CD)	ITZHAK PERLMAN

(CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Classical
KEEPING
SCORE



by Is Horowitz

MORE BUDGET: Yet another entrant in the budget-compact-disk sweeps is Pilz Music Group, a German firm with U.S. offices in Irvine, Calif. It has entered the market by offering 50 classical titles of mostly standard works to dealers at a base price of \$3.75, including jewel box and blister pack. The material is licensed from Brisa, an Austrian company; 200 titles are projected by year's end.

Mark Correll, Pilz sales manager, says the company has begun marketing disks partly to call attention to the Pilz CD-manufacturing facilities in West Germany. "It's also a way of keeping our plant busy," he says.

All PMG disks, issued under the generic Vienna Masters Series logo, are said to have been digitally recorded, and many feature extended playing time. One, which presents a performance of the Dvorak "Stabat Mater," holds more than 79 minutes of music on a single CD.

Many of the Vienna Masters performances come from Eastern Europe, and some of these have already been issued domestically by Stradivari Records. The few duplicated titles stem from some early nonexclusive product supplied to Stradivari by Michele Audio of Massena, N.Y.

Stradivari, meanwhile, will be sending a recording crew to Ljubljana, Yugoslavia, in May to record the city's symphony orchestra under the direction of **Anton Nanut**. **Laura Harth Rodriguez** of F.R. Audio in New York will produce, and **Francisco Rodriguez** will engineer. Stradivari chief **Michael Fine** identifies some of the repertoire to be recorded as Debussy's "La Mer" and Mozart's Clarinet Concerto, with **Paolo Cavaliere** as soloist.

During the same trip, the recording crew will touch down in Cracow, Poland, to mount a project that has a distinct family character. **Sidney Harth**, Laura's fa-

ther, will be the soloist (and conductor) in Mozart's fourth and fifth violin concertos and will remain on the podium for a recording of the Rachmaninov Symphony No. 2.

PASSING NOTES: Angel Records is set to document the **Andre Watts** recital at Carnegie Hall in New York April 6 with a live recording. It is one of the events marking the pianist's 25th year as a performer. Later this month the label will record a Copland program with **Gerard Schwarz** & the New York Chamber Symphony. These sessions, to be held in RCA's Manhattan studios, will feature **David Shifrin** in the composer's Clarinet Concerto. **Patti Laursen** will produce both New York recordings.

Angel vice president **Tony Caronia** also reports mid-April recordings with **Wolfgang Sawallisch** & the

Germany's Pilz Music Group enters budget-CD market

Philadelphia Orchestra. Dvorak's Ninth Symphony and "Scherzo Capriccioso" will be cut. And beginning April 23, **Riccardo Muti** & the Philadelphia complete their Beethoven cycle with the "Choral" Symphony. The soloists are **Cheryl Studer**, **Delores Ziegler**, **Peter Seiffert**, and **James Morris**.

London Records has extended its exclusive contract with **Herbert Blomstedt** & the San Francisco Orchestra to cover five more disks, bringing the total commitment to 10 albums. New projects include completion of a Nielsen cycle with the the second and third symphonies, two Sibelius symphonies (the fourth and fifth), and several works by Brahms. **Andrew Cornell** will produce. The recording program extends through the fall of 1989.

In a broadcast scheduled for Sunday (10) by WCLV Cleveland, **Isaac Stern** will be the soloist in the Ohio Chamber Orchestra's performance of the Mendelssohn Violin Concerto. Stern's son **Michael** will conduct. The concert was taped Jan. 20. It was the first time father and son appeared on the same stage. **Michael Stern** is associate conductor at the Cleveland Orchestra.

Latin
Notas



by Carlos Agudelo

MEDIUM- AND SMALL-SIZED INDEPENDENT record companies, especially those dealing with regional genres, have traditionally been at the core of the Latin music business. One of them is Miami-based Kubaney Publishing Corp., with which we begin a series of profiles on the activities of small indies.

Kubaney was founded by its president, **Mateo San Martin**, a record producer, in 1969. The company began with a few traditional artists, mainly Cuban and salsa oriented. In 1972, it began releasing *merengue* records from such Dominican artists as **Cuco Valoy** and **Anibal Bravo**. Today Kubaney has six merengue artists signed as well as an extensive catalog and a few licenses. According to a spokesman, it does \$1 million per year in sales.

Among the artists now recording for the company are **Fernandito Villalona**, also known as El Mayimbe, one of the leading protagonists of the merengue boom; **Richie Ricardo**; **La Familia Andre**, which is pioneering a crossover between merengue and calypso; **Leonardo Paniagua**; **Belkis Concepcion**; **Eddie Quiroz**; and **Raulen**, a new artist who has recorded his own versions of the Spanish pop hits "Que No Se Rompa La Noche" and "Cruz De Navaja."

Kubaney's activities are not limited to the release of records. According to San Martin, his was the only Latin company attending this year's MIDEEM convention. Kubaney currently licenses products from such European

labels as Durim, Divusca, Sonodisc, and Zafiro. The licensing deal made with Zafiro includes catalog music by Spaniards **Emilio Jose** and **Braulio**, both of whom have hit compilations due soon. The company also hopes to become more active in the television and film industries by selling more of its music through its subsidiary, Carimusic Corp. Some of the company's songs were performed in the 1987 films "The Secret Of My Success" and "Batteries Not Included."

The 12-inch craze has hit the Latin record industry. The industry is beginning to realize the full potential of this format, which is being used more and more to sell Spanish- and English-language versions of the same songs. The boom has been spearheaded by the success of such releases as **Brenda K. Starr's** "Desayuno De Amor"

Miami indie Kubaney makes waves with new merengue

and the Spanish mix of **Buster Poindexter's** "Hot, Hot, Hot" as well as by artists of the Latin hip-hop generation, including Jellybean Productions act **India**. Following the lead established by **Michael Jackson's** "Todo Mi Amor Eres Tu," CBS has released the Spanish-English-"Spanglish" version of "No Te Olvidare—Anything For You" by **Gloria Estefan & Miami Sound Machine**. According to **George Zamora**, CBS' general manager in Miami, the Spanglish version is getting airplay in power stations in Miami and New York. The 12-inch release is part of the company's strategy to improve the Sound Machine's standing among Hispanic consumers; included in this strategy are plans for the group to perform Spanglish versions in concerts and possibly to release an all-Spanish album in the future. "As long as we keep getting product of American artists trying to cross over into Spanish, we are going to use the 12-inch format," Zamora says.

U.K.'s PPL To Undergo Gov't Review

BY PETER JONES

LONDON The U.K. government has referred consideration of the role of Phonographic Performance Ltd. to the Monopolies & Mergers Commission. According to Trade and Industry Minister Lord Young, the commission will examine whether PPL practices are in the public interest.

Set up more than 50 years ago, PPL licenses the broadcasting of sound recordings on British radio and collects about \$18 million annually in payments. It represents some 750 record companies here.

Radio operators, particularly commercial stations, have long been unhappy with the rates and restrictions imposed under the so-called needle-time system, and government plans for a major expansion of broadcasting have recently focused renewed attention on the issue (Billboard, Oct. 31).

PPL executive chairman John Brooks says he welcomes the government move, which he believes will give the organization an opportunity to correct inaccuracies in the broadcasters' complaints. It is still widely maintained that PPL restricts needle-time hours, but in fact additional airplay can be freely negotiated, he says.

It has also been stated, even in a government consultative paper, that independent local radio stations pay an average of \$55 for every record played on air. In reality, says Brooks, an average figure is under \$3 and often much less.

Says Brooks, "We are a monopoly in the sense that we have over a certain percentage of the market, and it is right that a monopoly ought to defend itself from time to time. But we are not an unrestricted monopoly because stations can take their case to the Performing Right Tribunal."

"Naturally, we would have preferred that a commission referral was not necessary, but we are confident we will now get a fair hearing. There has been tremendous pressure on the government to blow us out of the water, but luckily it is strong-enough minded to do what it

thinks is right."

At issue is PPL's right to negotiate rights payments collectively on the record industry's behalf. The Assn. of Independent Radio Contractors says it does not want an end to collective licensing, but it is arguing for lower rates and a system based on the principles of "first

fixation" and "equitable remuneration" as operated in European countries such as France and Italy.

An eight-year appeal to the Performing Right Tribunal failed to sustain the AIRC's case for only nominal needle-time payments, however, and some record industry organizations see the broadcasters'

arguments as little more than an attempt to get something for nothing.

Says Musicians' Union chief John Morton: "Why should one commercial industry, the radio broadcasters, get the products of another commercial industry, the record business, at favorable or concessionary rates?"

Hong Kong's Impact Plans Shows In China Despite '87 Turndown, Promoter Hopeful For Bands

HONG KONG Impact Entertainment, a Hong Kong-based concert promotion company, which together with other corporations invested well over \$2 million in updating the facilities in a mainland China stadium last year, is hopeful that the authorities will allow the company to stage at least a couple of major concerts at the venue this year.

Impact executives want to schedule shows featuring some of Hong Kong's best newcomers in the renovated 5,000-capacity Guangzhou Sports Stadium in May.

Impact's extensive refurbishing of the stadium included installation of Turbo sound systems, an Avolite lighting system and full air conditioning. The improvements were carried out, says Impact, with the understanding that the Chinese authorities would allow the company to stage regular shows there featuring Hong Kong acts.

In 1987, Impact tried to stage one concert at the stadium but the bid was turned down. Now the firm has lined up a sponsor, Salem Lights, whose close association with music in Hong Kong is well established through its sponsorship of a nightly music-video show on Hong Kong television.

No official reasons were given for the turndown last year, but it is believed the government has imposed strict limits on the number of Hong Kong artists allowed to appear in mainland China, and concern was also expressed about ticket prices set by Hong Kong promoters and the consequent loss of foreign exchange.

But it's clear that there is great interest in the Guangzhou district for Hong Kong pop music, given the proximity of the city to Hong Kong. In addition, mainland radio listeners can pick up the British colony's commercial radio station.

Impact believes that if admission prices are cut, the shows will go ahead as planned. They would mark the debut of Hong Kong pop bands in China. Previously, only solo acts have been allowed to play on the mainland.

Hong Kong's CR2 Goes All Chinese Radio Net Swaps Tongues

BY SALLY COURSE

HONG KONG International record companies here have adopted a wait-and-see attitude in the wake of the decision to convert Commercial Radio's popular CR2 network to an all-Chinese-language format. The network used to broadcast exclusively in English, but falling ratings are said to have caused its format change.

CR2, which currently broadcasts in the Cantonese dialect, has all-day programming that features some of Hong Kong's top artists, including Alan Tam and Anita Mui. But international record companies here say it is too early to assess any loss in sales of international repertoire as a result of the switch.

Commercial Radio (CR2 and CR1) now offers only a limited selection of Western music. The government-run RTHK1 and RTHK2 are now the primary sources of on-air expo-

sure for Western product. Almost 90% of Hong Kong's 5.5 million people are Cantonese speaking.

The shift in programming formats was initiated by Winnie Yu, Commercial Radio's newly appointed general manager, who asserts that recent statistics point to a declining interest in Western music in favor of that by local artists who sing in Cantonese.

She says: "An all-Chinese network will provide an outlet for our new talent as well as boost Hong Kong's burgeoning local music industry." She adds that several Hong Kong acts are popular in Malaysia and Singapore and that many are close to breaking into North American markets.

Western music in Hong Kong continues to be broadcast on the British Forces Broadcasting Services radio station, the government-owned RTHK3, and to a lesser extent on Commercial Radio.

Holland Festival Set

AMSTERDAM The European premiere of "Nixon In China," the U.S. opera by John Adams, will be one of the highlights of this year's Holland Festival, set for June in Amsterdam and The Hague. The opera, which received its world premiere in October in Houston, will have seven performances June 2-15 at the Amsterdam Music Theater with an all-American cast under the directorship of Peter Sellars.

Another highlight in a program strongly focused on contemporary works will be the Dutch debut of Karl-Heinz Stockhausen's "Monday From Light," part of a linked series of compositions. "Thursday From Light" was performed at the 1980 Holland Festival and "Saturday From Light" premiered four years later. Stockhausen still has four days of the week to go in the series, and expects to finish the composition in 2003 or thereabouts.

Stockhausen, together with U.S.

composers Elliott Carter and John Cage, will be featured in a film and video festival within the Holland Festival context, but plans for a performance of Cage's new opera "Europas" have been scrapped for lack of finance.

Covering a range of musical and visual arts, the 41st annual festival is one of Europe's leading multicultural events. The 1988 program includes 71 performances of 29 different productions given at eight venues in Amsterdam and three in The Hague. The productions come from the U.S., the U.K., Australia, France, West Germany, Hungary, Canada, Taiwan, and elsewhere.

The event has a budget of \$2.2 million, with more than 50% coming from municipal and culture ministry subsidies. The primary sponsor is Dutch airline KLM with other companies, including Kodak and American Express, as co-sponsors.

Dutch Jazz Fest, BUMA Feud Over Fees

BY MIKE HENNESSEY

THE HAGUE, Netherlands The North Sea Jazz Festival, one of the world's most important annual jazz events, could be forced out of existence because of what its promoter, Paul Acket, calls extortionate performance fees being demanded by BUMA, the Dutch performing-rights society.

Acket, who has been staging the three-day July festival for the past 12 years, is contesting BUMA's demand for \$21,300 for this year's festival, scheduled for July 8-10.

But there is no statutory arbitration tribunal in the Netherlands to adjudicate on performance-rights issues. Acket says that if the performance fees demanded by BUMA continue to escalate, he will have to abandon the festival, an event that gives employment to hundreds of musicians each year and brings 40,000 people to The Hague's Congress Centre.

Acket says payments to BUMA for the event were \$5,325 in 1983 and have increased each year since. In 1986, he says, BUMA received \$7,990, and last year the amount was doubled. He says BUMA wants to raise the fee each of the next four years, a plan Acket calls "totally ridiculous."

Acket says he has demonstrated clearly to BUMA that the festival makes little profit—and sometimes even incurs a small loss. But BUMA has so far declined to reduce its demands.

"In addition to the economic argument, there is the moral one to be considered, too," says Acket. "BUMA is a monopoly, and there is no independent tribunal to which I can appeal. Neither, unlike record-industry users of copyright music, can I elect to be licensed through another authors' society in the European [Economic] Community."

"Also, it is by no means clear to me how the royalties of the festival are distributed. The music played is predominantly American-composed jazz, and I am not convinced that the money gets back to the people who created the music."

BUMA vice president Hein Endlich rejects Acket's claim that the BUMA tariff is extortionate. "On the contrary," he says, "the North Sea Jazz Festival is paying well below the correct fee. Our tariff for public performance is based on 7% of the gross receipts, and for an event the size of the North Sea Festival, the proper amount should be [\$80,000]."

"For years we have given Paul Acket a concessionary rate to enable him to build up the festival. Now that it has become such a big event, we have decided that we must progressively augment the sum each year to bring it up to a realistic level."



Miles Ahead. Jazz giant Miles Davis accepts a gold disk and giant portrait from WEA Music France international director Jean-Paul Commin for 100,000 sales of his first Warner album, "Tutu," in the territory.

CBC Licenses Renewed—With A Catch

BY KIRK LAPOINTE

OTTAWA The licenses for the AM and FM networks of the Canadian Broadcasting Corp. have been renewed for three years, not the usual five, and the federal broadcast regulator has indicated its dissatisfaction with the sketchy plans the public-owned service has for the coming years.

Saying that "nowhere in the world is there a national radio service which has conquered as many physical and technical difficulties, met so many cultural and linguistic challenges, or served such a diverse public as well as the CBC," the regulator nevertheless insisted on a clearer vision from the corporation before it is appropriately licensed.

The three-year license term effectively prompts the English and French networks to get working shortly on long-range goals, including the extension of its service into underserved crevices of the country. Meanwhile, the Canadian Radio-Television and Telecommunications Commission has given CBC a series of marching orders for the short term.

Among them:

- A "priority" for the AM networks to retain the current amount of news, public affairs, and information programming, an area in which privately owned radio has lately been pressing the commission for reduced commitments.

- The French-language AM service is expected to maintain its policy of broadcasting only French-language pop music, even though its private counterparts in the province of Quebec have been increasingly programming English-language music as a way to gain wider French-language audiences.

- The French-language FM service is expected to nearly triple its news broadcasts to eight hours a week.

- The English-language FM service is expected to maintain its current "distinctive programming orientation" in the areas of classical music and opera, with the CRTC saying that "in many markets it is the only source of serious music, arts, and culture information."

- The French-language AM service must provide within 18 months a study of the needs of francophone listeners outside Quebec.

Most notable among the new conditions of the license are that, in the area of pop music, the AM networks in both languages will each day program at least 40% Canadian content. That is 10 percentage points higher than the demands placed on private AM radio. On FM networks, meanwhile, pop music must be 40% Canadian content each week, a level that is significantly higher (double and more in some cases) than that of private FM radio.

Starting April 1, 1989, that Canadian content level rises to 45%. Starting April 1, 1990, the level moves to 50%. CBC's AM services don't, as a rule, program high amounts of music.

All four networks must also ensure that at least 15% of so-called traditional and special-interest music—folk, jazz, and classical—are

Canadian. That level rises to 20% on April 1, 1990.

"When it comes to the provision of Canadian content, the CBC should be an uncontested leader," says CRTC chairman Andre Bureau. The commission evaluated CBC's performance and decided to impose "minimum Canadian content levels for popular music that are higher than those imposed by the CBC," Bureau said.

Upholding tradition, the commission continues to keep CBC from carrying commercial messages, except in cases of programs available only on a sponsorship basis.

CBC had been pondering the notion of limited commercials in recent years, mainly because government

funding of the \$30 million networks has been stagnant. The CRTC had something to say about this.

The federal government was told that sufficient long-term financing of CBC is "an urgent priority." The government has stood pat in its non-commitment to the long-term needs of CBC while it devises a new broadcast policy. However, that policy seems unlikely to be unfurled before the next election, and critics have charged that the government has effectively choked CBC while it gets its own act together on broadcasting.

The commission also served notice to CBC that it expects it to carry out many of its long-range projects that appear to be stalled.

Among other things, it wants improvement in the distribution of the stereo network (mostly the FM service, but occasionally the AM service). Some authorized services for parts of Ontario, Quebec, Nova Scotia, Manitoba, and Alberta seem to be stuck in neutral and delays have caused "needless frustration and disappointment" among would-be CBC listeners, the commission says.

The CBC is also to submit a report within 18 months on how it intends to serve small communities in Canada via AM.

The CBC must also submit a report on the feasibility of extending its AM service to all small communities in Canada.

Though Passed In House, Further Changes Expected In Bill Copyright Reform Stalls In Liberal Senate

OTTAWA A deal appears to be brewing that would salvage the proposed reform of the Copyright Act, with the elected Conservative government striving to find ways to appease the Liberal-dominated Senate, which is now holding up passage of the bill.

To the surprise of many, the Senate's Finance, Banking and Commerce Committee has recommended changes to the legislation already passed by the elected House of Commons. Usually, the unelected Senate reviews a bill and simply rubber-stamps it. This time, however, the Liberal Party seems to be aiming to achieve in the Senate what it could not accomplish in the Commons: the revision of the proposed bill.

Many are concerned, though, that any move to dramatically alter the legislation could kill it. With little time before the next federal election (later this year or early next, most expect), the government seems unwilling to spend much time in the Commons debating low-profile legislation. Substantive amendments would also likely require further Commons subcommittee study, a process that could take weeks and run out the clock in the short period of time the Commons has left before dissolution for an election.

At press time, the Senate had not debated or accepted the committee's report on the bill, although it normally does so swiftly upon receipt of a committee report. Some observers

believe that this means a behind-the-scenes effort is being made to fine-tune the bill in the Commons or to persuade the Senate not to accept the committee's report. In either case, it would result in a passed bill in the short term.

For the music business, the new Copyright Act provides welcome ammunition against the use of copyrighted works and strengthened protection and compensation for creators. Among the myriad aspects of the bill are maximum \$1 million fines for infringement and the abolition of the archaic 2-cents-a-song compulsory mechanical rate. The rate would then be set by record companies and composers and publishers through negotiation, a move most believe will see the rate rise to world averages of 5 or 6 cents a song.

It was last-minute music industry lobbying that provoked the federal government to carry through on its promise of copyright revision, but the industry may yet see its prize bill slip through the cracks. Ironically, all three political parties appear to agree on the measures for the music business; however, institutional-use provisions and definitions affecting collectives appear to be the object of disagreement. The strong library lobby in Canada has apparently convinced the political opposition that it will face far higher fees for use of copyrighted works following passage of the new act.

The government has promised a second set of reforms to the Copyright Act, but if the first set of changes don't pass very soon, it is highly unlikely that the second wave will hit the shores. Among other things, that second phase would address the contentious issue of home taping and rental rights, two areas the music business has lobbied fiercely over.

Beneficial to the bill is the fact that Communications Minister Flora MacDonald and Consumer and Corporate Affairs Minister Harvie Andre both survived the March 31 cabinet shuffle by Prime Minister Brian Mulroney. Movement of either minister might have stalled any negotiation with the Senate on the bill.

KIRK LAPOINTE

MAPLE BRIEFS

MONTREAL-based manager Paul Levesque continues to manage Luba, the Juno-winning female vocalist of the past three years. Luba had indicated she would be switching management, but Levesque says Luba still has long-term contractual obligations to him that she must honor.

NELSON VIDEOVEND LTD. has added six new Toronto locations for the Amazing Video Machine, its automated videocassette dispenser, bringing to 70 the number of AVMs in operation. The company's parent firm, Nelson Vending Technology Ltd., has signed an agreement with Diebold Inc. for the manufacture of 400 second-generation AVMs, at least 200 of which are slated for dispersal in the Toronto market.

COREY HART has signed with Los Angeles-based manager Freddie DeMann. Hart is working on his fourth album, which could be out as early as May.

DURING THE RECENT NEWS conference to announce Labatt's purchase of 45% of the stock in Concert Productions International's parent firm, BCL Entertainment Corp., Labatt chief Sid Oland made some comments that went largely unnoticed. Oland said he wasn't sure what to do

with Labatt's existing concert company, Blue Live Entertainment. That's a broad hint that Labatt's isn't interested in being involved in two competing firms.

A NEW BROADCASTING ACT is forthcoming, promises the federal government. The cabinet has apparently received a draft version and has been given the go-ahead for more work. Officials say it should be completed by the summer.

ELECTRONICS manufacturers are criticizing the recent music-industry-sponsored study (Billboard, March 19) that claims \$600 million in losses each year from home taping. They say that home taping stimulates interest in music and balk at suggestions that either their products or blank tape should be taxed or levied to help compensate creators. Indeed, the scuffle between the music and hardware businesses seems to be a battle for another day, with an election looming and no government in its right mind about to assess some form of visible consumption tax.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 4/9/88

This Week	Last Week	SINGLES
1	7	HEART PET SHOP BOYS PARLOPHONE
2	2	DROP THE BOY BROS CBS
3	1	DON'T TURN AROUND ASWAD MANGO/ISLAND
4	4	COULD'VE BEEN TIFFANY MCA
5	3	CAN I PLAY WITH MADNESS IRON MAIDEN EMI
6	6	CROSS MY BROKEN HEART SINITTA FANFARE
7	11	LOVES CHANGES (EVERYTHING) CLIMIE FISHER EMI
8	5	STAY ON THESE ROADS A-HA WARNER BROS.
9	10	I'M NOT SCARED EIGHTH WONDER CBS
10	8	I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
11	13	ONLY IN MY DREAMS DEBBIE GIBSON ATLANTIC
12	17	TEMPTATION WET WET WET PRECIOUS/PHONOGRAM
13	29	EVERYWHERE FLEETWOOD MAC WARNER BROS.
14	9	NEVER/THESE DREAMS HEART CAPITOL
15	25	PROVE YOUR LOVE TAYLOR DAYNE ARISTA
16	24	DREAMING GLEN GOLDSMITH REPRODUCTION/RCA
17	14	WHERE DO BROKEN HEARTS GO WHITNEY HOUSTON ARISTA
18	12	BASS (HOW LOW CAN YOU GO) SIMON HARRIS FFR/LONDON
19	22	AIN'T COMPLAINING STATUS QUO VERTIGO/PHONOGRAM
20	37	WHO'S LEAVING WHO HAZELL DEAN EMI
21	28	JUST LIKE A MIRAGE JELLYBEAN FEATURING ADELE BERTEI CHRYSLIS
22	33	THAT'S THE WAY I WANNA ROCK'N'ROLL AC/DC ATLANTIC
23	31	GIRLFRIEND PEBBLES MCA
24	34	PINK CADILLAC NATALIE COLE MANHATTAN
25	36	SEX TALK (LIVE) T'PAU SIREN
26	16	I GET WEAK BELINDA CARLISLE VIRGIN
27	15	CRASH PRIMITIVES LAZY/RCA
28	NEW	ARMAGEDDON IT (THE ATOMIC MIX) DEF LEPPARD BLUDGEON RIF
29	40	PIANO IN THE DARK BRENDA RUSSELL A&M
30	19	RECKLESS AFRIKA BAMBAATAA/UB40 EMI
31	NEW	I NEED A MAN EURYTHMICS RCA
32	NEW	SIDEWALKING JESUS AND MARY CHAIN BLANCO Y NEGRO
33	18	SHIP OF FOOLS ERASURE MUTE
34	26	I WANT HER KEITH SWEAT VINTERTAINMENT/ELEKTRA
35	20	JOE LE TAXI VANESSA PARADIS FA PRODUCTIONS/POLYDOR
36	NEW	I WANT YOU BACK BANANARAMA LONDON
37	23	TOGETHER FOREVER RICK ASTLEY RCA
38	27	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE
39	21	LOVE IS CONTAGIOUS TAJA SEVELLE PAISLEY PARK/REPRISE/WEA
40	NEW	GET LUCKY JERMAINE STEWART SIREN
1	1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 11 EMI/VIRGIN
2	NEW	BROS PUSH CBS
3	2	ORCHESTRAL MANOEUVRES IN THE DARK THE BEST OF OMD VIRGIN
4	3	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
5	NEW	MAGNUM WINGS OF HEAVEN POLYDOR
6	NEW	PRIMITIVES LOVELY RCA
7	20	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
8	6	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
9	8	TINA TURNER LIVE IN EUROPE CAPITOL
10	NEW	ASWAD DISTANT THUNDER MANGO
11	4	MORRISSEY VIVA HATE HIS MASTER'S VOICE
12	11	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
13	14	WHITNEY HOUSTON WHITNEY ARISTA
14	10	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
15	23	ORIGINAL SOUNDTRACK DIRTY DANCING RCA
16	5	TALKING HEADS NAKED EMI
17	9	ALEXANDER O'NEAL HEARSAY TABU
18	17	VARIOUS UNFORGETTABLE EMI
19	21	TIFFANY TIFFANY MCA
20	29	PET SHOP BOYS ACTUALLY PARLOPHONE
21	32	VARIOUS HIP HOP AND RAPPING IN THE HOUSE STYLUS
22	19	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
23	16	VARIOUS THE CHART SHOW ROCK THE NATION COVER/CHRYSLIS
24	12	BILLY OCEAN TEAR DOWN THESE WALLS JIVE
25	7	THE CLASH THE STORY OF THE CLASH VOLUME 1 CBS
26	15	THE WHO WHO'S BETTER, WHO'S BEST POLYDOR
27	24	T'PAU BRIDGE OF SPIES SIREN/VIRGIN
28	13	VARIOUS HORIZONS K TEL
29	22	LUTHER VANDROSS GIVE ME THE REASON EPIC
30	28	MICHAEL JACKSON BAD EPIC
31	18	PREFAB SPROUT FROM LANGLEY PARK TO MEMPHIS KITCHENWARE/CBS
32	30	CHRISTIANS THE CHRISTIANS ISLAND
33	27	INXS KICK MERCURY/PHONOGRAM
34	31	STING ... NOTHING LIKE THE SUN A&M
35	25	VARIOUS THE GREATEST LOVE TELSTAR
36	36	TAYLOR DAYNE TELL IT TO MY HEART ARISTA
37	NEW	HEART HEART CAPITOL
38	33	U2 THE JOSHUA TREE ISLAND
39	NEW	HEART BAD ANIMALS CAPITOL
40	38	WILL DOWNING WILL DOWNING FOURTH & BROADWAY

CANADA (Courtesy The Record) As of 3/28/88

SINGLES		
1	2	PUMP UP THE VOLUME M/A/R/R/S VERTIGO/POLYGRAM
2	1	NEVER GONNA GIVE YOU UP RICK ASTLEY ARISTA/BMG
3	4	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE/BMG
4	3	FATHER FIGURE GEORGE MICHAEL COLUMBIA/CBS
5	5	SHE'S LIKE THE WIND PATRICK SWAYZE ARISTA/BMG
6	7	JUST LIKE PARADISE DAVID LEE ROTH WARNER BROS./WEA
7	12	MAN IN THE MIRROR MICHAEL JACKSON EPIC/CBS
8	6	I GET WEAK BELINDA CARLISLE MCA/MCA
9	8	WHAT HAVE I DONE TO DESERVE THIS PET SHOP BOYS & DUSTY SPRINGFIELD EMI-MANHATTAN/CAPITOL
10	10	HUNGRY EYES ERIC CARMEN ARISTA/BMG
11	9	HANDS UP SWAY VIRGIN/A&M
12	14	ENDLESS SUMMER NIGHTS RICHARD MARX EMI-MANHATTAN/CAPITOL
13	13	SITTIN' ON THE DOCK OF THE BAY MICHAEL BOLTON COLUMBIA/CBS
14	11	TELL IT TO MY HEART TAYLOR DAYNE ARISTA/BMG
15	15	HYSTERIA DEF LEPPARD MERCURY/BLUDGEON RIFFOLA/POLYGRAM
16	16	CHECK IT OUT JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
17	NEW	PUSH IT SALT-N-PEPA LONDON/POLYGRAM
18	18	DEVIL INSIDE INXS ATLANTIC/WEA
19	NEW	WISHING WELL TERENCE TRENT D'ARBY COLUMBIA/CBS
20	20	SEASONS CHANGE EXPOSED ARISTA/BMG
1	1	VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
2	4	INXS KICK ATLANTIC/WEA
3	2	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM
4	6	RICK ASTLEY WHENEVER YOU NEED SOMEBODY ARISTA/BMG
5	3	GEORGE MICHAEL FAITH COLUMBIA/CBS
6	5	MICHAEL JACKSON BAD EPIC/CBS
7	7	TIFFANY MCA/MCA
8	8	AC/DC BLOW UP YOUR VIDEO ATLANTIC/WEA
9	11	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
10	10	ROBERT PLANT NOW AND ZEN ESPERANZA/WEA
11	9	VARIOUS ARTISTS GOOD MORNING VIETNAM SOUNDTRACK A&M/A&M
12	14	MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
13	NEW	TALKING HEADS NAKED SIRE/WEA
14	NEW	BILLY OCEAN TEAR DOWN THESE WALLS JIVE/BMG
15	13	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
16	12	DAVID LEE ROTH SKYSCRAPER WARNER BROS./WEA
17	15	ORCHESTRAL MANOEUVRES IN THE DARK BEST OF OMD VIRGIN/A&M
18	18	STING ... NOTHING LIKE THE SUN A&M/A&M
19	20	SINEAD O'CONNOR THE LION & THE COBRA CHRYSLIS/MCA
20	17	ROBBIE ROBERTSON ROBBIE ROBERTSON GEFFEN/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 4/5/88

SINGLES		
1	1	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
2	3	I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
3	2	OKAY O.K. WESTSIDE
4	4	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE
5	6	COME INTO MY LIFE JOYCE SIMS LONDON
6	10	BEAT DIS BOMB THE BASS BCM
7	5	TOGETHER FOREVER RICK ASTLEY RCA
8	7	WHEN WILL I BE FAMOUS? BROS CBS
9	9	I NEED YOU B.V.S.M.P. BCM RUSH
10	8	HOUSE ARREST KRUSH MERCURY/PHONOGRAM
11	11	SIGN YOUR NAME TERENCE TRENT D'ARBY CBS
12	15	BIS WIR UNS WIEDERSEHEN MUENCHENER FREIHEIT CBS
13	12	MY LOVE IS A TANGO GUILLERMO MARCHENA TELDEC
14	14	SHE'S LIKE THE WIND PATRICK SWAYZE RCA
15	13	AN DER COPACABANA E.A.V. EMI
16	19	SHIP OF FOOLS ERASURE MUTE
17	17	HUNGRY EYES ERIC CARMEN RCA
18	16	BLUEPRINT RAINBIRDS MERCURY/PHONOGRAM
19	NEW	I WANT TO BE YOUR MAN ROGER REPRISE
20	20	WAS SOLL DAS HERBERT GROTOENEMEYER EMI
1	1	SOUNDTRACK DIRTY DANCING RCA/ARIELA
2	5	SOUNDTRACK MORE DIRTY DANCING RCA
3	2	PETER MAFFAY LANGE SCHATTEN TELDEC
4	4	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
5	3	RAINBIRDS RAINBIRDS MERCURY/PHONOGRAM
6	6	ERSTE ALLGEMEINE VERUNSICHERUNG LIEBE, TOD & TEUFEL EMI
7	7	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
8	8	ORCHESTRAL MANOEUVRES IN THE DARK THE BEST OF OMD VIRGIN
9	NEW	TINA TURNER TINA LIVE IN EUROPE CAPITOL
10	15	MICHAEL JACKSON BAD EPIC
11	9	AC/DC BLOW UP YOUR VIDEO ATLANTIC
12	11	TAYLOR DAYNE TELL IT TO MY HEART ARISTA
13	13	TOTO THE SEVENTH ONE CBS
14	16	GEORGE MICHAEL FAITH EPIC
15	10	CLIMIE FISHER EVERYTHING EMI
16	14	UDO JUERGENS DAS BLAUE ALBUM ARIOLA
17	12	STING ... NOTHING LIKE THE SUN A&M
18	NEW	BILLY OCEAN TEAR DOWN THESE WALLS JIVE
19	NEW	CAMOUFLAGE VOICES AND IMAGES METRONOME
20	17	INXS KICK MERCURY/PHONOGRAM

JAPAN (Courtesy Music Labo) As of 3/28/88

SINGLES		
1	1	PARADISE GINGA HIKARU GENJI PONY/CANYON/JOHNNYS
2	NEW	ITSUKA DOKOKADE KEISUKE KUWATA VICTOR/AMUSE
3	4	KANPAI TSUYOSHI NAGABUCHI TOSHIBA/EMI/YUI ONGAKU/YAMAHA
4	2	GOOD MORNING CALL KYOKO KOIZUMI VICTOR/VARNING
5	5	TOIKI DE NET YOKO MINAMINO CBS/SONY/S ONE COMPANY/FUJI/PACIFIC
6	NEW	WEEKEND SHUFFLE THE ALFEE PONY/CANYON/NICHION/TANABE
7	3	DOWN TOWN MYSTERY CARLOS TOSHIKI & OMEGA TRIBE VAPA/BERMUDA/NTV/M
8	6	BEYOND THE TIME TM NETWORK EPIC/SONY/NICHION/JK
9	8	YOU WERE MINE TOSHINOBU KUBOTA CBS/SONY/KITTY M
10	NEW	AOISEIFUKU YURI KUNIZANE COLUMBIA/GEIEI/JCM
1	NEW	SHOGO HAMADA FATHER'S SON CBS/SONY
2	1	TSUYOSHI NAGABUCHI NEVER CHANGE TOSHIBA/EMI
3	NEW	MIYUKI NAKAJIMA NAKAJIMA MIYUKI PONY/CANYON
4	2	AKINA NAKAMORI STOCK WARNER/PIONEER
5	3	SHONENTAI BEST OF SHONENTAI WARNER/PIONEER
6	4	KAZUMASA ODA BETWEEN THE WORD AND THE HEART FUN HOUSE
7	6	CHAGE AND ASUKA RHAPSODY PONY/CANYON
8	5	DORAGON QUEST 3 KOICHI SUGIYAMA APOLLON
9	7	MIHO NAKAYAMA CATCH THE NITE KING
10	10	HIKARU GENJI HIKARU GENJI PONY/CANYON

MUSIC & MEDIA PAN-EUROPEAN CHARTS 4/9/88

HOT 100 SINGLES		
1	2	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
2	1	I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
3	3	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE
4	5	DON'T TURN AROUND ASWAD MANGO/ISLAND
5	6	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
6	7	ETOILE DES NEIGES SIMON ET LES MODANAIS ARIOLA
7	9	WONDERFUL LIFE BLACK A&M
8	8	DROP THE BOY BROS CBS
9	4	TOGETHER FOREVER RICK ASTLEY RCA
10	13	CAN I PLAY WITH MADNESS IRON MAIDEN EMI
11	14	COULD'VE BEEN TIFFANY MCA
12	12	BOYS SABRINA FIVE RECORDS
13	11	OKAY O.K. WESTSIDE/SPV
14	10	WHEN WILL I BE FAMOUS? BROS CBS
15	NEW	STAY ON THESE ROADS A-HA WARNER BROS.
16	18	BEAT DIS BOMB THE BASS RHYTHM KING/MUTE
17	19	SLAVE FRANCOIS FELDMAN BIG BANG/PHONOGRAM
18	NEW	COME INTO MY LIFE JOYCE SIMS SLEEPING BAG/LONDON
19	15	QUELQUE CHOSE DANS MON COEUR ELSA GM PRODUCTIONS/ARIELA
20	NEW	CROSS MY BROKEN HEART SINITTA FANFARE

HOT 100 ALBUMS		
1	1	SOUNDTRACK DIRTY DANCING RCA
2	2	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
3	3	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
4	4	ORCHESTRAL MANOEUVRES IN THE DARK THE BEST OF OMD VIRGIN
5	NEW	SOUNDTRACK MORE DIRTY DANCING RCA
6	19	TALKING HEADS NAKED EMI
7	8	TOTO THE SEVENTH ONE CBS
8	5	GEORGE MICHAEL FAITH EPIC
9	7	STING ... NOTHING LIKE THE SUN A&M
10	11	JOHNNY HALLYDAY JOHNNY A BERCY 87 PHILIPS/PHONOGRAM
11	NEW	TINA TURNER TINA LIVE IN EUROPE CAPITOL
12	NEW	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
13	9	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
14	NEW	BILLY OCEAN TEAR DOWN THESE WALLS JIVE
15	15	MICHAEL JACKSON BAD EPIC
16	10	AC/DC BLOW UP YOUR VIDEO ATLANTIC
17	6	MORRISSEY VIVA HATE HIS MASTER'S VOICE
18	13	BLACK WONDERFUL LIFE A&M
19	17	LEONARD COHEN I'M YOUR MAN CBS
20	18	JEAN JACQUES GOLDMAN ENTRE GRIS CLAIR ET GRIS FONCE EPIC

AUSTRALIA (Courtesy Australian Music Report) As of 4/11/88

SINGLES		
1	1	I SHOULD BE SO LUCKY KYLIE MINOGUE MUSHROOM
2	3	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN LIBERATION
3	5	STUTTER RAP MORRIS MINOR & THE MAJORS VIRGIN
4	2	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
5	6	HUNGRY EYES ERIC CARMEN RCA
6	4	WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
7	10	HAZY SHADE OF WINTER THE BANGLES LIBERATION
8	14	DON'T TELL ME THE TIME MARTHA DAVIS CAPITOL
9	11	SIGN YOUR NAME TERENCE TRENT D'ARBY CBS
10	12	LOVE IN THE FIRST DEGREE BANANARAMA LIBERATION
11	7	SOME PEOPLE CLIFF RICHARD EMI
12	8	FATHER FIGURE GEORGE MICHAEL EPIC
13	9	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
14	15	SHE'S LIKE THE WIND PATRICK SWAYZE VICTOR
15	13	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
16	16	ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE
17	17	GROOVE EUROGLIDERS CBS
18	19	BOYS WILL BE BOYS CHOIRBOYS MUSHROOM
19	NEW	NOTHING'S GONNA CHANGE MY LOVE GLENN MEDEIROS MERCURY
20	NEW	I FOUND SOMEONE CHER WEA
1	2	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
2	1	SOUNDTRACK DIRTY DANCING RCA
3	14	VARIOUS HIT PIX '88 FESTIVAL
4	NEW	VARIOUS PUMP IT UP '88 CBS
5	NEW	CHOIRBOYS BIG BAD NOISE MUSHROOM
6	3	GEORGE MICHAEL FAITH EPIC
7	5	JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY
8	7	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
9	6	CLIFF RICHARD ALWAYS GUARANTEED EMI
10	4	ICEHOUSE MAN OF COLOURS REGULAR
11	10	GEORGE HARRISON CLOUD NINE DARK HORSE
12	9	JIMMY BARNES FREIGHT TRAIN HEART MUSHROOM
13	8	THE ANGELS LIVELINE MUSHROOM
14	11	ROBERT PLANT NOW AND ZEN ESPERANZA
15	13	NOISEWORKS NOISEWORKS CBS
16	12	PINK FLOYD A MOMENTARY LAPSE OF REASON CBS
17	NEW	TALKING HEADS NAKED EMI
18	15	THE TWELFTH MAN WIRED WORLD OF SPORTS EMI
19	17	INXS KICK WEA
20	16	SPY VS SPY XENOPHOBIA (WHY?) WEA

ITALY (Courtesy Germano Ruscitto) As of 3/24/88

SINGLES		
1	13	PERDERE L'AMORE MASSIMO RANIERI WEA
2	9	L'AMORE RUBATO LUCA BARBAROSSA CBS
3	1	SI', LA VITA E' TUTTA UN QUIZ RENZO ARBORE RICORDI
4	2	ETIENNE GUESCH PATTI EMI
5	NEW	EMOZIONI TOTO CUTUGNO EMI
6	NEW	MI MANCHI FAUSTO LEALI CBS
7	7	ONCE UPON A LONG AGO PAUL McCARTNEY EMI
8	14	ANDAMENTO LENTO TULLIO DE PISCOPO WEA
9	6	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN/EMI
10	NEW	DOPO LA TEMPESTA MARCELLA RICORDI
11	NEW	I'M NOT SCARED EIGHTH WONDER CBS
12	10	INEVITABILE FOLLIA RAF CGD
13	NEW	LE NOTTI DI MAGGIO FIORELLA MANNOIA DDD
14	NEW	QUANDO NASCE UN AMORE ANNA OXA CBS
15	12	TOGETHER FOREVER RICK ASTLEY RCA
16	NEW	LA PRIMA STELLA DELLA SERA MATIA BAZAR CGD
17	NEW	I THINK WE'RE ALONE NOW TIFFANY WEA
18	NEW	STAY ON THIS ROAD A-HA WEA
19	NEW	LAY DOWN ON ME MIGUEL BOSE WEA
20	NEW	PER NOI FIORDALISO EMI

POP

PICKS

PRETTY POISON

Catch Me I'm Falling
 PRODUCERS: Kae Williams Jr., Kurt Shore, Andre Cymone, Fred Zarr, Eumir Deodato
 Virgin 90885

So catchy and bouncy it makes the Archies seem like Lou Reed. Album is a singles machine, led by the monster hooks of big hit "Catch Me I'm Falling" and "Heaven Tonight." "Nighttime" is here, too.

FEARGAL SHARKEY

Wish
 PRODUCER: Nancy Kortchmar
 Virgin 90895

The relatively poor showing of the ex-Undertone's glorious solo debut was extremely puzzling; barring a curse of some sort, this even-better follow-up should soon be sitting firmly at the top of the charts. Guests include Keith Richards, Heartbreaker Benmont Tench, and producer Kortchmar, who holds his blues tendencies in check. Sprightly single "If This Is Love" showcases Sharkey's fine tremolo, but "More Love" has more hit potential.

NU SHOOUZ

Told U So
 PRODUCERS: John Smith, Rick Waritz, David Z., Jeff Lorber
 Atlantic 81804

Shooz Valerie Day and John Smith may not have another "I Can't Wait" on this latest release, but the material is more consistent and the mix quite airplayable. Listen for the bright "Should I Say Yes," the danceable "Doin' Alright," and the jazzy harmonics of "Wonder," with a piano solo by co-producer Lorber.

HURRICANE

Over The Edge
 PRODUCERS: Bob Ezrin & Mike Clink
 Enigma D1-7320

L.A.-based foursome comes out firing, with a big assist from production team reflecting old (Alice Cooper) and new (Guns N' Roses) metal schools. Robert Sarzo's uncléhd guitar work and Kelly Hansen's strong yet unaffected singing are trump cards here; title tune and cover of "I'm Eighteen" are too hot for album rock to overlook. Expect a big buzz from the bangers on this one.

ZIGGY MARLEY & THE MELODY MAKERS

Conscious Party
 PRODUCERS: Chris Frantz & Tina Weymouth
 Virgin 90878

Label debut by Jamaican band with noble lineage stands to become the highest-charting reggae-based album in years. Like his father, Bob, Ziggy displays a flexible vocal style and a sharp pop feel, with title track being an airworthy example of his prowess. Involvement of Talking Heads' Frantz and Weymouth and major push from label ensure radio interest.

RECOMMENDED

JENNY MORRIS

Body & Soul
 PRODUCERS: Mark Moffatt, Andrew Farris
 Atlantic 81819

Australian songbird sets out to make her mark in the U.S. after successfully conquering her homeland. Songwriting contributions from INXS' Farris, Neil Finn (Crowded House), and Tim Finn (Split Enz) are fine, but the strongest and most out-of-the-ordinary cut, the title track, is her own.

YNGWIE J. MALMSTEEN'S RISING FORCE

Odyssey
 PRODUCERS: Jeff Glixman, Yngwie J. Malmsteen
 Polydor 835 451

For heavy metal guitar fanatics, happiness is a thing called Yngwie,

whose lightning fretwork shapes this collection of classically edged rockers. Former Rainbow vocalist Joe Lynn Turner is in good voice on such stompers as "Deja Vu," "Heaven Tonight," "Now Is The Time," and the highly hitworthy "Crystal Ball."

ROCKY HILL

PRODUCER: Bill Ham
 Virgin 90862

Guitar-whacking sibling of ZZ Top bassist Dusty Hill shows off hot blues-based licks and stiletto-sharp songs on big-time bow. Producer Ham chops and channels the tunes in Top form here, with hilarious "H.P.D." and requiem "Bad Year For The Blues" standing out. Album rockers should bend an ear—this kicks hard, Texas style.

JAMES REYNE

PRODUCER: Davitt Sigerson
 Capitol C-48982

Almost an hour of music from Australian superstar on his U.S. debut shows a wide range of styles, from a clipped Billy Idol sneer on "Fall Of Rome" to Sting and Neil Young inflections elsewhere; he handles all of them well. Guests include David & David and Olivia Newton-John.

HOUSE OF SCHOCK

PRODUCERS: Various
 Capitol C-46925

Somewhat facile songs from Go-Go's drummer Gina Schock and House-mate Vance De Generes are pleasant enough but never really take off. The lone exception: "Middle Of Nowhere," a shimmering rocker that nicely frames Schock's little-girl voice.

RONNIE MONTROSE

The Speed Of Sound
 PRODUCER: Ronnie Montrose
 Enigma D1-73323

Guitarist flashes his formidable chops on an all-instrumental program, which includes rousing remake of the Tornados' oldie "Telstar." Tough band, featuring legendary Detroit drummer Johnny Badanjek, pounds the enterprise across. Hard-rocking retailers should spin it in store.

FOUNDATION

Flames
 PRODUCERS: Jack Ruby, Steven "Cat" Coore
 Mango MLPS 9807

Island's decision to once again release reggae (Mango is owned by Island but distributed independently), along with the hot prospects of Ziggy Marley, could signal a fruitful period for the music. This excellent album should do much to fuel the resurgence; socially conscious music is always tuneful and pulsive, thanks to drumming of Sly Dunbar. Most palatable: "Just To See Love," "Flames."

TOXIK

World Circus
 PRODUCER: Tom Morris
 Roadracer/MCA RR9572

No, your turntable isn't stuck on 78. More melodic than your average speed/thrash/hardcore band, Toxik blazes at hyperspeed through 10 tracks—and you can even hear the lyrics. MCA backing as result of new distribution deal should make the difference.

CLEO SINGS SONDHEIM

Cleo Laine
 PRODUCER: Jay David Sachs
 RCA Victor 7702-2RC

Sixteen of the songwriter Stephen Sondheim's greatest treasures of melody and wit are in sure hands here, from a singer who could have been called upon to introduce most of them on stage. And to make sure authenticity of style and meaning are in support, off-time Sondheim orchestrator Jonathan Tunick leads a full orchestra in his own scoring.

MARY BLACK

By The Time It Gets Dark

NEW AND NOTEWORTHY

TRACY CHAPMAN

PRODUCER: David Kershenbaum
 Elektra 60774

Striking debut by black Boston-based singer/songwriter will immediately conjure comparisons to Mitchell, Armatrating, and Snow, but Chapman is her own woman. Gutsy, no-nonsense compositions range thematically from racism and wife-beating to modern love, and vocalist delivers them with passion. Expect this astonishing new artist to rack up critical acclaim—and perhaps even commercial dividends a la Suzanne Vega.

PRODUCER: Declan Sinnott
 DARA USA 027

Irish balladeer's fourth solo album should at last bring the wider acclaim her enormous talent deserves. A gem of the crossover kind, haunting collection will play well in adult contemporary formats, yet won't disappoint the sizable folk audience she captured with her earlier recordings. Best: "There Is A Time," "Once In A Very Blue Moon." Contact: 212-744-7175.

BLACK

PICKS

M C LYTE

Lyte As A Rock
 PRODUCERS: Various
 First Priority Music/Atlantic 90905

"I Cram To Understand You," included here, reverberated for months underground, drawing raves from plebes and press alike. Saucy female rapper delivers other goodies here, like "Kickin' 4 Brooklyn" and "M C Lyte Likes Swingin'." Prominent guest appearance on remix of Sinéad O'Connor's "I Want Your Hands On Me" will boost profile.

JUNIOR

Sophisticated Street
 PRODUCERS: Various
 London 422 828 083

Latest platter from U.K. singer is chock-full of hits. First single, "Yes (If You Want Me)," was a top entry on the chart; fine potential follow-ups include Stewart Levine-produced "Whodunnit" and pop-tinged "I'll Get Over You." Vocal and lyric content are strong; in short, album is a winner.

COUNTRY

PICKS

EDDIE RABBITT

I Wanna Dance With You
 PRODUCER: Richard Landis
 RCA 6373-R

Rabbitt brings his usual rock'n'roll energy to this collection of mostly self-written tunes. Older Rabbitt fans may lament his abstinence from soft, reflective ballads, though "Rhonda" gives one plenty to think about.

CONWAY TWITTY

Still In Your Dreams
 PRODUCERS: Jimmy Bowen, Conway Twitty, Dee Henry
 MCA 42115

A solid 10-cut album chock-full of tunes strong enough to stand by themselves. Twitty once again reminds us of his history of producing hearty records. Hottest cuts: "I Wish

I Was Still In Your Dreams," "Goodbye Time," "I Don't Remember Going Crazy," "Your Loving Side," and "They Only Come Out At Night."

MICHAEL JOHNSON

That's That
 PRODUCER: Brent Maher
 RCA 6715-R

There is a gallery of intriguing situations and characters in these lyrics. Johnson's wise and melodic treatment illuminates all of them.

PATSY CLINE

Live At The Opry
 PRODUCER: The Country Music Foundation
 MCA MCA-42142

This is a particular treat for those who became Cline fans after her death and who know her music only through studio albums and the movies. Recorded at the Grand Ole Opry between 1956 and 1962, these songs show Cline evolving artistically.

RECOMMENDED

LARRY BOONE

PRODUCER: Ray Baker
 PolyGram 422 834 377

Strictly traditional-country sounding, Boone croons his way through the likes of 10 credibly written tunes. Choice cuts include "Stranger Things Have Happened," "Roses In December," "A Stranger's Point Of View," "A Reason For The Rain," and "It's Too Late."

SKIP EWING

The Coast Of Colorado
 PRODUCERS: Jimmy Bowen, Skip Ewing
 MCA MCA-42128

Ewing has a mighty and moving voice, and he wrote or co-wrote all the songs here. Among the best: "Burnin' A Hole In My Heart," "Autumn's Not That Cold."

ROBIN LEE

This Old Flame
 PRODUCER: Nelson Larkin
 Atlantic America 90906

Possessed of a delicate, airy voice, Lee uses it to fine advantage on the introspective songs here, especially "Reminiscing" and "Take My Breath Away."

JAZZ

PICKS

EDDIE DANIELS

Memos From Paradise
 PRODUCERS: Eddie Daniels, Roger Kellaway
 GRP 9561

His 1987 tribute to Charlie Parker earned Grammy nominations; this outing—a showcase for compositions by the able Kellaway—wraps a nimble string quartet around Daniels' smooth clarinet and will win him more accolades. Easy add for jazz radio and other instrumental-oriented stations.

SPECIAL EFX

Double Feature
 PRODUCER: Chieli Minucci
 GRP 9559

Again, Minucci and partner George Jinda find hard-to-categorize blend that ranges from quiet and contemplative to urban fusion—a mix that's earned them frequent chart success. Among the album's several guests: Mark Egan, Omar Hakim, and recent GRP signee Szakcsi.

JOHN PATITUCCI

PRODUCER: Chick Corea
 GRP GR-1049

Six-string bassist whose incredible technique was showcased in Corea's Elektric Band steps out as leader, with outstanding results. Swinging, well-penned fusion set finds Patitucci winning top-shelf support from Corea, Michael Brecker, and Peter Erskine,

among others. Jazz airplay will bring this striking debut home in a big way.

JOHN SCOFIELD

Loud Jazz
 PRODUCER: Steve Swallow
 Gramavision 18-8801

Too few artists approach fusion with the intelligence and humor that Scofield brings to a date. Guitarist returns with cast that scored top 10 jazz-chart success with last year's "Blue Matter." George Duke adds welcome guest solos, and as title suggests, album screams for high volume.

RECOMMENDED

MARK ISHAM

Castalia
 PRODUCER: Mark Isham
 Virgin 90900

Trumpeter/keyboardist Isham paints a dreamy landscape. As in his past works, the results are soothing and serene, and Virgin might be the right label to bring him to a wider audience.

PARADISE CITIZENS

Randy Bernsen
 PRODUCER: Randy Bernsen
 Zebra/MCA 42132

Guitarist's third album is more fulfilling than previous work, thanks in part to an eclectic who's who supporting cast that includes Wayne Shorter, Michael Hedges, Harvey Mason, and Leon Pendarvis.

MIKE STERN

Time In Place
 PRODUCER: Steve Khan
 Atlantic Jazz 81840

Guitarist who learned at the feet of Miles Davis shows deepening maturity on second Atlantic stint. Stern's playing and writing are less fusion oriented and show greater control and intensity; compositions are probing and thoughtful. Fine sidemen include Bob Berg, Michael Brecker, Peter Erskine, and Don Alias.

CLASSICAL

RECOMMENDED

WALTON: VIOLIN CONCERTO; VIOLA CONCERTO
 Nigel Kennedy, Royal Philharmonic Orchestra,
 Previn
 Angel CDC-49628

Kennedy is a fine interpreter of these romantic 20th-century scores, proving equally adept as soloist on either instrument. Having both concertos available on a single disk will draw collector attention. An important release.

MOZART: PIANO CONCERTO NO. 13; OVERTURE TO 'LUCIA SILLA'
 Jeremy Menuhin, Midsummer Mozart Festival
 Orchestra, Cleve
 Bainbridge BCD 6273

Live recording re-creates the concert-hall experience with uncommon presence. Excellent sound is abetted by performances to match. Material is licensed from Sonic Arts Corp.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

“NOTHIN’ BUT A GOOD TIME”

B-44145

THE NEW PARTY-’TIL-YOU-DROP SINGLE BY

POISON



FROM THE FORTHCOMING ALBUM

Open Up and Say... Ahh!



PRODUCED BY TOM WERMAN FOR JULIA'S MUSIC, INC. • ENGINEERED BY DUANE BARON

Capitol

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MCA RECORDS WE'RE THERE FOR RADIO!

FOR WEEK ENDING APRIL 16, 1988

Billboard **HOT 100** SINGLES™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	3	10	GET OUTTA MY DREAMS, GET INTO MY CAR R.J.LANGE (LANGE, B.OCEAN)	◆ BILLY OCEAN JIVE 1-9678/ARISTA ★★ NO. 1 ★★ 2 weeks at No. One
2	4	7	10	DEVIL INSIDE C.THOMAS (A.FARRISS, M.HUTCHENCE)	◆ INXS ATLANTIC 7-89144
3	5	10	8	WHERE DO BROKEN HEARTS GO NARADA (WILDHORN, JACKSON)	◆ WHITNEY HOUSTON ARISTA 1-9674
4	2	1	11	MAN IN THE MIRROR Q.JONES (S.GARRETT, G.BALLARD)	◆ MICHAEL JACKSON EPIC 34-07668/E.P.A.
5	10	12	14	WISHING WELL M.WARE, T.D'ARBY (T.D'ARBY, S.OLIVER)	◆ TERENCE TRENT D'ARBY COLUMBIA 38-07675
6	8	9	12	GIRLFRIEND L.A.REID, BABYFACE (L.A., BABYFACE)	◆ PEBBLES MCA 53185
7	6	6	13	ROCKET 2 U B.NUNN (B.NUNN)	◆ THE JETS MCA 53254
8	12	16	12	ANGEL B.FAIRBARN (TYLER, CHILD)	◆ AEROSMITH GEPFEN 7-28249
9	11	17	8	I SAW HIM STANDING THERE G.E.TOBIN (J.LENNON, P.MCCARTNEY)	◆ TIFFANY MCA 53285
10	13	14	12	SOME KIND OF LOVER A.CYMONÉ, DAVID Z. (A.CYMONÉ, J.WATLEY)	◆ JODY WATLEY MCA 53235

Credibility! . . . Consistency!

One of this week's most added records!

BELINDA CARLISLE "Circle In The Sand" MCA 53308

BILLBOARD HOT 100 Debut (68)

On your desk now . . . the new single from

THE JETS "Make It Real" MCA 53311

BILLBOARD HOT 100 Debut (79)

and look for the follow-up smashes from . . .

JODY WATLEY • PEBBLES • TIFFANY

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

BILLY OCEAN HOLDS at No. 1 by a large margin with "Get Outta My Dreams, Get Into My Car" (Jive). The record is still gaining sales and airplay points, although not enough for a bullet. Both "Devil Inside" by INXS (Atlantic) and "Where Do Broken Hearts Go" by Whitney Houston (Arista) are coming up strong and will challenge Ocean for the top slot next week. If "Devil" hits No. 1, it will continue the perfect track record—14 for 14—of every combined Power Pick/Sales & Airplay. "Devil" was the 15th combined winner, while "Always On My Mind" by the Pet Shop Boys last week became the 16th double winner and moves up strong to No. 21 this week, earning the Power Pick/Sales again.

THE POWER PICK/AIRPLAY goes to "Naughty Girls (Need Love Too)" by Samantha Fox (Jive), since it is the biggest gainer in airplay points of any record already on the chart below No. 20. Two of the new entries gained significantly more radio points than "Naughty," however. "One More Try" by George Michael (Columbia) is the highest-debating record of the year so far, at No. 40, and "Everything Your Heart Desires" by Daryl Hall & John Oates (Arista) is the second highest of the year, at No. 46. The latter actually has more adds this week—164 vs. 161 for Michael—but "Try" enters six places higher because some stations were already playing it as an album cut. Also, "Try" is already moving up on those early stations, earning bonus points for the record. Some impressive jumps for Michael this week: 27-8 at Power 99 Atlanta, 24-17 at Power 96 Detroit, and 39-1 (!) at Y-95 Dallas.

THE 13 NEW ENTRIES on the chart make up the largest crop in several years, showing a strong pickup in release activity as the second quarter begins. The three new artists among the 13 include E.U. from Washington, D.C., which bows at No. 71 with "Da' Butt" (EMI-Manhattan). The record moves 15-9 at WRVQ Richmond, Va., and 21-13 at KTFM San Antonio, Texas. The other new groups are from the U.K.: the Underworld with "Underneath The Radar" (Sire), which jumps 15-5 at KFMY Salt Lake City, and Breathe with "Hands To Heaven" (A&M), which is breaking out strongly at KISN Salt Lake City (5-3), KATD San Jose, Calif. (17-10), and KIYS Boise, Idaho (19-12).

QUICK CUTS: Among the new entries, Bardeux's "When We Kiss" (Enigma) enters one position higher than Belinda Carlisle's "Circle In The Sand" (MCA), although the latter is on 22 more stations. "Kiss" has more points because it was available as the B side of Bardeux's last single, so several stations played it early and are moving it up strongly . . . "Breakaway" by Big Pig (A&M) loses its bullet at No. 61 but is doing well in the Midwest, where it is No. 20 at B-96 Chicago and moves 17-15 at WKTI Milwaukee and 30-19 at WGRD Grand Rapids, Mich.

FOR WEEK ENDING APRIL 16, 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
EVERYTHING YOUR HEART. . . DARYL HALL JOHN OATES ARISTA	14	40	110	164	164
ONE MORE TRY GEORGE MICHAEL COLUMBIA	14	33	114	161	178
TOGETHER FOREVER RICK ASTLEY RCA	8	17	44	69	73
CIRCLE IN THE SAND BELINDA CARLISLE MCA	6	9	51	66	66
I'M STILL SEARCHING GLASS TIGER EMI-MANHATTAN	5	4	27	36	103
STAND UP DAVID LEE ROTH WARNER BROS.	3	2	29	34	34
WE ALL SLEEP ALONE CHER GEPFEN	2	5	23	30	73
WHEN WE KISS BARDEUX ENIGMA	2	2	26	30	44
TWO OCCASIONS THE DEELE SOLAR	1	3	25	29	138
SHOULD I SAY YES? NU SHOOZ ATLANTIC	1	10	17	28	29

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	1	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	1
2	5	DEVIL INSIDE	INXS	2
3	7	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	3
4	2	MAN IN THE MIRROR	MICHAEL JACKSON	4
5	11	WISHING WELL	TERENCE TRENT D'ARBY	5
6	6	GIRLFRIEND	PEBBLES	6
7	4	ROCKET 2 U	THE JETS	7
8	13	ANGEL	AEROSMITH	8
9	8	I SAW HIM STANDING THERE	TIFFANY	9
10	15	SOME KIND OF LOVER	JODY WATLEY	10
11	3	OUT OF THE BLUE	DEBBIE GIBSON	11
12	16	PINK CADILLAC	NATALIE COLE	12
13	17	PROVE YOUR LOVE	TAYLOR DAYNE	13
14	14	CHECK IT OUT	JOHN COUGAR MELLENCAMP	14
15	25	ANYTHING FOR YOU	GLORIA ESTEFAN/MIAMI SOUND	15
16	12	ENDLESS SUMMER NIGHTS	RICHARD MARX	16
17	10	I WANT HER	KEITH SWEAT	17
18	19	ONE STEP UP	BRUCE SPRINGSTEEN	18
19	22	ELECTRIC BLUE	ICEHOUSE	19
20	24	YOU DON'T KNOW	SCARLETT & BLACK	20
21	33	ALWAYS ON MY MIND	PET SHOP BOYS	21
22	9	(SITTIN' ON) THE DOCK OF THE BAY	MICHAEL BOLTON	22
23	29	NAUGHTY GIRLS (NEED LOVE TOO)	SAMANTHA FOX	23
24	23	FISHNET	MORRIS DAY	24
25	20	NEVER GONNA GIVE YOU UP	RICK ASTLEY	25
26	—	SHATTERED DREAMS	JOHNNY HATES JAZZ	26
27	37	TWO OCCASIONS	THE DEELE	27
28	38	I WISH I HAD A GIRL	HENRY LEE SUMMER	28
29	34	WAIT	WHITE LION	29
30	—	I DON'T WANT TO LIVE WITHOUT YOU	FOREIGNER	30
31	—	PAMELA	TOTO	31
32	—	PIANO IN THE DARK	BRENDA RUSSELL/JOE ESPOSITO	32
33	26	GOING BACK TO CALI	L.L. COOL J	33
34	30	FATHER FIGURE	GEORGE MICHAEL	34
35	40	KISS AND TELL	BRYAN FERRY	35
36	—	DREAMING	ORCHESTRAL MANOEUVRES IN THE DARK	36
37	—	SAY IT AGAIN	JERMAINE STEWART	37
38	18	HYSTERIA	DEF LEPPARD	38
39	27	I GET WEAK	BELINDA CARLISLE	39
40	—	ONE MORE TRY	GEORGE MICHAEL	40

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	1
2	5	DEVIL INSIDE	INXS	2
3	6	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	3
4	1	MAN IN THE MIRROR	MICHAEL JACKSON	4
5	10	WISHING WELL	TERENCE TRENT D'ARBY	5
6	8	GIRLFRIEND	PEBBLES	6
7	7	ROCKET 2 U	THE JETS	7
8	14	I SAW HIM STANDING THERE	TIFFANY	9
9	11	ANGEL	AEROSMITH	8
10	12	SOME KIND OF LOVER	JODY WATLEY	10
11	3	OUT OF THE BLUE	DEBBIE GIBSON	11
12	18	PINK CADILLAC	NATALIE COLE	12
13	15	PROVE YOUR LOVE	TAYLOR DAYNE	13
14	16	CHECK IT OUT	JOHN COUGAR MELLENCAMP	14
15	17	ANYTHING FOR YOU	GLORIA ESTEFAN/MIAMI SOUND	15
16	4	ENDLESS SUMMER NIGHTS	RICHARD MARX	16
17	9	I WANT HER	KEITH SWEAT	18
18	22	ONE STEP UP	BRUCE SPRINGSTEEN	17
19	21	ELECTRIC BLUE	ICEHOUSE	19
20	29	ALWAYS ON MY MIND	PET SHOP BOYS	21
21	23	YOU DON'T KNOW	SCARLETT & BLACK	20
22	30	NAUGHTY GIRLS (NEED LOVE TOO)	SAMANTHA FOX	23
23	19	(SITTIN' ON) THE DOCK OF THE BAY	MICHAEL BOLTON	22
24	37	FISHNET	MORRIS DAY	24
25	13	NEVER GONNA GIVE YOU UP	RICK ASTLEY	25
26	26	SHATTERED DREAMS	JOHNNY HATES JAZZ	26
27	33	TWO OCCASIONS	THE DEELE	27
28	32	I WISH I HAD A GIRL	HENRY LEE SUMMER	28
29	35	WAIT	WHITE LION	29
30	25	I DON'T WANT TO LIVE WITHOUT YOU	FOREIGNER	30
31	28	PAMELA	TOTO	31
32	—	GOING BACK TO CALI	L.L. COOL J	33
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34	—	KISS AND TELL	BRYAN FERRY	35
35	20	FATHER FIGURE	GEORGE MICHAEL	34
36	40	DREAMING	ORCHESTRAL MANOEUVRES IN THE DARK	36
37	27	HYSTERIA	DEF LEPPARD	38
38	39	SAY IT AGAIN	JERMAINE STEWART	37
39	24	I GET WEAK	BELINDA CARLISLE	39
40	—	ONE MORE TRY	GEORGE MICHAEL	40

HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA (9)	10
Def Jam (1)	
ATLANTIC (6)	9
Atco (1)	
Critique (1)	
EsParanza (1)	
MCA (8)	9
I.R.S. (1)	
WARNER BROS. (6)	9
Dark Horse (1)	
Island (1)	
Sire (1)	
E.P.A. (8)	8
Epic (4)	
CBS Associated (2)	
Scotti Bros. (1)	
Tabu (1)	
RCA (7)	8
Jive (1)	
A&M (7)	7
ARISTA (5)	6
Jive (1)	
EMI-MANHATTAN (6)	6
POLYGRAM (5)	5
Mercury (3)	
London (1)	
Polydor (1)	
GEFFEN (4)	4
CHRYSALIS (3)	3
VIRGIN (3)	3
4TH & B'WAY (2)	2
CAPITOL (2)	2
ELEKTRA (1)	2
Vintertainment (1)	
REPRISE (2)	2
ENIGMA (1)	1
MACOLA (1)	1
Kru'-Cut (1)	
NEXT PLATEAU (1)	1
SOLAR (1)	1
SUTRA (1)	1
Fever (1)	

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
21 ALWAYS ON MY MIND	(Screen Gems-EMI, BMI/Sebanine, BMI) WBM	
8 ANGEL	(Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL/WBM	
15 ANYTHING FOR YOU	(Foreign Imported, BMI) CPP	
53 ARE YOU SURE	(Charisma, ASCAP/Hidden Pun, BMI) WBM	
99 BE STILL MY BEATING HEART	(Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI) HL	
65 BEDS ARE BURNING	(Sprint (Apr), BMI/Warner-Tamerlane, BMI) WBM	
61 BREAKAWAY	(Colgems-EMI, ASCAP/Teenie Bopper, ASCAP) WBM	
70 CAN'T STAY AWAY FROM YOU	(Foreign Imported, BMI) CPP	
83 CENTURY'S END (FROM "BRIGHT LIGHTS, BIG CITY")	(U/A, ASCAP/Freejunktet, ASCAP)	
14 CHECK IT OUT	(Riva, ASCAP) WBM	
68 CIRCLE IN THE SAND	(Future Furniture, ASCAP/Shipwreck, BMI)	
71 DA'BUTT (FROM THE "SCHOOL DAZE" SOUNDTRACK)	(MCA, ASCAP/Sunset Burgundy, ASCAP/Toosie, ASCAP)	
2 DEVIL INSIDE	(MCA, ASCAP) MCA/HL	
97 DON'T MAKE A FOOL OF YOURSELF	(French Lick, BMI/Dutch Puppet Music/Bug, BMI)	
91 DON'T SHED A TEAR	(High Frontier Music, PROCAN/Blackwood, BMI/Little Life, ASCAP/Wood Monkey, ASCAP) HL	
36 DREAMING	(Virgin, ASCAP) CPP	
19 ELECTRIC BLUE	(SBK Songs/April, ASCAP/10/10, BMI) HL	
16 ENDLESS SUMMER NIGHTS	(Chi-Boy, ASCAP) CLM	
89 ENGLISHMAN IN NEW YORK	(Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI)	
46 EVERYTHING YOUR HEART DESIRES	(Hot Cha, BMI/Careers)	
93 FAMILY MAN	(Now Sounds, BMI/Putz Tunes, BMI) WBM	
34 FATHER FIGURE	(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL	
24 FISHNET	(Ya D Sir, ASCAP/WB, ASCAP/Flyte Tyme, ASCAP) WBM	
73 THE FLAME	(Lorimar, BMI/Hidden Pun, BMI) WBM	
74 GET IT ON	(Blue Vision, BMI) WBM	
1 GET OUTTA MY DREAMS, GET INTO MY CAR	(Zomba, ASCAP) HL	
6 GIRLFRIEND	(Kermy, BMI/Hip Trip, BMI) CPP	
76 GIVE ME ALL YOUR LOVE	(Whitesnake Overseas, ASCAP/WB, ASCAP) WBM	
33 GOING BACK TO CALI (FROM "LESS THAN ZERO")	(Def Jam, ASCAP)	
90 HANDS TO HEAVEN	(Virgin, ASCAP)	
81 HOT HOT HOT!!!	(Bleu Disque, ASCAP/WB, ASCAP) WBM	
69 HUNGRY EYES (FROM "DIRTY DANCING")	(Knockout, ASCAP/Jemava, ASCAP/R.U. Cyrius, ASCAP) CPP	
38 HYSTERIA	(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	
30 I DON'T WANT TO LIVE WITHOUT YOU	(Michael Jones, ASCAP) CHA/HL	
50 I FOUND SOMEONE	(April, ASCAP/Is Hot, ASCAP/But For, ASCAP) HL	
39 I GET WEAK	(Not Listed) WBM	
9 I SAW HIM STANDING THERE	(Gi, BMI) WBM	
56 I STILL BELIEVE	(Anta, ASCAP/Rare Blue, ASCAP/Colgems-EMI, ASCAP) WBM	
18 I WANT HER	(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donri, ASCAP/WB, ASCAP/E/A, ASCAP/Zomba, ASCAP)	
98 I WANT YOU SO BAD	(Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM	
28 I WISH I HAD A GIRL	(Leesum, BMI) CLM	
59 I'M STILL SEARCHING	(Colgems-EMI, ASCAP/Tiger Shards, CAPAC) WBM	
45 JUST LIKE PARADISE	(Diamond Dave, ASCAP/Tuggle Tunes, ASCAP) WBM	
35 KISS AND TELL (FROM "BRIGHT LIGHTS, BIG CITY")	(Virgin-Nymph, BMI) CPP	
66 KISS ME DEADLY	(Makiki, ASCAP/Twin Towers, ASCAP/Arista, ASCAP) CPP	
84 LIKE A CHILD	(Maz Appeal, ASCAP/April, ASCAP/Noel Pagan, ASCAP/Ackee, ASCAP) WBM	
51 LOVE IN THE FIRST DEGREE	(In A Bunch, PRS/WB, ASCAP/Terrace, ASCAP) CPP/WBM	
79 MAKE IT REAL	(Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP)	
4 MAN IN THE MIRROR	(Yellowbrick Road, ASCAP/MCA, ASCAP/Aerostation Corporation, ASCAP) WBM/MCA/HL	
43 MY GIRL	(Jobete, ASCAP) CPP	
23 NAUGHTY GIRLS (NEED LOVE TOO)	(Forceful, BMI/Willesden, BMI)	
82 NEVER DIE YOUNG	(Country Road, BMI) WBM	
25 NEVER GONNA GIVE YOU UP	(Terrace, ASCAP) CPP	
52 NEVER KNEW LOVE LIKE THIS	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	
92 NEVER THOUGHT (THAT I COULD LOVE)	(CAK, ASCAP/Songs Of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP) HL	
54 NIGHTTIME	(Genetic, ASCAP)	
75 NITE AND DAY	(Al B. Sure! International, ASCAP/Key West International, ASCAP/Across 110th Street, ASCAP)	
44 ONE GOOD REASON	(Plangent Visions, ASCAP/Virgin, ASCAP) CPP	
40 ONE MORE TRY	(Chappell, ASCAP/Morrison Leahy, ASCAP)	
17 ONE STEP UP	(Bruce Springsteen, ASCAP) CPP	
11 OUT OF THE BLUE	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	
31 PAMELA	(Hudmar, ASCAP/Jogi Wimbball, BMI) WBM	
32 PIANO IN THE DARK	(Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarf-village, ASCAP) WBM	
12 PINK CADILLAC	(Bruce Springsteen, ASCAP) CPP	
72 PLAY THAT FUNKY MUSIC	(Rwp, ASCAP/Bema, ASCAP)	
77 PRESENCE OF LOVE	(Illegal, BMI)	
57 PROMISE ME	(Amber Pass, ASCAP/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals, BMI)	
13 PROVE YOUR LOVE	(November Nights, ASCAP/Chappell, ASCAP/Jobete, ASCAP) CPP/CHA/HL	
63 PUMP UP THE VOLUME	(MNS, PRS/WB, ASCAP) WBM	
60 PUSH IT	(Next Plateau, ASCAP/Turnout Bros, ASCAP)	
49 RITUAL	(Mind & Body, ASCAP/PolyGram, ASCAP) WBM	
47 ROCK OF LIFE	(Super Ron, BMI) CLM	
7 ROCKET 2 U	(Groupie, BMI)	
96 SAMANTHA (WHAT YOU GONNA DO?)	(Avsec, ASCAP/Mike & Jules, ASCAP)	
55 SAVIN' MYSELF	(Southern, ASCAP) CPP	
37 SAY IT AGAIN	(Blackwood, BMI/Henrey Suemay, BMI) SBK	
26 SHATTERED DREAMS	(Copyright Control)	
41 SHE'S LIKE THE WIND	(Troph, BMI/Strawberry Fork, BMI) HL	
87 SHOULD I SAY YES?	(Poolside, BMI)	
22 (SITTIN' ON) THE DOCK OF THE BAY	(Irving, BMI) CPP	
10 SOME KIND OF LOVER	(Ultrawave, ASCAP/April, ASCAP/Rightsong, BMI) CHA/HL	
94 STAND UP	(Diamond Dave, ASCAP/Tuggle Tunes, ASCAP)	
42 STRANGE BUT TRUE	(Maximum, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) WBM	
80 TAKE IT WHILE IT'S HOT	(Shaman Drum, BMI)	
95 TALKING BACK TO THE NIGHT	(F.S.Limited, PRS/Warner-Tamerlane, BMI/Blue Sky Rider, BMI/Wilin' David, BMI) WBM	
85 TALL COOL ONE	(Talktime, ASCAP/Virgin, ASCAP)	
62 TOGETHER FOREVER	(Terrace, ASCAP)	
86 TURN OFF THE LIGHTS	(Lon-Hop, BMI)	
27 TWO OCCASIONS		

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	Pearl Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

PISELLO TAX TRAIL TELLS OF MCA DEALS

(Continued from page 1)

Joe Robinson, owner of Sugar Hill Records, denied an assertion made in MCA press releases in 1985 that his company had "brought Mr. Pisello into MCA."

The government has charged Pisello with evading taxes on \$146,000 received from Bedi's company, Betaco Inc., and \$156,109 received from Sugar Hill.

Under examination by prosecutor Marvin Rudnick, McGill testified that he was introduced to Pisello during a meeting in the office of MCA Records president Myron Roth on Nov. 15, 1983, when the MCA-Sugar Hill distribution deal was signed.

"My understanding was that [Pisello] was a representative of Sugar Hill Records," McGill said under cross-examination later.

Subsequently, MCA made four payments to Pisello: two separate payments in 1984-1985, approved by Roth, totaling \$100,000 for what the company calls the development of "break-dancing centers"; \$30,000 in June 1984 as an "advance against expenses" on a feasibility study concerning the establishment of an MCA Latin music label; and \$50,000 in January 1985 as an "advance . . . against any proceeds" due from MCA in the future.

According to McGill, the break-dancing centers—cardboard stands containing mats and other paraphernalia—proved a failure when test-marketed: MCA received only \$5,400 from supermarket chain Alpha Beta, and the label wrote the remaining \$95,000 off as a loss in 1985.

McGill also testified that Pisello never presented MCA with the Lat-

in music study and never repaid the \$30,000; the money allotted for the study was also written off in 1985.

McGill stated that Roth also approved the \$50,000 advance to Pisello. According to McGill, nothing was asked from or promised by Pisello in exchange for the money; MCA's "continuing business transactions" with Pisello and Sugar Hill were enough to ensure the advancement, he said.

In early 1985, Pisello offered McGill three undated checks for \$60,000 as security on the various monies received from MCA. But, McGill added on the stand, "Whenever I would ask Mr. Pisello about their collectibility, he would indicate there were insufficient funds."

The checks—which had replaced an earlier series of dated checks for \$130,000 proffered by Pisello—remained uncashed in an office desk drawer, McGill said. MCA subsequently wrote off the advance as "not collectible."

A May 1985 internal audit prepared by MCA Inc. accountants, stemming from Pisello's dealings, urged that written requirements be imposed for any future "significant and nonrecurring payments."

According to McGill, Pisello had a meeting with Roth and McGill sometime in February or March 1985 at which Pisello told the record executives he had "some problems with the government." (Pisello was indicted on another tax evasion charge in April 1985; he was convicted and served two years in a federal penitentiary.)

"We made a decision subsequent to that meeting to wind down our

affairs" with Pisello, McGill said.

Under cross-examination by Hinden, McGill denied that the payments to Pisello could be considered loans—a notion central to the defense's case. He noted that any loans in excess of \$10,000 must be approved by MCA Inc. president Sidney Sheinberg.

During two days of testimony, cutout broker Bedi outlined two separate purchases of MCA cutouts arranged by Pisello, who was represented to Bedi by former MCA vice president of distribution Sam Passamano Sr. as "the man who was representing the cutouts" for the label. Passamano also told Bedi that Pisello was "as good as gold" to the label.

In early 1984, Bedi arranged to purchase 546,000 cutout LPs from MCA for a total of \$350,000. Pisello requested \$15,000 in cash as part of the first payment, which led Bedi to contact MCA.

"MCA had told me by way of Mr. Passamano that by whichever manner Mr. Pisello wanted the money paid was fine with them," Bedi testified.

Bedi said he subsequently made three cash payments to Pisello—\$15,000 in April 1984, \$15,000 in November 1984, and \$16,000 in December 1984. In all three cases, Bedi cashed a bank check at his Santa Monica bank and handed the money to Pisello in the bank parking lot.

In the course of his testimony, Bedi noted that the first payment on the initial cutout deal was originally set to include a \$100,000 check made out to Roulette Records. Bedi quotes Pisello as saying, "Roulette

Records and I have purchased this product, and this is our deal."

In separate testimony, McGill of MCA stated that "there was a purchase order from Roulette Records guaranteeing the sale."

Roulette Records president Morris Levy, label controller Howard Levy, and a number of reputed East Coast mob figures are under indictment for extortion in a separate case involving MCA cutouts; the trial is set for May 2 in Camden, N.J. Pisello is not facing charges in that case.

Bedi's second cutout deal with Pisello, arranged in November 1984, was to have been for 1 million LPs. The deal, which a list supplied by Pisello indicated was to have included titles by top MCA artists, ultimately soured when it became apparent that the titles originally offered could not be delivered by MCA.

Pisello, who returned Bedi's \$200,000 down-payment check in January 1985, told Bedi in late March of that year that "he [Pisello] had to go with MCA to somebody's warehouse and get some product" to consummate the second deal.

Bedi identified the warehouse as that of Out of the Past Ltd. John Lamonte, operator of Out of the Past, a Darby, Pa.-based cutout firm, was reportedly beaten by a member of the DeCavalcante organized crime family in May 1985 as a result of a dispute over payment for the cutouts central to the New Jersey extortion case.

During the trouble-plagued second deal, Bedi said, he was told by Pisello, "I go in to MCA every day.

I talk to [MCA Music Group president Irving Azoff]. I'm talking to Myron; we're working on it."

In April 1985, Bedi gave Pisello the last of the money he would pay him—a check for \$30,000, which Pisello said he needed "to pay his taxes."

Bedi said that a meeting in May 1985 with Roth, McGill, and other MCA executives convinced him that "Mr. Pisello would never be able to deliver my goods." He claims he lost \$136,000 on the transaction.

Bedi added that Pisello "could walk through the doors [at MCA] like he was part of the company . . . like he was a top employee there."

It remains uncertain how Pisello came to enjoy such influence at MCA; Sugar Hill's Robinson denies that he supplied Pisello with his entrance into the company.

When stories quoting the MCA press releases were printed in the spring of 1985, Robinson said on the stand, "Our company was very shook up, because I never brought Mr. Pisello into MCA."

Robinson, who has a suit pending against MCA and Pisello in the California courts, also testified that MCA subtracted \$50,000 from the purchase price of Sugar Hill's Chess Records catalog in 1985 as an "advance" on a 3% commission Pisello would derive from the sale.

It is unclear whether other MCA executives will testify about Pisello's activities at the label. Asked whether Roth will be called, Los Angeles Strike Force special attorney John Newcomer said, "This is a tax trial . . . We'll only call the witnesses necessary for the issue."

BLOCKBUSTER SETS VID/FILM/CABLE WEB

(Continued from page 3)

Their combined operations are spread across 35 states.

H. Wayne Huizenga, chairman of Blockbuster, says another 1,000 screens are pending through the acquisition plans of United Artists Entertainment. "If you allow your imagination to work a little, you can be looking very soon at 1,000 stores, 3,000 screens, and all that cable," he says. "That's a lot of marketing strength. There should be some ways to exploit that."

Huizenga's ambitious vision of 1,000 stores is well beyond Blockbuster's current 200 stores in 24 states, which include 125 company-owned

and 75 franchised units.

Nevertheless, Huizenga points to Blockbuster's "aggressive store-opening schedule" and the firm's 42 newly added stores in San Diego via the acquisition there of Video Library in February (Billboard, Feb. 27). Moreover, the link with United Artists Entertainment, say both Huizenga and Steven Berrard, Blockbuster chief financial officer, fits a strategic plan of clustering its own stores in major markets and franchising elsewhere.

"United Artists Entertainment is a good choice for a franchiser," says Berrard. "In markets where they operate cable and theaters, they already have a strong existing management."

Huizenga says the advertising and marketing staffs of Blockbuster and United Artist Entertainment "are getting together and doing some brainstorming" in terms of synergism in "purchasing, advertising, and cross promotion."

Looking to the ultimate benefits of a store/theater/PPV network, Huizenga says, "I think we can help the studios. Advertising in the stores and on cable can help pump up new [theatrical] release business."

Such synergism makes sense to cable TV analyst Larry Gerbrandt, senior analyst at PK Services Corp. He sees such a network dealing directly with movie studios.

While today there are several cable program suppliers, including Request TV, Viewer's Choice, Cable Video Store, and Home Premier TV, Gerbrandt says, "A large number of

cable systems book their own. Studios would prefer it. The splits are better."

According to Gerbrandt, cable TV firms should have looked to video-store links earlier. He sees the Blockbuster move as "a logical extension of the business. The cable industry let the home-video [rental store] get away from them once. Now they're seeing the value of investing in home video while playing in the pay-per-view waters. It's a move to recapture what they have lost: that first window."

Judith Aragon, corporate communications coordinator for United Cable, affirms the logic of the relationship between cable TV and home video. "We have conducted a study that shows there is a large percentage of rental customers who are PPV subscribers and/or moviegoers. We want to be in all phases of home video."

Denver-based Tele-Communications Inc., the nation's largest cable-TV-system operator, owns 65.5% of United Artists and 23.7% of United Cable. After United Artists and United Cable reorganize as wholly owned subsidiaries of United Artists Entertainment, Tele-Communications will own approximately 52% of the new firm.

There is currently no indication, however, that Tele-Communications plans to bring its own cable systems into the linkup between Blockbuster and United Artists Entertainment.

Assistance in preparing this story was provided by Jim McCullaugh.

Ormandy, Croce Enter Hall Of Fame Philly Musicians Honored

BY BILL SILVERMAN

PHILADELPHIA The U.S. music industry turned out in force March 31 to support the Philadelphia Music Foundation's second annual Hall of Fame Awards dinner.

The presidents and chairmen of most of the major music record groups served as vice chairmen for the event. More than 1,100 people attended—about the same number as last year—at prices of \$150 to \$500 a plate. Tables ranged from \$1,500 to \$10,000.

The awards honor Philadelphians who have made significant contributions to world music. This year's inductees are Eugene Ormandy, Jim Croce, Stan Getz, Ethel Waters, the Four Aces featuring Al Alberts, Frankie Avalon, Eddie Fisher, Anna Moffo, the Dixie Hummingbirds, Nelson Eddy, and Jeanette McDonald.

Award presenters included Stanley Clarke, David Bromberg, Tommy Conwell, Phyllis Hyman, Pretty Poison, Rep. William H. Gray III, and local sports figures Tug McGraw and Julius Erving.

The evening began with master of ceremonies James Darren introducing presenter Bobby Rydell. As children, inductee Avalon, Rydell, and Darren lived within a few blocks of one another. The three jokingly agreed to meet at Pat's Steaks after the ceremony.

Former Mets and Phillies pitcher McGraw appeared in a Canadian Mountie uniform to present Eddy's plaque to Perry Pickering, president of the late star's fan club. Accepting Croce's award were his widow, Ingrid, and son A.J., who later played piano and sang.

A special Hal Weissman Humanitarian Award for community service was presented to American Music Theater Foundation cofounder and production director Marjorie Samoff. A founding board member of the Philadelphia Music Foundation, Weissman was a public relations man with numerous entertainment industry accounts. He was killed in a traffic accident.

Entertainment was provided by Philadelphia natives Robert Hazard and Kathy Sledge and the rest of the cast of "Gotta Dance!" a new dance musical tribute to Hollywood, Broadway, and rock'n'roll. It opens a two-week run next month in Philadelphia.

At the dinner, PMF Founder Awards went to Doug Arthur, "the dean of Philadelphia music" and a local DJ for many years; Elaine Brown, recently retired director of the Singing City Choir; and Jack Steck, the 91-year-old former radio and television program director who created the "American Bandstand" format. An Institution Award went to the Philadelphia Orchestra.

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Congress To Reconsider Capitalization Guidelines Creators Call For Tax Act Change

BY MARK MEHLER

NEW YORK A coalition of authors and songwriters continues to lobby Congress to change a footnote to the 1986 Tax Act that would require creative artists to capitalize expenses.

Under the change in the law, income from a song, book, article, or poem would have to be projected out over all the years that income could be earned, and deductible expenses amortized over the income-producing life of the work. Opponents of the footnote, which was a last-minute addition to the tax act, contend that it represents an accounting nightmare for artists and writers (Billboard, Oct. 10).

Helen Stephenson, executive director of the Author's Guild, which has lobbied strenuously against the footnote since last summer, says the coalition, which includes the Songwriters Guild, is hopeful that the issue will be addressed in the next two weeks. House and Senate committees are beginning to tackle technical corrections in the bill. The capitalization rules had been changed by tax writers

late in 1987 as part of a \$23 billion tax-increase package, but under terms of an agreement between Congress and the Reagan administration, no revenue-reduction measure could be included in the December tax-increase legislation.

"We certainly hope Congress

'The law poses a burden—it deprives creators of deductions allowed other professionals'

makes the correction by the time the [tax filing] extension runs out Aug. 15," says Stephenson. "Right now authors and songwriters are up in the air."

Meanwhile, the American Society of Composers, Authors and Publishers has voiced its concern over the uniform capitalization rules. ASCAP, like the writers' co-

alition, is currently working with Congressman Tom Downey, D-N.Y., former chairman of the Congressional Arts Caucus and leader of the House effort to eliminate the new law.

"The effect of the law is to pose an impossible burden on creators and deprive them of deductions other professionals are allowed," said ASCAP president Morton Gould in a statement. "The idea that creators can predict their future income from their writings does not take into consideration the uncertainties of a composer's economic life. I am not an expert on the Internal Revenue Code, but I do recognize an inequitable situation when I see one."

Nelson Holdings Sustains \$31.5 Mil Net Loss For '87

NEW YORK Nelson Holdings International Ltd. has reported a \$31.5 million net loss for the year ended Dec. 31 and a \$21.5 million loss in the fourth quarter. On an earnings-per-share basis, the losses were \$1.29 and 82 cents, respectively.

Comparisons with the previous year are not meaningful, the company says, as Nelson was in a development stage prior to its acquisition of Embassy Home Entertainment in October 1986.

The film production and home video company attributes the fourth-quarter loss to adjustments in the amortization rates based on lower sales projections for B titles and to a \$5.4 million adjustment in the carrying value

of its investment in Nelson Vending Technology. Nelson Holdings owns 59% of NVT and is looking to sell that interest to concentrate on its core film and video businesses. NVT supplies machines that dispense videocassettes.

Nelson Holdings revenues for the 12 months were \$102.5 million; they were \$23.5 million for the quarter.

Company officials predict a return to profitability in the first quarter, based on a strong home video release schedule and the proposed NVT divestiture.

Nelson shipped 285,000 initial videocassettes of "The Princess Bride" in the first quarter of 1988.

Tokai Banks On Loan Program

Earlier this year, the entertainment industry was introduced to a new form of low-cost financing: the taxable municipal bond. A \$47 million bond, issued in the name of Los Angeles County, was used to fund loans to Thom Mount, an independent film producer making "Tequila Sunrise" for Warner Bros., and to several other producers. Tokai Bank of California, the U.S. arm of Tokai Bank Ltd. of Japan, provided the letter of credit, giving the commercial paper the equivalent of a AAA rating. Prudential Bache issued the paper under the name of a county agency. Carol Wakefield, who conceived the unusual deal, heads Tokai's new effort to establish a U.S. entertainment loan business. Here she discusses with financial editor Mark Mehler the workings of the program and its application to home video and music.

entertainment projects.

Q: Are you in negotiations on video production financing, and do you see any applications for this type of deal in the recorded music area?

A: We are talking about a deal in the made-for-video area with one large [software supplier], but I can't comment specifically on any negotiations. As far as music, that's not my area of expertise, but to the extent that we're dealing with a borrower with a contract payable on delivery from a major distributor, I don't see why we couldn't [apply the formula] to music.

Q: Is there the potential for censorship in the requirement that the county agency review each

proposal?

A: No. In terms of reviewing the creative aspects of the proposal, the only concern we have is not funding X-rated films. Otherwise, the county has no creative input. We're looking solely at the commercial prospects of the project. If we get involved in anything but low-risk [deals] with producers with good track records, it would reflect poorly on the county.

Q: What is Los Angeles' interest in lending its name to the program?

A: With the new tax law making industrial development bonds no longer nontaxable, the county is looking for other ways to keep jobs in the area. The county also gets a small fee.

Carolco Posts '87 Net Income Of \$14 Mil

NEW YORK Carolco Pictures Inc. posted net income of \$14.3 million, or 47 cents a share, for the year ended Dec. 31. This compares with income of \$12.7 million, or 47 cents a share, on 11% fewer outstanding shares in the prior year.

Revenues for the year were \$103.7 million, up from \$57.2 million in 1986.

For the fourth quarter, net income was \$11.4 million, or 37 cents a share, on revenues of \$36.4 million. In the previous year's quarter, Carolco lost \$1.3 million, or 5 cents a share, on revenues of \$15.4 million.

The company also registered with the Securities and Exchange Commission an offering of more than 2.7 million shares of common stock. One million shares will be newly issued, and the rest will be sold by existing stockholders.

In addition, the company says it has registered \$75 million in principal senior notes due in 1993.

Carolco, which in the past year has diversified into television distribution and advertising, owns a 49% voting interest in Lieberman Enterprises Inc., the nation's No. 2 rackjobber.

Really Useful Group Shows Profit Increase

LONDON Andrew Lloyd Webber's Really Useful Group has reported pretax profits of \$5.25 million, up 14.5%, for the six months through December. Over the same period, gross earnings rose 34% to \$21.26 million.

Seven-figure sales of the "Phantom Of The Opera" album helped boost profits for the company's record and publishing divisions, while

the London staging of "Phantom" recovered its costs in November, the company says.

The show's New York production opened with advance bookings of \$19 million. Other productions are scheduled to start in Japan this spring and in Austria later in the year. "Cats" and "Starlight Express" are still playing to audiences in cities throughout the world.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
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Company	Sale/ 1000's	Open 3/29	Close 4/4	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	277	158 1/2	155 1/2	-2 3/4
Cannon Group	38.1	4 1/4	4 1/4	-1/4
Capital Cities Communications	127.3	339	342 1/2	+3 1/2
Coca-Cola	2592.2	38 1/2	38	-1/2
Walt Disney	1759.1	59 1/2	57 1/2	-2 1/2
Eastman Kodak	3751.8	40 1/2	40 1/2	0
Gulf & Western	504.8	79 1/2	77 1/2	-2 1/2
Handleman	141.1	28 1/2	28 1/2	0
MCA Inc.	1240	41 1/2	44	+2 1/2
MGM/UA	298.7	8 1/2	12	+3 1/2
Musciand	41.2	31 1/2	32 1/2	+1 1/2
Orion Pictures Corp.	128.9	16	15 1/2	-1/2
Primerica	876.3	30 1/2	28 1/2	-2
Sony Corp.	205.6	40 1/2	41 1/2	+1
TDK	5	71 1/2	72 1/2	+1 1/2
Vestron Inc.	50.5	5 1/2	5 1/2	0
Warner Communications Inc.	1378.4	30	30	0
Westinghouse	1981.1	49 1/2	51 1/2	+1 1/2
AMERICAN STOCK EXCHANGE				
Commtron	7.7	2 1/2	2 1/2	0
Electrosound Group Inc.	25.9	7 1/2	6	-1 1/2
Lorimar/Telepictures	1491.8	15 1/2	13 1/2	-2
New World Pictures	64.6	2 1/2	2 1/2	0
Price Communications	186.4	7 1/2	7 1/2	0
Prism Entertainment	1.7	2 1/2	2 1/2	0
Turner Broadcasting System		23 1/2	23 1/2	0
Unitel Video	1.6	10	9 1/2	-1/2
Wherehouse Entertainment				
OVER THE COUNTER				
Crazy Eddie		1 1/2	1 1/2	0
Dick Clark Productions		5 1/2	5	-1/2
Infinity Broadcasting		21	20 1/2	-1/2
Josephson Inc.		12	11 1/2	-1/2
LIN Broadcasting		52 1/2	52	-1/2
Malrite Communications Group		7 1/2	7 1/2	0
Recoton Corp.		4 1/2	4 1/2	0
Reeves Communications		5 1/2	6 1/2	+1
Satellite Music Network, Inc.		3 1/2	3 1/2	0
Scripps Howard Broadcasting		76 1/2	76 1/2	0
Shorewood Packaging		12 1/2	13 1/2	+1
Sound Warehouse		11 1/2	11 1/2	0
Specs Music		6 1/2	6	-1/2
Stars To Go Video		1 1/2	1 1/2	0
Trans World Music		22 1/2	22	-1/2
Tri-Star Pictures				
Wall To Wall Sound And Video		3 1/2	3 1/2	0
Westwood One		22 1/2	22 1/2	0
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	118	116	116	-2
Pickwick	195	203	203	+8
Really Useful Group	590	580	580	-10
Thorn EMI	592	580	580	-12
Virgin	118	116	116	-2

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	31	SOUNDTRACK ▲ ⁶ RCA 6408-1-R (9.98) (CD)	★★ No. 1 ★★ 15 weeks at No. One DIRTY DANCING
2	3	3	30	MICHAEL JACKSON ▲ ⁵ EPIC OE 40600/E.P.A. (CD)	BAD
3	2	2	22	GEORGE MICHAEL ▲ ³ COLUMBIA OC 40867 (CD)	FAITH
4	4	4	23	INXS ▲ ² ATLANTIC 81796 (9.98) (CD)	KICK
5	6	11	5	SOUNDTRACK RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
6	5	5	30	TIFFANY ▲ ³ MCA 5793 (8.98) (CD)	TIFFANY
7	7	9	6	ROBERT PLANT ESPARANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
8	13	17	26	TERENCE TRENT D'ARBY ● THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
9	9	7	35	DEF LEPPARD ▲ ³ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
10	10	8	33	DEBBIE GIBSON ▲ ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
11	11	10	11	SOUNDTRACK ● A&M SP 3913 (9.98) (CD)	GOOD MORNING, VIETNAM
12	12	14	34	GUNS & ROSES ● GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
13	8	6	10	DAVID LEE ROTH ▲ WARNER BROS. 25671 (9.98) (CD)	SKYSCRAPER
14	16	22	5	KINGDOM COME POLYDOR 835 368-1/POLYGRAM (CD)	KINGDOM COME
15	15	13	13	RICK ASTLEY ● RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
16	14	12	31	JOHN COUGAR MELLENCAMP ▲ ² MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
17	22	23	31	AEROSMITH ▲ GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
18	19	19	15	KEITH SWEAT ● VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
19	24	27	30	WHITE LION ATLANTIC 81768 (8.98) (CD)	PRIDE
20	21	20	44	RICHARD MARX ▲ EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
21	20	16	43	WHITNEY HOUSTON ▲ ⁵ ARISTA AL 8405 (9.98) (CD)	WHITNEY
22	18	18	26	BRUCE SPRINGSTEEN ▲ ² COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
23	17	15	7	AC/DC ATLANTIC 81828 (9.98) (CD)	BLOW UP YOUR VIDEO
24	26	29	5	BILLY OCEAN JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
25	30	56	3	TALKING HEADS SIRE/FLY 25654/WARNER BROS. (9.98) (CD)	NAKED
26	23	24	26	BELINDA CARLISLE ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
27	33	34	10	PEBBLES MCA 42094 (8.98) (CD)	PEBBLES
28	28	30	10	JAMES TAYLOR COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
29	25	21	55	U2 ▲ ⁴ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
30	32	33	44	GLORIA ESTEFAN & MIAMI SOUND MACHINE ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
31	29	26	57	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
32	27	25	25	STING ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
33	31	31	35	SALT-N-PEPA ▲ NEXT PLATEAU PL 1007 (8.98) (CD)	HOT, COOL AND VICIOUS
34	38	41	22	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
35	35	32	53	WHITESNAKE ▲ ⁵ GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
36	36	35	11	GEORGE THOROGOOD EMI-MANHATTAN 46973 (9.98) (CD)	BORN TO BE BAD
37	34	28	22	GEORGE HARRISON ▲ DARK HORSE 25643/WARNER BROS. (9.98) (CD)	CLOUD NINE
38	40	43	11	SINEAD O'CONNOR ENSIGN BFV 41612/CHRYSALIS (CD)	THE LION AND THE COBRA
39	37	36	12	TAYLOR DAYNE ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
40	42	39	17	FOREIGNER ● ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
41	41	42	6	MORRIS DAY WARNER BROS. 25651 (8.98) (CD)	DAYDREAMING
42	39	40	47	RANDY TRAVIS ▲ ² WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
43	43	37	20	ORIGINAL LONDON CAST POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
44	44	44	20	CHER GEFEN 24164 (8.98) (CD)	CHER
45	51	57	37	NATALIE COLE ● EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
46	46	45	40	GREAT WHITE ● CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
47	47	48	29	PET SHOP BOYS ● EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
48	48	46	28	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER
49	54	61	10	MIDNIGHT OIL COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
50	52	58	9	LITA FORD RCA 6397-1-R (8.98) (CD)	LITA
51	50	51	11	L.A. GUNS VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
52	53	59	24	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
53	49	47	30	PINK FLOYD ▲ ² COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
54	63	66	31	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	113	—	2	JONI MITCHELL GEFEN GHS 24172 (9.98) (CD)	CHALK MARK IN A RAIN STORM
56	56	60	27	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
57	45	38	61	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
58	62	67	8	THE DEELE SOLAR ST 72555/CAPITOL (8.98) (CD)	EYES OF A STRANGER
59	95	—	2	MORRISSEY SIRE 24699/REPRISE (8.98) (CD)	VIVA HATE
60	71	83	21	KOOL MOE DEE JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
61	55	49	11	MEGADETH CAPITOL C1-48148 (9.98) (CD)	SO FAR, SO GOOD... SO WHAT!
62	60	50	19	GLADYS KNIGHT & THE PIPS ● MCA 42004 (8.98) (CD)	ALL OUR LOVE
63	57	55	9	RICK SPRINGFIELD RCA 6620-1-R (8.98) (CD)	ROCK OF LIFE
64	66	70	22	BRYAN FERRY REPRISE 25598 (8.98) (CD)	BETE NOIRE
65	73	78	6	HENRY LEE SUMMER CBS ASSOCIATED BFZ 40895/E.P.A. (CD)	HENRY LEE SUMMER
66	69	72	5	TOTO COLUMBIA C40873 (CD)	THE SEVENTH ONE
67	58	53	20	DOKKEN ▲ ELEKTRA 60735 (9.98) (CD)	BACK FOR THE ATTACK
68	61	54	34	SWING OUT SISTER MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
69	68	68	19	K.T. OSLIN ● RCA 5924-1-R (8.98) (CD)	80'S LADIES
70	70	79	4	ORCHESTRAL MANOEUVRES IN THE DARK A&M SP 5186 (8.98) (CD)	THE BEST OF OMD
71	59	52	20	STEVIE WONDER ▲ MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
72	74	69	18	ANTHRAX MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
73	64	65	105	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
74	65	63	44	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
75	131	—	2	THE SMITHEREENS ENIGMA C1-48375/CAPITOL (8.98) (CD)	GREEN THOUGHTS
76	72	64	51	FLEETWOOD MAC ▲ ² WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
77	78	93	6	THE CHURCH ARISTA AL 8521 (8.98) (CD)	STARFISH
78	67	62	19	LINDA RONSTADT ● ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE
79	83	90	11	JERRY HARRISON: CASUAL GODS SIRE 25663/WARNER BROS. (8.98) (CD)	CASUAL GODS
80	76	82	17	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD-EYED DREAM
81	82	74	32	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
82	75	73	85	KENNY G ▲ ² ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
83	77	75	20	THE CALIFORNIA RAISINS ● PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
84	NEW	1	LYNYRD SKYNYRD MCA 2-8027 (10.98) (CD)	SOUTHERN BY THE GRACE OF GOD	
85	102	122	5	SOUNDTRACK EMI-MANHATTAN 48680 (9.98) (CD)	SCHOOL DAZE
86	NEW	1	TEENA MARIE EPIC FE 40872/E.P.A. (CD)	NAKED TO THE WORLD	
87	87	91	5	GEORGE STRAIT MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
88	88	88	8	THE POGUES ISLAND 90872/ATLANTIC (8.98) (CD)	IF I SHOULD FALL FROM GRACE WITH GOD
89	81	81	22	PAUL CARRACK CHRYSALIS BFV 41578 (CD)	ONE GOOD REASON
90	80	85	18	WARLOCK MERCURY 832 804-1/POLYGRAM (CD)	TRIUMPH AND AGONY
91	85	86	84	BON JOVI ▲ ⁸ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
92	86	97	33	NEW ORDER ● QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
93	100	110	9	THE GODFATHERS EPIC BFE 40946/E.P.A. (CD)	BIRTH, SCHOOL, WORK, DEATH
94	109	123	5	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
95	79	71	45	HEART ▲ ² CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
96	96	108	44	L.L. COOL J ▲ ² DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
97	97	114	5	3 GEFEN GHS 24181 (9.98) (CD)	TO THE POWER OF THREE
98	84	77	28	KISS ▲ MERCURY 832 626-1/POLYGRAM (CD)	CRAZY NIGHTS
99	90	99	23	ROBBIE ROBERTSON GEFEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
100	153	194	3	SOUNDTRACK WARNER BROS. 25688 (9.98) (CD)	BRIGHT LIGHTS, BIG CITY
101	150	—	2	TINA TURNER CAPITOL C1-90126 (8.98) (CD)	TINA LIVE IN EUROPE
102	112	128	5	BRENDA RUSSELL A&M SP 5178 (8.98) (CD)	GET HERE
103	92	94	6	SOUNDTRACK I.R.S. 6211/MCA (9.98) (CD)	SHE'S HAVING A BABY
104	94	103	19	FLESH FOR LULU CAPITOL CLT 48217 (8.98) (CD)	LONG LIVE THE NEW FLESH
105	91	87	22	EARTH, WIND & FIRE ● COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
106	118	147	4	BIG PIG A&M SP 6-5185 (6.98) (CD)	BONK
107	145	175	3	DAN REED NETWORK MERCURY 834 309 1/POLYGRAM (CD)	DAN REED NETWORK
108	101	98	8	FREHLEY'S COMET MEGAFORCE 81826/ATLANTIC (6.98) (CD)	LIVE + 1
109	103	95	52	CARLY SIMON ▲ ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN

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.

LIFELINES

BIRTHS

Boy, Alexander Thomas, to **Tom and Melanie Piteo**, Feb. 18 in Cleveland, Ohio. She is in credit/collections at Telarc International Corp.

Girl, Rachel Bari, to **Jesse and Lisa Maidbrey**, March 3 on Long Island, N.Y. He is comptroller for Profile Records.

Girl, Beverly Marie, to **Keith and Marie Thomas**, March 20 in Canton, Ohio. He is retail training manager

for Camelot Music.

Girl, Caitlin Faith, to **Joseph E. and Laura A. Brauner**, March 22 in New York. He is an agent with the Agency for the Performing Arts Inc.

Girl, Lauren Marie, to **Pete and Linda Corte**, March 23 in Kansas City, Mo. He is a sales supervisor for the Handleman Co.

Girl, Carrie Ann, to **Gene and Sheri Jaskiewicz**, March 31 in Cleveland. He is a video buyer at Arrow Dis-

tributing Co.

MARRIAGES

Douglas Breitbart to **Cheryl Schram**, March 5 in New York. He is chief executive officer of Broadbeat Productions.

Manny Bella to **Lisa Cadalso**, March 19 in New York. He is national promotions director for Profile Records.

DEATHS

Thomas Coleman Sellers, 39, in a fire at his parents' home, March 9 in

Wayne, Pa. He was a producer/songwriter/musician/arranger. Sellers wrote, arranged, and produced "Keemo-Sabe" by the Electric Indian. Sellers' other credits include "Theme From Tommy" and Chubby Checker's version of "Back In The U.S.S.R." He worked with such artists as Glen Campbell, the Righteous Brothers, Hall & Oates, Johnny Rivers, the Jackson Five, Barry Mann, the Sylvers, and the Miracles. During his career he received four Clio awards, six gold records, and two Grammy nominations. From the mid-'70s to the mid-'80s, he worked for Radio Band Of America in New York, composing and arranging music for television and radio commercials. In late 1986, he formed his own production company, Tom Sellers Productions. Sellers is survived by his wife, a son, his parents, three sisters, and a brother. In lieu of flowers, family members request donations be made to the Tom Sellers Memorial Fund, c/o Malcolm Pierce Rosenberg, 13th Floor, 1201 Chestnut St., Philadelphia, Pa. 19107-4136 (a trust fund for his son).

Robert Laning Humphrey, 92, of congestive heart failure, March 20 in Newton, Mass. He was a former publicist for the Boston Symphony Orchestra. Humphrey first offered his services to violinist Arthur Fiedler in an effort to help Fiedler's Esplanade concerts survive the Depression. During the '50s Humphrey lectured to schoolchildren on music history and instruments. He wrote for the Boston Post, the Boston Transcript, and the Christian Science Monitor. He and his sister founded the Theater Repertory Company of Boston. He is survived by his wife, a son, two daughters, and three grandchildren.

Sylvia Schlager, 70, of cancer March 30 in New York. She was the mother of Ken Schlager, managing editor of Billboard, and the mother-in-law of Robin Solomon Schlager of Monarch Entertainment Bureau. Donations can be made to the T.J. Martell Foundation, 730 Fifth Ave., New York, N.Y. 10019.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

WORD TO MAKE INTERSTATE HQ MOVE

(Continued from page 6)

Ingersoll notes that Word already has a strong presence in the Dallas-Fort Worth area.

"So many of our vendors are already in the Metroplex," he says. "No move is easy, but this will be easier than any comparable move to Los Angeles or New York. We think Dallas-Fort Worth is a better location for what we do than either of those cities. And we've already started looking for suitable locations in that area."

Word currently has smaller offices in Los Angeles, Nashville, and London and maintains close ties with its partners, Word of Canada, Word Australia, and Word New Zealand.

Because of Word's historic ties with Waco, Ingersoll says, the decision to relocate its headquarters was made after long and careful deliberation.

"It was becoming more and more of a problem to attract people with expertise to Waco," he says. "It is easier to attract those skills—and they are more abundant—in the Dallas-Fort Worth area. We're a communications business, and the Metroplex is a communications area."

In a prepared release, Ingersoll is

quoted as saying that another important consideration was the "time efficiencies to be gained for our travel-intensive executive group and for our authors and artists by close proximity to a centrally located, major-hub airport."

Word was founded more than 35 years ago by Jarrell McCracken. Today it reportedly dominates the Christian music marketplace with two-thirds of all sales in the industry. Major Word artists include Amy Grant, Sandi Patti, and Russ Taff. Word is distributed in the mainstream marketplace by A&M Records. Word Books, reportedly one of the top three Christian pub-

lishers in the country, has an author roster that includes the Rev. Billy Graham, Dr. James Dobson, and Chuck Swindoll.

"Word is doing fine," Ingersoll says. "Sales in all divisions are up over a year ago. This was not a financial decision; this was not a savings move. We are positioning ourselves for future growth five to 10 years down the road."

Ingersoll says the move to Dallas/Fort Worth may result in some restructuring of divisions within the company, but the majority of the company's Waco-based employees will be offered comparable jobs in the new head office.

P'GRAM TO LAUNCH ALL-INSTRUMENTAL LABEL IN U.K.

(Continued from page 6)

but to have it marketed by the full strength of PolyGram's promotional resources.

"I won't pretend that we didn't consider jumping on the new age bandwagon," he says. "But we decided we didn't want to be involved with the kind of music, the kind of image, and above all the kind of stigma with which new age has come to be associated. Whether PolyGram is tapping

into the apparently enormous market that new age has uncovered is an entirely different question to which the answer is, yes, we certainly hope so!"

The six full-price albums released in Europe this month will be followed by two more, from Rivera and Bibiloni, in May, and a sampler album will also be available. A continuous advertising campaign is planned, and Shiddell does not rule out singles releases.

"If that's what the markets want, that's fine, though we would prefer to send CDs to radio. What we are saying to our companies in individual markets, who are committed to releasing all the titles, is, 'Look, we've done all the donkey work; now it is down to your creativity.' In the U.S., we will probably have a Theta label manager, for the tender loving care."

For now, efforts are being concentrated on securing live appearances for Theta's artists. The whole roster will be featured over two days at the Montreux [Switzerland] Jazz Festival in July, and acts on the label will also appear at the Rome Music Festival that same month.

"In addition," says Shiddell, "we are talking to rock musicians and trying to buy half-hour support spots on their tours at selected venues. In the U.S., we will look this fall or next spring to do 12-15" concerts at 5,000-seat open-air venues.

Theta is also likely to figure prominently in PolyGram's plans for compact disk video when the system eventually comes to market. A long-form visual interpretation of the work of three Theta artists was shot on 35mm in Yugoslavia by Academy Award-winning director Roger Christian and will be released on CDV.

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 Theatre, 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. Candace Avery, 617-424-1145.

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, An Evening With Clive Davis, Dickson Hall, UCLA, Los Angeles. 213-463-7178.

April 25, Songwriters' Guild Of America General Membership Meeting And Aggie Awards Presentation, Hyatt Regency, Nashville. 615-329-1782.

April 26, TNN Viewers' Choice Awards, Grand Ole Opry House, Nashville. Jerry Bailey, 615-889-6840.

April 26, Tribute 88—The 8th Annual West Coast Music Awards, Commodore Ballroom, Vancouver, British Columbia. Michael Godin, 604-874-3035.

April 27-30, Impact Super Summit Conference II, Harrah's, Atlantic City, N.J. 215-825-4082.

MAY

May 6-8, Music City Tennis Invitational, Maryland Farms Racquet and Country Club, Brentwood, Tenn. Patsy Bradley, 615-259-3625.

May 11-15, International Music & Media Conference, Palais de Congrès, Montreux, Switzerland. Peggy Dold, 212-536-5089.

May 11-15, National Assn. Of Independent Record Distributors And Manufacturers, Monteleone Hotel, New Orleans. Holly Cass, 609-665-6636.

May 14, Young Black Programmers Coalition Award Of Excellence And Scholarship Banquet, Plaza Of The Americas Hotel, Dallas. Lynne Haze, 214-263-9911.

EXECUTIVE TURNTABLE

(Continued from page 4)

The Greek Theatre in Los Angeles names **Eric Stein** director of promotions and marketing. He was manager of marketing and licensing with SEPP International.

Public I Publicity Services Inc. of New York names **Michael Owen** producer. Owen has held a number of jobs in the music video industry.

Westrax Recording Studio of New York promotes **Cindy Russell** to studio manager.

MTV Networks of New York names **Pete Danielsen** manager, record retailing and promotion, MTV and VH-1. He was coordinator, national promotion.

Creative Audio Recording of New York names **Steve Puccia** sales rep. He was a sales rep with Sutcliffe Music.

The Howard Bloom Organization Ltd. of New York promotes **Robyn Riggs** to general manager and **Suzan Crane** to senior account executive. They were, respectively, senior account executive and account executive.

MCA Concerts of Los Angeles names **Robert Binias** executive vice president. He was vice president, business affairs, West Coast, for CBS Records.

The Jim Halsey Co. Inc. of Nashville names **Joe Hupp** vice president. He was with Spotlight International in Tulsa, Okla.

Fuji Photo Film's magnetic products division of New York names **William Drysdale** audio product manager. He was sales and product manager with Service Manufacturing Corp.

Dick Clark Productions of Los Angeles names **Gary Robinson** director of business affairs. He was senior counsel at MGM/UA Communications Co.

JLM Public Relations Inc., New York, appoints **Ellen Morgenstern** director. She was manager, VH-1 program publicity.

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British Videogram Assn. Confab Inspired By VSDA Meets U.K. Trade Group Sets Video '88 For June

LONDON The first U.K. video industry conference and exhibition to be organized by the British Videogram Assn. will take place June 7-8 at the Wembley Conference Centre in North London.

Known as Video '88, the trade-only event was in some measure inspired by the U.S.' Video Software Dealers Assn. convention and succeeds the BVA-sponsored Vidtel '85 and Vidtel '86 shows held at the National Exhibition Centre in Birmingham.

A dozen major video distributors and BVA members, including RCA/Columbia, CBS/Fox, Warner, CIC, MGM/UA, Sony, and Vestron, have put up over \$450,000 in sponsorship money for Video '88. As a result, the two-day attendance fees for delegates, which cover admission to the exhibition and all seminars, have been held at under \$100, with meals and a gala dinner included.

Exhibition space is limited to 100 stands, ranging from 60 square

feet to 370 square feet and costing between \$3,000 and \$15,000, with 10% discounts for BVA members. Demand is expected to outstrip supply.

The conference program includes seminars on selling, financial advice, sell-through video, film making, video standards, the law as it affects video retailers, and marketing and promotion of stores. The star speaker will be New York retail consultant Peter Glen, described by the BVA as an "eccentric, ebullient, and often outrageous" showman.

Glen—whose client list includes such U.S. firms as Sears, Dayton Hudson, Esprit, and Waldenbooks—was featured last year at the conventions of the National Assn. of Recording Merchandisers and its sister trade group VSDA.

Says BVA chairman Stewart Till: "We have organized Video '88 to provide dealers with exactly the sort of trade show they have demanded, and all the evidence indicates we have got the formula just right. This is a perfect example of companies at the head of a growth industry acting together to support those responsible for retailing their products."

"It is more than just a gesture. The success of the major companies is dependent on the ability of the independent dealers and retailers, and the content of the convention has been designed to help make those businesses more profitable."

GEOFF MAYFIELD

VSDA COMMITTEE REVEALS ELECTION SLATE

(Continued from page 4)

dent during the 1986-87 term, has said he would feel more comfortable seeking a VSDA office if he were an elected board member rather than an appointed one.

Missing from the committee's slate are two officers whose board terms are coming to a close—treasurer Brad Burnside, owner of three-store Chicago web Video Adventure, and vice president Jack Messer, who is president of 38-unit Cincinnati-based chain The Video Store.

Messer may have been excluded because his company has been acquired by supplier Vestron Video—a relationship that has sparked controversy among many video dealers. He has also generally been seen as a black sheep on the board by some of its members since VSDA's

inception in 1981.

Both Burnside and Messer are said to be seeking nomination, and reportedly each will be able to field enough petitions to reach that goal.

Another candidate who is said to be building toward an at-large nomination is Howard Bregstein, VSDA San Diego chapter president and proprietor of La Mesa, Calif., outlet Video Cafe.

Petitions for at-large nominations must be submitted to Carol Pough—who was recently installed as VSDA's secretary—by May 9. According to the bylaws, the cutoff date falls 90 days prior to VSDA's annual meeting, which will be held during its convention beginning Aug. 7 in Las Vegas.

U.K. MUSIC DEALERS FORM TRADE GROUP

(Continued from page 4)

some concern that BARD's discussions with manufacturers may serve only to consolidate the High Street dominance of the multiples at the expense of independent dealers.

However, Smith says: "We need to limit membership at the start, but not because we want to keep BARD as an exclusive club. Eventually we want to represent the interests of all retailers and open up membership to everyone in the relevant parts of the industry. But the best way to establish the association is to have 15 or 20 people in one room who represent the lion's share of the industry."

After six months, BARD plans to solicit additional members. For smaller retail concerns, a system of associate membership may be established if there is sufficient interest.

The group's founding follows discussions earlier this year between Smith, who is an American, and two NARM executives. "What we felt was needed was a forum from which we could talk to manufacturers in the right spirit of good will about our problems, like the high cost of compact disks and diminishing singles sales."

BARD is expected to be affiliated with NARM, and joint meetings at least once a year are likely.

The effectiveness of retail organizations in the U.K. record industry is a matter of some debate. In the early '70s, the Gramophone Record Retailers' Committee was an active and high-profile body representing the interests of a re-

tail sector still largely composed of independent single-store outlets.

However, it proved powerless to prevent the extensive price cutting that led to the emergence of such nontraditional multiples as Woolworth's, W.H. Smith, and Boots as the dominant force in British record retailing, and the buying power of these chains has since been sufficient to secure satisfactory trading terms from the manufacturers without the benefit of a national retail association.

BARD, representing an alliance of all the High Street giants, will clearly be in an even stronger position, but Britain's surviving independent dealers, who still number about 2,000, will anxiously await evidence that the new association also plans to take their interests into account.

Retailers blame the decline in U.K. singles sales on high prices, too many hits compilations, inadequate returns allowances, and similar factors. The record companies, in contrast, tend to offer a broader explanation that takes into account such factors as demographic shifts, developments in sound-carrier technology, and changes in musical tastes.

Regarding the growth of compact disk sales, retailers such as Tower's Smith have argued strongly that labels are responsible for the market's failure to expand rapidly because they are too greedy to make significant price cuts.

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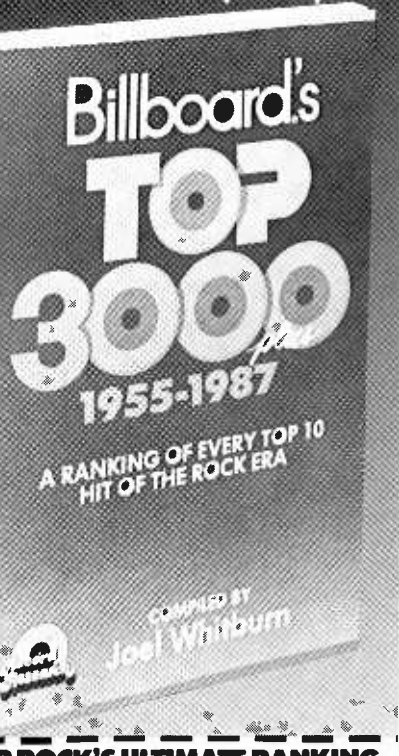
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POLYGRAM CUTS DEAL ON POP CDS

(Continued from page 4)

dent of BMG Distribution, who says that after it makes its move, the firm will watch the marketplace to see "the way the market treats those releases."

"Given the approach we'll be taking about these things, it will tell us about the dimensions of the market and the demographics of the people who are looking for lower prices," Jones adds.

Droz says that WEA has found that its accounts are passing along savings to consumers on its recently introduced \$13.98 CDs (Billboard, Feb. 6).

"A question we had was, Would this be reflected in consumer pricing?" says Droz of WEA's \$13.98 and Super Saver CD offerings. "Our feeling is that it is being reflected."

Additions to the \$13.98 line by Warner Bros., including titles from some of its distributed labels, are those by Michael Martin Murphey, Take 6, Times Two, Gwen Guthrie, Anthony & the Camp, and the Soup Dragons. Elektra has already released the label debut by the Ventures at the lower CD price, and one by Smashed Gladys ships Friday (15), also at \$13.98.

If PolyGram's April discounts shoot its CD sales way over projections, will the distributor extend the program or make some other cost-cutting move? "Never say never," says Urie, though he contends that's not the intent.

Still, some accounts have speculated that the program may be a prelude to an extended discount or a permanent price cut. Instead, Urie

says, the program came about because "with all the attention and interest that's been focused on CDs, we thought the time was right, just as not too long ago record companies would offer cassette programs in the fall."

Urie adds that PolyGram is committed to its midline programs, but the company is also "exploring an alternative price point" that would fall between its midline and front-line costs because the distributor says it has some titles that it deems too strong in appeal to deal at its lowest CD price. He stresses, however, that such a move is still speculative. With many clearances from

Europe required and other factors to be examined, Urie says he "wouldn't even venture a guess" as to when such a price level might be announced.

While lower CD price points have been a boon to the sale of catalog titles, executives from several labels and distributors say it is still too early to say what effect lower CD prices are having on the configuration's performance in developing artists. "One thing we have learned," quips Lou Dennis, vice president of sales for Warner Bros., "is if it doesn't sell on LP or cassette, it doesn't sell on CD either."

COIN DEALER SEEKS CONTROL OF SCHWARTZ BROS.

(Continued from page 4)

company appear to make Schwartz Brothers Inc. an attractive company."

The stock sale of SBI would be subject to approval by the company's board of directors as well as an employment agreement with the top executive brothers.

For years a top East Coast independent record distributor, SBI is now best known for having added video product early—and with success. It continues to handle records, compact disks, and audiocassettes as well as computer products and consumer electronics accessories.

A representative of Ryan James Ltd. offered "no comment" on the acquisition. James Schwartz was out of his office, and Stuart Schwartz did not return repeated

phone calls.

Founded in 1947 by Harry Schwartz and his two sons, SBI grew quickly. By 1964, net sales totaled \$4.3 million; by 1968, they totaled \$11.1 million. The change in the music business in the '80s saw the company sell its 24 Harmony Hut stores for \$8 million to Musicland. The same year, the company entered the video market. Video now accounts for about 90% of the company's sales.

SBI had net sales of \$57.2 million in 1986. The company estimates that its net sales for fiscal 1987 will reach \$65 million.

SBI reaches north to New England, west to Michigan, and south to the Carolinas through regional sales offices.

Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	114	121	7	LEATHERWOLF ISLAND 90660/ATLANTIC (8.98) (CD)	LEATHERWOLF
111	105	80	20	SOUNDTRACK ● DEF JAM SC 44042/COLUMBIA (CD)	LESS THAN ZERO
112	123	125	24	THE ALARM I.R.S. 42061/MCA (8.98) (CD)	EYE OF THE HURRICANE
113	120	113	7	ROBYN HITCHCOCK AND THE EGYPTIANS A&M SP 5182 (8.98) (CD)	GLOBE OF FROGS
114	129	134	38	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
115	89	76	30	R.E.M. ▲ I.R.S. 42059/MCA (8.98) (CD)	DOCUMENT
116	138	174	3	SOUNDTRACK MCA 6228 (9.98) (CD)	HAIRSPRAY
117	117	120	5	BOOGIE BOYS CAPITOL C1-46917 (8.98) (CD)	ROMEO KNIGHT
118	106	106	11	SISTERS OF MERCY ELEKTRA 60762 (8.98) (CD)	FLOODLAND
119	115	104	39	SOUNDTRACK ▲ SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
120	116	116	26	DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
121	147	150	3	THE BEATLES CAPITOL C2-90044 (CD)	PAST MASTERS VOL.2
122	122	—	2	MANTRONIX CAPITOL C1-48336 (8.98) (CD)	IN FULL EFFECT
123	130	131	5	SCARLETT & BLACK VIRGIN 90647 (8.98) (CD)	SCARLETT & BLACK
124	124	124	5	SO EMI-MANHATTAN 46997 (9.98) (CD)	HORSESHOE IN THE GLOVE
125	93	89	39	ELTON JOHN ● MCA 2-8022 (10.98) (CD)	LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.
126	134	102	35	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
127	110	107	23	MEN WITHOUT HATS MERCURY 832 730-1/POLYGRAM (CD)	POP GOES THE WORLD
128	133	117	9	LYLE LOVETT MCA/CURB 42028/MCA (8.98) (CD)	PONTIAC
129	119	115	7	STACEY Q ATLANTIC 81802 (9.98) (CD)	HARD MACHINE
130	160	—	28	SOUNDTRACK ● ATLANTIC 81767 (9.98) (CD)	LOST BOYS
131	107	96	21	ROGER ● REPRIS 25496 (8.98) (CD)	UNLIMITED
132	142	168	4	ZODIAC MINDWARP & THE LOVE REACTION VERTIGO 832 729 1/POLYGRAM (CD)	TATTOOED BEAT MESSIAH
133	98	100	14	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
134	121	112	84	PAUL SIMON ▲ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
135	132	119	90	POISON ▲ ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
136	128	118	23	JOE COCKER CAPITOL CLT 48285 (8.98) (CD)	UNCHAIN MY HEART
137	104	92	27	YES ● ATCO 90522/ATLANTIC (9.98) (CD)	BIG GENERATOR
138	111	101	20	MADONNA ▲ SIRE 25535/WARNER BROS. (9.98) (CD)	YOU CAN DANCE
139	139	166	5	UNDERWORLD SIRE 25627/WARNER BROS. (8.98) (CD)	UNDERNEATH THE RADAR
140	NEW ►	1	1	JESSE JOHNSON A&M SP 5188 (8.98) (CD)	EVERY SHADE OF LOVE
141	NEW ►	1	1	JOHNNY HATES JAZZ VIRGIN 90860 (8.98) (CD)	TURN BACK THE CLOCK
142	136	129	45	THE FAT BOYS ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
143	99	84	19	BARRY MANILOW ARISTA AL 8527 (9.98) (CD)	SWING STREET
144	137	139	6	PROPHET MEGAFORCE 81822/ATLANTIC (8.98) (CD)	CYCLE OF THE MOON
145	148	148	5	KIRK WHALUM COLUMBIA FC 40812 (CD)	AND YOU KNOW THAT!
146	141	146	8	VARIOUS ARTISTS WINDHAM HILL WH 1065/A&M (9.98) (CD)	WINDHAM HILL SAMPLER '88
147	143	141	92	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
148	108	105	17	EURHYTHMICS RCA 6794-1-R (9.98) (CD)	SAVAGE
149	149	160	3	THE BEATLES CAPITOL C2-90043 (CD)	PAST MASTERS VOL.1
150	144	138	15	ROSANNE CASH COLUMBIA FC 40777 (CD)	KING'S RECORD SHOP
151	125	109	22	STEVE WINWOOD ● ISLAND 25660/WARNER BROS. (9.98) (CD)	CHRONICLES
152	152	163	5	THE POINTER SISTERS RCA 6562-1-R (9.98) (CD)	SERIOUS SLAMMIN'
153	135	127	25	LOVE & ROCKETS BIG TIME 6058-1-B/RCA (8.98) (CD)	EARTH - SUN - MOON
154	168	—	2	WILL & THE KILL MCA 42054 (8.98) (CD)	WILL & THE KILL
155	NEW ►	1	1	WHITE LION GRAND SLAMM SLAM 1 (8.98) (CD)	FIGHT TO SURVIVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	157	157	6	JOHN BRANNEN APACHE 71650/CAPITOL (8.98) (CD)	MYSTERY STREET
157	151	171	9	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
158	159	169	34	FASTER PUSSYCAT ELEKTRA 60730 (8.98) (CD)	FASTER PUSSYCAT
159	156	136	27	ALABAMA ● RCA 6495-1-R (8.98) (CD)	JUST US
160	170	179	3	DRIVIN' N' CRYIN' ISLAND 90699/ATLANTIC (8.98) (CD)	WHISPER TAMES THE LION
161	174	187	15	TONY TERRY EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
162	127	111	10	GREAT WHITE ENIGMA 73295 (8.98) (CD)	RECOVERY: LIVE
163	140	133	21	GENE LOVES JEZEBEL GEFEN GHS 24171 (8.98) (CD)	THE HOUSE OF DOLLS
164	184	137	724	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
165	NEW ►	1	1	HOWARD HEWETT ELEKTRA 60779 (8.98) (CD)	FOREVER AND EVER
166	155	156	28	BILLY IDOL ▲ CHRYSALIS OV 41620 (CD)	VITAL IDOL
167	146	132	53	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
168	172	164	30	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. II
169	182	188	9	MIKI HOWARD ATLANTIC 81810 (8.98) (CD)	LOVE CONFESSIONS
170	126	126	4	ORIGINAL CAST RCA 6796-1-R (9.98) (CD)	INTO THE WOODS
171	167	130	32	ERIC B. & RAKIM ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
172	165	162	28	JETHRO TULL CHRYSALIS OV 41590 (CD)	CREST OF A KNAVE
173	154	145	77	EUROPE ▲ EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
174	190	155	24	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (CD)	SHARP
175	185	153	7	STACY LATTISAW MOTOWN 6247 ML (8.98) (CD)	PERSONAL ATTENTION
176	200	178	37	ECHO AND THE BUNNYMEN SIRE 25597/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN
177	158	142	8	MIKE OLDFIELD VIRGIN 90645 (8.98) (CD)	ISLANDS
178	180	185	4	DANNY WILDE GEFEN GHS 24179 (8.98) (CD)	ANY MAN'S HUNGER
179	166	184	45	MOTLEY CRUE ▲ ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
180	183	173	18	MELI'SA MORGAN CAPITOL CLT 46943 (8.98) (CD)	GOOD LOVE
181	NEW ►	1	1	ART GARFUNKEL COLUMBIA FC 40942 (CD)	LEFTY
182	175	151	30	RUSH ● MERCURY 832 464-1/POLYGRAM (CD)	HOLD YOUR FIRE
183	169	158	6	THE CHRISTIANS ISLAND 90852/ATLANTIC (8.98) (CD)	THE CHRISTIANS
184	NEW ►	1	1	DA'KRASH CAPITOL C1-48355 (8.98) (CD)	DA'KRASH
185	171	152	56	SMOKEY ROBINSON ● MOTOWN 6226 ML (8.98) (CD)	ONE HEARTBEAT
186	177	135	8	PEPSI & SHIRLIE POLYDOR 833 724-1/POLYGRAM (CD)	ALL RIGHT NOW
187	179	181	22	AEROSMITH ▲ COLUMBIA PC 36865 (CD)	AEROSMITH'S GREATEST HITS
188	NEW ►	1	1	FIFTH ANGEL EPIC BFE 44201/E.P.A. (CD)	FIFTH ANGEL
189	161	143	15	BUSTER POINDEXTER RCA 6633-1-R (8.98) (CD)	BUSTER POINDEXTER
190	196	—	2	TREAT HER RIGHT RCA 6884-1-R (8.98) (CD)	TREAT HER RIGHT
191	176	149	7	TED NUGENT ATLANTIC 81812 (9.98) (CD)	IF YOU CAN'T LICK 'EM
192	189	172	18	MASON WILLIAMS & MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 800 (11.98) (CD)	CLASSICAL GAS
193	178	191	52	GEORGIO MOTOWN 6229ML (8.98) (CD)	SEXAPPEAL
194	NEW ►	1	1	THE ADVENTURES ELEKTRA 60772 (8.98) (CD)	THE SEA OF LOVE
195	NEW ►	1	1	PAT MCLAUGHLIN CAPITOL C1-48033 (8.98) (CD)	PAT MCLAUGHLIN
196	173	140	12	DAVID LANZ & PAUL SPEER NARADA 63001/MCA (9.98) (CD)	NATURAL STATES
197	197	170	32	DANA DANE ● PROFILE PRO 1233 (8.98) (CD)	DANA DANE WITH FAME
198	194	186	74	STRYPER ▲ ENIGMA PJAS 73237 (9.98) (CD)	TO HELL WITH THE DEVIL
199	192	—	158	WHITNEY HOUSTON ▲ ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
200	191	144	29	SQUEEZE A&M SP 5161 (8.98) (CD)	BABYLON AND ON

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
|---------------------------|---------------------------|---------------------------------------|-----------------------------|--------------------------------------|-----------------------------|------------------------------|
| 10,000 Maniacs 54 | Natalie Cole 45 | Fifth Angel 188 | Richard Marx 20 | Pink Floyd 164, 53 | Bright Lights, Big City 100 | Randy Travis 42, 147 |
| Michael Cooper 133 | Michael Cooper 133 | Fleetwood Mac 76 | Pat McLaughlin 195 | Robert Plant 7 | Dirty Dancing 1 | Treat Her Right 190 |
| The Cover Girls 81 | The Cover Girls 81 | Flesh For LuLu 104 | John Cougar Mellencamp 16 | The Pogues 88 | Good Morning, Vietnam 11 | Tina Turner 101 |
| The Cure 74 | The Cure 74 | Lita Ford 50 | John Cougar Mellencamp 16 | Buster Poindexter 189 | Hairspray 116 | U2 29 |
| Terence Trent D'Arby 8 | Terence Trent D'Arby 8 | Foreigner 40 | Men Without Hats 127 | The Pointer Sisters 152 | La Bamba 119 | Underworld 139 |
| da'Krash 184 | da'Krash 184 | Frehley's Comet 108 | George Michael 3 | Poison 135 | Less Than Zero 111 | Ricky Van Shelton 80 |
| Dana Dane 197 | Dana Dane 197 | Kenny G 82 | Midnight Oil 49 | Prince 167 | Lost Boys 130 | VARIOUS ARTISTS |
| Morris Day 41 | Morris Day 41 | Art Garfunkel 181 | Elton John 125 | Prophet 144 | More Dirty Dancing 5 | Windham Hill Sampler '88 146 |
| Anthrax 72 | Anthrax 72 | Gene Loves Jezebel 163 | Jesse Johnson 140 | R.E.M. 115 | School Daze 85 | |
| Rick Astley 15 | Rick Astley 15 | Georgio 193 | Kingdom Come 14 | Dan Reed Network 107 | She's Having A Baby 103 | Warlock 90 |
| Anita Baker 73 | Anita Baker 73 | Debbie Gibson 10 | Kiss 98 | Robbie Robertson 99 | Rick Springfield 63 | Jody Watley 31 |
| Basia 157 | Basia 157 | The Godfathers 93 | L.L. Cool J 96 | Smokey Robinson 185 | Bruce Springsteen 22 | Kirk Whalum 145 |
| The Beatles 149, 121 | The Beatles 149, 121 | Great White 46, 162 | David Lanz & Paul Speer 196 | Roger 131 | Squeeze 200 | White Lion 155, 19 |
| Big Pig 106 | Big Pig 106 | Guns & Roses 12 | Leatherwolf 110 | Linda Ronstadt 78 | Stacey Q 129 | Whitesnake 35 |
| Michael Bolton 48 | Michael Bolton 48 | Jerry Harrison: Casual Gods 79 | Love & Rockets 153 | David Lee Roth 13 | Sting 32 | Danny Wilde 178 |
| Bon Jovi 91 | Bon Jovi 91 | George Harrison 37 | Lyle Lovett 128 | Rush 182 | George Strait 168, 87 | Will & The Kill 154 |
| Boogie Boys 117 | Boogie Boys 117 | Heart 95 | Lynyrd Skynyrd 84 | Brenda Russell 102 | Stryper 198 | Hank Williams, Jr. 114 |
| John Brannen 156 | John Brannen 156 | Howard Hewett 165 | Madonna 138 | Orchestral Manoeuvres In The Dark 70 | Henry Lee Summer 65 | Mason Williams & Mannheim |
| The California Raisins 83 | The California Raisins 83 | Robyn Hitchcock And The Egyptians 113 | Megadeth 61 | ORIGINAL CAST | Keith Sweat 18 | Steamroller 192 |
| Belinda Carlisle 26 | Belinda Carlisle 26 | Whitney Houston 21, 199 | Barry Manilow 143 | Into The Woods 170 | Swing Out Sister 68 | Angela Winbush 174 |
| Paul Carrack 89 | Paul Carrack 89 | Miki Howard 169 | INXS 4 | Original London Cast 43 | Talking Heads 25 | Steve Winwood 151 |
| Rosanne Cash 150 | Rosanne Cash 150 | Faster Pussycat 158 | Icehouse 56 | K.T. Oslin 69 | James Taylor 28 | Stevie Wonder 71 |
| Cher 44 | Cher 44 | The Fat Boys 142 | Billy Idol 166 | Sisters Of Mercy 118 | Tony Terry 161 | Yes 137 |
| The Christians 183 | The Christians 183 | Bryan Ferry 64 | | The Smithereens 75 | George Thorogood 36 | Zodiac Mindwarp 132 |
| The Church 77 | The Church 77 | | | So 124 | Tiffany 6 | |
| Joe Cocker 136 | Joe Cocker 136 | | | SOUNDTRACKS | Toto 66 | |

Nashville Pops To Bow In May

NASHVILLE Two local music veterans have established the privately funded 33-piece Nashville Contemporary Pops Orchestra.

The group, founded by musician Paul Ross and Starwood Amphitheater executive director Steve Moore, will make its debut with a performance at Starwood here May 7, opening for and backing Kenny Rogers.

On Aug. 20, the unit will back the Temptations at Starwood, and talks are under way to provide a similar service for Barry Manilow and the Smothers Brothers.

A publicist for the orchestra says it will initially function primarily as a backup group for major concert acts but that it ultimately aims to headline its own shows. Moore will act as booking agent. He says the orchestra's performance fee varies from \$5,000 to \$10,000 a show.

The orchestra uses a combination of strings, acoustic wind instruments, electric wind instruments, and synthesizers for its repertoire of hit songs from the '50s to the present.

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VID INDUSTRY ASSESSES MCA'S DISTRIB CUTBACK

(Continued from page 1)

While the MCA move is widely regarded as one of the most significant developments in the industry of late, officials at the company have refused to discuss the decision. A company statement says only that the move was an effort to "maximize the efficiency of [MCA's] marketing structure."

When the National Assn. Of Video Distributors assembles in Palm Springs, Calif., April 19 for its annual meeting, the MCA action will likely surface as a major issue. Mark Engle, NAVD's director of member service, notes that the group's members have become increasingly concerned over cutbacks in the distributor base.

Engle says there is likely to be heightened concern over the MCA cutbacks since "all the parameters haven't been discussed. Any time there are a lot of unknowns, people tend to worry."

Nevertheless, the company's tight-lipped stance has triggered widespread speculation on the reasons for the decision:

- The consensus among distributors is that MCA is gearing up to sell directly to more retail accounts. The company has reportedly added dozens of field sales representatives to promote the product to dealers. One distributor source says MCA charges direct accounts 2% more than it charges distributors.

- Geographically, the distributors that were cut are in markets where MCA record branch distribution is said to be strong. Industry insiders say the distribution of video product through the MCA record distribution system, along with the added sales staff, may prove to be more efficient—and less prone to price slashing—than the existing network of independent distributors.

- "E.T.—The Extra-Terrestrial,"

due out from MCA in the fourth quarter, is widely expected to be the best-selling tape in the history of home video. A tighter rein on distribution is likely to maximize MCA's profits from the video by cutting shipping and paperwork costs.

- Sources say MCA was disgruntled by the efforts made with recent titles that one distributor terms "pet projects." Though the titles—"Three O'Clock High," "Jaws III," and "Hail Hail Rock'N'Roll"—all did poorly at the box office, the distributor says MCA mounted a large-scale push in the hopes of "sewing a silk purse from a sow's ear."

- Like a number of suppliers, MCA has been pressed to increase the amount of money it spends to advertise in distributor mailings. A decrease in the company's distributor universe is likely to result in significant savings in this area.

One of the wholesalers who re-

ceived the now-infamous telegram terminating his distribution arrangement says the move is both shortsighted and misdirected. "They pick up a 2% price increase by going direct to the retailer, but they lose more than they gain. I'll still service my customers with the MCA hits [by transshipping from another distributor], but I no longer have an incentive to push their secondary product. I think they made a big mistake," says the distributor.

The distributor says he is convinced that the decision was not made not by the home video executives but by the top brass at the corporation. "I think they will realize they screwed up; it's just a question of how long that will take," he says.

Assistance in preparing the story was provided by Jim McCullaugh in Los Angeles.

'BAD,' MADONNA, 'KICK' GO MULTIPLATINUM IN MARCH CERTS

(Continued from page 3)

(11 million), "Purple Rain" (9 million), and "Grease" (8 million).

Also in March, Michael Jackson's "Bad" advanced to the 5-million-sales mark. It's Jackson's third straight album to top the 5 million plateau, following "Off The Wall" and "Thriller." Only one other artist—fellow CBS star Billy Joel—has topped the 5 million mark with three successive releases. Joel did it from 1977-80 with "The Stranger," "52nd Street," and "Glass Houses."

Madonna's 1983 debut album was certified in March for sales of 4 million copies. Madonna's first three studio albums now have a combined U.S. sales total of more than 16 million copies. Only two artists have sold more copies of their first three albums. Lionel Richie's first three albums have sold 18 million; Boston's have sold 17 million.

David Lee Roth's "Skyscraper" was certified gold and platinum simultaneously in March. It's the

rocker's ninth consecutive platinum album counting both his three solo releases and six prior albums with Van Halen.

Two veteran black artists—Natalie Cole and Gladys Knight & the Pips—capped successful comebacks with their first gold albums in years. Both albums are label debuts, and both feature top 15 pop hits written and produced by Reggie Calloway. Cole's "Everlasting" is her first gold album since 1979, and Knight & the Pips' "All Our Love" is their first since 1983.

Two bands on Sire Records landed gold albums in March. Depeche Mode bagged its second gold album, and the Cult earned its first.

Two country breakthrough albums on RCA/Ariola International—K.T. Oslin's "80's Ladies" and Restless Heart's "Wheels"—went gold the same day—March 22.

Emmylou Harris' "Quarter Moon In A Ten Cent Town" was certified gold in March, more than 10 years after its release. Harris' first eight albums—discounting a 1980 Christmas release—have gone gold.

Two other catalog albums earned RIAA certifications in March. How-

ard Jones' 1985 release, "Dream Into Action," went platinum, and Mannheim Steamroller's 1984 album, "Christmas," was certified gold.

March was also the month that the most critically touted debut album in years went gold: "Introducing The Hardline According To Terence Trent D'Arby."

Here's the complete list of March certifications.

MULTIPLATINUM ALBUMS

"Dirty Dancing" soundtrack, RCA, 6 million.

Michael Jackson, "Bad," Epic, 5 million.

"Madonna," Sire/Warner Bros., 4 million.

INXS, "Kick," Atlantic, 2 million.

PLATINUM ALBUMS

David Lee Roth, "Skyscraper," Warner Bros., his third.

Howard Jones, "Dream Into Action," Elektra, his first.

Salt-N-Pepa, "Hot, Cool & Victorious," Next Plateau, their first.

GOLD ALBUMS

Emmylou Harris, "Quarter Moon In A Ten Cent Town," Warner Bros., her ninth.

Natalie Cole, "Everlasting,"

EMI-Manhattan, her seventh.

Gladys Knight & the Pips, "All Our Love," MCA, their sixth.

David Lee Roth, "Skyscraper," Warner Bros., his third.

Depeche Mode, "Music For The Masses," Sire/Warner Bros., its second.

"Jonathan Butler," RCA, his first.

The Cult, "Electric," Sire/Warner Bros., its first.

Terence Trent D'Arby, "Introducing The Hardline According To Terence Trent D'Arby," Columbia, his first.

"Mannheim Steamroller Christmas," American Gramophone, its first.

New Order, "Substance," Qwest/Warner Bros., its first.

K.T. Oslin, "80's Ladies," RCA/Ariola International, her first.

Restless Heart, "Wheels," RCA/Ariola International, its first.

Keith Sweat, "Make It Last Forever," Elektra, his first.

"Good Morning Vietnam" soundtrack, A&M.

GOLD SINGLES

Salt-N-Pepa, "Push It," Next Plateau, their first.

AFI, BILLBOARD PLAN SECOND AVC

(Continued from page 1)

release. The International Tape/Disc Assn. makes stickers denoting high sales performances available to manufacturers.

Special-interest video submissions are being invited from Canada this year as well as from the U.S.

The event will feature numerous panels on special-interest and video music marketing and programming.

Nontheatrical and special-interest videos released for the home video market between Oct. 1, 1987, and Nov. 1, 1988, will be eligible for AVC awards. Entries are being accepted immediately. The cutoff date for submissions is Sept. 1. The date does not apply to videos whose release date is up to and inclusive of Nov. 1.

Separate procedures will be announced for the annual Billboard Video Music Awards, which also will be presented at the AVC.

All entries for the AVC awards, acceptable only in 1/2-inch VHS for-

mat, should be addressed to American Video Conference Awards, the American Film Institute, 2021 N. Western Ave., Los Angeles, Calif. 90027; 213-856-7743.

Winners will be selected by experts in 28 special-interest categories. The AVC awards are designed to honor special achievement in various programming segments of the expanding special-interest home video market.

Last year, more than 400 videotapes—each judged for creativity and originality by an AFI-assembled panel of experts—were entered in the competition.

Some of 1987's winners, which are also eligible for an AVC award sticker, are "Jane Fonda's Workout With Weights" in the exercise and fitness category; "Chef Paul Prudhomme's Louisiana Kitchen, Volume 1" in the cooking, food, and wine category; "Mother Theresa" in the documentary category; and

"Gertrude Stein And A Companion" in the drama category.

Last year's conference, keynoted by Pacific Arts Video founder/chairman Michael Nesmith, attracted more than 300 participants. Actor/comedian Martin Mull was MC of a sold-out awards banquet that presented both AVC and Video Music Awards.

The award emblem will be a 2-inch-by-2-inch diamond-shaped insignia consisting of a silver Mylar background with black lettering. Distributors will be given precise information on how to receive insignias for their award winners.

Billboard and AFI will enhance awareness of the awards with a multimedia campaign targeted at both trade and consumer levels. Following the awards banquet, a video press kit will be transmitted via satellite to more than 500 television stations for consumer awareness.

U.S. & U.K. MECHANICAL SOCIETIES REACH ACCORDS

(Continued from page 3)

the U.K. government's move to do away with the statutory royalty rate, its refusal to support a blank tape levy, and the need for an antirecord-royalty law in Great Britain. If the statutory rate is eliminated, he adds, MCPS/MRS will have to negotiate new rates.

By having input into MCPS board decisions, NMPA/HFA also feel that they will be better represented in the proceedings of the Bureau International des Sociétés Gérant les Droits d'Enregistrement et de Reproduction Mécanique (BIEM). An association of mechanical rights societies in 23 countries, including all of the major European territories, BIEM negotiates general terms of mechanical license agreements with the International Federation of Phonogram & Videogram Producers (IFPI).

The Harry Fox Agency was granted observer status at the proceedings of BIEM in October, but it believes that MCPS can play more of a direct role in transmitting the wishes of U.S. rights holders to BIEM members. "Anglo-American repertoire now accounts for 40% or more of the charts throughout Europe, and lots of U.K. repertoire is being played in the States," says Murphy, adding that the MCPS agreement is "a natural resolution" of HFA's quest for greater influence in Europe.

On the import front, the HFA deal with MCPS is the first substantial move to alleviate the double bind in which U.S. importers found themselves as the result of a March federal court decision. In the ruling on the case of T.B. Harms Co. vs. Jem Records Inc., U.S. music publishers were adjudged to have the right, under section 602 of the Copyright Act of 1976, to sue record importers as copyright infringers unless they pay mechanical royalties on imports.

Since the cost of imports usually includes mechanical royalties in the country of purchase, the Harms vs. Jem decision, in effect, requires importers to pay mechanicals twice or face legal penalties. Due to this new stricture as well as fear of extra paperwork and the plummeting value of the dollar, U.S. record imports have dropped sharply.

Last summer, Harry Fox tried to rectify the situation by proposing that European societies forgo mechanicals on records designated for export to the U.S. in return for a reciprocal commitment from the HFA.

Under the new pact with MCPS, says Murphy, "MCPS has agreed that they'll notify us about any products being shipped from the U.K. to the U.S., and in accord with section 602, we'll issue a [mechanical] license here. MCPS will let the product leave the U.K. on a royalty-free basis as long as mechanicals are paid here."

Similar agreements have been discussed with other European societies, notes Murphy. He "expects confirmation" of these accords at the next BIEM meeting, scheduled to take place sometime this spring. Nevertheless, he cites two roadblocks to

further pacts.

One is that "we haven't worked out details on compensation for auditing by sister societies of manufacturers in their territories." In other words, notification of HFA about impending exports requires audits, and audits cost money; one foreign society has asked whether it will be compensated, and reciprocal agreements must be worked out on this point.

A second and potentially more serious stumbling block is the current brouhaha over central mechanical royalty collections in Europe. The West German and Dutch mechanical

rights societies are at odds over this matter, and it will surely be a major bone of contention at the upcoming BIEM meeting.

The reason this issue could block agreements on import/export mechanicals, explains Murphy, is that it's related to the question of whether fees should be paid in the country of a product's sale or the country of its manufacture. "The problems in the mechanical rights scene in Europe have to be resolved almost simultaneously [with the import mechanicals dilemma]," states Murphy.

TIFFANY PETITIONS FOR ADULT STATUS

(Continued from page 6)

with court approval.

Until the mediator's decision, Ibanez has ordered the court file sealed.

Tiffany recently retained attorney John Frankenheimer to represent her in the matter. Her request for emancipation was filed by attorneys representing her manager, George Tobin.

Frankenheimer declined comment on the case, citing the court order sealing the matter. He did say, however, that Tiffany was never classified as a runaway by the Norwalk, Calif., sheriff's office, contrary to press reports.

A detective in the Norwalk sheriff's department who asked not to be named said that a missing persons report on Tiffany was filed and that she was listed as a runaway. Last week's court order granting temporary custody of the singer supercedes the sheriff's department designation.

Tiffany's mother, Janie Williams, has had sole custody of Tiffany since her 1985 divorce from Tiffany's stepfather, Dan Williams.

There have been reports of a struggle between Janie Williams and Tobin over Tiffany's contract. Tobin's two-year-old, seven-record contract with Tiffany gives him half of her record-royalty earnings, as well as exclusive rights to her music and videos. Tobin has veto power over Tiffany's public appearances, musical style, publicity photos, and her biography.

Reports have estimated royalties from Tiffany's self-titled debut album as ranging between \$1.5 mil-

lion and \$3 million. California law states that a minimum of 30% of a child's gross earnings must be held in trust until the child turns 18. Janie Williams had been the trustee of those funds.

Tobin's contract with Tiffany gives his production company control of the royalties that MCA pays for Tiffany's tapes, albums, videos, and singles. The contract calls for George Tobin Productions to receive a 12% royalty on the first 500,000 albums sold, escalating 0.5% with each

additional 500,000 albums sold. Tiffany receives half of the royalties.

Her debut album has sold over 4 million copies, according to the Recording Industry Assn. of America.

The 16-year-old singer is now on a monthlong tour of midsize venues with summer dates also expected. Her debut album has been on Billboard's Top Pop Albums chart for seven months, powered by hits "I Think We're Alone Now," "Could've Been," and "I Saw Him Standing There."

FILMTRAX BUYS COLUMBIA, MOGULL PUBS

(Continued from page 1)

bia are the company's major holdings in music print, under the umbrella of Florida-based Columbia Pictures Publications. But informed sources say current management of the unit, headed by Kevin Kirk, is making a bid for a leveraged buyout by management. Insiders say such a sale would fetch about \$25 million.

The acquisitions make 4-year-old Filmtrax the third largest British-owned music publishing company, after EMI Music and Virgin Music. It also has a record division, headed by George Lukan, and earlier this year acquired the Leosong Copyright Service, which handles the administration chores of over 350 other independent music publishers as well as the Filmtrax catalogs.

Ensign Trust, a venture capital arm of the Merchant Navy Officers & Seaman's Pension Fund that owns 47.6% of Filmtrax, helped, in association with Prudential Bache,

with the acquisition of Columbia and Mogull. Philip Henderson, fund manager of Ensign Trust, is also a director of Filmtrax. Filmtrax also owns about 10% of the U.S. print company Boosey & Hawkes.

The Columbia deal incorporates a five-year forward arrangement covering all film music emanating from Columbia Tri-Star during that period. The Columbia catalog contains 64,000 titles ranging from the "Ghostbusters" soundtrack and the Whitney Houston hit "The Greatest Love Of All" to such standards as "Stand By Your Man." The Mogull catalog has the Abba repertoire for the U.S. and many '50s standards.

Filmtrax is headed by chairman John Hall, formerly managing director of Elton John's Rocket group of companies, and managing director Tim Hollier, a singer/songwriter in the '60s whose independent publishing ventures formed the basis of the Filmtrax publishing arm.

Says Hollier: "Ivan Mogull is one of the most respected independent music publishers in America, and his continued involvement will strengthen Filmtrax's presence in the U.S." His "continued involvement," it's understood, is to involve a role as head of a unit to be called Filmtrax/Ivan Mogull.

Hollier says that Filmtrax will be opening New York offices shortly and that Francis O'Neill, who heads F.O.N.O., recently purchased by Filmtrax from O'Neill, is to manage the Filmtrax group companies in Europe from his base in Paris.

The Columbia music publishing interests are currently headed by Robert Holmes, a senior vice president of music business affairs at Columbia Pictures Entertainment and general manager of Columbia Pictures Music.

Assistance in preparing this story was provided by Irv Lichtman in New York.



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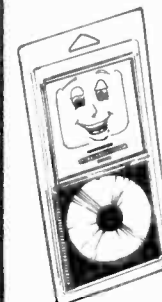


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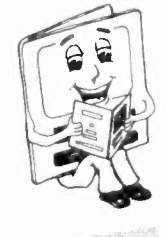


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Gwen's Cautionary Tale

Artist Defends Her AIDS Message

BY BILL COLEMAN

NEW YORK "I think it's ridiculous and a sad commentary for our consciousness in the '80s." That is the response of Gwen Guthrie to controversy stemming from her new Warner Bros. single, "Can't Love You Tonight."

The song, released in March, has met with lukewarm reception at both the radio and club levels, reportedly because of its frank lyrical content: "Can't love you tonight, love is no longer free, the price is high, I don't want no AIDS or herpes."

"I'm not preaching," says Guthrie. "I don't claim to be an expert. I just feel that it needs to be addressed. Are we such a decadent society that we don't want to face certain realities where sex is concerned in the '80s?"

Although "Can't Love You Tonight" is a new add this week on the Hot Dance Club Play and Sales charts, it has lost its bullet on the Hot Black Singles chart after entering just last week. Guthrie had a top-charting single with 1986's "Ain't Nothing Goin' On But The Rent."

Judy Weinstein, director of the 125-member For The Record record pool in New York, sheds light on the reaction the single is receiving from DJs. "I'm getting a mixed reaction. A lot of DJs won't touch it because they feel it's just too blatant because it addresses AIDS and herpes and talks about things you don't really want to know on the dance floor."

Guthrie's manager, Bob Caviano, says such DJs are hypocritical: "If they can play things that promote sex, why can't they play something that promotes life? If they don't play the record, they may not have a dance floor to play it to."

Radio was confronted with a similar controversy over lyrics last year with George Michael's "I Want Your Sex." The difference is that Michael's single was less explicit in dealing with the safe-sex issue. "There was anticipation that there would be some controversy [surrounding Guthrie's single], but not to the level of what we're receiving," says Ernie Singleton, Warner Bros. senior vice president of marketing and promotion. "[Warner Bros.] doesn't see it as a controversial situation; we see it as a positive message being communicated. I think a lot of people are misinterpreting the song."

Guthrie and Warner Bros. say they are hoping that the song's new video, which emphasizes safe sex, and favorable press in commercial publications, on national news networks, and on programs like "Entertainment Tonight" will help clear up misconceptions. Craig Kostich, VP of contemporary music for Warner Bros., says the video is "going to help combat a lot of negativity."

"I want to try to enlighten people and hopefully help people wake up a little bit," says Guthrie. "Whatever the record does, I was moved to write it and I feel good about what I did."

Warners Snags R.E.M.

NEW YORK The ink isn't yet dry, but R.E.M. will be moving over to Warner Bros. from I.R.S. after one of the hottest bidding wars in memory. "I'd be very surprised if we didn't sign with Warner Bros. within a month," says the group's lawyer, Bertis Downs. "The deal is done; the contract just isn't signed yet."

R.E.M.'s departure is a blow to I.R.S., which in early 1987 lost its only other metal-certified artist, Belinda Carlisle, to MCA after an administrative snafu left her free to negotiate a deal with another label. (Several of the label's acts have been certified gold in the U.K.) R.E.M.'s most recent album, "Document," has sold more than a million copies. It spawned the 7-year-old group's first top 10 single, "The One I Love."

"This hurts more in terms of the fact that we've lost an act that we found, no one else wanted, and we turned into something that everyone wanted," says I.R.S. president Jay

Boberg. "In practical terms, their departure has no impact because we were always planning for two scenarios, that they would leave or stay." Boberg has high hopes for upcoming records by Timbuk 3, Ranking Roger, and a new British act called One Nation. "We had an enormous amount of a&r money tied up in R.E.M. that can now go toward other artists."

Columbia, Arista, A&M, and of course I.R.S. ardently pursued the Athens, Ga., combo. Downs will not comment on what led R.E.M. to choose Warners, but he says the decision to leave I.R.S. "was very difficult because the band holds the I.R.S. personnel in the highest regard."

"Given our situation as a distributed label, we gave them as strong an offer as possible," says Boberg. "I'm just sorry they chose a big corporation over the little guy."

R.E.M.'s first album for Warners is due in early 1989.

JEAN ROSENBLUTH

Stones Demo Won't Roll

LONDON A legal wrangle has broken out here over a Rolling Stones demo disk recorded in October 1962. The recording was expected to fetch about \$3,500 at a rock-memorabilia sale organized by auctioneer Phillips, but Stones bassist Bill Wyman has taken legal action to prevent its sale, claiming the copyright belongs to the band.

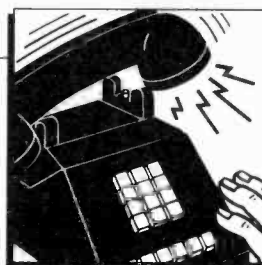
Featuring Muddy Waters' "Soon Forgotten," Bo Diddley's "You Can't Judge A Book," and Jimmy Reed's "Close Together," the disk was made at a time when the group was still

seeking a recording contract and was never released.

The demo is of interest historically in that Tony Chapman appears on drums. Three months later he was sacked by Mick Jagger and Keith Richards and replaced by Charlie Watts.

Chapman, who got the job after answering a pop-newspaper advertisement, is now a businessman and says that his own children do not know he was ever a member of the legendary band. He concedes that Watts was a far superior drummer.

INSIDE TRACK



Edited by Irv Lichtman

MUSIC PLUS/SHAMROCK TALKS: Billboard learned at press time that Music Plus has entered into serious discussions with Roy Disney's investment firm, Shamrock Holdings, that would make Shamrock a partner in the 52-store Southern California chain. Music Plus president Lou Fogelman would stay on as president and would hold a similar equity share to the one he holds now. The rest of the chain's management would remain the same, too, with the exception of partners David Berkowitz and Terry Pringle, who would leave the company on friendly terms. Fogelman's other two partners, Pat Moreland and David Marker, would stay on.

JAMES FIFIELD HAS RESIGNED as president and CEO of CBS/Fox Home Video to become president and chief executive officer of EMI Music Worldwide, the parent company of all of EMI's music activities. Some 35 international sector managers, including those in the U.S., will report directly to Fifield, who in turn will report directly to Bhaskar Menon, chairman and COO of EMI Music Worldwide. Fifield, who has been with CBS/Fox for over two years, will exit his position May 1 and join EMI immediately after that in the newly created position. He will be based in New York. "It's a big opportunity, an opportunity that I couldn't pass up," says Fifield. "I'm excited by the prospect of joining the music industry." At press time, no replacement for Fifield had been named at CBS/Fox.

NBC, NEW YORK, signed a letter of agreement on April 7 with Boston-based Albmar Communications for the sale of WKYS-FM Washington, D.C.'s leading urban station. The station is the seventh of NBC's eight O&Os to find a new owner since NBC parent General Electric decided to leave the radio business. If the sale goes through, the price tag would probably top the previous high of \$45 million for a stand-alone FM... A&M Records has closed its Latin division after seven years; Latin manager Jose Quintana may open his own label, and many A&M Latin acts may come on board.

A CBS RECORDS SPOKESMAN insists he has no information on the subject, but talk is persistent that Al Teller will soon leave his post as president of CBS Records and that artist manager Tommy Mottola, who is close to label chairman Walter Yetnikoff, will join the label in a key capacity. Further scuttlebutt puts Teller in a major slot at MCA Records. At press time, Track's calls to the parties involved were not returned.

OUT-OF-THIS-WORLD SALES: The word on the MCA lot is that "blow-through, not sell-through" may characterize the fall performance of the "E.T.—The Extra-Terrestrial" home video. Privately, the company is projecting sales of 8 million to 10 million units. The optimistic numbers almost certainly guarantee that the company is leaning toward a \$19.95 price point and an enormous advertising and cross-promotional push. MCA remains mum on the campaign—expected to be quite sizable—although a press conference, which would answer any number of queries, including possible advertiser tie-ins, is expected in the near future. Only two other titles, Paramount's "Top Gun" (priced at \$26.95) and Disney's "Lady And The Tramp" (\$29.95), have topped the 3-million-unit-sales mark.

RUSSIAN ROCKER ARRIVES: Columbia Records has signed Soviet rock star Boris Grebenshikov, who will record an album in New York this summer with his group, Aquarium, and unspecified Western artists. According to a CBS source, "Immediate plans are for one album [by Grebenshikov], and provisions have been made for additional albums." Belka International Inc., a New York firm (see Commentary, page 9), facilitated the deal, which has the approval of the Soviet Artists Representation Agency and the Soviet Copyright Agency. Grebenshikov is believed to be the first Soviet pop singer to be inked by a major Western label.

MR. CEO—AND NOW PRESIDENT, TOO: Without much fanfare, Sal Licata has picked up the title of president of EMI-Manhattan Records. Licata is also the label's CEO, a title he got when he joined the label in August. Bruce Lundvall was president of the label until leaving a few months ago to become general manager of Capitol Records on the East Coast and president of Blue Note Records.

DEF DEAL: Def Jam's distribution deal with CBS is up, and the two sides are busy negotiating a new arrangement. Track hears that a pressing and distribution deal could be in the works, with the label status of several Def acts—L.L. Cool J, M.C. Breeze, and Oran "Juice" Jones—up in the air.

SETTLED: A&M Records and independent promoter Joe Isgro have reached an out-of-court settlement in the \$25 million antitrust suit filed by Isgro against most major labels and the Recording Industry Assn. of America two years ago. Labels that settled with Isgro previously include Motown, Capitol, PolyGram, RCA, Arista, and Chrysalis; remaining as defendants in the suit are MCA, Warner Bros., Elektra, Atlantic, Geffen, and the RIAA. The case is set to go to trial in U.S. District Court in Los Angeles April 26.

JAZZ GUITARIST Larry Carlton was shot in the neck April 6 when he surprised an intruder in front of his Hollywood Hills, Calif., home. At press time, he was in stable condition, and police said no arrests had been made.

DRAW YOUR GUNS: Vicky Hamilton, manager of Geffen Records act Guns N' Roses, has sued the members of the band for \$1 million in damages. The suit, filed March 22 in California Superior Court in L.A., claims that the band members breached their oral personal-management contract with Hamilton and that they never formalized a written management agreement. The suit claims that by virtue of the oral pact, Hamilton was entitled to 15% of the band's advances, earnings, and proceeds. The suit also states that the band members lived in Hamilton's house from October 1985 through March 1986. Hamilton, an a&r consultant for Geffen, says the label is taking a "neutral position" toward the dispute. Guns N' Roses' debut album, released last year, has been certified gold and is currently No. 12 on the Top Pop Albums chart.

SLEEPING BAG RECORDS, its execs, and its publishing wing have countersued Mantronik Inc.'s Kirk Khaleel, Toure Embden, and Capitol Records in U.S. District Court in New York, charging breach of contract by their unauthorized uses of the Mantronik name and design in recent releases and their failure to provide more sessions for release on Sleeping Bag. The plaintiffs had sued to prevent Sleeping Bag from using the Mantronik logo.

SPEAKING OF SONGS: Lots of names from a broad spectrum of the musical world will participate in the 19th annual Songwriters Hall of Fame Awards April 18 at the Marriott Marquis Hotel in New York. The event will feature the induction into the hall of writers Eddie Holland, Lamont Dozier, & Brian Holland; Noel Coward; and Leroy Anderson. Expected to be on hand are the Four Tops, Judy Collins, Michelle Bautier, Hot Club Of France, Joel Gray, and Cy Coleman, among others.

RCA RECORDS IS LOOKING for a new product manager for the Jive Records roster after the recent departure of Ed Strait, who could end up working for Jive itself.

THE BIG PULITZER: E.B. Marks Music general manager Johnny Bienstock and publications manager Bernie Kalban are elated over the selection of William Bolcom's "12 New Etudes For Piano" as the 1988 Pulitzer Prize winner for music. They've got the print rights, while New World Records has a recording of the pieces by Marc-Andre Hamelin, who introduced them in concert last year.

REPRIEVE: The sentencing of Bon Jovi and Motley Crue manager Doc McGhee, who recently pleaded guilty to helping to smuggle 20 tons of marijuana into the U.S. in 1982, has been postponed from April 4 to April 18. The charge carries a maximum penalty of five years in jail and a fine of \$15,000.

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