

Billboard

NEWSPAPER

LOS ANGELES
NARM
30th
 CONVENTION
 SPECIAL
Follows page 64

VOLUME 100 NO. 12

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

March 19, 1988/\$3.95 (U.S.), \$5 (CAN.)

Jackson, D'Arby Get Their Grammy Rewards At Retail

BY GEOFF MAYFIELD

NEW YORK Winning isn't everything. Michael Jackson and Terence Trent D'Arby, who were also-rans at the Grammys, finished in the money in a sales surge prompted by the awards program.

Most record retailers cite Jackson and D'Arby, both of whom performed during the CBS-TV awards telecast March 2, as the artists who benefited most from Grammy exposure.

"A performance means more to us than winning a Grammy," says Mitch Perliss, director of purchasing for 50-store Los Angeles chain Music Plus. He adds that a lot of stores called for reorders of Jackson's "Bad" album the day after the

the broadcast.

Steve Lerner, director of purchasing for 74-store Roslyn, N.Y.-based Record World, acknowledges that U2 gained some momentum after winning two Grammys but says a performance by the band would have driven in even more sales. Lerner points out that last year's Grammy performance by album-of-the-year winner Paul Simon was a catalyst for that album's 1987 resurgence. He adds that at Record World, as at many other webs, Jackson and D'Arby were the two acts who picked up the most steam this time around.

Among award winners, Whitney Houston—who also performed—U2, and Jody Watley were the acts who saw the biggest gains, dealers (Continued on page 106)

EYE ON HOME TAPING Congress Opens Consumer Survey

BY BILL HOLLAND

WASHINGTON Congress' Office of Technology Assessment has just begun a study of the effects of home audiotaping on the marketplace.

Since it won't be completed until

February at the earliest, the study will probably not affect the current debate over digital audiotape recorders. But in the long run, it could revive the decade-old controversy over home taping, which concerns not only DAT but analog taping as well.

Meanwhile, in the wake of the National Bureau of Standards' thumbs down on the CBS Copycode system (Billboard, March 12), congressional copyright-protection leaders have urged the recording industry and consumer electronics manufacturer- (Continued on page 101)

Canada Study: Copying Is Rampant

BY KIRK LAPOINTE

OTTAWA The Canadian music industry is losing at least \$600 million (Canadian) or 68 million in unit album sales each year as a result of home taping—an amount "equal to current sales." This is the dramatic

conclusion of the the first-ever consumer survey by the Canadian music business.

Commissioned by the Music Copyright Action Group, which is composed of the country's leading trade organizations, the survey found high levels of home taping

and surprising acceptance by tapers of the idea that creators should be compensated.

Released March 8 at a news conference in Toronto, the report provides new ammunition for an industry- (Continued on page 106)

Major Labels Stepping Fast To Dance Beat

BY BILL COLEMAN

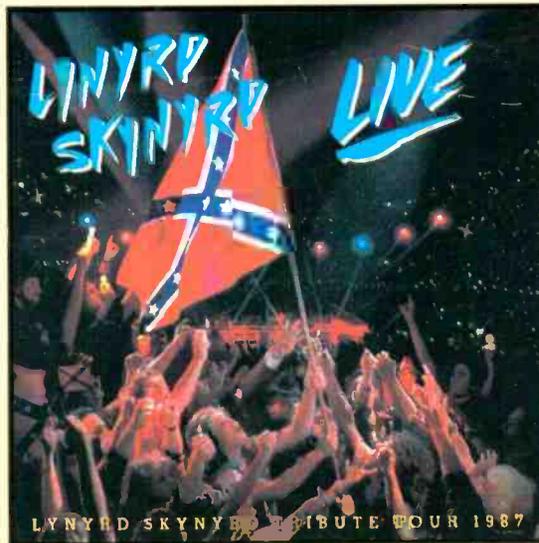
NEW YORK As such artists as Exposé, Debbie Gibson, Taylor Dayne, and Stacey Q rise to the top of the pop charts after successful launches at the club level, major labels are once again attempting to tap more heavily into the dance market for potential hits. The latest evidence is the advent of Vendetta Records, a new A&M label aimed at the 12-inch dance marketplace.

The developments can be traced largely to the influence of the hot crossover radio format. The majors' efforts to score in the format are being marked by increased activity in the promotion, marketing, and a&r (Continued on page 101)



"The Force M.D.'s have done it again! 'Couldn't Care Less' is a smash, an all around hit, great phones. A classic sound from one of the classiest groups around."—Barbara Prieto, Music Director WGCI, Chicago and Gavin Report's Music Director Of The Year. "Among the foremost practitioners of sweet, gratifying R&B," People Magazine. From the soul packed LP *Touch And Go* (TB 25631). On Tommy Boy.

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SOUTHERN BY THE GRACE OF GOD (MCA-8027). They got back together "to make a little history" and that's exactly what they did. Recorded live during their record-breaking '87 Tribute Tour, this specially priced double-album features Skynyrd bandmembers and some rockin' special guests. Initial orders total over 500,000 units. See them on tour this spring.

Suppliers Firm On PPV Timing

BY JIM McCULLAUGH

LOS ANGELES Responding to what they claim is the video retail community's "misperception" that pay-per-view erodes its business, the major Hollywood studios indicate that the window between home video and PPV releases will generally adhere to the status quo—30 days behind home video street date.

The studios maintain that PPV will co-exist with home video as an- (Continued on page 104)

PRO
DUPLICATION
Follows page 72

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CD³ is A&M's new line of 3-inch compact discs. Each CD³ features a hit artist and song, as well as material available exclusively on CD³. Our first flight of CD³ releases includes titles from OMD, Squeeze, Sting, and Suzanne Vega. With playing time up to 20 minutes and priced to sell for around \$5.00, CD³ proves that if less isn't more, sometimes it's at least as much.




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VOLUME 100 NO. 12

March 19, 1988

BILLBOARD LISTS THE MUSIC CHAINS

Just in time for NARM's March 11-14 convention in Los Angeles, Billboard presents an up-to-date directory of U.S. music retail chains that industryites will want to clip and keep. **Page 51**

More Digital Debuts At AES

New developments in digital recording were the focus of the Audio Engineering Society convention March 1-4 in Paris, as pro audio editor Steve Dupler reports. **Page 64A**

WHAT KIDS SEE IN MUSIC TV

In a fascinating look at music television through the eyes of its primary viewing audience, a focus group of 14-year-olds delivers a frank review of music video programming along with an annotated compilation of its 10 favorite videos. **Page 69**

Grammy Week Roundup

The Grammy Awards presentation March 2 was the catalyst for a week of industry celebrations in the Big Apple. Coverage begins on page 29 with talent editor Steve Gett's scoop of the pre- and postawards bashes and continues on page 86 with black music editor Nelson George's run-down of party patter. And don't miss Billboard's photo gallery of Grammy winners on page 92.

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Price Cuts Being Passed On To Consumers Retail Lets CD Midlines Be Midlines

This story was prepared by Earl Paige in Los Angeles and Bruce Haring in New York.

NEW YORK Despite the temptation to increase tight profit margins, retailers are passing along to consumers the label price reductions on midline compact disks.

Generally, retailers say price cuts are building traffic and increasing consumer interest in CDs. But lower retail prices are most noticeable in areas where the hot breath of competition has forced the issue.

Shelf prices for midline CDs among surveyed merchandisers range from \$9.99 to \$14.99, with highs and lows determined in part by wholesale costs. Sale prices have a \$6.99-\$12.99 spread, representing an extremely tight profit margin of 6%-7% for the stores.

Some chains are grouping midlines with varying wholesale costs at a uniform price. The 50-store Los Angeles chain Music Plus, for example, lumps the WEA \$8.19-cost titles with the lower-tiered RCA and PolyGram product for a \$10.99 shelf and a \$9.99 sale tag.

At the same time, Music Plus is trying to exploit consumer response with the lower CD prices. "Any product that is \$11.99 or less is merchandised separately in a CD budget section," says Mitch Perliss, director of purchasing.

"God forbid these people on the edge of CD might see the section and go out and buy a player," Perliss says.

The chain's reluctance to sell the different lines at variable prices is prompted in part by tight margins on front-line CDs. "The margin on CD is shorter. Also, to spur front-line, we have to bring it down to \$12.99, so that reduces the margin even more," Perliss says.

He says that "right off the top," the margins on CDs are 7%-8% less than on LPs and tapes. "If the labels would give us a break we

would not start a price war. We would be making our normal margin and could increase the sales at the same time."

Retailers, particularly CD-specialty stores—which rarely buy direct—seem to wrestle most with the WEA catalog items, according to Howard Axe, partner at Mark's Store Compact Shop in Cleveland, a store that is purchasing all but CBS di-

(Continued on page 104)

Delco To Bow DAT Player For GM Cars In Summer

NEW YORK Delco Electronics plans to supply a digital audiotape player for General Motors cars starting in the summer. June is the tentative target date for the player's introduction, according to Don Helm, director of audio systems and HVAC for the GM subsidiary.

Ford also expects to bow a DAT car player in June (Billboard, Dec. 19), but Helm denies that the plan of GM's rival influenced Delco's timetable.

Like Ford, GM will initially offer the DAT playback-only unit as a dealer-installed option in one luxury car—in GM's case, the Cadillac DeVille. Helm says the player's showroom price has yet to be determined, but it will be considerably

less than the price tag of up to \$2,000 that DAT recorders will carry when they hit the U.S. market. Ford's DAT players are expected to go for about \$1,200 each.

While GM's DAT player will cost more than its automobile CD player—now available in the Buick Electra, Oldsmobile 98 and Cutlass, Cadillac DeVille, and Chevrolet Celebrity—Helm notes that the DAT machine will offer a couple of advantages over the CD unit. "We think there's an advantage from the convenience standpoint of having a small tape—two-thirds the size of a standard audiotape—compared to the size of a CD." He also cites the "home recordability fea-

(Continued on page 107)

Radio Days Look Bright, Confab Hears FCC Commissioner: Worry About Us 'A Little Less'

This story was prepared by Yvonne Olson and Kim Freeman.

DALLAS The cream of the radio and music promotion crop turned out here March 3-5 for Radio & Records magazine's reborn convention.

Highlights of the event included a reassuring keynote speech by FCC Commissioner Dennis Patrick, heartening projections by corporate media buyers on their use of radio in the future, and the presentation of two very different perspectives on radio's role in the sale of records.

"The FCC has gotten itself out of the business of programming," said Patrick, who was introduced by R&R publisher Bob Wilson as the "the rock'n'roll commissioner." Patrick said the Ronald Reagan-initiated move toward deregulation in broadcasting will continue and that the FCC will primarily concern itself with three issues in the future:

the re-examination of signal-interference situations locally, the comparative-renewal process, and multiple-ownership rules.

"There's been great consternation about the obscenity and indecency issue," he said, reminding attendees that obscenity had never been protected by the First Amendment and that the FCC will continue efforts to channel indecent pro-

gramming away from times when kids are tuned in heavily. Definitions for obscenity and indecency will continue to be determined on a case-by-case basis and will be grounded heavily on local market considerations, he said.

In conclusion, Patrick said, "You can worry about the FCC a little less and concentrate on the 10,000

(Continued on page 98)

U.S. Dep't Of Labor Sues AFM To Force Vote Rerun

NEW YORK The U.S. Department of Labor has sued the American Federation of Musicians in an effort to force the union to conduct a rerun of its controversial 1987 presidential election.

According to the Labor Department's suit, filed March 7 in the U.S. District Court for the Southern District of New York, the AFM violated the Labor-Management Reporting & Disclosure Act during its 1987 election, which saw current AFM head Marty Emerson defeat longtime chief Victor Fuentelba by a vote of 708-650.

The suit comes hot on the heels of the AFM's decision not to rerun the election, which it had earlier agreed to do following a govern-

ment probe into alleged labor-law violations. The AFM balked at the idea of a rerun after a disagreement with the Labor Department over election ground rules (Billboard, March 12).

Following a lengthy investigation, the Labor Department is upholding accusations by Fuentelba that his opponents committed a number of violations during the election campaign that may have affected the outcome of the vote. These include the alleged use of union newsletters to promote Emerson's candidacy as well as the current president's alleged acceptance of employer contributions to his campaign fund.

(Continued on page 98)

To Our Readers

Due to the length of this week's issue, several sections are out of their normal sequence. The Black music section, including the Hot Black Singles and Top Black Albums charts, begins on page 86. The Hot Dance Music charts and the Dance Trax column appear on pages 90-91.

Fox Dissatisfaction At Core Of Rumored Shift CBS/Fox Vid Restructuring Nears

BY AL STEWART

NEW YORK Amid speculation that CBS/Fox Home Video will be broken up in the near future, a top official at CBS Inc. confirms that the joint venture is being restructured to directly reflect the contributions made by each of the parties involved.

Indications are, however, that

any realignment would favor the interests of the Fox stake in the company.

"We are presently discussing some modifications to the agreement, but there is no breakup in sight," says Fred Meyer, chief financial officer of CBS Inc. and a member of the CBS/Fox Home Video board of directors.

Rumors that the 6-year-old part-

nership between CBS Inc. and 20th Century Fox will be dissolved have circulated since the Video Software Dealers Assn. convention in August. A variety of industry sources, some with close ties to the video supplier, say that there are strong indications that Rupert Murdoch, owner of 20th Century Fox, is dissatisfied with the home video alliance.

Nevertheless, it appears that the "modifications" being worked out by the two firms are an effort to remedy that dissatisfaction. It is widely believed that the restructuring will allow Fox to retain the video profits generated by the titles it contributes to the joint venture.

For its part, CBS Inc. has moved to divest itself of a number of entities that fall outside of its core business of broadcast television, including its record and magazine divisions. The only other CBS Inc. joint venture is CBS/MTM, a partnership with Mary Tyler Moore's television production company.

Meyer says he and other company officials are aware of the industry scuttlebutt that has Fox buying out CBS' interest and moving the company to the West Coast. Insisting that the rumors are unfounded, Meyer adds that CBS would be more inclined to hold on to its video arm since it is more closely tied to its television interests than either magazine publishing or record production. He says rumors to the con-

(Continued on page 107)



Schurr Thing. Singer Diane Schurr joins Barry Manilow at a dinner sponsored by the Starlight Foundation, which presented Manilow with its humanitarian award. Schurr appeared on Manilow's CBS-TV special March 6.

Racker CEVAXS Wraps MovieQuik Acquisition

BY CHRIS MORRIS

LOS ANGELES Convenience store video rackjobber CEVAXS Corp. has completed its purchase of the Southland Corp.'s MovieQuik video rental division.

CEVAXS, based in Vancouver, British Columbia, claims the acquisition makes it "the largest supplier of video programs in North America."

The deal, announced March 7 by CEVAXS and Dallas-based Southland, is valued at \$51.6 million by CEVAXS chairman and co-founder A. Elliott Martin.

Under the agreement, CEVAXS will rack the MovieQuik rental units in approximately 4,300

North American 7-Eleven stores. The Canadian company had previously serviced 900 Southland stores in Canada and the Pacific Northwest.

CEVAXS estimates that it will now have a 60% share of the 7-Eleven video trade in North America. The financially troubled Los Angeles-based video rack firm Stars To Go continues to service a substantial number of 7-Eleven video accounts.

In October, CEVAXS, formerly known as Consolidated Video Systems Inc., signed a letter of intent to purchase the MovieQuik assets, which were being dealt by Southland's principals, who are engaged

(Continued on page 101)

A&M To Test Six 'For-Sale' CD-3s In May Trade To Get Details During NARM Confab

BY GEOFF MAYFIELD

NEW YORK A&M Records has nailed down plans to test the 3-inch compact disk as a commercial product.

The label has six of the subcompact disks slated for release on May 3, which will probably make it the first major label to release 3-inch CDs for sale. A&M plans to make a pitch for its CD-3 line Sunday (13) to retailers, one-stops, and racks at the National Assn. of Recording Merchandisers' convention in Los Angeles when its wholesaler, BMG Distribution, conducts its product presentation.

According to David Steffen, A&M vice president of sales and distribution, and Jane Simon, the label's national director of singles sales, A&M's first half-dozen CD-3 titles have been targeted as collectors' items. All titles will include either previously unreleased versions of the artist's material or songs that will be making their first U.S. appearance.

"The idea in our minds is that maybe the name 'CD single' is a misnomer," says Simon. "If you have collectible titles out there, you might be hitting the people who like the Sting single, but you're giving them something extra from Sting, too."

In the past, executives of some retail chains and rival labels have expressed concern that the 20-minute CD-3s might cannibalize sales of album-length CDs. Steffen says, how-

ever, that A&M has taken that into consideration (Billboard, Nov. 21).

"The idea is that we're not going to take 20 minutes of music off an album," says Steffen. "Maybe that's what other labels are going to do, but that shortchanges the artist, the label, the retailers. That shortchanges everybody."

Instead, Steffen and Simon hope the value-added presence of the previously unavailable tracks might ac-

tually entice fans who already own an artist's full-length album on CD or one of the other configurations.

Of the initial batch of 3-inch CDs, four will contain current singles. Acts featured on those will be Sting, Squeeze, Orchestral Manoeuvres In The Dark, and Robyn Hitchcock & the Egyptians. Another CD-3 by Suzanne Vega will be anchored by her 1987 hit "Luka"; the sixth title, fea-

(Continued on page 100)

A&M Teams Joe Jackson Videotape With 3-Inch CD

BY JIM McCULLAUGH

LOS ANGELES A&M plans to offer a free 3-inch compact disk inside the packaging of an upcoming Joe Jackson longform music video.

The move is part of a larger label commitment to the emerging 3-inch format, says David Steffen, senior vice president of sales and distribution (see story, this page).

"Joe Jackson Live In Tokyo," a two-hour concert video listing at \$19.98, is scheduled to arrive in stores May 3—the same date slated for the release of Jackson's upcoming studio album, "Live 1980-1987."

The three cuts on the 3-inch CD

will not be featured on the video, says Steffen, but will instead be on the new Jackson album. To enhance cross-promotional possibilities, he says, there will be overlapping music material on the album and video as well as elements exclusive to each.

A 3-inch, circular silver sticker will flag the bonus 3-inch CD on the home video package. The CD will be inserted inside the cassette box in its own sleeve. To minimize pilferage, each cassette box will be secured with a special tape under the shrink-wrap.

Steffen says the idea to combine technologies at retail makes perfect sense in that it gives "con-

(Continued on page 100)

EXECUTIVE TURNTABLE

RECORD COMPANIES. MCA Records in New York makes the following appointments: **Ricky Schultz**, vice president of MCA Jazz and president of Zebra Records; **Randall Kennedy**, national director of marketing of jazz/Narada; **Ted Higashioka**, national director of public relations of jazz/Narada; and **Don Lucoff**, national director of publicity for jazz/Narada. Schultz was previously executive director for MCA Jazz. Kennedy was national sales manager for MCA Jazz/Zebra Records. Higashioka was national director of promotion for MCA Jazz/Zebra Records. Lucoff was national director of publicity for MCA Jazz/Zebra Records. (See related story, page 6.)

Frontier Records in Los Angeles makes the following appointments: **Hilaire Broslo**, director of West Coast promotions; **Andrea Rizzo**, Baltimore/Washington, D.C., representative; **Michael Marlin**, Boston representative; and **Jim Dunbar**, San Francisco representative. Broslo was director of radio/video promotions at Big Time Records; Rizzo was a staff member of



SCHULTZ



KRUGER



TANZMAN



MOORE

radio station WHFS, Annapolis, Md.; Marlin was stationed at radio station WDJM, Framingham, Mass. and Dunbar was on staff at radio station WHFS.

PolyGram Records in New York appoints **Dana Venable** product manager. He was in promotion and marketing at CBS Records.

HOME VIDEO. Nelson Entertainment of Los Angeles promotes **Bill Kruger** to national sales manager, consumer products. He was Western regional sales manager.

Galanty & Co. of Los Angeles appoints **Nick Norton** vice president, sales and marketing. He was senior product manager for sports and fitness programming with Lorimar.

Forum Home Video of New York appoints **Martin P. Gallagher** manager, sales and customer service. He was a sales manager with Star Video.

Pacific Arts Video in Los Angeles makes the following appointments: **Tim Trimble**, sales assistant, and **Ed Bell**, customer service representative. They were, respectively, administrative assistant and older service assistant.

EECO/Convergence of Los Angeles appoints **Robert A. Switzer** national sales manager. He was general manager at Trigon Electronics.

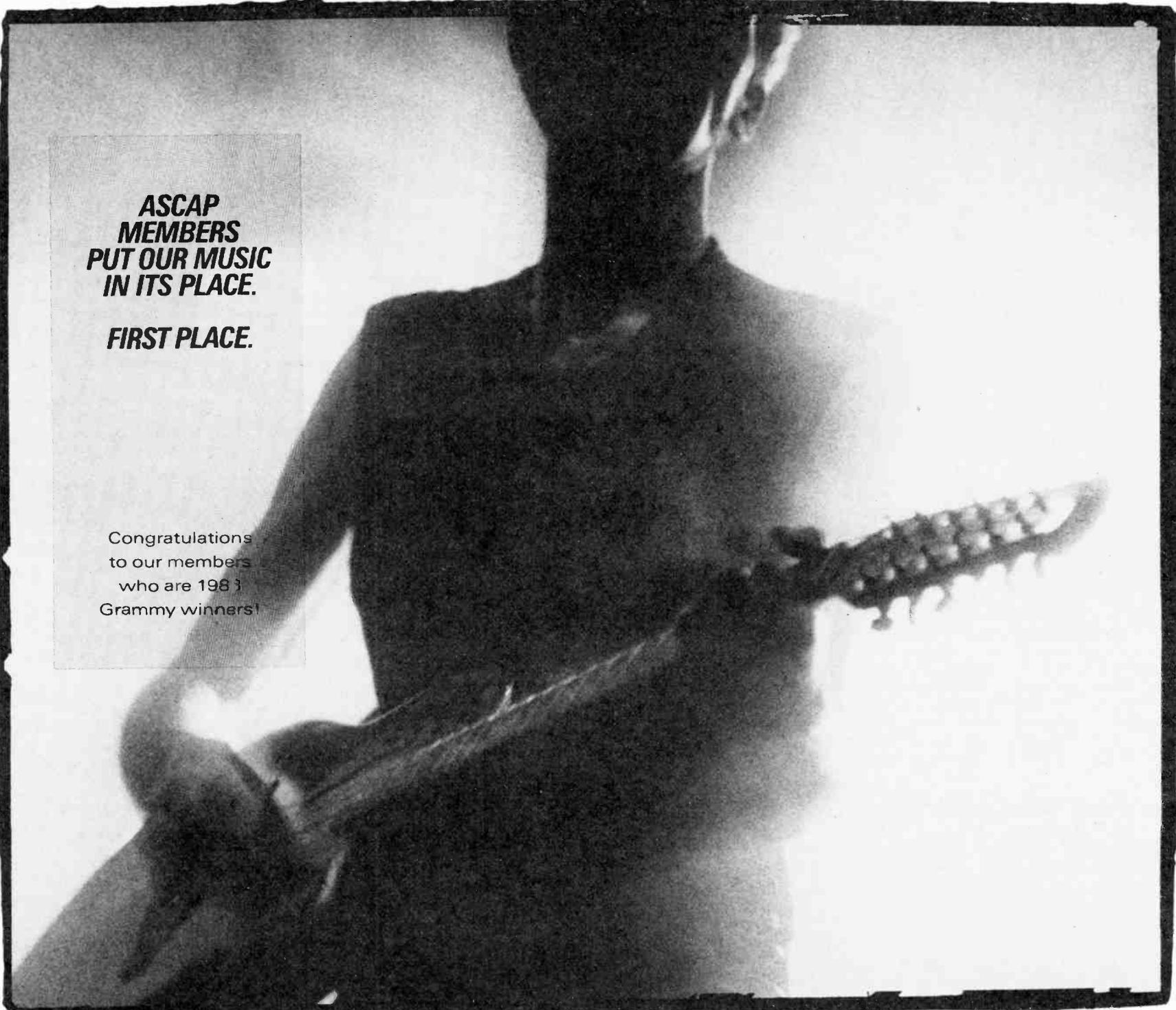
PRO AUDIO. Alpha Audio of Richmond, Va., names **Spence Burton** technical manager. He was with Walley Heider Recording in Los Angeles.

RETAILING. The Musicland Group Inc. names the following: **Bruce Bausman**, senior vice president, real estate; **Robert Henderson**, senior vice president, general merchandise; **Larry Gaines**, senior vice president, stores, Eastern division; and **Richard Odette**, vice president, software merchandising.

RELATED FIELDS. Rogers & Cowan Public Relations' New York Entertainment Division appoints **Linn Tanzman** executive director of music and entertainment. She was an independent consultant who founded her own firm.

JLM Public Relations Inc. of New York appoints **Ellen Morgenstern** director. She was manager, VH-1 publicity, with MTV Networks.

(Continued on page 100)



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HERBERT KRETZMER (PRS)
LADYSMITH BLACK MAMBAZO
WYNTON MARSALIS
GEORGE MICHAEL
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U2 (PRS)
NARADA MICHAEL WALDEN
DENIECE WILLIAMS
THE WINANS
FRANK ZAPPA

A S C A P

Melodiya Label Counters Criticism

Argues Soviet Tech, Trade Laws Hurt

BY VADIM YURCHENKOV

MOSCOW Valerii Sukhorado, director general of Melodiya, has responded to criticism of the state-owned Soviet record company in a long article published in the daily Sovetskaya Kultura newspaper.

Conceding that there is room for improvement in some areas of the company's operation, Sukhorado nevertheless points out that many of Melodiya's problems are not of its own making: "The customer is rightly interested in the quality and price of our recordings, and if he is

dissatisfied, then inevitably Melodiya, which holds exclusive rights to produce records and tapes, is blamed."

But the company's monopoly of music production does not give it a similar monopoly in solving the technical, scientific, financial, and managerial problems on which future progress depends, he notes. "We are compared, often not to our advantage, with Western record companies. But contemporary culture is held together by scientific achievement, and our colleagues in the West have at their disposal pow-

erful industrial and technical services. In those countries, music is one of the most profitable businesses. Here an old view persists that records are a secondary industry, like children's toys."

In fact, records are categorized by the Soviet trade ministry as "household wares," while Melodiya's recording studio was formerly listed as a "metal-working plant, fourth grade." Raw materials for both disk and tape production—those for the latter are referred to as "abrasive paper"—are often of poor quality.

Sukhorado goes on to say that de-
(Continued on page 101)



High Water Marx. EMI-Manhattan artist Richard Marx meets with label brass to commemorate the platinum certification of his debut album. Shown, from left, are Gerry Griffith, senior vice president, a&r; Sal Licata, CEO; Marx; Geoff Bywater, vice president, artist and video development; and Ken Baumstein, vice president, marketing.

MCA Records Brings Jazz Arm Home With New Staff

BY DAVE DIMARTINO

LOS ANGELES MCA Records has officially brought its jazz division into the fold, promoting to executive status four people who had previously served as consultants to the label.

Named are Ricky Schultz, former executive director of the jazz division, who is now MCA's vice president of jazz; Randall Kennedy, national director of marketing for jazz/Narada; Ted Higashioka, national director of promotion for jazz/Narada; and Don Lucoff, national director of public relations for jazz/Narada. All are based in Los Angeles except Lucoff,

who works out of MCA's New York offices.

These executives will report to the heads of their MCA departments while continuing to function as a unit under Schultz's direction.

The realignment of MCA's jazz division marks a shift from the blanket consultancy status it has maintained since Schultz and MCA originally announced its formation in 1985. Schultz, then president of jazz line Zebra Records and promotion and marketing firm Word Of Mouth, came aboard officially as a consultant, as did the staff he brought
(Continued on page 107)

Plans Film, Classical, Jazz Titles Intersound Ups Album Flow

BY KEN TERRY

NEW YORK Minneapolis-based Intersound, which includes the ProArte, Maxiplay, Quintessence, America's Pops, ProJazz, and Cine-disc labels, plans a vigorous expansion of its lines this year.

The 6-year-old indie, founded by former Pickwick International executives Don Johnson and Steve Vining, is broadening its presence in the classical, jazz, and film soundtrack fields.

In the soundtrack area, the 1 1/2-year-old Cinedisc label has already put out albums culled from such

films as "Roxanne," "Hellraiser," and "Hello Again." This month, it will release soundtracks from New Life Pictures' "The Rosary Murders" starring Donald Sutherland and Orion Pictures' "Dominick & Eugene" featuring Tom Hulse and Jamie Lee Curtis, which opens nationwide Friday (18).

Upcoming projects include the soundtrack from Tri-Star's "Seventh Sign/The Border," composed and produced by Jack Nietzsche, and Columbia Pictures' "Vibes," Cyndi Lauper's first major screen role. CBS Records plans to release a
(Continued on page 104)

Gene DePaul Dead At 68

NEW YORK Gene DePaul, a composer with many evergreen songs to his credit, died Feb. 27 at his home in Los Angeles at the age of 68. He suffered from an inoperable brain tumor.

DePaul's most frequent collaborator was lyricist Don Raye. Together, they penned such standards as "I'll Remember April," "Cow Cow Boogie," "You Don't Know What Love Is," "Mr. Five By Five," and "He's My Guy."

DePaul's other hits included "Teach Me Tonight" with Sammy Cahn and a well-received film score with Johnny Mercer, "Seven Brides For Seven Brothers." On Broadway, another collaboration with Mercer, "Li'l Abner," had a run of 693 performances and was later made into a feature film.

DePaul is enshrined in the Songwriters Hall of Fame.

DePaul's own publishing company, Hub Music, will remain active under the aegis of his son Chris.

The DePaul family has asked that in lieu of flowers, donations be sent to the Cedar Sinai Medical Center Library Fund in Los Angeles for the purchase of books in DePaul's memory.

Plant's 'Now And Zen' Breaking Fast; Satchmo Has 1st Top 40 Hit Since '64

ROBERT PLANT is back on track. The veteran rocker's "Now And Zen" album leaps to No. 22 in its second week on the Top Pop Albums chart, which makes it his fastest-breaking album since his **Led Zeppelin** days.

Plant's first two solo albums, "Pictures At Eleven" (1982) and "The Principle Of Moments" (1983), both went top 10, as did "Volume One," his 1984 collaboration with the **Honeydrippers**—**Jimmy Page**, **Jeff Beck**, and **Nile Rodgers**.

But Plant's third solo album, "Shaken 'N Stirred," petered out at No. 20 in 1985, prompting speculation that the soft pop nature of the Honeydrippers' remake of "Sea Of Love" (which hit No. 1 on the adult contemporary chart) alienated Plant's core rock'n'roll constituency.

But judging by the strong second-week jump by "Now And Zen," it couldn't have alienated them too much.

Plant's biggest competition this time around may be **Kingdom Come**, a new Zeppelin-sounding band whose debut PolyGram album bows at No. 51.

LOUIS ARMSTRONG's "What A Wonderful World" jumps three notches to No. 38 on this week's Hot 100. This gives Satchmo a nearly 62-year span of top 40 hits. He landed his first hit, "Muskrat Rambles," in 1926.

This is Armstrong's first appearance in the top 40 since 1964, when he reached No. 1 with "Hello, Dolly!" The current hit cracks the top 40 more than 20 years after it was recorded and nearly 17 years after Armstrong's death.

Mike Perini of Ypsilanti, Mich., notes that the birth dates of the artists in this week's top 40 range from 1900 (Armstrong) to 1971 (Tiffany). That's about as big a range as you're ever going to see.

Bill Herman of Ypsilanti adds that the 20-year gap between the recording of "Wonderful World" and its entry into the top 40 sets a rock-era record.

FAST FACTS: **Billy Ocean** has the fastest-breaking hit of his career as "Get Outta My Dreams, Get Into My Car" jumps to No. 10 in its sixth week on the Hot 100. This lops two weeks off Ocean's previous speed record. "There'll Be Sad Songs (To Make You Cry)" cracked the top 10 in its eighth week in 1986.

Def Leppard is on the brink of landing its first top 10 single. "Hysteria," the title track of the band's current smash album, jumps to No. 11 on the Hot 100. The group's previously biggest hit, "Photograph," peaked at No. 12 five years ago.

Earth, Wind & Fire is running into roadblocks at pop radio—again. The veteran group's "Thinking Of You" drops to No. 76 on the Hot 100 after peaking last week at No. 67. That's even lower than the band's previous single, "System Of Survival," which peaked at No. 60 last fall. What makes this pop resistance so baffling—apart from the fact that EWF was the hottest pop/black crossover act of the mid-'70s—is that both records were huge hits in other formats. "Thinking Of You" jumps to No. 1 on this week's Hot Dance Club Play chart and climbs to No. 3 on the Hot Black Singles chart. "System Of Survival" topped both charts last fall.

Remakes of two former No. 1 pop hits are back-to-back on the Hot 100. **Suave's** remake of the **Temptations'** classic "My Girl" jumps to No. 83, and **Roxanne's** update of **Wild Cherry's** "Play That Funky Music" jumps to No. 84. "Play That Funky Music"??!

WE GET LETTERS: Perini and Mike Zeiger of Ypsilanti note that **Michael Jackson's** "Bad" is the first album to debut in the top five and remain in the top five for six solid months since the **Eagles'** "Hotel California" more than a decade ago.

Don Beckman of Spokane, Wash., notes that **Rick Astley** is the youngest male solo artist to top the Hot 100 since **Michael Jackson** scored in October 1979 with "Don't Stop 'Til You Get Enough." Astley is 22 years and one month; Jackson was 21 years and one month.

William Simpson of Los Angeles suggests that **Tiffany's** "I Saw Him Standing There" may be the first "gender-altered" top 30 hit since **Dionne Warwick's** "This Girl's In Love With You" in 1969.

Rich Appel of CBS in New York notes that "borrowing" lyrics and titles from past hits is in vogue. He points out that **Salt-N-Pepa's** "Push It" includes the first two lines of the **Kinks'** "You Really Got Me," **George Harrison's** "When We Was Fab" cites the **Miracles'** "You've Really Got A Hold On Me," **Roger's** "I Want To Be Your Man" includes the title of **Brian Hyland's** "Sealed With A Kiss," and the opening of **Billy Ocean's** "Get Outta My Dreams . . ." lifts from the **Isley Brothers'** "Who's That Lady?"

Louis Iacuo of Los Angeles notes that the first four songs on side one of the "Dirty Dancing" soundtrack—"I've Had The Time Of My Life," "Be My Baby," "She's Like The Wind," and "Hungry Eyes"—peaked at Nos. 1, 2, 3, and 4, respectively, on the Hot 100.



by Paul Grein

NEWS COVERAGE CONTINUES... SEE PAGE 107



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Compiled from a national sample of retail stores and one-stop sales reports, radio playlists and our personal opinion.

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THAT'S WHERE YOU'LL FIND ME M. MOIR (M. MOIR, C. JONES, S. YOUNG)	◆ DEJA VIRGIN/WEA
I WON'T BE YOUR FOOL BILL HAM (R. HILL)	◆ ROCKY HILL VIRGIN/WEA
I REFUSE H. GOLDBERG, J. BIODOLILLO (P. KANE, G. KANE)	◆ HUE AND CRY VIRGIN/WEA
STAND UP C. HINDS, H. DEFOE (C. HINDS, H. DEFOE)	◆ HINDSIGHT VIRGIN/WEA
THE GRAND PARADE M. ISHAM (M. ISHAM)	◆ MARK ISHAM VIRGIN/WEA
SHATTERED DREAMS C. HAYES, M. NOCITO (C. DATCHLER)	◆ JOHNNY HATES JAZZ VIRGIN/WEA
TOMORROW PEOPLE MELODY MAKERS, C. FRANTZ, T. WEYMOUTH (Z. MARLEY)	◆ ZIGGY MARLEY & THE MELODY MAKERS VIRGIN/WEA
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YOU DON'T KNOW D. WASHBOURNE, P. HARDING, P. FOX, S. DRINKWATER (R. HILD)	◆ SCARLETT & BLACK VIRGIN/WEA
IF THIS IS LOVE D. KORTCHMAR (F.S. SHARKEY, M. LEE, T. DALY)	◆ FEARGAL SHARKEY VIRGIN/WEA
COMPASSION G. TAYLOR (G. TAYLOR)	◆ GARY TAYLOR VIRGIN/WEA
CHINA IN YOUR HAND R. T. BAKER (C. DECKER, R. ROGERS)	◆ T'PAU VIRGIN/WEA

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Editorial

Unity Provides Strength On DAT

THE NATIONAL BUREAU of Standards' recent put-down of the CBS Copycode system leaves the record industry in a somewhat vulnerable position. Most labels will continue to oppose the introduction of digital audiotape recorders until a way is found to compensate copyright holders for home-taping losses. But, with the Copycode bill in Congress consigned to oblivion, the record companies' bargaining power now depends entirely on industry solidarity.

All that remains to stop DAT recorders from flooding the U.S. market is the labels' commitment to withhold their software. So far, the majors have held the line in this respect. But some smaller labels have begun releasing DAT titles, and more can be expected to follow suit as more automobile DAT players become available. (Kenwood and Clarion have already brought them on the market; Ford and General Motors are expected to offer DAT players with some of their new cars in the summer.) The record industry has nothing against playback-only machines, but the increasing availability of prerecorded software—as well as blank DAT tapes—will inevitably create a

demand for DAT recorders.

Some hardware manufacturers believe it is unnecessary to deal with record companies about copyright concerns because the gradual proliferation of prerecorded DATs on the market will eventually lead the majors to break ranks on this issue. Whether or not this is true, it is the perception that counts: The majority of electronics manufacturers will not agree to a technical or royalty solution to the DAT problem if they think the marketplace will force the labels' hand.

Consequently, the software companies should try to reach an equitable agreement with the hardware interests as soon as possible. This may not be as difficult as it seems: At a recent London conference of European and Japanese electronics firms, for example, a meeting with software producers was reportedly proposed as part of the group's examination of technical alternatives to Copycode. Meanwhile, the Recording Industry Assn. of America has floated the idea of a "unicopy" system that would allow only single copies of CDs to be made on DAT recorders; on the hardware side, Sony and JVC both have hint-

ed at a willingness to discuss a compensatory royalty.

These talks can only succeed, however, if the record industry maintains a united front. Until hardware and software companies agree on a copyright solution, each label that releases prerecorded DATs and each retailer that carries them are opening holes in the dike that now protects U.S. copyright holders from unrestricted use of DAT machines. Likewise, the sale of blank DATs at this point will invite the importation of DAT recorders before there is an agreement on copyright protection.

In April, the board of directors of the National Assn. of Recording Merchandisers endorsed the RIAA's attempts to protect copyright owners from the misuse of DAT technology. It said it supported a compensatory levy and, as an interim measure, a technical solution such as Copycode. We hope that NARM members will close ranks behind the record companies at this crucial stage in their efforts to protect their rights and those of music creators.

Retailers Should Reconsider Stance

6-BY-12 PACKAGE INFLATES CD PRICES

BY BILL NOWLIN

Everyone recognizes that lower compact disk prices will result in increased sales. It has been fashionable to blame the record companies for maintaining artificially high prices, but I think this blame is largely misplaced. Much of the responsibility belongs to retailers, who demanded the expensive and wasteful 6-by-12-inch CD package.

Although it still costs at least twice as much to manufacture CDs as to make LPs, full-line CDs typically sell for less than double the price of LPs—a sure sign that record companies are, in fact, contributing to lower CD costs for the consumer by voluntarily reducing their margins. As the actual cost of CD manufacturing continues to come down, I'm confident that record labels will continue to pass on such savings—maybe even faster than prudent respect for margins would indicate.

The biggest single obstacle to lowering CD prices at the retail level is the 6-by-12 CD package, sometimes called the tuck box or the blister pack. This packaging costs record

companies 34 cents to 40 cents per unit to print and handle (the cost of inserting the jewel boxes into the packaging is a part of this cost). In addition, it costs from \$2,000 to \$5,000 to generate new artwork and new color separations and to print the

Consumers did not demand these packages. Most people simply throw them away after they bring their new CDs home. If consumers were polled on whether they'd rather have the 6-by-12 package or spend a dollar less on their next CD purchase, virtually

of the consumer. Even now, it is only in the U.S. and Canada that CDs are presented in 6-by-12 boxes. In other countries, CDs are still sold in jewel boxes only. So why are we saddled with the totally unnecessary 6-by-12 box, when CD costs could immediately be reduced by 11%-12% if that package were eliminated?

The answer is that U.S. retailers asked for the 6-by-12 package, thus contributing to the artificially high cost of CDs in today's marketplace. Retailers requested this type of package for two reasons: fear of theft and reluctance to install new fixtures. However, I don't believe that either concern is valid today.

With regard to security, for example, the size of the CD jewel box does make it easy to steal. The 6-by-12 package adds a bit of an additional obstacle (though not really much of one for any thief of merit—a razor blade works wonders on most forms of packaging). But security concerns can easily be handled in far more economical ways. In many bookstores, for example, books contain a thin magnetized strip that costs only 1

(Continued on page 107)

'In other countries, CDs are sold in jewel boxes only'

Bill Nowlin is co-owner of Rounder Records, based in Cambridge, Mass.



four-color tucks. Naturally, these costs must be passed on all the way down the line. It doesn't take a genius to figure out that the 6-by-12 package costs the consumer a *minimum* of a dollar—and probably closer to \$1.50-\$2.00 at this point.

everyone would opt for the lower purchase price.

It is useful to recall that when CDs were first introduced, they were marketed in the jewel box only. It was that original presentation that caught the eye and the imagination



DIFFERENT LANGUAGES

In the Jan. 16 issue of *Billboard*, RCA Records president Bob Buziak wrote a Commentary about the relationships between independent and major labels. A response to that Commentary by Anthony D. Dalesandro, head of the Chicago-based M.S. Distributing Co., appeared on this page in the Feb. 27 issue. In the following letter, Buziak replies to Dalesandro's article.

Dear Mr. Dalesandro:

In response to your *Billboard* Commentary, not only are we speaking two different languages, but we are talking about two completely different businesses.

To set the record straight about your slam to RCA regarding the charts, look again. As of the date of your article, we had eight albums in the top 100 and three singles in the top five, not six in the top 200, as you stated. You forgot to count the independent labels we distribute!

The type of artists of whom I was speaking in my article are alternative/college based. Many of them come from the U.K. I was not talking about selling records in Chicago or some other metropoli-

tan area. As a matter of fact, I would not feel I could provide any help or growth for the labels you distribute (I have the list), since they primarily handle r&b and dance-oriented product. Furthermore, the actual job of our distribution operation was not the subject of my Commentary.

What I feel is important and necessary for a small label's growth is a nationwide, comprehensively coordinated artist-development/marketing program, which is something you and your colleagues cannot provide.

Mr. Dalesandro, I am not an accountant or an attorney. I received my early training from your predecessors and independent distribu-

tion. I worked for people like Johnny Kaplan, Henry Droz, and Jack Salinger. Times change, Mr. Dalesandro. You have your business and we have ours, and my experience tells me that never the two paths will cross.

Bob Buziak
President, RCA Records
New York, N.Y.

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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PDs, Promoters Smooth Differences At R&R '88 Top 40 Panels Tackle Formatics

BY KIM FREEMAN

DALLAS The top 40 panels at the Radio & Records Convention '88, held here March 3-5, featured the cream of the format's programming and promotion crop and were marked by positive comments about the relationship between both camps.

"I know everyone came here expecting a big fight," said Lou Simon, PD of KCPX "Power 99" Salt Lake City, during a music session with promotion VPs and PDs. "But the truth is that every year there's less of a conflict between us." Simon's comments met with agreement from other panelists, who attributed that trend to the fact that both sides have made more efforts to understand each other's perspectives.

Still, the common complaints arose. From labels, the gripes focused on the alleged lack of proper identification for new records, unreported airplay or extended test periods, and frustration with PDs who rely too heavily on research, especially call-out research. "We've got the wrong people on the panel," said Capitol VP/promotion John Fagot, noting that the programmers present were not guilty of any of the mentioned sins. In his inimitable style, KHYI "Y-95" Dallas PD Buzz Bennett stated an interesting analogy for the record-ID issue. Not announcing music regularly "is like going to a whore," he said. "You

use her, but you won't tell anybody her real name." Bennett said that today's 18-34 listeners want to be communicated with. "Radio is not music; it uses music. So if you're going to use music, say who it is."

Programmers were relatively quiet compared with label reps, but they did log complaints about getting too many phone calls on the same records and about labels that try to promote records according to their status on national charts and, in other cases, ask PDs to disregard

'Radio isn't music; radio uses music'

a record's lack of national progress. "If you don't want me to use the charts to add records, don't promote me with the charts," said Simon.

All of the PDs referred to any national chart as just one of many research tools and said gut instincts and local factors had more impact on a record's future with their stations.

"We're only interested in what's happening somewhere else if it's a station that means something to us," said KZZP Phoenix, Ariz., PD Guy Zapoleon. And KITY San Antonio, Texas, PD Rick Upton advised label reps to find out which "networks" PDs were plugged into when working a record.

Zapoleon called the extended tests of records "horrible," while

Arista's Rick Bisceglia noted that many songs have been broken on unreported airplay. One of the problems caused by unreported airplay, Zapoleon said, is that as it gets increasingly difficult for PDs to listen to every record, reports on developing product help PDs prioritize their listening piles.

Amid comments about how unreported airplay dilutes the value of national charts, Chrysalis president Mike Bone asked panel moderator Joel Denver of Radio & Records why the trade hasn't cracked down on this problem the same way it has on "paper adds"—stations reporting records they're not playing, a far less prevalent problem today. Denver said the trade "had help from labels [in identifying the perpetrators] on that one. We don't on this one."

In a unique approach to addressing top 40 formatics in a panel setting, Y-95's Bennett, WHTZ "Z-100" New York VP/promotion Scott Shannon, WXXS-FM "Kiss 108" Boston PD Sunny Joe White, and KKLQ-AM-FM "Q-106" San Diego PD Garry Wall presented their versions of the "ultimate" station.

Wall and White built their station in the fictitious Plainville, U.S.A., where the main competition, KCHR, was No. 1 across the board in ratings but full of programming holes that the duo laid out a plan to exploit. Through air checks, panel attendees were treated to the sounds

(Continued on page 12)



Programmers reveal why they have jumped on certain new releases.

TOP 40

"We play the 40 hottest records and 20 or so others that will be the next hottest," says Leo Vela, PD and VP/programming at KSAQ "Super Q" San Antonio, Texas. Vela's first pick this week is Johnny Hates Jazz, whose "Shattered Glass" (Virgin) "has an instant-familiarity feeling, making you feel like it's been around a long time." Not that it's predictable, though. "It's got a completely new sound, which makes it great," he says. And for true mainstream top 40 (dance stations need not apply), Vela recommends Kingdom Come's "Get It On" (Polydor). "This might be a little hard," he cautions, "but if you want your phones to blow off the wall, put it on and let the record sell itself." Next comes Sisters Of Mercy with "This Corrosion" (Elektra). "It's got a dance feel, which will appeal to female demos," Vela says, "but this is serious rock'n'roll, which will capture men as well." And one more vote is cast, for the Dan Reed Network's "Ritual" (Mercury). "If you don't look at the cover and you just listen to the music, you'll know it's some great rock'n'roll," says Vela. "I pray that the fact that some of the members are black won't [cause] rock stations [to] label them Prince clones. If John Cougar [Mellencamp] can have a good beat, why can't the Dan Reed Network?"

CROSSOVER

"God knows we're always playing records that nobody else is," says WPOW "Power 96" Miami PD Bill Tanner. He recommends a number of ballads this week, beginning with Brenda K. Starr's "I Still Believe" (MCA). "It's a beautiful ballad that's hugely successful in every form of research we use," he says. Tanner also notes that album sales are growing rapidly for this new artist. Other "huge hit" ballads include the Jets' "Make It Real" (MCA) and the Cover Girls' "Promise Me" (Fever/Sutra). The latter, by the way, was not scheduled as a single until Tanner and several colleagues began pounding it as an album track. Tanner also mentions an album cut from Debbie Gibson, "Play The Field" (Atlantic). "It's produced by Exposé producer Lewis Martineé," he says, "so it sounds like an Exposé track with Debbie Gibson singing—how can you go wrong?" Next up is Stevie B.'s "Dreamin' Of Love" (Atlantic), which "is a little more sophisticated than his last single and definitely [has] mass appeal." Finally, Tanner adds: "Just when you think you've categorized our station, I'd like to say that we're doing great with 'Endless Summer Nights' (EMI-Manhattan) by Richard Marx."

ALBUM ROCK

"My favorite this week is the new Talking Heads," says WMMR Philadelphia MD Erin Riley. She says the album's "Nothing But Flowers" (Sire/Warner Bros.), has "more rhythm and less pop" and a calypso-type beat that makes her "want to put on a grass skirt and order a daiquiri." Also, Riley says Joni Mitchell's duet with Don Henley, "Snakes And Ladders" (Geffen), "sounds like it's going to be a hit." She adds, "Some of our audience who grew up with Joni will like this up-tempo, kind-of-pop approach." Her last-but-not-least mention: Will & the Kill's "Heart Of Steel" (MCA). "We've been hearing about this guy and waiting for his record for a long time," says Riley. "I like it. It's right down the middle of rock'n'roll, catering directly to our core listeners."

ADULT ALTERNATIVE

"One album that's brand new and an absolute gem," says KTWV "the Wave" Los Angeles and Wave Network MD Chris Brodie, "is 'Natural Elements' (MCA) by Acoustic Alchemy. A diverse project that works well on this format, it's a fine example of a record that blurs boundaries. The pieces range from quiet acoustic to almost jazz." Terming David Lanz & Paul Speer's "Desert Rain" (Narada/Equinox) a "perfect follow-up" to their last effort, she expects active phones on this one, just as there were for "Natural States." Brodie also likes "Le Restaurant" (A&M) from Brenda Russell's album: "It's smooth, melodic, and sensual and perfectly fits the mood of this station." And, although it's "definitely a straight AC record," James Taylor's "Never Die Young" (Columbia) also makes Brodie's list of recommended albums. She says local sales of the record are soaring. Finally, Brodie offers her list of "just a few more greats that are evocative and very Wavelike": Philip Aaberg's "Out Of Frame" (Windham Hill), Peter Buffett's "The Waiting" (Narada/Mystique), Yutaka's "Yutaka" (GRP), and Windows' "Mr. Bongo" (Intima).

YVONNE OLSON

New Black Singles Panel

NEW YORK Effective with the March 12 issue, Billboard has revised the Hot Black Singles radio panel. There are now 96 reporting stations. The panel is revised after each Arbitron ratings period by chart manager Terri Rossi, who adjusts the stations' weights to reflect changes in audience size and to add or delete stations. Stations reporting to the Hot Black Singles chart are divided into five weighted categories according to their weekly cumulative audiences as measured by

Arbitron.

The categories are weighted as follows: **platinum**, weekly comes of at least 500,000; **gold**, 250,000-499,999; **silver**, 100,000-249,999; **bronze**, 50,000-99,999; and **secondary**, 25,000-49,999. In the following list, the one new reporting station is indicated by an asterisk.

PLATINUM

KSOL-FM San Francisco, Calif.
WBMX-FM Chicago, Ill.
WGCI-FM Chicago, Ill.
WUSL-FM Philadelphia, Pa.

GOLD

KACE-FM Los Angeles, Calif.
KDAY-AM Los Angeles, Calif.
KJLH-FM Los Angeles, Calif.
KKDA-FM Dallas, Texas
KMJQ-FM Houston, Texas
WDAS-FM Philadelphia, Pa.
WDJY-FM Washington, D.C.
WHRK-FM Memphis, Tenn.
WHUR-FM Washington, D.C.
WVEE-FM Atlanta, Ga.
WXYV-FM Baltimore, Md.
WZAK-FM Cleveland, Ohio

SILVER

KATZ-FM St. Louis, Mo.
KDIA-AM Oakland, Calif.
KDLZ-FM Fort Worth, Texas
KMJM-FM St. Louis, Mo.
KPRS-FM Kansas City, Mo.
KRNB-FM Memphis, Tenn.
WBLX-FM Mobile, Ala.
WBLZ-FM Cincinnati, Ohio.

(Continued on page 12)

RADIO STATION FOR SALE

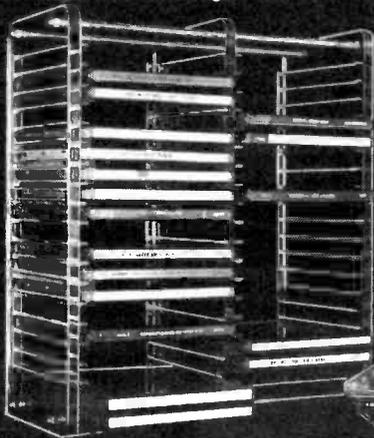
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NANCI GRIFFITH
MARTY HAGGARD
SCOTT HENDRICKS
HIGHWAY 101

THE JUDDS
BILL LLOYD
WILLIE NELSON
THE OAK RIDGE BOYS
DOLLY PARTON
RESTLESS HEART
LINDA RONSTADT
TANYA TUCKER
STEVE WARINER
HANK WILLIAMS, JR.
DWIGHT YOAKAM



R&R TOP 40 PANELS TACKLE FORMATICS

(Continued from page 10)

of a very cluttered station—morning announcers talking over one another, complicated contest explanations, and a morning cash giveaway that was promoted often but never delivered.

Wall and White's strategy involved setting 15-24s as their start-up demo, installing a low-key morning talent to deliver basic services without much hype and an afternoon personality with more flair, and setting "10 in a row" as their sole music positioner. All elements, Wall and White said, would exploit KCHR's weaknesses.

Bennett and Shannon's station was set in an unidentified top 10 market and also faced WCHR, described as a dominant outlet for five years with a morning show that draws 40% of its overall listeners and a time-spent-listening average of 62 minutes. WCHR also had separate \$50,000-a-month budgets for promotion and marketing.

To combat all this, Shannon and Bennett stuck to basics. "Scott was the one who told me about the KISS concept—'Keep It Simple, Stupid,'" said Bennett.

BILLBOARD REVISES HOT BLACK SINGLES PANEL

(Continued from page 10)

WDIA-AM Memphis, Tenn.
WEDR-FM Miami, Fla.
WEKS-FM Atlanta, Ga.
WENN-FM Birmingham, Ala.
WGPR-FM Detroit, Mich.
WIKS-FM New Bern, N.C.
WILD-AM Boston, Mass.
WJMI-FM Jackson, Miss.
WLUM-FM Milwaukee, Wis.
WNJR-AM Newark, N.J.
WOWI-AM Norfolk, Va.
WPEG-FM Charlotte, N.C.
WPLZ-FM St. Petersburg, Fla.
WQMG-FM Greensboro, N.C.
WQOK-FM Raleigh, N.C.*
WRAP-AM Norfolk, Va.
WTLC-FM Indianapolis, Ind.
WVDM-FM Sumter, S.C.
WXOK-AM Baton Rouge, La.
WYLD-FM New Orleans, La.
WZFX-FM Fayetteville, N.C.
XHRM-FM San Diego, Calif.

WGOK-AM Mobile, Ala.
WHYZ-AM Greenville, S.C.
WJZF-FM Erlanger, Ky.
WJIZ-FM Albany, Ga.
WJMO-AM Cleveland, Ohio
WJYL-FM Louisville, Ky.
WKIE-AM Richmond, Va.
WKXI-AM Jackson, Miss.
WLOU-AM Louisville, Ky.
WORL-AM Orlando, Fla.
WPAL-AM Charleston, S.C.
WPDQ-FM Jacksonville, Fla.
WQIM-FM Montgomery, Ala.
WQQK-FM Nashville, Tenn.
WRBD-AM Fort Lauderdale, Fla.
WTMP-AM Tampa, Fla.
WWWZ-FM Charleston, S.C.

SECONDARY

KOKY-AM Little Rock, Ark.
KPRW-AM Oklahoma City, Okla.
KXZZ-AM Lake Charles, La.
KZEY-AM Tyler, Texas
WAAA-AM Winston-Salem, N.C.
WANM-AM Tallahassee, Fla.
WCKX-FM Columbus, Ohio
WDAO-AM Dayton, Ohio
WIBB-AM Macon, Ga.
WJTT-FM Chattanooga, Tenn.
WKND-AM Hartford, Conn.
WMGL-FM Charleston, S.C.
WNHC-AM New Haven, Conn.
WOIC-AM West Columbia, S.C.
WQFX-FM Gulfport, Miss.
WRXB-AM St. Petersburg, Fla.
WWWS-FM Saginaw, Mich.
WZAZ-AM Jacksonville, Fla.
WZZT-FM Columbus, Ohio

BRONZE

KCOH-AM Houston, Texas
KDKS-FM Shreveport, La.
KHYS-FM Port Arthur, Texas
KKFX-AM Seattle, Wash.
KQXL-FM Baton Rouge, La.
WATV-AM Birmingham, Ala.
WBLK-FM Buffalo, N.Y.
WDKS-FM Fayetteville, N.C.
WDKX-FM Rochester, N.Y.
WDZZ-FM Flint, Mich.
WEAS-AM Savannah, Ga.
WEBB-AM Baltimore, Md.
WFXA-FM Augusta, Ga.
WFXC-FM Durham, N.C.

newsline...

SUMMIT BROADCASTING, Atlanta, appoints Owen Weber executive VP/radio. He had been VP/GM of the company's WCAO/WXYV Baltimore. He will relocate to Atlanta.

BOB SCHERNER is appointed GM of Henry Broadcasting outlet KYTE-AM-FM Portland, Ore. He had been GSM for KYA/KSFO San Francisco. Before that, he held the same post at KGW Portland.

DON WALKER is named VP/GM at WAVH Mobile, Ala.

KLSQ LAS VEGAS GSM Rosanne Berkey is upped to GM.

J.J. TAYLOR Cos. buys WIVY Jacksonville, Fla., for \$8.1 million from the Gilmore Broadcasting Corp.

GLOBAL BROADCASTING sells WLQI Miami/Hollywood, Fla., to Genesis Communications for \$1.9 million.

FM Albuquerque, N.M., is sold by Zia Telecommunications for to AM-FM Communications.

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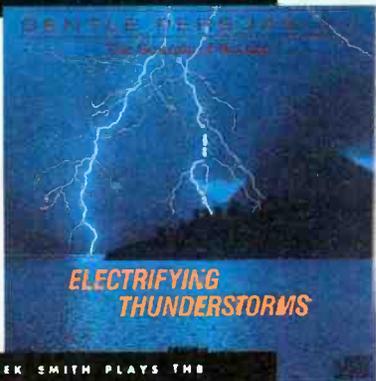
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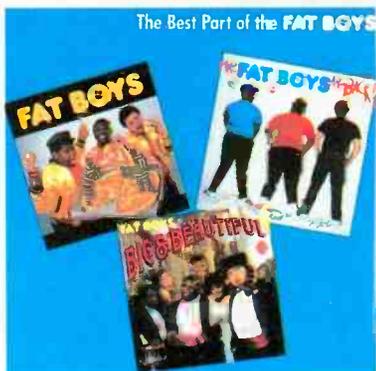


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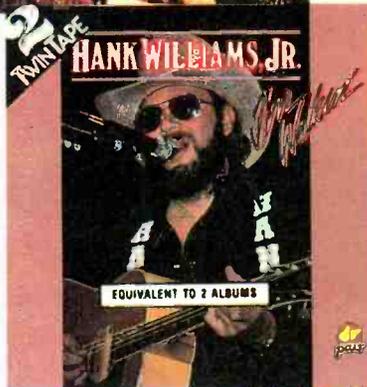
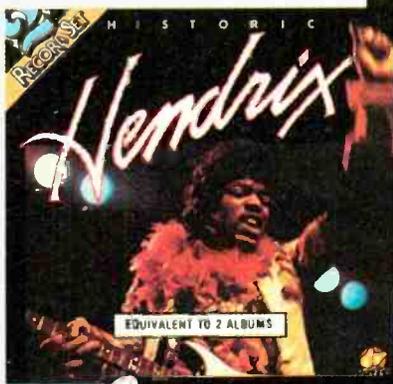
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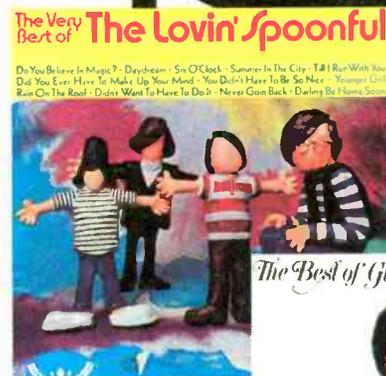


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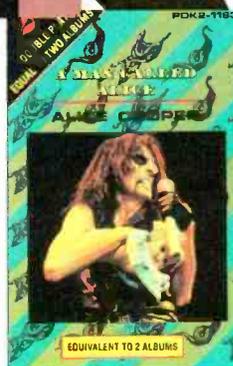
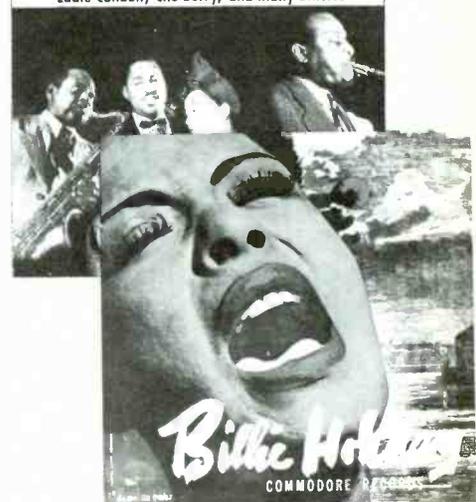


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Stern Vs. Levine In War Of The Words; KHTR PD Kevin Young Relives His Youth

STERN/(W)PYX—A FIGHT: Those who showed up at New York's Palladium for McGhan Radio Productions' "Live From Grammy Week" (Billboard Feb. 20), which ran from Feb. 29-March 4, enjoyed more than the entertaining presence of visiting celebrities; they were also treated to a little guerilla warfare, courtesy of WPYX Albany, N.Y., OM Ed Levine and WXRK "K-Rock" New York's Howard Stern.

On March 1, Grammy Wednesday, Stern shouted through a bullhorn to get Guardian Angels' founder Curtis Sliwa to abandon the WPYX table and join him on the air. This sparked a heated exchange between WPYX morning team Mason & Nash and Stern. Stern had been using the bullhorn all week. Sliwa has reportedly turned down repeated K-Rock requests to appear on Stern's morning show. According

to some, the participants in the exchange nearly came to blows. The ensuing verbal barrage wasn't picked up by the microphones of any of the other 15 stations participating in the program—which, if the Federal Communications Commission was listening, was a blessing for both parties.

The next day, WPYX's Levine threw down the gauntlet with a \$1,000 check and challenged K-Rock to put the WPYX team of Mason & Nash on for two hours of K-Rock's morning show. Levine wanted K-Rock listeners to hear his team and Stern back to back and then vote on which they preferred. The \$1,000 offer was met with complete derision by Stern, co-host Robin Quivers, and the entire K-Rock entourage. Levine put up the grand from his personal funds, and the challenge cut only one way—neither K-Rock nor Stern had to match it.

Eventually, Levine secured a live K-Rock mike, and as the verbal battle between Stern and Levine escalated, Levine proposed another wager: that Stern's morning show was *not* the highest-rated morning drive on Long Island, N.Y., in the latest Birch. Stern accepted—for \$10,000. For all the furor of the final exchange prior to the handshake, most of which was unairable without extensive bleeping, the suspense was short-lived. Birch does not cover the Long Island market.

In retrospect, Levine says that his intention was to "draw the fire away from my morning crew and onto myself. I wanted [Mason & Nash] to be able to concentrate on the show and the interviews." Levine says he felt that since Stern was taping the afternoon events for delayed broadcast, Stern had an advantage over morning men Mason & Nash, who had switched shifts to bring the 2 p.m.-6 p.m. show to Albany live.

Although annoyed by Stern's bullhorn and the loud verbal antics, participants in "Grammy Week" rated the event a resounding success. Many, including WPYX, have signed up for the next McGhan round, which will center on the April 11 Academy Awards show.

CONGRATULATIONS to WCOL Columbus, Ohio, PD Kevin Young, who returns to his hometown to program CBS top 40 KHTR St. Louis. "It's a very successful station right now," says Young. "And I plan to keep it that way!" He also expressed excitement over working with station managers Robert Hyland and Bob Fulstone, whom he terms "the best managers in the business." Young replaces Dave Robbins, who left recently to program Nationwide's Columbus top 40, WNCI.

Meanwhile, WCOL GM Randy Rahe and Young are in the process of looking for an aggressive, market-wise replacement for the mainstream top 40. Young is accepting tapes and resumes, but no phone calls.

KSD-FM St. Louis PD Jim Morrison is looking for an album-oriented MD with on-air experience and strong musical knowledge of the format. This future Gannett employee must have computer skills and pay attention to details. If you're interested, send tapes and resumes to Morrison.

FOLLOWING WLVE Miami PD John Moen's sudden

departure to program AC KEZR San Jose, Calif., WLVE executive VP Dean Goodman has named Satellite Music Network's Wave OM, Rich McMillan, PD at the AC-by-day, jazz-by-night outlet.

"We were very sad to lose an excellent PD like John," says Goodman. "We're very excited to have gotten a guy like Rich. His experience at the Wave Network and WLS Chicago will bring different facets to the job, and we look forward to his contributions."



by Kim Freeman



LAST WEEK we told you about the ownership shake-up at WMMC Columbia, S.C., and its former PD Ralph Wimmer has checked in to say he's definitely looking for a new top 40 gig. He can be reached at 803-791-9925. . . . Also last week, we erroneously reported that Mike Schaefer is the new PD at KHTY "Y-97" Santa Bar-

bara, Calif. In fact, Schaefer is advising the PD-less outlet, which is the first client for his Schaeferco Programming & Music Advisers. That number is 213-934-9288. His priorities at Y-97 include finding a morning and an afternoon talent, one of whom has PD potential.

MOVEMENT: Former KSAN San Francisco stalwart Terry McGovern returns to the Bay area as morning man at AC KIOI "K-101" . . . Brad LaRock is the new PD at country KFMS Las Vegas . . . Brian King is named PD at country WYNK Baton Rouge, La. . . . WZZU "94Z" Raleigh, N.C., PD Rod Metts exits to program top 40 WNOK Columbia, S.C. . . . Ted Jacobson is the new PD at top 40 KKRQ Iowa City, Iowa. He was at KFMW Waterloo, Iowa . . . Peter Masse replaces Rick Arner as PD at top 40 KTRS Casper, Wyo. . . . WKRZ Wilkes-Barre, Pa., PD Jim Rising exits for the PD slot at top 40 WHEB Portsmouth, N.H. . . . Top 40 KDVV Topeka, Kan., loses PD Kevin Rabat to Geffen Records . . . Following the departure from country combo WAJR/WVAQ Morgantown, W.Va., of OM Carl Becker, WVAQ PD Bill McDonald is upped to OM for the outlets, and Dave Harman becomes PD for WAJR.

Belated congratulations to WXRK "K-Rock" New York promotion director Sharon Rosenbush and her photographer husband, Peter B. Kaplan, on the birth of a baby girl, Ricki Liberty . . . K.T. Maitland is upped to PD of hit outlet KNMQ Albuquerque, N.M., following the departure of Steve Stucker . . . TK Communications transfers KLUV Dallas programmer Art Roberts to KBUC San Antonio, Texas, where he'll be ops man . . . Harve Allen jumps album rockers, from WCCC Hartford, Conn., to WAAF Worcester/Boston. Allen had been at WCCC for four years, the past two as PD . . . WAVA Washington, D.C., lets local veteran Jim Elliot go from the the midday slot, and Michael "Special K" Garrett, who put in a brief stint as WAVA afternoon man, is on his way to evenings at urban stronghold WDJY Washington.

FOND FAREWELL: To break out of the "editorial we" for a second, this is Kim Freeman giving big thanks to the readers, contributors, and friends of Vox Jox who've offered immeasurable help, support, and wackiness in the compiling of this column every week. As many of you know, I'm headed to Profile Records, New York, to assume national pop promotion duties. Working with all of you has been an absolute delight, and I'll greatly miss being in regular contact with those of you in the urban, rock, and country formats. I hope our paths stumble across one another's now and then.

Meanwhile, Vox Jox will continue in the very capable hands of Yvonne Olson (213-859-5348) and Peter J. Ludwig (212-536-5028), and a new radio editor is expected to be named soon. I'm sure you'll show them the same kindnesses you have shown me. Aloha!

Assistance on this column was provided by Yvonne Olson in Los Angeles and Peter J. Ludwig in New York.

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	6	HEAVEN KNOWS ESPARANZA 7-99373/ATLANTIC	ROBERT PLANT 5 weeks at No. One
2	2	2	8	ANGEL Geffen 7-28249	AEROSMITH
3	3	3	7	CHECK IT OUT Mercury 870 126-7/POLYGRAM	JOHN COUGAR MELLENCAMP
4	4	9	6	DAMN GOOD Warner Bros. LP CUT	DAVID LEE ROTH
5	8	8	6	I WISH I HAD A GIRL CBS ASSOCIATED 4-07720/E.P.A.	HENRY LEE SUMMER
6	12	19	3	TALL COOL ONE ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
7	6	7	6	GET IT ON POLYDOR LP CUT/POLYGRAM	KINGDOM COME
8	16	26	4	ALL THAT HEAVEN WILL ALLOW COLUMBIA LP CUT	BRUCE SPRINGSTEEN
9	11	14	6	CLOUD NINE DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
10	15	20	7	REV IT UP SIRE 7-27977/WARNER BROS.	JERRY HARRISON: CASUAL GODS
11	14	18	5	TALKIN' 'BOUT Geffen LP CUT	3
12	13	12	9	ELECTRIC BLUE Chrysalis 43201	ICEHOUSE
13	5	5	10	BE STILL MY BEATING HEART A&M 2992	STING
14	7	6	13	DEVIL INSIDE ATLANTIC 7-89144	INXS
15	17	15	8	TIME RUNS WILD Geffen LP CUT	DANNY WILDE
16	34	—	2	BORN TO BE BAD EMI-MANHATTAN LP CUT	GEORGE THOROGOOD
17	10	10	8	MAGIC TOUCH Virgin 7-99402	MIKE OLDFIELD
18	9	4	9	YOU TALK TOO MUCH EMI-MANHATTAN LP CUT	GEORGE THOROGOOD
19	27	32	5	BEDS ARE BURNING Columbia 38-07433	MIDNIGHT OIL
20	24	31	5	PRESENCE OF LOVE I.R.S. 53259/MCA	THE ALARM
21	28	29	5	FINAL EYES ATCO LP CUT/ATLANTIC	YES
22	32	28	6	CAN'T WAIT ATLANTIC LP CUT	FOREIGNER
23	18	21	11	WAIT ATLANTIC 7-89126	WHITE LION
24	25	25	7	DESOLATION ANGEL Apache LP CUT	JOHN BRANNEN
25	26	27	8	POUR SOME SUGAR ON ME Mercury LP CUT/POLYGRAM	DEF LEPPARD
26	20	22	7	HEATSEEKER ATLANTIC 7-89136	AC/DC
27	22	24	6	SATCH BOOGIE RELATIVITY LP CUT	JOE SATRIANI
28	21	23	6	AMERICAN ROULETTE Geffen LP CUT	ROBBIE ROBERTSON
29	35	43	3	UNDER THE MILKY WAY ARISTA 1-9673	THE CHURCH
30	NEW		1	★★★ FLASHMAKER ★★★ NOTHING BUT FLOWERS Sire LP CUT/WARNER BROS.	TALKING HEADS
31	31	34	7	FINEST WORKSONG I.R.S. LP CUT	R.E.M.
32	33	33	6	DREAMS SLASH 7-28102/REPRISE	BODEANS
33	19	13	14	SAVE YOUR LOVE Capitol 44104	GREAT WHITE
34	45	—	2	★★★ POWER TRACK ★★★ I LOVE THE THINGS YOU DO... Virgin LP CUT	BALAAM & THE ANGEL
35	39	48	3	SHIP OF FOOLS ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
36	36	38	3	SORROW Columbia LP CUT	PINK FLOYD
37	48	—	2	ONE GOOD REASON Chrysalis 43204	PAUL CARRACK
38	42	42	7	BIRTH, SCHOOL, WORK, DEATH Epic LP CUT/E.P.A.	THE GODFATHERS
39	29	17	14	HEART TURNS TO STONE ATLANTIC LP CUT	FOREIGNER
40	47	—	3	KISS ME DEADLY RCA 6866	LITA FORD
41	23	11	10	JUST LIKE PARADISE Warner Bros. 7-28119	DAVID LEE ROTH
42	40	40	4	KISS AND TELL REPRISE 7-28117	BRYAN FERRY
43	46	—	2	WITHOUT LOVE A&M LP CUT	TONIO K.
44	NEW		1	HEART OF STEEL MCA LP CUT	WILL AND THE KILL
45	49	50	5	KNUCKLEBONES Warner Bros. LP CUT	DAVID LEE ROTH
46	38	35	15	ONE STEP UP Columbia 38-07726	BRUCE SPRINGSTEEN
47	NEW		1	NEW SENSATION ATLANTIC LP CUT	INXS
48	NEW		1	SNAKES AND LADDERS Geffen LP CUT	JONI MITCHELL
49	RE-ENTRY			ROCK OF LIFE RCA 6853	RICK SPRINGFIELD
50	30	16	10	TWO WRONGS Capitol 44101	JOE COCKER

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



Wiederkehr Enterprises' new Baby Boomer is the company's latest entry in the inflatable-giant-boom-box arena. The scaled-down version of Wiederkehr's previous offering is constructed by Aerostar International Inc., which makes the lighter-than-air inflatable characters for the Macy's Thanksgiving Day Parade.

FOR WEEK ENDING MARCH 19, 1988

Billboard®

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HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	8	FATHER FIGURE COLUMBIA 38-07682	GEORGE MICHAEL 2 weeks at No. One
2	3	5	6	MAN IN THE MIRROR EPIC 34-07668/E.P.A.	MICHAEL JACKSON
3	6	7	7	ROCKET 2 U MCA 53254	THE JETS
4	2	1	10	NEVER GONNA GIVE YOU UP RCA 5347	RICK ASTLEY
5	5	3	10	SOME KIND OF LOVER MCA 53235	JODY WATLEY
6	8	12	5	FISHNET WARNER BROS. 7-28201	MORRIS DAY
7	4	4	10	I WANT HER VINTERTAINMENT 7-69431/ELEKTRA	KEITH SWEAT
8	7	6	10	GIRLFRIEND MCA 53185	PEBBLES
9	9	9	7	OUT OF THE BLUE ATLANTIC 7-89129	DEBBIE GIBSON
10	11	14	4	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE 1-9678/ARISTA	BILLY OCEAN
11	10	10	7	NEVER KNEW LOVE LIKE THIS TABU 4-07646/E.P.A.	ALEXANDER O'NEAL
12	13	16	8	TWO OCCASIONS SOLAR 70015	THE DEELE
13	14	19	3	GOING BACK TO CALI DEF JAM 38-07679/COLUMBIA	L.L. COOL J
14	16	23	3	NAUGHTY GIRLS (NEED LOVE TOO) JIVE 1089/RCA	SAMANTHA FOX
15	23	—	2	WHERE DO BROKEN HEARTS GO ARISTA 1-9674	WHITNEY HOUSTON
16	20	29	4	WISHING WELL COLUMBIA 38-07675	TERENCE TRENT D'ARBY
17	12	11	17	PUSH IT NEXT PLATEAU 315	SALT-N-PEPA
18	25	—	2	PROVE YOUR LOVE ARISTA 1-9676	TAYLOR DAYNE
19	21	28	3	DON'T MAKE A FOOL OF YOURSELF ATLANTIC 7-89135	STACEY Q
20	19	26	3	I WANT TO BE YOUR PROPERTY MCA 53262	BLUE MERCEDES
21	22	25	5	THINKING OF YOU COLUMBIA 38-07695	EARTH, WIND & FIRE
22	NEW	1	1	PINK CADILLAC EMI-MANHATTAN 50117	NATALIE COLE
23	NEW	1	1	OOO LA LA LA EPIC 34-07708/E.P.A.	TEENA MARIE
24	29	—	2	I GET WEAK MCA 53242	BELINDA CARLISLE
25	17	20	4	SHE'S LIKE THE WIND RCA 5363	PATRICK SWAYZE/WENDY FRASER
26	15	15	14	LOVE OVERBOARD MCA 53210	GLADYS KNIGHT & THE PIPS
27	NEW	1	1	LOVEY DOVEY EPIC 34-07697/E.P.A.	TONY TERRY
28	NEW	1	1	TURN OFF THE LIGHTS MACOLA 006	WORLD CLASS WRECKIN CRU
29	NEW	1	1	SAVIN' MYSELF CRITIQUE 7-99356/ATLANTIC	ERIA FACHIN
30	18	8	15	PUMP UP THE VOLUME 4TH & B'WAY 7452	M/A/R/R/S

Products with the greatest airplay gains this week.

NEW INFLATION RATE

Radio stations across the country have taken to the "giant boom boxes" as promotional tools, whether inflatable or solid. But many stations will also say that the giants also have their drawbacks. The giant inflatables are heavy and cumbersome to maneuver and tend toward a shapeless grandmother's-sofa look. Nor are they cheap. The average cost is about \$20,000. Hard-shell giants, on the other hand, come with their own built-in problems. They are closer to mobile homes than anything else and, although they look great, must be transported and stored. They average about \$30,000. The Minnesota-based Wiederkehr Enterprises, the company that first marketed the giant inflatables in 1985, has just introduced what it hopes will be the solution to the giant's problems—for \$12,250.

Wiederkehr's Baby Boomer measures 7 feet deep, 16 feet wide, and 12 feet high when inflated. Markedly smaller in size than its big daddys, it is still large enough, Wiederkehr says, to be impressive. To combat the shape problem, the inflatable is constructed around vertical channels, sort of like a giant standing air raft. Not only does this create more rigidity and shape, but the balloon structure is far less prone to a premature death-by-puncture.

With its smaller size and construction from balloon material, the Baby Boomer's weight has been kept to under 40 pounds, including its own carrying bag. One of Wiederkehr's goals was to create a structure that could be transported in a car trunk and carried and set up (if necessary) by one person. The 40-pound deflated Boomer is about the size of a large military duffle bag. Wiederkehr claims that setup can be accomplished when used with the included

(Continued on page 18)

The all new 1987-88 INTERNATIONAL TALENT & TOURING DIRECTORY

The source for U.S. and international talent, booking agencies, facilities, services and products. Used by everyone who buys and books talent—promotes and manages tours—\$55 (includes postage and handling).

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FOR WEEK ENDING MARCH 19, 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	2	9	NEVER GONNA GIVE YOU UP RCA 5347	★ ★ NO. 1 ★ ★ ◆ RICK ASTLEY 2 weeks at No. One
2	4	7	7	ENDLESS SUMMER NIGHTS EMI-MANHATTAN 50113	◆ RICHARD MARX
3	3	4	9	FATHER FIGURE COLUMBIA 38-07682	◆ GEORGE MICHAEL
4	2	1	11	SHE'S LIKE THE WIND RCA 5363	◆ PATRICK SWAYZE/WENDY FRASER
5	5	10	7	NEVER DIE YOUNG COLUMBIA 38-07616	◆ JAMES TAYLOR
6	11	18	4	WHERE DO BROKEN HEARTS GO ARISTA 1-9674	WHITNEY HOUSTON
7	10	13	6	MAN IN THE MIRROR EPIC 34-07668/E.P.A.	◆ MICHAEL JACKSON
8	9	8	11	WITHOUT YOU ELEKTRA 7-69426	PEABO BRYSON & REGINA BELLE
9	7	3	15	SEASONS CHANGE ARISTA 1-9640	◆ EXPOSE
10	6	5	17	CAN'T STAY AWAY FROM YOU EPIC 34-07641/E.P.A.	◆ G. ESTEFAN/MIAMI SOUND
11	8	6	16	HUNGRY EYES (FROM "DIRTY DANCING") RCA 5315	◆ ERIC CARMEN
12	13	15	8	DREAMS I DREAM MCA 53205	◆ DAVE MASON (WITH PHOEBE SNOW)
13	14	19	7	I GET WEAK MCA 53242	◆ BELINDA CARLISLE
14	18	20	7	WHEN WE WAS FAB DARK HORSE 7-28131/WARNER BROS.	◆ GEORGE HARRISON
15	19	25	4	WHAT A WONDERFUL WORLD A&M 3010	◆ LOUIS ARMSTRONG
16	17	17	9	YOU WILL KNOW MOTOWN 1919	STEVIE WONDER
17	20	21	7	THEME FROM L.A. LAW POLYDOR 887 145-7/POLYGRAM	MIKE POST
18	12	9	13	TWILIGHT WORLD MERCURY 888 484-7/POLYGRAM	◆ SWING OUT SISTER
19	22	22	8	(SITTIN' ON) THE DOCK OF THE BAY COLUMBIA 38-07680	◆ MICHAEL BOLTON
20	16	14	9	WHAT HAVE I DONE TO DESERVE THIS? EMI-MANHATTAN 50107	◆ PET SHOP BOYS
21	24	33	3	TALKING BACK TO THE NIGHT ISLAND 7-28122/WARNER BROS.	STEVE WINWOOD
22	15	11	15	COULD'VE BEEN MCA 53231	TIFFANY
23	29	32	5	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE 1-9678/ARISTA	◆ BILLY OCEAN
24	25	29	5	HANDS TO HEAVEN A&M 2991	◆ BREATHE
25	26	26	7	TAKE GOOD CARE OF ME JIVE 1083/RCA	◆ JONATHAN BUTLER
26	27	34	5	OUT OF THE BLUE ATLANTIC 7-89129	◆ DEBBIE GIBSON
27	21	16	20	I LIVE FOR YOUR LOVE EMI-MANHATTAN 50094	◆ NATALIE COLE
28	31	31	6	NO CONVERSATION CAPITOL 44095	◆ VIEW FROM THE HILL
29	39	—	2	ONE STEP UP COLUMBIA 38-07726	★ ★ ★ POWER PICK ★ ★ ★ ◆ BRUCE SPRINGSTEEN
30	28	28	4	WINTER GAMES ATLANTIC 7-89140	◆ DAVID FOSTER
31	34	41	3	I KNOW YOU BY HEART COLUMBIA 38-07727	◆ DOLLY PARTON
32	23	12	16	EVERYWHERE WARNER BROS. 7-28143	FLEETWOOD MAC
33	35	47	3	SET THE NIGHT TO MUSIC RCA 6964	STARSHIP
34	33	37	4	I FOUND SOMEONE Geffen 7-28191	◆ CHER
35	NEW	1	1	ANYTHING FOR YOU EPIC 34-07759/E.P.A.	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ GLORIA ESTEFAN/MIAMI SOUND
36	32	27	21	NEVER THOUGHT (THAT I COULD LOVE) COLUMBIA 38-07618	◆ DAN HILL
37	30	23	17	ALL I WANT IS YOU ARISTA 1-9653	◆ CARLY SIMON
38	38	44	5	OVER YOU Geffen 7-28152	RAY PARKER JR. WITH NATALIE COLE
39	40	46	3	TAKE ME TO THE PILOT MCA 53250	◆ ELTON JOHN
40	47	—	2	FEELIN' HAPPY CBS ASSOCIATED 4-07667/E.P.A.	DAN SIEGEL
41	NEW	1	1	PIANO IN THE DARK A&M 3003	◆ BRENDA RUSSELL/JOE ESPOSITO
42	44	—	2	CROCKETT'S THEME MCA 53239	JAN HAMMER
43	45	39	16	THE WAY YOU MAKE ME FEEL EPIC 34-07645/E.P.A.	◆ MICHAEL JACKSON
44	NEW	1	1	ANOTHER CHANCE TO LOVE ARISTA 1-9596	DIONNE WARWICK/H.HEWETT
45	NEW	1	1	LOVE OVERBOARD MOTOWN 53210	◆ GLADYS KNIGHT & THE PIPS
46	42	30	13	TUNNEL OF LOVE COLUMBIA 38-07663	◆ BRUCE SPRINGSTEEN
47	37	24	14	ONLY THE FOOL SURVIVES Geffen 7-28165	DONNA SUMMER/M.THOMAS
48	41	38	26	THE TIME OF MY LIFE RCA 5224	◆ BILL MEDLEY & JENNIFER WARNES
49	36	40	8	DON'T SHED A TEAR CHRYSALIS 43164	◆ PAUL CARRACK
50	NEW	1	1	YOU DON'T KNOW VIRGIN 7-99405	◆ SCARLETT & BLACK

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

CONGRATULATIONS TO OUR GRAMMY WINNERS

**BEST COUNTRY VOCAL
PERFORMANCE, FEMALE:
"80's Ladies"**

(Single)
Artist
K.T. Oslin
Writer
K.T. Oslin
Publisher
Wooden Wonder Music

**BEST JAZZ INSTRUMENTAL
PERFORMANCE, SOLOIST:
"The Other Side of
Round Midnight"**

(Album)
Artist
Dexter Gordon
Writer
Billy Higgins
Publisher
WBM Music Corp. (Warner Bros.)

**BEST INSTRUMENTAL
COMPOSITION:
"Call Sheet Blues"**

(Track)
Artist
Dexter Gordon
Writer
Billy Higgins
Publisher
WBM Music Corp. (Warner Bros.)

**BEST COUNTRY VOCAL
PERFORMANCE, MALE:
"Always and Forever"**

(Album)
Artist
Randy Travis
Writer
Susan Longacre
Publishers
Long Acre Music
WBM Music Corp. (Warner Bros.)

SESAC...more than you expect

FEATURED PROGRAMMING

PREMIERE RADIO NETWORK, Los Angeles, looks like it has a hit on its hands with "Live From The 60's." The three-hour weekly takes the golden-oldies format a step further by using formatics to recreate the heyday of AM top 40 radio. The program made its debut on 50 stations Jan. 18 and is now heard on 98 in 13 of the top 20 ADI markets.

"Live From The 60's" is hosted by **KRLA-AM Los Angeles' "The Real" Don Steele**, the Los Angeles radio legend who was an integral part of **KHJ-AM** in the '60s when that station was pulling a 30 share in the market. Through Steele's banter and the use of original '60s jingles and drop-ins, the entire show is programmed to sound as though it's coming from the '60s now. Interviews of the era's stars—recorded in the '60s—are used to bracket a few tracks each hour. The music, however, gets the main emphasis.

The show is currently being produced by industry veteran **M.G. Kelly** at his production facilities. Production may shift in-house once Premiere moves into its new headquarters/studios in the Motown Building in L.A. April 1.

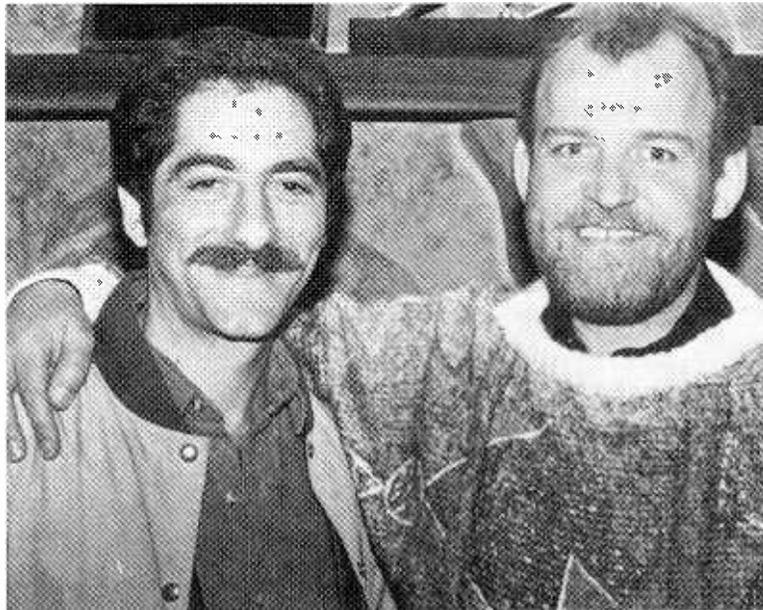
INDUSTRY UPDATE: Westwood One Cos. has announced the filing of a registration statement, covering the sale of 2.5 million shares of common stock, with the Securities and Exchange Commission. WWI is selling 2 million, and 500,000 are being sold by a current shareholder. WWI says proceeds from the sale will be used to acquire radio stations as well as complementary businesses and for general corporate purposes. The sale is pending SEC approval.

Steve Allen has announced that he and Westwood One Co. have reached a mutual decision to discontinue Allen's syndicated show on WWI's NBC Radio Network. The daily talk show airs 2-5 p.m. EST and will continue to air live through Friday (18) and then air in re-runs until May 31. Allen's continuing outside commitments and moderate clearances for the program were given as the reasons for the decision.

Radio International New York is handling the clearances for the two-hour syndication of November's live four-hour "Children Of The Americas" radiothon (Billboard Feb. 6.) The edited-down version is primarily scheduled for Easter Sunday, April 3, but has a 10-day broadcast window from April 1-10.

The 800-962-3333 phone number will be manned all 10 days to take pledges for UNICEF and the World Hunger Year's campaign against hunger and homelessness in North America and their efforts toward the immunization and health care in Central and South America. A portion of the \$250,000 raised in November was recently spent immunizing children in El Salvador during a 48-hour cease-fire.

Along with the previously announced artists, the Crosby, Stills & Nash segment will be featured, and clearance has been obtained to exclusively air a separate live recording of Crosby, Stills, Nash & Young joining Bruce Springsteen on "Hungry



Cocker Uncorked. Grammy nominee Joe Cocker, right, unchains his heart at his Santa Barbara, Calif., home as he meets with new "Rock Stars" interviewer Wayne Robins. Robins interviewed Cocker for the Monday (14) installment of Radio Today Entertainment's weekly syndicated show. The program featured Cocker's very first record, a cover of the Beatles' "I'll Cry Instead," on Decca Records.

Heart. Radio International can be contacted at 516-358-2250.

MJI Broadcasting, New York, has added **Diane Richey** to the "Country Today" airstaff as the weekly one-hour show's Nashville correspondent. She replaces **Kip Kirby** in the show's country music news segment. **Dan Taylor** continues as host.

OFF THE BEATEN TRACK: As a companion piece to Premiere's "Live From The 60's" or for stations that only want a touch of the "air-check-from-the-past" sound, **Pau Productions**, New York, has recently completed the demo for its shortform "Bringing It Back." The offering is designed as a daily 10-minute feature that uses primarily historic news stories and DJ styles, along with two or three classic tracks, to recreate the aura of the '60s. The show is targeted at top 40, AC, and classic rock for-

casts.

The short will count down the top hits of the week—from 20 or so years ago—with the No. 5 song featured on Monday, No. 4 on Tuesday, and so on. Pau is hoping to convince advertisers to sponsor the show with original '60s commercials. Pau can be contacted at 718-376-2743.

PETER J. LUDWIG

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

March 18-19, **Whitney Houston**, On The Radio, On The Radio Broadcasting, one hour.

March 18-20, **Guns N' Roses**, Metalshop, MJI Broadcasting, one hour.

March 18-20, **The Prince Story**, Hot Rocks, Unit-

ed Stations, 90 minutes.

March 18-20, the **Jets**, Star Beat, MJI Broadcasting, one hour.

March 18-20, **Elton John**, Rock Watch, United Stations, three hours.

March 18-20, **Michael Martin Murphey**, Country Today, MJI Broadcasting, one hour.

March 19-20, **Nitty Gritty Dirt Band**, **Ricky Skaggs/Judy Rodman**, Country Close-Up, Pro-Media, one hour.

March 19-20, **Robbie Robertson**, Part 1, Classic Call, Premiere Radio Network, one hour.

March 20, **Suzanne Vega**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

March 20, Listen In With **Eddie Rabbit**, Westwood One Radio Networks Album Party Special, 90 minutes.

March 20, **George Harrison/the Alarm**, Powercuts, Global Satellite/ABC Radio Networks, two hours.

March 20, **Tanya Tucker**, Countryline U.S.A., James Paul Brown Entertainment, one hour.

March 20, **Johnny Cash**, Nashville Live, MCA Radio Network, 90 minutes.

March 21, 3 (Emerson, Palmer & Berry), Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

March 21-27, **Behind The Mask: The Eric Clapton Story**, Westwood One Radio Networks Special, three hours.

March 21-27, **Bob Berg**, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

March 21-27, **Tom Petty**, Legends Of Rock, Westwood One Radio Networks, one hour.

March 21-27, **Sting**, The Authorized Special, Up-Close, MCA Radio Network, two hours.

March 21-27, **George Harrison**, Rock Today, MJI Broadcasting, one hour.

March 21-27, **Godley & Creme**, Rock Over London, Westwood One Radio Networks, one hour.

March 21-27, **Brian Wilson**, Classic Cuts, MJI Broadcasting, one hour.

March 21-27, **George Harrison**, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

March 21-27, **Pake McEntire**, Live From Gilley's, Westwood One Radio Networks, one hour.

March 21-27, the **Whispers**, Night Scene, Westwood One Radio Networks, one hour.

March 21-27, **Herb Alpert**, Star Trak Profiles, Westwood One Radio Networks, one hour.

March 21-27, **Kool & the Gang**, Pop Concerts, Westwood One Radio Networks, one hour.

March 21-27, **Lillo Thomas**, Special Edition, Westwood One Radio Networks, one hour.

March 21-27, **The Lost Lennon Tapes**, Westwood One Radio Networks Special Series, one hour.

TRIPLE GRAMMY WHAMMY

Meanwhile, **WRQX "Q-107"** Washington, D.C., whirled two of its listeners through a Grammy week they'll never forget. Q-107 spun its lucky couple through the industry pre-Grammy party at the Palladium nightclub the day before the awards, sat them down in Radio City Music Hall for the awards presentation, and then kept them on their feet at the invitation-only Michael Jackson concert to benefit the United Negro College Fund the following night. Promotions would like to see stations that want to give away Grammy packages next year try this twist: Qualify listeners on the basis of the best "cover version" of a Grammy-nominated song or performance on a call-in. The "covers" can be kept to 10 or 15 seconds, and stellar performances can be aired as a listener contest on the next day's morning show.

PETER J. LUDWIG

PROMOTIONS

(Continued from page 16)

ed cold-air blower in five minutes. The portability and smaller size also make more indoor installations possible.

"Baby Boomer" will seat two air talents in its archway, and grill cloth covers the areas where a real boom box's speakers would be. The area behind the grill cloth is empty, allowing room for a station's monitors and/or public address system. In fact, most of the fully enclosed structure is hollow, so there's room for storage or for an engineer who is not prone to claustrophobia. Velcro fasteners are attached on both the front and sides of the unit for station and sponsor's banners. Baby Boomer is being marketed by the Independent Group of Co. Inc. For additional information, contact IGC/West at 213-472-6027.

WINDOW PEEPING

Gotham top 40 **WWPR "Power 95"**

couldn't get its remote crew inside New York's Radio City Music Hall on the day of the Grammy Awards, so it decided to find a comfortable spot with a good view of the action. The station set up its daylong remote from inside the large display window of a Sam Goody record store—which just happened to be right across the street from the Music Hall's stage door and inside of the police barricades.

The vantage point gave three consecutive air shifts an unobstructed view of the limo parade as celebrities came and left the awards rehearsal and then the awards ceremony itself. To keep track of what was happening inside the hall, weekend air personality **Rich Stevens** stayed backstage with the press corps and fed live reports via wireless mike to the remote crew. The location also afforded access to Grammy nominees and the window dressing they provided.

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

POP SINGLES—20 Years Ago

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

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

1. **Blooming Hits**, Paul Mauriat & His Orchestra, PHILIPS
2. **Lady Soul**, Aretha Franklin, ATLANTIC
3. **Axis: Bold As Love**, Jimi Hendrix Experience, REPRISE
4. **Magical Mystery Tour**, Beatles, CAPITOL
5. **John Wesley Harding**, Bob Dylan, COLUMBIA
6. **Ninth**, Herb Alpert & the Tijuana Brass, A&M
7. **Disraeli Gears**, Cream, ATCO
8. **Diana Ross & The Supremes Greatest Hits**, Diana Ross & the Supremes, MOTOWN
9. **History Of**, Otis Redding, VOLT
10. ... **And Live!**, Lettermen, CAPITOL

COUNTRY SINGLES—10 Years Ago

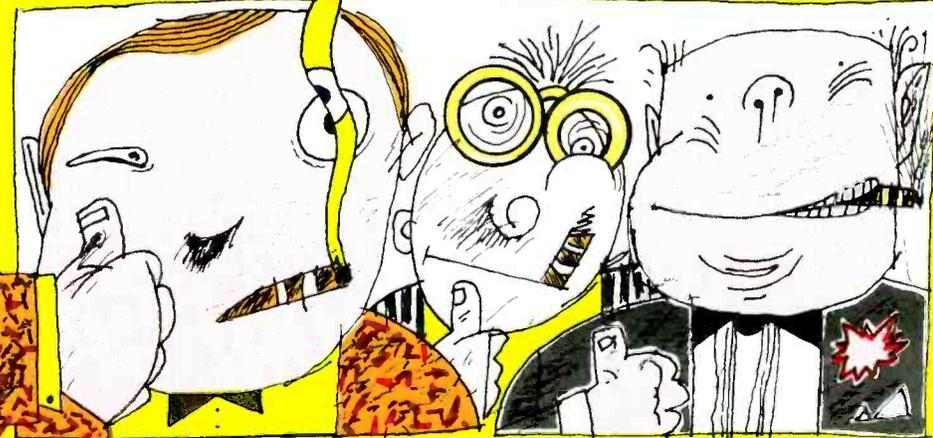
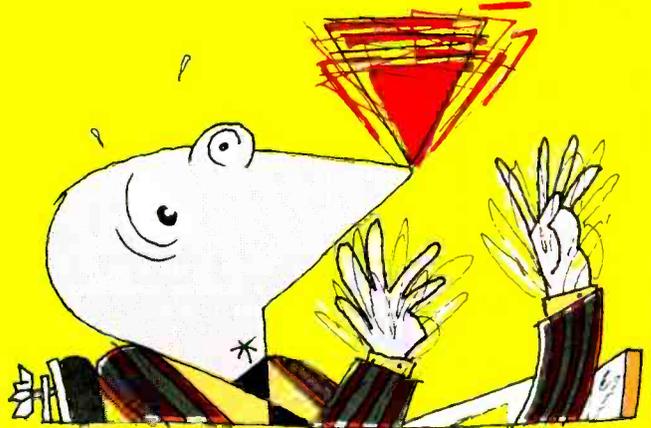
1. **Mamas Don't Let Your Babies Grow Up To Be Cowboys/I Can Get Off On You**, Waylon & Willie, RCA
2. **Do I Love You (Yes In Every Way)**, Donna Fargo, WARNER BROS.
3. **Ready For The Times To Get Better**, Crystal Gayle, UNITED ARTISTS
4. **Walk Right Back**, Anne Murray, CAPITOL
5. **Someone Loves You Honey**, Charley Pride, RCA
6. **Return To Me**, Marty Robbins, COLUMBIA
7. **Two Doors Down**, Zella Lehr, RCA
8. **I Love You, I Love You, I Love You**, Ronnie McDowell, SCORPION
9. **A Lover's Question**, Jacky Ward, MERCURY
10. **If I Had A Cheating Heart**, Mel Street, POLYDOR

SOUL SINGLES—10 Years Ago

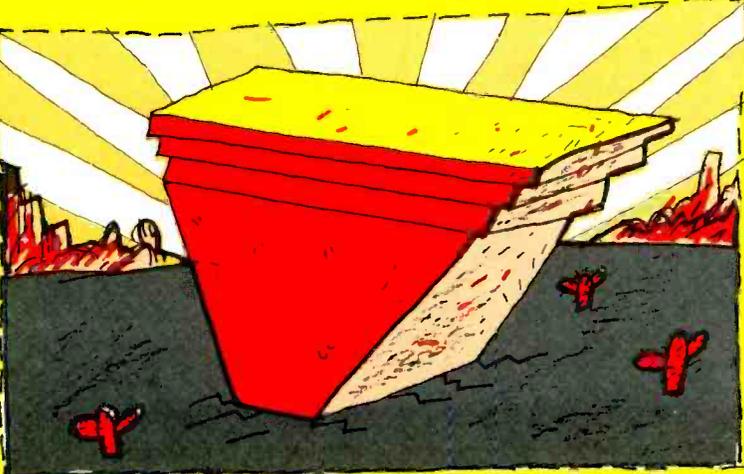
1. **Flash Light**, Parliament, CASABLANCA
2. **Bootzilla**, Bootsy's Rubber Band, WARNER BROS.
3. **It's You That I Need**, Enchantment, UNITED ARTISTS
4. **Stayin' Alive**, Bee Gees, RSO
5. **The Closer I Get To You**, Roberta Flack & Donny Hathaway, ATLANTIC
6. **Which Way Is Up**, Stargard, MCA
7.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



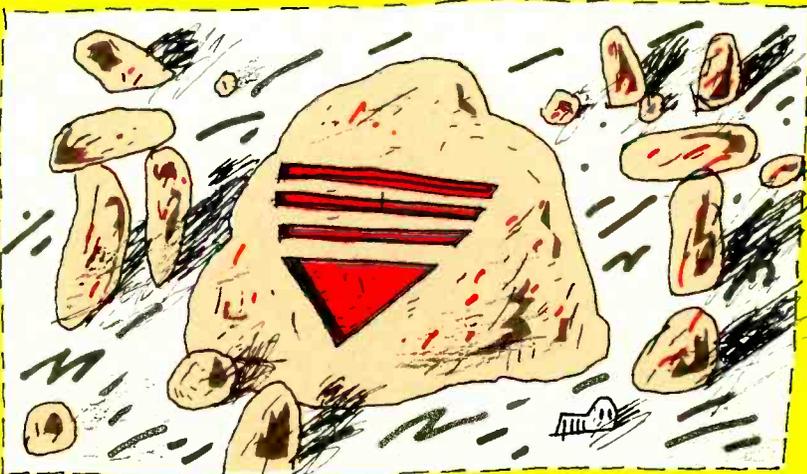
THE NEW BMG DISTRIBUTION LOGO, WHAT SHOULD IT CONVEY? 3 COMPANIES UNDER ONE UMBRELLA, DEFINITELY.



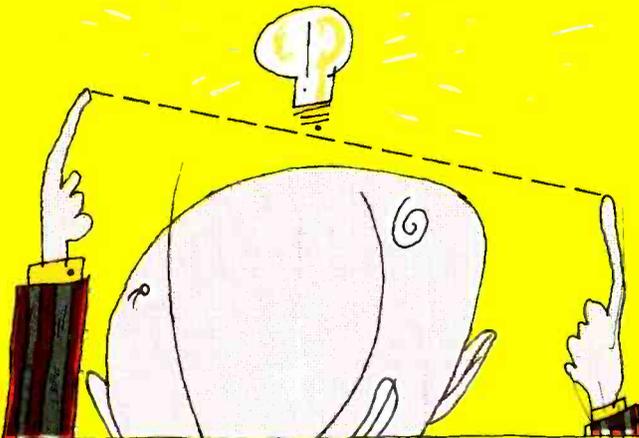
IT'S GOT TO STRIKE THE RIGHT BALANCE... ... TO MAKE EVERYONE HAPPY.



IT SHOULD BE GRAND.



IT SHOULD BE TIMELESS.



HEY! I KNOW JUST HOW TO DRIVE THE POINT HOME.



PERFECT.

Illustration: Rico



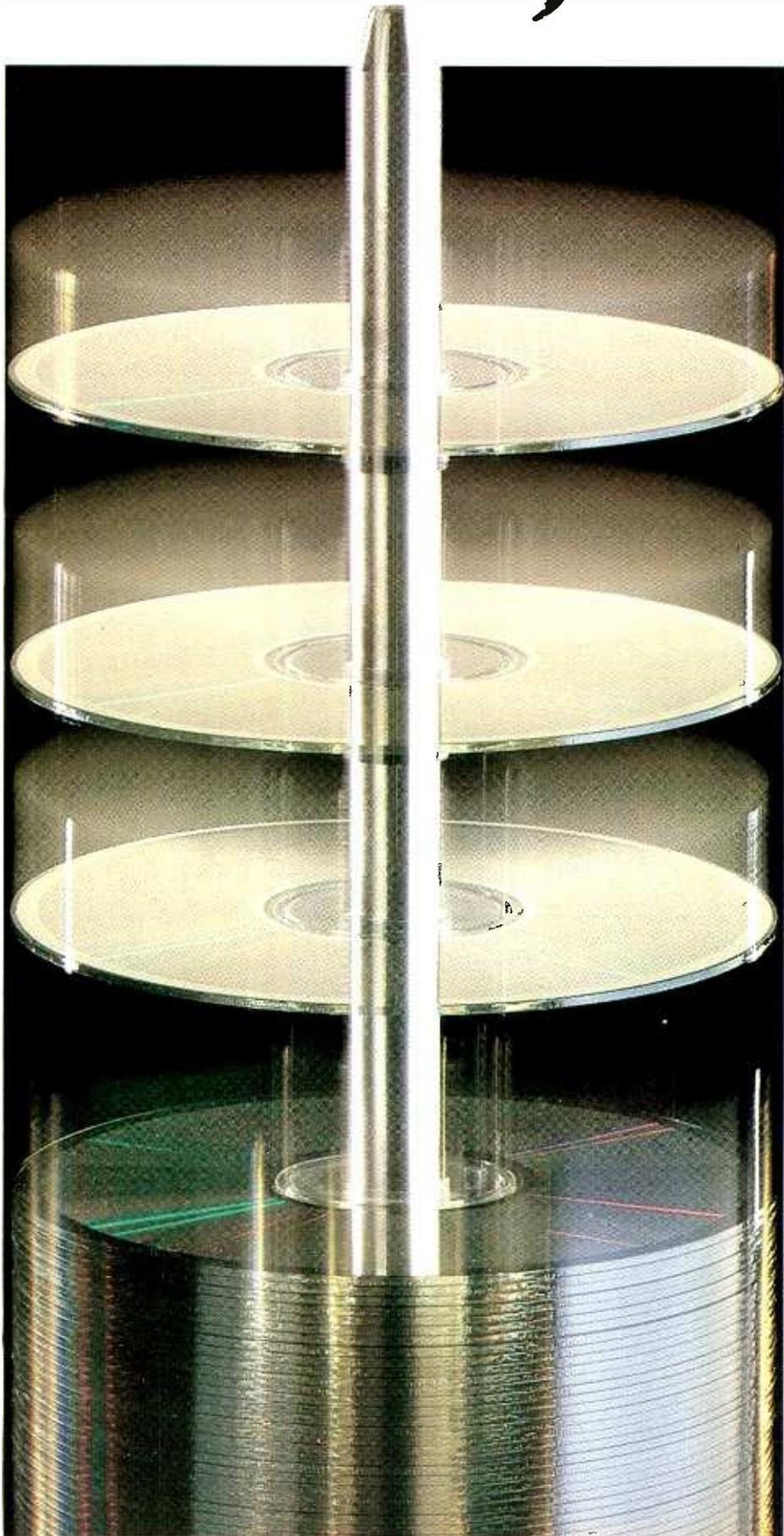


NOTHING
TASTES AS SWEET
AS SUCCESS.

ABC • CARL ANDERSON • LYNN ANDERSON • ANIMATION • BUTCH BAKER • BANANARAMA • BAR-KAYS • WALTER BEASLEY • KURTIS BLOW • BON JOVI
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THE STATLER BROS. • STYLE COUNCIL • SWING OUT SISTER • TEARS FOR FEARS • MEL TILLIS • TNT • CAROL LYNN TOWNES • TOTAL CONTRAST • VISIONS
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ON SQUAWK: IQ • TONY MACALPINE • Q5 • ON TIN PAN APPLE: FAT BOYS • LATIN RASCALS • THE WHITE BOYS

PolyGram Records
.....

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



When we started Disctronics, our aim was simple.

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

And we've got there in 12 months.

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

As you may have already found out.

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

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

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

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

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

We have four fully compatible plants.

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

(Oddly enough, considering L.A. is the

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

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

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

And still meet your deadline.

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

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

All four of them have in-house mastering facilities.

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

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

So now, the network is in place.

And our annual production capacity is 65 million discs.

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

In other words, you can take our product quality for granted.

And our client service.

Because, even though we're the world's biggest independent CD manufacturer, we know we'll only remain so as long as we live up to your expectations.

And it's easy for you to prove to yourself that we can.

Just call Hywel Davies in London on (01) 222 6878, Cal Roberts in Los Angeles on (818) 953 7790, Michael Rosenbaum in New York on (212) 307 0746, or Doug Bell in Sydney on (02) 436 0422.

They can all tell you whatever you'd like to know about the Disctronics product and the Disctronics service.

And we've asked them to do it quietly.

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BOOKER & BOOTH 613

POWER PLAYISTS™

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

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

PLATINUM

WHTZ FM 400

New York O.M.: Steve Kingston

- 1 Rick Astley, Never Gonna Give You Up
- 2 George Michael, Father Figure
- 3 Keith Sweat, I Want Her
- 4 Patrick Swayze (Wendy Fraser), Debbie Gibson, Out of the Blue
- 5 Salt-N-Pepa, Push It
- 6 Belinda Carlisle, I Get Weak
- 7 Pet Shop Boys & Dusty Springfield, Wh
- 8 Michael Jackson, Man In The Mirror
- 9 Gloria Estefan & Miami Sound Machine, L.L. Cool J, Going Back To Cali (From
- 10 Expose, Seasons Change
- 11 Eric Carmen, Hungry Eyes (From "Dirty
- 12 David Lee Roth, Just Like Paradise
- 13 M/A/R/R/S, Pump Up The Volume
- 14 Tiffany, Could've Been
- 15 Foreigner, Say You Will
- 16 Pebbles, Girlfriend
- 17 Billy Ocean, Get Outta My Dreams, Get
- 18 Cher, I Found Someone
- 19 Richard Marx, Endless Summer Nights
- 20 Tiffany, I Saw Him Standing There
- 21 Def Leppard, Hysteria
- 22 INXS, Devil Inside
- 23 L.L. Cool J, Going Back To Cali (From
- 24 Louis Armstrong, What A Wonderful Wor
- 25 Terence Trent D'Arby, Wishing Well
- 26 Whitney Houston, Where Do Broken Hear
- 27 Bangles, Hazy Shade Of Winter
- 28 Roger, I Want To Be Your Man
- 29 The Cover Girls, Because Of You
- 30 Aerosmith, Angel
- 31 Samantha Fox, Naughty Girls (Need Lov
- 32 EX
- 33 EX

POWER 95

New York P.D.: Larry Berger

- 1 Rick Astley, Never Gonna Give You Up
- 2 George Michael, Father Figure
- 3 Patrick Swayze (Wendy Fraser), Debbie Gibson, Out of the Blue
- 4 Salt-N-Pepa, Push It
- 5 Belinda Carlisle, I Get Weak
- 6 M/A/R/R/S, Pump Up The Volume
- 7 Keith Sweat, I Want Her
- 8 Michael Jackson, Man In The Mirror
- 9 Gloria Estefan & Miami Sound Machine, L.L. Cool J, Going Back To Cali (From
- 10 Pet Shop Boys & Dusty Springfield, Wh
- 11 Eric Carmen, Hungry Eyes (From "Dirty
- 12 Expose, Seasons Change
- 13 Pebbles, Girlfriend
- 14 Tiffany, Could've Been
- 15 Foreigner, Say You Will
- 16 Roger, I Want To Be Your Man
- 17 Natalie Cole, I Live For Your Love
- 18 Cher, I Found Someone
- 19 Richard Marx, Endless Summer Nights
- 20 David Lee Roth, Just Like Paradise
- 21 INXS, Devil Inside
- 22 Billy Ocean, Get Outta My Dreams, Get
- 23 Whitney Houston, Where Do Broken Hear
- 24 Terence Trent D'Arby, Wishing Well
- 25 Jody Watley, Some Kind Of Lover
- 26 Louis Armstrong, What A Wonderful Wor
- 27 EX
- 28 EX

WBBM-FM 880

Chicago P.D.: Buddy Scott

- 1 George Michael, Father Figure
- 2 Rick Astley, Never Gonna Give You Up
- 3 Patrick Swayze (Wendy Fraser), Debbie Gibson, Out of the Blue
- 4 M/A/R/R/S, Pump Up The Volume
- 5 Belinda Carlisle, I Get Weak
- 6 Richard Marx, Endless Summer Nights
- 7 Michael Jackson, Man In The Mirror
- 8 Keith Sweat, I Want Her
- 9 Pebbles, Girlfriend
- 10 Debbie Gibson, Out of the Blue
- 11 Cher, I Found Someone
- 12 The Jets, Rocket 2 U
- 13 Eric Carmen, Hungry Eyes (From "Dirty
- 14 Jody Watley, Some Kind Of Lover
- 15 Billy Ocean, Get Outta My Dreams, Get
- 16 Pet Shop Boys & Dusty Springfield, Wh
- 17 Whitney Houston, Where Do Broken Hear
- 18 Taylor Dayne, Prove Your Love
- 19 Tiffany, I Saw Him Standing There
- 20 Natalie Cole, Pink Cadillac
- 21 Brenda Russell Featuring Joe Esposito, Expose, Seasons Change
- 22 Morris Day, Fishnet
- 23 Michael Bolton, (Sittin' On) The Dock
- 24 The Cover Girls, Because Of You
- 25 Expose, Seasons Change
- 26 Suave, My Girl
- 27 Big Pig, Breakaway
- 28 Stacey Q, Don't Make A Fool Of Yourself
- 29 INXS, Devil Inside
- 30 Samantha Fox, Naughty Girls (Need Lov
- 31 Jermaine Stewart, Say It Again
- 32 Terence Trent D'Arby, Wishing Well
- 33 Gloria Estefan & Miami Sound Machine, EX

KIIS FM 102.7

Los Angeles P.D.: Steve Rivers

- 1 Rick Astley, Never Gonna Give You Up
- 2 Michael Jackson, Man In The Mirror
- 3 George Michael, Father Figure
- 4 Keith Sweat, I Want Her
- 5 Belinda Carlisle, I Get Weak
- 6 Debbie Gibson, Out of the Blue
- 7 Patrick Swayze (Wendy Fraser), The Jets, Rocket 2 U
- 8 Gloria Estefan & Miami Sound Machine, Billy Ocean, Get Outta My Dreams, Get
- 9 Pebbles, Girlfriend
- 10 INXS, Devil Inside
- 11 M/A/R/R/S, Pump Up The Volume
- 12 Gladys Knight & The Pips, Love Overbo
- 13 Jody Watley, Some Kind Of Lover
- 14 Stacey Q, Don't Make A Fool Of Yourself
- 15 Foreigner, Say You Will
- 16 Tiffany, I Saw Him Standing There
- 17 Pet Shop Boys & Dusty Springfield, Wh
- 18 Def Leppard, Hysteria
- 19 Taylor Dayne, Prove Your Love
- 20 Alexander O'Neal Featuring Cherrelle, Tiffany, Could've Been
- 21 Whitney Houston, Where Do Broken Hear
- 22 Michael Bolton, (Sittin' On) The Dock
- 23 Natalie Cole, Pink Cadillac
- 24 EX
- 25 EX

GOLD

WIPR 108 FM

Boston P.D.: Sunny Joe White

- 1 Michael Jackson, Man In The Mirror
- 2 Terence Trent D'Arby, Wishing Well
- 3 Keith Sweat, I Want Her
- 4 Billy Ocean, Get Outta My Dreams, Get
- 5 Hazel Dean, They Say It's Gonna Rain
- 6 Richard Marx, Endless Summer Nights
- 7 Erna Fachin, Savin' Myself
- 8 Alexander O'Neal Featuring Cherrelle, Aerosmith, Angel
- 9 Pebbles, Girlfriend
- 10 Debbie Gibson, Out of the Blue
- 11 Jody Watley, Some Kind Of Lover
- 12 The Jets, Rocket 2 U
- 13 Michael Bolton, (Sittin' On) The Dock
- 14 Taylor Dayne, Prove Your Love
- 15 Rick Springfield, Rock Of Life
- 16 George Harrison, When We Was Fab
- 17 Scarlett & Black, You Don't Know
- 18 Sting, Be Still My Beating Heart
- 19 John Cougar Mellencamp, Check It Out
- 20 Louis Armstrong, What A Wonderful Wor
- 21 Bruce Springsteen, One Step Up
- 22 Def Leppard, Hysteria
- 23 Morris Day, Fishnet
- 24 Spang, Call Me
- 25 Fresh For Lulu, Postcards From Paradi
- 26 Heart, I Want You So Bad
- 27 INXS, Devil Inside
- 28 So, Are You Sure
- 29 Whitney Houston, Where Do Broken Hear
- 30 Toto, Pamela
- 31 Whitesnake, Give Me All Your Love
- 32 Bananarama, Love In The First Degree
- 33 EX
- 34 EX
- 35 EX

104 FM

Boston P.D.: Michael Colby

- 1 Richard Marx, Endless Summer Nights
- 2 Michael Jackson, Man In The Mirror
- 3 Billy Ocean, Get Outta My Dreams, Get
- 4 Debbie Gibson, Out of the Blue
- 5 Keith Sweat, I Want Her
- 6 Belinda Carlisle, I Get Weak
- 7 David Lee Roth, Just Like Paradise
- 8 Aerosmith, Angel
- 9 George Michael, Father Figure
- 10 Def Leppard, Hysteria
- 11 John Cougar Mellencamp, Check It Out
- 12 Scarlett & Black, You Don't Know
- 13 The Jets, Rocket 2 U
- 14 Cher, I Found Someone
- 15 Sting, Be Still My Beating Heart
- 16 Pet Shop Boys & Dusty Springfield, Wh
- 17 Gloria Estefan & Miami Sound Machine, Terence Trent D'Arby, Wishing Well
- 18 Gladys Knight & The Pips, Love Overbo
- 19 INXS, Devil Inside
- 20 Alexander O'Neal Featuring Cherrelle, The Cover Girls, Because Of You
- 21 George Harrison, When We Was Fab
- 22 Taylor Dayne, Prove Your Love
- 23 Erna Fachin, Savin' Myself
- 24 Michael Bolton, (Sittin' On) The Dock
- 25 Pepsi & Shirie, All Right Now
- 26 Heart, I Want You So Bad
- 27 Bruce Springsteen, One Step Up
- 28 Tiffany, I Saw Him Standing There
- 29 Jody Watley, Some Kind Of Lover
- 30 Expose, Electric Blue
- 31 Natalie Cole, Pink Cadillac
- 32 Whitney Houston, Where Do Broken Hear
- 33 Pebbles, Girlfriend
- 34 Bananarama, Love In The First Degree
- 35 Dan Reed Network, Ritual
- 36 So, Are You Sure
- 37 Steve Winwood, Talking Back To The Ni
- 38 Henry Lee Summer, I Wish I Had A Girl
- 39 Whitesnake, Give Me All Your Love
- 40 Bryan Ferry, Kiss And Tell
- 41 Louis Armstrong, What A Wonderful Wor
- 42 EX

WAPA 104.7

Washington P.D.: Mark St. John

- 1 George Michael, Father Figure
- 2 Rick Astley, Never Gonna Give You Up
- 3 Patrick Swayze (Wendy Fraser), Debbie Gibson, Out of the Blue
- 4 Phil Collins, We Said Hello Goodbye
- 5 Eric Carmen, Hungry Eyes (From "Dirty
- 6 Belinda Carlisle, I Get Weak
- 7 Billy Ocean, Get Outta My Dreams, Get
- 8 Expose, Seasons Change
- 9 Natalie Cole, I Live For Your Love
- 10 Jody Watley, Some Kind Of Lover
- 11 INXS, Devil Inside
- 12 The Jets, Rocket 2 U
- 13 Michael Jackson, Man In The Mirror
- 14 Gloria Estefan & Miami Sound Machine, Debbie Gibson, Out of the Blue
- 15 Richard Marx, Endless Summer Nights
- 16 David Lee Roth, Just Like Paradise
- 17 Pet Shop Boys & Dusty Springfield, Wh
- 18 Pebbles, Girlfriend
- 19 Def Leppard, Hysteria
- 20 Keith Sweat, I Want Her
- 21 Samantha Fox, Naughty Girls (Need Lov
- 22 Foreigner, Say You Will
- 23 Steve Winwood, Talking Back To The Ni
- 24 Alexander O'Neal Featuring Cherrelle, Louis Armstrong, What A Wonderful Wor
- 25 EX
- 26 EX

SILVER

Power Hits B94 FM

Pittsburgh P.D.: Jim Richards

- 1 Rick Astley, Never Gonna Give You Up
- 2 Richard Marx, Endless Summer Nights
- 3 David Lee Roth, Just Like Paradise
- 4 Patrick Swayze (Wendy Fraser), Aerosmith, Angel
- 5 Belinda Carlisle, I Get Weak
- 6 M/A/R/R/S, Pump Up The Volume
- 7 Cher, I Found Someone
- 8 John Cougar Mellencamp, Check It Out
- 9 Billy Ocean, Get Outta My Dreams, Get
- 10 Dan Hill, Never Thought (That I Could
- 11 Debbie Gibson, Out of the Blue
- 12 Def Leppard, Hysteria
- 13 Michael Jackson, Man In The Mirror
- 14 Pebbles, Girlfriend
- 15 Jody Watley, Some Kind Of Lover
- 16 Whitney Houston, Where Do Broken Hear
- 17 Michael Bolton, (Sittin' On) The Dock
- 18 Sting, Be Still My Beating Heart
- 19 Tiffany, I Saw Him Standing There
- 20 Keith Sweat, I Want Her
- 21 Toto, Pamela
- 22 Richard Marx, Endless Summer Nights
- 23 Bruce Springsteen, One Step Up
- 24 Starship, Set The Night To Music
- 25 George Michael, Father Figure
- 26 Rick Springfield, Rock Of Life
- 27 Louis Armstrong, What A Wonderful Wor
- 28 Bruce Springsteen, One Step Up
- 29 INXS, Devil Inside
- 30 Foreigner, Say You Will
- 31 Paul Carrack, Don't Shed A Tear
- 32 Whitney Houston, Where Do Broken Hear
- 33 Samantha Fox, Naughty Girls (Need Lov
- 34 Terence Trent D'Arby, Wishing Well
- 35 EX

EAGLE-106 WEXX

Philadelphia P.D.: Charlie Quinn

- 1 George Michael, Father Figure
- 2 David Lee Roth, Just Like Paradise
- 3 Sting, Be Still My Beating Heart
- 4 Belinda Carlisle, I Get Weak
- 5 Rick Astley, Never Gonna Give You Up
- 6 Debbie Gibson, Out of the Blue
- 7 Michael Jackson, Man In The Mirror
- 8 INXS, Devil Inside
- 9 John Cougar Mellencamp, Check It Out
- 10 Keith Sweat, I Want Her
- 11 Richard Marx, Endless Summer Nights
- 12 Patrick Swayze (Wendy Fraser), The Jets, Rocket 2 U
- 13 Billy Ocean, Get Outta My Dreams, Get
- 14 Michael Bolton, (Sittin' On) The Dock
- 15 Taylor Dayne, Prove Your Love
- 16 Steve Winwood, Talking Back To The Ni
- 17 Whitney Houston, Where Do Broken Hear
- 18 Gladys Knight & The Pips, Love Overbo
- 19 Def Leppard, Hysteria
- 20 Alexander O'Neal Featuring Cherrelle, Gloria Estefan & Miami Sound Machine, Terence Trent D'Arby, Wishing Well
- 21 Louis Armstrong, What A Wonderful Wor
- 22 The Cover Girls, Because Of You
- 23 EX
- 24 EX

6107

Washington P.D.: Chuck Morgan

- 1 George Michael, Father Figure
- 2 Rick Astley, Never Gonna Give You Up
- 3 Patrick Swayze (Wendy Fraser), Salt-N-Pepa, Push It
- 4 Salt-N-Pepa, Push It
- 5 Pet Shop Boys & Dusty Springfield, Wh
- 6 Natalie Cole, I Live For Your Love
- 7 Gloria Estefan & Miami Sound Machine, Belinda Carlisle, I Get Weak
- 8 Debbie Gibson, Out of the Blue
- 9 Keith Sweat, I Want Her
- 10 Jody Watley, Some Kind Of Lover
- 11 Michael Jackson, Man In The Mirror
- 12 M/A/R/R/S, Pump Up The Volume
- 13 Def Leppard, Hysteria
- 14 Expose, Seasons Change
- 15 Tiffany, I Saw Him Standing There
- 16 David Lee Roth, Just Like Paradise
- 17 Gladys Knight & The Pips, Love Overbo
- 18 Pebbles, Girlfriend
- 19 Samantha Fox, Naughty Girls (Need Lov
- 20 Michael Bolton, (Sittin' On) The Dock
- 21 The Cover Girls, Because Of You
- 22 Whitney Houston, Where Do Broken Hear
- 23 Steve Winwood, Talking Back To The Ni
- 24 Eric Carmen, Hungry Eyes (From "Dirty
- 25 Brenda Russell Featuring Joe Esposito, Gloria Estefan & Miami Sound Machine, Morris Day, Fishnet
- 26 Toto, Pamela
- 27 EX
- 28 EX

Q103 TAMPA BAY

Tampa O.M.: Mason Dixon

- 1 Rick Astley, Never Gonna Give You Up
- 2 George Michael, Father Figure
- 3 Michael Bolton, (Sittin' On) The Dock
- 4 Billy Ocean, Get Outta My Dreams, Get
- 5 Patrick Swayze (Wendy Fraser), Cher, I Found Someone
- 6 David Lee Roth, Just Like Paradise
- 7 Eric Carmen, Hungry Eyes (From "Dirty
- 8 Gloria Estefan & Miami Sound Machine, Richard Marx, Endless Summer Nights
- 9 Michael Jackson, Man In The Mirror
- 10 EX
- 11 EX

SILVER

Z95.5 WCZY-FM-DETROIT

Detroit P.D.: Brian Patrick

- 1 Rick Astley, Never Gonna Give You Up
- 2 Michael Jackson, Man In The Mirror
- 3 Keith Sweat, I Want Her
- 4 George Michael, Father Figure
- 5 M/A/R/R/S, Pump Up The Volume
- 6 Gladys Knight & The Pips, Love Overbo
- 7 Sting, Be Still My Beating Heart
- 8 David Lee Roth, Just Like Paradise
- 9 Richard Marx, Endless Summer Nights
- 10 Billy Ocean, Get Outta My Dreams, Get
- 11 Belinda Carlisle, I Get Weak
- 12 Debbie Gibson, Out of the Blue
- 13 Terence Trent D'Arby, Wishing Well
- 14 Def Leppard, Hysteria
- 15 Alexander O'Neal Featuring Cherrelle, Patrick Swayze (Wendy Fraser), Whitney Houston, Where Do Broken Hear
- 16 Peppi & Shirie, All Right Now
- 17 The Jets, Rocket 2 U
- 18 Peppi & Shirie, All Right Now
- 19 Peppi & Shirie, All Right Now
- 20 Rick Springfield, Rock Of Life
- 21 Tiffany, I Saw Him Standing There
- 22 INXS, Devil Inside
- 23 John Cougar Mellencamp, Check It Out
- 24 Jody Watley, Some Kind Of Lover
- 25 Michael Bolton, (Sittin' On) The Dock
- 26 Henry Lee Summer, I Wish I Had A Girl
- 27 George Harrison, When We Was Fab
- 28 Louis Armstrong, What A Wonderful Wor
- 29 Aerosmith, Angel
- 30 Jerry Woo, How Long
- 31 Merry Clayton, Yes
- 32 Natalie Cole, Pink Cadillac
- 33 Heart, I Want You So Bad
- 34 Toto, Pamela
- 35 Bruce Springsteen, One Step Up
- 36 Taylor Dayne, Prove Your Love
- 37 White Lion, Wait
- 38 Relation Inc., No No
- 39 Icehouse, Electric Blue
- 40 Gloria Estefan & Miami Sound Machine, Scarlett & Black, You Don't Know
- 41 Cher, I Found Someone
- 42 Pebbles, Girlfriend
- 43 The Deele, Two Occasions
- 44 Foreigner, I Don't Want To Live Witho
- 45 So, Are You Sure
- 46 EX
- 47 EX
- 48 EX
- 49 EX
- 50 EX

POWER 96 WXYZ-FM

Detroit P.D.: Rick Gillette

- 1 Michael Jackson, Man In The Mirror
- 2 George Michael, Father Figure
- 3 Gladys Knight & The Pips, Love Overbo
- 4 Keith Sweat, I Want Her
- 5 Rick Astley, Never Gonna Give You Up
- 6 Patrick Swayze (Wendy Fraser), The Deele, Two Occasions
- 7 Terence Trent D'Arby, Wishing Well
- 8 Expose, Seasons Change
- 9 Pebbles, Girlfriend
- 10 Belinda Carlisle, I Get Weak
- 11 Alexander O'Neal Featuring Cherrelle, Debbie Gibson, Out of the Blue
- 12 Salt-N-Pepa, Push It
- 13 Icehouse, Electric Blue
- 14 Billy Ocean, Get Outta My Dreams, Get
- 15 Jody Watley, Some Kind Of Lover
- 16 Pebbles, Girlfriend
- 17 Whitney Houston, Where Do Broken Hear
- 18 Tiffany, I Saw Him Standing There
- 19 Jerry Woo, How Long
- 20 Earth, Wind & Fire, Thinking Of You
- 21 Stevie Wonder, You Will Know
- 22 Terence Trent D'Arby, Wishing Well
- 23 Blue Mercedes, I Want To Be Your Prop
- 24 Louis Armstrong, What A Wonderful Wor
- 25 Teena Marie, Doo La La
- 26 Stacey Q, Don't Make A Fool Of Yourself
- 27 Natalie Cole, Pink Cadillac
- 28 EX

WMMS 100.7 FM

Cleveland O.M.: Kid Leo

- 1 Belinda Carlisle, I Get Weak
- 2 Michael Jackson, Man In The Mirror
- 3 Billy Ocean, Get Outta My Dreams, Get
- 4 Richard Marx, Endless Summer Nights
- 5 David Lee Roth, Just Like Paradise
- 6 Terence Trent D'Arby, Wishing Well
- 7 Michael Bolton, (Sittin' On) The Dock
- 8 Sting, Be Still My Beating Heart
- 9 InXS, Devil Inside
- 10 George Harrison, When We Was Fab
- 11 Aerosmith, Angel
- 12 John Cougar Mellencamp, Check It Out
- 13 INXS, Devil Inside
- 14 Bruce Springsteen, One Step Up
- 15 Rick Springfield, Rock Of Life
- 16 Patrick Swayze (Wendy Fraser), Whitney Houston, Where Do Broken Hear
- 17 Heart, I Want You So Bad
- 18 Robert Plant, Heaven Knows
- 19 George Michael, Father Figure
- 20 Scarlett & Black, You Don't Know
- 21 Henry Lee Summer, I Wish I Had A Girl
- 22 Nancy Sinatra, I Wish I Had A Girl
- 23 Icehouse, Electric Blue
- 24 Gloria Estefan & Miami Sound Machine, White Lion, Wait
- 25 Pet Shop Boys & Dusty Springfield, Wh
- 26 So, Are You Sure
- 27 Cher, I Found Someone
- 28 Rick Astley, Never Gonna Give You Up
- 29 Eric Carmen, Hungry Eyes (From "Dirty
- 30 Cellarful Of Noise, Samantha (What Yo
- 31 Cher, I Found Someone
- 32 Toto, Pamela
- 33 Louis Armstrong, What A Wonderful Wor
- 34 EX

SILVER

Z95.5 WCZY-FM-DETROIT

Chicago P.D.: Brian Kelly

- 1 M/A/R/R/S, Pump Up The Volume
- 2 George Michael, Father Figure
- 3 Richard Marx, Endless Summer Nights
- 4 Rick Astley, Never Gonna Give You Up
- 5 David Lee Roth, Just Like Paradise
- 6 Salt-N-Pepa, Push It
- 7 Belinda Carlisle, I Get Weak
- 8 Eric Carmen, Hungry Eyes (From "Dirty
- 9 Debbie Gibson, Out of the Blue
- 10 Patrick Swayze (Wendy Fraser), Tiffany, Could've Been
- 11 Expose, Seasons Change
- 12 Pebbles, Girlfriend
- 13 Pet Shop Boys & Dusty Springfield, Wh
- 14 The Cover Girls, Because Of You
- 15 Bangles, Hazy Shade Of Winter
- 16 Def Leppard, Hysteria
- 17 Rick Springfield, Rock Of Life
- 18 Keith Sweat, I Want Her
- 19 Michael Jackson, Man In The Mirror
- 20 George Harrison, Got My Mind Set On Y
- 21 Roxanne, Play That Funky Music
- 22 The Jets, Rocket 2 U
- 23 White Lion, Wait
- 24 EX
- 25 EX
- 26 EX
- 27 EX
- 28 EX
- 29 EX
- 30 EX
- 31 EX
- 32 EX
- 33 EX
- 34 EX

WJOL 99.7

Minneapolis P.D.: Gregg Swedberg

- 1 Belinda Carlisle, I Get Weak
- 2 Scarlett & Black, You Don't Know
- 3 Def Leppard, Hysteria
- 4 David Lee Roth, Just Like Paradise
- 5 Debbie Gibson, Out of the Blue
- 6 Dan Hill, Never Thought (That I Could
- 7 Michael Jackson, Man In The Mirror
- 8 Richard Marx, Endless Summer Nights
- 9 Natalie Cole, Pink Cadillac
- 10 Cher, I Found Someone
- 11 The Jets, Rocket 2 U
- 12 Toto, Pamela
- 13 Icehouse, Electric Blue
- 14 Sting, Be Still My Beating Heart
- 15 Patrick Swayze (Wendy Fraser), Limited Warranty, Carousel
- 16 George Michael, Father Figure
- 17 Rick Astley, Never Gonna Give You Up
- 18 Def Leppard, Hysteria
- 19 Elisa Fiorillo, How Can I Forget You
- 20 Jody Watley, Some Kind Of Lover
- 21 Pet Shop Boys & Dusty Springfield, Wh
- 22 Tommy Shaw, Ever Since The World
- 23 Rick Springfield, Rock Of Life
- 24 Tiffany, I Saw Him Standing There
- 25 Keith Sweat, I Want Her
- 26 Alexander O'Neal Featuring Cherrelle, Johnny Hates Jazz, Shattered Dreams
- 27 Whitney Houston, Where Do Broken Hear
- 28 So, Are You Sure
- 29 John Cougar Mellencamp, Check It Out
- 30 Suave, My Girl
- 31 Henry Lee Summer, I Wish I Had A Girl
- 32 Pebbles, Girlfriend
- 33 Taylor Dayne, Prove Your Love
- 34 Terence Trent D'Arby, Wishing Well
- 35 Agnetha Faltskog with Peter Dinkler, I
- 36 Blue Mercedes, I Want To Be Your Prop
- 37 Bruce Springsteen, One Step Up
- 38 EX
- 39 EX
- 40 EX
- 41 EX
- 42 EX
- 43 EX
- 44 EX
- 45 EX
- 46 EX
- 47 EX
- 48 EX
- 49 EX
- 50 EX

all hit 97.1 KEGL The Eagle

Dallas P.D.: John Roberts

- 1 Phil Collins, We Said Hello Goodbye
- 2 INXS, Devil Inside
- 3 Michael Bolton, (Sittin' On) The Dock
- 4 R.E.M., It's The End Of The World As
- 5 Debbie Gibson, Foolish Behavior
- 6 Great White, Save Your Love
- 7 Rick Springfield, Rock Of Life
- 8 U2, Bullet The Blue Sky
- 9 Richard Marx, Endless Summer Nights
- 10 John Cougar Mellencamp, Check It Out
- 11 Cher, I Found Someone
- 12 Henry Lee Summer, I Wish I Had A Girl
- 13 White Lion, Wait
- 14 David Lee Roth, Just Like Paradise
- 15 Aerosmith, Angel
- 16 Patrick Swayze (Wendy Fraser), Paul Carrack, One Good Reason
- 17 Kiss, Reason To Live
- 18 Robert Plant, Heaven Knows
- 19 Rush, Lock And Key
- 20 The Cars, Coming Up On
- 21 INXS, Devil Inside
- 22 Sting, Be Still My Beating Heart
- 23 Def Leppard, Hysteria
- 24 Scarlett & Black, You Don't Know
- 25 Whitney Houston, Where Do Broken Hear
- 26 Tommy Shaw, Ever Since The World
- 27 David Lee Roth, Damn Good
- 28 Toto, Pamela
- 29 Tiffany, I Saw Him Standing There
- 30 Tami Show, She's Only 20
- 31 Debbie Gibson, Out of the Blue
- 32 Lita Ford, Kiss Me Deady
- 33 Jerry Harrison & Casualties, Rev It
- 34 Foreigner, I Don't Want To Live Witho
- 35 Bon Jovi, I'd Die For You
- 36 Icehouse, Electric Blue
- 37 Robert Palmer, Sweet Lies
- 38 Kingdom Come, Get It On
- 39 EX

SILVER

93Q

Houston P.D.: Bill Richards

- 1 Cher, I Found Someone
- 2 Patrick Swayze (Wendy Fraser), Belinda Carlisle, I Get Weak
- 3 Michael Bolton, (Sittin' On) The Dock
- 4 Debbie Gibson, Out of the Blue
- 5 Fleetwood Mac, Everywhere
- 6 Richard Marx, Endless Summer Nights
- 7 The Jets, Rocket 2 U
- 8 The Cover Girls, Because Of You
- 9 George Michael, Father Figure
- 10 Michael Jackson, Man In The Mirror
- 11 Keith Sweat, I Want Her
- 12 INXS, Devil Inside
- 13 George Michael, Father Figure
- 14 Aerosmith, Angel
- 15 Terence Trent D'Arby, Wishing Well
- 16 Prince, Hit The Floor
- 17 Prince, I Could Never Take The Place
- 18 Louis Armstrong, What A Wonderful Wor
- 19 David Lee Roth, Just Like Paradise
- 20 The Deele, Two Occasions
- 21 Alexander O'Neal Featuring Cherrelle, Gloria Estefan & Miami Sound Machine, John Cougar Mellencamp, Check It Out
- 22 Roxanne, Play That Funky Music
- 23 L.L. Cool J, Going Back To Cali (From
- 24 Samantha Fox, Naughty Girls (Need Lov
- 25 Johnny Hates Jazz, Shattered Dreams
- 26 Morris Day, Fishnet
- 27 Taylor Dayne, Prove Your Love
- 28 Natalie Cole, Pink Cadillac
- 29 Merry Clayton, Yes
- 30 EX

POWER 104 KRBE-FM

Houston P.D.: Paul Christy

- 1 George Michael, Father Figure
- 2 L.L. Cool J, Going Back To Cali (From
- 3 INXS, Devil Inside
- 4 Michael Jackson, Man In The Mirror
- 5 Pebbles, Girlfriend
- 6 The Cure, Hot Hot Hot!!!
- 7 Keith Sweat, I Want Her
- 8 Erna Fachin, Savin' Myself
- 9 The Jets, Rocket 2 U
- 10 Billy Ocean, Get Outta My Dreams, Get
- 11 Richard Marx, Endless Summer Nights
- 12 Rick Astley, Never Gonna Give You Up
- 13 Def Leppard, Hysteria
- 14 Patrick Swayze (Wendy Fraser), Belinda Carlisle, I Get Weak
- 15 Jody Watley, Some Kind Of Lover
- 16 John Cougar Mellencamp, Check It Out
- 17 Morris Day, Fishnet
- 18 Tiffany, I Saw Him Standing There
- 19 Taylor Dayne, Prove Your Love
- 20 Terence Trent D'Arby, Wishing Well
- 21 Stacey Q, Don't Make A Fool Of Yourself
- 22 Rick Springfield, Rock Of Life
- 23 Whitney Houston, Where Do Broken Hear
- 24 George Harrison, When We Was Fab
- 25 Lita Ford, Kiss Me Deady
- 26 The Deele, Two Occasions
- 27 Aerosmith, Angel
- 28 Brenda Russell Featuring Joe Esposito, Alexander O'Neal Featuring Cherrelle, Icehouse, Electric Blue
- 29 Scarlett & Black, You Don't Know
- 30 Peppi & Shirie, All Right Now
- 31 So, Are You Sure
- 32 Bruce Springsteen, One Step Up
- 33 White Lion, Wait
- 34 EX
- 35 EX
- 36 EX
- 37 EX
- 38 EX
- 39 EX
- 40 EX
- 41 EX
- 42 EX
- 43 EX
- 44 EX
- 45 EX
- 46 EX
- 47 EX
- 48 EX
- 49 EX
- 50 EX

KIMEL 106 FM

San Francisco P.D.: Keith Nattaly

- 1 Pebbles, Girlfriend
- 2 George Michael, Father Figure
- 3 The Deele, Two Occasions
- 4 The Jets, Rocket 2 U
- 5 Jody Watley, Some Kind Of Lover
- 6 Debbie Gibson, Out of the Blue
- 7 L.L. Cool J, Going Back To Cali (From
- 8 Cover Girls, Promise Me
- 9 Brenda Russell Featuring Joe Esposito, Louis Armstrong, What A Wonderful Wor
- 10 Whitney Houston, Where Do Broken Hear
- 11 Blue Mercedes, I Want To Be Your Prop
- 12 Terence Trent D'Arby, Wishing Well
- 13 Alexander O'Neal Featuring Cherrelle, Michael Jackson, Man In The Mirror
- 14 Billy Ocean, Get Outta My Dreams, Get
- 15 Samantha Fox, Naughty Girls (Need Lov
- 16 Erna Fachin, Savin' Myself
- 17 Stacey Q, Don

Gene Vincent DePaul

June 17, 1919–February 27, 1988

The Staff of MCA Music Publishing
Extend Our Deepest Sympathy
to the Family of Gene DePaul.

A — Jermaine Stewart, Say It Again
A — Noel, Like A Child
A — Bryan Ferry, Kiss And Tell

SILVER

92 PRO-FM

- Providence P.D.: Mike Osborne
1 4 Michael Jackson, Man In The Mirror
2 3 Belinda Carlisle, I Get Weak
3 5 Richard Marx, Endless Summer Nights
4 6 David Lee Roth, Just Like Paradise
5 10 Billy Ocean, Get Outta My Dreams, Get
6 8 Debbie Gibson, Out of the Blue
7 9 Terence Trent D'Arby, Wishing Well
8 11 Def Leppard, Hysteria
9 12 Aerosmith, Angel
10 13 Sting, Be Still My Beating Heart
11 16 Keith Sweat, I Want Her
12 14 Rick Springfield, Rock Of Life
13 18 The Jets, Rocket 2 U
14 17 Gladys Knight & The Pips, Love Overbo
15 21 Eria Fachin, Savin' Myself
16 25 Pebbles, Girlfriend
17 19 Michael Bolton, (Sittin' On) The Dock
18 20 Whitney Houston, Where Do Broken Hear
19 21 John Cougar Mellencamp, Check It Out
20 23 Tiffany, I Saw Him Standing There
21 24 INXS, Devil Inside
22 27 Scarlett & Black, You Don't Know
23 31 Jody Watley, Some Kind Of Lover
24 28 Earth, Wind & Fire, Thinking Of You
25 26 The Kane Gang, Don't Look Any Further
26 29 George Harrison, When We Was Fab
27 30 Alexander O'Neal Featuring Cherrelle,
28 Bruce Springsteen, One Step Up
29 32 Whitesnake, Give Me All Your Love
30 34 Henry Lee Summer, I Wish I Had A Girl
31 33 Hazel Dean, They Say It's Gonna Rain
32 EX Toto, Pamela
33 EX Taylor Dayne, Prove Your Love
34 EX Natalie Cole, Pink Cadillac
35 EX Heart, I Want You So Bad
36 EX Pepsi & Shirlee, All Right Now
37 EX Louis Armstrong, What A Wonderful Wor
38 EX Bryan Ferry, Kiss And Tell
39 EX So, Are You Sure
40 EX Breathe, Hands To Heaven
41 EX Dolly Parton and Smokey Robinson, I K
42 EX Bananarama, Love In The First Degree
43 EX White Lion, Wait
44 EX Morris Day, Fishnet
45 EX Flesh For Lulu, Postcards From Paradi
46 EX Spagna, Call Me
47 EX Times Two, Strange But True
48 EX Mike Oldfield, Magic Touch
49 A — Icehouse, Electric Blue
50 A — Terence Trent D'Arby, Wishing Well
51 A — Gloria Estefan & Miami Sound Machine,
52 A — Foreigner, I Don't Want To Live Witho

96 TIC-FM

- Hartford P.D.: Dave Shakes
1 2 Keith Sweat, I Want Her
2 1 Rick Astley, Never Gonna Give You Up
3 3 David Lee Roth, Just Like Paradise
4 7 Michael Jackson, Man In The Mirror
5 4 Debbie Gibson, Out of the Blue
6 5 George Michael, Father Figure
7 9 The Jets, Rocket 2 U
8 10 Jody Watley, Some Kind Of Lover
9 8 Patrick Swayze (Wendy Fraser),
10 15 Billy Ocean, Get Outta My Dreams, Get
11 11 Debbie Gibson, I Get Weak
12 22 Pebbles, Girlfriend
13 14 Def Leppard, Hysteria
14 21 INXS, Devil Inside
15 11 Salt-N-Pepa, Push It
16 13 The Cover Girls, Because Of You
17 18 Sting, Be Still My Beating Heart
18 19 Alexander O'Neal Featuring Cherrelle,
19 Gloria Estefan & Miami Sound Machine,
20 Richard Marx, Endless Summer Nights
21 26 Taylor Dayne, Prove Your Love
22 24 Michael Bolton, (Sittin' On) The Dock
23 27 Morris Day, Fishnet
24 30 Whitney Houston, Where Do Broken Hear
25 32 Terence Trent D'Arby, Wishing Well
26 33 Tiffany, I Saw Him Standing There
27 31 Natalie Cole, Pink Cadillac
28 34 George Harrison, When We Was Fab
29 36 The Deele, Two Occasions
30 35 John Cougar Mellencamp, Check It Out
31 6 Gladys Knight & The Pips, Love Overbo
32 37 Brenda Russell Featuring Joe Esposito,
33 Foreigner, I Don't Want To Live Witho
34 38 Scarlett & Black, You Don't Know
35 39 Suave!, My Girl
36 39 Eria Fachin, Savin' Myself
37 A — Times Two, Strange But True
38 A —

BIO 4

- Baltimore P.D.: Brian Thomas
1 2 Rick Astley, Never Gonna Give You Up
2 3 Patrick Swayze (Wendy Fraser),
3 1 George Michael, Father Figure
4 8 Michael Jackson, Man In The Mirror
5 7 Belinda Carlisle, I Get Weak
6 4 Debbie Gibson, Out of the Blue
7 10 Debbie Gibson, Out of the Blue
8 5 Expose, Seasons Change
9 6 INXS, Need You Tonight
10 14 Foreigner, Say You Will
11 15 Phil Collins, We Said Hello Goodbye
12 18 Jody Watley, Some Kind Of Lover
13 9 Bangles, Hazy Shade Of Winter
14 17 Billy Ocean, Get Outta My Dreams, Get
15 16 Richard Marx, Endless Summer Nights
16 11 Pet Shop Boys & Dusty Springfield, Wh
17 12 M/A/R/R/S, Pump Up The Volume
18 24 David Lee Roth, Just Like Paradise
19 21 Michael Bolton, (Sittin' On) The Dock
20 22 Keith Sweat, I Want Her
21 26 Whitney Houston, Where Do Broken Hear
22 13 Fleetwood Mac, Everywhere
23 27 Tiffany, I Saw Him Standing There
24 25 Gladys Knight & The Pips, Love Overbo
25 28 Pebbles, Girlfriend
26 29 Terence Trent D'Arby, Wishing Well
27 19 Eric Carmen, Hungry Eyes (From "Dirty
28 The Jets, Rocket 2 U
29 30 Def Leppard, Hysteria
30 EX Samantha Fox, Naughty Girls (Need Lov
31 A — INXS, Devil Inside
32 EX L.L. Cool J, Going Back To Cali (From
33 EX Sting, Be Still My Beating Heart
34 EX Cher, I Found Someone
35 EX Louis Armstrong, What A Wonderful Wor
36 EX Alexander O'Neal Featuring Cherrelle,

B1105

- Orlando P.D.: Brian Philips
1 1 Rick Astley, Never Gonna Give You Up
2 3 David Lee Roth, Just Like Paradise
3 4 Belinda Carlisle, I Get Weak
4 6 Keith Sweat, I Want Her
5 2 George Michael, Father Figure
6 7 Richard Marx, Endless Summer Nights
7 8 Debbie Gibson, Out of the Blue
8 9 INXS, Devil Inside
9 5 Patrick Swayze (Wendy Fraser),
10 11 Michael Jackson, Man In The Mirror
11 12 Billy Ocean, Get Outta My Dreams, Get
12 14 Pebbles, Girlfriend
13 18 Aerosmith, Angel
14 17 Whitney Houston, Where Do Broken Hear
15 10 Cher, I Found Someone
16 20 Jody Watley, Some Kind Of Lover
17 19 Rick Springfield, Rock Of Life
18 22 Tiffany, I Saw Him Standing There
19 13 The Cover Girls, Because Of You
20 17 L.L. Cool J, Going Back To Cali (From
21 26 Taylor Dayne, Prove Your Love
22 23 Def Leppard, Hysteria
23 24 Gladys Knight & The Pips, Love Overbo
24 30 Terence Trent D'Arby, Wishing Well
25 31 Samantha Fox, Naughty Girls (Need Lov
26 The Jets, Rocket 2 U
27 16 Pet Shop Boys & Dusty Springfield, Wh
28 Toto, Pamela
29 33 Morris Day, Fishnet
30 30 The Deele, Two Occasions
31 34 Natalie Cole, Pink Cadillac
32 21 Expose, Seasons Change
33 EX Gloria Estefan & Miami Sound Machine,
34 35 Scarlett & Black, You Don't Know
35 EX Icehouse, Electric Blue
36 EX Johnny Hates Jazz, Shattered Dreams
37 A — Brenda Russell Featuring Joe Esposito,
38 A — Merry Clayton, Yes
39 EX Alexander O'Neal Featuring Cherrelle,
40 EX So, Are You Sure
41 EX George, Bedrock
42 EX Steve R. D'Arbanis, Of Love
43 EX Louis Armstrong, What A Wonderful Wor
44 EX Stacey Q, Don't Make A Fool Of Yourse
45 EX Whitesnake, Give Me All Your Love
46 EX

100

- Miami P.D.: Steve Perun
1 2 George Michael, Father Figure
2 1 Gloria Estefan & Miami Sound Machine,
3 Patrick Swayze (Wendy Fraser),
4 4 Rick Astley, Never Gonna Give You Up
5 6 The Jets, Make It Real
6 9 Belinda Carlisle, I Get Weak
7 3 Eric Carmen, Hungry Eyes (From "Dirty
8 10 David Lee Roth, Just Like Paradise
9 7 Gloria Estefan & Miami Sound Machine,
10 12 L.L. Cool J, Going Back To Cali (From
11 14 Keith Sweat, I Want Her
12 8 Debbie Gibson, Foolish Beat
13 15 Phil Collins, We Said Hello Goodbye
14 17 Debbie Gibson, Out of the Blue
15 20 Michael Jackson, Man In The Mirror
16 11 M/A/R/R/S, Pump Up The Volume
17 21 The Deele, Two Occasions
18 13 INXS, Need You Tonight
19 23 Billy Ocean, Get Outta My Dreams, Get
20 16 Salt-N-Pepa, Push It
21 16 Johnny Hates Jazz, Hazy Shade Of Winter
22 EX Richard Marx, Endless Summer Nights
23 26 Brenda K. Starr, I Still Believe
24 25 Jody Watley, Some Kind Of Lover
25 27 Whitney Houston, Where Do Broken Hear
26 28 Pebbles, Girlfriend
27 EX Tiffany, I Saw Him Standing There
28 18 Tiffany, Could've Been
29 EX Samantha Fox, Naughty Girls (Need Lov
30 22 Elton John, Candle In The Wind
31 A — Jermaine Stewart, Say It Again
32 EX Rick Springfield, Rock Of Life
33 EX

Z-93

- Atlanta P.D.: Bob Case
1 2 Rick Astley, Never Gonna Give You Up
2 3 Michael Jackson, Man In The Mirror
3 4 Keith Sweat, I Want Her
4 5 Pebbles, Girlfriend
5 6 L.L. Cool J, Going Back To Cali (From
6 7 Belinda Carlisle, I Get Weak
7 8 Gladys Knight & The Pips, Love Overbo
8 9 The Jets, Rocket 2 U
9 10 Morris Day, Fishnet
10 11 Billy Ocean, Get Outta My Dreams, Get
11 12 Debbie Gibson, Out of the Blue
12 13 Whitney Houston, Where Do Broken Hear
13 14 Samantha Fox, Naughty Girls (Need Lov
14 15 Jody Watley, Some Kind Of Lover
15 1 George Michael, Father Figure
16 20 Dimples Tee, Jealous Fella's
17 18 Whodini, Rock Your Ass (Again) & Agai
18 21 Alexander O'Neal Featuring Cherrelle,
19 28 The Deele, Two Occasions
20 27 Taylor Dayne, Prove Your Love
21 23 Stacey Q, Don't Make A Fool Of Yourse
22 EX Gloria Estefan & Miami Sound Machine,
23 Blue Aerocades, I Want To Be Your Prop
24 24 Louis Armstrong, What A Wonderful Wor
25 26 Eria Fachin, Savin' Myself
26 29 Natalie Cole, Pink Cadillac
27 EX The Fit, Just Having Fun
28 EX Merry Clayton, Yes
29 A — E.L. Du Barff
30 A — The Wrecking Crew, Turn Off The Lites

KHTR

- St. Louis P.D.: Dave Robbins
1 3 Rick Astley, Never Gonna Give You Up
2 1 George Michael, Father Figure
3 4 Belinda Carlisle, I Get Weak
4 8 Michael Jackson, Man In The Mirror
5 6 Richard Marx, Endless Summer Nights
6 7 Debbie Gibson, Out of the Blue
7 2 Patrick Swayze (Wendy Fraser),
8 12 Billy Ocean, Get Outta My Dreams, Get
9 10 David Lee Roth, Just Like Paradise
10 11 Gloria Estefan & Miami Sound Machine,
11 15 INXS, Devil Inside
12 13 Michael Bolton, (Sittin' On) The Dock
13 5 Eric Carmen, Hungry Eyes (From "Dirty
14 17 Keith Sweat, I Want Her
15 16 George Harrison, When We Was Fab
16 18 Cher, I Found Someone
17 21 Tiffany, I Saw Him Standing There
18 19 Sting, Be Still My Beating Heart
19 23 Whitney Houston, Where Do Broken Hear
20 22 John Cougar Mellencamp, Check It Out

- 21 25 Def Leppard, Hysteria
22 9 Pet Shop Boys & Dusty Springfield, Wh
23 24 Gladys Knight & The Pips, Love Overbo
24 27 The Jets, Rocket 2 U
25 14 Paul Carrack, Don't Shed A Tear
26 28 Bruce Springsteen, One Step Up
27 30 Rick Springfield, Rock Of Life
28 29 Barry Manilow with Kid Creole,
29 Aerosmith, Angel
30 Pebbles, Girlfriend
31 Taylor Dayne, Prove Your Love
32 Jermaine Stewart, Say It Again
33 Terence Trent D'Arby, Wishing Well

99.5

- Dallas P.D.: Buzz Bennett
1 1 Tiffany, I Saw Him Standing There
2 2 George Michael, Father Figure
3 3 Pebbles, Girlfriend
4 4 Cher, I Found Someone
5 8 INXS, Devil Inside
6 22 Aerosmith, Angel
7 5 Patrick Swayze (Wendy Fraser),
8 6 R.E.M., It's The End Of The World As
9 9 Michael Jackson, Man In The Mirror
10 10 Rick Astley, Never Gonna Give You Up
11 7 David Lee Roth, Just Like Paradise
12 12 Billy Ocean, Get Outta My Dreams, Get
13 17 John Cougar Mellencamp, Check It Out
14 9 Natalie Cole, I Live For Your Love
15 13 Gloria Estefan & Miami Sound Machine,
16 14 Richard Marx, Endless Summer Nights
17 15 Belinda Carlisle, I Get Weak
18 18 Keith Sweat, I Want Her
19 16 Salt-N-Pepa, Push It
20 20 Def Leppard, Hysteria
21 22 Terence Trent D'Arby, Wishing Well
22 19 Debbie Gibson, Foolish Beat
23 26 Debbie Gibson, Out of the Blue
24 25 Louis Armstrong, What A Wonderful Wor
25 28 Roxanne, Play That Funky Music
26 32 Taylor Dayne, Prove Your Love
27 27 Rick Springfield, Rock Of Life
28 30 Icehouse, Electric Blue
29 EX White Lion, Wait
30 EX Whitney Houston, Where Do Broken Hear
31 34 Brenda Russell Featuring Joe Esposito,
32 33 So, Are You Sure
33 39 Dolly Parton and Smokey Robinson, I K
34 39 Natalie Cole, Pink Cadillac
35 23 Foreigner, Say You Will
36 24 Elton John, Candle In The Wind
37 EX The Jets, Rocket 2 U
38 EX Dan Reed Network, Ritual
39 EX Gloria Estefan & Miami Sound Machine,
40 EX The Deele, Two Occasions
41 A — Jody Watley, Some Kind Of Lover
42 A — Buster Poindexter, Oh, Oh, My
43 A —

KZZP 104.7-FM

- Phoenix P.D.: GUY Zapoleon
1 1 Patrick Swayze (Wendy Fraser),
2 2 Pebbles, Girlfriend
3 3 George Michael, Father Figure
4 7 Keith Sweat, I Want Her
5 5 The Cover Girls, Because Of You
6 6 INXS, Need You Tonight
7 8 L.L. Cool J, Going Back To Cali (From
8 9 Gloria Estefan & Miami Sound Machine,
9 10 Michael Jackson, Man In The Mirror
10 11 Jody Watley, Some Kind Of Lover
11 16 The Jets, Rocket 2 U
12 13 M/A/R/R/S, Pump Up The Volume
13 14 The Cover Girls, Because Of You
14 15 Natalie Cole, I Live For Your Love
15 19 Tiffany, I Saw Him Standing There
16 4 Eric Carmen, Hungry Eyes (From "Dirty
17 21 Whitney Houston, Where Do Broken Hear
18 18 Belinda Carlisle, I Get Weak
19 22 Billy Ocean, Get Outta My Dreams, Get
20 27 Morris Day, Fishnet
21 23 Debbie Gibson, Out of the Blue
22 24 Cher, I Found Someone
23 25 David Lee Roth, Just Like Paradise
24 28 Gloria Estefan & Miami Sound Machine,
25 12 Tiffany, Could've Been
26 30 INXS, Devil Inside
27 27 Stacey Q, Don't Make A Fool Of Yourse
28 EX The Deele, Two Occasions
29 EX Richard Marx, Endless Summer Nights
30 EX Terence Trent D'Arby, Wishing Well
31 A — Def Leppard, Hysteria
32 A — Samantha Fox, Naughty Girls (Need Lov
33 A — Orchestral Manoeuvres In The Dark, Dr
34 EX Alexander O'Neal Featuring Cherrelle,
35 EX Louis Armstrong, What A Wonderful Wor
36 EX Brenda Russell Featuring Joe Esposito,
37 EX Blue Mercedes, I Want To Be Your Prop
38 EX Sting, Be Still My Beating Heart

KUBE 93.5 FM

- Seattle P.D.: Gary Bryan
1 1 George Michael, Father Figure
2 2 Patrick Swayze (Wendy Fraser),
3 3 Rick Astley, Never Gonna Give You Up
4 4 Richard Marx, Endless Summer Nights
5 5 Belinda Carlisle, I Get Weak
6 6 David Lee Roth, Just Like Paradise
7 7 Billy Ocean, Get Outta My Dreams, Get
8 8 Michael Jackson, Man In The Mirror
9 9 Rick Springfield, Rock Of Life
10 10 Debbie Gibson, Out of the Blue
11 11 The Jets, Rocket 2 U
12 12 Sting, Be Still My Beating Heart
13 13 George Harrison, When We Was Fab
14 14 INXS, Devil Inside
15 15 Michael Bolton, (Sittin' On) The Dock
16 16 Gladys Knight & The Pips, Love Overbo
17 17 Jody Watley, Some Kind Of Lover
18 18 Keith Sweat, I Want Her
19 19 Def Leppard, Hysteria
20 20 Alexander O'Neal Featuring Cherrelle,
21 21 Heart, I Want You So Bad
22 22 Louis Armstrong, What A Wonderful Wor
23 23 Tiffany, I Saw Him Standing There
24 24 Terence Trent D'Arby, Wishing Well
25 25 Whitney Houston, Where Do Broken Hear
26 26 Pebbles, Girlfriend
27 27 Bryan Ferry, Kiss And Tell
28 28 John Cougar Mellencamp, Check It Out
29 29 Taylor Dayne, Prove Your Love
30 30 Cellarful Of Noise, Samantha (What Yo
31 EX Natalie Cole, Pink Cadillac



BY PETER J. LUDWIG

WHEN ROSHON VANCE arrived at WPEG "Power 98" Charlotte, N.C., from his evening shift at WRKS "Kiss-FM" New York in July, he says he "found all the right ingredients, but no consistency." Morning man Skip Murphy was on his way to St. Louis, there were no full-timers on the week-ends, and the station was playing anything and everything—except album cuts.

The first thing Vance did to build the "black AC" he wanted was to convince Murphy to stay. He then set about tightening the playlist. Vance says, "The station was playing over 100 records, not including recurrent or oldies." He trimmed the total playlist, went deeper into hit albums, and added a touch of rap to the night shift.

Vance also brought a big broom with him, sweeping clean all but two air shifts. He then set his sights on the first two of his target air shifts. He believes, "If you win in the morning drive and in seven to midnight, you've got it locked up." When he arrived, Murphy's morning slot had a good come, but it wasn't translating into continued listening in other dayparts. Vance brought in three new people and put himself in as afternoon driver. He then began beefing up evening man Michael Saunders' market presence. Saunders was the only holdover Vance had on staff besides morning man Murphy. He then began to continuously promote the morning show and hasn't stopped yet. To complete his staffing changes, he put in full-timers from 10 a.m. to 7 p.m. on Saturdays, and from 2 p.m. to 7 p.m. on Sundays.

'My goal is to recycle listeners'

Billboard's PD of the week Roshon Vance WPEG'S Power Man

creases forced listening. Vance began an ongoing promotion that asks listeners what two songs occupied given countdown slots on one of the two syndicated countdown shows he airs. He sticks tightly to forced-listening promotions because he believes, "My goal is to recycle listeners as much as possible." As a result, weekend promotions have become a staple at WPEG. Vance instituted a 7:15 a.m. Power Song promotion every weekday morning and is currently running three promotional vans, one a Coca-Cola Vid-eo Van. For on-air sound, station identity, and promotions, Vance believes that the entire station must keep informed on "lifestyle" developments. His advice is, "Read, listen, and read some more."

CONSISTENCY is the word that Vance applies to every aspect of the station. For Vance, "a station with [an] inconsistent identity pulls inconsistent numbers." He is well aware of black radio's past difficulty in getting advertisers to appreciate its power. Vance says, "The key to the worth of a station to advertisers is the consistency of its numbers and the consistency of its market presence." With WPEG's stabilizing numbers, Vance says the station has been able to draw previously-unheard-of market clients for an urban station. WPEG was recently selected to do the inaugural promotion for a new Piedmont Airlines route and now counts major banks on its client roster. Vance senses that advertiser attitudes toward black/urban stations is turning around, "but at a snail's pace."

A CHICAGO NATIVE, Vance is one of those PDs who could be found hanging out at radio stations as a kid, looking for any way he could get in. He laments that it isn't as easy for kids to hang out at stations as it was then.

When you first ask him why he's had success at WPEG he immediately credits his air staff and his consultants—both the paid professionals the station employs and the personal ones, like Lee Michaels, VP/programming of Dorton Broadcasting sister station WBMX Chicago, and friends like Tony Gray of WRKS New York and Casey Jones of WVKO Columbus, Ohio. But Vance is also constantly looking for ideas wherever he goes. "I always tape stations when I'm away on business or vacation, and when I hear about a station in another market with consistently good numbers, I call a recording studio in that market and pay them to tape a daylong air-check for me." Vance will use those telescoped air-checks at his weekly critiques where everyone is advised "to leave their feelings at the door." Everyone is admonished to strive for on-air economy.

If the weekly critiques are the stick, then Vance's monthly staff dinners are the carrot. He feels that regular group time away from the station is necessary to keep everything—consistent.

WEEKLY TOP 40 Congratulates its star— RICK DEES



on his 3rd straight year as
TOP 40 AIR TALENT OF THE YEAR

**The Gavin Report
Media Professional Awards 1988**

To have Rick Dees Weekly Top 40 exclusively
in your market call Michael Abramson at DIR (212) 371-6850.

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DIR RADIO NETWORK

Billboard Updates List Of Stations On Album Rock Tracks Panel

NEW YORK Effective with the March 12 issue, Billboard revised the panel of stations reporting to its Album Rock Tracks chart. The panel is updated after each Arbitron ratings period by chart manager Ron Cerrito. There are now 83 stations reporting to the radio-only chart.

Stations are divided into four weighted categories based on weekly cumulative audiences each day from 6 a.m. to midnight in the Arbitron total survey area.

The categories are as follows: **platinum**, 1 million-plus weekly cumes; **gold**, 500,000-999,999 weekly cumes; **silver**, 250,000-499,999 weekly cumes; and **bronze**, 100,000-249,999.

PLATINUM

KLOS-FM San Francisco
WMMR-FM Philadelphia
WNEW-FM New York

GOLD

KSHE-FM St. Louis
KROQ-FM Los Angeles
WLLZ-FM Detroit
WLUP-FM Chicago
WRIF-FM Detroit
WWDC-FM Washington

SILVER

KBPI-FM Denver
KFOG-FM San Francisco
KGB-FM San Diego
KISW-FM Seattle
KJJO-FM Minneapolis

KLOL-FM Houston
KQRS-FM Minneapolis
KRQR-FM San Francisco
KTXQ-FM Dallas
KYYS-FM Kansas City, Mo.
KZAP-FM Sacramento, Calif.
KZEW-FM Dallas
WBAB-FM Babylon, N.Y.
WCMF-FM Rochester, N.Y.
WDVE-FM Pittsburgh
WEBN-FM Cincinnati
WFBQ-FM Indianapolis
WHJY-FM Providence, R.I.
WIYY-FM Baltimore
WKDF-FM Nashville, Tenn.
WKLS-FM Atlanta
WDRE-FM Hempstead, N.Y.
WLVQ-FM Columbus, Ohio

WPYX-FM Latham, N.Y.
WYNF-FM Tampa/St. Petersburg, Fla.
XTRA-FM San Diego

BRONZE

KAZY-FM Denver
KATT-FM Oklahoma City
KBCO-FM Boulder, Colo.
KDKB-FM Mesa/Phoenix, Ariz.
KEZO-FM Omaha, Neb.
KGGO-FM Des Moines, Iowa
KGON-FM Portland, Ore.
KINK-FM Portland, Ore.
KISS-FM San Antonio, Texas
KLAQ-FM El Paso, Texas
KLBJ-FM Austin, Texas
KMOD-FM Tulsa, Okla.

KOME-FM San Jose, Calif.
KRSP-FM Salt Lake City
KSJO-FM San Jose, Calif.
KXRX-FM Seattle
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'Monterey Pop' Is Reborn In Radio Express Special

BY TERRY WOOD

LOS ANGELES Programmers with a penchant for classic rock have something special to work up a sweat over this summer as Radio Express, Los Angeles, announces its nine-hour "Monterey Pop" special for the July 4 weekend. Some of rock music's pioneering artists, including many who never released live albums, will have their 1967 Monterey Pop concert performances briefly enter the public domain during the special's July 4-6 broadcast window. The offering is the first major summer special for

1988 to be announced and may be the season's premier rock syndication special.

Radio Express' "Monterey Pop" will feature a number of performances from the original festival, replayed for the first time ever. The program is designed to air either as a nine-hour marathon or as three three-hour specials.

A "Monterey Pop" film version of the original 16-hour event was released in 1971. That two-hour film featured a few key performances, but no collective album was ever issued. Tapes of the June 16-18, 1967, event have remained in

the custody of the Monterey Pop Foundation and have never been as extensively exposed as they will be in the Radio Express special. Foundation co-director Lou Adler has digitally remixed the vintage tapes.

"The Mamas & the Papas and Ravi Shankar released live albums of their performances," recalls Tom Rounds, president of Radio Express, "and Reprise Records released an album with half of Hendrix's performance and all of Otis Redding's, but that's all that reached vinyl. There were 16 hours of music played in those three

days, and we're going to play about 7 1/2 hours of the best.

"It was a unique event," Rounds adds. "Rock was just coming out of the dark ages in 1967 and beginning to become a business. But everyone got together to support a good cause [benefiting free clinics in Los Angeles and San Francisco]."

Part of the proceeds from this broadcast will again benefit the L.A. Free Clinic, which hopes to build a \$2.5 million medical center. "It's still a benefit after all these years," says Rounds.

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Kingdom Come Gets Royal Welcome

PolyGram Act Is An Instant Hit

BY CHRIS MORRIS

LOS ANGELES Even in an industry in which "overnight sensation" is an often-used term, the rapid success of PolyGram hard-rock act Kingdom Come is nothing less than phenomenal.

The Los Angeles-based quintet's eponymous debut album is the highest new entry on this week's Top Pop Albums chart, debuting at No. 51. Originally scheduled for release March 28, it was rushed out Feb. 29 in response to overwhelming grassroots demand prompted by widespread album-rock-radio airplay of the leadoff single, "Get It On."

The near-hysterical response to the track, which features vocals by Lenny Wolf that uncannily summon up Robert Plant's early work with

Led Zeppelin, has made the album an out-of-the-box smash. Jim Urie, PolyGram senior vice president of national sales and branch distribution, reports that "Kingdom Come" has shipped gold.

"It's unlike anything I've ever experienced," Urie says. "We were caught absolutely stone cold on this. It was drop everything and put it together."

Kingdom Come's instant hit was spurred by the inclusion of "Get It On" on the "PolyGram Prime Movers" cassette sampler, which was distributed at the Burkhart-Abrams album rock confab in January.

"The sound of the record really captivated these guys," says David Leach, PolyGram senior vice president of promotion. "I'm sure they thought that it was lost Led Zeppelin music. People really seemed to grasp the 'Get It On' cut."

Leach credits much of the album's rapid success to the work of PolyGram's Midwestern regional promo rep, Dave Lonca, who played "Get It On" and other tracks for jocks at the Abrams convention.

According to PolyGram East Coast director of album rock promotion Drew Murray, Taft outlet WRIF Detroit added "Get It On" immediately following the Abrams convention, calling Kingdom Come a "mystery band."

"The phones justifiably went bananas," Murray says.

As a result of WRIF's effusive response to the track, other Taft stations followed suit and dubbed the track for airplay. According to Murray, the album rock network was soon abuzz with talk about the band and the song. "They called their buddies, and those buddies called other buddies," he says.

Demand for "Get It On" became so intense that PolyGram made up white-label 12-inch promotional copies of the track. Leach says, "Otherwise, we were going to have 70 adds off a third-generation dub."

The "Get It On" single finally arrived at retail March 7. "We held the single, because I thought that we needed one week of sales to prove to top 40 that it wasn't just a hype," Leach says. "The company did everything, not to hype it but to enhance the luster of the whole thing."

With more than 150 stations playing the record, the Kingdom Come phenomenon moved on to retail.

"We knew from the beginning we'd ship a hell of a lot more than we would on a normal developing artist," says Urie. "It's the biggest record at retail they've seen for years."

According to Urie, the majority of the initial "Kingdom Come" shipment was earmarked to meet immediate demand. He says the gigantic Musicland chain had 85% of its order drop-shipped to stores, with only 15% held back for warehousing.

In some markets where "Get It On" was receiving heavy airplay, retail accounts were taking discounted deposits to reserve copies of the album. Urie says Mainstream Records in Milwaukee presold 700 copies this way, while Troy, Mich.-based Harmony House Records & Tapes moved close to 400 units in the Detroit area.

After street date, Urie says, "All of the early reports were really good. We're definitely selling off."

Plainly, the timing was absolutely right for Kingdom Come. Leach and Murray cite a renewed interest among teens in Led Zeppelin's classic rock sound, sparked in some measure by the release of Plant's new "Now And Zen" album.



Bad For Good. Michael Jackson delighted a sellout Madison Square Garden crowd with a two-hour performance on March 6 (see review, page 37). He appeared for three nights at the New York venue. (Photo: Chuck Pulin)

Michael Jackson: The Man In Manhattan; Stars Shine Bright During Grammy Week

HE'S THE TOP: The Beat was fortunate enough to catch Michael Jackson's recent dates at New York's Madison Square Garden and was totally knocked out by the "Bad" one. One of the finest concert presentations ever witnessed, the 1988 Jackson show is pure magic from start to finish—an absolute must.

On a musical note, the performance proves once and for all that "Bad" is one hell of a follow-up to "Thriller." In addition to the tracks from the current album that have already been released as singles, Jackson's concert features three other "Bad" tunes—"Dirty Diana" (nice cameo by Steve Stevens), "Smooth Criminal," and "Another Part Of Me"—all of which were terrific. Seeing the live show completely renews one's interest in "Bad."

Visual highlights of the stunning performance include Jackson's breathtaking dance routine during "Billie Jean" (you can't beat a good moonwalk!); slick choreography on songs like "Smooth Criminal" and "The Way You Make Me Feel"; and clever illusions at the beginning of "Thriller" and "Beat It." And the list goes on.

Suffice it to say, Michael Jackson is one of the most talented entertainers of our time—a top man.

PARTY ANIMALS I: There was an abundance of hard'n'fast partying before and after the March 2 Grammy Awards. On the eve of the awards, The Beat went over to the Helmsley Palace for Arista's glitzy soiree. The star-studded guest list included Whitney Houston, Daryl Hall & John Oates, Barry Manilow, Eric Carmen, Kenny G, Carly Simon, Taylor Dayne, Anita Baker, Nick Ashford & Valerie Simpson, and Quincy Jones. Arista's Clive "he gives a good party" Davis also invited label toppers Dick Asher, Al Teller, Sal Licata, and Joe Smith and managers Tommy Motola, Russell Simmons, and Michael Lippman.

The Beat chatted with Hall, who is very enthusiastic about the new Hall & Oates album, due in April. Having heard roughs of several tracks—including the highly contagious "Downtown Life"—there is no doubt, to these ears, that the duo will return in a big way.

(For more on the Arista party, the GTI Agency soiree at 4D, and the Palladium's pre-Grammy bash, see Nelson "Spuds MacKenzie" George's column on page 86.)

Next stop for The Beat was the Hard Rock Cafe's party for Roy Orbison. Celebs there included Orbison, Richard Marx, dirty dancer Patrick Swayze, and German hard rockers the Scorpions. The band, in town to master its new PolyGram album, "Savage Amusement," is gearing up for a tour of the Soviet Union, said

guitarist Rudolf Schenker.

PARTY ANIMALS II: Shortly after the remarkable announcement that Paul Simon's "Graceland" had been voted record of the year, a wave of post-Grammy parties got under way.

At the Four Seasons, CBS wined and dined the likes of Liza Minnelli, Jackie Collins, Billy Joel and Christie Brinkley, Clarence Clemons, Stevie Ray Vaughan, Narada Michael Walden, Gregory Abbott, Ashford & Simpson, Jean Beauvoir, Frank DiLeo, and Cyndi Lauper. Lauper will return in June with a single, "There's A Hole In My Heart All The Way To China." The song, from her upcoming movie, "Vibes," will be on her next Epic album, due in September.

Also at the Four Seasons were Joan Jett and Michael Bolton, fully recovered from a marathon late-night jam a few nights earlier at the Baltimore Hilton with Columbia promo exec Burt Baumgartner, and new CBS acts Tony Terry and Henry Lee Summer.

Another big post-Grammy party was RCA's bash at Rockefeller Center's American Festival Cafe. Among those who joined Nipper's top brass were Minnelli, Orbison, Swayze, and Buster Poindexter.

U2 and Island celebrated the Irish group's Grammy triumphs at the China Grill. Meanwhile, Suzanne Vega attended A&M's bash at the Canal Bar.

The Beat spent most of its time at the Warner-Elektra-Atlantic gathering at the posh 21 Club. Stars there included Prince, Los Lobos, Foreigner's Mick Jones, Jody Watley (and her manager, Bennett Freed), Debbie Gibson, the System's Mic Murphy and David Frank, Levert, and members of White Lion, the Georgia Satellites, and Cutting Crew.

According to vocalist Nick Van Eede, Cutting Crew has been busy preparing for its second Virgin album. Meanwhile, Gibson is getting ready for her first U.S. tour, scheduled to start on or around July 1.

FINAL TAKE: Michael Jackson did not attend any of the Grammy-associated bashes, but he got into a partying mood after his March 5 show at the Garden, where he played host to a number of famous faces in one of the suites at the Helmsley Palace. Among those present at the very hush-hush affair were Quincy Jones, Yoko Ono, Sugar Ray Leonard, Jimmy Jam, Janet Jackson, Frank and Linda DiLeo, and hot Latin star Emmanuel, in town to prepare for the recording of his first English-language album.



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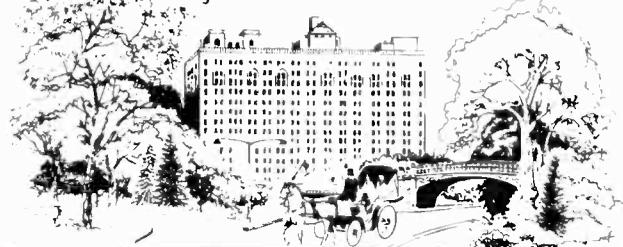
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By Jim Carmen

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Chicago’s Club Scene Enjoying Rejuvenation

This is the second of two stories on club activity in Chicago.

BY MOIRA McCORMICK

CHICAGO At the beginning of this decade, Chicago’s local rock scene was burgeoning. There seemed to be no end to talented hometown bands and places for them to play. However, when no major signings resulted from that bumper crop of talent, the club scene—dealt another blow by the emergence of video clubs—went into a decline. By the mid-’80s, significant live rock venues here had dwindled to a grand total of three.

Recently, however, the pendulum has swung back, and while the local club scene isn’t quite as exciting as it was in 1980, it is certainly the strongest it has been in years. Numerous new venues have opened, and literally scores of new bands have emerged. “At least there are enough clubs now that a band can pick and choose where it wants to play,” says Paul Enzinger, manager of prominent local band Tribe, which recently released its first independent album, “Primordial Bop.”

Indie recordings by these groups have proliferated (many of which are given big-time exposure by alternative retail outlet Pravda Records, which adjoins showcase club Cabaret Metro). A few area bands have been inked to major label contracts as well, including the Insiders (Epic), Colortine (EMI), Slammin’ Watusis (Epic/Grinder), and TAMI Show (Chrysalis). Additionally, local favorites Nicholas Tremulis (Island) and E*I*E*I*O (Frontier) have released second albums. Most club owners, it should be noted, see little connection between nightclub popularity here and record contracts.

Still, Chicago’s major rock clubs (which feature national touring bands on a regular basis) make a point of exposing local talent. Even the 2,500-seat Riviera, which recently hosted the likes of Los Lobos, the BoDeans, Squeeze, and Warren Zevon, mounts the occasional local show. And before area groups graduate to the higher-profile venues, they have plenty of places in which to cut their teeth, from established
(Continued on page 98)

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T TALENT

Pepsi & Shirlie: They're The Real Thing U.K. Singers Say They're More Than Pretty Faces

BY BILL COLEMAN

NEW YORK When one thinks of Pepsi & Shirlie, the tendency may be to slot them away neatly as just another prepackaged and mindless pop group. However, that is not the case. Pepsi DeMacque and Shirlie Holliman are businesslike about their careers and outspoken about their goals.

The duo's debut Polydor album, "All Right Now," recently entered the Billboard chart. The title track, a cover of Free's rock classic, has been released as the second single. Last year, Pepsi & Shirlie reached No. 2 on Billboard's Club Play chart with their first U.S. single, "Heartache," after landing two top 10 pop hits in their native England.

The two are currently in the middle of a U.S. promotional tour, making a series of television and club appearances.

Pepsi & Shirlie were first recognized as the backing vocalists for the now defunct pop group Wham!—a point neither wishes to belabor. Aware that that association has undoubtedly helped, the two are quick to point out, "We were looking for a record deal and a manager long before Wham! decided to split."

With last year's success, the two gained widespread popularity in the U.K. They say starting fresh in the U.S. has been "very hard."

Much of their early popularity in the U.K. was based on sensationalized coverage of their personal lives in the tabloid press.

Says Pepsi: "We were made out to be as if we had no idea what we were doing, as if we were idiots, but what they don't realize is that we don't actually see our job as being glamorous. We're businesswomen, and that's one thing we've always said: We see it as a business—we're the product, but we have to learn how to sell the product in the best possible way."

Comparisons to fellow U.K. pop acts Bananarama and Mel & Kim

are often made, but the only similarity Pepsi admits to is that "we're all women." Unlike the aforementioned acts, Pepsi & Shirlie are not products of the Stock, Aitken & Waterman production factory. Although the two at first were scheduled to work with the superstar production team, Pepsi says that "their formula wasn't for us, and I find the difference is that we're individuals; we work together, but we're individuals. If I were under the roof of Stock, I'd get very bored because it's all very much the same thing."

"What we're trying to do is to be able to do all types of music," she says. "We understand that in America you have to be catego-

rized, especially for radio, the charts, and everything, but what we aim to do is not restrict ourselves by doing one type of music." That explains the dramatic difference between their singles—"All Right Now" with its pop-rock edge and "Heartache" with its infectious dance beat.

Recently, Pepsi & Shirlie entered the fashion business as well. In the U.K., a Pepsi & Shirlie clothing line has been launched, and plans are being readied to release the line in the U.S.

But for now, says Shirlie, "All that we're concentrating on is the fact that we've got to make this album a hit."

NEW ON THE CHARTS

The Christians, a Liverpool, U.K.-based trio, recently entered the Top Pop Albums chart with their eponymous Island debut album. Toward the end of 1987, "The Christians" rocketed into the British charts at No. 2. It is still a top 10 smash there and has spawned three hit singles.

The band's lineup comprises vocalist Garry Christian, saxophonist Russell Christian, and multi-instrumentalist Henry Priestman. Prior to the group's formation, the brothers Christian (plus three other brothers) were in an a cappella group, Equal Temperament. When Priestman spotted them at a Liverpool gig in the summer of 1983, the two Christians hooked up with him to sing backup with his group, It's Immaterial.

During the last months of 1985, after Priestman had left It's Immaterial, the trio began



The Christians. From left, Henry Priestman, Garry Christian, and Russell Christian.

recording demos for its debut album. The Christians' first U.K. single, "Forgotten Town," emerged in early 1987.

"The Christians" was produced by Laurie Latham, whose credits include Paul Young, Squeeze, and Echo & the Bunnymen. The leadoff U.S. single is the aforementioned "Forgotten Town," which is receiving significant college radio attention.

Miller Band Network Taps 26 Bands

MILWAUKEE The Miller Genuine Draft Band Network, a widely successful sponsorship program, has confirmed its 1988 roster of bands. Twenty-six up-and-coming national acts—up from last year's 21 and so far the program's most diversified combination—will offer rhythms from country to rock to zydeco and blues to Latin rock and reggae. Connie Woolpert, Miller's manager of young-adult marketing, says that diversifying the musical styles will enable the program to appeal to a greater variety of fans.

Entering its seventh year, the Band Network's promotional program supports each talent with on-premise and advance promotion for tour dates, print advertising, radio promotion, publicity, banners, souvenir posters, and band-identified merchandise. The program is coordinated by Gary M. Reynolds & Associates of Milwaukee, and since

starting in 1981 it has featured such groups as the Fabulous Thunderbirds, the Del Fuegos, and the Rainmakers.

Shure, Ensoniq Corp., Sabian Ltd., and Remo—sponsors for the 1987 tours—will again provide equipment to the touring bands. Gibson, Ampeg, and Ernie Ball will join the sponsorship efforts and provide custom-made Les Paul studio guitars, amplifiers, and guitar strings.

Returning with the 1988 program are Delbert McClinton (Fort Worth, Texas), the Dynatoners (San Francisco), Fayrewether (Cleveland), Kool Ray (Peoria, Ill.), the Little Saints (Nashville), Lonnie Brooks (Chicago), the Neighborhoods (Boston), the Paladins (San Diego), Razorback (Fort Smith, Ark.), Roomful Of Blues (Providence, R.I.), the Super Grit Cowboy Band (Hoodswamp, N.C.), and the Tinsley Ellis Band (Atlanta). Also continuing with the

program are Breakpoint and Tusk, two bands based in West Germany that perform mainly at U.S. military bases in Europe.

Newcomers are the Bobby Friss Band (Tampa, Fla.), Chuck Hall & the Brick Wall (Phoenix, Ariz.), Ipso Facto (Minneapolis), the Johnny "Clyde" Copeland Band (New York), the Killer Bees (Austin, Texas), Little Charlie & the Nightcats (Sacramento, Calif.), Little Women (Denver), Mason Dixon (Dallas), Terrance Simien & the Mallet Playboys (Lafayette, La.), the Untouchables (Los Angeles), Joe "King" Carrasco (Austin), and the Wild Cards (Los Angeles).

The program's fourth annual compilation album is tentatively scheduled for major-label release in July. The previous Miller albums, including 1987's "First Draft," were produced by RCA Records.

DEBBIE HOLLEY

...and we're not letting go.

We've been working hard at artist development over the past 18 months and we've got a lot to show for it. RCA's become a force in the record business once again with a diverse roster touching on every aspect of contemporary music. It's a lineup of new traditions, new attitudes and exciting new artists and labels. It's RCA's commitment to career development and its talent who'll be making it happen in the decade to come.

BRUCE HORNSBY

Our first development project became 1987's new artist of the year and sold over 4 million records worldwide. Phase two, Bruce's *Scenes From The Southside* arrives in April at stores and radio stations everywhere.

RICK SPRINGFIELD

Life is Vibrating through a stunning comeback, Rick's *Rock of Life* is vibrating through the hallways of rock and roll with a triumphant roar at CHR and AOR. He's back on the platinum track.

BUSTER POINDEXTER

RCA's most visible artist, Buster's breaking wide open on all fronts as "Oh Me, Oh My" continues what "Hot, Hot Hot" began—BUSTERMANIA!

LITA FORD

The first release from Mike Chapman's Dreamland label, Lita's capturing the music world by storm. Her video's a smash at MTV, her "Kiss Me Deadly" track means explosive phones on AOR and CHR and she'll be cutting all summer. Immediate sales over 250,000.

GRIM REAPER HELLOWEEN BONFIRE

Long term artist development is the heart of building rock acts and these three bands have already each been built to the 100,000+ unit plateau.

PSEUDO ECHO

Scored their first Top 5 hit with "Funkytown." Extensive touring helped build a real fan base and a 350,000 unit sales plateau in the United States.

RICK ASTLEY

He was breaking worldwide when "Never Gonna Give You Up" was released in late December. Now, with a gold album, he will be one of this year's platinum debut stars for RCA.

DIRTY DANCING and MORE DIRTY DANCING

The cross-media phenomenon of the 80's. This year's top-selling soundtrack with over 5 million sold in the U.S. alone. With #1 records like "Hungry Eyes," "She's Like The Wind," the new single "Yes" and this is a project to remember.

THE SILENCERS

"Painted Moon" became entrenched on rock radio all summer as the band's live show established them from coast-to-coast.

LOVE AND ROCKETS

A joint project of Bag Time, Beggars Barquet and RCA. The release of *Earth Sun Moon* and the hit "No New Tale To Tell," has helped the band to crossover from alternative radio with over 300,000 records sold already.

BEGGARS BANQUET

The renowned British independent has already achieved success with their RCA partnership with artists such as **ICICLE WORKS, THE BOLSHOI** and **FIELDS OF THE NEPHILIM**, and will go further with the new album project **PETER MURPHY**.



We've Got The World By The Ear

JIVE RECORDS A major contribution to RCA's success is our Jive Records partnership.

SAMANTHA FOX'S Top 5 single "Touch Me" and gold album launched her career, and now her new single "Naughty Girls" is breaking wide open.

JONATHAN BUTLER, Jive's talent find whose "Take Good Care Of Me" single follows his Grammy nominated "Lies" and "Going Home" hits, will be Jive's first platinum LP in its new RCA affiliation.

GLENN JONES, whose first release on Jive was the #1 hit, "We've Only Just Begun (The Romance Is Not Over)" and

MILLIE JACKSON'S first Jive release, which has over 300,000 units sold, has helped make the Jive/RCA relationship one of the most successful of the 1980's.

JIVE'S incredible success in Rap music with cutting-edge artists such as

KOOL MOE DEE ("Wild, Wild, West")

SCHOOLLY'D,

STEADY B,

D.J. JAZZY JEFF &

THE FRESH PRINCE,

SKINNY BOYS and

BOOGIE DOWN PRODUCTIONS has made Jive and RCA leaders in the Rap music field with over 1.5 million units sold.

RCA NASHVILLE

The best source for Nashville talent, new stars like Grammy nominee

K.T. OSLIN,

FOSTER & LLOYD,

BAILLIE AND THE BOYS,

JO-EL SONNIER

and

RESTLESS HEART

all reached incredible plateaus this past year as artist development, Nashville-style, broke more new artists than any other label.

NOVUS/BLUEBIRD

A market leader in classic jazz restorations with critically acclaimed and Grammy nominated works as well as having major success in developing and recording such great new artists as **LIZ STORY, HILTON RUIZ,**

ADAM MAKOWICZ,

ELEMENTS and

PETER MOFFITT.

And we've been forging ahead with our established artists and labels too.

ELVIS PRESLEY Four new special compilations gained wide commercial acceptance (500,000 sold) as well as critical acclaim and a Grammy nomination.

POINTER SISTERS Back and on the track with a song "He Turned Me Out" from a hot film and a hit album, *Serious Slammin'.*

STARSHIP Scored their third consecutive #1 single with the Grammy and Oscar-nominated "Nothing's Gonna Stop Us Now" from their chart-topping album *No Protection.*

RUFFIN & KENDRICK Regained their chart-topping status with "I Couldn't Believe It" and are currently out working in support of "One More For The Lonely Hearts Club."

EURYTHMICS With their eclectic style and vision, The Eurythmics continue their award-winning ways with the brilliant album *Savage.*

RCA NASHVILLE Alabama, The Judds, and Ronnie Milsap continue their platinum ways and Grammy Award runs.

MR. MISTER Garnered precious metal and Grammy recognition for their strikingly different *Go On* album.

But artist development is an ongoing, career-building reward. As we roll out our new releases and begin our relationships with new partners such as SBK Productions, King Jay Records and Vista Productions, you can be guaranteed the RCA commitment to each and every project in the months and years ahead.

So, what does it all mean? Like we've said, it's taken a lot of time, effort and hard work to come this far. We've got your ear now, and we're not going to let go.





ILLUSTRATIONS: MARK SAMUELS/VICTOR STABIN
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BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BRUCE SPRINGSTEEN	Smith Center Univ. of North Carolina Chapel Hill, N.C.	March 3-4	\$801,200 \$20	40,158 sellout	Cellar Door Prods.
JOHN COUGAR MELLENCAMP	Los Angeles Sports Arena Los Angeles, Calif.	Feb. 28-29 & March 1	\$683,020 \$18.50	37,591 44,254	Avalon Attractions
MICHAEL JACKSON BENEFIT FOR THE UNITED NEGRO COLLEGE FUND	Arena, Madison Square Garden New York, N.Y.	March 3	\$600,000 \$350/\$50	19,000 sellout	Pepsi
JOHN COUGAR MELLENCAMP	Oakland-Alameda County Coliseum Oakland, Calif.	Feb. 23, 25	\$439,209 \$18.50	23,741 26,000	Bill Graham Presents
RUSH TOMMY SHAW	Rosemont Horizon Rosemont, Ill.	Feb. 25-26	\$391,772 \$17.50	22,984 28,930	Jam Prods.
TOM JONES DENISE BLAIR	Fox Theatre St. Louis, Mo.	Feb. 16-21	\$317,372 \$26.90/\$21.90 \$18.90/\$9.90	18,455 25,794	Fox Concerts Steve Litman Prods.
GEORGE THOROGOOD & THE DESTROYERS JOHNNY WINTER	Meadowlands Arena East Rutherford, N.J.	March 4	\$305,899 \$17.50/\$16.50	18,908 sellout	Monarch Entertainment Bureau John Scher Presents
THE MAGIC OF DAVID COPPERFIELD	Chicago Theatre Chicago, Ill.	March 4-6	\$298,943 \$24.50/\$19.50/\$14.50/\$4.50	16,395 20,400 sellout	in-house
YES	Oakland-Alameda County Coliseum Oakland, Calif.	Feb. 27	\$237,226 \$18.50	12,823 13,000	Bill Graham Presents
HANK WILLIAMS JR. & THE BAMA BAND WAYLON JENNINGS RESTLESS HEART	Birmingham-Jefferson Civic Center Birmingham, Ala.	March 4	\$231,595 \$17.50	13,234 sellout	New Era Prods.
WHITESNAKE GREAT WHITE	Birmingham-Jefferson Civic Center Birmingham, Ala.	March 5	\$210,128 \$16.50	12,735 sellout	New Era Prods.
JOHN COUGAR MELLENCAMP	ARCO Arena Sacramento, Calif.	Feb. 24	\$188,460 \$18.50	10,187 sellout	Bill Graham Presents
INXS P.I.L.	Orange County Civic Center Orlando, Fla.	March 2	\$183,200 \$16	11,500 sellout	Fantasma Prods.
INXS P.I.L.	Sportatorium Hollywood, Fla.	March 1	\$177,128 \$17.50	10,807 sellout	Fantasma Prods.
RUSH TOMMY SHAW	The Arena St. Louis, Mo.	March 1	\$175,032 \$16.50	10,971 11,500	Beaver Prods.
DAVID LEE ROTH FASTER PUSSYCAT	Sportatorium Hollywood, Fla.	March 6	\$174,298 \$15.50	11,245 sellout	Cellar Door Prods.
STING	Fox Theatre St. Louis, Mo.	Feb. 26-27	\$172,416 \$21.50/\$19.50	8,598 sellout	Fox Concerts Steve Litman Prods.
AEROSMITH DOKKEN	Five Seasons Arena Cedar Rapids, Iowa	Feb. 22	\$159,207 \$16	10,000 sellout	Jam Prods.
TAMMY WYNETTE/RANDY TRAVIS/THE JUDDS	Barton Coliseum, Arkansas State Fairgrounds Little Rock, Ark.	Feb. 26	\$156,485 \$17.50	8,942 sellout	Pro Tours
BARRY MANILOW	Market Square Arena Indianapolis, Ind.	March 5	\$155,640 \$12.50	9,000 sellout	Jam Prods.
WHITESNAKE GREAT WHITE	Market Square Arena Indianapolis, Ind.	March 3	\$154,781 \$16.50/\$15.50	9,872 15,235	Sunshine Promotions
DAVID LEE ROTH FASTER PUSSYCAT	Lakeland Civic Center Lakeland, Fla.	March 4	\$154,070 \$15.50	10,000 sellout	Cellar Door Prods.
EARTH, WIND & FIRE	Rosemont Horizon Rosemont, Ill.	Feb. 17	\$151,500 \$20	8,191 16,545	Jam Prods.
TAMMY WYNETTE/THE JUDDS/RANDY TRAVIS	Hirsch Memorial Coliseum Shreveport, La.	Feb. 28	\$138,159 \$17.50	8,127 sellout	Pro Tours
AEROSMITH DOKKEN	Arena, Myriad Convention Center Oklahoma City, Okla.	Feb. 25	\$136,973 \$18/\$16.50	8,268 15,291	Jam Prods.
ROBERTO CARLOS	Radio City Music Hall New York, N.Y.	March 4	\$136,150 \$25/\$20	5,874 sellout	Radio City Music Hall Prods.
AEROSMITH DOKKEN	Arena, Tulsa Convention Center Tulsa, Okla.	Feb. 18	\$135,523 \$17.50/\$16.50	8,358 8,992	Little Wing Prods.
WHITESNAKE GREAT WHITE	Greensboro Coliseum Complex Greensboro, N.C.	March 2	\$135,036 \$16.50	8,184 10,438	Cellar Door Prods.
AEROSMITH DOKKEN	Kansas Coliseum Wichita, Kan.	Feb. 24	\$133,997 \$16.50	8,493 sellout	Contemporary Presentations
BARRY MANILOW	Reunion Arena Dallas, Texas	Feb. 25	\$129,656 \$19	7,437 9,663	PACE Concerts Contemporary Presentations
DEF LEPPARD TESLA	Ector County Coliseum Odessa, Texas	Feb. 16	\$127,750 \$15.50/\$14.50	8,500 sellout	Stardate Concerts PACE Concerts
BARRY MANILOW	Pittsburgh Civic Arena Pittsburgh, Pa.	March 3	\$126,799 \$18.50	7,023 sellout	Electric Factory Concerts
STEVIE RAY VAUGHAN & DOUBLE TROUBLE FABULOUS THUNDERBIRDS	Holiday Star Theatre Merrillville, Ind.	March 4-5	\$117,196 \$16.50	6,542 sellout	in-house
RUSH TOMMY SHAW	Market Square Arena Indianapolis, Ind.	March 2	\$115,568 \$15.50	7,456 13,500	Sunshine Promotions
HANK WILLIAMS JR. & THE BAMA BAND RESTLESS HEART	Garrett Coliseum Alabama Agricultural Center Montgomery, Ala.	March 5	\$114,725 \$16.50	6,953 sellout	New Era Prods.
YES	ARCO Arena Sacramento, Calif.	Feb. 26	\$109,323 \$17.50	6,247 9,500	Bill Graham Presents
RANDY TRAVIS HIGHWAY 101 WILLIAMS & REE	Winston-Salem Memorial Coliseum Winston-Salem, N.C.	March 5	\$106,583 \$13.50	8,387 sellout	Special Moments Promotions
CONWAY TWITTY/GEORGE JONES	Knoxville Civic Coliseum Knoxville, Tenn.	March 5	\$102,300 \$16.50	6,200 6,582	Jayson Promotions

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TALENT IN ACTION

MICHAEL JACKSON
*Madison Square Garden,
New York*

HOW OFTEN IS it that an artist rolls out five-times-platinum shipments for an album in just six months, only to be considered a failure? Such is Michael Jackson's lot.

Since the fall, consumer press had showered Jackson with ink that cast him in a weird light. His latest blow: Walking away from the Grammys empty-handed. Certainly, his detractors were once again ready to pounce on a chance to claim that Jackson's party is over.

Now Fresh from the Grammy snub, he was scheduled for three shows over four nights (March 3-6) in a city that has been known to bring superstars—be they entertainers or athletes—to their knees. Instead, New Yorkers flocked to see this quiet, quirky soul who becomes a lion on stage; the Garden's sellout crowds crowned him king.

As soon as the house lights dimmed, signaling the start of the final Garden date, the night belonged to M.J. For two dazzling hours, he strutted, pranced, and, of course, danced as only he can. Even when he appeared to be just going through the motions, his moves were so strong that they worked anyway.

The show, however, wasn't totally perfect. Sound quality was awful, marred by frequent feedback. And the night's flaws were not confined to audio problems. Jackson went to the well too often with some of his age-old gimmicks. For example, when he introduced "She's Out Of My Life" by asking an avid front-row girl if he could "come down with you," it seemed an exercise in self-parody. Was this Eddie Murphy's routine or the real thing?

But, if some of his old tricks seemed tired, his new tricks, including a couple of illusions, added those touches of magic that one expects from Jackson.

And, yes, in a program where the music was almost incidental, he sang, too. His U.S. swing primarily showcases "Bad," with a large dose of that album's wares, plus five songs from "Thriller," the cream of "Off The Wall," and a too-quick medley of "the old songs, done the old way."

The tour, by design, is extravagant—and considering the extent of his larger-than-life celebrity, it needs to be. He can't just sneak on stage and say, "I'm here," so he can be forgiven the gaudy banks of bright lights and the startling array of sci-fi special effects. Rather than overwhelm the show, these trappings made it the *event* this swarming crowd had paid to see.

GEOFF MAYFIELD

INXS
PUBLIC IMAGE LTD.
*Hollywood Sportatorium,
Hollywood, Fla.*

INXS "Kick" started its 1988 tour of U.S. arenas in grand fashion March 1 before a sold-out house. From the opening number, the title cut from the hit Atlantic album "Kick," the accelerator was mashed to the floor; stage patter was almost nonexistent, and breaks for the audience to catch its collective breath were few. Virtually the entire audience stood on its seats for "Kick" and remained there for the rest of the two-hour, 25-song

set. Staging for the show was minimal, almost austere, and refreshingly video free, allowing lead singer Michael Hutchence plenty of room to work the boards. Combined with the largely black and white attire of the band members, the overall look was one of monochromatic power; color accents were sparingly provided by a well-crafted geometric lighting design.

The majority of attention was focused on Hutchence, but the show seemed most effective when he shared the spotlight with versatile guitarist/saxophonist Kirk Pengilly. On "Shine Like It Does," the first real tempo break, the rest of the band left them huddled together on stage right, Pengilly on amplified acoustic guitar and Hutchence contributing properly emotive vocals.

INXS stayed close to the album originals as it covered all of the "Kick" album and past favorites, including "What You Need," which elicited a strong crowd sing-along as it closed the regular set. "Need You Tonight," "Devil Inside," and "Never Tear Us Apart" were all saved for encore delivery.

Public Image Ltd. seized the unenviable task of opening for an emerging Goliath and turned it into a remarkable success. Looking like a technicolor Little Orphan Annie, his head adorned with multihued yarn dreadlocks, protopunk Johnny Lydon led his troops through a sizzling set that thoroughly excited an obviously ill-informed audience. Prancing, preening, and prowling the stage, Lydon was every bit the rockstar he has claimed not to be.

"Public Image" was a rousing set opener, but "Rise" drew the warmest response from the crowd. Throughout, Lydon's unmistakable and largely undecipherable astral wailings were reminiscent of the Sex Pistols' days. And fans of the classic U.K. punk combo got their due with an anthemic treatment of "Holiday In The Sun" from the "Never Mind The Bollocks" album. JOHN ROBSON

JOHN COUGAR MELLENCAMP
*Sports Arena,
Los Angeles, Calif.*

A SOLD-OUT CROWD gave John Cougar Mellencamp an adulatory welcome on the first evening of his recent three-night stand here. The self-effacing star appeared abashed by the waves of affection pouring from members of the audience, who danced in the aisles and on their seats.

Mellencamp and his crack eight-piece band rewarded the fans with an exciting, brilliantly paced two-hour show. The first set leaned heavily on sharply written material from Mellencamp's socially alert double-platinum album, "The Lonesome Jubilee"; after a 15-minute break, the group returned to run down a raft of earlier favorites.

The tempo never flagged, thanks to the abundant energy of the band. Particularly notable were the caperings of backup singers Crystal Taliefero and Pat Peterson, the decorative instrumental flashes of fiddler Lisa Germano and accordionist John Cascella, and the brute power of drummer Kenny Aronson.

Easygoing and almost bashful, Mellencamp led the band through a number of highlights, including a

(Continued on page 91)

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★★ NO. 1 ★★	
1	1	23	DIANE SCHUUR - COUNT BASIE GRP 1039 (CD)	19 weeks at No. One DIANE SCHUUR - COUNT BASIE
2	2	19	JOE WILLIAMS VERVE 833 236-1/POLYGRAM (CD)	EVERY NIGHT
3	3	25	WYNTON MARSALIS COLUMBIA FC 40461 (CD)	STANDARD TIME
4	4	19	BRANFORD MARSALIS COLUMBIA FC 40711 (CD)	RENAISSANCE
5	5	17	HENRY BUTLER MCA/IMPULSE 2-8023/MCA (CD)	THE VILLAGE
6	8	7	BILL WATROUS SOUNDWINGS SW 2104 (CD)	REFLECTIONS
7	10	5	MIKE METHENY MCA/IMPULSE 42023/MCA (CD)	KALEIDOSCOPE
8	7	17	GERRY MULLIGAN PROJAZZ CDP-703/INTERSOUND (CD)	SYMPHONIC DREAMS
9	11	5	HENRY JOHNSON MCA/IMPULSE 42089/MCA (CD)	FUTURE EXCURSIONS
10	NEW		DAVID GRISMAN ZEBRA ACOUSTIC 42108/MCA (CD)	SVINGIN' WITH SVEND
11	6	43	MICHAEL BRECKER MCA/IMPULSE 5980/MCA (CD)	MICHAEL BRECKER
12	12	17	SHIRLEY HORN VERVE 833 235-1/POLYGRAM (CD)	I THOUGHT ABOUT YOU
13	9	23	SARAH VAUGHAN CBS MASTERWORKS FM 42519 (CD)	BRAZILIAN ROMANCE
14	NEW		LENI STERN PASSPORT JAZZ PJ 88035/JEM (CD)	THE NEXT DAY
15	13	9	MOSE ALLISON BLUE NOTE 48015/EMI-MANHATTAN (CD)	EVER SINCE THE WORLD ENDED

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	19	★★ NO. 1 ★★	
1	1	19	DIANNE REEVES BLUE NOTE BLJ 46906 (CD)	7 weeks at No. One DIANNE REEVES
2	3	13	THE MANHATTAN TRANSFER ATLANTIC 81803-1 (CD)	BRASIL
3	2	29	HIROSHIMA EPIC FE 40679/E.P.A. (CD)	GO
4	4	21	STEVE KINDLER & TEJA BELL GLOBAL PACIFIC OW 40719/COLUMBIA (CD)	DOLPHIN SMILES
5	5	31	PAT METHENY GROUP GEFEN GHS 24145 (CD)	STILL LIFE (TALKING)
6	12	5	GEORGE HOWARD TBA 233/PALO ALTO (CD)	THE VERY BEST OF GEORGE HOWARD
7	10	9	GERALD ALBRIGHT ATLANTIC 81813-1 (CD)	JUST BETWEEN US
8	8	19	LEE RITENOUR GRP GR-1042 (CD)	PORTRAIT
9	21	3	KIRK WHALUM COLUMBIA FC 40812 (CD)	AND YOU KNOW THAT!
10	17	5	DAN SIEGEL CBS ASSOCIATED BFZ 44026/E.P.A. (CD)	NORTHERN NIGHTS
11	6	27	SPYRO GYRA MCA 42046 (CD)	STORIES WITHOUT WORDS
12	9	55	KENNY G. ▲ ² ARISTA AL8 8427 (CD)	DUOTONES
13	13	9	DAVID LANZ & PAUL SPEER NARADA EQUINOX 63001/MCA (CD)	NATURAL STATES
14	18	5	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
15	11	35	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (CD)	COLLABORATION
16	20	5	MICHAEL PEDICIN JR. OPTIMISM OP 3106 (CD)	CITY SONG
17	7	17	JEAN-LUC PONTY COLUMBIA FC 40983 (CD)	THE GIFT OF TIME
18	14	15	TOM SCOTT GRP GR-1044 (CD)	STREAMLINES
19	15	9	MILES DAVIS/MARCUS MILLER WARNER BROS. 25655-1 (CD)	MUSIC FROM SIESTA
20	24	3	SAMOA PROJAZZ CDJ 645/INTERSOUND (CD)	NO BAND IS AN ISLAND
21	16	31	TIM HEINTZ TBA 228/PALO ALTO (CD)	QUIET TIME
22	NEW		VARIOUS ARTISTS WINDHAM HILL WH 1065 (CD)	WINDHAM HILL SAMPLER '88
23	25	3	TOM GRANT GAI 1.3-9002/POLYGRAM (CD)	NIGHT CHARADE
24	22	33	LARRY CARLTON MCA 42003 (CD)	DISCOVERY
25	23	7	MARC JOHNSON'S BASS DESIRES ECM 833 038-1/POLYGRAM (CD)	SECOND SIGHT

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

Jazz BLUE NOTES



by Peter Keepnews

THE BIG JAZZ STORY at this year's Grammy Awards was hard to discern from the telecast. Not because there was so little jazz performed on the show—that's a perennial problem, not just with jazz but with many other genres of music—but because some of the most significant awards from a jazz standpoint were not in the jazz categories.

Indeed, it's only a slight exaggeration to say that the pretelecast ceremony, in which most of the Grammys were presented, was dominated by jazz artists. Their victories ranged from the long-overdue to the mildly puzzling. Among the former was Frank Foster's prize for his arrangement of "Deedles' Blues" on Diane Schuur's album; among the latter was Yusef Lateef's nod for the best new age performance, even though he told us prior to the ceremony that he didn't know what the term "new age" means.

Perhaps the most significant, as well as the most surprising, of the jazz-oriented Grammy winners was "Call Sheet Blues," credited to the imposing foursome of Wayne Shorter, Herbie Hancock, Ron Carter, and Billy Higgins, which was named best instrumental composition. By conventional standards, the piece—a track from the album "The Other Side Of 'Round Midnight"—isn't a composition at all, since it was spontaneously improvised. But as Carter pointed out to us shortly before the awards were given out, the mere fact that it was nominated represents an unprecedented recognition that improvised music deserves to be taken seriously as composition—in other words, a new level of "official" acceptance for jazz.

Of course, the cynical way to interpret that award would be to attribute it to the high visibility of the movie "Round Midnight" and its two soundtrack albums. That undoubtedly also helps explain Dexter Gordon's victory as best jazz soloist—after all, Gordon is one of the greatest saxophonists around, but his work on "The Other Side" hardly ranks among the strongest of his career. And it helps explain the triumph of Bobby McFerrin (who also shared an award in the children's category) for what even he must consider a throwaway track on that same album. Oddly enough, McFerrin has won a Grammy as best male jazz vocalist three years in a row—but he has yet to win for one of his own albums.

As for the other jazz awards: Schuur appears to have entered the ranks of automatic Grammy winners like McFerrin and Wynton Marsalis. Her award isn't necessarily an indication that she is now a better sing-

Some deserving artists scored Grammy surprises

er than Ella Fitzgerald, Carmen McRae, or Sarah Vaughan, as she no doubt concurs; it is at least in part a recognition of the continued excellence of her accompanist, the Count Basie band, to which we say amen. We also say amen to the recognition of Marsalis' excellent quartet for its work on the "Standard Time" album and—of course—to Mercer Ellington's award for "Digital Duke."

Finally, it was gratifying to see "The Complete Riverside Recordings" of Thelonious Monk, one of the cornerstones of modern jazz, win two awards. The awards went to the man who produced the album and wrote the accompanying booklet—a gentleman whose name slips our mind at the moment—but, as we know he agrees, the victory was Monk's as well.

Gospel LECTERN



by Bob Darden

RICK CUA JUMPED from mainstream music to contemporary Christian music while his career with the Outlaws was just beginning to kick into high gear. Cua (pronounced koo-ah) says that when the Lord called, he left and followed; it's as simple as that.

Several years and five albums later, Cua still likes to keep things simple—even on the eve of his first release for Reunion Records.

"Can't Stand Too Tall" reflects another 18 months of growth in my heart," he says. "It's a new step. There have been some developments in that time, and I don't want to be afraid to stretch out with them. It's still a rock'n'roll record, but I think it pulls more toward the center. I think it will reach more people this way."

Cua says he prayed long and hard about the album, especially about the lyrics and the impact they could have on people's lives. He also prayed about the album's musical approach.

"Perhaps, in the past, our rock'n'roll attack has been so aggressive that we've left people out," he says. "I think 'Can't Stand Too Tall' will have a broader base. To that end, we brought in Tom Hemby as producer."

"This time we're going for a whole new approach, using some fresh ears. I've just decided to go for it. The rock'n'roll element is there; we're still aggressive in message and music. It's just that Tom will give us more focus on the mainstream. We've left a few rough edges, but the whole project's got a whole different flavor."

Cua was fortunate to have had 18 months between projects—not all record labels are quite so understanding. He's also candid enough to admit that if Reunion tells him to speed it up, he will.

"But I really like to have that much time to write good songs, get on the street, play them, and work them on tour," he says. "I write things I need to write. I have to

be comfortable with them before I'll record them. I have to crank them out, night after night; I have to live with them. I need about 125 dates and an overseas tour to really sniff them out.

"I realize that many of my musician friends are complaining about how busy they are; they don't have enough time to write quality stuff with an album due every 10 months or so, so I feel real fortunate that my record companies have always been so understanding. I can work on a deadline like that, but it is great not to have to."

Cua is one of the few contemporary Christian artists who have staged a number of concerts overseas. Not surprisingly, given his Italian roots, Italy is his favorite stop.

"My wife and I have a real relationship there," he says. "Italy has virtually no Christian music. In fact, the only Christian music or information they get on Chris-

Ex-Outlaw Rick Cua stands tall for Reunion Records

tian music is from American television evangelists like Jimmy Swaggart and David Wilkerson. So Italian evangelicals only hear negative things about us. I want to go over there every year if possible and be a part of something positive."

Cua seems particularly happy with Reunion—one of the few labels with legitimate mainstream connections (it is distributed through Word by A&M Records).

"You know, when I left the Outlaws to go into Christian music, I had a big interest in crossover," he says. "I had the contacts in the industry, in radio, in retail, in television. But I quickly saw that is not why God put me here. Reunion's main interest is the contemporary Christian marketplace. They do have the ability to stretch over on occasion. I'm available if something happens—available to God. But what's most important to me is to be true to what I'm called to do."

Cua and his wife are working on a book based on their answers to questions young people have asked them in the past.



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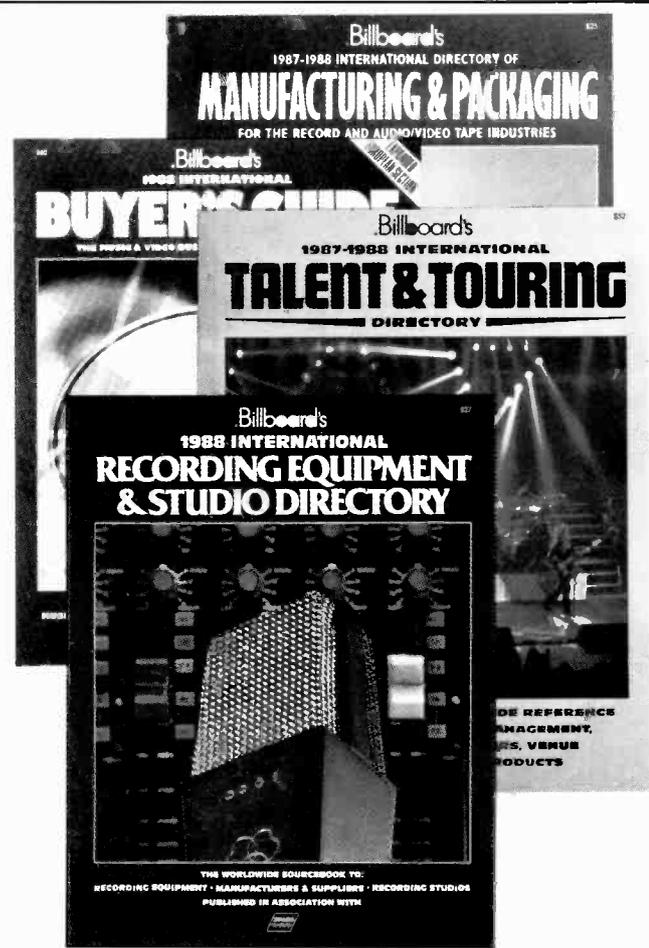
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Hard Cold Fun. Steamboat Springs Ski Resort celebrated its 25th anniversary with events that included the Marlboro Challenge of Champions, the Cowboy Downhill, and the American Airlines Hall of Fame Race hosted by Tanya Tucker, center. Performing with Tucker at a benefit concert during the activities were her singing partners on "I Won't Take Less Than Your Love," Paul Davis, left, and Paul Overstreet. Other participants included singer/songwriter Dean Dillon; country singers Keith Whitley, Lori Morgan, Nicolette Larson, Red Steagall, the Outlaws, and Henry Paul; and "Dallas" actor Steve Kanally.

After 17-Month Hiatus, Vet Plans 50-Stop Trek

'Good Ole Boy' Don Williams Set To Tour

"ON THE ROAD AGAIN" is a song that Don Williams might be singing these days. After a 17-month hiatus from the road, Williams will tour again, opening March 24 at the Celebrity Theatre in Anaheim, Calif.

He'll be showing off a new Capitol single, "Another Place, Another Time," and a new band featuring Charles Cochran, Dave Pomeroy, Garth Fundis, Steve Turner, and Billy Sanford. It's his 44th career U.S. single, from his 20th career album, "Traces."

After a dozen years of heavy touring, Williams took a break from the routine in October 1986, saying he wanted to spend more time with his family and lay back and assess his career. Add back problems to the above and it all adds up to burnout.

Some quality relaxing time on the big island of Hawaii has worked wonders, and this year he hopes to work some 50

dates booked by Monterey Artists. He'll also tour the U.K. for promoter Jeffrey Kruger, concluding June 19 at one of his favorite venues, the Royal Albert Hall in London. Williams works California and Arizona in March, Canada and the Northwest in May, the Midwest in July, and the Eastern seaboard in August.

"I feel a lot better about it [now], and it's a challenge again," Williams says. "I had back surgery once before, and it was getting to the point where I was having so many problems on the road with my back that it was hard for me to really enjoy it. If I'm not up to 100%, I feel I'm cheating the fans." This tour represents a test of Williams' back—and of his will. "Hopefully, it'll go well. If not, I'll reassess. I don't want to go in the studio and on the road when I don't feel it again."

Williams, who talks and sings in a pleasant drone, comes across as laid-back, but he is driven by perfectionism. "If I don't feel it, then I want to hang it up," he says. But, he adds, he believes the magic will return when he hits the road and is mainlined with a dose of energy provided by the response of his fans. He's best described by the lyrics of one of his greatest hits, "Good Ole Boys Like Me."

And how's the bad ole back doing? "It talks to me a lot," admits Williams. But he's hoping that back talk will be drowned out by the cheers of audiences that will

gather soon to hear one of country music's most polished and professional artists.

NEWSNOTES: Congratulations to all of the country music greats who took visibility of and respect for country music to new heights during the Grammy Awards telecast March 2. Because of K.T. Oslin, Randy Travis, and many others, country music has never looked or sounded better during a Grammy show.

The Eighth Annual Benefit Show & Auction at Buddy Killen's Stockyard in Nashville added \$55,000 to the Easter Seals Foundation. Killen secured performances by Waylon Jennings, Jessi Colter, Sawyer Brown, Crystal Gayle, Larry Gatlin & the Gatlin Brothers, Ronnie McDowell, the Jordanares, Lee Greenwood, Donna Meade, Curtis Green, Vernon



by Gerry Wood

Williams, and Gain Control.

Killen called for bids before a standing-room-only crowd. Highlights included the sale of a jacket that belonged to Bobby Randall of Sawyer Brown for \$3,100. The group's Mark Miller threw in his jacket, tie, and tennis shoes for an additional \$2,000; Gayle offered "the shirt off her back" for \$3,000; a coat from Travis sold for \$1,200; Hank Williams Jr.'s leather boots and vest went for \$1,500; and stage clothes from Louise and Barbara Mandrell netted \$2,300.

Greenwood earned the most money for the benefit by bringing in \$16,600, \$10,000 of which came from one patron—Nashville businessman Jerry Carrol. In exchange, Greenwood promised to fly to Turfway Racing Park in Cincinnati accompanied by Carrol.

The "Shadowlands" album from k.d. lang is scheduled for release April 26 and features 12 cuts. Brenda Lee, Loretta Lynn, and Kitty Wells join lang on a medley cut.

Sugar Hill artist Doc Watson is scheduled to host the Eddy Merle Watson Memorial Festival April 30-May 1 at the John A. Walker Community Center, Wilkesboro, N.C. Scheduled to perform are Earl Scruggs, John Hartford, Sam Bush, Jerry Douglas, Mark O'Connor, Bela Fleck, Peter Rowan, the Osborne Brothers, Mac Wiseman, and Marty Stuart.

Nashville
Scene

MCA Vows To Keep Songs Under 3 Minutes For Radio

NASHVILLE MCA Records has promised country radio programmers that it will do all it can to keep its singles at three minutes long or under by providing an edited alternative to songs that run longer. The promise was made in a Feb. 29 letter to music programmers from Shelia Shipley, MCA's vice president of national promotion.

The letter notes that "many of you have complained that you have difficulty in programming records that exceed four minutes, as with our recent Conway Twitty single, 'That's My Job.'" (That single has a time of 4:51.) According to Ship-

ley, the Twitty song was not edited for fear of destroying its "creative message."

From now on, says the letter, cuts will be made "whenever we can do so and still maintain the integrity of the song." The DJ singles will continue to carry the full-length song on one side, according to the letter.

There were no four-minute songs in Billboard's top 20 country singles for the week of March 12, but 15 of the 20 were three minutes long or longer, and seven of these were above the 3:30 mark.

EDWARD MORRIS

NSAI Confab Votes For '87's Top Songs Nashville Honors Schlitz

NASHVILLE Don Schlitz, who first came to fame in 1976 as composer of the megahit "The Gambler," has demonstrated his creative staying power by being voted songwriter of the year by members of the Nashville Songwriters Assn. International. His victory was announced at the organization's 21st annual achievement awards banquet March 5 at the Vanderbilt Plaza Hotel here.

Schlitz was also recognized as co-writer of three of NSAI's top 20 songs for 1987: "Forever And Ever, Amen," "I Won't Take Less Than Your Love," and "One Promise Too Late." Other finalists for the top-songwriter honor were K.T. Oslin, Paul Overstreet, Thom Schuyler, and Hank Williams Jr.

"Forever And Ever, Amen," which recently earned Schlitz and Overstreet a best-country-song Grammy, was voted NSAI's song

of the year.

Appearing to accept a writing award for his "Tennessee Flat Top Box," which his daughter Rosanne revived and took to the top of the country charts earlier this year, Johnny Cash noted wryly, "I'm going to send a lot of my old records to Rosanne."

The honored songs and their writers were: "80's Ladies" and "Do Ya," K. T. Oslin; "A Long Line Of Love," Thom Schuyler and Paul Overstreet; "All My Ex's Live In Texas," Lyndia Shafer and Sanger "Whitey" Shafer; "The Bed You Made For Me," Paulette Carlson; "Forever And Ever, Amen," Don Schlitz and Paul Overstreet; "The Hand That Rocks The Cradle," Ted Harris; "I Won't Take Less Than Your Love," Paul Overstreet and Don Schlitz.

"It Takes A Little Rain," Roger

(Continued on next page)

FOR WEEK ENDING MARCH 19, 1988

Billboard

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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
EIGHTEEN WHEELS . . .					
KATHY MATTEA MERCURY	12	16	18	46	106
WHAT SHE IS					
EARL THOMAS CONLEY RCA	4	17	25	46	70
CHILL FACTOR					
MERLE HAGGARD EPIC	5	14	25	44	46
THE FACTORY					
KENNY ROGERS RCA	5	12	14	31	122
ONE TRUE LOVE					
THE O'KANES COLUMBIA	10	10	11	31	96
OUT OF SIGHT . . .					
BILLY JOE ROYAL ATL. AMER.	2	14	14	30	54
ANOTHER PLACE . . .					
DON WILLIAMS CAPITOL	4	7	17	28	51
ALWAYS LATE WITH . . .					
DWIGHT YOAKAM REPRISE	6	11	10	27	113
OLD FOLKS					
RONNIE MILSAP/MIKE REID RCA	4	15	8	27	105
TRUE HEART					
THE OAK RIDGE BOYS MCA	5	10	10	25	118

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

Screen Gems Buy Up Catalog

NASHVILLE Screen Gems Music has completed its purchase of the Writers Group catalog here. In September 1986, Screen Gems entered into a joint venture to publish all new songs by the Writers Group's Thom Schuyler and Fred Knobloch.

The move covers Writers Group songs written before 1986, including songs by Schuyler, Knobloch, and Paul Overstreet. The number of songs involved is still undetermined.

The Writers Group was owned by Ron Kerr, Bob McKenzie, James Stroud, and Bill Gaither.



A Crowell/Cash Duet. CBS artist Rodney Crowell, right, and his wife/label mate Rosanne Cash complete work on his new video, a duet titled "It's Such A Small World"—the first single from Crowell's upcoming album, "Diamonds & Dirt." The video was produced by Cash and Joanne Garner, with Bill Pope, left, directing.

NASHVILLE SONGWRITERS ASSN. HONORS SCHLITZ

(Continued from preceding page)

Murrah, James Dean Hicks, and Steve Dean; "Love Me Like You Used To," Paul Davis and Bobby Emmons; "The Moon Is Still Over Her Shoulder," Hugh Prestwood; "Ocean Front Property," Dean Dillon, Royce Porter, and Hank Cochran; "One Promise Too Late," Don Schlitz, Dave Loggins, and Lisa Silver; "The Right Left Hand," A.L. "Doodle" Owen and Dennis Knutson.

"Somebody Lied," Joe Chambers and Larry Jenkins; "Tennessee Flat Top Box," Johnny Cash;

"Till I'm Too Old To Die Young," Kevin Welch, John R. Hadley, and Scott Dooley; "Twenty Years Ago," Wood Newton, Dan Tyler, Mike Noble, and Michael Spriggs; "Twinkle, Twinkle Lucky Star," Merle Haggard; and "Whiskey, If You Were A Woman," Bob Morrison, Mary Welch Francis, and Johnny MacRae.

NSAI executive director Maggie Cavender announced that Bob DiPiero has been elected president of the organization, succeeding Ralph Murphy. **EDWARD MORRIS**

FOR WEEK ENDING MARCH 19, 1988

Billboard® TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	2	43	RANDY TRAVIS ▲ ² WARNER BROS. 25568-1 (8.98) (CD) 35 weeks at No. One	ALWAYS & FOREVER
2	3	1	54	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD EYED DREAM
3	4	4	25	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
4	2	3	33	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
5	5	6	25	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
6	6	5	34	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
7	7	7	34	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
8	8	8	17	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
9	9	9	14	MERLE HAGGARD EPIC 40986 (CD)	CHILL FACTOR
10	10	10	20	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98)	THE ROYAL TREATMENT
11	11	11	22	ALABAMA ● RCA 6495-1 (8.98) (CD)	JUST US
12	13	14	45	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
13	12	13	45	DWIGHT YOAKAM ● REPRIS 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
14	15	17	6	GEORGE JONES EPIC 40781 (CD)	TOO WILD TOO LONG
15	14	12	35	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
16	16	20	91	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
17	17	18	7	LYLE LOVETT MCA/CURB 42028 (CD)	PONTIAC
18	19	15	31	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
19	18	16	56	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
20	20	21	6	VERN GOSDIN COLUMBIA 40982 (CD)	CHISELED IN STONE
21	21	19	52	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
22	23	24	26	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
23	22	22	67	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
24	27	28	17	KATHY MATTEA MERCURY 832 793-1/POLYGRAM (CD)	UNTASTED HONEY
25	25	27	40	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
26	26	33	43	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
27	24	23	22	EXILE EPIC 40901	SHELTER FROM THE NIGHT
28	29	29	39	HOLLY DUNN MTM 71063/CAPITOL (8.98) (CD)	CORNERSTONE
29	28	25	58	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
30	30	26	14	DOLLY PARTON COLUMBIA 40968 (CD)	RAINBOW
31	31	31	31	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
32	32	32	108	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
33	34	30	18	WAYLON JENNINGS MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
34	35	35	122	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
35	33	37	31	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
36	37	39	7	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
37	36	36	24	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
38	47	—	2	NANCI GRIFFITH MCA 42102 (CD)	LITTLE LOVE AFFAIRS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	40	42	101	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
40	39	40	58	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
41	43	46	5	JOHN ANDERSON MCA 42037	BLUE SKIES AGAIN
42	42	38	39	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
43	48	54	30	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
44	45	44	28	GLEN CAMPBELL MCA 42009 (8.98)	STILL WITHIN THE SOUND OF MY VOICE
45	44	45	46	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
46	51	43	23	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
47	53	47	23	STEVE WARINER MCA 42032 (8.98) (CD)	GREATEST HITS
48	54	48	31	BARBARA MANDRELL EMI-AMERICA 46956/CAPITOL (8.98) (CD)	SURE FEELS GOOD
49	50	51	83	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
50	38	34	21	FOSTER AND LLOYD RCA 6372-1 (8.98) (CD)	FOSTER & LLOYD
51	49	49	10	VARIOUS ARTISTS K-TEL 701 (6.98)	COUNTRY COLLECTION
52	41	50	43	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
53	46	41	69	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES
54	55	52	23	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
55	56	53	175	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
56	52	55	22	S-K-B MTM 71064/CAPITOL (8.98)	NO EASY HORSES
57	57	56	52	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
58	63	60	35	TAMMY WYNETTE EPIC 40832 (CD)	HIGHER GROUND
59	59	57	174	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
60	58	58	23	GEORGE JONES EPIC 40776	SUPER HITS
61	65	63	49	HOLLY DUNN MTM ST 71052/CAPITOL (8.98)	HOLLY DUNN
62	61	62	41	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
63	66	71	499	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
64	64	67	22	GARY MORRIS WARNER BROS. 1-25581 (8.98) (CD)	HITS
65	62	61	156	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
66	70	59	81	EXILE EPIC FE 40401 (CD)	GREATEST HITS
67	60	65	107	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
68	68	66	29	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
69	69	64	17	THE BELLAMY BROTHERS MCA/CURB 42039/MCA (8.98) (CD)	CRAZY FROM THE HEART
70	NEW	▶	1	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
71	67	68	74	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
72	74	69	13	JANIE FRICKIE COLUMBIA 40684	CELEBRATION
73	73	72	328	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
74	72	70	29	RONNIE MILSAP RCA 6245-1 (8.98) (CD)	HEART AND SOUL
75	75	75	23	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 25507-1 (8.98) (CD)	WHAT IF WE FALL IN LOVE

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



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Good tune, should fit most
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WVKY
Kentucky

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rotation"

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KTLR
Texas

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hit. Great song!"

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KVSH
Nebraska

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has a voice with a future."

JOSEPH KAVANAGH
KDJS
Minnesota

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strong lyrics, good storyline,
REAL HIT POTENTIAL!"

RALPH PHILLIPS
KVRC
Arkansas

"MD's watch this fellow
closely! Great voice."

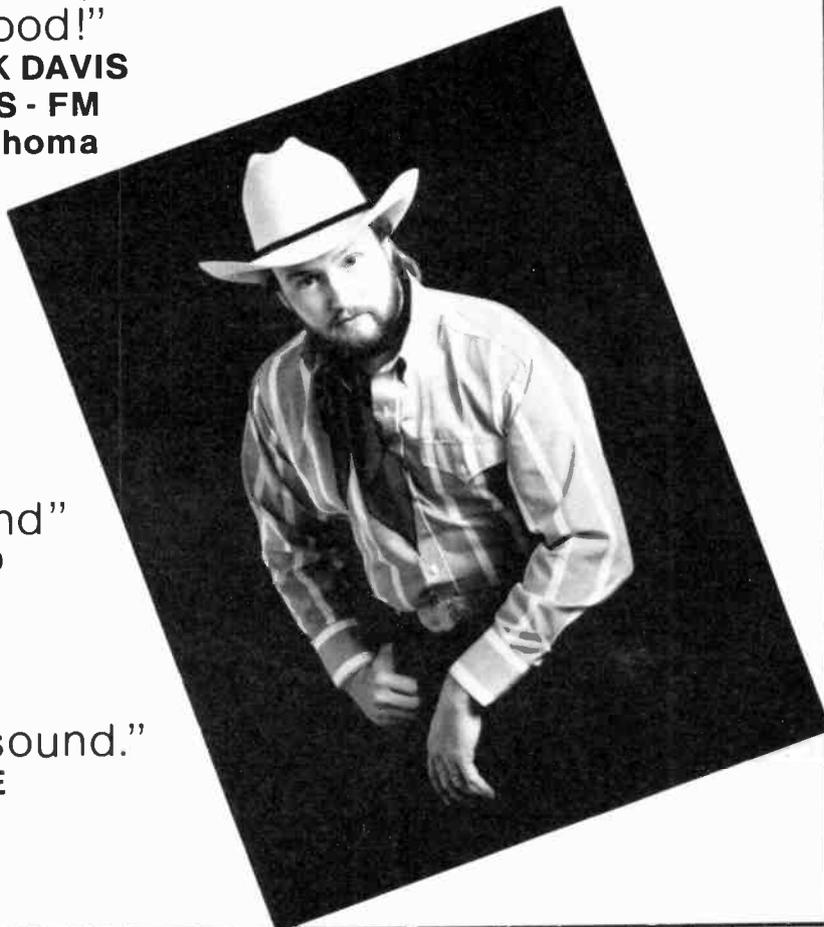
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HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	5	11	LIFE TURNED HER THAT WAY S.BUCKINGHAM (H.HOWARD) ★★ NO. 1 ★★ 1 week at No. One	◆ RICKY VAN SHELTON COLUMBIA 38-07672
2	4	6	10	TURN IT LOOSE B.MAHER (D.SCHLITZ, C.BICKHARDT, B.MAHER)	THE JUDDS RCA/CURB 5329-7/RCA
3	2	4	16	THIS MISSIN' YOU HEART OF MINE R.CHANCEY (W.MULLIS, M.GEIGER)	SAWYER BROWN CAPITOL/CURB 44108/CAPITOL
4	6	9	9	LOVE WILL FIND ITS WAY TO YOU J.BOWEN, R.MCENTIRE (D.LOGGINS, J.D.MARTIN)	REBA MCENTIRE MCA 53244
5	7	7	13	TOUCH AND GO CRAZY J.BOWEN, L.GREENWOOD (M.GARVIN, T.SHAPIRO, B.JONES)	LEE GREENWOOD MCA 53234
6	8	8	15	SHOULDN'T IT BE EASIER THAN THIS J.BRADLEY (J.JARRARD, R.GILES)	CHARLEY PRIDE 16TH AVENUE 70408/CAPITOL
7	9	11	10	I WANNA DANCE WITH YOU R.LANDIS (E.RABBITT, B.J.WALKER, JR.)	EDDIE RABBITT RCA 5238-7
8	10	13	7	FAMOUS LAST WORDS OF A FOOL J.BOWEN, G.STRAIT (D.DILLON, R.HUSTON)	GEORGE STRAIT MCA 53248
9	12	12	14	WILDER DAYS K.LEHNING, P.DAVIS (C.BICKHARDT, M.BONAGURA)	BAILLIE AND THE BOYS RCA 5327-7
10	13	15	11	SANTA FE E.GORDY, JR. (D.BELLAMY, R.TAYLOR)	◆ THE BELLAMY BROTHERS MCA/CURB 53222/MCA
11	15	21	8	I'LL ALWAYS COME BACK H.SHEDD (K.T.OSLIN)	◆ K.T.OSLIN RCA 5330-7
12	14	14	15	I DIDN'T (EVERY CHANCE I HAD) T.COLLINS (B.P.BARKER, K.PALMER)	JOHNNY RODRIGUEZ CAPITOL 44071
13	17	20	10	TIMELESS AND TRUE LOVE P.WORLEY (C.BLACK, A.ROBERTS, B.CASON)	THE MCCARTERS WARNER BROS. 7-28125
14	16	19	13	IT'S ONLY MAKE BELIEVE R.MCDOWELL (C.TWITTY, J.NANCE)	RONNIE MCDOWELL CURB 10501/MCA
15	18	22	9	IT'S SUCH A SMALL WORLD T.BROWN (R.CROWELL) ◆ RODNEY CROWELL AND ROSANNE CASH	COLUMBIA 38-07693
16	1	2	15	TOO GONE TOO LONG K.LEHNING (G.PISTILLI)	RANDY TRAVIS WARNER BROS. 7-28286
17	20	26	10	STRANGERS AGAIN T.WEST (H.DUNN, C.WATERS)	◆ HOLLY DUNN MTM 72093/CAPITOL
18	21	27	6	CRY, CRY, CRY P.WORLEY (J.S.SHERILL, D.DEVANEY)	◆ HIGHWAY 101 WARNER BROS. 7-28105
19	19	25	9	THE LAST RESORT B.LOGAN (BROWN, BOUTON, BURCH)	T. GRAHAM BROWN CAPITOL 44125
20	24	30	8	EVERYBODY'S SWEETHEART R.LANDIS (V.GILL)	VINCE GILL RCA 5331-7
21	5	3	18	I'M GONNA MISS YOU, GIRL S.GIBSON, J.E.NORMAN (J.WINCHESTER)	MICHAEL MARTIN MURPHY WARNER BROS. 7-28168
22	23	29	11	A LITTLE BIT CLOSER J.CRUTCHFIELD (KENNEDY, ROSE, SCHUYLER)	◆ TOM WOPAT EMI-MANHATTAN 50112
23	25	33	6	I'M GONNA GET YOU B.BECKETT (D.LINDE)	EDDY RAVEN RCA 6831
24	28	35	5	YOUNG COUNTRY B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	◆ HANK WILLIAMS, JR. WARNER/CURB 7-28120/WARNER BROS.
25	26	32	9	IF OLE HANK COULD ONLY SEE US NOW J.BOWEN, W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53243
26	11	1	16	FACE TO FACE H.SHEDD, ALABAMA (R.OWEN)	ALABAMA RCA 5328-7
27	31	37	5	BABY I'M YOURS J.BOWEN, S.WARINER (S.WARINER, G.CLARK)	STEVE WARINER MCA 53287
28	30	34	8	AMERICANA J.KENNEDY (L.ALDERMAN, R.FAGAN, P.RYAN)	MOE BANDY CURB 10504/MCA
29	33	36	8	SHE'S NO LADY T.BROWN, L.LOVETT, B.WILLIAMS (L.LOVETT)	◆ LYLE LOVETT MCA/CURB 53246/MCA
30	35	41	7	IF MY HEART HAD WINDOWS E.GORDY, JR., T.BROWN (D.FRAZIER)	◆ PATTY LOVELESS MCA 53270
31	41	54	3	THE FACTORY L.BUTLER (B.MCGUIRE)	KENNY ROGERS RCA 6832-7
32	42	51	4	TRUE HEART J.BOWEN (D.SCHLITZ, M.CLARK)	THE OAK RIDGE BOYS MCA 53172
33	37	44	8	I TAUGHT HER EVERYTHING SHE KNOWS ABOUT LOVE W.ALDRIDGE (W.ALDRIDGE, T.GENTRY, G.FOWLER, J.JARRARD)	THE SHOOTERS EPIC 34-07684
34	38	46	6	ALL OF THIS & MORE J.E.NORMAN (B.FOSTER, J.KIMBALL, G.PRESTOPINO)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28106
35	45	59	3	ALWAYS LATE WITH YOUR KISSES P.ANDERSON (L.FRIZZELL, B.CRAWFORD)	◆ DWIGHT YOAKAM REPRISE 7-27994
36	39	45	8	IT GOES WITHOUT SAYING J.RUTENSCHROER, T.MALCHAK (L.PALAS, J.JARRARD, M.SANDERS)	TIM MALCHAK ALPINE 008
37	43	47	5	THE BEST I KNOW HOW J.KENNEDY (K.REID)	THE STATLER BROTHERS MERCURY 870 164-7/POLYGRAM
38	22	10	18	I WON'T TAKE LESS THAN YOUR LOVE J.CRUTCHFIELD (POVERSTREET, D.SCHLITZ)	TANYA TUCKER WITH P.DAVIS & P.OVERSTREET CAPITOL 44100
39	46	74	3	OLD FOLKS R.GALBRAITH, R.MILSAP (M.REID)	RONNIE MILSAP & MIKE REID RCA 6896-7
40	56	—	2	★★★ POWER PICK/AIRPLAY ★★★ EIGHTEEN WHEELS AND A DOZEN ROSES	◆ KATHY MATTEA MERCURY 870 148-7/POLYGRAM
41	44	49	5	I REMEMBER YOU J.BOWEN, G.CAMPBELL (J.MERCER, V.SCHERTZINGER)	GLEN CAMPBELL MCA 53245
42	29	17	20	DO YOU BELIEVE ME NOW B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-07627
43	47	53	4	(ANGEL ON MY MIND) THAT'S WHY I'M WALKIN' R.SKAGGS (S.JACKSON, M.ENDSLEY)	RICKY SKAGGS EPIC 34-07721
44	49	56	5	NO MORE ONE MORE TIME B.HALVERSON, R.BENNETT (T.SEALS, D.KIRBY)	JO-EL SONNIFER RCA 6895-7
45	53	79	3	ONE TRUE LOVE K.KANE, J.O'HARA (J.O'HARA, K.KANE)	◆ THE O'KANES COLUMBIA 38-07736
46	34	23	18	TWINKLE, TWINKLE LUCKY STAR K.SUESOV, M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-07631
47	27	16	19	THAT'S MY JOB J.BOWEN (G.BURR)	CONWAY TWITTY MCA 53200
48	32	18	19	TELL ME TRUE R.LANDIS (B.MAHER, P.KENNERLEY)	JUICE NEWTON RCA 5283-7
49	57	69	3	YOUR MEMORY WINS AGAIN J.BOWEN, S.EWING (S.EWING, M.GEIGER, W.MULLIS)	◆ SKIP EWING MCA 53271
50	74	—	2	WHAT SHE IS (IS A WOMAN IN LOVE) E.GORDY, JR., R.L.SCRUGGS, T.CONLEY (B.MCDILL, P.HARRISON)	EARL THOMAS CONLEY RCA 6894-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	40	31	16	TALKIN' TO MYSELF AGAIN S.BUCKINGHAM (J.O'HARA)	TAMMY WYNETTE EPIC 34-07635
52	60	67	3	YOU'LL COME BACK (YOU ALWAYS DO) H.SHEDD, A.BADALAMENTI (M.MAILER, A.BADALAMENTI)	MEL TILLIS MERCURY 870 192-7/POLYGRAM
53	59	64	5	I WILL HOLD YOU T.COLLINS (R.VANWARMER, R.MURRAH)	RANDY VANWARMER 16TH AVENUE 70407/CAPITOL
54	82	—	2	OUT OF SIGHT AND ON MY MIND N.LARKIN (B.BURCH, R.PEOPLES)	BILLY JOE ROYAL ATLANTIC AMERICA 799364/ATLANTIC
55	62	—	2	ANGELS LOVE BAD MEN T.COLLINS (W.JENNINGS, R.MURRAH)	BARBARA MANDRELL EMI-AMERICA 43042/CAPITOL
56	61	73	5	LITTLE MAGGIE R.BENSON (D.SMITH)	DARDEN SMITH EPIC 34-07709
57	64	76	3	CAN'T STOP NOW G.FUNDIS (NICHOLSON, WALDMAN)	◆ NEW GRASS REVIVAL CAPITOL 79257
58	81	—	2	ANOTHER PLACE, ANOTHER TIME D.WILLIAMS, G.FUNDIS (B.MCDILL, P.HARRISON)	DON WILLIAMS CAPITOL 44131
59	67	77	3	JONES ON THE JUKEBOX R.BENNETT (B.HOBBS, D.GOODMAN, M.VICKERY)	◆ BECKY HOBBS MTM 72104/CAPITOL
60	65	81	3	PUT US TOGETHER AGAIN J.STROUD (G.MCMAHON)	THE GOLDENS EPIC 34-07716
61	NEW	—	1	★★★ HOT SHOT DEBUT ★★★ CHILL FACTOR K.SUESOV, M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-07754
62	63	71	4	LIFE IN THE CITY M.WRIGHT (B.CANNON)	PAKE MCENTIRE RCA 5332-7
63	36	24	19	OH WHAT A LOVE M.MORGAN, P.WORLEY (J.IBBOTSON)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28173
64	51	52	7	AFTER LAST NIGHT'S STORM M.LLOYD (J.C.KELLY)	RIDE THE RIVER ADVANTAGE 189
65	48	28	15	STOP THE RAIN R.HALL, R.BYRNE (W.HOLYFIELD, R.LEIGH)	SHENANDOAH COLUMBIA 38-07654
66	73	80	4	LOVE AIN'T MADE FOR FOOLS J.MORRIS (T.SKINNER, J.L.WALLACE)	KEVIN PEARCE EVERGREEN 1067
67	55	40	19	TENNESSEE FLAT TOP BOX R.CROWELL (J.CASH)	◆ ROSANNE CASH COLUMBIA 38-07624
68	77	—	2	FIRST IN LINE M.DANIEL, D.KNIGHT (B.BAKER, W.KIRBY)	SHURFIRE AIR 181
69	52	58	5	PERFECT STRANGERS J.WHITE (FIELD, ANDERSON, GAREUSEN, SPINO)	ANNE MURRAY WITH DOUG MALLORY CAPITOL 44134
70	54	42	21	ONE STEP FORWARD P.WORLEY (C.HILLMAN, B.WILDES)	THE DESERT ROSE BAND MCA/CURB 53201/MCA
71	50	38	11	SIX DAYS ON THE ROAD S.EARLE, T.BROWN (E.GREEN, C.MONTGOMERY)	◆ STEVE EARLE & THE DUKES MCA/HUGHES 53249/MCA
72	79	85	3	A NIGHT OF LOVE FORGOTTEN G.KENNEDY (D.JUDD, D.GRAHAM)	BOBBY G. RICE DOOR KNOB 295
73	70	57	21	LYIN' IN HIS ARMS AGAIN J.L.WALLACE, T.SKINNER (T.SKINNER, J.L.WALLACE)	THE FORESTER SISTERS WARNER BROS. 7-28208
74	NEW	—	1	MIRRORS DON'T LIE M.STUART (M.HAGGARD)	MARTY STUART COLUMBIA 38 07729
75	85	—	2	WE'RE GONNA LOVE TONIGHT F.MORRIS (E.RAGER, V.PRATT)	DON JUAN MAXX 821
76	76	82	5	I MAKE THE LIVING (SHE MAKES THE LIVING WORTHWHILE) S.MACLELLAN (B.KEEL, K.BELL)	DANNY SHIRLEY AMOR 2004
77	86	—	2	DALLAS DARLIN' J.KENT, T.MIGLIORE, J.WILLIAMSON (S.DORFF, M.BROWN)	NORM SCHAEFFER DSP 8712/ELK PRODUCTIONS
78	NEW	—	1	SO FAR NOT SO GOOD H.SHEDD (E.ROWELL)	JEFF CHANCE CURB 10506/MCA
79	88	—	2	BIG OLE TEARDROPS R.PENNINGTON (D.KIRBY, W.ROBB)	RAY PRICE STEP ONE 383
80	NEW	—	1	ONE TIME ONE NIGHT T.BURNETT, LOS LOBOS (D.HIDALGO, L.PEREZ)	LOS LOBOS SLASH 7-28464/WARNER BROS.
81	69	50	19	SOME OLD SIDE ROAD B.MEVIS (R.FERRIS)	KEITH WHITLEY RCA 5326-7
82	71	48	20	SURE THING B.LLOYD, R.FOSTER (R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 53187-7
83	NEW	—	1	COUNTRY HIGHWAY B.FERREIRA (B.FERREIRA)	C.W. FERRARI SOUTHERN SOUNDS 1001
84	83	83	22	I WOULDN'T BE A MAN D.WILLIAMS, G.FUNDIS (R.M.BOURKE, M.REID)	DON WILLIAMS CAPITOL 44066
85	58	39	16	LOUISIANA RAIN B.BECKETT (R.ALVES, R.MURRAH)	JOHN WESLEY RYLES WARNER BROS. 7-28228
86	78	63	14	THE BIRD B.SHERRILL (A.L.OWENS, D.KNUTSON)	GEORGE JONES EPIC 34-07655
87	87	61	14	ROSES IN DECEMBER R.BAKER (L.BOONE, P.NELSON)	LARRY BOONE MERCURY 870 086-7/POLYGRAM
88	80	55	19	PLEASE PLEASE BABY P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-28174/WARNER BROS.
89	72	43	10	YOU JUST WATCH ME H.SHEDD (G.GILES, B.REGAN)	LIBBY HURLEY EPIC 34-07650
90	89	66	21	WHEELS T.DUBOIS, S.HENDRICKS, RESTLESS HEART (D.LOGGINS)	RESTLESS HEART RCA 5280-7
91	91	90	23	JUST LOVIN' YOU K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07611
92	90	62	6	RIDE THIS TRAIN J.KENNEDY (T.WALKER)	MEL MCDANIEL CAPITOL 44127
93	93	84	17	THIS OLD HOUSE J.STROUD (T.SCHUYLER, C.BICKHARDT)	◆ S-K-B MTM 72100/CAPITOL
94	92	86	23	ONE FRIEND K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44077
95	75	78	4	A HONKY TONK HEART C.BLAKE (D.MCCOY)	CLAY BLAKER RAIN FOREST 120187/BGM
96	68	68	5	CALENDAR BLUES F.MORRIS (D.E.JAMES, K.PELL)	JILL JORDAN MAXX 822
97	95	87	23	GOIN' GONE A.REYNOLDS (PALGER, B.DALE, F.KOLLER)	KATHY MATTEA MERCURY 888 874-7/POLYGRAM
98	96	88	23	I'LL PIN A NOTE ON YOUR PILLOW N.LARKIN (C.BERZAS, D.GOODMAN, N.LARKIN)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 7-99404/ATLANTIC
99	98	93	21	I WANT A LOVE LIKE THAT T.WEST (T.SCHUYLER, JIAN)	JUDY RODMAN MTM 72092/CAPITOL
100	66	70	5	I CAN'T HANG ON ANYMORE B.REED, D.PAYNE (G.PISTILLI, T.IRWIN)	DENNIS PAYNE TRUE 88/WORLD WIDE

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

COUNTRY CORNER



by Marie Ratliff

"NEW GRASS REVIVAL [Capitol] has a real mover," says MD Jerry King, KKYX San Antonio, Texas. "We played 'Can't Stop Now' by Randy Travis when it was the B side of his second release of 'On The Other Hand' because we'd worn out 'Hand' the first time around. It's no problem playing the song again now; NGR has such a different bluegrass sound."

PD Joe Flint, KSOP Salt Lake City, sees a great future for the group. "You can't stop these guys," he says. They're charted at No. 57.

Flint also has some good words for Mel Tillis' "You'll Come Back (You Always Do)" (Mercury). "It's good to have Ole Melvin back, he has a lot of fans out here." Tillis, currently at No. 52, is enjoying his first chart record since 1985.

"AN INCREDIBLE RECORD" is the way MD Mike Owens, KXXY Oklahoma City describes the new Earl Thomas Conley single, "What She Is (Is A Woman In Love)" (RCA). "It's the best thing he's ever done," adds Owens. PD Coyote Calhoun, WAMZ Louisville, Ky., concurs: "Such a great song; we're getting a lot of early response." Conley is charted at No. 50.

Calhoun is high, too, on Billy Joe Royal's "Out Of Sight And On My Mind" (Atlantic America), numbered at 54. "It's really taking off," he says.

TIM MALCHAK continues to prove that a strong record wins whether it is on a major label or an independent label. His "It Goes Without Saying" (Alpine) is No. 36 this week. "He's hot in this market," says MD Bill Powell, KHEY El Paso, Texas. Adds PD David Perkins, WMSI Jackson, Miss., "We're getting a lot of requests, things are happening for him."

"THERE'S SOMETHING HERE for both sexes," says PD Dave Wright, WPCV Lakeland, Fla., of the new Kenny Rogers single, "The Factory" (RCA). "It'll have male and female phones buzzing for months."

"It hits everybody right where they live," adds MD Charlie Cassidy, KKCS Colorado Springs, Colo. It's charted at No. 31.

NEW ACTION: David Slater's "I'm Still Your Fool" (Capitol) elicits excitement from MD Kim Carson, WUSN Chicago. "It's strong product, really marketable," says Carson.

The O'Kanes' "One True Love" (Columbia) rates a rave from MD Pat Martin, WTSO Madison, Wis. "It's the finest record I've heard in many, many months, easily the best thing they've ever done."

FOR WEEK ENDING MARCH 19, 1988

Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	1	LIFE TURNED HER THAT WAY	RICKY VAN SHELTON	1
2	5	SHOULDN'T IT BE EASIER THAN THIS	CHARLEY PRIDE	6
3	6	TURN IT LOOSE	THE JUDDS	2
4	4	TOO GONE TOO LONG	RANDY TRAVIS	16
5	11	FAMOUS LAST WORDS OF A FOOL	GEORGE STRAIT	8
6	2	DO YOU BELIEVE ME NOW	VERN GOSDIN	42
7	8	I'M GONNA MISS YOU, GIRL	MICHAEL MARTIN MURPHEY	21
8	12	LOVE WILL FIND ITS WAY TO YOU	REBA MCENTIRE	4
9	7	TWINKLE, TWINKLE LUCKY STAR	MERLE HAGGARD	46
10	3	FACE TO FACE	ALABAMA	26
11	15	TOUCH AND GO CRAZY	LEE GREENWOOD	5
12	17	IT'S SUCH A SMALL WORLD	RODNEY CROWELL/ROSANNE CASH	15
13	14	THIS MISSIN' YOU HEART OF MINE	SAWYER BROWN	3
14	22	STRANGERS AGAIN	HOLLY DUNN	17
15	20	I WANNA DANCE WITH YOU	EDDIE RABBITT	7
16	9	I WON'T TAKE LESS THAN YOUR LOVE	TANYA TUCKER	38
17	24	I'LL ALWAYS COME BACK	K.T. OSLIN	11
18	16	TALKIN' TO MYSELF AGAIN	TAMMY WYNETTE	51
19	13	THAT'S MY JOB	CONWAY TWITTY	47
20	27	SANTA FE	THE BELLAMY BROTHERS	10
21	25	CRY, CRY, CRY	HIGHWAY 101	18
22	18	TENNESSEE FLAT TOP BOX	ROSANNE CASH	67
23	23	WILDER DAYS	BAILLIE AND THE BOYS	9
24	10	THE BIRD	GEORGE JONES	86
25	28	IT'S ONLY MAKE BELIEVE	RONNIE MCDOWELL	14
26	29	I DIDN'T (EVERY CHANCE I HAD)	JOHNNY RODRIGUEZ	12
27	21	ONE STEP FORWARD	THE DESERT ROSE BAND	70
28	—	SHE'S NO LADY	LYLE LOVETT	29
29	—	TIMELESS AND TRUE LOVE	THE MCCARTERS	13
30	—	THE LAST RESORT	T. GRAHAM BROWN	19

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
CAPITOL (9)	17
MTM (4)	
16th Avenue (2)	
Capitol/Curb (1)	
EMI-America (1)	
MCA (10)	17
Curb (3)	
MCA/Curb (3)	
MCA/Hughes (1)	
RCA (15)	16
RCA/Curb (1)	
WARNER BROS. (8)	11
Reprise (1)	
Slash (1)	
Warner/Curb (1)	
EPIC	9
COLUMBIA	8
POLYGRAM	5
Mercury (5)	
ATLANTIC	2
Atlantic America (2)	
MAXX	2
ADVANTAGE	1
AIR	1
ALPINE	1
AMOR	1
BGM	1
Rain Forest (1)	
DOOR KNOB	1
EMI-MANHATTAN	1
ELK PRODUCTIONS	1
DSP (1)	
EVERGREEN	1
REPRISE	1
SOUTHERN SOUNDS	1
STEP ONE	1
WORLD WIDE	1
True (1)	

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

TITLE	PUBLISHER - Licensing Org.	SHEET MUSIC DIST.
64 AFTER LAST NIGHT'S STORM	(Music City, ASCAP)	Sheet Music Dist.
34 ALL OF THIS & MORE	(Screen Gems-EMI, BMI/MCA, ASCAP/Sweet Angel, ASCAP/No Ears, ASCAP) HL	
35 ALWAYS LATE WITH YOUR KISSES	(Peer International, BMI/RightSong, BMI) HL	
28 AMERICANA	(King Coal, ASCAP/DJ Music, ASCAP/Patti Ryan, ASCAP/Ha-Deb, ASCAP)	
43 (ANGEL ON MY MIND) THAT'S WHY I'M WALKIN'	(Acuff-Rose, BMI/Ernest Tubb, BMI) CPP	
55 ANGELS LOVE BAD MEN	(Tom Collins, BMI/Waylon Jennings, BMI)	
58 ANOTHER PLACE, ANOTHER TIME	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI)	
27 BABY I'M YOURS	(Steve Wariner, BMI/April, ASCAP/GSC, ASCAP) HL	
37 THE BEST I KNOW HOW	(Stallor Brothers, BMI) CPP	
79 BIG OLE TEARDROPS	(Almarie, BMI/Millstone, ASCAP)	
86 THE BIRD	(Cavesson, ASCAP/Hall-Clement, BMI/Frizzell, BMI) CPP/HL	
96 CALENDAR BLUES	(Preston Sullivan, ASCAP/Surespin, BMI)	
57 CAN'T STOP NOW	(Cross Keys, ASCAP/Tree, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI) HL	
61 CHILL FACTOR	(Inorbit, BMI)	
83 COUNTRY HIGHWAY	(Golden Score, BMI)	
18 CRY, CRY, CRY	(Sweet Baby, BMI/Music City, ASCAP)	
77 DALLAS DARLIN'	(Warner-Elektra-Asylum, BMI/Dorff, BMI/Bama Boy, BMI)	
42 DO YOU BELIEVE ME NOW	(Hookem, ASCAP/Blue Lake, BMI) CPP	
40 EIGHTEEN WHEELS AND A DOZEN ROSES	(Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI)	
20 EVERYBODY'S SWEETHEART	(Benefit, BMI)	
26 FACE TO FACE	(Maypop, BMI) WBM	
31 THE FACTORY		
8 (Butler's Bandits, ASCAP/April, ASCAP) HL		
8 FAMOUS LAST WORDS OF A FOOL	(Tree, BMI/Forrest Hills, BMI) HL	
68 FIRST IN LINE	(Milene, ASCAP)	
97 GOIN' GONE	(Bail And Beer, ASCAP/Forerunner, ASCAP/Little Laurel, BMI/Foreshadow, BMI/Lucrative, BMI/Bug, BMI)	
95 A HONKY TONK HEART	(Holdfast, BMI)	
100 I CAN'T HANG ON ANYMORE	(High Falutin, ASCAP)	
12 I DIDN'T (EVERY CHANCE I HAD)	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
76 I MAKE THE LIVING (SHE MAKES THE LIVING WORTHWHILE)	(Elvenfolk, BMI/Next-O-Ken, BMI)	
41 I REMEMBER YOU	(Paramount, ASCAP) CPP	
33 I TAUGHT HER EVERYTHING SHE KNOWS ABOUT LOVE	(Rick Hall, ASCAP/Alabama Band, ASCAP/Maypop, BMI) WBM	
7 I WANNA DANCE WITH YOU	(Eddie Rabbitt, BMI/Fishin' Fool, BMI) CPP	
99 I WANT A LOVE LIKE THAT	(Screen Gems-EMI, BMI/Bethlehem, BMI/MCA, ASCAP/Doubletime, ASCAP) HL	
53 I WILL HOLD YOU	(Song Pantry, ASCAP/VanWarmer, ASCAP/Tom Collins, BMI) CPP	
38 I WON'T TAKE LESS THAN YOUR LOVE	(MCA, ASCAP/Don Schlitz, ASCAP/Writer's Group, BMI/Scarlet Moon, BMI) HL	
84 I WOULDN'T BE A MAN	(Jack & Bill, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP) CPP/HL	
30 IF MY HEART HAD WINDOWS	(Acuff-Rose, BMI/Glad, BMI) CPP	
25 IF OLE HANK COULD ONLY SEE US NOW	(Waylon Jennings, BMI/Tom Collins, BMI) CPP	
11 I'LL ALWAYS COME BACK	(Wooden Wonder, SESAC)	
98 I'LL PIN A NOTE ON YOUR PILLOW	(White Wing, BMI/Ensign, BMI/Famous, ASCAP/Blue Moon, ASCAP) CPP	
23 I'M GONNA GET YOU	(Dennis Linde, BMI)	
21 I'M GONNA MISS YOU, GIRL	(Fourth Floor, ASCAP/Hot Kitchen, ASCAP)	
36 IT GOES WITHOUT SAYING	(Alabama Band, ASCAP/New John, ASCAP/New Crew, ASCAP/WB, ASCAP) WBM	
14 IT'S ONLY MAKE BELIEVE	(Conway Twitty, BMI)	
15 IT'S SUCH A SMALL WORLD	(Granite, ASCAP/Coolwell, ASCAP)	
59 JONES ON THE JUKEBOX	(Beckaroo, BMI/Lawyer's Daughter, BMI/Guyasula, BMI/Tree, BMI/Write Road, BMI) HL	
91 JUST LOVIN' YOU	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	
19 THE LAST RESORT	(April, ASCAP/Ides Of March, ASCAP/Ensign, BMI) CPP/HL	
62 LIFE IN THE CITY	(Sabal, ASCAP)	
1 LIFE TURNED HER THAT WAY	(Tree, BMI) HL	
22 A LITTLE BIT CLOSER	(Screen Gems-EMI, BMI/Love Wheel, BMI)	
56 LITTLE MAGGIE	(Dejamus, ASCAP/Crooked Creek, BMI) HL	
85 LOUISIANA RAIN	(Shobi, BMI/Swallowfork, ASCAP)	
66 LOVE AIN'T MADE FOR FOOLS	(Hall-Clement, BMI) HL	
4 LOVE WILL FIND ITS WAY TO YOU	(MCA, ASCAP/Patchwork, ASCAP) MCA/HL	
73 LYIN' IN HIS ARMS AGAIN	(Hall-Clement, BMI) HL	
74 MIRRORS DON'T LIE	(Shade Tree, BMI)	
72 A NIGHT OF LOVE FORGOTTEN	(Chip'N'Dale, ASCAP)	
44 NO MORE ONE MORE TIME	(WB, ASCAP/Two Sons, ASCAP/Cross Keys, ASCAP) HL	
63 OH WHAT A LOVE	(Unami, ASCAP)	
39 OLD FOLKS	(Lodge Hall, ASCAP)	
94 ONE FRIEND	(Pink Pig, BMI) CPP	
70 ONE STEP FORWARD	(Bar None, BMI/Bug, BMI) HL	
80 ONE TIME ONE NIGHT	(Davince, BMI/No K.O., BMI/Bug, BMI)	
45 ONE TRUE LOVE	(Cross Keys, ASCAP) HL	
54 OUT OF SIGHT AND ON MY MIND	(Ensign, BMI/Jack & Bill, ASCAP/Rebel Heart, ASCAP)	
69 PERFECT STRANGERS	(Edition Sunrise, BMI/Young Musikverlag, GEMA)	
88 PLEASE PLEASE BABY	(Coal Dust West, BMI) WBM	
60 PUT US TOGETHER AGAIN	(Texas City, BMI/Back Mac, BMI)	
92 RIDE THIS TRAIN	(Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL	
87 ROSES IN DECEMBER	(Uncle Artie, ASCAP/Larry Butler, BMI/Blackwood, BMI) CPP/HL	
10 SANTA FE	(Bellamy Bros., ASCAP)	
29 SHE'S NO LADY	(Michael H. Golden, ASCAP/Lyle Lovett, ASCAP) HL	
6 SHOULDN'T IT BE EASIER THAN THIS	(Alabama Band, ASCAP/Dejamus, ASCAP) HL/WBM	
71 SIX DAYS ON THE ROAD	(New Keys, BMI)	
78 SO FAR NOT SO GOOD	(Multimuse, ASCAP/KIT, ASCAP/Shedhouse, ASCAP)	
81 SOME OLD SIDE ROAD	(Uncle Artie, ASCAP) CPP	
65 STOP THE RAIN	(April, ASCAP/Ides Of March, ASCAP/Lion Hearted, ASCAP) HL	
17 STRANGERS AGAIN	(Blackwood, BMI/Tree, BMI) HL	
82 SURE THING	(Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP	
51 TALKIN' TO MYSELF AGAIN	(Cross Keys, ASCAP/Tree, BMI) HL	
48 TELL ME TRUE	(April, ASCAP/Irving, BMI) CPP/ALM/HL	
67 TENNESSEE FLAT TOP BOX	(RightSong, BMI) HL	
47 THAT'S MY JOB	(Terrace, ASCAP/Garwin, ASCAP) CPP	
3 THIS MISSIN' YOU HEART OF MINE	(Acuff-Rose, BMI/Milene-Opryland, ASCAP) CPP	
93 THIS OLD HOUSE	(Writer's Group, BMI/Bethlehem, BMI/Screen Gems-EMI, BMI/Lawyer's Daughter, BMI/Colgems-EMI, ASCAP) CPP	
13 TIMELESS AND TRUE LOVE	(Chappell, ASCAP/Chrisword, ASCAP/Hopi Sound, ASCAP/Buzz Cason, ASCAP) HL	
16 TOO GONE TOO LONG		
5 TOUCH AND GO CRAZY	(Almo, ASCAP/High Falutin, ASCAP) CPP	
32 TRUE HEART	(Don Schlitz, ASCAP/Tamerlane, BMI/Flying Dutchman, BMI/MCA, ASCAP)	
2 TURN IT LOOSE	(MCA, ASCAP/Don Schlitz, ASCAP/Colgems-EMI, ASCAP/April, ASCAP) HL/WBM	
46 TWINKLE, TWINKLE LUCKY STAR	(Inorbit, BMI) CPP	
75 WE'RE GONNA LOVE TONIGHT	(NMI, ASCAP/Nee Boo Che, BMI)	
50 WHAT SHE IS (IS A WOMAN IN LOVE)	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI)	
90 WHEELS	(MCA, ASCAP/Patchwork, ASCAP) HL	
9 WILDER DAYS	(Colgems-EMI, ASCAP)	
89 YOU JUST WATCH ME	(Dejamus, ASCAP) HL	
52 YOU'LL COME BACK (YOU ALWAYS DO)	(Anlon, ASCAP/Go-Glo, ASCAP)	
24 YOUNG COUNTRY	(Bocephus, BMI) CPP	
49 YOUR MEMORY WINS AGAIN	(Acuff-Rose, BMI/Milene, ASCAP)	

SHEET MUSIC AGENTS

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

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Moguil
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

Dealers Question Approach To Depth Of Copy Vid Makers Weigh Revenue Sharing

BY JIM McCULLAUGH

LOS ANGELES While the jury is still out on rental-revenue-sharing programs, studios continue to scrutinize the concept's viability as one alternative method of alleviating the industry's depth-of-copy problems.

Many observers believe that some form of rental revenue could be available on an industrywide level by 1990. In the meantime, suppliers such as MGM/UA Home Video and RCA/Columbia Pictures Home Video acknowledge that in the past few months revenue sharing has sparked a surge of interest from dealers.

That interest has manifested itself in the form of proposals submitted to vendors by at least a half-dozen chains, according to Herb Fischer and Gary Khammar, senior executives for MGM/UA and RCA/Columbia, respectively.

And during a panel discussion on revenue sharing at the Consumer Electronics Show in January, several retailers, including Barry Rosenblatt of San Diego's influential Video Library chain, said they were ready to test.

Even so, suppliers stress that questions still linger over the long-term feasibility of revenue sharing, not the least of which are how to implement the national logistics, what role distributors might play, and what programming is best suited for it.

The most vocal and organized proponent of revenue sharing is Ron Berger, head of the Portland, Ore.-based National Video chain. More than 46 suppliers, he claims, are participating in the pay-per-transaction program he has engineered in about 200 stores.

Berger says National is nearing the end of its two-year test of PPT. Due to contractual provisions, however, Berger says he can't reveal specific details. Nevertheless he has repeatedly asserted that individual PPT stores are more profitable than those not utilizing the program.

At January's CES, Berger maintained that PPT had reached the break-even point in August. The next phase of the test will be to determine the best method of "disposing" of tapes after PPT—either returning

them to manufacturers or selling them off to consumers.

"Revenue-sharing programs," says Berger, "whether it's PPT or otherwise, will be readily available throughout the industry in two years to virtually all dealers from virtually all studios. PPT specifically, which tracks every transaction and every play by the consumer, and sophisticated programs like it should be available to at least 25% of retailers, or the larger chains, in two years."

Berger says he is not oblivious to the assortment of short-lived rental sharing programs launched by some suppliers in the early '80s. While most of those programs met with quite a bit of retail resistance, Burger asserts that things are different now.

"The retailer of today is quite different, more sophisticated," he says. "At the same time, the studios are reluctant to launch programs of their own until they are absolutely certain retailers want them. The studios won't stick their necks [out] again unless they think it's viable."

Berger claims the impending arrival of revenue sharing could mean an "opportunity for a distributor or someone else to come into the business and offer to act as the go-between. One of the major reasons retailers didn't like earlier rental sharing programs is because the bookkeeping requirements associated with them were so different from company to company. There isn't a computer system available at the point-of-sale level that could handle all those individual plans.

"Of course," he adds, "the studios have a problem in that they can't get together for antitrust reasons. We have 46 suppliers in PPT. No computer could handle 46 different programs."

The most viable approach, says Berger, would be for National to do all the processing from both sides, facilitated by a third party to provide one simple system, an offer he posited at CES.

On the supply side, MGM/UA's Fischer acknowledges that revenue sharing could be one viable method for solving depth of copy. "Conceptually, it could make some sense," he says. "The big problem is how to monitor it. But as company it's something we're looking into to see if it does make sense."

Revenue sharing appears more attractive on A titles, he says, since

that's "where the business is." A studio could make more revenue during the first 90 days of release, says Fischer. The downside, however, is how a title's low-priced sell-through potential could be affected a year later.

"The irony," says Fischer, "is that eight years ago Hollywood wanted to do this. But all the retailers, including myself at the time, resisted it. 'No' was the appropriate answer at that time. But the business has grown and matured. Maybe the timing is right now. We'll look at all the options and we'll address whatever makes reasonable sense."

Fischer says that retail proposals he's received are basically the same except in the amount of percentages suggested.

But the big problems, he says, remain how to procure an accurate reporting system, how to allow the smaller dealer to participate, how select or how extensive a program

(Continued on page 48)



Prayer Service. Executives from Virgin Vision present Baker & Taylor officials with a check for \$2,500. The distributor took first place in the national display contest for the video release of "A Prayer For The Dying." Pictured are, from left, Don Farr, field rep coordinator, Baker & Taylor; Mary Flynn, branch manager, Baker & Taylor; Tim Olson, vice president of sales, Virgin Vision; and Carolyn Diemer, Western regional sales manager, Virgin Vision.

FOR WEEK ENDING MARCH 19, 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	15	SO FAR ●	6 West Home Video SW-5701	Grateful Dead	1987	LF	29.95
2	2	15	STING: THE VIDEOS PART 1	A&M Records Inc. A&M Video VC61103	Sting	1987	SF	12.98
3	3	15	SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
4	14	3	CV	Virgin Records America, Inc. Virgin Music Video	Peter Gabriel	1988	SF	19.98
5	4	13	WHITESNAKE: THE TRILOGY ▲	Geffen Home Video 38138	Whitesnake	1987	SF	14.95
6	5	11	\$19.98 HOME VID CLIFF'EM ALL!	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
7	16	3	ELVIS '56	Elvis '56/LightYear Ent. Media Home Entertainment M470	Elvis Presley	1987	D	19.95
8	6	25	ONE NIGHT	Elektra Records Elektra Entertainment 40105	Anita Baker	1987	C	24.95
9	7	17	AEROSMITH'S VIDEO SCRAPBOOK	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	D	19.98
10	8	25	THE MAKING OF THE 'TOUCH OF GREY' VIDEO AND MORE	6 West Home Video SW-5700	Grateful Dead	1987	D	12.95
11	11	25	CONTROL-THE VIDEOS, PART II ●	A&M Records Inc. A&M Video 6-21102	Janet Jackson	1987	SF	12.98
12	9	25	GRACELAND: THE AFRICAN CONCERT	Warner Reprise Video 38136	Paul Simon	1987	C	29.98
13	12	37	R.E.M. "SUCCUMBS"	I.R.S. Records A&M Video 61710	R.E.M.	1987	LF	19.98
14	10	21	ONE VOICE	Barwood Films Ltd. CBS-Fox Music Video 5150	Barbra Streisand	1987	C	29.98
15	13	119	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
16	15	67	CONTROL-THE VIDEOS ▲	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95
17	RE-ENTRY		BON JOVI-BREAKOUT ▲	Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95
18	18	15	SQUEEZE PLAY: THE VIDEO 1978-1987	A&M Records Inc. A&M Video VC61716	Squeeze	1987	LF	19.98
19	19	31	THE DOORS: LIVE AT THE HOLLYWOOD BOWL ●	The Doors Video Company MCA Home Video 80592	The Doors	1987	C	24.95
20	20	39	KISS EXPOSED ▲	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1986	LF	29.95

● 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.

Battle-Wearied 'Platoon' A Big Hit For HBO

NEW YORK The bitter legal dispute that kept "Platoon" out of video stores for more than three months apparently did not dampen consumer interest in the title. The video, which was finally released by HBO Video Jan. 22 for a suggested list price of \$99.95, has generated some 9 million rental transactions, according to a research firm hired by HBO.

The brisk rental activity stems from "pent-up demand" for the title, according to Eric Kessler, vice president of marketing for HBO.

He credits the company's \$3.5 million promotional campaign—including almost \$2 million on television advertising—as the driving force behind the impressive showing.

HBO officials had a strong indication that the Academy Award-winning film would be well received even after the delay. The company reportedly shipped 380,000 units of the video, making it one of the top-selling cassettes ever released at a price point of \$79.95 or higher.

(Continued on next page)



Pee-wee's Big Video. Pee-wee Herman's Emmy Award-winning Saturday-morning television show, "Pee-wee's Playhouse," will be released on videocassette by Hi-Tops Video beginning in April. Two 30-minute tapes will be available for \$14.95 each, while a 90-minute cassette featuring three episodes will be priced at \$19.95. The company calls the Pee-wee programs its most important acquisition to date. A total of 23 episodes are slated for video release.

'PLATOON' IS HOT

(Continued from preceding page)

"Platoon" is also the second-highest-selling video ever released by the company, which was established as Thorn/EMI Home Video in 1981. "Rambo: First Blood Part II" has garnered sales of close to 500,000 units as both a rental and sell-through-priced tape since its release in 1986.

The high unit sales and brisk rental activity on "Platoon" are also indications that dealers did not balk at HBO's controversial decision to price the film at \$99.95. While HBO stressed that the increase was needed to subsidize the company's ambitious promotion, the higher-than-usual price point incurred the ire of many retailers. In addition, some dealers complained that HBO was being opportunistic when it signed Chrysler Corp. as a sponsor of the video. The auto maker reportedly paid HBO \$1 million to have a tribute to veterans included at the start of the tape.

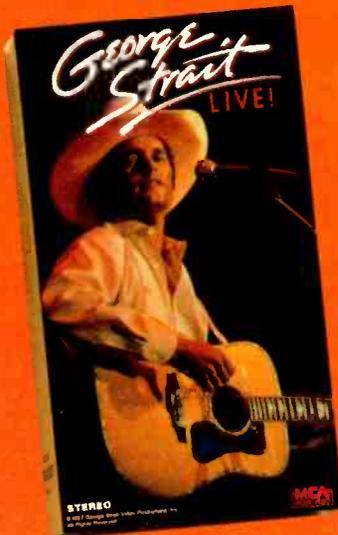
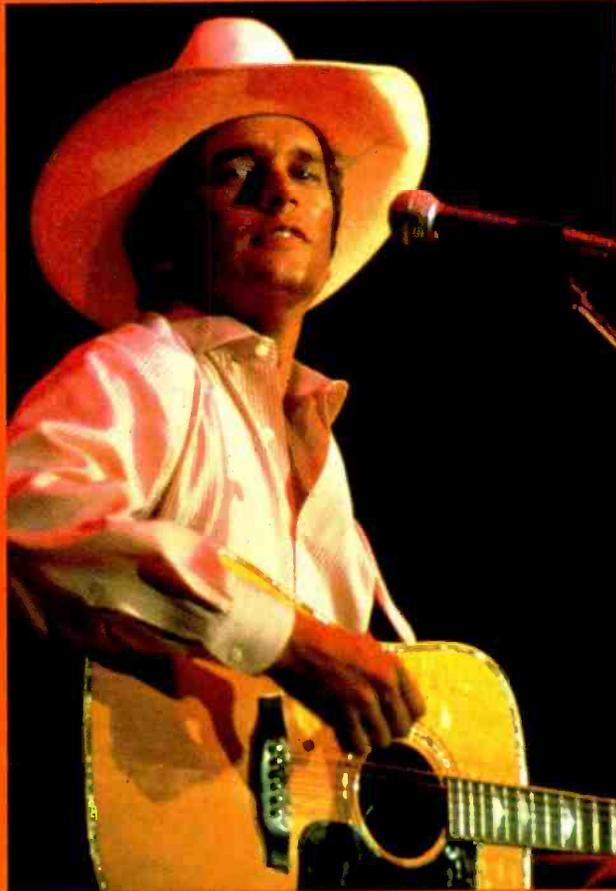
The settlement that gave HBO rights to the video stipulates that HBO can only market "Platoon" until Aug. 31. After that, Vestron Video becomes the rights holder.

Vestron can begin offering the video Oct. 14. It is widely presumed the video will retain a sell-through price.

AL STEWART

**Giant franchiser
National Video
to hold April
convention on
Grand Bahama Island
... see page 76**

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HiFi Stereo
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George Strait LIVE!

George Strait is captured live in concert for the first time. Backed by the incredible Ace In The Hole Band, Strait performs all his greatest hits including "All My Ex's Live In Texas" and "A Six Pack To Go." So pick up the premiere concert video from country's platinum-selling powerhouse, *George Strait*.

ON VIDEOCASSETTE

STREET DATE: MAY 5, 1988

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\$19.95
Suggested
Retail Price

MCA
HOME VIDEO

CD Subcodes Catching On; Philips Readies 2 Systems

BY MARK HARRINGTON

With the revival of compact disk subcode graphics barely 3 months old, at least one electronics giant likes the idea so much it is developing its own system, perhaps at the expense of a change in the CD standard.



The company, N.V. Philips of the Netherlands, disclosed late in February that it is working on two subcode CD systems—one within

the CD standard and one not. The company stressed that it is still only exploring possibilities and would not speculate on the implications of a change in the CD standard.

Subcodes have been part of CD from the beginning, but early efforts failed because of the expense of the equipment and a lack of software. The technology allows a wide range of text and graphics to be encoded on about 5% of the CD, information that, unlike the five minutes of video on a compact disk video, runs the length of the disk. To reproduce subcodes on a video monitor or television, a CD player requires output and an in-board or outboard subcode decoder.

Despite the changes it requires, the concept's appeal is growing. Leading the pack is Warner New Media, the independent software arm of Warner's that made an impressive show of the potential of CD+Graphics at the Consumer Electronics Show in January. Stan Cornyn, president of WNM, says he has been in close contact with Philips since he began working with subcodes, but he had not heard of the new systems.

Bert Gall, project manager of optical media systems for N.V. Philips' Consumer Electronics Division, says the subcode system he's working on differs from Cornyn's in that it stresses text over graphics. He says the one version outside the CD standard would allow disks to more accurately reproduce Chinese and Japanese characters, which the current system doesn't allow, making its appeal more universal. He says he isn't sure whether the final Philips system will be compatible with WNM's.

Gall says Philips is using subcodes to enhance CD video and in particular to fill the 20-minute gap on 5-inch

disks when the screen goes blank.

Cornyn stresses that his system was designed with audio in mind—that the lyrics and liner notes accompanied by graphics in his system are meant to enhance music, not video.

In any case, the world is likely to see more CD subcodes over the next few months, with new variations expected as soon as this month.

John Messerschmitt, the former North American Philips vice president who heads a CD video awareness group, calls subcodes "a sleeping giant."

He says its potential as an adjunct to CDV is just now being realized, and he suggests that Philips may have plans to include subcode capability on future disk players. "Any hardware company that doesn't plan to have subcode [capability] in its top-of-the-line player by next year is making a big mistake," he says.

At the same time, Emiel Petrone, executive vice president of PolyGram CD video (a Philips subsidiary), says the idea of subcodes will be more attractive to software interests once hardware companies agree on a standard system.

At this juncture it appears crucial that the WNM and Philips systems somehow aim for compatibility, as incompatibility would send a fuzzy signal to the hardware world. The decision is Philips' call, as at least one hardware company, JVC, has already committed itself to producing several types of machines compatible with the WNM system.

If the systems aren't compatible, other hardware makers are apt to drop the idea completely, just as they did after equipping their first generation of CD players with subcode outputs only to find the software community had no intention of encoding disks.

Some companies, like Matsushita-owned Technics, which once had outputs on all its players, haven't forgotten that lesson. A top product manager didn't even take up a WNM offer to preview CD+G at the recent CES. Needless to say, Technics isn't breaking any production records to build new super CD players capable of decoding CD+G. But a cooperative effort, like the one that led to the worldwide standardization of CD to begin with, could wake the sleeping giant.

DEALERS DEBATE REVENUE SHARING

(Continued from page 46)

should be, and where retailers would put the excess inventory.

"But the concerns could be remedied," he says, "if we can figure out a workable system. It's no secret that we've hit the wall in how many copies of an A unit we can sell."

Last year, Media Home Entertainment revealed that "Invaders From Mars" was part of National's PPT experiment, while more recently Orion Home Video announced publicly that "RoboCop" was being tested by National. Len White, president of Orion Home Video says, however, that an evaluation won't be forthcoming until May, three months after the title's street date. RCA/Columbia's "La

Bamba" is reportedly part of a current PPT test, an assertion that draws a "no comment" from the company.

One other studio's chief home video executive maintains that he has tried B titles with National and says it produced no appreciable difference in revenue. That executive also says he remains highly skeptical of PPT or other rental sharing programs because of the sheer number of national monitoring and logistics difficulties. This same executive also expresses deep concerns about how these programs could undermine traditional video wholesalers.

FOR WEEK ENDING MARCH 19, 1988

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ NO. 1 ★ ★								
1	1	22	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
2	2	74	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	3	61	CALLANETICS ▲ ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
4	5	8	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
5	6	124	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
6	7	22	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
7	4	27	AN AMERICAN TAIL ◆	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
8	10	5	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R	89.98
9	8	6	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R	99.95
10	14	13	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
11	9	68	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
12	19	91	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
13	12	137	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
14	11	5	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
15	17	92	MARY POPPINS ◆ ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
16	16	51	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
17	15	72	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
18	RE-ENTRY		ELVIS '56	Elvis '56/LightYear Ent. Media Home Entertainment M470	Elvis Presley	1987	NR	19.95
19	21	16	GRATEFUL DEAD-SO FAR	6 West Home Video SW-5701	Grateful Dead	1987	NR	29.95
20	23	30	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
21	13	52	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
22	25	97	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
23	RE-ENTRY		JANE FONDA'S EASY GOING WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
24	22	24	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
25	18	70	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
26	31	118	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
27	RE-ENTRY		ONE VOICE	Barwood Films Ltd. CBS-Fox Video 5150	Barbra Streisand	1987	NR	29.98
28	29	27	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
29	28	4	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R	89.95
30	26	23	KATHY SMITH'S WINNING WORKOUT ◆	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
31	35	56	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
32	27	133	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
33	24	17	BON JOVI-SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	NR	19.98
34	40	34	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
35	20	6	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R	89.98
36	32	2	SPACEBALLS	MGM/UA Home Video M90179	John Candy Rick Moranis	1987	PG	89.98
37	NEW ▶		THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R	89.95
38	30	6	LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13	89.95
39	34	3	JAWS THE REVENGE	Universal City Studios MCA Home Video 80723	Lorraine Gary Michael Caine	1987	PG-13	89.95
40	37	45	APOCALYPSE NOW	Paramount Pictures Paramount Home Video 2306	Marlon Brando Martin Sheen	1979	R	29.95

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

VIDEO REVIEWS

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

"King: Montgomery To Memphis." Pacific Arts Video, 105 minutes, \$29.95.

This Academy Award-nominated documentary portrays the activities of civil rights leader Dr. Martin Luther King between 1955 and 1968, from the boycott that he led against segregated buses in Montgomery, Ala., to his assassination. The tape (which has no narration) opens with a moving tribute to King by Harry Belafonte and then presents a fascinating compilation of King's most stirring speeches as well as other clips that illustrate, in images and voices of the time, the nonviolent struggle for justice led by King. Much of the footage utilized here had never been exhibited before this documentary was made. This powerful and inspiring video is an important historical document that is affordably priced. Even if sell-through doesn't materialize, retailers would do well to add this treasure to their rental libraries.

CHRIS MCGOWAN

"Kathy Smith's Starting Out." Fox Hills Video, 60 minutes, \$19.95.

Kathy Smith's appeal as an exercise instructor has been proven by four well-received fitness tapes. This intelligently structured program should reap the benefits of her growing popularity while giving beginners a thorough, well-paced workout that even takes time out for heart-rate checks. The tape begins with a warm-up section designed to prevent injury and then moves on to an aerobics regime that isn't too demanding yet can be used even by advanced exercisers, simply by putting more energy into the moves. The third section, "Body Awareness," distinguishes this exercise program from others in that Smith relays information about muscle groups, demonstrating how they work on students in her class as the viewer exercises along at home.

Given its strong elements, palatable price, and Smith's proven track record, "Starting Out" should need little warm-up time before moving off the shelves.

MARY FORSELL

"The Fifth Avenue Doctor's Consultation On Dermatology & Cosmetic Surgery." Increase Video, 53 minutes, \$29.95.

As cosmetic surgery continues to gain popularity among middle-income men and women, there appears to be a need for more information on the topic. Unfortunately this video—narrated by Dr. Lewis Feder, a New York dermatologist and cosmetic surgeon—is too generalized to be truly useful to the potential patient. While it does provide useful information on prices, methods, and recovery periods for a variety of procedures, most people are likely to put their money toward an actual consultation with a

(Continued on next page)

PREBOOK DATE: MARCH 31

ON SALE DATE: APRIL 14

DEEP SPACE

0380 \$79.95
COLOR/90 MINUTES

R RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN

TRANS WORLD ENTERTAINMENT presents a film by FRED OLEN RAY

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JAMES BOOTH • NORMAN BURTON And BO SVENSON As "Robertson"

Written by FRED OLEN RAY And T.L. LANKFORD Associate Producer HERB LINSEY
Executive Producer YORAM PELMAN Produced by ALAN AMIEL Co-produced and directed by FRED OLEN RAY

BONUS PUCK
300
BOJANZA POINTS



Net Salesman. Greg Stefan, center, goaltender for the Detroit Red Wings, poses with executives from Video Trend during an autograph session to promote the video "Just A Matter Of Time, Highlights Of The Red Wings' 1986-'87 season." Pictured with Stefan, left, are Ron Greenberg, operations manager, and Bob Fortune, the newly appointed general manager of Video Trend's Detroit branch. The 50-minute tape is currently available for a list price of \$24.95.

newsline...

MAKE THAT 1,603: Clearly J2 Communications is mindful of the already-fattened supply of workout tapes, but the company believes its new offerings bring something unique to the party. "There are already over 1,600 exercise videos available," says Mike Weiss, director of marketing for J2 Communications. "Our challenge was to find a program that was a cut above every other video and one which demanded our attention." The three programs—"No Jump," "Hang In There!" and "Rev Up"—feature aerobic specialist Charlene Prickett. J2 says the tapes, each priced at \$19.95, are the first low-impact exercise programs designed for the entire spectrum of health enthusiasts, from beginner to pro. The street date is May 19, and the prebook cutoff is May 5.

MAGNUM ENTERTAINMENT is offering dealers a \$5 rebate on each copy of the film "Success Is The Best Revenge" they purchase. Danny Kopels, executive vice president and chief operating officer, says the promotion "gives Magnum an opportunity to provide retailers with a meaningful rebate program. The film has received critical acclaim and has an outstanding cast, and therefore it should do exceptionally well in the home rental market for the retailer." The film has a street date of April 14 (the prebook cutoff is March 31) and a list price of \$79.98.

UNICORN VIDEO is in the midst of a "total expansion program, including purchasing, marketing, and sales." The company says it is on the lookout for acquisitions in virtually all film genres, including instructional and special interest. For more information write to Ed Goldstein, Unicorn Video, 20822 Dearborn St., Chatsworth, Calif. 91311.

"**THE LAST WALTZ**" will be released by MGM/UA Home Video in April for a list price of \$19.95. The film captures the last performance given by the Band and stars Bob Dylan, Neil Young, and Eric Clapton. **AL STEWART**

VIDEO REVIEWS

(Continued from preceding page)

doctor rather than pay \$29.95 to view a cursory description of a procedure.

Unfocused, almost improvised delivery by Feder does little to promote the viewer's confidence in the safety and effectiveness of the techniques. While the basic idea is sound, it would be far more salable as a series of individual tapes focusing on specific procedures. **M.F.**

"**Island Of The Bounty**," Cochran Film Productions, 59 Minutes, \$39.95.

The title refers to the Pitcairn Islands in the South Pacific, where the mutinous Fletcher Christian and members of the Bounty crew found a haven after their act of mutiny in 1789 against Capt. Bligh, as depicted

in "Mutiny On The Bounty." Documentary film maker Ted Cochran accompanied a group of young people, including a descendent of Christian, to the Pitcairns on a Japanese square rigger about the same size as the Bounty. Although nothing of great moment occurs on the voyage itself, the story of modern-day life on the islands, situated 4,000 miles from the nearest large land mass, is interesting. Many islanders carry the Christian surname, and their language and way of life often reflect their English origins. And if that's not enough, Cochran's lovely images of his geographic surroundings are sure to stir the hearts of armchair adventurers. **IRV LICHMAN**

FOR WEEK ENDING MARCH 19, 1988

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	1	63	AUTOMATIC GOLF ▲ ♦	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	2	35	DORF ON GOLF ♦	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
3	3	41	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
4	6	63	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
5	NEW ▶		LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1	Paramount Home Video	Pro Lee Trevino reveals the golfing techniques that made him famous.	19.95
6	RE-ENTRY		BOOM! BANG! WHAP! DOINK! JOHN MADDEN ON FOOTBALL	Fox Hills Video	The ultimate guide to watching and understanding the game of football.	29.95
7	4	49	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
8	12	17	A KNIGHT OF BASKETBALL	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
9	9	7	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
10	20	13	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95
11	7	45	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
12	10	9	BOB CHANDLER'S BIG FOOT	JCI Video Inc. JCI Video	Action-packed video featuring monster trucks in crazy competitions.	19.95
13	5	9	FESTIVAL OF FOOTBALL FUNNIES	NFL Films Video Fox Hills Video	Compilation of the NFL's funniest bloopers and blunders.	19.95
14	16	15	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	29.95
15	8	35	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
16	NEW ▶		WARREN MILLER'S STEEP AND DEEP	Lorimar Home Video 109	Miller's latest adventure features action-packed ski footage.	19.95
17	11	39	NFL CRUNCH COURSE	NFL Films Video Fox Hills Video	Profiles of football greats plus the NFL's greatest hits.	19.95
18	NEW ▶		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
19	18	25	RED ON ROUND BALL	Best Film & Video Corp. 8102	Red Auerbach & an NBA all-star line-up show the strategies behind their plays.	29.95
20	17	55	WARREN MILLER'S LEARN TO SKI BETTER	Lorimar Home Video 103	A definitive guide to the art of skiing.	24.95
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	2	63	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
2	3	11	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
3	6	63	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
4	RE-ENTRY		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
5	RE-ENTRY		PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	34.95
6	1	49	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
7	9	45	JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95
8	15	41	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
9	11	41	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
10	4	37	MR. BOSTON'S OFFICIAL VIDEO BARTENDER'S GUIDE	Lorimar Home Video 064	Learn to mix your favorite drinks with easy instructions.	19.95
11	NEW ▶		SAN FRANCISCO BAY CRUISE	International Video Network	Enjoy the sights and sound of San Francisco's famous bay area.	24.95
12	10	35	CAKE DECORATING	Learn By Video	The tips, tricks, and techniques of decorating are at your fingertips.	29.95
13	7	41	THE VICTORY GARDEN	Crown Video	Planning, planting, maintaining, and harvesting of the home garden.	24.95
14	12	43	JULIA CHILD: MEAT	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95
15	5	7	THE LAST CHANCE GARAGE	Crown Video	Learn to do basic repairs by following the easy, step-by-step instructions.	24.95

♦ 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.

Unit Set For Boston Garden/Train Station Strawberries Fields New Store

BY DAVID WYKOFF

BOSTON Strawberries Records & Tapes is aiming for an unlikely combination of customers—sports fans, concertgoers, and commuters—with its newest unit, located inside the Boston Garden/North Station train-terminal complex.

The 1,600-square-foot store, small by Strawberries standards, is located just inside the main entrance to the facility and is scheduled to open later in March.

"We're very excited about this kind of location and look forward to working with Boston Garden management, who are working very aggressively to bring music here," says Strawberries general manager Ivan Lipton.

The idea for the store came out of Strawberries' growing relationship with Boston Garden president Larry Moulter, who has once again started booking major acts into the arena. "We were talking about some kind of joint promotion, and then Larry asked us why we weren't right there ourselves," says Lipton. The new Strawberries store is located in what most recently was a video arcade. It is directly across from the newly rehabbed Sports

Cafe, a kind of combo pub/sports museum.

According to Moulter, approximately 7 million commuters pass through the terminal complex every year—an average of 150,000 a

'We're trying very hard to bring music back to downtown Boston'

week. "It's an ideal arrangement for both of us. We're trying very hard to bring music back to downtown Boston, and this location affords Strawberries a lot of traffic all day long as well as the attendance at the sporting, family, and concert events that go on there," says Moulter.

The Boston Garden owns both the hall and the attached train station, which links the subway system with commuter trains running north and west of Boston.

Lipton says the store will open early in the morning to capitalize on commuter traffic and will remain open late on nights when events are

taking place at the Garden. The arena's major tenants are the Celtics, a basketball team, and the Bruins, a hockey team, and both seem destined to play deep into the playoffs—at least through May and possibly into June—which would be good news both for the Garden and for the new Strawberries store.

Lipton also reports that the unit's product mix will not differ greatly from the web's 70 other locations. "We'll have the same kind of emphasis on catalog, though we'll have to work a little harder on putting it in the smaller space. Our real priority, though, will be to attract the commuters, who are usually in a rush," he says, noting that North Station is downtown Boston's quickest-growing development area and only a stone's throw from the huge Fanueil Hall tourist draw.

Also planned are a grand-opening sale and a number of still-undisclosed cross promotions between the Garden and the store.

According to Lipton, one area of promotion that's sure to continue is Strawberries' sponsorship of the parents room at the Garden during rock and pop concerts.

Billboard's Guide To Music Chains

CHAIN LOCATION (STORE NAMES)	TOTAL LOC.	MALL LOC.	VIDEO SALES	VIDEO RENTALS
THE MUSICLAND GROUP 7500 Excelsior Blvd. St. Louis Park, Minn. 55426 (Musicland, Sam Goody, Paramount Pictures, Columbia, Discount Records)	615	531	615	50
TARGET STORES INC. 33 S. Sixth St. Minneapolis, Minn. 55440 (Target)	323	0	323	0
TRANS WORLD MUSIC CORP. 38 Corporate Circle Albany, N.Y. 12203 (Record Town, Tape World, Great American Music, Coconuts, Vibrations, Peaches [of Indiana, Illinois, and Ohio], Midland Records, The Music Co., Music World)	319	246	319	19
CAMELOT ENTERPRISES INC. 8000 Freedom Ave. N.W. P.O. Box 2169 North Canton, Ohio 44720 (Camelot Music)	213	207	213	57
WHEREHOUSE ENTERTAINMENT 19701 Hamilton Ave. Torrance, Calif. 90502 (The Wherehouse)	210	45	210	168
THE RECORD BAR INC. 3333 Chapel Hill Blvd. Durham, N.C. 27707 (The Record Bar, Tracks)	138	121	138	17
WESTERN MERCHANDISERS INC. P.O. Box 32270 Amarillo, Texas 79120 (Hastings)	120	75	60	35

(Continued on page 60)

Who's who in retail? In this issue, Billboard brings you up to date on the state of U.S. music retail chains.

Information included in this chart confirms that music merchandisers have indeed shown a growing commitment to video products. Many players, both large and small, have gotten their feet wet in the rental waters. Of the 53 chains listed here, 35 operate rental departments at some or all of their stores.

An even greater number of music webs, 48, are selling prerecorded video products, most of them on a chainwide basis.

The chart also proves the increasing consolidation that has occurred in the music retail field, as larger companies continue to buy out smaller operations.

Only four pure entertainment retailers have own store counts of 200 or more.

Chains have been ranked here solely by the number of stores that each company operates. The order in no way attempts to determine the chains' comparative volume. The chart also reveals how many mall locations are run by each of these webs.

NARM's membership and other lists were used to build this chart. If any chains of five stores or more have been excluded, contact retail editor Geoff Mayfield in Billboard's New York office or marketing editor Earl Paige in the Los Angeles office.

The chart was compiled by Valerie Bisharat, Billboard's Los Angeles editorial assistant.

JERRY GOODMAN

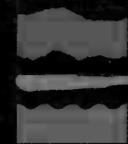


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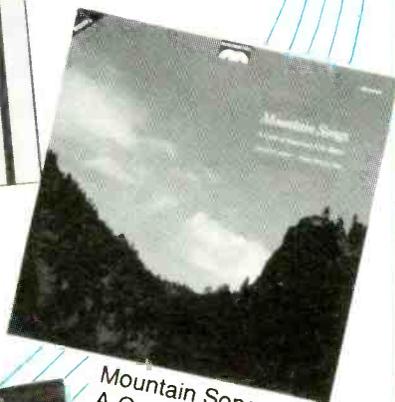
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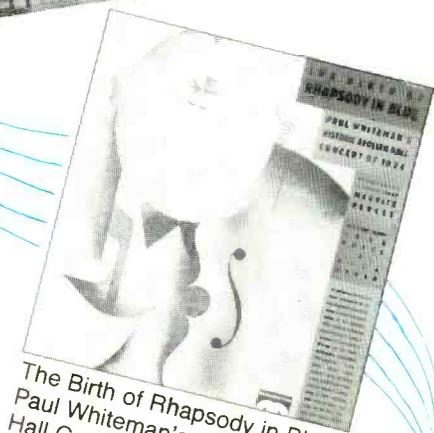


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RETAILING



Tokyo Todd. Todd Rundgren drew some 400 fans when he made an in-store stop at Tower Records' store in the Shibuya district of Tokyo. The veteran artist/producer was in Japan to perform five one-man concerts, all sellouts.

Polaroid Clicks
With EMI
For Marx Promo

BY MOIRA McCORMICK

CHICAGO Polaroid and EMI/Manhattan Records have joined forces in a nationwide contest promotion involving label artist Richard Marx, dubbed Summer Nights Never End. The promo, which began during the first week of March, ties in with the release of "Endless Summer Nights," the third single from Marx's hit debut album.

'This is Polaroid's
first rock-act link'

According to Peter Michaelson, Polaroid's advertising manager, the camera manufacturer had used Marx before in fourth-quarter network and cable television commercials plugging Polaroid's SpectraSystem instant camera. The ads, which featured young female fans snapping pictures of Marx at a concert, were intended to "appeal to a younger target group, to change the impression that instant photography is old-fashioned," says Michaelson.

The current promotion was suggested by EMI, he says, and involves more than 850 key retailers nationwide, including Tower Records, Sam Goody, Music Plus, Sound Warehouse, Record World, and Turtles. Displays, entry boxes, and other point-of-purchase materials are set up to allow storegoers to enter the contest and become eligible for prize drawings. The grand-prize winner earns a trip for two to Hawaii, and other prizes include some 75 SpectraSystem and 250 600LMS cameras, says Michaelson.

Radio and print ads are supporting the promotion. Targeted radio

(Continued on page 58)



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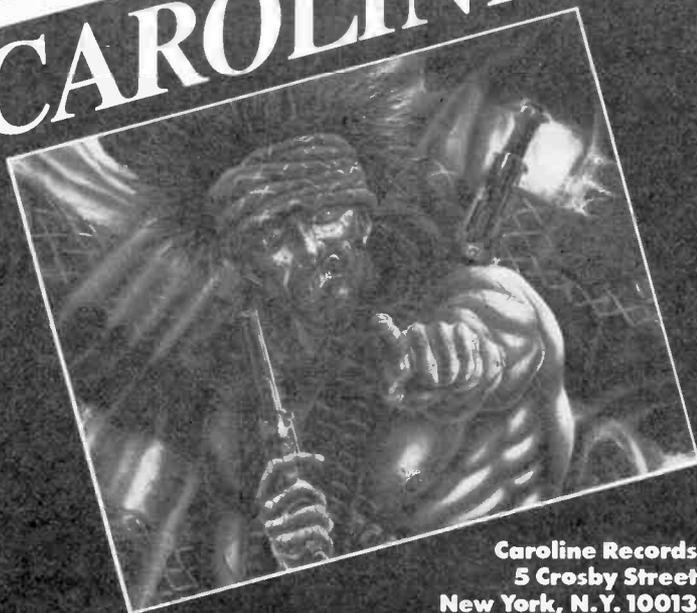


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House Guests. Rochester, N.Y., instrument-and-record store House Of Guitars plays host to two fusion pioneers: guitarist Alan Holdsworth and bassist Stanley Clarke. Shown, from left, are store staffer Bruce Schaubroeck, Holdsworth, Clarke, and Armand Schaubroeck, owner of House Of Guitars.

RETAIL TRACK



by Earl Paige

ONE-STOPS ADD RACKING: One of the guaranteed topics of discussion during various huddles at the National Assn. of Recording Merchandisers convention March 11-14 in Los Angeles will be that one-stops are steadily adding other services, such as rackjobbing. Some one-stops are discussing it more openly than others: "We've been racking chains with 12-inch and 7-inch singles for a long time," says **Bud Libman**, a buyer at **Nova Distributing Corp.** in suburban Atlanta. Nova's service is not exactly the classic rack model, though; the firm has no one actually visiting accounts.

"It's all done by phone," says Libman. By "all," he means the complete weekly inventory canvass, order write-ups, shipments, and follow-ups with individual store managers. Libman says national and large regional webs can't keep up with local trends in numerous configuration-driven genres, including dance, gospel, and country. "They depend on our regional specialization," he says.

At **All Service One Stop Inc.**, in Union, N.J., partner **Frank Di Marsico** says, "Diversification is a trend. With the various pricing structures, there's no room for us anymore. We can't hit our 10 points. We're especially hurting in catalog sales. The dealers would rather buy direct than from a one-stop, even though distributors can't match our overnight service and, in some cases, same-day service."

Decade-old All Service, headed by Di Marsico and partner **Edward Fredrick**, specializes in store openings, bazaars, and jukebox-operator service. "We work with churches, as an example, set them up on a 100% guarantee with a cash refund after, say, a week-end fund-raiser," says Di Marsico, adding that All Service is considering some rack-type adjuncts as well.

Over in Michigan, **Vinyl Vendors** in Kalamazoo is also about to bow a rack service, according to **Lee Norris**, vice president and head of the Detroit branch. "A lot of the larger rack firms are dropping smaller accounts. It's an opportunity for a one-stop to pick up extra volume," says Norris.

AT THE GRAMMYS: Music retailers were well represented when the Grammy Awards presentation returned to the Big Apple. Seen at the March 2 ceremony at Radio City Music Hall were several chain execs, including **Roy Imber**, president of **Record World**; **Barrie Bergman**, chairman of **Record Bar**; **Jack Eugster**, president of **Musicland Group**; and **Jerry Adams**, vice president of **Harmony House**. Further, four retailers advertised in the Grammy program: **Camelot Music**, **Tower Records**, and **The Wiz** each came with full-page ads, while Manhattan superstore and mail-order house **J&R Music World** placed a half-page ad.

THAT OTHER GEMINI: **Gemini Distributing**, a

one-stop in suburban Atlanta, has not closed its doors, says its president, **Mike Walker**, who reports that his firm has been confused with a similarly named one-stop in Cleveland.

CATALOG COMPACT DISKS SLASHED: Accounts are optimistic about the CBS program on its Collector's Choice CDs involving a 15% discount on a "no-return" arrangement. As **Libman** at **Nova** explains, "It makes box lots come in at \$5.83, and, if loose, \$5.95. We haven't been buying on this program that long. But very soon, we're going to lower our price to accounts because enough of our purchases will be on this program." As for returns, **Libman** says this is manageable. "No returns is a misconception. As long as your CBS cap remains 18%, you can return at least a portion of these [Collector Choice] items."

Some one-stops would like to see still more catalog covered by discounts. CBS is offering a 10%-free goods discount on Best Value CDs through March 25. "We're not bringing the whole [CBS CD] line down—not yet. But these programs [on midline and catalog CD] are starting to have an effect," says **Norman Nassis**, vice president marketing, **Valley Record Distributors** near Sacramento, Calif.

SILVER STREAK SCRATCHED: **Leonard Silver**, 61, head of **Transcontinent Music**, had been the industry's sentimental favorite in the March 6 Los Angeles Marathon, but Silver was unable to make the race. Instead, he chose to remain in Buffalo, N.Y.—for a good cause: the **Variety Club's** telethon for **Children's Hospital**. Also participating in the telethon was **Glenn Medeiros**, who records for Transcontinent's label, **Amherst**.

KEEP ON TRUCKIN': The continual expansion of the recording industry has **Oliver Trucking Corp.**, Indianapolis, set to participate in its first National Assn. of Independent Record Distributors & Manufacturers show (May 11-15, Monteleone Hotel, New Orleans). Last year marked Oliver's first attendance at a NARM convention, says **Bob Pollock**, executive vice president, who was planning to attend this year's NARM meet as well. Last year, **James Stieglmeyer**, vice president, represented Oliver at NARM. The trucking firm is hoping to learn more about street-date coordination. "It's a vital issue in the business," says Pollock—and not just for audio, he adds. "We're hauling a lot more [pre-recorded] video now, too."

BIG KILL: **Sound Warehouse** is finding success with large-scale in-store promos (actually staged on parking lots, near loading docks, and sometimes on flatbed trucks). **MCA's Will & the Kill** were featured in a March 12 event, promoted at the chain's 20,000-square-foot store on Burnette Road in Austin, Texas. Teaming with **Z102**, the chain expected 2,000-5,000 people, according to **Merry Starling**, district advertising and promotion director, who was assisted on the in-store promo by **Eric Finley**, district retail manager. **Starling** and **Finley** lined up free hot dogs, popcorn, (Continued on page 62)

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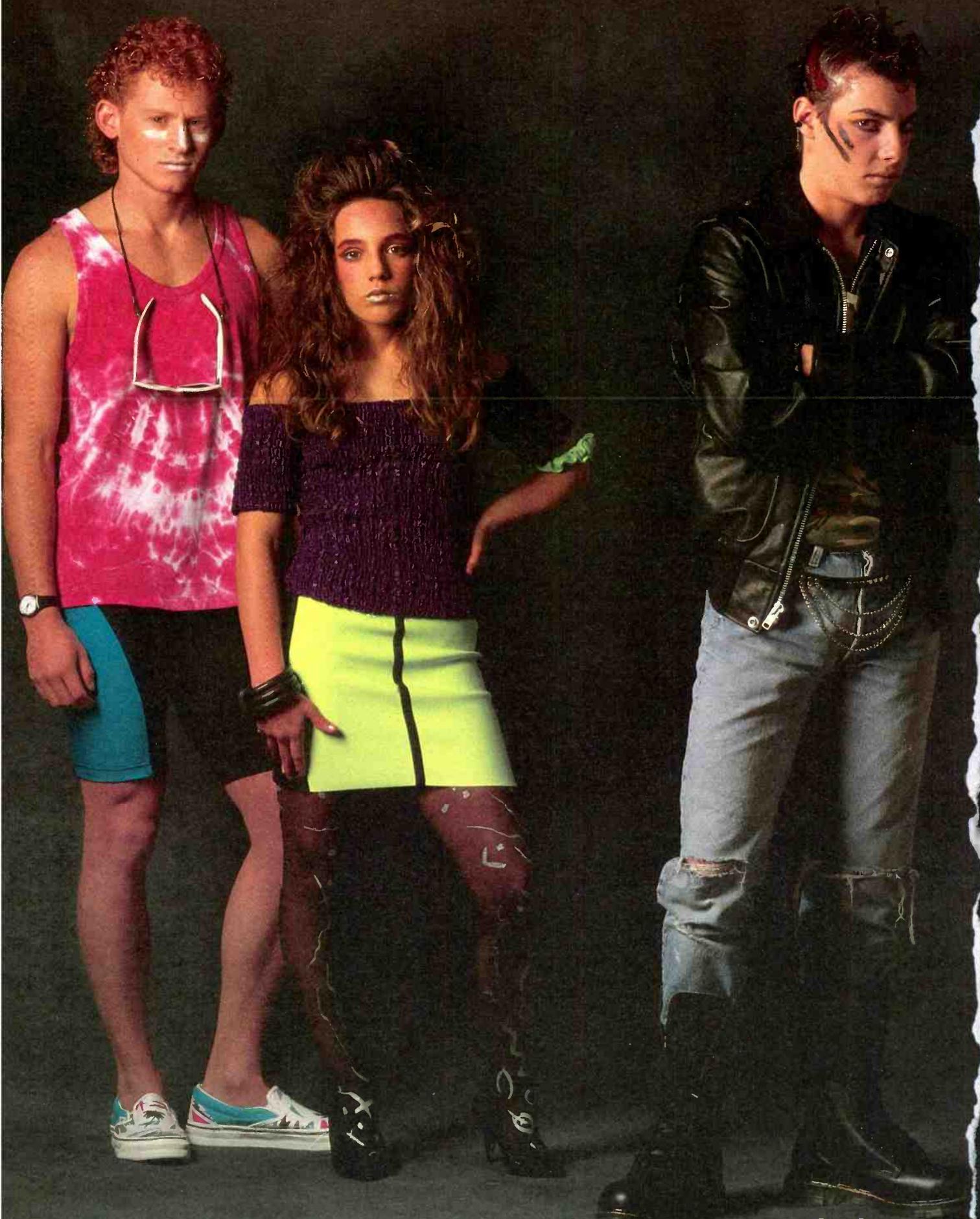
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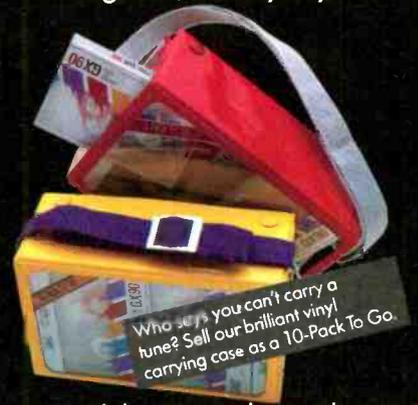
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Optimism, Chameleon Bow Midline CDs

BY JEAN ROSENBLUTH

EVERYBODY'S DOING IT: Two indies have joined the ranks of record companies with midline compact disk series. Los Angeles-based **Optimism Inc.** has introduced six titles at a cost of \$4.80 each to its distributors, with a suggested list price of \$8.98—numbers that would be at home in any budget line. Meanwhile, the **Chameleon Music Group** in neighboring Hawthorne, Calif., bowed the Chameleon DISCOVERY series in late January with 16 titles.

Optimism co-owner **David Drozen** explains his inspiration for the move: "I kept reading about the majors doing it, and we do consider ourselves a major independent. It's very exciting for me to think of people going into stores and getting our CDs for \$8.98."

In the initial batch of Optimism midlines are two albums by **Leslie Drayton & Fun**, "What It Is What It Is," which reached No. 4 on the Billboard Top Jazz Albums chart, and "Innuendos," which hit No. 12. Also included are "One Of A Kind" by **Fattburger** (No. 11

jazz, No. 39 black), "Shieldstone" (No. 16 jazz), "Future Prospect" by **Dan Siegel**, and the "Optimism CD Sampler."

Drozen says that he plans to issue a handful of new midline titles every few months or so. "We'll keep going along these lines. I'm so excited about this program that I keep thinking of titles to add."

GRASS ROUTE

Chameleon's line, too, will be ongoing, although no schedule has been set. The midline titles ship to distributors for \$5.75 each, and they have a suggested list price of \$10.98 each.

"We're targeting new CD buyers who want to quickly expand their collections," says Chameleon president **Stephen Powers**. Included in the program will be new and catalog releases. In the premier group were titles from **T.S.O.L.** on **Posh Boy**, **Wayne Shorter** and the **Three O'Clock** on **Suite Beat**, and **David Thomas** and **Pere Ubu** on **Twin/Tone**.

Chameleon is sending out point-of-purchase material to support the program and is placing a special sticker touting the low price on each release.

YOU MIGHT NOT have known it from the telecast of the event, but indies made an impressive showing at the March 2 Grammy Awards.

Orrin Keepnews, father of Bill-

board's illustrious jazz editor, **Peter Keepnews**, nabbed a pair, one for album notes and the other for historical album. National Public Radio had things a bit backward when it reported that the late **Thelonious Monk** had won those awards: **Keepnews** received both honors for his hefty "Thelonious Monk—The Complete Riverside Recordings" package on **River-**

Frank Zappa took home his first Grammy ever, beating out **Bruce Springsteen**, among others. His "Jazz From Hell" album on **Barking Pumpkin** (distributed by **Rykodisc** for the CD and **Capitol** for the LP and cassette) was voted best rock instrumental.

And one of **Rounder's** many nominees, **Professor Longhair's** posthumous collection "House Party New Orleans Style," won in the traditional-blues category. The complete list of winners—indie and otherwise—appeared in the March 12 issue. Congrats to all.

New Sales Advent

Advent, an International Jensen division that manufactures home loudspeakers and audio/video furniture, has devised a training guide for retail salespeople.

The guide contains information cards describing **Advent** speakers and listing various selling points that can be emphasized. A flip chart and quiz cards for retail-training sessions is included with the guide.

For more information call 212-355-5049.

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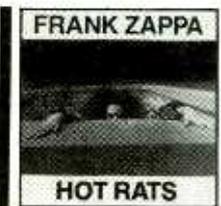
FOR WEEK ENDING MARCH 19, 1988

Billboard

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ NO. 1 ★ ★	
1	1	2	18	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
2	2	3	18	INXS KICK	ATLANTIC 2-81796
3	3	1	26	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R
4	8	—	2	ROBERT PLANT NOW AND ZEN	ESPARANZA 2-90863/ATLANTIC
5	4	4	21	STING ... NOTHING LIKE THE SUN	A&M CD 6402
6	7	7	28	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
7	10	13	5	SOUNDTRACK GOOD MORNING, VIETNAM	A&M CD 3913
8	5	6	6	DAVID LEE ROTH SKYSCRAPER	WARNER BROS. 2-25671
9	6	5	5	JAMES TAYLOR NEVER DIE YOUNG	COLUMBIA CK 40851
10	13	10	27	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
11	11	8	18	GEORGE HARRISON CLOUD NINE	DARK HORSE 2-25643/WARNER BROS.
12	22	16	52	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC
13	16	12	31	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
14	9	9	26	PINK FLOYD A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599
15	12	11	5	ORIGINAL LONDON CAST PHANTOM OF THE OPERA	POLYDOR 831 273-2/POLYGRAM
16	18	19	5	RICK ASTLEY WHENEVER YOU NEED SOMEONE	RCA 6822-2-R
17	15	15	3	AC/DC BLOW UP YOUR VIDEO	ATLANTIC 2-81828
18	14	14	22	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
19	24	—	2	TERENCE TRENT D'ARBY INTRO. THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	COLUMBIA CK 40964
20	17	23	3	SINEAD O'CONNOR THE LION & THE COBRA	ENSIGN 2-41612/CHRYSALIS
21	21	20	5	DEBBIE GIBSON OUT OF THE BLUE	ATLANTIC 2-81780
22	25	25	4	GEORGE THOROGOOD BORN TO BE BAD	EMI-MANHATTAN 2-46973-2
23	26	24	40	WHITNEY HOUSTON WHITNEY	ARISTA ARCD 8405
24	27	18	11	TIFFANY TIFFANY	MCA MCAD 5793
25	23	17	8	ELTON JOHN LIVE IN AUSTRALIA WITH MELBOURNE SYMPHONY ORCH.	MCA MCAD 8022
26	19	21	4	LITTLE FEAT WAITING FOR COLUMBUS	WARNER BROS. 2-3140
27	NEW ▶	—	1	KINGDOM COME KINGDOM COME	POLYDOR 835 362-2/POLYGRAM
28	28	—	2	GUNS & ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
29	30	—	7	LINDA RONSTADT CANCIONES DI MI PADRE	ELEKTRA 2-60765
30	20	22	13	FOREIGNER INSIDE INFORMATION	ATLANTIC 2-81808



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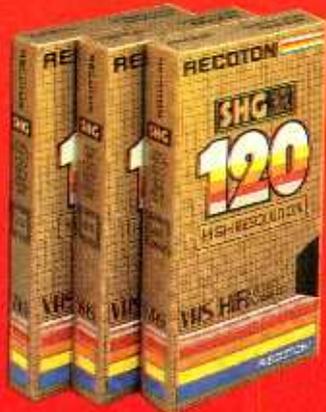
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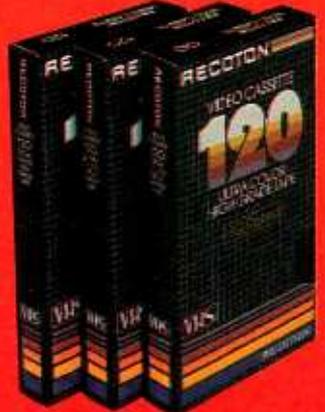
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Chicago's Ultimate Sound Fills CD Gap

BY MOIRA McCORMICK

CHICAGO Carrol Hines, a Chicago businessman whose holdings include several Jiffy Lube outlets, bought a compact disk player one day—and then discovered that to his mind, there were no decent stores in the area that stocked the CD titles he had read about in Digital Audio magazine.

A believer in the adage "If you want it done right, do it yourself," Hines opened his own CD/cassette-only store, Ultimate Sound, in late November in Willowbrook, a Chicago suburb.

According to store manager Daniel Hoexter, Hines was determined to have the most comprehensive CD selection around. Therefore, rather than going for the small boutique-style storefront that he feels typifies most CD specialty stores, Hines set up shop in a 3,500-square-foot space in a Willowbrook strip mall. Today, Ultimate Sound stocks 11,000-12,000 CD and cassette titles.

"Our prices are very competitive," says Hoexter, "in line with Rose Records and Sound Warehouse. We can't compete on an advertising level or get the same co-op dollars as the big chains, so our pricing is \$1 below list across the board. Plus, we have 20 different new titles on sale each week at \$12.98 per CD and \$6.98 per cassette."

Ultimate Sound stocks headphones and blank tape in addition to recorded product, and although the store carries no hardware, "we have aligned ourselves with a couple of high-end stereo stores," says Hoexter. "If someone buys a CD or cassette player at Audio Consultants, for instance, they get a coupon good for a free CD or cassette here. Plus, we send business to the stereo stores; our name makes some people think we sell hardware, and when they come in here looking for it, we send them to the dealers."

Hoexter describes the store's blue, black, and silver decor as "hi-tech but sophisticated." The two-level store features cassettes and special-category CDs on the upper level and pop/rock CDs and classical/new age product at street level. The classical/new age section, Hoexter notes, is walled off from the rest of the store and operates its own discrete sound system.

Four Plexiglas floor-to-ceiling cylinders, two of which are listening booths, are the most eye- and ear-catching features of Ultimate Sound. The store will play any CD
(Continued on next page)

POLAROID TIES WITH EMI

(Continued from page 52)

outlets include KIIS-FM Los Angeles, "Z-100" New York, and "Z95" Atlanta, and publications running the advertisements include The Los Angeles Times, The New York Times, The Village Voice, The Washington Post, and others.

"Polaroid has a long history of working with celebrities, [including] James Garner and Mariette Hartley," says Michaelson, "but this is the first time we have linked up with a rock artist."



You won't find vinyl at Chicago-area store Ultimate Sounds, which concentrates on compact disks and cassettes. Among the store's focal points are its listening booths, in which customers can audition titles.

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NARDA Fights Minimum-Wage, Health-Care Bills

BY MOIRA McCORMICK

CHICAGO The National Assn. of Retailer Dealers of America is lobbying Congress to defeat two bills that could have significant impact on independent retailers.

The Chicago-based NARDA, which represents some 4,000 privately held retailers, including many dealers of videocassette recorders, televisions, and stereos, is opposing House bill HR1834 and Senate bill S1265.

The House bill, currently under consideration by a subcommittee on labor, proposes to raise minimum wage from \$3.35 to \$4.65 an hour by 1990, with an expected hike to \$5 an hour by 1991. The other bill, approved by the Senate Labor Committee Feb. 17 and now awaiting action by the full Senate, seeks mandated health insurance for all employees.

According to NARDA executive director John Shields, the minimum-wage bill poses more of a problem for small retailers than it does for major chains. "Obviously, there is a need for increased minimum wages, but what's being proposed is a healthy kick," he says.

"Many employers are already paying higher than the minimum wage, and their employees [may] seek greater compensation [if the bill passes] to retain the status quo," he says. "Certainly, employ-

(Continued on next page)

ULTIMATE SOUND

(Continued from preceding page)

or cassette for a customer who wishes to hear it, Hoexter says. The other two cylinders are display modules for blank tape and accessories.

The oval-shaped store is accented by angled blue-neon strips on each wall and polished-chrome light fixtures and topped by a glittering CD ceiling display. "The store has a dropped ceiling," says Hoexter, "and in the center of the store we took out the ceiling panels and grid work, and in that recessed space we hung 1,000 blank CDs, which are illuminated by low-voltage lights. The heating and air conditioning ducts are up there, too, so the whole collection is in constant motion, shooting colors."

Hoexter says business is building steadily, with "two to three new customers every day and old ones coming back." Advertising has been limited mainly to suburban newspapers and high school radio stations, but Hoexter says a mailing list and newly begun newsletter have had positive results. "We did a promotional mailing of 200 pieces to advertise a storewide sale, and we got 130 of them back."

Hoexter says he expects to open more Ultimate Sound stores in new locations in the future, "but not for at least a year. We want to continue to establish a loyal customer base, and we want to make everyone comfortable here first—to promote from within."

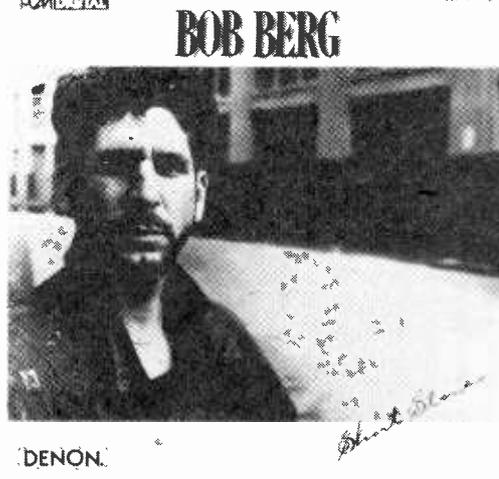
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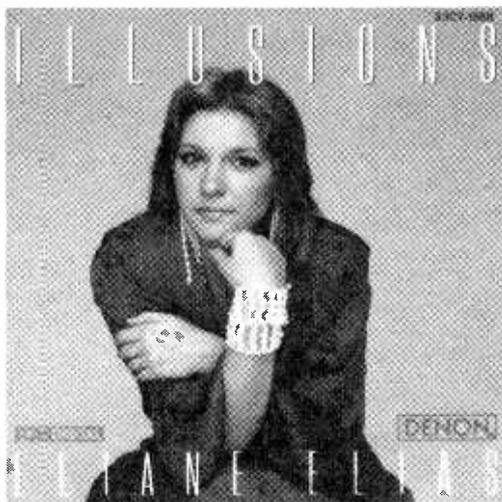
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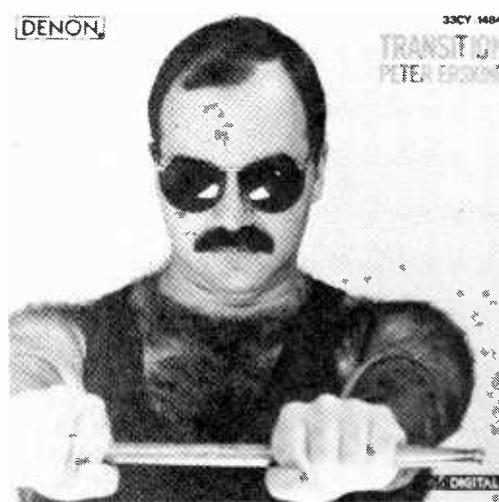
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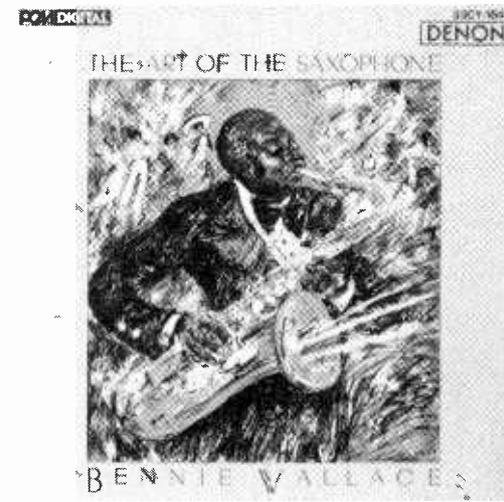
RANDY BRECKER, "IN THE IDIOM"
CD:CY-1483..



ELIANE ELIAS, "ILLUSIONS"
CD:CY-1569*



PETER ERSKINE, "TRANSITION"
CD:CY-1484**



BENNIE WALLACE, "THE ART OF THE SAXOPHONE"
CD:CY-1648.
CASSETTE:CC-16

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BILLBOARD'S MUSIC CHAIN DIRECTORY

(Continued from page 51)

CHAIN LOCATION (STORE NAMES)	TOTAL LOC.	MALL LOC.	VIDEO SALES	VIDEO RENTALS
TURTLES RECORDS & TAPES 2151 N.W. Parkway Marietta, Ga. 30067 (Turtles Records & Tapes)	100	3	100	100
WALL TO WALL SOUND & VIDEO INC. 200 S. Route 130 Cinnaminson, N.J. 08077 (Wall To Wall Sound, Wall to Wall Sound & Video, Wall To Wall Video, Listening Booth, Beaky's, Bravo)	91	61	81	39
NATIONAL RECORD MART 5607 Baum Blvd. Pittsburgh, Pa. 15206 (National Record Mart, Waves, Oasis, Surplus Sounds)	82	60	50	16
ELROY ENTERPRISES INC. 22 Harbor Park Drive P.O. Box 366 Roslyn, N.Y. 11576 (Record World, Square Circle)	74	48	74	0
STRAWBERRIES RECORDS 40 California Ave. Framingham, Mass. 01701 (Strawberries Records & Tapes)	70	6	70	12
CENTRAL SOUTH MUSIC SALES 3730 Vulcan Drive Nashville, Tenn. 37211 (Sound Shop)	60	58	2	2
WAX WORKS 325 E. Third St. Owensboro, Ky. 42301 (Disc Jockey Records)	53	51	53	14
SHOW INDUSTRIES 2551 S. Alameda St. Los Angeles, Calif. 90058 (Music Plus)	52	0	52	52
TOWER RECORDS/MTS INC. P.O. Box 919001 Building C 2500 Del Monte West Sacramento, Calif. 95691 (Tower Records) (also 2 U.K. and 6 Japan stores)	50	2	58	48
BENEL DISTRIBUTING 3605 Park Ave. South Plainfield, N.J. 07080 (Crazy Eddie Movies & Records)	42	1	42	20
SPEC'S MUSIC INC. P.O. Box 652009 Miami, Fla. 33265 (Spec's)	40	14	40	25
YORKTOWN MUSIC SHOPS INC. 1425 N. Payne Road Schaumburg, Ill. 60173 (Jr.'s Music Shop, Oranges Records & Tapes)	39	32	37	1
KEMP MILL RECORDS INC. 10209 Bacon Drive Beldsville, Md. 20705 (Kemp Mill Records)	30	2	0	0
THE RECORD SHOP INC. Suite 207, 2330 Marinship Way Sausalito, Calif. 94965 (The Record Shop, The Record Store)	29	29	29	0
WAXIE MAXIE QUALITY MUSIC INC. 5772 Second St. N.E. Washington, D.C. 20011 (Waxie Maxie's)	28	10	28	2
RAINBOW MUSIC 379 Oyster Point Blvd., No. 5 South San Francisco, Calif. 94080 (Rainbow Records)	27	7	9	9

(Continued on page 68)

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NARDA OPPOSES BILLS

(Continued from preceding page)

ers will not be forced to pay wages greater than the minimum, but will find it good business to do so from a practical standpoint when it comes to a quality employee."

On the subject of the Senate bill, Shields says mandated health care would be "another cost added to the bottom line" that a small retailer may not be able to handle. The bill would require health insurance to be provided for both part- and full-time employees except for those covered by another plan. "Dealers don't want to be forced to pay health care," says Shields. "It should be optional, not mandatory."

Shields says Congress is considering another issue that would have a major impact on independent retailers—the question of whether businesses should provide guaranteed parental leave for employees.

These are among the subjects expected to be covered at the NARDA/National Assn. of Service Dealers Convention & Expo '88 Mar. 27-30 at the Pointe Resort at South Mountain in Phoenix, Ariz.

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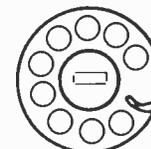
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New Artists Highlighted In Camelot Music Campaign

BY GEOFF MAYFIELD

NEW YORK With the launch of its New Artist Lineup campaign, Camelot Music has joined the growing number of webs that are trying to help encourage the development of

Featured albums are priced at \$5.99

fledgling acts.

In the ongoing promotion, the 219-store chain offers an array of titles by new and developing artists, which are featured at discounted prices in a prominent display. Further, Camelot is placing a money-back guarantee on those releases.

Dedicated signage, in-store-play cassettes that sample tracks from the artists, and handout fliers are all being used to increase the campaign's visibility, according to Lew Garrett, vice president of purchasing, who assesses the program's early showing as "very successful, beyond our wildest dreams."

In addition to the in-store efforts, Garrett says the promotion has been further spurred by radio ads "in markets where it really made sense."

In February, North Canton, Ohio-

based Camelot kicked off the campaign with a nine-act selection, and in March the chain rolled out a new slate of eight artists.

In these early stages, each of the featured titles are sale priced at \$5.99 for album or cassette and \$11.99 for compact disk. Garrett says, though, that those price points are not etched in stone.

Of the first nine artists featured, Garrett says the three that registered the best sales were L.A. Guns, Keith Sweat, and White Lion. He adds that Taylor Dayne and Flesh For Lulu also showed strongly.

Lyle Lovett and the Godfathers were among the other artists included in that first batch.

The eight artists featured in Camelot's second New Artist Lineup are Henry Lee Summer, Warlock, 3, Danny Wilde, Kingdom Come, Gerry Woo, the Kane Gang, and Scarlett & Black.

Larry Mundorf, Camelot's senior vice president, says the program represents the chain's interest in helping labels develop their budding talents. Camelot executives planned to inform record companies of the campaign during the Friday-Monday (11-14) convention of the National Assn. of Recording Merchandisers in Los Angeles.

B I L L B O A R D

H I T M A K E R S

GET IT

11

FACT

OF THE WEEK

80% OF

BILLBOARD'S

RETAIL SUBSCRIBERS

CARRY VIDEO.

*ABC AUDIT/SUBSCRIBER STUDY 1987

H I T M A K E R S

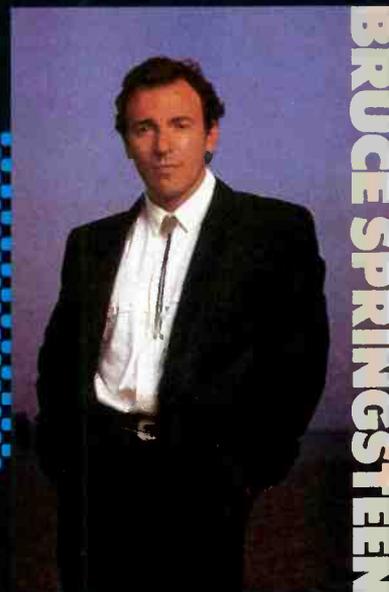
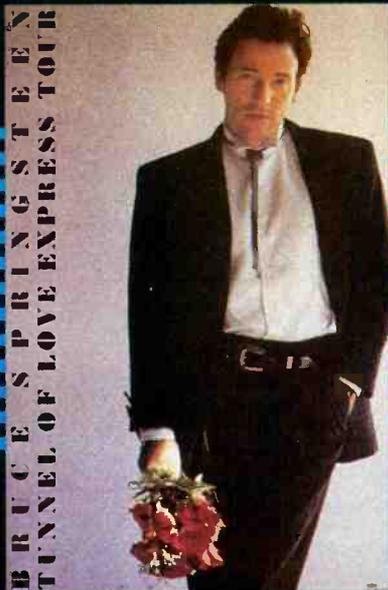
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ALBUM RELEASES

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

POP/ROCK

AC/DC Blow Up Your Video

▲ LP Atlantic 81828-1/NA
CA 81828-4/NA

BALAAM & THE ANGEL Live Free Or Die

LP Virgin America 90869-1/NA
CA 90869-4/NA

BLUE RODEO Outskirts

LP Atlantic 81832-1/NA
CA 81832-4/NA

COMMANDER CODY & THE LOST PLANET AIRMEN Sleazy Roadside Stories

▲ LP Relix RRLP2028/NA
CA RRLP2028C/NA

RODNEY CROWELL Diamonds & Dirt

▲ LP Columbia FC-44076/NA
CA FCT-44076/NA

DAVE DUDLEY Truck Drivin' Son-Of-A-Gun

▲ LP Mercury 834275-1/NA
CA 834275-4/NA

ADA DYER Meant To Be

▲ LP Motown 6241ML/NA
CA 6241MC/NA

FIFTH ANGEL Fifth Angel

LP Epic BFE-44201/NA
CA BET-44201/NA

FREHLEY'S COMET Live + 1

LP Megaforce 81826-1/NA
CA 81826-4/NA

GREENWAY Serious Business

LP Atlantic 81827-1/NA

CA 81827-4/NA

ROBERT HUNTER Liberty

▲ LP Relix RRLP2029/NA
CA RRLP2029C/NA

HURRICANE Over The Edge

▲ LP Enigma D1-73320/NA
CA D4-73320/NA

KID FLASH He's In Effect

LP Epic Tabu BF2-44085/NA
CA B2T-44085/NA

KINGDOM COME Kingdom Come

▲ LP Polydor 835368-1/NA
CA 835368-4/NA

MENTAL AS ANYTHING Mouth To Mouth

▲ LP Columbia BFC-44144/NA
CA BCT-44144/NA

TED NUGENT If You Can't Lick 'Em ... Lick 'Em

▲ LP Atlantic 81812-1/NA
CA 81812-4/NA

O'KANES Tired Of Runnin'

▲ LP Columbia FC-44066/NA
CA FCT-44066/NA

LEON REDBONE No Regrets

▲ LP Sugar Hill SH-3761/\$8.98
CA SH-C-3761/\$8.98

STACEY Q Hard Machine

▲ LP Atlantic 81802-1/NA
CA 81820-4/NA

TIME BANDITS Can't Wait For Another World

LP Columbia BFC-44162/NA
CA BCT-44162/NA

BONNIE TYLER Notes From America

▲ LP Columbia FC-44163/NA
CA FCT-44163/NA

VARIOUS ARTISTS Best Of House Music

LP Profile PRO-1248/NA
CA PCT-1248/NA

WEATHER GIRLS Weather Girls

▲ LP Columbia BFC-40778/NA
CA BCT-40778/NA

ZODIAC MINDWARP & THE LOVE

REACTION Tattooed Beat Messiah

▲ LP Vertigo 832729-1/NA
CA 832729-4/NA

SOUNDTRACKS

ENNIO MORRICONE Frantic

▲ LP Elektra 60782-1/NA
CA 60782-4/NA

VARIOUS ARTISTS Action Jackson

LP Lorimar 90886-1/NA
CA 90886-4/NA

VARIOUS ARTISTS She's Having A Baby

▲ LP I.R.S. 6211/NA
CA IRSC 6211/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.

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RETAIL TRACK

(Continued from page 54)

Pepsi, all supplied by MCA and other vendors. "This all kind of started when we did a Steve Wariner on a flatbed truck," says John Quinn, director of retail operations. "We will do another Will & the Kill at our Dallas Beltline store."

NICE NEIGHBORS: CD-only stores have had to expand with the product—but it hasn't always been easy. Compact Disc Unlimited, in Costa Mesa, Calif., south of L.A., bowed in mid-1985 in a 400-square-foot store, then absorbed 1,200 additional square feet next door when a computer store moved out. "That allowed us to put a classical room in our original store space. Now it looks like a gift shop moving out on the other side will give us another 600 square feet," says Dale Peterson, who co-owns the store with his son Russ. At first, Russ Peterson was able to handle things with buyers Sergio Vera and John Berg. But Dale Peterson recently quit his other, full-time job and now works full time at the store, helping with the accounting and administration.

HOUSE ACCOUNTS: Independent wholesaler The House Distributors Inc. in Olathe, Kan. (suburban Kansas City), reflects the growing increase in budget compact disks. According to Dan Conn, sales manager, "Lines like Michele out of France are releasing remastered CDs. We are selling a big-band sampler. Independent-label CDs at \$7 allow stores to price product at \$10. We're seeing older jazz, original rock'n'roll, r&b, and other genres

really taking off." House has these regional reps virtually blanketing the Western U.S.: Michael Crocklett (Texas), Carol Bernstein (Chicago), Charlie Wrobbel (Denver), Joe Stinger (Minneapolis), and Carmen La Rosa (Portland, Ore.).

FIRST IN, LAST OUT: Platters, just north of the Univ. of Washington in Seattle, is something of a phenomenon. For one thing, it has remained in the same location—just off the exit from a freeway that was once the main artery in north Seattle—for 42 years. Owner Gary Del Mastro says that one key to the store's longevity—in addition to its good location—is that it has managed to be the first in its area to get into things and the last to get out of them. "Nearly six years ago, we introduced the CD to Seattle. We preceded others in our area by at least several months, most of them by two to three years." The store opened in 1946 as Stewart-Sullivan Records (named after present landlady Eleanor Stewart and her late husband, Jack Sullivan). One of the first stores to carry 45s, Platters still stocks a 15,000-title inventory (none used). Del Mastro boasts similar pioneering in 12-inch product in 1976 and says the store now has "Seattle's best selection." So what about 8-tracks? "We still seek factory-fresh 8-tracks. They're still selling."

ALL IN THE FAMILY: Husband and wife Bill and Sydney Keffury, along with sons Todd, 18, and Darren, 22, are having a ball operating a new compact-disk-only store, CD Seller, in the San Francisco suburb of San Rafael. The store is actually located down a flight of stairs just off Fourth Street in the suburb's hot downtown section. If the Keffury name sounds familiar, it should: Bill Keffury was on Bay-area radio for 27 years (KYA, K101, KCBS, and, most recently, KFOG-FM) and still does all the store's spots on local KTID-FM.

Totes For Tapes

Applied Design is aiming its Tune Totes at a youth market that wants color and gimmickry as well as good musical sound. Each Tune Totes package consists of four brightly colored cassette holders on a rope. The holders snap around unboxed cassettes and have openings to show the names of the songs and artists.

Available in 12 colors, the Tune Totes are set to retail for under \$3 each. Contact 312-543-5252.

Is your store or chain nearing a milestone? Let Earl Paige at Retail Track know about by calling 213-273-7040.



Buena Vista Records and Tapes audio selections.

'Willow' Set Due

Buena Vista Records and Tapes has announced a complete selection of audio products tied to the release of "Willow," a Lucasfilm Ltd. motion picture set for a late May debut.

The Buena Vista product selection includes a souvenir story LP, compact disk, and 12-by-12-inch packaged cassette. Each souvenir-story audio product features music and dialog from the film and includes a 16-page, full-color photo book.

The company will also release a 24-page, full-color book complete with story and photos and a read-along cassette with story and music from the film. More information is available at 818-840-1665.

A&M Puts Muscle Behind Kid Recordings

NEW YORK A&M has instituted a monthlong sales program for its full-price line of children's recordings, highlighted by the Grammy-winning collaboration by Jack Nicholson and Bobby McFerrin.

The A&M-distributed Shoreline, Windham Hill, and Word labels are part of the label's sales effort. Shoreline and Windham Hill accounted for three of the five Grammy nominees in the best-recording-for-children category, won by the Nicholson/McFerrin pairing on "The Elephant's Child." That record was released on the Windham Hill-distributed Rabbit Ears label.

The spring months are traditionally strong sales periods for children's recordings, according to David Steffen, senior vice president of sales and marketing. The sale will run until March 25, corresponding with tours by several Shoreline artists.

BMG Distribution is offering ac-
(Continued on next page)



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That Cover Girl Look. The Cover Girls—Margo Urban, left, and Caroline Jackson—had Gotham chain The Wiz covered when the Fever Records act signed autographs at one of the web's Brooklyn, N.Y., stores.

Customers Praise German Capriccio Label's Digital Display Boston's Barnes & Noble Hosts DAT Demo

BY DAVID WYKOFF

BOSTON Consumers in this market got a taste of digital audiotape technology Feb. 19 when German classical/jazz label Capriccio staged a demonstration at Barnes & Noble's Downtown Crossing location.

A sign in the bookstore's street-front window was the only promotion that the event received. Still, some 100 customers attended the demonstration.

Additionally, the DAT unit—which was a combination of Sony 2500 A and B studio components—was left at the store for use through the next afternoon.

Customer reaction was favorable and inquisitive, according to Valerie Hamm, assistant manager of the store's music department. "The demonstration was around the rush time of the day, which helped, but there were many people there to find out how the machines work and how differently they sound. And, for the most part, they asked well-informed questions," she says.

"Barnes & Noble was the first and, to date, only Boston-area dealer to stock DAT product, as they were a number of years back

with compact disks," says Jerry Stine, U.S. marketing director of the West German label who led the demonstration. "So it was only natural for us to do the demonstration here."

"And, now that both Clarion and Kenwood are selling or have announced that they will sell car DAT players, it's time for us to take the product to the consumer," says Stine.

Another demonstration is planned for April in Chicago at the large downtown Sound Warehouse location. "The hardware manufacturers are very supportive of these beginning marketing efforts to get the product into stores, and they use our prerecorded tapes when they promote themselves," he adds.

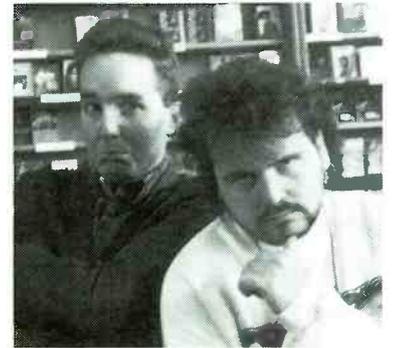
This Barnes & Noble unit, said to be one of the area's leading classical dealers, has been carrying Capriccio DATs since late January and recently started stocking the entire catalog of this Delta-Music GmbH/subsidiary.

"We carried a few titles at the beginning, and they sold out fairly quickly. Now, we're looking to stock ones and twos of all the titles in their catalog. There are a few people with machines now, though it's anybody's guess how quickly the demand will grow," says music department manager Paul Cary.

Individual tapes, which list at \$27, are merchandised in the smaller, European shrink-wrap packaging within 6-by-12-inch cardboard longboxes.

Dom Silvi, Capriccio's area distributor, claims that a number of New England retailers, have ex-

pressed interest in stocking DAT software. "They're all watching what's happening here at Barnes & Noble now," he says.



Hanky-Panky. Major Records artist Kev-Ski, left, on the stump to pump his cover of the Tommy James song "Hanky Panky," visits Seattle store Music Menu and its owner, Glen Boyd.

A&M LABELS LAUNCH CHILDREN'S PRODUCT PROMO

(Continued from preceding page)

counts a 6% discount off invoice price during the sale period. Titles by children's music stars Raffi, Fred Penner, the Sing-A-Long Kids, and Sharon, Lois & Bram are included in the sale.

Adding to retailer incentive is an extended-payment plan. Customers receive 30, 60, or 120 days extra dating, depending on how early in the program orders are placed.

The entire Rabbit Ears line, known for pairing actors and musicians to perform classic children's stories, will be available. Titles include collaborations between Glenn Close and Mark Isham, Meryl Streep and George Winston,

and Cher and Patrick Ball.

Grammy nominees included in the sale are Close/Isham's "The Emperor & the Nightingale" album on the Rabbit Ears label and Raffi's "Everything Grows" on Shoreline/A&M.

BRUCE HARING

Maxell AA Alkaline Audio Battery

Maxell Corporation of America has introduced an AA alkaline audio battery, which it says is designed to produce clearer sound and last up to 10% longer than the standard AA alkaline battery.

The company says the chemical

constituents of the battery, including mix and construction, combined with lower internal resistance promotes longer life. The loss of signal because of power drainage associated with standard alkaline batteries is also prevented, Maxell says.

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1167

Steppingstones to a Milestone—and Beyond

By GEOFF MAYFIELD

In 1958, a still-young musical genre called rock 'n'roll was accelerating the growth of the record industry. Its merchandisers, many of them rackjobbers or sub-distributors, saw a need to band together to address common concerns.

Now 30 years old, the National Assn. of Recording Merchandisers has emerged as a major force that undeniably shapes the landscape of its industry.

"One of the most meaningful things to me is that it's still a very, very vital organization that's still very much involved with everything under the sun," says Mickey Granberg, NARM executive vice president.

Granberg has a keen and unique vantage point from which to view the trade group. She has worked for NARM for more than 25 years, and she has attended every one of its conventions.

To Granberg, vitality is—and has been—the organization's primary strength. "The interesting thing is that it goes across all the age blocks, from a veteran like Russ Solomon who was one of NARM's founding members, to a newcomer who is going to his or her first convention."

Indeed, the year that led to this milestone convention was an eventful year for NARM—one that saw the trade group respond to industry trends and entertain change within its own activities. Among the highlights:

- Shortly after its 1987 meet concluded last February in Miami, NARM became the one of the first music industry concerns to boycott Arizona Gov. Evan Mecham's rescission of the Martin Luther King holiday when it announced it would relocate its October Wholesalers Conference from Scottsdale to Palm Springs, Calif.

- The organization compiled consumer research, based on responses from customers in more than 800 stores, which gauged consumer attitudes, buying patterns, demographics, and product awareness.

- September's summit of the NARM Retailers Advisory and Manufacturers Advisory committees was hailed by both dealers and record companies as a vast improvement over previous meets. In recent years, the annual gathering had become little more than a bickering session.

This time, data from its consumer survey and other sources of information made for more professional and focused presentations on such relevant topics as compact disk pricing, cassette singles, and artist development. "That was probably the starring event of the year," says Solomon, founder and president of Tower Records who is concluding his term as NARM's president.

"It's the kind of thing, on a continuing basis, that NARM is all about."

(Continued on page N-18)

As NARM Turns 30—an Open Birthday Card

By PETE JONES

On behalf of the Manufacturer's Advisory Committee, Happy Birthday NARM. But beware: 30 is the end of youth.

A key birthday wish, therefore, is that NARM continue to function with a youthful sense of enthusiasm and possibility—that "how" and "why not" are not replaced by "no" or "that's how it is." Also, our best wishes for the growth, diversity, strength and energy of the organization.

New artists, new configurations, new methods, new investment—change does not always represent progress, but in a worldwide industry as dynamic as this, it does much more often than not. For manufacturers, as for regular members, NARM is an important forum for both change and standardization in areas from creative merchandising to MIS systems.

NARM is our best structured opportunity to maximize the common interests of copyright owners and merchants by understanding how they both coincide and differ.

In my personal opinion, the most important progress in need of completion is the work to standardize forms, routine procedures, bar codes, telecommunications systems, packaging, and similar issues as appropriate.

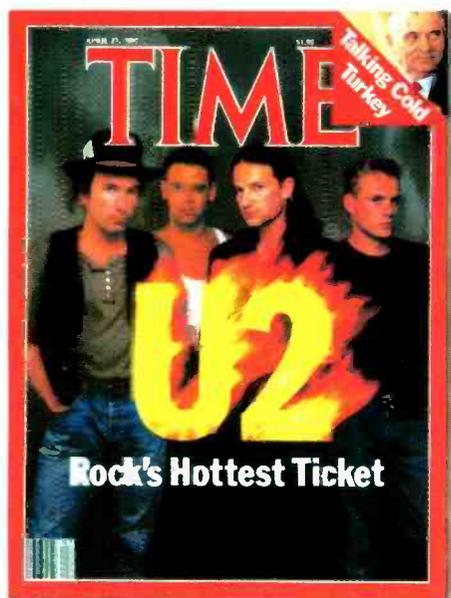
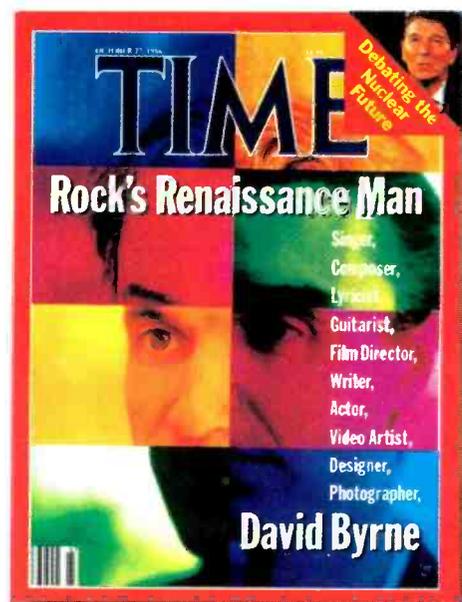
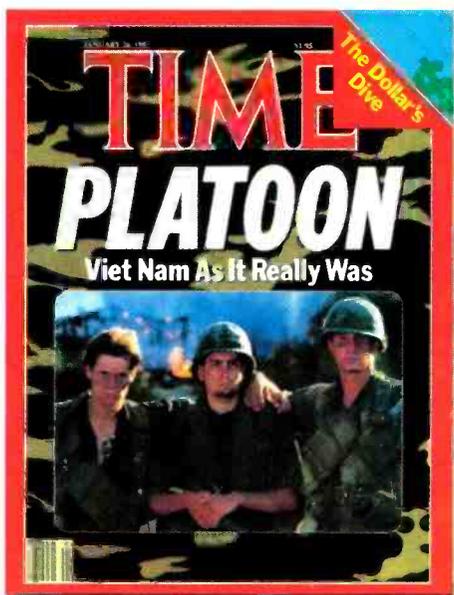
We should collectively manage these issues so as to solve problems that get in the way of what we all really care about: the music. It's the music, the talent, originality and energy of artists that bring customers to your stores from which the artists, you and we profit. Fulfillment problems, sub-optimized applications of technology, and ineffective inventory systems are obstacles which lose sales or find costs for all of us.

While this annual convention is the most visible manifestation of NARM in action, we should all be at least as interested in and supportive of the work of NARM's committees, in the regionalized NARM meetings throughout the year, and the annual

(Continued on page N-17)

Billboard
SPECIAL
EDITION





AOR

(Adult-Oriented Read)

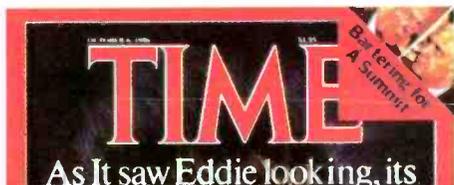
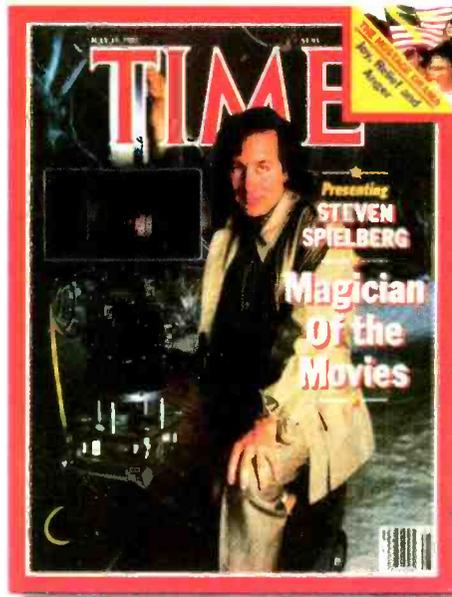
The problem? How to reach today's vast audience of adult music lovers.

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Reach today's most influential adult audience. Cross over to TIME.



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A Year After Glen's Wakeup Call—Has Anybody Answered the Bell?

By GEOFF MAYFIELD

Few knew what to expect during last year's NARM meet when the lights went low for the appearance of a retail consultant named Peter Glen.

In very quick order, he began ringing a startling wakeup call for attending music merchandisers, warning that their retail venues were unpleasant, unexciting places to shop; that they had lost touch with providing basic needs for their employees; and they were blindly following tired, lazy merchandising habits that don't meet the challenges of what is becoming an increasingly competitive retail environment.

"Going to a record store is one of the most humiliating experiences I've ever been exposed to," he blasted.

Glen illustrated his tirade with slides shot on a tour of several stores in the New York City Metro area, including some that were operated by some of the industry's largest chains. "My first reaction was, 'This guy, whoever he is, must be overstating the state of record retailing,'" says Larry Munder, senior vice president of Camelot Music.

Rather than wince, however, most dealers at the Miami convention took Glen's admonitions to heart. When he con-



A live concert opens the doors of National Compact Disc's second store in La Habra, Calif.

A store-length glance down the aisles at Spec's Music in Miami.

In-store view of LaserLand store, Denver.

cluded his presentation, the audience gave Glen a long and loud standing ovation that seemed to say, "Thanks, we needed that!"

Glen brought impressive credentials to NARM's '87 meet, having been retained by such firms as Sears, Esprit, Dayton Hudson, and Waldenbooks. But, by his own admission, he was new to the music business ("Do you really have companies that call themselves rackjobbers?" he quipped). Thus, despite his background, no one—including those who hired him to speak at NARM—could have anticipated the impact he would ultimately have on the convention.

A year has passed since Glen's scolding. Did his presentation inspire any changes in the record-retail environment?

"I think it's always good to get your head on straight," says Russ Solomon, president of Tower Records. "Subliminally, you look at yourself a little more clearly."

Tower's landmark superstore in downtown Manhattan was one of the stores that Glen ripped during his NARM presentation, attacking its lack of customer service, cleanliness, and orderliness. Solomon says, however, that the realities of a large, high-traffic outlet make some of Glen's recommendations impractical.

"The trouble is, in a busy store it's hard to keep super clean. You try you're darndest, but you just get beat up. And, customer service is a very difficult thing, especially in a large and busy store," says Solomon.

(Continued on page N-16)

In recognition of opening its 600th store, The Musicland Group placed a billboard outside its Minneapolis headquarters in November. The company currently operates 616 stores in 47 states.



The Crash of '87 Won't Dash Hopes of '88

By MARK MEHLER

With the exception of a few mining stocks, the Crash of 1987 took no prisoners. Home entertainment retailers and distributors were no less unscathed than General Motors or IBM.

Just to recap the painful news: in the latter part of October, Musicland stock lost nearly a third of its market value; Handleman lost nearly 50%; Sound Warehouse stock was off about 30%. Warehouse Entertainment rejected a \$14.25 per share takeover offer just before the crash, which drove the stock price to \$7.50 on Oct. 26.

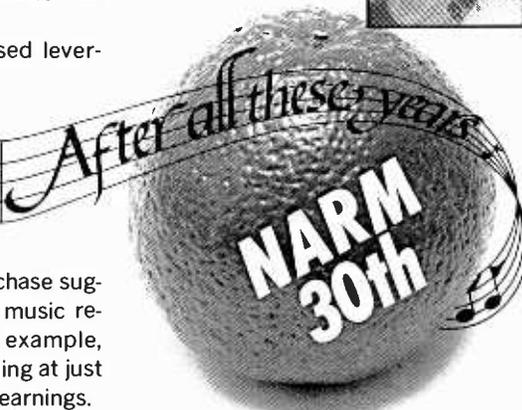
The sell-off in the retail sector continued for several weeks. Music and video chains were hit on several fronts. First, Wall Street tended to lump them with general merchandisers and apparel chains, which had been out-of-favor with the investment community since the collapse of The Gap last August. Second, home entertainment retailers are part of the large universe of small-capitalization stocks that were victimized by the "flight to quality." Institutional investors deserted these issues en masse, and individual investors dumped their lower-cap stocks to take end-of-the-year tax losses (Billboard, Dec. 19, 1987).

As the new year unfolds amid widespread predictions of economic slowdown, the outlook for home entertainment retailers is still uncertain, but not at all negative. Stock prices began firming up in December and January, and most of the larger chains are believed to have sufficient cash to finance growth this year. Keith Benjamin, an analyst at Silberberg, Rosenthal in New York, is among the bulls. He points to continuing strong demand for compact disks and a hot market for sell-through home video as two major reasons the retail segment should experience revenue growth in excess of 20% this year. Benjamin says earnings could grow even faster.

Musicland's 1987 results illustrate those trends. An 84% hike in CD sales and a 51% increase in home video sales, coupled with cost control programs and an avoidance of Christmas markdowns, boosted earnings 71% and sales 24%. Benjamin looks for Musicland earnings to grow about 20%-22% this year.

Others point to the proposed leveraged buy-out of Warehouse at \$14 a share by Adler & Shaykin, a New York investment firm. At 23 times current earnings and about 14 times next year's projected earnings, the Warehouse purchase suggests that other publicly-held music retailers are undervalued. For example, Musicland on Jan. 25 was trading at just over 8 times projected 1988 earnings.

Many analysts believe that in a poor economy, low-ticket music retail stocks will outperform the market. Depressions and recessions, historically, have not dampened demand for entertainment—witness the film in-



(Continued on page N-18)

The Name Game—Following the Bouncing Logo

What's in a name? Apparently, in music retailing, name recognition is no longer considered to be an essential marketing tool.

Large chains like the Musicland Group and Trans World Music Corp. have already blazed a trail for multilogo marketing; now others are following their lead.

Musicland is the most frequently used banner in the Musicland web, but the company also operates record shops under the Sam Goody and Discount banners, and more recently added video stores under the logos of movie studios Paramount Pictures and Columbia Pictures.

When the Minneapolis-based chain bought the Sam Goody web, it held on to the trademark of that famed Eastern chain. Years later, that logo came in handy on the other coast. When Musicland sought to pump up business at the Licorice Pizza stores that it bought from Record Bar, Sam Goody went West.

Albany, N.Y.-based Trans World, meanwhile, never sought to establish a singular logo. Many of its first stores ran under the name Record Town, but soon the chain began opening Tape Town stores. In some cases, the second logo allowed the chain to open two stores in the same mall.

Of course, much of Trans World's expansion has come through the acquisition of existing chains. In Chicago and Cincinnati, it owns some Peaches stores. Through the years, it has also landed Record Land, Coconuts, Music World, Great American Music, and several others.

And, as Trans World sees fit, it can use most of these logos to accommodate various market situations. For example, the chain recently converted its Peaches stores in suburban Chicago to the Music World logo. The Windy City's downtown stores, however, have continued under the Peaches banner.

Roslyn, N.Y.-based Record World now operates two Square Circle stores. The first one came about as the child of necessity: a lease restriction held by Sam Goody in Paramus, N.J. mall would not allow a second store to either carry records, or use the word "record" in its logo. An employee contest determined the name Square Circle; the store confined its album inventory to cassettes and compact disks.

Pianist Roger Williams promotes a new album with in-store appearance at the keyboard in the West 51st St. Sam Goody store, Manhattan.



Dwight Yoakam makes in-store appearance and signs autographs at Sam Goody store in Nashville.

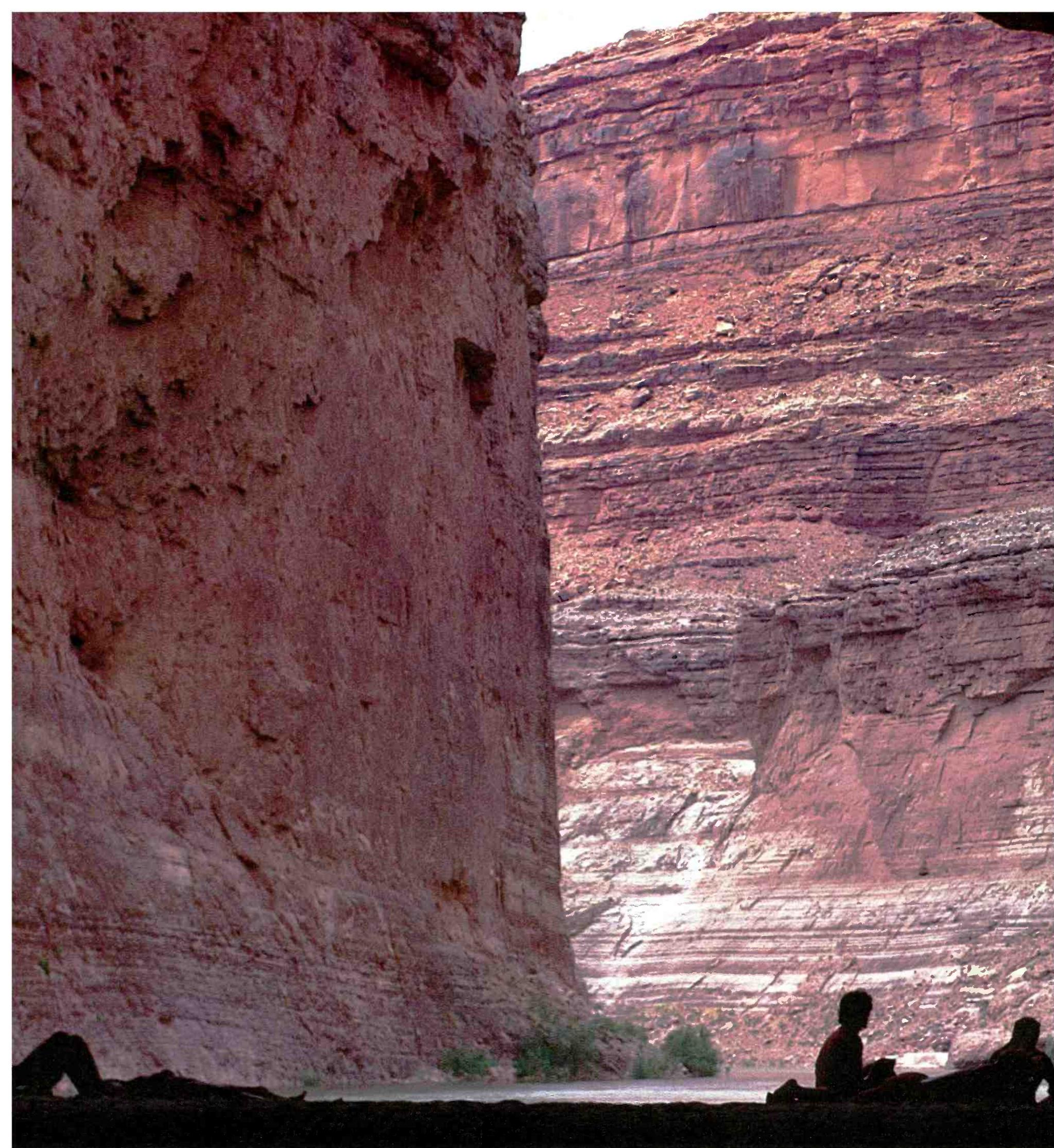


Then, when the chain sought to establish a "neighborhood store" concept with a unit in Brooklyn Heights, it took the new moniker to that New York borough.

According to Bruce Imber, vice president of planning and operations, Record World's first idea was to save the Square Circle entity for non-mall stores, like the Brooklyn unit. Now, he says the purpose of the new name's "less clear cut than its initial intent or its original meaning."

Imber points out with Trans World stores like Record Town and Tape World opening in his stores markets, "the name Record World is not as advantageous as it once was." And, he adds, with vinyl sales yielding more and more to cassettes and CDs, the

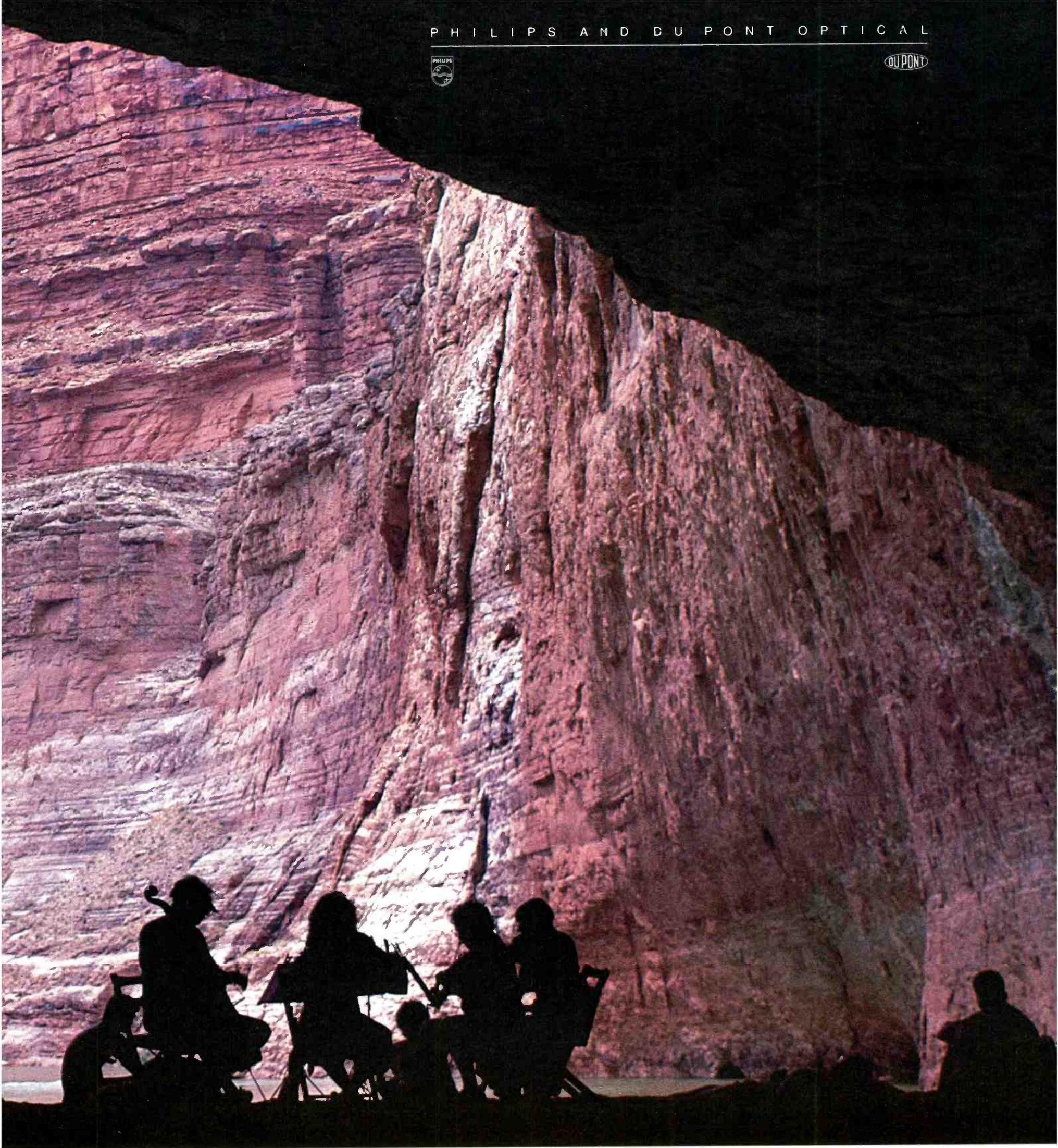
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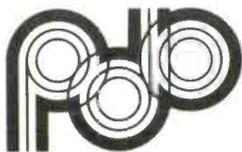
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Clicking With the Right Combo-nation

Combo operating—the still-debated concept of combining the elements of both a video specialty and prerecorded audio software store—is looking up, along with almost everything else in home entertainment software retailing.

"Up to the summer of 1987, video rental was a drag on companies," says Keith Benjamin, analyst at Silberberg, Rosenthal & Co., and Wall Street expert who watches closely the leading public combos (Wherehouse, Sound Warehouse, and Spec's). "Rental revenues were at least flat to up in the final quarters."

Although retail stocks have been sold off, especially after the Oct. 19, 1987 turbulence, Benjamin sees investors looking more favorably at combos. Their performance is not being pulled down so much by rental "because the key players have adopted slightly more conservative accounting. They've firmed up. Their earnings are not regarded as being so artificially inflated by inventory writeoff practices."

He adds, "If we are indeed going into a recession period, renting a movie has to be the biggest bargain in home entertainment."

Oddly enough, Benjamin chooses as one example of video rental bullishness, the one chain that has never emphasized it: Musicland. This is remarkable because Musicland is offering rental in only around 50 of its 618 outlets and renting at 88-cents, at that, throughout most of 1987 in its 32 or so former Licorice Pizza units in Southern California (all but one unit in Torrance called Discount Records are re-named Sam Goody Music & Video).

According to Benjamin's calculations, although rental accounts for but a meager 1% of total video revenues, which is reported at 7.3%, the enormity of Musicland at \$510 million total revenues means rental contributes a nice piece of change all its own and still creates and stimulates store traffic.

Yet another interesting angle on combo, a concept developed by Wherehouse in the early '80s and jumped on by other West Coast chains in the summer of 1983, comes from Camelot Music, the 200-store principally mall web out of Ohio.

Conventional wisdom in video rental is that it could never work in malls because of the clumsy business of two trips and the parking hassles. Yet Camelot added rental in nearly 100 mall units beginning in 1982. Only this past Christmas, according to video buyer Carol Babeli, has Camelot started looking at seriously cutting back on rental.

"It isn't so much that we're discouraged about rental, it's rather that sell-through is growing so fast," she says. "We can utilize that space for sell-through," pointing to still another mall problem for rental, lack of store space.

As NARM delegates convene this week, combo operating is seen more and more the natural province of stand alone or strip store oriented chains, with eastern industrial region webs like National Record Mart, Kemp Mill Records, Waxie Maxie, and Record World remaining as always skeptical and wary because of the strong base of both independent and chain specialty retailing.

As one example of eastern philosophy and the conservatism toward rental, Benjamin points to Trans World Music, now the second largest chain behind Musicland with stores from Florida up through New York and out to

(Continued on page N-14)

THE BILLBOARD STORE REPORTER A NARM Survey

Flying High on Wings of Superstores

A trend coming full circle, the superstore—now seen in every direction on the retail map—dates back to 1975 when Peaches opened in 12,000 square feet in Atlanta. Recalling it well is Neil Heiman, today an operator of two stores in Seattle, but in 1975 an officer of the high-flying Peaches chain headed by his brother, Tom.

"We opened it on Friday the 13th," says Heiman, in those days a defiance of superstition but a reference that now becomes ironic inasmuch as the chain ultimately filed in 1981 for Chapter 11 reorganization. "Our largest store was in Milwaukee, 22,000 square feet. We once had an in-store with the Milwaukee Symphony Orchestra."

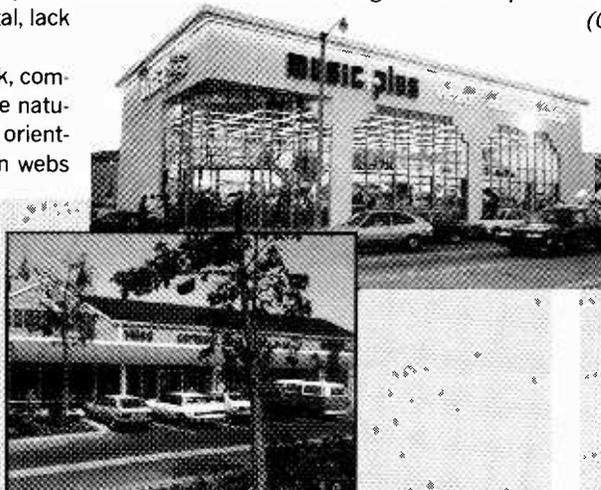
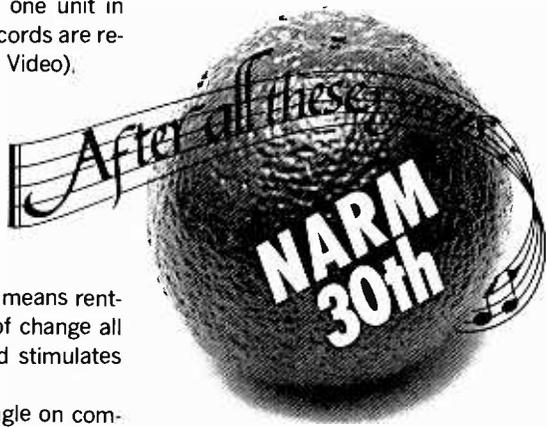
Industry lore retells that Peaches suffered the fate that is now remembered as "the big slump" of the prerecorded audio record business—an all-time low point in terms of interest and participation in NARM came in 1982 in Miami Beach—but the basic Peaches philosophy of big is best was not at fault. Rather it might have been a good idea too far ahead of its time.

Heiman rebuts the popular criticism that big, glitzy stores do not pay off. "You have to remember we only had

records back then," says Heiman, 36, "but today we have compact disks and video" together with the cassette tape driven analog audio business. "Eighty percent of the 40 locations we had are still up and running, so the proof is in the pudding," Heiman continues, delineating how the chain was divided up between three companies (Peaches Entertainment Corp., suburban Miami; Trans World Music, second largest chain in the business; and Sound Warehouse).

However, too big is a possibility in Heiman's view. "You have a big nut to crack everyday. I really think the 12,000 square foot size Wherehouse, Tower and others are opening is about right for the superstore."

(Continued on page N-19)



Exterior of Music Plus store, 1st St. & Fairfax Ave., Los Angeles, and suburban Music Plus, Fountain Valley, Calif.



Mall front and interior view of Wall-to-Wall Sound & Video, Rockaway Town Square, N.J.

Standing Tall in Land of the Mall

Conventional wisdom among home entertainment chains operating in malls has been that, at some point on the American landscape, there simply wouldn't be any more room for them. That point may be more distant in time. Malls, or more descriptively shopping centers, are becoming smaller, and even more numerous.

According to the International Council of Shopping Centers, construction starts of centers 400,000 square feet and more peaked between 1971-1975 at 30 out of 831 total centers startups that half-decade. The next period 1976-1980, only 26 jumbos out of total 1,092 were leveled by the bulldozers. For the most recent period reported, 1981-1985 the figure on giant shopping center startups is down to 14 out of 1,345, or 1%.

Mid-size centers have grown since 1971 at a modest pace. These centers between 100,000-399,999 were 24%, then 17%, and finally 14% in the three time periods respectively. The real growth is coming in the 10,000-99,999 size center, now a whopping 85% or 1,138 of the total 1,345 startups 1981-1985.

Agreeing basically with the assessment is Mort Gerber, director of real estate at 29-store Record Shop, Sausalito, Calif., and among the few exclusive mall operations in the chain.

"There is still some opportunity in the west where there are major density areas that are growing," says Gerber who cites three recent Record Shop openings in what he calls "megamalls." These are North County Fair at a huge 1,300,000 square foot in Escondido north of San Diego; Valley Fair, San Jose 1,224,000 square feet; and Main Place, Santa Ana (suburban L.A.) at 1,039,000 square feet.

Some of the significance of the trend to smaller centers is viewed by Barrie Bergman, chairman of 138-store Record Bar. Even though smaller, today's centers are often ornamental and in high-income neighborhoods. Among daunting factors is the high rentals, "\$30 a square foot. That's high," says Bergman.

On top of basic rental, common area charges are trending upwards, too, agree Bergman, Gerber and others, who say these expenses encompass security, trash removal, special events, and so on, "and are usually expressed as a square-foot percentage but are apportioned and reflect the total size and number of tenants," says Gerber.

When all is said and done, mall operating is a craps shoot, Bergman says. "Even \$30 is worth it if you land a good one [mall]. The trick is how to tell you are getting a good one. You have to nail down leases so far in advance, two years in cases, before a shovel hits the ground."

Like some other chains, Record Bar has been expanding into the freestanding arena. So has Camelot Music.

One of the factors sending predominantly mall oriented chains out to the street or to the power strip is the trend by developers to allow too many record stores in a mall. "The intelligent developers are going to stop doing this, having two, three, even four record stores in a mall," says Barrie Bergman. "A mall is still basically a limited audience."

Record Shop has only one mall with three record stores. "The most we would consider is two others," Gerber notes.

At Record World, the 73-outlet Roslyn, N.Y. based predominantly mall oriented chain, Bruce Imber, vice president of planning and operations, says, "We have a chain in Virginia with a Waxie Maxie, Kemp Mill, and Wall To Wall in there with us. When we went in, they said there would only be two stores."

"While I'm generalizing, of course, mall developers tend to see record stores as a necessary evil, I think. We have to be careful in malls. We had Ticket

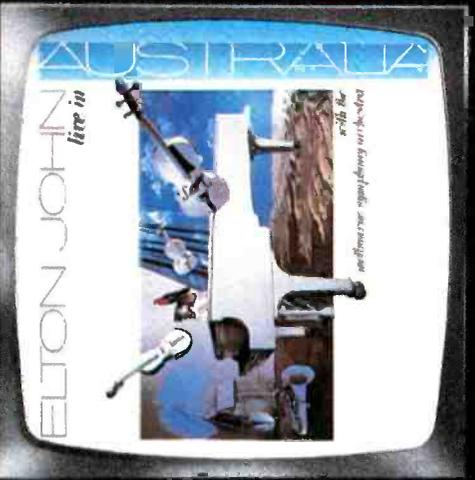
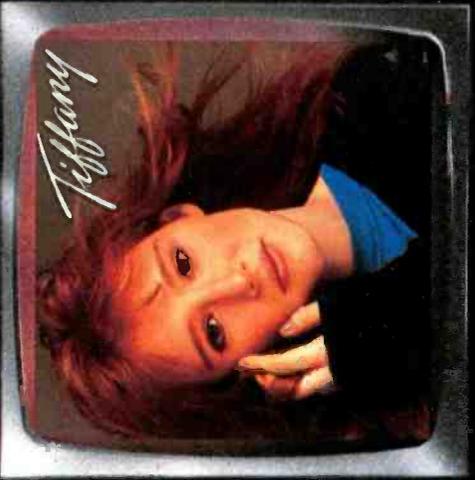
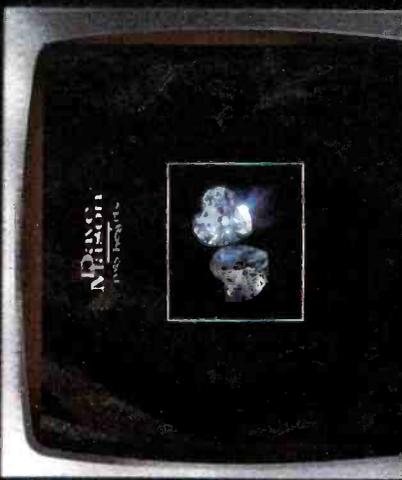
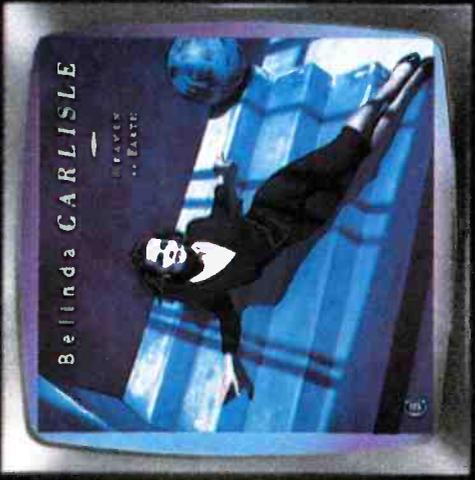
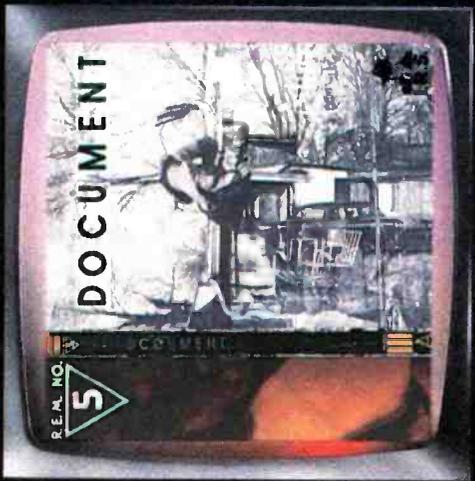
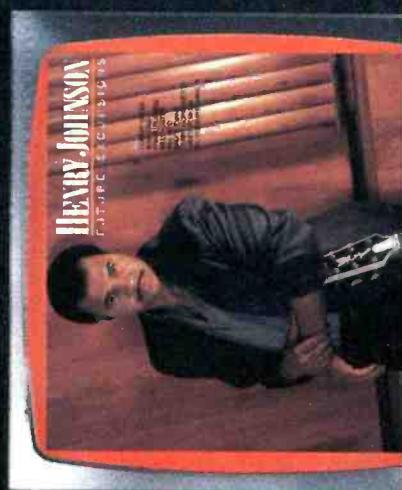
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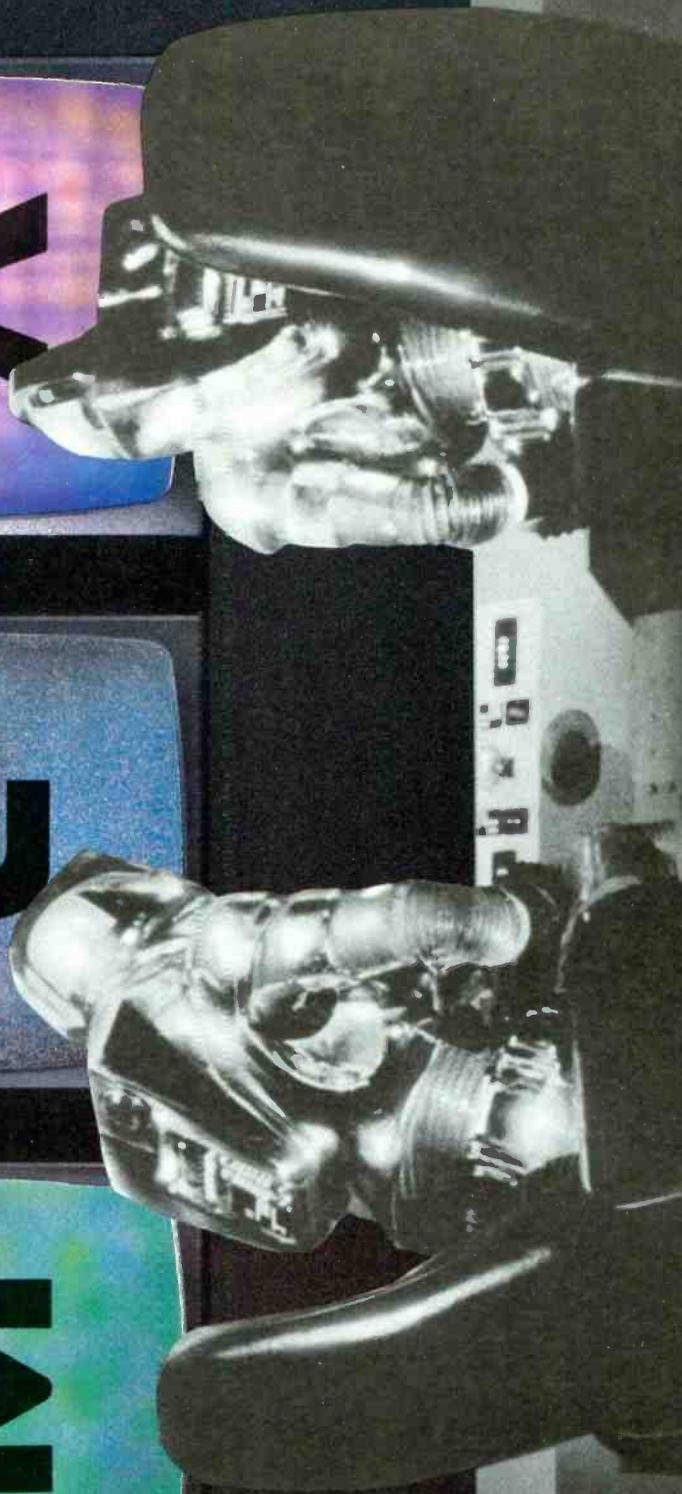
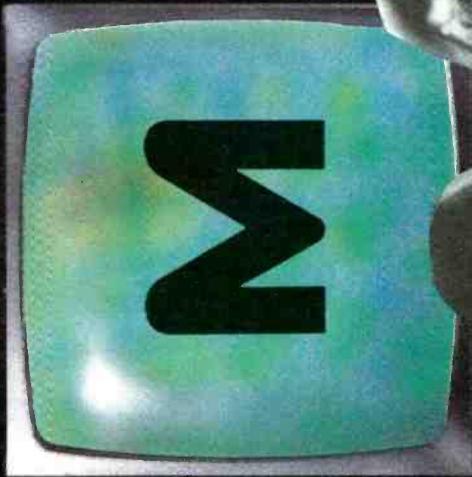
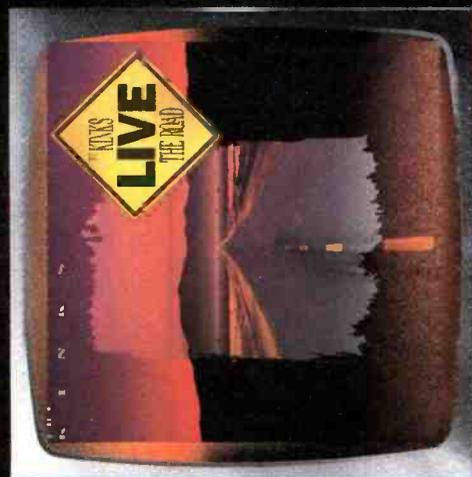
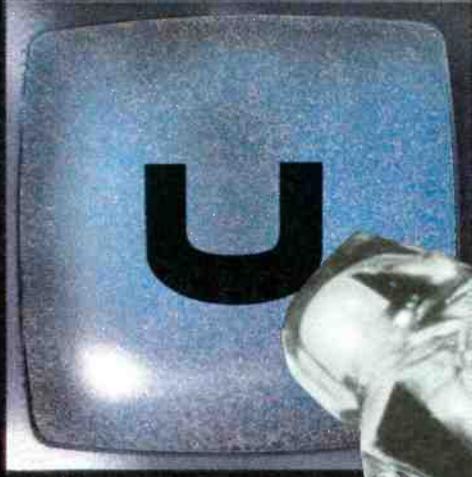
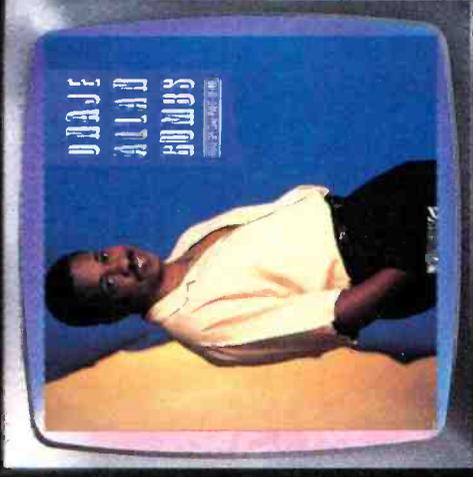
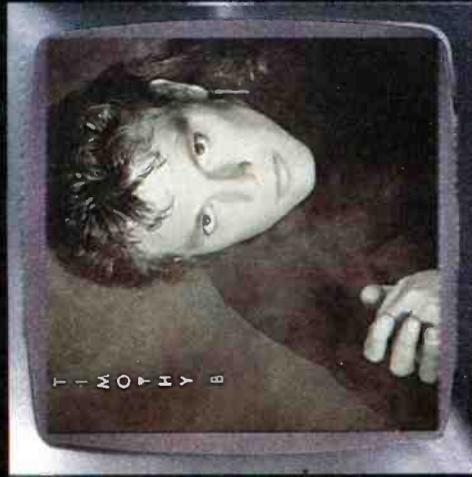
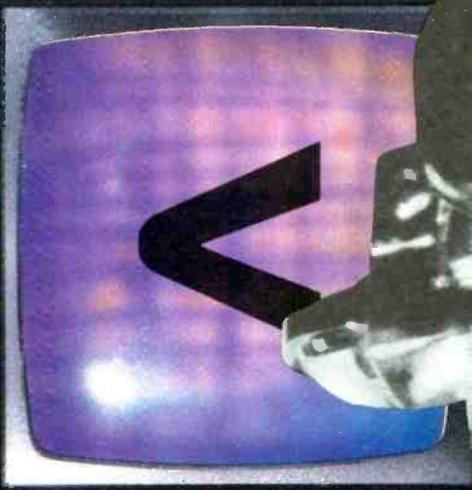
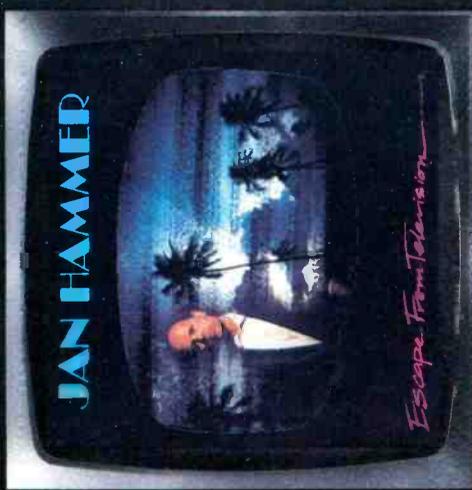
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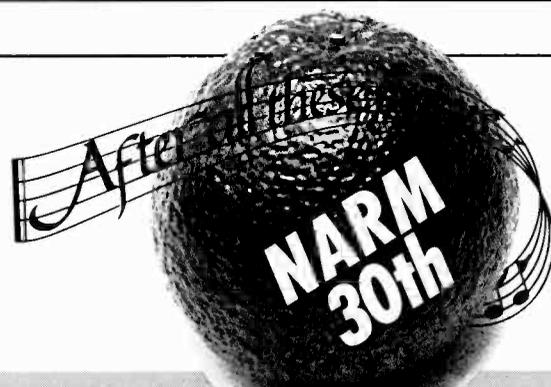
CLASSICS TODAY

MCA RECORDS

LPs, CDs & Singles Pricing Survey

CHAIN/LOCATION	\$5.98 LPs		\$6.98 LPs		\$8.98 LPs		\$9.98 LPs		\$11.98 CDs		\$15.98 CDs		45 SINGLES		12" SINGLES		CASSINGLES		CD SINGLES	
	SPECIAL	SHELF	SPECIAL	SHELF	SPECIAL	SHELF	SPECIAL	SHELF	SPECIAL	SHELF	SPECIAL	SHELF	SPECIAL	SHELF	SPECIAL	SHELF	SPECIAL	SHELF	SPECIAL	SHELF
ATLANTA COMPACT DISC* (Norcross, GA)									\$ 9.97	\$10.97	\$11.97	\$14.97							NS	\$ 3.97
BELIEVE IN MUSIC (Grand Rapids, MI)	\$ 3.99	\$ 5.98	\$ 4.99	\$ 6.98	\$ 5.99	\$ 8.94	\$ 6.99	\$ 9.94	\$ 7.99	\$11.94	\$12.99	\$15.94	3/\$5.00	\$ 1.99	NS	\$ 4.99	NS	\$ 2.49	NA	NA
CAMELOT ENTERPRISES, INC. (North Canton, OH)	NS	\$ 5.99	\$ 5.99	\$ 6.99	\$ 5.88	\$ 8.99	\$ 7.99	\$ 9.99	\$ 9.99	\$10.99	\$12.99	\$14.99	NS	\$ 1.99	NS	\$ 4.99	NS	\$ 1.99	NA	N.A
CENTRAL SOUTH MUSIC SALES (Nashville, TN)	\$ 4.99	\$ 6.49	\$ 5.99	\$ 7.49	\$ 6.99	\$ 9.49	\$ 7.99	\$10.49	\$10.99	\$11.98	\$13.94	\$15.98	3/\$5.00	\$ 1.99	NS	\$ 4.99	3/\$5.00	\$ 1.99	NA	NA
COMPACT DISC WAREHOUSE, INC.* (Huntington Beach, CA)									\$ 8.99	\$ 9.99	\$10.99	\$13.99							NS	\$ 3.99
GOOD VIBRATIONS, INC. (Canton, MA)	\$ 3.86	\$ 4.95	\$ 4.86	\$ 5.95	\$ 5.48	\$ 7.95	\$ 6.48	\$ 8.95	\$ 8.86	\$ 9.95	\$11.86	\$14.95	.99	\$ 1.86	\$ 3.33	\$ 3.95	.99	\$ 1.86	NA	NA
HARMONY HOUSE (Troy, MI)	\$ 4.49	\$ 6.49	\$ 5.49	\$ 7.49	\$ 7.49	\$ 9.49	\$ 8.49	\$10.49	\$ 8.98	\$11.98	\$12.98	\$15.98	3/\$5.00	\$ 1.99	NS	\$ 5.49	3/\$5.00	\$ 1.99	NA	NA
KEMP MILL RECORDS, INC. (Beldsville, MD)	\$ 3.99	\$ 4.99	\$ 4.99	\$ 5.99	\$ 5.99	\$ 6.99	\$ 6.99	\$ 8.99	\$ 7.99	\$ 9.99	NS	\$11.99	NS	\$ 1.99	\$ 2.99	\$ 3.99	NS	\$ 1.99	NA	NA
LASERLAND CORP., USA* (Denver, CO)									\$ 9.99	\$10.99	\$12.99	\$14.99							NA	NA
NATIONAL RECORD MART (Pittsburgh, PA)	\$ 3.99	\$ 5.99	\$ 4.99	\$ 6.99	\$ 5.99	\$ 8.99	\$ 6.99	\$ 9.99	\$ 9.99	\$11.99	\$12.99	\$15.99	3/\$5.00	\$ 1.89	\$ 3.99	\$ 4.99	3/\$5.00	\$ 1.89	NA	NA
PEACHES ENTERTAINMENT CORP. (Hialeah Gardens, FL)	\$ 3.33	\$ 5.98	\$ 4.99	\$ 6.98	\$ 6.98	\$ 7.96	\$ 7.98	\$ 8.96	NA	NA	\$12.98	\$15.96	NS	\$ 1.99	\$ 3.98	\$ 4.66	NS	\$ 2.49	NA	NA
Q RECORDS & VIDEO (Miami, FL)	\$ 3.99	\$ 5.98	\$ 4.99	\$ 6.99	\$ 5.99	\$ 8.97	\$ 6.99	\$ 9.97	\$ 8.99	\$10.99	\$13.99	\$15.97	NS	\$ 1.89	3/ \$12.99	\$ 4.69	NS	\$ 1.99	NS	\$ 3.99
RADIO DOCTOR RECORDS LTD. (Milwaukee, WI)	\$ 3.99	\$ 5.98	\$ 4.99	\$ 6.98	\$ 6.99	\$ 8.98	\$ 7.99	\$ 9.98	\$ 9.99	\$11.98	\$ 13.99	\$ 15.98	NS	\$ 1.98	\$ 3.99	\$ 4.98	NS	\$ 1.98	NA	NA
RAINBOW MUSIC (S. San Francisco, CA)	\$ 3.99	\$ 3.99	\$ 4.99	\$ 5.66	\$ 6.99	\$ 7.99	\$ 7.99	\$ 8.99	NS	\$ 9.99	\$12.99	\$14.99	NS	\$ 1.99	NS	\$ 3.99	\$ 1.49	\$ 1.99	NA	NA
THE RECORD BAR, INC. (Durham, NC)	\$ 3.49	\$ 5.99	\$ 4.49	\$ 6.99	\$ 6.49	\$ 8.99	\$ 7.49	\$ 9.99	\$ 9.99	\$11.49	\$11.99	\$14.99	3/\$4.98	\$ 1.89	3/ \$12.99	\$ 4.99	\$ 1.89	\$ 2.98	NA	NA
RECORD THEATRE (Buffalo, NY)	\$ 3.99	\$ 5.99	\$ 5.99	\$ 6.99	\$ 5.99	\$ 8.48	\$ 6.99	\$ 9.48	\$ 9.99	\$10.98	\$11.99	\$12.98	NS	\$ 1.69	NS	\$ 4.48	NS	\$ 1.99	NA	NA
ROSE RECORDS (Chicago, IL)	NA	\$ 5.49	NA	\$ 6.79	\$ 5.99	\$ 8.79	\$ 6.99	\$ 9.79	NA	NA	\$11.99	\$14.99	NA	\$ 1.99	NA	\$ 4.49	NA	\$ 1.89	NA	\$ 3.99
SHOW INDUSTRIES (Los Angeles, CA)	\$ 4.99	\$ 5.99	\$ 4.99	\$ 5.99	\$ 6.99	\$ 8.49	\$ 7.99	\$ 9.49	\$ 9.99	\$10.99	\$12.99	\$14.99	NA	\$ 1.99	\$ 4.49	\$ 4.98	\$ 4.49	\$ 4.98	NA	NA
SOUND DISK-TRIBUTORS, INC. (St. Louis, MO)	\$ 2.99	\$ 5.99	\$ 4.99	\$ 6.49	\$ 5.98	\$ 7.99	\$ 6.99	\$ 8.99	\$ 7.99	\$10.99	\$11.99	\$14.99	3/\$5.00	\$ 1.69	\$ 3.49	\$ 4.49	NS	\$ 1.99	\$ 2.99	\$ 3.99
SPEC'S MUSIC, INC. (Miami, FL)	3/ \$12.00	NA	NA	NA	\$ 6.99	NA	\$ 6.99	NA	\$ 9.99	NA	\$12.99	NA	3/\$5.00	\$ 1.89	3/ \$12.00	\$ 4.99	NA	NA	NA	NA
STRAWBERRIES RECORDS (Framingham, MA)	\$ 3.99	\$ 4.99	\$ 4.99	\$ 5.99	\$ 5.99	\$ 7.99	\$ 6.99	\$ 8.99	NA	NA	NA	NA	\$ 1.39	\$ 1.69	\$ 3.49	\$ 3.99	\$ 1.69	\$ 1.99	NA	NA
WAX WORKS (Owensboro, KY)	\$ 4.99	\$ 5.99	\$ 5.99	\$ 6.99	\$ 5.99	\$ 8.99	\$ 6.99	\$ 9.99	\$ 8.99	\$10.99	\$13.99	\$15.99	3/\$5.00	\$ 1.99	NS	\$ 4.98	NS	\$ 1.99	NA	NA
WAXIE MAXIE QUALITY MUSIC, INC. (Washington, D.C.)	\$ 3.99	\$ 5.99	\$ 4.99	\$ 6.99	\$ 5.99	\$ 8.99	\$ 6.99	\$ 9.99	\$ 9.99	\$10.99	\$11.99	\$14.99	NS	\$ 1.99	3/ \$12.00	\$ 4.99	NS	\$ 1.99	NA	NA

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Compiled by VALERIE BISHARAT

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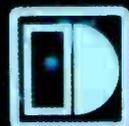
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Hot Accessories Are Harbingers of Early Spring

By EDWARD MORRIS

Hot, hot, hot. There are plenty of audio and video accessories to mull and marvel over this Spring—some a bit pricey, but most strictly low-end delights. Among the former is a tag-along color TV set for fervent videophiles. The **Sharp 3ML100**, which made its bow at Christmas, has a 3-inch screen, weighs under 11 ounces, and runs on dry cell, car or rechargeable battery, or AC current. With AC and antenna adapters, earphone, carrying case, and dry cell batteries, the unit retails for a hefty \$599.

Soundesign has bowed its Sports Stereo unit, a portable dual cassette recorder with AM/FM stereo and graphic equalizer. Powered by either six C batteries or AC, the recorder has a built-in side handle and a nylon carrying strap. And it comes in yellow or black. Retail tag: \$69.95.

Case Logic continues to expand its line of carrying cases and storage units for audiotapes and compact disks. Its solid oak CD storage shelves range in suggested retail price from \$29.95 for the 30-CD unit (Model OCD-30) to \$49.95 for the 90-record case (Model OCD-90).

A number of accessories have hit the market to enhance the performance of personal stereo and portable CD players. Among these are **Jasco's HE+ Amplified Stereo Mini Tower Speakers**. The set is powered by four C batteries or AC (with an optional adapter) and retails for \$29.99. **Hartzell's Rock'N'Run Sound Center** is a carrying case that converts portable cassette or CD players to "full room stereo sound." The device contains two 4-inch stereo speakers that connect to the headphone jacks of the portable audio units. The amplifying case can also hold up to eight boxed audiocassettes. It has spring-loaded latches and no-mar rubber feet.

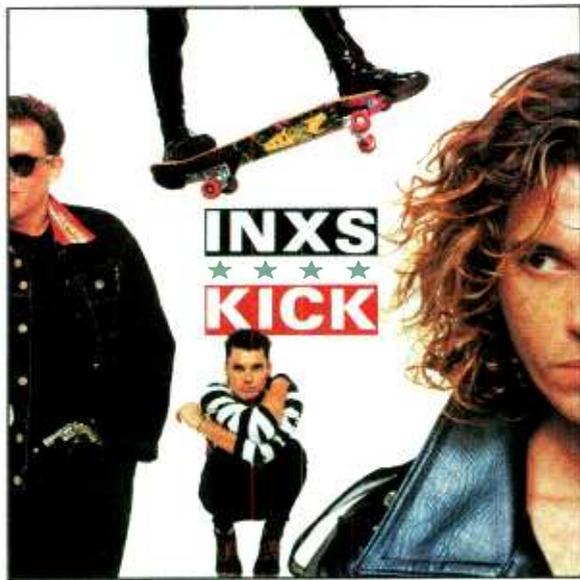
For active VCR users, **Kinma** is promoting its Cleaner-Winder to reduce wear on VCRs, video heads, and tapes and to clean new
(Continued on page N-14)

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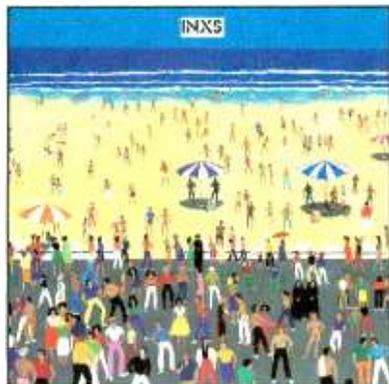
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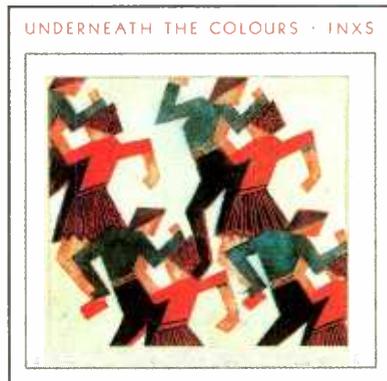
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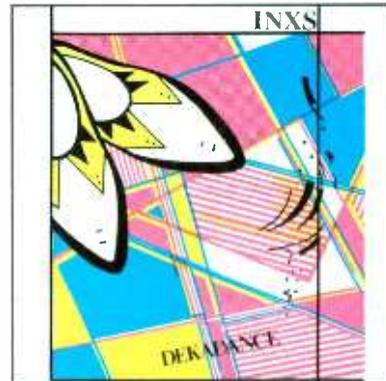
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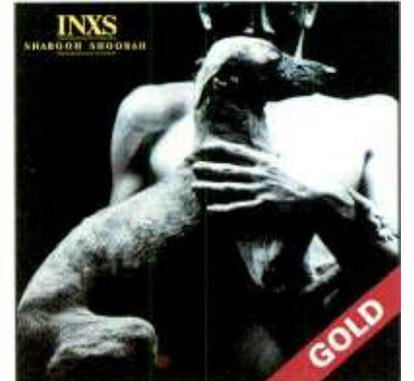
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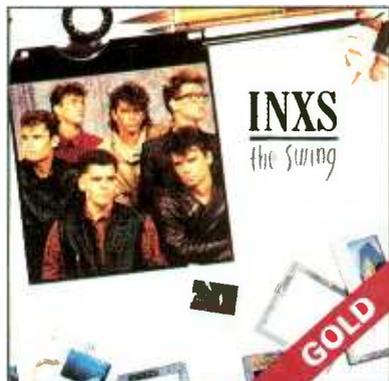
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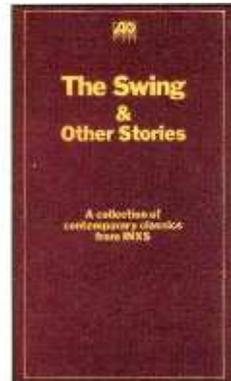
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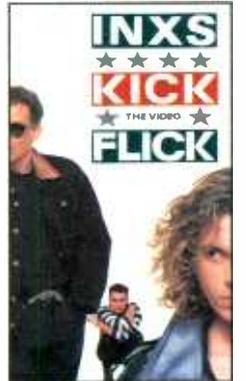
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ACCESSORIES

(Continued from page N-12)

and prerecorded tapes. Its features include fast-forward and re-wind, photo sensor automatic stop, automatic soft eject, AC adapter, and counter (with reset button). Suggested price: \$99.97.

Owing to the success it has had with its 100-minute length blank audiotape (HD8-100), Denon has introduced a 75-minute tape (HD8-75). The HD8 formulation is a hybrid of gamma ferric oxide and pure metal particles. Suggested price for the shorter length is \$4.25, while the 100-minute blank is notched at \$4.99.

Collectors of album-cover art can now display their best pieces in a rigid clear plastic frame that also protects the record jacket. Includes clip for wall-mounting. The shrink-wrapped Album Art frames from Music Unlimited retail in the \$3.99-\$4.99 range.

COMBO

(Continued from page N-6)

Minneapolis where it just acquired another non-combo chain, Great American Music. "Trans World is basically still testing rental."

While rental activity invigorates store traffic generally, can pump up slow periods of the week, and can be profitable on its own, the combo debate remains engaged.

For one thing, say chain nabobs, the home entertainment software marketplace has changed markedly since the summer of 1983. Finally convinced that Wherehouse's sacrifices in prerecorded audio was paying off in rental, Music Plus, Licorice Pizza, Tower Records, and Record Factory (ultimately absorbed by Wherehouse), all hastily added rental sections. But the prerecorded audio business was yet to reflect the compact disk phenomenon. Prerecorded audio then, as opposed to now, had not come back from the record high of 1978. Chains were still dabbling in such iffy areas as video games. Why not rental?

Offering a somewhat typical current analysis is Bruce Imber, vice president of planning and operations at 73-store Record World, on Long Island. "We had rental in four stores but got out of it [in December] because we're more of a mall-oriented chain and people just do not rent vid-



eo in malls. There were too many little stores near ours, too."

Yet another point Imber stresses is that "it was a case where these [combo] stores were an exception for us. For a chain operation, it makes sense to have more stores and be able to rotate your catalog items."

One of the longest holdouts in combo is Harmony House, the aggressively expanding 25-store chain out of Detroit where Lloyd Welch, director of corporate development, says the decision to never enter combo "is not etched in stone." Indeed, what Harmony House is doing in video, hints Welch, could help the chain gauge the potential of video rental.

"We've put sell-through video in a few of our stores, the top 100-125 titles," says Welch. The selection is placed near the front checkout counter where the chain arrays a very large assortment of blank tape and accessories.

Still another view comes from Leonard Silver, president of Record Theatre, Buffalo, who offers, "Video rental is not the record business. You have different hours entirely," he says of the chain's newest unit that cannot be exactly called a combo.

"We're open 7 a.m.-2 a.m.," he says of Record Theatre Video, closed just five hours and open every day of the year with a separate entrance (you do not go directly from video rental into audio). Silver will concede one similarity to records and tapes. "You have to be the biggest."

Yet one more wary approach is offered by Ivan Lipton, general manager at 60-store Strawberries Records, a dominant New England web. He says the chain is looking at its 14 combos "and doing some evaluating."

In mall operating, no chain has ever followed the Camelot lead, though Disk Jockey out of Owensboro finds combo still works where a mall is the key shopping environment in a community. Total mall chains Sound Shop out of Nashville and Record Shop out of Sausalito have never considered rental no more than does Musicland in its mall stores.

Meanwhile, Spec's Music and Turtles Records & Tapes continue to emphasize combo in the Southeast. Chains such as Sound Ware-

(Continued on page N-19)



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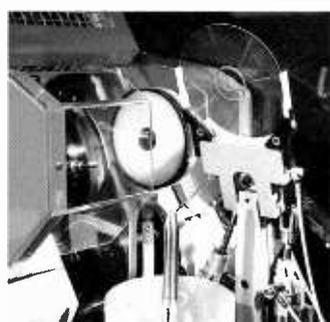
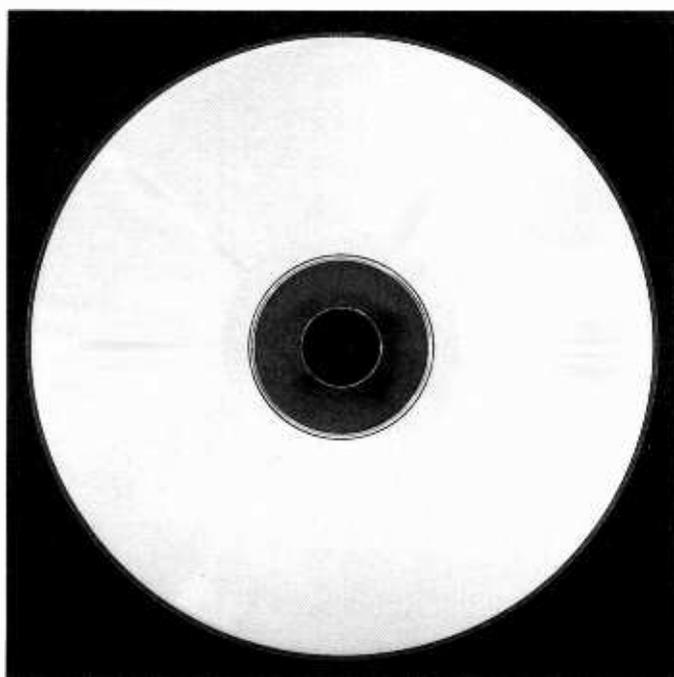
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WAKEUP CALL

(Continued from page N-3)

Another big-name chain that took its knocks during Glen's presentation knocked was Record World. Bruce Imber, the web's vice president of planning and operations, says, "We took it in the spirit it was given."

"Not everything [Glen reported] was accurate, but his intention was well stated that you should look at a store from the perspective of the employee or the customer. No one in our chain went back with a defensive attitude."

Although several webs at last year's NARM discussed retaining Glen's services, Camelot Music was the only one that followed through, hiring him to evaluate several of its Northeast Ohio stores and to make a presentation at last September's Camelot Retail Conference.

Mundorf says Glen's NARM address "was really a bell ringer" and that "a lot of that criticism had some special significance for Camelot."

Glen's emphasis on the role of the store employee struck a responsive chord with Camelot, says Mundorf, because the chain had just implemented an associates program aimed at enhancing the salesperson's position within the company. Camelot felt, as Glen preaches, that the attitude of its sales force would determine the quality of its stores' customer service.

Glen's Camelot presentation was similar to the ones he made at NARM or the August convention of NARM's sister organization, the Video Software Dealers Assn. But, he took an extra step, breaking the Camelot delegates into discussion groups and charging them to each develop a slate of "do-able ideas" that would improve the store environment.

One of those suggestions, to implement an excellence interview that would formally recognize an employee's outstanding effort, became Camelot policy, says Mundorf. Other suggestions that came from those discussion groups, like establishing an associate-of-the-month award or implementing a customer survey, are being investigated.

Still another batch of suggestions—like recognizing such personal landmarks as an employee's birthday or work anniversary, solici-



iting ideas from the store crew, or coaching store associates on how to handle difficult situations—were not made official policy, but Mundorf says Camelot executive staff told store managers that they could effect those ideas on their own, and encouraged them to do so.

Mundorf says the associates program and his store managers' response to the mirror that Glen held for them are showing results: "Unqualified, it's working."

"Our turnover has decreased and productivity has increased, but better than anything is the attitude. We've achieved a better attitude in the stores."

Mundorf also cites mail from customers that the chain received during the holiday-selling season as evidence that Camelot's program is bearing fruit. "We got dozens of letters that point out pleasant shopping experiences that they had with our employees and in our stores—and not one complaint letter. That's unusual, because usually when someone takes time to write a chain's headquarters, they do it to complain."

Mundorf and other retail executives say the most important of Glen's messages are not new ideas at all. Many of the industry's larger retailers built their first successes by paying attention to detail and being responsive to customer needs, but those concepts can get lost in the shuffle as companies grow.

"It's a return to basic values," says Mundorf. "Glen provided a valuable service for us by reinforcing the goals we intended to address anyway."

"You start thinking, 'I can do things better,'" says Tower's Solomon. "But, if you're a good businessman, you're *always* thinking of ways to do things better."

BIRTHDAY

(Continued from page N-1)

wholesale and retail meetings.

We must seek practical answers to real problems without either party expecting the other to bear a disproportionate or inappropriate burden. That goal should be NARM's continuing objective.

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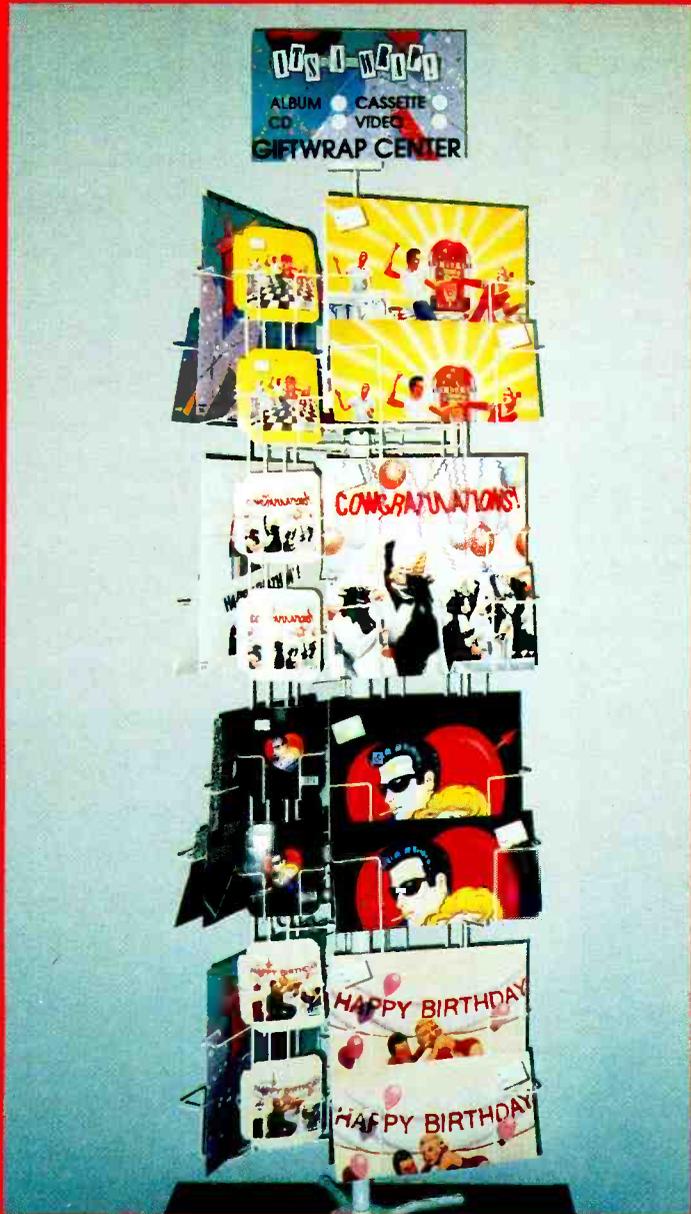
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STEPPINGSTONES

(Continued from page N-1)

• In October, NARM held its second annual Wholesalers Conference, which brought together the Rackjobbers Committee, the One-Stops Committee, along with independent labels and distributors.

The event offered further proof that the trade group is becoming more responsive to the needs of its wholesaler members and gave birth to a new NARM task force—a coalition of indie distributors and labels called the Independent Action Coalition. Solomon hails the formation of IAC, saying "That's where the lifeblood of this industry comes from; the new ideas don't always come from the large record companies."

In its 30th year, NARM's agenda promises to be even busier. Issues like security, packaging, the introduction of new technologies, and the further progress in implementing computer-to-computer transactions between record companies and their accounts represent only the tip of the iceberg.

Compact disks and video have improved music retailer's fortunes, but the higher costs associated with those products have made theft prevention a top concern for NARM. Several NARM directors, including Lieberman Enterprises chairman David Lieberman, Camelot Music CEO Jim Bonk, and Frank Hennessey, president of the Handleman Co. and NARM's vice president stress the issue as a high priority. Last fall, NARM established a Loss Prevention committee, which seeks to determine the extent of theft among its members, and examine ways in which such losses can be curbed.

Lessons from NARM's history have led the trade group to establish a Packaging committee, says Granberg, which will be comprised of executives from music and video manufacturers, packaging companies, racks, one-stops, and retailers. Prime motivation to form the committee stems from both positive and negative events in the industry's past.

NARM hopes the music business can avoid the years of debate and confusion that plagued the analog audiocassette for more than two decades. "We want to deal with those kinds of considerations in advance," says Granberg.

"The committee will address packaging concerns before problems begin." A more recent product introduction, that of the CD, proves that goal is obtainable. Within quick order, the industry established the 6-by-12-inch standard for CD packaging.

Part of the reason that packaging has emerged as a key issue is that the fact that products like CD-Video and digital audiotape are waiting in the wings. NARM members, like Solomon and Lieberman, are eager to see how each of these product lines are introduced, although most ob-

servers think that DAT will not become a major product line for at least a couple of years.

These are just some of the concerns that NARM members see as priorities that the trade group, and its broad-based industry membership, must address. And, there are more:

• Tower's Solomon would like to see NARM take on an "international scope" to help develop a "one community of retailers and manufacturers from all over the world."

• Bruce Imber, vice president of planning and operations for Record World and a two-time member of the Retailers Advisory Committee, wants to see NARM target more grass roots representation from smaller retailers, along with higher involvement on the part of store-level management from NARM's member companies.

• Camelot's Bonk thinks retailers and wholesalers must help labels in their efforts to develop new, major recording artists. "Where are our next Madonna, our next Bruce Springsteen, our next Huey Lewis?" Bonk asks. "When George Michael breaks off from Wham! and Belinda Carlise spins off from the Go-Go's, it's good that they're selling records, but those aren't new artists. That's displacement.

"I think the entire industry has to be concerned with new artist development."

• Handleman's Hennessey says NARM must continue to address the unique needs of its wholesalers. "To be successful, all factions must be represented—one-stops, racks, independent distributors, record companies, and retailers," he says. "You have to listen to everybody who's part of the chain."

CRASH

(Continued from page N-3)

dustry's explosive growth in the late 1920s and early 1930s. Other observers dismiss the contention that entertainment stocks are recession-proof. "It's a lot of nonsense," says Harold Vogel, a home entertainment analyst at Merrill Lynch. "If there's a flat economy this year and a recession next year, industry stocks won't fare any better [than the market as a whole] . . ."

More realistic price/earnings multiples and expected higher interest rates will also enhance prospects for greater consolidation in the retail/distribution sector, say analysts. In a weak market, large public chains will be under greater pressure to outperform the economy in order to lure investors. Acquiring smaller retailers is an effective way to generate above-average growth in a sluggish economy, it is argued. At the same time, small privately-held retailers will be strapped for cash, and will be forced to merge with larger entities.

NAME GAME

(Continued from page N-3)

name Square Circle might ultimately be more suitable.

Imber says that in markets where Record World is a well-established entity, as is the case in Long Island, N.Y., new mall stores will likely carry on with the chain's traditional name. But in Baltimore, where the web has fewer stores and has only had a presence for two years, or in the Boston area, where the company has plans to roll out its first store, there will be less risk associated with rolling out the new trademark.

Pittsburgh-based National Record Mart has also experimented with various logos. When the mall-oriented web first opened free-standing superstores, which were inspired by the then fast-growing Peaches chain, the name Oasis was born.

Two years ago, when National began experimenting with a discount-store concept to use in off-price malls and centers, it opened Surplus Sounds. In the fall of 1987, National rolled out two Waves store—one in Columbus, Ohio, the other in the Chicago area—which are trying to cater to a hi-tech market with an emphasis on CDs and laserdiscs.

Frank Fischer, National's president, says the significance of Waves goes beyond its name. "We didn't just go out and open a store called Waves. For us, it represents a new marketing concept."

The chain is even putting its main logo through a name game. At the start of this year, it began converting National Record Mart stores to a new banner—NRM. In its new logo, the chain's original name is spelled beneath the initials.

"The word 'record' isn't as relevant as it once was. Future generations won't be buying records. They'll buy CDs and DAT," says Fischer.

"We followed the concept of [National Cash Register going with] NCR or General Nutrition Centers changing to GNC, and decided to make NRM our trademark."

Still, some webs see advantages in operating under one logo. Amarillo, Texas-based Western Merchandisers is converting the 27 Eli's stores that it bought several years ago over to its main retail brand, Hasting's Books, Music, and Video.

"Our philosophy is to get every store under one name so that we can take the greatest advantage of national advertising and customer



recognition," says Walter McNeer, Hasting's executive vice president. "Also, we have a fairly consistent operation, whereas other chains have more diverse entities. For Musicland to open a video store called Musicland Movies wouldn't make any sense, so they opened Paramount Pictures. Everyone has to do what's best for them, and for us, one name works best."

Incidentally, McNeer points out that Hasting's main logo has undergone a conversion. Originally called Hasting's Books & Records, Western changed the word "Records" to the more generic "Music," again reflecting the growing popularity of CDs and cassettes. The chain also tacked on the word "Video" to identify the addition of that product line.

Another chain that went to a singular logo is North Canton, Ohio-based Camelot Music. In the '70s, Camelot opened three superstores called Grapevine Records & Tapes. After two of them closed, the chain renamed the remaining Grapevine in Charlotte, N.C. over to its primary brand.

"Since we only had the one store, it didn't make a lot of sense to keep the second entity alive, so we changed that store to Camelot," says Jim Bonk, executive vice president and CEO. "But, that decision isn't etched in stone." G.M.

MALL

(Continued from page N-6)

Master, but we had to take it out of one mall. There's the security aspect. What you had was a Saturday morning with 300 headbangers sprawled all over the place waiting to buy tickets to Judas Priest."

Mall or shopping center retailing is changing fast and bringing with it a whole lexicon of terms and concepts, points out Lloyd Welch, director of corporate development, 25-store Harmony House, Detroit.

One term Welch identifies is "power strip," which the chain just entered in Toledo.

A power strip gets its identity "from usually two or three large anchor stores," says Welch but otherwise are often configured as a normal strip, often at a corner with a series of smaller stores set back from the street strung out between end position anchors.

Compared to enclosed mall locations, power strips "are cheaper in terms of rent, not so many common area charges, though there are some of varying degrees, good signage, but not always all you want, and fairly decent parking," says Welch. A key element is visibility and access, because strips often front on an intersection.

An element (and another lexicon term) that distinguishes a mall unit from either strip or free-standing is whether or not the store is "destination oriented," says Welch. For the most part, a mall store is not the object of a consumer determined to buy a record or tape, or having a destination in mind.

Harmony Hut, which has four units in enclosed malls, also has completely free-standing stores.

"We have a store in GrossPointe, where if you're parked there, you come to our store," he says of a unit more or less devoid of neighboring stores. Free-standing stores are also those along urban curbsides adjacent to other and different stores.

As for strip center outlets, Welch and others say they come between the passive mall store and the fully destination oriented free-stander.

Still another type store not quite mall or strip is the "pad" unit, which Welch identifies as a store situated at the corner of a mall, a much sought-after site inasmuch as such a store enjoys the random passivity of customers visiting the mall but as well the destination orientation its visibility commands (and usually excellent parking and street visibility).

One other dominant and sometimes frustrating trend in mall operation is that relationships between tenant store and developer become such that as the developer roams the country, so must the retailer follow. Thus Record Shop is strung out from Chicago to the West Coast but tends to cluster stores. Sound Shop (Nashville), and Disk Jockey (Owensboro, Ky.) have all spread out across the U.S. to often joust with the premier mall chain, Musicland, and strong challenger Trans World Music.

It's competitive out there. "Therefore, what we're doing is going back to older malls where they have either kicked a record store out or the store left on its own," says Bergman, adding that in many cases these older facilities are completely renovated. "You don't go in cold. They already know what the record business is all about."

SUPERSTORES

(Continued from page N-6)

As stores shrank in size in the mid-'80s, one chain that still championed bigness never gave up on the idea—Record Theatre, the subsidiary of Transcontinental Music Sales, vertical empire of Leonard Silver. In fact, one Record Theatre in hometown Buffalo is 22,000 square feet. "Our smallest store is 13,000 square feet," boasts Silver. All 17 stores are on one level, too.

According to both Silver and Heiman, the idea of giant size establishments a statement to the consumer. "We have huge inventories, 35,000 CDs in our Baltimore store," says Silver. "We have huge jazz sections in many stores. Depending on the market, we may have all the 12-inches in some stores."

Heiman kids about what Peaches used to do with all the space. "We had a lot of room for crate displays," referring to a record storage unit resembling a real crate for fresh peaches.

A number of chains are still hesitant about going as big as 12,000 square feet. At Harmony Hut, the

aggressively expanding Detroit 25-unit web, Lloyd Welch, director of corporate development, says the size of new units range from 3,500-6,000. "It depends a lot on location. If it's a pad store, that's something else," he says of a unit that might face off a large mall.

According to Welch, Peaches had some poorly chosen locations and Heiman agrees. "There were a couple or so in Michigan, he's right," but adds that "we were into opening stores right and left. I still think most of our locations were good and they're still there."

COMBO

(Continued from page N-15)

house and Tower, with widely dispersed stores, also remain combo. More regionally patterned webs like Music Plus, Rainbow Records, and Western Merchandising all continue in combo to one degree or the other with Benjamin offering a final comment on combo pioneer Wherehouse (under seige of late fending off a hostile takeover). "Wherehouse seems to be slightly up again in rental. Its frequent renter concept

looks like it's working."

Glossary of Terms & Concepts

COMBO: Deriving from the "combination" of prerecorded audio and video, but normally requiring a store to go beyond selling-through video and offer rental or be "full service" in video.

ANNEX: A trend pioneered by Tower Records where it could not obtain sufficient space for combining everything under one roof (i.e., across and up the street from its landmark Sunset Boulevard store in Los Angeles, Tower has a freestanding Tower Video and nearby a freestanding prerecorded classical music store).

MULTI-PRODUCT COMBO: The addition to full service video of major involvement in books as exemplified by Western Merchandising's Hastings stores (Tower has just opened a store in Maryland with books).

DISCOUNT STORES: Video ven-

dors last August urged Target to consider video rental, pointing out that similar chains such as K mart and Wal-Mart were finding success with home entertainment sections offering rental.

EXCLUSIVELY SELL-THROUGH: Concept developed by Musicland through licensing names such as Paramount Pictures, and more recently, Columbia Pictures, offering prerecorded video and related accessories (plus prerecorded audio soundtracks).

LASER PRODUCT: Exemplified by Wave, a concept from National Record Mart offering prerecorded videodisks and CDs (also LaserLand, a Colorado chain).

CREDITS: "Birthday Card" by Pete Jones, president of BMG Distribution and chairman of the NARM Manufacturers Advisory Committee; Editorial Assistance, Earl Paige, Geoff Mayfield; Design, Stephen Stewart.



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New Digital Gear Steals The Show At AES Meet

BY STEVEN DUPLER

PARIS Ever more sophisticated refinements in digital recording technology were at the forefront of the Audio Engineering Society convention here March 1-4, with digital audiotape recorders, all-digital audio workstations, and a new digital editor capturing the attention of the roughly 5,000 attendees from around the world.

But high prices of the new workstation products—coupled with producers' and engineers' unfamiliarity with the products' configurations, and software that is constantly evolving—continues to keep these devices out of the mainstream of the audio recording industry.

Digital multitrack tape recorders, however, are growing in popularity throughout Europe. For example, in England, PWL Studios, home to producers Stock, Aitken, & Waterman, has just purchased its fourth Sony 24-track digital recorder, and studios throughout continental Europe are purchasing either first-time or additional machines.

Digital multitrack rentals are way up, too: Hilton Sound, one of the two leading rental firms in the U.K., says its business in this field has tripled over the last year.

Hard-disk-based digital workstations capable of performing re-

recording, processing, and editing were shown by at least five companies, most notably by the U.K.'s Solid State Logic, the world's leading analog-recording-console manufacturer, which splashily debuted its long-awaited entry into the field, the SSL01.

In other digital developments at AES, Sony bowed its new DAE-3000 digital editor, the successor to the 7-year-old compact-disk-mastering industry standard DAE-1100; Akai's new digital multitrack recording system was seen for the first time in Europe; Yamaha displayed a new, souped-up version of its ultra-low-priced DMP-7 all-digital mixing/processing console; and DAT was available in several of the more than 160 exhibition booths, including London-based HHB Hire & Sales, Sony Pro Audio, Fostex Professional, and Tascam.

Although disk-based digital recording systems represent the glamorous cutting edge of current audio technology, there remains much doubt as to when—if ever—such systems may replace tape-based digital recorders.

What's more, several audio executives said they felt it was more likely that if such a replacement ever does occur, it is more likely to center on an optical-disk-based recording technology that does not as yet exist in product form, rather

than on current hard-disk systems. Rumors are rampant that this is an area being explored by several major Japanese manufacturers, including Sony.

"There's a lot of talk about hard-disk digital workstations, and there's no doubt that the technology is fascinating," says Ian Jones, managing director of HHB Hire & Sales, one of the U.K.'s leading pro audio distributors as well as

operator of five CD mastering suites. "However, most of these systems are manufactured and marketed by small firms that just are not capable of providing the kind of support a truly professional facility needs to be able to count on when using a piece of gear in their everyday work."

Jones also points out that many of the current hard-disk-based systems are still imperfect in opera-

tion. "A lot of these companies are offering 'vaporware.' They keep saying, 'Oh, yes, there are still a few glitches, but that will all be worked out when the new software is finished.' But it never seems to get finished," he says.

Solid State Logic is counting on the new 01 to help the firm maintain its leadership position as the industry enters the age of the all-

(Continued on page 66)

SOUND INVESTMENT

A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

POST MORE PERFECT: Postproduction house Post Perfect says it is getting an enormous amount of use from its Sony DVR/DVPC-1000 component digital videotape recorder. Post Perfect uses the device for several purposes: as a high-quality storage device for graphics; a recorder for digital film-to-tape transfers; and a high-quality recording system for archival storage.

According to Pat Howley, president of Post Perfect, one of the Sony's most useful applications is as a complement to the facility's Quantel Harry digital graphics system. Last August, when Post Perfect acquired the Sony VTR, the firm was limited to 84 seconds of digital image storage, Howley says. "Whenever Harry was full and you wanted to get the 84 seconds of video out, you had to go to a 9-track tape—it was very slow and time consuming. The Sony

VTR just sits next to Harry and acts like a big storage device that provides instant access to graphics."

BARGAIN EFFECTS: Quite a few manufacturers have begun marketing small, rack-mountable effects systems that claim to combine extremely low prices with professional quality specs. The latest firm to enter this market is Valley International, whose Micro FX series comprises a de-esser, a noise-reduction unit, a signal booster, and an attenuator. The devices are priced at \$149 each, which will probably keep them out of major recording studios wary of such low-priced gear but places them perfectly within the reach of home studios or smaller commercial operations. Contact Valley at 615-383-4737.

NEW ORDER: Todd-AO/Glen Glenn Studios, one of the largest postproduction sound companies in the world, has just ordered two more Solid State Logic SL-5000 M Series consoles, one configured for video and film sessions, the other for automated dialog replacement. The boards are slated for a late spring installation at Todd-AO East (formerly Trans Audio) here.

AUDIO TRACK

NEW YORK

ENGINEER TOM COYNE completed work on the latest Billy Ocean single, "Get Outta My Dreams, Get Into My Car," at Frankford/Wayne Mastering Labs. He also squeezed out Barry Manilow's second single release from his "Hey Mambo" album. Both projects were for Arista Records.

Evelyn "Champagne" King was in at Quad to sing "Before The Date" for Manhattan Records. Robert Clivilles and David Cole produced. Jim Lyons handled the mixes, and Steve Griffin worked on overdubs. Also, contemporary gospel singers the Clark Sisters cut a track titled "More Than A Conqueror." Robert Sadin produced, and Bob Brockmann remixed the tune. And, Charlie Singleton put down a remix of "Thank You For Letting Me Be Myself Again" for Epic. Clivilles and Cole produced with Lyons mixing and Griffin engineering and overdubbing.

Stephanie Mills recorded vocals for an upcoming MCA release at Axis with producer Gene Griffin.

P. Dennis Mitchell ran the board, assisted by Alan Friedman. Producer Andy Goldmark worked on keyboard and percussion overdubs for Roberta Flack's upcoming single release on Atlantic. Tony Humphries overdubbed tracks for Epic's Teese. Alan Gregorie sat at the controls, assisted by Friedman. And, Francois Kevorkian mixed several projects: "Alone Again" by Jean Beauvoir for CBS with Eric Calvi at the board, "Woman Under The Influence" by Lorelei for Capitol, and "Airhead" by Thomas Dolby for EMI Manhattan with Goh Hotoda at the board. Bill Esses assisted.

Charlie Gross was in at Creative Audio to track music for Columbia Pictures new film "Punchline." Lew Goldstein was at the controls and is scheduled to handle final mixes on the project.

LOS ANGELES

CHAKA KHAN WAS IN M'BILA Recording's room of keyboards, writing songs and working out preproduction for her new Warner Bros. album. Bernadette

(Continued on page 66)

SAN FRANCISCO'S Different Fur Recording has opened a new MIDI room called MIDIFur, based around the latest sampling gear from E-mu Systems. In addition to the Emulator III and Emax samplers, the room contains a Roland D-50 and such MIDI percussion gear as the Roland PD-31 multitriggger drum pads and Roland's PM-16 pad-to-MIDI interface. The room's brain is an Apple Macintosh running Digidesign "Sound Design and Perform" 2.2 MIDI sequencer software. Contact 415-864-1967.

SMALL SAMPLER: Roland's latest addition to its line of digital samplers is the S-330, billed as the most compact multisampler available from any company. The S-330 fits into a single rack space and features eight individual polyphonic outputs as well as the capability to operate simultaneously on eight independent MIDI channels with full keyboard range. Included with the unit is Roland's MU-1 mouse, which allows the user to perform such complex editing procedures as wave-draw or multiple-stage-envelope control while viewing either a monochrome or RGB monitor plugged into the S-330's rear panel. Contact Roland for details at 213-685-5141.

LEXICON'S 480L Digital Effects System may become even more popular than it already is as a result of the Waltham, Mass.-based firm's introduction of the Sampling Memory Expander, the first option for the versatile processing unit.

The expander is designed to fit into the 480L's fourth card slot and is capable of holding a full megaword of 18-bit digital audio. It will store a true phase-locked stereo sample of 10.9 seconds or a 21.8 mono sample at the standard professional sampling rate of 48 kilohertz.

This extended memory allows the 480L user to record even the lengthiest samples using only one of the 480L's two pressing machines, freeing up the other for additional effects processing. Lexicon can be reached at 617-891-6790.

QUESTED MONITORING Systems has a well-earned reputation for excellence in the U.K., where its high-quality monitoring systems have been installed in control rooms at such studios as Utopia, Townhouse, Master Rock, Battery, and Westside. The British-made monitors are now available in the U.S. through Focusrite Ltd. of Wheaton, Ill. For demos or information on these high-quality speakers, contact Dan Zimbleman at 312-653-4544.

Edited by STEVEN DUPLER

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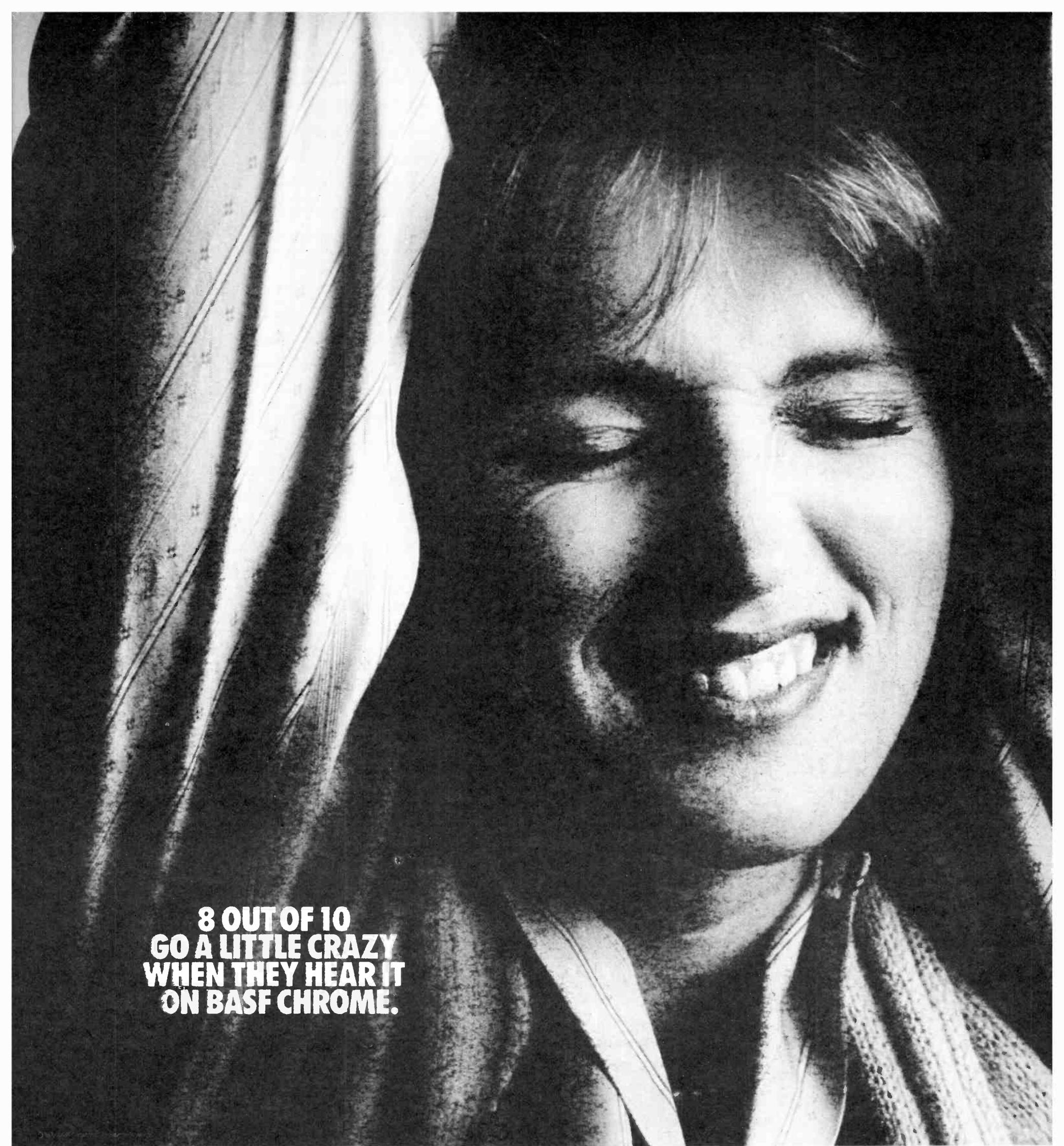
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AUDIO TRACK

(Continued from page 64A)

Cooper, formerly of Klymaxx and producer of the recent **Madame X** album, followed by heading for the room to prepare songs for her solo debut album.

At **Elumba, Club Nouveau** worked on remixes. They're wrapping up the first single, "Cold Cold World," from their second Warner Bros. album. **Jesse Saunders** produced the album, titled "Center Of Attraction," and spiced things up when he had **Lee Bailey** of **Radio-Scope** stop in to add his heavy rap sound to the single.

Guitarist/songwriter/producer **David Williams** teamed with producer **Pat Leonard** at **Johnny Yuma** to produce tracks for Warner Bros.' **Nick Kamen**. Kamen's album will feature the single "Tell Me." **Madonna** performed background vocals.

Motown artist/producer **Garry Glenn** worked on new material for Warner Bros. Music with co-writers **Bobby Caldwell** and **Freddie Washington**. The tracks were recorded at **Sound Image** with **Conley Abrams** at the board. Also, **Capitol** artist/producer **Cornelius Mims** worked on tracks with singer/songwriter **Sole**. Abrams was at the board.

NASHVILLE

DONNA MEADE WAS IN AT **Soundshop Recording** to work on tracks for an upcoming album

project. **Buddy Killen** produced the cuts for PolyGram. **Mike Bradley** engineered. Also, **Ronnie McDowell** was in tracking a self-produced album project for **Curb**. **Bradley** ran the board. And, engineer **Pat McMakin** worked on a

project by **Heads Up**. The tracks, requested by **Governor McWherter**, were for a drug-prevention song sung by kids from **Head Elementary School**.

The **Bill Gaither Vocal Band** worked on tunes at the **Bennett**

House. **Brent King** was at the controls. And artist **Paul Hampton** was in with co-producer **Cathi King** working on a new late-night radio show called "Midnight Breakfast" with engineer **Gene Eichelberger**. And, **Planet Earth**

Project worked on vocals and mixes for an upcoming video titled "Are You Listening." **JT** was at the console.

OTHERS

GUILBEAUX (RONNIE GUILBEAU, son of Gib Guilbeau of the Flying Burrito Brothers, and Ray Tapia) were in at **Sounds Unreel**, Memphis, Tenn., to work on masters with producer **Jack Holder**. **Evan Rush** engineered.

Bon Jovi visited the **Osmond Studios** in Orem, Utah, to work on two commercials for **Fuji Film**. The project was shot on the studio's 17,000-square-foot sound stage with the band standing in a rectangular pool, three feet deep, while performing "Living On A Prayer." The 15- and 30-second spots are scheduled to begin airing in Japan in March.

The gospel group **New Revelation** completed work on their first album with **Rudolph Stanfield** producing. **Jaszcz** engineered and **Randy Poole** assisted. Singer/songwriter **Mack Rice** digitally mixed "Women," his new self-produced single. **Jaszcz** was at the controls.

*All material for the Audio Track column should be sent to **Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.***

NEW DIGITAL GEAR STEALS THE SHOW AT AES MEET

(Continued from page 64)

digital signal chain. The company had acknowledged as early as three years ago that it was working on such a device, and the March 1 introduction was aided by a gala press event, complete with flashy audiovisual presentations.

At about \$180,000 for eight tracks of recording ability, the SSL01 is one of the more expensive digital audio workstations now available. Still, its abilities are impressive. Unlike units such as the **Digital Audio Research Soundstation II**, **AMS Audiofile**, or **New England Digital Synclavier Direct-To-Disk** recorder, the 01's layout is similar to a conventional analog mixing desk, combined with a typical audio-editing layout on the right-hand side, making the unit potentially more attractive to producers and engineers used to seeing traditional fader controls in front of them.

The 01 stores one hour of stereo audio on hard disk, expandable to

two hours. No internal analog-to-digital or digital-to-analog conversion is required, as the unit records, processes, and edits the signal entirely in the digital domain. Included are a sampling rate converter, sync generator, and external analog-digital converters. **SSL** executives see many potential applications for the 01, ranging from a support system for multitrack recording sessions to film and video postproduction work. It is in this latter field—and not in album work—that systems like the **Synclavier** and **AudioFile** have made their strongest inroads.

Also on the workstation front, **Digital Audio Research** revealed the sale of the first **Soundstation II** unit to **Finesplice Ltd.**, a digital editing and postproduction suite outside London. The **Soundstation** is an expandable four-track system that sells for about \$120,000 and holds two hours of stereo music programming.

The March 2 announcement by the U.S. government's **National Bureau Of Standards** of the unacceptability of the CBS-developed Copy-code system for inhibiting recording with **DAT** devices (**Billboard**, March 12) was the subject of much discussion among the **DAT-smitten** European pro audio industry members here. **HJB Hire & Sales** says it has been selling every **Sony** professional and consumer **DAT** model it can get its hands on, and managing director **Jones** says he looks forward to the day when **DAT** becomes an accepted consumer audio configuration as well.

"We are using **DAT** regularly as a two-track professional format," he says. "I'd like it spread to become the new audiocassette standard for the world. Still, whether the record industry continues to perceive **DAT** as a threat or not, it is irrelevant to the important role that the medium is now playing alongside other professional digital formats."

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BILLBOARD'S MUSIC CHAIN DIRECTORY

(Continued from page 60)

CHAIN LOCATION (STORE NAMES)	TOTAL LOC.	MALL LOC.	VIDEO SALES	VIDEO RENTALS
HARMONY HOUSE RECORDS & TAPES 1755 E. Maple Road Troy, Mich. 48083 (Harmony House Records & Tapes)	25	3	25	0
THE WIZ 2555 Shell Road Brooklyn, N.Y. 11223 (The Wiz)	24	0	24	0
BELIEVE IN MUSIC 2300 Oak Industrial Drive, N.E. Grand Rapids, Mich. 49505 (Believe In Music)	21	1	21	21
MUSIC CITY RECORD DISTRIBUTION P.O. Box 22773 Nashville, Tenn. 37202 (Cat's Records & Video)	20	0	7	20
WEE THREE RECORDS INC. 3900 Main St. Philadelphia, Pa. 19127 (Wee Three Record Shop)	19	19	19	0
PEACHES ENTERTAINMENT CORP. 9880 N.W. 77th Ave. Hialeah Gardens, Fla. 33016 (Peaches)	17	0	17	3
RECORD THEATRE 1800 Main Buffalo, N.Y. 14208 (Record Theater, Record Theater Video)	17	3	4	2
ROSE RECORDS/ STIRLING VENTURES INC. 3010 N. Oakley Chicago, Ill. 60618 (Rose Records)	17	1	12	0
CAVAGES INC. 110 McKesson Parkway Buffalo, N.Y. 14225 (Cavages, Crazy Charlie)	16	16	7	0
STARSHIP RECORDS & TAPES 6753-B Jonesmill Court Norcross, Ga. 30093 (Starship Records & Tapes)	15	5	15	4
GOOD VIBRATIONS INC. 960 Turnpike St. Canton, Mass. 02021 (Good Vibrations)	13	4	13	2
THE FLIP SIDE INC. 209 W. University Blvd. Arlington Heights, Ill. 60004 (Flip Side)	12	2	12	6
SOUND DISK-TRIBUTORS, INC. 2055 Walton Road St. Louis, Mo. 63114 (Streetside Records)	12	0	12	0
LEONARD SMITH INC. P.O. Box 548 4 Avis Drive Latham, N.Y. 12110 (One-Stop Entertainment Centers, Music For You)	12	11	12	8
ALMOR PLAYTIME P.O. Box 270 Amsterdam, N.Y. 12010 (Record Giant)	11	1	0	0
ENTERTAINMENT ENTERPRISES 403 Industrial Drive Carmel, Ind. 46032 (Karma Records & Tapes)	10	2	10	0
RECORD DEN 1774 E. 40th St. Cleveland, Ohio 44103 (Record Den, Music Box)	10	8	0	0
VARIETY CO. 1515 N. Military Highway Norfolk, Va. 23502 (Mother's Records & Tapes, Variety Records)	10	10	10	2

CHAIN LOCATION (STORE NAMES)	TOTAL LOC.	MALL LOC.	VIDEO SALES	VIDEO RENTALS
COMPACT DISC WAREHOUSE INC.** Building A, 15601 Producer Lane Huntington Beach, Calif. 92649 (Compact Disc Warehouse)	9	0	0	0
DIAMOND CORP. P.O. Box 1450 Westbrook, Maine 04092 (Entertainment Warehouse, DeOrsey's)	9	6	9	1
BUZZ ENTERPRISES 333 Highfield Drive Columbus, Ohio 43214 (Buzzard's Nest Records)	8	0	0	0
MAINSTREAM RECORDS INC. 8201 W. Silver Spring Milwaukee, Wis. 53218 (Mainstream Records)	8	0	8	6
ZIP'S RECORDS & TAPES INC. 1101 N. Kolb Tucson, Ariz. 85715 (Zip's Records & Tapes)	8	1	6	6
APPLETREE RECORDS 315 Main St. Batavia, Ill. 60510 (Appletree Records, BJ Records)	7	0	7	0
R.P.M. ASSOCIATES 521 Maple Ave. E. Vienna, Va. 22180 (Penguin Feather)	7	0	7	0
ATLANTA COMPACT DISC** 5495 Jimmy Carter Blvd. Norcross, Ga. 30093 (Atlanta Compact Disc, Tampa Compact Disc)	6	0	0	0
LASERLAND CORP. U.S.A.** Unit L, 1685 S. Colorado Blvd. Denver, Colo. 80222 (Laserland)	6	0	6*	6*
PORT O' CALL INC. 113 Space Park S., A2 Nashville, Tenn. 37211 (Port O' Call)	6	5	4	0
RADIO DOCTOR RECORDS LTD. 240 W. Wells Milwaukee, Wis. 53203 (Radio Doctor Records)	6	2	1	3
GARY'S Azalea Mall Shopping Center Richmond, Va. 23227 (Gary's)	5	3	0	0
LOCO RECORDS CORP. 1101 N. Kolb Tucson, Ariz. 85715 (Loco Records, Best Video)	5	0	5	5
Q RECORDS & VIDEO 4936 S.W. 75th Ave. Miami, Fla. 33155 (Q Records & Video)	5	0	5	5

*Laser videodisks.
**CD only stores.

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The Year, 1946
through 1985.** The
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hits of the year in rank
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Music Video Goes Interactive N.Y. Producer Takes Format's Next Step

BY JIM BESSMAN

NEW YORK Recognizing both the creative and entertainment limitations of traditional video music, indie producer/film maker Roberta Friedman looks toward interactive video as a means of expanding the format's range and potential.

"The Erl King," her initial foray into interactive video, utilizes several musical sources in a highly complex visualization of the Goethe poem, including two versions of Schubert's classical music derivative, one with soprano Elizabeth Arnold singing the lead. Dutch percussionist/perfor-

mance artist Zev and doo-wop vocal group 14 Carat Soul contribute additional musical material, with the latter group's gospel number "Operator, Get Me Heaven On The Line" complementing the supernatural tale of death and parental distrust.

But as Friedman notes, the entire interactive piece is specifically designed to incorporate music and imagery that relate to the main theme. More important, the video material, which is strategically stacked in three Sony LDP-1000 laserdisk players, can be retrieved by the viewer in such a way that limitless programming opportunities are available.

"It becomes a way of presenting music and imagery in a larger format than the three-minute clip, as well as a way of presenting multiple short pieces in an organized manner," says Friedman, who devised "The Erl King" with Grahame Weinbren using the Sony SMC-70 microcomputer, a custom video/audio switcher enabling independent display of video sources and independent sound-channel selection from multiple sources, a Sony PVM-1270Q monitor, the Sony SMI-70-73 RGB Superimposer (for layering in computer graphics), and a multiport controller.

Key to the installation, however, is the Carroll Touch Panel, a scanning infrared mechanism that permits viewers to touch different areas of a small horizontal monitor and change the input from the laserdisk stacks.

"We have about an hour and a half of material from which to choose," says Friedman, adding that the cost of the various video skeins was

\$70,000. "At least a dozen major pieces are spaced out appropriately between the three disks, such that everything is always related [through such devices as] repeated images, music pieces, image quality, and, of course, the overall theme and story line."

"It's set up so that almost any two elements go together seamlessly, which is the whole idea of working in this kind of way in this medium. It's not random access—everything is planned [except what a viewer] is going to touch. Depending on where you touch the [touch panel] screen, you get a specific thing at a specific time and place. It's organized spontaneity."

Friedman adds that the "video stacking" is structured to allow ordered recall of individual segments, preventing viewers from getting the same bit each time the same spot on the monitor is touched. "It's like the Changeable Charlie children's game where you change the nose and eyes and get a different face each time. It's still a face you're creating, but with lots of variation of a theme."

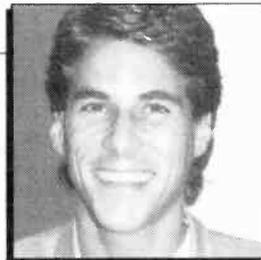
In "The Erl King," for example, touching different parts of the screen at different times summons the diverse visual manifestations of the story's plot development, as well as the different musical offerings. There's also an enactment of Freud's "Dream Of The Burning Child," which directly relates to the theme of "Erl."

Sometimes a superimposed blue box baits viewers into touching it, (Continued on page 71)



She Knows Love. Shown on the set during the shoot for MCA artist Nanci Griffith's clip "I Knew Love" are, from left, Doug Cerrone, associate director, music video promotion, MCA; Jim LaFrance, director of national accounts, MCA Distribution; Griffith; and Mike Saloman, the clip's director.

THE EYE



Focus groups are all the rage these days. For this week's Eye, we decided to convene a small group of our own to give us some insight into the world of music video. What follows are the thoughts of four 14-year-old students at Rye Country Day School in New York. The piece was written by Jennifer Ross with the assistance of classmates Lisa Goldsmith, Eric Lane, and David Marcus.

MUSIC TELEVISION is very entertaining. We, as teenagers, believe that videos are great to watch at any time because there are videos to suit every mood.

We like to watch different videos for different reasons. "Stuck With You" by Huey Lewis & the News and "Uptown Girl" by Billy Joel are light and fun to watch. Even though they might have been popular a while ago, they weren't overplayed to the point that you couldn't stand them anymore.

Videos like "Wanted Dead Or Alive" by Bon Jovi and "I Get Weak" by Belinda Carlisle are good because the production quality is so high. Videos like "Father Figure" by George Michael, "Don't Mean Nothing" by Richard Marx, and "Papa Don't Preach" by Madonna are good because they tell a story.

If the singer or the extras in the video are good-looking, a viewer will tend to keep on the video just to watch the people. For example, in the Whitesnake video "Is This Love," if they had an ugly girl instead of Tawny Kitaen, people (especially the guys) might not watch the video because the video itself isn't that good.

The credits at the bottom of the screen at the beginning and the end of the video are good because they give you the information on the singer, the song, the record the song is on, and the record company. Most people are interested in this information.

The main reason that teenagers like us watch music television is to see the videos and hear the music. When the VJs come on with their ridiculous attempts at humor, we turn off the station because they are not the reason we are watching in the first place. We understand that VJs are an important part of music television, but all we are saying is that maybe they take up too much time.

Guest VJs are all right as long as they don't take up as much time talking as the regular VJs. When it comes to guest VJs, it really depends on which celebrities you like because they always choose celebrities.

Music television should be what it says—music television—not shows like "Monty Python," "Club MTV," "The Beatles Cartoons," and "The Monkees." These may be good, but they were good in the '60s and '70s. "Club MTV" and "Remote Control" [MTV's game show] may be a good break from videos, but with the others, it's just too much.

The ideal music television show would be more videos back to back and less music news. We agree that music

news is important, but maybe since there is so much of it between VH-1 and MTV and it takes up so much time, there should be a separate music news channel.

We've been watching music television for five years, and about a year ago and before that it seemed the VJs were more in tune to what was going on in the music industry and more personal and natural. When music videos were first introduced, there was variety. Now it seems that whenever you turn on a music television station, the same videos are on, which results in them being overplayed. While you may like the video in the beginning, after seeing it at least six times a day you become sick of it, shut it off when it comes on, and don't even want to hear the song when it's on the radio.

When it comes to the [station IDs], the old ones were much better and had more to do with the station they were promoting. Now, while the ads may be funny, they really have no relevance to the channel. We find this true on MTV. On VH-1, we believe that the advertisements could be a little more exciting so as to capture the viewers' attention.

All in all, however, music television is great, and we're sure we'll continue to enjoy it for another five years. Here's a list of our all-time top 10 videos:

- No. 1 is "Father Figure." This was our choice because not only is the video very well made, you can tell that a lot of effort was put into making it. Also, the video tells a story. And the fact that George is so gorgeous helps hold the interest of many teenage girls.

- Our choice for the No. 2 video is "You Might Think" by the Cars because the animation is amazing, which makes it fun to watch.

- "Man In The Mirror" by Michael Jackson is the No. 3 video because it sends out a major message to people, especially teenagers, who are the next generation and who are the ones that can change the world (just like the teenagers of the '60s did).

- "Higher Love" by Steve Winwood is No. 4 because it really catches your eye and holds your attention because of the constant movement and change of scene. Also, "Higher Love" is the type of song that someone never gets sick of.

- Our choice for No. 5 is "Candle In The Wind" by Elton John because it is very interesting to watch the different clips of Marilyn Monroe.

- "Luka" by Suzanne Vega is No. 6 for a couple of reasons. First of all, it is a very well-made video and, just like "Man In The Mirror," it sends out a message and lets you see how tough some people's lives are and what really goes on in the world.

- For No. 7 we chose "Hazy Shade Of Winter" by the Bangles because we like seeing scenes from "Less Than Zero." The video is not overplayed, and we just basically like the song and, therefore, watching the video.

- No. 8 is "We'll Be Together" by Sting because Sting, as well as being an awesome singer, is a decent actor, so the acting part of the video is well done.

- "Land Of Confusion" by Genesis is our No. 9 video because it is humorous to see the way it makes fun of famous people. The animation in the video is really good.

- We chose "I Get Weak" as the No. 10 video simply because Belinda comes across as a very personable singer and she's great to watch on screen.

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.

BONFIRE
Sweet Obsession
Fireworks/RCA
Roger Hunt/VIVID Productions
Tony Vanden Ende

BRIDGETTE GRACE
Touching You At Night
Bridgette/Orphan/Profile
Orphan Eyes
Jimmy Lifton

EURHYTHMICS
You Have Placed A Chill In My Heart
Savage/RCA
Billy Poveda, John Stewart/Oil Factory/Orphan Eyes
Sophie Muller

LITA FORD
Kiss Me Deadly
Lita/Dreamland/RCA
Doug Major/Cream Cheese Productions
Marty Callner

IMAGINATION
Instinctual
Closer/RCA
Andy Prisceta
Simon West

KENNE
What Is He To You
York's
York's Video Productions

Dr. York, David Fasano
KINGDOM COME
Get It On
Kingdom Come/Polydora
Sharon Oreck/O Pictures
Kevin Kerslake

MEDIA CULT
Cairo
Nine Good Songs/Always
Faberian English Productions
Hart Faber

MR. MISTER
Stand And Deliver
Stand And Deliver/RCA/Warner Bros. Pictures
Alexis Ometchenko
Tony Greco

NEW GRASS REVIVAL
Can't Stop Now
Hold To A Dream/Capitol
Martin Fischer, Bret Wolcott/High Five Productions
Mike Saloman

THE MISSION U.K.
Tower Of Strength
Children/Mercury
Pankino Productions
Ian Emes

JOY ROSE
Sexual Voodoo
Dice
B Video Inc.
Bill Marpet

RUFFIN & KENDRICK
One More For The Lonely Hearts Club
Ruffin & Kendrick/RCA
Eric Meza
Peter Allen

TREAT HER RIGHT
I Think She Likes Me
Treat Her Right/RCA
Alastair Bates/Bell One
Jim Herschleder

HANK WILLIAMS JR.
Young Country
Born To Boogie/Warner Bros.
Brent Bowman/Fisher & Preachman
Preacher Ewing, Bill Fishman

MTV BIZ BUZZ

MUSIC TELEVISION®

MARCH 19, 1988

VOLUME 1 NO. 3

THE GREAT WHITE WAY

We all know there's no way to guarantee success of a new act. Or is there? Examine these examples of now-popular groups getting airplay on MTV™: Whitesnake (Geffen), White Lion (Atlantic), Great White (Capitol). Notice a pattern here? Any day now we're expecting to hear from groups with names like "The Great White Hope" or "Whitey and the Whiteheads" or "White Christmas" or "Little White Lies" or "White Elephant" or "Tuna On White."

CONGRATS HALL OF FAMERS

MTV would like to take time out from promoting ourselves to express our heartfelt congratulations to all the new inductees into the Rock 'n' Roll Hall of Fame. Congratulations to all! You finally have the recognition you deserve! And MTV was very honored to be asked to participate in this historic event by producing video segments for the ceremony. Thank you Hall of Fame for that privilege, and thanks to all the inductees who've made life in this business such a blast.

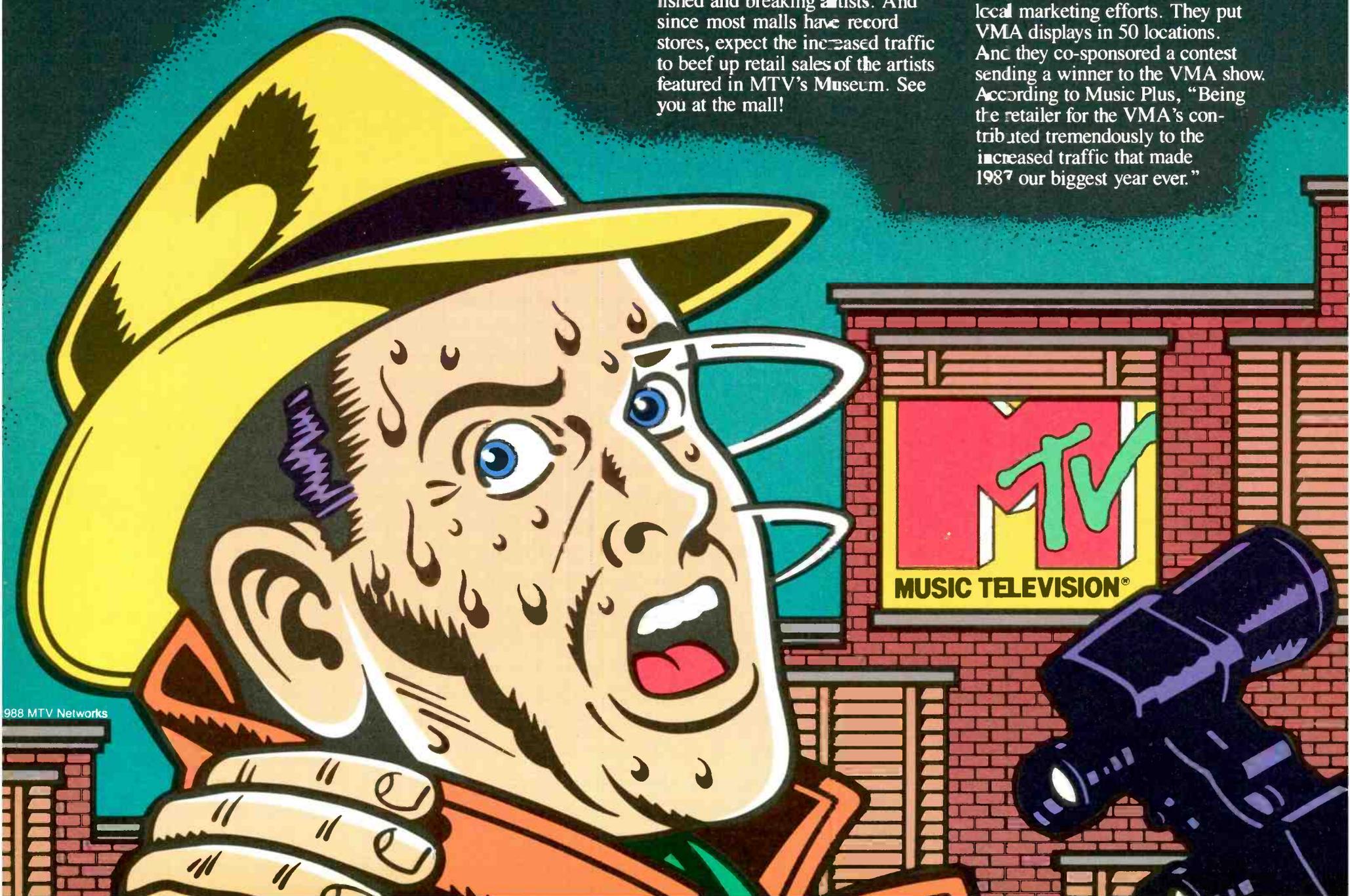
COMING SOON TO A MALL NEAR YOU!

MTV's Museum of UnNatural History™ is on the road! Making good use of our country's wealth of shopping malls, this travelling show of rock 'n' roll regalia kicked off its six-month tour in Atlanta. From there to Miami, where Floridians flocked to see the "dynamic interplay between music, fashion, style, and technology." Now on to Houston, Phoenix, San Diego, Portland, Seattle and many more. We'll be working with you music biz folks to book celebrity guests to appear along the tour, both established and breaking artists. And since most malls have record stores, expect the increased traffic to beef up retail sales of the artists featured in MTV's Museum. See you at the mall!

NEW AWARD FOR RECORD RETAILERS

Receiving awards is always fun, but everyone knows "Tis better to give than receive." This month at NARM, an award is going to Music Plus. It's our first annual "MTV Music Merchandisers Award." What is the MTV MMA? The award honors outstanding achievement by retailers in supporting MTV's efforts to help you sell records. You help us help you and you win!

Music Plus stood out as the sole record retail outlet for tickets to the 1987 MTV Video Music Awards. They included MTV in all of their local marketing efforts. They put VMA displays in 50 locations. And they co-sponsored a contest sending a winner to the VMA show. According to Music Plus, "Being the retailer for the VMA's contributed tremendously to the increased traffic that made 1987 our biggest year ever."



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Billboard THE CLIP LIST™

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

VIDEO MUSIC

VIDEO TRACK



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Bruce Springsteen, One Step Up
Robbie Robertson, Somewhere Down The Crazy River
Paul Carrack, One Good Reason
10,000 Maniacs, Like The Weather
O.M.D., Dreaming
Pat McLaughlin, Wrong Number
Godley & Creme, A Little Piece Of Heaven
Toto, Pamela

"BREAKTHROUGH"?

T-Bone Burnett, Killer Moon

SNEAK PREVIEW

Eurythmics, You Have Placed A Chill In My Heart
Robert Plant, Heaven Knows
Whitesnake, Give Me All Your Love

HEAVY

Aerosmith, Angel
Terence Trent D'Arby, Wishing Well
Rick Astley, Never Gonna Give You Up
Michael Bolton, (Sittin' On) The Dock Of The Bay
Belinda Carlisle, I Get Weak
Cher, I Found Someone
Def Leppard, Hysteria
Debbie Gibson, Out Of The Blue
George Harrison, When We Was Fab
INXS, Devil Inside
Michael Jackson, Man In The Mirror
Kiss, Reason To Live
Richard Marx, Endless Summer Nights
John Cougar Mellencamp, Check It Out
George Michael, Father Figure
Pet Shop Boys, What Have I Done To Deserve This
David Lee Roth, Just Like Paradise
Rick Springfield, Rock Of Life
Sting, Be Still My Beating Heart
George Thorogood, You Talk Too Much
White Lion, Wait

ACTIVE

AC/DC, Heat Seeker
Icehouse, Electric Blue
So, Are You Sure
Tami Show, She's Only Twenty
Jody Watley, Some Kind Of Lover

BUZZ BIN

The Church, Under The Milky Way
The Godfathers, Birth, School, Work, Death
Midnight Oil, Beds Are Burning

MEDIUM

Simon F., New York Girl
Bryan Ferry, Kiss And Tell
Guns N' Roses, Welcome To The Jungle
Jerry Harrison, Rev It Up
Bonnie Hayes, Soul Love
L.L. Cool J., Going Back To Cali
Marilyn Martin, Possessive Love
Billy Ocean, Get Outta My Dreams ...
The Radiators, Suck The Head
Dan Reed Network, Ritual
R.E.M., Finest Worksong
Scarlett & Black, You Don't Know
Henry Lee Summer, I Wish I Had A Girl
Danny Wilde, Time Runs Wild

BREAKOUTS

The Alarm, Presence Of Love
Balaam And The Angel, I Love The Things ...
Big Pig, Breakaway
BoDeans, Dreams
John Brannen, Desolation Angel
The Connells, Over There
Echo And The Bunnymen, Bedbugs And Ballyhoo
Lita Ford, Kiss Me Deadly
Kane Gang, Don't Look Any Further
Kingdom Come, Get It On
The Kinks, The Road
Noiseworks, Take Me Back
Sinead O'Connor, Mandinka
Mike Oldfield, Magic Touch
Pepsi & Shirlee, All Right Now
Ryuichi Sakamoto, Risky
Sisters Of Mercy, This Corrosion
3, Talkin' 'Bout
Underworld, Underneath The Radar
David Wakeling, She's Having My Baby
Wax UK, Bridge To Your Heart



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

O.M.D., Dreaming
Robert Palmer, Sweet Lies
Dolly Parton/Smokey Robinson, I Know You By Heart
Think Out Loud, After All This Time
Jermaine Stewart, Say It Again

POWER

Louis Armstrong, What A Wonderful World
Rick Astley, Never Gonna Give You Up
Michael Jackson, Man In The Mirror
George Michael, Father Figure
Billy Ocean, Get Outta My Dreams ...

NOUVEAUX

10,000 Maniacs, Like The Weather

HEAVY

Michael Bolton, (Sittin' On) The Dock Of The Bay
G. Estefan/MSM, Can't Stay Away From You
Expose, Seasons Change
George Harrison, When We Was Fab
Gladys Knight & The Pips, Love Overboard
Pebbles, Girlfriend
Patrick Swayze, She's Like The Wind
James Taylor, Never Die Young
Toto, Pamela

MEDIUM

Breeze, Hands To Heaven
Earth, Wind & Fire, Thinking Of You
Bryan Ferry, Kiss And Tell
Elton John, Take Me To The Pilot
Barry Manilow, Hey Mambo
Dave Mason/Phoebie Snow, The Dreams I Dream
Alexander O'Neal/Cherrelle, Never Knew Love ...
Smokey Robinson, Love Don't Give No Reason
Scarlett & Black, You Don't Know
View From The Hill, No Conversation
Ruffin & Kendrick, One More For The Lonely Hearts



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

ADDS

Stevie Wonder, You Will Know
Sauve, My Girl
Louis Armstrong, What A Wonderful World
Cinema, Put You In My Pocket

HEAVY

Morris Day, Fishnet
Earth, Wind & Fire, Thinking Of You (Remix)
Alexander O'Neal/Cherrelle, Never Knew Love ...
Michael Jackson, Man In The Mirror
George Michael, Father Figure
Terence Trent D'Arby, Wishing Well
Stacy Lattisaw, Every Drop Of Your Love
Deja, That's Where You'll Find Me
da'Krash, Wasn't I Good To Ya
The Jets, Rocket 2 U
Billy Ocean, Get Outta My Dreams ...

MEDIUM

Jody Watley, Some Kind Of Lover
Shanice Wilson, No Half Steppin'
Angela Winbush, Run To Me
Rebbie Jackson, Plaything
Miki Howard & Gerald LeVert, That's What Love Is
Pointer Sisters, He Turned Me Out
Smokey Robinson, Love Don't Give No Reason
Kane Gang, Don't Look Any Further
Kool Moe Dee, Wild Wild West
The Fit, Just Havin' Fun
LeVert, Sweet Sensation
Full Force, All In My Mind



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

CURRENT

Chas & Dave, Ain't No Pleasing You
Reba McEntire, Last One To Know
Mel McDaniel, Stand Up
Hank Williams, Jr., Young Country
Stonewall Jackson, Closer To The Vine
Mickey Gilley, Doo Wah Days
Ricky Van Shelton, Crime Of Passion
Kathy Mattea, Eighteen Wheels And A Dozen Rose
Los Lobos, One Time, One Night
The Bellamy Brothers, Santa Fe
Alabama, Tar Top
Billy Joel Royal, I'll Pin A Note On Your Pillow
K.T. Oslin, I'll Always Come Back
Ricky Van Shelton, Life Turned Her That Way
Becky Hobbs, Jones On The Jukebox
Foster & Lloyd, Sure Thing
Holly Dunn, Strangers Again
Gary Chapman, When We're Together
S-K-B, This Old House



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

ADDS

Toto, Pamela
10,000 Maniacs, Like The Weather
So, Are You Sure
The Christians, Forgotten Town
Rachel Sweet, Hairspray
Lita Ford, Kiss Me Deadly

HEAVY

Sting, Be Still My Beating Heart
Taylor Dayne, Prove Your Love
Billy Ocean, Get Outta My Dreams ...
Debbie Gibson, Out Of The Blue
George Michael, Father Figure
Michael Bolton, (Sittin' On) The Dock Of The Bay
Richard Marx, Endless Summer Nights
Pet Shop Boys, What Have I Done To Deserve This
Michael Jackson, Man In The Mirror
Cher, I Found Someone
The Jets, Rocket 2 U
Belinda Carlisle, I Get Weak
Pebbles, Girlfriend
Def Leppard, Hysteria
Rick Astley, Never Gonna Give You Up
Patrick Swayze, She's Like The Wind
David Lee Roth, Just Like Paradise



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

CURRENT

Kool Moe Dee, Wild Wild West
Morris Day, Fishnet
Terence Trent D'Arby, Wishing Well
Big Pig, Breakaway
Sting, Be Still My Beating Heart
The Deele, Two Occasions
Tesla, Getting Better
Aerosmith, Angel
Def Leppard, Hysteria
Echo And The Bunnymen, Bedbugs And Ballyhoo
Jerry Harrison, Rev It Up
Rick Springfield, Rock Of Life
The Silos, Tennessee Fire
Joe Ely, My Baby Thinks She's French
John Cougar Mellencamp, Check It Out
The Alarm, Presence Of Love
Grapes Of Wrath, Backward Town
INXS, Devil Inside
Godley & Creme, A Little Piece Of Heaven
George Harrison, When We Was Fab
Bryan Ferry, Kiss And Tell
The Rainmakers, Snakdance
The Rainmakers, Small Circles
The Connells, Over There



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

ADDS

Toto, Pamela
Louis Armstrong, What A Wonderful World
The Cover Girls, Because Of You
Dolly Parton/Smokey Robinson, I Know You By Heart
Jermaine Stewart, Say It Again
Big Pig, Breakaway
Stacey Q, Don't Make A Fool Of Yourself
Godley & Creme, A Little Piece Of Heaven
Hindsight, Stand Up

POWER

Michael Jackson, Man In The Mirror
Debbie Gibson, Out Of The Blue
Patrick Swayze, She's Like The Wind
Rick Astley, Never Gonna Give You Up
David Lee Roth, Just Like Paradise
George Michael, Father Figure
Michael Bolton, (Sittin' On) The Dock Of The Bay
Gladys Knight & The Pips, Love Overboard
Cher, I Found Someone
John Cougar Mellencamp, Check It Out
Rick Springfield, Rock Of Life
Terence Trent D'Arby, Wishing Well
Billy Ocean, Get Outta My Dreams ...

HEAVY

White Lion, Wait
Henry Lee Summer, I Wish I Had A Girl
INXS, Devil Inside
Flesh For Lulu, Postcards From Paradise
Icehouse, Electric Blue
George Harrison, When We Was Fab
Sting, Be Still My Beating Heart
Jody Watley, Some Kind Of Lover
Alexander O'Neal/Cherrelle, Never Knew Love ...
The Jets, Rocket 2 U
Earth, Wind & Fire, Thinking Of You
Scarlett & Black, You Don't Know
Pebbles, Girlfriend
So, Are You Sure
Taylor Dayne, Prove Your Love



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

CURRENT

Georgio, Lover's Lane
Levert, My Favorite Love
Alexander O'Neal, Criticize
Stevie Wonder, Skeletons
Ray Parker, Jr., I Don't Think That Man Should ...
Temptations, I Wonder Who She's Seeing Now
Angela Winbush, Angel
Barry White, Sho' You Right

NEW YORK

SPIKE LEE, director of "She's Gotta Have It," directed the two videos released in conjunction with his most recent film, "School Daze." "Be Alone Tonight" by the Rays and "Da Butt" by E.U., both featuring footage from the flick, were produced by **Forty Acres & A Mule Filmworks**.
Martin Scorsese directed the video for Geffen artist **Robbie Robertson's** "Somewhere Down the Crazy River." Lensed by **Mark Plummer** at **Silver Cup Studios**, the clip was produced by **Amanda Pirie** for **Limelight**. While off-line editing for the video was provided by **Phil Gessert** at **Reel Thing**, on-line was done by **Dave Farr** at 525. **Picture Vision Inc.** director **Jon Small** was at the helm for clips by **Levert, Keith Sweat, and Gavin Christopher**. Levert's "Sweet Sensation" video, which supports the threesome's "The Big Throw-down" album on Atlantic, was executive-produced by **Steven Saporita**. Cinematographer **Victor Hammer** lensed both **Sweat's** "Something Just Ain't Right" and **Christopher's** "You Are Who You Love" videos, the latter of which includes underwater photography shot by **Jordan Klein Jr.**

LOS ANGELES

JENNIFER HALL'S clip for "Danger Men At Work," the title cut from her Warner Bros. album, was directed and shot by **Dominic Sena** at **S.I.R. Stage**. The video, which features portraits of men at work, was produced by **Aris McGarry** for **Propaganda Films**.
Rachel Sweet sings the theme from **John Waters' "Hairspray"**; the video was directed by **Kim Dempster**. Lensed by **Joseph Yacoe** and produced by **Lisa Hollingshead**, the clip features performance footage as well as snippets from the MCA/New Line Cinema film.
Ray Davies edited together old performance and archival footage

OTHER CITIES

"BORN TO BOOGIE"? Yep, that's the name of **Hank Williams Jr.'s** latest album on Warner Bros. The clip supports "Young Country," an anthem to today's young country artists. Directed by **Fisher & Preachman**, the star-studded video features some of Williams' closest friends, including **Les Paul, Steve Wariner, Waylon Jennings, Nanci Griffith, Highway 101, Georgia Satellites, Sweethearts Of The Rodeo, Fishbone, and Suicidal Tendencies**. The project includes footage shot in Los Angeles, England, and Italy as well as scenes lensed by **Neil Brown** at **Nashville Recording Studio**.

INTERACTIVE MUSIC VIDEO
(Continued from page 69)

thereby bringing up English translations of the German lead. Theme-illustrative "backup" images can also be evoked by touching areas outside the box, and these second-level segments in turn lead to other footage when touched again. When the screen is not touched over a specified period, it automatically reverts to the "ground level" performance of the main narrative.
For **Friedman**, the beauty of the interactive setup is the ability to explore the relationships between music and image, especially music that is rarely programmed in music video.
"It gives you the opportunity to include a wide variety of music that is less known or commercially acceptable—like classical or gospel—in an exciting and involving package," she says, envisioning future interactive music projects that could build from a central source like the Rolling

Stones, for instance, and with the touch of a screen bring in the Stones' musical roots or related world musics.
She would also like to experiment with material from I.R.S. World Media's "ID—It's Dance" series (Billboard, Jan. 23), which she produces, to develop new relationships between the music performances and interview footage.
Noting that the interactive video system's hardware costs are coming down, **Friedman** says that future installations need not be restricted to art museums and galleries like the Whitney Museum and the Kitchen, where "The Erl King" has been exhibited in New York.
"They should be in record stores or shopping malls, where people with eclectic musical tastes could go into a booth and sit and listen to all kinds of music," she says.

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TOP CLASSICAL ALBUMS™

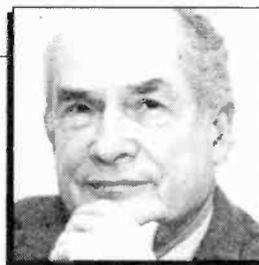
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	16	★ ★ NO. 1 ★ ★ HOROWITZ PLAYS MOZART DG 423-287 (CD)	14 weeks at No. One VLADIMIR HOROWITZ
2	NEW		BAROQUE MUSIC FOR TRUMPETS CBS MK-42478 (CD)	WYNTON MARSALIS
3	2	72	HOROWITZ IN MOSCOW DG 419-499 (CD)	VLADIMIR HOROWITZ
4	4	18	BEETHOVEN: SYMPHONY NO. 9 ANGEL CDC-49221 (CD) LONDON CLASSICAL PLAYERS (NORRINGTON)	
5	NEW		MENDELSSOHN: VIOLIN CONCERTO ANGEL CDC-49276 (CD) NADJA SALERNO-SONNENBERG	
6	3	28	BEETHOVEN: PIANO CONCERTO NO. 5 CBS MK-42330 (CD)	MURRAY PERAHIA
7	5	16	GLASS: AKHNATEN CBS M2K-42457 (CD)	STUTTGART STATE OPERA (DAVIES)
8	13	4	THE ACADEMY PLAYS OPERA ANGEL CDC-49552 (CD) ACADEMY OF ST. MARTIN-IN-THE-FIELDS (MARRINER)	
9	9	4	BARTOK: SONATA FOR TWO PIANOS CBS MK-42625 (CD) MURRAY PERAHIA, SIR GEORG SOLTI	
10	NEW		AMERICAN "LIVE" DEBUT CBS M2K-44589 (CD)	VLADIMIR FELTSMAN
11	10	20	RODRIGO/PONCE/TORROBA MCA MCAD-42067 (CD)	ANDRES SEGOVIA
12	17	4	MAHLER: SYMPHONY NO. 2 ANGEL CDCB-47962 (CD) CITY OF BIRMINGHAM SYMPHONY (RATTLE)	
13	7	20	BACH: CHACONNE/PARTITA/CELLO SUITE MCA MCAD-42068 (CD)	ANDRES SEGOVIA
14	NEW		FINZI: CLARINET CONCERTO NIMBUS NI-5101 (CD) ENGLISH STRING ORCHESTRA (BOUGHTON)	
15	NEW		ALBENIZ/TARREGA/TORROBA MCA MCAD-42069 (CD)	ANDRES SEGOVIA
16	15	10	GERSHWIN: RHAPSODY IN BLUE PRO ARTE CDD-352 (CD) DENVER SYMPHONY POPS (WAYLAND)	
17	6	52	CARNAVAL CBS MK-42137 (CD)	WYNTON MARSALIS
18	22	6	VERDI: REQUIEM TELARC CD-80152 (CD) DUNN, CURRY, HADLEY, PLISHKA (SHAW)	
19	16	6	BEETHOVEN/BRAHMS: VIOLIN CONCERTOS RCA RCD1-5402 (CD) JASCHA HEIFETZ	
20	12	104	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 (CD) KATHLEEN BATTLE, CHRISTOPHER PARKENING	
21	21	42	POPS IN LOVE PHILIPS 416-361 (CD)	BOSTON POPS (WILLIAMS)
22	11	12	THE UNKNOWN RECORDINGS ANGEL CDC-49428 (CD)	MARIA CALLAS
23	20	6	CORIGLIANO: PIED PIPER FANTASY RCA 6602-RC (CD)	JAMES GALWAY
24	RE-ENTRY		BEETHOVEN: SYMPHONY NO. 9 LONDON 417-800 (CD) CHICAGO SYMPHONY ORCHESTRA (SOLTI)	
25	18	34	WHITE MAN SLEEPS NONESUCH 79163 (CD)	THE KRONOS QUARTET

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	18	★ ★ NO. 1 ★ ★ BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 (CD) BOSTON POPS (WILLIAMS)	
2	7	4	BEETHOVEN OR BUST TELARC CD-80153 (CD)	DON DORSEY
3	5	10	HOLLYWOOD'S GREATEST HITS TELARC CD-80168 (CD) CINCINNATI POPS (KUNZEL)	
4	2	30	KIRI SINGS GERSHWIN ANGEL CDC-47454 (CD)	KIRI TE KANAWA
5	4	18	VOLARE LONDON 421-052 (CD)	LUCIANO PAVAROTTI (MANCINI)
6	3	16	GERSHWIN: OF THEE I SING/LET 'EM EAT CAKE CBS M2K-42522 (CD) ORCHESTRA OF ST. LUKE'S (THOMAS)	
7	6	24	BACH ON ABBEY ROAD PRO ARTE CDD-346 (CD)	JOHN BAYLESS
8	9	8	CLASSIC GERSHWIN CBS MK-42516 (CD)	VARIOUS ARTISTS
9	12	4	A LOVE UNTIL THE END OF TIME CBS MK-42520 (CD)	PLACIDO DOMINGO
10	RE-ENTRY		IN IRELAND RCA 5798-RC (CD)	JAMES GALWAY & THE CHIEFTAINS
11	8	22	CAROUSEL MCA MCAD-6209 (CD)	BARBARA COOK, SAMUEL RAMEY
12	14	26	STAR TRACKS II TELARC CD-80146 (CD)	CINCINNATI POPS (KUNZEL)
13	11	42	BASIN STREET CBS MK-42367 (CD)	CANADIAN BRASS
14	NEW		EBONY RCA 6486-RC (CD)	RICHARD STOLTZMAN
15	NEW		FLAMENCO GUITAR NIMBUS NI-5093 (CD)	PACO PENA

(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

PROMO CAMPAIGNS structured by A&M Records for its distributed label Nimbus include handing out some 10,000 "preview" compact disks via radio and retail. At store level, the drive has the disks, which offer 23 minutes of extended excerpts from six current releases, passed out free of charge to consumers purchasing other Nimbus product. The campaign kicked off in cooperation with the Tower Records chain.

A&M director of classical marketing and sales Lee Smith says the label's "no-risk" guarantee, also in cooperation with Tower, is being continued this month to support the release of a CD of works by British composer Gerald Finzi, performed by the British String Orchestra under William Boughton. Any consumer unhappy with what he hears can return the CD for full credit.

Meanwhile, a new Nimbus series of 5-inch CD singles is being readied for introduction next month. Described as "thematic samplers" by Smith, these will also offer selections drawn from catalog. The first three singles will present performances by the English String Orchestra, the Hanover Band, and trumpet player John Wallace. Each will play for more than 23 minutes and sell at a price still to be fixed.

On the repertory front, Nimbus continues to bid for a growing share of the burgeoning period-instrument market with more Hanover Band material. Due in April is a Beethoven "Missa Solemnis," followed by an "Eroica" in May and a Haydn set (symphonies Nos. 100 and 104) in June.

Smith has added Catherine Moore to his staff of field sales managers. Moore, who formerly served Nimbus from the company headquarters in Wales, handles the East Coast. She joins Kevin Dulaney (Midwest) and

Linda Callender (West Coast) as a full-time promoter of the Nimbus line.

IN MEMORIUM: Henryk Szeryng's death March 3 while on a European concert tour trims the ranks of great violinists by a significant margin. In person and on disk he ranked with the great instrumentalists of the latter half of the century. He will be missed.

Among projects aborted by his untimely death was a new recording of the Bach solo sonatas and partitas. This was to be produced at the special request of Philips in Japan but would certainly have been released here as well.

In Europe, Philips is reissuing Szeryng's 1976 recording of the Bach violin concertos on CD along with a special memorial booklet. This package too can be expected to find its way to the U.S. marketplace. And Philips here is almost ready to release the ninth CD in its own Szeryng reissue program. This will contain performances of

A&M promotes Nimbus with 10,000 free preview CDs

Beethoven's "Spring" and "Kreutzer" sonatas, with Ingrid Haebler as keyboard collaborator.

PASSING NOTES: There was no live classical music on the Grammy television show this year, although a candid film clip of Vladimir Horowitz provided at least a minute or so of listenable attention to the genre. His live appearances to accept the President's Special Merit Award from recording academy chief Al Schlesinger and a bit later to pick up a Grammy for best classical album were highlights. Again, however, as MC Billy Crystal noted, Mozart failed to appear to accept a Grammy.

For the record, Deutsche Grammophon grabbed five Grammys, Telarc three, and London, Angel, and Erato one each. Among major labels, that left CBS, RCA, and Philips scoreless. The awards were announced on stage by pianist Emanuel Ax, a past Grammy winner.

Latin Notas



by Carlos Agudelo

THE GRAMMYS CAME AND WENT and, as usual, Latins were rushed in and out of the awards spotlight with astounding celerity. After so many weeks of anxiety for and preparations by the nominees, three emerged as winners: Julio Iglesias (CBS), Los Tigres Del Norte (Profono), and Eddie Palmieri (Fania/Musica Latina Internacional). Neither Iglesias nor Palmieri was around to receive his award. The former, however, was the front-runner from the beginning, while the latter, according to those who know him well, is tired of getting Grammys—this was his fifth—without making a penny out of it. His winning album this year, "La Verdad," was the last one he recorded for Fania, and he recorded it almost solely as a prerequisite for getting his recording relationship with that company out of the way once and for all. Many recording artists have problems with Fania, but considering his history of recording relationships, Palmieri has got to be one of the unluckiest of all major Latin recording artists.

SEVERAL MAJOR RELEASES have hit the Latin record market in the past couple of weeks. They include Emmanuel's latest album, "Entre Lunas" (RCA), a costly production recorded mostly in Italy, which is supposed to inaugurate a new stage in his career; Daniela Romo's first album in more than a year, "Gitana" (EMI), with which the Mexican singer hopes to repeat the enormous success of her still-selling previous album; Raphael's first album for CBS, "Las Apariencias Engañan," a sleek production that emphasizes the Spanish singer's passionate style; a new album by Yolandita Monge, "Nunca Te Diré Adios" (CBS), recorded live in New York. Coming soon are an album in English from

Iglesias and an album from best-selling CBS artist Braulio to be called "Con Todos Los Sentidos."

Discos CBS Internacional-Univision-Televisa will release at least six compilation albums before the end of the year. They will be accompanied by an advertising blitz designed to rival the one that hit the U.S.-Latin record market by way of the Globo Records-Telemundo-BMG alliance. The counteroffensive starts with a campaign of five spots a day for six weeks on the Univision Hispanic television network to promote the first release, a certain blockbuster titled "16 Estrellas De Oro." The album comprises 16 hits by CBS/Fonovisa-Melody-Profono recording artists, most of which have been among the top 10 songs on the charts for the past several months. The cuts include Iglesias' "Lo Mejor De Tu Vida," Roberto Carlos' "Negra," Braulio's "En Bancarota," Marisela's "Porque Tengo Ganas," Los Bukis' "Tu Carcel," Beatriz Adriana's "La Luna Será La

Latin artists get no respect during Grammy Awards

Luna," Vicente Fernández & Vikki Carr's "Dos Corazones," and Amanda Miguel's "El Pecado." The album, which was scheduled to be released in mid-March, was to be the first in what Frank Welser, Discos CBS vice president and general manager, calls "a succession of star-studded albums to receive extensive advertising campaigns." The records will be available only in the U.S. and Puerto Rico.

Hispanic viewers of the Telemundo network are being bombarded like never before by spots promoting two Globo Records compilations, "Los Triunfadores" and "Sabrositas." The campaign is part of a \$5.8 million two-year deal between Globo, probably Latin America's largest media network, and Telemundo. The second-biggest network in Latin America is Mexico's Televisa, whose record subsidiary in the U.S. is Fonovisa. Televisa also programs Univision, the other Hispanic TV network in the U.S.

Audio • Video • CD • CD-V



Electro Sound's top-of-the-line digitally-controlled 4800 Slave Duplicator allows permanent, exact and repeatable adjustments, providing quality high-speed duplicating.



Designed by Concept Design, DAAD, using digital technology, eliminates loop bin duplication.



Sunkyoung's technical center in Carson, Calif. is designed to provide quality control and total technical support to clients.

PROFESSIONAL REPLICATION & Blank Media

THE HIGH-SPEED RACE TO HIGHER QUALITY

By STEVEN DUPLER

So much is happening on so many technological fronts in the audio/video tape duplication industries, that 1988 is either a very exciting or very nerve-wracking time to be in the business, depending upon your point of view.

New configurations are cropping up in abundance, although some, such as compact disk video (CD-V) and digital audiotape (DAT), are still in the talking stage—at least as far as the large-scale commercial duplicator is concerned.

But standard analog audiocassette duplication could soon be the beneficiary of several technological advances, some as well known as Dolby C noise reduction, others as exotic as hard disk data storage units being used to replace analog running masters.

After several years of production capacity shortfalls on the compact disk side, CD duplication facilities have now proliferated to the point where some manufacturers have begun to offer special cut-price deals in order to bring in more business.

CD replicating rates have dropped greatly from just a year or two ago—even on short production runs—and several unsigned bands here and in Australia have actually had their demo tapes pressed up as limited-run CDs, complete with jewel box and graphics, for as little as \$1.50 per unit.

New technologies, such as the recently introduced UDMS system from Shape Systems Design, now allow cost- and space-effective production of compact disks, without the significant expense of a clean room.

The UDMS—priced between \$540,000 and \$730,000, depending upon the configuration—is literally a self-contained CD production plant that takes up just 32-square-feet of floor space. The unit itself is the clean room, and Shape claims production costs can be reduced significantly with the system.

As far as DAT goes, at this writing only one American tape duplicator—Warren, Pa.-based Loranger Manufacturing Corp., is involved on a large-scale commercial basis with the new digital tape configuration, although some smaller duplicators claim to offer real-time duplication as a service to any interested parties. Company president Rob Loranger says he is duplicating DAT cassettes in real-time on Sony professional equipment for his only current DAT client, Ford Motor Co., which recently announced it will offer DAT cassettes concurrent with its introduction this summer of DAT players in its automobiles.

According to Loranger, real-time duplication is "currently the only economical way to go for DAT." The only high-speed DAT duping system on the market is Sony's
(Continued on page I-4)

ITA '88: COPING WITH ECONOMIC UNCERTAINTY

By HENRY BRIEF
Executive Vice President, ITA

October 19, 1987—the day which has come to be known as Black Monday—continues to exert a strong influence on the world's economy and on all business. It has certainly proved to be a disturbing influence on the audio/video/data industry.

So great an influence does it continue to be that the theme of the International Tape/Disc Assn.'s 18th Annual Seminar is: "Coping With Economic Uncertainty."

The Seminar, which will be held March 16-19 at the Loews Ventana Canyon Resort in Tucson, Arizona, will examine the effects of a volatile economic and investment climate on production, sales, capital investments, new technologies, imports and exports.

In keeping with this theme, the keynote address will be given by Dr. Murray Weidenbaum, former Chairman of the Council of Economic Advisors, former Asst. Secretary of the Treasury and currently the Director of the Center for the Study of American Business at Washington Univ. in St. Louis. Dr. Weidenbaum has entitled his talk, "An Upbeat View Of The American Economy."

Also adhering to the basic theme will be a discussion among corporate economists for DuPont Co., Eastman Kodak, 3M Company, and Sony Corp. on how they see today's economy impacting plant expansion, personnel, production, prices, consumer purchases, the dollar exchange, foreign trade, etc.

With the economy as a background, other panels will examine the prospects of future sales of VCRs, blank video tapes, and pre-recorded video cassettes. They will be asked to assess the impact on sales of those merchandise categories resulting from the penetration of VCRs into more than half of America's households, and, as a consequence, the earmarking of an increasing percentage of new VCRs as second or third sets in the home. In addition, panels of experts will also try to assess the prospects of establishing a new video format, Super-VHS, which not only requires new, higher-priced VCRs, more expensive tapes, and high-resolu-

(Continued on page I-9)

Billboard



Now there's much more to chrome than meets the eye.

The unmistakable new sound of UCR pure chrome audio tape from Sunkyong.

UCR's optimum magnetic and mechanical properties result in digital sound quality on cassettes duplicated

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Consumers can't either.

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It just goes to show. Chrome was never meant to be seen and not heard.

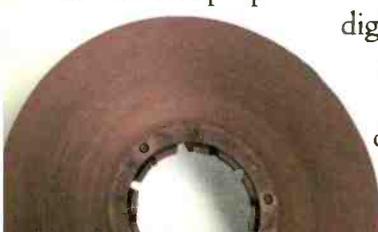
Sunkyong. Nobody carries a tune like we do.

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Digital sound from analog tape.

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AUDIO

Once Industry Dark Horse, '88 is the Year of Audiocassette Duplication for Leader of the Pack

By KEN JOY

While the vinyl record has been all but pronounced dead by the recording industry, and the CD hangs in digital limbo while consumers play a "wait and see" attitude regarding DAT and CD-V, the intrepid audiocassette is enjoying robust sales, outselling vinyl and compact disk by more than 2-to-1.

This is good news for the duplication industry, with fingers in many format-pies, which is trying to balance audiocassette gains against losses in vinyl and heavy investments in compact disk.

While the CD-single is still trying to gain a foothold with consumers, the cassette single has skyrocketed—and not just with product released by record companies.

Several vendors are using the audiocassette as the means of delivery for customized audio programs which customers order from audio vending machines in record stores and shopping malls.

Fortunately, given the sales success of the medium, duplicators industry-wide have shown they are not willing to accept the status quo in regards to quality, and are endeavoring to keep their format the darling of the industry.

Concept Design, the research and development arm of independent cassette duplicator American Multimedia Inc. (AMI) based in Burlington, N.C., has introduced a system called DAAD (Digital Audio Analog Duplication) which uses a tapeless digital master to replace the traditional bin loop master now used in high speed cassette duplication.

AMI president Dick Clark claims the new process is directly comparable in quality to that of compact disks. "It's the first major advance in the audiocassette since Dolby," according to Clark who says AMI has sold out the entire first year's production of DAAD to duplicators around the country.

"We're the only company who has this technology on the market," replies Clark when asked about the digital master. (Continued on page I-6)

VIDEO

'87 Was a Banner Year for Video Duplication, '88 Could See a Production Surplus

Nineteen-eighty-seven saw video duplicators add high speed duplication to gear up for major production runs only to find their output far exceeded the industry demand for the replication of pre-recorded videocassettes.

Nearly 110 million pre-recorded cassettes were sold in 1987, according to estimates from the Electronics Industries Assn., but 1988 is expected to only exceed that mark by a paltry 8%.

"There's plenty of room at the inn," says one duplicator, adding that he and many other duplicators added hundreds of slaves in anticipation of significant increases in duplication demands only to find machines sitting idle during 24-hour shifts.

For many, 1988 was to be the year to seriously look at bringing high-speed duplication on-line. Instead, several duplicators have either halted expansion altogether, or have gone after the industrial market where margins seem to be a little higher.

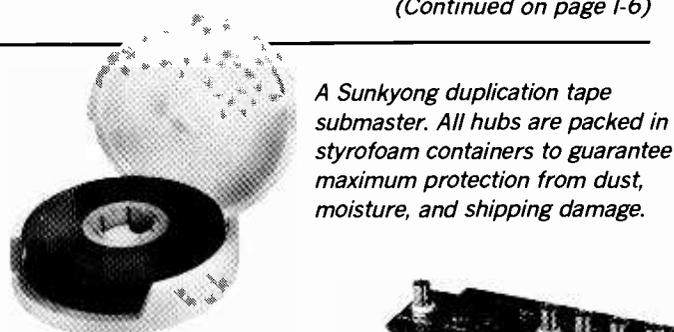
"Prices have spiraled down to nearly zero margin," says Dick Clark of American Multimedia Inc., based in Burlington, N.C. "No one in the video duplication business is extremely busy because capacity has outrun demand by nearly two-to-one."

The over-building of duplication facilities in the U.S. has directly affected margins, says Clark, because everyone is moving into deep price discounts just to keep machines and technicians working.

Discounting has reached the level to where the same 90-minute feature film that cost program producers between \$4.80 and \$5.25 "out the door" in 1987 will cost those same producers an average of \$2 less this year, with some high volume orders reaching a low of \$1.95 per unit.

Across the board, Beta accounts for less than 4% of all duplication, while 8mm has failed to generate enough interest to warrant attention by most duplicators. S-VHS is still a non-issue for domestic duplicators who won't make any moves to upgrade equipment until software producers feel the installed base of hardware (currently estimated at 80,000 to 100,000 units) is large enough to warrant the release of theatrical product in that format.

Newbury Park, Calif.-based Video Technology Services (formerly Creative Video Services) has recently increased its high-speed capacity by nearly 20% (its overall production capacity by 50%) while, at the same time, expending more than \$1 million to provide clients with a com- (Continued on page I-7)



A Sunkyong duplication tape submaster. All hubs are packed in styrofoam containers to guarantee maximum protection from dust, moisture, and shipping damage.

Electro Sound's ES4320 Precision Slave Calibrator is a compact, portable way to check bias, level, EQ and azimuth while the machine is running.



Electro Sound's new easy-to-read Digital Tension Meter.

COMPACT DISK

Record Companies Hold Their Breath as the CD Faces Identity Crisis

Two years ago the compact disk was being heralded as the "golden child" that was to save an industry mired in sales apathy. Last year, record executives sang its praises as the rightful successor to the increasingly archaic vinyl medium. But this year, record companies and disk manufacturers are holding their breath in the face of inventory oversupply fueled by consumer apathy and a "wait and see" attitude regarding the highly anticipated DAT format.

Not that compact disks are not popular. According to RIAA figures, 43 million compact disks were sold in the first six months of 1987, representing \$687.5 million at the retail level. While those numbers are impressive in and of themselves, many industry analysts feel that those figures are a drop in the bucket compared to what they should be if the "waters weren't being muddied by the 'me-too' formats of DAT and CD-V."

While it's true that vinyl pressing operations are down world-wide, with many domestic facilities closing plants altogether, the compact disk has been kept from the population at large by record companies' refusal to bring the pricing structure of CDs more in line with their vinyl counterparts.

"We're putting pressure on the record companies to lower prices at the retail level," says Alan Hamersley, general manager of Orange County-based LaserVideo. "Lower retail prices obviously mean more sales which means more business for us. It can only help the industry."

LaserVideo (which will soon be renamed Discronics after its sale to that record manufacturer) expects to produce 30 million CDs domestically and a total of 65 million units worldwide this year, most of which will go to Capitol, A&M, RCA, MCA and a host of mid-range independents.

"We could do a lot more," says Hamersley, "but the consumer has become very cautious because of this unknown commodity coming that's called DAT."

DAT, Hamersley feels, is only an imagined threat to the compact disk format, and should be viewed as a complement technology to what will ultimately replace the vinyl disk. "We're at the point now where almost anything imaginable can be done with compact disks. CD-V, CDI [interactive CDs with audio and video] and LaserVision promise to meld several approaches to audio and video reproduction into one coherent whole, while DAT is simply another way to reproduce audio. Now is the time to get the CD technology (Continued on page I-8)

CD-VIDEO

From Postponement to Promise—if It Survives the Hype

If it can survive the hyperbole surrounding its lavish introduction at Summer CES and the disappointing postponement of its debut this last fall, then CD-V could very well be the catalyst for merging audio and video into a vital commercial package that could put an end to the confusion that has surrounded digital media in general for more than a year.

In an industry that, within the last 18 months, has seen the terms LD, LVD, CD, CDS (CD single) and CD-V used interchangeably to the confusion of all, the propulsion of CD-V out of the ranks of promotional tool and finally into the consumer channels would be a welcome relief for its proponents.

Its proponents—major hardware manufacturers like Sony, Toshiba, Philips, Pioneer, and others—have themselves been confused of late in trying to carve a niche for this promising format that is a hybrid of the compact disk and the laserdisk.

CD-Vs themselves are intended to be a combination of 5 minutes of video information and 22 minutes of digital audio information, intended primarily for the promotion of recording artists, but recently seen as a viable commercial

product that might retail for as little as \$8.95 in record stores.

The main question to be answered is "will consumers pay \$8 or more to get one video clip and the equivalent to half a compact disk of audio?" (22 minutes of audio space is all that's left on CD-V because five minutes of video programming takes up the equivalent of 52 minutes of actual disk space.)

A secondary question is, will those CD manufacturers who can produce CD-V be able to meet demand should one be created this March or April when the CD-V group resumes its marketing of the format?

Says Alan Hamersley, general manager of (Continued on page I-5)

DUPLICATION
PRO

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HIGHER QUALITY

(Continued from page I-1)

\$600,000 product, based on the company's Sprinter system for high-speed video duplication.

The meat-and-potatoes of the audio duplication industry continues to be the standard analog audiocassette, still by far the best-selling music configuration.

New technologies have not been so quick in the past to gain footholds in the audiocassette duplication business, but this is gradually beginning to change, with the recognition that a higher quality prerecorded cassette is necessary if the format is to keep its dominant position in the industry.

One ground-breaking development in high-speed audiocassette duplication was unveiled at last year's Audio Engineering Society Show by Concept Design Engineering, the engineering division of North Carolina-based American Multimedia Inc., a consistent leader in developing technology to advance the state of the art in audiocassette duplication.

The AMI system, dubbed DAAD (digital audio analog duplication) is so revolutionary, it deserves some extra space in this overview.

While it is common today for duplicators to create their running master from a digital 2-track format (usually Sony PCM-1630), that digital format then must be converted to analog to create the running master for the standard master/slave bin loop duplicating operation.

AMI decided to dump the 1630 data directly to ultrafast, military-grade hard disk drives, rather than analog tape in order to keep the process in the digital domain. The system they designed was partially funded by backing from RCA Records.

The hard disk drives are used for the running master, with data dumped off them onto audiocassettes at a rate of 80:1. Many label engineers and AES attendees said they regarded the resulting cassettes as some of the highest quality prerecorded product they had ever heard, in some cases rivaling compact disk.

Bob Farrow, AMI's director engineering, says the company has already sold 33 of the systems to clients like RCA and Warner Bros. Deliveries begin next month, and it should be interesting to see if the consumer notices the significant quality increase the new system provides.

Another technological upgrade that may be in the offing sooner than later is the arrival of Dolby C noise reduction for prerecorded cassettes.

Scott Schuman, Dolby's director of marketing, says the company has

been demonstrating how Dolby C may be incorporated into cassette production lines now using the older, less effective Dolby B, which is an industry standard.

"Several major labels are very interested," says Schuman. "We've been giving demos, and when they listen to the prerecorded cassettes with Dolby C, they can really hear the difference in the amount of high-end response, and the much lower amount of hiss and noise."

On the video side, the majority of large-scale commercial duplication is handled by the big two: Bell & Howell and VCA Technicolor.

CD-VIDEO

(Continued from page I-3)

Orange County-based LaserVideo, "From a commercial standpoint, the 5-inch CD-V will probably serve as promotional tool for the entire format itself. It most likely won't really take off until the 8-inch or 12-inch CD-V comes on-line later in the year."

The 8-inch CD-V will carry 20 minutes each of audio and video, while the 12-inch CD-V will carry an hour per side of audio and video, says Hamersley, and will most likely turn the smaller 5-inch CD-V into the digital equivalent of a 45 r.p.m vinyl disk.

From a production standpoint, Hamersley says it's anyone's guess as to how production will keep up with demand. "The technical requirements to reduce the drop-out rates of CD-Vs are much more stringent than those for standard CDs," he says, but adds that LaserVideo's recent purchase by Disctronics makes them the third-largest CD manufacturer in the world, and a major player in the production of CD-V.

Production may be a moot point as the unavailability of catalog software is reportedly what caused last September's postponement of the release of CD-V product to the commercial marketplace.

"That's all changed," says Emil Petrone, executive vice president of PolyGram. Petrone says there will be 200 titles by Spring '88, and that "virtually all record companies" will be involved in providing software by the end of the year. PolyGram CD-Video claims to have 70 titles in their catalog ready for roll-out at any time.

"I think first of all CD-V will give the music video business a shot in the arm," says Petrone. "We feel strongly that music video should be seen via disk rather than compilation form. If a consumer wants to buy Tina Turner, they get four audio cuts and one video clip for \$7 or \$8 retail."

In the meantime, two major factors point to the successful emergence of CD-V in America this year:

(Continued on page I-6)

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CD-VIDEO

(Continued from page I-5)

1.) CD-V is a huge success in Japan. As in the past, most Japanese technology has made it successfully to domestic shores, and proponents of CD-V see no reason why there should be an exception this time and, 2.) the recent purchase of CBS by Sony—a major player in the promotion of CD-V—means there's a potentially giant catalog of material from superstar artists that could swiftly swell the size of the CD-V catalog, and make the marriage of audio and video too hard for consumers to resist.

AUDIO

(Continued from page I-3)

ing system being perfected at Capitol and CBS, adding, "this system is far beyond the XTR duplication process."

AMI conducted "listening" tests with hundreds of people in shopping malls last fall to find out if "non-professional" ears could tell the difference between music reproduced on audiotape by the DAAD system, or the same music being played back on a compact disk.

According to Clark, only five people out of "hundreds" correctly identified which source was a compact disk and which was his company's magnetic tape replication.

"Obviously people are very skeptical about these kinds of claims," admits Clark, "but you really have to hear it for yourself to see how remarkable it really is."

Clark is the first to admit that his company has an enormous education process ahead of them with not only duplicators who would purchase his system, but also with consumers whose perception of audiotape is that of one vastly inferior to compact disk. "Hearing is believing, and we plan to get as many people to listen to it as possible."

Technological advancements, or not, audiocassette duplicators are thriving and operating at breakneck speeds in an attempt to meet demand. Says Bob Barone, president of equipment manufacturer Electro Sound Inc., "Nearly all of our customers are working triple shifts just to keep up, and 25% of their production is work the majors have given them that they couldn't handle in-house."

Also involved with mastering innovations, Barone says Electro Sound is "probably not more than a year away" from an affordable digital master. "We're also fast at work on a high-speed duplication system for DAT for the day it becomes a force to reckon with," he says, adding they hope to accomplish a 64:1 ratio with the help of compression and optical techniques in the mastering process.

Audio duplicator HTM, a division of the HRM Groups, is eyeing the

A Billboard Spotlight

expansion of its audio operations in 1988 to meet the expected production of over 30 million units. Says company president Roger Gouldstone: "We don't see the audiocassette slowing down at all. If anything, in the midst of consumer confusion over the CD and their unwillingness to pay the high price for software, audiocassettes are the logical successor to vinyl."

Gouldstone says HRM, the vinyl record division, would have seen a devastating drop in over all business were it not for the pressing business it received when RCA closed its vinyl pressing facilities.

Will DAT muddy the audio waters and cut into HTM's duplication business? Says Gouldstone, "I think it's going to be a full two years before we see DAT make any kind of ripple in the audio marketplace. When it does, I think the fact that the audiocassette is so entrenched in the marketplace that DAT will have a very tough go in overthrowing it as the medium of choice."

And "medium of choice" it appears to be. According to RIAA figures, over 188 million pre-recorded audiocassettes were sold the first six months of 1987, totalling retail sales of \$1.32 billion. Blank audiocassette sales alone are expected to top 360 million this year.

For duplicators who master and replicate audiocassettes using analog systems, new advancements in raw stock have led to greater production and increased quality over the life of the bin loop master when used in high-speed operations.

Sunkyong, a major supplier of blank audio tape to the domestic recording industry is introducing a pure chrome audio tape which it says far exceeds the reproduction capabilities of any tape currently on the market.

"The industry has long been aware of the technical superiority of the chromium dioxide format over the ferric oxide," says S.W. Park, general manager of the Sunkyong Audio Tape Division, "but the problem manufacturers have had is in being able to obtain a sufficient supply to be able to supply chrome tape to the industry on a consistent basis." Sunkyong is poised to meet that demand, according to Park.

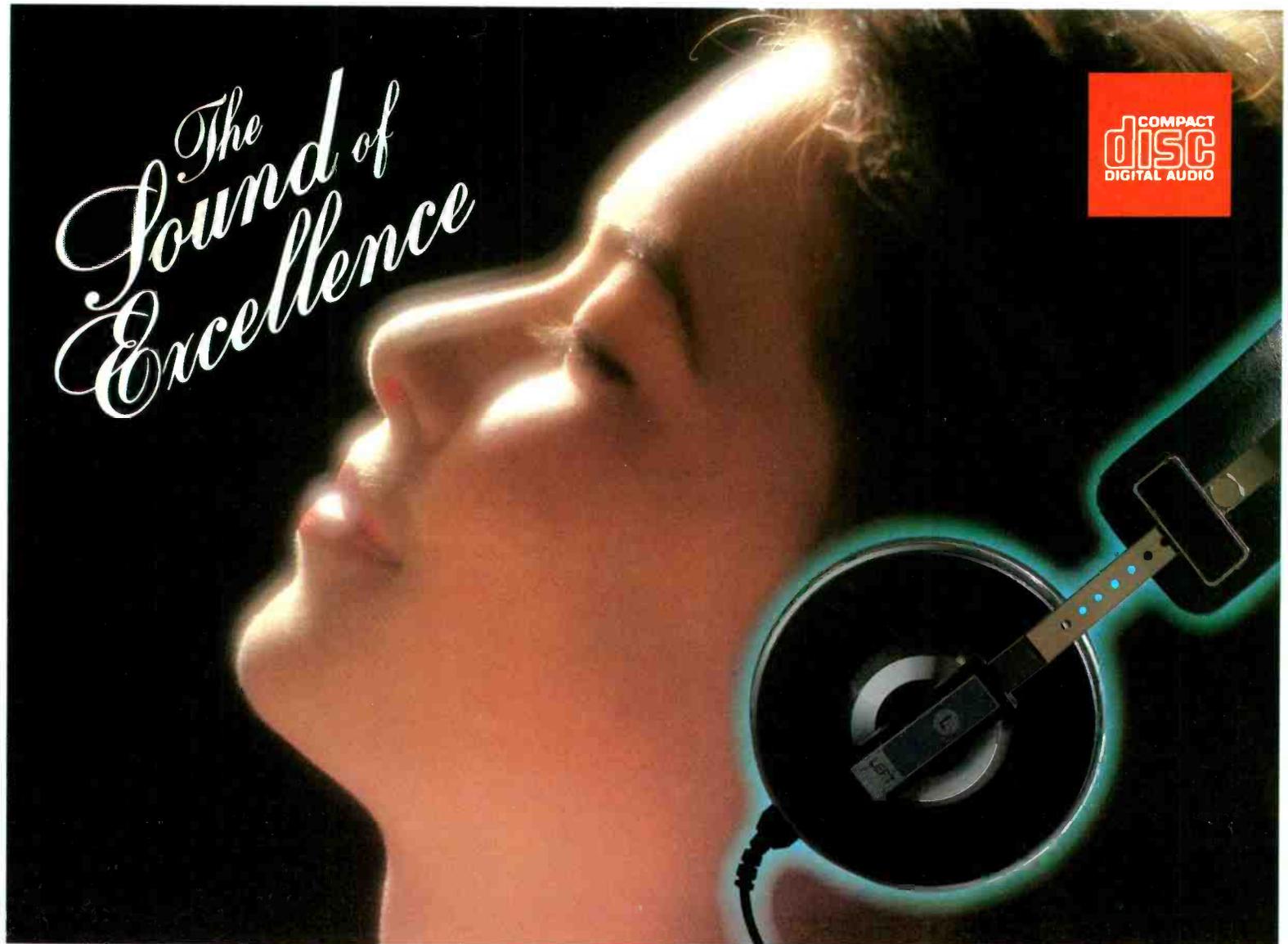
VIDEO

(Continued from page I-3)

puterized tracking system that tells them where their order is every step of the way.

Continuing their close collaboration with Sony, VTS was able to increase the size of their high-speed duplication pancake from 6,000 feet to 16,000 feet "without any quality loss," according to the firm's president David Mishra.

Says Mishra: "We also pioneered the introduction of Macrovision to
(Continued on page I-9)



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COMPACT DISK

(Continued from page I-3)

into the hands of American consumers to acclimate them to the technology and prepare them for the revolutions that are coming. I would hate to see that process aborted by record companies who hold fast to high retail prices."

"Maybe it's greed that's keeping the prices so high," says one CD manufacturer who asked to remain anonymous. "For the kind of volume that the majors do in CDs their manufacturing prices start at \$1.95 each and go down from there and they still retail for \$12 to \$15."

Industry pundits speculate that record labels see the compact disc as a hedge against an erosion in sales and a chance to make up—with higher margins on albums duplicated in what will become the format that will replace vinyl in the next five years—what has been lost on album sales in recent years.

"I'm totally unsure what's in the big labels' minds," says Bob Barone, president of Electro Sound Inc., a duplication equipment manufacturer based in Sunnyvale, Calif. "Holding out for higher retail prices is prohibiting the widespread installation of the format because the software prices are out of line with the hardware prices."

Barone feels the inflexibility of record labels to lower software prices has opened the window for DAT to cloud the minds of consumers, and may ultimately keep significant numbers of them from buying hardware or software while they wait to see what the new format brings. "Haven't they been getting the signal for what a CD price should be?"

Technically, CD-V and CDI are the only new wrinkles in the manufacture of CDs, and LaserVision's Hammersley doesn't see either as a major obstacle to replication or distribution. "All of the technology is really already in place. What we need now is a strong marketing thrust that will firmly plant the use of the technology in the minds of the American consumer and put to rest the myth that CDs and DAT is an either/or proposition."

According to Milt Gelfand, president of Audiomatic in N.Y., new developments in polycarbon (the plastic shell on compact disks) and new techniques in metalizing the disks will contribute to increased production and may bring what demand there is for CD production back to domestic shores.

The market for CD manufacturing equipment is stronger among off-shore labels and plants, while the domestic market appears dominated by the "well-financed" majors, reducing the independent labels to rely on plants, both here and abroad, for CD product.

In all fairness to the CD, high re-

tail prices are not the only deterrent to sales of hardware or software. Besides the volatile yen, according to N.Y.-based analyst Harvey Simpson, is the continual penetration of audiocassette players in the marketplace, which he says when added to the already phenomenal number of players in U.S. homes makes for a formidable foe to beat for new audio formats "regardless of quality." EIA estimates puts the total number of cassette players at nearly 170 million, with 1988 sales expected to top 30 million units.

Ironically, a new audiocassette mastering process called DAAD (Digital Audio Analog Duplicator) being marketed by American Multimedia Inc., of Burlington, N.C. claims to produce analog audiocassettes that rival the quality of compact disks, according to company president Dick Clark.

So close is the sound of tapes duplicated on the DAAD system to compact disks, according to Clark, that only five people out of hundreds of listening tests by "non-professional" listeners, correctly identified which sounds were coming from a CD and which were coming from tapes using the new digital process.

The one saving grace in the future of compact disks is the current merger of audio and video in the form of CD-V which could drastically change the way all compact disks—audio and video—are reproduced. Should CD-V—the addition of five minutes of video information to a disk containing 20 minutes of digital audio—catch on with consumers, and record companies move it out of the promotional item arena, then domestic CD manufacturing plants could be facing a whole new ballgame this time next year.

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VIDEO

(Continued from page I-7)

high-speed duplication, as well as a laser-etched coding system to identify factory originals from bootleg copies of pre-recorded cassettes."

VTS also installed digital audio mastering throughout the duplication plant which consists of 40% real time and 60% high-speed machines. "We've expanded our production capabilities and reduced our costs," says Mishra.

Despite the increased capacity, Mishra says that neither VTS, nor the industry, is running at capacity. "The industry suffers today from excessive capacity," he says. "We as duplicators have brought upon ourselves a very demanding customer who is ordering more frequently and in smaller quantities. Program suppliers are giving us increasingly shorter windows with their 'just-in-time' philosophy as pertains to ordering product to meet dealer orders."

To meet the knee-jerk ordering habits of some home video companies, Mishra is working on a modification of the Sony Sprinter system which he says will represent a "quantum leap" in the production capability of the duplicator.

Like many, Mishra is not anticipating a great roll-out of pre-recorded S-VHS this year. "I'm not that optimistic about the emergence of S-VHS this year. Maybe when Beta finally dies we'll see S-VHS really take off."

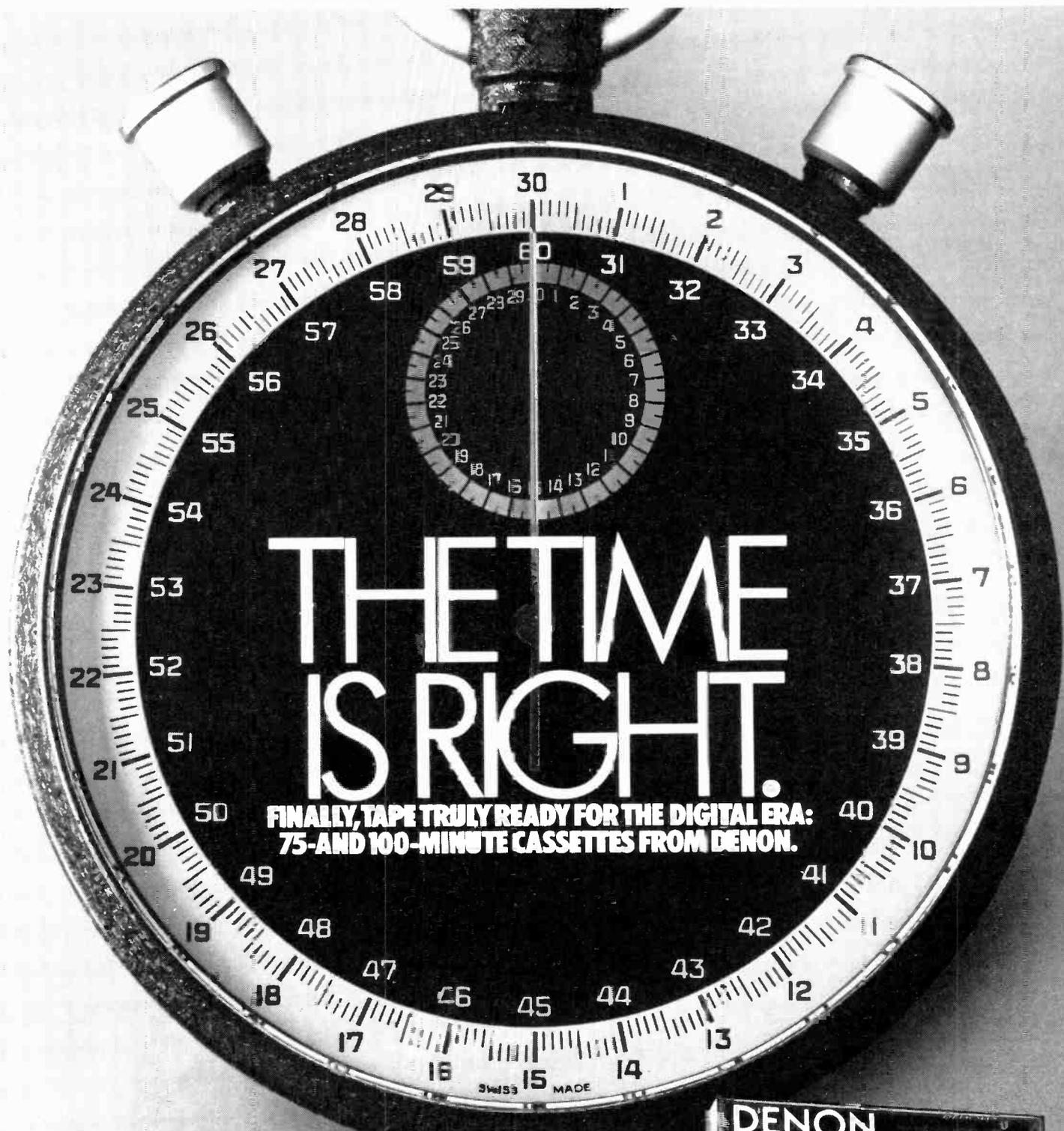
ITA '88

(Continued from page I-1)

tion monitors, but has developed into a classic chicken-and-egg situation: Can you sell hardware without pre-recorded software being available, and who is going to offer pre-recorded software if there is no sizable population or playing equipment? In a way, this dilemma is similar to one that currently faces the audio industry with DAT. A panel that will discuss this new technology will probably emphasize that the first companies to offer pre-recorded DAT tapes will be small, independent record companies, not the major record producers. A question to be asked of the Super-VHS panel is whether the DAT experience can serve as an analogy from which video software firms can borrow for Super-VHS.

Other presentations will focus on the current market for compact disks, the advent of the 3-inch CD, and the efforts to launch some of CD's offshoots—CD-Video, CD-Interactive, CD-graphics, and, although it's not a laser optical medium, DVI (Digital Video-Interactive).

The ITA seminar, will, as usual, offer a complete program of technical subjects, ranging from S-VHS duplication to a presentation on coating lines for tomorrow.



The introduction of digital audio created a serious time problem. With over 45 minutes of music, many digital sources simply won't fit on a single side of the conventional C-90. And with a maximum playing time of 75 minutes, the best digital programs won't even fit on an entire C-60.

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Battle Plan For Indies Stressed At VSDA Meet

BY EARL PAIGE

LOS ANGELES Allan Caplan is on the stump making speeches again, urging independent video dealers to do battle with the superstore chains that are invading their territory.

Caplan, one of the most colorful and outspoken home video retailers, was recently here in suburban Fullerton, Calif., at a Southern California Video Software Dealers Assn. meeting. The chairman of 84-unit Applause Video in Omaha, Neb., he stressed that store owners should become more involved in community activities as one bulwark against mass-merchant competitors and other alternate marketers.

Though Caplan also offered many examples of Applause's pro-

motional ideas, he basically hit hardest against competition with superstores in a warmup to his appearance at the American Video Assn. March 25-27 national convention in Palm Springs, Calif.

"I'm not sure where [superstores] get all the financing, but they're popping up all over the place," he said. "We can beat the superstore because we know our customer base better. We work with them, we support them."

A key to success for video stores is charging \$3 nightly, said Caplan, adding that dealers will have to work harder to get such fees. "This year to get that \$3 a night, you've got to get more involved in your community. You've got to do more cross promotions."

Among the examples he offered were a tire-company promotion

which gave the consumer two free rentals for every two tires bought, and six movie rentals for four tires. "They spent \$70,000 on promotion. It didn't cost Applause Video any money whatsoever."

"Right now, when you rent a children's movie [from Applause], you get a free meal for your child at Long John Silver's. That makes up a little bit for the guy who rents at 99 cents and has a dirty, filthy store and his lights aren't working quite right."

Caplan urges dealers to remember they "should be a little special."

Take the 'y' and 't' off specialty, and it's special."

In terms of community involvement, Applause offered free rentals on "Platoon" to Vietnam veterans. This resulted in a newsletter mention by a veteran's group and mentions on two television news shows. He described a deliberately low-key promotion flier plugging Applause stores as "your hometown store." Said Caplan: "It's very important to get the hometown idea across."

Applause has a program of offering free rentals to children's

hospitals for children who are on an extended stay, in isolation, or terminally ill. Nurses from the ward can take out five movies a week at no charge.

American Women In Radio & TV contacted Applause in regard to the group's national program for children in hospitals, and now plan to work with Applause.

Caplan cautions dealers to be careful with charity projects. "You don't do this as a promo. You do it to be part of the community.

And in return, you cannot believe (Continued on next page)

Consultant Urges Better Operations VSDA Begins Road Show

BY CHRIS MORRIS

BURLINGAME, CALIF. Management consultant Ralph Copleman urged video-store owners to "seize the opportunity" in their businesses at the 1988 Video Software Dealers Assn. Video Store Management Seminar here Feb. 24.

Copleman, an independent consultant who recently served with the accounting firm Laventhol & Horwath, led an audience of approximately 70 retailers through a day-long session emphasizing interpersonal management skills.

Some attendees complained privately that the seminar was "too generic" and avoided concerns specific to video stores. Yet many responded warmly to Copleman's detailed and often humorous presentation, which covered such topics as employee motivation, hiring and firing, and performance management.

"Owners and managers don't seize the opportunity to run the best operation they can," Copleman told the retailers. "They have a responsibility to help [employees] be the best they can be, to borrow a phrase from the Army."

Much of the morning seminar session was devoted to an identification of the store owners' own leadership capabilities.

As at last year's traveling VSDA seminar, attendees were asked to fill out copies of the PA Preference Inventory, a profile developed by the late researcher Max M. Kostick, which delineates managers' individual needs and roles in the workplace.

The PAPI isolates management types in such areas as activity, social nature, work style, temperament, work direction, leadership, and "followership."

From the PAPI, Copleman segued into a discussion of employee motivation. Many in the audience appeared genuinely surprised when the consultant quoted a Harvard Business Review study that cites money as a low motivator for work performance and achievement as the top motivator.

"Where's money? Way down there," Copleman noted. "It's neither a big motivator nor a big demotivator."

He continued, "There is some part of every one of us that does what we do because we love it, because it's the right thing to do. Just as you have a spark, [your employees] do, too. I don't care if it's a 17-year-old with a punk haircut."

Copleman advised that "your list of motivational techniques should be endless and continuously evolving" and counseled against demotivating workers by prescribing tasks and rules too narrowly.

"Employees want a line—not boundaries," he said. "They want a line, and you're telling them to navigate along that line."

Copleman ultimately hesitated to offer too much hard advice on motivation: "It's a sticky one—it's about flipping a switch in a person . . . We have a lot of beliefs in this society that people should do what they're told. That's for machines. You can't hit a return button on a human being."

Copleman found it far easier to codify when an owner or manager should or should not fire an employee.

Using the acronym HOLD, Copleman advised against firing if the decision was made in the heat of the moment, if it resulted from a difference of opinion, if it would create legal problems, or if the manager feels he has done everything possible.

Of this last point, Copleman said, "When you're at your wit's end, be sure there isn't something else you can try."

Conversely, Copleman advised the manager to REPLY by firing an employee if he or she is not ready to perform, if a question of ethics arises, if the employee is not performing his or her duties, if the manager has to look for the employee constantly, or if "you just can't afford it."

When hiring, Copleman suggested creating a "qualities grid" to iso-

(Continued on page 74)

FOR WEEK ENDING MARCH 19, 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	22	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	26	AN AMERICAN TAIL ♦	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	3	73	SLEEPING BEAUTY ♦	Walt Disney Home Video 476	1959	29.95
4	6	92	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
5	4	129	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
6	8	129	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
7	5	41	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
8	7	20	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
9	10	124	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
10	9	19	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
11	14	41	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
12	11	92	WINNIE THE POOH AND TIGGER TOO ♦	Walt Disney Home Video 64	1974	14.95
13	15	101	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
14	16	90	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
15	12	41	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
16	17	88	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
17	24	13	RAFFI-A YOUNG CHILDREN'S CONCERT ●	A&M Video 6-21707	1986	19.98
18	RE-ENTRY		HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
19	RE-ENTRY		BARBIE AND THE ROCKERS: OUT OF THIS WORLD	Hi-Tops Video 00623	1987	14.95
20	13	41	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
21	18	52	THE TRANSFORMERS: THE MOVIE ♦	Family Home Entertainment 26561	1986	14.95
22	22	34	HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
23	20	19	CHIP 'N' DALE	Walt Disney Home Video 579	1987	14.95
24	19	84	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
25	21	6	PLUTO & FIFI	Walt Disney Home Video 575	1987	14.95

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

BATTLE PLAN FOR INDIES

(Continued from preceding page)

how well the community supports you."

Applause stresses customer service, "just like the fast-food restaurants," with a customer comment card, he added. Each response, whether positive or negative, results in two free rentals for the respondent.

"Doing all that we do allows Applause Video to effectively rent for \$2.99. Yes, we have a chain of grocery stores in town that rents for 99 cents a day. It's real simple. That store brings [titles] in one deep. When it's gone, it's gone. I have 100 of them. They're going to pay me \$3, or they don't watch the damned movie. It's that simple.

'We can beat them because we know our base better'

"You people have to bring in more of the movies your customers want. There are also several services now that will help."

Caplan urges in-store sports-celebrity events. "Right now, baseball players are very hot. Brent Saberhagen did an in-store with us, and 1,200 people came into our store in a two-hour period."

Another competitive strategy is to order in depth, but take advance orders for used copies so excess inventory can be sold off. Caplan told the audience how to contact both a distributor for art and a quick-print shop to fashion a brochure. Holding up preorder brochures that Applause made up for both new and used copies of "Beverly Hills Cop II," Caplan said, "Three days after the [street date] announcement, these brochures were on the counter at every one of our stores." Ultimately, he said, 200 copies were sold of a movie not due out for 60 days.

Consumers preordering used copies "know up front they'll be waiting six to seven weekends," said Caplan. He advocates grouping movies of the same genre for special sell-off. "You can run 'La Bamba,' 'Buddy Holly,' and 'Dirty Dancing' all at \$29.95, so you're not stuck when the studios drop their pants to see how many the rackjobbers will take."

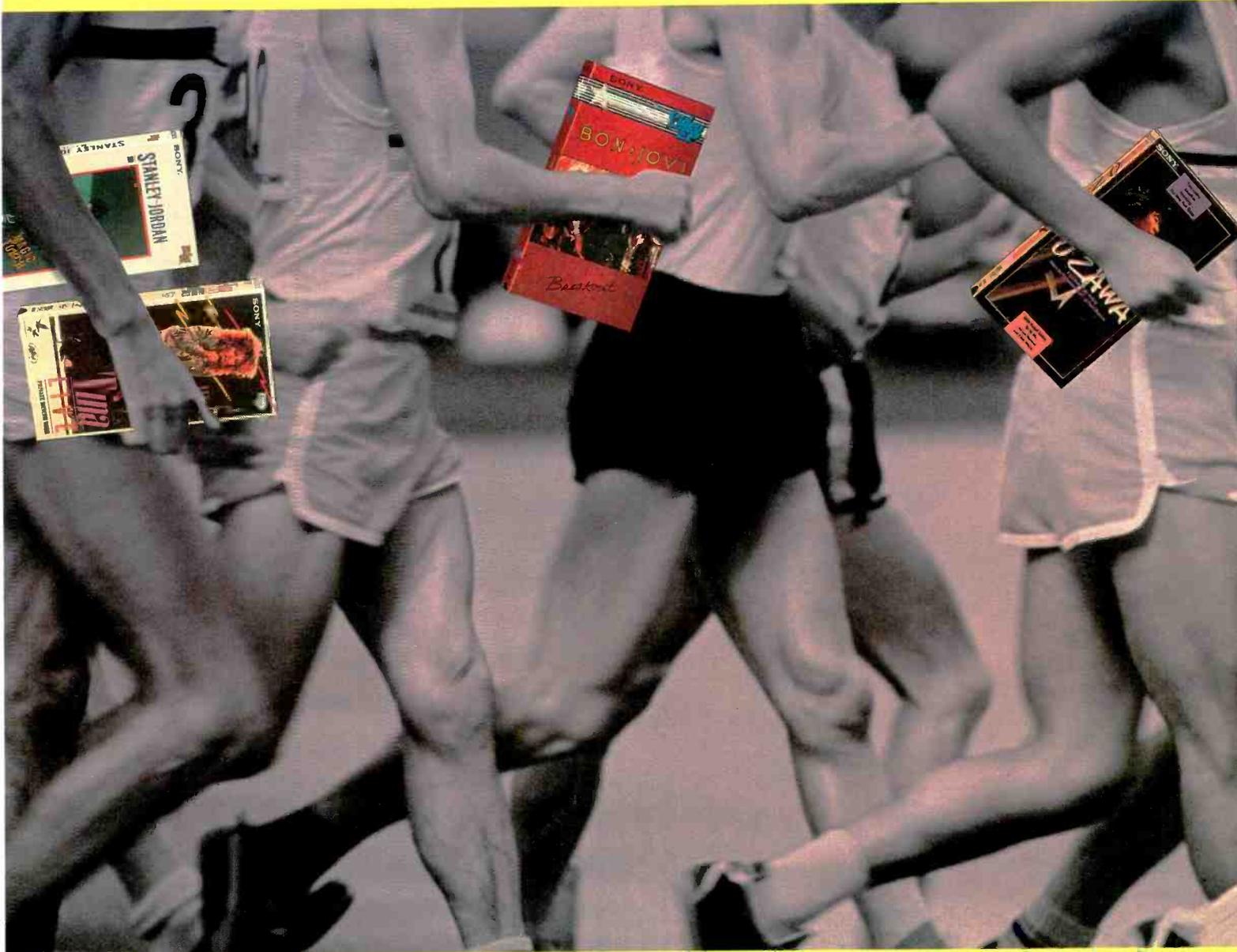
Video specialty stores are failing to do enough mailings, Caplan asserted, urging at least one mail piece a month "to tell [customers] about something new, something special you're doing, maybe some Orville Redenbacher [popcorn] on Wednesday night if they rent two movies instead of one. We gave away [dashboard] heat shields" to step people up from two movies to three, he added.

Coupon books are another way to fight the superstore by locking up customers for multiple rentals. Applause sells books for \$10, \$22, and \$50, offering clerks bonuses "so they have a \$5 bill that night."

Caplan said one manufacturer told him the superstore has helped independents who often become complacent, "forcing them to add lighting [or] paint their store."

CATCH A FRONT RUNNER

And Enjoy The Best In Quality Music Video Programming.



Forty fabulous best-selling video programs to satisfy every musical appetite.

FROM ONLY \$7.95.

With over 200 music video titles in our catalog, Sony Video Software has everyone's favorite recording star on videocassette! The 40 programs featured in this special Front Runners Promotion are true video athletes. They have climbed video charts, limbered up with low prices, flexed their sell-through muscles, and broken sales records.

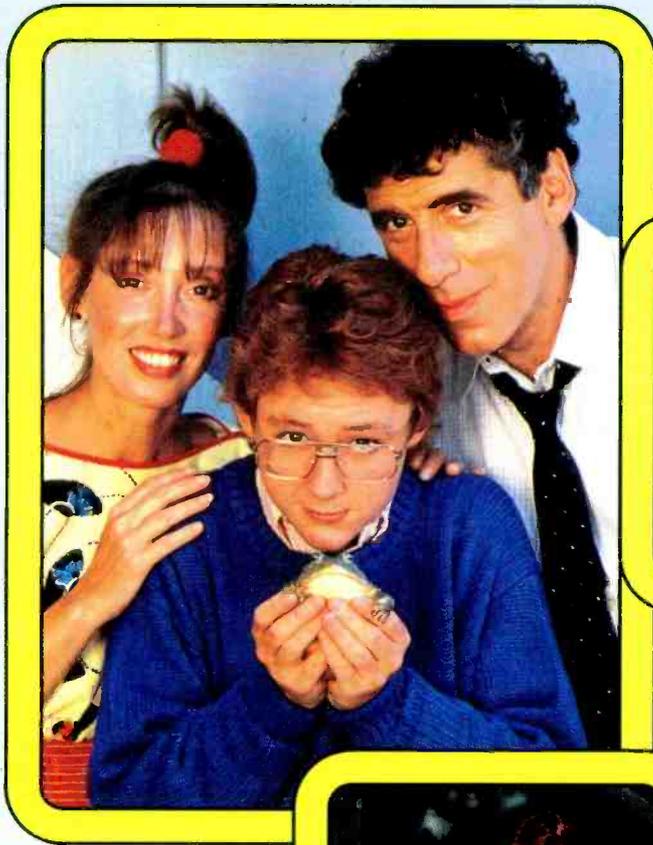
Now, it's our pleasure to turn the spotlight on these guaranteed winners. Whether it's a concert, documentary, video compilation or trend setting legendary musical performance - each one stands alone as a champion. So take your place at the starting gate and get ready to rev up your sales! On your mark, get set...ORDER NOW!

SONY.

Sony is a registered trademark of the Sony Corporation. Price is suggested list, slightly higher in Canada. Sale ends April 18th 1988.

Photo © Image Bank/Walter looss

FROG



**Fairy Tales can come true...
even if you are the biggest
dweeb at Roosevelt High!**



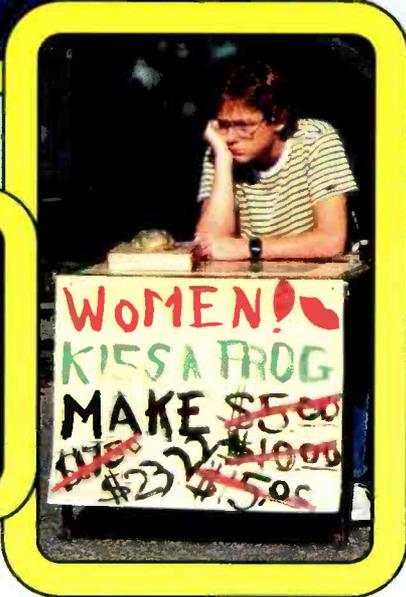
When dweeby Arlo Anderson adds a magic frog who is really a prince to his reptile collection, the web-footed wizard turns his life upside down — with wacky and wonderful results! Shelley Duvall, Elliott Gould, Scott Grimes and Paul Williams star in this fractured version of a fairy tale classic that will delight viewers of all ages. Your customers will be delighted with this funny and charming family entertainment. **FROG**. On videocassette.

☐ Closed Captioned
Hi-Fi Stereo. In VHS and Beta.

ORDER CUT-OFF DATE: APRIL 12.
STREET DATE: APRIL 28

Starring **SHELLEY DUVALL • ELLIOT GOULD**
SCOTT GRIMES • PAUL WILLIAMS
Executive Producer **SHELLEY DUVALL**
Produced by **BRIDGET TERRY**
Written by **DAVID ARATA & MARK HERDER**
Directed by **DAVID GROSSMAN**
A **PLATYPUS PRODUCTION**

ORION[®]
HOME VIDEO



\$29⁹⁸

SUGGESTED RETAIL

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☐ Closed Captioned by NCI. Used with Permission

3 Erol's Veeps Get New Roles In Restructuring

WASHINGTON Erol's Inc., the country's largest independently owned video chain, has restructured its management team and has appointed vice president of advertising Ron Castell to the newly created post of vice president of marketing and merchandising.

Castell, who joined Erol's in 1985, will continue his advertising duties and will also be responsible for the purchase, sale, and merchandising of all prerecorded video for rental and sale and of accessories.

Dick Kerin, vice president of the video club division, has moved to the newly created position of vice president of the video club operations division, where he will focus on directing Erol's 2,220 employees in 150 stores throughout the eight markets covered by the chain.

Kerin will also be in charge of implementing new sales strategies and will oversee the club's research and membership departments. Kerin joined Erol's in 1983 after 25 years in retail management at Montgomery Ward.

Castell is viewed by insiders as the key spark plug in the chain's phenomenal growth over the past few years.

Says Erol's owner Erol Onaran: "This restructuring will allow Mr. Castell and Mr. Kerin to focus their individual talents and expertise and develop those new areas to the maximum potential."

Castell and Kerin gave the keynote speech at the 1987 Video Software Dealers Assn. convention in Las Vegas.

Ron Williams, Erol's vice president of finance, has taken on the added corporate role of executive vice president and will oversee consumer electronics sales, warehousing, distribution, and loss prevention. Before coming to Erol's, Williams was with hardware chain Circuit City. **BILL HOLLAND**

VSDA MANAGERS MEET

(Continued from page 72A)

late specific qualities desired in an employee, against which applicants may be measured.

"Maybe you don't want to do this for every 18-year-old sales clerk, but you might want to do it for someone who'll manage your second or third store," he said.

Concerning the evaluation of employee performance, Copleman said, "Traditionally in business, performance appraisal is like employee-report-card time. That ain't no good. What you're trying to do is develop your human resources."

Copleman suggested that a performance-appraisal interview must be followed by developmental activities with employees, "contracted support" of the worker by the employer, and regular check ins.

"You give feedback, you say how you're going to work on it, you go to work on it, and you check in on it," Copleman said in summary.



Video Treasures
 is pleased to announce
 the signing of a long term
 multi-picture contract with
 Heron Communications
 and
 Media Home Entertainment

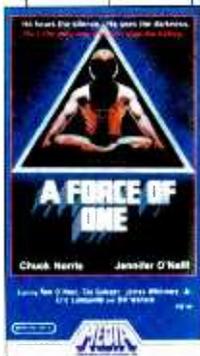
Video Treasures
 has acquired the exclusive rights
 to release these major motion pictures
 to the Home Video Industry at
 a suggested retail price of \$9.98.



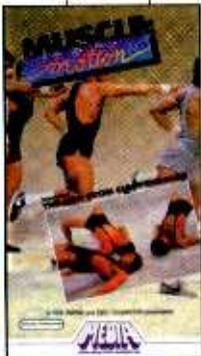
VIDEO TREASURES
 87 Essex Street, Hackensack, NJ 07601
 1-800-BEST-VID

Look for the following releases...

MAY



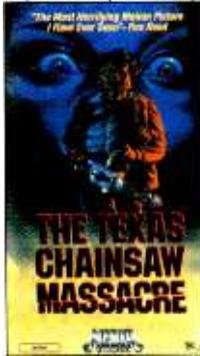
A FORCE OF ONE
 MUSCLE MANIA (The Men
 From Chippendales)
 MOTHER'S DAY



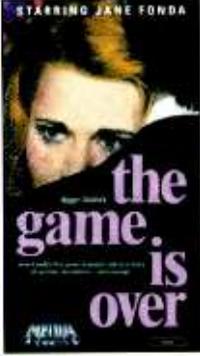
DON'T GO IN THE HOUSE
 THE HOUSE THAT VANISHED
 STEVE ALLEN'S Golden Age
 of Comedy



JUNE



THE TEXAS CHAINSAW MASSACRE
 THE GROOVE TUBE
 THE GAME IS OVER
 EVIL JUDGMENT



THE 2000 YEAR-OLD MAN
 (Mel Brooks and Carl Reiner)
 DEVIL TIMES FIVE

JULY



SLEUTH
 DEMONOID
 BEYOND THE DOOR



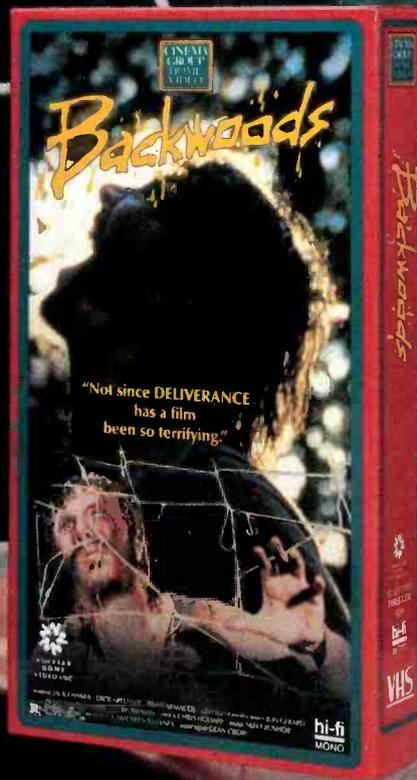
SILENT SCREAM
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**DIRECT FROM
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Backwoods

**"Not since DELIVERANCE
has a film been so terrifying."**

**PRE-ORDER DATE:
March 29, 1988
NATIONAL
RELEASE DATE:
April 13, 1988**



STARRING JACK O'HARA DICK KREUSSER BRAD ARMACOT DIRECTOR OF PHOTOGRAPHY JON GERARD
PRODUCTION DESIGNER JACQUE WCRKMAN EDITOR CHRIS HODAPP MUSIC SKEET BUSHOR
PRODUCED BY MAUREEN SWEENEY DIRECTED BY DEAN CROW



NOW AVAILABLE ON VIDEOCASSETTE



Artwork and Design ©1988 Cinema Group Home Video, 1875 Century Park East, 3rd Floor, Los Angeles, CA. 90067

Printed in U.S.A.

National Sets Meet For April

NEW YORK National Video's seventh annual convention for franchise owners, staff, and industry executives will be held April 10-15 in Freeport, Grand Bahama Island.

Based at the Princess Resort, the convention will be keynoted by Larry Hilford, chairman and chief executive officer of Orion Home Entertainment.

Last year, instead of a convention, the web instituted a traveling round of regional meetings.

Seminars, meetings, and exhibits are on tap during the five-day convention, highlighted by a home video executives' panel, which will include Len White, president and chief operating officer of Orion Home Video; Gary Khammar, senior VP of sales for RCA/Columbia; Eric Doctorow, vice president of sales and marketing for Paramount Home Video; Dave Mount, vice president of sales and marketing for Warner Home Video; Herb Fischer, vice president of sales for MGM/UA Home Video; Jerry Ruttenbur Sr., vice president of sales for HBO Video; and Barry Collier, president of Prism Home Video.

With more than 600 stores in the U.S. and Canada, National Video holds the highest store count among video franchisers. Additional information is available at 503-284-2965, extension 237. **BRUCE HARING**

New RCA Lens Kits

RCA's distributor and special-products divisions have launched several camcorder products, including the Model AC029 special-effects lens kit and the Models AC026 and AC027 lens-care kits.

The special-effects package, retail tagged at \$59.95, contains lenses for creating vignettes, multicolored halos around a bright spot in the picture, star bursts, and glare reduction. Included also are step-ring adapters that connect 52mm filters to 46mm and 49mm lenses on all makes of camcorders.

Each lens-care kit comes with a skylight filter, a rubber blower brush, nonabrasive cleaning fluid, and tissues. The suggested price is \$9.95. Contact: 201-233-2040.

JVC Debuts Deck

Videophiles can busy themselves for days exploring the myriad features of JVC's new hi-fi stereo digital videocassette recorder, the Model HR-D630U. It even looks different, housed in its burgundy-red cabinet.

The unit, which has a suggested retail price of \$1,099, has a digital zoom feature that enables users to blow up segments of the screen to screen size; it also includes freeze, strobe, and picture-in-a-picture features.

The HR-D630U has a variety of multiscreen effects, delivers hi-fi VHS stereo sound (with a dynamic range of more than 90dB), and is equipped with the VHS Index Search System for digital program search. It can also be used as an editing recorder and has on-screen mode display and timer programming for simplified operation.

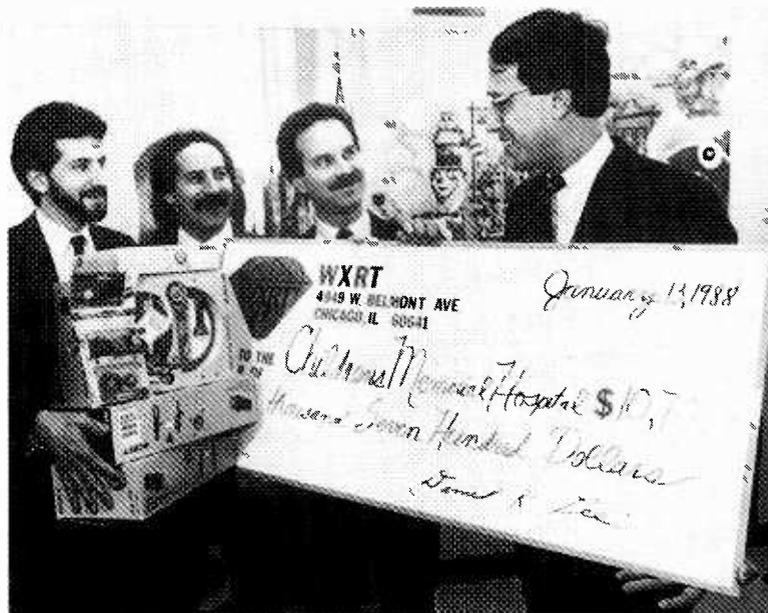
Contact: 201-794-3900.

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	3	5	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R
2	1	6	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R
3	2	8	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
4	6	4	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R
5	4	6	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R
6	5	6	LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13
7	11	2	THE BIG EASY	Kings Road Entertainment HBO Video 0052	Dennis Quaid Ellen Barkin	1987	R
8	8	3	SPACEBALLS	MGM/UA Home Video M90179	John Candy Rick Moranis	1987	PG
9	7	7	DRAGNET	Universal City Studios MCA Home Video 45030	Dan Aykroyd Tom Hanks	1987	PG-13
10	9	11	ROXANNE ♦	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG
11	10	18	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R
12	NEW ▶		THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R
13	16	2	NADINE	CBS-Fox Video 3841	Kim Basinger Jeff Bridges	1987	PG
14	12	11	THE SECRET OF MY SUCCESS	Universal City Studios MCA Home Video 80637	Michael J. Fox	1987	PG-13
15	14	2	REVENGE OF THE NERDS II: NERDS IN PARADISE	CBS-Fox Video 1514	Robert Carradine	1987	PG-13
16	15	10	THE BELIEVERS	Orion Pictures HBO Video 0034	Martin Sheen	1987	R
17	13	16	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R
18	17	4	JAWS THE REVENGE	Universal City Studios MCA Home Video 80723	Lorraine Gary Michael Caine	1987	PG-13
19	18	16	HARRY AND THE HENDERSONS ♦	Amblin Entertainment MCA Home Video 80677	John Lithgow	1987	PG
20	20	11	THE FOURTH PROTOCOL	Lorimar Home Video 320	Michael Caine Pierce Brosnan	1987	R
21	19	11	SUMMER SCHOOL	Paramount Pictures Paramount Home Video 1518	Mark Harmon	1987	PG-13
22	21	10	HOLLYWOOD SHUFFLE ♦	Samuel Goldwyn Virgin Vision 70032	Robert Townsend	1987	R
23	23	23	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13
24	22	18	TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	R
25	NEW ▶		A PRAYER BEFORE DYING	Samuel Goldwyn Virgin Vision 70050	Mickey Rourke Bob Hoskins	1987	R
26	28	23	ANGEL HEART ♦	IVE 60460	Mickey Rourke Lisa Bonet	1987	NR
27	25	4	IN THE MOOD	Lorimar Home Video 475	Patrick Dempsey Talia Balsam	1987	PG-13
28	32	7	LADY BEWARE	IVE 63753	Diane Lane Michael Woods	1987	R
29	30	25	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG
30	37	3	HE'S MY GIRL	IVE 62970	David Hallyday T.K. Carter	1987	PG-13
31	24	3	DISORDERLIES	Warner Bros. Inc. Warner Home Video 11752	The Fat Boys	1987	PG
32	29	14	GARDENS OF STONE	Tri-Star Pictures CBS-Fox Video 3731-80	James Caan Anjelica Huston	1987	R
33	27	4	THE BUDDY HOLLY STORY	RCA/Columbia Pictures Home Video 6-20801	Gary Busey	1978	PG
34	34	24	BLIND DATE ♦	Tri-Star Pictures RCA/Columbia Home Video 6-20822	Kim Basinger Bruce Willis	1987	PG-13
35	40	3	THE MONSTER SQUAD	Tri-Star Pictures Vestron Video 6014	Andre Gower Robby Kiger	1987	PG-13
36	NEW ▶		THE GARBAGE PAIL KIDS MOVIE	Atlantic Releasing Corp. Paramount Home Video 12623	Anthony Newley MacKenzie Astin		PG
37	26	7	BACK TO THE BEACH	Paramount Pictures Paramount Home Video	Frankie Avalon Annette Funicello	1987	PG
38	39	16	EXTREME PREJUDICE	IVE 62178	Nick Nolte Powers Boothe	1987	R
39	NEW ▶		SURF NAZIS MUST DIE	Troma Media Home Entertainment M951	Barry Brenner Gail Neely	1987	NR
40	33	10	HOUSE II: THE SECOND STORY	New World Entertainment New World Video A87002	Arye Gross	1987	PG-13

♦ 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



Child's Play. Sony Tape teamed up with WXRT Chicago to sponsor a benefit concert by the Bodeans, which raised \$10,700 and more than 3,000 toys for the Windy City's Children's Memorial Medical Center. The video- and audiotape maker also donated tapes and recorders from its My First Sony line to the hospital. Sealing the deal, from left, are Bob Elman, Sony Tape regional sales manager; Norm Winer, program director for WXRT; Seth Mason, the radio station's general manager; and Edward W. Horner Jr., president of the Children's Memorial Foundation.

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.

BEAU GESTE
Gary Cooper, Ray Milland, Robert Preston
♠♥ MCA/\$29.95

BUTTONS & RUSTY AND THE EASTER BUNNY
Animated
♠♥ BFV/\$19.99

CONTROL
Burt Lancaster, Kate Nelligan, Ben Gazzara
♠♥ HBO/\$79.99

CRISS CROSS
Burt Lancaster, Yvonne DeCarlo, Dan Duryea
♠♥ MCA/\$29.95

THE GREAT MCGINTY
Brian Donleavy, Akim Tamiroff, William Demarest
♠♥ MCA/\$29.95

HORSE FEATHERS
The Marx Brothers
♠♥ MCA/NA

INNERSPACE
Dennis Quaid, Martin Short
♠♥ Warner/\$89.95

IT'S THE FLASH BEAGLE, CHARLIE BROWN
Animated
♠♥ Hi-Tops/\$14.95

THE KILLING TIME
Beau Bridges, Kiefer Sutherland, Joe Don Baker
♠♥ New World/\$79.95

LIFEBOAT
Tallulah Bankhead, William Bendix, Walter Slezak
♠♥ Key/\$19.98

THE LIVING DAYLIGHTS
Timothy Dalton, Maryam D'Abo
♠♥ CBS/Fox/\$89.98

NEAR DARK
Adrian Pasdar, Jenny Wright
♠♥ HBO/\$79.99

NOTORIOUS
Ingrid Bergman, Cary Grant, Claude Rains
♠♥ Key/\$19.98

THE PARADISE CASE
Gregory Peck, Ann Todd, Alida Valli
♠♥ Key/\$19.98

REBECCA
Joan Fontaine, Laurence Olivier
♠♥ Key/\$19.98

RUGGLES OF RED GAP
Charles Laughton, Charles Ruggles, Mary Boland, ZaSu Pitts
♠♥ MCA/\$29.95

SHES A GOOD SKATE, CHARLIE BROWN
Animated
♠♥ Hi-Tops/\$14.95

SORROWFUL JONES
Bob Hope, Lucille Ball, William Demarest
♠♥ MCA/\$29.95

SPELLBOUND
Ingrid Bergman, Gregory Peck, Leo G. Carroll
♠♥ Key/\$19.98

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

Ssangyong's Latest

Ssangyong has bowed a multipurpose portable entertainment unit, the Model SRT-6000W radio and cassette recorder and player. The device contains an AM/FM radio, a dual cassette deck with high-speed dubbing capability, and detachable speakers.

Powered either by batteries or by alternating current, the unit has synchro-start and automatic-level-control features for fail-safe timing and volume control. Other features include a built-in condenser microphone, one-touch recording, a five-band graphic equalizer with slide controls, continuous play from one tape to a second, normal- and metal-tape capabilities, soft eject, and auto stop. The Model SRT-6000W, which is designed to retail for under \$99, comes with its own alternating-current cord and jacks and headphones. For more information, call 201-939-4300.

COUPON

Billboard CLASSIFIED ACTION MART

To order an ad . . . check the type of ad you want . . .

- Regular classified: \$2.75 per word. Minimum order, \$55.00.
- Display classified: 1 inch/1X \$89.00—1 inch/4X \$82.00 per 1 inch/12X \$76.00 per 1 inch/26X \$73.00 per—1 inch/52X \$59.00 per.
- REVERSE AD \$10.00 ADDITIONAL CHARGE

Count 8 words for our Box Number and address. Add \$6.50 for handling. Only regular mail forwarded—tapes not acceptable.

Check the heading you want . . .

- For Sale Help Wanted Positions Wanted Tapes
- Business Opportunities Investors Wanted
- Real Estate/For Sale/Lease Songwriters Talent
- Accessories Golden Oldies Novelties/Merchandise
- Services/Supplies/Equipment Wanted To Buy
- Comedy Material Computer Schools & Instructions
- Video Miscellaneous

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, N.Y., N.Y. 10036.

Cancellations must be in writing and mailed to the Classified Dept.

15% agency commission applicable only on ads of 2" or more running 2 consecutive weeks.

Need to get your ad in fast? Call Jeff Serrette . . . In NY State phone 212/536-5174 . . . Outside N.Y. State phone toll free

Your Name _____
 Company _____
 Address _____
 City _____ State _____ Zip _____
 Telephone _____

Please fill in the information below if you wish to charge the cost of your classified advertising.

- American Express Diners Club Visa Master Charge

Credit Card # _____ Exp. Date: _____

Bank # _____

Your signature _____

FAX # 212 536 5236

800/223-7524.

FOR SALE

ROCK & SOUL ELECTRONICS
 470 7th Ave. (bet. 35th & 36th Sts.)
 New York, N.Y. 10018

WE HAVE THE LOWEST PRICES IN TOWN!!!

LP's \$4.99 - \$5.77
 12 inch \$2.99 - \$3.47

also the LARGEST SELECTION OF IMPORT 12 INCH RECORDS!!
 COMPACT DISC \$10.99 to \$12.99

SONY — 60min \$7.99
 TDK - 60min \$8.88
 TDK - SA 90min \$1.79
 TDK SAX 90min \$2.09
 MAXELL 90min \$9.99
 AA DURACELL (PK of 4) \$1.39
 FAMOUS BRAND T-120's \$2.49
 T-120, JVC, SONY, TDK, MAXELL \$3.47 - \$3.99

We accept mail orders \$100.00 minimum, Add 12% shipping and handling

FOR SALE

ALL DISC TRADING ATTENTION RETAILERS

• Personalized Service
 • Thousands of Titles in Stock
 • CD Accessories
 • Competitive Pricing
 • Same or Next Day Shipment
 • Volume Discounts Available

1-800-255-3472

In CT CALL 452-0203
 61 MONROE TPK TRUMBULL CT 06611 (203) 452 0203

FOR SALE

ATTENTION CASSETTE BUYERS!!

We have a large selection of budget cassettes at a budget price available for immediate shipping. Call or write to:

JSJ Tape
 6620 West Belmont
 Chicago, IL 60634
 (312) 286 4444

ATTENTION DEALERS

Tri-state rack jobber located in Linden, NJ has tons of assorted LP's for sale at below cost prices.

Call:
 U.S. Record Distributor
 (201) 862 7208
 For special sale hours

CUT OUTS & OVER STOCKS

LP's Tapes, 45's and imports. Looking for the unusual? We have it at lowest prices. All requests for list must be written on your company letterhead. Dealers Only.

Performance
 P.O. Box 156
 New Brunswick NJ 08901
 (201) 545-3004 Telex: 5106008316

MISCELLANEOUS

MODEO RECORD CORP. Service provided recording contracts, record pressing, sales and dist. Send demo, photo and bio., or write for info. P.O. Box 362, Cherry Hill, NJ 08003.

VIDEO

SELL US MOVIES

BETA/VHS—TOP DOLLAR PAID—WE HAVE 1,000's OF MOVIES FOR SALE!

VIDEO SHUTTLE, INC.
 445 8th Ave. N.W.
 St. Paul, MN 55112
 (612) 639 0622 1 (800) 666 1121

Aggressive video retailer seeking used tapes for new store openings. Can purchase and process up to 10,000 per month over the next year. Independent retailer and broker inquiries welcome. VHS with boxes only. For more information contact:

United Texas Entertainment
 (915) 367-7865 or (915) 368-4904
 Attention: Carlos Reyes

TAPES

INCREASE PROFITS BY REDUCING THEFT!

RETAIL LOSSES ARE INCREASING ALL OVER THE NATION

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Skinheads. Label chief Mike Bone and the Chrysalis national promotion staff celebrate the success of Sinead O'Connor's debut album, "The Lion And The Cobra," at the Gavin Convention in San Francisco.



Rokken With Dokken. Elektra execs congratulate Dokken on the platinum success of its album "Back For The Attack." Standing, from left are Don Dokken; Peter Philbin, West Coast vice president for a&R; Aaron Levy, executive vice president; Brad Hunt, senior vice president for promotion; George Lynch; Rob Sides, West Coast regional marketing manager; Hale Milgrim, senior vice president for marketing; Rick Sales, road manager. Kneeling, from left, are Mick Brown; Jeff Pilson; and Roger Smith, national director, pop promotion.



Have A Cigar. RCA and SBK Entertainment World executives celebrate a production agreement whereby SBK artists will be marketed and distributed by RCA Records. Shown, from left, are Michael Klennner, SBK entertainment consultant; Charles Koppelman, SBK president; Marty Bandier, SBK vice chairman; Bob Buziak, RCA label president; and Rick Dobbis, RCA label executive vice president.



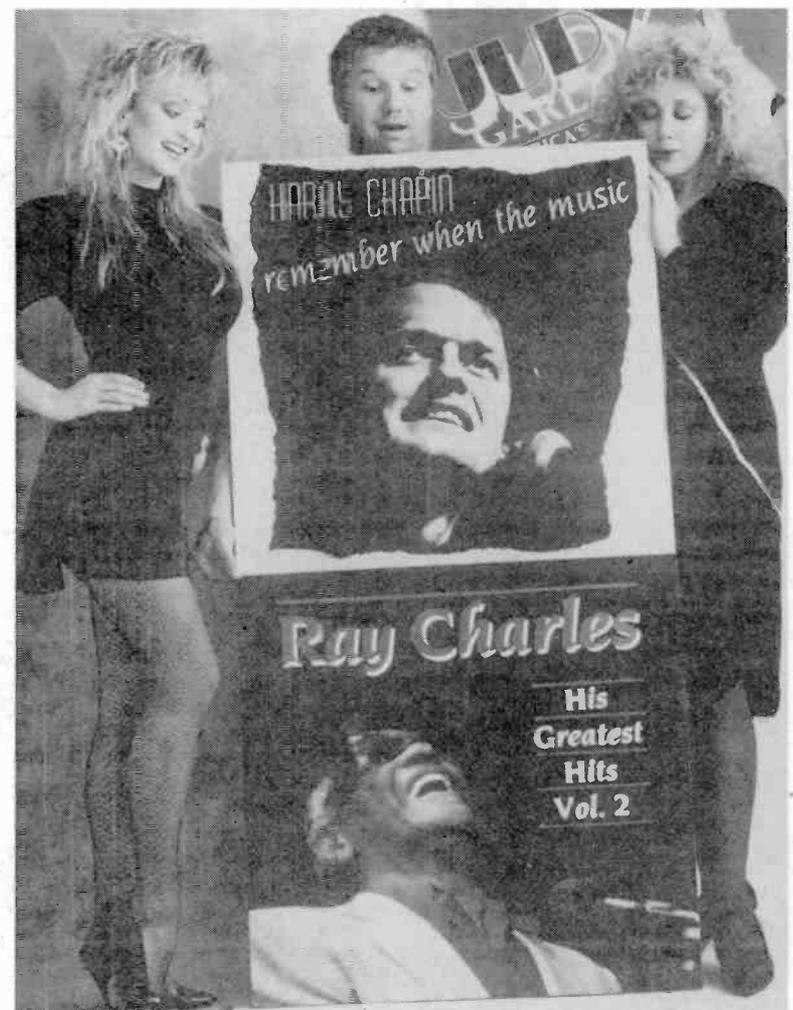
Summit Conference. Quincy Jones is shown with Soviet record and film producer Alexander Kamshalov, who was the guest of honor at a party hosted by Jones at his home in Bel Air in Hollywood, Calif. Also attending were Warner Communications Inc. chief Steve Ross, Warner Bros. chairman Mo Ostin, and a host of music celebrities.



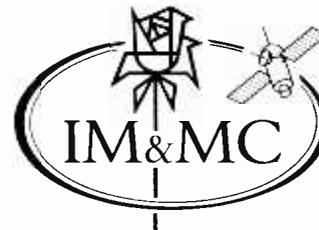
Golden Whisper. Solar recording artists the Whispers receive Ampex Golden Reel Awards from the Ampex Magnetic Tape Division in honor of their platinum album "Just Gets Better With Time." Shown, from left, are Thom Sallsbury, Ampex; Whisper members Walter Scott, Leaveil Degreee, and Wallace "Scotty" Scott; Hank Caldwell, Solar executive vice president; and Doug Wilkins, Solar vice president of marketing/promotion.



Say Yes! Yes keyboardist Tony Kaye, has signed an exclusive recording contract with Cinema Records, distributed by Capitol. A July release is planned. Shown at a recent Yes show in Philadelphia, from left, are Cinema principals Denny Somach and Lee Abrams, Kaye, and his friend Teresa Smith.



Sales Figures. Brian Higgins, vice president of marketing at Dunhill Compact Classics, introduces the label's two most recent CD releases, "Harry Chapin/Remember When The Music" and "Ray Charles/His Greatest Hits." The Chapin CD is a picture disk with two previously unreleased songs. Supporting Higgins are "Miss Compact" Bobbi Pavis, left, and "Miss Classic" Sherry Reardon.



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Charts Dominated By Newcomers, Golden Oldies W. Germans Nostalgic For '60s Pop

BY WOLFGANG SPAHR

HAMBURG Nostalgia is not what it used to be in the West German market. Formerly the province of enthusiasts and rare-record collectors, the hits of the '50s and '60s are back in the record stores and selling strongly alongside contemporary pop music.

Though puzzled by the resurgence of interest, label executives here claim credit for identifying the trend, signaled by the growth of record exchanges and soaring prices for rare recordings, and are capitalizing on it.

Says PolyGram managing director Dieter Ohms: "We are amazed that the Germans are buying the hits of their youth again. We think one of the reasons is that in the old days songs were often in the charts for a

year and were played nonstop on radio, whereas today the consumption of hits is incredibly high.

"Last year alone, 3,000 new pop songs were created here, and because of the large number of radio stations German fans have to suffer a bombardment of new melodies every day. This blunts the emotions and the memory."

Released in their original sleeves, many hits from past decades are already selling better than current pop product, thanks to energetic selling by store owners and increasing airplay. Popular names from the past include Caterina Valente, Freddy Quinn, Peter Alexander, Gus Backus, Roy Black, Heidi Bruhl, and Bill Ramsay.

Albums by almost-forgotten artists like Peter Kraus, Connie Francis, and Tony Sheridan are also now being rereleased in their original sleeves, threatening to make the expensive private-barter market redundant. Once-famous recordings by the dance orchestras of Willy Berking, Teddy Stauffer, Hazy Osterwald, Werner Muller, Bert Kaempfert, and others are also benefiting from the new interest in nostalgia, which, according to record company research, extends even to young pop and rock fans.

PolyGram's Ohms sees the longing for uncomplicated music as understandable at a time when many computerized productions have reduced the emotional experience in popular music. "We are at the beginning of a new nostalgic wave," he says, "and you can see it in the fashion for pilot jackets and tiepins."

In fact, mainstream pop artists are seeing their sales squeezed from two directions because, while nostalgia makes a comeback, raw new talent is also taking business from established names. WEA chief Manfred Zumkeller believes fans no longer sustain their loyalties: Yesterday's success does not guarantee tomorrow's popularity. "The consumption of artists has never been higher. They have to live up to expectations with every new release," he says.

Where record buyers here once used to stick with well-known names, totally unknown artists are now able to become overnight best sellers. Since the end of 1987, acts like Schweizer, Inker & Hamilton; Rainbirds; and Mandy Winter have scored high sales while better-established acts have struggled to keep up. Mercury/Phonogram's "Rainbirds" al-

bum has sold 300,000 units here, for instance.

The singles chart in Germany is dotted with new names: Guillermo Marchena with "My Love Is A Tango" (Teldec), Dominoe with "Here I Am" (RCA), Mini Pigs with "Die Kuh" (Intercord), Mandy Winter with "Julian" (EMI), and O.K. with "Okay" (SPV). The album charts show the same trend: Die Toten Hosen with "Bis Zum Bitteren Ende" (BMG/Ariola), Ute Lemper with "Life Is A Cabaret" (CBS), and Die Arzte with "Ist Das Alles?" (CBS).

Several factors lie behind this important shift in taste. Fans appear to shun pretension and obscurity in lyrics. Klaus-Peter Schweizer, whose trio has achieved overnight fame here, gives his own recipe for success: "I write about my own experiences, which are comprehensible. I don't like mysterious lyrics, where the audience doesn't understand what the artist is trying to tell them."

Harold Steinhauer, producer of Juliane Werding, says the artist was able to sell 600,000 albums in 1987 after a career break lasting four years because she is now identified with committed lyrics that her listeners can readily follow.

Another key factor is the increased professionalism of German producers, to the point where overseas artists are beginning to take advantage of the quality available, as in the case of Italian stars Al Bano & Romina Power, who are now working with Cologne producer Joachim Horn-Bergeres.

Says WEA's Zumkeller: "German hit producers have reached an international standard and are now aware of the ingredients necessary to push British and American material from the top of the charts."

A new generation of producers has succeeded in persuading upcoming artists to stop copying their idols and to present themselves instead with trenchant German lyrics and international professionalism.

The implications for the West German record market, long dominated by foreign (largely English) product, are important. Zumkeller notes that 11 of the current top 40 hits were originated within Germany, a spectacular increase over last year.

"We stand a very good chance of being able to keep a larger part of the industry's annual \$1.8 billion grosses in Germany instead of having to pay it out to foreign licensors," he says.

Greeks Await Opera House, Due In '89

BY JOHN CARR

ATHENS Culture Minister Melina Mercouri says this country's first proper opera house will be completed in 1989, fueling hopes that orchestras and opera companies from throughout the world might revive national interest in classical recorded product by performing there.

The opera house, called the Friends Of Music Building, has been an unfinished shell of concrete

in central Athens for more than 10 years, a victim of budget cuts and partisan bickering.

Mercouri, whose ruling Socialist Party bitterly fought the opera house project when it was the opposition party, now says the building will be readied "as soon as possible," meaning by the end of 1989.

The modernistic Friends Of Music Building will seat more than 2,500 people. It is hinted that a U.S. government delegation due to visit Athens in April will suggest that more



Hold For Gold. U.K. vocalist Johnny Logan, right, caps off his promotional tour of Australia by accepting a gold single for "Hold Me Now." The song hit No. 1 in the U.K., cracked the top five in Australia, and won the Eurovision Song Contest. Presenting the award is Denis Handlin, managing director, CBS Records, Australia.

French Label Back In Vogue \$3.8 Mil Debt Erased In 2 Years

BY PHILIPPE CROCCQ

PARIS French record company Vogue returned a net profit of \$950,000 in 1987 on sales of just over \$10 million, according to company head Jean-Louis Detry. The results mark an impressive turnaround for the operation, which only two years ago, when Detry took over, was \$3.8 million in the red.

Founded 40 years ago by Leon Cabat, Vogue grew rapidly from a small jazz label into one of France's only truly major labels, with its own studios and manufacturing facility.

Key Vogue artists in the '50s and '60s included Johnny Hallyday, Petula Clark, Francoise Hardy, and Pierre Perret, and the company also established a catalog of licensed product featuring works by Abba, Joan Baez, Shirley Bassey, and Depeche Mode.

Things began to go wrong in 1984, when the French industry was in the midst of a crisis and only the multinationals were able to withstand the slump. The artists who had built the label's reputation were out of favor with the public, and no effective replacements had been signed. The company's high overhead costs proved unsustainable in a declining

domestic market. Vogue's manufacturing plant, unable to produce disks and tapes at competitive prices, was closed, and in May 1985 Vogue itself went into liquidation.

Detry, formerly with the French Carrere group, became president of Vogue and initiated a radical restructuring backed by financing from property group SIPIM, the Scalbert-Dupont bank, and other shareholders. Today the company is based on new premises, has its own 10-member sales and distribution team, and is enjoying steadily growing sales.

About 41% of the company's gross earnings in 1987 came from back-catalog product, mostly jazz. Vogue owns masters by Duke Ellington, Count Basie, Stan Getz, Django Reinhardt, Fats Waller, and others, and their transfer to compact disk has paid dividends not only in France but also, through exports, in West Germany, Italy, Holland, and other European markets. The company earned almost \$3 million from these exports in 1987.

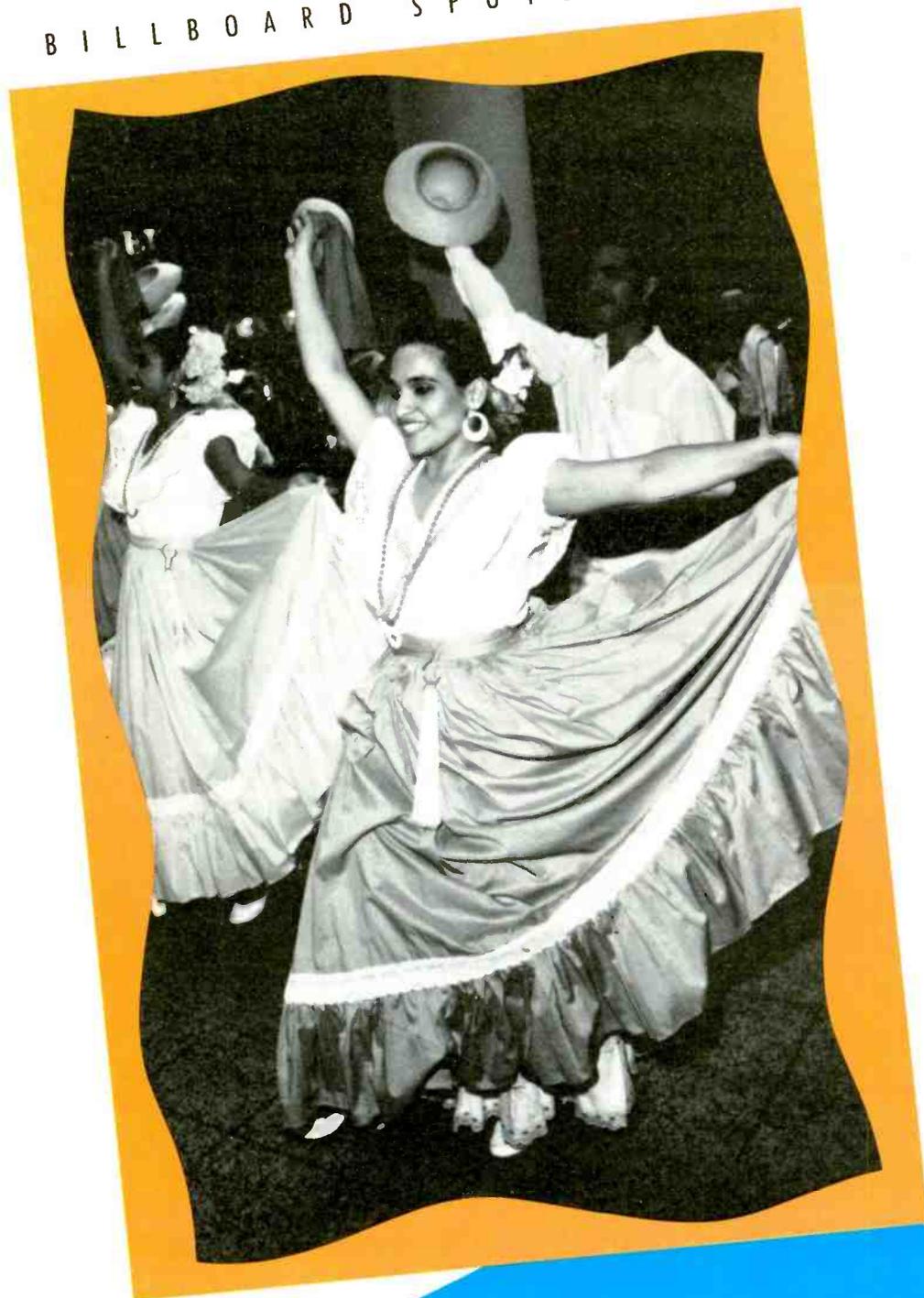
New productions from such artists as Denis Twist and Francesco Napoli and from artists on such Vogue-distributed labels as Solar accounted for an additional 48% of the company's earnings. "And The Beat Goes On" by Solar's the Whispers has sold more than 250,000 units here, while the band's latest album, "Just Gets Better Without Me," has sold more than 100,000.

Says Detry: "Having turned the company around from losses of nearly \$4 million to profits of almost \$1 million in the space of two years, I'm naturally optimistic, but I don't intend to rest on my laurels. We have a good team—a mixture of former Vogue staffers and new recruits—and our aim is not to buy stars but to find and develop our own new talent."

"Although the French record industry is doing better, largely thanks to CD, it is still in a fragile state and

(Continued on page 84)

B I L L B O A R D S P O T L I G H T S



VIVA PUERTO RICO!

"LA GRAN FIESTA"

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IN THIS ISSUE

- New international look at Puerto Rico's "Shining Stars"
- Increase in video, TV, and radio activity
- Labels, distributors, producers, recording studios
- New vitality in tourism and business
- More about concerts and promoters
- y mucho mas



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FOR AD DETAILS CONTACT:

LOS ANGELES: Marv Fisher (213) 273-7040
MIAMI: Angela Rodriguez (305) 448-2011
PUERTO RICO: Liesa DiLeo/Peter Schick (809) 726-1762
Noel Cruz (809) 795-1111

Record Wholesaler Accused Of Leading Global Ring Dutch Cops Nab 40,000 Bootleg Albums

BY WILLEM HOOS

AMSTERDAM Dutch police have confiscated some 40,000 bootleg albums in Roosendaal near the Belgian border in what local authors' rights organization BUMA/STEMRA is calling the biggest antbootleg operation ever carried out in Europe.

The albums, mainly bootlegged concerts by international artists including Bruce Springsteen, David Bowie, U2, Prince, Bob Dylan, and Eurythmics, had been stored in two rented garages. The person who rented them and was arrested is the brother of a well-known Dutch wholesaler, owner of the 10-year-old World Sound wholesale operation in Delft.

Four days before the Roosendaal raid, some 5,000 bootleg albums, along with album sleeves and some master tapes of concert recordings, were seized in Delft, and the wholesaler, his sister, and three of his acquaintances were arrested. BUMA/STEMRA, whose officials took part in the two raids, says it believes those arrested, led by the wholesaler, were part of a worldwide bootleg network with contacts all over the globe. Further raids and arrests both in Holland and other countries are now expected.

According to BUMA/STEMRA, there is proof that World Sound initiated the production of a large num-

ber of bootleg albums in Holland and other European countries, the majority of them manufactured in West Germany. The company distributed the illegal product throughout Europe, partly with the help of a mail-order operation, and also exported huge quantities to the U.S., Japan, and Australia.

The Bowie and U2 bootlegs seized derive from concerts given by both acts at Rotterdam's Feyenoord Stadium during the summer of 1987, while the Prince album comprises highlights of the artist's performances in Stockholm, Sweden, in the fall.

All the bootlegs are of poor sound quality, according to BUMA/STEMRA, but were sold at retail for prices ranging between \$65 and \$210, many to fan clubs.

Some record sleeves confiscated bear the title "Pink Floyd World Tour," indicating that Dutch bootleggers intended to tape the band's scheduled June 13-14 concerts at the Feyenoord Stadium.

Dutch authorities believe World Sound has been involved in bootlegging for a number of years. In January 1987, Interpol and the Swedish police told BUMA/STEMRA that bootleg albums supplied by the company had been confiscated in Stockholm. Four months later, police in Wuppertal, West Germany, notified the organization that further bootlegs, also from World Sound, had

been seized. Preparations for the Delft raid began in August.

Bootlegging in Holland began in the early '70s. The first major raid was carried out in 1977, when over 10,000 illicit albums were recovered in The Hague. Today the trade is reckoned to be worth up to \$1 million annually in Holland and many millions of dollars worldwide. The maximum penalty here is six months in jail or a \$13,150 fine, but plans to boost punishment to a maximum of four years in jail are expected to be approved soon by the Dutch Parliament.

Antibootlegging action is the joint responsibility of BUMA/STEMRA and Dutch record industry group NVPI, whose managing director, Rob Edwards, fears that the two most recent raids, while successful, have revealed only the tip of the bootlegging iceberg. One worrisome development, he says, is the appearance of bootlegged compact disks.

Of the various possible forms of piracy, so-called "hit-parade cassettes" have traditionally been the most popular in Holland, comprising chart hits by domestic and international artists and marketed for about \$5.50 in gas stations, snack bars, barbershops, and elsewhere.

Counterfeiting is less popular than it has been previously. Four years ago a total of 400,000 counterfeit albums and cassettes were destroyed by bulldozers after being confiscated at the Dutch-German border. But recently the trade has subsided.

Says BUMA/STEMRA: "That's mainly because of compact disk. Copying a CD guarantees better sound quality than copying an album cassette."

GREEK OPERA HOUSE

(Continued from page 82)

era company, the Lyriki Skini.

The announcement comes at a time when sales of classical recordings in Greece—on both vinyl and compact disk—are hurting. Poly-Gram Greece is the leader here, with its Deutsche Grammophon distribution and its small CD output more than filling the market share for classical product, unofficially believed to hover at less than 5% of the total music market in Greece.

VOGUE TURNS IT AROUND

(Continued from page 82)

at the mercy of fluctuations in the French economy. Diversification is therefore high among my priorities, and Vogue has moved into production of television music specials through its sister company Prime Time, headed by Roger Kriecher, Philippe Micouleau, and myself. We are producing 12 shows a week for the M6 and A2 channels here and hope to produce three others this year, plus a cultural program for A3.

"We also plan to develop our publishing side and are looking for new writing talent. And, lastly, because we have to face up to the integration of European markets in 1992, I would like to organize a Europe-wide grouping of independent producers and distributors."

Senate Digs In; Showdown May Loom On Copyright Bill

BY KIRK LaPOINTE

OTTAWA The Canadian Senate, regarded as an austere and passive group of unelected people whose best political years are behind them, looks likely to suddenly dig in its heels on the government's proposed copyright legislation.

In a surprise move, the Senate committee studying the proposed copyright law has opted to call a wide range of witnesses and appears certain to recommend changes to the law, passed in February by the elected House of Commons. Under the Canadian Constitution, the Senate has the right to amend most types of legislation, but it rarely does so and wasn't expected to tackle such a low-profile issue as copyright.

However, the government has already served notice that it won't tolerate changes to the bill, which took more than a year to push through the Commons. Amendments would require the Commons to further study the legislation, a move that could open the bill up for sweeping changes and prolong what has already been a lengthy battle to amend the 1924 Copyright Act, widely acknowledged as the worst and weakest in the world.

Under the bill, people who infringe on copyrights would be subject to fines of up to \$750,000 and to jail terms. The bill also would abolish the two-cents-a-song compulsory mechanical rate and would allow organizations representing composers and recording companies to negotiate new rates.

The Senate seems to be most troubled by aspects of the bill that some say could curtail use of copyright works by libraries, schools, and other institutions. It doesn't seem to be as concerned about the music-industry provisions, but any move to amend the bill in part would delay implementation of the entire piece of legislation.

The biggest difficulty facing the

MAPLE BRIEFS

SOME HIGH-LEVEL shake-ups in the business: Bill Meehan, vice president of marketing at Island Records Canada, has left. Jim Fotheringham, director of a&r at BMG Music Canada Ltd., is also gone. No replacements have been named.

THE FEDERAL REVIEW agency Investmeny Canada has decided to take a look at the takeover bid of Word Records of Canada by Word International. A decision should be made within months.

CINRAM LTD. has extended its buyout offer to Praxis shareholders until Friday (18). Cinram now controls a sizable majority of Praxis stock. The record manufacturer took over the compact disk firm a few weeks ago.

BRYAN ADAMS is at home in Vancouver, British Columbia, working on another project. Reports indicate that a tour is possible by the

government is that it cannot simply crack the whip with the Senate. The government is Conservative, but most of the senators were appointed by the previous, Liberal government. Thus, they have been at odds with the government on a number of laws. In all cases, however, the Senate has eventually passed the government bills, although in some cases it has managed to make minor changes in them. Some observers think that the Senate, having flexed its muscles, now has more confidence that it can serve as the chamber of sober second thought it was established to be.

"What the Senate doesn't realize is that opening the bill up will unravel the whole thing," says Paul Berry, head of the Canadian Musical Reproduction Rights Agency and the Canadian Music Publishers Assn.

The government appears to share that view. With an election coming in the summer or fall, the government wants to devote much more time in the Commons to debate on bills that can improve its standing in public-opinion polls. Even though the music and cultural industries consider the copyright legislation to be of the utmost importance, the government isn't likely to be tolerant of changes to such a delicately balanced bill, Berry says.

The Senate committee is likely to take until April to study the bill and consider changes, says chairman Ian Sinclair. Spearheading the drive to amend the bill is Sen. Lorna Marsden, a powerful Liberal who says the institutional-use provisions of the bill are too onerous to accept.

The music industry is hoping the bill is passed as it is and that the government lives up to its promise to initiate a second phase of copyright reforms to deal with such issues as home taping and rental rights. Most observers agree, however, that unless the bill is passed soon, that second phase is unlikely to even begin until after the coming election.

summer. Adams recently rocked some 3,000 athletes at the Olympic Village in Calgary, Alberta, with a private concert. He also toured Japan earlier this year.

ALERT RECORDS, whose act the Box was named group of the year at the recent Rock Express music awards, will release an album from the band and from other key label signee Kim Mitchell later in 1988. Follow-ups from Bundock and Michael Breen are also due out this year, says label chief Tom Berry.

BRUCE COCKBURN, having just completed a brief but successful U.S. tour, will be in the studio soon for his first album in three years. Also, his label whispers, watch for a Cockburn Christmas album this year.

RUMORS abound of an impending merger between a major retail chain and a bookstore chain. Other rumors indicate that a prominent pollster is about to be taken on at a newly formed Toronto label.

Watch for

BILLBOARD SPOTLIGHTS

A P R I L

- Sports and Recreational Video
- European Recording Studios
- On the Road in Europe
- Latin Music "Bravo" Awards

M A Y

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

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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 3/12/88

This Week	Last Week	SINGLES
1	1	I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
2	4	TOGETHER FOREVER RICK ASTLEY RCA
3	2	BEAT DIS BOMB THE BASS MISTER-RON/RHYTHM KING/MUTE
4	7	JOE LE TAXI VANESSA PARADIS FA PRODUCTIONS/POLYDOR
5	3	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE
6	9	DOCTORIN' THE HOUSE COLDCUT FEATURING YAZZ & THE PLASTIC PEOPLE AHEAD OF OUR TIME
7	8	GIMME HOPE JO'ANNA EDDY GRANT ICE
8	5	SUEDEHEAD MORRISSEY HIS MASTER'S VOICE
9	15	CRASH THE PRIMITIVES RCA
10	16	THAT'S THE WAY IT IS MEL & KIM SUPREME
11	12	HAZY SHADE OF WINTER BANGLES DEF JAM
12	20	SHIP OF FOOLS ERASURE MUTE
13	17	I GET WEAK BELINDA CARLISLE VIRGIN
14	6	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
15	13	DOMINION THE SISTERS OF MERCY MERCIFUL RELEASE/WEA
16	19	GOODGROOVE DEREK B MUSIC OF LIFE
17	28	LOVE IS CONTAGIOUS TAJA SEVELLE PAISLEY PARK/REPRISE/WEA
18	14	C'MON EVERYBODY EDDIE COCHRAN LIBERTY
19	10	I THINK WE'RE ALONE NOW TIFFANY MCA
20	35	NEVER/THESE DREAMS HEART CAPITOL
21	NEW	I KNOW YOU GOT SOUL ERIC B & RAKIM COOLTEMPO
22	37	DON'T TURN AROUND ASWAD MANGO/ISLAND
23	32	HEART OF GOLD JOHNNY HATES JAZZ VIRGIN
24	11	SAY IT AGAIN JERMAINE STEWART 10/VIRGIN
25	33	HOW MEN ARE AZTEC CAMERA WEA
26	38	I'M NOT SCARED EIGHTH WONDER CBS
27	40	RECKLESS AFRIKA BAMBATAA/UB40 EMI
28	36	FOR A FRIEND THE COMMUNARDS LONDON
29	18	TOWER OF STRENGTH (BOMBAY MIX) THE MISSION MERCURY/PHONOGRAM
30	NEW	WHERE DO BROKEN HEARTS GO WHITNEY HOUSTON ARISTA
31	29	PEOPLE ARE STRANGE ECHO & THE BUNNYMEN WEA
32	22	SPY IN THE HOUSE OF LOVE WAS NOT WAS FONTANA/PHONOGRAM
33	25	MAN IN THE MIRROR MICHAEL JACKSON EPIC
34	NEW	I WANT HER KEITH SWEAT VINTERTAINMENT/ELEKTRA
35	NEW	JUST LIKE PARADISE DAVID LEE ROTH WARNER BROS.
36	21	WHEN WILL I BE FAMOUS? BROS CBS
37	31	NEVER KNEW LOVE LIKE THIS ALEXANDER O'NEAL FEATURING CHERRELLE TABU
38	NEW	CRAZY ICEHOUSE CHRYSALIS
39	23	CANDLE IN THE WIND (LIVE) ELTON JOHN ROCKET
40	24	VALENTINE T'PAU SIREN/VIRGIN
1	1	ALBUMS
1	1	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
2	NEW	THE MISSION CHILDREN MERCURY/PHONOGRAM
3	3	LUTHER VANDROSS GIVE ME THE REASON EPIC
4	NEW	OMD THE BEST OF OMD VIRGIN
5	5	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
6	4	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
7	2	T'PAU BRIDGE OF SPIES SIREN
8	6	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
9	NEW	VARIOUS UNFORGETTABLE EMI
10	NEW	ROBERT PLANT NOW AND ZEN EZPARANZA/ATLANTIC
11	12	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
12	9	MICHAEL JACKSON BAD EPIC
13	NEW	EVERYTHING BUT THE GIRL IDLEWILD BLANCO Y NEGRO
14	7	TIFFANY TIFFANY MCA
15	8	THE CHRISTIANS THE CHRISTIANS ISLAND
16	11	VARIOUS THE GREATEST LOVE TELSTAR
17	19	U2 THE JOSHUA TREE ISLAND
18	10	ALEXANDER O'NEAL HEARSAY TABU
19	NEW	THE FALL THE FRENZ EXPERIMENT BEGGARS BANQUET
20	17	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
21	15	STING ... NOTHING LIKE THE SUN A&M
22	13	PET SHOP BOYS ACTUALLY PARLOPHONE
23	18	JOYCE SIMS COME INTO MY LIFE FFR/LONDON
24	25	WHITNEY HOUSTON WHITNEY ARISTA
25	35	THE SISTERS OF MERCY FLOODLAND MERCIFUL RELEASE
26	24	THE POGUES IF I SHOULD FALL FROM GRACE WITH GOD STIFF
27	21	INXS KICK MERCURY/PHONOGRAM
28	14	GEORGE MICHAEL FAITH EPIC
29	NEW	VARIOUS BEST OF HOUSE VOLUME 4 SERIOUS
30	NEW	ERASURE THE CIRCUIS MUTE
31	27	TAYLOR DAYNE TELL IT TO MY HEART ARISTA
32	16	ALL ABOUT EVE ALL ABOUT EVE MERCURY/PHONOGRAM
33	23	AC/DC BLOW UP YOUR VIDEO ATLANTIC/WEA
34	33	VARIOUS PHANTOM OF THE OPERA POLYDOR
35	28	ALISON MOYET RAINDANCING CBS
36	22	DUSTY SPRINGFIELD DUSTY—THE SILVER COLLECTION PHONOGRAM
37	40	DAVID LEE ROTH SKYSCRAPER WARNER BROS.
38	32	JERMAINE STEWART SAY IT AGAIN SIREN/VIRGIN
39	29	MIRAGE THE BEST OF MIRAGE JACK MIX '88 STYLUS
40	26	CHRIS REA DANCING WITH STRANGERS MAGNET

CANADA (Courtesy The Record) As of 3/14/88

		SINGLES
1	1	PUMP UP THE VOLUME M/A/R/R/S VERTIGO/POLYGRAM
2	2	COULD'VE BEEN TIFFANY MCA/MCA
3	3	TELL IT TO MY HEART TAYLOR DAYNE ARISTA/BMG
4	4	WHAT HAVE I DONE TO DESERVE THIS PET SHOP BOYS & DUSTY SPRINGFIELD EMI-MANHATTAN/CAPITOL
5	13	NEVER GONNA GIVE YOU UP RICK ASTLEY ARISTA/BMG
6	8	HUNGRY EYES ERIC CARMEN ARISTA/BMG
7	7	NEED YOU TONIGHT INXS ATLANTIC/WEA
8	10	FATHER FIGURE GEORGE MICHAEL COLUMBIA/CBS
9	9	HAZY SHADE OF WINTER BANGLES COLUMBIA/CBS
10	NEW	I GET WEAK BELINDA CARLISLE MCA/MCA
11	5	POP GOES THE WORLD MEN WITHOUT HATS MERCURY/POLYGRAM
12	12	CRYING ROY ORBISON/K.D. LANG VIRGIN/A&M
13	15	HANDS UP SWAY VIRGIN/A&M
14	20	SEASONS CHANGE EXPOSE ARISTA/BMG
15	11	THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC/CBS
16	16	SHE'S LIKE THE WIND PATRICK SWAYZE ARISTA/BMG
17	NEW	JUST LIKE PARADISE DAVID LEE ROTH WARNER BROS./WEA
18	18	WHEN A MAN LOVES A WOMAN LUBA CAPITOL/CAPITOL
19	NEW	I FOUND SOMEONE CHER GEFFEN/WEA
20	6	GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE/WEA
1	1	ALBUMS
1	1	VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
2	2	GEORGE MICHAEL FAITH COLUMBIA/CBS
3	3	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM
4	5	TIFFANY MCA/MCA
5	4	INXS KICK ATLANTIC/WEA
6	8	AC/DC BLOW UP YOUR VIDEO ATLANTIC/WEA
7	7	DAVID LEE ROTH SKYSCRAPER WARNER BROS./WEA
8	6	MICHAEL JACKSON BAD EPIC/CBS
9	9	STING ... NOTHING LIKE THE SUN A&M
10	13	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
11	15	RICK ASTLEY WHENEVER YOU NEED SOMEBODY ARISTA/BMG
12	16	VARIOUS ARTISTS GOOD MORNING VIETNAM SOUNDTRACK A&M/A&M
13	11	GEORGE HARRISON CLOUD NINE DARK HORSE/WEA
14	17	GEORGE THOROGOOD BORN TO BE BAD CAPITOL/CAPITOL
15	18	BELINDA CARLISLE HEAVEN ON EARTH MCA/MCA
16	10	EURYTHMICS SAVAGE RCA/BMG
17	12	ROBBIE ROBERTSON GEFFEN/WEA
18	15	SINEAD O'CONNOR THE LION & THE COBRA CHRYSALIS/MCA
19	14	MEN WITHOUT HATS POP GOES THE WORLD POLYGRAM
20	19	PET SHOP BOYS ACTUALLY EMI-MANHATTAN/CAPITOL

WEST GERMANY (Courtesy Der Musikmarkt) As of 3/7/88

		SINGLES
1	2	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
2	1	MY LOVE IS A TANGO GUILLERMO MARCHENA TELDEC
3	6	OKAY O.K. WESTSIDE
4	3	I NEED YOU VB. V. S. M. P. BCM RUSH
5	4	HERE I AM DOMINOE RCA
6	7	HOUSE ARREST KRUSH MERCURY/PHONOGRAM
7	8	SIGN YOUR NAME TERENCE TRENT D'ARBY CBS
8	9	BLUEPRINT RAINBIRDS MERCURY/PHONOGRAM
9	NEW	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE
10	5	ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE
11	10	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
12	11	STOP FOR A MINUTE SANDRA VIRGIN
13	13	EVERYTHING'S COMING UP ROSES BLACK A&M/DGG
14	NEW	AN DER COPACABANA E. A. V. EMI
15	16	RISE TO THE OCCASION CLIMIE FISHER EMI
16	12	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
17	15	I THINK WE'RE ALONE NOW TIFFANY WEA
18	NEW	COME INTO MY LIFE JOYCE SIMS LONDON
19	19	DANCING INTO DANGER INKER & HAMILTON WEA
20	17	NEED YOU TONIGHT INXS MERCURY/PHONOGRAM
1	1	ALBUMS
1	1	PETER MAFFAY LANGE SCHATTEN TELDEC
2	2	SOUNDTRACK DIRTY DANCING RCA/ARIOLA
3	3	RAINBIRDS RAINBIRDS MERCURY/PHONOGRAM
4	5	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
5	4	AC/DC BLOW UP YOUR VIDEO ATLANTIC
6	6	ERSTE ALLGEMEINE VERUNSICHERUNG LIEBE, TOD & TEUFEL EMI
7	7	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
8	9	CLIMIE FISHER EVERYTHING EMI
9	8	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
10	10	PET SHOP BOYS ACTUALLY PARLOPHONE/EMI
11	11	SIGI SCHWAB ANNA - SOUNDTRACK TELDEC
12	13	BLACK WONDERFUL LIFE A&M
13	12	FOREIGNER INSIDE INFORMATION ATLANTIC
14	14	GEORGE MICHAEL FAITH EPIC
15	NEW	TOTO THE SEVENTH ONE CBS
16	NEW	INXS KICK MERCURY/PHONOGRAM
17	17	MICHAEL JACKSON BAD EPIC
18	NEW	GEORGE HARRISON CLOUD NINE DARK HORSE
19	15	T'PAU BRIDGE OF SPIES VIRGIN
20	16	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.

JAPAN (Courtesy Music Labo) As of 3/7/88

		SINGLES
1	NEW	TOIKI DE NET YOKO MINAMINO CBS/SONY/S ONE COMPANY/FUJI/PACIFIC
2	NEW	AI WA KOKORO NO SHIGOTODESU RAMU VAP/VARMUDA/GEIEI/JCM
3	2	KANPAI TSUYOSHI NAGABUCHI TOSHIBA/EMI/YUI ONGAKU/YAMAHA
4	NEW	YOU WERE MINE TOSHINOBU KUBOTA CBS/SONY/KITTY M
5	NEW	KAZE NO EOLIA HIDEAKI TOKUNAGA APOLLON/JCM/THINKHOUSE
6	NEW	HORANE HARUGAKITA USHIROGAMI HIKARETAI PONY/CANYON
7	1	YOU'RE MY ONLY SHININ' STAR MIHO NAKAYAMA KING/VARNING/MARMALADE
8	3	AL-MAUJ AKINA NAKAMORI WARNER/PIONEER/MC CABIN
9	NEW	RYOTEITPAI NO MEMORY MINAYO WATANABE CBS/SONY/VARNING P/FUJI/PACIFIC
10	NEW	HONO NO ESUKARUGO TUNNELS PONY/CANYON/A TO Z
1	3	ALBUMS
1	3	SHONENTAI BEST OF SHONENTAI WARNER/PIONEER
2	1	MIHO NAKAYAMA CATCH THE NITE KING
3	2	BOOBY MORAL + 3 VICTOR
4	4	TOSHIKI KADOMATSU BEFORE THE DAYLIGHT BMG/VICTOR
5	5	HIKARU GENJI HIKARU GENJI PONY/CANYON
6	NEW	RC SUCCESSION MARYU TOSHIBA/EMI
7	NEW	TOTO THE SEVENTH ONE CBS/SONY
8	10	SOUNDTRACK SUKEBANDEKA KAZAMASANSHIMAI HUMMING BIRD
9	NEW	THE SQUARE YES NO CBS/SONY
10	6	KAHORU KOHIRUIMAKI HEARTS ON PARADE EPIC/SONY

MUSIC & MEDIA PAN-EUROPEAN CHARTS 3/12/88

		HOT 100 SINGLES
1	1	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
2	2	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE
3	5	I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
4	3	BOYS SABRINA FIVE RECORDS
5	13	ETIENNE GUESCH PATTI COMOTION/EMI
6	10	BEAT DIS BOMB THE BASS RHYTHM KING/MUTE
7	11	QUELQUE CHOSE DANS MON COEUR ELSA GM PRODUCTIONS/ARIOLA
8	4	I THINK WE'RE ALONE NOW TIFFANY MCA
9	7	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
10	8	MY LOVE IS A TANGO GUILLERMO MARCHENA TELDEC
11	NEW	TOGETHER FOREVER RICK ASTLEY RCA
12	NEW	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
13	12	SIGN YOUR NAME TERENCE TRENT D'ARBY CBS
14	14	HOUSE ARREST KRUSH MERCURY
15	6	ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE
16	NEW	OKAY O.K. WESTSIDE/SPV
17	17	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
18	9	SANS CONTREFAÇON MYLENE FARMER POLYDOR
19	20	SUEDEHEAD MORRISSEY HIS MASTER'S VOICE
20	16	I NEED YOU VB. V. S. M. P. BCM
1	1	HOT 100 ALBUMS
1	1	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
2	2	SOUNDTRACK DIRTY DANCING RCA
3	3	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
4	4	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
5	5	T'PAU BRIDGE OF SPIES SIREN
6	6	GEORGE MICHAEL FAITH EPIC
7	7	MICHAEL JACKSON BAD EPIC
8	8	AC/DC BLOW UP YOUR VIDEO ATLANTIC
9	10	PETER MAFFAY LANGE SCHATTEN TELDEC
10	11	STING ... NOTHING LIKE THE SUN A&M
11	9	PET SHOP BOYS ACTUALLY PARLOPHONE
12	12	JEAN JACQUES GOLDMAN ENTRE GRIS CLAIR ET GRIS FONCE EPIC
13	14	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
14	15	THE COMMUNARDS RED LONDON
15	18	CLAUDE NOUGARO NOUGAYORK WEA
16	13	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
17	NEW	ERSTE ALLGEMEINE VERUNSICHERUNG LIEBE, TOD & TEUFEL EMI
18	NEW	TOTO THE SEVENTH ONE CBS
19	17	MADONNA YOU CAN DANCE SIRE
20	19	RAINBIRDS RAINBIRDS MERCURY

AUSTRALIA (Courtesy Australian Music Report) As of 3/14/88

		SINGLES
1	2	I SHOULD BE SO LUCKY KYLIE MINOGUE MUSHROOM
2	1	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
3	3	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
4	4	WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
5	13	HUNGRY EYES ERIC CARMEN RCA
6	7	FATHER FIGURE GEORGE MICHAEL EPIC
7	5	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
8	6	DEVIL INSIDE INXS WEA
9	11	LOVE IN THE FIRST DEGREE BANANARAMA LIBERATION
10	8	SAY YOU WILL FOREIGNER ATLANTIC
11	12	AM I EVER GONNA SEE YOUR FACE AGAIN THE ANGELS MUSHROOM
12	10	ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE
13	NEW	STUTTER RAP MORRIS MINOR & THE MAJORS VIRGIN
14	NEW	JUST LIKE PARADISE DAVID LEE ROTH WARNER BROS.
15	18	NOTHING'S GONNA CHANGE MY LOVE GLENN MEDEIROS MERCURY
16	15	I THINK WE'RE ALONE NOW TIFFANY MCA
17	9	SHOULD'VE KNOWN BETTER RICHARD MARX MANHATTAN
18	20	FAITH GEORGE MICHAEL EPIC
19	14	RUN TO PARADISE CHOIRBOYS MUSHROOM
20	NEW	SOME PEOPLE CLIFF RICHARD EMI
1	1	ALBUMS
1	1	SOUNDTRACK DIRTY DANCING RCA
2	7	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
3	4	ICEHOUSE MAN OF COLOURS REGULAR
4	9	GEORGE MICHAEL FAITH EPIC
5	3	THE ANGELS LIVELINE MUSHROOM
6	2	PINK FLOYD A MOMENTARY LAPSE OF REASON CBS
7	5	JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY
8	8	JIMMY BARNES FREIGHT TRAIN HEART MUSHROOM
9	6	THE TWELFTH MAN WIRED WORLD OF SPORTS EMI
10	11	NOISEWORKS NOISEWORKS CBS
11	10	AC/DC BLOW UP YOUR VIDEO ALBERT PRODUCTIONS
12	12	INXS KICK WEA
13	NEW	CLIFF RICHARD ALWAYS GUARANTEED EMI
14	13	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
15	20	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
16	14	GEORGE HARRISON CLOUD NINE DARK HORSE
17	18	JOHN FARNHAM WHISPERING JACK WHEATLEY
18	15	DAVID LEE ROTH SKYSCRAPER WARNER BROS.
19	19	MIDNIGHT OIL DIESEL AND DUST CBS
20	NEW	PAT BENATAR BEST SHOTS CHRYSALIS

ITALY (Courtesy Germano Ruscitto) As of 2/19/88

		ALBUMS
1	1	LUCA CARBONI LUCA CARBONI RCA
2	2	EROS RAMAZZOTTI IN CERTI MOMENTI DDD
3	4	RICCARDO COCCIANTE LA GRANDE AVVENTURA VIRGIN/EMI
4	9	GIANNA NANNINI MASCHI E ALTRI RICORDI
5	NEW	MINA OGGI TI AMO DI PIU' PDU
6	5	EAGLES THE LEGEND OF EAGLES WEA
7	16	SOUNDTRACK SECRET OF THE SAHARA RCA
8	6	ADRIANO CELENTANO LA PUBBLICA OTTUSITA' CGDMM
9	18	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
10	12	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
11	2	MAONNA YOU CAN DANCE WEA
12	19	EDOARDO EDOARDO BENNATO VIRGIN/EMI
13	7	STING ... NOTHING LIKE THE SUN POLYGRAM
14	NEW	FLEETWOOD MAC TANGO IN THE NIGHT WEA
15	NEW	COLONNA SONORA DIRTY DANCING RCA
16	10	ZUCCHERO BLUE'S POLYGRAM
17	11	MICHAEL JACKSON BAD CBS
18	8	GEORGE MICHAEL FAITH CBS
19	NEW	UMBERTO TOZZI INVISIBLE CGD
20	NEW	PAUL McCARTNEY ALL THE BEST EMI

Brenda Russell's Long-Awaited Album Soars

BY DAVID NATHAN

LOS ANGELES "This is like a nine-year-overnight-success story," is singer/songwriter Brenda Russell's reaction to the initial acceptance her first solo album in six years is currently enjoying.

Her single "Piano In The Dark" is doing well on both the Hot Black and Hot 100 singles charts. As a result, she's appeared on "The Today Show" and "Top Of The Pops," has taped a spot on "Showtime At The Apollo," and will be doing further television work with Black Entertainment Television and the Cable News Network. In mid-March the A&M artist will visit Europe to do promotional work.

"I really wanted to warm up before doing all the television and other major promotional work I've been doing, but I haven't had a chance to do that," she says. "It's been like front line, right in there, but I'm not complaining because its been very exciting."

Such intense activity is a new phenomenon for Russell, even though

her first solo album, "So Good, So Right," released on A&M's Horizon label in 1979, is still considered a classic by many. That album is in line for possible reissue on compact disk by A&M and contains the original version of "If Only For One Night," covered by Luther Vandross on a 1985 album. Russell is still surprised that discerning music lovers still recall that superb debut album. "People have been asking me during the last weeks, 'Where have you been?'—almost like they're mad that I haven't had many records out during the last few years."

The rush of activity surrounding Russell's career is all the more gratifying considering the superior quality of the material contained on "Get Here." Russell served as executive producer on the album as well as co-producer of all eight cuts with, among others, Stanley Clarke and former Rufus member Andre Fischer, who produced her 1979 debut. Guest musicians include David Sanborn, Joe Sample, and members of the Yellowjackets.

Russell says that the choice of "Piano In The Dark" as a first single came at the eleventh hour from A&M president Herb Alpert, who re-signed Russell to the label in 1987 after a seven-year absence. "I actually felt very strongly that 'Piano' should be the first single and I did mention it to the company, but I was prepared to go with whatever they wanted to work. Originally 'Gravity' [a dance-oriented track] was going to come out as the single, but Herb felt that 'Piano' was far more representative of what I'm about and showed a little more depth. I'm very grateful he went with his feelings about it."

Looking back, Russell feels her earlier work may have been ahead of its time. "Maybe that first album was a forerunner to some of the albums you hear now by artists like Sade and Anita Baker. When we made it, we made it in innocence. I didn't know anything about radio formats; I was just determined to do what I did best. Those songs were written out of a lot of emotion I was feeling, and I didn't care about making a hit album."

Russell's lack of widespread recognition is largely due to the years she spent without a record deal. After two albums with A&M she joined Warner Bros. in 1982 for one album, "Two Eyes," but was discouraged by the industry's perception of her artistry. "The American music scene was going through all kinds of transitions at that time. I had to make some kind of transition myself from being perceived as just a songwriter at the piano in face of all the technological

developments. In fact, I needed to take some time out myself to learn more about that technology myself."

Russell was also tired of how black artists were stereotyped in the U.S. "Being black, if I ever did anything that was close to rock'n'roll, people would say, 'What are you doing?' I'm not blaming the public, but I was seen as an artist who fell between the cracks." So in 1984 Russell went to Sweden and was so well received that

(Continued on next page)

Party Hopping Before & After The Big Event Grammy-Week Night Moves In New York

WHAT FOLLOWS IS a highly selective but, I hope, still-informative look at two nights during Grammy week in New York:

Tuesday, March 1, 6:30p.m.: Warner Bros.' **Al B. Sure!** and Columbia's **Terence Blanchard/Donald Harrison** are honored as part of Sony's first annual Sony Innovators program, a contest designed to highlight young talent in the black community and heighten Sony's visibility in that market. **George Benson** hosts, judges **Quincy Jones** and **Herbie Hancock** present the awards, and a slew of Columbia and Warner Bros. executives are in attendance. One bearded Columbia executive whispers to Jones that he should produce the label's leading diva, but it's hard to tell how enthused Jones is about the idea. Trumpeter Blanchard shows up late, but no one is angry because he has just become the father of a baby boy.

9:30 p.m.: Arista's party is a heavyweight affair that attracts a wide variety of industry types. **James Ingram** shows up with new manager **Sherwin Bash**; word is he may be leaving Qwest. For Arista? Another Bash signee, **Anita Baker**, is talking about the difficulty she is having finding songs for her follow-up to "Rapture." The Elektra artist has already started work on several songs herself, but if you've got material appropriate for Baker you can contact Elektra's a&r department. Baker then engages **Whitney Houston** in a conversation about finding good songs; **Clive Davis**, Irving-Almo executive **Brenda Andrews**, and Bash eventually join in. Houston is in a relaxed and talkative mood, even teasing one writer about his choice of subject matter. Jones also is in a great mood, trading stories with **Ashford & Simpson** one moment, joking with **Rush Productions** head **Russell Simmons** the next. **Whodini** is in the house, too, along with label mates **LaLa** and **Kashif**.

Midnight: The General Talent Agency party at 4D Nite Club is packed. **Teena Marie** and her friends are checking out the dancers. **Robert Bell** of **Kool & the Gang** is talking about a recent trip to Africa. Platinum Vibe executive **Sherry Shepherd** boasts about the success of her client, Epic's **Tony Terry**. MCA honcho **Jheryl Busby** and **Louil Silas** are chillin' with **Steph-**

anie Mills and her manager, **Cassandra**. Among the many on the set are **Tommy Boy's Monica Lynch**, video director **Rolando Hutson**, Jive's **Barry Weiss**, and **Run-D.M.C.'s Jam Master Jay** and **D.M.C.** Some of these folks, and others too numerous to name, will later be spotted dancing in the Palladium's Mike Todd Room dancing.

Wednesday, March 2, the Grammy Awards: The Grammy show highlights are **Michael Jackson's** Pepsi commercials on the television monitors, **Terence Trent D'Arby's** arrogance, **Prince's** smirk, **Little Richard's** playful outrage, **Jody Watley's** sweetness, **Houston's** dance steps, and the dress worn by **Olivia Brown** of "Miami Vice."

At a post-Grammy party at the New York Hilton, a black industry attorney

comes up to complain about the nominations and winners in the r&b categories. When told that this column has criticized the selections before, the attorney replies, "A message is always fresh until someone hears it." No wonder he has so many clients. So here goes—again:

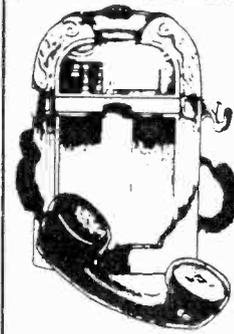
The Grammys in the areas related to black popular music caused many of my peers to howl. **Freddie Jackson** and **Luther Vandross**, the pre-eminent black male vocalists of this era bar none, were not even nominated in the r&b category. On the female side, **Mills**, **Regina Belle**, **Miki Howard**, and **Shirley Murdock** were ignored. In the songwriting category, the **System's** "Don't Disturb This Groove" was a glaring omission. So were **L.L. Cool J's** "I Need Love" and the **O'Jays'** "Lovin' You." The nominees and winners, while not all underserving, hardly reflected the r&b mainstream of 1988.

The fault lies not with National Assn. of Recording Arts and Sciences but with the black music community itself. The proper response is not recrimination but participation. If, for example, every rapper eligible to join NARAS did so and then began advocating a rap category, it would happen. Members of the black music community have to join NARAS and become active in the organization if this yearly national showcase is to more accurately reflect the state of the art.

The Rhythm and the Blues



by Nelson George



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| CMH | MACOLA & ASSOC. LABELS | SWEETRAIN |
| CRIMINAL | NASTY MIX | TBA |
| DMP | NEXT PLATEAU | TOMMY BOY |
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Billboard

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HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 16 REPORTERS	SILVER ADDS 30 REPORTERS	BRONZE/ SECONDARY ADDS 50 REPORTERS	TOTAL ADDS 96 REPORTERS	TOTAL ON
NITE AND DAY AL B. SURE! WARNER BROS.	7	5	9	21	65
SOMETHING JUST AIN'T RIGHT KEITH SWEAT VINTERTAINMENT	4	5	10	19	33
ONE TIME LOVE CHRIS JASPER CBS ASSOC.	4	5	10	19	25
LOVE ME ALL OVER KASHIF ARISTA	2	6	9	17	40
MERCEDES BOY PEBBLES MCA	4	6	6	16	32
STRANGE RELATIONSHIP HOWARD HEWETT ELEKTRA	6	4	5	15	24
MY GIRL SUAVE' CAPITOL	1	7	6	14	57
SAY IT AGAIN JERMAINE STEWART ARISTA	0	7	7	14	20
IF I WERE YOUR WOMAN STEPHANIE MILLS MCA	3	4	6	13	34
HOW COULD YOU DO IT TO ME REGINA BELLE COLUMBIA	0	3	10	13	17

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

Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	4	FISHNET	MORRIS DAY	1
2	6	MAN IN THE MIRROR	MICHAEL JACKSON	2
3	2	NEVER KNEW LOVE LIKE THIS	ALEXANDER O'NEAL/CHERRELLE	9
4	1	YOU WILL KNOW	STEVIE WONDER	13
5	9	FATHER FIGURE	GEORGE MICHAEL	7
6	7	THINKING OF YOU	EARTH, WIND & FIRE	3
7	8	WISHING WELL	TERENCE TRENT D'ARBY	4
8	11	TAKE GOOD CARE OF ME	JONATHAN BUTLER	10
9	12	PLAYTHING	REBBIE JACKSON	8
10	10	NO 1/2 STEPPIN'	SHANICE WILSON	16
11	13	ROCKET 2 U	THE JETS	5
12	15	GOING BACK TO CALI	L.L. COOL J	14
13	20	LOVEY DOVEY	TONY TERRY	6
14	17	LOOK WHAT YOU STARTED	THE TEMPTATIONS	23
15	21	OOO LA LA LA	TEENA MARIE	12
16	18	EVERY DROP OF YOUR LOVE	STACY LATTISAW	11
17	5	RUN TO ME	ANGELA WINBUSH	31
18	3	SOME KIND OF LOVER	JODY WATLEY	34
19	31	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	19
20	32	YOU ARE WHO YOU LOVE	GAVIN CHRISTOPHER	20
21	22	RAINY NIGHT	CHICO DEBARGE	18
22	16	TWO OCCASIONS	THE DEELE	32
23	28	WASN'T I GOOD TO YA?	DA'KRASH	15
24	23	THAT'S WHERE YOU'LL FIND ME	DEJA	17
25	26	ALL IN MY MIND	FULL FORCE	21
26	19	I WANT HER	KEITH SWEAT	45
27	39	SWEET SENSATION	LEVERT	22
28	—	DA'BUTT (FROM THE FILM "SCHOOL DAZE")	E.U.	24
29	35	HERE COMES THE NIGHT	MELI'SA MORGAN	26
30	25	PUSH IT	SALT-N-PEPA	48
31	33	TURN OFF THE LIGHTS	WORLD CLASS WRECKIN CRU	37
32	29	PUMP UP THE VOLUME	M/A/R/R/S	60
33	14	WITHOUT YOU	PEABO BRYSON & REGINA BELLE	59
34	—	LOVIN' ON NEXT TO NOTHIN'	GLADYS KNIGHT & THE PIPS	25
35	27	SUPERBAD	CHRIS JASPER	68
36	—	THAT'S WHAT LOVE IS MIKI HOWARD (DUET WITH GERALD LEVERT)		29
37	—	DON'T YOU KNOW	HEAVY D. & THE BOYZ	39
38	38	HE TURNED ME OUT	THE POINTER SISTERS	40
39	—	HOW LONG	GERRY WOO	28
40	—	I'VE BEEN A FOOL FOR YOU	MILES JAYE	27

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	FISHNET	MORRIS DAY	1
2	2	MAN IN THE MIRROR	MICHAEL JACKSON	2
3	4	THINKING OF YOU	EARTH, WIND & FIRE	3
4	5	LOVEY DOVEY	TONY TERRY	6
5	6	ROCKET 2 U	THE JETS	5
6	8	EVERY DROP OF YOUR LOVE	STACY LATTISAW	11
7	9	WISHING WELL	TERENCE TRENT D'ARBY	4
8	10	PLAYTHING	REBBIE JACKSON	8
9	13	OOO LA LA LA	TEENA MARIE	12
10	15	WASN'T I GOOD TO YA?	DA'KRASH	15
11	11	TAKE GOOD CARE OF ME	JONATHAN BUTLER	10
12	14	FATHER FIGURE	GEORGE MICHAEL	7
13	17	THAT'S WHERE YOU'LL FIND ME	DEJA	17
14	19	SWEET SENSATION	LEVERT	22
15	18	RAINY NIGHT	CHICO DEBARGE	18
16	3	NEVER KNEW LOVE LIKE THIS	ALEXANDER O'NEAL/CHERRELLE	9
17	20	ALL IN MY MIND	FULL FORCE	21
18	23	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	19
19	24	LOVIN' ON NEXT TO NOTHIN'	GLADYS KNIGHT & THE PIPS	25
20	28	DA'BUTT (FROM THE FILM "SCHOOL DAZE")	E.U.	24
21	22	GOING BACK TO CALI	L.L. COOL J	14
22	21	YOU ARE WHO YOU LOVE	GAVIN CHRISTOPHER	20
23	26	I'VE BEEN A FOOL FOR YOU	MILES JAYE	27
24	30	HOW LONG	GERRY WOO	28
25	27	THRILL SEEKERS	ROGER	30
26	31	THAT'S WHAT LOVE IS MIKI HOWARD (DUET WITH GERALD LEVERT)		29
27	25	LOVE DON'T GIVE NO REASON	SMOKEY ROBINSON	35
28	29	HERE COMES THE NIGHT	MELI'SA MORGAN	26
29	33	PINK CADILLAC	NATALIE COLE	33
30	40	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	36
31	7	NO 1/2 STEPPIN'	SHANICE WILSON	16
32	—	STAND UP	HINDSIGHT	44
33	36	COULDN'T CARE LESS	FORCE M.D.'S	38
34	—	INSTANT REPLAY	MICO WAVE	43
35	35	ANOTHER CHANCE TO LOVE	DIONNE WARWICK/HOWARD HEWETT	42
36	—	JUST HAVIN' FUN	THE FIT	46
37	38	NEXT TIME	BROWNMARCK	50
38	—	WHO DO YOU LOVE	RODNEY SAULSBERRY	41
39	16	YOU WILL KNOW	STEVIE WONDER	13
40	—	DON'T YOU KNOW	HEAVY D. & THE BOYZ	39

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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 (9)	11
Def Jam (2)	
MCA	9
WARNER BROS. (4)	9
Geffen (2)	
Reprise (2)	
Tommy Boy (1)	
MOTOWN	8
ATLANTIC (4)	7
Island (2)	
Lorimar (1)	
E.P.A.	7
Epic (5)	
CBS Associated (1)	
Tabu (1)	
ARISTA (4)	5
Jive (1)	
A&M	4
CAPITOL	4
ELEKTRA (3)	4
Vintertainment (1)	
POLYGRAM	4
Mercury (3)	
Polydor (1)	
RCA (2)	4
Jive (2)	
EMI-MANHATTAN	3
SOLAR	3
4TH & B'WAY	2
PROFILE	2
TOMMY BOY	2
VIRGIN	2
FATIMA	1
LUKE SKYY WALKER	1
MACOLA	1
Kru'-Cut (1)	
MALACO	1
Muscle Shoals Sound (1)	
NEXT PLATEAU	1
RYAN	1
SELECT	1
SLEEPING BAG	1
TVT	1
WARLOCK	1
Idlers (1)	

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

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

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

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

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	2	2	6	THINKING OF YOU (REMIX) COLUMBIA 44 07566	◆ EARTH, WIND & FIRE 1 week at No. One
2	5	16	4	DON'T LOOK ANY FURTHER (REMIX) CAPITOL V-15359	◆ THE KANE GANG
3	8	19	4	PINK CADILLAC EMI-MANHATTAN V-56084	NATALIE COLE
4	3	3	9	MOVE THE CROWD/PAID IN FULL (REMIX) 4TH & B'WAY 456/ISLAND	◆ ERIC B. & RAKIM
5	9	18	4	ROCKET 2 U (REMIX) MCA 23822	◆ THE JETS
6	1	1	10	I WANT TO BE YOUR PROPERTY MCA 23817	◆ BLUE MERCEDES
7	4	4	10	JUST A MIRAGE (REMIX) CHRYSLIS 4V9 43223	JELLYBEAN
8	7	9	8	WISHING WELL (REMIX) COLUMBIA 44 07543	◆ TERENCE TRENT D'ARBY
9	11	28	4	PROVE YOUR LOVE (REMIX) ARISTA ADI-9677	◆ TAYLOR DAYNE
10	12	22	5	PARTY PEOPLE IDERS WAR-015/WARLOCK	ROYAL HOUSE
11	14	20	4	BEDROCK (REMIX) MOTOWN 4603MG	◆ GEORGIO
12	6	6	9	TEARS MAY FALL TOMMY BOY TB-907	TKA
13	18	31	3	DON'T MAKE A FOOL OF YOURSELF (REMIX) ATLANTIC 0-86616	STACEY Q
14	19	23	5	NAUGHTY GIRLS (REMIX)/I SURRENDER JIVE 1084-1-JD/RCA	SAMANTHA FOX
15	20	25	5	FISHNET WARNER BROS. 0-20778	◆ MORRIS DAY
16	24	35	3	BREAKAWAY A&M SP-12259	◆ BIG PIG
17	16	27	5	HOT HOT HOT (REMIX) ELEKTRA 0-66783	◆ THE CURE
18	10	10	7	I NEED SOMEBODY PROFILE PRO-7180	KECHIA JENKINS
19	22	30	4	FATHER FIGURE COLUMBIA 44 07547	◆ GEORGE MICHAEL
20	17	21	6	KING WITHOUT A CROWN MERCURY 870 102-1/POLYGRAM	◆ ABC
21	27	34	4	CALL ME (REMIX) EPIC 49 07573/E.P.A.	SPAGNA
22	15	14	8	MANDINKA (REMIX) CHRYSLIS PROMO	◆ SINEAD O'CONNOR
23	29	39	4	DON'T STOP ME NOW DREAM MMD004	FOR BEAUTY'S SAKE
24	31	37	6	GIRLFRIEND MCA 23794	◆ PEBBLES
25	32	41	5	IMAGINATION TSR 857	LADY D
26	21	15	8	BOUNCE BACK SPINN SP-2852	FIRE ON BLONDE
27	46	50	3	TOUCHED BY THE HAND OF GOD QWEST PROMO/WARNER BROS.	NEW ORDER
28	13	7	9	MIRACLES EXPLODE CRIMINAL CR12-019	TINA B.
29	NEW	1	1	ADVENTURE COLUMBIA 44 07471	ELEANOR
30	40	—	2	STAND UP VIRGIN 0-96732	HINDSIGHT
31	NEW	1	1	ALWAYS ON MY MIND EMI-MANHATTAN V-56089	PET SHOP BOYS
32	41	43	4	YOU DON'T KNOW (REMIX) VIRGIN 0-96737	◆ SCARLETT & BLACK
33	39	45	3	PLAYTHING (REMIX) COLUMBIA 44 07560	◆ REBBIE JACKSON
34	49	—	2	DREAMIN' OF LOVE LMR 4001	STEVIE B
35	28	32	6	LET THE SUN IN (REMIX) WARNER BROS. PROMO	ATLANTIC STARR
36	NEW	1	1	TIGHTEN UP "I JUST CAN'T STOP DANCIN'" CRIMINAL CR-12-022	WALLY JUMP JUNIOR/CRIMINAL ELEMENT
37	43	49	3	HE TURNED ME OUT (FROM ACTION JACKSON) RCA 6858-1-RD	◆ THE POINTER SISTERS
38	NEW	1	1	NIGHTTIME (REMIX) VIRGIN 0-96710	PRETTY POISON
39	50	—	2	MACHINE DOG BROTHERS 003	KONK
40	25	11	14	HYPNOTIZE (REMIX) MERCURY 870 169-1/POLYGRAM	TASTE-T-LIPS
41	48	—	2	LOVE KILLS/BOYS IN FURS CAPITOL V-15354	HANOVER FIST
42	NEW	1	1	LOVE DON'T LIVE HERE NO MORE JUMP STREET JS-1014	BASEMENT BOYS
43	NEW	1	1	NEVERMORE JCI & ASSOCIATED LABELS JCO-9006/JCI	+1
44	NEW	1	1	OUT OF THE BLUE (REMIX) ATLANTIC 0-86621	◆ DEBBIE GIBSON
45	NEW	1	1	BEHIND THE WHEEL SIRE PROMO/WARNER BROS.	DEPECHE MODE
46	NEW	1	1	WHICH WAY 4TH & B'WAY 455/ISLAND	THE TRIAD SOCIETY
47	23	5	11	SOME KIND OF LOVER (REMIX) MCA 23816	◆ JODY WATLEY
48	26	12	10	PERFECT LOVER ATLANTIC 0-86619	COMPANY B
49	NEW	1	1	BURNING RAIN CHRYSLIS PROMO	CRAZY HOUSE
50	NEW	1	1	SHE'S FINE VIRGIN 0-96733	VELORE & DOUBLE-O

BREAKOUTS

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

1. KISS AND TELL BRYAN FERRY REPRISE
2. LIKE A CHILD NOEL 4TH & B'WAY
3. BANGO (TO THE BATMOBILE) THE TODD TERRY PROJECT FRESH
4. TAKE IT WHILE IT'S HOT SWEET SENSATION NEXT PLATEAU
5. EXPRESSWAY TO YOUR HEART (REMIX) THE BREAKFAST CLUB MCA
6. LOVE IN THE FIRST DEGREE BANANARAMA LONDON
7. LET'S GET BUSY CURTIS MCCLAIN & ON THE HOUSE TRAX
8. I FEEL IT SUZIE AND THE CUBANS POPULAR

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	2	3	8	GIRLFRIEND MCA 23794	◆ PEBBLES 1 week at No. One
2	1	1	19	TRAMP/PUSH IT NEXT PLATEAU NP 50063	◆ SALT-N-PEPA
3	4	4	9	PERFECT LOVER ATLANTIC 0-86619	COMPANY B
4	8	18	5	FATHER FIGURE COLUMBIA 44 07547	◆ GEORGE MICHAEL
5	6	8	7	I WANT TO BE YOUR PROPERTY MCA 23817	◆ BLUE MERCEDES
6	7	14	6	OUT OF THE BLUE (REMIX) ATLANTIC 0-86621	◆ DEBBIE GIBSON
7	11	21	4	THINKING OF YOU (REMIX) COLUMBIA 44 07566	◆ EARTH, WIND & FIRE
8	5	10	14	MAGIC CARPET RIDE SYNTHICIDE 71 302-0	BARDEUX
9	13	24	4	DON'T MAKE A FOOL OF YOURSELF (REMIX) ATLANTIC 0-86616	STACEY Q
10	12	25	5	FISHNET WARNER BROS. 0-20778	◆ MORRIS DAY
11	3	2	11	SOME KIND OF LOVER (REMIX) MCA 23816	◆ JODY WATLEY
12	10	13	9	TEARS MAY FALL TOMMY BOY TB-907	TKA
13	22	27	4	ROCKET 2 U (REMIX) MCA 23822	◆ THE JETS
14	17	19	7	SAVIN' MYSELF CRITIQUE 0-96724/ATLANTIC	ERIA FACHIN
15	19	23	5	NAUGHTY GIRLS (REMIX) JIVE 1084-1-JD/RCA	SAMANTHA FOX
16	20	26	6	WISHING WELL (REMIX) COLUMBIA 44 07543	◆ TERENCE TRENT D'ARBY
17	9	6	18	I WANT HER VINTERTAINMENT 80-66788/ELEKTRA	KEITH SWEAT
18	16	17	9	DON'T LOCK ME OUT ATLANTIC 0-86623	TERRY BILLY
19	14	9	18	NEVER GONNA GIVE YOU UP (REMIX) RCA 6784-1-RD	◆ RICK ASTLEY
20	28	33	4	GOING BACK TO CALI/JACK THE RIPPER DEF JAM 44 07563/COLUMBIA	◆ L.L. COOL J
21	21	11	24	PUMP UP THE VOLUME 4TH & B'WAY 452/ISLAND	◆ M/A/R/R/S
22	26	32	5	PARTY PEOPLE IDERS WAR-015/WARLOCK	ROYAL HOUSE
23	31	41	3	DREAMIN' OF LOVE LMR 4001	STEVIE B
24	30	31	7	LOOK WHAT YOU STARTED (REMIX) MOTOWN 4598MG	THE TEMPTATIONS
25	27	28	5	MOVE THE CROWD/PAID IN FULL (REMIX) 4TH & B'WAY 456/ISLAND	◆ ERIC B. & RAKIM
26	36	40	3	PINK CADILLAC EMI-MANHATTAN V-56084	NATALIE COLE
27	48	—	2	NIGHTTIME (REMIX) VIRGIN 0-96710	◆ PRETTY POISON
28	34	49	3	HYPNOTIZE (REMIX) MERCURY 870 169-1/POLYGRAM	TASTE-T-LIPS
29	18	5	15	NEVER CAN SAY GOODBYE MCA 23812	◆ THE COMMUNARDS
30	15	7	14	CAN'T WAIT ATLANTIC 0-86626	NANCY MARTINEZ
31	24	15	10	I NEED A MAN/BEETHOVEN RCA 6820-1-RD	◆ EURHYTHMICS
32	25	20	11	WHAT HAVE I DONE TO DESERVE THIS? EMI-MANHATTAN V-56080	◆ PET SHOP BOYS & DUSTY SPRINGFIELD
33	37	39	4	DEVIL INSIDE ATLANTIC 0-86622	◆ INXS
34	44	—	2	PROVE YOUR LOVE (REMIX) ARISTA ADI-9677	◆ TAYLOR DAYNE
35	32	38	4	LEAVE IT ALL BEHIND CUTTING CR-216	TOLGA
36	NEW	1	1	JUST A MIRAGE (REMIX) CHRYSLIS 4V9 43223	JELLYBEAN
37	23	12	10	I'M THE ONE WHO REALLY LOVES YOU ATLANTIC 0-86627	MEL & KIM
38	38	50	3	CALL ME (REMIX) EPIC 49 07573/E.P.A.	SPAGNA
39	29	22	7	EASY TO TOUCH ATLANTIC 0-86618	PROMISE CIRCLE
40	33	35	4	MIRACLES EXPLODE CRIMINAL CR12-019	TINA B.
41	49	—	2	STAND UP VIRGIN 0-96732	HINDSIGHT
42	NEW	1	1	DA'BUTT EMI-MANHATTAN V-56083	◆ E.U.
43	NEW	1	1	HOT HOT HOT (REMIX) ELEKTRA 0-66783	◆ THE CURE
44	NEW	1	1	BEDROCK (REMIX) MOTOWN 4603MG	◆ GEORGIO
45	50	—	2	MAN IN THE MIRROR EPIC 49 07510/E.P.A.	◆ MICHAEL JACKSON
46	42	—	2	BOUNCE BACK SPINN SP-2852	FIRE ON BLONDE
47	47	44	4	SEXUAL VOODOO DICE TGR 1014/SUTRA	JOY ROSE
48	39	43	6	RUN TO ME (REMIX) MERCURY 870 033-1/POLYGRAM	◆ ANGELA WINBUSH
49	35	30	17	LOVE OVERBOARD (REMIX) MCA 23803	◆ GLADYS KNIGHT & THE PIPS
50	NEW	1	1	LOVIN ON NEXT TO NOTHIN MCA 23804	GLADYS KNIGHT & THE PIPS

BREAKOUTS

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

1. OUT OF CONTROL CORINA CUTTING
2. HE TURNED ME OUT (FROM ACTION JACKSON) THE POINTER SISTERS RCA
3. BREAKAWAY BIG PIG A&M
4. SUPERSONIC J.J. FAD DREAM TEAM
5. DON'T LOOK ANY FURTHER THE KANE GANG CAPITOL
6. NITE AND DAY AL B. SURE! WARNER BROS.
7. JACK THE LAD 3 MAN ISLAND MAXI MUSIC

Carolyn Harding Ready To Move On To Mainstream

MOVIN' ON: We've been groovin' to the club classics "Memories" and "Movin' On" for well over a year now, so what better way to welcome the spring season than with a new one from the vocalist in question, **Carolyn Harding**. The 26-year-old native English artist recently switched labels from Emergency to Profile for forthcoming single and album releases. "It was time for a change. I needed to move over to a bigger label that could put more push behind what I was doing," she says. Although the move was a friendly one, Harding is "looking forward to this album to broaden everything" in terms of her exposure at both the club and r&b radio levels. The first single, due this month, is called "I Need Some Time" and was produced by **Winston Jones**, who handled the task on Harding's first two hits. A variety of producers will most likely handle the album's variety of dance and ballad material, and it is being readied for late-summer release.

TOP BILLIN': Pet Shop Boys have

finally released "Always On My Mind" (EMI-Manhattan) domestically. The cover of the **Willie Nelson** favorite has been placed comfortably in the duo's customary techno-dance setting. The label has opted for this U.K. pop smash as the new single, even though it doesn't appear on the band's latest album, "Actually." It will, however, appear on the forthcoming "Disco II" album of remixes in a new mix handled by **Shep Pettibone**. The spacious 12-inch version was done by **Julian Mendelsohn**; also available is the punchy **Phil Harding** mix on import. Go figure . . . So you couldn't play "Mia Bocca" 'cause it is too "unconventional"; you couldn't play "G-Spot" 'cause the mix is just so-so; well, "For Love" (Paisley Park) from **Jill Jones** is worth a try. Co-penned and co-produced by **Prince**, the track's "pre-purple reign" sound will delight. With additional production and mix by **John Luongo**, this one is easily Jones' most accessible; a few of the breaks could've been a bit tighter, but we know you can handle it . . .

Also from the purple home front is new signee **Dale** (Bozzio, that is, formerly the lead vocalist for **Missing Persons**). "Simon Simon" (Paisley Park) is not Prince-ly at all; the hiccuppy vocals are intact as they gallop along an engaging pop/r&b groove that is light and infectious as a result of Pettibone postproduc-



by Bill Coleman

tion . . . Harding and **Ian Curnow** did a very nice job on the import mixes of **Shanice Wilson's** "I'll Bet She's Got A Boyfriend" (Breakout/A&M-UK), making it her strongest club contender to date with two alternate versions . . . **Suzie & the Cubans** are creating a stir with "I Feel It" (Popular, 212-265-7080). Utilizing the serious bass track of "Can't Get Enough," the single was produced and mixed by **Tuta Aquino, Carlos Berrios, Walter Berrios, and Jurgen Korduletsch**; recommended highly is the "Construction Medley," which has a little bit o' everything . . . **Full Force's** latest production is for the **Weather Girls** with "Land Of The Believer" (Columbia). Throaty vocal and churning rhythm track will undoubtedly please.

New Order's "Touched By The Hand Of God" will be out shortly here on the Qwest label, with a **Quincy Jones' "Blue Monday"** remix on the flip . . . **Tabu** has issued a funky new "street" mix of "Never Knew Love Like This" by **Alexander O'Neal and Cherrelle**.

BEATS & PIECES: Expect a new album soon from talented artist **Adele Bertei** on Chrysalis; Bertei sings lead on **Jellybean's** latest hit, "Just A Mirage" . . . Also coming on the Cooltempo/Chrysalis label is the debut album from **Tyka Nelson** (Prince's sister); the first single is the pretty, balladlike "Marc Anthony's Tune" . . . Rumor has it that **Salt-N-Pepa** has been asked to perform a duet with **Stevie Wonder** of the duo's hit "Push It" for Wonder's upcoming MTV special; the hot female rap group is currently in the studio completing its second album, "A Salt With A Deadly Pepa," with the "supa def dope produca" **Herbie Luv Bug** at the board . . . Speaking of rap, a movie production company associated with MCA Records has apparently been auditioning a large number of rap acts

to appear in a forthcoming film—stay tuned . . . **Run-D.M.C.** has settled its lawsuit with label Profile (Billboard, March 12), so expect a new single, "Run's House," in April and album, "Tougher Than Leather," in May . . . L.A. fave band **X** has a new double album of live material coming called "Live At The Whiskey A Go-Go On The Fabulous Sunset Strip" . . . **Cyd Charisse** is slated to guest in a new vidclip for **Blue Mercedes' "I Want To Be Your Property."**

ALTERED IMAGES: Japanese instrumentalist **Ryuichi Sakamoto** makes his long-overdue stateside debut as a contemporary artist with "Neo Geo" (Epic), featuring a cast that includes **Iggy Pop, Bill Laswell, Sly Dunbar, and Bootsy Collins**; those not familiar with Sakamoto's talents will wish they had been exposed earlier. Cuts of dance-floor interest are the title track (a killer funk groove with a lingering Japanese vocal), "Shogunade," and the new single, "Risky" (featuring Pop on vocal), a compelling number that simmers in its extended mix by Mendelsohn and was re-edited by "ultimixers" **Les Massengale and Bradley D.**; the provocative 12-inch video is a visual treat . . . **Morrissey** is in true form with the single "Suedehead" (Sire); the former **Smiths** man maintains his old group's melodic sound and feeling. The 12-inch also includes the extra tracks "I Know Very Well How I Got My Name" and "Hairdresser On Fire" . . . **Dave Wakeling's** pop track "She's Having A Baby" (I.R.S.) has

been doctored for the clubs with a punchier rhythm base in four mixes . . . Brilliant is the **Stranglers** cover of the **Kinks** classic "All Day And All Of The Night" (Epic); the rather short but untouched album version is your best bet.

PARTY PEOPLE: "Love Don't Live Here No More" (Jump Street, 212-873-1248) from the **Basement Boys** delivers a strong house-styled r&b track that works well in **Tony Humphries'** subtle remixes . . . Causing a stir is **Afro-Rican** with its hyper and authentic "Planet Rock"-like hip-hop track called "Give It All You Got" (Sun Town, 305-688-4901) . . . **Afrika Bambaataa** himself has a new import out called "Reckless," (EMI-U.K.) on which **UB40** guests; the energetic r&b/techno track could revive the Zulu nation; those craving a fierce rap track should note its flip, "Mind, Body And Soul," co-produced by **Jazzy Jay** (no word yet on who has signed the album here) . . . **Lewis Martine** produced the new one from **Olga**. "Power Play" (AME, 305-255-8684) is a very thorough and powerful Miami-styled track mixed by **Teneen Ali** . . . Also notable is "Dolce Vita" (JCI, 818-889-9022), a bouncy, hi-NRG/pop number by **Kristian Conde**.

Ear Candy To Watch For: Just wait until you hear the haunting Elektra debut of Boston soloist **Tracy Chapman**. Her stirring style will draw many comparisons to the work of **Joan Armatrading** and **Suzanne Vega**, but she is distinctive in her own right.

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Hit The Deck—Box Trouble
Hot Trax—Ultimate JB JR,
Pump Up—Bassix
Change On Me—Cynthia
Body Language—Mercedes
Put That Record—Cut To Shock
Did You See That Girl—Lime
Let's Get Busy—On The House

In & Out Of My Life—Adeva
Out Of Control—Corina
Love Memories—Left Lane
One Posse—Funktion Freaks
Swinging On A Star—Man To Man
Suspicious Minds—Bobby O
Double Jack Mix—Mirage
I Feel It—Suzie & The Cubans
So Good For You—Sasha
Family—Situations
Love Gypsy + Queen
Hot Stuff—Boys From Brazil
Big Brother—Aleph
Fonny De Wolf Mix
Midnight Lover—Bianca
Jump To The Music—Lilac

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TALENT IN ACTION

(Continued from page 37)

near-acoustic reading of Sam Cooke's "Chain Gang," and an ebullient, show-closing "Pink Houses," during which the singer chose a fan to share lead vocals. Encores included a wailing "Like A Rolling Stone" and the affectionate "Cherry Bomb."

In light of this pungent, often moving performance, it's clear that comparisons between Mellencamp and Bruce Springsteen aren't specious. Mellencamp has clearly moved into the big leagues among American rockers.

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THE GRAMMYS COME TO NEW YORK CITY

Radio City Music Hall Plays Host To NARAS

Photos: Chuck Pulin



Anything but blue, Robert Cray, second from left, and band celebrated their "Strong Persuader" victory in the contemporary blues category.



The members of U2 arrived in a taxi, but they took home the Cadillac of awards by winning album-of-the-year honors. U2 also took the Grammy for best rock vocals by a duo/group.



Jody Watley recovered from her teary acceptance speech to smile for the cameras backstage with her Grammy for best new artist.



Male-country-vocal king Randy Travis showed off his first Grammy, for "Always And Forever."



Producer of the year Narada Michael Walden was also the No. 1 producer of 1987 in Billboard's year-end chart recaps. He is only the fourth producer to achieve both in the same year.



Joseph Shabalala capped a two-year roll with Ladysmith Black Mambazo's first Grammy, a contemporary folk win for "Shaka Zulu."



Orrin Keepnews celebrated his birthday with Grammy triumphs in the album notes and historical album categories, both awarded for "Thelonious Monk—The Complete Riverside Recordings."



Four clothing changes, a high-energy opening number, and her second pop-female-vocal award in three years made it a busy night for Whitney Houston.



Longtime New York resident K.T. Oslin used some high school chums as the inspiration for "80's Ladies," which won her the Grammy for top country vocals, female.



Barry Mann and Cynthia Weil waited a long time for their first Grammy, but their big win for song of the year "Somewhere Out There" still tasted sweet.

WCI & Lorimar Explore Possible Merger

BY MARK MEHLER

NEW YORK Warner Communications Inc. and Lorimar Telepictures Corp. have begun "very" preliminary discussions on a possible merger.

WCI, whose diversified entertainment interests encompass recorded music, theatrical films, and video and cable television, is primarily interested in Lorimar's TV production business. The Culver City, Calif.-based Lorimar has produced such successful prime-time programs as "Alf," "Perfect Strangers," "Dallas," and "Knot's Landing" as well as a number of syndicated shows, including "The People's Court" and "Love Connection." WCI does not have a strong network TV production business or a first-run syndication business.

Lorimar's home video and film operations have not been as successful, however. A \$19.2 million loss in the third quarter ended Dec. 31 was attributed primarily to a \$22 million charge for possible losses in the home video division, which is the subject of an ongoing company investigation into alleged improprieties on the part of the unit's former management (Bill-

board, Feb. 27). The home video operation is being relocated from Irvine, Calif., to corporate headquarters as part of a sweeping operational overhaul.

Lorimar's move into the movie business was part of an ambitious diversification program, which began in 1985 after the merger with Telepictures Corp. The strategy

'We need to get a sense of what Lorimar is worth before discussing a price'

saw Lorimar enter the advertising agency business and included plans to buy TV stations. Last year, the company announced it was discontinuing that strategy to concentrate on TV and movies. Analysts remain skeptical about its ability to operate a successful film division, but a Lorimar spokesman noted that "Action Jackson," the first motion picture produced and

distributed by the new management team at the film unit, has grossed \$16 million to date.

Lorimar, in a statement made March 7, said it was approached by WCI to "explore the desirability of a business combination." The company said it has been approached from time to time by interested parties—in November, the company adopted a shareholder-rights plan to guard against hostile takeover—and added that no determination has yet been made as to whether a merger is in the best interests of the shareholders.

Analysts, who estimate the value of Lorimar at \$15-\$20 a share, do not envision WCI initiating any hostile action, however, and they believe Lorimar chairman Merv Adelson is likely to be receptive to an offer. At the March 7 closing price of \$15, the acquisition of Lorimar's 45.3 million outstanding shares would be valued at about

\$680 million. WCI would also have to assume about \$575 million of Lorimar debt, it was added.

Geoffrey Holmes, senior vice president of WCI, says the company has received various financial documents from Lorimar that would allow the potential acquirer to "understand what assets are there."

"We know that Lorimar Telepictures is a major factor [in TV production] with some very attractive assets. We need to get a sense of what they're worth before we begin [discussing price or other terms of a deal]."

At press time, Holmes was not aware of any other suitors for Lorimar, but he notes that a number of investment bankers have reportedly put the company on their "restricted lists," suggesting that other interested parties may be weighing bids.

Odeon Cineplex Pacts With MCA In Buyback Plan

NEW YORK MCA Inc. said it has amended a 1986 agreement with Cineplex Odeon Corp., which would allow the Toronto-based theater chain to buy back MCA's 48% stake in the Canadian company in the event of a hostile takeover attempt.

The announcement comes after New York investor Donald Trump received clearance under the Hart-Scott-Rodino Act to buy up to 24.9% of MCA.

Trump currently owns 375,000 shares of common stock in the diversified entertainment company, or about 1% of MCA's outstanding shares.

In a Securities and Exchange Commission filing, the company said it has agreed to allow Cineplex to purchase "all but not less than all" of the 21.8 million Cineplex shares now owned by MCA in the event of a hostile takeover attempt or the acquisition by an investor of more than 20% of MCA's shares.

The move to keep Cineplex shares out of hostile hands is the second antitakeover device employed by MCA in recent days. On March 1, the Universal City, Calif.-based concern announced an amendment to its preferred-share-purchase-rights plan, which establishes a "poison pill" defense against an unfriendly takeover.

4th Quarter \$\$ Down For Vestron

NEW YORK Vestron Inc. reported a loss of \$14.4 million in the fourth quarter ended Dec. 31, compared with a \$232,000 profit in the previous year's quarter.

Revenues in the three months were \$75 million, up from \$56.9 million in the 1986 period.

For the full year, the independent videocassette distributor and movie producer lost \$32.7 million on \$217.5 million in sales.

These figures compare with earnings of \$12.6 million on sales of \$195.4 million in 1986.

The company attributed a large part of the year's loss to write-downs of home video titles yet to be released.

However, the company expects to return to profitability in the first quarter of 1988 on the strength of several theatrical releases, including "The Dead" and "Dirty Dancing." Also, a \$15.7 million settlement from Hemdale Film Corp. in a dispute over the video rights to "Platoon" and "Hoosiers," will boost Vestron's first-quarter results.

French label Vogue is back on track ... see page 82

Industry Vets To Produce Kids' Records Smarty Pants Label Bows

NEW YORK Two veteran industry executives plan to come public with a new company to produce and distribute audio and video recordings of major children's books and other children's product.

The new company, Smarty Pants Records, based in Lakewood, Ohio, has already signed a number of licensing/distribution agreements. One agreement, with Macmillan Publishing's Checkerboard Press, calls for the new firm to produce audiocassettes of Checkerboard's catalog, which includes the best-selling book "The Real Mother Goose," and to distribute them to specialty-record outlets and mass-market retailers. Macmillan will handle distribution to its bookstore customers.

The principals of Smarty Pants are Sheldon Tirk, most recently vice president of sales and marketing at Kid Stuff, a children's audio/video company, and previously national sales manager for Mercury Records' Wing, Smash, and Fontana divisions; and Richard Spingola, a former vice president and corporate controller at Warner Communica-

tion's WEA division.

Tirk, the president and chief executive of Smarty Pants, says in addition to Macmillan, the new company has arranged to license rights to children's recordings from Capitol Records. The company plans initial shipments in June.

Tirk adds that the firm plans to negotiate similar deals with other booksellers that would call for joint marketing through normal audio channels and bookstore chains. He estimates about 70% of total sales through audio outlets and 30% through bookstores.

Spingola says the Savings Network, the venture capital firm that plans to bring the company public later this spring, hopes to raise about \$1 million through an initial offering of 1 million-1.5 million shares.

"Perhaps this isn't the right time [for an initial public offering]," suggests Spingola. "But no one we talk to seems to know when that time will be. We only know we're anxious to get going and we hope for the best."

Pickwick '87 Profit Up 88% Forecast Topped By \$700,000

LONDON The Pickwick Group, which came to the stock market here in May 1987, has comfortably beaten its prospectus forecast by recording pretax profits of \$5.25 million for the year ended Dec. 31. This is an 88% increase over the previous year.

The upturn, topping the launch forecast by \$700,000, was achieved on turnover of \$55.7 million. The turnover in 1986 was \$33.8 million.

The period of January-December 1987 marked the first full year for Pickwick's prerecorded-video operation, which posted turnover of \$26.3 million.

Monty Lewis, Pickwick chairman, says the company plans to launch several new projects this year, including a school-examination-tips book and cassette pack for children, the distribution of romantic stories on cassette through a deal with publisher Mills & Boon, and a cookbook, also with a cassette.

On the international level, he says, revenue from Pickwick's existing deals in North America and Australasia was boosted by a new agreement to distribute the group's IMP Classic range of compact disks in Japan. PETER JONES

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

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Company	Sale/ 1000's	Open 2/29	Close 3/7	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	450.7	170 3/4	164	-3 3/4
Cannon Group	104.7	4	4	.....
Capital Cities Communications	215.7	350 1/2	346 1/4	-3 3/4
Coca-Cola	2996.2	37 1/4	37 3/4	+ 1/4
Walt Disney	1871.3	61 1/2	61 1/4	+ 1/4
Eastman Kodak	7439.6	43 1/4	43 1/2	+ 1/4
Gulf & Western	7252.8	78	80 1/4	+2 1/4
Handleman	763	28 1/2	28 1/2	- 1/4
MCA Inc.	1598.9	47 1/4	44 1/4	-2 1/4
MGIM/UA	52.7	8 1/4	9	+ 1/4
Musiland	143.9	32 1/2	32 1/4	.....
Orion Pictures Corp.	811.9	19 3/4	17 1/2	-1 1/2
Primerica	698.6	31 1/4	30 1/2	-1 1/4
Sony Corp.	1291.5	38 1/2	40 1/4	+2 1/4
TDK	109	70 1/4	73 1/4	+3
Vestron Inc.	227.8	4 1/2	5	+ 1/2
Warner Communications Inc.	2282.5	33 1/4	32 1/4	- 1/2
Westinghouse	1579.1	53 1/4	51 1/4	-1 1/4
AMERICAN STOCK EXCHANGE				
Commtron	736.8	2 1/4	2 1/4	- 1/4
Electrosound Group Inc.	2.9	5 1/4	5 1/4	.....
Lorimar/Telepictures	6554.4	10 1/4	15	+4 1/4
New World Pictures	381.9	2 1/2	2 1/2	.....
Price Communications	43	8 1/4	8 1/4	+ 1/4
Prism Entertainment	609.1	3 1/4	3	- 1/4
Turner Broadcasting System	.....	23 1/4	23 1/4	.....
Unitel Video	2.3	9 1/4	10	+ 1/4
Wherehouse Entertainment	.....	14 1/4	14 1/4	.....
OVER THE COUNTER				
Crazy Eddie	.....	1 1/4	1 1/4	.....
Dick Clark Productions	.....	5 1/4	5 1/4	.....
Infinity Broadcasting	.....	19 1/2	20 1/2	+1
Josephson Inc.	.....	11 1/4	11 1/4	.....
LIN Broadcasting	.....	54 1/4	56 1/4	+2
Malrite Communications Group	.....	7 1/2	7 1/2	.....
Recoton Corp.	.....	3 1/4	3 1/4	.....
Reeves Communications	.....	6 1/4	6 1/4	+ 1/2
Satellite Music Network, Inc.	.....	3 1/4	3 1/4	- 1/4
Scripps Howard Broadcasting	.....	81	81	.....
Shorewood Packaging	.....	13	13 1/2	+ 1/2
Sound Warehouse	.....	11 1/2	11 1/2	+ 1/4
Specs Music	.....	6 1/4	6 1/4	.....
Stars To Go Video	.....	1 1/4	1 1/4	.....
Trans World Music	.....	22 1/4	22 1/4	- 1/2
Tri-Star Pictures	.....	.....	.....	.....
Wall To Wall Sound And Video	.....	3 1/4	3 1/4	+ 1/4
Westwood One	.....	21 1/4	21 1/2	+ 1/4
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	.....	121	121	.....
Pickwick	.....	182	203	+21
Really Useful Group	.....	585	585	.....
Thorn EMI	.....	568	595	+27
Virgin	.....	122	122	.....

POP

THE DEL-LORDS

Based On A True Story
PRODUCER: Neil Geraldo
Enigma 73326

Back on the label that first nurtured them, the Del-Lords deliver their most inspired album yet. First single, "Judas Kiss," is that most remarkable of achievements, a purebred rock'n'roll song that never compromises melody for energy. Geraldo has once again done a first-rate job, and wife Pat Benatar turns in a few backing-vocal guest shots.

CELLARFUL OF NOISE

Magnificent Obsession
PRODUCER: Mark Avsec
CBS Associated BFZ 40341

Despite the Beatles-esque name, this two-man outfit featuring Donnie Iris of "Ah! Leah!" fame and multi-instrumentalist Avsec plays solidly soulful synthpop with no shortage of radiowise hooks. Programmers should look into "Samantha (What You Gonna Do?)" and "Heartzone."

ORIGINAL MOTION PICTURE SOUNDTRACK

Johnny Be Good
EXECUTIVE PRODUCER: Richard Steinberg
Atlantic 81837

Eclectic collection of tunes for upcoming teen flick has some fine moments: Jon Astley's nonalbum "Been There, Done That" and Bernie Shanahan's "No Place Like Home." First single is Judas Priest's powerhouse version of Chuck Berry's classic title track.

WALL OF VOODOO

The Ugly Americans In Australia
PRODUCERS: Wall Of Voodoo, Barry Rudolph
I.R.S. 42140

L.A. technorockers are captured live at a Down Under show in Melbourne and a club gig in Bullhead City, Ariz. (although there is reason to believe the latter set may be apocryphal). Singer Andy Priebow runs down new material and Stan Ridgway-era oldies capably, and band propels the tunes with verve.

JO-EL SONNIER

Come On Joe
PRODUCERS: Richard Bennett, Bill Halverson
RCA 6374-R

Switch-hitting album from semilegendary Louisiana singer/accordionist is as powerful pop as it is country. Long-awaited major label bow showcases some exceptional songwriting talent, including Dave Alvin, Moon Martin, Richard Thompson, and Tony Romeo. Cover of the Martians' "Baby Hold On" delivers the most rollicking fun.

JIMMY CLIFF

Hanging Fire
PRODUCERS: Khalis Bayyan, I.B.M.C. & Jimmy Cliff
Columbia 40845

Die-hard fans of the reggae star may be disappointed in the bright pop sheen and heavyweight instrumentation applied here; certainly the wisdom of Cliff recording a track like "Girls And Cars" is dubious at best. Yet title track packs enough clout to make it an attractive album rock item.

MYLES GOODWYN

PRODUCERS: Lance Quinn, Myles Goodwyn
Atlantic 81821

Nothing fancy from former April Wine vocalist, but songwriting and vocals are heartfelt. "Sonya" and "Are You Still Loving Me" are appealingly innocent ballads in an early '70s vein; harder-rocking "Caviar" is also on the "Johnny Be Good" soundtrack.

JENNIFER HALL

Fortune And Men's Eyes
PRODUCER: Alan Tarney
Warner Bros. 25628

Handsome English singer runs a groove between dance pop and synthpop, accompanied by producer Tarney, who supplies instrumental backing. Hall doesn't seem particularly comfortable with the stylistic terrain but acquits herself well vocally. A commercial dark horse now, she bears watching.

IAN MATTHEWS

Walking A Changing Line
PRODUCERS: Mark Hallman, Ian Matthews
Windham Hill WH-1070

Daring set (for both label and artist) showcases songwriter Jules Shear's songs in a richly textured, electronic swirl of melody. Combination of Matthews' emotion-packed vocals and Shear's sophisticated song craft will take off swiftly, if radio listens. In-store play will guarantee sales; old fans will not be disappointed.

SPOONER

Wildest Dreams
PRODUCERS: Doug Erikson, Butch Vig
Dali/Chameleon Music Group DLP 20015

Erickson and Vig are members of Atlantic act Fire Town. Spooner was an earlier project of theirs; second album was recorded in 1985, but it is only now seeing release; Spooner's first album won plaudits from every critic from Portland (Maine) to Portland (Oregon). Near-perfect pop tapestries demand attention.

CHARLIE KARP & THE NAME DROPPERS

PRODUCER: Charlie Karp with Mark Epstein & John Goldschmid
Grudge GR 0966

Karp has been part of several worthwhile enterprises during the past two decades, most notably the Buddy Miles Express and the great-but-fame-was-never-their-fate Dirty Angels. New band travels the distance from blues-inspired workouts ("Hold Me Tight") to straightforward pop (the nice, Eddie Money-ish "Breakin' Each Others Heart").

OSCAR CASTRO-NEVES

Brazilian Scandals
PRODUCER: Akira Taguchi
JVC/GRP 3302

Unlike last year's "Oscar!" which had the guitarist in small groups and duets, this is more along the pop lines of Sergio Mendes, Castro-Neves' longtime leader. There's a market for this music, but radio might be confounded: Ever-present glossy strings make it too sweet for mainstream jazz stations; fusion and Wave outlets may balk, too.

BEAT HAPPENING

Jamboree
PRODUCERS: Various
Rough Trade US 30

Intentionally inept, trio occasionally manages to capture the raw power of early Stooges, quite an accomplishment. Good press should send this one shooting up the college charts. Best: "Bewitched," "Midnight A Go-Go."

THE DURUTTI COLUMN

The Guitar And Other Machines
PRODUCER: Stephen Street
Venture/Virgin 790887

Most poplike effort so far from English arty rock/jazz ensemble led by multi-instrumentalist Vini Reilly. Best tracks: "Arpeggiator" and "Bordeaux Sequence."

KENT MORRILL

Hard To Rock Alone
PRODUCER: Buck Ormsby
Suspicious/Etiquette SUSLP 2101

Northwestern legend Morrill, who pounded keyboards and sang with Seattle's Wailers and produced the equally storied Sonics, is back with a frenetic set of rugged, blues-based rockers sure to appeal to garage-band standard-bearers. This one rocks to

NEW AND NOTEWORTHY

DAN REED NETWORK

PRODUCER: Bruce Fairbairn
Mercury 834 309

Multiracial Northwest combo dishes up snappy Minneapolis-style funk with a rock edge, provided by producer Fairbairn (Loverboy, Bon Jovi). Unusual sound should build a home for the Network on both the pop and black charts; first single, "Ritual," has already bowed on the Hot 100. Strong push from PolyGram will make the difference.

the death. Contact: 206-789-3658.

THE BHUNDU BOYS

Shabini
PRODUCER: Steve Roskilly
DiscAfrique/Carthage AFRI LP 02X

Sensational Zimbabwe export features five instrumental/vocalists who kick up a relaxed yet burning mix of guitar-based African-township rock. Even neophyte fans of the style shouldn't miss it; alternative retailers should feature it and play it in store without fail.

DREDD FOOLE & THE DIN

Take Off Your Skin
PRODUCERS: Vito Sonarelli, Dredd Foole & the Din
PVC 8963

Boston-based combo that includes ex-Mission Of Burma/Volcano Suns skinman Peter Prescott stirs up a head-walloping brew of punkish noise on first full-length album. Sadly, band's uncompromising stance and LP's gross-out jacket will limit audience to alternative and collegiate flag-wavers.

BLACK

THE SKWARES

Start It Up
PRODUCER: Charlie Wilson
Mercury 422 832 571

Highly polished debut flies high, thanks to sleek, jazzy pop/soul arrangements by Gap Band's Wilson. "Don't Mess With My Heart" has quickly grabbed the chart, and Tulsa outfit flashes hit potential.

VISIONS

PRODUCERS: David Pic Conley, David Townshend
Polydor 422 833 953 Y-1

Straight-ahead pop/funk with a hint of explosiveness charges up chart hill with "It's A Choice." Tara Davis and Tim Moore split vocals for Cincinnati group with strong presence.

ONAJE ALLAN GUMBS

That Special Part Of Me
PRODUCER: Onaje Allan Gumbs
Zebra/MCA ZEB 42120

Veteran sideman/producer/arranger/composer has, unfortunately, only rarely stepped into the spotlight; smart, sophisticated album is anchored in the world of jazz, in which Gumbs most often works, but emphasis tracks, "Didn't I Blow Your Mind" and "All My Love (For You)" are quiet storm and AC oriented, respectively.

COUNTRY

RICKY SKAGGS

Comin' Home To Stay
PRODUCER: Ricky Skaggs
Epic FE 40623

Further proof that Skaggs is the grand master of traditional country

music. This project is stripped down to hard muscle and pure purpose, with nothing thrown in to pretty it up for cultural browsers. Best cuts: "Hold Whatcha Got," "If You Don't Believe The Bible," "Woman You Won't Break Mine."

JIMMIE DALE GILMORE

Fair & Square
PRODUCER: Joe Ely
Hightone HT 8011

Texas-based songwriter Gilmore, who contributed some great songs to Ely's early MCA albums, here calls up high, lonesome vocals similar to those of country pioneer Jimmie Rodgers. Original tunes and choice of covers are uniformly excellent and playing is first rate, but antique singing style will limit audience to hardcore country fans.

ALISON KRAUSS

Too Late To Cry
PRODUCER: Ken Irwin
Rouder 0235

Although still a youngster, Krauss fiddles and sings with remarkable authority and understanding. She is backed on this collection of mostly new material by such standouts as Sam Bush, Jerry Douglas, Russ Barenberg, Tony Trischka, and Roy Huskey.

JAZZ

GARY BURTON & THE BERKLEE ALL STARS

PRODUCER: Akira Taguchi
JVC/GRP 3301

Septet—composed of faculty from the famous Boston music school—presents morsels from Burton's repertoire in a new light. He leads a larger band than usual on this digital date, but he still finds plenty of room for his masterful vibes work. Great playing by all hands. Note: No LP for this or any of the other JVC/GRP titles.

THE ZAWINUL SYNDICATE

The Immigrants
PRODUCER: Joe Zawinul
Columbia FC 40969

Former Weather Report 88er Zawinul brings his pop savvy to bear on latest effort, which incorporates vocals and a strong Third World feel. Old-time fans and jazz radio should welcome "No Mercy For Me," a retake on leader's '60s hit with Cannonball Adderley, "Mercy Mercy Mercy."

JERRY GOODMAN

It's Alive
PRODUCER: Stephen Goldman
Private Music 2026-P

Somewhat hackneyed title tells the story: Veteran jazz-rock violinist Goodman runs down a pop-oriented fusion set before an enthusiastic hometown crowd at the Park West in Chicago. Compositions are unspectacular, but Goodman's virtuosity and pretty tone are as pleasing as ever.

DONALD BYRD

Harlem Blues
PRODUCERS: Orrin Keepnews, Donald Byrd
Landmark LLP-1516

Trumpeter Byrd shines on back-to-basics session, in which he receives superior backup from altoist Kenny Garrett and rhythm section of Mulgrew Miller, Rufus Reid, and Marvin "Smitty" Smith. Title track, a blues-soaked W.C. Handy number with synth backing by Mike Daugherty, is stellar.

MALTA

High Pressure
PRODUCER: Akira Taguchi
JVC/GRP 3303

Malta is a fixture in Japan's fusion scene. This album has already racked up handsome sales in his homeland, and it could score here, too. Not necessarily memorable, but it shows he's a capable and proficient reed player.

YOSHIO "CHIN" SUZUKI

Morning Picture
PRODUCER: Hiroshi Aono
JVC/GRP 3306

Keyboardist writes thoughtful music that manages to be at once subtle, supple, and sexy. Jazz and Wave radio should love this, and there might be fodder here for quiet storm stations, too.

SONNY ROLLINS

Dancing In The Dark
PRODUCERS: Sonny & Lucille Rollins
Milestone M-9155

Tenor master swings hard and blue on new quintet session, which finds him working nice changes on both standards and new compositions, with Rollins' own ballad "Promise" a stand-up winner.

CLASSICAL

TCHAIKOVSKY: PIANO CONCERTO NO. 1/RACHMANINOV: PIANO CONCERTO NO. 2

Jorge Bolet, Montreal Symphony Orchestra, Dutoit
London 421 811

Despite his enormous technique, Bolet resists any temptation for shallow display. These are arching, large-scale readings, with impressive sound to match. More than 75 minutes of music. Outstanding value.

BACH: BRANDENBURG CONCERTOS (COMPLETE)

Musica Antiqua Koln, Goebel
Archiv 423 116

Brisk tempos, fine balances, and a rethinking of certain performance practices will attract new connoisseurs interest as well as long-committed fans. An added concerto for flute, violin, and harpsichord (BWV 1044) is an unexpected dividend.

BERLIOZ: L'ENFANCE DU CHRIST

Soloists, Monteverdi choir, Orchestre de l'Opera de Lyon, Gardiner
Erato ECD 75333

Seasonally late but bound to be around for many holidays to come, this sensitive reading of the Christmas oratorio is distinguished by an expert cast, little known here except for basso José van Dam, and top-drawer direction by Gardiner. Excellent sound.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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14 REASONS WHY OMD IS A PREEMINENT BAND OF THE 80'S

14 SINGLES, INCLUDING THE NEW ONE

“DREAMING”

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Virgin

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CONFAB HOSTS FCC COMMISSIONER

(Continued from page 3)

maniacs. And, I don't mean the band. I mean your competitors."

Broadcasters got an upbeat outlook and helpful hints from a panel of corporate media planners moderated by Westwood One Cos. chairman Norm Pattiz. Planners from Coca-Cola, Frito Lay, McDonald's, and Anheuser-Busch reached a general consensus that their radio expenditures had increased by roughly 50% in the last five years and that growth is expected to continue.

Coca-Cola's Pat Garner said radio "is going to be more critical than ever," thanks to the generally cluttered advertising conditions in most markets. "We need someone to pull it all together. Look at the way radio is a major buy for television stations during sweeps." Pattiz called that "an invitation to go take an active role in overall media plans" for corporations. Panelists agreed, but advised attendees to make themselves aware of the usually long lead times corporations need to plan major marketing campaigns.

Faced with the issue of advertisers forcing stations to accept sometimes unsuitable promotions in order to get the time buy, Garner responded: "I think we have to be sensitive to the equity any station has earned in their market. But it would be a shame if a station didn't realize our objective." He said stations should find a way to meet the advertiser's promotional goals in a manner consistent with the sta-

tion's programming approach. Local programmers, Pattiz added, can't afford to adopt anything but a cooperative attitude on this matter.

Radio's role in record company priorities was examined from two different perspectives. Jheryl Bus-

'We take what we can get from radio, but the battle has shifted to retail'

by, MCA senior VP/black music, talent acquisition & artist development, ranked radio low on the totem pole, while music researcher Mike Shalett unveiled a study by his Street Pulse Group reinforcing radio's heavy influence on record buyers.

Busby outlined record company objectives in this order: price, position, retail, and radio.

"We take what we can get from radio," stated Busby, "but the battle has shifted to retail." He said that this shift is due to a failure on both sides to understand each other's needs and cited many cheaply produced records that sold without airplay.

In contrast to Busby's comments was a presentation by Shalett. In a

telephone survey to more than 11,000 people, 75% said that radio plays the most important role in buying decisions, he claimed.

Additionally, 27% said they listened to radio four hours or more a day, with 22%, 26%, and 13% listening 1-1½, 2-2½, and 3-3½ hours a day, respectively.

Despite the widely held opinion that video has waned in importance, 55% said that, after radio, video is the most influential source.

Also in the survey, 42% said they only need to hear one song from a familiar artist before buying the album, while 27% said they need to hear three songs from an unfamiliar act. Purchases of singles total 10% of the records bought by those surveyed.

On the issue of back-announcing records, 52% said that "once in a while" they wanted to know a song or artist and got no information, and 33% said it happened "often."

And in terms of record sales, 32% said they don't wait for a sale to buy a desired record, while 56% sometimes wait, and 12% always wait.

Other convention highlights included an address by Donald Regan, the former White House chief of staff, and a series of format-specific panels (see story, page 10).

The 2,500 attendees also had plenty of fun. John Cougar Mellencamp and Buster Poindexter performed live, and all labels hosted hospitality suites filled with roster celebrities.

CHICAGO CLUB SCENE ENJOYING RESURGENCE

(Continued from page 30)

venues like the 250-capacity Gaspar's to relatively new clubs like Phyllis's, Batteries Not Included, and Club Stodola.

"One of the main roles a club has is to expose local acts," says Joe Shanahan, co-proprietor of Chicago's No. 1 rock showcase room, Cabaret Metro, located a stone's throw from Wrigley Field. The 1,000-capacity Metro, which offers at least two national acts a week (recent and upcoming performers include the dB's, Robyn Hitchcock, Midnight Oil, and Leather Nun), features eight to 10 local bands a week as well.

Metro frequently books popular local groups as openers for national acts, and Shanahan points to Souled American, Green, Tic Tah, the Service, and the Slugs as among the more prominent of these up-and-comers. "We'll start a band on our weekly Wednesday Rock Against Depression nights, which is three local bands for \$4," he says, "and as they get better known, they'll open weekend shows with big local groups, then headline their own weekend night, then open for a national act." Chicago concert promoter Jam Productions, which books

the majority of national acts into Chicago clubs, often calls Shanahan for recommendations on local opening bands, he adds.

Upscale showcase venue Park West, at 12 years old the longest standing of the current club crop, is often credited with launching the concept of multiple local band nights. Now, says a club spokesman, Park West presents Wednesday Street Nights, an extension of that idea, and features area bands on each month's roster, in between national acts like Paul Carrack, Marshall Crenshaw, Rosanne Cash, the Bears, and Buckwheat Zydeco.

"Local bands are given a flat fee along with hundreds of free tickets to distribute to fans," says the spokesman. "And if they bring in over 500 people, they get a percentage, too."

To beef up attendance for local shows, a number of Chicago rock clubs distribute free invitations, which when presented at the door determine the amount of the band's take. Tony Poulos, entertainment coordinator of the 600-capacity Belmont Avenue venue Avalon Nightclub (formerly Tuts, the undisputed king of Chicago clubs in the early

'80s), credits the year-old club's success to this practice.

"A band that hustles can really make a lot of money," he says. "We give them \$1 per invite, and if they get a good crowd we give them a bonus. Bands like Maybe/Definitely and Colortone work real hard, and they always fill the place."

Chicago's Limelight club also endorses the practice of issuing free invitations, which applies to its weekly local band nights as well as to the club's theme parties. Events coordinator Richard Knight points to Prince Of Priesthood, Dick Holiday & the Bamboo Gang, and the Way Moves as top draws.

One club operator opposed to this practice is Sue Miller of venerable tavern the Cubby Bear, which features live music four nights a week (including touring acts like Fetchin' Bones, the Balancing Act, and Barrence Whitfield). "Free passes ultimately hurt bands," Miller says. "Their fans get spoiled—they no longer want to pay \$3 to see them." Miller says the Wildroots, Sapphires, and Souled American are among the Cubby's most popular local bands.

The 1,200-capacity Vic Theatre, which offers national talent like the Pogues, Miles Davis, and David Sylvian, co-presents (with its video nightclub, Clubland) area bands on Wednesday nights. The Vic and nearby Avalon also periodically present Band-A-Rama, in which club-goers pay a single fee to hear bands in both venues. A temporary covered walkway is installed in the alley between the clubs to make going from one to the other easier. "We got 800 people the first time," says co-owner Tom Klein. "Local bands can sell."

to AFM president Emerson. "There's nothing new in it that we haven't heard before. We have 20 days to respond, and right now our general counsel is coordinating our strategy."

The case is not expected to come to trial until late spring.

STEVE GETT

LABOR DEP'T SUES AFM

(Continued from page 3)

In its suit, the Labor Department requests that the 1987 election "be null and void" and that the AFM conduct a new election "under the supervision of the U.S. Department of Labor."

"We expected the Labor Department to do what they threatened to do and go ahead with the suit," says Steve Sprague, executive assistant

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

BELINDA CARLISLE'S "I GET WEAK" (MCA) gains points, but not enough for a bullet or to dislodge **Rick Astley** from the top spot. Next week, "Man In The Mirror" by **Michael Jackson** (Epic) will be the record to beat. It surges strongly in both radio and retail points and is not far behind the top records. Two unusual moves: Both "Endless Summer Nights" by **Richard Marx** (EMI-Manhattan) and "I Want Her" by **Keith Sweat** (Vintertainment) bullet on account of strong airplay and sales gains, but each holds its chart position (Nos. 5 and 9, respectively).

THE STORY OF the week is the Power Pick/Airplay, which goes to "Anything For You" by **Gloria Estefan & Miami Sound Machine** (Epic), while the record just cracks the top 50. As steady readers of this column know, the single now has a 90% chance of reaching the top five and a 60% chance of hitting No. 1. It already went to No. 1 at Y-100 Miami, where PD **Steve Perun** says that it was an "instant phone record" and top five in call-out research with all ages. "Anything" is also the most-added record already on the chart, with 51 adds. The runner-up is "Dreaming" by **Orchestral Manoeuvres In The Dark** (A&M), with 38 adds fueling a 14-place chart jump to No. 68. Coming in with 30 adds each are "Pink Cadillac" by **Natalie Cole** (EMI-Manhattan), which is already top 20 at three reporting stations, including B-96 Chicago, and "Naughty Girls (Need Love Too)" by **Samantha Fox** (Jive), which jumps 19-11 at Power 99 Atlanta, 17-10 at KGGI Riverside, Calif., and 25-16 at both Hot 105 Miami and KITY San Antonio, Texas.

THE TWO MOST-ADDED records overall on the chart are debuts. "Shattered Dreams" by new U.K. group **Johnny Hates Jazz** (Virgin) nabs the Hot Shot Debut at No. 63, with "I Don't Want To Live Without You" by **Foreigner** (Atlantic) close behind at No. 64. Each record has almost one-third of the radio panel already reporting airplay. Australia's **Big Pig** also makes a Hot 100 bow with "Breakaway" (A&M).

NEW-ARTIST SPOTLIGHT: Many new artists, those with their first or second Hot 100 single, are developing well at radio. **Henry Lee Summer** has a good week with 18 adds for "I Wish I Had A Girl" (CBS Associated), although it moves up only one place to No. 46 in a crowded part of the chart. It has 15 stations reporting it in the top 20, including KHOP Modesto, Calif. (17-12), KDWB Minneapolis (21-19), and WZPL in his hometown of Indianapolis (22-18). The **Deele** moves up to No. 55 with "Two Occasions" (Solar), with an impressive seven top 10 radio reports already, including KAMZ El Paso, Texas (4-3), Power 96 Detroit (10-7), and KMEL San Francisco (6-3). Also breaking out of various markets are "Savin' Myself" by **Eria Fachin** (Critique), which moves 8-7 at Kiss 108 Boston and 9-8 at KRBE Houston, and "My Girl" by **Suave** (Capitol), moving 19-11 at KBOS Fresno, Calif.

FOR WEEK ENDING MARCH 19, 1988

Billboard

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 52 REPORTERS	BRONZE/ SECONDARY ADDS 165 REPORTERS	TOTAL ADDS 237 REPORTERS	TOTAL ON
SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN	3	17	55	75	76
I DON'T WANT TO LIVE... FOREIGNER ATLANTIC	4	18	52	74	75
ANYTHING FOR YOU G. ESTEFAN/MIAMI SOUND EPIC	4	14	33	51	118
SAY IT AGAIN JERMAINE STEWART ARISTA	5	14	32	51	51
DREAMING O. M. D. A&M	0	9	29	38	72
ONE GOOD REASON PAUL CARRACK CHRYSALIS	1	6	25	32	33
PINK CADILLAC NATALIE COLE EMI-MANHATTAN	2	5	23	30	153
NAUGHTY GIRLS SAMANTHA FOX JIVE	5	10	15	30	75
WAIT WHITE LION ATLANTIC	0	3	22	25	85
STRANGE BUT TRUE TIMES TWO REPRISE	3	6	16	25	56

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

Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	I GET WEAK	BELINDA CARLISLE	2
2	1	NEVER GONNA GIVE YOU UP	RICK ASTLEY	1
3	8	MAN IN THE MIRROR	MICHAEL JACKSON	4
4	5	JUST LIKE PARADISE	DAVID LEE ROTH	8
5	2	SHE'S LIKE THE WIND	PATRICK SWAYZE/WENDY FRASER	6
6	6	ENDLESS SUMMER NIGHTS	RICHARD MARX	5
7	10	OUT OF THE BLUE	DEBBIE GIBSON	7
8	4	FATHER FIGURE	GEORGE MICHAEL	3
9	9	I WANT HER	KEITH SWEAT	9
10	13	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	10
11	15	ROCKET 2 U	THE JETS	12
12	14	HYSTERIA	DEF LEPPARD	11
13	17	(SITTIN' ON) THE DOCK OF THE BAY	MICHAEL BOLTON	13
14	16	BE STILL MY BEATING HEART	STING	15
15	20	GIRLFRIEND	PEBBLES	14
16	23	DEVIL INSIDE	INXS	16
17	24	CHECK IT OUT	JOHN COUGAR MELLENCAMP	21
18	22	WHEN WE WAS FAB	GEORGE HARRISON	24
19	11	I FOUND SOMEONE	CHER	17
20	7	CAN'T STAY AWAY FROM YOU	G. ESTEFAN/MIAMI SOUND	22
21	26	SOME KIND OF LOVER	JODY WATLEY	18
22	27	ANGEL	AEROSMITH	23
23	31	WISHING WELL	TERENCE TRENT D'ARBY	20
24	18	PUMP UP THE VOLUME	M/A/R/R/S	27
25	36	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	19
26	12	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	25
27	34	ROCK OF LIFE	RICK SPRINGFIELD	26
28	25	PUSH IT	SALT-N-PEPA	37
29	19	WHAT HAVE I DONE TO DESERVE THIS?	PET SHOP BOYS	30
30	—	I SAW HIM STANDING THERE	TIFFANY	28
31	21	HUNGRY EYES (FROM "DIRTY DANCING")	ERIC CARMEN	29
32	40	PROVE YOUR LOVE	TAYLOR DAYNE	32
33	29	BECAUSE OF YOU	THE COVER GIRLS	40
34	—	ONE STEP UP	BRUCE SPRINGSTEEN	34
35	39	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG	38
36	38	GOING BACK TO CALI (FROM "LESS THAN ZERO")	L.L. COOL J	42
37	—	YOU DON'T KNOW	SCARLETT & BLACK	33
38	28	SEASONS CHANGE	EXPOSE	39
39	—	NEVER KNEW LOVE LIKE THIS	ALEXANDER O'NEAL/CHERRELLE	31
40	—	ELECTRIC BLUE	ICEHOUSE	35

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	NEVER GONNA GIVE YOU UP	RICK ASTLEY	1
2	1	FATHER FIGURE	GEORGE MICHAEL	3
3	4	I GET WEAK	BELINDA CARLISLE	2
4	5	ENDLESS SUMMER NIGHTS	RICHARD MARX	5
5	6	MAN IN THE MIRROR	MICHAEL JACKSON	4
6	7	OUT OF THE BLUE	DEBBIE GIBSON	7
7	3	SHE'S LIKE THE WIND	PATRICK SWAYZE/WENDY FRASER	6
8	9	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	10
9	8	JUST LIKE PARADISE	DAVID LEE ROTH	8
10	10	I WANT HER	KEITH SWEAT	9
11	13	HYSTERIA	DEF LEPPARD	11
12	14	(SITTIN' ON) THE DOCK OF THE BAY	MICHAEL BOLTON	13
13	17	ROCKET 2 U	THE JETS	12
14	19	GIRLFRIEND	PEBBLES	14
15	21	DEVIL INSIDE	INXS	16
16	23	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	19
17	15	BE STILL MY BEATING HEART	STING	15
18	24	SOME KIND OF LOVER	JODY WATLEY	18
19	25	WISHING WELL	TERENCE TRENT D'ARBY	20
20	11	I FOUND SOMEONE	CHER	17
21	20	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	25
22	27	ROCK OF LIFE	RICK SPRINGFIELD	26
23	12	CAN'T STAY AWAY FROM YOU	G. ESTEFAN/MIAMI SOUND	22
24	31	I SAW HIM STANDING THERE	TIFFANY	28
25	33	ANGEL	AEROSMITH	23
26	30	CHECK IT OUT	JOHN COUGAR MELLENCAMP	21
27	18	HUNGRY EYES (FROM "DIRTY DANCING")	ERIC CARMEN	29
28	35	NEVER KNEW LOVE LIKE THIS	ALEXANDER O'NEAL/CHERRELLE	31
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30	37	YOU DON'T KNOW	SCARLETT & BLACK	33
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32	40	PROVE YOUR LOVE	TAYLOR DAYNE	32
33	22	PUMP UP THE VOLUME	M/A/R/R/S	27
34	—	PINK CADILLAC	NATALIE COLE	36
35	—	ELECTRIC BLUE	ICEHOUSE	35
36	—	ONE STEP UP	BRUCE SPRINGSTEEN	34
37	26	SEASONS CHANGE	EXPOSE	39
38	—	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG	38
39	28	SAY YOU WILL	FOREIGNER	41
40	32	BECAUSE OF YOU	THE COVER GIRLS	40

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
MCA (10)	11
I.R.S. (1)	
COLUMBIA (8)	10
Def Jam (2)	
ATLANTIC (8)	9
Critique (1)	
E.P.A.	9
Epic (5)	
CBS Associated (2)	
Scotti Bros. (1)	
Tabu (1)	
ARISTA (7)	8
Jive (1)	
POLYGRAM	7
Mercury (5)	
London (1)	
Polydor (1)	
WARNER BROS. (3)	7
Dark Horse (2)	
Island (1)	
Paisley Park (1)	
RCA (5)	6
Jive (1)	
A&M	5
EMI-MANHATTAN	5
CAPITOL	4
CHRYSALIS	4
GEFFEN	3
REPRISE	3
ELEKTRA (1)	2
Vintertainment (1)	
VIRGIN	2
4TH & B'WAY	1
ENIGMA	1
NEXT PLATEAU	1
SOLAR	1
SUTRA	1
Fever (1)	

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	44 FISHNET (Ya D Sir, ASCAP/WB, ASCAP/Flyte Tyme, ASCAP) WBM	92 IT'S THE END OF THE WORLD AS WE KNOW IT (AND I FEEL FINE) (Night Garden, BMI/Unichappell, BMI) CHA/HL	32 PROVE YOUR LOVE (November Nights, ASCAP/Chappell, ASCAP/Jobete, ASCAP) CPP/CHA/HL	(Bruce Springsteen, ASCAP) CPP
96 ALL I WANT IS YOU (C'est, ASCAP/Nonpareil, ASCAP/Maya, ASCAP)	10 GET OUTTA MY DREAMS, GET INTO MY CAR (Zomba, ASCAP) HL	8 JUST LIKE PARADISE (Diamond Dave, ASCAP/Tuggle Tunes, ASCAP)	27 PUMP UP THE VOLUME (MNS, PRS/WB, ASCAP) WBM	61 TWILIGHT WORLD (Virgin-Nymph, BMI) CPP
67 ALL RIGHT NOW (Island, BMI)	14 GIRLFRIEND (Kermy, BMI/Hip Trip, BMI) CPP	57 KISS AND TELL (Virgin-Nymph, BMI) CPP	37 PUSH IT (Next Plateau, ASCAP/Turnout Bros, ASCAP)	55 TWO OCCASIONS (Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI/Peer-Southern, ASCAP/Tammi, BMI) CPP
23 ANGEL (Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL/WBM	48 GIVE ME ALL YOUR LOVE (Whitesnake Overseas, ASCAP/WB, ASCAP) WBM	82 LOVE IN THE FIRST DEGREE (In A Bunch, PRS/WB, ASCAP/Terrace, ASCAP)	78 RITUAL (Mind & Body, ASCAP/PolyGram, ASCAP)	56 WAIT (Vavoom, ASCAP) WBM
50 ANYTHING FOR YOU (Foreign Imported, BMI) CPP	42 GOING BACK TO CALI (FROM "LESS THAN ZERO") (Def Jam, ASCAP)	25 LOVE OVERBOARD (Calloco, BMI/Hip Trip, BMI) CPP	26 ROCK OF LIFE (Super Ron, BMI)	98 THE WAY YOU MAKE ME FEEL (Mijac, BMI/Warner-Tamerlane, BMI)
51 ARE YOU SURE (Charisma, ASCAP/Hidden Pun, BMI) WBM	99 GOT MY MIND SET ON YOU (Carbert, BMI) HL	85 MAGIC CARPET RIDE (French Lick, BMI/Bug, BMI)	12 ROCKET 2 U (Groupie, BMI)	38 WHAT A WONDERFUL WORLD (Herald Square, BMI/Range Road, ASCAP/Quartet, ASCAP) HL
15 BE STILL MY BEATING HEART (Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI) HL	62 HAZY SHADE OF WINTER (Paul Simon, BMI)	4 MAN IN THE MIRROR (Yellowbrick Road, ASCAP/MCA, ASCAP/Aerostation Corporation, ASCAP) WBM/MCA/HL	37 PUSH IT (Next Plateau, ASCAP/Turnout Bros, ASCAP)	30 WHAT HAVE I DONE TO DESERVE THIS? (Virgin, ASCAP/Texas City, BMI/Streamline Moderne, BMI) CPP/MCA/HL
40 BECAUSE OF YOU (Amber Pass, ASCAP/Disco Fever, ASCAP/Red Instructional, ASCAP)	90 HEY MAMBO (Tower High, BMI/Appoggiatura, BMI/Camp Songs, BMI/Denise Barry, ASCAP)	83 MY GIRL (Jobete, ASCAP) CPP	75 SAVE YOUR LOVE (White Vixen, BMI)	24 WHEN WE WAS FAB (Ganga B.V., PRS/Zero Productions, BMI) CPP
91 BREAKAWAY (Colgems-EMI, ASCAP/Teenie Bopper, ASCAP)	73 HOT HOT HOT!!! (Bleu Disque, ASCAP/WB, ASCAP) WBM	53 NAUGHTY GIRLS (NEED LOVE TOO) (Forceful, BMI/Willesden, BMI)	72 SAY IT AGAIN (Blackwood, BMI/Henry Suemay, BMI)	19 WHERE DO BROKEN HEARTS GO (Scaramanga, ASCAP/Rare Blue, ASCAP/Baby Love, ASCAP) CPP/CLM
81 CANDLE IN THE WIND (Dick James, BMI/PolyGram Songs, BMI) HL	87 HOT THING (Controversy, ASCAP) WBM	49 NEED YOU TONIGHT (MCA, ASCAP) MCA/HL	41 SAY YOU WILL (Michael Jones, ASCAP/Stray Notes, ASCAP/Colgems-EMI, ASCAP) WBM/CHA/HL	20 WISHING WELL (Virgin-Nymph, BMI/Young Terence, BMI/Rare Blue, ASCAP) CPP
22 CAN'T STAY AWAY FROM YOU (Foreign Imported, BMI) CPP	29 HUNGRY EYES (FROM "DIRTY DANCING") (Knockout, ASCAP/Jemava, ASCAP/R.U. Cyrus, ASCAP) CPP	88 NEVER CAN SAY GOODBYE (Jobete, ASCAP) CPP	39 SEASONS CHANGE (Panchin, BMI/Screen Gems-EMI, BMI) WBM	74 YES (Hands Down, ASCAP)
21 CHECK IT OUT (Riva, ASCAP) WBM	11 HYSTERIA (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	1 NEVER GONNA GIVE YOU UP (Terrace, ASCAP) CPP	63 SHATTERED DREAMS (Copyright Control)	33 YOU DON'T KNOW (Bittern, BMI)
43 COULDN'T BEEN (George Tobin, BMI) HL	64 I DON'T WANT TO LIVE WITHOUT YOU (Michael Jones, ASCAP)	31 NEVER KNEW LOVE LIKE THIS (Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	6 SHE'S LIKE THE WIND (Troph, BMI/Strawberry Fork, BMI) HL	
16 DEVIL INSIDE (MCA, ASCAP) MCA/HL	17 I FOUND SOMEONE (April, ASCAP/Is Hot, ASCAP/But For, ASCAP) HL	59 NEVER THOUGHT (THAT I COULD LOVE) (CAK, ASCAP/Songs Of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP) HL	89 SHE'S ONLY 20 (Makiki, ASCAP/Tam Show) CPP	
94 DON'T LOOK ANY FURTHER (Rightsong, BMI/Franne Golde, BMI/Tuneworks, BMI/Careers, BMI/Hitchings, ASCAP) CHA/HL	2 I GET WEAK (Not Listed) WBM	93 OOO LA LA LA (April, ASCAP/Midnight Magnet, ASCAP/Oh-Bev, ASCAP/McNella, ASCAP)	13 (SITTIN' ON) THE DOCK OF THE BAY (Irving, BMI) CPP	
66 DON'T MAKE A FOOL OF YOURSELF (French Lick, BMI/Dutch Puppet Music/Bug, BMI)	69 I LIVE FOR YOUR LOVE (O'Lyric, BMI/Tuneworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Arista, ASCAP/Melana, ASCAP/Careers, ASCAP) CPP	7 OUT OF THE BLUE (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	18 SOME KIND OF LOVER (Ultrawave, ASCAP/April, ASCAP/Rightsong, BMI) CHA/HL	
47 DONT SHED A TEAR (High Frontier Music, PROCAN/Blackwood, BMI/Little Life, ASCAP/Wood Monkey, ASCAP) HL	28 I SAW HIM STANDING THERE (Gil, BMI/Northern, BMI) WBM	45 PAMELA (Hudmar, ASCAP/Jogi Wimbali, BMI) WBM	71 STRANGE BUT TRUE (Maximum, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) WBM	
68 DREAMING (Virgin, ASCAP) CPP	9 I WANT HER (Vintertainment, ASCAP/Keith Sweat, ASCAP/Donrit, ASCAP/Zomba, ASCAP)	54 PIANO IN THE DARK (Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarf-village, ASCAP) WBM	58 TALKING BACK TO THE NIGHT (F.S.Limited, PRS/Warner-Tamerlane, BMI/Blue Sky Rider, BMI/Willin' David, BMI) WBM	
35 ELECTRIC BLUE (SBK Songs/April, ASCAP/10/10, BMI) HL	60 I WANT TO BE YOUR MAN (Troutman's, BMI/Saja, BMI) HL	36 PINK CADILLAC (Bruce Springsteen, ASCAP)	95 TELL IT TO MY HEART (Chappell, ASCAP/November Nights, ASCAP/Goldpoint, ASCAP) CHA/HL	
5 ENDLESS SUMMER NIGHTS (Chi-Boy, ASCAP) CLM	70 I WANT TO BE YOUR PROPERTY (Magnet, ASCAP/Theobalds, ASCAP)	84 PLAY THAT FUNKY MUSIC (Rwp, ASCAP/Bema, ASCAP)	76 THINKING OF YOU (Maurice White, ASCAP/Yougoulei, ASCAP/Wenkewa, ASCAP)	
77 EVER SINCE THE WORLD BEGAN (WB, ASCAP/Easy Action, BMI/Holy Moley, ASCAP/Rude, ASCAP) WBM	52 I WANT YOU SO BAD (Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM	100 POP GOES THE WORLD	97 TUNNEL OF LOVE	
80 EVERYWHERE (Fleetwood Mac, BMI) WBM	46 I WISH I HAD A GIRL (Leesum, BMI)			
3 FATHER FIGURE (Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL				

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

LIFELINES

BIRTHS

Girl, Laura Michelle, to **Walter G. and Marie Wilkinson**, Feb. 11 in Rockville, Md. He is a WEA sales representative in Virginia.

Girl, Felicia Anne, to **Nancy and Craig Whetstine**, Feb. 15 in Camarillo, Calif. He is Western regional manager/affiliate relations for the Mutual Broadcasting System.

Boy, James Vance, to **Jimmy and Vicki Iovine**, Feb. 16 in Los Angeles. He is a record producer. She is a voice talent for the Westwood One Cos.

Girl, Zoe Alexandra, to **Scott and Danae Weinberg**, Feb. 18 in Los Angeles. She is artist relations coordinator/mobile recording for the Westwood One Cos.

Girl, Caitlin Susannah, to **Brian and Nancy Heimerl**, Feb. 21 in Los Angeles. He is vice president/production for the Westwood One Cos.

Boy, Vincent John, to **Vinny and Carol Adinolfi**, Feb. 22 in New York. He is executive assistant to Philip Kurnit and Terry Cashman of Lifesong Records/Cashwest Productions.

Girl, Cassandra Ray, to **Donnie and Tammy Cohen**, March 5 in Burbank, Calif. He is MCA Records promotion coordinator for secondary markets and adult contemporary.

MARRIAGES

Kenneth J. Likavec to **Tracy E. Hammer**, Feb. 20 in Mexico. He is manager of a Trans World Music outlet in Tampa, Fla.

DEATHS

Jesse Selter, 78, of a heart attack, Feb. 26 in St. Maarten. Selter was chairman and president of NMC Corp., which was a major supplier of surplus recordings and a rackjobber from the mid-'50s to the early '70s. During this period, he also owned Westminster Records, Whitehall Records, Riverside Records, and in the late '70s he owned Stax Records. NMC, a public company, has been a retail liquidator in recent years. Selter is survived by his sons, Lawrence and Mike; a daughter, Joyce Holdreith; and five grandchildren.

Raymond Pack, 50, in an automobile accident, Feb. 26 in Chillicothe, Ohio. He was the husband of Willie Pack, owner of Elegy Music and Polinaise Productions.

Gene DePaul, 68, of an inoperable brain tumor, Feb. 27 at his home in Los Angeles. DePaul composed many standard songs in collaboration with Don Raye, Johnny Mercer, and others (see story, page 6).

FOR THE RECORD

Contrary to a review in the March 12 issue, Bose's "XXX" album on Atlantic is not a compilation; it is all new material.

Vaughn Horton, 76, following a short illness, Feb. 29 at his home in Florida. The renowned composer wrote such country hits as "Mockin' Bird Hill," "Address Unknown," and "Teardrops In My Heart." He recently completed an autobiography and was working on material for the "Hee Haw 20th Anniversary" television special. He and his brother made their radio debut as a Hawaiian music act on WFBG, Altoona, Pa. He wrote songs, produced records, and performed as a steel guitarist on many sessions. His songs were cut by artists including Gene Autry, George Jones, Eddy Arnold, Ernest Tubb, Linda Ronstadt, Tex Ritter, and Patti Page. In pop music, his tunes were cut by the Andrew Sisters, Bill Haley, Connie Francis, Tommy Dorsey, and others.

Pearl Butler, 60, of complications from an overactive thyroid gland, March 1 in Nashville. She was half of the married country duo Carl & Pearl Butler. She got her start in 1963, when the duo recorded "Don't Let Me Cross Over," a tune that became a big success for the Butlers that same year. The duo appeared in the film "Second Fiddle To A Steel Guitar." She is survived by her husband, two daughters, a granddaughter, her mother, three sisters, and two brothers.

Send information to *Lifelines*, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

A&M TO MARKET 3-INCH CDS

(Continued from page 4)

turing Simple Minds, will include a live version of "Don't You Forget About Me."

Squeeze and Vega will add two new live versions of past songs each to their titles. Sting's CD-3 will be supplemented by his previously unreleased single of Jimi Hendrix's "Up From The Skies" and his unreleased version of "Someone To Watch Over Me," and other titles in the series will take the same tack. OMD's title will also include a 12-inch mix of the song "Secret."

Rather than use the 3-by-9-inch cardboard package designed by Queens Group, which Rykodisc has used, or the plastic Shape packages that Delos has used for its 3-inch offerings, A&M will launch the line in a new 4 1/2-by-12-inch package that has been developed by AGI.

A clear blister pack on the center of the new package's front will show both the disk and a small slipcover. Steffen says both the slipcover and the outer package will feature either title-specific or artist-specific artwork. Steffen stresses, however, that when the slip sleeve is not dedicated to the title, the outer package will state the title.

Steffen says A&M was concerned that the Queens design might not be substantial enough to meet its accounts' merchandising needs. Simon adds that by going with the 12-inch length, dealers will have the option of cross-merchandising 3-inch

JOE JACKSON CONCERT VID & 3-INCH CD

(Continued from page 4)

sumers something that finally ties video and audio together. The CD-3 technology exists. People are talking about it, and A&M is interested in the configuration. No one has a lock on where it's going or how it should be marketed." The idea to combine the technologies had been discussed at the label before, when A&M considered shrink-wrapping an audiocassette with a video.

Another reason for the move, says Steffen, is that record companies appear to be in the best position to market music video, a configuration the label is committed to. He adds that the videocassette recorder is "fairly commonplace" and that increasing numbers of households own both a CD player and a VCR.

"Frankly," he says, "the large movie studios have no idea how to market music video. This is the type of approach that will only enhance

it, particularly in record stores. At the same time, it will get consumers enthused about CD."

A&M has been aggressive with sell-through-priced music videos lately and is pleased with sales results, says Steve Macon, A&M director of video sales and marketing. He says the label has made a conscious effort to simultaneously release albums and videos and to back them with cross promotions.

Since November, A&M Video has consistently logged five of the top 20 positions on Billboard's Top Music Videocassettes chart with "Sting: The Videos Part I"; Janet Jackson's "Control—The Videos" and "Control—The Videos, Part II"; "R.E.M. 'Succumbs'"; and "Squeeze Play: The Video 1978-1987."

The merchandising plan for the Joe Jackson video is still in the for-

EXECUTIVE TURNTABLE

(Continued from page 4)

Pamela Giddon & Co., New York, appoints **Beth T. Goldberg** and **Jefrey T. Sapan** account executives. Goldberg was an associate producer and production coordinator on a variety of feature films and commercial productions. Sapan was with Manning, Selvage & Lee Public Relations.

Sloane & Co. of London appoints **Simon Flamank** partner. He was with CIC International.

Aristo Music Associates Inc. of Nashville appoints **Tammy Thomas** special projects coordinator and **Brooks Franklin** national publicity coordinator. They were, respectively, an intern with Aristo and a journalist at various Nashville newspapers.

The Jim Halsey Co. Inc. of Nashville promotes **Judy Seale** to vice president of operations. She was assistant to the president.

Radio City Music Hall Productions of New York promotes **Mary Moore** to director of artist relations, concerts, and bookings. She was manager of artist relations.

CDs with the artists' conventional CDs. She says "the problem of theft at retail" is another consideration that moved A&M to adopt the foot-long dimension.

A&M is also designing a counter-top display that will hold five units of each of the six titles. Accounts that buy 30-unit prepacks of the six selections are entitled to the display at no extra charge, Simon says.

There is no suggested list price for the CD-3 titles. BMG Distribution will wholesale them for \$3.50

each.

A&M has also prepared a CD-3 for new Joe Jackson material, which will be inserted in his new music video, a move that could help build awareness of the tiny CDs (see story, page 4).

As for getting the attention of its accounts, the label has prepared a humorous explanation of the product line by KIIS Los Angeles morning man Rick Dees; it is pressed on a 3-inch disk that it will distribute at the NARM convention.

Promoter Craig Denies Payola Charges Ex-Isgro Aide Said To Be Cooperating In Probe

LOS ANGELES Former independent record promoter William Craig pleaded not guilty to charges of payola and tax evasion at his arraignment in U.S. District Court here March 7.

One of four people recently indicted here as a result of a 2-year-old government investigation into alleged payola practices in the record industry (Billboard, March 12), Craig is due back in court Monday (14) to submit \$5,000 in cash and a bond for the remainder of his \$50,000 bail.

Also due in court that day for arraignment are independent promoter Ralph Tashjian; his wife, Valerie; and George Wilson Crowell, former vice president and general manager of KIQQ Los Angeles. All were named in the series of indictments handed down by a federal grand jury and announced here Feb. 25.

Tashjian and Craig have both worked with independent promoter Joe Isgro, who many assume is a central part of the grand jury investigation.

At the same time, reports have

surfaced here that a former employee of Isgro's has been placed under government protection and is cooperating with officials in the investigation. The Los Angeles Times has reported that David Michael Smith, a British citizen who has served as Isgro's bodyguard, surrendered to U.S. authorities in London in February.

U.S. Attorney Richard Stavin, the acting attorney in the case, offered no comment on the Times report.

DAVE DIMARTINO

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARCH

March 16-19, International Tape/Disc Assn. 18th Annual Seminar: "Coping With Economic Uncertainty," Loews Ventana Canyon Resort, Tucson, Ariz. Charles Van Horn, 212-956-7110.

March 19, American Jewish Committee Annual Testimonial Dinner, New York Hilton. Joe Cohen, 212-582-1116.

March 21, 23rd Annual Academy Of Country Music Awards, Knott's Berry Farm, Buena Park, Calif. 213-462-2351.

March 21, Songwriters Guild Of America 16th Annual Aggie Awards, Director's Guild Theatre, Hollywood, Calif. 213-462-1108.

March 24-26, American Video Assn. Formulas For Success Convention, Wyndham Hotel/Palm Springs Convention Center, Palm Springs, Calif. Mary Bonacci, 602-892-8553 or 800-528-7400.

March 28-31, Peabody Electronic And Computer Music Studios: "20 Years Of Looking Into The Future," Peabody Conservatory Of Music, Baltimore. Bruce Mahin, 301-659-8107.

March 29-31, Home Video Week '88, Jacob K. Javits Convention Center, New York. 914-328-9157.

APRIL

April 9, 1988 New York Music Awards, Beacon Theater, New York. Marilyn Lash, 212-265-2238.

April 9-12, National Assn. Of Broadcasters 66th Annual Convention & International Exposition/42nd Annual Broadcast Engineering Conference, Las Vegas. Hank Roeder, 202-429-5356.

April 10-14, Gospel Music Assn. Gospel Music '88, Stouffer Hotel, Nashville. Pamela Muse, 615-327-3747.

April 16, The T.J. Martell Foundation For Leukemia, Cancer & AIDS Research 1988 Humanitarian Award Dinner, New York Hilton, New York. Muriel Max 212-245-1818.

MAJOR LABELS GOING AFTER DANCE MARKET

(Continued from page 1)

areas.

A&M has tapped Larry Yasgar, former vice president of dance promotion and sales at Atlantic, to serve as executive vice president for Vendetta. Yasgar's tenure at Atlantic saw the company thrust into the club scene with a number of crossover successes, including Gibson, Nancy Martinez, and Nu Shooz. The label earned Billboard's Top Dance Sales and Top Dance Club Play

awards for 1987.

Vendetta will be based in A&M's New York offices and will be staffed with four promotion people handling both radio and retail. Yasgar says, "I want to [go] back to the original approach that I did with Atlantic." To best concentrate on each release, Vendetta plans to "minimize the releases to an average of 13-15 a year," he says. The first release, "Saying I'm Sorry," a 12-inch

single by former RCA artist Denise Lopez, is scheduled for release in April.

Capitol Records is also striving to develop street-level credibility. Wayne Edwards, vice president of black a&r, says, "For the longest time, we never had real presence in the dance market."

In addition to increasing its promotions staff, the label has brought in Kenny Ortiz, who will serve as associate director of black a&r and will concentrate on club music. "Although we're a major label, we'll be thinking like an independent by hitting the streets first with our music," says Ortiz. "We would like our records to cross over—that's a main goal, too—but we definitely don't want to put out records just so they get on radio."

Capitol plans to create a new label and jacket design for its forthcoming dance product. Edwards notes, "The main thing is establishing the label's identity and letting people know that we're in the ball game." Capitol apparently was close to signing several new dance acts at press time.

Another label not traditionally associated with club music is Chrysalis, which is planning the U.S. launch of its successful U.K. dance/r&b label, Cooltempo. Scheduled for release are debut albums by Tyka Nelson (Prince's sister) and

Steven Dante, who provided the vocals for Jellybean's No. 1 club hit "The Real Thing." Peter Edge, international manager of Cooltempo, says, "We would like to keep the feeling that has been a hip, street kind of thing we established in England."

Edge says he does not foresee a problem in overcoming the label's rock image. "I don't think it really matters where a label has been in the past. It's where it's going. There's a load of new people here who weren't here five years ago, and I think that they should be able to create a new direction."

PolyGram is also looking at opportunities in dance and street-oriented music. Although no acts have been signed, Dick Wingate, senior vice president of a&r, says, "We are in talks regarding the expansion of our dance and promotion areas; on a creative level we are definitely looking toward signing more street-oriented acts, those not dependent on radio."

Not since the heyday of the PolyGram-distributed Casablanca label that spawned disco hits by Donna Summer and the Village People has PolyGram made a significant thrust in the club market.

For all these labels, oversaturation of the marketplace could be a concern.

Warner Bros.' Craig Kostich, vice

president of contemporary music, who has had crossover success with releases by New Order and Depeche Mode, acknowledges as much. "Unfortunately, because of the success of breaking artists in a 12-inch format, [the marketplace has] already become oversaturated."

Kostich continues, "If you have an oversaturation from a retail level of too many 12-inches that really aren't getting played and kind of glutting the market, it prevents the one-stops from buying in as many records as they used to on specific product because they don't have the capital or space to stock them."

Capitol's Edwards appears less concerned. He says the key to longevity is choosing the right artists. "We have to be real sure of ourselves in terms of what really, truly belongs on the label."

Kostich does note that the 12-inch market may get "another shot in the arm" with the introduction of the 5- or 3-inch compact disk single.

He also says the 12-inch dance market is "one of the only strong formats out there that's creating any excitement anymore. You don't see too many acts breaking out of [album rock] radio these days, and the acts that you're seeing break into the top 40 are acts that are breaking from the alternative and dance area. It's good for the business, and it's proven as such."

CEVAXS BUYS MOVIEQUIK

(Continued from page 4)

in a \$5 billion leveraged buyout of the company's stock (Billboard, Oct. 24).

CEVAXS now claims more than 8,400 installed North American outlets and over 12,500 contracted outlets in the region; the company serves 18 U.S. convenience store clients and six major Canadian chains in Canada.

The rackjobber has experienced explosive growth within the last 12 months: Last year at this time, the company claimed only 1,811 installed stores in the U.S. and Canada.

CEVAXS' Martin says his company will continue to service all 4,300 MovieQuik outlets, with no cutback in services contemplated.

"We're convinced that we can increase the volume substantially," he says.

Martin says that MovieQuik outlets will be equipped with CEVAXS' own point-of-sale terminals, which network directly with the compa-

ny's Vancouver offices.

With the company's in-store video rental fortunes growing so expansively, CEVAXS is moving forward with tests of its video vending machine and its convenience store cassette/compact disk sell-through program.

Of the company's 200-cassette Vu-Tron Merchandiser video vending machines, introduced last fall at a convenience store trade show in Toronto, Martin says, "We are rolling out in a large test phase, with 100 machines strategically placed in different accounts and different kinds of environments over the next six months."

While Martin hesitates to discuss the Audio Showcase cassette/CD sell-through program in detail, he says, "We have expanded our test substantially in Canada and will be moving into certain areas in the U.S. It appears to be an extremely viable system for the future."

SOVIET MELODIYA COUNTERS CRITICISM

(Continued from page 6)

spite technical deficiencies, Melodiya could operate more effectively in the international marketplace if freed from its dependence on state import/export agency Mezhdunarodnaya Kniga.

"This trading firm is neither a manufacturer of prerecorded music nor a copyright owner of the recorded material," he states. "And it pays relatively little attention to the music, which is not the prime commodity in its operations."

Under present circumstances, Melodiya has no rights to dispose of even a proportion of the convertible currency earned from sales of Soviet recordings overseas, despite being their sole manufacturer. The paradoxical situation arises because the world's largest record company cannot order catalogs from foreign record companies or subscribe to trade magazines, without which it is impossible to purchase licenses.

Says Sukhorado: "We can no longer reconcile ourselves submissively to a situation where our relations with foreign partners are formed for us and where deals with those partners bring nothing to Melodiya itself."

The Melodiya chief's views have received support from Sergei Lensky, chairman of a major Moscow record club, who says: "Mezhkniga acts not as an intermediary but as a dictator of artistic tastes and purchasing policy."

According to Lensky, Melodiya's a&r council is able in theory to select overseas material for purchase from international labels, but in practice, Mezkhkniga's agents make

the final choice on the basis of their own tastes and predilections. As a result, he says, much overseas product released here is of low quality, and many major international artists are represented here by their poorest work.

"It is absurd that Mezkhkniga should spend hard currency for licensed material with no responsibility for how it is sold or whether it will pay for itself or not," Lensky charges. "Melodiya should act independently in the international market, maintaining its own contacts with foreign producers and consulting with Soviet critics, record buyers, and others on how best to serve the needs of the domestic market."

Melodiya contests claims made by Mezkhkniga's Valeri Sokolov (Billboard, Jan. 16) that it is decades behind its Western counterparts. According to company representatives, pressing facilities and studios are well equipped with modern imported hardware, album sleeves are of good quality, and the company's expanding chain of nearly 40 specialist shops is staffed by experts and enthusiasts.

The company is now pushing hard for a complete *perestroika* (restructuring) of its technology, production, distribution, and international operations, which it believes would allow it to generate more wealth, begin CD manufacturing, undertake joint projects with overseas partners, and in general take its place as one of the world's leading record companies. Its proposals are expected to be considered by top-level government this spring.

CONGRESS EMBARKS ON HOME TAPE SURVEY

(Continued from page 1)

ers to negotiate a settlement of the DAT issue. In return, they promise prompt legislative review and action if an accommodation that serves the public interest can be reached.

In a Feb. 29 letter to Jay Berman, president of the Recording Industry Assn. of America, and Charles Ferris, spokesman for the Home Recording Rights Coalition, Rep. Robert D. Kastenmeier, D-Wis., chairman of the House subcommittee that oversees copyright matters, encouraged the two sides "to attempt an accommodation [on DAT]."

Kastenmeier also said he believes "it is inappropriate for the United States Congress to attempt to impose a solution," especially because it is "extraordinarily difficult to anticipate whether a new technology will have an impact on creativity and, if so, whether the impact will be beneficial or detrimental" to the public.

Kastenmeier said that "the controversy over digital home taping is one best suited to resolution by the parties," adding that private-sector negotiation "more adequately and fairly represents the realities of the marketplace and carries out the spirit of our copyright law."

Sen. Dennis DeConcini, D-Ariz., chairman of the Senate Copyright Subcommittee, also views private negotiation as the next step in resolving the DAT issue, according to those close to the controversy.

Both Kastenmeier and DeConcini requested the OTA study in a joint letter last year. However, funding for the project was delayed when OTA appropriations were cut in the 1987 omnibus spending bill.

With \$300,000 of recently redirected funds and a staff of five, OTA has begun to structure the public and industry surveys it will

undertake. The prime objectives of the study will be an examination of consumer copying behavior, an economic analysis of industry profitability, and congressional intent surrounding the question of the legality of noncommercial home audiotaping.

The recording industry and the consumer electronics industries remain polarized: The RIAA says home copying is copyright infringement; the HRRRC group maintains it is not. An OTA representative says many legislators find the issue "ambiguous" and admits that finding a

solution "that is both palatable to [the consumer] and protects the consumer is going to be thorny."

OTA plans to conduct its own research and surveys because its 1986 report on the impact of technology on intellectual property found that earlier industry surveys—on both sides—contained material and conclusions that were "biased."

OTA plans to finish the study by February for approval by the assessment board, composed of six members of each house of Congress. If approved, it would be released in spring 1989.

Adversaries To Gather Separately DAT Powwows Scheduled

BY PETER JONES

LONDON Software and hardware manufacturers with interests in the digital audiotape format will be meeting in the coming weeks—not with each other, but among themselves.

European and Japanese hardware manufacturers will meet in Tokyo March 28 to determine a common strategy in dealing with the record industry over DAT. The meeting is a follow-up to discussions in London (Billboard, Feb. 27); at which, participants have said, appreciable progress was made toward solving the dilemma of DAT availability. At that gathering, the makers of DAT machines agreed to further meetings among themselves and to deal directly with software manufacturers in the near term.

On the software side, there will

be a meeting March 22-23 in New York between the board of the International Federation of Phonogram and Videogram Producers and the executive committee of the Recording Industry Assn. of America. The agenda will include discussions on the DAT fight in the wake of the abandonment of Copycode as a result of weaknesses found March 1 by the U.S. National Bureau of Standards.

The hardware and software meetings are expected to pave the way for a hardware/software DAT summit later in the year.

Options open for consideration by both sides include the unicopy possibility, which features a signal encoded in the software, and numerous variations on solo copy technology that can be incorporated into digital recording hardware.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store, one-stop, and rack sales reports.					
★★ NO. 1 ★★					
1	1	2	27	SOUNDTRACK ▲ ⁵ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
2	2	1	18	GEORGE MICHAEL ▲ ³ COLUMBIA OC 40867 (CD)	FAITH
3	3	3	19	INXS ▲ ATLANTIC 81796 (9.98) (CD)	KICK
4	5	5	26	MICHAEL JACKSON ▲ ⁴ EPIC OE 40600/E.P.A. (CD)	BAD
5	4	4	26	TIFFANY ▲ ³ MCA 5793 (8.98) (CD)	TIFFANY
6	6	6	6	DAVID LEE ROTH WARNER BROS. 25671 (9.98) (CD)	SKYSCRAPER
7	7	8	31	DEF LEPPARD ▲ ³ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
8	8	7	29	DEBBIE GIBSON ▲ ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
9	9	9	27	JOHN COUGAR MELLENCAMP ▲ ² MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
10	10	17	9	RICK ASTLEY ● RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
11	13	20	7	SOUNDTRACK A&M SP 3913 (9.98) (CD)	GOOD MORNING, VIETNAM
12	12	12	39	WHITNEY HOUSTON ▲ ⁵ ARISTA AL 8405 (9.98) (CD)	WHITNEY
13	11	11	21	STING ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
14	19	23	3	AC/DC ATLANTIC 81828 (9.98) (CD)	BLOW UP YOUR VIDEO
15	15	13	22	BELINDA CARLISLE ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
16	16	15	22	BRUCE SPRINGSTEEN ▲ ² COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
17	20	21	30	GUNS & ROSES ● GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
18	17	18	27	AEROSMITH ▲ GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
19	14	10	18	GEORGE HARRISON ▲ DARK HORSE 25643/WARNER BROS. (9.98) (CD)	CLOUD NINE
20	23	30	11	KEITH SWEAT VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
21	22	22	40	RICHARD MARX ▲ EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
22	55	—	2	ROBERT PLANT ESPARANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
23	18	14	49	WHITESNAKE ▲ ⁵ GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
24	28	25	51	U2 ▲ ⁴ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
25	25	27	6	JAMES TAYLOR COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
26	26	26	31	SALT-N-PEPA ● NEXT PLATEAU PL 1007 (8.98)	HOT, COOL AND VICIOUS
27	21	16	57	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
28	30	36	22	TERENCE TRENT D'ARBY INTRODUCING HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
29	29	29	53	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
30	31	38	26	WHITE LION ATLANTIC 81768 (8.98) (CD)	PRIDE
31	24	19	13	FOREIGNER ● ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
32	32	32	7	GEORGE THOROGOOD EMI-MANHATTAN 46973 (9.98) (CD)	BORN TO BE BAD
33	34	37	16	ORIGINAL LONDON CAST POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
34	27	24	26	PINK FLOYD ▲ ² COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
35	35	35	8	TAYLOR DAYNE ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
36	38	44	40	GLORIA ESTEFAN & MIAMI SOUND MACHINE ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
37	33	31	7	MEGADETH CAPITOL CL-48148 (9.98) (CD)	SO FAR, SO GOOD... SO WHAT!
38	43	42	43	RANDY TRAVIS ▲ ² WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
39	40	40	15	GLADYS KNIGHT & THE PIPS MCA 42004 (8.98) (CD)	ALL OUR LOVE
40	44	47	16	CHER GEFEN 24164 (8.98) (CD)	CHER
41	41	33	16	STEVIE WONDER ▲ MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
42	39	43	36	GREAT WHITE ● CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
43	36	28	16	DOKKEN ▲ ELEKTRA 60735 (9.98) (CD)	BACK FOR THE ATTACK
44	49	64	6	PEBBLES MCA 42094 (8.98) (CD)	PEBBLES
45	47	54	18	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
46	46	57	7	SINEAD O'CONNOR ENSIGN BFV 41612/CHRYSALIS (CD)	THE LION AND THE COBRA
47	48	59	24	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER
48	42	45	30	SWING OUT SISTER MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
49	37	34	25	PET SHOP BOYS ● EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
50	87	—	2	MORRIS DAY WARNER BROS. 25651 (8.98) (CD)	DAYDREAMING
51	NEW ▶	1	1	KINGDOM COME POLYDOR 835 368-1/POLYGRAM (CD)	KINGDOM COME
52	52	65	7	L.A. GUNS VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
53	45	39	47	FLEETWOOD MAC ▲ ² WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
54	51	46	101	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	59	72	20	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
56	62	69	5	RICK SPRINGFIELD RCA 6620-1-R (8.98) (CD)	ROCK OF LIFE
57	64	61	33	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
58	56	53	41	HEART ▲ ² CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
59	53	52	15	LINDA RONSTADT ● ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE
60	50	41	35	ELTON JOHN ● MCA 2 8022 (10.98) (CD)	LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.
61	67	80	5	LITA FORD RCA 6397-1-R (8.98) (CD)	LITA
62	65	73	23	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
63	54	51	16	SOUNDTRACK ● DEF JAM SC 44042/COLUMBIA (CD)	LESS THAN ZERO
64	66	56	81	KENNY G. ▲ ² ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
65	61	60	40	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
66	69	63	26	R.E.M. ▲ I.R.S. 42059/MCA (8.98) (CD)	DOCUMENT
67	NEW ▶	1	1	SOUNDTRACK RCA 6905-1-R (9.98) (CD)	MORE DIRTY DANCING
68	71	67	18	EARTH, WIND & FIRE ● COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
69	58	55	24	KISS ▲ MERCURY 832 626-1/POLYGRAM (CD)	CRAZY NIGHTS
70	57	49	23	YES ● ATCO 90522/ATLANTIC (9.98) (CD)	BIG GENERATOR
71	79	79	15	K.T. OSLIN RCA 5924-1-R (8.98) (CD)	80'S LADIES
72	72	68	28	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
73	73	74	14	ANTHRAX MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
74	78	83	18	BRYAN FERRY REPRISE 25598 (8.98) (CD)	BETE NOIRE
75	60	50	17	ROGER ● REPRISE 25496 (8.98) (CD)	UNLIMITED
76	68	70	18	PAUL CARRACK CHRYSALIS BFV 41578 (CD)	ONE GOOD REASON
77	77	71	48	CARLY SIMON ▲ ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
78	85	100	4	THE DEELE SOLAR ST 72555/CAPITOL (8.98) (CD)	EYES OF A STRANGER
79	63	48	16	MADONNA ▲ SIRE 25535/WARNER BROS. (9.98) (CD)	YOU CAN DANCE
80	74	62	19	ROBBIE ROBERTSON GEFEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
81	75	76	80	BON JOVI ▲ ⁸ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
82	70	58	29	NEW ORDER QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
83	NEW ▶	1	1	BILLY OCEAN JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
84	84	93	4	FREHLEY'S COMET MEGAFORCE 81826/ATLANTIC (6.98) (CD)	LIVE + 1
85	96	114	6	MIDNIGHT OIL COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
86	91	98	27	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
87	88	92	14	WARLOCK MERCURY 832 804-1/POLYGRAM (CD)	TRIUMPH AND AGONY
88	80	75	16	THE CALIFORNIA RAISINS ● PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
89	82	81	19	MEN WITHOUT HATS MERCURY 832 730-1/POLYGRAM (CD)	POP GOES THE WORLD
90	NEW ▶	1	1	TOTO COLUMBIA C40873 (CD)	THE SEVENTH ONE
91	90	91	35	SOUNDTRACK ▲ ² SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
92	81	78	18	STEVE WINWOOD ● ISLAND 25660/WARNER BROS. (9.98) (CD)	CHRONICLES
93	76	66	13	EURHYTHMICS RCA 6794-1-R (9.98) (CD)	SAVAGE
94	100	90	31	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
95	102	102	13	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD-EYED DREAM
96	109	101	15	BARRY MANILOW ARISTA AL 8527 (9.98) (CD)	SWING STREET
97	104	104	7	JERRY HARRISON: CASUAL GODS SIRE 25663/WARNER BROS. (8.98) (CD)	CASUAL GODS
98	98	111	10	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
99	99	107	6	GREAT WHITE ENIGMA 73295 (8.98) (CD)	RECOVERY: LIVE
100	92	87	49	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
101	101	113	7	SISTERS OF MERCY ELEKTRA 60762 (8.98) (CD)	FLOODLAND
102	89	95	15	FLESH FOR LULU CAPITOL CLT 48217 (8.98) (CD)	LONG LIVE THE NEW FLESH
103	83	82	25	SQUEEZE A&M SP 5161 (8.98) (CD)	BABYLON AND ON
104	114	146	4	THE POGUES ISLAND 90872/ATLANTIC (8.98)	IF I SHOULD FALL FROM GRACE WITH GOD
105	94	77	24	BILLY IDOL ▲ CHRYSALIS OV 41620 (CD)	VITAL IDOL
106	177	—	2	HENRY LEE SUMMER CBS ASSOCIATED BFZ 40895/E.P.A. (CD)	HENRY LEE SUMMER
107	121	124	17	KOOL MOE DEE JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
108	86	84	22	DEPECHE MODE SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
109	107	110	19	JOE COCKER CAPITOL CLT 48285 (8.98) (CD)	UNCHAIN MY HEART

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.

NARADA

**Last year, you made it happen for Narada.
This year, we'll make it happen for you.**

Last spring retailers gave away over one hundred thousand Narada Samplers, and enjoyed increased sales all year long. By popular demand, MCA and Narada announce this spring's "Hear the Difference" marketing campaign. Free sampler cassettes, new releases, national advertising and promotion, all supported by extensive in-store merchandising.

Contact your MCA representative for details and your allocation of the free Narada "Hear the Difference" sampler cassette. This sampler features complete selections from six releases from the Narada family of labels.

**New artists, new releases
and a quarter of a million
special free sampler cassettes
for your customers.**

Complimentary Cassette

NARADA *Hear The Difference*

NARADA LOTUS
New Acoustic Music



NARADA EQUINOX
New Age Fusion



NARADA MYSTIQUE
New Electronic Music



NC33-17517

FEATURING:

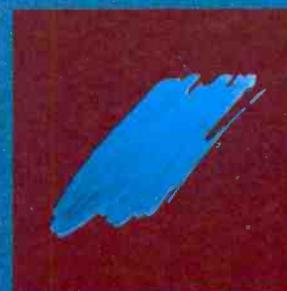
Michael Jones Peter Buffett
Spencer Brewer Friedemann
David Arkenstone Lanz & Speer

Hear The Difference

NARADA LOTUS
New Acoustic Music



NARADA EQUINOX
New Age Fusion



NARADA MYSTIQUE
New Electronic Music



Special thanks to SHAPE and AGFA for making
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SHAPE **AGFA**

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SUPPLIERS FIRM ON PPV TIMING

(Continued from page 1)

other avenue of film distribution, that their data does not reflect an adverse impact on home video, and that PPV is essentially a "nonissue" for video retailers.

This is in sharp contrast, however, to recent Video Software Dealers Assn. studies and distributor/retail comments on the severity of the situation. Video retailers are demanding a minimum four-month window before PPV release (Billboard, March 5).

The studios' current position came to light here during a panel discussion at media analyst Paul Kagan's annual cable and home video seminar (March 9-10), which focused on PPV during its first day at the Beverly Hills Hotel.

Ed Bleier, president of Warner Bros. Pay Television, characterized the window issue as "irrelevant" but added that "perceptions say otherwise."

Tim Clott, executive vice president/video division of Paramount Pictures, conceded, "To say there would be no erosion [of video business as a result of PPV] would be naive." But whatever erosion takes place, he said, is likely to occur at the "hits-driven" convenience store and vending-machine level, not in the business of the well-stocked home video specialist. Paramount favors a 30-day home video window for PPV, he said, but the studio is still looking to achieve the "proper balance."

Although VSDA president Arthur Morowitz hesitates to comment on the statements of the Kagan panelists, he quickly and heatedly rebuts the general notion that a window between home video and PPV is irrelevant to the retail community.

"Anybody who believes that is either misinformed, willfully trying to misinform, or dead," Morowitz says. "All you have to do is call retailers who are in a PPV marketplace."

Referring to his recent remarks at the VSDA Leadership Conference in Mount Laurel, N.J., during which he called for a four-month pre-PPV window from manufacturers, Morowitz continues, "I stand fully by the position outlined by the VSDA and myself at the meeting."

Hal Richardson, vice president, pay TV and acquisitions, Buena Vista Home Video, pointed out that a \$89.95 movie that sells approximately 300,000 copies averages seven cassettes per video store in the U.S.

"But if the perception of video store dealers about PPV causes each dealer to order one less unit," he said, "that's a \$2 million loss of revenue on that title. If that exists, then yes, there is a problem with advancing the window, notwithstanding whether the [negative] data about PPV exists or not."

Jerry Hartman, vice president of marketing, Universal Pay Television, indicated that Universal will

maintain its policy of issuing releases simultaneously with home video and PPV. He said that any data on PPV's adverse impact on home video is "mixed." Illustrating that contention, he alluded to one Universal film that was withheld from PPV for five months yet experienced very strong "buy rates [for PPV operators]."

Clott likened the fears of home video dealers to those expressed by theatrical distributors during the early growth stage of home video.

Home video, he maintained, has sent people back into the theaters. That same "synergy," he said, will exist between home video and PPV.

He also suggested that PPV can be looked at as one way of addressing the industry's depth-of-copy problem. The development of an anticopying technology, he added, would also provide a strong argument for shortening the window between home video and PPV releases.

In terms of how the PPV business is growing, Kagan's latest data indicates that the universe of basic subscribers exposed to a regular schedule of PPV movies reached about 4.5 million homes in the fall. Kagan estimates that by 1996, more than 40 million households will be exposed to PPV. He also estimates that there are about 212 systems in the U.S. offering at least four PPV movies per month—a 120% increase above the 96 systems estimated dur-

ing the fall of 1986.

Kagan's data also shows that in 1987, movie studio revenues from PPV amounted to .0017% of an overall \$7.8 billion pie. By comparison, he says, 37% came from domestic video. By 1997, he projects, PPV will

produce 6% of movie studio revenues totaling \$16.2 billion. Home video is expected to contribute 35% in that year.

Assistance in preparing this story was provided by Chris Morris.

Promotional Gamble Pushes 'Lethal Obsession' Vidmark Offers 50% Vid Rebate

LOS ANGELES Independent home video supplier Vidmark Entertainment believes it's making dealers a rebate offer they can't refuse.

The company will give retailers a 50% refund of the wholesale price if any copy of "Lethal Obsession"—a 1987 action thriller starring Elliot Gould and Michael York—doesn't rent at least 15 times during the first 30 days after its street date. The title's retail list is \$79.95, placing the wholesale price at about \$54.

Vidmark says it is depending on the honor system and will not question retailers who apply for the refund. There's no limit to the number of copies that can be returned.

Despite the fact that the film was not released theatrically in the U.S., Sam Pirnazar, Vidmark vice president of marketing, says the title

should rent at least every other day during the first month. He says the film did respectable box-office business in Europe and that the lack of U.S. exposure should prompt rentals. Sales of 40,000-50,000 units are being targeted.

A \$500,000 marketing and trade campaign, with a heavy emphasis on consumer-video-buff magazines, will back the release, which arrives in stores April 27. No spot television is planned.

Thirty days after the tape's street date, says Pirnazar, dealers can call the company's toll-free hot line to receive a return-authorization number to be attached to the distributor invoice. Refund checks, says Pirnazar, will be sent immediately upon receipt of the merchandise.

JIM McCULLAUGH

DEALERS PASS CD MIDLINE PRICE CUTS ON TO CONSUMERS

(Continued from page 3)

rect.

Axe says, "The WEA margin is close because we have to price these albums at \$10.99. Most of the other midlines we price at \$9.99, so that our [gross] margin on a combined basis is about 25%-27%. That's about what it is generally, because it's competitive here. We price all pop at \$12.99, but we get \$13.99 on classical."

Among the many chains that offer multitiered prices for midlines is eight-unit Compact Disc Warehouse in suburban Los Angeles. WEA's Super Saver series, 278 top titles recently reduced in cost to \$8.19, is shelf priced at \$11.99 and sale priced at \$9.99, says Nick Mrvos, product manager. One tier lower, both RCA and PolyGram product are \$9.99 shelf and \$8.99 sale. (For a national sample of prices on CD midlines and other music products, see the graph on page N-10).

Marketing realities, however, find one franchisee unable to follow Mrvos' guidelines. "We have to be \$10.99 shelf on the WEA titles," says Kevin Shipp, owner of a Compact Disc Warehouse unit in Westwood Village in Los Angeles. "Tower is just down the street."

As for how margins have improved on midline CD, Shipp says, "Just a point or two—it's not enough for me to sit down and think about it."

Rackjobbers have been slower to reflect midlines' reduced prices, according to Mario DeFilippo, vice president of purchasing at Handleman Co. He cites the problems of recalling inventory from 5,000 accounts and then repricing it. As for margins, he says, "They are still very tight."

Paul Fussell, director of purchas-

ing at the 136-store Durham, N.C.-based Record Bar, says the firm doesn't "plan to cut profit margins. We offer these products at a fair price to consumers."

On average, the 74-store Roslyn, N.Y.-based Record World is pricing the cream midlines at \$13.49, says Steve Lerner, director of purchasing, compared with the \$16.49 price the chain places on front-line CDs. Record World has a sale price of \$10.99 and a shelf price of \$14.99 on the CBS Best Value series, which wholesales for \$8.58, while WEA's \$8.32-cost Super Savers go at an everyday price of \$13.49 and a sale price of \$11.99.

"We have to absorb [depreciation]. Each company handles price

reductions differently," says Lerner. He hails the moves as a "good idea" and adds, "I'm glad they're doing it."

"We're working on our same markup, basically, but we're definitely lowering the [consumer] prices," says Cindy Barr, director of purchasing and product management for 40-store Miami-based Spec's Music. Spec's is charging \$12.99 for WEA's Super Savers and \$13.99 for CBS' Best Value titles, with lower prices when those goods are advertised. By comparison, the chain charges up to \$16.99 for front-line titles.

As for adopting sale prices for midline CDs, Barr says Spec's tries to run such promotions when dis-

INTERSOUND INCREASES ALBUM OUTPUT

(Continued from page 6)

Lauper single from the soundtrack in June; although it won't be on the Cinedisc album, the CBS promotion should help the record, says Mike Kelley, marketing manager for Intersound.

So far, Cinedisc has confined itself to instrumental soundtracks, partly because advances for pop-oriented scores can be quite large. But Kelley hints that Cinedisc may be negotiating for some appropriate pop soundtracks.

Wave radio stations, which have new age/light jazz formats, have helped Cinedisc promote soundtracks from such films as "Hello Again" and "Roxanne," says Kelley. "The Wave format has opened a big hole for us to promote [soundtrack music]," he states. "Before Wave radio came on, it was difficult to get that kind of music played."

The same stations have also aided Intersound's ProJazz label in launching its jazz/fusion releases, including titles by Joe Taylor ("Mystery Walk") and Samoa ("No Band Is An Island"). ProJazz also has signed Rick Strauss, an ex-member of Spyro Gyra whose label debut is due in two months. Kelley says ProJazz is negotiating with three more jazz/fusion groups, which should have albums out by the fall.

With 30 titles already in its catalog, ProJazz is expanding in two other areas: Dixieland and traditional jazz. Two Al Hirt albums, one ("The Best Of New Orleans") featuring his group and the other showcasing the trumpeter with a symphony orchestra, are slated for summer releases. In the mainstream field, a similar symphonic setting is planned for a new album

by Dizzy Gillespie.

Intersound also is focusing on the orchestral pops area with its fledgling America's Pops label. The line already has 22 titles, some of which were out on the ProArte label before America's Pops was started in December. Two new titles are coming this month: "Gotta Dance," a tribute to Fred Astaire with Erich Kunzel conducting the Rochester Philharmonic, and "Misty," with John Dankworth directing the London Symphony.

ProArte, meanwhile, is growing slowly but steadily; its catalog now includes more than 200 albums, mostly on compact disk and cassette only. Quintessence, the former Pickwick budget label, was revived in November as what Kelley calls "the first quality budget CD classical line." He notes that Intersound's

ident of the 28-store Kemp Mill Records chain in Washington, D.C., a chain that aggressively started cutting CD prices during the fourth quarter of last year. Kemp Mill's everyday price on charting front-line titles is \$11.99; for front-line titles that do not chart it is \$12.99. Disks that wholesale for \$8.69 are also marked at \$11.99, while \$7.60-cost titles are \$10.99 and \$6.60-cost CDs are priced at \$9.99. In light of these lower-than-usual prices, sale prices are not offered for CDs, Appelbaum says.

Appelbaum explains Kemp Mill's low-ball strategy: "If CD players were in 30 million hands instead of 8 million hands, wouldn't we all score big? That's the object of the game."

Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
110	105	106	40	L.L. COOL J ▲	DEF JAM FC 40793/COLUMBIA (CD) BIGGER AND DEFFER
111	111	117	5	DAVID FOSTER	ATLANTIC 81799 (9.98) (CD) THE SYMPHONY SESSIONS
112	112	121	3	TED NUGENT	ATLANTIC 81812 (9.98) (CD) IF YOU CAN'T LICK 'EM
113	103	88	86	POISON ▲	ENIGMA ST 12523/CAPITOL (8.98) (CD) LOOK WHAT THE CAT DRAGGED IN
114	93	86	24	JETHRO TULL	CHRYSALIS OV 41590 (CD) CREST OF A KNAVE
115	130	116	80	PAUL SIMON ▲	WARNER BROS. 25447 (9.98) (CD) GRACELAND
116	131	143	5	THE GODFATHERS	EPIC BFE 40946/E.P.A. (CD) BIRTH, SCHOOL, WORK, DEATH
117	95	89	73	EUROPE ▲	EPIC BFE 40241/E.P.A. (CD) THE FINAL COUNTDOWN
118	108	115	17	GENE LOVES JEZEBEL	GEFFEN GHS 24171 (8.98) (CD) THE HOUSE OF DOLLS
119	NEW		1	GEORGE STRAIT	MCA 42114 (8.98) (CD) IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
120	123	126	5	LYLE LOVETT	MCA/CURB 42028/MCA (8.98) (CD) PONTIAC
121	175	—	2	THE CHURCH	ARISTA AL 8347 (8.98) (CD) STARFISH
122	122	127	3	STACEY Q	ATLANTIC 81802 (9.98) (CD) HARD MACHINE
123	132	148	3	ROBYN HITCHCOCK AND THE EGYPTIANS	A&M SP 5182 (8.98) (CD) GLOBE OF FROGS
124	120	125	23	ALABAMA ●	RCA 6495-1-R (8.98) (CD) JUST US
125	127	—	2	SOUNDTRACK	I.R.S. 6211/MCA (9.98) (CD) SHE'S HAVING A BABY
126	115	97	26	RUSH ●	MERCURY 832 464-1/POLYGRAM (CD) HOLD YOUR FIRE
127	97	85	21	LOVE & ROCKETS	BIG TIME 6058-1-B/RCA (8.98) (CD) EARTH - SUN - MOON
128	106	103	28	DANA DANE ●	PROFILE PRO 1233 (8.98) (CD) DANA DANE WITH FAME
129	110	109	14	PAUL MCCARTNEY	CAPITOL CLW 48287 (14.98) (CD) ALL THE BEST
130	124	112	41	THE FAT BOYS ▲	TIN PAN APPLE 831 948 1/POLYGRAM (CD) CRUSHIN'
131	142	129	8	DAVID LANZ & PAUL SPEER	NARADA 63001/MCA (9.98) (CD) NATURAL STATES
132	113	94	7	THE COMMUNARDS	MCA 42106 (8.98) (CD) RED
133	133	134	18	THE KANE GANG	CAPITOL CLX48176 (6.98) (CD) MIRACLE
134	149	178	4	PEPSI & SHIRLIE	POLYDOR 833 724-1/POLYGRAM (CD) ALL RIGHT NOW
135	137	130	34	HANK WILLIAMS, JR. ▲	WARNER/CURB 25593/WARNER BROS. (8.98) (CD) BORN TO BOOGIE
136	125	118	14	MELI'SA MORGAN	CAPITOL CLT 46943 (8.98) (CD) GOOD LOVE
137	116	96	16	THE MANHATTAN TRANSFER	ATLANTIC 81803 (9.98) (CD) BRASIL
138	140	140	4	MIKE OLDFIELD	VIRGIN 90645 (8.98) (CD) ISLANDS
139	118	105	11	BUSTER POINDEXTER	RCA 6633-1-R (8.98) (CD) BUSTER POINDEXTER
140	117	108	70	STRYPER ▲	ENIGMA PJA5 73237 (9.98) (CD) TO HELL WITH THE DEVIL
141	164	155	20	THE ALARM	I.R.S. 42061/MCA (8.98) (CD) EYE OF THE HURRICANE
142	138	131	28	METALLICA ●	ELEKTRA 60757 (5.98) (CD) THE \$5.98 EP-GARAGE DAYS RE-REVISITED
143	159	144	52	SMOKEY ROBINSON ●	MOTOWN 6226 ML (8.98) (CD) ONE HEARTBEAT
144	136	122	14	MASON WILLIAMS & MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE AG 800 (1.1.98) (CD) CLASSICAL GAS
145	145	166	3	LEATHERWOLF	ISLAND 90660/ATLANTIC (8.98) (CD) LEATHERWOLF
146	135	135	8	TKA TOMMY BOY	1011 (8.98) (CD) SCARS OF LOVE
147	NEW		1	SO	EMI-MANHATTAN 46997 (9.98) (CD) HORSESHOE IN THE GLOVE
148	129	120	6	METALLICA	ELEKTRA 60766 (8.98) (CD) KILL 'EM ALL
149	128	119	17	EXODUS	COMBAT 8169/IMPORTANT (8.98) (CD) PLEASURES OF THE FLESH
150	134	137	4	VARIOUS ARTISTS	WINDHAM HILL WH 1065/A&M (9.98) (CD) WINDHAM HILL SAMPLER '88
151	154	167	11	ROSANNE CASH	COLUMBIA FC 40777 (CD) KING'S RECORD SHOP
152	141	158	28	ERIC B. & RAKIM ●	4TH & B'WAY 4005/ISLAND (8.98) (CD) PAID IN FULL
153	144	133	20	ANGELA WINBUSH	MERCURY 832 733-1/POLYGRAM (CD) SHARP
154	119	99	41	MOTLEY CRUE ▲	ELEKTRA 60725 (9.98) (CD) GIRLS, GIRLS, GIRLS
155	126	123	26	GEORGE STRAIT ●	MCA 42035 (8.98) (CD) GREATEST HITS, VOL. II

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	143	141	13	ARETHA FRANKLIN	ARISTA AL 8497 (11.98) (CD) ONE LORD, ONE FAITH, ONE BAPTISM
157	146	128	88	RANDY TRAVIS ▲	WARNER BROS. 25435 (8.98) (CD) STORMS OF LIFE
158	NEW		1	SOUNDTRACK	EMI-MANHATTAN 48680 (9.98) (CD) SCHOOL DAZE
159	158	150	60	TESLA ●	GEFFEN GHS 24120 (8.98) (CD) MECHANICAL RESONANCE
160	NEW		1	SCARLETT & BLACK	VIRGIN 90647 (8.98) (CD) SCARLETT & BLACK
161	139	136	22	MSG	CAPITOL CLT 46985 (8.98) (CD) PERFECT TIMING
162	162	170	5	MIKI HOWARD	ATLANTIC 81810 (CD) LOVE CONFESSIONS
163	155	151	9	PUBLIC ENEMY	DEF JAM BFC 40658/COLUMBIA (CD) YO! BUM RUSH THE SHOW
164	151	152	5	BASIA	EPIC BFE 40767/E.P.A. (CD) TIME AND TIDE
165	NEW		1	3	GEFFEN GHS 24181 (9.98) (CD) TO THE POWER OF THREE
166	156	156	4	SOUNDTRACK	VIRGIN 90690 (9.98) (CD) THE LAST EMPEROR
167	148	147	48	GEORGIO	MOTOWN 6229ML (8.98) SEXAPPEAL
168	NEW		1	KIRK WHALUM	COLUMBIA FC 40812 (CD) AND YOU KNOW THAT!
169	169	—	18	AEROSMITH ▲	COLUMBIA PC 36865 (CD) AEROSMITH'S GREATEST HITS
170	NEW		1	BOOGIE BOYS	CAPITOL CL 46917 (8.98) I'M COMIN'
171	171	—	2	JOHN BRANNEN	APACHE 71650/CAPITOL (8.98) (CD) MYSTERY STREET
172	161	194	11	TONY TERRY	EPIC BFE 40890/E.P.A. (CD) FOREVER YOURS
173	153	139	24	THE SMITHS	SIRE 25649/WARNER BROS. (8.98) (CD) STRANGWAYS, HERE WE COME
174	147	138	18	DAN HILL	COLUMBIA BFC 40456 (CD) DAN HILL
175	NEW		1	BIZ MARKIE	COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD) GOIN' OFF
176	183	—	2	PROPHET	MEGAFORCE 81822/ATLANTIC (8.98) (CD) CYCLE OF THE MOON
177	178	—	2	THE CHRISTIANS	ISLAND 90852/ATLANTIC (8.98) (CD) THE CHRISTIANS
178	NEW		1	BRENDA RUSSELL	A&M SP 5178 (8.98) (CD) GET HERE
179	165	159	16	KASHIF	ARISTA AL 8447 (8.98) (CD) LOVE CHANGES
180	NEW		1	UNDERWORLD	SIRE 25627/WARNER BROS. (8.98) (CD) UNDERNEATH THE RADAR
181	181	196	4	GERALD ALBRIGHT	ATLANTIC 81813 (8.98) (CD) JUST BETWEEN US
182	185	192	3	STACY LATTISAW	MOTOWN 6247 ML (8.98) (CD) PERSONAL ATTENTION
183	184	187	3	CLANNAD	RCA 6846-1-R (8.98) (CD) SIRIUS
184	157	132	7	THE KINKS	MCA 42107 (8.98) (CD) THE ROAD
185	150	142	46	LISA LISA & CULT JAM ▲	COLUMBIA FC 40477 (CD) SPANISH FLY
186	166	145	24	THE O'JAYS	P.I.R. 53036/EMI-MANHATTAN (8.98) (CD) LET ME TOUCH YOU
187	173	157	33	ECHO AND THE BUNNYMEN	SIRE 25597/WARNER BROS. (8.98) (CD) ECHO AND THE BUNNYMEN
188	152	154	17	SHANICE WILSON	A&M SP 5128 (8.98) (CD) DISCOVERY
189	NEW		1	THE POINTER SISTERS	RCA 6562-1-R (9.98) (CD) SERIOUS SLAMMIN'
190	160	149	17	THE RAINMAKERS	MERCURY 832 795-1/POLYGRAM (CD) TORNADO
191	163	163	5	ELISA FIORILLO	CHRYSALIS BFV 41608 (CD) ELISA FIORILLO
192	167	165	6	PEABO BRYSON	ELEKTRA 60753 (9.98) (CD) POSITIVE
193	170	164	30	FASTER PUSSYCAT	ELEKTRA 60730 (8.98) (CD) FASTER PUSSYCAT
194	176	161	156	WHITNEY HOUSTON ▲	ARISTA AL8-8212 (8.98) (CD) WHITNEY HOUSTON
195	174	172	32	HIROSHIMA	EPIC FE 40679/E.P.A. (CD) GO
196	187	183	26	BANANARAMA	LONDON 828 061-1/POLYGRAM (CD) WOW
197	172	176	10	THE SCREAMING BLUE MESSIAHS	ELEKTRA 60755 (8.98) (CD) BIKINI RED
198	191	174	14	THE RADIATORS	EPIC BFE 40888/E.P.A. (CD) LAW OF THE FISH
199	179	175	18	THE RED HOT CHILI PEPPERS	EMI-MANHATTAN ELT48036 (8.98) (CD) UPLIFT MOFO PARTY PLAN
200	168	162	720	PINK FLOYD ●	HARVEST SMAS11163/CAPITOL (9.98) (CD) DARK SIDE OF THE MOON

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Steve Winwood 92
Stevie Wonder 41
Yes 70

JACKSON, D'ARBY BENEFIT MOST FROM GRAMMYS

(Continued from page 1)

say.

Other Grammy winners who got a boost include the first soundtrack from "Dirty Dancing," which contains the award-winning "I've Had The Time Of My Life"; the all-star release "Trio," which won a Grammy for Dolly Parton, Linda Ronstadt, and Emmylou Harris; country singers K.T. Oslin and Randy Travis; and venerable classical pianist Vladimir Horowitz, who was on hand to receive both the best-classical Grammy and the President's Special Merit award.

Suzanne Vega, who won no awards but did play during the program, gained steam at 28-store

Washington, D.C., web Kemp Mill Records. Simon, whose "Grace-land" was named record of the year, also benefited; sales of his 2-year-old album of the same name picked up at Kemp Mill and 40-store Miami-based Spec's Music.

Missing from the wake of this year's Grammys, however, were the out-in-left-field surprises that followed Grammy programs in years past. "There's nothing off-the-wall, like last year's Bobby McFerrin," says Cindy Barr, director of purchasing and product management for Spec's Music, referring to the sales boost McFerrin received from the 1987 awards show. Other non-

mainstream acts whose record sales have been boosted by recent Grammy shows include Amy Grant, Herbie Hancock, and Wynton Marsalis.

This year's Grammy telecast did have a larger audience than the '87 broadcast, which showed a decline from previous years. The '88 Grammys rang up a 21.1 rating and a 33 share, compared with the '87 show's 18.3 rating and 27 share (ratings are based on total U.S. television sets; shares are based on sets in use at the time of the broadcast).

This year's Grammys earned a higher rating than January's ABC-TV telecast of Dick Clark's American Music Awards, but the broadcasts posted similar shares. The American Music Awards broadcast—which was interrupted by President Reagan's State Of The Union address in the Eastern and Central time zones—pulled a 17.8 rating and a 34 share.

Music dealers and racks say both awards programs provide a catalyst for sales, but most point to the Grammys as having the greater impact. This is the first year in which the National Assn. of Recording Merchandisers built a point-of-purchase campaign for its dealers around the American Music Awards. NARM has supported the

Grammys with similar campaigns for several years.

"The Grammys are the bigger event for us, but the American Music Awards are making headway," says Gary Ross, executive vice president of marketing and merchandising for the 620-store, Minneapolis-based Musicland Group. Howard Appelbaum, vice president of Kemp Mill Records, agrees that the Grammys have the "bigger sales impact."

Mario DeFilippo, vice president of purchasing for Handleman Co., the industry's largest rack, says timing works to the advantage of the Grammys. Handleman promotes both the Grammys and the American Music Awards, but the latter's late-January air date "comes at a difficult time for us." The firm has more time to build up the Grammys, he says.

A dissenting opinion comes from George DeMartyn, division manager for Harrisburg, Pa.-based D&H Distributing Co., which racks in six states. He says the American Music Awards show "always does better for us, even though we treat each equally."

But DeMartyn says it is difficult for him to gauge how much of a benefit the awards shows deliver. "We promote Grammy very aggres-

sively, but we also make sure the product is positioned well in the stores and is featured in our best outlets. So, is it the Grammy broadcast or better merchandising or a combination of both?" he asks.

For his part, Musicland's Ross is convinced that the Grammys do move product. He cites the already-hot "Dirty Dancing" soundtrack and says its Grammy nod "definitely increased sales by several thousand units."

Printouts from Musicland's automated inventory system show a cause-and-effect boost for other titles, too, Ross adds. For example, Watley jumped from No. 48 to No. 28 on the chain's best-seller list.

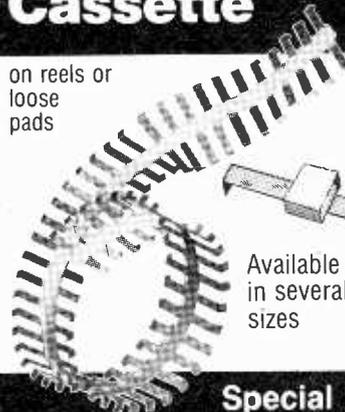
Other jumps reported by Ross include "Trio," from 163 to 57; "Introducing The Hardline According To Terence Trent D'Arby," from 19 to 17; and Jackson's "Bad," from No. 8 to No. 5. He adds that Musicland anticipated that Jackson would benefit from the Grammy broadcast, but the week's fast sales on "Bad" prompted the chain to place a reorder on the title.

Assistance in preparing this story was provided by Earl Paige in Los Angeles and Bruce Haring in New York.

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CANADIAN STUDY REVEALS HOME TAPING LOSSES

(Continued from page 1)

try that has long run into critics stating that its assertions about the extent of home taping were unfounded. The survey, conducted last summer, consisted of about 60 questions asked of 500 people in telephone conversations that lasted an average of 14 minutes. Among the findings:

- Of those surveyed in the 15-54 age group, 63% had home taped in the last year.

- A majority of those surveyed who expressed an opinion are in favor of compensation to reimburse rights' owners for income lost due to home taping, with heavy tapers most in favor of compensation.

- Heavy tapers and those who tape "to save money on buying albums" expressed the strongest support for compensation, with the method of compensation most favored being a royalty based on a percentage of the price of a blank cassette.

- Of heavy tapers who used more than 20 blank tapes in the last year, 67% earn more than \$25,000 a year and 45% have postsecondary education.

- Penetration of high-speed dubbing machines has reached 40%; dual-dubbing-machine penetration is 55% among heavy tapers.

- Some 47.6% of home tapers are taping more than in previous years.

Most startling, however, is the dollar figure and unit numbers the report concludes the industry is losing each year as a result of home taping in Canada. Previously, the best industry estimates placed the total at perhaps \$50 million or \$100 million.

The new report asserts that "the losses to the Canadian music industry from home taping are the equivalent of 68 million albums per year at the very minimum."

In its conclusions, FOR/CAST, the survey firm that conducted the study, calls for a royalty, which is

foreseen in the report as a percentage of the tape or hardware price with a fixed minimum. It should be negotiated by hardware and tape manufacturers and rights holders, with the Copyright Appeal Board being involved if necessary.

Of the 63% surveyed who said they had taped in the last year, 37% were heavy tapers (20-plus tapes a year), 46% were medium tapers (six-20 tapes), and 17% were light tapers (one-five tapes). Heavy and medium tapers were responsible for 93% of all home taping, the report found.

The survey found that home tapers used an average of 9.5 cassettes to tape music in the last year; the average heavy taper used 49.8 tapes a year.

Some 47.6% of home tapers were taping from sources they did not own, either prerecorded music, radio, or television. Among light, medium, and heavy tapers, there was little variance in the percentage of taping from owned and nonowned sources.

More than one-half of all home tapers made their own tapes to save money, and one-third made tapes in order to trade with friends. The most-cited reasons to tape were to select favorite songs (86%), listen in the home (82%), and listen in the car (57%).

The survey found that consumers often buy one tape and reuse it several times to duplicate—perhaps fueling the argument for a high levy. Among the home tapers, 45% reuse tapes twice or more.

The profile of a home taper was fleshed out in the report. There's no difference between the educational backgrounds of home tapers and nontapers, but home tapers tend to be younger, and 86% of heavy tapers are in the 15-34 age group. The finding of 67% of heavy tapers with incomes of more than \$25,000 a year was surprising, given that only 56% of light tapers and 63% of medi-

um tapers have similar income levels. That appears to indicate that consumers tape more when their income is higher.

In the total sample, pop and rock were the most popular forms of music taped.

The survey went so far as to ask people about their attitudes toward compensation. A 1983 survey commissioned by the federal government indicated modest resistance to some form of reimbursement, but this study indicates broad support for it. Of the total sample, 43% favor and 42% oppose compensation. Of those who favor compensation, 45% are strongly in favor of it.

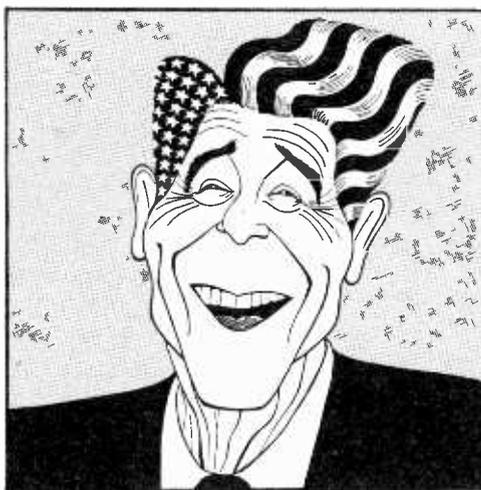
Further, the heaviest users of blank tape appear to be the strongest supporters of some sort of compensation or reimbursement for creators. Some 54% of heavy tapers strongly favor compensation. The preferred method of compensation is the levying of a royalty on blank tape, although that was also the most strongly opposed.

The survey calculated the losses due to home taping by a complex formula. It took the total populations of the two surveyed cities—Toronto and London, Ontario, with a combined population of 3,663,166—multiplied it by the percentage of the population that is age 15-54 (58.9%), multiplied that number by the number of tapes used on average to record music annually (9.5), multiplied that number by the percentage of sources of music not owned by tapers (47.6%), multiplied that number by the total population of Canada (25,641,500), divided that number by the population totals of Toronto and London, and came up with a total annual taping for nonowned material of 68,199,256 tapes.

The survey calculates the loss of industry royalties at \$100 million a year.

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Trans World To Run Music, Vid Shops At Crazy Eddie

BY MARK MEHLER

NEW YORK Trans World Music, a 319-store entertainment-software chain based in Albany, N.Y., has reportedly agreed to lease the music and video departments in 42 Crazy Eddie consumer electronics stores located in the New York metropolitan area.

A spokesman at Trans World would not confirm or deny that an agreement in principle has been reached, but he notes that no contracts have yet been signed. However, Burt Goldstein, executive vice president of Benel Distributors Ltd., the privately held firm that had been operating the music/video shops at Crazy Eddie locations, confirms that Trans World has been selected as the new lessee (Billboard, March 5).

Goldstein says Benel has dropped its suit against Crazy Eddie; in that action, Benel had sought to maintain its license to do business as the Music and Movies Place at Crazy

Eddie stores. Nevertheless, Benel, which has been operating under Chapter 11 protection since the summer (Billboard, Sept. 12), now plans to sue Crazy Eddie for damages, Goldstein adds.

For the past month, Benel has been liquidating its leased departments, and it will be closing down some locations soon. Goldstein said he expects Trans World to begin operating the business by the end of March.

He says the suit to maintain the licenses was dropped "because we couldn't continue sustaining any more losses while the litigation dragged on."

The music and video operations at Crazy Eddie generated about \$25 million in annual sales.

Crazy Eddie officials were unavailable for comment at press time. The beleaguered retailer, which was taken over by new management in November, has been trying to stem heavy losses in its mainstream electronics business.

RKO Buys Super Video

BY EARL PAIGE

LOS ANGELES RKO Warner Theatres Video has catapulted itself into the front ranks of U.S. video retailing with the purchase of supermarket-video-department operator Super Video.

Acquired through a cash stock purchase from General Cinema, the Hanover, Mass.-based Super Video operates more than 370 video departments from eight district offices around the country.

RKO Warner Theatres Video, a wing of the diversified ALMI Group, is now involved in four segments of home video. In addition to its supermarket arm, the New York-based firm has company-owned superstore operations that include the Video Shack chain, which will be expanded from 20 to 45 units within the next 12

months. RKO Warner also services the Adventureland Video franchise stores. When it acquired the then-financially troubled Adventureland chain almost nine months ago, that company comprised in excess of 450 stores in 37 states (Billboard, June 6), although many of those stores have since defected from Adventureland's ranks.

Beyond its store ventures, RKO additionally operates what chairman Michael Landes describes as a "worldwide mail order division serving both consumers and institutional customers."

A General Cinema spokeswoman declined to reveal the terms of the Super Video sale, which leaves General Cinema "with no residual interest" in the company. General Cinema invested in Super Video when it was started in 1985.

CBS/FOX VID SHIFT RUMORED

(Continued from page 4)

trary, though persistent, are "not very important."

"It's like a marriage—people are always wondering if you are going to break up," says Meyer. "The fact is, it has been a very successful partnership—the most successful co-venture in the video business. Hopefully it will endure."

Nevertheless, informed sources point out that Fox fuels the partnership with a steady diet of A titles produced and distributed theatrically by 20th Century Fox. Meanwhile, CBS Inc. chips in with a relatively small amount of product produced for broadcast television. CBS Inc. also owns the rights to a catalog of feature films that have been released by CBS/Fox.

The speculation that Fox wants to go it alone is largely based on Fox's top-heavy contribution to the video supplier.

"The question is, What does CBS bring to the party? The answer is, Nothing," says an official at 20th Century Fox. "When the joint venture was formed, there were plans

for CBS to contribute music and made-for-TV movies. We really haven't seen that happen." The official adds, however, that the breakup rumors are "absolutely untrue."

Observers predicting a corporate divorce say that Murdoch wants full control of the companies he is involved with. When the Australian publishing magnate purchased a 50% interest in Fox in April 1985, he bought the other half less than six months later. Currently, Murdoch is involved in only one joint venture. His company, News Corporation Ltd., publishes Elle magazine and Premier magazine with Hachette Publishing, a company based in France.

"You hear those rumors all the time," says a former CBS/Fox executive who asked not to be identified. "But I think by the end of the summer it will be Fox Video. The partnership has become a cash cow for CBS Inc. and the people at Fox are starting to let people know they are putting in more than they are getting."

DELCO PLANS DAT PLAYER FOR GM CARS

(Continued from page 3)

ture" of DAT, although no recorders are yet available here except on the "gray market."

Meanwhile, the Delco executive says, "I believe some manufacturers are willing to make [prerecorded] DATs available." At present, only the West German Capriccio label has DATs on the U.S. market, although GRP plans to release some this spring, and a couple of other small labels are waiting in the wings.

"Granted, we're very early for DAT," concedes Helm, "but we want to indicate to GM customers that we have it available in our

product line."

Helm stresses that Delco is not neglecting CD players in its game plan. In fact, GM will offer an in-dash unit as a factory-installed option on its 1989 models, due out in the fall. (The price is under review and will be announced March 21.) Since many buyers are uninterested in an audio system that has to be installed outside the dashboard, Helm notes, "We anticipate a significant [sales] increase as it becomes an integral part of the car."

He says he doesn't know how many CD players GM has sold to date. **KEN TERRY**

MCA RESTRUCTURES JAZZ DIVISION

(Continued from page 6)

along with him. The new move, he says, signifies that all are full employees of MCA.

Myron Roth, president of MCA Records, said the move would enable the jazz division to take greater advantage of MCA Records' expertise and manpower. "We consider jazz an important business here," said Roth, "and in this way it can receive the same emphasis that we give to all the other styles of music."

Among the labels handled by MCA Jazz will be the revitalized Impulse! line, Zebra, and a "substantial part of the promotion and marketing" for

the MCA Masters Series, which will continue to be run out of Nashville, adds Schultz. Kennedy, Higashioka, and Lucoff will also work with Narada Records, the Milwaukee-based new age label distributed by MCA.

The integration of the division into MCA proper has been handled in such a way, says Schultz, that "there are other key people in the corporation who are now also responsible [for seeing] that jazz gets taken care of. From that point of view, it represents progress for my staff—and, more importantly, for our artist roster."

6-BY-12 PACKAGE'S EFFECT ON CD PRICES

(Continued from page 9)

cent or 2 cents per unit. Paperbacks are about as easy to steal as jewel-box-only CDs, but this simple device has been shown to reduce theft far, far more than I suspect current CD packaging will.

Record retailers should take advantage of this antitheft technology. It would pay for itself by reducing shrinkage and by helping to lower CD prices, which would generate additional sales.

Record dealers also have favored 6-by-12 packages because they fit into existing store fixtures. This, in my view, is a more serious concern than security. At a certain stage in the short history of the CD, many retailers were probably uncertain as to whether it would survive. Quite reasonably, they were hesitant to spend \$10,000 or more in order to refixture their stores to accommodate jewel boxes in an attractive, secure, and cost-effective manner.

Today, however, I think everyone would agree that the CD will be around for a while. To ask the record labels to present CDs in these wasteful 6-by-12 packages at this point only results in higher prices. Retailers should be prepared—in their own self-interest—to refixture their stores to offer CDs in jewel boxes. They should also present cassettes and DAT tapes in the smallest and most cost-efficient packaging available. Otherwise, they threaten to do themselves in.

As the more perceptive retailers have noted, CDs in 6-by-12 packages take up a great deal of space. In fact, once the compact disk is placed in one of these packages, it is no longer compact. Two CDs take up as much space as three LPs. Thus, as retailers replace LPs with CDs, they will soon find that they cannot offer as wide or as deep a range of material to the consumer. Alternatively, they would

have to expand the size of their stores to accommodate the same amount of inventory on CD. Surely it would be cheaper just to come up with more imaginative fixtures in existing stores.

Up to now, many retailers have noticed dramatic increases in dollar volume, due to the higher prices of CDs. But, as CD prices come down (and they will come down, even with 6-by-12 boxes, to somewhere around a couple of dollars more than LPs), the reduced inventory levels created by the current packaging will lead to a marked decrease in dollar turnover. Once CD prices fall to near parity with LPs and tapes, a one-third reduction in the number of units for sale in a given store could depress cash flow severely.

Don't blame the record labels alone for high CD prices. Retailers have it within their power to effect an immediate price cut of between \$1 and \$2. There is no doubt that if record labels didn't have to make these 6-by-12 packages, we'd lower our prices very substantially.

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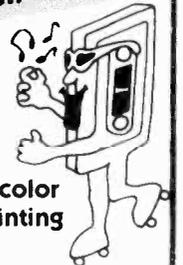
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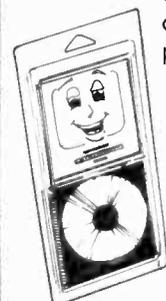
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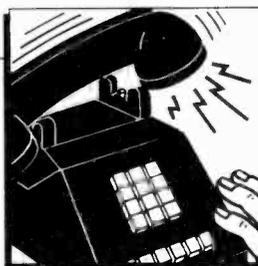
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INSIDE TRACK



Edited by Irv Lichtman

KEYNOTE COMMENTS: CBS Records president Al Teller's keynote address to the annual convention of the National Assn. Of Recording Merchandisers on March 12 will, Track hears, offer an upbeat and comprehensive review of the industry's standing today and its prospects for the future. Both the manufacturer and retail segments of the business will be addressed directly.

VERY SPECIAL DONATION: A notable NARM event on March 12, too, will involve the presentation by A&M Records of a multimillion-dollar check to Eunice and Sargent Shriver of the Special Olympics. The check represents proceeds from "A Very Special Christmas," a star compilation album released by A&M in time for Christmas 1987.

WELCOME, PARTNERS: Warner Communications Inc., HBO, and six multiple-systems cable operators have become equal investors in Movietime, the Los Angeles-based basic cable service that specializes in entertainment programming about the world of feature films. New investors make up 80% of the channel's ownership. Started in the summer and now affiliated with 117 systems with 4.2 million subscribers, Movietime also features a "Soundtracks" segment with music-oriented spots. CBS Records, an advertiser, may be involved in a new music show on the channel. Five ex-staffers of MTV work for Movietime.

LOTS TO TALK ABOUT: Capitol/EMI-Manhattan/Angel is hosting its first convention in 11 years—a time span marked by vast changes in the company's structure—at the Registry Hotel in Los Angeles April 27-May 1. Under the slogan of Breaking Sound Barriers, the CEMA meet will gather label execs and sales/promo staffers from across North America. Product presentations, international a&r/marketing panels, pop and classical performances, and a banquet in honor of field personnel will be featured.

AN OUT-OF-COURT SETTLEMENT has been reached in a suit brought by former Capitol national album promo director Bill Bartlett against the label and its former promo chief Walter Lee. Among Bartlett's charges was that Lee used a cattle prod on him. Bartlett, who left Capitol last year after eight years with the label, recently joined MCA Radio Network as director of affiliate relations.

SOMETHING SPECIAL: Julio Iglesias is the first foreign act set to host a special on China TV. Dick Alen of William Morris says the Chinese Cultural Ministry estimates a potential audience of 250 million, which, Track has been informed, translates to a U.S. rating of 105.

PIRACY TWIST: A raid based on a novel application of law was made on two Video 4 U stores in Los Angeles March 1. It turned up 254 alleged bootleg versions of "Platoon," "Predator," and other hit movies. With assistance from the Motion Picture Assn. of America, the Los Angeles Sheriff's Department took the action based on a penal-code violation rather than copyright infringement. "It's failure to disclose origin of the recording," says Detective Rod Kusch of the penal-code section. No arrests were made, and Kusch will not disclose the store owners' identities.

THREESOME'S HOW-TOS: Brian Holland, Lamont Dozier, & Eddie Holland will draw on their Motown backgrounds to offer insight on the ingredients of a hit song at a National Academy of Songwriters seminar March 21 at Los Angeles' At My Place. The writing team is to be inducted into the Songwriters Hall of Fame in New York April 18. Tickets are \$4 for NAS members, \$8 for nonmembers. For more information on the seminar, call 213-463-7178.

FINALLY! Jay Boberg, president of I.R.S. Records, turns 30 Tuesday (15). The precocious executive has

been heading up the label for some nine years.

FIFTY-YEAR WRITING/PUBLISHING veteran Robert Mellin says he's looking for a buyer for the remaining 50% of his publishing catalogs, the foreign Franco-London Music and domestic Plaza Sweet. The two firms own more than 5,000 copyrights and six soundtrack scores, including songs by Paul Anka, Buddy Greco, Carole King, Harry James, Duke Ellington, Fats Domino, Rudolph Friml, and Les Paul. Mellin himself is the author of 1,000 songs, among them "My One & Only Love" and "I'm Yours" . . . Include Sam LeFrak and Herb Moelis among those taking a hard look at the possibility of buying Columbia Pictures' music publishing holdings.

TUFF CITY RECORDS, a 5-year-old rap and dance music label headed by former music journalist Aaron Fuchs, is setting up headquarters in Manhattan. The indie label's new address is Room 1203, 161 W. 54th St. Tuff City's phone number is 212-262-0385 . . . New York and Miami music business haunt China Club gets a Los Angeles counterpart in May.

MAKING HIS NIGHT: A 6-year-old attending one of Michael Jackson's performances at Madison Square Garden in New York was frightened by the high sound level. While his charge attempted to allay his fears, a good samaritan did his bit by giving them his business card and promising to send a Jackson "care package" full of promotional goodies. The young man made it through the performance. The good samaritan was Don Eason, VP of black music promotion at E/P/A. And, unbeknownst to Eason, the child's companion was a Billboard staffer.

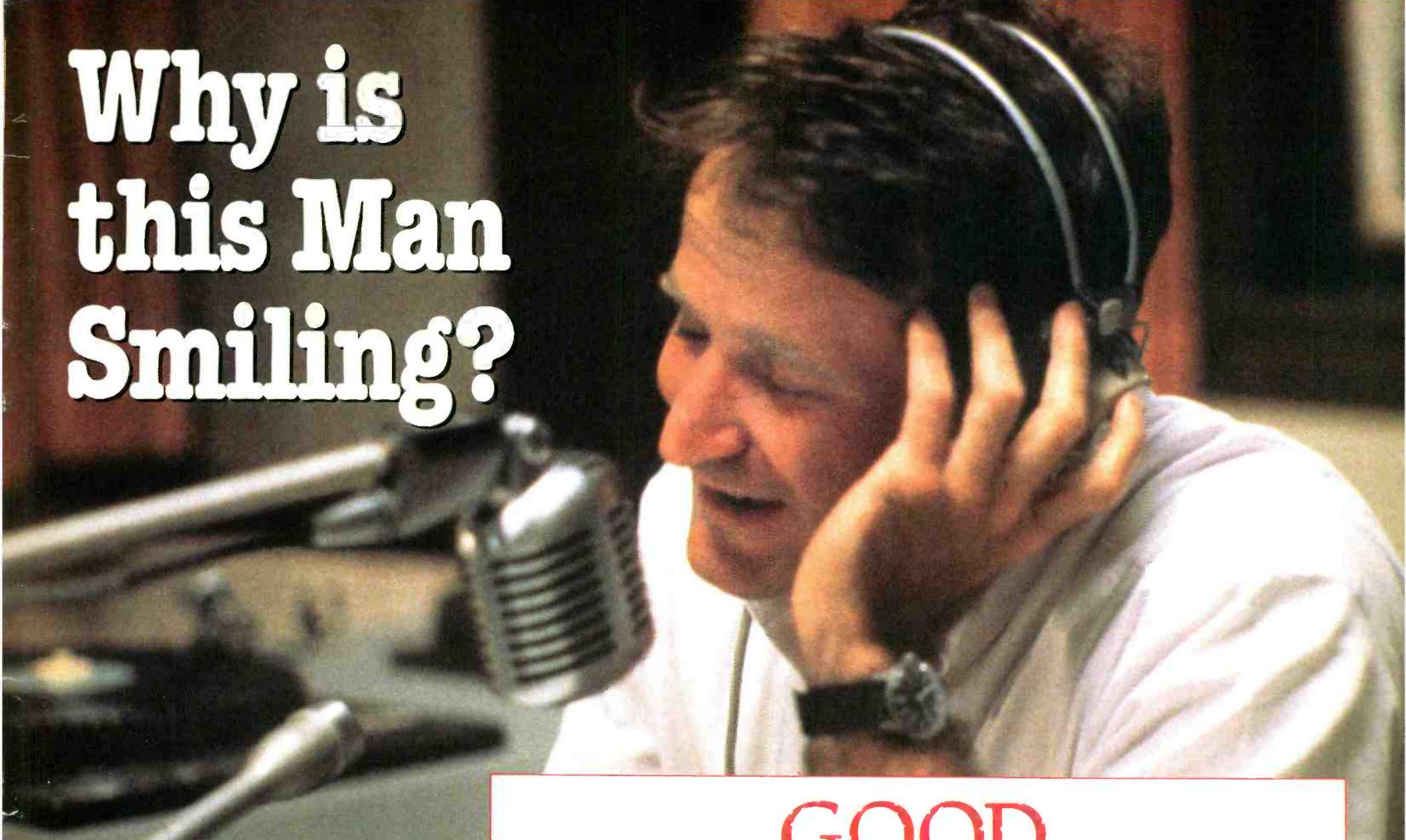
MEMORABLE MEMORABILIA: An auction of music memorabilia to raise funds for the T.J. Martell Foundation for Leukemia and AIDS Research has generated fascinating contributions for the event, scheduled for June 18 at Sotheby's in New York in association with the Hard Rock Cafe. Items include Michael Jackson's concert fedora (signed), a guitar signed by all members of U2, a giant plaque containing all of Bruce Springsteen's album covers (signed), original sheet music by Bob Dylan (signed), the sheet-music score of "Phantom Of The Opera" (signed by composer Andrew Lloyd Webber), the jukebox used in George Michael's "Faith" video (signed), a gold record for David Byrne signed by members of Talking Heads, a giant painting by Miles Davis, and an oil of Frank Sinatra by Tony Bennett. For more info on the event, call Jack Rovner of CBS at 212-975-6017.

OIL WILL FLOW TO U.S.: Although initial reports suggested that Australian band Midnight Oil's U.S. dates had been canceled due to visa problems, a spokesman for the group says that the situation has been resolved and the group will indeed perform here, perhaps as soon as late April. The original U.S. tour, set to begin in March, was canceled because of a leg injury suffered by lead singer Peter Garrett at a recent New Zealand show. The spokesman says that differences between the controversial CBS act and immigration authorities were cleared up "very quickly."

ADULT ACTION of the highest sort is being watched by video retailers as the widely publicized Fort Wayne Books vs. the state of Indiana case will now go before the U.S. Supreme Court. The case goes back to early 1984, when authorities padlocked and seized the inventory, equipment, and corporate assets of Fort Wayne Books and that of two other outlets. Both the Video Software Dealers Assn. and the American Booksellers Assn. have filed amicus curiae briefs. Attorney John Weston, representing the plaintiffs in Fort Wayne Books vs. Indiana, says, "The issue is whether the RICO-statute concept may be utilized as a basis of forfeiture of proceeds generated by business simply because two or more items disseminated by the business have been determined to be obscene. The question is whether using RICO is constitutionally consistent with the First Amendment."

VESTRON RETAIL EXPANDS: The Video Store, a retail arm of Vestron Video operating 37 stores in four states, is set to move into Charlotte, N.C., with Linda Lauer as district manager, according to retail web president Jack Messer. Lauer, formerly a principal in stores in Arizona and a board member of VSDA, as is Messer, could not be reached.

Why is this Man Smiling?



The Original Soundtrack **Good Morning, Vietnam** (SP 3913), in the few weeks since release, has powered past Gold and is nearing Platinum.

The first single, **"What a Wonderful World"** (AM 3010) by **Louis Armstrong** has bulletted up the CHR and AC charts and is driving people into record stores.

The next two singles **"I Got You (I Feel Good)"** (AM 3022) by **James Brown** and **"Baby Please Don't Go"** (AM 1201) by **Them** have just shipped, and are two more reasons why

The year's biggest soundtrack and the year's biggest film show no signs of letting up.

Thanks to our partners at Touchstone Pictures, and congratulations to **Robin Williams** for his **Best Actor Academy Award nomination.**



Album produced by David Anderle
On A&M Records, Compact Discs,
and BASF Chrome Tape

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GOOD MORNING, VIETNAM



THE ORIGINAL MOTION PICTURE SOUNDTRACK

WE'RE COMMITTED.



THE CURE
KISS ME, KISS ME,
KISS ME



DOKKEN
BACK FOR THE
ATTACK



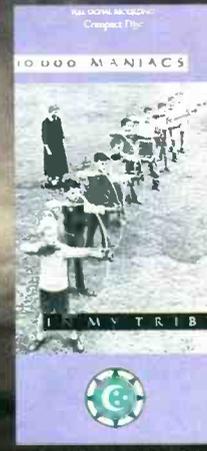
FASTER PUSSYCAT
FASTER PUSSYCAT



THE SISTERS OF
MERCY
FLOODLAND



KEITH SWEAT
MAKE IT LAST
FOREVER



10,000 MANIACS
IN MY TRIBE

WE'RE CRAZY ABOUT OUR ARTISTS...

ON ELEKTRA SUPERIOR-QUALITY CASSETTES, COMPACT DISCS AND RECORDS

