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VOLUME 100 NO. 17

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

April 23, 1988/\$3.95 (U.S.), \$5 (CAN.)

Metropolitan Broadcasting Sale Hits New Pay-Out High

BY PETER LUDWIG

NEW YORK In the largest radio transaction to date, New York-based Sillerman Acquisition Corp. will acquire New York-based Metropolitan Broadcasting Corp. for \$40 million in cash and \$260 million in debt assumption.

Metropolitan owns and operates seven stations—KTWV “the Wave” Los Angeles; WNEW-AM-FM New York; WMMR Philadelphia; WWBA Tampa/St. Petersburg, Fla.; KRLD Dallas; and WOMC Detroit—as well as the Texas State Radio Network.

Sillerman Acquisition is an affiliate of the investment firm of Sillerman-Magee Communications Management Corp.—the largest

shareholders of Legacy Broadcasting. Sillerman Acquisition was formed for the sole purpose of acquiring Metropolitan.

The \$300 million deal surpasses the \$285 million paid in 1986 by top management of Metromedia and Morgan Stanley & Co. to purchase

(Continued on page 14)

Bills Pending In 19 States Target Sex, Violence VIDEO RETAILERS UNDER FIRE

BY BILL HOLLAND

WASHINGTON Over the past year, state lawmakers across the country have increasingly focused on video retailers in response to the demands of parents’ and citizens’ groups that they curb the availability to minors of violent and sexually explicit material

in the entertainment media.

Both the Video Software Dealers Assn. and the Motion Picture Assn. of America say they are astonished by the number of pending bills in state legislatures that would mandate either MPAA labeling of product or dealer enforcement of rules against renting or selling certain

kinds of titles to minors.

Currently, more than 60 different bills along this line are pending in 19 states. Illinois, Tennessee, Maryland, Colorado, and Georgia have passed measures that await only the governors’ signature to become law. Other bills are wending their way through the statehouses of New Jersey, Rhode Island, New Hampshire, Virginia, Alabama, Nebraska, New York, Michigan, Hawaii, California, Kansas, Pennsylvania, Massachusetts, and Missouri.

The VSDA and MPAA say that the impetus for this tidal wave of legislation is coming not just from conservative, anti-pornography groups, but from moderate and liberal constituents as well.

(Continued on page 81)

Major Labels Eye Airplay Alternatives

This story was prepared by Dave DiMartino and Yvonne Olson.

LOS ANGELES The growing importance of college and alternative radio in breaking new artists is increasingly reflected by major-label efforts to maximize such exposure.

At several major labels, alternative-marketing teams have been established, often with the goal of crossing college/alternative hits to the top 40 market. In some cases, this enables them to bypass once-adventurous album rock outlets entirely.

For their part, the college and alternative outlets contacted by Billboard confirm increased interest—and promotional support—from the majors.

These outlets, however, can sometimes pose problems for the

(Continued on page 19)

L.A. Judge Finds Pisello Guilty Of Tax Evasion

BY CHRIS MORRIS

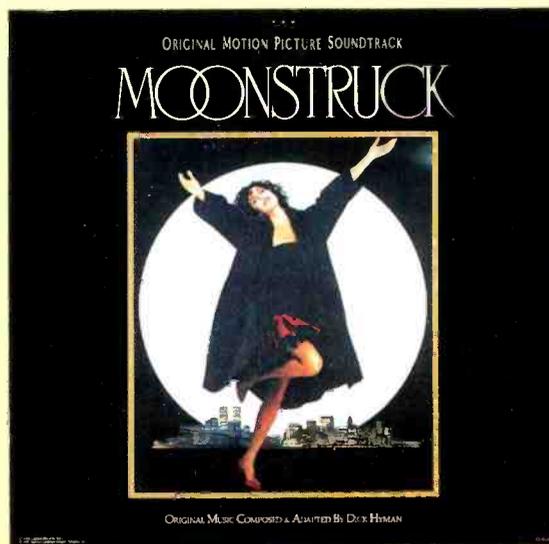
LOS ANGELES Salvatore Pisello was found guilty in U.S. District Court here April 8 of evading federal income taxes on nearly \$400,000 during the years 1984-1985.

The verdict, which came on the eighth day of the nonjury trial of the reputed Gambino crime-family figure, climaxed a week of sometimes sensational testimony delimiting Pisello’s labyrinthine dealings in the record business.

The major bombshell was dropped during defense testimony April 7 by New Jersey-based wholesaler John Gervasoni, who claimed that in 1984 cutout broker Ranji

(Continued on page 77)

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Arista's 'Super' Price Point On Hall & Oates CD

BY GEOFF MAYFIELD

NEW YORK Arista and BMG Distribution will market the compact disk of the new Daryl Hall & John Oates album, "Ooh Yeah," at a cost below their usual front-line price. It is the first time a superstar CD has been introduced at such a price.

"Rather than deal our way down, we are coming out with the CD at a much lower price—almost a whole dollar off wholesale," says Jim Cawley, vice president of sales for Arista.

Cawley stresses, however, that the move should not be construed as a commitment by either Arista or its distributors to establish a new price point. "This is just a one-selection sit-

(Continued on page 77)



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5/6 Rochester, NY, 5/7 Cambridge, CN, 5/8 Toronto, CN, 5/9 Montreal, CN, 5/11-12 Boston, MA, 5/13 New York, NY

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VOLUME 100 NO. 17

April 23, 1988

NAB RALLIES BROADCASTERS

At the National Assn. of Broadcasters's 66th annual convention, NAB leaders called on broadcasters to unite and to take a more active role in the fight for or against key pieces of legislation (page 6). The convention, held April 9-12 in Las Vegas, also featured a seminar on the FCC's indecency standards, listeners' right to privacy, and other "on-air perils" (page 10). **Page 29**

Sting Dons New Hat

Sting, a crusader for esoteric music, has co-founded Pangaea Records, a label dedicated to cultivating artists whose music defies easy categorization. The label has already licensed four previously released albums and plans six new releases before the year is up. **Page 21**

TNN: A 5TH-ANNIVERSARY SUPPLEMENT

The Nashville Network provides a case study in how to plan, launch, maintain, and fine-tune a successful business and creative venture. Gerry Wood, Billboard's general manager/Nashville, charts the cable network's story. **Follows page 44**

Merger Mania

This is shaping up as a year of heavy consolidation in the home entertainment industry. The past two weeks alone have witnessed at least five major acquisitions or reports of serious discussions, and analysts and industry execs say more activity is on the way. Mark Mehler reports. **Page 67**

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Roy Disney Group Buys Music Plus Shamrock Holdings Gets Its Chain

BY EARL PAIGE

LOS ANGELES The acquisition of the 54-store Music Plus by Shamrock Holdings here is viewed as part of a buying spree affecting all segments of the retail industry.

Under terms of the deal, officially announced April 7, Burbank, Calif.-based Shamrock, an investment firm headed by Roy E. Disney, has agreed to pay an undisclosed sum of cash for all capital shares of the five

Music Plus owners, with Lou Fogelman remaining as president and CEO and retaining his equity interest (Billboard, April 16).

The acquisition follows the monthslong ownership struggle at the 210-store Wherehouse Entertainment chain, the target of an unsuccessful hostile takeover by Shamrock.

Wherehouse—which competes with Music Plus along with 11 Tower Record/Tower Video stores and

74 units of Musicland here—was eventually acquired in February by New York investment firm Adler & Shaykin.

The Music Plus deal comes on the heels of the sale of Musicland to its top executives (Billboard, Feb. 29).

"The music business has had two good years back-to-back," says James Bonk, executive vice president at 215-store Camelot Music in Ohio, operating in 28 states. "We're attractive again."

But Bonk sees interest in music retail deals as part of a general retail trend. Home entertainment retail "is not any different than other specialty retail segment," Bonk contends. "There are a lot of buyouts, a lot of acquisitions right now."

Ron Rotter, an analyst here with Morgan, Olmstead, Kennedy & Gardner, is not certain how the Music Plus deal fits in the current parallel trends toward consolidation and expansion. Early on, Rotter had questioned the sincerity of Shamrock's Wherehouse bid.

"It depends on how you look at all this," he says. "There are a lot of changes in management going on. Wherehouse did not bring top dollar when it was all over. There's a lot of what I would call turmoil."

Neither Fogelman nor Stanley Gold, Shamrock president/CEO, will comment beyond a prepared release, but observers put the Music Plus sale price in the \$40 million-\$50 million range. "That's just a guess," (Continued on page 80)

Atlantic's Glew Resigns; Key Post At Epic Rumored

BY STEVE GETT

NEW YORK Rumors of a major shake-up at the senior-executive level of the CBS Records Group, widely speculated for several months, intensified when Atlantic Records executive vice president/general manager Dave Glew resigned April 12, reportedly to head up Epic/Portrait/Associated Records.

At press time, CBS had no official comment on Glew's possible role at the label, and calls to the former Atlantic executive were not returned. However, several high-ranking CBS executives say

Glew is set to assume a key post overseeing EPA's day-to-day operations.

Glew, who had been with Atlantic since 1969, is being replaced by creative marketing services vice president Mark Schulman, a veteran at the label (see Executive Turntable, page 4).

CBS also would not comment on persistent rumors that Al Teller, president of CBS Records, will be leaving the label. However, many company executives and other reliable industry sources have told Billboard they believe Teller is set to leave his post shortly and that (Continued on page 75)

U.K. Pact Viewed As Model

MCPS, BPI Reach Home Video Accord

This story was prepared by Nick Robertshaw and Peter Jones in London and Ken Terry in New York.

LONDON After three years of negotiations, the U.K. Mechanical Copyright Protection Society and the British Phonographic Industry have reached agreement on mechanical royalty rates for home video product. Most of the video titles produced by BPI's 170-odd member companies—which have about 60% of the U.K. nontheatrical video market—are longform music videos.

While this deal is not the first of its kind in Europe—similar pacts are in effect in Belgium, the Netherlands, Italy, and the Scandinavian countries—an MCPS spokesman opines that it might serve as a model for home-video-mechanical deals in other lands.

The pact, which goes into effect May 15 and runs through 1989, sets a mechanical rate of 6% of published dealer price for all videos with a music content of at least 80%. (The figure is based on "weighted duration," a system that assigns different values to background and featured music.) The mechanical percentage declines in proportion to the music content; thus, for example, the rate on a video with 40% music content would be 3%.

Even on a title with maximum music content, the mechanical bite is less than MCPS' previous home video rate. Originally set at 8.5%, the maximum rate was reduced to

7% about five years ago.

Since this official rate was negotiated with only some BPI members, however, the MCPS stands to gain substantial added income from the new deal. Moreover, the agreement applies retroactively to product released since October 1986—another source of revenue for MCPS.

Nevertheless, BPI legal adviser Patrick Isherwood doesn't believe the retroactive feature will adversely affect BPI members. "Many companies have been paying at the old

rate of 7%, some are on accounts, and a few have not paid anything at all," he points out. "In the [last-mentioned] case, they will have to pay off their outstanding debts, but I think most people have been making a provision anyway."

Graham Chapman, MCPS commercial operations director, sees the pact as an antidote to the "anarchy in the video market over the past six years" and hopes that non-BPI firms will fall into line. (Continued on page 78)

IMMC Announces Panels; Coke Exec To Keynote

MONTREUX, Switzerland In keeping with the upcoming International Music & Media Conference's emphasis on the role of corporate sponsorship in the global music and media scene, Bill Lynn, corporate media director for Coca-Cola Inc., has been tapped to deliver one of several May 12 keynote addresses here during the third annual May 11-15 IMMC gathering.

The IMMC organizers have also released a list of guest speakers and panelists as well as a schedule of panels and workshops. Additional keynote speakers will be named shortly.

Among the hot topics to be discussed are a number of European music rights issues, including central accounting. On hand will be representatives of several European performance rights and music industry organizations, including Ekke Schnabel of BMI; Patrick Isherwood of the British Phonographic Industry; Hein Endlich of BUMA/STEMRA; and Jacques Monnet of SACEM.

Music business participation is expected to be strong, with speakers drawn from both sides of the Atlantic, including Bruce Lundvall of Capitol and Blue Note Records; (Continued on page 72)

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Nelson To Release Oscar Champ At \$89.95 'Emperor' Vid Due In Late Summer

BY JIM McCULLAUGH

LOS ANGELES Nelson Entertainment emerged as the big home video winner at the March 11 Academy Awards as "The Last Emperor" swept the event with nine awards, including best picture. Nelson is planning a late-August or early-September video release of the epic film.

In addition to best-picture honors, "The Last Emperor" won for director (Bernardo Bertolucci), screenplay adaptation, art direction, cinematography, film editing, costume design, original score, and sound.

It was the most lopsided victory for a film since 1962, when "West Side Story" won 10 Oscars, and 1960, when "Ben Hur" won 11.

Nelson will probably release the film at the \$89.95 price point, according to Rand Bleimeister, executive vice president. Meanwhile, Columbia, the film's theatrical distributor, is placing "Emperor" in broader release. To date, it has racked up approximately \$25 million in domestic box-office receipts.

While marketing plans are still being formulated, Bleimeister says the scope of the home video campaign should be in the \$2 million range and that a commercial sponsorship arrangement is a "very likely possibility."

The cassette, he says, will almost certainly be Nelson's biggest-selling title ever. He says the sheer number of awards now makes it the

most "significant" home video title of the year. Last year's best-picture winner, "Platoon," sold 380,000 units.

The company's current best seller is "The Princess Bride," which has sold 285,000 copies and is the first Nelson title to utilize television advertising. Bleimeister says television will be used extensively for "The Last Emperor," including spots four to six weeks after street

date.

The other big home video winner was MGM/UA Home Video, which tentatively plans to release "Moonstruck" in late August. The film won best-actress honors for Cher and the best-supporting-actress award for Olympia Dukakis. Additionally, it won for best original screenplay.

Ralph Tribbey, vice president of
(Continued on page 72)

Disney Launching U.K. Unit Move Ends Distrib Ties To Rank

LONDON Walt Disney Home Video plans to launch its own U.K. operation in the fall, bringing to an end a seven-year sales and distribution association with Rank Home Video.

Currently, Italy is the only country outside of North America in which Disney has its own video company.

The new operation will be known as Buena Vista Home Video and will be headed by Phil Jackson, who will report to Walt Disney Europe managing director Stuart Warrenner. Both men are closely linked with Rank: Warrenner left Rank in the summer, and Jackson replaced him as general manager.

There has been much speculation on Rank's chances of winning a renewal of its sales and distribution deal with Disney in the face of strong competition from other major U.K. distributors, but Warrenner says, "In the light of the outstanding stream of upcoming Touchstone and Disney product, we know the time is right to fortify our market position by distributing this product ourselves."

No details of the proposed Buena Vista sales and marketing forces have been announced as yet, and Rank is expected to continue selling Touchstone and Disney titles at least until the end of this year, well beyond the official
(Continued on page 80)

A&M Folding 6-Year-Old Latin Unit

BY CARLOS AGUDELO

NEW YORK A&M Records has decided to fold its 6-year-old Latin music division due to currency devaluations in Latin America and disappointing sales of Latin product in the U.S.

According to José Quintana, the division's director and founder, the company felt it did not have an adequate international sales structure to overcome adverse market conditions—and properly serve its artists.

"We conclude that in order to be

successful, we have to have direct control over our sales," Quintana says. "It is too bad, because I feel we were in the upswing, and several of our artists were doing very well."

The company has a roster of about a dozen acts; two of them, Maria Conchita Alonso and Luis Angel, currently figure prominently in Billboard's Top Latin Albums chart.

While closing the division, A&M has left a door open to the Latin market. According to a company statement, "The label will devote increased attention toward the marketing of artists signed to A&M

Records in the domestic Hispanic marketplace, as [it has] done with the recent Spanish-language releases from Suzanne Vega ['Luka'] and Sting ['Nada Como El Sol']."

The company has been operating in Latin America through licensees. In the U.S., A&M Latin product is distributed by WEA.

According to Quintana, the actual closing date of the division depends on the outcome of negotiations to transfer the operation in a single package to another company. Proposals are circulating, and several companies are interested in the idea, says Quintana. He adds that most of A&M's Latin artists are committed to be part of such an arrangement.

The A&M move caught some Latin music executives off guard. "I was very surprised at the decision," says Maximo Aguirre, who as general manager of WEA Latina two years ago signed his company's Latin distribution agreement with A&M. "They seemed to have all the intention to push their product ahead."

Aguirre, who took over the direction of BMG's Latin division two months ago, acknowledges the pressure under which Latin companies have been working in the last few years. "The Latin record market has been going through difficult times for a while," he says, citing parallel imports and the lack of marketing creativity as key factors.

He notes, however, that parallel imports are down, thanks to the work of the Recording Industry
(Continued on page 81)



Nixon Administration. At the Kennedy Center opening of John Adams' opera "Nixon In China" in Washington, D.C., Elektra chairman Bob Krasnow welcomes several journalists who accompanied President Nixon on his 1972 trip to China. The opera has been released on Elektra/Nonesuch Records. Pictured, from left, are Courtney Shelton, journalist; Adams; Krasnow; and journalists John Scali, Tom Jarriel, Mel Elfin, Fay Wells, and Norman Kempster.

EXECUTIVE TURNTABLE

BILLBOARD. Anne Rehman is named Western video sales manager in the Los Angeles office. She was director of sales for Video Software Dealer magazine.

RECORD COMPANIES. Jim Fifield is appointed president and chief operating officer of EMI Music Worldwide in New York, effective May 2. He was president and CEO CBS/Fox Video.

Atlantic Records in New York makes the following appointments: Mark Schulman, senior vice president/general manager; Merlin Bobb, vice president of a&r, black music division; and Richard Nash, vice president of national promotion, black music division. Schulman was vice president of creative



REHMAN



FIFIELD



SCHULMAN



BOBB

marketing services; Bobb was director of a&r; and Nash was director of national promotion, all for the label.

Bertelsmann Music Group in New York makes the following appointments: Thomas W. McIntyre, senior vice president and chief financial officer, and Joseph Isenstein, senior vice president, employee relations. They were, respectively, vice president and CFO of BMG Music U.S. and vice president, employee relations for the company.

Warner Bros. Records in New York makes the following appointments: Donna Russo, vice president/director of New York publicity operations; Jim Wagner, vice president of merchandising and advertising; and Ed Outwater, vice president of quality assurance. Russo was publicity operations director; Wagner was director of advertising and merchandising; and Outwater was director of quality assurance, all for the label.



NASH



MCINTYRE



ISENSTEIN



RUSSO

Warner Bros. Records in Nashville names Denny Mosesman national field promotion manager and Bill Mayne regional marketing manager. They were, respectively, regional marketing manager for the label and operations manager of radio stations WBAP/KSCS Fort Worth, Texas.

Capitol Records in New York makes the following promotions: Susan Levin, director, jazz promotion and marketing for Blue Note Records, and Dyan Starr, manager, administration, business affairs. Levin was manager of jazz and AC promotion for EMI-Manhattan Records; Starr was in the corporate law department for the label.

Dr. Udo Kornmeier is named director, business affairs, by CBS Germany. He was manager, business affairs, for the label.

Chrysalis Records in New York promotes Jill Maxick to manager, national alternative promotion. She was promotions national field coordinator for the label.

A&M Records in Los Angeles makes the following promotions: Cheryl Engels, quality control director, and John Vlautin, West Coast publicity coordinator. They were, respectively, quality control coordinator, and a member of the publicity staff, both for the label.

Celluloid Records in New York names Geordie Gillespie director, national promotion, and Viola Galloway publicity director for Braziloid and Celluloid's international department. They were, respectively, a college radio promotion representative and West Coast marketing representative, both for the label.

Lowell Cannon is appointed jazz publicity coordinator for Passport Rec
(Continued on page 75)

CBS Inc. Annual Report Hedges On Label \$ Data

BY KEN TERRY

NEW YORK Some new figures related to CBS Records' financial performance in 1987 came to light in the annual report of CBS Inc., released April 12, but it appears that the full-year income of the recently sold record company will never be made public.

The estimated after-tax income of the CBS Records Group from Jan. 1 to Nov. 19, 1987, "the date of [its] discontinuance" at CBS Inc., is reported to be \$131.7 million, and its estimated revenue for the same period is stated as \$1.548

billion.

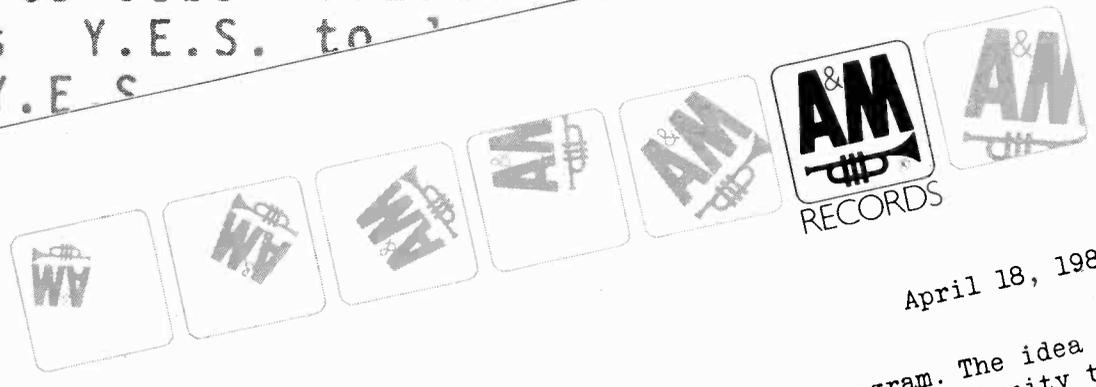
The estimated figures, the report explains, are subject to revision after a net-asset audit and contractual procedures by Sony Corp., which purchased CBS Records Group.

The figures could be adjusted because the contract, which was finalized Jan. 5, reportedly contains a clause that requires the purchase price to be boosted in the event that the net assets of the record division exceed \$478 million (Billboard, March 5).

The purchase price is approxi-
(Continued on page 80)

Y.E.S. to Jobs Y.E.S. to
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April 18, 1988

Dear Colleague:

In 1987, A&M Records created the Y.E.S. to Jobs program. The idea behind it was simple: Give 50 deserving students an opportunity to work in the music business. The result (we hoped) would be 50 fewer teenagers on the unemployment role, and 50 more people considering the music business as their career goal. I'm happy to report that the 1987 program was a success, and we want to get started on a successful 1988.

The 1987 program students were given jobs at a variety of companies. The jobs paid minimum wage, and the students worked full time in whatever job the employer was willing to provide. Typical positions included merchandiser, inventory clerk, record warehouse help, store clerk, copy desk assistant, etc. Even though many of the participating companies might not have really needed one more employee, they chose to support the program and give an opportunity to a deserving student.

This program was not a one-year commitment from A&M. Our goal for 1988 is to help 150 deserving students find summer employment. That's where you come in. I'm asking you to participate in this year's program. If you'll be hiring summer employees, let us help you find the right people, and deserving ones at that. The students will have to meet specific criteria to be considered: A minimum 2.5 grade point average, 90% attendance record, a proven interest in music, and a letter of recommendation from one of their teachers. Our program administrator, at your request, will be available to assist you in the screening process.

This is a unique opportunity to find good help during the summer, expose some students to the business world, and get some creative young people thinking about the music industry as a profession after graduation. Your investment is only the usual salary, the costs of any new minimum wage employee, working for 10 weeks this summer, beginning 6/27 and ending 9/2. The benefits will be significantly more, both in what the student gets from working with you, and what you get from having the student at your business. The experience will last more than 10 weeks. That I can promise you.

For further information on how you can participate in the 1988 Y.E.S. to Jobs program, contact Karen Kennedy at (213) 469-2411, Ext. 3501.

Best Regards,

David Steffen
Senior VP Sales & Distribution,
A&M Records

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NAB Urges Member Involvement

Pres. Reagan Keynotes 66th Confab

BY TERRY WOOD

LAS VEGAS The radio leadership of the National Assn. of Broadcasters used the NAB's 66th annual convention here (April 9-12) as a forum to promote greater radio unity and to chide members for a frequently apathetic posture toward key legislative issues facing the industry.

Leading figures such as RKO's Jerry Lyman, chairman of NAB's radio board, and vice chairman Robert Fox of KVEN Broadcasting reaffirmed NAB's determination to achieve deregulation with full First Amendment rights throughout the conference, which attracted 46,871 attendees, a record for an NAB convention.

The most emotional issue broached during the four-day confab involved comparative-renewal relief and the prevailing inclination in Congress to link such reform to a

revival of the fairness doctrine.

The doctrine, which dictates that a broadcast outlet must air opposing viewpoints on controversial issues, was struck down last summer with the support of 34 senators and President Reagan, who addressed NAB attendees in person April 10.

Many of the 41 lawmakers who attended the convention agreed that reform of comparative renewal—a process that has permitted costly and frustrating challenges to broadcasting licenses by frequently unqualified and nonserious opponents—would succeed only if broadcasters do not fight resurrection of the fairness doctrine.

Such a trade-off rankles Bev Brown of KGAS Carthage, Texas, co-chair of the Radio Futures Committee. "Congress wants us to trade our First Amendment rights for something we ought to have," Brown told a panel addressing the

growth and unity of radio. "If we do that, we'll have to trade things like the three-year rule for other concessions. If we give this back, those senators who supported us on the fairness doctrine will never take our proposals seriously."

Brown made his comments to a sparse audience whose numbers underscored what he considers one of radio's chief problems: the membership's lack of concern with congressional matters. "We need to get on a first-name basis with our congressmen," said Brown.

Other key radio issues discussed during the gathering included FCC

(Continued on page 14)



Churchgoers. Members of Arista act the Church meet with label, publishing, and management brass after their standing-room-only performances at New York's Bottom Line. Standing, from left, are Abbey Konowitch, vice president, video and artist development, Arista; Monti Lueftner, co-chairman, BMG Music; band member Steve Kilbey; Clive Davis, president, Arista; band member Marty Willson-Piper; Sean Coakley, vice president, album rock radio, Arista; and Mike Lembo, the band's manager. Seated is band member Peter Koppes.

Bienstock Bros. Finalize Break With Warner-Chappell

BY KEN TERRY

NEW YORK Freddy Bienstock, who ran Chappell Music before its recent merger with Warner Bros. Music, and Johnny Bienstock, formerly a senior Chappell executive, have officially severed their connections with Warner-Chappell and are resuscitating their own publishing operations.

As part of his settlement with Warner Communications Inc., the

parent company of Warner Chappell, Freddy Bienstock bought Chappell's one-third interest in the E.B. Marks publishing firm. (Chappell had purchased that portion of E.B. Marks from Richard Rodgers' widow, Dorothy, about two years ago.) Bienstock's acquisition gives him 50% ownership of E.B. Marks, he says, with the Hammerstein Theatre & Music Co. holding the other half of the company.

(Continued on page 78)

Great Jones To Shed Light Underground Island Creates New Label

NEW YORK Island Records is set to launch Great Jones Records, an independently distributed label devoted to "street art, performance art, poetry, music dialog, and other forms of underground expression," according to Cathy Jacobson, the label head and Island vice president of independent distribution.

The new label, named for a street near Island's New York offices, was launched because "we decided we were getting in so much alternative product that didn't have an outlet on our other labels," Jacobson says.

"This is the first label of its type hooked into mainstream music."

Great Jones is geared to a sophisticated urban audience, Jacobson says. "I don't think this is your basic Midwest stuff. It's for wherever you have an underground community, underground art, underground culture."

The label's first release will be the soundtrack album from the film "Mondo New York," an exploration of the New York performance art scene featuring such avant-garde

(Continued on page 72)

Gospel Topic: TV Scandals Impact On Industry Debated

BY DON CUSIC

NASHVILLE The scandals involving Jim and Tammy Faye Bakker and Jimmy Swaggart have not hurt the gospel industry much, several leaders of the industry maintained here during the Gospel Music Assn.'s Gospel Music Week, April 10-14.

Roland Lundy, head of Word Records, said emphatically that there was no spillover, adding, "There is a question of credibility, but as long as our artists are credible, there is no problem." However, Billy Ray

Hearn, president of Sparrow Records, said, "Most kids find out about records by other kids buying and talking about them. With these scandals, most are reluctant to advertise the fact they're Christians."

Artist Steve Camp noted that attendance at his concerts was up, but he added that most people who attend are churchgoers "wanting to get their lives right" rather than unbelievers. Malcolm Greenwood, head of the touring and concert division for Blanton/Harrell, noted that concert

(Continued on page 78)

Wow! Whitney Reaps 7th Straight No. 1; Cole, Aerosmith Get Better, Not Older

WHITNEY HOUSTON this week becomes the first artist to hit No. 1 on the Hot 100 with seven consecutive singles. The 24-year-old superstar accomplishes the feat as "Where Do Broken Hearts Go" leapfrogs over INXS' "Devil Inside," which holds at No. 2 for the second straight week. The Beatles set the old record of six straight No. 1 hits in 1966; the Bee Gees tied it in 1979.

Narada Michael Walden has produced four of Houston's seven chart-toppers. He did the honors on the current smash plus "How Will I Know," "I Wanna Dance With Somebody," and "So Emotional." Michael Masser produced the other three: "Saving All My Love For You," "Greatest Love Of All," and "Didn't We Almost Have It All."

"Broken Hearts" is the fourth No. 1 single from Houston's second album, "Whitney." She's the second artist to pull four No. 1 hits from one album. Michael Jackson became the first just last month.

We should note that Arista serviced black radio stations with a Houston single, "Thinking About You," in late 1985. But because it was never serviced to pop stations—and thus didn't have a chance to score on the Hot 100—we don't think it would be fair to count it against her consecutive hit streak.

"Broken Hearts" is Arista's 14th No. 1 single since Ray Parker's "Ghostbusters" kicked the label into high gear in August 1984. Only one label, and a combined one at that, has amassed more top-charted hits in the same period: Warner Bros., with 19. Arista has had four No. 1 hits this year alone—and it's only April.

Finally, we'll note that Houston is one of the most inquisitive artists in pop history. The titles of three of her seven No. 1 hits have posed questions. Here's a quick medley: "How Will Broken Hearts Almost Have It All?"

TWO RESURGENT '70s acts are on the verge of landing the biggest hits of their careers. Aerosmith's "Angel" jumps to No. 6, matching the peak position of its highest-charting single, 1976's "Dream On." And Natalie Cole's "Pink Cadillac" cruises to No. 9, becoming her biggest single since "I've Got Love On My Mind" cracked the top five in 1977.

"Pink Cadillac" is the first cover of a Bruce Springsteen song to reach the top 10 since the Pointer Sisters' "Fire" in 1979. Both remakes were by female black/crossover acts; both were produced by mainstream pop hit makers. Richard Perry did the honors on "Fire"; Dennis Lambert polished "Pink Cadillac."

Aerosmith and Cole aren't the only veterans scor-

ing on the current chart. Brenda Russell lands the biggest hit of her career with "Piano In The Dark," which jumps to No. 29. And Merry Clayton ties the biggest hit of her career as "Yes" inches up to No. 45. She previously hit that peak in 1975 with "Keep Your Eye On The Sparrow."

FAST FACTS: Guns N' Roses' "Appetite For Destruction" jumps to No. 9 after nearly nine months on the Top Pop Albums chart. The metal debut has

sold strictly from word of mouth and some album rock airplay: Geffen hasn't even released a 7-inch single from the album. The top 10 breakthrough is especially impressive given that many big racked accounts won't handle the album because of concern about its lyrics.

Daryl Hall & John

Oates' "Everything Your Heart Desires" leaps to No. 38 on the Hot 100. It's their 20th consecutive top 40 hit, which is the record for a duo: The Everly Brothers landed 18 consecutive top 40 hits from 1957-1962; the Carpenters had 17 in a row from 1970-1976 (all tallies exclude B sides and reissues).

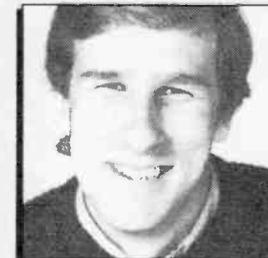
Foreigner's "Inside Information" has performed below expectations on the pop album chart, but its singles are doing just fine: "I Don't Want To Live Without You" leaps 10 notches to No. 20 on the Hot 100. "Info" is the band's sixth consecutive studio album to generate two or more top 20 singles.

Miami Sound Machine is enjoying its fastest-breaking single to date. "Anything For You" leaps to No. 8 in its seventh week on the Hot 100. The group's previous fastest-breaking hit was "Rhythm Is Gonna Get You," which took eight weeks to crack the top 10.

WE GET LETTERS: Dan Kraft of Tower Records in Boston notes that this week's top 10 includes remakes of the flip sides of two classic singles—released 20 years apart. "I Saw Him Standing There" was the B side of the Beatles' 1964 fave "I Want To Hold Your Hand"; "Pink Cadillac" was the B side of Bruce Springsteen's 1984 smash "Dancing In The Dark."

John Farkas of Cleveland and George A. Paul of Riverside, Calif., note that "Pink Cadillac" is also one of two hits in this week's top 10 to open with the sound of a car engine starting. The other: Billy Ocean's "Get Outta My Dreams, Get Into My Car."

Christopher Arndt of Kinderhook, N.Y., notes that the Cover Girls' "Show Me" on Fever/Sutra is the first independently distributed album in the '80s to generate four Hot 100 singles. The current single, "Promise Me," jumps to No. 50 on this week's Hot 100.



by Paul Grein



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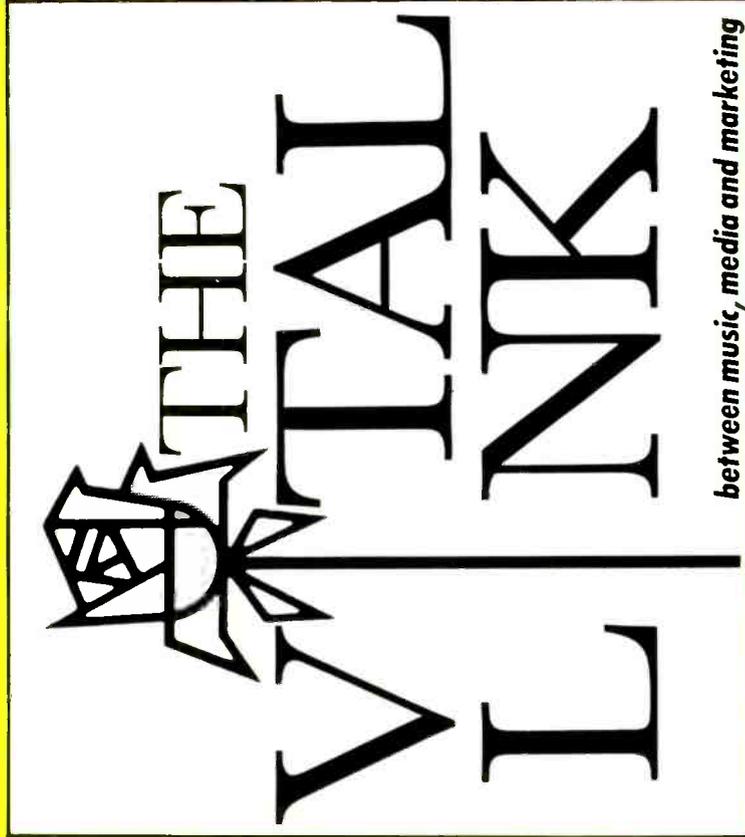


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- BBC Radio 1
- Billboard
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- BR - Germany
- Break Marketing
- British Airways
- BRT - Belgium
- Buma/Stemra
- Canal Plus - France
- Capital Radio
- CBS
- CBS Radio Networks
- CGD - Italy
- Channel 4 - UK
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- Cisac
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- EMI/Manhattan
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- Icehouse
- Jellybean
- Jermaine Stewart
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- Midnight Oil
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- Pebbles
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- Richard Marx
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- Steve Winwood
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- Wet Wet Wet
- Ziggy Marley

Names of the very special guest stars will be announced shortly!

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

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Too Many Records Are Bombing

INDUSTRY GROWTH REQUIRES BETTER A&R

BY THOMAS A. WHITE

The consistently dismal performance of major label a&r departments and the total absence of substantive selection criteria or performance standards for a&r executives are the most serious problems facing the record industry in both the short and long term.

A&R as it is commonly practiced is a fraud. From 85% to 90% of all a&r decisions result in financial loss. Labels have a bankrupt policy of entrusting hopelessly inadequate a&r executives with the most critical investment decisions of our profession. The continuation of that policy is symptomatic of bewilderment and even negligence.

Relying on inept a&r judgment, major labels routinely make six- and seven-digit investments in talent acquisition, music production, manufacturing, marketing, distribution, and other costs for each released album. In most cases, the sales income does not reach the recoupment level, and the outstanding investment is lost.

The continued expense of unsalable product ripples throughout the entire supplier-distributor-retailer food chain, including the cost of returns, shipping, warehousing, unproductive retail shelf space, labor, and administrative support services. Each distributor, rackjobber, one-stop, record chain, and mom-and-pop store absorbs unnecessary losses as a direct result of poor a&r decisions.

Ultimately, every aspect of our industry's economy is damaged by errors in a&r judgment. In the process, potentially prosperous careers are ruined, and consumer confidence is further eroded.

The record industry now faces a chronically stagnant sales market, the sign of an economically mature industry. Record retailers and wholesalers have wisely diversified by carrying other entertainment products, while their major label

suppliers have resisted adjustment to the new market reality.

To counteract the effects of stagnation, each corporate record group has reinvented the same industrial remedy: cut costs; increase market share through mergers, acquisitions, licenses, and distribution agreements; and pray that the ephemeral impact of compact disks and the promise of future technology will convince stockholders that

consumer's demand for greater quality and value; fragmentation of media and culture; and increasing global competition within the various entertainment industries for the same finite share of the consumer's disposable income. Deep analysis and strategic planning are required to meet these challenges.

The principal commodity our industry sells is not records or image, but music. Since music is the basis

evolving trends is a myth and a tactical error. A&R executives are surrounded by music yet deeply isolated from it in every meaningful sense. They cannot affect or anticipate change more than any layman.

The reservoir of songwriting and recording talent is broad, deep, and diverse. Artists, regardless of their level of achievement—from prospective signings to superstars—need constructive musical criticism, guidance, and development. With real a&r insight and intelligence, careers can be sustained for a long period.

Music should be evaluated with a blindfold on. When we permit acquisitions to focus on irrelevant issues such as image, deals, name value and prestige, personality, ego, politics, hype, and inducements, we seriously undermine our own interests. These intangibles should be vented and exploited in consumer marketing, where they may become assets rather than liabilities.

Informed a&r decisions require knowledge of chart numbers, talent availability, relationships, radio/video adds and rotations, catalog, touring and media exposure, marketing, and merchandising, but none of these matters is the core issue for an a&r executive and none can be a substitute for musical understanding.

Art and commerce are not antithetical. A&R executives with a command of both music and business can make immense contributions to a record's quality and commercial worth. They should create value and *cultivate* salable music, not simply react to it.

The record industry can be enormously profitable if it stops rewarding ignorance and incompetence and relinquishing crucial authority to amateurs and dilettantes. By exerting corporate and a&r leadership, our industry can reduce its habitual waste and uncertainty while adding greater imagination, strength, and productivity.

'Eighty-five percent of all a&r decisions result in financial loss'

Thomas A. White is a creative and business affairs consultant in the record and music publishing industries, based in Beverly Hills, Calif.



their label group and the record industry as a whole are still sound.

An alternative solution is to increase product quality and the conservation of assets by improving a&r. This course of action is internally controllable; would have positive, far-reaching effects; and can be accomplished with reason rather than with money.

A&R failure is habitual for specific reasons that record companies have not yet identified and would generally prefer to overlook. The greatest impediments to a&r reform are denial of the problem and the false belief that a&r cannot be improved.

If our industry is to become more efficient and profitable, it must re-evaluate its beliefs and methods. Like other consumer products, records are confronting a weakened domestic and foreign economy; the

of the industry, a&r executives should be hired for their expertise in that area. From a commercial viewpoint, the underlying value of music is what consumers respond to emotionally and what propels them to purchase a record. If music does not succeed emotionally, it fails completely.

In responding to music, consumers do not care about these factors: how important the session players are; the power of the act's personal manager or attorney; how many platinum records the producer has; the size of the label or its distributor; which label executives "discovered" or support the artist; and, in most cases, whether the artist is new, developing, or established.

The belief that particular a&r executives are valuable because they reflect average consumer tastes and are barometers of fads and

to pass off the London-based recording as something it is not.

In some stores, both versions sit in the same bin. Both have the same catalog number. The only way to know that the "new" version is actually the same as the "old" one is to read the fine print on the back of the cassette and jewel boxes.

PolyGram has done a disservice to its reputation and to the recording business as a whole.

The "flimflam" is alive and well! Pete Kline
Hollywood, Calif.

OUTRAGE, PART II

Jim Terr's letter (Billboard, March 12) has outraged me. A new generation of talent has arrived, not a "bothersome trend to be nipped in the bud." This, Jim Terr, is a trend to be "nurtured" so it can grow. Grow it will. Three million sales

of Tiffany's debut album to date says something. Also, note who recorded the top three singles in the March 12 issue's Hot 100. Rick Astley, George Michael, and Patrick Swayze are not old enough to be either Tiffany's or Debbie Gibson's "grandparents."

The Beatles were once "unruly" teen artists. And what about their hair! Now we have a new generation of artists—not that they will replace past legends.

Perhaps you should come unstuck from your views, especially as president of a record company. Are you unable to see glimmers of fresh new music? Take note, these "raging hormones" will be tamed.

Jennifer Smith
Auckland, New Zealand

LIKED LATIN CHART

Why not Latin music? We were very disappointed to see that the

March 5 issue of Billboard omitted the top Latin hits.

Your magazine has helped our store keep up with the latest pop music and videos. But now that we depend on it for Latin music information also, you've left it out.

If you don't list the top Latin hits, you miss part of the culture, and the magazine can no longer be referred to as the music bible.

Jose E. Delgado
International Sounds & Videos Inc.
Oakland Park, Fla.

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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MARKETING DECEPTION

In one of the most blatant acts of marketing deception in many years, PolyGram has decided to repackage the original London cast recording of "Phantom Of The Opera" so that to the consumer it looks like a new, U.S.-recorded version.

What the company has done is redesign the covers on compact disk, cassette, and LP to include a small American flag in the top right corner; the cover legend has been changed from "The Original London Cast" to "Original Cast Recording."

Since the original London production and the Broadway version contain the same principals, PolyGram has obviously decided not to produce a new version but instead

NAB Panel Debates FCC's Indecency Standards

BY TERRY WOOD

LAS VEGAS Arguing that the Federal Communications Commission has established sufficiently obvious parameters for determining what represents "indecent" material, FCC general counsel Diane Killory recently encouraged station managers to educate their staffs accordingly and to exercise common sense when venturing close to the gray zones of indecency.

Killory was one of five legal experts discussing "Indecency And Other On-Air Perils" during a panel session at the April 9-12 National Assn. of Broadcasters convention here. Killory's views were criticized by Washington, D.C., communications lawyer Timothy Dyk, who complained that the FCC's position is too vague.

Robert Guttman of the Philadelphia firm Cozen & O'Connor

warned broadcasters about the dangers of violating privacy issues when DJs perform such on-air stunts as making mock-serious phone calls to unsuspecting people. One such call, Guttman pointed out, caused a prank victim to experience an epileptic seizure. As a result, a New Orleans radio station is facing a \$1.3 million lawsuit.

Killory appealed to broadcasters to use common sense when faced with touchy judgment calls in matters of decency.

"Stations can look at the kinds of things the commission has found indecent and can make intelligent decisions," Killory said. "They have to be reasonable. Sometimes they'll have to be reasonable. Sometimes they'll have to make tough judgments, but that's part of being a broadcaster."

The FCC's general definition of indecency is "language or material

that depicts or describes in terms patently offensive as measured by contemporary community standards for the broadcast medium sexual or excretory activities or organs."

The FCC has also directed broadcasters not to air material with adult themes before midnight, two hours later than the commission's previous guideline. Dyk pointed out that only 4% of the adult audience is awake at such hours, creating yet another barrier to artist expression and exposure.

"Broadcasters still can't tell what's permitted or prohibited," Dyk said. "This has produced such a chill factor that I know of one radio personality who tapes his routine in advance every day so his lawyer can review it before he puts it on the air. The FCC has not given us enough guidance."

To demonstrate that point, Dyk ran through a list of his favorite "contradictions" in FCC policy: "The song 'Makin' Bacon' isn't acceptable, but 'I Want To Kiss Her But(t) She Won't Let Me' is OK. 'The Jerker' (the sexually charged play that helped trigger the FCC's deeper involvement with the decency issue after it was aired on Pacifica's KPFK Los Angeles) is wrong, but the 'Penelope' chapter from 'Ulysses' is OK. This is the guidance the FCC has given you. No wonder so many people are upset."

Dyk's list upset Killory. "That list may sound cute," she said, "but it should be insulting to the intelligence of broadcasters. The commission is trying to move cautiously so it won't trample on protected speech. The appropriate chill we have tried to create only affects the exposure of indecent material to unsupervised children."

"We're faced with some broadcasters interested in testing the limits of decency," she said. "The FCC is not going to publish a big black book of acceptable and unacceptable words. Broadcasters must be reasonable. Meanwhile, the commission should and is proceeding cautiously."

Killory added that for the FCC to investigate an accusation of indecency, a complaint must include a tape or transcript of the disputed material plus the station's call letters and the date and time of the broadcast.

Guttman discussed liability cases including one involving Christine

May, a New Orleans woman who received a phone call from WQUE DJs John Welch and Steve Woody about a month before her wedding. The pair posed as caterers who told May another wedding party had outbid her group for the date. As a result, they said, they would be unable to service her wedding.

May, whose epilepsy had been dormant, was not informed until later in the exchange that the call was a hoax. She lapsed into seizures, and according to her lawyer she spent

nearly a week in a psychiatric ward. She has charged the station with intentional infliction of emotional distress and is seeking \$1.3 million.

"In many states, you need two-party consent in order to record and publicly air a telephone conversation," Guttman said. "On certain occasions, prank calls can legally be viewed as harassment or defamatory. One air personality called a salon and claimed his wife's hair was falling out after visiting the salon."

(Continued on page 14)

newsline...

LEE ABRAMS has resigned his partnership in the Atlanta-based consultancy firm Burkhart/Abrams/Douglas/Elliott effective in August to consult independently.

OLYMPIC BROADCASTING makes the following appointments: Chris Garras is upped from GSM to GM at KZZU Spokane, Wash., replacing Barbara Beddor, and Bill Hazen will assume the VP/GM position at the group's new Kansas City outlet, KLTU (soon to be KXXX).

DREW HOROWITZ is the new VP/GM at RKO's WFYR Chicago. He replaces Dick Rakovan, now a VP at H&D Broadcast Group.

CARL HAMILTON is elected to replace Horowitz as GM at WUSN Chicago. Hamilton transfers from sister Cook Inlet combo KPOA & KSLX Phoenix, Ariz.

DARREL GOODIN is named GM at WTRG Raleigh, N.C. Goodin, who replaces Jonathan Crawford, comes to the Capitol Broadcasting Corp. station from WORZ Orlando, Fla.

HARVEY WITTENBURG is named GM at WBZN Milwaukee, a position vacated by Paula Peden in November. Wittenburg is a former VP/GM of WLOO Chicago.

WAYNE COURTNEY joins Price Broadcasting's KCPX-AM-FM Salt Lake City as VP/GM, replacing Terry Schmidt. Courtney most recently worked as VP/GM at Clear Channel's KJYO Oklahoma City.

JERRY STEVENS is upped from GSM to GM at WIXV Savannah, Ga., following the recent departure of Larry Garrett.

CAROLYN HOWE is named VP/GM of Sandusky Radio's KWLK "K-Lite" San Diego. Howe moves up from her post as GSM of Sandusky Radio's KDKB Phoenix.

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WASHINGTON ROUNDUP

BY BILL HOLLAND

YOU GUYS DO IT: That's the bottom-line message of a letter from 17 members of the House Commerce Committee to Dennis Patrick, chairman of the Federal Communications Commission. While legislators at the National Assn. of Broadcasting convention were telling broadcasters not to expect much in the way of legislation on Capitol Hill for the rest of the year, the 17 House mem-

bers, including nine who serve on the Telecommunications Subcommittee, gave Patrick the thumbs up on the commission's efforts to overhaul the burdensome license-renewal process known as comparative renewal. For broadcasters who are seeking to renew their license, the process can prove expensive: They often have to buy off challengers who have no real desire to own the license but wouldn't mind getting some money in exchange for dropping their challenge. Renewal of the comparative-renewal process is a high-priority item on the NAB's government-affairs agenda for

(Continued on page 14)

OUTA' THE BOX

Programmers reveal why they have jumped on certain new releases.

TOP 40

"It will be a No. 1 record," says KCPX-FM Salt Lake City PD **Lou Simon** of Bardeux's "When We Kiss" (Synthicide/Enigma). Simon also predicts that not one, but two Billboard charts should take it to the top: "[It's] just an absolute smash." Meanwhile, Cheap Trick's "The Flame" (Epic) "is what radio has been waiting for: a perfect top 40-album bridge record," says Simon. "It'll get both male and female response." Hitting locally is Depeche Mode (as usual) with "Route 66" (Sire/Warner Bros.); Breathe's "Hands To Heaven" (A&M), which has been KCPX's No. 1 request for four weeks; and Underworld's "Underneath The Radar" (Sire/Warner Bros.). "You get more adult phones on it than you'd think," says Simon of the Underworld single. And if the burnout on Pebbles' "Girlfriend" has scorched your speakers, Simon suggests going ahead with "Mercedes Boy" (MCA), her next single. "It fits right into heavy [rotation]," he says. "A comfortable record that's perfect for springtime."

ALBUM ROCK

From the it's-her-baby department, KGB San Diego MD **Pam Edwards** casts her first vote for White Lion. "Now a heavy contender in the rock'n' roll boxing ring, the long, hard struggle with 'Wait' [Atlantic] has proven successful," she says. As the album enters the top 20 on Billboard's Top Pop Albums chart, Edwards names "Tell Me" (Atlantic) as the perfect follow-up. "Watch sales explode as their tours with Aerosmith and AC-DC roll into your area," she says. "This band has all the ingredients for a lasting and healthy career." Next up is the Dan Reed Network. Says Edwards, "Add together equal portions of Robert Palmer and Bon Jovi with a small dose of Prince and you get 'Ritual' [Mercury], an infectious, hook-laden gem." The band gets credit for a unique sound and look, and extra points go to lead singer Reed for his "charisma." Also, an undiscovered track on the INXS "Kick" LP is "Mystify" (Atlantic). Says Edwards, "I'd like to see this one get the chance to go No. 1."

BLACK/URBAN

"It's nice to hear anything new from Hall & Oates," says KFFX "K-Fox" Tucson, Ariz., APD **Nixon** ("Yes, I've been teased about my name") **Low** of the duo's "Everything Your Heart Desires" (Arista). "It should do well in several formats." Full Force gets credit for Samantha Fox's "Naughty Girls (Need Love Too)" (Jive/RCA). Says Low, "They've got the golden touch, and they surely didn't miss with this one." Low mentions Pretty Poison next for "Nightime" (Virgin), its follow-up to "Catch Me I'm Falling." "You won't be able to sit this one out," warns Low. "It's a fast, up-tempo, hard-nosed, shake-your-bootie-type thing!"

ADULT ALTERNATIVE

Since vocals can be considered "mood interrupters" at predominantly instrumental stations, we went to **Cerphe**, MD at adult alternative **WBMW** Washington, D.C., for vocals that work. "Mr. Mystery" (Gold Castle) from Eliza Gilkyson's "Pilgrims" album is his first mention. "Beautiful, fluid arrangements showcasing one of the most exciting and distinct new voices recording today," says Cerphe. And whetting his appetite for more Steely Dan is Donald Fagen's "Century's End" (Warner Bros.). "I can't wait for a reunion," he says. Toni Childs, "a new voice with a lot of future," is noted for "Where's The Ocean" (A&M), and Cerphe also mentions Full Swing for "Too Good To Be Forgotten" (Cypress). Lastly, touting Basia's "Time & Tide" (Portrait) as a "perfect blend for the '90s," Cerphe also recommends "Astrud" as a newer, not-as-saturated track and defines Basia's blend as "somewhere between rock, bossa nova, swing, and jazz."

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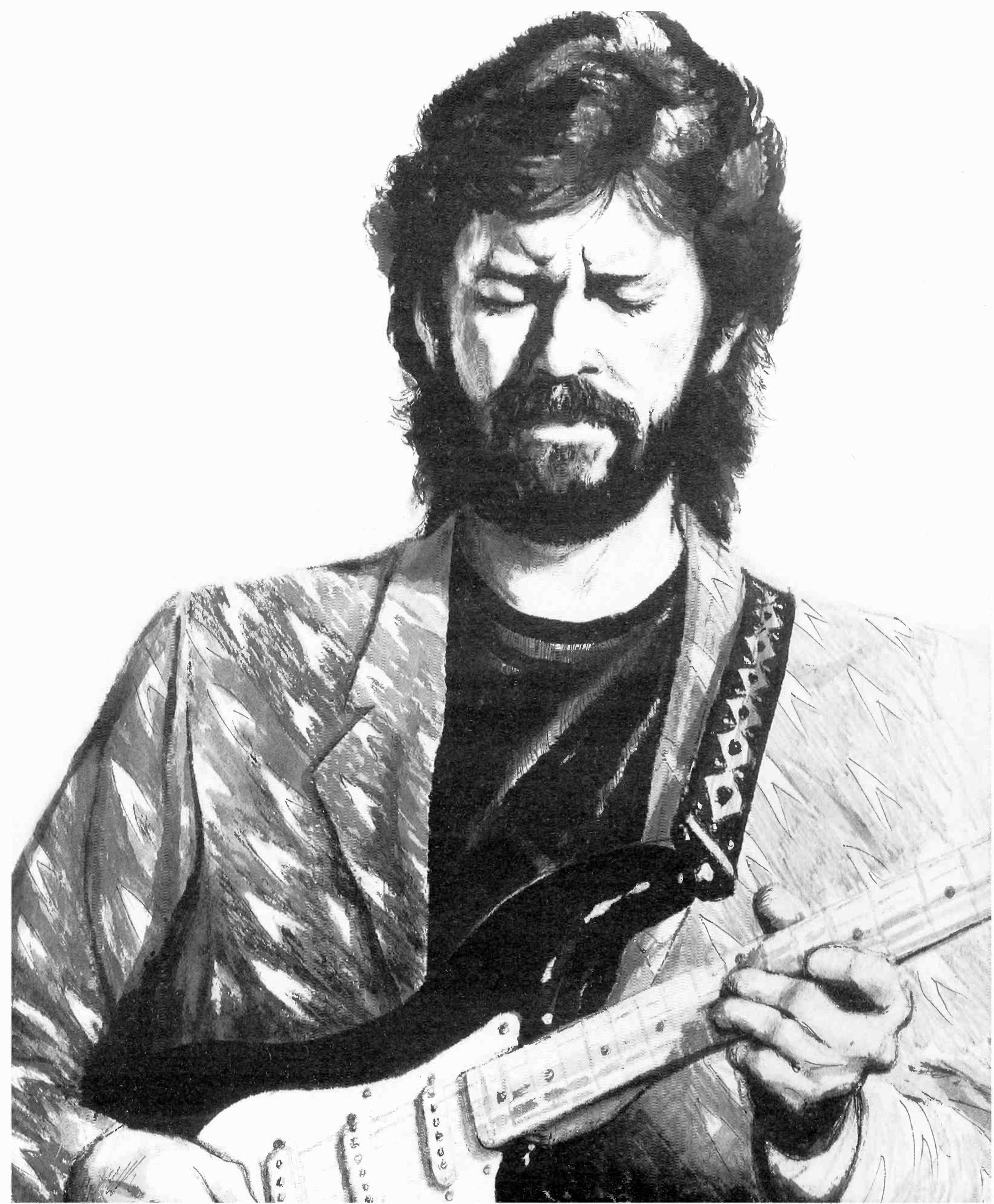
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ERIC CLAPTON CROSSROADS



SILLERMAN'S METROPOLITAN PURCHASE MARKS NEW SALES HIGH

(Continued from page 1)

nine stations and the Texas State Radio Network from Metromedia. That leveraged buyout resulted in the creation of Metropolitan Broadcasting.

Under the new agreement, Sillerman Acquisition will pay off \$100 million in private senior debt to banks and insurance companies through unspecified refinancing and possible station spinoffs—including the probable sale of WWBA. The \$160 million balance in public debt will remain outstanding.

'Management will remain intact'

Industry observers recently predicted that massive debt service at companies like Metropolitan would result in sell-offs along the lines of the Sillerman deal (see story, page 67). But Robert Sillerman, chairman and CEO of Sillerman-Magee, says Metropolitan has never had a problem in meeting its obligations.

In an interview with Billboard, Sillerman did concede that the company was technically in default on certain loan covenants. He says, however, that Metropolitan had always been able to service its enormous debt. He agrees that there's a "perception of a problem" in terms of Metropolitan's ability to pay but says that "the

perception isn't accurate."

According to Sillerman, an internal analysis pegs Metropolitan's cash flow at roughly \$27 million-\$28 million. A \$300 million deal is about 11 times that cash flow, a figure in line with other broadcasting deals. He says that every Metropolitan station will make money in 1988 and that Metropolitan's cash-flow/sales ratios are running "from the high teens to 50% plus." A ratio of 25%-30% is considered average for a healthy station.

The deal poses several problems for Sillerman because of its stake in Legacy Broadcasting, which owns and operates KJOI Los Angeles; KDWB-AM-FM Minneapolis/St. Paul; KILT-AM-FM Houston; WCPT-AM/WCXR-FM Washington, D.C.; WLLZ Detroit; and KHOU-AM/KSSY-FM Denver.

Thus, the merger gives Sillerman two FM licensees in the Los Angeles market, Legacy's KJOI and Metropolitan's KTWV. One must eventually be sold off to comply with Federal Communications Commission regulations. Neither Sillerman nor Metropolitan president Carl Brazell will comment on which station might be sold. The easy listening format of KJOI has enjoyed enormous success, and KTWV's new Wave format continues to deliver growing ratings, particularly since Metropolitan substantially cut the station's commercial load in December.

There also is a conflict in Detroit, where Sillerman will proceed with Metropolitan's proposed sale of WOMC to Infinity Broadcasting for \$23 million—a figure already included in the acquisition cost.

Although previously for sale, WNEW-AM New York has been taken off the block, according to Sillerman.

Sillerman says that Metropolitan's corporate and station management will remain "substantially intact" and that Metropolitan will retain its name. For the most part, the management teams at Metropolitan and Legacy will con-

tinue to operate independently. Metropolitan president Brazell's long-term contract remains in place, and he will continue to hold the post. No immediate programming changes have been disclosed, and in an interview with Billboard, Sillerman and Brazell said that format changes appear unlikely.

Brazell rejects the notion that the large outstanding debt will affect the programming of the acquired stations. He asserts that each of the Metropolitan stations is making money and says that the understanding of radio as a local medium, differing from market to

market, is the basis of his programming approach. Brazell points to KTWV, saying that Metropolitan spent three months researching ways to restore the former album-rock-formatted KMET to health. When a new and totally untried format seemed the best option, Metropolitan inaugurated the Wave.

Completion of the sale is contingent on FCC approval.

Assistance in preparing this article was provided by Mark Mehler.

NAB DEBATES FAIRNESS-DOCTRINE ISSUE

(Continued from page 6)

Other key radio issues discussed during the gathering included FCC indecency rules, proposed spectrum fees, cosmetic alterations in Arbitron diaries, more cohesive congressional lobbying efforts from the radio industry, and broadcasters' responsibility in the acquired immune deficiency syndrome crisis.

The co-chairs of the Radio Futures Committee, Steven Berger (Nationwide Communications) and Brown, promised to deliver a new, package of image-enhancing proposals for radio during NAB's Radio '88 convention in September in Washington, D.C. The committee is a cooperative effort of the NAB and

the Radio Advertising Bureau.

The convention highlight occurred when President Reagan made his first-ever speech before an NAB conference.

"My relationship with broadcasting goes back a long, long way," said Reagan, who was a sportscaster for WHO in Des Moines, Iowa, in the '30s. "Back then," he deadpanned, "I think this organization was called the National Assn. of Town Criers."

Reagan focused his warmly received remarks on foreign policy but took the time to call on the Senate to hold confirmation hearings for two Federal Communications Commission candidates, Bradley Holmes and Susan Wing, whom he nominated late last year. "I'm also seeking legislation that would limit the number of commercials played during my old movies," he added.

Reagan was presented with a spe-

cial Ronald Reagan Broadcasting Award as a tribute to his communication skills.

Former FCC chairman Mark Fowler received the NAB's Distinguished Service award before addressing the opening-day lunch gathering. Current chairman Dennis Patrick spoke during the lunch session on the final day.

Country music performer Roy Acuff and the late William B. Williams, best known for his "Make Believe Ballroom" broadcasts on WNEW-AM New York during the '40s and '50s, were honored as inductees into the Broadcasters' Hall of Fame.

Three radio stations were honored for distinctive promotional campaigns: WMDK Peterborough, N.H. (small market), WNBK Birmingham, N.Y. (medium market), and KTWV Los Angeles (major market).

WASHINGTON ROUNDUP

(Continued from page 10)

1988. Broadcasters see the letter to Patrick as a sign that the law makers are aware of and sympathetic to their concerns.

REMINDER: Don't forget that station issues and program lists for the first quarter of 1988 should have been placed in the public-inspection file by April 10. So if you're late on this, as we are, hop to it.

CBS GOES WITH FMX. CBS Radio becomes the first major group to use the supertransmission system, which enhances FM signals beyond normal range without boosting transmitter power and jazzes up the

audio quality as well. CBS announced its decision at the recent NAB confab; the system should be in place at most CBS stations this summer. The system was invented by former CBS technical-research employees, who took the ball and ran with it after CBS disbanded their department.

NO DATES YET: There's still no date set for confirmation hearings on Bradley Holmes and Susan Wing, nominees for open seats on the FCC. Insiders say Senate Commerce Committee chairman Ernest Hollings, D-S.C., is playing politics.

PANEL DEBATES FCC'S INDECENCY RULES

(Continued from page 10)

The owner said he lost much of his business, and he subsequently sued.

"A staff member of a station, whose contract was not renewed, came back and sued the station for a routine that aired while she was employed that she claimed held her sex life up to defamation."

Guttman said such plaintiffs may have a "jackpot" mentality: They're eager to cash in on ill-conceived stunts.

"All of these cases are defensible," Guttman said. "Management

must be aware of any cannons on their air staff. Broadcasters can still be funny and upbeat, but management must be aware that some stunts have the potential to reach the arena of civil law."

High debt is forcing stations to cut costs ... see page 67

B I L L B O A R D
H I T M A K E R S
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Billboard Tracks The Whole Hit Making Process In Music And Video!

#16 FACT OF THE WEEK
BILLBOARD IS THE #1 VEHICLE FOR REACHING BIG RETAIL VIDEO BUYERS:
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Over 180,000* readers every week!

H I T M A K E R S
USE IT

KEGL Plays Ahab To Morning Man Moby BJ-105 Orlando Continues Life Of Brians

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

THE LATEST WORD FROM DALLAS has Moby off the air and out of his morning slot at KEGL "The Eagle," Dallas' No. 1 top 40 outlet. A month ago, rumor had Moby talking to Houston album rocker KLOL about a shift there, but we were unable to get Moby or KEGL to verify that talks were under way. KLOL, however, confirmed that it was negotiating with Moby.

When the sun came up on April 11, Moby was not on The Eagle's morning show. Kidd Kraddick, The Eagle's afternoon driver, appeared with midday's Julie Patterson and the traffic reporter as



"Kraddick & Company." The new Eagle morning show looks like it's permanent. KEGL GM Ed Wodka was quoted in the Dallas papers as saying that Moby is still an employee but will soon be on another station. Moby had not surfaced at KLOL by press time. The new lineup at The Eagle moves over-nighter Andre Gardner in for the 10 a.m.-2 p.m. shift and brings in Fast Eddie Coyle from WRNO New Orleans as the new afternoon driver.

GIVE ME A B! Brian Thomas is leaving his PD-ship at WBSB "B-104" Baltimore after exactly one year to take up his old gig at WBJW "BJ-105" Orlando, Fla. The move was precipitated by Brian Phillips' decision to take up Legacy's offer to pull out all the stops at KDWB Minneapolis (Billboard, April 16). Thomas had been at BJ-105 for two years and will return on May 2. That leaves B-104 looking for a new PD. Thomas says that although he's excited to be going back to BJ-105, he regrets leaving B-104 "when it's poised to gain market dominance."

Of the joke that BJ-105 will only have PDs named Brian, Thomas says, "I started that trend—and I'll finish it." As if the Brian/Brian, B-104/BJ-105 details weren't confusing enough, this column got Brian Phillips' name wrong last week. Our apologies.

ROVING ROLODEX: Russ Mottla makes a big jump, exiting the PD chair at KTYD Santa Barbara, Calif., for Baltimore album stalwart, WIYY. He replaces Tom Evans, who'd been rumored to be taking the PD post at WTRG Raleigh, N.C., when he exited last month. Instead, Dan O'Toole has been named PD at WTRG . . . Former KKXX Bakersfield, Calif., PD Chris Squires has been named PD at, yes, newly named KKXX! It seems when the former KKXX began simulcasting with sister country AM KUZZ, re-named KUZZ-FM, the town's other country FM, KAMM, decided to take over Bakersfield's top 40 duties. Joining Squires for the new KKXX's wake-up service is crosstown KQXR "Q96" morning man, Doug DeRoo.

WBAB Long Island, N.Y., has upped APD Jeff Levine to PD. He's been moving up steadily at the rocker for nine years. . . All the way out west, Brad Barrett assumes the PD title as Dean Stevens exits KXPW Honolulu . . . Al Alonzo was in the VP/programmer seat when the Twin Cities' new and only AM urban contemporary outlet, KMAP, danced onto the air Monday (18). Don Vincent is in as MD . . . And congratulations to WLTE-FM Minneapolis' Johnny Canton as he celebrates 30 years in broadcasting.

WAKE-UP CALLS: WLLZ "Wheels" Detroit's J.J. & the Morning Crew, Jim Johnson and George Bair, have signed with Legacy to do the morning show for five more years. Johnson and Bair have been working together for 10 years in Detroit, the last three at Wheels . . . Top 40 WNVZ Norfolk, Va., has put Ron Hersey in as the morning drive co-host

with PD Chris Bailey. Hersey fills the slot vacated two months ago by Cory Dietz. Hersey was most recently at WHYI "Y-100" Miami . . . WBNZ Milwaukee has put Dave Jonasen in as the new AC/new age station's first morning driver. WBNZ is calling Jonasen the Breezin' format's first morning man . . . And it turns out that WLVK-AM Charlotte, N.C., morning men Steve Harmon and Scott Evans have taken over Terry Dorsey's KPLX Dallas morning shift. Dorsey tendered his letter of resignation last month to hop across town to KSCS. At press time, he hadn't yet shown up at KSCS. Harmon and Evans hit the "K-PLEX" morning mikes Monday (18).

LUNCH TIME: Willobee, midday man for the past three years on former alternative rocker WLIR Long Island, is now doing middays at album rocker WMJY "Y-107" Long Branch, N.J. He replaces Bob Marks . . . Veteran Greg "the Fitz" Fitzgerald skips across town to do middays at KSAQ "Super Q" San Antonio, Texas. He'd been at KISS-FM . . . Paul Ciliano gets the full-time nod as WMJX Boston's 9 a.m.-1 p.m. voice.

Our condolences to everyone at WDTX Detroit on the death of station co-owner Harvey Deutch. He died of cancer April 10 at the age of 39 after a short illness.

PROMOTION FRENZY: San Jose, Calif., rival rockers KSJO and KOMA get to share a just-created-but-belated Vox Jox In The Street award. In recent weeks, both stations have put true meaning into the phrase "active listening."

KSJO's current feature is Phone Booth Goofs. Each morning, wake-up man Perry Stone directs listeners to a city phone booth, gives them time to reach it, and then rings. To win an assortment of prizes, call recipients must answer a sex-trivia question and state their preference in radio stations: "Solid Rock" 92 KSJO.

The promotion has been so well received that over 70 listeners formed the KSJO Phone Booth Goof Party Club, whose members meet daily to sprint off to Stone's designated locales. To join, a pledge must purchase a custom sweat shirt and promise to abide by the club's 10 commandments. The first commandment is, "Thou shall listen to President Stone from 6-10 a.m."

At KOMA, the station challenged listeners to "show us your KOMA, and we'll show you American Airlines." This, of course, is the classic find-the-most-unique-place-to-put-call-letters contest. Among other entries, KOMA received a full-size cement mixer, several cars, a sailboat, a barn, a house, a television commercial, a flag, and yes, even a papier-mâché cow sporting the KOMA diamond logo.

The two listeners who produced the TV commercial took home \$985 and two tickets to anywhere in the U.S. on American Airlines.

B/A/D/E FAREWELL: Both veteran consultant Lee Abrams and Bob Elliot are leaving the Burkhardt/Abrams/Douglas/Elliot firm to pursue outside interests. As of May 1, the firm will be called B/D & A. Abrams will still be closely involved with the company's existing contracts with MTV, Satellite Music Network's Wave format, and co-contracted radio stations. B/D & A has added former independent consultant Gary Burns and former WARM "Power 99" Atlanta OD Matt Farber to the lineup.

SEVEN-YEAR ITCH: Jeff Pollack and The Pollack Media Group have ended the firm's consultancy arrangement with ABC Radio Network after seven years. Pollack is going to provide similar services for Westwood One Radio Networks.

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	8	TALL COOL ONE ESPARANZA 7-99348/ATLANTIC	ROBERT PLANT 3 weeks at No. One
2	4	12	5	ONLY A MEMORY ENIGMA LP CUT/CAPTOL	THE SMITHEREENS
3	8	13	8	UNDER THE MILKY WAY ARISTA 1-9673	THE CHURCH
4	2	2	11	I WISH I HAD A GIRL CBS ASSOCIATED 4-07720/E.P.A.	HENRY LEE SUMMER
5	6	6	6	(NOTHING BUT) FLOWERS SIRE 7-27992/WARNER BROS.	TALKING HEADS
6	14	21	10	STAND UP WARNER BROS. 7-28108	DAVID LEE ROTH
7	18	30	3	THE FLAME EPIC 34-07745/E.P.A.	CHEAP TRICK
8	7	7	12	REV IT UP SIRE 7-27977/WARNER BROS.	JERRY HARRISON: CASUAL GODS
9	20	—	2	TEN MEN WORKIN' REPRISE LP CUT	NEIL YOUNG
10	9	11	6	NEW SENSATION ATLANTIC LP CUT	INXS
11	10	10	10	BEDS ARE BURNING COLUMBIA 38-07433	MIDNIGHT OIL
12	12	14	5	CENTURY'S END WARNER BROS. 7-27972	DONALD FAGEN
13	3	8	7	BORN TO BE BAD EMI-MANHATTAN LP CUT	GEORGE THOROGOOD
14	11	5	9	ALL THAT HEAVEN WILL ALLOW COLUMBIA LP CUT	BRUCE SPRINGSTEEN
15	15	18	7	I LOVE THE THINGS YOU DO TO ME VIRGIN 7-99340	BALAAM/ANGEL
16	23	—	2	RHYTHM OF LOVE MERCURY LP CUT/POLYGRAM	SCORPIONS
17	16	19	5	SWAMP MUSIC MCA LP CUT	LYNYRD SKYNYRD
18	21	22	5	I DON'T WANT TO LIVE WITHOUT YOU ATLANTIC 7-89101	FOREIGNER
19	27	36	3	LOVE CHANGES EVERYTHING WARNER BROS. 7-27935	HONEYMOON SUITE
20	22	25	7	ONE GOOD REASON CHRYSALIS 43204	PAUL CARRACK
21	26	28	8	SHIP OF FOOLS ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
22	5	4	11	GET IT ON POLYDOR 887 436-7/POLYGRAM	KINGDOM COME
23	13	3	11	DAMN GOOD WARNER BROS. LP CUT	DAVID LEE ROTH
24	31	37	3	SERPENTINE RCA 7650	KINGS OF THE SUN
				★★★ POWER TRACK ★★★	
25	36	—	2	THIS IS LOVE DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
26	37	—	2	I'M STILL SEARCHING EMI-MANHATTAN 04045	GLASS TIGER
27	17	9	10	TALKIN' BOUT Geffen 7-27988	3
28	28	29	6	HEART OF STEEL MCA 53318	WILL & THE KILL
29	24	23	11	CAN'T WAIT ATLANTIC LP CUT	FOREIGNER
30	33	34	4	DIGNITY COLUMBIA 38-07755	DEACON BLUE
31	35	39	4	I THINK SHE LIKES ME RCA LP CUT	TREAT HER RIGHT
32	34	33	5	ENGLISHMAN IN NEW YORK A&M 1200	STING
33	32	32	6	SNAKES AND LADDERS Geffen LP CUT	JONI MITCHELL
34	43	—	2	HEAVEN TONIGHT POLYDOR LP CUT/POLYGRAM	YNGWIE J. MALMSTEEN
35	19	16	10	PRESENCE OF LOVE I.R.S. 53259/MCA	THE ALARM
36	42	45	3	LIVING OUT OF TOUCH POLYDOR LP CUT/POLYGRAM	KINGDOM COME
37	25	15	11	HEAVEN KNOWS ESPARANZA 7-99373/ATLANTIC	ROBERT PLANT
38	41	41	4	WELCOME TO THE JUNGLE Geffen LP CUT	GUNS & ROSES
				★★★ FLASHMAKER ★★★	
39	NEW ▶		1	I WON'T BE YOUR FOOL VIRGIN LP CUT	ROCKY HILL
40	46	—	2	BROKEN LAND ELEKTRA 7-69414	THE ADVENTURES
41	38	35	16	WAIT ATLANTIC 7-89126	WHITE LION
42	29	20	13	ANGEL Geffen 7-28249	AEROSMITH
43	45	44	3	SURFING WITH THE ALIEN RELATIVITY LP CUT	JOE SATRIANI
44	NEW ▶		1	TELL ME ATLANTIC LP CUT	WHITE LION
45	50	—	2	ROULETTE COLUMBIA LP CUT	BRUCE SPRINGSTEEN
46	30	17	12	CHECK IT OUT MERCURY 870 126-7/POLYGRAM	JOHN COUGAR MELLENCAMP
47	NEW ▶		1	JOHNNY B. GOODE ATLANTIC 7-89114	JUDAS PRIEST
48	NEW ▶		1	SOMEWHERE DOWN THE CRAZY RIVER Geffen 7-28111	R. ROBERTSON
49	39	24	14	ELECTRIC BLUE CHRYSALIS 43201	ICEHOUSE
50	44	31	12	HEATSEEKER ATLANTIC 7-89136	AC/DC

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

FOOL'S ROUNDUP

On April Fool's Day, top 40 outlet KGRS Burlington, Iowa, remembered that Jacques Cousteau had created quite a stir when he sailed the Calypso up the Mississippi to Burlington two years ago. For this year's April Fool's Day hoax, KGRS told listeners that the Calypso and its famous French captain had once again sailed the mighty Miss. KGRS then hauled in the day's "catch" down at the river front: two high school biology classes, about 100 nature-show lovers, and an entire family in pajamas.

Atlanta stations WZGC "Z-93" and WYAY "Y-106" defied a few programming rules of thumb and had a lot of fun with listeners on April Fool's Day. Top 40 Z-93 switched morning teams with country Y-106, but both stuck to their regular playlists—sort of. Z-93's Randy Miller, Mary Glen Lassiter, and Harry For WEEK ENDING APRIL 23, 1988

Schuster explained to Y-106's country audience that they were told they had to play country records—but weren't told which country. The three started their day by tracking bagpipe music. Meanwhile, Y-106's Rhubarb Jones and Commander Dave snuck in a few Hank Williams Jr. tracks on Z-93's top 40 listeners.

Both stations let the first few hours go by before they let listeners in on the joke. After the initial shock had time to hit most of each station's morning cume, listeners were told that they had not tuned in on a format—or personnel—switch and that regular programming would be back on the following Monday.

WEBN Cincinnati once again devoted a day of coverage to its annual imaginary April Fool's Day Parade, something it has done every year since 1976. Along with the now-standard "coverage," WEBN's daylong event includes bogus commercials for absurd companies with even more absurd products and services. Of course

they're all "official sponsors" of the parade. WEBN reports that Jimmy Swaggart was a particularly popular target in this year's hoax.

Soft rocker WNIC Detroit side-stepped the fooling on April 1 and concentrated on the Easter angle. With children out of school for Good Friday, WNIC held its 10th Annual Marshmallow Drop as a family affair. With the support of the Wayne County Park System and its helicopter, the station dropped 50,000 marshmallows at two different park locations. The children scrambled to collect marshmallows in their baskets and then redeem them for Easter treats.

THOUGH IT WAS the week after April Fool's Day when top 40 WYHY "Y-107" Nashville kicked off its Baby Giveaway promotion, no one in Nashville was quite sure what the station was up to. Whenever Y-107 aired the sound of a baby crying, the seventh caller was awarded a bag of diapers. Diaper winners were then registered to win a baby in a drawing.

Y-107's outrageous reputation must be preceding it these days. The station received no outraged calls from any state or adoption agencies during the weeklong promotion. Most listeners guessed that the baby in question wasn't of the human variety, but Y-107 was pleased that most of the city seemed to tune into the Friday morning drive to find out what the baby actually was. One listener, however, did stop by the station to inquire what color the baby was and what language it spoke. He was told the baby's color was perfect—and that it was too young to talk.

The next day, in keeping with Nashville's annual Mule Day celebration, Y-107 presented a baby mule to the contest winner in a live remote at the Mule Day Parade. Y-107 broadcast live throughout the day. The annual event drew upward of 100,000 people this year.

GOOD DEEDS AND KUDOS

The update on KTWV "the Wave" Los Angeles' "Wave Aid" compact disk/cassette sampler, promoted and sold to raise funds for acquired immune deficiency syndrome research, is that it has sold 35,000-plus units for proceeds of more than \$100,000. The Wave project began around Thanksgiving with an initial order for 10,000 units. The station originally hoped to sell 25,000 copies. James Lewis of L.A.-based James Lewis Marketing arranged all the details for the project and is now talking with KKSF San Francisco about doing something similar.

The National Assn. of Broadcasters' recent Best Of The Best promotion contest named KTWV as the winner in the large-market category for its overall fund-raising efforts on behalf of the American Foundation for AIDS Research. WHBF Binghamton, N.Y., was the medium-market winner for its special programming from the U.S.S.R., and WMDK Peterborough, N.H., got the golden ring for the rally it organized for departing DJ Dave Wallace—who's being deported back to jolly old England. Winners got free convention fees plus \$500 cash prizes. Alas, that doesn't help ol' Dave.

PETER J. LUDWIG

FOR WEEK ENDING APRIL 23, 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
				Compiled from a national sample of radio playlists.	
				★★ NO. 1 ★★	
1	2	3	6	ANYTHING FOR YOU EPIC 34-07759/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND 1 week at No. One
2	1	1	9	WHERE DO BROKEN HEARTS GO ARISTA 1-9674	WHITNEY HOUSTON
3	4	8	7	ONE STEP UP COLUMBIA 38-07726	BRUCE SPRINGSTEEN
4	11	15	5	I DON'T WANT LIVE WITHOUT YOU ATLANTIC 7-89101	FOREIGNER
5	3	2	11	MAN IN THE MIRROR EPIC 34-07668/E.P.A.	MICHAEL JACKSON
6	8	12	10	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE 1-9678/ARISTA	BILLY OCEAN
7	9	10	8	TALKING BACK TO THE NIGHT ISLAND 7-28122/WARNER BROS.	STEVE WINWOOD
8	5	4	12	ENDLESS SUMMER NIGHTS EMI-MANHATTAN 50113	RICHARD MARX
9	16	18	6	PIANO IN THE DARK A&M 3003	BRENDA RUSSELL/JOE ESPOSITO
10	14	17	8	SET THE NIGHT TO MUSIC RCA 6964	STARSHIP
11	6	5	14	NEVER GONNA GIVE YOU UP RCA 5347	RICK ASTLEY
12	10	6	12	NEVER DIE YOUNG COLUMBIA 38-07616	JAMES TAYLOR
13	22	34	3	SHATTERED DREAMS VIRGIN 7-99383	JOHNNY HATES JAZZ
14	7	7	9	WHAT A WONDERFUL WORLD A&M 3010	LOUIS ARMSTRONG
15	21	25	5	PAMELA COLUMBIA 38-07715	TOTO
16	20	20	6	YOU DON'T KNOW VIRGIN 7-99405	SCARLETT & BLACK
17	19	23	5	SO MUCH IN LOVE COLUMBIA 38-07711	ART GARFUNKEL
18	13	11	14	FATHER FIGURE COLUMBIA 38-07682	GEORGE MICHAEL
19	12	9	12	I GET WEAK MCA 53242	BELINDA CARLISLE
20	17	13	16	SHE'S LIKE THE WIND RCA 5363	PATRICK SWAYZE
21	15	14	12	THEME FROM L.A. LAW POLYDOR 887 145-7/POLYGRAM	MIKE POST
22	35	—	2	EVERYTHING YOUR HEART DESIRES ARISTA 1-9684	D.HALL/J.OATES
23	18	16	10	OUT OF THE BLUE ATLANTIC 7-89129	DEBBIE GIBSON
24	47	—	2	★★★ POWER PICK ★★★	
				ONE MORE TRY COLUMBIA 38-07773	GEORGE MICHAEL
25	26	32	5	HIGHWAY RAIN CYPRESS 661 128-7	MICHAEL TOMLINSON
26	24	33	6	ANOTHER CHANCE TO LOVE ARISTA 1-9596	DIONNE WARWICK/H.HEWETT
27	29	37	5	I WASN'T THE ONE ATLANTIC 7-89145	AGNETHA FALTSKOG/PETER CETERA
28	33	47	3	PINK CADILLAC EMI-MANHATTAN 50117	NATALIE COLE
29	32	44	3	FAMILY MAN WARNER BROS. 7-28114	FLEETWOOD MAC
30	23	21	21	HUNGRY EYES (FROM "DIRTY DANCING") RCA 5315	ERIC CARMEN
31	36	41	4	CENTURY'S END WARNER BROS. 7-27972	DONALD FAGEN
32	42	—	2	CARMELIA COLUMBIA 38-07772	DAN HILL
33	43	—	2	I STILL BELIEVE MCA 53288	BRENDA K. STARR
34	44	46	3	LOVE DON'T GIVE NO REASON MOTOWN 1925	SMOKEY ROBINSON
35	31	24	22	CAN'T STAY AWAY FROM YOU EPIC 34-07641/E.P.A.	G.ESTEFAN/MIAMI SOUND
36	41	49	3	SOMEONE LIKE YOU MERCURY LP CUT/POLYGRAM	VAN MORRISON
37	30	26	20	SEASONS CHANGE ARISTA 1-9640	EXPOSE
38	28	29	7	FEELIN' HAPPY CBS ASSOCIATED 4-07667/E.P.A.	DAN SIEGEL
39	40	39	4	WE SAID HELLO GOODBYE ATLANTIC LP CUT	PHIL COLLINS
40	25	22	8	I KNOW YOU BY HEART COLUMBIA 38-07727	DOLLY PARTON
41	34	35	10	HANDS TO HEAVEN A&M 2991	BREATHE
42	27	19	12	WHEN WE WAS FAB DARK HORSE 7-28131/WARNER BROS.	GEORGE HARRISON
43	37	30	13	(SITTIN' ON) THE DOCK OF THE BAY COLUMBIA 38-07680	MICHAEL BOLTON
44	38	36	9	I FOUND SOMEONE Geffen 7-28191	CHER
				★★★ HOT SHOT DEBUT ★★★	
45	NEW ▶	1		TWO OCCASIONS SOLAR 70015	THE DEELE
46	39	28	11	NO CONVERSATION CAPITOL 44095	VIEW FROM THE HILL
47	NEW ▶	1		SOMEWHERE DOWN THE CRAZY RIVER Geffen 7-28111	R.ROBERTSON
48	NEW ▶	1		WISHING WELL COLUMBIA 38-07675	TERENCE TRENT D'ARBY
49	NEW ▶	1		YES RCA 6989	MERRY CLAYTON
50	NEW ▶	1		CIRCLE IN THE SAND MCA 53308	BELINDA CARLISLE

HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Compiled from national radio airplay reports.	
				★★ NO. 1 ★★	
1	1	2	9	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE 1-9678/ARISTA	BILLY OCEAN 2 weeks at No. One
2	3	6	13	TWO OCCASIONS SOLAR 70015	THE DEELE
3	4	7	7	WHERE DO BROKEN HEARTS GO ARISTA 1-9674	WHITNEY HOUSTON
4	6	5	9	WISHING WELL COLUMBIA 38-07675	TERENCE TRENT D'ARBY
5	9	12	7	PROVE YOUR LOVE ARISTA 1-9676	TAYLOR DAYNE
6	8	11	8	NAUGHTY GIRLS (NEED LOVE TOO) JIVE 1089/RCA	SAMANTHA FOX
7	10	17	5	DA'BUTT (FROM THE "SCHOOL DAZE" SOUNDTRACK) EMI-MANHATTAN 50115	E.U.
8	2	1	11	MAN IN THE MIRROR EPIC 34-07668/E.P.A.	MICHAEL JACKSON
9	14	20	4	NITE AND DAY WARNER BROS. 7-28192	AL B. SURE!
10	13	18	5	ANYTHING FOR YOU EPIC 34-07759/E.P.A.	GLORIA ESTEFAN/MIAMI SOUND
11	12	16	6	PINK CADILLAC EMI-MANHATTAN 50117	NATALIE COLE
12	5	3	12	ROCKET 2 U MCA 53254	THE JETS
13	11	10	10	FISHNET WARNER BROS. 7-28201	MORRIS DAY
14	7	4	15	GIRLFRIEND MCA 53185	PEBBLES
15	17	19	4	PROMISE ME FEVER 1917/SUTRA	THE COVER GIRLS
16	22	26	3	MY GIRL CAPITOL 44124	SUAVE
17	20	22	5	PIANO IN THE DARK A&M 3003	BRENDA RUSSELL/JOE ESPOSITO
18	26	25	3	DREAMIN' OF LOVE LMR 74001	STEVIE B
19	15	13	15	SOME KIND OF LOVER MCA 53235	JODY WATLEY
20	27	28	3	NIGHTTIME VIRGIN 7-99350	PRETTY POISON
21	NEW ▶	1		ONE MORE TRY COLUMBIA 38-07773	GEORGE MICHAEL
22	NEW ▶	1		WHEN WE KISS ENIGMA 75018/CAPITOL	BARDEUX
23	28	30	4	LIKE A CHILD 4TH & B'WAY 7458	NOEL
24	NEW ▶	1		MERCEDES BOY MCA 53279	PEBBLES
25	18	9	15	I WANT HER VINTERTAINMENT 7-69431/ELEKTRA	KEITH SWEAT
26	24	29	3	LOVIN' ON NEXT TO NOTHIN' MCA 53211	GLADYS KNIGHT & THE PIPS
27	NEW ▶	1		I SAW HIM STANDING THERE MCA 53285	TIFFANY
28	29	—	2	DEVIL INSIDE ATLANTIC 89144	INXS
29	30	—	2	TAKE IT WHILE IT'S HOT ATCO 7-99352/ATLANTIC	SWEET SENSATION
30	16	14	13	FATHER FIGURE COLUMBIA 38-07682	GEORGE MICHAEL

Products with the greatest airplay gains this week.

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

YesterHits®

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Night Fever**, Bee Gees, RSO
2. **If I Can't Have You**, Yvonne Elliman, RSO
3. **Can't Smile Without You**, Barry Manilow, ARISTA
4. **Lay Down Sally**, Eric Clapton, RSO
5. **The Closer I Get To You**, Roberta Flack, ATLANTIC
6. **Dust In The Wind**, Kansas, KIRSHNER
7. **With A Little Luck**, Wings, CAPITOL
8. **Jack & Jill**, Raydio, ARISTA
9. **We'll Never Have To Say Goodbye**, England Dan & John Ford Coley, BIG TREE
10. **Our Love**, Natalie Cole, CAPITOL

POP SINGLES—20 Years Ago

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

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

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

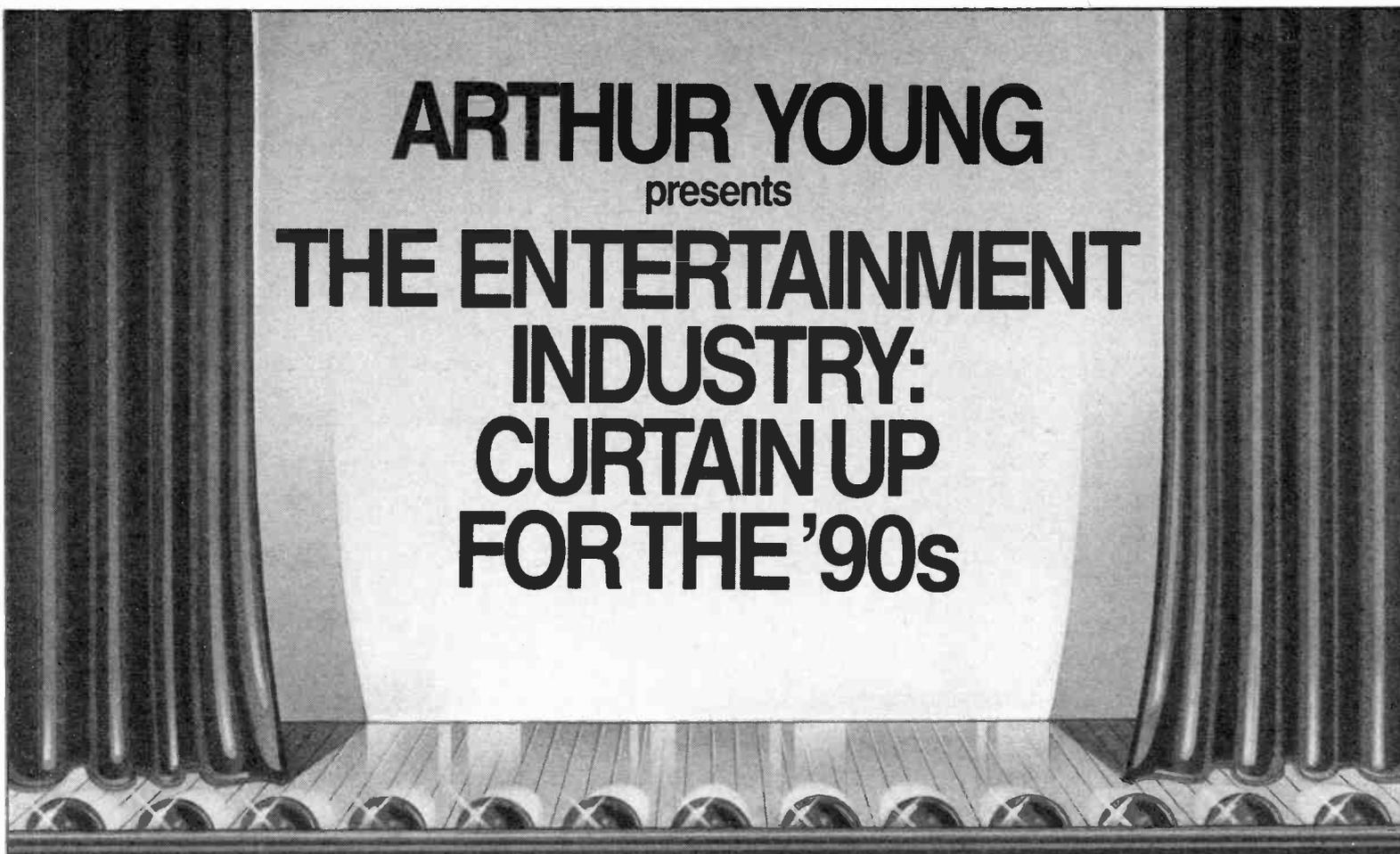
COUNTRY SINGLES—10 Years Ago

1. **Everytime Two Fools Collide**, Kenny Rodgers & Dottie West, UNITED ARTISTS
2. **Hearts On Fire**, Eddie Rabbitt, ELEKTRA
3. **It's All Wrong, But It's Alright/Two Doors Down**, Dolly Parton, RCA
4. **Someone Loves You Honey**, Charley Pride, RCA
5. **It Don't Feel Like Sinner To Me**, Kendalls, OVATION
6. **She Can Put Her Shoes Under My Bed (Anytime)**, Johnny Duncan, COLUMBIA
7. **We Believe In Happy Endings**, Johnny Rodriguez, MERCURY
8. **Sweet Sweet Smile**, Carpenters, A&M
9. **I'm Always On A Mountain When I Fall**, Merle Haggard, MCA
10. **Maybe Baby**, Susie Allanson, WARNER/CURB

SOUL SINGLES—10 Years Ago

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

RADIO



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Island Entertainment Group
EDWARD BLEIER
Warner Bros. TV
MICHAEL CIEPLY
Los Angeles Times
HENRY DROZ
WEA Corporation
ERNST GOLDSCHMIDT
Orion Pictures Int'l
LAURA LANDRO
The Wall Street Journal
THEODORE A. LEVINE
Wilmer, Culter & Pickering
DAVID J. LONDONER
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PETER PIRNER
Media Home Entertainment
JOEL READER
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LAWRENCE RUISI
Columbia Pictures
ED SCHWARTZ
Orion Pictures Corp.
NIGEL SINCLAIR, Esq.
Denton, Hall, Burgin & Warrens

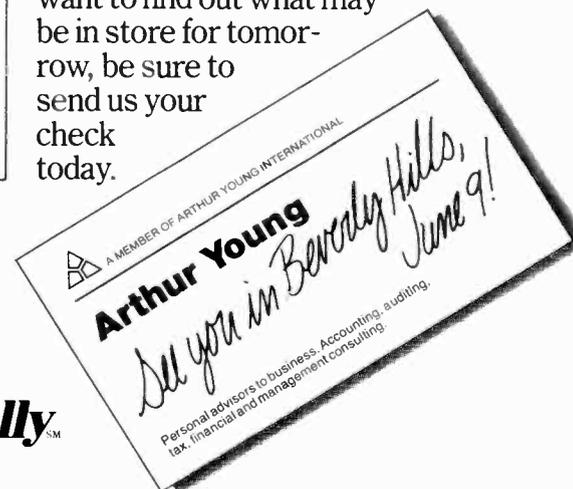
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GOLD—Stations with a weekly cume audience between 500,000 and 1 million.
SILVER—Stations with a weekly cume audience between 250,000 and 500,000.

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

PLATINUM
Z400
WHTZ FM
O.M.: Steve Kingston

- | | | |
|----|----|--|
| 1 | 1 | Michael Jackson, Man In The Mirror |
| 2 | 2 | Billy Ocean, Get Outta My Dreams, Get |
| 3 | 3 | Pebbles, Girlfriend |
| 4 | 4 | Terence Trent D'Arby, Wishing Well |
| 5 | 5 | Whitney Houston, Where Do Broken Hear |
| 6 | 6 | Samantha Fox, Naughty Girls (Need Lov |
| 7 | 7 | INXS, Devil Inside |
| 8 | 8 | Rick Astley, Never Gonna Give You Up |
| 9 | 9 | Richard Marx, Endless Summer Nights |
| 10 | 10 | Aerosmith, Angel |
| 11 | 11 | Debbie Gibson, Out Of The Blue |
| 12 | 12 | Keith Sweat, I Want Her |
| 13 | 13 | Jody Watley, Some Kind Of Lover |
| 14 | 14 | Tiffany, I Saw Him Standing There |
| 15 | 15 | Natalie Cole, Pink Cadillac |
| 16 | 16 | L.L. Cool J., Going Back To Cali (From |
| 17 | 17 | The Deele, Two Occasions |
| 18 | 18 | George Michael, Father Figure |
| 19 | 19 | The Jets, Rocket 2 U |
| 20 | 20 | Michael Bolton, (Sittin' On) The Dock |
| 21 | 21 | Belinda Carlisle, I Get Weak |
| 22 | 22 | E.U., Da'Butt (From The "School Daze" |
| 23 | 23 | Foreigner, I Don't Want To Live Witho |
| 24 | 24 | Gloria Estefan & Miami Sound Machine, |
| 25 | 25 | Rick Astley, Together Forever |
| 26 | 26 | Stevie B., Dreamin' Of Love |
| 27 | 27 | Debbie Gibson, Foolish Beat |
| 28 | 28 | The Jets, Make It Real |
| 29 | 29 | George Michael, One More Try |
| 30 | 30 | White Lion, Wait |
| 31 | 31 | Daryl Hall John Oates, Everything You |

GOLD
WJLA
108 FM
P.D.: Sunny Joe White

- | | | |
|----|----|--|
| 1 | 4 | Whitney Houston, Where Do Broken Hear |
| 2 | 3 | Aerosmith, Angel |
| 3 | 5 | Taylor Dayne, Prove Your Love |
| 4 | 8 | Pet Shop Boys, Always On My Mind |
| 5 | 7 | INXS, Devil Inside |
| 6 | 12 | Samantha Fox, Naughty Girls (Need Lov |
| 7 | 9 | Morris Day, Fishnet |
| 8 | 19 | Gloria Estefan & Miami Sound Machine, |
| 9 | 10 | Bananarama, Love In The First Degree |
| 10 | 14 | Foreigner, I Don't Want To Live Witho |
| 11 | 18 | Brenda Russell Featuring Joe Esposito, |
| 12 | 13 | Bruce Springsteen, One Step Up |
| 13 | 15 | Natalie Cole, Pink Cadillac |
| 14 | 16 | Toto, Pamela |
| 15 | 17 | The Deele, Two Occasions |
| 16 | 17 | Bryan Ferry, Kiss And Tell (From "Bri |
| 17 | 21 | Sinead O'Connor, Mandinka |
| 18 | 23 | Times Two, Strange But True |
| 19 | 22 | Jermaine Stewart, Say It Again |
| 20 | 29 | Cher, We All Sleep Alone |
| 21 | 27 | Rick Astley, Together Forever |
| 22 | 24 | Tiffany, I Saw Him Standing There |
| 23 | 20 | Johnny Hates Jazz, Shattered Dreams |
| 24 | 27 | Big Pig, Breakaway |
| 25 | 28 | The Alarm, Presence Of Love |
| 26 | 31 | Midnight Oil, Beds Are Burning |
| 27 | 23 | George Michael, One More Try |
| 28 | 33 | James Taylor, Never Die Young |
| 29 | 35 | Orchestral Manoeuvres In The Dark, Dr |
| 30 | 32 | Icehouse, Electric Blue |
| 31 | 34 | Dan Reed Network, Ritual |
| 32 | 34 | Suave, My Girl |
| 33 | 34 | The Church, Under The Milky Way |
| 34 | 34 | Paul Carrack, One Good Reason |
| 35 | 34 | Noel, Like A Child |
| A | A | Belinda Carlisle, Circle In The Sand |
| A | A | Robert Plant, Tall Cool One |
| A | A | Underworld, Underneath The Radar |
| A | A | Sweet Sensation, Take It While It's H |
| A | A | E.U., Da'Butt (From The "School Daze" |
| A | A | The Jets, Rocket 2 U |
| A | A | Debbie Gibson, Foolish Beat |
| A | A | Rick Springfield, Honeymoon In Beirut |
| A | A | AC/DC, Heatseeker |
| A | A | Jerry Harrison, Casual Gods, Rev It U |
| A | A | Glass Tiger, I'm Still Searching |
| A | A | Lita Ford, Kiss Me Deadly |
| A | A | Daryl Hall John Oates, Everything You |
| A | A | Smoky Robinson, Love Don't Give No R |
| A | A | The Godfathers, Birth, School, Work, |
| A | A | White Lion, Wait |

PowerHits
B94
P.D.: Jim Richards

- | | | |
|-----|----|---------------------------------------|
| 1 | 2 | Aerosmith, Angel |
| 2 | 3 | Pebbles, Girlfriend |
| 3 | 5 | Whitney Houston, Where Do Broken Hear |
| 4 | 8 | Michael Bolton, (Sittin' On) The Dock |
| 5 | 9 | INXS, Devil Inside |
| 6 | 1 | Billy Ocean, Get Outta My Dreams, Get |
| 7 | 12 | Bruce Springsteen, One Step Up |
| 8 | 14 | Samantha Fox, Naughty Girls (Need Lov |
| 9 | 11 | Tiffany, I Saw Him Standing There |
| 10 | 11 | Terence Trent D'Arby, Wishing Well |
| 11 | 15 | Foreigner, I Don't Want To Live Witho |
| 12 | 17 | The Jets, Rocket 2 U |
| 13 | 8 | Cher, I Found Someone |
| 14 | 19 | Taylor Dayne, Prove Your Love |
| 15 | 16 | Toto, Pamela |
| 16 | 6 | John Cougar Mellencamp, Check It Out |
| 17 | 21 | Paul Carrack, One Good Reason |
| 18 | 7 | Michael Jackson, Man In The Mirror |
| 19 | 24 | Orchestral Manoeuvres In The Dark, Dr |
| 20 | 26 | Gloria Estefan & Miami Sound Machine, |
| 21 | 25 | Johnny Hates Jazz, Shattered Dreams |
| 22 | 18 | Richard Marx, Endless Summer Nights |
| 23 | 10 | Jody Watley, Some Kind Of Lover |
| 24 | 24 | George Michael, One More Try |
| 25 | 30 | Pet Shop Boys, Always On My Mind |
| 26 | 29 | Scarlett & Black, You Don't Know |
| 27 | 27 | White Lion, Wait |
| 28 | 7 | Daryl Hall John Oates, Everything You |
| 29 | 8 | Belinda Carlisle, Circle In The Sand |
| 30 | 10 | Icehouse, Electric Blue |
| A30 | A | Debbie Gibson, Foolish Beat |
| A | A | The Deele, Two Occasions |
| A | A | Rick Astley, Together Forever |
| A | A | E.U., Da'Butt (From The "School Daze" |

Z95.5
P.D.: Brian Kelly

- | | | |
|-----|----|---------------------------------------|
| 1 | 7 | Billy Ocean, Get Outta My Dreams, Get |
| 2 | 1 | Michael Jackson, Man In The Mirror |
| 3 | 3 | The Jets, Rocket 2 U |
| 4 | 3 | Rick Astley, Never Gonna Give You Up |
| 5 | 8 | Pebbles, Girlfriend |
| 6 | 2 | Debbie Gibson, Out Of The Blue |
| 7 | 12 | Natalie Cole, Pink Cadillac |
| 8 | 13 | Richard Marx, Endless Summer Nights |
| 9 | 10 | Tiffany, I Saw Him Standing There |
| 10 | 6 | Keith Sweat, I Want Her |
| 11 | 13 | INXS, Devil Inside |
| 12 | 9 | George Michael, Father Figure |
| 13 | 14 | Aerosmith, Angel |
| 14 | 15 | White Lion, Wait |
| 15 | 11 | Patrick Swayze (Wendy Fraser), |
| 16 | 19 | Whitney Houston, Where Do Broken Hear |
| 17 | 16 | M/A/R/R/S, Pump Up The Volume |
| 18 | 25 | Terence Trent D'Arby, Wishing Well |
| 19 | 21 | Big Pig, Breakaway |
| 20 | 18 | Belinda Carlisle, I Get Weak |
| 21 | 20 | Salt-N-Pepa, Push It |
| 22 | 23 | Wax U.K., Bridge To Your Heart |
| 23 | 29 | Pet Shop Boys, Always On My Mind |
| 24 | 26 | Times Two, Strange But True |
| 25 | 27 | Johnny Hates Jazz, Shattered Dreams |
| 26 | 28 | Lita Ford, Kiss Me Deadly |
| 27 | 24 | Exposé, Seasons Change |
| 28 | 30 | J.J. Fad, Supersonic |
| 29 | EX | Gloria Estefan & Miami Sound Machine, |
| 30 | A | Poison, Nothin' But A Good Time |
| A30 | A | Cher, We All Sleep Alone |
| A | A | The Deele, Two Occasions |
| A | A | Taylor Dayne, Prove Your Love |
| A | A | Samantha Fox, Naughty Girls (Need Lov |
| A | A | Yes, Rhythm Of Love |

Z95
WYLL
P.D.: Brian Kelly

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|-----|----|---------------------------------------|
| 1 | 7 | Billy Ocean, Get Outta My Dreams, Get |
| 2 | 1 | Michael Jackson, Man In The Mirror |
| 3 | 3 | The Jets, Rocket 2 U |
| 4 | 3 | Rick Astley, Never Gonna Give You Up |
| 5 | 8 | Pebbles, Girlfriend |
| 6 | 2 | Debbie Gibson, Out Of The Blue |
| 7 | 12 | Natalie Cole, Pink Cadillac |
| 8 | 13 | Richard Marx, Endless Summer Nights |
| 9 | 10 | Tiffany, I Saw Him Standing There |
| 10 | 6 | Keith Sweat, I Want Her |
| 11 | 13 | INXS, Devil Inside |
| 12 | 9 | George Michael, Father Figure |
| 13 | 14 | Aerosmith, Angel |
| 14 | 15 | White Lion, Wait |
| 15 | 11 | Patrick Swayze (Wendy Fraser), |
| 16 | 19 | Whitney Houston, Where Do Broken Hear |
| 17 | 16 | M/A/R/R/S, Pump Up The Volume |
| 18 | 25 | Terence Trent D'Arby, Wishing Well |
| 19 | 21 | Big Pig, Breakaway |
| 20 | 18 | Belinda Carlisle, I Get Weak |
| 21 | 20 | Salt-N-Pepa, Push It |
| 22 | 23 | Wax U.K., Bridge To Your Heart |
| 23 | 29 | Pet Shop Boys, Always On My Mind |
| 24 | 26 | Times Two, Strange But True |
| 25 | 27 | Johnny Hates Jazz, Shattered Dreams |
| 26 | 28 | Lita Ford, Kiss Me Deadly |
| 27 | 24 | Exposé, Seasons Change |
| 28 | 30 | J.J. Fad, Supersonic |
| 29 | EX | Gloria Estefan & Miami Sound Machine, |
| 30 | A | Poison, Nothin' But A Good Time |
| A30 | A | Cher, We All Sleep Alone |
| A | A | The Deele, Two Occasions |
| A | A | Taylor Dayne, Prove Your Love |
| A | A | Samantha Fox, Naughty Girls (Need Lov |
| A | A | Yes, Rhythm Of Love |

93Q
P.D.: Bill Richards

- | | | |
|----|----|--|
| 1 | 1 | Michael Jackson, Man In The Mirror |
| 2 | 5 | Billy Ocean, Get Outta My Dreams, Get |
| 3 | 3 | INXS, Devil Inside |
| 4 | 8 | Whitney Houston, Where Do Broken Hear |
| 5 | 2 | The Deele, Two Occasions |
| 6 | 11 | Gloria Estefan & Miami Sound Machine, |
| 7 | 9 | Aerosmith, Angel |
| 8 | 4 | Richard Marx, Endless Summer Nights |
| 9 | 13 | Terence Trent D'Arby, Wishing Well |
| 10 | 10 | Jody Watley, Some Kind Of Lover |
| 11 | 15 | The Jets, Rocket 2 U |
| 12 | 12 | Def Leppard, Hysteria |
| 13 | 6 | Keith Sweat, I Want Her |
| 14 | 17 | Natalie Cole, Pink Cadillac |
| 15 | 7 | Pebbles, Girlfriend |
| 16 | 18 | John Cougar Mellencamp, Check It Out |
| 17 | 19 | Eria Fachin, Saw Myself |
| 18 | 20 | Alexander O'Neal Featuring Cherrelle, |
| 19 | 21 | Taylor Dayne, Prove Your Love |
| 20 | 25 | L.L. Cool J., Going Back To Cali (From |
| 21 | 26 | Brenda K. Starr, I Still Believe |
| 22 | 24 | Jermaine Stewart, Say It Again |
| 23 | 27 | Johnny Hates Jazz, Shattered Dreams |
| 24 | 4 | Samantha Fox, Naughty Girls (Need Lov |
| 25 | 28 | Orchestral Manoeuvres In The Dark, Dr |
| 26 | 32 | Brenda Russell Featuring Joe Esposito, |
| 27 | 14 | Tiffany, I Saw Him Standing There |
| 28 | 34 | Suave, My Girl |
| 29 | 31 | Michael Bolton, (Sittin' On) The Dock |
| 30 | 30 | Foreigner, I Don't Want To Live Witho |
| 31 | 33 | Bruce Springsteen, One Step Up |
| 32 | 35 | Al B. Sure!, Nite And Day |
| 33 | EX | George Michael, One More Try |
| 34 | EX | Michael Jackson, Dirty Diana |
| 35 | EX | Ananarama, Love In The First Degree |
| A | A | Lita Ford, Kiss Me Deadly |
| A | A | Debbie Gibson, Foolish Beat |
| A | A | Cher, We All Sleep Alone |
| A | A | Daryl Hall John Oates, Everything You |
| A | A | The Deele, Two Occasions |
| A | A | Rick Astley, Together Forever |
| EX | EX | Debbie Gibson, Foolish Beat |
| EX | EX | Bardeux, When We Kiss |

POWER
95
P.D.: Larry Berger

- | | | |
|----|----|---------------------------------------|
| 1 | 1 | Michael Jackson, Man In The Mirror |
| 2 | 2 | Terence Trent D'Arby, Wishing Well |
| 3 | 5 | Billy Ocean, Get Outta My Dreams, Get |
| 4 | 3 | Pebbles, Girlfriend |
| 5 | 4 | Whitney Houston, Where Do Broken Hear |
| 6 | 9 | Natalie Cole, Pink Cadillac |
| 7 | 6 | Rick Astley, Never Gonna Give You Up |
| 8 | 8 | INXS, Devil Inside |
| 9 | 7 | Debbie Gibson, Out Of The Blue |
| 10 | 11 | Samantha Fox, Naughty Girls (Need Lov |
| 11 | 11 | Richard Marx, Endless Summer Nights |
| 12 | 12 | Keith Sweat, I Want Her |
| 13 | 10 | George Michael, Father Figure |
| 14 | 13 | Gloria Estefan & Miami Sound Machine, |
| 15 | 15 | Salt-N-Pepa, Push It |
| 16 | 17 | Tiffany, I Saw Him Standing There |
| 17 | 17 | The Jets, Rocket 2 U |
| 18 | 19 | Aerosmith, Angel |
| 19 | 16 | Jody Watley, Some Kind Of Lover |
| 20 | 21 | Taylor Dayne, Prove Your Love |
| 21 | 25 | Pet Shop Boys, Always On My Mind |
| 22 | 25 | The Deele, Two Occasions |
| 23 | 13 | Michael Bolton, (Sittin' On) The Dock |
| 24 | 18 | Belinda Carlisle, I Get Weak |
| 25 | 20 | Patrick Swayze (Wendy Fraser), |
| A | A | Debbie Gibson, Foolish Beat |
| A | A | George Michael, One More Try |
| EX | EX | Phil Collins, We Said Hello Goodbye |
| EX | EX | Stevie B., Dreamin' Of Love |

EAGLE 106
P.D.: Charlie Quinn

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|----|----|--|
| 1 | 5 | Billy Ocean, Get Outta My Dreams, Get |
| 2 | 1 | INXS, Devil Inside |
| 3 | 2 | The Jets, Rocket 2 U |
| 4 | 7 | Whitney Houston, Where Do Broken Hear |
| 5 | 6 | Taylor Dayne, Prove Your Love |
| 6 | 8 | Noel, Like A Child |
| 7 | 11 | Samantha Fox, Naughty Girls (Need Lov |
| 8 | 17 | Terence Trent D'Arby, Wishing Well |
| 9 | 10 | Tiffany, I Saw Him Standing There |
| 10 | 9 | Jody Watley, Some Kind Of Lover |
| 11 | 12 | Bruce Springsteen, One Step Up |
| 12 | 18 | Gloria Estefan & Miami Sound Machine, |
| 13 | 2 | Michael Jackson, Man In The Mirror |
| 14 | 15 | Natalie Cole, Pink Cadillac |
| 15 | 16 | Toto, Pamela |
| 16 | 19 | Pet Shop Boys, Always On My Mind |
| 17 | 20 | Brenda Russell Featuring Joe Esposito, |
| 18 | 21 | Merry Clayton, Yes (From The Motion P |
| 19 | 22 | Johnny Hates Jazz, Shattered Dreams |
| 20 | 23 | Foreigner, I Don't Want To Live Witho |
| 21 | 24 | Aerosmith, Angel |
| 22 | 26 | Pretty Poison, Nightime |
| 23 | 24 | George Michael, One More Try |
| 24 | EX | The Cover Girls, Promise Me |
| 25 | 27 | Morris Day, Fishnet |
| 26 | 28 | Jermaine Stewart, Say It Again |
| 27 | 30 | Orchestral Manoeuvres In The Dark, Dr |
| 28 | EX | The Deele, Two Occasions |
| 29 | EX | Sting, Englishman In New York |
| 30 | 4 | John Cougar Mellencamp, Check It Out |
| A | A | Rick Astley, Together Forever |
| A | A | Belinda Carlisle, Circle In The Sand |
| A | A | Henry Lee Summer, I Wish I Had A Girl |
| A | A | White Lion, Wait |
| A | A | Icehouse, Electric Blue |
| EX | EX | Daryl Hall John Oates, Everything You |
| EX | EX | Bananarama, Love In The First Degree |
| EX | EX | Glass Tiger, I'm Still Searching |
| EX | EX | Brenda K. Starr, I Still Believe |

WJLA
P.D.: Tom Jeffries

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|-----|----|--|
| 1 | 6 | INXS, Devil Inside |
| 2 | 2 | Aerosmith, Angel |
| 3 | 1 | Billy Ocean, Get Outta My Dreams, Get |
| 4 | 8 | Taylor Dayne, Prove Your Love |
| 5 | 7 | Terence Trent D'Arby, Wishing Well |
| 6 | 10 | Natalie Cole, Pink Cadillac |
| 7 | 9 | Jody Watley, Some Kind Of Lover |
| 8 | 5 | The Jets, Rocket 2 U |
| 9 | 13 | Whitney Houston, Where Do Broken Hear |
| 10 | 3 | Scarlett & Black, You Don't Know |
| 11 | 14 | Icehouse, Electric Blue |
| 12 | 12 | John Cougar Mellencamp, Check It Out |
| 13 | 15 | Bruce Springsteen, One Step Up |
| 14 | 16 | Pebbles, Girlfriend |
| 15 | 19 | Johnny Hates Jazz, Shattered Dreams |
| 16 | 21 | Dan Reed Network, Ritual |
| 17 | 17 | Tiffany, I Saw Him Standing There |
| 18 | 24 | Pet Shop Boys, Always On My Mind |
| 19 | 26 | Toto, Pamela |
| 20 | 20 | The Alarm, Presence Of Love |
| 21 | 23 | Henry Lee Summer, I Wish I Had A Girl |
| 22 | 27 | Bryan Ferry, Kiss And Tell (From "Bri |
| 23 | 25 | Bananarama, Love In The First Degree |
| 24 | 32 | Brenda Russell Featuring Joe Esposito, |
| 25 | 31 | Times Two, Strange But True |
| 26 | 28 | Jermaine Stewart, Say It Again |
| 27 | 30 | Gloria Estefan & Miami Sound Machine, |
| 28 | 29 | Foreigner, I Don't Want To Live Witho |
| 29 | 32 | Cher, We All Sleep Alone |
| 30 | 35 | George Michael, One More Try |
| 31 | 34 | Morris Day, Fishnet |
| 32 | EX | Glass Tiger, I'm Still Searching |
| 33 | EX | James Taylor, Never Die Young |
| 34 | EX | Orchestral Manoeuvres In The Dark, Dr |
| 35 | EX | Debbie Gibson, Foolish Beat |
| A35 | EX | Debbie Gibson, Foolish Beat |
| A | EX | Daryl Hall John Oates, Everything You |
| A | EX | Midnight Oil, Beds Are Burning |
| A | EX | David Lee Roth, Stand Up |

POWER 96
P.D.: Rick Gillette

- | | | |
|----|----|--|
| 1 | 3 | Whitney Houston, Where Do Broken Hear |
| 2 | 4 | Terence Trent D'Arby, Wishing Well |
| 3 | 1 | Michael Jackson, Man In The Mirror |
| 4 | 5 | The Jets, Rocket 2 U |
| 5 | 6 | Pebbles, Girlfriend |
| 6 | 7 | Cher, We All Sleep Alone |
| 7 | 2 | Keith Sweat, I Want Her |
| 8 | 10 | Billy Ocean, Get Outta My Dreams, Get |
| 9 | 9 | The Deele, Two Occasions |
| 10 | 11 | Tiffany, I Saw Him Standing There |
| 11 | 8 | Rick Astley, Never Gonna Give You Up |
| 12 | 12 | INXS, Devil Inside |
| 13 | 14 | Teena Marie, Ooo La La |
| 14 | 15 | Natalie Cole, Pink Cadillac |
| 15 | 17 | George Michael, One More Try |
| 16 | 18 | Taylor Dayne, Prove Your Love |
| 17 | 19 | Brenda Russell Featuring Joe Esposito, |
| 18 | 20 | L.L. Cool J., Going Back To Cali (From |
| 19 | 21 | Gloria Estefan & Miami Sound Machine, |
| 20 | 22 | Brenda K. Starr, I Still Believe |
| 21 | 23 | Pet Shop Boys, Always On My Mind |
| 22 | 24 | Samantha Fox, Naughty Girls (Need Lov |
| 23 | 25 | Richard Marx, Endless Summer Nights |
| 24 | EX | Oaryl Hall John Oates, Everything You |
| 25 | EX | Noel, Like A Child |
| A | A | The Jets, Make It Real |
| A | A | Debbie Gibson, Foolish Beat |
| A | A | The Cover Girls, Promise Me |
| A | A | Rick Astley, Together Forever |

WJLA
P.D.: Gregg Swedberg

92 PRO-FM

Table with 2 columns: Song/Artist and P.D.: Mike Osborne. Lists top 30 songs for Providence.

96 TIC-FM

Table with 2 columns: Song/Artist and P.D.: Dave Shakes. Lists top 30 songs for Hartford.

BIO4 MILANS MUSIC

Table with 2 columns: Song/Artist and P.D.: Brian Thomas. Lists top 30 songs for Baltimore.

BUM 105

Table with 2 columns: Song/Artist and P.D.: Brian Philips. Lists top 10 songs for Orlando.

Table with 2 columns: Song/Artist and P.D.: Steve Perrin. Lists top 30 songs for Miami.

The New 100.7 FM

Table with 2 columns: Song/Artist and P.D.: Bob Case. Lists top 30 songs for Atlanta.

Z-93 Atlanta's #1 Rock

Table with 2 columns: Song/Artist and P.D.: Bob Case. Lists top 30 songs for Atlanta (continued).

KHUR 103.5

Table with 2 columns: Song/Artist and P.D.: Dave Robbins. Lists top 30 songs for St. Louis.

Table with 2 columns: Song/Artist and P.D.: Buzz Bennett. Lists top 30 songs for Dallas.

KZZP 104.7 FM

Table with 2 columns: Song/Artist and P.D.: Guy Zapoleon. Lists top 30 songs for Phoenix.

KUBE 93 FM

Table with 2 columns: Song/Artist and P.D.: Gary Bryan. Lists top 30 songs for Seattle.

RADIO

MAJORS EYE ALTERNATIVE AIRPLAY

(Continued from page 1)

majors. They tend to be more independent than most commercial stations, often disdaining label priorities and backing off on records that have crossed to top 40.

But clearly, a number of stars have been born via the college/alternative network. Such high-charting artists as Morrissey, Sinead O'Connor, and 10,000 Maniacs are college/alternative favorites who have received minimal play on album rock formats.

"Viva Hate," the new album by former Smiths singer Morrissey, has already sold 200,000 units and is bulleted at No. 49 on the Top Pop Albums chart after only three weeks in release.

These artists and many other performers with little mainstream airplay but plenty of sales show prominently on the playlists of college outlets and such alternative commercial stations as WDRE Long Island, N.Y.; WFNX Boston; CFNY Toronto; WHFS Annapolis, Md.; WHTG Asbury Park, N.J.; 9IX San Diego; KITS San Francisco; and KROQ Los Angeles.

In some cases college/alternative favorites have also crossed over to top 40 radio. Strong sales by such acts as the Cure, Depeche Mode, and New Order—whose new singles compilation, "Substance," recently went gold—illustrate that this crossover can provide a commercial payoff—without reliance on album rock stations.

"It's almost like everybody woke up to the reality that the records we play sell," says Denis McNamara, PD at WDRE Long Island.

As a whole, claims WFNX Boston PD Michael Bright, record labels are now displaying "an increased attitude to just deal with us as an entity."

This new attitude was best expressed by CBS Records' president Al Teller, who in his March 12 keynote at the National Assn. of Recording Merchandisers convention asserted that alternative and college radio have assumed "the mantle of leadership and commitment" to new artists (Billboard, March 26).

Such major labels as Warner Bros., Arista, Elektra, A&M, and Capitol have established alternative-marketing departments or functional equivalents. One of the major challenges for these departments is developing consistent and coordinated national activity for their records. In an almost free-form arena, label priorities are of little concern to alternative programmers.

Says WDRE's McNamara, "We have a joke around the office that goes, 'We're not fitting into the marketing plan,' meaning that we can't always go on or go back to a record when a label requests it. We're here to lead, not follow, and that's why we'll play a record before anyone else does and stay on it whether it works nationally or not."

KCMU Seattle PD Shawn Splane, who acknowledges that major labels are showing increased support on the college level, complains that majors push music that "isn't really pertinent to our format. They've got what they call alternative bands, but they're not alternative to us."

Adds KUSF San Francisco MD Tim Zeigler: "A large part of college radio's job is to play the stuff that nobody's heard."

From the major-label standpoint, however, top 40 crossover is still the name of the game. Karen Glauber, director of special projects at A&M, points out the college-to-

top-40-crossover success of Suzanne Vega and notes that Robyn Hitchcock, another college/alternative favorite, "is being tested at all these top 40 stations and is doing incredibly well."

Another top 40 crossover success is Capitol's Flesh For Lulu, whose new album "Long Live The New Flesh," has sold over 100,000 copies.

Harry Levy, national director of progressive rock promotion at Capitol, sees the college/top 40 link as growing stronger "in the same way that maybe three to four years ago you could cross dance records. I think that most companies are paying a whole lot more attention than ever, mainly because of that."

Several college/alternative programmers cite an increase in major-label support through record services, giveaways, contests, and even concert sponsorships—though, adds WFNX's Bright, competition for sponsorship remains fierce. "We get more [co-sponsorships] than we ever used to," he says. "But what's happening is that these events are causing so much friction that the record guys stay out of it and don't give it to anyone."

College and alternative programmers maintain that support breeds support. Says KCMU's Splane, "The one gripe I have is that we don't get enough sponsorship for bands that have gotten their break on alternative radio."

Echoes Bright, "When you spend a few years supporting acts that no one else wants to [support], and then the band has a breakthrough record and the mainstream picks up on it, attention should still be paid to the guys who brought the artist to that point."

College and alternative outlets are much more inclined to play independent product, a fact most majors readily acknowledge. "It's definitely a double-edged sword," says Nan Fisher, national alternative/college director at MCA, now working albums by Will & the Kill, the Damned, and Lyle Lovett as well as the "Hairspray" soundtrack, among other projects. "We wind up going against a lot of the indie labels that do have younger, hipper, louder, certainly less-commercial bands. But those guys feel at a disadvantage, because maybe we have the money, the muscle, and the power."

"Indies still hold a lot of weight at most college stations," says KUSF's Zeigler, while WCDB Albany, N.Y., GM Kevin Byrne admits, "I'm a little biased toward indies because that's who I've dealt with for the past few years when no one else was around."

Steve Tipp, national promotion manager for modern music/college radio at Warner Bros., is currently working such artists as Morrissey, the Mighty Lemon Drops, and even album rock stars Talking Heads on the college/alternative levels. He has watched the company's involvement in that area grow consistently in the five years he has been there.

"All of our groups can't be having top 40 hits at the same time," he says. "We can't work that many. All of our groups can't be breaking at album rock at the same time. So we have to be doing something to take care of all these artists."

Some program directors view this renewed interest with considerable irony. WDRE's McNamara, who formerly programmed WLIR in Long Island and WXXP in Pittsburgh under the Phoenix Media Corp. banner, remembers when record companies eliminated a large part of their college/alternative marketing staffs in the early '80s, when business was down.

"It seemed rather shortsighted to me for [major labels] to take such a big bite out of their future," McNamara recalls.

FEATURED PROGRAMMING

AFTER THREE YEARS of going it alone, Thom Reinstein has teamed up with Radio Today Entertainment, New York, for the marketing and distribution of Reinstein's "Portraits In Sound." Reinstein will increase the weekly new age syndication's length to two hours and continue as producer and host. National spot sales will be handled through RTE's agreement with LBS Communications, and RTE will be responsible for clearances and affiliate relations.

The show debuted in January 1986 and brings a clearance list of close to 60 hard-earned affiliates to the RTE agreement. Along with Frank Forest's "Musical Starstreams," "Portraits In Sound" shares the distinction of pioneering new age for commercial radio.

"Portraits" will continue to feature Reinstein's in-house interviews with artists, and new age stars David Lanz and Paul Speer have been commissioned to compose a new theme for the program. The addition of "Portraits" strengthens RTE's recent thrust into adult programming. The company recently began syndication of the adult-formatted "Special Of The Week" to close the gap between AC and easy listening.

Reinstein has always seen new age as a modern evolution of adult radio. Like most programmers in the field, he has never been comfortable with the term "new age." He prefers calling the format "contemporary instrumental music," and his programming reflects that description. His playlist consists of more of the genre's melodic offerings and less of the "space" tracks (for lack of a better word). Reinstein can be credited with correctly predicting the eventual use of new age as a programming weapon in AC-saturated markets. He has also compiled a "contemporary instrumental music"

tape service for Kalamusic.

MEANWHILE, Forest's 5-year-old "Starstreams" has just been cleared on KNUA Seattle. KNUA is a Satellite Music Network affiliate using the 24-hour-per-day Wave format. The clearance may be an indication of which way the announcers-vs.-no-announcer debate is heading. "Starstreams" is the first syndication and the *only* hosted segment on KNUA. Forest claims it has 55 current affiliates.

CUTLER PRODUCTIONS, Los Angeles, has decided to discontinue its two most recently added programs, the 4-month-old AC-formatted "The Best Of Times" and the 3-month-old top 40-targeted "Rock Confidential."

Company president Ron Cutler says, "It was the most difficult decision I've had to make so far. We decided to keep the company operating from its current position of financial strength. It simply came time to go with those strengths. We decided that the marketplace had changed and that the prognosis for the next six months didn't show enough growth to warrant carrying them into 1989."

"Rock Confidential" made its debut in early February clearing 50 stations but was unable to expand to a level of profitability. Cutler says, "Clearances didn't take off as fast as we'd hoped."

The difficulty Cutler had with "Best Of Times" was similar to the problem that country syndicators have experienced. Although the show was cleared on 160 stations in 15 of the top 30 markets, the time slots the show aired in did not pull in a high enough come to lure and maintain cost-effective national advertising.

Cutler says, "The dollars in the AC marketplace just weren't there to be profitable for us." He estimates that the show needed to rack up at least 26 of the top 30 markets and garner good weekend time slots in 20 of those to make it work. Cutler's other three shows



Team Coverage. A dozen of the stations that subscribe to James St. James' "Hollywood Live" get double coverage as Dick Clark joins in to give them his inside look at Tinseltown. James calls 120 stations a day to report the latest news and gossip from Hollywood. From left are Clark and James.

presumably have met those criteria. Cutler says that "On The Move with Tom Joyner," "Cruisin' America with Cousin Bruce," and "Party America" are exceeding his expectations.

With Cutler dropping "Confidential," the crowded top 40 syndication field opens up a bit for MJI Broadcasting's "Direct Hits" and On The Radio Broadcasting's "On The Radio." The Ron O'Brian-hosted "OTR" is now well established in its third year and seems to be in excellent health to most observers.

"Direct Hits" is MJI's latest catalog addition and has had the customary tough time securing a solid niche in the limited amount of space the top 40 format allows for syndication. MJI has repeatedly affirmed its commitment to the show, and its recent clearance thrust has produced 20 new affiliates in the past two weeks. If MJI continues to de-

liver with the show's music/lifestyle news and information service, it has a good chance of succeeding. If "Hits" and "OTR" are not solidly entrenched by January, they may get caught up in the fray as the new Westwood One countdown show with Casey Casem goes after ABC Radio Network's "American Top 40" without Kasem.

The recent change to "exact-times" ratings for syndications has made air-slot placement even more crucial. Even with solid clearance numbers, it has become imperative that programs secure better time slots, particularly for AC and country shows.

PETER J. LUDWIG

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

April 22-23, Whitesnake, On The Radio, On The Radio Broadcasting, one hour.

April 22-24, Rebbie Jackson, Star Beat, MJI Broadcasting, one hour.

April 22-24, Tom Petty, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

April 22-24, The John Cougar Mellencamp Story, Hot Rocks, United Stations, 90 minutes.

April 22-24, Scorpions, Metalshop, MJI Broadcasting, one hour.

April 22-24, Mary Wells, Motor City Beat, United Stations, three hours.

April 22-24, Lee Greenwood, Country Today, MJI Broadcasting, one hour.

April 22-24, Robert Plant, Rock Watch, United Stations, three hours.

April 23-24, RadioScope Special: Gladys Knight, RadioScope, Lee Bailey Communications, one hour.

April 24, David Bowie, Part 1, King Biscuit Flower Hour, DIR Broadcasting, one hour.

April 24, Blood, Sweat & Tears, Classic Call, Premiere Radio Network, one hour.

April 24, David Lee Roth/Kingdom Come, Powercuts, Global Satellite/ABC Radio Networks, two hours.

April 24, Bruce Hornsby, Hitline U.S.A., James Paul Brown Entertainment, one hour.

April 24, Mel Tillis, Nashville Live, Emerald Entertainment Group, 90 minutes.

April 24, Juice Newton, Countryline U.S.A., James Paul Brown Entertainment, one hour.

April 25, Icehouse, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

April 25-May 1, GRP All-Stars, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

April 25-May 1, Def Leppard, Rock Today, MJI Broadcasting, one hour.

April 25-May 1, The Police, Part 1, Legends of Rock, Westwood One Radio Networks, one hour.

April 25-May 1, John Paul Jones, Classic Cuts, MJI Broadcasting, one hour.

April 25-May 1, David Lee Roth, Off The Record with Mary Turner, Westwood One Radio Networks, one hour.

April 25-May 1, Gene Watson, Live From Gilley's, Westwood One Radio Networks, one hour.

April 25-May 1, Genesis, Part 1, Star Trak Profiles, Westwood One Radio Networks, one hour.

April 25-May 1, Stephanie Mills, Part 2, Special Edition, Westwood One Radio Networks, one hour.

April 25-May 1, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

Power 95 Does Battle With Phone Co. In Cash-Giveaway War

BY PETER LUDWIG

NEW YORK The New York Telephone Co.'s 611 repair line was a recent casualty in the cash-giveaway war raging between New York top 40 stations WHTZ "Z-100" and WWPR "Power 95." When loyal listeners overloaded Power 95's request line and totally tied up that number's phone exchange, New York Telephone felt it had no choice but to pull the plug and disconnect the number. To retaliate, the station told listeners to call the 611 repair line—and they promptly overloaded that system as well.

Both stations have declared that they will top the million-dollar mark in cash giveaways this year. Power 95 pumped up the promotion of its ongoing Cash Call the first week of April by telling listeners it would be giving

away \$30,000 in two days. The station was averaging \$3,000 in giveaways on each air shift for the two-day blitz.

On the first day of the cash blitz, weekend man Rich Stevens was filling in for the afternoon driver and hit the Touch-Tone to cue callers. The two phone numbers that Power 95 uses lit up, but before the giveaway ended, one of them went dead. Shortly after the line went dead, station operations director Larry Berger got a call from the phone company telling him that the line had been overloaded—and disconnected. Berger has a reputation for being mild mannered, but he headed straight for the studio and both he and Stevens took off on the air after the phone company.

After telling listeners, "The phone company can go to hell," the two began to give out the 611

number and told rush-hour listeners to use it to complain. Berger and Stevens then proceeded to give away more cash.

Power 95 uses the phone company's specifically designed 955 exchange for its contest line. The 955 system is designed for high-volume subscribers. Power 95 also has 15 lines on its request line, which is a regular Manhattan phone-exchange number. When loyal listeners couldn't get through on the contest line, they immediately went to the request line—and that caused the problem.

New York Telephone Co. spokesman Steve Marcus says that the 955 exchange bypasses the normal network and will not cause a problem for the network no matter how congested it becomes. He says the tie-up on the regular exchange, however, "cre-

ated the telecommunications equivalent of gridlock for that exchange, and eventually no calls could get through." The phone company feels it has the right and the obligation to shut down the offending number in that situation to allow emergency calls to be connected and not disrupt service for the thousands of customers on the exchange.

Marcus says that this problem has occurred before with other radio and television stations and with teleticketing companies but he says it's not a common occurrence. Disconnecting a line is only done as a last resort. The Power 95 line was down for about two hours before the phone company restored service.

Power 95 says that it had received a usage audit by the phone company within the past year and that the station was told that it had

enough phone capacity. Marcus says that many times stations don't realize that they've had an increase in active listeners and should review their contest procedures before initiating a major phone-in promotion. The problem would not have occurred if listeners had not used the regular-exchange request line, he says.

Z-100 is currently promoting that it will give away more than \$100,000 in cash during The Incredible Z-100 Free-Money Birthday Contest. Z-100 uses an 800 number and four different area codes for listener access to the station. All five numbers end in the same four-digit suffix. Z-100 promotions director Marty Wall says the five slightly different numbers are a mouthful for the DJs to announce, but so far, there have been no phone problems.

Sting Pilots New Pangaea Records

Undefinable Sound Marks Label Efforts

BY TERRY WOOD

LOS ANGELES As a result of his crusade to create a favorable environment for esoteric music, Sting has added a new title to his résumé: record company executive.

Sting, I.R.S. Records chief Miles Copeland, and former CBS Masterworks vice president of a&r Christine Reed have formed Pangaea Records, a label devoted to cultivating artists and music that defy easy categorization. MCA will distribute the logo as a subsidiary of I.R.S. in North America. CBS International will service global accounts.

Pangaea has already licensed four albums originally released on the adventurous American Clave label: a record by Astor Piazzolla; two by Kip Hanrahan; and "Conjure: Music For The Text Of Ishmael Reed," a compilation featuring Carla Bley, Jack Bruce, Taj Mahal, Allen Toussaint, and Lester Bowie. Pangaea will issue these titles on compact disk and cassette for the first time.

Pangaea (the name given to the land mass from which the continents originated) plans to release six new albums in 1988, including a version of Igor Stravinsky's "The Soldier's Tale" featuring Sting (speaking the soldier's parts) and actress Vanessa Redgrave (as the devil).

New Pangaea artists include classical/jazz guitarist Fareded Haque; saxophonist Steve Coleman, who has played dates on Sting's current tour; Michael Convertino, the composer of the music for "Children Of A Lesser God"; and Kennedy Rose, a country-influenced female duo that Sting calls "two girls from Nashville."

"Our short-term ambition is to be quixotic and anarchic," says Sting.

"We want to offer an opportunity for people who aren't Madonna or Tiffany, who don't fit formulas. What kills me about music today is the stratification. There are all these separate entities, like little ghettos. Music shouldn't be perceived or presented that way.

"For me, the excitement comes when one music form meets another. It's in that interface where innovation happens. This label will reflect our philosophy that there are no clear dividing lines between music forms."

Despite his financial investment, Sting says he is most interested in the new label's creative direction. "I'm not really into accounts," he says. "As for a&r, if two of the three of us agree, we can sign an act. Our tastes are quite varied. Basically, no one will be able to guess what our next release will sound like.

"We're not just being wacky for the sake of being wacky," he adds. "Instead, it reflects our interests and what we listen to. I'm not interested in mainstream pop or mainstream anything. I'm interested in music that is special.

"I think a lot of kids today suffer from a lack of musical context. Radio today is so mechanical. Everyone relies on computers and research instead of going on gut instinct. It's a shame because a lot of these DJs and program directors have vast, universal record collections. If you could take the shackles off of them, they could be very creative people."

Pangaea's promotional efforts initially will focus on college, jazz, and adult alternative radio stations. Says Reed: "We don't want to fall into the trap of formatting our music. That would be self-defeating. But our purpose would also be de-

feated if we don't sell records. We're confident that what we're doing is commercially appealing. The public is not as narrow minded as radio and advertisers perceive."

Adds Sting, "Security and musical innovation are opposites," says Sting. "As a commercial artist, I try for balance between the security of having hits and the need to expand in a different direction. After being turned down by every major record company in the world 12 years ago, I have a certain sympathy for artists who are on the outside. I don't expect a great deal of income from [Pangaea]. But I just don't see the point of being in the music industry unless you're prepared to take some risks."



Alarm Call. During the current North American tour in support of its I.R.S. album "Eye Of The Hurricane," the Alarm stopped by the Hard Rock Cafe in Dallas, where guitarist Dave Sharp presented an autographed Epiphone acoustic guitar to the eatery. Pictured, from left, are Chris Massey, the Hard Rock's director of special events, and Alarm members Nigel Twist, Sharp, Mike Peters, and Eddie MacDonald.

Michael's Faith Tour Crackles In Hawaii; Dino-less Rat Pack Wows 'Em In N.Y.

ALOHA FAITH: Fresh from a series of dates in Japan, New Zealand, and Australia, **George Michael** flew to Honolulu for his first-ever solo concerts in the U.S., April 5-6 at the Neil S. Blaisdell Center Arena.

The Beat was on hand for the Hawaii dates and was knocked out by the performances. The main U.S. leg of the world Faith tour starts in August (see story, page 82), and one can be sure that the demand for tickets will be hotter than the Honolulu sun.

During the day of the first Hawaiian gig, The Beat connected with Michael on the beach of his hotel, where he was sunbathing with managers **Rob Kahane** and **Michael Lippman**, his parents, and members of his entourage. Michael's good pal **Elton John** (spotted the previous night at the fine eatery Michel's) was also relaxing by the beach with friends. John gave several folks sneak previews of his just-completed MCA/Uni album. The general consensus is he has a winner on his hands.

After listening to that much-sought-after copy of Prince's "Black Album" (please, no more calls!), a cordial Michael chatted enthusiastically about his tour. "There's still seven months to go, but it's off to a great start," reported the bearded one, fully recovered from a tennis accident that forced the cancellation of a few Aussie dates. Michael is no fan of marathon road treks, but he is clearly having a good deal of fun on this inaugural solo outing.

Over lunch, Michael said that the hot **Jimmy Jam-Terry Lewis** remix of "Faith" track "Monkey" will be released this summer as the album's fifth single. "After that, we'll put out 'Kissing A Fool' as the sixth single," he added.

A few hours later, down at the venue, a sellout crowd made serious noise as the countdown to show time began. When the houselights finally went out, a giant curtain was lifted, revealing a huge metal cage that surrounded the entire stage.

Following the organ intro to "Faith," during which the front of the cage was raised, the set got under way with a pumping version of "I Want Your Sex" and then the urban radio/club hit "Hard Day." When Michael addressed the fans, he urged them to listen to his ballads and to save their energy for the up-tempo songs—"You're going to need every bit you've got," he warned.

The two-hour Faith show is a well-paced mixture of old, new, and borrowed tunes. From the Wham! days come "I'm Your Man," "Everything She Wants," and "Careless Whisper"; excellent cover tunes include **Stevie Wonder's** "Love's In Need Of Love Today," **Wild Cherry's** "Play That Funky Music," and **LaBelle's** "Lady Marmalade; the singles "A Different Cor-

ner" and "I Knew You Were Waiting" are performed; and all tracks from the "Faith" album are featured bar "Look At Your Hands" and "Kissing A Fool."

Michael, a highly energetic performer, has no difficulty commanding the stage for two hours. In years to come, when he has more albums under his belt, he will have an unbelievable well of top-notch material from which to draw. In addition to the music—Michael's band, particularly longtime bassist **Deon Estus**, is *hot*—the Faith show boasts strong visuals.

At the second Hawaii date, John joined Michael for a great duet of "Candle In The Wind." John attended both shows, as did Michael's former Wham! partner, **Andrew Ridgeley**, who told The Beat that he hopes to release his first solo single this summer. Still signed to Columbia, Ridgeley is looking to start work on a complete album during the coming months. Other celebs at the shows included **Brian Wilson** and **Neil Young**.

RAT PACKING: "We're the Springsteen and Jackson of the Geritol crew!" joked **Frank Sinatra**, as he and **Sammy Davis Jr.** wound up their four-night stand (April 6-9) at New York's Radio City Music Hall. Despite the absence of **Dean Martin**, the sellout crowd was enthralled by this, the closing performance on the first leg of the American Express-sponsored Together Again tour.

Davis kicked off the show with some entertaining song and dance routines. A brief intermission ensued, and then the Chairman Of The Board delivered a selection of old faves, highlighted by a wonderful rendition of "One For My Baby (And One More For The Road)." Davis and Sinatra then shared the stage for the rest of the show.

The Together Again tour returns to the circuit at the end of the summer, with dates booked through October. Whether Martin will be going out remains to be seen, but catching Sinatra and Davis is definitely worthwhile.

SHORT TAKES: **Daryl Hall & John Oates**, with special guests **Billy Joel** and **Cyndi Lauper**, are giving a June 29 concert at Radio City Music Hall to benefit the New York Police Athletic League... **Poison** is now represented by Frontline; the band was previously with the Smallwood-Taylor management stable... **OMD** joins **Depeche Mode** on its seven-week North American arena tour, which starts April 29 in San Francisco... Just received **Julio Iglesias's** new English-language Columbia album, "Non Stop," due in May. The first few cuts sound terrific—more on this next week.



Atlantic Rings In 40th With Marathon New York Concert

NEW YORK A 10-hour spectacular at Madison Square Garden featuring performances by a roster of label superstars will ring in Atlantic Records' 40th-anniversary celebration May 14.

The historic special—presented by Entertainment Company of America and Atlantic, and titled "Atlantic Records' 40th Anniversary: It's Only Rock 'N' Roll"—will feature artists from each of the label's four decades and will be partially broadcast live on HBO.

Already slated to perform at the marathon concert are Crosby, Stills & Nash, Mick Jagger, Keith Richards, Pete Townshend, Roger Daltrey, Phil Collins, Genesis, Robert Plant, Yes, Foreigner, Michael Hutchence & Andrew Farriss (of INXS), Ben E. King, Dr. John, Iron Butterfly, Herbie Mann, Nu Shooz, the Coasters, Dan Aykroyd, LaVern Baker, LeVert, the Manhattan Transfer, Rachele Cappelli, Laura Branigan, the Bee Gees, Debbie Gibson, the Rascals, the Spinners, Stacey Q., and Vanilla Fudge. More artists will

be added soon, says a spokesman for the show.

Also featured during the 10-hour event will be tributes to deceased Atlantic artists Bobby Darin and Otis Redding. HBO will present a four-hour live telecast from the show, and will also air segments of performances from earlier in the day.

Producing the entire show will be Barry Cooper, who will also serve as executive producer of the broadcast; Ahmet Ertegun, Atlantic Records founder and chairman of the board; Sheldon Vogel, vice chairman of the label; and Doug Morris, label president. Ken Ehrlich will produce the television presentation.

Tickets for the concert will be available at prices ranging from \$50 to \$1000, with all proceeds going toward the establishment of the Atlantic Records Foundation, a newly formed umbrella organization created to distribute funds to assorted charities. Worldwide broadcast rights to the event have been acquired by RadioVision International.

'One Big Day' Overdue For Face To Face

After 2-Years, Band Is Back With Mercury Album

BY BILL COLEMAN

NEW YORK Boston-based Face To Face has had problems finding its niche: The group achieved only moderate success with its first two albums for Epic and has managed just one top 40 hit, "10-9-8." Its new album, "One Big Day" on Mercury, represents a crucial step in the quintet's career.

Says Dick Wingate, PolyGram senior vice president of a&r, who actually signed the group to Epic, "What we tried to do with this album is make it musically more simple, to allow the emotion and lyrical content of Face To Face to be more easily heard. We went for a producer and a sound that was more back to basics and a little earthier than what they had done before."

Adds lead vocalist/lyricist Laurie Sargeant, "It's a cohesive album and is more unified than the other two, which were much more scattered stylewise."

Wingate brought the band over from Epic nearly two years ago, soon after his departure from the label. The long gap between albums was intentional, he says.

"We really wanted to take our time and make sure it was right before we came out with a new album," says Wingate. "This is the first Face To Face record that effectively captures what they're about and how they play live, which has always been one of their strong points."

For the new album, Fast To Face employed the talents of producer Anton Fier (Golden Palominos). "We were really looking for a producer who would become a sixth member of the band and not just

someone who would boss them around the studio," says Wingate.

Adds Sargeant, "We had worked in the studio often, so we went into

'We went for a sound that was back to basics'

it [the recording session] pretty cocky. But it turned out to be a really great experience for us. [Fier] taught us a lot and kept us focused. It was the first time we actually made a record all at once and not just tracks at a time." Guests on the album include vocalist Syd Straw and keyboardist Bernie Worrell.

Mercury plans to treat Face To Face as a brand-new act because the

new material is noticeably different from anything the band has done before. Three weeks prior to the release of the album, the label is planning to service a 4-track compact disk sampler and a 12-inch to album rock radio.

The first single from the album, "As Forever As You," is set for release in the beginning of May, and the album is scheduled to be released May 23. A 7-inch version of the single won't be released, however, "until we have a base at [album rock radio] and at retail," says Wingate.

Plans also call for a concentrated effort to build the band's image through video and graphics. Additionally, a tour is in the works. However, since the band has not been on the road for some time, it will initially play local dates.

N.J. Bows Rothman Center; Landmark Faces Shutdown

NEW YORK New Jersey is gaining a concert venue—but losing a bit of history.

The good news is the debut of the Rothman Center, a 5,000-seat gymnasium on the campus of Fairleigh Dickinson Univ. in Teaneck. The center is "an ideal midsize concert facility," according to John Scher, whose Monarch Entertainment Bureau is New Jersey's largest concert promoter.

But offsetting the Rothman addition is the demise of the Meadowbrook Theatre in Cedar Grove,

N.J., a big-band palace in the '30s and '40s that now faces the wrecking ball.

The initial production at Rothman Center was "An Evening With Frank Zappa" March 20. Tiffany is scheduled for a Saturday (23) afternoon appearance. Scher says that Rothman Center will become a regular venue for Monarch, including summer dates.

Monarch produces the majority of shows at the Meadowlands sports complex in East Rutherford, N.J., the location of Giants Stadium and the Brendan Byrne Arena. The Montclair, N.J.-based company also promotes events regularly at Madison Square Garden and the Beacon Theatre in New York, Nassau Coliseum on Long Island, N.Y., The Ritz nightclub in New York, and the Capitol Theatre in Passaic, N.J.

The Rothman Center is expected to become Scher's bridge between arenas and The Ritz, which has a 1,500 capacity. Most midsize Scher shows in northern New Jersey have been held at the Capitol Theatre.

"We're making a few minor modifications to permit hanging lighting, after which we feel we will have a premier facility for our new series of shows," Scher says.

Meanwhile, the Meadowbrook Theatre, onetime home to numerous big-band stars and a regular location for national radio broadcasts by WNBC New York, has seen its last show.

The facility had gone through several incarnations in recent years, including banquet hall, disco, and no-alcohol teen dance facility. Town fathers revoked the Meadowbrook's dance-hall license in December because of the alleged rowdiness of teenage dance patrons. The Meadowbrook's owners plan to knock down the facility and erect condominiums. A zoning hearing on the matter is pending.

BRUCE HARING



Big Apple Winners. Buster Poindexter, top left, and Debbie Gibson, top right, were among the winners at the third annual New York Music Awards ceremony, held April 9 at Manhattan's Beacon Theatre (see story in this issue). Suzanne Vega, right, performed live at the event; the A&M artist also collected five awards during the evening. (Photos: Chuck Pulin)

Original-Music Acts Welcomed

2 New Clubs Rock Atlanta

BY RUSSELL SHAW

ATLANTA For the first time in more than a year, the Atlanta market has original-music clubs in which a stylistically broad spectrum of acts are being booked.

The new players on the scene are the 400-capacity Cotton Club, open since October, and the 275-capacity Royal Peacock, which made its debut in January.

Atlanta had been without a general-interest music club since September 1986, when the 650-capacity Moonshadow Saloon closed six years after it had opened. Since then, original acts have either had to play small theaters such as the 1,000-capacity Center Stage or rooms that tend to specialize in one musical format.

The Cotton Club and the Royal Peacock have several things in common. Both are named after legendary bistros of yore: the New York Cotton Club of the '30s, which lent its name to a 1984 Francis Ford Coppola movie, and the Royal Peacock, a '50s-era r&b-oriented Atlanta club that was a must-play for the great soul acts of the period.

Also, both clubs are located in the heart of Atlanta—an interesting development in view of the popular perception that most of this market's club-going populace has moved to the affluent northern suburbs.

"This facility speaks for itself," says Cotton Club co-owner Dan Nolen, a successful concert promoter and club owner in Georgia and Alabama for more than a decade. "We saw the void in original music on the club level. It was a gamble, but we think this room will work. The timing is right."

Nolen says he is open to almost any type of music other than "speed metal." Bookings have spanned the gamut. Acts that have played or are slated to play the Cotton Club include 10,000 Maniacs, the BoDeans, NRBQ,

John Hammond, jazz artists John Blake and Dan Siegel, and rockers the Meat Puppets and the Dead Milkmen, to name just a few.

The Cotton Club is also open-minded about promotions for new acts. A talent contest in partnership with local album rock powerhouse "96 Rock" will bring four unrecorded rock acts to the Cotton Club for several successive Mondays this spring.

Some two miles away, the Royal Peacock has been concentrating on rock, soul, and blues acts. The Peacock is located on Atlanta's Auburn Avenue in the heart of a district rich in black history—but co-owner Clay Harper says that draws so far have been demographically mixed.

Acts that have played or are slated to play the Royal Peacock include blues men Albert King and Buddy Guy; Atlanta-based Island Records rockers drivin' n' cryin'; new-music-oriented instrumental act Love Tractor; and r&b legends Bo Diddley, Hank Ballard, and Clarence Carter.

"The Royal Peacock is in a unique setting," says Harper, an Atlanta musician. "We've had our eyes on this building for years, and when it became available, we decided to go for it. We're trying to provide a venue everybody can enjoy, while preserving the club's integrity." To that end, future Peacock bookings may skew significantly in the soul-and-blues direction.

With the original-club drought now over, Atlanta music industry figures are welcoming the presence of these two new showcase rooms. "We're thrilled that the Cotton Club has been thriving," says Mike Rothschild, president of Atlanta-based Landslide Records. "It has bridged the gap and become an excellent showcase room. The Peacock is an outlet sorely needed for downtown Atlanta. You will have a good variety of music and musicians intermingling there."



Baz Allen, Alfie Thomas, Karl Hyde, Bryn Burrows, and Rick Smith.

NEW ON THE CHARTS

U.K. quintet Underworld is making its first showing on the Top Pop Albums chart with its Sire debut album, "Underneath The Radar." Additionally, the album's title track recently entered the Hot 100 Singles chart.

The band's three principal songwriters—vocalist/guitarist Karl Hyde, keyboardist Rick Smith, and guitarist Alfie Thomas—have been working together for almost eight years. Their first major success came while they were signed to CBS Records under the name Freur, with the European hit "Doot Doot."

After two albums as Freur, the

trio broke up, and the group's members intentionally stopped speaking to one another for one month. Then they recruited two longtime collaborators, drummer Bryn Burrows and bassist Baz Allen, to form Underworld.

"Underneath The Radar," produced by Rupert Hine (the Fixx, Howard Jones), was recorded in under six weeks using many first takes. To promote the album, Underworld recently embarked on a tour of sound studios, playing live for retail, radio, and label representatives. A video for the title track has been serviced nationally.

STUART MEYER



BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
FRANK SINATRA, SAMMY DAVIS JR.	Radio City Music Hall New York, N.Y.	April 6-9	\$1,577,360 \$75/\$55/\$35	23,496 sellout	Radio City Music Hall Prods.
GRATEFUL DEAD	Meadowlands Arena East Rutherford, N.J.	March 30-April 1	\$1,071,148 \$18.50/\$17.50	61,662 sellout	Monarch Entertainment Bureau John Scher Presents
MICHAEL JACKSON	Hartford Civic Center Hartford, Conn.	March 30-April 1	\$1,016,730 \$22.50	45,188 sellout	T.T.C. Touring Corp.
BRUCE SPRINGSTEEN & THE E STREET BAND	Joe Louis Arena Detroit, Mich.	March 28-29	\$889,875 \$22.50	39,550 sellout	Belkin Prods.
GRATEFUL DEAD	Hartford Civic Center Hartford, Conn.	April 3-5	\$827,540 \$17.50	47,288 sellout	Cross Country Concerts Monarch Entertainment Bureau John Scher Presents
BRUCE SPRINGSTEEN & THE E STREET BAND	Capital Centre Landover, Md.	April 4-5	\$820,396 \$22.50	36,333 sellout	Cellar Door Prods.
FRANK SINATRA, SAMMY DAVIS JR.	Capital Centre Landover, Md.	March 31	\$685,370 \$40/\$30	18,146 sellout	Premier Artists Services
GRATEFUL DEAD	Centrum in Worcester Worcester, Mass.	April 7-9	\$644,245 \$17.50	37,538 sellout	Don Law Co. Monarch Entertainment Bureau
FRANK SINATRA, SAMMY DAVIS JR.	Providence Civic Center Providence, R.I.	April 2	\$641,225 \$45/\$35	14,573 sellout	Frank J. Russo
FRANK SINATRA, SAMMY DAVIS JR.	Cincinnati River Coliseum Cincinnati, Ohio	March 29	\$482,210 \$40/\$30	13,131 17,554	Premiere Artists
GEORGE MICHAEL	Arena, Neal S. Blaisdell Center Honolulu, Hawaii	April 5-6	\$320,108 \$22.50	14,799 sellout	Avalon Attractions Ken Rosene Presents
JOHN COUGAR MELLENCAMP	Coliseum, Edmonton Northlands Edmonton, Alberta	March 17	\$303,696 \$22.50	17,043 sellout	Media One
WHITESNAKE GREAT WHITE	Reunion Arena Dallas, Texas	March 16	\$292,196 \$17	17,699 sellout	PACE Concerts
AEROSMITH WHITE LION	Arena, The Omni Atlanta, Ga.	April 8	\$247,065 \$17.50	14,118 15,291	Concert Promotions/Southern Promotions
WHITESNAKE GREAT WHITE	The Forum Inglewood, Calif.	April 7	\$243,386 \$18.50	13,711 14,119	Avalon Attractions
INXS PIL	Reunion Arena Dallas, Texas	March 7	\$237,967 \$16.75	14,512 sellout	462
INXS PIL	Spectrum Philadelphia, Pa.	March 25	\$222,188 \$15.50/\$13.50	14,807 sellout	Electric Factory Concerts
STING	Memorial Coliseum Complex Portland, Ore.	March 29	\$190,648 \$17.50/\$16	10,957 sellout	Double Tee Promotions
STING	Reunion Arena Dallas, Texas	March 15	\$164,401 \$16.75	10,454 11,409	462
AEROSMITH WHITE LION	Nashville Municipal Auditorium Nashville, Tenn.	April 1	\$154,496 \$16	9,900 sellout	Star Systems Sound Seventy Prods.
RUSH RAINMAKERS	Met Center Bloomington, Minn.	April 4	\$151,620 \$17.50	8,664 10,500	Rose Prods.
WHITESNAKE GREAT WHITE	Arena, Tucson Community Center Tucson, Ariz.	April 5	\$146,751 \$16.50	9,111 sellout	Evening Star Prods.
AEROSMITH WHITE LION	Mid-South Coliseum Memphis, Tenn.	April 5	\$135,984 \$16	9,061 12,035	Mid-South Concerts
DAVID LEE ROTH FASTER PUSSYCAT	Hampton Coliseum Hampton, Va.	March 25	\$132,977 \$15.50/\$14.50	8,934 10,000	Cellar Door Prods.
DAVID LEE ROTH FASTER PUSSYCAT	Cumberland County Civic Center Portland, Maine	March 29	\$115,894 \$17.50/\$16.50	7,229 9,500	Don Law Co.
AEROSMITH WHITE LION	Civic Coliseum Knoxville, Tenn.	March 31	\$112,712 \$16.50	7,319 10,000	Future Entertainment
KINKS ORIGINAL SINS	Tower Theatre Philadelphia, Pa.	March 26-27	\$107,255 \$18.50	6,144 sellout	Electric Factory Concerts
KISS ANTHRAX	Arena, Salt Palace Center Salt Lake City, Utah	March 21	\$105,000 \$15	7,000 13,000	United Concerts
THE SUPERCONSCIOUS WORLD OF REVEEN	Saskatchewan Centre of the Arts Regina, Saskatchewan	March 22-25, 28-30	\$98,377 \$15.50/\$13/\$10.50	4,482 13,520 sellout	Al Johnson Presents
DAVID LEE ROTH FASTER PUSSYCAT	Glens Falls Civic Center Glens Falls, N.Y.	March 28	\$94,318 \$15.50	6,085 6,956	Creative Concerts
KISS ANTHRAX	McNichols Arena Denver, Colo.	March 23	\$91,410 \$17.05/\$15.95	5,575 10,137	Fey Concert Co.
GEORGE THOROGOOD & THE DESTROYERS	James A. Rhodes Arena Univ. of Akron Akron, Ohio	March 29	\$72,795 \$15	4,853 sellout	Belkin Prods.
DAVID LEE ROTH	Allen County War Memorial Coliseum Fort Wayne, Ind.	March 15	\$67,177 \$16.50/\$15.50	5,810 9,500	Cellar Door Prods.
REBA MCENTIRE STEVE WARINER	Arena, Cincinnati Gardens Cincinnati, Ohio	April 8	\$60,088 \$14.50	4,431 5,846	Stellar Entertainment North American Tours II
EARTH, WIND & FIRE	Queen Elizabeth Theatre Vancouver, British Columbia	April 5	\$57,997 \$28.50/\$27.50	2,594 2,937	Perryscope Concert Prods.
TERENCE TRENT D'ARBY LONNIE MACK	Roseland Ballroom New York, N.Y.	March 31	\$57,350 \$18.50	3,100 sellout	Radio City Music Hall Prods.
ZIGGY MARLEY & THE MELODY MAKERS MOJA NYA	Roseland Ballroom New York, N.Y.	April 8	\$55,548 \$20/\$17.50	3,100 sellout	Roseland City Music Hall Prods.
EARTH, WIND & FIRE	Civic Auditorium Portland Center for the Performing Arts Portland, Ore.	April 2	\$55,090 \$25/\$20/\$19	2,738 sellout	Double Tee Promotions
REBA MCENTIRE DAN SEALS	Knoxville Civic Auditorium/Coliseum Knoxville, Tenn.	April 10	\$53,650 \$14.50	4,004 5,434	Stellar Entertainment North American Tours II

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TALENT IN ACTION

THE CHURCH
The Roxy
Hollywood, Calif.



Here To Stay. During a March 30 concert at New York's Beacon Theatre, Terence Trent D'Arby delighted a sellout crowd with songs from his smash Columbia debut album, "The Hardline According To Terence Trent D'Arby." (Photo: Chuck Pulin)

bing heads in the crowd showed hearty fan approval.

ROY ORBISON
Beacon Theater, New York

THIS MARCH 12 performance by the legendary artist, now on Virgin's roster, was originally scheduled for two weeks earlier but had to be postponed after he contracted a throat infection. Maybe lingering larynx problems were to blame for the show's tentative start. The first number, "Only The Lonely," lacked the proper punch both in arrangement and in delivery.

But while Orbison seemed to approach the opening song's highest notes a bit timidly, he let it all out on "Leah," which followed. Still, the overall sound mix didn't do justice to his sobbing tenor.

Happily, everything finally fell into place with the third song, "Dream Baby," and there were no major problems during the rest of the show. The volume and brightness levels remained slightly higher than necessary for the soft-spoken, black-clad, tint-shaded great, but his singing settled into perfection.

Orbison's set ran just shy of an hour—there was no encore—but it was a satisfying performance. Included in the dozen or so gems were rockabilies like "Ooby Dooby," his first record, and "Down The Line," the first song he ever wrote. However, it was the ballads like "Crying," "It's Over," and especially the set-closing "Running Scared" that really delighted the audience.

Orbison's vocal power induced standing ovations several times, and he earned two of them in the finale. No doubt about it: The man can still deliver the goods in concert. One can only look forward with eager anticipation to his upcoming Virgin album.

JIM BESSMAN

WITH A NEW LABEL behind it—its third in the U.S.—not to mention its highest-charting album ever, Australian band the Church might just as easily have coasted here March 23 and played new material exclusively. Yet the Roxy, filled to the brim with fans and industry types alike, heard more than the best tracks from "Starfish," the group's Arista debut. What the audience heard was a broad sampling of music from every phase of the Church's career—and that career spans eight years.

While bassist/singer Steve Kilbey joked about the new album's name ("Anyone from Arista here? This is from our new album, 'Swordfish'"), tracks from Church albums still unreleased here were mixed with the current "Under The Milky Way" and "Reptile" to superb effect.

Though Kilbey has recently talked about a new sense of musical "discipline" acquired through working with producers Greg Ladanyi and Waddy Wachtel on "Starfish," an appealing excess pervaded the closing portion of the show, largely due to the frenzied playing of guitarist Marty Willson-Piper, who broke both guitar strings and a guitar during a series of encores.

Musically, Kilbey, Willson-Piper, guitarist Peter Koppes, and drummer Richard Plögg are getting better every second—but as longtime fans know, that's always been the case. Whether it takes more singles, more videos, or more albums on Arista or any other label to break the Church wide open, one can't help but conclude that the band will inevitably find the large U.S. audience it deserves if it can just keep the faith. It shouldn't take much longer.

DAVE DIMARTINO

THE WOODENTOPS
The Ritz, New York

BBRITISH ART ROCKERS the Woodentops whirled into The Ritz on a tour designed to (a) support their second Columbia album, "Wooden Foot Cops On The Highway," and (b) help them break out of the comfortable obscurity of college radio. The former goal seems attainable; the latter, less so. Perhaps the Woodentops' third album will be the charm, and—like label mate Midnight Oil—they will hone their offbeat, challenging material into something more likely to win airplay and commercial success.

Lead singer Rolo, displaying machine-gun guitar strumming and Marc Bolan-ish vocals, cut a powerful on-stage figure, confidently commanding a set of new songs like "Maybe It Won't Last," "What You Give Out," and "They Can Say What They Want." Benny Staples' thunderous drums and Anne Stephenson's seesawing violin provided rousing accompaniment.

The Woodentops' rapid-fire attack creates the impression of hardcore punk dressed up for an intellectual audience—a driving, unremitting beat at the expense of finely crafted melodies. Slower tempos serve them much better, with broad washes of feedback that give their tunes some room to breathe. Although their songwriting identity seems at times to be up for grabs, numerous bob-

MCA Tags High Hopes On Pop-Jazz Artist Gumbs' 2nd Album Gets Big Push

BY NELSON GEORGE

NEW YORK Under the guidance of black music president Jheryl Busby, MCA has racked up impressive sales on the black charts and with pop crossovers. But in the area of pop-jazz, a category that has proved lucrative in recent years, MCA has lagged behind.

However, Busby feels that MCA's jazz division, supervised by Ricky Schultz, is now becoming increasingly competitive in that market. He cites pianist/producer Onaje Allan Gumbs' new album,

"That Special Part Of Me" on MCA/Zebra, as a prime example. "We feel Onaje is capable of doing what a Kenny G or Najee has," says Busby. "Our challenge as a record label is to educate consumers as fast as we can as to what his talents are."

One important part of introducing Gumbs to radio and retail has been provided by Busby, not as a record executive but as a video

'Our challenge as a record label is to educate the consumer quickly as to what his many talents are'

man Connors' songs, including a cover of "Betcha By Golly Wow" sung by Phyllis Hyman. Gumbs has since contributed to albums by Woodie Shaw, Noel Pointer, Jay Hoggard, and Sadao Watanabe. His arrangement of Michael Jackson's "Lady In My Life" was one of the most memorable highlights of Stanley Jordan's "Magic Touch" album.

Surprisingly, this is only Gumbs' second solo album. His first was an album of solo improvisations recorded 12 years ago for Steeplechase Records. "I wasn't really pursuing a solo career," Gumbs says. "I was happy playing and producing. Then at the 1985 Jazz Times magazine convention I began talking with Ricky Schultz about recording. Two years later I signed with MCA because I felt that they had a real commitment to jazz."

"The label gave me complete artistic freedom to showcase all aspects of my talent," he says. "They made certain suggestions about who I should use, but I went with the people I wanted, and they supported me." The first single was an instrumental version of "Betcha By Golly Wow," and the current single is the album's title cut.

According to Gumbs' manager, Robin Dunn, the keyboardist will be concentrating his efforts on studio work through the spring. Dunn expects him to do concert dates both here and overseas in the late summer and into the fall.

Nelson Mandela tribute set for June ... see story, page 60



Cole Gold. Natalie Cole's "Everlasting" album recently went gold for EMI-Manhattan. Celebrating with Cole at the label's New York office, from left, are director of r&b promotion Slack Jackson; Cole's manager, Dan Cleary; senior VP of a&r Gerry Griffith; Cole; Capitol Records East Coast general manager Bruce Lundvall; president and CEO Sal Licata; and VP of r&b promotion and marketing Varnell Johnson.

'School Daze' Single Brings Go-Go, Uncut Funk To Radio E.U.'s 'Da Butt' Bounces To Top 10

THE MOST UNEXPECTED, totally left-field success of 1988 so far is E.U.'s "Da Butt." A go-go record as the lead single from a movie soundtrack? Many people thought it was lunacy. Yet a few months after its release, "Da Butt" has become a key selling point for the controversial college comedy film "School Daze."

This story is important not just because E.U. is the first of Washington, D.C.'s go-go bands to have a national hit. While "Da Butt" contains go-go elements, to my ears the record is as much a testament to '70s funk as to '80s go-go. With its live horns, chanted vocal backing, throbbing bass, and band member Sugarbear's son-of-Sly lead vocal, "Da Butt" recalls the glory days of the Ohio Players, Mandrill, and early Kool & the Gang. Producer Marcus Miller and co-writer Mark Stevens brought a sense of song structure and drama to the E.U. hit that was previously lacking in D.C. dance grooves.

The bottom line is that despite the exposure of the film and even the dance, "Da Butt" is winning on the charts because it's the first piece of raw funk to hit black radio in a long time. If you exclude rap, which has funk elements but emphasizes single drum patterns instead of funk's syncopated bass-drum interplay, very little uncut funk is being released. Most "power" dance hits are in the rhythmically lighter disco tradition—records that seem to have as much treble as bass.

Of the product currently on the market, there are a few examples of good funk. A&M's Jesse Johnson and the Johnson-produced act Da Krash on Capitol both play trademark Minneapolis funk, though on occasion their records sound more mechanical than raw. Club Nouveau's debut album as well as its upcoming Warner Bros. release demonstrate the trademark sound of the group's San Francisco Bay-area funk family, as does Tony! Toni! Toné!, produced by Club Nouveau renegades Denzil Foster and Thomas McElroy. Tease's soon-to-be-released, Mtume-produced "Remember" album on Epic contains several quality jams, including a cover of "I Can't Stand The Rain" and an original called "Kick."

In the funk sweepstakes, George Michael's "Hard Day" and "Monkey," both from his "Faith" album, are major entries. Also, anyone with a bootleg copy of Prince's "Black Album" (and the number of folks in possession seems to be increasing) knows it contains primo funk.

SHORT STUFF: David Ruffin and Eddie Kendricks appeared on the ABC soap opera "Ryan's Hope" this month. They sang "Ordinary Girl" from their RCA album... "The Best of Sam Cooke," released in 1965, has just been reissued on compact disk... Natalie Cole's "Everlasting" on EMI-Manhattan just went gold on the heels of three strong singles: "Jump Start," "I Live For Your Love," and "Pink Cadillac"... Fantasy has just issued "Prestige Soul Masterpieces." It includes soul-jazz classics by Shirley Scott with Stanley Turrentine ("Blue Flames"), Willis Jackson ("Please Mr. Jackson"), Houston Person ("Goodness"), and Charles Earland ("Black Talk!")... Patti La Belle performed recently at a benefit for the National Afro-American Museum, a proposed exhibition and



by Nelson George

education facility in Washington, D.C.... Nile Rodgers is doing the soundtrack to the Eddie Murphy movie due this summer... Colonel Abrams' first ballad single, "Soon You'll Be Gone," is just out on MCA... Look out for MCA's GUY, the band that includes hot producer Teddy Riley as a member. The band's first single, "Groove Me," is a little light on melody, but as with all Riley's productions, it has a deep rich bottom and a Bernie Worrell-influenced synthesizer... Former Con Funk Shun member Michael Cooper co-produced his second single on Warner Bros., "Dinner For Two," with Ron Everette and another Con Funk Shun alumnus, Felton Pilate... Full Force, while producing James Brown and Samantha Fox, hasn't forgotten its homeboy roots. The group produced and co-wrote U.T.F.O.'s Select 12-inch "Let's Get It On"... Fab Five Freddie has done a bit of everything. He was a top graffiti artist, a rapper (he's mentioned in Blondie's "Rapture"), and actor (he was one of the funniest "Dogs" in "She's Gotta Have It"). Freddie is now a video director who'll handle the video of "My Philosophy" by Boogie Down Productions for Jive. The group's album cover features BDP member KRS-One posing with an Uzi automatic weapon in homage to a famous photo of Malcolm X... Cecil & Linda Womack are back with "Conscience," an album on Island Records. Following a critically acclaimed debut on Elektra, the husband-and-wife team split the label in the middle of recording their second album. A third album was picked up by EMI-Manhattan but never issued in the U.S., though it did see the light in England. So, it's been a while since these talented songwriter/producers enjoyed a substantial U.S. release.

The Rhythm and the Blues

spokesman. At the suggestion of Schultz, Busby hosted a 14-minute promotional video for Gumbs featuring selections from the "That Special Part Of Me" album.

One afternoon after leaving his office, Busby spent from 6 p.m. to 3 a.m. taping his own camera narration. "I did it because I believe in supporting our artist in any way I can," he says. "We see Onaje not only as a recording artist but as a producer, writer, and arranger who could contribute to recordings by other acts on our roster." The video has been shown both in the U.S. and in Europe to radio and retail accounts to increase awareness of Gumbs as an artist.

As an arranger and sideman, Gumbs has been a fixture on New York's music scene since the early '70s. He arranged many of Nor-

FOR WEEK ENDING APRIL 23, 1988

Billboard

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HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 15 REPORTERS	SILVER ADDS 30 REPORTERS	BRONZE/ SECONDARY ADDS 49 REPORTERS	TOTAL ADDS 94 REPORTERS	TOTAL ON
GET IT					
STEVE WONDER MOTOWN	10	22	33	65	72
JOY					
TEDDY PENDERGRASS ASYLUM	4	12	22	38	50
EVIL ROY					
EARTH, WIND & FIRE COLUMBIA	3	9	15	27	59
ONE MORE TRY					
GEORGE MICHAEL COLUMBIA	6	4	13	23	38
VIBE ALIVE					
HERBIE HANCOCK COLUMBIA	3	9	11	23	23
EVERYTHING YOUR...					
DARYL HALL JOHN OATES ARISTA	3	7	12	22	42
LITTLE WALTER					
TONY! TONI! TONÉ! WING	4	8	9	21	68
DIVINE EMOTIONS					
NARADA REPRISE	4	6	10	20	63
DINNER FOR TWO					
MICHAEL COOPER WARNER BROS.	2	6	12	20	45
DO YOU WANNA GO WITH ME					
THE TEMPTATIONS MOTOWN	0	6	13	19	36

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	1	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	2
2	3	DA'BUTT (FROM THE FILM "SCHOOL DAZE")	E.U.	1
3	4	LOVIN' ON NEXT TO NOTHIN'	GLADYS KNIGHT & THE PIPS	3
4	7	ALL IN MY MIND	FULL FORCE	7
5	6	SWEET SENSATION	LEVERT	4
6	11	NITE AND DAY	AL B. SURE!	5
7	8	THAT'S WHAT LOVE IS	MIKI HOWARD	6
8	12	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	8
9	2	OOO LA LA LA	TEENA MARIE	13
10	14	DON'T YOU KNOW	HEAVY D. & THE BOYZ	14
11	15	I'VE BEEN A FOOL FOR YOU	MILES JAYE	10
12	17	WILD, WILD WEST	KOOL MOE DEE	11
13	16	PINK CADILLAC	NATALIE COLE	9
14	5	WISHING WELL	TERENCE TRENT D'ARBY	20
15	21	INSTANT REPLAY	MICO WAVE	15
16	22	MERCEDES BOY	PEBBLES	12
17	10	WASN'T I GOOD TO YA?	DA'KRASH	24
18	20	EVERYTHING WILL B-FINE	LISA LISA & CULT JAM	16
19	25	STAND UP	HINDSIGHT	17
20	9	YOU ARE WHO YOU LOVE	GAVIN CHRISTOPHER	31
21	35	MY GIRL	SUAVE	18
22	36	SOMETHING JUST AIN'T RIGHT	KEITH SWEAT	19
23	26	COULDN'T CARE LESS	FORCE M.D.'S	23
24	13	MAN IN THE MIRROR	MICHAEL JACKSON	40
25	32	PIANO IN THE DARK	BRENDA RUSSELL/JOE ESPOSITO	21
26	19	LOVEY DOVEY	TONY TERRY	43
27	37	JUST HAVIN' FUN	THE FIT	22
28	18	GOING BACK TO CALI	L.L. COOL J	53
29	31	TWO OCCASIONS	THE DEELE	87
30	—	LOVE ME ALL OVER	KASHIF	26
31	23	HERE COMES THE NIGHT	MELI'SA MORGAN	32
32	—	IF I WERE YOUR WOMAN	STEPHANIE MILLS	27
33	24	FISHNET	MORRIS DAY	99
34	—	DON'T MESS WITH MY HEART	THE SKWARES	36
35	—	I NEED MONEY BAD	JOHN WHITEHEAD	50
36	—	HOW COULD YOU DO IT TO ME	REGINA BELLE	34
37	—	STRANGE RELATIONSHIP	HOWARD HEWETT	29
38	—	LOVE STRUCK	JESSE JOHNSON	25
39	29	ROCKET 2 U	THE JETS	91
40	—	CAN YOU WAIT	GIORGE PETTUS	42

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	LOVIN' ON NEXT TO NOTHIN'	GLADYS KNIGHT & THE PIPS	3
2	1	DA'BUTT (FROM THE FILM "SCHOOL DAZE")	E.U.	1
3	3	SWEET SENSATION	LEVERT	4
4	4	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	2
5	8	NITE AND DAY	AL B. SURE!	5
6	9	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	8
7	7	THAT'S WHAT LOVE IS	MIKI HOWARD	6
8	6	ALL IN MY MIND	FULL FORCE	7
9	10	PINK CADILLAC	NATALIE COLE	9
10	14	MY GIRL	SUAVE	18
11	11	I'VE BEEN A FOOL FOR YOU	MILES JAYE	10
12	15	MERCEDES BOY	PEBBLES	12
13	18	SOMETHING JUST AIN'T RIGHT	KEITH SWEAT	19
14	17	STAND UP	HINDSIGHT	17
15	19	EVERYTHING WILL B-FINE	LISA LISA & CULT JAM	16
16	16	INSTANT REPLAY	MICO WAVE	15
17	22	WILD, WILD WEST	KOOL MOE DEE	11
18	21	JUST HAVIN' FUN	THE FIT	22
19	23	DON'T YOU KNOW	HEAVY D. & THE BOYZ	14
20	28	LOVE STRUCK	JESSE JOHNSON	25
21	5	OOO LA LA LA	TEENA MARIE	13
22	27	PIANO IN THE DARK	BRENDA RUSSELL/JOE ESPOSITO	21
23	25	I AM YOUR MELODY	NORMAN CONNORS/SPENCER HARRISON	28
24	31	ONE TIME LOVE	CHRIS JASPER	30
25	29	STRANGE RELATIONSHIP	HOWARD HEWETT	29
26	32	LOVE ME ALL OVER	KASHIF	26
27	34	FLIRT	EVELYN "CHAMPAGNE" KING	37
28	33	IF I WERE YOUR WOMAN	STEPHANIE MILLS	27
29	20	COULDN'T CARE LESS	FORCE M.D.'S	23
30	35	SAY IT AGAIN	JERMAINE STEWART	35
31	—	JUST GOT PAID	JOHNNY KEMP	33
32	38	HOW COULD YOU DO IT TO ME	REGINA BELLE	34
33	37	LIVING IN THE LIMELIGHT	GLENN JONES	39
34	13	HERE COMES THE NIGHT	MELI'SA MORGAN	32
35	—	NO PAIN, NO GAIN	BETTY WRIGHT	38
36	30	DON'T MESS WITH MY HEART	THE SKWARES	36
37	40	AIN'T NO WAY	JEAN CARNE	41
38	—	TIRED OF BEING ALONE	THE RIGHT CHOICE	44
39	—	I CAN'T STAND THE RAIN	TEASE	45
40	—	YES (IF YOU WANT ME)	JUNIOR	46

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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 (12)	13
Def Jam (1)	
WARNER BROS. (6)	9
Reprise (2)	
Tommy Boy (1)	
E.P.A. (6)	8
Epic (6)	
CBS Associated (1)	
Tabu (1)	
MOTOWN	8
MCA	7
ATLANTIC (4)	6
Island (2)	
RCA (2)	6
Jive (4)	
ARISTA (4)	5
Jive (1)	
A&M	4
CAPITOL	4
EMI-MANHATTAN	4
POLYGRAM	4
Mercury (2)	
London (1)	
Wing (1)	
SOLAR	4
ELEKTRA (1)	3
Asylum (1)	
Vintertainment (1)	
PROFILE	2
VIRGIN	2
4TH & B'WAY	1
ALPHA INT'L	1
FANTASY	1
Reality (1)	
FUTURE	1
HOUSTON INTERNATIONAL	1
MACOLA	1
Kru'-Cut (1)	
MALACO	1
Muscle Shoals Sound (1)	
RYAN	1
SELECT	1
SLEEPING BAG	1
VISION	1
Ms. B (1)	

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

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

SHEET MUSIC AGENTS

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

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

Velvet-Voiced Baritone Recorded 'Rainy Night In Georgia' Brook Benton Dead Of Spinal Meningitis

NEW YORK Brook Benton, the deep-voiced singer who from 1958 through 1964 was one of the industry's hottest black performers, died April 16 of complications from spinal meningitis. He was 56. Benton is survived by his wife, Mary, and five children.

Benton fell ill a week before his death. Once Benton was hospitalized, doctors discovered that he was suffering from pneumonia as well as from diabetes.

Benton's recording career began in the mid-'50s with Epic, but he didn't

become a hit maker until he joined Mercury in 1958. Over the next six years Benton enjoyed 21 solo top 40 hits. Five of them made the top 10: "It's Just A Matter of Time" (No. 3 in 1959), "So Many Ways" (No. 6 in 1959), "Kiddio" (No. 7 in 1960), "The Boll Weevil Song" (No. 2 in 1961), and "Hotel Happiness" (No. 3 in 1962).

In 1960 Benton recorded four duets with label mate Dinah Washington, two of which went top 10: "Baby (You've Got What It Takes)" (No. 5) and "A Rockin' Good Way (To Mess Around And Fall In

Love)" (No. 7). Benton had only one other top 40 hit, "A Rainy Night In Georgia," which reached No. 4 in 1970.

Clyde Otis, who produced all of Benton's Mercury hits, says the singer's greatest asset was his honesty. "It came across in everything he sang," says Otis. While some limited reissues of Benton's music have been released by PolyGram, Otis hopes the singer's death will push the label to package a comprehensive retrospective of Benton's career.



Elektra Hooks Fisher. Elektra executives meet with new signee Lisa Fisher, known for her work with Luther Vandross. Shown standing, from left, are Raoul Roach, director, a&r; Gary Casson, senior vice president, business affairs; Daniel Markus, Fisher's manager; and Brad Hunt, senior vice president, promotion. Shown seated, from left, are Bob Krasnow, chairman, and Fisher.

FOR WEEK ENDING APRIL 23, 1988

Billboard

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	1	31	MICHAEL JACKSON ▲ ⁵ EPIC QE 40600/E.P.A. (CD) 18 weeks at No. One	BAD
2	2	2	18	KEITH SWEAT ● VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
3	6	8	25	TERENCE TRENT D'ARBY ● THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
4	3	4	21	GEORGE MICHAEL ▲ ³ COLUMBIA OC 40867 (CD)	FAITH
5	5	5	22	THE DEELE SOLAR ST 72555 (8.98) (CD)	EYES OF A STRANGER
6	4	3	20	GLADYS KNIGHT & THE PIPS ● MCA 42004 (8.98) (CD)	ALL OUR LOVE
7	9	9	6	MORRIS DAY WARNER BROS. 25651 (8.98) (CD)	DAYDREAMING
8	7	6	20	STEVIE WONDER ▲ MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
9	11	17	5	BILLY OCEAN JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
10	14	10	26	HEAVY D. & THE BOYZ MCA 5986 (8.98) (CD)	LIVING LARGE...
11	10	11	41	NATALIE COLE ● EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
12	8	7	56	SALT-N-PEPA ▲ NEXT PLATEAU PL 1007 (8.98) (CD)	HOT, COOL & VICIOUS
13	17	16	22	KOOL MOE DEE JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
14	12	12	44	WHITNEY HOUSTON ▲ ⁵ ARISTA AL 8405 (9.98) (CD)	WHITNEY
15	13	13	22	MIKI HOWARD ATLANTIC 81810 (8.98) (CD)	LOVE CONFESSIONS
16	16	18	15	PEBBLES MCA 42094 (8.98) (CD)	PEBBLES
17	15	15	14	JUST-ICE FRESH LPRE-5/SLEEPING BAG (8.98)	KOOL & DEADLY
18	18	20	27	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (CD)	SHARP
19	22	21	22	EARTH, WIND & FIRE ● COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
20	19	19	57	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
21	26	38	4	SOUNDTRACK EMI-MANHATTAN 48680 (9.98) (CD)	SCHOOL DAZE
22	44	—	2	TEENA MARIE EPIC FE 40872/E.P.A.	NAKED TO THE WORLD
23	31	70	3	MANTRONIX CAPITOL 48336 (8.98) (CD)	IN FULL EFFECT
24	21	22	19	MELI'SA MORGAN CAPITOL CLT-46943 (8.98) (CD)	GOOD LOVE
25	42	56	5	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
26	27	26	21	KASHIF ARISTA AL-8447 (8.98) (CD)	LOVE CHANGES
27	25	24	20	GERALD ALBRIGHT ATLANTIC 81813 (8.98) (CD)	JUST BETWEEN US
28	35	35	10	HURBY'S MACHINE SOUND CHECK PLS 1009/NEXT PLATEAU (8.98) (CD)	THE HOUSE THAT RAP BUILT
29	37	28	15	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
30	32	31	24	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
31	20	14	21	ROGER ● REPRISE 25496/WARNER BROS. (8.98) (CD)	UNLIMITED!
32	29	30	6	DA'KRASH CAPITOL CI 48355 (8.98) (CD)	DA'KRASH
33	23	23	45	THE O'JAYS P.I.R. ST 53036/EMI-MANHATTAN (8.98) (CD)	LET ME TOUCH YOU
34	28	34	36	LEVERT ● ATLANTIC 81773 (8.98) (CD)	THE BIG THROWDOWN
35	41	46	26	MILES JAYE ISLAND 90615/ATLANTIC (8.98) (CD)	MILES
36	33	32	21	TONY TERRY EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
37	30	25	18	JOYCE SIMS SLEEPING BAG TLX 10 (8.98) (CD)	COME INTO MY LIFE
38	24	29	9	STACY LATTISAW MOTOWN 6247 ML (8.98) (CD)	PERSONAL ATTENTION

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	—	3	BRENDA RUSSELL A&M SP 5178 (8.98) (CD)	GET HERE
40	38	27	36	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
41	34	33	44	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
42	57	51	22	FULL FORCE COLUMBIA FC 40894 (CD)	GUESS WHO'S COMIN' TO THE CRIB?
43	55	55	10	DIANNE REEVES BLUE NOTE BLJ 46906/EMI-MANHATTAN (8.98) (CD)	DIANNE REEVES
44	36	36	57	SMOKEY ROBINSON ● MOTOWN 6226 ML (8.98) (CD)	ONE HEARTBEAT
45	50	48	12	TAYLOR DAYNE ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
46	47	62	5	BOOGIE BOYS CAPITOL 46917 (8.98) (CD)	ROMEO KNIGHT
47	40	37	46	JONATHAN BUTLER ● JIVE/RCA 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
48	60	67	4	ALPHONSE MOUZON OPTIMISM OP 6002 (8.98) (CD)	EARLY SPRING
49	46	41	50	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
50	43	42	7	VARIOUS ARTISTS SLEEPING BAG TLX 42012 (8.98)	SLEEPING BAG'S GREATEST MIXERS COLLECTION II
51	45	45	8	VARIOUS ARTISTS PROFILE PRO 1248 (9.98) (CD)	BEST OF HOUSE MUSIC
52	53	49	23	CLARENCE CARTER ICHIBAN ICH 1016 (8.98) (CD)	HOOKEED ON LOVE
53	NEW ▶	1	1	SUAVE CAPITOL 48686 (8.98) (CD)	I'M YOUR PLAYMATE
54	48	53	6	GAVIN CHRISTOPHER EMI-MANHATTAN 46998 (8.98) (CD)	GAVIN
55	49	43	51	PUBLIC ENEMY DEF JAM BFC 40658/COLUMBIA	YO! BUM RUSH THE SHOW
56	64	50	60	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
57	56	39	18	ARETHA FRANKLIN ARISTA AL 8497 (11.98) (CD)	ONE LORD, ONE FAITH, ONE BAPTISM
58	70	—	2	NORMAN CONNORS CAPITOL 48514 (8.98) (CD)	PASSION
59	52	57	27	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
60	61	54	8	PEABO BRYSON ELEKTRA 60753 (9.98) (CD)	POSITIVE
61	59	59	85	KENNY G. ▲ ² ARISTA AL-8427 (8.98) (CD)	DUOTONES
62	51	40	14	SOUNDTRACK ● DEF JAM SC 44042/COLUMBIA (CD)	LESS THAN ZERO
63	62	47	37	ERIC B. & RAKIM ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
64	65	65	11	CHRIS JASPER CBS ASSOCIATED BFZ 44053/E.P.A. (CD)	SUPERBAD
65	71	—	2	JEAN CARNE ATLANTIC 81811 (8.98) (CD)	YOU'RE A PART OF ME
66	67	58	7	REBBIE JACKSON COLUMBIA BFC 40896 (CD)	R U TUFF ENUFF
67	68	64	37	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
68	63	52	107	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
69	NEW ▶	1	1	BO SVENSSON GOLDEN BOY GNLP 4001/NEXT PLATEAU (8.98) (CD)	LIVING ON THE EDGE
70	58	44	25	SHANICE WILSON A&M SP 5128 (8.98) (CD)	DISCOVERY
71	72	—	2	THE FIT A&M SP 5183 (8.98) (CD)	JUST HAVIN' FUN
72	66	68	45	L.L. COOL J ▲ ² DEF JAM FC 40793/COLUMBIA (CD)	BIGGER & DEFFER
73	54	61	53	GEORGIO MOTOWN 6229 ML (8.98) (CD)	SEXAPPEAL
74	69	—	2	VARIOUS ARTISTS PROFILE PRO 1251 (8.98)	HARD AS HELL
75	NEW ▶	1	1	HINDSIGHT VIRGIN 90633 (CD)	DAYS LIKE THIS

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

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HOT DANCE MUSIC™

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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	4	9	PROVE YOUR LOVE (REMIX) ARISTA ADI-9677	◆ TAYLOR DAYNE
2	6	8	8	BLUE MONDAY/TOUCHED BY THE HAND OF GOD QWEST 0-20869/WARNER BROS.	NEW ORDER
3	5	9	6	ADVENTURE COLUMBIA 44 07471	ELEANOR
4	1	1	9	PINK CADILLAC EMI-MANHATTAN V-56084	◆ NATALIE COLE
5	9	11	6	BEHIND THE WHEEL/ROUTE 66 SIRE 0-20858/WARNER BROS.	◆ DEPECHE MODE
6	10	17	4	INSTINCTUAL RCA 7605-1-RD	◆ IMAGINATION
7	3	3	9	ROCKET 2 U (REMIX) MCA 23822	◆ THE JETS
8	11	12	5	LIKE A CHILD 4TH & B'WAY 458/ISLAND	NOEL
9	8	10	6	ALWAYS ON MY MIND EMI-MANHATTAN V-56089	◆ PET SHOP BOYS
10	13	15	5	JACK THE LAD MAXIE MUSIC 4V9 43220/CHRYSALIS	3 MAN ISLAND
11	4	5	8	DON'T MAKE A FOOL OF YOURSELF (REMIX) ATLANTIC 0-86616	STACEY Q
12	19	24	4	BANGO/BACK TO THE BEAT FRESH FRE-80117/SLEEPING BAG	THE TODD TERRY PROJECT
13	15	22	5	I FEEL IT POPULAR POP 6	SUZIE AND THE CUBANS
14	14	13	6	NIGHTTIME (REMIX) VIRGIN 0-96710	PRETTY POISON
15	18	18	4	LOVE IN THE FIRST DEGREE/ECSTASY LONDON 886 262-1/POLYGRAM	BANANARAMA
16	7	7	8	BREAKAWAY A&M SP-12259	◆ BIG PIG
17	23	42	3	DIVINE EMOTIONS REPRISE 0-20874/WARNER BROS.	◆ NARADA
18	22	29	4	SPEED OF LIGHT A&M SP-12268	REIMY
19	20	19	5	KISS AND TELL REPRISE 0-20841/WARNER BROS.	◆ BRYAN FERRY
20	24	28	5	LOVIN' ON NEXT TO NOTHIN' (REMIX) MCA 23804	GLADYS KNIGHT & THE PIPS
21	45	—	2	TOGETHER FOREVER (REMIX) RCA 8320-1-RD	◆ RICK ASTLEY
22	17	16	7	STAND UP VIRGIN 0-96732	HINDSIGHT
23	21	21	7	DREAMIN' OF LOVE LMR 4001	◆ STEVIE B
24	27	33	4	TAKE IT WHILE IT'S HOT NEXT PLATEAU NP-50072	SWEET SENSATION
25	26	30	4	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE JDI-9679/ARISTA	◆ BILLY OCEAN
26	29	43	3	I'M OVER YOU CAPITOL V-15347	SEQUAL
27	28	35	5	LET'S GET BUSY TRAX TX159	CURTIS MCCLAIN & ON THE HOUSE
28	41	—	2	TROUBLE MERCURY 870 154-1/POLYGRAM	◆ NIA PEEPLES
29	31	41	3	SIMPLE SIMON (YOU GOTTA REGARD) CAPITOL V-15362	◆ MANTRONIX
30	30	40	4	EXPRESSWAY TO YOUR HEART (REMIX) MCA 23833	THE BREAKFAST CLUB
31	42	—	2	JUST GOT PAID COLUMBIA 44 07588	JOHNNY KEMP
32	25	27	6	LOVE DON'T LIVE HERE NO MORE JUMP STREET JS-1014	BASEMENT BOYS
33	35	45	3	THE PROMISE 10 IMPORT/10 RECORDS	WHEN IN ROME
34	43	48	3	DA'BUTT EMI-MANHATTAN V-56083	◆ E.U.
35	40	47	3	STRANGE BUT TRUE REPRISE 0-20853/WARNER BROS.	◆ TIMES TWO
36	32	32	7	MACHINE DOG BROTHERS 003	KONK
37	47	—	2	LOVE STRUCK A&M SP-12265	JESSE JOHNSON
38	12	2	9	DON'T LOOK ANY FURTHER (REMIX) CAPITOL V-15359	◆ THE KANE GANG
39	36	44	3	EVERYTHING WILL B-FINE COLUMBIA 44 07584	LISA LISA & CULT JAM
40	39	49	3	OVER AND OVER AND OVER ISLAND 0-96705	MICHELLE GOULET
41	44	—	2	TWENTY KILLER HURTS GEFEN PROMO/WARNER BROS.	GENE LOVES JEZEBEL
42	16	6	9	BEDROCK (REMIX) MOTOWN 4603MG	◆ GEORGIO
43	49	—	2	IT WORKS FOR ME 4TH & B'WAY 457/ISLAND	PAM RUSSO
44	46	—	2	CAN'T LOVE YOU TONIGHT WARNER BROS. 0-20859	◆ GWEN GUTHRIE
45	NEW ▶	1	1	I CAN'T WAIT TOO LONG SLEEPING BAG SLX-40133	JOE CHURCH
46	NEW ▶	1	1	I WANT YOUR LOVE IN ME EPIC 49 07494	ILUSION
47	NEW ▶	1	1	MOONBEAM, BEAM ME UP MERCURY 870 153-1/POLYGRAM	◆ MEN WITHOUT HATS
48	NEW ▶	1	1	A LITTLE LOVE (WHAT'S GOING ON) NEXT PLATEAU NP50074	CEE JAY
49	NEW ▶	1	1	LOVE CHANGES (EVERYTHING) CAPITOL V-15373	◆ CLIMIE FISHER
50	NEW ▶	1	1	MERCEDES BOY MCA 23838	◆ PEBBLES
BREAKOUTS	Titles with future chart potential, based on club play this week.				
	1. SEE WANT MUST HAVE BLUE MERCEDES MCA				
	2. WHO DO YOU LOVE ROCHELLE 23 WEST				
	3. DREAMING O.M.D. A&M				
	4. ALL SYSTEMS GO (REMIX) DONNA SUMMER GEFEN				
	5. I NEED YOU G.T. ATLANTIC				
	6. BIRTH, SCHOOL, WORK, DEATH THE GODFATHERS EPIC				
7. SUSPENSE/OPEN UP YOUR HEART ANTHONY & THE CAMP JELLYBEAN					

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store sales reports.					
★ ★ NO. 1 ★ ★					
1	3	4	11	OUT OF THE BLUE (REMIX) ATLANTIC 0-86621	◆ DEBBIE GIBSON
2	2	2	9	ROCKET 2 U (REMIX) MCA 23822	◆ THE JETS
3	4	5	10	NAUGHTY GIRLS (REMIX)/I SURRENDER JIVE 1084-1-JD/RCA	SAMANTHA FOX
4	5	8	7	NIGHTTIME (REMIX) VIRGIN 0-96710	◆ PRETTY POISON
5	7	10	11	WISHING WELL (REMIX) COLUMBIA 44 07543	◆ TERENCE TRENT D'ARBY
6	9	11	8	PINK CADILLAC EMI-MANHATTAN V-56084	◆ NATALIE COLE
7	1	3	9	DON'T MAKE A FOOL OF YOURSELF (REMIX) ATLANTIC 0-86616	STACEY Q
8	10	12	8	DREAMIN' OF LOVE LMR 4001	STEVIE B
9	15	19	5	NITE AND DAY WARNER BROS. 0-20782	◆ AL B. SURE!
10	13	13	7	PROVE YOUR LOVE (REMIX) ARISTA ADI-9677	◆ TAYLOR DAYNE
11	11	14	6	JUST A MIRAGE (REMIX) CHRYSALIS 4V9 43223	JELLYBEAN
12	8	7	10	FISHNET WARNER BROS. 0-20778	◆ MORRIS DAY
13	17	25	5	LIKE A CHILD 4TH & B'WAY 458/ISLAND	NOEL
14	18	26	4	ALWAYS ON MY MIND EMI-MANHATTAN V-56089	◆ PET SHOP BOYS
15	6	1	9	THINKING OF YOU (REMIX) COLUMBIA 44 07566	◆ EARTH, WIND & FIRE
16	19	21	5	BREAKAWAY A&M SP-12259	◆ BIG PIG
17	23	30	4	TAKE IT WHILE IT'S HOT NEXT PLATEAU NP-50072	SWEET SENSATION
18	20	24	6	DA'BUTT EMI-MANHATTAN V-56083	◆ E.U.
19	16	16	6	BEDROCK (REMIX) MOTOWN 4603MG	◆ GEORGIO
20	26	28	6	LOVIN' ON NEXT TO NOTHIN' MCA 23804	GLADYS KNIGHT & THE PIPS
21	12	9	10	FATHER FIGURE COLUMBIA 44 07547	◆ GEORGE MICHAEL
22	14	6	13	GIRLFRIEND MCA 23794	◆ PEBBLES
23	24	32	5	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE JDI-9679/ARISTA	◆ BILLY OCEAN
24	30	46	3	INSTINCTUAL RCA 7605-1-RD	◆ IMAGINATION
25	21	18	8	CALL ME (REMIX) EPIC 49 07573/E.P.A.	SPAGNA
26	32	48	3	SPEED OF LIGHT A&M SP-12268	REIMY
27	35	45	4	BANGO/BACK TO THE BEAT FRESH FRE-80117/SLEEPING BAG	THE TODD TERRY PROJECT
28	28	36	4	DON'T LOOK ANY FURTHER CAPITOL V-15359	◆ THE KANE GANG
29	36	49	3	I'M OVER YOU CAPITOL V-15347	SEQUAL
30	25	20	9	GOING BACK TO CALI/JACK THE RIPPER DEF JAM 44 07563/COLUMBIA	◆ L.L. COOL J
31	31	37	3	EVERYTHING WILL B-FINE COLUMBIA 44 07584	LISA LISA & CULT JAM
32	43	—	2	JUST GOT PAID COLUMBIA 44 07588	JOHNNY KEMP
33	40	47	3	WILD, WILD WEST JIVE 1086-1-JD/RCA	KOOL MOE DEE
34	22	15	12	SAVIN' MYSELF CRITIQUE 0-96724/ATLANTIC	ERIA FACHIN
35	NEW ▶	1	1	MERCEDES BOY MCA 23838	PEBBLES
36	NEW ▶	1	1	TOGETHER FOREVER (REMIX) RCA 8320-1-RD	◆ RICK ASTLEY
37	46	—	2	SIMPLE SIMON (YOU GOTTA REGARD) CAPITOL V-15362	◆ MANTRONIX
38	45	—	2	CAN'T LOVE YOU TONIGHT WARNER BROS. 0-20859	◆ GWEN GUTHRIE
39	29	33	7	MAN IN THE MIRROR EPIC 49 07510/E.P.A.	◆ MICHAEL JACKSON
40	37	27	24	TRAMP/PUSH IT NEXT PLATEAU NP 50063	◆ SALT-N-PEPA
41	47	—	2	LOVE DON'T LIVE HERE NO MORE JUMP STREET JS-1014	BASEMENT BOYS
42	33	31	10	PARTY PEOPLE IDLERS WAR-015/WARLOCK	ROYAL HOUSE
43	39	39	7	BOUNCE BACK SPINN SP-2852	FIRE ON BLONDE
44	49	—	2	LOVE IN THE FIRST DEGREE/ECSTASY LONDON 886 262-1/POLYGRAM	BANANARAMA
45	27	17	8	HYPNOTIZE (REMIX) MERCURY 870 159-1/POLYGRAM	TASTE-T-LIPS
46	NEW ▶	1	1	YOU DON'T KNOW VIRGIN 0-96737	◆ SCARLETT & BLACK
47	38	29	7	STAND UP VIRGIN 0-96732	HINDSIGHT
48	NEW ▶	1	1	I WANT YOUR LOVE IN ME EPIC 49 07494/E.P.A.	ILUSION
49	NEW ▶	1	1	ADVENTURE COLUMBIA 44 07471	ELEANOR
50	42	41	6	HOT HOT HOT (REMIX) ELEKTRA 0-66783	◆ THE CURE
BREAKOUTS	Titles with future chart potential, based on sales reported this week.				
	1. LOVE STRUCK JESSE JOHNSON A&M				
	2. SHOULD I SAY YES? NU SHOOZ ATLANTIC				
3. I SHOULD BE SO LUCKY KYLIE MINOGUE PWL					

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

Accurate Club Play Reports Are A Plus For All

ARE YOU WID IT? A few weeks back, a Billboard editorial focused on the problems independent labels have in getting their records reported to the Hot 100 chart by radio stations that are playing them (Billboard, Feb. 20). Not to be overlooked, however, is a similar problem with the dance charts. The "game" of promoting records is standard practice, but by the same token our charts are only as accurate and meaningful as you—programmers and retail outlets—make them.

False reporting is a disservice to the dance industry, which is now in a position to make a statement with dance music. If record X gets to No. 5 on the Club Play chart but in reality is receiving little play, its impact may be overblown. Conversely, if a record is being played but not reported, it can lose the chance to have the impact it deserves. If a record is being reported but sales figures are insignificant, who really benefits?

Stephanie Shepherd of Dance Music Report addresses the issue: "This gives a signal to the industry as a whole that *quality* music is unnecessary to make money. This only encourages hype and disposable crap."

Adds Billboard dance charts manager Sharon Russell: "I feel that some dance promoters aren't doing their jobs, which is ideally to promote and expose quality dance music. Many are only into achieving artificial chart success."

It is a sad state of affairs, because when one is put in the position to make a difference in this industry, one should utilize the opportunity in a positive way. If we don't move forward while the door is open, we may find ourselves without the key.

MORE, MORE, MORE: This week's highlights include the fantabulous debut of 12-year-old (she'll hit the big 13 by the time this is out) **Tracie Spencer**, called "Symptoms Of True Love" (Capitol). This number will make you happy from the first note. It's up-tempo and energetic and has a pleasant hook; postproduction and mix by **David Todd** enhance the album version—don't miss... The popular album cut "Get It" (Motown) by **Stevie Wonder & Michael Jackson** has been released in a 6:44 extended mix; incidentally, Wonder's 70-minute "Characters" special will air on MTV April 27 and May 1. Guests include Jackson, **Stevie Ray Vaughn**, **Jody Watley**, **BrownMark**, and **Salt-N-Pepa**. In addition to performing selections from his new album, Wonder will preview "In The Business," which will be featured on his next album, "Characters II." Rare footage of "Little Stevie" as well as a conceptual montage of "Visions" and **Martin Luther King's** "I Have A Dream" speech will be highlights... **Swing Out Sister** offers one of its album's slinkier r&b/pop numbers

with "Surrender" (Mercury), which is interpreted in a straightforward U.K. mix and a tastefully reconstructed version by **Justin Strauss & Murray Elias**, which lends the stylish number a **Joyce Sims**-ish texture... **Vendetta Records** (c/o A&M) bows its label with "Sayin' Sorry (Don't



by Bill Coleman

Make It Right)' by **Denise Lopez**; this technonumber offers two (Latin and pop/house) varied forms postproduced and mixed by **Bruce Forest & Frank Heller**... "House Arrest" (Mercury) from **Krush** was a smash in the U.K.; simple Euro-technohouse groove and hook make for lively dance-floor material; note the flip, "Jack's Back."

TIDBEATS: We must have been "Dreaming" (A&M) when we reviewed **Orchestral Manoeuvres In The Dark's** newest single; contrary to what we reported, additional production was handled by **Forest & Heller** but the mix was the band's own... Contrary to our April 9 review, production credit on **Pretty Poison's** album "Catch Me, I'm Falling" (Virgin) is shared by **Kurt Shore**, who worked on the title track and "Hold Me"... Big signings this month for Capitol include **Grace Jones** and **M/A/R/R/S**. Also look for a solo debut album by ex-Shalamar member **Jeffrey Daniels** on the label later this year... **Keith Cohen** was in at Larrabee Studios to remix "The Lovers" by **Alexander O'Neal**.

NEW: Don't deprive yourself of the new **Ziggy Marley & the Melody Makers** album, "Conscious Party" (Virgin); third album but first for the label shows Ziggy and his siblings perhaps carving a niche for themselves as the next to bring reggae to a new height of recognition. Political and social commentary abound, and the rhythms are fierce. Collection as a whole is the act's strongest yet in terms of songwriting, with a fine, uncompromising production by **Chris Frantz & Tina Weymouth** (of **Talking Heads**). Recommended are the title track and "New Love," as well as "We Propose," "Lee & Molly," "What's New," and the single, "Tomorrow People," but don't hesitate to drop the needle... **Dale** delivers her solo project, "Riot In English" (Pais-

ley Park), and it is a far cry from her days with **Missing Persons**. Funk-and r&b-tinged pop tunes make up the album's selections, with the first side the more pleasing one. Dive into the newest single, "Simon Simon," the deliciously danceable "So Strong" (written by **Prince**), and the raw, down-tempo funk of "Love Is Hard Work"... "Jams" (Dog Brothers, 212-475-1351) from New York's **Konk** serves somewhat as a greatest-hits package, featuring "Konk Party," "Your Love," "Love Attack," and "Machine" as well as two new noteworthy numbers, called "Acid Jam" and "4th Edition," mixed by **Freddy Bastone**.

HERE'S A MILKBONE: West Coast-based rap act **7A3** makes its major label debut with "Party Time" (Geffen!!!), a deadly new track that combines a heavy rhythm and innovative production; note the **Mantronix**-style flip, the eerie "Why?" which is equally strong... Very few white rappers have been able to kick out def product lately, but **Boy White's** "Do We Connect" (RCA) merits your attention. With a lazy rap style that works and some very original arrangements, "What U Lookin' At" is our choice for the next single. Also check out the latest single, "Uh-Oh, Here We Go," "Meet My Beat," and the title cut (which uses "Ball Of Confusion" in tough rock/rap style as its base)... **Stetsasonic's** "Sally" (Tommy Boy, 212-722-2211) is a soulstruttin' number... "It's Hyped" (Tuff City, 718-229-5462) from Cap-

tain **G. Whiz** lets the title speak for itself... **M.C. Beta's** "There's Nothing Like New York" (Profile, 212-529-2600) is kicking with an old r&b groove and a humorous rhyme... Also recommended are **L-O-X!** with "It's Live" (Two-One-Nine Records, 212-519-7169); **Sir Fresh & DJ Critical's** "Sir-Vere" (Solid Goals, 718-834-9741); and "I Ain't Wid Dat" (Tuff City) by **Funkmaster Wizard Wiz**.

MOVE YOUR BODY: In the house/r&b arena, check out **Michelle Ayers'** "Another Lover" (Jump Street, 212-873-1248), one of the label's strongest club offerings... Don't pass up the "house" mix of **U.T.F.O.'s** "Let's Get It On" (Select, 212-777-3130) by **Full Force**, which really pumps a hard bass and hook in a primarily instrumental mix... Strictly underground is **Hokus Pokus** with "That's How I Feel" (West Madison Street, 312-829-6116).

Tiger Moon returns with "Louie, Louie" (Vision, 305-893-9191), a technodance remake of the oldie... Funky but Latin-esque is **Katrina Moss'** "Dancing To The Beat" (NVA, 213-292-2022)... Also recommended in a Miami-ish or hi-NRG genre are "Feel Like Making Love" (Epic) by **Between Two**; **Leslie & Calvin's** "Where Is The Music" (Marvles, 305-772-9800); "All You're Gonna Do (Is Dance)" (Ligosa, 212-967-6258) by **Nu-Flex**; "Sacrifice Your Body" (Rock Dream, 212-315-3335) by **Street Heat**; and **Magic Touch's** "Fade Away" (Fever, 212-779-1844).

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

Don't You—Fascination
Black Inc. Mix—BlackJack
Hit The Deck—Box Trouble
Hot Traxx—Ultimate JB JR.
Pump Up—Bassix
Change On Me—Cynthia
Suspicious Minds—Bobby O
Double Jack Mix—Mirage
I Feel It—Suzie + The Cubans
Family—Situations
You're The One—Tapps
You To Blame—Sylve
Bang Bang Boogie—Hipnosis
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Orion Chief Predicts Tape 'Ice Age' Warns National Vid Reps Against PPV

NEW YORK "The winds of change" that are swirling around the video industry could "capsize the boat" if the industry is not careful, according to Larry Hilford, chairman and CEO of Orion Home Entertainment.

Speaking before National Video's seventh annual convention April 11, Hilford issued a sobering assessment of home video. According to a transcript of the address provided by Orion, Hilford told representatives of National Video, a franchiser with more than 600 stores, that the "ice

age of video may be upon us."

"We have failed as an industry to diversify our product in the mind of the consumer," said Hilford. "What we have, essentially, is what we started with—a movie-rental business."

Turning his attention to the depth-of-copy issue, Hilford predicted that fewer consumers will be interested in catalog product. Instead, he said, "they will ask, 'What's new?' Until now, there has not been enough depth of copy of 'what's new' to satisfy demand. We have all

lost business, and more importantly we have turned customers away."

Hilford cautioned that "consumers we turn away have a place to go—its called pay-per-view, and its bad for your health." He went on to tell retailers who don't see PPV as a threat to "look again. There are over 6 million homes in the U.S. now served by one or more pay-per-view services. The number will triple in the next three years."

Hilford took issue with film studios that embrace PPV with "enthusiastic attention" and believe "no one medium [is] taking away from another.

"At Orion, we believe they are wrong—that pay-per-view is a cannibalistic threat," he said. "We are committed to the long-term strength of the home video business."

He said his company is withholding some titles from PPV, delaying the PPV release of some titles, and in some cases limiting PPV exposure of titles to under 40% of PPV-equipped homes.

Hilford said the effort to "strengthen what we've built in this industry in such an explosive, short period of time" has spurred interest in two marketing strategies: pay-per-transaction and buyback programs. He noted that Orion has experimented with both strategies but indicated that the company has yet to make a decision on their long-term potential.

The goal, he said, is to "capture the maximum overall rental business before the consumer gives up in disgust or goes to another medium."

AL STEWART



Participating in the panel discussion "Getting Home Video Product To Market At Retail" are, from left, Tim Fry, president of Fry Associates; Gene Fink, vice president of Win Records & Video; Ken Ross, director of nontheatrical programming for CBS/Fox; and Al Stewart, Billboard's home video editor.

Promotes Titles With Audiocassettes FHV Has New Sales Tack

LOS ANGELES Fries Home Video is using the audio medium to capture distributor attention for its upcoming May music-oriented releases "Follies In Concert" and "Shout! The Story Of Johnny O'Keefe."

A specially prepared audiocassette for each of the two titles has

been sent to every video-distributor salesperson in the country, says Len Levy, FHV's executive vice president and chief operating officer.

The audiocassette, says Levy, is an effective way to provide informational material about the programs to distributors while calling attention to the musical content.

Levy says distributors are oversaturated with screeners and sell-sheets, "but they can pop this in the car [tape player] and get everything they need to know." He believes this is the first time any video company has utilized this approach.

"Follies" is a documentary film following the recording of Stephen Sondheim's musical by an all-star cast and the New York Philharmonic orchestra at Avery Fisher Hall in New York's Lincoln Center for a cast album.

Performers include Lee Remick, Mandy Patinkin, Carol Burnett, Phyllis Newman, Barbara Cook, and others. The suggested list is \$39.95.

"Shout!" dramatizes the story of O'Keefe, the late Australian rock'n'roll legend who inspired such performers as the Bee Gees, Olivia Newton-John, Peter Allen, and Air Supply. Singer Helen Reddy, who knew O'Keefe when both performers were starting their careers in Australia, is featured in a special introduction before the program. Packaged as a double cassette, the tape carries a suggested list of \$59.95.

Both FHV titles are due to arrive in stores May 31.



The release of "Shout! The Story Of Johnny O'Keefe" is being promoted to distributors with an audiocassette highlighting the music included in the video. The double-cassette package has a suggested list price of \$59.95 and will be released May 31.

Jackson's Run On Tape

BY MOIRA McCORMICK

CHICAGO The race for the Democratic presidential nomination has spurred the release of "Running With Jesse Jackson" by Evanston, Ill.-based manufacturer Alternative Video, a division of home video development company White Janssen Inc.

Billed as "a video for Americans who vote," the 57-minute, \$19.95

program was produced in 1984 by independent film maker Leanna Wolfe and chronicles Jackson's first presidential campaign through news footage, speeches, and interviews with Jackson supporters and detractors alike. "Running" was released, appropriately enough, on Super Tuesday, March 9.

According to White Janssen president Stefan Janssen, the film fo-

(Continued on page 38)

Indie Producers Get Dose Of Marketing Reality At Confab

BY GEOFF MAYFIELD

NEW YORK The advice to independent producers offered at a recent New York Home Video and International Video Program Market seminar is not unlike the venerable motto of the Boy Scouts: Be prepared.

The panel discussion, titled "Getting Home Video Product To Market At Retail," held during the March 29-31 trade show, attempted to enlighten indie producers—especially those who approach the potential of their projects with starry eyes—on the realities of the marketplace.

It appeared most of the producers in attendance for the session, moderated by Billboard home video editor Al Stewart, had not yet published their works. Panelists Tim Fry, president of New York consulting firm Fry Associates; Ken Ross, director of nontheatrical program-

ming for CBS/Fox; and Gene Fink, vice president of White Plains, N.Y., distributor Win Records & Video, warned them to think their projects through completely before they commit them to tape.

"Think of the whole creation when you produce your video, and that includes your box-creation costs," said Fry, the former president of Congress Video who has also held positions with two major video publishers.

Fry and Ross stressed the importance of devoting a healthy portion of the overall budget to marketing. Fry said producers should anticipate committing at least 50% of their project costs to marketing. Ross went even further, asserting that marketing costs should exceed production costs in some cases.

It was also recommended by all three panelists that independent producers seek out distribution

(Continued on page 38)

FOR WEEK ENDING APRIL 23, 1988

Billboard

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TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	4	5	ROBOCOP	Orion Pictures Orion Home Video 0040	Peter Weller Nancy Allen	1987	R	39.95
2	2	9	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	39.95
3	1	7	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R	39.95
4	NEW ▶		BLADE RUNNER	Voyager Company Criterion Collection	Harrison Ford	1982	R	79.95
5	RE-ENTRY		DRAGNET	Universal City Studios MCA Home Video 45030	Dan Aykroyd Tom Hanks	1987	PG-13	34.98
6	6	11	LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13	34.95
7	3	17	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	34.95
8	NEW ▶		HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG	34.95
9	NEW ▶		SPACEBALLS	MGM/UA Home Video M90179	John Candy Rick Moranis	1987	PG	34.95
10	5	19	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	34.95

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

TOP VIDEOS CASSETTES 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	27	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
2	3	66	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
3	2	5	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
4	4	79	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
5	5	129	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
6	10	32	AN AMERICAN TAIL ◆	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
7	7	27	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
8	9	13	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
9	8	4	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	89.95
10	6	18	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
11	13	77	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
12	12	110	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
13	NEW		THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG	89.98
14	15	142	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
15	NEW		INNERSPACE	Amblin Entertainment Warner Home Video 11754	Dennis Quaid Martin Short	1987	PG	89.95
16	20	73	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
17	17	138	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
18	14	96	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
19	34	102	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
20	24	148	JANE FONDA'S EASY GOING WORKOUT ▲◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
21	19	14	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver	1987	NR	14.95
22	18	57	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
23	28	22	BON JOVI-SLIPPERY WHEN WET ▲	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	NR	19.98
24	35	9	ELVIS '56	Elvis '56/LightYear Ent. Media Home Entertainment M470	Elvis Presley	1987	NR	19.95
25	11	10	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
26	26	97	MARY POPPINS ◆◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
27	30	28	KATHY SMITH'S WINNING WORKOUT ◆	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
28	27	56	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
29	31	3	BUGS!	MGM/UA Home Video M201233	Animated	1988	NR	14.95
30	25	5	SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS	NFL Films Video Fox Hills Video	Various Artists	1988	NR	19.95
31	21	4	THE CURE IN ORANGE	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	NR	24.95
32	23	39	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
33	16	75	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
34	22	3	STAKEOUT	Touchstone Films Touchstone Home Video 599	Richard Dreyfuss Emilio Estevez	1987	R	89.95
35	29	123	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
36	32	130	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
37	33	11	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R	99.95
38	37	10	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R	89.98
39	36	2	CHINA GIRL	Vestron Pictures Inc. Vestron Video 5238	Richard Panebianco Sari Chang	1987	R	79.98
40	38	21	GRATEFUL DEAD-SO FAR	6 West Home Video SW-5701	Grateful Dead	1987	NR	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.

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- **FAVORITE DEALER PROMOTIONS**
- **MAJOR LABEL LISTING of new classic movie releases, by category**
- **TOP LABEL PROMOTIONS FOR '88**
- **TOP 38 CLASSIC MOVIES that dealers must carry**

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Anne Rehman (213) 273-7046

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.

"Queen Of Spades," Kultur Video, \$69.95, 174 minutes.

Opera buffs are unlikely to run into a more idiomatic performance of the Tchaikovsky work than this live taping of a 1983 Bolshoi Theatre production. The voices are first-class and represent a tradition that's authoritative, although the acting doesn't always survive close-ups gracefully.

The sets are elaborate and splendid. If the camera work is for the

JACKSON RUNS ON VIDEO

(Continued from page 32)

cuses on the grass-roots aspect of Jackson's candidacy and includes interviews with his campaign staff as well as with national figures like poet Imamu Amiri Baraka, California Congressman Ron Dellums, author Kate Millett, and activist Barry Commoner.

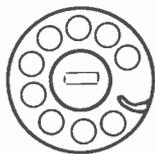
"Running With Jesse Jackson" is the first Alternative Video title set to be distributed through regular video-store channels, says Janssen (other releases are available through the company's mail-order catalog.) "All our other programming has been niche marketed, so we've had little use for video distributors up till now," says Janssen, adding, "We're a small company, and we know the industry well enough to know that [competing with major releases] is a tough battle.

"But we have a good relationship with distributors, and we feel that this title's life span will be considerable, at least through the Democratic Convention. Sales will probably build as the candidate himself continues to do well."

Alternative Video's parent company was founded by Janssen, who started the Alternative Video Catalog as a mail-order service in 1983, and Matthew White, a founding editor of the now-defunct Video Times magazine. Currently White Janssen produces, acquires, and distributes independent, archival, and educational video programs and owns home video rights to 35 different programs.

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most part relatively static, it's all to the good. The drama is allowed to unfold naturally, without distractions caused by the nervous shifts in focus that are only too common in opera videos. Most importantly, the direction in the pit is expert, and the mono sound is reasonably well-balanced. The subtitles are unobtrusive and help the viewer follow the Pushkin story.

IS HOROWITZ

"David Foster: The Symphony Sessions," Atlantic Video, \$19.98, 36 minutes.

Keyboardist/composer/arranger/producer David Foster has produced the likes of Earth, Wind & Fire, Chicago, the Manhattan Transfer, and others; composed movie-soundtrack music, including 1986's catchy "Love Theme From St. Elmo's Fire"; and garnered 24 Grammy nominations along the way (has won four of the awards). In this, the video counterpart to his new Atlantic album, 10 of Foster's new age instrumental compositions are presented in a visual-scrapbook style. There's inventive footage of performances with the Vancouver (British Columbia) Symphony Orchestra and the Anna Wyman Dance Theatre, black-and-white conceptual pieces, gorgeous landscape photography, and spectacular sporting scenes that accompany Foster's 1988 Olympics theme, "Winter Games."

Without intrusive narration or screen titles, "Symphony Sessions" is a treat for the senses, the music and visuals flowing as seamlessly and gracefully as a waterfall. Consumers already familiar with Foster's work will snatch up this priced-to-move title; it should also move well at music-and-video combos.

J.C. McADAMS

"Picture Perfect Wedding Flowers," Florists' Transworld Delivery Associates, \$19.95, 30 minutes.

Weddings are a big business, and most of the time they pose equally big problems to those planning them. As a result, any profes-

sional advice that can make that trip down the aisle a little less taxing and that special day a little smoother should do very well.

While the emphasis here is on flowers and floral arrangements, attention is paid to a number of other important wedding-planning details as well. In fact, these common-sense suggestions may save a happy couple a great deal of grief and possibly even some money. Modestly priced at \$19.95, this title comes complete with a wedding checklist and is currently available only at authorized FTD florists. However, when it is mass marketed it should be a heavy sell-through item.

RICHARD T. RYAN

"The Year Of Skiing Dangerously," Blake Miller Productions, \$24.95, 30 minutes.

To string together a series of admittedly impressive hot-dog snow- and water-ski sessions, writer Mark Miller has trumped up a tongue-in-cheek narrative that involves a nerdy accountant being kidnapped by four ski-crazed pals for a year of shussing, slaloming, back flipping, air splitting, and "helicopter throwing" (midair twirling) on the slopes—and the waves—of America. This flimsy story, told by our nonactor hero in voice-over as an apologetic letter to his mother for using her credit cards to finance his jaunt, is thankfully kept to a minimum. The stars here are the nameless freestyle pros, whose spectacular solo and ensemble stunts, including a 60-foot snow jump and throwing "rooster tails" on the water of an irrigation ditch while being towed by a truck, may leave viewers with their hearts racing. Not a sports documentary, an instructional program, or a true "movie," this production may serve as preslope inspiration for ski enthusiasts.

J.C.M.

"Standard Video Of Pool And Billiards, Volume II," Premiere Home Video, \$29.95, 50 minutes.

More Americans play pool than

tennis or golf; in fact, estimates indicate that there are about 6 million pool tables in this country and more than 23 million players. Consequently, pool is now America's second-largest competitive sport.

Robert Byrne, a nationally ranked player with two books on the subject of pool to his credit, takes the mystery out of many types of shots with clear examples and easy-to-follow instructions. High production values complemented by computer graphics further enhance Byrne's already lucid presentation. However, this volume is for the advanced player who has already mastered the basics covered by Byrne in an earlier video, which was equally well-done. The only negative point is that the title is something of a misnomer—billiards is not discussed at all.

Considering the widespread popularity of the game and the box-office success of "The Color Of Money," it stands to reason that many people will want to chalk up this volume as well as its predecessor.

R.T.R.

"Home Alone: A Kid's Guide To Playing It Safe When You're On Your Own," Hi-Tops Video, \$19.95, 30 minutes.

Personable Malcolm-Jamal Warner of "The Cosby Show" and four youngsters set up and act out a number of possible scenarios children home alone might encounter. Everything from answering the door and phone to dealing with such problems as lost keys and power blackouts to preventing emergencies before they occur is covered in an entertaining manner that reinforces positive principles without unduly frightening the audience.

Young people and their parents are also taught how to construct and implement a personalized situation. Given the ever-increasing number of latchkey children in America, this should be a big seller—and deservedly so.

R.T.R.

PANEL EDUCATES INDIE PRODUCERS TO MARKETING

(Continued from page 32)

channels for products that fall outside of the video mainstream.

Kids' titles, for example, may well find a home in drug and grocery stores and other venues serviced by traditional distributors, said Fink. But Ross asserted that tapes that address a more specific niche—like a bowling tape that CBS/Fox released—probably sell better if the producer or publisher attempts to market those tapes through channels where interested consumers can find them.

Ross said the bowling tape was sold through bowling newsletters, TV broadcasts, and mailing lists and that similarly, a tape about home improvements would probably sell better in a hardware store than it would in a video store. If a producer or publisher goes to the trouble of establishing new distribution channels, said Ross, such efforts are more worthwhile if the

producer can fashion a series of sequels to run through that pipeline—rather than building distribution for a one-shot deal.

Similarly, Win's Fink said producers should think in terms of packaging a series of tapes if they intend to get their products to mass merchants because offering an assortment of tapes in a display piece will make those types of venues easier to reach.

On the whole, Fry said, indie producers must keep a realistic ceiling on production costs. He recommended that typically the budget for most nontraditional videos should not top \$75,000. "I do not think the production of a nontheatrical [title] should exceed \$100,000. Every nickel you put up on the screen must come back many times in the market."

Fry said his conservatism for production budgets comes in part from

the fact that nobody has a handle on the actual value of the video market and that estimates place sell-through—the type of product most indies would create—at around 20% of that pie.

"Those aren't the numbers we want to hear," griped one attending producer. "Can't you tell us some success stories?"

The panel cited Bob Mann, whose self-made "Automatic Golf" tape generated some \$3 million on sales of more than 500,000 units, but CBS' Ross cautioned that the feat didn't happen overnight. "Mann dedicated his life to marketing 'Automatic Golf,'" he said.

Fry cast a cloud over the Mann example, however, noting that the entrepreneur's company is in the throes of bankruptcy proceedings because he overextended himself with subsequent projects.

ISSUE DATE: JUNE 11

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AD CLOSING for CES (weekly) issue: MAY 27

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
Compiled from a national sample of retail store sales reports.						
HEALTH AND FITNESS™						
★★ NO. 1 ★★						
1	1	67	CALLANETICS ♦	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	3	67	JANE FONDA'S NEW WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
3	2	67	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 070	A fun and effective alternative to traditional dance aerobics.	39.95
4	7	5	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	This 25-minute video is more than a warm-up and less than a full workout.	19.95
5	4	67	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
6	6	67	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
7	8	67	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
8	9	9	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
9	5	67	JANE FONDA'S EASY GOING WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
10	10	61	JANE FONDA'S P. B. & R. WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	39.95
11	11	61	THE JANE FONDA'S WORKOUT CHALLENGE	Lorimar/LightYear Ent. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	39.95
12	17	67	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
13	13	53	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
14	14	67	DONNA MILLS: THE EYES HAVE IT ♦	Donna Mills Inc. MCA Home Video 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
15	20	15	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. VidAmerica 1008	Debbie Reynolds leads three separate workouts set to big band music.	39.95
16	15	29	KATHY SMITH'S WINNING WORKOUT	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.	29.95
17	12	25	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Exercise techniques are performed employing the use of basic weights.	39.95
18	16	11	SUPER STOMACHS BY JOANIE GREGGAINS	Parade Video 22	Strengthen, tone, and reduce your stomach with this short workout.	19.95
19	RE-ENTRY		KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
20	19	13	JUDI SHEPPARD MISSETT'S FITNESS FORMULA	JCI Video Inc. JCI Video 9122	Total body workout combining movement, dance, and music.	29.95
BUSINESS AND EDUCATION™						
★★ NO. 1 ★★						
1	6	63	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
2	1	33	AMERICAN HISTORY: THE CIVIL WAR	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
3	3	29	DRUG FREE KIDS: A PARENT'S GUIDE	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
4	2	7	INC. MAGAZINE: HOW TO REALLY START YOUR OWN BUSINESS	Lorimar Home Video 081	Topics include getting the idea, finding investors and making the deals.	29.95
5	5	29	SHATTERED	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
6	9	35	THE WINNING JOB INTERVIEW	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
7	4	65	CAREER STRATEGIES 1	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
8	RE-ENTRY		LIVING LANGUAGE SPANISH LESSONS	Crown Video	Learn to speak Spanish at your own pace in six easy weeks.	29.95
9	11	65	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
10	8	63	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
11	10	51	HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
12	12	65	CONSUMER REPORTS: HOUSES AND CONDOS	Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
13	7	67	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
14	14	5	HELLO PC	Morris Video 3102	Video eases you through every basic function right up to using the printer.	29.95
15	RE-ENTRY		LIVING LANGUAGE FRENCH LESSONS	Crown Video	Learn basic French in just 6 weeks-look, listen, and repeat the phrases!	29.95

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

HOME VIDEO

N.Y. TV Report Getting U.S. Distrib Tape Teaches Fire Safety

BY RICHARD T. RYAN

NEW YORK WCBS-TV, the New York affiliate of the CBS network, has joined forces with McDonald's and First Alert smoke detectors for a unique public-service marketing effort tied to a fire-prevention videocassette.

Frank Field, the senior science and health editor at WCBS and host of "Get Out Alive," says the tape is designed to "scare the hell out of people." He describes the joint effort as "a public service on everyone's part."

Under the terms of the licensing agreement, WCBS-TV is producing for national distribution a 45-minute video of "Get Out Alive," the highly acclaimed fire-safety-awareness series that had been aired by the station. According to Marc Morgenstern, the executive producer, WCBS licensed the rights to McDonald's and First Alert in an effort to maximize distribution. While pricing has not been finalized for the tape, which will be available beginning in September, Morgenstern notes that none of the parties involved in the project will make a profit from the release.

"We had gotten a tremendous response to the series, and in conversations with Frank Field we thought, 'Wouldn't it be great if we could get the word out to more people?'" says Morgenstern. To that end, Morgenstern contacted McDonald's because, he said, "I knew that they had an interest in the project. They also had a high public-image profile as well as a national chain of outlets that could be used to distribute the tape." According to Morgenstern, McDonald's brought First Alert into the project.

Morgenstern added, "First Alert will distribute the tape through

hardware stores and other places that sell First Alert products. McDonald's, however, does not plan to sell the tape to the general public. Rather, they will make the tape available at the franchises either on a rental basis or at a very low cost to local fire departments, schools, churches, and other community groups."

Morgenstern says McDonald's has "always had a very high interest in fire prevention." He points out that in October, when the series first aired, McDonald's distributed Get Out Alive maps.

The television broadcast of the series is also credited with saving lives. "Fifty-three people in the tri-state area have attributed their escaping alive from fires to having watched the series," says Field. The program also includes interviews with two of the fortunate families.

Field, a widely recognizable figure in the New York area, says he became interested in the project when he read an article in a science journal that quoted a number of statistics about fires. "I didn't believe what I was reading," he says. "After all, it is difficult to believe that you are safer in Hong Kong from a fire than you are in New York, but the death rate is four times greater here than anywhere else in the world."

During the program, Field also seeks to dispel some common misconceptions about fires. He says, for example, "A fire is not bright; it's black. In a fire you are blind; you cannot see."

Field says the subject of fire safety is often overlooked. "Most Americans aren't afraid of fire, but sooner or later, according to the statistics, each one of us will experience the terror of a serious fire, so they should be afraid."

newsline...

"PLATOON" AND "DIRTY DANCING" have each been rented by some 20 million U.S. households, according to a telephone survey of 1,000 households conducted by industry watchdog the Fairfield Group. The sponsors of each videocassette would have had to pay about \$300,000 to gain similar impact with television advertising. The survey was conducted by Fairfield in an effort to determine if advertising on video is more cost effective than traditional television advertising. While the advertising community appears undecided on this issue, it's interesting to note that court papers filed during the "Platoon" legal dispute revealed that Chrysler paid HBO Video \$1 million to sponsor the videocassette. There is no official word on how much Nestlé paid Vestron to include a commercial on "Dirty Dancing."

VIRGIN VISION says it has awarded a total of \$70,000 in cash prizes to retailers and distributor sales representatives to promote two of the company's recent releases, "A Prayer For The Dying," and "The Rosary Murders." To win, retailers had to match a flier sent to them by Virgin with a contest book furnished to the distributor rep. Says Tim Olson, vice president of sales for Virgin Vision: "We're proud of this program because this is one of the few promotional contests that I know of which actively encouraged interaction between distributor and retailer in order for both to win."

PARAMOUNT HOME VIDEO titles will be offered by the Shop Television 24-hour-a-day cable shopping service. The Los Angeles-based shopping network says it will produce programs spotlighting Paramount titles in order to promote the cassettes to its viewers.

AL STEWART

Cat's Set To Scratch Competition Nashville Music & Vid Chain Expands

BY EDWARD MORRIS

NASHVILLE Even though it already has 11 stores in the saturated Nashville area, Cat's Records & Video is negotiating for at least one more location.

The Nashville-based chain, a division of Music City Record Distributors, is also gearing up its West End Avenue location to do battle with the soon-to-open Tower Records outlet nearby.

Cat's president Bruce Carlock says his company has added no new stores to its 20-link chain in the past year, electing instead to concentrate on upgrading its staff. In addition to the Nashville outlets, Cat's has five stores in Knoxville, Tenn., two in Chattanooga, Tenn., and two in Evansville, Ind. According to Carlock, total sales income last year exceeded \$10 million.

Seven of the Nashville locations sell and rent videos in addition to handling records. Says Carlock, "We've maintained a slight growth profile in video. It hasn't been as high as we would have liked. It's been pretty tough just to hold your own." He cites the proliferation of video-rental outlets, the impact of such superstores as Blockbuster and Xanadu, and the leveling off of VCR sales as causes of the tepid ac-

tivity.

"In all the stores but one, we're pleased with the performance," he says of the video division. "The curve has flattened out, but as you depreciate your initial investment and start increasing your return on it, it makes it a little more lucrative." He says he expects a continued shakeout in the video market.

Located near the Vanderbilt Univ. campus, Cat's West End Avenue store already faces competition from a Sam Goody's shop. And in June Tower Records will open its first Nashville outlet, also adjacent to Vanderbilt.

In response to the increased competition, Carlock says, the campus location is expanding its inventory by 35% to 40%, mostly in additional compact disks and cassettes. "We're discounting more product than we have in the past," he adds. "We're offering a 10% discount to students, faculty, and any other college employees on our records and video."

And, says Carlock, several Cat's locations, including the West End one, will resume a fairly heavy schedule of on-site concerts by local acts: "We dropped off this activity for a while, but we feel it's a real service to our customers."

While Cat's offers no formal

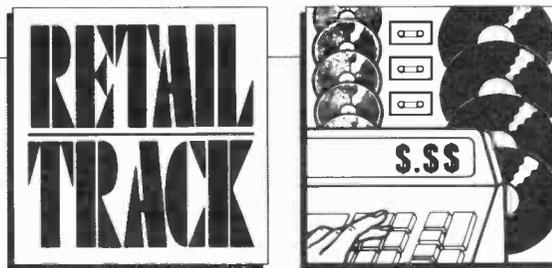
training program for its retail clerks, Carlock says newcomers are trained individually under skilled store managers. "We've increased our staff," he reports, "and we put the emphasis on information and serving the customer."

Cat's is doing more print promotion than it has in the past, including placing ads in campus papers and in the Sunday entertainment section of the daily Tennessean. The chain has also tripled its direct-mail push, primarily via coupon inserts in advertising packages targeted to specific ZIP codes.

Formerly, Carlock says, Cat's spent 85% to 90% of its internal ad budget on radio and TV.



Taylored Promo. Arista recording artist Taylor Dayne meets winners of clothing-store chain Merry-Go-Round's The Party's In Your Town contest, which gave grand-prize winner Jacki Urra and 50 friends the chance to get together with Dayne at the Ocean Club in Tampa, Fla., in a promotion staged by AEI Music Network Inc. Catching the action are, from left, Barry Levine, Arista director of creative marketing; Phet Sithong, Merry-Go-Round sales consultant; Dayne; and Urra.



by Earl Paige

VIDEO GAME UPDATE: There's still a wave of interest out there spinning off from Music Plus' smashing success with video games during the Christmas season. "We're definitely looking into Nintendo and Sega, too," says Mary Ann Levitt, president of 28-unit Record Shop, the all-mall web out of Sausalito, Calif. "Right now, we're trying to consider if it's just a seasonal item or whether we should bring it in during the summer."

NARM ROLLOUTS: Many suppliers report deals and promos that were firmed up during the recent National Assn. of Recording Merchandisers convention in L.A. SKC Audio Tapes is kicking off its sponsorship of the New York Music Awards; Record World, Sam Goody, Disco Mat, Modells, Compact Disc Connection, Entertainment Tech, and various Stratford Distributing outlets will tie in to the campaign.

Meanwhile, WEA's Prime Cuts promotion of 23 titles is being pitched as a breaking-artist campaign (Billboard, April 9) with promotions customized for each market to take advantage of local interest in the acts. Another confirmed deal has Optimism Inc. of Los Angeles lining up worldwide distribution on USA Music Group for albums by such artists as Julie Andrews, Jack Jones, Guy Pastor, and Vikki Carr.

ADD NARM: Independents are still talking up NARM. Typical of those who found the trip fully worthwhile is the management gang at single-unit Records, Tapes & Tickets in Evansville, Ind., a 2,400-square-foot mall unit in the completely refurbished Washington Square Mall. Making their first NARM visit were James McKinney, president; Cindy Kuester, vice president; and Rob Thomas, manager. According to Thomas, the store is changing its name to Records, Tapes & Discs because ticket sales no longer play a major role in the store's operation, while compact disks are now making a major impact. In a market teeming with national and regional chains, the indie holds its own against Coconuts (Trans World), Camelot Music, Record Bar, Disk Jockey, and Cat's Records & Video. Says Thomas: "We're also opening our second store," which will be located in a strip center in Kentucky, near the Indiana border.

NAIRD NOTES: Recent growth among independent labels has Sam Ginsberg, manager at City 1-Stop, eyeing a special indie sale after he lines up product during the May 11-15 National Assn. of Independent Record Distributors & Manufacturers convention at New Orleans' Monteleone Hotel.

ROLLIN' ALONG: Thirty-year-old Mobile Record Service, despite its name and long history of direct delivery to jukebox operators and stores, has only one truck left on the road, says Maurice "Brud" Oseroff, chairman. Beginning six years ago, the Pittsburgh-based Mobile began phasing out its mobile fleet. "The gasoline and operating costs shot up. We have one truck now," in central Pennsylvania, says Oseroff. "John Houser—he's our last driver." Meanwhile, although its image and name belie the fact, Mobile has diversified into compact disk and prerecorded cassettes.

Oseroff claims the one-stop is strongly competitive at \$5.43 on \$8.98-list cassette product. "We have lots of deals at \$5.29," he adds. Mobile was founded by Oseroff, 63, and Bobby Klien, who left the company 22 years ago. Harvey Campbell, 51, who joined the firm in 1958, is Oseroff's partner and president. Oseroff's son Jimmy heads up the cassette department.

OUTLET OUTLOOK: The latest chain to look in the direction of outlet stores is Miami's Q Records & Video. Executive vice president Ned Berndt says Q Records & Video Warehouse Outlet is a likely candidate. "You can't put that kind of store in a residential strip center. It has to be in an industrial-type section, where people expect that kind of store."

JEMM DANDY: That's what we think of Jemm, the new corporate banner at Ira Heilicher's Minneapolis publishing firm, which specializes in customized magazines for chains. Its principals coined the acronym from the first letters of their children's names: Jane (Tom Bartel), Erin (Jerry Bix), Melissa (Heilicher), Matt (Bartel), and Nate Wolk's twins, Max and Michael. "We've doubled up on the Ms," says Heilicher.

WESTERN WINNERS: Western Merchandisers, the Amarillo, Texas-based wholesaler and chain with 117 Hastings stores in 16 states, just concluded a contest to spur multiple sales and suggestive selling in the rack and retail divisions. Winners were awarded 1988 Sunbird SE coupes. And the winners were Bill Miniat, store manager in Little Rock, Ark.; Mike Duckett, store manager in Spokane, Wash.; Phillip Hill, retail district manager, Montana and Washington; and Billy King, rack district manager, Oklahoma.

MAKING WAVES: Digital Waves, the Costa Mesa, Calif., CD one-stop, is not selling out despite a recent blind advertisement to the contrary. "That was to solicit investors," says co-owner Robert Wiebolt, who says the vastly scaled-down firm is now focusing on accessories and will rep independent labels.

CALL BACK: When Billboard tried recently to reach Tracy Donihoo, director of purchasing at Sound Warehouse, he was honeymooning in Aruba with his bride, Irma Myers.

Your last chance for a Retail Track item is early on Friday. Call Earl Paige at 213-273-7040.

Store's 20th Birthday Celebrated Tower Fetes Frisco Outlet

BY ROBIN TOLLESON

SAN FRANCISCO It was Tower Record's night to shine—the 20th anniversary of its San Francisco store—and some 1,200 current and former employees, associates, and record industry heavies got together March 24 to celebrate the success of the chain.

"Tower wouldn't be where it is today without the San Francisco store," says regional manager Ken Sockolov. "This is the store that made it all happen."

Tower now has 50 record stores in the U.S. The San Francisco store was the third in the chain and the

first outside of the Sacramento, Calif., area, where the firm is based. There are Tower Records in other major cities that do more business than the one in San Francisco, located near the famous Fisherman's Wharf, but many people within the company hold a special feeling for the Frisco outlet.

Tower president and founder Russ Solomon recalls taking some record industry people from Sacramento to San Francisco to look over possible store sites 20 years ago. As they surveyed a large property, Solomon's associates asked where the record section

(Continued on page 43)

AG Buyers Want CDs

BY BRUCE HARING

NEW YORK What kind of a person buys music from the American Gramophone label? According to the company's survey, he or she is an upscale, college-educated type with a decided preference for compact disks.

The classical, jazz, and new age-oriented independent label recently concluded a stratified national sampling of 26,000 customers, with the results tabulated by the Univ. of Nebraska-Omaha. The company's first customer survey was conducted to tailor future projects to the tastes of American

Gramophone's customers, according to Stephen Kalhorn, the firm's executive vice president.

"We were looking for a couple of things: basic demographic data, where they lived, age, income," Kalhorn says. "We're trying to understand who our customers are."

The most surprising survey result is the affinity for compact disks among American Gramophone customers, Kalhorn says.

"It is even more dramatic than we thought," he says. "We are not surprised by the demographics."

The firm asked customers if

(Continued on page 42)

A Look At Some Recent Releases

Album Reviews: Making Room For Indies

BY JEAN ROSENBLUTH

AS SOME OF YOU may be aware, this columnist doubles as Billboard's East Coast album review editor (and, consequently, its resident crank). One of the most frustrating aspects of coordinating the album-review page each week is that there are so many more records worthy of review than can fit in the allotted space. Because the page is aimed at retailers and radio programmers—not consumers—we are compelled to review almost every major-label release. This leaves precious little space for product from all but the biggest indies.

To atone for that, we'd at least like to mention some of the better recent indie releases. None of these are genuinely great, or we would have found space for them on the review page. But they are all as good or better than the average major-label release. (If your record isn't included here, it either doesn't measure up or we haven't gotten to it yet.)

• **Reap & Destroy**, "Connoisseurs Of Groove." Heartfelt rap. (Flint City Fresh Records, 313-789-5978)

• **Men & Volts**, "The Mule." Average tunes, subtly warped lyrics. (Shimmy Disc, 518-587-5356)

• **Dr. Hector & the Groove Injectors**, "Prescription." Authentic blues rock. (King Snake, 305-323-6767)

• **Robert Kuhlmann**, "My-Ki-El." Robyn Hitchcock influenced. (Mad Rover Records, 916-443-0373)

• **Alice Donut**, "Donut Comes

Alive." Well-produced college fare on Jello Biafra's label. (Alternative Tentacles, San Francisco)

GRASS ROUTE

• **Felony**, "In The Name Of Rock-N-Roll." Well-produced melodic metal. (Q-9 Discs, Los Angeles)

• **Tribe**, "Primordial Bop." Endearingly amateurish weirdness. (Wampus Records, 312-729-3154)

One record that did make it into the album-review section deserves another mention: **Tiny Lights'** "Hazel's Wreath" on **Gaia** is one of the most challenging, finely crafted albums—indie or major—issued this year. Backed by PolyGram distribution, it has made inroads on the college charts, but it deserves much more. In-store play should entice folk, alternative rock, and even jazz fans.

SEEDS & SPROUTS: Next Plateau's **Janine LeClercq** has resigned as one of the co-chairs of the **Independent Action Committee's** sales-and-marketing subcommittee. The executive board of the IAC will next meet at the NAIRD convention May 12 . . . The first new **Mountain Railroad** records since the folk and country-blues label's reactivation in November are out, and they're excellent. "Folked Again" is a compilation featuring **Steve Goodman** and **Tom Paxton**, among others. The real winner, however, is "Jug Band Blues"

from **Jim Kweskin & the Jug Band** with **Sippie Wallace** and **Otis Spann**, recorded in 1969. The credit is a bit misleading in that Spann doesn't actually play with the Jug Band, but who cares? Wallace is the star, and she's on every track. **Mountain Railroad** is distributed by the **Chameleon Music Group**, whose president, **Stephen Powers**, founded the label a decade ago . . . "Jazil Brazz" by **Herbie Mann**, on **RB International Records**, recently made its debut on the Contemporary Jazz chart at No. 18 . . . **E*I*E*I*O's** excellent **Frontier** album "That Love Thang" is out on compact disk—and a snazzy hot pink one at that.



Adventures With Eleanor. Columbia artist Eleanor celebrates the release of her 12-inch single "Adventure" with an in-store appearance at Vinyl Mania's disco-12-inch store in New York. Flanking her are Manny Lehman, left, of Vinylmania, and Aki Tanaka, director of international marketing at Epic/Sony. (Photo: Gail Bruesewitz)

Diverse Product Mix Clicks At Franklin's Connecticut Retailer Believes In Full-Service Audio

BY DAVID WYKOFF

HARTFORD, Conn. Al Franklin, the 33-year music retailing veteran and owner of the two-store Al Franklin's Musical World chain here, says he is one of the last of a dying breed—a believer in the full-line music and audio store.

"The concept has worked for me since I started at Sam Goody's in 1955, and I don't think that things have changed all that much. The satisfied stereo customer is the satisfied music buyer—one hand washes the other. In fact, the audio business here has gotten stronger over the past couple of years," says Franklin.

His main Hartford store serves as

the standard by which many Connecticut music dealers measure their own business.

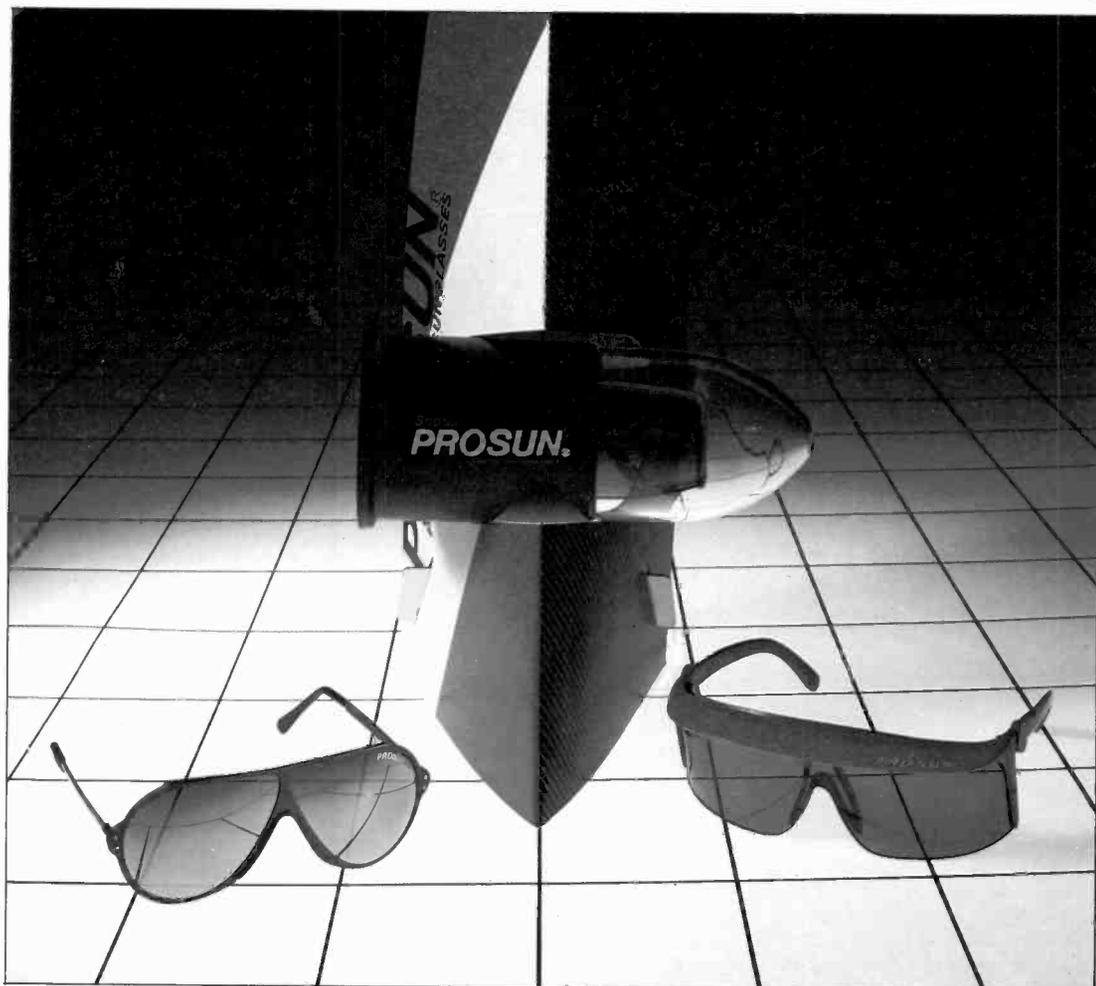
Franklin believes in a highly diversified inventory mix, a concept that is a throwback to the pioneering days of music retailing. Instruments, sheet music, and video are all merchandised prominently along with the prerecorded audio and video inventories in both the downtown Hartford (located inside the mall portion of the 16,000-seat Hartford Civic Center) and Greenwich, Conn. (a storefront on tony Greenwich Street), units.

"There's no reason why you can't or shouldn't do well in all the different categories. More than anything else it's a matter of staying on top

of where the industry is going, watching every new trend with an eye to how it will affect your market," says Franklin, who was an owner/partner in the eight-store Philadelphia/Atlanta-situated Franklin Music web and an executive of ABC's Wide World of Entertainment retailing operation before he opened his own store in Hartford in 1975.

Franklin's audio hardware inventory offers one clear example of how his stores have changed with the times. In the early '70s, he concentrated on budget-minded stereo equipment. Now the emphasis is on high-end home and car equipment. "The audio business has changed

(Continued on page 43)



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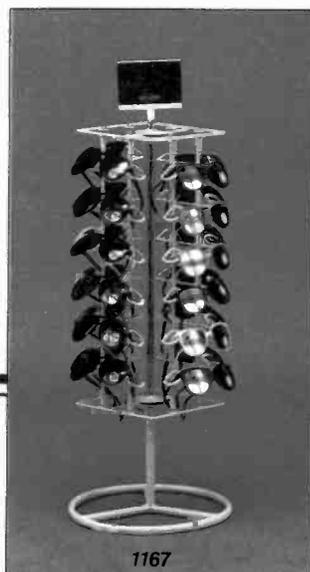
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ALBUM RELEASES

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.

JAZZ/NEW AGE

RAY ANTHONY
Ray Anthony & His Orchestra: Young Man With A Horn (1952-1954)

LP Hindsight HSR-240/\$7.98
CA HSC-240/\$7.98

COUNT BASIE
The Essential Count Basie Volume 3

▲ LP Columbia CJ-44150/NA
CA CJT-44150/NA

ARTHUR BLYTHE
Basic Blythe

▲ LP Columbia FC-40884/NA
CA FCT-40884/NA

DAVID BORDEN/MOTHER MALLARD
Migration

LP Cuneiform Rune 10/\$8.98

LESTER BOWIE'S BRASS FANTASY
Twilight Dreams

LP Venture/Virgin America 90650-1/NA
CA 90650-4/NA

DAVE BRUBECK QUARTET
Great Concerts . . . Amsterdam, Copenhagen, Carnegie Hall

▲ LP Columbia CJ-44215/NA
CA CJT-44215/NA

RAY BRYANT
Trio Today

▲ LP Emarcy 832589-1/NA
CA 832589-4/NA

SUZANNE CIANI
Neverland

▲ LP Private Music 2036-1/NA
CA 2036-4/NA

CONCORD ALL STARS
Take 8

▲ LP Concord CJ-347/NA
CA CJ-347-C/NA

CONCORD ALL STARS WITH ERNESTINE ANDERSON
Ow!

▲ LP Concord CJ-348/NA
CA CJ-348-C/NA

CLYDE CRINER
Behind The Sun

▲ LP Novus 3029-1/NA
CA 3029-4/NA

MILES DAVIS
Ballads

▲ LP Columbia CJ-44151/NA
CA CJT-44151/NA

DUKE ELLINGTON
Duke Ellington & His Orchestra Play 22 Original Big Band Recordings! (1946-1947)

▲ CD Hindsight HCD-410/NA

JAN GARBER
Jan Garber & His Orchestra (1946-1947)

LP Hindsight HSR-236/\$7.98
CA HSC-237/NA

LASZLO GARDONY
The Secret

▲ LP Antilles/New Directions 90694-1/NA
CA 90694-4/NA

EDDIE GOMEZ
Power Play

▲ LP Columbia CJ-44214/NA
CA CJT-44214/NA

LIONEL HAMPTON
Lionel Hampton Septet (1962)

LP Hindsight HSR-237/\$7.98
CA HSC-237/\$7.98

JANE HARVEY
Other Side Of Sondheim

▲ LP Atlantic Jazz 81833-1/NA
CA 81833-4/NA

ERSKINE HAWKINS
Erskine Hawkins & His Orchestra

LP Hindsight HSR-232/\$7.98
CA HSC-232/\$7.98

EARL HINES
Live At The Village Vanguard

▲ LP Columbia CJ-44197/NA
CA CJT-44197/NA

JOACHIM KÜHN
Situations

▲ LP Atlantic 81839-1/NA
CA 81839-4/NA

CLEO LAINE
Cleo Sings Sondheim

▲ LP RCA 7702-1/NA
CA 7702-4/NA

BILL LASWELL
Hear No Evil

LP Virgin America 90888-1/NA
CA 90888-4/NA

JOHN LEWIS
Chess Game, Volume 2

▲ LP Verve 832588-1/NA
CA 832588-4/NA

MODERN MANDOLIN QUARTET
Modern Mandolin Quartet

▲ LP Lost Lake Arts LL-0095/NA
CA LT-0095/NA

STEPHAN MICUS

Twilight Fields

▲ LP ECM 835085-1/NA
CA 835085-4/NA

PHIL MILLER
Cutting Both Ways

LP Cuneiform Rune 11/\$8.98

JAMES MOODY
Moving Forward

▲ LP Novus 3026-1/NA
CA 3026-4/NA

AMINA CLAUDINE MYERS
Amina

▲ LP Novus 3031-1/NA
CA 3031-4/NA

GEORGE SHEARING WITH ERNESTINE ANDERSON
Dexterity

▲ LP Concord CJ-346/NA
CA CJ-346-C/NA

FRED SIMON
Usually Always

▲ LP Windham Hill WH-1071/NA
CA WT-1071/NA

TIM STORY
Untitled

▲ LP Lost Lake Arts LL-0094/NA
CA LT-0094/NA

THURSDAY GROUP
Uncle Mean

▲ LP Pathfinder PTF8807/\$7.00

TUCK & PATTI
Tears Of Joy

▲ LP Windham Hill WH-0111/NA
CA WT-0111/NA

VARIOUS ARTISTS
CTI Masters Of The Guitar

▲ CD CBS Associated ZK-44176/NA

VARIOUS ARTISTS
Guitar Stars

▲ LP MCA 42126/NA
CA MCAC 42126/NA

VARIOUS ARTISTS
Perspectives: The Columbia Jazz Sampler

▲ CD Columbia CKX-44204/NA
CA CTX-44151/NA

JAMES WILLIAMS WITH RAY BROWN AND ART BLAKEY
Magical Trio

▲ LP Emarcy 832859-1/NA
CA 832859-4/NA

WINDMILL SAXOPHONE QUARTET
Very Scary

▲ LP Pathfinder PTF8801/\$7.00

PAUL WINTER & FRIENDS
Living Music Collection II

▲ LP Living Music LM-0016/NA
CA LC-0016/NA

PHIL WOODS QUINTET
Bop Stew

▲ LP Concord CJ-345/NA
CA CJ-345-C/NA

GOSPEL

SHIRLEY CAESAR
Live In Chicago

LP Word WR-8385/NA
CA WC-8385/NA

MIKE HAYWARD
My Cup Is Overflowing

LP Word WR-8384/NA
CA WC-8384/NA

BROTHER VERNARD JOHNSON
Rocking The Gospel

CA ROIR A-157/NA

ROD MCGAHA
His Personal Touch

AG SURVEYS MARKET

(Continued from page 40)

they would delay purchasing a release if the CD version were not immediately available. More than half of the respondents—58.1%—indicated they would wait.

"There's a CD buyer and an LP buyer. [The finding] is significant from the standpoint of trying to coordinate simultaneous releases [among] albums, cassettes, and CDs," Kahlorn says.

Broken down by musical preference, 68.3% of the label's customers see themselves as classical music collectors; 56.2% prefer jazz; rock scores 55.4%; and new age tallies 53.3%, with other music represented by minor market shares.

LP Word WR-8383/NA
CA WC-8383/NA

SANDI PATTI
Make His Praise Glorious

▲ LP Word WR-8382/NA
CA WC-8382/NA

SHEILA WALSH
Say So

LP Word WR-8386/NA
CA WC-8386/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.

FOR WEEK ENDING APRIL 23, 1988

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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	3	3	7	ROBERT PLANT NOW AND ZEN	ESPARANZA 2-90863/ATLANTIC
2	1	2	4	TALKING HEADS NAKED	SIRE/FLY 2-25654/WARNER BROS.
3	2	1	31	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R
4	7	9	7	TERENCE TRENT D'ARBY THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	COLUMBIA CK 40964
5	4	7	23	INXS KICK	ATLANTIC 2-81796
6	6	5	23	GEORGE MICHAEL FAITH	COLUMBIA CK 40367
7	5	4	5	THE BEATLES PAST MASTERS, VOL II	CAPITOL C2-90044
8	8	10	5	SOUNDTRACK MORE DIRTY DANCING	RCA 6965-2-R
9	10	8	32	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
10	18	24	3	JONI MITCHELL CHALK MARK IN A RAIN STORM	GEFFEN 2-24172
11	9	6	5	THE BEATLES PAST MASTERS, VOL I	CAPITOL C2-90043
12	11	11	26	STING ... NOTHING LIKE THE SUN	A&M CD 6402
13	14	13	10	JAMES TAYLOR NEVER DIE YOUNG	COLUMBIA CK 40851
14	21	21	7	GUNS & ROSES APPELITE FOR DESTRUCTION	GEFFEN 2-24148
15	13	12	10	SOUNDTRACK GOOD MORNING, VIETNAM	A&M CD 3913
16	12	15	6	KINGDOM COME KINGDOM COME	POLYDOR 835 362-2/POLYGRAM
17	15	14	33	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
18	22	23	8	SINEAD O'CONNOR THE LION & THE COBRA	ENSIGN 2-41612/CHRYSALIS
19	17	—	2	MORRISSEY VIVA HATE	SIRE 2-24699/WARNER BROS.
20	20	18	27	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
21	16	19	4	BILLY OCEAN TEAR DOWN THESE WALLS	JIVE ARCD 8495/ARISTA
22	19	16	11	DAVID LEE ROTH SKYSCRAPER	WARNER BROS. 2-25671
23	NEW ▶	—	1	MIDNIGHT OIL DIESEL & DUST	COLUMBIA CK 40967
24	NEW ▶	—	1	GLORIA ESTEFAN & MIAMI SOUND MACHINE LET IT LOOSE	EPIC EK 40769
25	28	17	10	ORIGINAL LONDON CAST PHANTOM OF THE OPERA	POLYDOR 831 273-2/POLYGRAM
26	26	—	2	JOE SATRIANI SURFING WITH THE ALIEN	RELATIVITY 8193-2/IMPORTANT
27	23	28	10	RICK ASTLEY WHENEVER YOU NEED SOMEBODY	RCA 6822-2-R
28	RE-ENTRY	—	—	RICHARD MARX RICHARD MARX	EMI-MANHATTAN E2-46760
29	NEW ▶	—	1	BOBBY MCFERRIN SIMPLE PLEASURES	EMI-MANHATTAN E2-48059
30	24	20	57	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC

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Also available is a combination FM radio pen/flashlight with headphones that act as the anten-

na. The plastic four-way solar-powered stereo receiver comes with an extended jack and a built-in rechargeable battery. A regular battery may be used for backup. The unit turns off automatically when the headphone is unplugged and can be charged in three hours in the sun. An hour of sunlight provides 12 hour of radio power.

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FRANKLIN'S BOASTS FULL-SERVICE AUDIO

(Continued from page 41)

greatly with the advent of all the superstore discounters, and we've elevated the quality of our inventory so that we're not beholden to the price wars that are a regular part of that business," he says.

A surprisingly strong portion of audio sales comes from turntables, Franklin notes, which keeps him from feeling overly alarmed by falling LP revenues. "Records are off 40% from a year ago for us, and that's disheartening. But we're still doing great business in high-end turntables. Maybe we'll end up being the only people selling vinyl around here as everyone else goes entirely tape and compact disk," he says.

The backbone of the operation remains the music inventory, for which Franklin emphasizes broad selection and aggressive merchandising. "We think that it's very important to have that one record a customer has been looking all around town for. That's the way to win a steady customer. We're open before and after the major music concerts in the Civic Center as well as the sporting events, so we're constantly exposed to new customers," he says. Franklin adds that the

lunch time and after-work clientele are the steady bread and butter of his business.

"Though we can't go overboard [with] specializing by carrying every last title in each category, we try to stock as large a selection as possible in each. It's not all that often that you'll see a store do a great business in classical and 12-inch dance records, but we've been able to do it with all the inventory spread over one floor," says Franklin, whose stores, at 7,000 square feet in Hartford and 5,500 square feet in Greenwich, are exceedingly large by New England standards.

Though his fixtures remain immobile, all of the browser bins are designed to be quickly adjustable to fit any of the three configurations. "We're constantly re-evaluating our stock in terms of records, tapes, and CDs, and all we have to do is switch the dividers to immediately accommodate changes," he says, noting that CDs "are quickly becoming the major portion of the stock with 65% of the space devoted to music.

"And I'm sure that this period of volatility will continue. It's only a matter of time before digital audio-tape appears in America, and we

have to remain adaptable and elastic—ready to go with whatever's happening right at the moment that it's happening. And that's right across the board from new configurations to stereo equipment, growing music styles to hit artists."

Franklin is considering opening another outlet, but he says maintaining a hands-on, family-based involvement are also priorities.

"It's very important for us to have this be a family business, and we never want it to get so big that there's not one of us around at each store," he says. Franklin's wife Lynne and son Bruce are both involved in management and on-floor operations. His wife helps with operations and heads the quickly growing videocassette-rental department. Bruce Franklin serves as vice president and general merchandise manager of audio.



City Won. At Show Industries headquarters, City-1-Stop director Sam Ginsburg, left, and director of advertising Chris Hollas show off the one-stop's National Assn. of Recording Merchandisers advertising award that Ginsburg collected at NARM's convention. The L.A. wholesaler won the honor for its annual Black Music Day event.

A BILLBOARD SPOTLIGHT



New CD Racks Offered

Compact disk fanciers have two new products—one storage system and one carrying case—to consider courtesy of Planned Technologies.

Laser Luggage, the carrying case, holds six CDs in lightweight, durable plastic housing. The case, which retails for \$14.99, makes no contact with the CD surface. It comes with a removable carrying cord.

The Laser Library is a storage

system of independent interlocking units, each of which houses six CDs. It has removable partitions for storing single or double disks. To promote the plastic units, Planned Technologies is offering a buy-one-get-one-free program to consumers. Self-stick labels are also included in the Laser Library. Suggested retail price: \$7.95 to \$12.95.

Contact: 516-939-6116.

TOWER FETES FRISCO STORE

(Continued from page 40)

would be put. Solomon had to explain that the whole store would be devoted to records—not to refrigerators, ranges, or anything else.

"On an average weekend in Sacramento, we would sell 300-400 records," Solomon says. "Our first weekend in San Francisco, we sold 20,000."

As the March 24 celebration began, Solomon had dinner with the six former managers of the San Francisco store: Charlie Shaw, Dave Haynes, Michael Koontz, Stan Goman (now senior vice presi-

dent of Tower's record division), Matthew Koenig, and Sockolov.

Then the party moved to The Oasis, where Chris Isaak and his band provided entertainment. Poster-sized photos of former employees of the store were hung inside the club, and DJs kept the dancing going until the early morning.

"It was full on. Everybody and their mother was there," says Zach Ma, a store artist at the San Francisco Tower.



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| 5. ONE THE HARD WAY | CHUCH TURNER | LALP 21 |
| 6. FOUR SEASONS LOVER | LEROY GIBBONS | SPLP 06 |
| 7. THE INVINCIBLE BEANY MAN | BEANY MAN | JUSLP 03 |
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TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	21	JOSE JOSE	SOY ASI	ARIOLA 6786
	2	2	47	JULIO IGLESIAS	UN HOMBRE SOLO	CBS 50337
	3	4	3	EMMANUEL	ENTRE LUNAS	RCA 6955
	4	3	13	ANA GABRIEL	PECADO ORIGINAL	CBS 20825
	5	5	25	JOSE LUIS RODRIGUEZ	SEÑOR CORAZON	MERCURY 832-763-4
	6	9	11	LOS BUKIS	SI ME RECUERDAS	LASER 3044
	7	6	25	JOSE FELICIANO	TU INMENSO AMOR	EMI 6672
	8	7	25	JUAN GABRIEL	14 EXITOS ORIGINALES	ARIOLA 7289
	9	25	3	DYANGO	CAE LA NOCHE	EMI 7609
	10	10	75	BRAULIO	LO BELLO Y LO PROHIBIDO	CBS 10452
	11	12	9	CHAYANNE	CHAYANNE	CBS 10492
	12	—	9	MARIA CONCHITA ALONSO	MIRAME	A&M 37800
	13	8	31	DANNY RIVERA	AMAR O MORIR	DNA 336
	14	17	29	WILKINS	PARAISO PERDIDO	WARNER BROS. 54945
	15	—	1	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
	16	13	29	ROBERTO CARLOS	ROBERTO CARLOS 87	CBS 12333
	17	11	19	ALVARO TORRES	MAS ROMANTICO QUE NADIE	PROFONO 90547
	18	14	5	YOLANDITA MONGE	NUNCA TE DIRE ADIOS	CBS 10516
	19	15	5	JOSE JAVIER SOLIS	NO ME OLVIDARAS	PROFONO 90544
	20	16	15	GRUPO FLANS	LUZ Y SOMBRA	MELODY 121
	21	18	13	KARINA	AMOR A MILLON	TH-RODVEN 060
	22	20	7	MARIA MARTHA SERRA LIMA	DIEZ ANOS CONTIGO	CBS 11352
	23	—	1	YURI AIRE	EMI 7607	
	24	19	27	BEATRIZ ADRIANA	LA LUNA SERA LA LUNA	MELODY 8210
	25	—	9	LUIS ANGEL	LA DAMA DE ROJO (LADY IN RED)	A&M 5121
TROPICAL/SALSA	1	1	17	EDDIE SANTIAGO	SIGUE ATREVIDO	TH 2497
	2	4	7	WILLIE GONZALEZ	EL ORIGINAL Y UNICO	SONOTONE 1138
	3	2	15	WILFRIDO VARGAS	EL BAILE	SONOTONE 1409
	4	16	3	CANO ESTREMEIRA	SALVAJE	CEG 001
	5	7	13	PAQUITO GUZMAN	TU AMANTE ROMANTICO	TH-RODVEN 2495
	6	3	19	FRANKIE RUIZ	HISTORIA MUSICAL DE FRANKIE RUIZ	TH 2491
	7	6	15	ANDY Y HAROLD MONTANEZ	EL COMIENZO DEL CAMINO	SONOTONE
	8	11	19	BONNY CEPEDA	THE MUSIC MAKERS	COMBO 2025
	9	10	15	LA PATRULLA 15	CON FUERZA	TH 1923
	10	12	13	ROBERTO LUGO	EL GALAN DE LA SALSA	SONOTONE 1132
	11	5	43	TOMMY OLIVENCIA	30 ANIVERSARIO	TH 2464
	12	8	9	MARIO ORTIZ	ALGO DIFERENTE	RICO 913
	13	13	55	FRANKY RUIZ	VOY PA' ENCIMA	TH 2453
	14	18	77	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
	15	20	3	VARIOS ARTISTAS	LOS TRIUNFADORES	GLOBO 6963
	16	9	35	EL GRAN COMBO	25 ANIVERSARIO 1962-1987	COMBO 2050
	17	19	29	CELIA CRUZ/WILLIE COLON	THE WINNERS	VAYA 109
	18	14	71	ANDY MONTANEZ	MEJOR ACOMPAÑADO QUE NUNCA	TH 3434
	19	17	3	ISMAEL MIRANDA	POR EL BUEN CAMINO	IM 001
	20	15	33	THE NEW YORK BAND	THE NEW YORK BAND	KAREN 98
	21	—	1	CONJUNTO CLASICO	CLASICO 88	LO MEJOR 816
	22	—	27	PEDRO CONGA	NO TE QUITES LA ROPA	SONOTONE 1119
	23	24	17	HANSEL Y RAUL	MI AMIGA MARGARITA	RCA 6670
	24	21	31	GILBERTO SANTAROSA	KEEPING KOOL	COMBO 2051
	25	—	15	PUERTO RICAN POWER	PUERTO RICAN POWER	SONOTONE 1120
REGIONAL MEXICAN	1	1	13	LOS BUKIS	SI ME RECUERDAS	LASER 3044
	2	2	23	LOS YONICS	PETALOS Y ESPINAS	LASER 3041
	3	3	17	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	4	4	17	VICENTE FERNANDEZ/VIKKI CARR	DOS CORAZONES	CBS 450711
	5	6	13	BRONCO	SUPERBRONCO	ARIOLA 6618
	6	13	3	SONORA DINAMITA	SACA LA MALETA	SONOTONE 1624
	7	8	17	GRUPO PEGASO	ENAMORADO	REMO 1018
	8	5	69	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	9	12	21	JOSE JAVIER SOLIS	NO ME OLVIDARAS	PROFONO 90544
	10	17	5	GRUPO VENNUS	ESCLAVO Y REY	TESORO 202
	11	9	29	FITO OLIVARES	LA GALLINA	GIL 20001
	12	7	69	LOS TIGRES DEL NORTE	GRACIAS AMERICA	PROFONO 90499
	13	10	13	RAMON AYALA	DAMELO	FREDDIE 1411
	14	11	3	JOAN SEBASTIAN	MASCARADA	MUSART 6024
	15	14	25	LOS BRIOS	NUEVAS VERSIONES	PROFONO 90524
	16	18	23	GRUPO MAZZ	BEYOND	CBS 10495
	17	20	17	GRUPO AGUA PRIETA	A LA MODERNA	SONOTONE 1123
	18	19	39	LOS CAMINANTES	GRACIAS MARTIN	LUNA 1147
	19	—	7	GRUPO ANHELO	RAICES	PROFONO 90552
	20	16	17	GRUPO EL TIEMPO	A FUEGO LENTO	LUNA 1153
	21	—	1	VARIOS ARTISTAS	LAS SABROSITAS	GLOBO 6934
	22	—	1	DAVID MARES	SOLD OUT	CBS 84347
	23	—	1	LOS TIGRES DEL NORTE	IDOLO DEL PUEBLO	FONOVISA 8800
	24	15	25	LOS CAMINANTES	21 EXITOS VOL. I	LUNA 1135
	25	21	19	INDUSTRIA DEL AMOR	MARCHATE	RAMEX 1190

Latin Notas



by Carlos Agudelo

ONE OF THE LIVELIEST DISCUSSIONS about the current state of Latin music took place during the sixth "Making American Music" seminar series, sponsored by BMI, the National Assn. of Recording Arts & Sciences, and New York Univ. The issues touched upon by a select group of panelists—as well as a very participatory audience—ranged from the segregation of Latin music from the U.S. mainstream to the role of Spanish-broadcasting commercial radio, particularly in New York, in promoting Afro-Caribbean music and values.

The panelists included Nydia Caro, singer, actress, and television personality; Enrique Fernandez, music columnist for The Village Voice and the Miami Herald; Jimmie Jimenez, general manager, WKDM-AM New York; Luis "Perico" Ortiz, president of Perico Records as well as an arranger, band leader, and trumpet virtuoso; Juan Toro, general manager of David Maldonado Management; and Ralph Mercado, president of RMM Records and RMM Publishing. The event was moderated by Tony Sabournin, manager of Latin music for BMI.

"There is a lack of understanding and respect of what Latin music is all about," said Ortiz in his opening remarks. A similar idea was expressed by Fernandez, who said that Latin music's place in the spectrum of American pop music is nonexistent, adding that there was "segregation and even apartheid" in the way Latin music is considered by mainstream Americans and that one day "the sheer weight of this population will push Latin music to its proper place." "Ethnic music just hasn't

been recognized as it should," said Toro, whose office manages Rubén Blades, Menudo, and Sa-Fire. "I hope that one day our music won't be looked upon as a business and that it will be fully interjected in the general process," said Caro.

Some of the most heated exchanges related to the role of commercial Spanish-broadcasting radio in New York. For WKDM's Jimenez, whose station plays mostly music, "this is a survival business, and the key to survival is ratings." This contention was challenged from the floor, particularly by Nando Alvericci, who through his Sunday program "Con Sabor Latino" on noncommercial FM station WBAI has frequently criticized commercial Spanish-broadcasting stations for failing to support Afro-Caribbean music.

JOHNNY EL BRAVO comes back swinging with his

Seminar draws debate over the state of Latin music

first album for Discos CBS, "El Bravisimo." As Juan Enrique Lopez, El Bravo managed artists in Puerto Rico for 10 years before deciding to get back to playing and leading his own band. "Si Supieras" is the album's first single... At just 18 years old and with seven albums recorded, Lorenzo Antonio is the personification of precocity. Now that his high school years are over, the young singer is giving all his energy to his career. The song "Doce Rosas" from his previous album gained him wide exposure internationally, especially in Central and South America. Antonio, who received the Aplauso 92 award as the best young artist of 1987, is currently promoting his latest album, "El Amigo Es." The album's first single, "Buscare," is already on the air.

Classical KEEPING SCORE



by Is Horowitz

GREETINGS: More than 500,000 Herbert von Karajan recordings were sold during the first three months of this year in Germany alone, spurred by celebrations marking the maestro's 80th birthday. His enormous catalog, numbering more than 400 recordings, normally sells in the area of 1.5 million annually in his home country, it's said.

If von Karajan's recordings sell in record numbers in Germany, they also move in significant numbers elsewhere in the world, and new celebratory releases, many of them historical in nature, are expected to swell the total significantly.

In Germany, most of his catalog—some 330 albums—bears the Deutsche Grammophon imprint, but EMI-Electrola also has a substantial number in active circulation: 56 compact disks and 75 LPs, including 17 complete operas. Decca markets another 12 titles under the conductor's direction.

PolyGram managing director in Germany Dieter Ohms reports considerable success with DG's midline von Karajan series, 100 Masterpieces, recently issued on 25 CDs and just released domestically. Included in this series are some of von Karajan's 1962 Beethoven symphony recordings with the Berlin Philharmonic, which are said to be prized more highly by some collectors than later remakes.

Coming up here and around the world will be a six-album "retrospective" package on DG of recordings dating from 1938-'43. Included is the first recording von Karajan made for DG, a performance of Mozart's "Magic Flute Overture," originally cut on wax Sept. 9, 1938.

More immediately, a film on von Karajan in Salzburg is due for broadcast here on PBS April 29. Included are rehearsal sequences for a "Don Giovanni" performance. Involved in the production is Peter Gelb

of Columbia Artists.

THE HANOVER BAND, led by Roy Goodman, has been chosen by the Royal Philharmonic Society to participate in a series of concerts this month and next recreating 19th-century programs originally sponsored by the society. Like the originals, they will be held in London and will provide, in a few instances, advance auditions of some Beethoven recordings that will eventually appear on Nimbus Records. The concerts celebrate the society's 175th season.

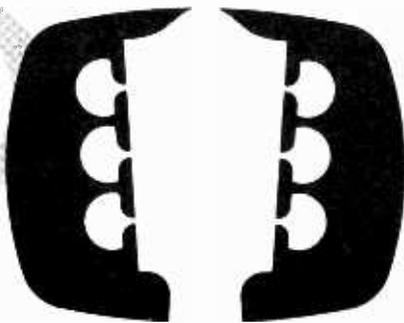
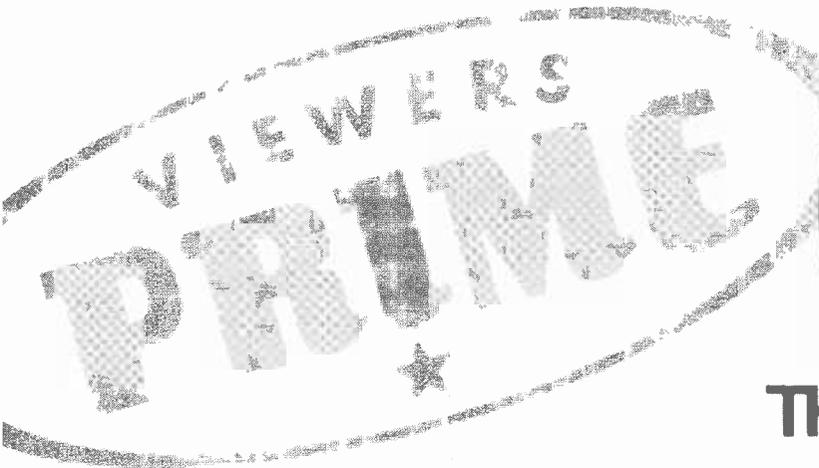
PASSING NOTES: The New American Chamber Orchestra, formed four years ago in Detroit by violinist Misha Rachlevski, has taken the unusual step of publicly seeking another home city. "Cultural activities are a very low priority in Detroit," says the NACO in a broadside. It charges that the city's major musical in-

Herbert von Karajan marks 80th with brisk album sales

stitution, the Detroit Symphony Orchestra, "has by far the lowest concert attendance" of any orchestra of its class in the U.S.

DG chief Alison Ames was in Boston last week when Gidon Kremer recorded the Sofia Gubaidulina violin concerto "Offertorium" with the Boston Symphony conducted by Charles Dutoit. Tom Frost was the producer; John Newton was the engineer... Pianist Uriel Tsachor will record 10 CDs for Denon, among them some works in collaboration with the Amati Quartet of Zurich, now touring in the States.

When Dr. Victor Ruby, better known as Victor Travis, began hosting his "Sunday Concert Hall" series on WFGP Atlantic City, N.J., 39 years ago, the LP was just beginning to get off the ground. On April 17, he presents his 2,000th consecutive broadcast, and the local musical community is set to do him honor. A testimonial dinner for Travis April 24 at Bally's Grand Hotel and Casino in Atlantic City will be preceded by a special concert featuring violinist Alexander Markov.



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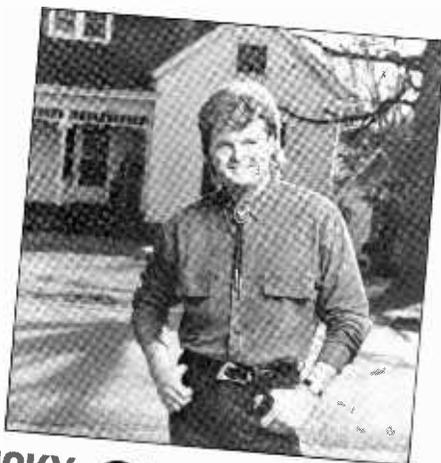
GEORGE JONES



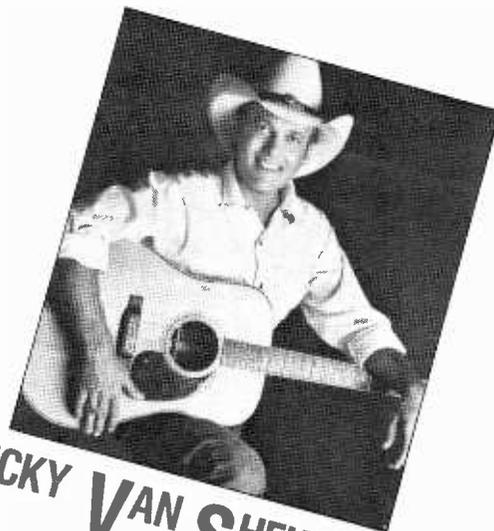
THE O'KANES



DOLLY PARTON



RICKY SKAGGS



RICKY VAN SHELTON

CBS RECORDS

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Randy Travis and host Keith Bilbrey on "Grand Ole Opry Live Backstage."



Sweethearts of the Road on "New Country."



Shotgun Red, host of "CountryClips."

TNN's Five-Year Success Story: A Strong Ship That Stays the Course in Uncharted Waters

By GERRY WOOD

The Nashville Network is a case study in how to plan, launch, maintain, and fine-tune a successful business and creative venture. Braving the uncharted, stormy waters of cable television, TNN set sail five years ago with bold plans that have become brilliant reality.

Why did TNN with this upstart group of Tennessee dreamers succeed in the cable business that had swamped the ventures of such respected corporate names as CBS and Time-Life? Many reasons surface, but the most important is the 11th Commandment of Cable TV: Know Thy Audience. "If anybody can read country music fans' lifestyle, likes and dislikes, it ought to be us," comments Bud Wendell, president and CEO, Opryland USA Inc. "When we decided to create the network it was with a long-range view because, obviously, there was going to be a huge investment before it ever became profitable."

Wendell points to 62 years of country music activities for the complex, starting with the famed Grand Ole Opry and expanding into broadcasting, the Opryland USA theme park, and countless other profitable businesses. "We recognized that there was a basis of support for making the network a vehicle and exposure medium that would offer the kind of entertainment that country music fans would like and also give the artists an opportunity to be seen in the best possible light."

The fledgling cable business offered little historical guidance and scant information on what would be failures and successes. The TNN leaders created a business plan that has proved to be both accurate and prophetic. Tom Griscom, senior vice president-broadcasting, Opryland USA Inc., notes that the plan worked out: "We overestimated the initial income, which is understandable not knowing it would take a period of time to establish ourselves with the agencies to the point they're going to believe we're going to be here forever." TNN reached that point. "Then you have to deliver a [large enough] target audience, and we did that. And after three years we were on the road to being successful."

The Oak Ridge Boys on "New Country."

TNN reached its first profitable quarter in 1986, and the black ink has been flowing since. "The American public is hungry for good family-oriented entertainment," offers Griscom, explaining TNN's popularity. He points to the proliferation of country lifestyle magazines. "We provide that, and always have." The programming ranges from original concert specials to live variety shows to sports and classic western movies hosted by such greats as Roy Rogers, Dale Evans, and Gene Autry. Country greats appearing on TNN shows run the gamut from Randy Travis to Willie Nelson, from traditional to contemporary, and from established stars to the brightest up and coming talents.

Holly Dunn on "Nashville Now."



David Hall, vice president, general manager TNN, also credits knowing the country fan as a major reason for the network's soaring audience and revenue figures. "We knew there was a market out there, we hung in there, the fans have stuck with us, our ratings are up, the advertisers love us, and it's all falling into place." Madison Avenue ad agencies initially balked when TNN was launched, fearing small numbers, poor demographics, and low commissions. Ratings and the burgeoning numbers of TV homes reached—39 million and counting—has made Madison Avenue into a four-lane superhighway between New York and Nashville. Advertisers include blue-ribbon clients such as Stroh's and Pillsbury—from beer to batter in one fell swoop. "Our partners at Westinghouse have done an excellent job in selling the time," advises Hall. "And the acceptance in the cable community is wonderful."

Complements and compliments brighten the working relationship between TNN and Group W Satellite Communications of Stamford, Conn. While TNN supplies the programming and beams the signal to the satellite, Group W provides the complementary functions of marketing, distribution, sales, affiliate relations, promotion, and advertising. The compliments come from both sides of the deal. Observes Griscom, "I've never seen in my lifetime such a good working relationship when the two are not partners but are contractually working together." Adds Don Mitzner, president of Group W: "They are very honorable, very bright, very good at what they do, and they do it with a lot of integrity—and that's right up our alley. This marriage was made in Heaven—it's working and will continue to work."

TNN began with a vision and a mission to create country music programming for cable. It hasn't deviated from its course, another major factor in its success. And it has management stability at the top; TNN has had the same leaders since the day it

(Continued on page TNN-20)

TNN
5 years

Television: A Growing Factor in Artist Development

By DEBBIE HOLLEY

During its first five years of life, The Nashville Network has developed into a necessary tool for breaking new recording artists and new product on both new and established acts. It has also become a key information source, forecaster, exhibitor, and Who's Who for many industry professionals.

Jeff Walker, president of Aristo Video Promotions, says TNN has had an "incredible effect" on the country format in terms of artist development. "I think the reason many new artists records are played and their styles are so readily accepted today," he states, "is due to their getting such early television exposure. Programs such as 'Nashville Now,' the network's live weeknight, prime-time series and various other performance shows like 'New

Country,' broaden the horizon for an artist and his product."

Video exposure with "VideoCountry" and "CountryClips" allows the public to put a name with a face, or a face with a song. "Several years back," says Walker, "radio reached a point where they were playing eight and ten songs in a row, and no one knew who the artists were." This led country music to be a record-oriented format rather than an artist-oriented one. "Video and television and TNN enable the viewer to see an artist and draw his own

conclusions about an act."

Publishers, record label executives, songwriters, promoters, and artists alike feel that having this outlet for country music product has allowed country to broaden its market and demographics. Walker says, "The network magnifies the cross relationship between people watching TNN and people listening to the radio."

TNN provides a diversity of programming with sports shows, travel shows, cooking shows, and home care shows in addition to its entertainment programming to appeal to and capture a wider range of people.

"Nashville Network has been a tremendous asset to Nashville," says Walker, "in terms of tourism, bringing in more dollars, creating more jobs in the industry, and creating more outlets for our product—they've helped us all."

Many industry executives describe TNN's programming as invaluable. Al Cooley, director of writer development, MCA Music Publishing, says, "There are two shows that are a must for publishers—(Continued on page TNN-10)



"VideoCountry" host Shelley Mangrum with Juice Newton.



Willie Nelson at "Farm Aid I."

The Foresters cook Christmas dinner for host Sylvia on "Holiday Gourmet."



TNN Paves a Gold Brick Road to Madison Avenue

By DEBBIE HOLLEY & GERRY WOOD

Once the Boulevard of Broken Dreams, Madison Avenue has become Easy Street for The Nashville Network.

In the formative years of TNN, getting advertisements and ad dollars from Madison Avenue agencies was a rough road to go. No wonder. From the perspective of the blue-chip New York agencies, why should these Nashville upstarts be successful in the primitive gamble of cable TV? These fools were rushing in where even wise men were fearing to tread after the failure of too many cable ventures. And country music? We know what those people look like—we watch "Hee Haw." And isn't country music taking a nose-dive?—we read the New York Times. And, even if the network stays alive, it's such a cheap buy that our commissions will be too low to make our time worthwhile.

Tom Griscom, senior vice president of broadcasting, Opryland USA Inc., remembers that it took three years to turn around Madison Avenue's perception of TNN, and it's still an ongoing process. "In the first days when we went to call on some of the larger city agencies, we hardly got inside the door."

Don Mitzner, president of Group W Satellite Communications of Stamford, Conn., agrees with Gris-

com. "It was frustrating and difficult, but we stayed with it," he recalls. "It was a lot tougher than what we anticipated when we started, but the response now is absolutely fabulous and one in which everybody is recognizing that we can deliver what we say we can deliver."

A hard sell? Just ask Lloyd Werner about it. "Hard" was the nicest thing anybody ever said. You'd go talk to the agency and they refused to understand that a country music listener was mainstream American and not some strange, toothless weirdo living in the hills of Tennessee." Werner, senior vice president of marketing and sales for Group W, still finds some prejudice but is encouraged when "every day we get another advertiser that says, 'Yes, you're right.'"

Tom Winner, executive vice president/media director, William Esty, says, "The network did a terrific job with their self promotion and I think their friendly persistence broke down most of the barriers. They also put on some nifty programming that caught people's imagination and attention."

Winner acknowledges, "There is a natural degree of prejudice among some folks in New York or elsewhere to become involved with something that has a sort of rural southern feel. Our agency was careful to look at the numbers and we realized early on that

TNN's greatest penetration was urban counties." Several agencies claim that is due to those particular systems having enough channel capacity to carry the network. Winner claims the southern roots don't worry him.

Marc Goldstein, senior vice president, director of network and programming, Ogilvy & Mather, says that the south/southeast prejudices are "more of an image than a reality. TNN is probably getting an audience that's more broad-based than one might normally associate with the name 'The Nashville Network.' And, it definitely took some convincing, before we were sold."

"We have had to explain to several of our clients, using numbers, that they are getting a nice audience," Winner says. Typically, a cable audience is a bit more upscale than normal—larger households and very good consuming prospects for most products. "We did have to prove [to the clients] that (Continued on page TNN-18)



Congratulations

FROM ONE "ONE-OF-A-KIND" TO ANOTHER

In five short years TNN has grown into a leading cable network, loved by millions. And in just the past two years Mercury/PolyGram Records Nashville has developed into a major force in country music.



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PolyGram Records
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It Pays to Listen to TNN Viewers

By EDWARD MORRIS

Viewers take The Nashville Network very personally. Last year, in fact, 678,700 of them wrote in or called to tell the Network what they liked, disliked, or wanted to know more about. This feedback is a tradition that's encouraged and used. Says TNN's director of programming Paul Corbin, "It gives us a good indication from an unsolicited point of view of what the viewers are thinking. Those responses are important."

Each year the responses increase, rising from 93,800 in 1983, when the Network opened, to 302,000 in 1984, 483,500 in 1985, and 525,500 in 1986.

During the past five years, TNN has heard twice as often from women as men.

According to Corbin, viewers ask for information on many subjects not directly linked to TNN: "They



Six country music superstars are hoping their fans will vote them "Favorite Entertainer" in the first "TNN Viewers' Choice Awards" to be telecast live April 26 from the Grand Ole Opry. Contenders are Hank Williams Jr., Dolly Parton, Ricky Skaggs, Randy Travis, George Strait, and Reba McEntire.

Independent TV Producers Offer TNN a Variety of Creative Programs

As The Nashville Network's programming and audience base has grown, independent producers, who previously created programming for broadcast networks and syndication, have sought out TNN with series and specials. Programming director Paul Corbin estimates that at least two-thirds of the Network's broadcast schedule is the work of independents.

"Independent producers give us such an added dimension," Corbin says, "particularly when you have such skilled ones as we deal with." The Network still produces in-house such standbys as "Nashville Now" and "New Country," but much of the rest of the programming, including favorites like "Fandango," "Country Kitchen," and "Crook & Chase," come from the outside.

"I think we'll see an expansion of the use of inde-



Roy Rogers and Dale Evans of "Happy Trails Theatre" with special guest Gene Autry, host of "Melody Ranch Theater."

want to know what's going on in town, where their favorite artist is, or how to get Opryland tickets. We've sort of become a clearing house for them." Many of the calls and letters are for reservations to tapings. From 1983 through 1987, there had been nearly one million such requests for "Nashville Now" including those made during summer months when attendance for the popular series is handled through Opryland. This count does not include the viewers' attendance at other such tapings as "New Country," "Fandango," "Country Kitchen," and "You Can Be A Star."

To keep abreast of viewer responses, the Network's public relations department assigns a supervisor and three operators who work from 8 a.m. to 5:30 p.m., Monday through Friday. Every call or letter is answered personally, Corbin says: "We take a lot of pride in that. Sometimes we get a little behind and bogged down, but we get the answers to them."

Occasionally, the Network becomes a conduit for viewers to show their concern about and affection for country music stars. When Barbara Mandrell had her near-fatal car accident in 1985, TNN received (and forwarded to Mandrell) more than

10,000 sympathy cards and gifts.

Given such viewer loyalty, it is understandable that promotions tend to draw high numbers. The weekly "Let Minnie Steal Your Joke" contest, which debuted in July, 1985, has netted 31,000 entries. "Fandango" and "You Can Be A Star" have garnered nearly 11,000 inquiries from potential contestants. And Ronnie Milsap's "Lost In The Fifties" promotion drew 200,000 entries, setting a record it still holds. Corbin says the Network has done promotions for virtually all the major record labels.

When all the contests TNN has aired are com-

(Continued on page TNN-20)



Comedian Andy Andrews, right, hosts "Nashville Now" with guests, from left, the Girls Next Door, Grampa Jones, Mickey Gilley, and Mel McDaniel.

pendent producers as our service expands," Corbin says.

"The thing we've had to watch very carefully is cost," he continues, "and all these independent producers work very well with us in keeping our costs under control. If we deal with the typical television mentality—with a lot of money going to producers on a profit side—that would drive our cost-per-episode so high we couldn't afford it."

Indie producers say they enjoy the flexibility afforded them by TNN specifically and cable television generally.

"We've produced six series for TNN," reports Stephen Land, vice president of Cinetel. "It's gone both ways—the Network indicating a need for programming we've responded to, or us bringing concepts to the Network that they've taken." Cinetel series include "I-40 Paradise," "Pickin' At The Paradise," "Wish You Were Here," "Melody Ranch Theater," "Happy Trails Theater," and the upcoming "Side By Side."

Adds Land, "We're able to supply programming at very attractive rates—far below what they would be in New York or L.A."

(Continued on page TNN-22)



Minnie Pearl on "Grand Ole Opry Live."



Congratulations

On Your
5th
Anniversary



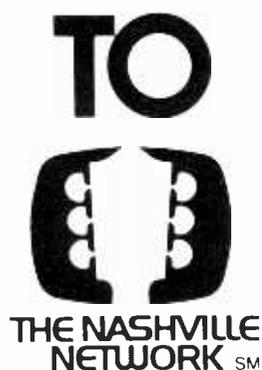
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and Staff of Reid-Land Productions

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- Country Kitchen
- American Magazine
- Mesquite Championship Rodeo
- You Can Be A Star
- Holiday Gourmet

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A. J. Stanton Jr.
&
Walter J. Bowen

“Church Street Station”

April 1984 - April 1987

&

“Rock N’ Roll Palace”

April 1988 - April 1989

‘TNN Viewers’ Choice Awards’— The Ultimate Country Music Awards Show

The “TNN Viewers’ Choice Awards” was conceived with faith that The Nashville Network is the perfect vehicle to create the ultimate country music awards show.

Although television has seen no shortage of awards shows lately, TNN management was confident of winning the support of talent, viewers, the music industry, and sponsors—all considered crucial to success of the show. With the telecast of the live, 90-minute show still a few days away (Tuesday, April 26), the decision-makers at TNN already are glowing with pride.

“We believed we could get the biggest names in country music as performers and presenters on our awards show, and we were sure more people would vote in our awards than all the other awards shows combined,” says David Hall, TNN vice president and general manager. “We sought to combine the best elements of the ultimate awards show, and I feel we already have succeeded.”

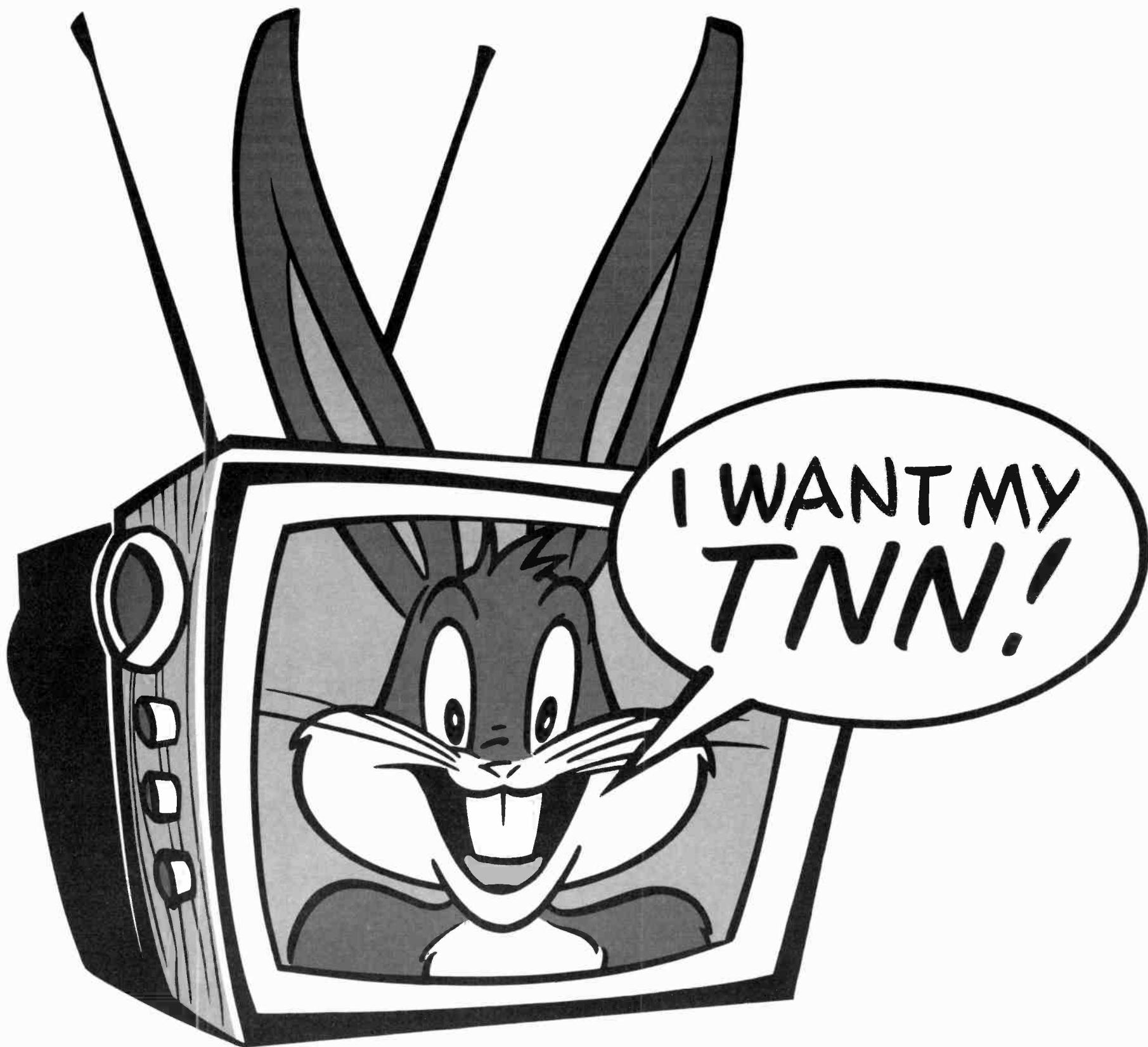
Hall says the network never would have committed \$1.8 million to programming and marketing the event if experiences of the last five years had left room to question its success. In fact, it was confidence in the support of the music industry, viewers, and sponsors that gave life to the TNN awards. “On the occasion of our fifth anniversary, we wanted an event which would permit us to give something back to the people who have stood with us,” explains Hall. “The artists hung in there while we were growing, the cable operators delivered the subscribers, and the advertisers responded with needed financial support. We knew there was no way we could fail.”

Wille Nelson, the Oak Ridge Boys, and K.T. Oslin have agreed to join Ralph Emery on the Grand Ole Opry stage as hosts of the special. More than 100,000 votes already were tallied in just two weeks of the eight-week voting period. Advertising
(Continued on page TNN-22)



Ralph Emery co-hosts the “TNN Viewers’ Choice Awards,” telecast live Tuesday, April 26, from the Grand Ole Opry House.

TNN
5 years



***Warner Bros. and Reprise Records Congratulate
The Nashville Network On Five Fun-Filled Years.***



© 1988 Warner Bros. Records Inc. © 1988 Reprise Records



This ad was made possible by a grant from AT&T to USO.

Photo By Jim Hagens



The Judds
Guantanamo Bay, Cuba
Thanksgiving, 1987

Photo By Lisa Berg



U.S.S. Nimitz Crew
Lee Greenwood USO Show, 1987

Photo By Lisa Berg



Lee Greenwood
Mediterranean USO Tour, 1987

Photo By Lisa Berg



U.S.S. Nimitz Crew
Lee Greenwood USO Show, 1987

Photo By Jim Brown



Charle Daniels
Guantanamo Bay, Cuba, 1988

HAPPY FIFTH BIRTHDAY TNN. THANKS FOR COMING ON BOARD WITH US.

The USO, serving over five million military personnel and their families, salutes our official network, TNN, on the occasion of its 5th anniversary. Thank you for joining us this year in our effort to bring a little bit of home to the men and women who defend our country around the world.



TELEVISION

(Continued from page TNN-4)

ers—"Nashville Now" and "New Country." They allow viewers to enjoy the comforts of home, while watching various acts showcase their material and personalities. "I can stay at home and learn the styles of these acts, watch how they present themselves, and go into the office the next day with a good idea of what songs to pitch to them," says Cooley. Bruce Hinton, executive vice president and general manager of MCA Records Nashville, adds "There are many demands on one's time and TNN provides the opportunity to see new talent as well as competitive talent in a relatively short period of time." Cooley believes the artists establish a degree of credibility with publishers as well as other industry people when they perform on TNN's shows. "We're all trained by television," says Cooley, "just like when you read about something—it's all hyper-publicity, but it still works on you."

Record label executives can promote their acts to the hilt and at the same time get a glimpse at the competition. Paul Corbin, director of programming for TNN, points to the importance of "Nashville Now," saying, "it's a great showcase where an act can come on and promote a tour, a new album, a charity, or anything else that means something to the guest. Jim Foglesong, president of Capitol Records Nashville, says TNN's programming "has not only been good for us [Capitol Records], but I enjoy watching the competition. It would be impossible to find people who are more cooperative; people who genuinely want to contribute to the well-being of the music industry." Foglesong feels that an artist who chooses to not take advantage of the opportunities TNN offers should reconsider. "There is no question that our artists have seized the opportunities," he says. "The 'New Country' show is practically a half-hour commercial for an album." Hinton agrees: "There's no question TNN exposure has an impact with artists touring. Artists will come in off the road marveling at the familiarity their audience has with them, and cite TNN as one of their sources for country music."

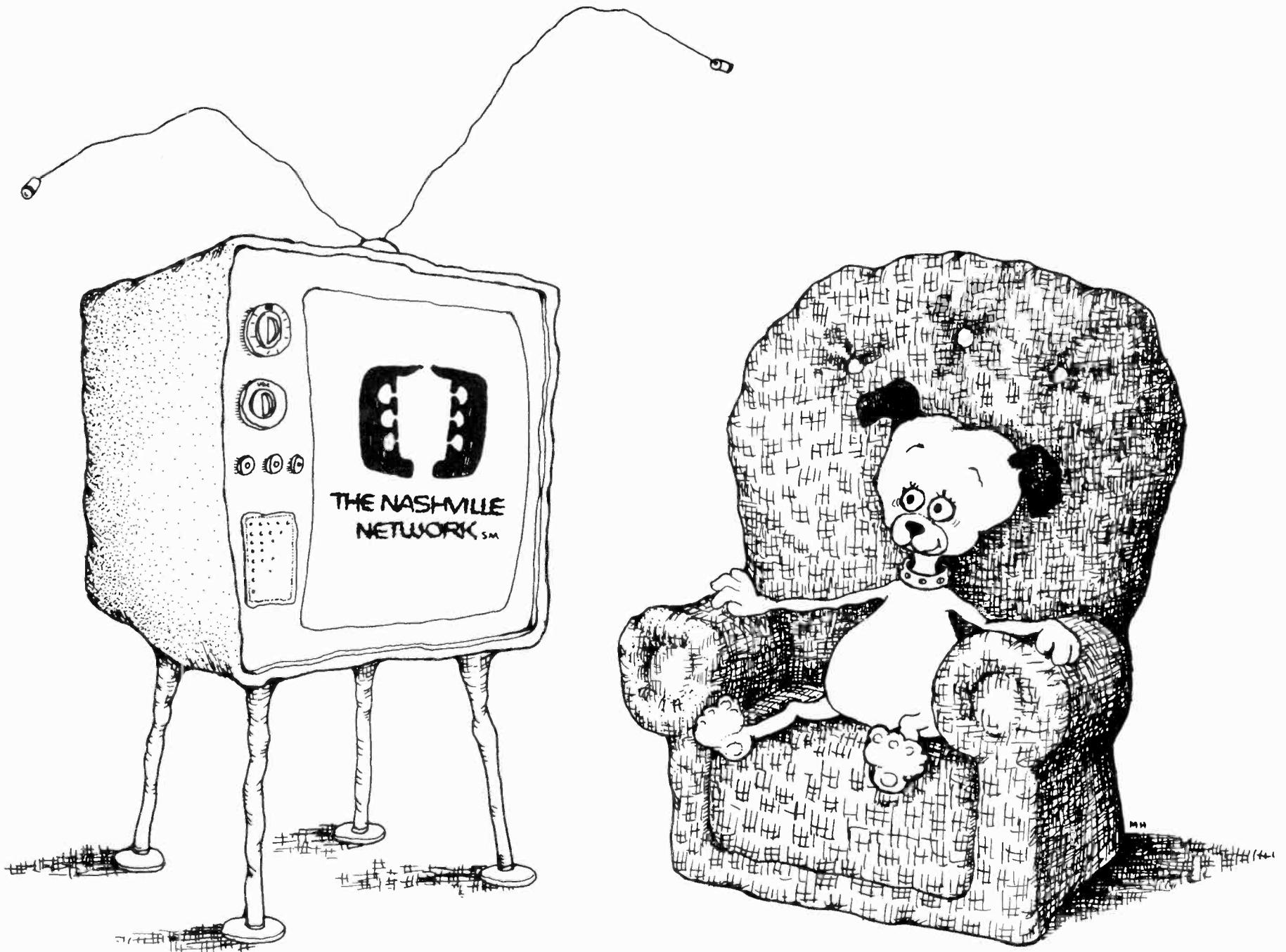
Alan Bernard, CEO of MTM, comments, "I remember my first meeting with Paul Corbin—I said 'you're gonna hear from me a lot. I'm gonna use your network—it's the only game in town.'" Bernard named Holly Dunn, Judy Rodman, The Girls Next Door, and now Marty Haggard and Becky (Continued on page TNN-16)



The Judds on "New Country."



HAPPY BIRTHDAY, TNN!



RCA Records thanks you for your contribution to a new generation of Country Music lovers.



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THE BEST OF LUCK

TO ALL THE BEST.

The TNN Viewers' Choice Awards Nominees:

Favorite Male Vocalist

George Jones, Ronnie Milsap, Ricky Skaggs, George Strait, Randy Travis, Hank Williams Jr.

Favorite Female Vocalist

Rosanne Cash, Emmylou Harris, Kathy Mattea, Reba McEntire, Dolly Parton, Tanya Tucker

Favorite Group

Alabama, The Forester Sisters, The Judds, The Nitty Gritty Dirt Band, The Oak Ridge Boys, Restless Heart

Favorite Album

"Always & Forever" (Randy Travis), "Born to Boogie" (Hank Williams Jr.), "80's Ladies" (K.T. Oslin), "King's Record Shop" (Rosanne Cash), "Ocean Front Property" (George Strait), "Trio" (Dolly Parton, Linda Ronstadt, Emmylou Harris)

Favorite Song

"All My Ex's Live in Texas" (George Strait/Sanger D. Shafer, Lyndia J. Shafer), "80's Ladies" (K.T. Oslin/K.T. Oslin), "Forever and Ever, Amen" (Randy Travis/Don Schlitz, Paul Overstreet), "Ocean Front Property" (George Strait/Dean Dillon, Hank Cochran, Royce Porter), "Somebody Lied" (Ricky Van Shelton/Joe Chambers, Larry Jenkins), "The Last One to Know" (Reba McEntire/Matraca Berg & Jane Mariash)

Favorite Video

"A Long Line of Love" (Michael Martin Murphey/Bob Burwell,

Joe McGraw, Century City Artists), "80's Ladies" (K.T. Oslin/Marc W. Ball, Phran Schwartz), "Forever and Ever, Amen" (Randy Travis/Marty Pitts, One Heart Corporation), "My Name is Bocephus" (Hank Williams Jr. / Preacher Ewing, Bill Fishman, Split Screen Productions), "Tennessee Flat Top Box" (Rosanne Cash/Joanne Gardner, No Pictures, Inc.), "The Last One to Know" (Reba McEntire/Lenny Grodin, Grodin Production Associates)

Favorite Newcomer

T. Graham Brown, Holly Dunn, Highway 101, The O'Kanes, K.T. Oslin, Ricky Van Shelton

Favorite Entertainer

Reba McEntire, Dolly Parton, Ricky Skaggs, George Strait, Randy Travis, Hank Williams Jr.

TNN congratulates the nominees. They're all winners.

Watch the TNN Viewers' Choice Awards live from the Grand Ole Opry House, Tuesday, April 26. Your hosts are Willie Nelson, The Oak Ridge Boys, K.T. Oslin and Ralph Emery.



Our future is bright as the stars

TNN VIEWERS' CHOICE AWARD

Executive Profiles

E. W. "Bud" Wendell, Chairman of the Board, President & Chief Operating Officer WSM Incorporated

Wendell became chairman of the board, president, and chief operating officer of WSM Inc., in November 1980. The company encompasses WSM-AM, WSM-FM, the "Grand Ole Opry," Opryland, Opryland Hotel, The Nashville Network, and until 1981, WSM-TV which was sold to Gillette Broadcasting of



Tennessee.

Tennessee.

Wendell has been with WSM Inc. since 1950. From '74 through '77, he was vice president of WSM Inc. and general manager of the "Grand Ole Opry" and Opryland. In 1978, he was promoted to president and chief executive officer.

He is a past president of the Clear Channel Broadcasting Assn., and is on the board of directors of the Country Music Assn. and the board of governors of the Nashville Area Chamber of Commerce. In 1973, he received the Metronome Award, an honor given annually by the Mayor of Nashville to recognize an individual's contribution to the music industry.

David Hall, Vice President, Opryland USA Inc. General Manager, The Nashville Network

Hall has been with the Opryland USA Inc. since 1966. He was named general manager of TNN (for-

merly Opryland Productions) in 1977 and vice president of the parent company in 1983.

In 1971, he oversaw construction, installation, and operation of the sound and lighting systems for the Opryland USA theme park. Following in '73 was construction of the Grand Ole Opry House, the world's largest broadcast studio. He became Opryland's chief engineer in 1975.

Hall is a founding member and governor of the National Academy of Cable Programming.

C. Paul Corbin, Director of Programming The Nashville Network

Corbin was named director of programming for TNN in May 1983.

Prior to his affiliation with TNN, he was vice president and chief operating officer for KQED/Golden Gate Productions, San Francisco. During his 27-year broadcasting career, he served in programming positions at KOCE-TV, Huntington Beach, Calif; KAID-TV, Boise, Idaho; KTWU-TV, Topeka, Kansas; and KIEM/KRED, Eureka, Calif. And he was executive producer for "Debut," a children's program that earned an Emmy in 1979 for best children's special.

Corbin is a member of the board of governors of the Nashville chapter of the National Academy of TV Arts And Sciences (NATAS).

In 1985, he established C-PAC, the Canadian Programming Advisory Committee, comprised of prominent members of Canada's entertainment industry and tourist board. C-PAC provides TNN with information about Canadian country music artists and Canadian events of interest to TNN viewers.

Lloyd A. Werner, Senior Vice President, Sales and Marketing, Group W Satellite Communications

Werner was appointed senior vice president, sales and marketing for Group W Satellite Communications (GWSC) in 1983. He joined GWSC in 1981 as senior vice president, sales and affiliate relations.

He is responsible for marketing, advertising sales, and cable system affiliation for TNN, and for a regional sports service in the Baltimore/Washington area.

A 24-year veteran in the broadcast sales and advertising industry, Werner joined GWSC after a 10 year reign with Group W Television Sales, beginning in 1971 as mid-west sales manager, and moving to national sales manager in 1973. He was named executive vice president in 1975 and became president of Group W Television Sales in 1977.

He has served as chairman of the executive committee of the Television Bureau's National Sales Advisory Board, as vice president of the Station Representative Assn. television board, and as a member of the board of directors of the Country Music Assn.

(Continued on page TNN-16)

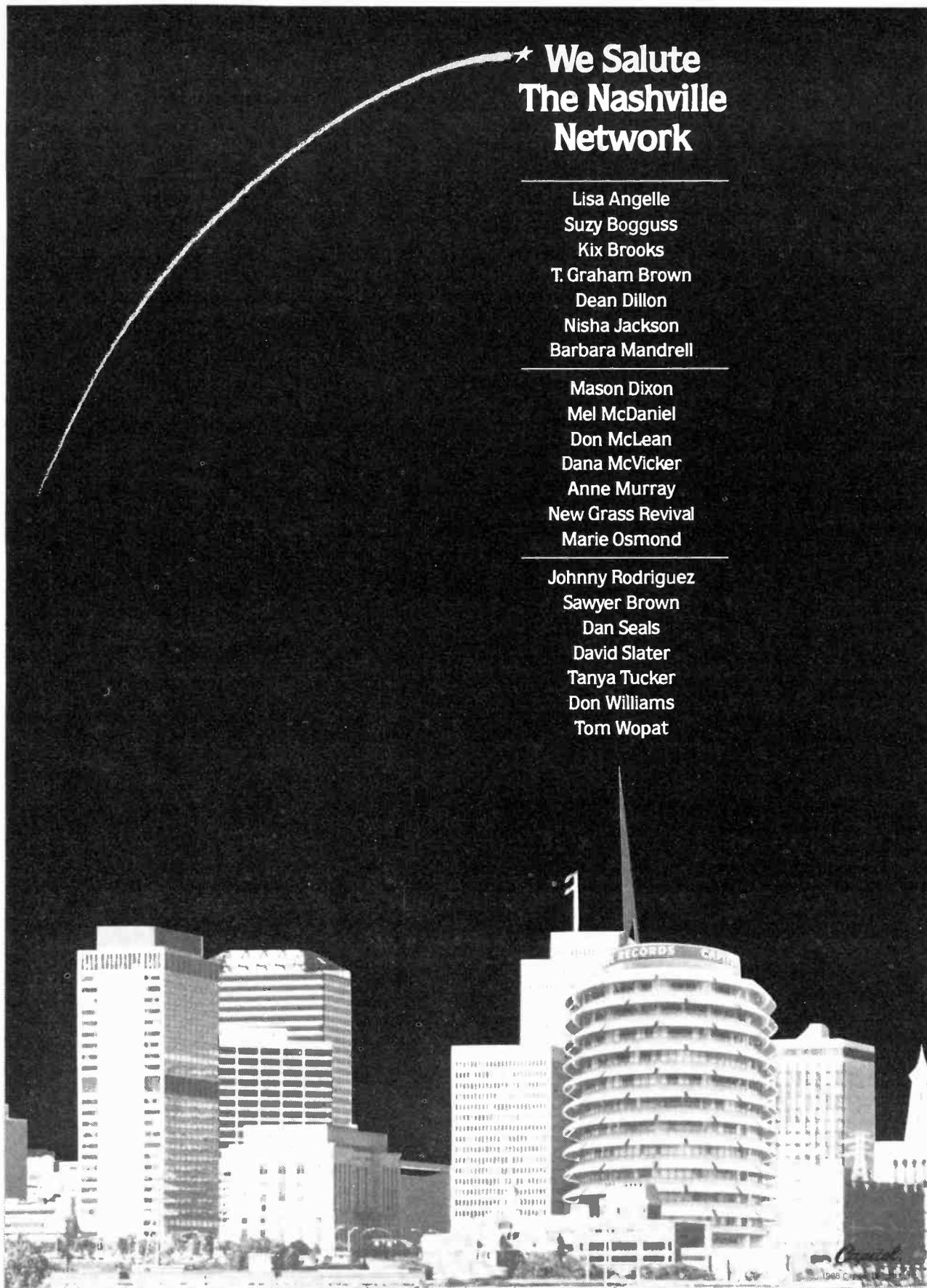


We Salute The Nashville Network

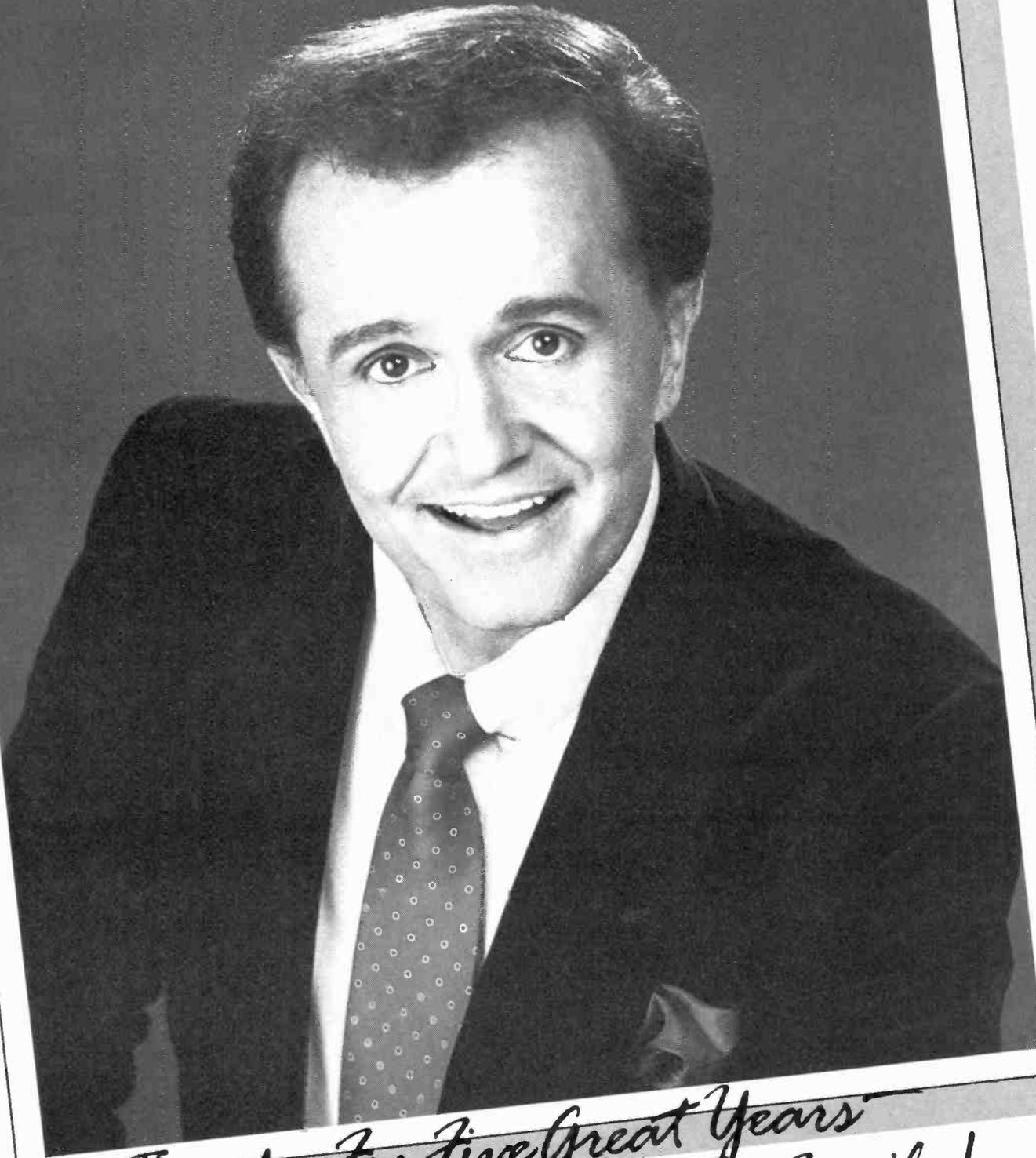
Lisa Angelle
Suzy Bogguss
Kix Brooks
T. Graham Brown
Dean Dillon
Nisha Jackson
Barbara Mandrell

Mason Dixon
Mel McDaniel
Don McLean
Dana McVicker
Anne Murray
New Grass Revival
Marie Osmond

Johnny Rodriguez
Sawyer Brown
Dan Seals
David Slater
Tanya Tucker
Don Williams
Tom Wopat



Happy Anniversary TNN!



*Thanks for five great years
I'm proud to be part of the family!*
Whispering

Bill Anderson

TELEVISION

(Continued from page TNN-10)

Hobbs as specific examples where TNN has magnified artist exposure. "I don't think we would have done as well as we've done without their help."

As a way for the industry to stay in tune with what's happening on the music scene, TNN has been the source for many businesses to gain new clients. An example, says Bernard, "We had George Hamilton V on and we were looking for an agent for him. I called Bobby Roberts and said 'watch George Hamilton tonight if you can on 'Nashville Now'—we're looking for an agency.' He turned it on, looked, liked what he saw, and called me back to say that he wanted to sign him. They're working on the deal now." Bernard says MTM uses the network

as a promotion tool also, telling DJs which of their artists will be on a particular TNN program at a given time and asking them to tune in.

"They have a very strong team of people taping 'New Country,'" says Foglesong, "people who want to work with the labels in terms of not only having a great picture projected, but the best sound possible." This is an asset that Foglesong says isn't common in television. "If you come in prepared," says Bernard, "and you want certain things, if you just sit down and talk to them—explain to them why you want them and why you think it will help the show and help the act, they're very cooperative and easy to work with."

Foglesong judges several times a year on the "You Can Be A Star" talent contest that showcases aspiring country performers. "It's another opportu-

nity for young people to come in and really get experience and a good situation to add to their resumes for promoting their career." Labels indicate that TNN shows up increasingly in their market research studies as a real factor in record sales.

The 18-hour on-air network offers some 35 different programs, five of which are new. "American Magazine" is a 30-minute video magazine co-hosted by Dan Miller and Jan Snider, produced at the network's facilities by Reid/Land Productions, Nashville. It began April 4, and is the network's first attempt for original daytime programming. "We hope this show will build into a daily one-hour live show," says Corbin. "Rock'n'Roll Palace," a half-hour weekend concert series featuring the living legends of rock'n'roll is hosted by Wolfman Jack, and taped at Little Darlin's Rock'n'Roll Palace in Kissimmee, Fla. "Side By Side," a travel series, enables viewers to discover a variety of destinations. The half-hour show is co-hosted by Chris Lewis and his wife Linda, and features Casey and Liz Anderson. R.C. Bannon hosts "Tee It Up," a magazine-format golfing series. "Hank Parker's Outdoor Magazine" is designed to entertain and educate the entire family.

Another newcomer to the network is "Celebration Express," focusing on unusual personalities and events. TNN drops the 4-7 minute reports into "Nashville Now." Hosted by David Holt, the reports that began the second week of April originate from 26 different locations around the country.

EXECUTIVE PROFILES

(Continued from page TNN-14)

Tom Griscom, Senior Vice President of Broadcasting, Opryland USA

Griscom was appointed senior vice president of broadcasting, Opryland USA Inc. (formerly WSM Inc.) in 1978, after serving as vice president and general manager of WSM-TV since 1968. He currently oversees the development and operation of TNN; Gaylord Syndicom; and radio stations WSM-AM and WSM-FM, Nashville, and WKY-AM, Oklahoma City.

He joined WSM-TV in 1951 as a sales assistant, later becoming an account executive for the station. In 1958, he was appointed sales manager.

Don Mitzner, President Group W Satellite Communications

Mitzner was named president of Group W Satellite Communications (GWSC) in '86. He previously served as president of Group W Cable Manhattan and senior v.p. of Group W Cable, New York Metro Region.

He entered the cable business in 1981 as vice president and general manager of Teleprompter, Manhattan, and joined Group W when Teleprompter was acquired by Group W later that year. Prior to 1981, he was president and CEO of Detwiler Corp.



We're Proud To Be A Part Of TNN's Lineup

Crook, and Chase

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TNN
5 years



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MUSIC GROUP



() TNN

5 years

Thanks For Your Support!

MADISON AVENUE

(Continued from page TNN-4)

TNN's audience wasn't any different than CNN, WTBS, or ESPN in terms of quality."

Goldstein notes, "TNN has justified our participation both from a ratings standpoint and from a cpm [cost per thousand] standpoint, and on the basis of the analysis that they provide regarding who their viewers are, where their viewers are located, and how they compare in terms of viewership regionally and geographically to the other cable alternatives."

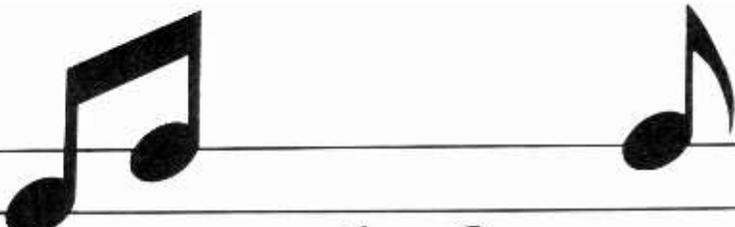
Werner cites a special TNN advantage for advertisers. Since the network produces its own shows, program environments can be created for advertis-

ers, allowing them to plug into the theme and structure of the shows. For example, sponsors on "Country Kitchen" can gain extra exposure and prestige as their products are used on the show. Notes Werner, "That ties them into the program and gives them an added value they can't get anyplace else." Bob "Perlie" Perlstein, executive vice president of network programming concepts for SFM Media Corp., explains, "One of our major successes with the network has been 'Country Kitchen,' starring the Wesson Oil lady Florence Henderson and combining cooking with entertainment. They do quality programming and it's an environment I'm pleased to have my products in."

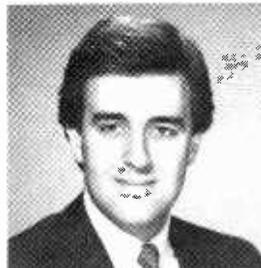
Steve Grubbs, senior vice president of national



Ricky Skaggs and host Florence Henderson on "Country Kitchen."



Sweet sound of success.



Brian Williams, Assistant Vice President and Music Industry Specialist.

At Third National Bank, we're committed to the success of everyone who makes the music in Music City, U.S.A.

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television buying, BBDO, cites another example. "At the time TNN's "I-40" show was running, we were handling Stroh's beer. We put the Stroh taps in the cafe setting, the signs, lights, etc. Those things get us a little more exposure for our money and because TNN does all their own programming, we can work with them on creative tie-ins on behalf of our clients."

Goldstein says his company utilizes several of TNN's programs. "We seem to be taking maximum advantage of 'Nashville Now's' prime time, and, it's working very well for our clients from demographic and ratings standpoints." TNN's ability to offer live lead-ins welcoming the sponsors, and show product on screen is an attractive selling point.

TNN's David Hall believes the network is now viewed as a yellow brick road by Madison Avenue. "Now Madison Avenue loves us and anything we talk to them about, they're really excited about and want to get involved with." A great portion of TNN's lure is the people who run the operation. Perlstein notes, "The Nashville Network really tries to meet an agency's advertising needs. They work hard to make everyone involved happy and secure in what they're doing—something I wish I could say about all the cable networks."

Winner agrees, "It's really been a lot of fun [working with the network] from our point of view." Several agencies state that the network was wide open for suggestions or the development of interesting ideas from the start. "They've been open to creative media buys that include not just putting spots on the network, but different kinds of promotional or merchandising ideas," says Winner. "Each time, these deals are sealed with a great deal of enthusiasm and appreciation from the network."

Peter Weisbard, vice president sales, Group W Satellite Communications, explains, "We want the agencies to feel that they're actually a part of the production of the shows. We bring advertisers down during many of our tapings, and we want their input."

Mitzner agrees and continues, "In the last year the response has been very remarkable in the sense that we're doing for the advertising agencies what they want to do—reach the appropriate viewers, get reaction, and sell product. We've come a long way and it's quite a recognition to the Opryland/TNN folks for being very sensitive to what the consumer and viewer want."

Blue ribbon agencies lead to blue ribbon clients, drawn to TNN by blue ribbon programming.



Congratulations to

THE NASHVILLE NETWORK

on Their 5TH Anniversary

with Special Recognition of Our Friends and Clients

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Congratulations TNN



The look of your suc-cess is mu-sic to our ears. Here's to five great years
and all the years yet to come. Your friends at Sil - ver Ea - gle Re-cords

A musical score for the song "Congratulations TNN". It consists of four systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The lyrics are: "The look of your suc-cess is mu-sic to our ears. Here's to five great years and all the years yet to come. Your friends at Sil - ver Ea - gle Re-cords". There are triplets marked with a "3" above the notes in several places.

Congratulations

LaBuick Media and its
growing list of clients salute
The Nashville Network on 5
terrific years of programming
without peer. You bring
country home to both
our countries.

La Buick Media, Inc.
U S A



La Buick Media, Ltd.
C A N A D A

FIVE-YEAR SUCCESS

(Continued from page TNN-3)

was launched in March of 1983. "We're absolutely delighted," says Mitzner, "that the whole country is recognizing what The Nashville Network is and what it will continue to be—a quality, original, creative programming network. We had a vision of the mission and stayed with it. We have good American country values and try to stick with what the viewers tell us they want."

What's ahead for the next five years? Predicts Mitzner: "We know what we do good, and we're going to stay doing it, only better. We're not going to be everything to everybody, but we're going to stay

with the American country theme and good wholesome music, entertainment, and sports." Wendell also sees continued growth and expansion, noting, "As the country becomes more and more of a wired TV network, the opportunities for us in the future are only dependent upon our ability to put on the kind of programming people want to see."

Hall sees expansion into more diverse programming to increase the amount of shows on the air, reducing repeats, and "trying to appeal a little more in the daytime to the strong women's audience we have." Commenting on the addition of '50s and '60s rock in the show hosted by Wolfman Jack, Hall says, "A lot of people say we've drifted off target and are not keeping our oath. But I've got to have



Lorianne Cook and Charlie Chase with guest Reba McEntire on "Crook & Chase."

somebody explain to me what Alabama, Highway 101, Sawyer Brown, and Restless Heart are—explain the difference." Hall feels a new audience may be attracted to country music. "It might be an excellent opportunity for the network to get that young rock'n'roll audience in here and convert them right to country."

TNN has become one of the nation's top-rated cable networks, and Griscom wants even higher ratings for the future. "The ultimate goal is to appeal to the broadest audience we can possibly get," he comments. "Where we're getting a 1.1 or 1.2 in prime-time now, we'd like to be getting 4's and 5's in the near term in the next couple years." That should start a healthy cycle: More audience, more dollars for ads, more money to be spent on programming that will result in better programming and . . . more audience.

TNN reaches viewers in all 50 states and Canada, and will someday cross new borders, according to Lloyd Werner, senior vice president of marketing and sales for Group W. "There's a market in England, Germany, Japan, and some other Far Eastern countries for parts of the TNN programming." Country music just might someday change planet Earth into a downhome global village. Beam me up, Scotland.

"Some 38 million adults watch us every month," advises Werner. "As long as that number continues to grow, then our advertising will never, ever stop." How far can TNN go? "The answer is, how far is up? It can go forever."

Heading into the second half of its first decade, The Nashville Network and Group W Satellite Communications are proving that the sky is not the limit after all.

TNN VIEWERS

(Continued from page TNN-6)

binced, the total number of entries well exceed 1,000,000.

Responses to TNN programming have come from England, Japan, Saudi Arabia, New Zealand, Australia, Sweden, and Czechoslovakia, in addition to the steady stream from the U.S. and Canada. Within the U.S., Texas generates more responses than any other state, followed by Ohio, Pennsylvania, and Florida.

In spite of the wealth of information it has gathered about its viewers, TNN keeps the specifics of these responses to itself. It doesn't sell mailing or other demographic lists. Explains Corbin, "We think that information is between us and the viewer. We're not in the business of selling off our lists. We've not even considered it."



HAPPY BIRTHDAY and CONGRATULATIONS

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Kissimmee, Florida

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From



Producers of the Sports Sunday Series



A Production of Seals Communications Corporation

EXCLUSIVELY ON THE NASHVILLE NETWORK

Congratulations

(T)NN

**We've Been With You
All The Way**

BMI



VIEWERS' CHOICE

(Continued from page TNN-8)

for the telecast nearly sold out a month in advance at the highest rate in the cable network's history.

Creating reality from TNN's dream of the ultimate awards show was no small task. The idea had been suggested by management as early as 1983, when the cable network launched. The criteria of other awards shows was studied, hoping to learn from their mistakes. The record labels were consulted to insure their support. The expertise of music publishers, deejays, journalists and other entertainment industry leaders was called upon to determine qualified nominees for the awards. Selection of the winners, in a fashion befitting the ultimate awards show, was left to TNN viewers, and anyone else who desired to vote. They simply had to dial a 900 phone number and indicate their choice. Throughout the voting period, TNN promoted the award nominees with television and print publicity.

"We tried to give something to everybody in these awards, and that is the foundation which assured our success," says Hall.

INDIE PRODUCERS

(Continued from page TNN-6)

Alan Reid, Reid/Land Productions, says, "One of the reasons I like working in cable is that I get a lot more freedom to do what I want than I do in broad-

cast. Broadcast tends to be very monolithic—it wants clones of the next thing and the next thing. Cable tends to be a more experimental. At this point, TNN is our major client."

Reid's company produces such shows as "Fandango," "You Can Be A Star," "Holiday Gourmet," "Country Kitchen," "Mesquite Championship Rodeo," and the new "American Magazine." A further advantage of producing for cable is its willingness to allow its suppliers to do programs of different formats: "If you're trusted—as we are—you can be producing a whole range of different kinds of programming and not get pigeon-holed."

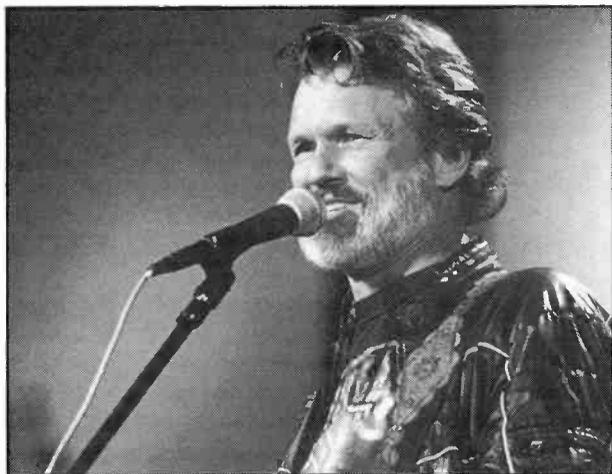
Says USO president Chuck Hagel, whose organi-

zation became connected with TNN via its 1985 special that chronicled Loretta Lynn's concert tour of military installations, "We were very impressed with the quality of management of TNN. And we were impressed by their engineering and producing qualities." As the official network of the USO, TNN telecast a Wayne Newton special in December. And the Judds' tour of Cuba is scheduled for telecast in May.

TNN introduces new programming typically in April, which is the Network's founding month as well as National Cable Month, and in October, Country Music Month. The current mixture of in-house and indie programming has resulted in a uniformly successful schedule, Corbin maintains: "The nice position we're in is that everything works. Everything on the Network is getting a good rating. But there are still new program ideas and the new things we want to do, like our new daytime magazine, 'American Magazine,' and our rock'n'roll show and others."

EDWARD MORRIS

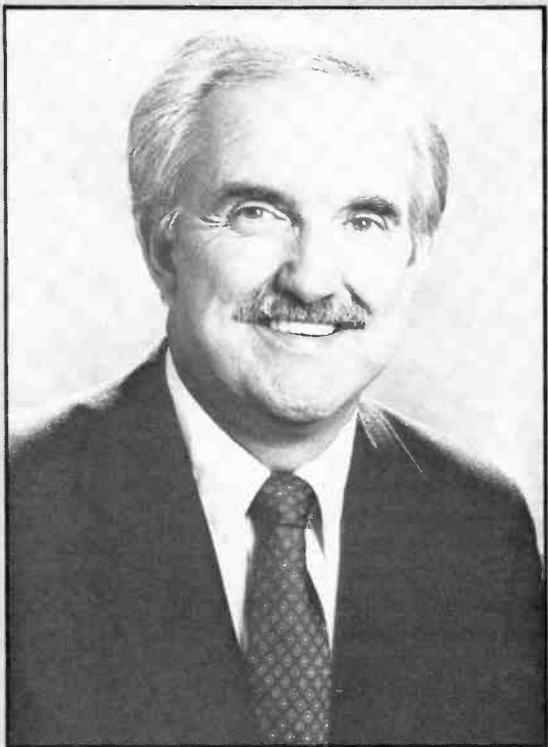
CREDITS: Editor, Cheryl Daly; Editorial by Billboard writers in Nashville; Special Issues Editors, Robyn Wells & Ed Ochs; Coordinator, Debbie Holley; Manager, Robert G. Portman; Design, Stephen Stewart.



Kris Kristofferson on "Nashville Now."



Happy Anniversary
TNN



Thanks for Your Faith
In Me.

Ralph Emery

Congratulations to
THE NASHVILLE NETWORK

...somehow we feel the
best is yet to come.



from your friends at **CABIN FEVER**SM
ENTERTAINMENT INC.

Congratulations



to

TNN

THE NASHVILLE NETWORK

from

Mr. and Mrs. Gene Autry

and the Gene Autry Western Heritage Museum

Los Angeles, California

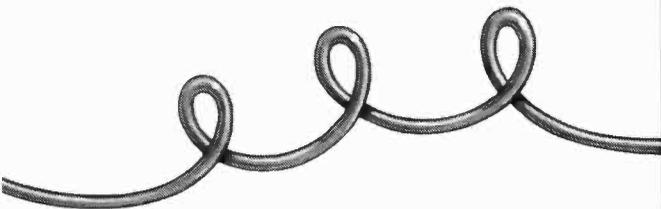
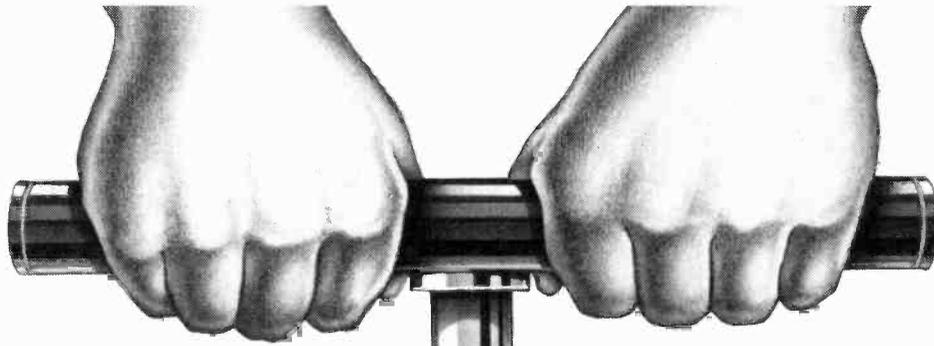
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National Hot Rod Association
&
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congratulate

THE NASHVILLE NETWORK

on its **5th** anniversary
and applaud its continued
commitment to motorsports.





**OUR NEW SEASON
WILL BE DYNAMITE.**

TNN has added exciting new shows like the TNN Viewers' Choice Awards, Rock 'n' Roll Palace, American Magazine, Holiday Gourmet and Side By Side to all your old favorites.

TNN: Our new season is about to explode.



Natural Cable Month
Discover Our
Difference

© GROUP W SATELLITE COMMUNICATIONS 1988

Gospel LECTERN



by Bob Darden

CARMAN IS A MUSIC industry original. Imagine Sylvester Stallone in the role of the Rev. Billy Graham—if Hollywood ever decides to do a film on Graham's life. That's Carman.

He's a darkly handsome singer/songwriter with a down-home Brooklyn, N.Y., humor and a flair for the dramatic. His songs range from street-corner doo-wop to chunky r&b to glossy pop. And his latest album, "Live—Radically Saved" (on **Benson**), contains all of the above in addition to a goofy, tuneful, musical world tour complete with exotic sound effects.

And even though he's one of the top five draws in contemporary Christian music, he refuses to charge set ticket prices for admission to many of his concerts. Instead, he asks for voluntary "love offerings."

Carman, who has been on tour since March 10, is also one of the few contemporary Christian musicians who can fill a giant concert hall or auditorium armed with nothing more than a guitar and piano, prerecorded tape tracks, and a wise and winsome sense of humor.

"We visited more than 200 cities in the past few years, and 80% of those dates were in auditoriums," he says. "We go to the churches when we can, but our primary objective is to get to the people. In cities like Houston; Tulsa, [Okla.]; Oklahoma City; and San Antonio, [Texas] there are simply no churches big enough to hold everybody.

"Even so, this tour—like the others—will generally have the love offerings, although there are many places now where we have to charge, like Cobo Arena in Detroit, because they require tickets. This tickets/no tickets business is not a doctrine with me. I guess I'd rather not, but if you have to have a minimal-donation ticket to absorb the cost of renting a hall for \$15,000-\$20,000, then

you do it. Still other places where we have to do two shows also require tickets—or you'd be in real trouble for the second show! There are only a handful like that out of the 120-something dates we've already got lined up. At most, we'll continue to trust donations at the door and other love offerings."

What's interesting is that even though Carman's continued to rely on love offerings, this year's show is his biggest, most elaborate ever and includes sound and light provided by professionals.

"It is impossible to sow in faith into the kingdom of God without reaping what you sow," he says.

Still, it is unusual to see—and hear—an artist of his stature still using performance tracks.

"For what I do, it works out better," he says. "A band doesn't seem to help me. I get the exact same reaction from a crowd either way. Actually, without the band I think there is more of a focal point on me and my message. The nature of what I do is more theatrical and dra-

Carman: Part Sly Stallone, part the Rev. Billy Graham

matic than most—and having other things, other people on stage, distracts, I think. If I thought having a band would make me a better communicator of the Gospel, I'd do it tomorrow. If I thought going out with a guitar and a Bible would do it best, I'd do that in a minute."

Carman is one of few religious artists who admit that their thrust is not evangelism. And while he believes music is the greatest expression of praise and worship, he does not believe it is evangelism in and of itself.

"I'm not an evangelist, and I don't evangelize," he says. "And neither does the music. Music as an evangelical tool is not even biblical. My music focuses on praise and worship. What makes one of my concerts different than Madonna or Whitesnake? What can an audience get here that they can't get anywhere else? Jesus. That's the bottom line: Jesus Christ. I can't compete with Madonna's lights or sound system or band or dancers or money. But then, they can't compete with Christ the King, either."

Jazz BLUE NOTES



by Peter Keepnews

THE WOODY HERMAN FOUNDATION FUND was established in September by the **National Academy of Jazz**, initially to help ease the great band leader's severe financial burden. Following Herman's death in October, the NAJ announced that it would keep the fund going as a source of financial aid for all jazz artists in need. Now the fund is in trouble.

When the news broke that Herman was in poor health and in debt, the response to his plight was overwhelming, with individual contributions and a number of benefit concerts boosting the fund. After Herman died, contributions began to tail off. The NAJ says that if they don't pick up soon, it may not be able to maintain the legal minimum required of a nonprofit organization's charity fund.

The crux of the problem, presumably, is that many people don't realize the fund was not simply for Herman's benefit. But NAJ president **George Rappaport** stresses that the fund is ongoing and that donations are urgently needed. They can be sent to the NAJ at Suite 107, 12501 Chandler Blvd., North Hollywood, Calif. 91607.

WHILE WE'RE ON THE SUBJECT of brilliant band leaders who are no longer with us, a few words about the April 3 memorial service we attended for **Gil Evans** at St. Peter's Church in New York.

As a rule, we don't write about such events, but this service was particularly noteworthy for the way it served notice that Evans' work will live on. A recreation of the legendary **Miles Davis** nonet, featuring four of the original members (**Gerry Mulligan**, **John**

Lewis, **Lee Konitz**, and **Bill Barber**), sounded so good that we hope someone offers the group a lot of money to do some gigs. And Evans' own big band, now under the direction of his trumpet-playing son **Miles**, sounded magnificent; although it's hard to imagine the band without the unique, gangly presence of its beloved leader, its performance at St. Peter's suggested that its survival is not only possible but likely.

And, finally, some news about a band leader who,

The Woody Herman Fund sings the money blues

thankfully, is still around. In honor of the fact that he turns 60 this year (on May 4, to be exact), **Maynard Ferguson** is reassembling his big band for a six-week fall tour of the U.S. The trumpeter, who has been leading bands of various sizes since he was 16, these days usually fronts a scaled-down, electrified ensemble called **High Voltage**. That group still exists, but Ferguson decided it would be fun to celebrate his birthday by fronting a big band for the first time in three years. The repertoire will be a mix of old and new arrangements.

By the way, Ferguson is now being booked by a new company, **Entertainment Talent Agency**, which hopes to step into the breach created when the **Willard Alexander Agency**, the leading representative of big bands for many years, went out of business. Two former Willard Alexander staffers, **Bill Monnot** and **Robert Birk**, are involved in the new firm, as are Ferguson's managers, **Jim Exon** and **Kim Ferguson**.

FOR WEEK ENDING APRIL 23, 1988

Billboard

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TOP SPIRITUAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	17	ARETHA FRANKLIN ARISTA AL-8497	★ ★ NO. 1 ★ ★ ONE LORD, ONE FAITH, ONE BAPTISM 9 weeks at No. One
2	37	5	SHIRLEY CAESAR REJOICE WR8385/A&M	LIVE IN CHICAGO
3	4	41	REV. MILTON BRUNSON/THOMPSON COMMUNITY SINGERS REJOICE WR 8369/A&M	IF I BE LIFTED
4	3	45	FLORIDA MASS CHOIR MALACO 6001	LIVE IN MIAMI FLORIDA
5	20	5	NEW JERSEY MASS CHOIR LIGHT 7-115-72011 8/LEXICON	HOLD UP THE LIGHT
6	2	29	THE WINANS QWEST 25510/WARNER BROS.	DECISIONS
7	6	17	COMMISSIONED LIGHT 7-115-72005-3/LEXICON	ON THE WINNING SIDE
8	7	29	VICKIE WINANS LIGHT 7-115-72001-0	BE ENCOURAGED
9	17	5	THE GEORGIA MASS CHOIR SAVOY 7093	WE'VE GOT VICTORY
10	11	17	TIMOTHY WRIGHT & JEROME FERRELL/LIGHTHOUSE CHOIR SOUND OF GOSPEL SOG-2D166	HALLELUJAH IS THE HIGHEST PRAISE
11	13	17	VANESSA BELL ARMSTRONG JIVE 10741J/RCA	VANESSA BELL ARMSTRONG
12	9	45	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL SOG-2B160	SHOW ME THE WAY
13	16	25	GOSPEL MUSIC WORKSHOP OF AMERICA KING JAMES 8609/SOUND OF GOSPEL	LIVE IN THE MIAMI CIVIC AUDITORIUM
14	5	49	NICHOLAS COMMAND CRN 1006	A LOVE LIKE THIS
15	15	13	JEFF BANKS & THE REVIVAL TEMPLE MASS CHOIR SAVOY SL-14787	CAUGHT UP IN THE RAPTURE
16	23	9	WILLIE NEAL JOHNSON/GOSPEL KEYNOTES MALACO 4423	GOING BACK WITH THE LORD
17	36	5	WALTER HAWKINS AND THE FAMILY BIRTHRIGHT 70306	SPECIAL GIFT
18	8	49	REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY SAV 14780	FROM THE SHIP
19	14	21	YOLANDA ADAMS SOUND OF GOSPEL SOG-163	JUST AS I AM
20	10	41	BEBE & CECE WINANS SPARROW 12573/CAPITOL	BEBE & CECE WINANS
21	12	53	THE RICHARD SMALLWOOD SINGERS REJOICE WR 8355/A&M	TEXTURES
22	22	13	JAMES CLEVELAND KING JAMES KJ-8507/SOUND OF GOSPEL	INSPIRED
23	26	9	THE YOUTH IV CHRIST SOUND OF GOSPEL SOG-165	THE TIME IS NOW
24	19	45	MIGHTY CLOUDS OF JOY REJOICE WR8366/A&M	CATCHING ON
25	24	53	AL GREEN A&M SP 5150	SOUL SURVIVOR
26	18	65	NEW JERSEY MASS CHOIR LIGHT 7-115-711097/LEXICON	LOOK UP AND LIVE
27	33	49	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L AIR 10116	SEE WHAT THE LORD HAS DONE
28	NEW ▶		ANGELIC GOSPEL SINGERS MALACO 4424	OUT OF THE DEPTHS
29	29	9	SOUTHEAST INSPIRATIONAL CHOIR SWEET RAIN 117	INSPIRE ME
30	31	53	DONALD VAILS & THE SALVATION COOPERATION SOUND OF GOSPEL SOG-2D155	UNTIL THE RAPTURE
31	25	9	THE TRUTHETTES MALACO 4421	EVERY STEP OF THE WAY
32	NEW ▶		THE JACKSON SOUTHERNAIRES MALACO 4426	POWER PACT
33	RE-ENTRY		BAY AREA CHAPTER/MUSIC & ARTS SEMINAR BIRTHRIGHT 370310/CAPITOL	HOLD ON
34	21	141	NICHOLAS COMMAND CRN 1003	DEDICATED
35	NEW ▶		JOHN KEE TYSOT 87615	YES LORD
36	NEW ▶		JOHN W. GRIGGS/ATLANTA PHILHARMONIC SOUND OF GOSPEL SOG-2D161	I'M SO GLAD I'M SAVED
37	32	25	TIMOTHY WRIGHT/CONCERT CHOIR LIVE GOSPEL ARL PL 16038/AIR	JESUS WILL
38	38	53	SHIRLEY CAESAR REJOICE WR 8365/A&M	SHIRLEY CAESAR HER VERY BEST
39	28	33	CANTON SPIRITUALS J&B 0086	DETERMINED
40	27	89	THE WILLIAMS BROTHERS MALACO 4409	HAND AND HAND

(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.

Hard Line According To VSDA: No At-Large Ads

BY GEOFF MAYFIELD

NEW YORK The Video Software Dealers Assn. board has deemed that advertising on the part of at-large candidates—whether placed by the candidates themselves or by their supporters—is unethical and has outlawed the practice.

This stand is not new, but this year, the trade group is taking a more hard-line approach: Candidates who violate the rule will be censored by the board.

The issue came to a head last year when a small ad was placed in a trade magazine by unidentified constituents advocating the write-in candidacy of Allan Caplan, chairman of Omaha, Neb.-based Applause Video—a campaign that ultimately won him a seat on the board. At that time, Caplan disavowed any responsibility for the ad, saying, "If I had run it, it would have been much larger and classier." He recently told Billboard that he does not know who placed the ad.

VSDA's directors had already taken a stand against such ads being run to solicit petitions for at-large nominations but had not spelled out a specific penalty for infractions.

In VSDA's election process, the

trade group's Nominating Committee taps a slate of five candidates. Others can be added to the ballot if at least 20 VSDA members file a letter of nomination with the board's secretary by a specified cutoff date.

Nomination petitions must be written on original stationery—letters written on a photocopy of a member's stationery are not accepted. Petitions that carry lists of signatures are also unacceptable and will not count toward the 20-member tally.

This year's cutoff date for at-large nominations is May 9.

Letters should be addressed to Carol Pough, who was recently elected secretary (see separate story, this page). Pough's address: Video Cassettes Unlimited, 2431 N. Tustin Ave., Santa Ana, Calif. 92705.

Although members who are seeking nomination are barred from running ads, they are permitted to send all VSDA members a single mailing advocating their candidacy. All regular members of VSDA are eligible for nomination.

Associate members can also be elected to the board, but those who do win election do not have voting rights.

The five candidates named by this year's Nominating Committee are

Lou Fogelman, Show Industries/Music Plus, Los Angeles; Kelly Grover, Video Grove, Boulder, Colo.; Dick Kerin, Erol's, Springfield, Va.; Gary Messenger, North American Video, Durham, N.C.; and Steve Rosenburg, Premier Video, Marietta, Ga. (Billboard, April 16).

Messenger and Fogelman are incumbents; the former was elected, and the latter was appointed by VSDA's founding organization, the National Assn. of Recording Merchandisers. Kerin is chairman of this year's convention. Grover and Rosenburg are presidents of their local

VSDA chapters.

Mary Chase, who heads Northside Video in St. Petersburg, Fla., and is president of VSDA's Florida Suncoast chapter, chaired the Nominating Committee. Others who served on that committee: Michael Dunn, King Karol Video, New York; Fina Damian, Dafi Video, Los Angeles; Dave Ballstadt, Adventures In Video, Fridley, Minn.; and Pough.

Dunn is president of VSDA's New York chapter. Damian is the Los Angeles chapter's secretary. Ballstadt and Pough both sit on the VSDA board, but neither is up for re-election this year.

tion this year.

The committee chose its slate on Feb. 18, the final day of the trade group's three-day Leadership Conference in Mount Laurel, N.J.

For the third straight year, the VSDA election will be held via mail ballot. A mailing that will include a ballot and profiles of all the candidates—including those nominated at large—is due to be sent to members no later than June 9.

Completed ballots are to be mailed directly to Laventhol & Horwath, the accounting firm that certifies the election.

FOR WEEK ENDING APRIL 23, 1988

Billboard

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
1	1	27	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	31	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	3	78	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
4	4	134	PINOCCHIO	Walt Disney Home Video 239	1940	29.95
5	5	46	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
6	6	134	DUMBO	Walt Disney Home Video 24	1941	29.95
7	9	97	ALICE IN WONDERLAND	Walt Disney Home Video 36	1951	29.95
8	13	5	BUGS!	MGM/UA Home Video M201233	1988	14.95
9	8	46	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
10	7	97	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
11	11	106	THE SWORD IN THE STONE	Walt Disney Home Video 229	1963	29.95
12	17	5	DAFFY!	MGM/UA Home Video M201232	1988	14.95
13	14	3	BUGS BUNNY SUPERSTAR	MGM/UA Home Video M201323	1988	19.95
14	10	129	ROBIN HOOD	Walt Disney Home Video 228	1973	29.95
15	12	93	PETE'S DRAGON	Walt Disney Home Video 10	1977	29.95
16	18	24	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
17	19	95	WINNIE THE POOH AND THE BLUSTERY DAY	Walt Disney Home Video 63	1968	14.95
18	24	4	PORKY!	MGM/UA Home Video M261236	1988	14.95
19	25	18	RAFFI-A YOUNG CHILDREN'S CONCERT	A&M Video 6-21707	1986	19.98
20	16	89	WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	1965	14.95
21	15	25	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
22	22	4	ELMER!	MGM/UA Home Video M201235	1988	14.95
23	20	46	WINNIE THE POOH AND A DAY FOR EYYORE	Walt Disney Home Video 65	1983	14.95
24	21	46	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
25	23	5	IT'S THE EASTER BEAGLE, CHARLIE BROWN	Hi-Tops Video HT0094	1976	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.

Board Seats Empty For 2nd Year

VSDA Loses Two Directors

NEW YORK For the second consecutive year, the Video Software Dealers Assn. board will finish its year with fewer members than it had at the start.

Joan Weisenberger—who was elected VSDA secretary during last summer's convention in Las Vegas, Nev., recently closed her suburban Los Angeles store, In-Home Video. As a consequence, she is one of two directors who have resigned their seats.

Linda Lauer, who headed three Arizona concerns—retail operation Arizona Video Cassettes, franchiser Starlight Video, and that state's branch of adult title distributor General Video—has also resigned.

With these two departures, there are now 13 VSDA directors. The board only has one more regular meeting scheduled before the trade group's annual convention, which starts Aug. 7 in Las Vegas; therefore, the directors have decided to leave those two seats vacant.

Concurrently, the board voted that Carol Pough—wife of past VSDA president John Pough, who with him owns the Santa Ana, Calif., store Video Cassettes Un-

limited—will complete Weisenberger's term as secretary (see separate story, this page). Carol Pough was elected to the board last year.

Lauer exited the board when she folded the Arizona General Video branch, the last of the three concerns that she operated in that state. However, word is that she has not left the industry for good. Lauer reportedly will resurface in Charlotte, N.C., where sources say Cincinnati-based chain The Video Store, retail subsidiary of Vestron Video, plans to open a cluster of stores.

Last year, the VSDA board lost two members who had each closed their single-store operations: Tampa, Fla., dealer Art Ross and Southern California proprietor Rudy Neely. The board elected Lou Berg, head of Houston web Audio/Video Plus, to fill one of those seats, but decided to leave the other one vacant.

Berg was then re-elected to the board by the overall membership in the election held prior to last summer's convention.

GEOFF MAYFIELD

RCA/GE Offering Rebates On Tape Buys

RCA/General Electric is offering up to \$5 in customer rebates for purchases of its T-120 premium-grade and T-120HG super-high-grade blank videotapes. The offer is good through June 30.

Consumers who buy up to five

units of either brand will be entitled to a \$1 rebate for each tape purchased. Coupons explaining the promotion are available at retailers.

For more information, call 201-233-2040.

East Coast Vid Show Moving South To Jersey

NEW YORK The third annual East Coast Video Show will be held Oct. 3-5 at Atlantic City, N.J.'s Showboat Hotel, the first time the event has ventured beyond its New York City origins.

Sponsored by the Video Dealers Associates—a Brooklyn, N.Y.-based for-profit trade organization that represents 523 stores—the show will bring together video retailers, computer firms, distributors, movie studios, and packagers. Seminars, exhibits, and, as might be expected in a casino resort, plenty of entertainment will be on tap.

"The Showboat has a tremendous bowling center," says Donald Blick, ViDA vice president. "We're trying to put together a celebrity bowling match and, since there are about 25 golf courses nearby, a golf tournament."

Show hours will be 1-6 p.m. Mon-

On tap: seminars, exhibits, & games

day, Oct. 3; 11 a.m.-6 p.m. Tuesday, Oct. 4; and 1-4 p.m. Wednesday, Oct. 5.

About 40 of the 190 available exhibitor booths have already been rented, according to Blick. Booth spaces in the adult section run \$1,295 for a 10-foot-by-10-foot booth; in the special-interest section the rate is \$995 for an 8-by-10 booth; and in all other sections the rate is \$895 for a 10-by-10 booth.

Last year exhibit space sold out, and Blick says he expects the same to happen this year. ViDA is already negotiating to move its 1989 show to the larger Taj Mahal hotel/casino in Atlantic City.

Registration for the three-day seminar is \$20 for nonretailers, but the fee will be waived for mail registration received before Sept. 15. Retailers will be admitted free. Special hotel reservation rates are available at \$80 a night for double occupancy. The number to call is 800-648-0038.

Travel arrangements are being handled by Fabulous Tours (phone: 800-828-3344, or in New York state, 800-522-0242), but Blick says one of the reasons for choosing Atlantic City was that "from Virginia to Connecticut, there's a bus on every corner that can take you there."

More information on the meet can be obtained by calling 718-332-4731 or by writing the East Coast Video Show, 3558 Nostrand Ave., Brooklyn, N.Y. 11229.

BRUCE HARING

Cat's Records & Video has expansion plans and is looking to boost its profile in the video market ... see page 40



DANNY DeVITO

BILLY CRYSTAL

Owen asked his friend, Larry, for a small favor...

THROW MOMMA FROM THE TRAIN

ORION
HOME VIDEO

Dealers Meet In Palm Springs

American Video Assn. Convention; March 25-25



Distribution Dilemmas. John Power, AVA president, opens the popular supplier seminar. Others, from left, are moderator Tim Baskerville, president, Video Marketing Newsletter; John Farr, vice president sales, Commtron Corp.; Jack Kanne, executive director of sales, Paramount Home Video; David Bishop, vice president sales, MGM/UA Home Video; and Len Levy, executive vice president, Fries Home Video.



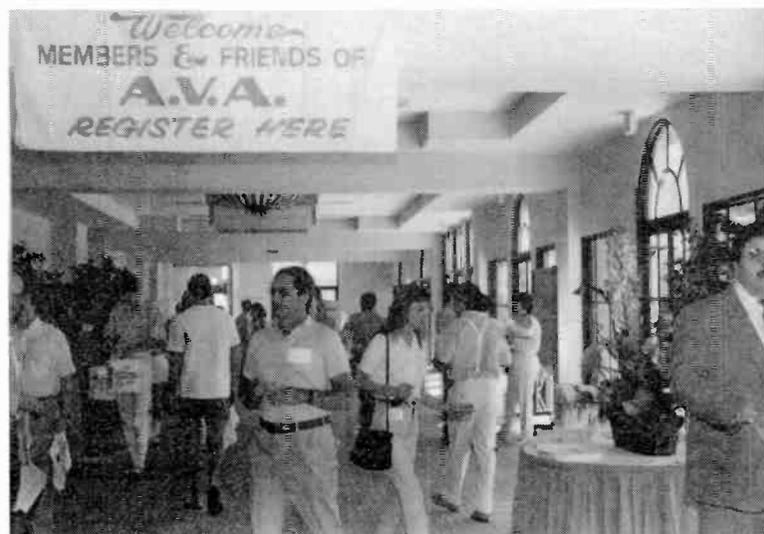
No Kidding? Jeff Miller, left, director of sales and marketing, Video Channels, is shown with Bruce Shackman, president, Applause Video, Omaha, Neb.



Success Stories. Four video-store-operating formulas are discussed here by, from left, moderator Douglas Kirschner, publisher of Video Insider; Ron Kuntz, president of three-store Randall Drug, Aurora, Ill.; Jay Gruenwald, owner of three-outlet Prime Time Video, Apple Valley, Calif.; Larry Jacobs, president of six-store Delta Video, Little Rock, Ark.; and Lou Berg, co-owner of two-unit Audio Video Plus, Houston.



On The Floor. Another view of the AVA exhibit hall: Only two major software distributors exhibited—Commtron Corp. and Source Video Distribution.



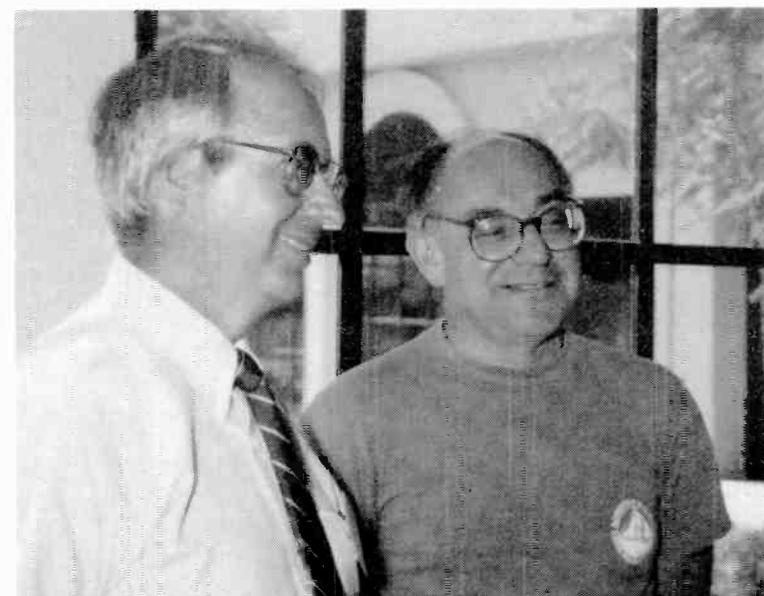
Getting Their Badges. This busy registration scene will probably switch next year to New Orleans or some Eastern site because the majority of members of the Mesa, Ariz.-based AVA are east of the Mississippi. This year, more than 500 retailers plus another 200 exhibitor personnel attended. The March 25-27 event overflowed the Wyndham with 300 delegates busing back and forth from a suburban hotel.



Time Out. Delegates enjoy lunch poolside at the Wyndham Hotel. AVA staff said the convention boycott in Arizona, stemming from controversy over the Martin Luther King Jr. holiday, was not a factor in moving the convention out of the AVA's home state for the first time in five years. "We wanted a resort setting," said John Power.



Fun And Games. Kevin McCaughey, vice president of Crystal Vision Packaging Systems, walks off with the AVA Open golf-tourney honors.



Meeting Of Minds. John Power, left, and AVA Plus board member Frank Curreri, owner of Video Entertainment, Denham, Mass., go over the details of AVA's new structure as a dealer-owned buying co-op.

Police Raid Pa. Store; Pirating Setup Alleged

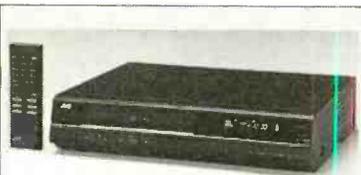
BY BRUCE HARING

NEW YORK A call to the Video Software Dealers Assn. Piracy Hotline led to a March 30 police raid and seizure of 500 videocassettes at a Shiremanstown, Pa., video store.

Police from Hampden Township, Pa., and Shiremanstown executed the search warrant, confiscating videocassettes that included such popular titles as "Dirty Dancing," "Predator," and "The Secret Of My Success."

Sgt. Rick Kopko of the Hampden Township Police Department said charges were pending against John Mears, store owner of the Good Deals Distribution retail outlet, a small mom-and-pop store located next to the Shiremanstown Police Station. Kopko, working with VSDA director of investigations James Murphy and Herb Caldwell of the Shiremanstown police, said 25 to 30 of the 500 confiscated tapes were duplicates, with an additional 40-50 having tampered stickers.

Kopko said Mears had been renting tapes from a Giant Food Store outlet near Shiremanstown, duplicating them and returning them. The subsequent inferior quality of the duplicates led to the complaints, (Continued on page 51)



JVC Bows VCR Series

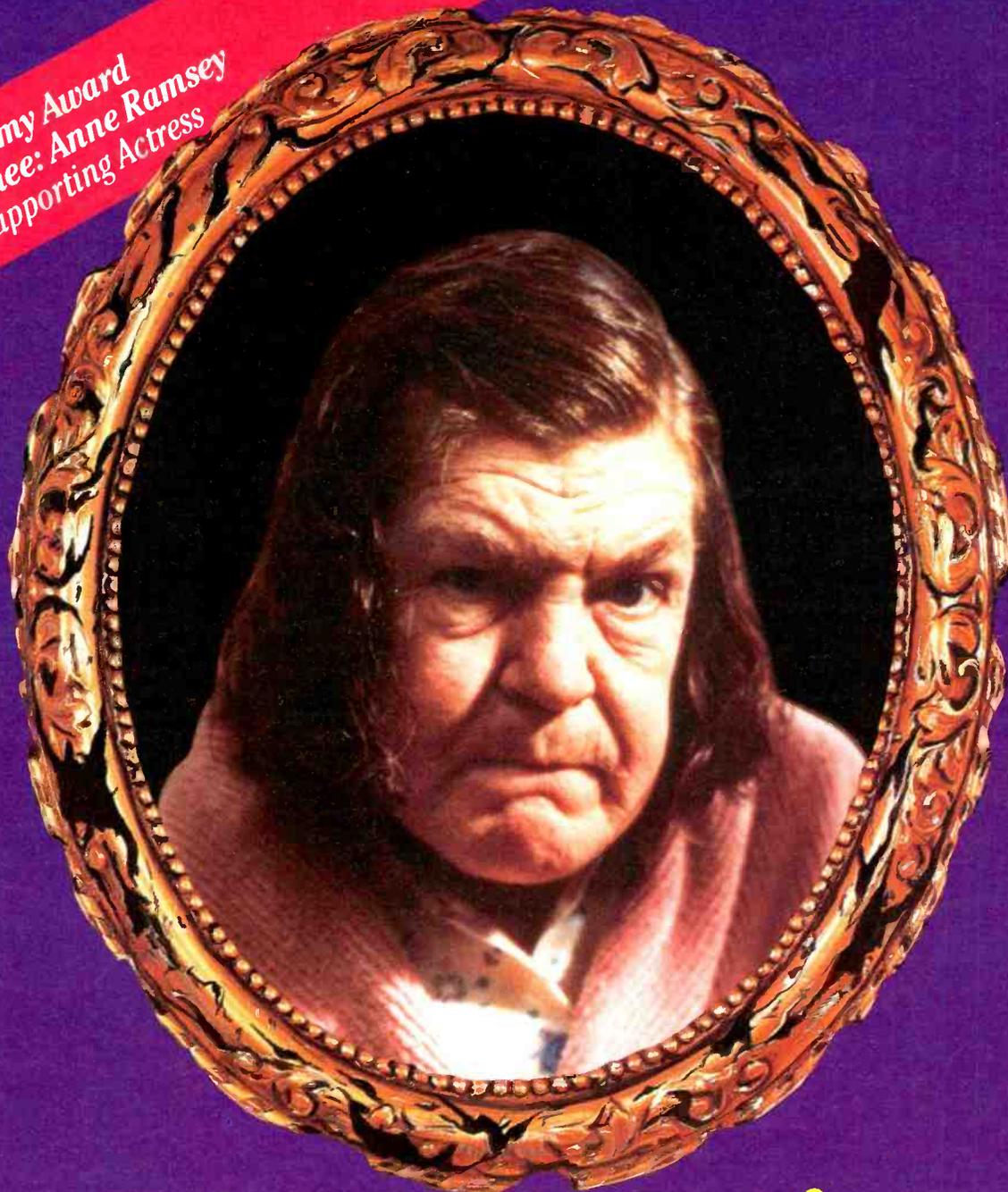
JVC has introduced a series of four hi-tech VCRs to its hardware lineup. Three models have on-screen menu systems that display operational information and permit all adjustments to be made by remote control. One model, the HR-D410, is designed for use in relatively small spaces and is 3 inches narrower than regular VCRs.

All four models feature the VHS Index Search System, which locates the beginning of each recording automatically. And three (those in the 400 series) boast real-time tape counters to measure tape time precisely in hours, minutes, and seconds. This feature enables the user to access any point on the tape by specifying the length of time the desired point is from the beginning of the tape. Once specified, the tape moves automatically to that point at high speed; playback begins there automatically.

Prices are \$449 for the HR-D310U; \$499 for the HR-D400U; \$529 for the HR-D410U; and \$579 for the HR-D440U.

Contact: 201-794-3900.

Academy Award
Nominee: Anne Ramsey
Best Supporting Actress



THIS IS MOMMA!

"She's not a woman. She's the Terminator."

That's what Larry finds out when Owen blackmails him into trying to knock off Momma. Can she really be that mean? Can she really be that tough? Find out when Danny DeVito and Billy Crystal star in "THROW MOMMA FROM THE TRAIN," a hilarious look at homicide featuring America's newest cult hero: Momma.

Ask your distributor about the first-ever talking standee of Momma

ORDER CUT-OFF DATE: MAY 10. STREET DATE: MAY 26.

THROW MOMMA FROM THE TRAIN

A ROLLINS, MORRA & BREZNER PRODUCTION DANNY DEVITO BILLY CRYSTAL THROW MOMMA FROM THE TRAIN KIM GREIST ANNE RAMSEY
MUSIC BY DAVID NEWMAN FILM EDITOR MICHAEL JABLOW PRODUCTION DESIGNER IDA RANDOM DIRECTOR OF PHOTOGRAPHY BARRY SONNENFELD
EXECUTIVE PRODUCER ARNE L. SCHMIDT WRITTEN BY STU SILVER PRODUCED BY LARRY BREZNER DIRECTED BY DANNY DEVITO

PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13

PRINTS BY DELUXE

DOLBY STEREO

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LENSES AND PAMAPLEX
CAMERA BY PANAVISION

ORION
HOME VIDEO

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VISION

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**AVA Panel
Mulls Keys
To Success**

BY EARL PAIGE

PALM SPRINGS, Calif. Store design, training a professional-looking staff, diversifying into such non-movie items as video games, and pushing sell-through were the main ideas emphasized during a “Secrets To Their Success” panel here at the American Video Assn.’s fifth annual convention March 25-27.

Panelist Ron Kuntz—one of a quartet of principals from varied video-specialty-store operations on the panel—described the design of a new St. Charles, Ill., store that has open, black-painted ceilings from which track lights descend to give the store what Kuntz described as “the look of Hollywood.”

Kuntz, president of Randall Drug in Aurora, Ill., entered the video market by stocking 650 movies in a 400-square-foot section of one of his drugstores, but he now builds stand-alone stores and is also racking truck stops.

The St. Charles store makes lavish use of neon signing and has a different-color fixture for each genre. All merchandise is on open display.

Kuntz said he favors a “family room” over a children’s section; the room could be used to stock children’s titles, religious tapes, family movies, and instructional videos. “The kids bring the parents in there,” he said.

Jay Gruenwald, owner of three Prime Time Video outlets in Apple Valley, Calif., said he is a big believer in sending employees to training seminars. Gruenwald emphasized always putting something in the customer’s hands. His stores use a video shopping list, and his staff hands out shopping lists to customers. Gruenwald said the lists serve as reminders to customers to call the store later. Prime Time also gives out Video Bucks, coupon discounts that reward customers who return rentals by 2 p.m.

Larry Jacobs, president of six-store Delta Video in Little Rock, Ark., emphasized the importance of selling accessories. Delta’s stores are hardware oriented and also offer services, said Jacobs, adding that he found extended warranties very profitable. Delta also packages accessories as sets. “Most discounters don’t carry the smaller accessories. They add up—and accessories are key-stone [100% markup],” Jacobs said.

Jacobs’ discussion of Delta’s top money-maker—video game rentals—drew a lot of comments from the audience. Delegates furiously scribbled down the top 25 renters Jacobs offered and argued the pros and cons of renting video games (Billboard, April 9).

Lou Berg, co-owner of two-store Audio/Video Plus in Houston, emphasized sell-through. One of Berg’s stores is sell-through only. After asking delegates to raise a hand if they were in sell-through, he said, “At least it’s improving. A year ago here, there was one hand up.”

Berg presented highlights from his
(Continued on next page)

TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ NO. 1 ★ ★				
1	1	5	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R
2	3	3	STAKEOUT	Touchstone Films Touchstone Home Video 599	Richard Dreyfuss Emilio Estevez	1987	R
3	4	13	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
4	2	6	THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R
5	8	3	THE LIVING DAYLIGHTS	CBS-Fox Video 4745	Timothy Dalton Maryam d' Abo	1987	PG
6	5	10	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R
7	7	7	THE BIG EASY	Kings Road Entertainment HBO Video 0052	Dennis Quaid Ellen Barkin	1987	R
8	6	9	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R
9	NEW ▶		THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG
10	9	11	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R
11	10	5	HAMBURGER HILL	RKO Pictures Vestron Video 6015	Michael Dolan Daniel O'Shea	1987	R
12	NEW ▶		INNERSPACE	Amblin Entertainment Warner Home Video 11754	Dennis Quaid Martin Short	1987	PG
13	11	11	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R
14	12	8	SPACEBALLS	MGM/UA Home Video M90179	John Candy Rick Moranis	1987	PG
15	13	4	MAID TO ORDER	Scotti Bros. Pictures, Inc. IVE 64311	Ally Sheedy	1987	PG
16	25	3	HELLRAISER	New World Entertainment New World Video A87007	Andrew Robinson Clare Higgins	1987	R
17	14	11	LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13
18	15	3	SURRENDER	Cannon Films Inc. Warner Home Video 37077	Sally Field Michael Caine	1987	R
19	16	7	NADINE	CBS-Fox Video 3841	Kim Basinger Jeff Bridges	1987	PG
20	18	12	DRAGNET	Universal City Studios MCA Home Video 45030	Dan Aykroyd Tom Hanks	1987	PG-13
21	NEW ▶		MADE IN HEAVEN	Lorimar Home Video 423	Kelly McGillis Timothy Hutton	1987	PG
22	19	7	REVENGE OF THE NERDS II: NERDS IN PARADISE	CBS-Fox Video 1514	Robert Carradine	1987	PG-13
23	17	23	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R
24	40	2	TOUGH GUYS DON'T DANCE	Cannon Films Inc. Media Home Entertainment M938	Ryan O'Neal Isabella Rossellini	1987	R
25	21	5	THE SQUEEZE	Tri-Star Pictures HBO Video 0053	Michael Keaton	1987	PG-13
26	20	3	SLAM DANCE	Island Pictures Key Video 3856	Tom Hulce Virginia Madsen	1987	R
27	NEW ▶		THE BIG TOWN	Columbia Pictures Vestron Video 6016	Matt Dillon Diane Lane	1987	R
28	23	16	ROXANNE ♦	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG
29	NEW ▶		NO MAN'S LAND	Orion Pictures Orion Home Video 8710	Charlie Sheen D.B. Sweeney	1987	R
30	22	5	MATEWAN	Lorimar Home Video 384	James Earl Jones	1987	PG-13
31	26	6	A PRAYER FOR THE DYING	Samuel Goldwyn Virgin Vision 70050	Mickey Rourke Bob Hoskins	1987	R
32	30	3	AMAZON WOMEN OF THE MOON	Universal City Studios MCA Home Video 80684	Rosanna Arquette Steve Guttenberg	1987	R
33	NEW ▶		THE HIDDEN	New Line Cinema Media Home Entertainment M940	Michael Nouri Kyle MacLachlan	1987	R
34	24	16	THE SECRET OF MY SUCCESS	Universal City Studios MCA Home Video 80637	Michael J. Fox	1987	PG-13
35	NEW ▶		THE ROSARY MURDERS	Samuel Goldwyn Virgin Vision 70064	Donald Sutherland Charles Durning	1987	R
36	36	9	IN THE MOOD	Lorimar Home Video 475	Patrick Dempsey Talia Balsam	1987	PG-13
37	27	15	THE BELIEVERS	Orion Pictures HBO Video 0034	Martin Sheen	1987	R
38	33	21	HARRY AND THE HENDERSONS ♦	Amblin Entertainment MCA Home Video 80677	John Lithgow	1987	PG
39	29	21	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R
40	34	8	THE MONSTER SQUAD	Tri-Star Pictures Vestron Video 6014	Andre Gower Robby Kiger	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

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.

ALICE'S RESTAURANT
Arlo Guthrie

♠♥MGM/UA/\$19.95

AMERICAN GRAFFITI
Richard Dreyfuss, Ron Howard, Cindy Williams

♠♥MCA/\$19.95

ANIMAL HOUSE
John Belushi, Tim Matheson, Donald Sutherland

♠♥MCA/\$19.95

CIVIL WAR: THE FIERY TRIAL
Documentary

♥Atlas/\$19.95

DEADLY VENGEANCE
Grace Jones

♠♥Active/\$29.95

DOWN AND DIRTY
Nino Manfredi, Francesco Anniballi

♠♥Tamarit's/\$59.95

FINAL FOUR—THE MOVIE
Basketball

♠♥JCI/\$49.99

FLETCH
Chevy Chase

♠♥MCA/\$19.95

FUNNY DIRTY LITTLE WAR
Federica Luppi, Julio De Grazia, Miguel Angel Sola

♠♥Tamarit's/\$59.95

HAIR
Treat Williams, Annie Golden

♠♥MGM/UA/\$19.95

THE HITTER
Ron O'Neal, Sheila Frazier, Adolph Caesar

♠♥Sony/\$59.95

THE LAST WALTZ
The Band, Bob Dylan, Ronnie Hawkins

♠♥MGM/UA/\$19.95

THE MONEY PIT
Tom Hanks, Shelly Long

♠♥MCA/\$19.95

THE OFFSPRING
Vincent Price, Clu Galager, Cameron Mitchell

♠♥IVE/\$79.95

OUT OF AFRICA
Robert Redford, Meryl Streep

♠♥MCA/\$29.95

THE OUTING
Deborah Winters, James Huston

♠♥IVE/\$79.95

SCULPTURING FOR FUN OR PROFIT
Instructional

♠♥Dream Team/\$39.95

SMOKEY & THE BANDIT
Burt Reynolds, Sally Field

♠♥MCA/\$19.95

THE STILTS
Laura Del Sol, Fernando Fernan Gomez

♠♥Tamarit's/\$59.95

GEORGE STRAIT LIVE!
Music

♠♥MCA/\$19.95

200 MOTELS
Frank Zappa, Theodore Bikel, Ringo Starr

♠♥MGM/UA/\$19.95

THE U.S. OPEN: GOLF'S GREATEST CHAMPIONSHIP
Golf

♠♥Vestron/\$29.98

A WOMAN WITHOUT LOVE
Rosario Granados, Julio Villareal, Tito Junco

♠♥Tamarit's/\$59.95

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

AVA PANELISTS ADDRESS SECRETS TO SUCCESS

(Continued from preceding page)

company's winning displays in vendor contests, and he pointed out low-cost construction ideas and said artistically inclined customers love to participate in the contests. Once, he said, customers helped his staff construct a replica of the "Star Trek" spaceship Enterprise.

A complaint about low balling by mass merchandisers sparked vigorous dissent from vendor Alan Benjamin, vice president of sales at IVE, who was in the standing-room-only audience.

Rackjobbers charge mass merchandisers "a higher price than you pay," he told AVA members. "What happens is that K mart is willing to lose on one title like 'Top Gun' to get customers in the store to purchase the other 249 [stock-keeping units] in their array. No one gets up in the morning and thinks about going to K mart to buy a movie. They go there for a broom or motor oil and then buy a video, which at your store probably isn't even price marked for sale."

Berg said he was impatient with dealers who fail to jump on sales and complain about competition. He said that when he opened his first store, there was "one store a mile away. Now there are 10 within a mile."

Also, Berg characterized Houston's poor economy as disastrous for business: "Banks are closing Thursday," he said, "and there are whole office buildings vacant."

As for mass-merchandise competition, Berg said, "K mart can't give away rentals." The comment was a reference to Berg's ability to main-

tain list price by offering a certain amount of free rentals "that cost us nothing with purchases."

Berg also urged retailers to communicate with distributors. "Let them know you are committed and won't open and rent [sale copies]," he said. "Sell-through is more an attitude. Let your staff know you are committed."

PIRATE RAID

(Continued from page 49)

Kopko said.

"It looked like whoever was bringing these tapes back was taping the original and peeling off the stickers," Kopko said. "Out of all the [duplicated] ones taken back, [Giant Food Stores] checked their computer file and found out Mears rented every one of these tapes. The most anyone else rented was three or five—he did about 13 tapes."

The chain marked two tapes that Mears phoned in advance to reserve, putting an inside mark on the tape and making sure all stickers were properly affixed. When the tapes were returned, some stickers were missing and the returned tapes were not the same as those that were rented, Kopko said.

Also confiscated in the raid were two VCRs, business records, a box of spring-loaded knives, and some drug paraphernalia.

Mears could not be reached for comment at press time.

DADC's Michael Ellis Engineers CD Sound For Sony

BY STEVEN DUPLER

NEW YORK When audio engineer Michael Ellis joined Sony's Digital Audio Disc Corp. compact disk manufacturing plant in Terre Haute, Ind., back in 1984, he was diving into largely uncharted waters.

The CD market as such did not yet exist; the Sony plant was the first of its kind in the U.S. Ellis, along with a handful of other early CD-mastering engineers, was helping to set the parameters for a new industry.

Since that time, DADC has grown into the largest CD facility in the U.S. and one of the most productive in the world. Ellis' job title has changed from editing engineer to special projects engineer, and he is now at the cutting edge of the newest wrinkles in CD technology—3-inch CD, compact disk video, and compact disk interactive.

As part of his duties, Ellis last summer oversaw the installation of DADC's third and largest audio-editing suite, stocked with a Sony digital mixer, digital editor, PQ encoder, and a variety of sophisticated test equipment and support computers.

In March, Ellis also supervised construction of a complete 1-inch-video-editing room now being used for CDV mastering. The CDV business is "just beginning to happen," Ellis says, noting that DADC has mastered 15 projects so far, with actual production being handled by Sony in Japan.

In terms of the other new formats, Ellis sees the 3-inch CD single as having the biggest immediate impact. He says that the Terre Haute facility is

already producing small runs of CD-3s for major labels and plans to run at a 1.5-million-units-per-month capacity by the fall.

DADC has yet to work on a compact-disk-graphics project, Ellis says, and the plant is "continuing to look into both CD-G and CD-I. We'll flow with the market."

There is considerable life for DADC outside the music industry, Ellis notes. "We do quite a bit of CD-ROM mastering and production," he says. "That industrial market segment is growing larger every year."

From his unique vantage point, El-

'We'll flow with the CD market'

lis has seen compact disk quality increase across the board since the early '80s. Much of this he attributes to better-educated label personnel and mastering engineers.

"There has been a tremendous improvement in quality," he notes. "In the beginning, most record companies and mastering houses weren't really comfortable with CD, and the product suffered. And, of course, not as much care was taken then with selecting and processing the master tape sent to the CD plant."

These days, says Ellis, very little cleanup or restoration work is needed on the master tapes sent to DADC. "Generally, we process the tape exactly as it comes to us. The mastering houses' expertise in creative touch-up work is such now that unless the client explicitly requests something

from us, we can pretty much leave the master alone."

The Sony plant is set up to receive and process virtually every variety of 2-track digital master format, Ellis says. These include the industry standard Sony PCM-1630; Mitsubishi X-80 and X-86; Sony PCM-3202 DASH and PCM-601 (F1-type); JVC; the more esoteric Soundstream and 3M formats; and, most recently, digital audiotape. The plant can also handle 1/4-inch and 1/2-inch analog tape encoded with either Dolby A or dbx noise reduction.

So far, DADC has received only a sprinkling of DAT masters, Ellis says, although he expects that the plant will soon see more. In response to the DAT-quality-vs-CD-quality debate, he notes that "although music recorded at 48 kilohertz does have somewhat better detailing, reverb, high frequency, and overall sound, there are not many people out there who have access to sound equipment that can actually quantify these differences."

Perhaps the most important part of Ellis' job at DADC occurs outside the plant. He says that much of his free time is occupied with poring over technical manuals and trade journals in an effort to stay current with the rapid flow of new technology, both audio and video. Ellis also spends a good amount of time on the road at trade shows and seminars.

"Keeping up with the technology is essential. And since we're not in a major media center like New York or Los Angeles, we don't have the day-to-day exposure to many of the new products available to studios and postproduction houses," he says.



Michael Ellis, Digital Audio Disc Corp. special projects engineer, sits behind the Sony DAE-1100 digital editor while preparing a master tape for compact disk production. Jim Frische, president of the Terre Haute, Ind.-based CD plant, looks on.

"But we overcome that by communicating regularly with these people and attending all the relevant industry events and seminars."

Ellis' background appears to have equipped him well to handle both the technical and musical aspects of his position. A 1980 graduate of Middle Tennessee State Univ.'s recording-industry-management program, his first job after college was as an au-

dio/video engineer for the Grand Ole Opry in Nashville. He also worked as an independent recording engineer in that city.

Could Ellis ever see himself returning to the recording studio? Not likely, he says. "That's a difficult life to get back into. The hours are generally something like 10 a.m. to 2 a.m., every single day. It would not be a welcome change."

AUDIO TRACK

NEW YORK

VIRGIN RECORDS GROUP Something Happens was at Unique Recording working on overdubs and mixing with producer/engineer Tom Ederly. Richard Joseph assisted. Book Of Love completed mixes on its second album with producer Flood. Jeff Lord Alge mixed; Matt Hathaway, Tony Smalios, and James Wyman assisted.

Producer Ivan Ivan stopped by I.N.S. Recording to work on two cuts by Depeche Mode ("Behind The Wheel" and "Route 66") for Warner/Sire Records. Craig Kraf-ton handled programming for the tunes, and Alge mixed and engineered with Gary Clugston. Also, producers Justin Straus and Murray Elais worked on a 12-inch ("Tomorrow People") by Ziggy Marley for Virgin Records. Dan Sheehan steered the controls. Sunshine Wright (formerly of the Cover Girls) worked on "Don't Let The Music Stop," produced by Adrian McRae for X-Press Records. This 12-inch was mixed by Uptown Express. Clugston ran the board. And the Fat Boys cut basics for several new tunes on Tin Pan Apple Records. Steve Linsley ran the board.

NASHVILLE

PRODUCER BROWN Bannister continued work on Amy Grant's forthcoming album at The Bennett

House Studios. Jeff Balding engineered. Also, Cannery Records artist Stowe Dailey put down vocals with producer Johnny Slate and engineer Gene Eichelberger. Mike Heeney popped by to record tunes for MultiMedia. Clarke Schleicher was at the controls.

OTHER CITIES

AT MEMPHIS SOUND in Tennessee, the Rev. Al Green recorded vocals for an upcoming single. Paul Zalesky and Dan Pfeifer ran the board. Also, Mother Productions continued work on a project for Celia McRee. Cordell Jackson produced; Joe Dixon and Richard Scott were at the board. Jimmy Kinnard was on bass, Robert Hall on drums, Ross Rice and Andrew Jackson on keyboards, and Greg Redding and Charleton Johnson on guitar.

At the Boardroom in Chicago, Bun E. Carlos and Jon Brant put down rhythm tracks for producer Brian Adler. Also, Faces Of Emotion completed tracks for their next single. Engineering duties were handled by Joe Tortorici.

Ron Bloom and Ricky Delena produced an album on Racer X for Shrapnel Records. The tracks were recorded at the Country Club in Reseda, Calif., using the Record Plant mobile unit.

BoMar Records mixed Marie LePage's "It's Not Too Late" at Proving Ground Studios in Detroit. Gregg Ward sat at the con-

trols.

Light Records artists Michael Brooks and Fred Hammond produced rhythm tracks for gospel artist Ester Smith at Studio A, Dearborn Heights, Mich. John Jaszcz ran the board. And, the Shake digitally mixed its first EP; Jaczcz han-

SOUND INVESTMENT

A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

PURCHASE AND UPGRADE: After acquiring the Boston-based Synco Sound from previous owners the Cars, producers/songwriters Andy and Richard Mendelson are re-equipping the studio with a wide assortment of new gear, including a Sony MPX-3000 console with disk storage; a Roland D-550 synth module; a Yamaha DX-7 II; and an Atari computer and software. The new outboard gear includes a Pultech EQ, an Aphex Compellor, and an AKG 68K reverb.

SOFTWARE PAL: Sideman is a new recording-studio-utility-software package from Sessionmate Co. Inc. The program allows the user to find delay-time parameters that are in

dled production and engineering, and Rich Cherwalk assisted.

At United Sound Studios, Detroit, producers Jerry Knight and Aaron Zigman continued work on the upcoming Four Tops album. Their most recent project teams Aretha Franklin with Tops lead vo-

calist Levi Stubbs on the duet "If Ever There Was."

All material for the Audio Track column should be sent to Debbie Holley, Fifth Floor, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

rhythm with the music with accuracy to within one-millionth of a second. According to the developers, the delay-time information calculated by Sideman can be used with all digital reverb and effects units for multi-channel mixing or recording. Sideman is compatible with all 256K IMB personal computers and clones. A version for the Macintosh is planned. For more information, contact the company at 615-868-7171.

SUNSET'S NEW BOARD: Hollywood, Calif.'s renowned Sunset Sound Recorders is the second facility in the U.S. to install the new Amek APC-1000 digitally controlled recording console. The board has been acquired as part of a comprehensive upgrade of Sunset's Studio Two. The 64-channel APC-1000 is equipped with microprocessor-controlled recall and dynamic reset systems as well as GML moving fader automation.

HEFTY GUARANTEE: Total Audio Concepts of North Hollywood, Calif., now boasts one of the best

warranty programs in the business. TAC is offering two-year parts and limited labor warranties on all new products sold in the U.S., including the Scorpion, Matchless, and SR-9000 recording consoles. Contact the company at 818-508-9788.

MORE MITSUBISHI: The Mitsubishi Pro Audio Group reports a number of new orders: Sounds Interchange Ltd., the large Canadian postproduction and music recording studio, has just placed an order for three Westar consoles, and Toronto-based facilities Evolution Studios and McClear Place have both acquired a 32-track X-850 recorder.

BAY OPENS: Berkeley, Calif.-based Bay Records is open for business, housed in a 4,200-square-foot building that was the former home of Sierra Sound Labs. With a 1,000-square-foot RPG-equipped main room designed by Randy Sparks of RLS Acoustics, the studio is capable of handling large sessions. For more information, call 415-428-2002.

Edited by STEVEN DUPLER



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Bernard Bragg has won critical acclaim as an actor.

He has never heard applause.

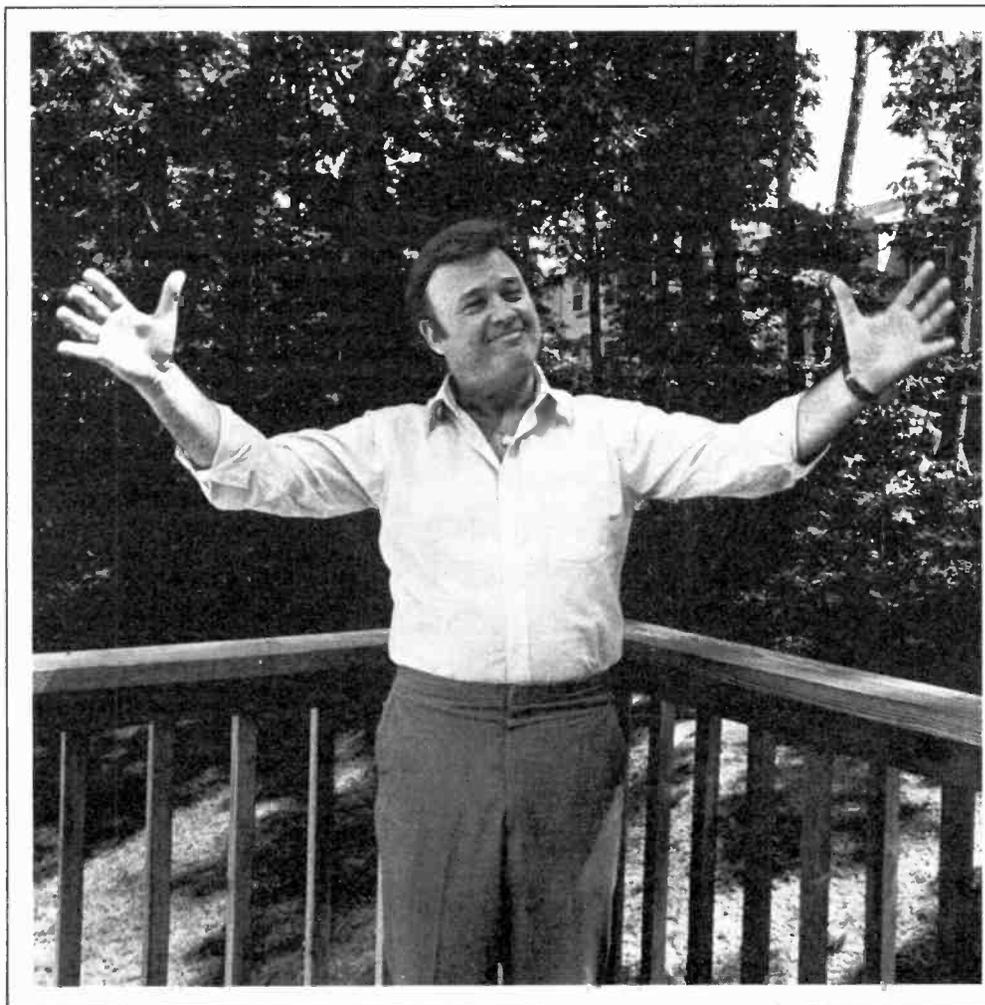


PHOTO: ERNESTO BAZAN

Bernard Bragg is a co-founder of The National Theatre of the Deaf. He has performed on television and Broadway and was an artist-in-residence at the Moscow Theatre of Mimicry and Gesture. He has studied under Marcel Marceau and taught workshops at Harvard University.

Believe in them. Break the barriers.

PRESIDENT'S COMMITTEE ON EMPLOYMENT OF THE HANDICAPPED,
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PRODUCED BY THE SCHOOL OF VISUAL ARTS PRESS, LTD.



Hail To The King. Dolly Parton, center, reunites with Porter Wagoner, left, in their first public appearance in more than 13 years to salute king of country music Roy Acuff. Acuff was honored during a special one-hour tribute to him on The Nashville Network's "Grand Ole Opry Live."



Taking A Chance. Texas-based artist Jeff Chance, center, chats with Dick Whitehouse, right, president of Curb Records, and Harold Shedd, Chance's producer, after signing with Curb.



Cashing In. Johnny Cash, center left, and his daughter Rosanne Cash, center right, accept a No. 1 Club award for the tune "Tennessee Flat Top Box" at a recent reception at ASCAP, Nashville. Johnny wrote the tune, and Rosanne performed it. Pictured, from left, are Roy Wunsch, senior vice president of Nashville operations, CBS Records; Steve Popovich, senior vice president of Nashville Operations, PolyGram Records; Johnny Cash; Rosanne Cash; Connie Bradley, southern executive director, ASCAP; and Tim Wipperman, vice president/general manager, Warner/Chappell Music.



They Loved Ewe. Following a showcase hosted by MCA Records to introduce country newcomer Skip Ewing, center left, friends gather to congratulate him on his performance. Pictured are, from left, Mark Maynard, director of sales, MCA-Nashville; Barbara Maddox, of the personnel department at Central South; Ewing; Gloria Todd, sales rep, Central South; Walt Wilson, director of marketing, MCA-Nashville; and Pam Russell, manager of marketing, MCA-Nashville. Ewing's single "Your Memory Wins Again" is currently climbing the country charts.

'Signature' Culls Talents Of Five Artists RCA Debuts Songwriter Series



Ricky Van Gold. CBS-Nashville label execs join Ricky Van Shelton in celebration of the Recording Industry Assn. of America's recent gold-album certification of Shelton's "Wild-Eyed Dream." Pictured, from left, are Jack Lameier, director of national promotion; Mary Ann McCready, director of sales and product development; Roy Wunlich, senior vice president of Nashville operations; Shelton; Steve Buckingham, director of a&r and album producer; Joe Casey, vice president of promotion; Vicky Rowland, manager of retail relations; and Rich Schwan, director of national promotion. The album has yielded two No. 1 singles, "Somebody Lied" and "Life Turned Her That Way."

NASHVILLE "Signatures," the first in RCA Records' new series of songwriter albums, is scheduled to hit the record stores May 3. Writers on the 10-cut debut album—all of whom sing their own material—are Don Schlitz, Bob McDill, Mark Wright, Rhonda Kye Fleming, and Mike Reid.

"Old Folks," the initial single from "Signatures," is at No. 10 on the Hot Country Singles chart this week. Reid wrote the song and recorded it as a duet with Ronnie Milsap.

Joe Galante, RCA's senior VP and general manager, says the album is primarily an "honor" to songwriters rather than a regular business effort. "If we sell 10,000 or 100,000, we're going to continue the series," he promises. He anticipates two to three more albums within the next year, each featuring five songwriters.

"We'll market ['Signatures'] as a normal release," Galante explains, "and try to develop it as much as possible."

RCA's director of a&r, Mary Martin, says she "whined and whimpered for a couple of years" to get the series launched, insisting that there are "several writers in this town who [sing] very well and very identifiably." Martin says she chose the talent lineup for the first album.

None of the singers on the album are being paid artist royalties, Galante says. "The basic deal was [for] recording cost and producer cost."

While none of the songwriters are signed to RCA as an act, both

Galante and Martin agree that any of them might be offered artist contracts if they generate enough public enthusiasm.

Bob McDill, a member of the Nashville Songwriters Hall Of Fame, produced his own sessions. Other producers are Gary Scruggs (for Schlitz and Fleming); Rob Galbraith (Reid); Galbraith and Milsap (Reid and Milsap); and Wright, Brent Rowan, and Joe Scaife (Wright).

McDill's "Song Of The South" will be the next single. EDWARD MORRIS

SGA Slates April Events

NASHVILLE The Songwriters Guild Of America office here will end April with a flurry of activity that will include a membership picnic, an award presentation, an Ask-A-Pro session, and the third annual Sue Brewer Fund Showcase.

The picnic, which opens the series of Guild events, will be held from 11 a.m.-4 p.m. April 24 at Two Rivers Mansion.

At 8 p.m. on April 25, the Guild

will hold its first general membership meeting and Aggie award ceremony in the Hyatt Regency Hotel ballroom. The award, which honors songwriting excellence, will go to John D. Loudermilk, who will become the first Nashville writer to be honored with an Aggie. The award was established in 1973 and has been conferred on such songwriters as Johnny Mercer, Peggy Lee, Henry Mancini, and Meredith

(Continued on next page)

Cable TV Network Garners Awards, Strong Ratings TNN: 5 Years Old & Waltzing To Success

HAPPY BIRTHDAY to The Nashville Network. In this issue of Billboard you'll find a special salute to The Nashville Network, which is celebrating its fifth anniversary. TNN has become one of the biggest success stories in the often-turbulent world of cable television.

While much of the music industry fawns over MTV, VH-1, and other services, many executives forget that TNN is going head to head with the cable biggies—and in some cases is coming up a winner. For example, a recent two-hour special showing of "Nashville Now," the live nightly entertainment series hosted by veteran **Ralph Emery**, drew a 2.7 Nielsen prime-time rating, representing 1.06 million households. That was good enough for a tie with USA for the top spot among all basic-cable shows during that time slot. Bested were ESPN (a 1.6 rating), CNN (1.2), Lifetime (0.9), MTV (0.7), CBN (0.9), and CNN Headline News (0.3).

Emery has been named favorite cable personality of the year and best host of a talk/entertainment or informational series by The Cable Guide magazine. Awards have also gone to "Nashville Now" and several other TNN shows and specials. Recently, Emery and the show's crew traveled to the Treasure Island Resort on Grand Cayman Island to broadcast the April 11-15 telecasts. It's the perfect spot from which to broadcast a Nashville-based show. The sky is sunnier than it is in Nashville, the water bluer, and the sands whiter. Slated to appear on these telecasts were such acts as **Bertie Higgins**, **Randy Travis**, **Loretta Lynn**, **T.G. Sheppard**, **Conway Twitty**, **Mel Tillis**, and **Mike Love** of the Beach Boys.

One of the wilder "Nashville Now" shows came a week before TNN took over the Cayman Islands. "Nashville Now" was promoting a new TNN rockin' oldies show that features **Wolfman Jack** as MC. Among those who helped plug the new show on "Nashville Now" were the Wolfman himself, the **Shirrelles**, **Del Shannon**, the **Diamonds**, and **Freddie Cannon**. It was an energetic blend of fun and nostalgia, and such acts as Cannon and the Shirrelles dem-

onstrated that they are as fresh and dynamic today as they were in the '50s.

Here's wishing TNN another five years as impressive as the first. With the success of TNN and the rise of Country Music Television, country music has a lot to crow about.

NEWSNOTES: Just wait until you hear k.d. lang's new album, recorded in Nashville under the tutelage of **Owen Bradley**. The Canadian country star has never sounded better, and this could be the vehicle to take her to a higher level of stardom. **Patsy Cline** is k.d.'s hero, and Bradley produced the Cline classics of the past. One of the highlights of the album is a three-song medley with lang joined by **Brenda Lee**, **Loretta Lynn**, and **Kitty Wells**.

... A recent music-biz reception in Nashville drew one of the largest turnouts ever here for this kind of event. The reception was for, of all people, **Tiny Tim**, who was being feted by ASCAP. Tim has gone country with his latest release. ... BMI drew some record-industry biggies with its reception for **Mike Greene**, the new national president of NARAS. ... Party-of-the-week honors go to the **Jim Halsey Agency** for hosting a block party celebrating the opening of the Music Row studios for WSIX Nashville, a powerhouse country station. Halsey must have had a preparty powwow with a medicine man: The outdoor picnic along Music Row took place on a perfect spring day.

Joe Hoppel, morning man at **WCMS Radio**, Norfolk, Va., for more than 30 years, was the winner of the Top Of The Morning-Hampton Roads Favorite Morning Disk Jockey contest, sponsored by the Virginian Pilot/Ledger Star newspapers. A \$5,000 check was donated in Hoppel's name to his favorite charity, the Arthritis Foundation.

Jimmy C. Newman recently signed with Miami-based **Playback Records**, according to label chief **Jack Gale**. The label's roster also includes **Margo Smith**, **Del Reeves**, **Bobby Helms**, **Bonnie Guitar**, the **Family Band**, and **Maura Sullivan**.



by Gerry Wood

Dollywood \$ To Aid Fund

NASHVILLE Net proceeds from the first concerts at Dollywood's new D.P.'s Celebrity Theatre in Pigeon Forge, Tenn., will be donated to the Dollywood Foundation for educational projects. Dolly Parton has established the foundation to raise funds to reduce the school dropout rate in her native Sevier County, Tenn.

A spokesman for Parton says

funds will be allocated to create college scholarships for all high schools in the county and to develop programs to motivate middle-school students to stay in school.

Inquiries about and contributions to the organization can be sent to Eunice Eledge, Dollywood Foundation, Pigeon Forge, Tenn. 37863-4101.

FOR WEEK ENDING APRIL 23, 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
FALLIN' AGAIN ALABAMA RCA	13	31	39	83	87
OLD PHOTOGRAPHS SAWYER BROWN CAPITOL	2	18	34	54	55
SHE DOESN'T CRY ANYMORE SHENANDOAH COLUMBIA	3	12	28	43	43
WORKIN' MAN NITTY GRITTY DIRT W.B.	2	9	24	35	79
TALKIN' TO THE WRONG MAN M. M. MURPHEY W.B.	3	15	12	30	72
JUST ONE KISS EXILE EPIC	0	10	20	30	38
GIVERS AND TAKERS S-K-B MTM	3	13	14	30	30
GOODBYE TIME CONWAY TWITTY MCA	3	8	16	27	93
IF IT DON'T COME EASY TANYA TUCKER CAPITOL	3	9	8	20	137
IF YOU CHANGE YOUR MIND ROSANNE CASH COLUMBIA	5	11	4	20	114

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

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SGA PLANS NUMEROUS END-OF-THE-MONTH EVENTS

(Continued from preceding page)

Willson.

Scheduled to honor Loudermilk at the ceremony are Chet Atkins, Orville Campbell, Marshall Chapman, Jack Clement, George Hamilton IV, Harlan Howard, Fred Foster, Stonewall Jackson, Don Light, and Billy Edd Wheeler.

Scheduled to speak at the membership meeting that will precede the award ceremony are guild president George David Weiss, executive director Lewis Bachman, and legal counsel Alvin Deutsch.

Admission to the event is by invitation only.

Deutsch will also be the featured speaker at the April 26 Ask-

A-Pro session, set for 7 p.m. in room 138 of the Blair School of Music. He will focus on entertainment law and copyright matters, and Weiss and Bachman will be on hand to answer questions from the audience. The session is free to SGA members and \$2 each for non-members.

The Sue Brewer Fund showcase will be held starting at 7 p.m. April 27 at the Cockeyed Camel nightclub. Performing will be 11 songwriters who have been aided by fund contributions. Singer/songwriters Tim Malchak and Allen Estes will host the event. Malchak records for Alpine Records, and Es-

tes is a member of Curb Records' Trinity Lane.

The Brewer Fund was established in 1984 to provide recording time and professional guidance to promising songwriters. Brewer, who died in 1981, became famous for befriending struggling Nashville songwriters.

The fund recipients scheduled to showcase their work are Robert Alsterberg, Dianne Beal, Ruth Cooper, Lindy Gravelle, Dan E. James, Kent MacDonald, Russ Roberts, Robin Rudy, Bennie Sims, Denise Stiff, and Kevin Watson. Admission is by invitation only.

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FOR WEEK ENDING APRIL 23, 1988

Billboard

TOP COUNTRY ALBUMS

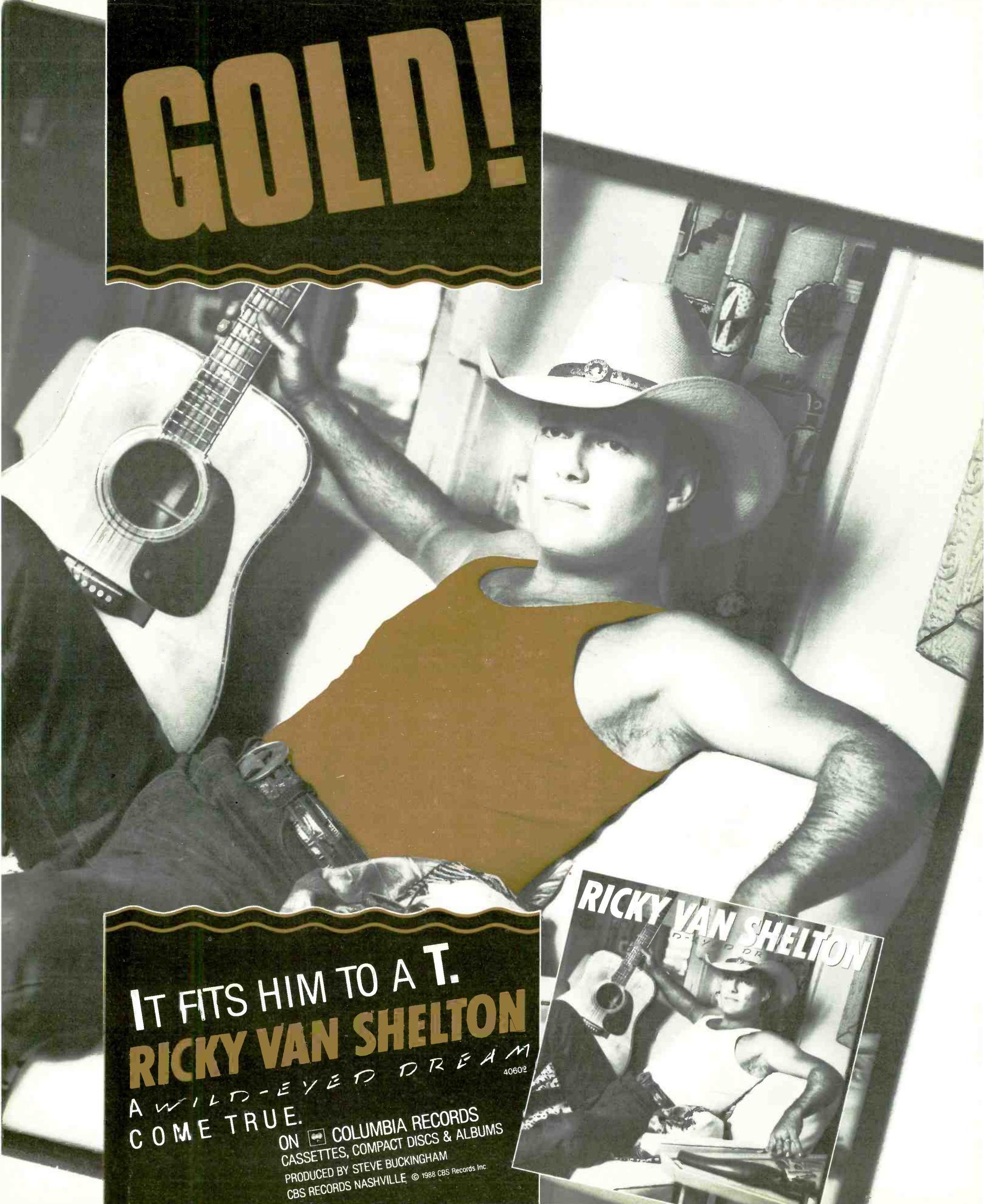
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	3	3	4	GEORGE STRAIT MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
2	2	1	48	RANDY TRAVIS ▲ ² WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
3	1	2	59	RICKY VAN SHELTON ● COLUMBIA 40602 (CD)	WILD EYED DREAM
4	4	5	39	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
5	6	4	38	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
6	5	6	30	REBA MCENTIRE ● MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
7	7	7	39	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
8	10	11	19	MERLE HAGGARD EPIC 40986/E.P.A. (CD)	CHILL FACTOR
9	8	8	30	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
10	11	12	40	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
11	9	9	25	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
12	13	15	50	DWIGHT YOAKAM ● REPRIS 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
13	12	10	11	VERN GOSDIN COLUMBIA 40982 (CD)	CHISELED IN STONE
14	14	13	12	LYLE LOVETT MCA/CURB 42028 (CD)	PONTIAC
15	17	14	36	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
16	16	19	57	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
17	15	16	96	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
18	18	18	61	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
19	21	21	50	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
20	30	—	2	RICKY SKAGGS EPIC 40623/E.P.A. (CD)	COMIN' HOME TO STAY
21	22	23	22	KATHY MATTEA MERCURY 832 793-1/POLYGRAM (CD)	UNTASTED HONEY
22	19	17	27	ALABAMA ● RCA 6495-1 (8.98) (CD)	JUST US
23	20	20	11	GEORGE JONES EPIC 40781/E.P.A. (CD)	TOO WILD TOO LONG
24	23	24	44	HOLLY DUNN MTM 71063/CAPITOL (8.98) (CD)	CORNERSTONE
25	32	38	3	MICHAEL MARTIN MURPHEY WARNER BROS. 25644 (8.98) (CD)	RIVER OF TIME
26	31	34	4	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
27	27	31	7	NANCI GRIFFITH MCA 42102 (CD)	LITTLE LOVE AFFAIRS
28	24	27	45	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
29	29	25	72	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
30	28	29	36	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
31	25	22	31	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
32	26	26	22	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
33	NEW ►	1	1	THE O'KANES COLUMBIA 44066 (CD)	TIRED OF THE RUNNIN'
34	35	37	5	MOE BANDY CURB 10600/MCA	NO REGRETS
35	33	33	113	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
36	36	39	63	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
37	42	—	2	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
38	40	40	4	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	36	127	THE JUDDS ▲ RCA/CURB AHL-1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
40	34	35	12	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
41	43	43	63	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
42	38	30	19	DOLLY PARTON COLUMBIA 40968 (CD)	RAINBOW
43	44	61	3	CONWAY TWITTY MCA 42115 (8.98) (CD)	STILL IN YOUR DREAMS
44	37	28	27	EXILE EPIC 40901/E.P.A. (CD)	SHELTER FROM THE NIGHT
45	46	51	23	WAYLON JENNINGS MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
46	47	41	35	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
47	48	45	10	JOHN ANDERSON MCA 42037 (CD)	BLUE SKIES AGAIN
48	45	46	106	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
49	41	42	29	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
50	51	49	33	GLEN CAMPBELL MCA 42009 (8.98) (CD)	STILL WITHIN THE SOUND OF MY VOICE
51	49	47	44	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
52	57	48	28	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
53	54	54	15	VARIOUS ARTISTS K-TEL 701 (6.98)	COUNTRY COLLECTION
54	55	58	180	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
55	61	64	6	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
56	56	56	28	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
57	63	—	2	DAVID SLATER CAPITOL 48307 (8.98)	EXCHANGE OF HEARTS
58	58	44	36	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
59	50	32	48	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
60	66	70	504	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
61	69	69	112	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
62	62	73	54	HOLLY DUNN MTM ST 71052/CAPITOL (8.98)	HOLLY DUNN
63	60	57	27	S-K-B MTM 71064/CAPITOL (8.98)	NO EASY HORSES
64	64	66	46	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
65	70	60	161	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
66	68	62	40	TAMMY WYNETTE EPIC 40832/E.P.A. (CD)	HIGHER GROUND
67	71	63	57	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
68	65	65	3	VARIOUS ARTISTS K-TEL 736 (6.98)	NEW FACES OF COUNTRY
69	59	67	179	THE JUDDS ▲ RCA/CURB AHL-1-5319/RCA (8.98) (CD)	WHY NOT ME
70	73	68	28	GEORGE JONES EPIC 40776/E.P.A. (CD)	SUPER HITS
71	53	53	88	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
72	74	72	34	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
73	67	55	51	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
74	72	74	22	THE BELLAMY BROTHERS MCA/CURB 42039/MCA (8.98) (CD)	CRAZY FROM THE HEART
75	52	50	74	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES

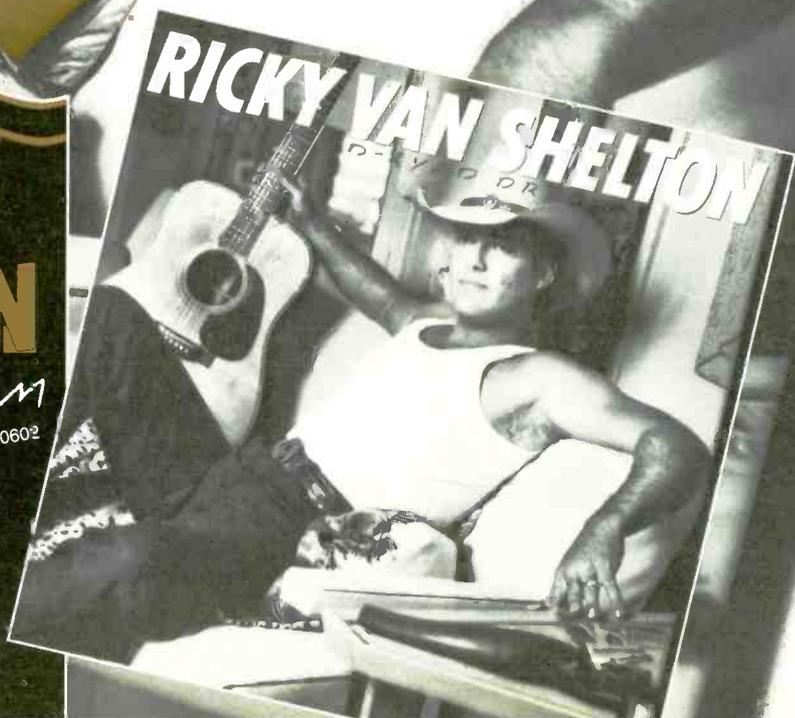
Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records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

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HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	13	★★ NO. 1 ★★ I'LL ALWAYS COME BACK H.SHEDD (K.T.OSLIN)	K.T.OSLIN RCA 5330-7
2	3	4	14	IT'S SUCH A SMALL WORLD T.BROWN (R.CROWELL)	RODNEY CROWELL AND ROSANNE CASH COLUMBIA 38-07693
3	4	6	11	CRY, CRY, CRY P.WORLEY (J.S.SHERILL, D.DEVANEY)	HIGHWAY 101 WARNER BROS. 7-28105
4	6	8	14	THE LAST RESORT B.LOGAN (BROWN, BOUTON, BURCH)	T. GRAHAM BROWN CAPITOL 44125
5	8	10	11	I'M GONNA GET YOU B.BECKETT (D.LINDE)	EDDY RAVEN RCA 6831
6	9	13	10	YOUNG COUNTRY B.BECKETT, H.WILLIAMS, JR., J.E. NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28120/WARNER BROS.
7	12	14	10	BABY I'M YOURS J.BOWEN, S.WARINER (S.WARINER, G.CLARK)	STEVE WARINER MCA 53287
8	13	15	13	AMERICANA J.KENNEDY (L.ALDERMAN, R.FAGAN, P.RYAN)	MOE BANDY CURB 10504/MCA
9	14	20	8	THE FACTORY L.BUTLER (B.MCGUIRE)	KENNY ROGERS RCA 6832-7
10	16	22	8	OLD FOLKS R.GALBRAITH, R.MILSAP (M.REID)	RONNIE MILSAP & MIKE REID RCA 6893-7
11	18	23	7	EIGHTEEN WHEELS AND A DOZEN ROSES A.REYNOLDS (P.NELSON, G.NELSON)	KATHY MATTEA MERCURY 870 148-7/POLYGRAM
12	15	19	12	IF MY HEART HAD WINDOWS E.GORDY, JR., T.BROWN (D.FRAZIER)	PATTY LOVELESS MCA 53270
13	19	21	9	TRUE HEART J.BOWEN (D.SCHLITZ, M.CLARK)	THE OAK RIDGE BOYS MCA 53272
14	20	24	8	ALWAYS LATE WITH YOUR KISSES P.ANDERSON (L.FRIZZELL, B.CRAWFORD)	DWIGHT YOAKAM REPRISE 7-27994
15	1	2	15	I WANNA DANCE WITH YOU R.LANDIS (E.RABBITT, B.J.WALKER, JR.)	EDDIE RABBITT RCA 5238 7
16	22	29	7	WHAT SHE IS (IS A WOMAN IN LOVE) E.GORDY, JR., R.L.SCRUGGS, E.T.CONLEY (B.MCDILL, P.HARRISON)	EARL THOMAS CONLEY RCA 6894-7
17	7	7	15	STRANGERS AGAIN T.WEST (H.DUNN, C.WATERS)	HOLLY DUNN MTM 72093/CAPITOL
18	23	28	8	ONE TRUE LOVE K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07736
19	5	5	15	TIMELESS AND TRUE LOVE P.WORLEY (C.BLACK, A.ROBERTS, B.CASON)	THE MCCARTERS WARNER BROS. 7-28125
20	24	27	10	THE BEST I KNOW HOW J.KENNEDY (K.REID)	THE STANTON BROTHERS MERCURY 870 164-7/POLYGRAM
21	10	1	12	FAMOUS LAST WORDS OF A FOOL J.BOWEN, G.STRAIT (D.DILLON, R.HUSTON)	GEORGE STRAIT MCA 53248
22	26	31	10	NO MORE ONE MORE TIME B.HALVERSON, R.BENNETT (T.SEALS, D.KIRBY)	JO-EL SONNIER RCA 6895-7
23	27	44	3	I TOLD YOU SO K.LEHNING (R.TRAVIS)	RANDY TRAVIS WARNER BROS. 7-27969
24	11	12	13	EVERYBODY'S SWEETHEART R.LANDIS (V.GILL)	VINCE GILL RCA 5331-7
25	30	40	5	★★★ POWER PICK/AIRPLAY ★★★ HE'S BACK AND I'M BLUE P.WORLEY (M.WOODY, R.ANDERSON)	THE DESERT ROSE BAND MCA/CURB 53274/MCA
26	29	37	6	CHILL FACTOR K.SUESOV, M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-07754/E.P.A.
27	28	35	8	YOUR MEMORY WINS AGAIN J.BOWEN, S.ewing (S.ewing, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53271
28	31	38	7	ANOTHER PLACE, ANOTHER TIME D.WILLIAMS, G.FUNDIS (B.MCDILL, P.HARRISON)	DON WILLIAMS CAPITOL 44131
29	34	43	5	WILDFLOWERS G.MASSENBURG (D.PARTON)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-27970
30	35	47	4	IF IT DON'T COME EASY J.CRUTCHFIELD (D.L.GIBSON, C.KARP)	TANYA TUCKER CAPITOL 44142
31	33	39	7	OUT OF SIGHT AND ON MY MIND N.LARKIN (B.BURCH, R.PEOPLES)	BILLY JOE ROYAL ATLANTIC AMERICA 799364/ATLANTIC
32	21	9	18	IT'S ONLY MAKE BELIEVE R.MCDOWELL (C.TWITTY, J.NANCE)	RONNIE MCDOWELL CURB 10501/MCA
33	37	45	5	LOVE OF A LIFETIME C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07747
34	17	18	13	SHE'S NO LADY T.BROWN, L.LOVETT, B.WILLIAMS (L.LOVETT)	LYLE LOVETT MCA/CURB 53246/MCA
35	36	41	8	YOU'LL COME BACK (YOU ALWAYS DO) H.SHEDD, A.BADALAMENTI (M.MAILER, A.BADALAMENTI)	MEL TILLIS MERCURY 870 192-7/POLYGRAM
36	42	50	4	SATISFY YOU S.BUCKINGHAM (J.GILL, D.SCHLITZ)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07757
37	25	11	14	LOVE WILL FIND ITS WAY TO YOU J.BOWEN, R.MCENTIRE (D.LOGGINS, J.D.MARTIN)	REBA MCENTIRE MCA 53244
38	44	55	4	IF YOU CHANGE YOUR MIND R.CROWELL (R.CASH, H.DEVITO)	ROSANNE CASH COLUMBIA 38-07746
39	43	46	8	JONES ON THE JUKEBOX R.BENNETT (B.HOBBS, D.GOODMAN, M.VICKERY)	BECKY HOBBS MTM 72104/CAPITOL
40	46	52	5	HIGH RIDIN' HEROES R.ALBRIGHT, M.RONSON, D.L.JONES (D.L.JONES)	DAVID LYNN JONES MERCURY 870 128-7/POLYGRAM
41	51	62	3	SET 'EM UP JOE B.MONTGOMERY (H.COCHRAN, V.GOSDIN, D.DILLON, B.CANNON)	VERN GOSDIN COLUMBIA 38-07762
42	54	67	3	GOODBYE TIME J.BOWEN, C.TWITTY (R.MURRAH, J.D.HICKS)	CONWAY TWITTY MCA 53276
43	50	59	4	I WILL WHISPER YOUR NAME B.MAHER (R.VANWARMER)	MICHAEL JOHNSON RCA 6833-7
44	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ FALLIN' AGAIN H.SHEDD, ALABAMA (T.GENTRY, G.FOWLER, R.OWEN)	ALABAMA RCA 6902-7
45	32	17	16	SANTA FE E.GORDY, JR. (D.BELLAMY, R.TAYLOR)	THE BELLAMY BROTHERS MCA/CURB 53222/MCA
46	53	63	5	I'M STILL YOUR FOOL R.SCRUGGS (B.HILL, P.SULLIVAN)	DAVID SLATER CAPITOL 44129
47	61	—	2	WORKIN' MAN (NOWHERE TO GO) J.LEO (J.FADDEN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27940
48	58	71	3	TEXAS IN 1880 B.LLOYD, R.FOSTER (R.FOSTER)	FOSTER AND LLOYD RCA 6900-7
49	64	—	2	TALKIN' TO THE WRONG MAN S.GIBSON, J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY (WITH RYAN MURPHEY) WARNER BROS. 7-27947

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	59	70	3	MIDNIGHT HIGHWAY SOUTHERN PACIFIC, J.E.NORMAN (K.HOWELL, J.MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27952
51	40	30	16	LIFE TURNED HER THAT WAY S.BUCKINGHAM (H.HOWARD)	RICKY VAN SHELTON COLUMBIA 38-07672
52	38	26	11	ALL OF THIS & MORE J.E.NORMAN (B.FOSTER, J.KIMBALL, G.PRESTOPINO)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28106
53	48	34	20	SHOULDN'T IT BE EASIER THAN THIS J.BRADLEY (J.JARRARD, R.GILES)	CHARLEY PRIDE 16TH AVENUE 70408/CAPITOL
54	47	32	10	I REMEMBER YOU J.BOWEN, G.CAMPBELL (J.MERCER, V.SCHERTZINGER)	GLEN CAMPBELL MCA 53245
55	39	16	14	IF OLE HANK COULD ONLY SEE US NOW J.BOWEN, W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53243
56	41	25	15	TURN IT LOOSE B.MAHER (D.SCHLITZ, C.BICKHARDT, B.MAHER)	THE JUDDS RCA/CURB 53297/RCA
57	NEW	1	1	OLD PHOTOGRAPHS R.CHANCEY (BEAL, MCCLÉLAND, BROOKS)	SAWYER BROWN CAPITOL/CURB 44143/CAPITOL
58	63	68	5	I CAN'T TAKE HER ANYWHERE N.LARKIN (J.JARRARD, W.ALDRIDGE)	DARRELL HOLT ANOKA 221
59	67	72	3	I KNEW LOVE T.BROWN, N.GRIFFITH (R.BROWN)	NANCI GRIFFITH MCA 53306
60	45	48	8	CAN'T STOP NOW G.FUNDIS (NICHOLSON, WALDMAN)	NEW GRASS REVIVAL CAPITOL 79257
61	69	73	3	STOP ME (IF YOU HEARD THIS ONE BEFORE) R.BAKER (G.DOBBS, T.DANIELS, T.ROCCO)	LARRY BOONE MERCURY 870 267-7
62	49	33	9	(ANGEL ON MY MIND) THAT'S WHY I'M WALKIN' R.SKAGGS (S.JACKSON, M.ENDSLEY)	RICKY SKAGGS EPIC 34-07721/E.P.A.
63	70	78	3	AS LONG AS WE HAVE EACH OTHER R.C.BANNON (S.DORFF, J.BETTIS)	LOUISE MANDRELL RCA 20288
64	55	56	6	ONE TIME ONE NIGHT T.BURNE, T.LOS LOBOS (D.HIDALGO, L.PEREZ)	LOS LOBOS SLASH 7-28464/WARNER BROS.
65	NEW	1	1	SHE DOESN'T CRY ANYMORE R.HALL, R.BYRNE (R.BYRNE, W.ROBINSON)	SHENANDOAH COLUMBIA 38-07779
66	NEW	1	1	JUST ONE KISS E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-07775/E.P.A.
67	74	—	2	WHERE DOES LOVE GO (WHEN IT'S GONE) S.BUCKINGHAM (P.ROWAN)	JANIE FRICKIE COLUMBIA 38-07770
68	62	53	20	I DIDN'T (EVERY CHANCE I HAD) T.COLLINS (B.P.BARKER, K.PALMER)	JOHNNY RODRIGUEZ CAPITOL 44071
69	78	—	2	WHO WAS THAT STRANGER J.BOWEN, C.HARDY, L.LYNN (C.PUTNAM, M.D.BARNES, D.COOK)	LORETTA LYNN MCA 53320
70	76	—	2	THE RHYTHM OF ROMANCE R.PENNINGTON (S.BOGARD, R.GILES)	THE KENDALLS STEP ONE 384
71	57	61	5	TRAINS MAKE ME LONESOME J.STROUD (POVERSTREET, T.SCHUYLER)	MARTY HAGGARD MTM 72103/CAPITOL
72	52	58	5	I'M A SURVIVOR B.SHERILL (K.STEGALL, J.MCBRIDE)	GEORGE JONES EPIC 34-07748/E.P.A.
73	75	82	3	THE STAIRS B.BARTON (P.BROWN, D.ROBERTS)	ROSEMARY SHARP CANYON CREEK 88-0210
74	NEW	1	1	GIVERS AND TAKERS J.STROUD (C.BICKHARDT)	SCHUYLER, KNOBLOCH AND BICKHARDT MTM 72099/CAPITOL
75	NEW	1	1	IT'S HARD TO KEEP THIS SHIP TOGETHER J.BOWEN, J.ANDERSON (J.ANDERSON, F.CARTER, JR.)	JOHN ANDERSON MCA 53307
76	77	—	2	EVERYDAY MAN G.CHAPMAN, B.BANNISTER, M.WRIGHT (G.CHAPMAN, J.MCPHERSON)	GARY CHAPMAN RCA 7601-7
77	60	42	18	TOUCH AND GO CRAZY J.BOWEN, L.GREENWOOD (M.GARVIN, T.SHAPIRO, B.JONES)	LEE GREENWOOD MCA 53234
78	86	—	2	ALL IN MY MIND F.KELLY (BROWN, KIRKLAND, JOHNSON)	CALI MCCORD GAZZELLE 012
79	82	—	2	I NEED A GOOD WOMAN BAD N.LARKIN (E.T.CONLEY, T.BRASFIELD)	LANE CADELL 16TH AVENUE 79265/CAPITOL
80	85	—	2	LEAVE ME SATISFIED D.MITCHELL (D.MITCHELL, J.HENDERSON)	TINY TIM NLT 1993/CORBIT COMPANY
81	87	—	2	MISSIN' TEXAS A.HENSON (R.BROWN)	KIM GRAYSON SOUNDWAVES 4800/NSD
82	NEW	1	1	FOR A SONG N.WILSON, J.MALLOY (A.ESTES, S.ANDERSON)	TRINITY LANE CURB 10507/MCA
83	NEW	1	1	THIS OLD FLAME N.LARKIN (T.WOLFE, B.BORCHERS)	ROBIN LEE ATLANTIC AMERICA 7-99353/ATLANTIC
84	84	—	2	BOOTS B.COLE (L.HAZELWOOD)	BRENDA COLE MELODY DAWN 77703
85	NEW	1	1	A LITTLE BIT OF LOVIN' (GOES A LONG LONG WAY) J.BRADLEY (B.WOOD, R.COOK)	VICKI BIRD 16TH AVENUE 70413/CAPITOL
86	NEW	1	1	DON'T TALK TO ME H.SHEDD (B.RICE, S.RICE)	LIBBY HURLEY EPIC 34-07771/E.P.A.
87	NEW	1	1	ECHO ME J.GALE, J.PIERCE (J.FULLER)	MARGO SMITH PLAYBACK 1300
88	72	69	23	I'M GONNA MISS YOU, GIRL S.GIBSON, J.E.NORMAN (J.WINCHESTER)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28168
89	NEW	1	1	TONIGHT SHE WENT CRAZY WITHOUT ME H.MORRIS (T.ROCCO, C.BLACK, A.ROBERTS)	MIKE LUNSFORD EVERGREEN 1068
90	NEW	1	1	DOWN ON THE BAYOU E.WINFREY (C.F.WEATHERS)	OGDEN HARLESS DOOR KNOB 88-297
91	71	51	13	I TAUGHT HER EVERYTHING SHE KNOWS ABOUT LOVE W.ALDRIDGE (W.ALDRIDGE, T.GENTRY, G.FOWLER, J.JARRARD)	THE SHOOTERS EPIC 34-07684/E.P.A.
92	68	54	21	THIS MISSIN' YOU HEART OF MINE R.CHANCEY (W.MULLIS, M.GEIGER)	SAWYER BROWN CAPITOL/CURB 44108/CAPITOL
93	56	60	6	MIRRORS DON'T LIE M.STUART (M.HAGGARD)	MARTY STUART COLUMBIA 38-07729
94	73	57	7	ANGELS LOVE BAD MEN T.COLLINS (W.JENNINGS, R.MURRAH)	BARBARA MANDRELL EMI-AMERICA 43042/CAPITOL
95	89	77	23	I WON'T TAKE LESS THAN YOUR LOVE J.CRUTCHFIELD (POVERSTREET, D.SCHLITZ)	TANYA TUCKER WITH P.DAVIS & P.OVERSTREET CAPITOL 44100
96	66	49	13	IT GOES WITHOUT SAYING J.RUTENSCHEIDER, T.MALCHAK (L.PALAS, J.JARRARD, M.SANDERS)	TIM MALCHAK ALPINE 008
97	65	36	16	A LITTLE BIT CLOSER J.CRUTCHFIELD (KENNEDY, ROSE, SCHUYLER)	TOM WOPAT EMI-MANHATTAN 50112
98	79	76	21	FACE TO FACE H.SHEDD, ALABAMA (R.OWEN)	ALABAMA RCA 5328-7
99	91	64	6	SO FAR NOT SO GOOD H.SHEDD (E.ROWELL)	JEFF CHANCE CURB 10506/MCA
100	98	94	19	ROSES IN DECEMBER R.BAKER (L.BOONE, P.NELSON)	LARRY BOONE MERCURY 870 086-7/POLYGRAM

○ 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

"ROSANNE HAS A DOUBLE WHAMMY GOING FOR HER," says PD Denny Bice of WNNW Coldwater, Mich. He's referring to Rosanne Cash's superstrong duet with her husband, Rodney Crowell, "It's Such A Small World" (No. 2 on the chart), and her just-released solo, "If You Change Your Mind" (Columbia), charted at No. 38. Of the latter, MD Bob Sterling of WZZK Birmingham, Ala., says, "It's my favorite new song; Rosanne does a remarkable job or it."

Another Sterling favorite is Alabama's "Fallin' Again" (RCA), which makes its chart debut this week at No. 44. "It's a throwback to what they used to do; it will be very strong," he says. PD Lee Rogers, WCRJ Jacksonville, Fla., agrees: "Alabama has a killer record with this one."

Rogers, who recently moved to Florida from Seattle, was surprised by the popularity of hard-edged pop-oriented country records in the South. "I expected this to be a traditionalist stronghold, but I found that artists like Restless Heart and Rosanne Cash do very well here. On the other hand, Randy Travis, who is about as traditional as one can get, is playing on the pop stations here. I think the appeal of the artist rather than [that of] a particular record defines their popularity."

SONNIER IS SELLING: "We're still getting sales reports on Jo-el Sonnier's 'Come On Joe' as well as his new 'No More One More Time' [RCA]. This is Sonnier country," says PD Brad West, WYNK Baton Rouge, La. In Fayetteville, Ark., KKIX PD Tim Wall says, "He's hot here; it's a fresh new sound that's so good for country music."

Wall predicts good things, too, for Tanya Tucker's "If It Don't Come Easy" (Capitol). "We just added it, and it's doing real well," he says. MD Greg Cole, WPOC Baltimore, calls it "one of the most promising records we've received. Phone response is strong."

"WE DON'T NORMALLY PLAY ALBUM CUTS," says MD Nick Upton, KSON San Diego, "but the Trio's 'Wildflowers' [Warner Bros.] found its way on the air before it was a single and is off to a strong start."

"It's already doing better here than their previous releases," says MD Tony Stevens, KFKF Kansas City, Mo. "We went on it right out of the box, and it's moving well." The record, by Linda Ronstadt, Dolly Parton, & Emmylou Harris, is at No. 29.

The Nitty Gritty Dirt Band's "Workin' Man (Nowhere To Go)" (Warner Bros.) looks good in Kansas City, too, Stevens adds. "This was their home away from home when they were a rock band, and they seem like local boys. They have a special appeal to our listeners." The song is at No. 47.

FOR WEEK ENDING APRIL 23, 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	3	IT'S SUCH A SMALL WORLD	RODNEY CROWELL AND ROSANNE CASH	2
2	2	STRANGERS AGAIN	HOLLY DUNN	17
3	4	I'LL ALWAYS COME BACK	K.T. OSLIN	1
4	5	CRY, CRY, CRY	HIGHWAY 101	3
5	1	FAMOUS LAST WORDS OF A FOOL	GEORGE STRAIT	21
6	11	YOUNG COUNTRY	HANK WILLIAMS, JR.	6
7	9	I WANNA DANCE WITH YOU	EDDIE RABBITT	15
8	12	I'M GONNA GET YOU	EDDY RAVEN	5
9	13	OUT OF SIGHT AND ON MY MIND	BILLY JOE ROYAL	31
10	20	BABY I'M YOURS	STEVE WARINER	7
11	21	EIGHTEEN WHEELS AND A DOZEN ROSES	KATHY MATTEA	11
12	14	TIMELESS AND TRUE LOVE	THE MCCARTERS	19
13	18	ALWAYS LATE WITH YOUR KISSES	DWIGHT YOAKAM	14
14	17	SHE'S NO LADY	LYLE LOVETT	34
15	6	IT'S ONLY MAKE BELIEVE	RONNIE MCDOWELL	32
16	25	(ANGEL ON MY MIND) THAT'S WHY I'M WALKIN'	RICKY SKAGGS	62
17	24	AMERICANA	MOE BANDY	8
18	26	ONE TRUE LOVE	THE O'KANES	18
19	22	JONES ON THE JUKEBOX	BECKY HOBBS	39
20	23	EVERYBODY'S SWEETHEART	VINCE GILL	24
21	7	LIFE TURNED HER THAT WAY	RICKY VAN SHELTON	51
22	19	THE LAST RESORT	T. GRAHAM BROWN	4
23	8	SANTA FE	THE BELLAMY BROTHERS	45
24	10	LOVE WILL FIND ITS WAY TO YOU	REBA MCENTIRE	37
25	16	TURN IT LOOSE	THE JUDDS	56
26	29	OLD FOLKS	RONNIE MILSAP & MIKE REID	10
27	30	THE FACTORY	KENNY ROGERS	9
28	15	SHOULDN'T IT BE EASIER THAN THIS	CHARLEY PRIDE	53
29	28	THE BEST I KNOW HOW	THE STATLER BROTHERS	20
30	—	CHILL FACTOR	MERLE HAGGARD	26

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (13)	20
Curb (4)	
MCA/Curb (3)	
CAPITOL (7)	18
MTM (4)	
16th Avenue (3)	
Capitol/Curb (2)	
EMI-America (1)	
RCA (14)	15
RCA/Curb (1)	
WARNER BROS. (9)	11
Slash (1)	
Warner/Curb (1)	
COLUMBIA	10
E.P.A.	6
Epic (6)	
POLYGRAM	5
Mercury (5)	
ALPINE	1
ANOKA	1
ATLANTIC	2
Atlantic/America (2)	
CANYON CREEK	1
CORBITT COMPANY	1
NLT (1)	
DOOR KNOB	1
EMI-MANHATTAN	1
EVERGREEN	1
GAZELLE	1
MELODY DAWN	1
MERCURY	1
NSD	1
Soundwaves (1)	
PLAYBACK	1
REPRISE	1
STEP ONE	1

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

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

SHEET MUSIC AGENTS		
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.		
ABP April Blackwood	CPP Columbia Pictures	
ALM Almo	HAN Hansen	
B-M Belwin Mills	HL Hal Leonard	
B-3 Big Three	IMM Ivan Mogull	
BP Bradley	MCA MCA	
CHA Chappell	PSP Peer Southern	
CLM Cherry Lane	PLY Plymouth	
CPI Cimino	WBM Warner Bros.	

Firms Gearing Up For Spring Launch Of CDV

BY JIM BESSMAN

NEW YORK All systems are go on the spring compact-disk-video rollout, say industry spokesmen, who commend hardware and software manufacturers for ironing out production bugs and coming together behind the new video music format. Though PolyGram and WEA are the prime backers of the configuration, MCA is circulating a promo-only 5-inch video-disk, Lyle Lovett's "She's No Lady," to retail, radio, and press.

Doug Cerrone, MCA Records' associate director of music video, says MCA has a "wait-and-see" attitude regarding marketing CDVs. But he concedes that production of the label's Lovett promo, which is a joint effort with Pioneer Electronics (Billboard, Feb. 27), bodes well.

"Three weeks after the [Lovett] master was shipped to Japan [for pressing], the suckers were back on my desk," says Cerrone. "It's premature to say we have other plans, but CDVs are on the verge. If someone presses the button, we're ready to put them on the market."

Built into the high audio and video reproduction capabilities of CDVs (which average about 20 minutes in length and contain one videoclip and additional audio-only cuts) is the problem of marrying the two signals

in the mastering process so that both meet the optimal playback standards demanded by CD-quality-conscious consumers.

"The public's perception of sound has been raised tremendously because of CD," says George Reisz, co-owner of New York's InVue Sound Inc., an audio-for-video postproduction company that works with record companies in matching soundtracks with videocassettes and now CDVs. "The typical person—which everything is aimed at—can play an average CD on an average CD player and hear a dramatic improvement in sound quality. So they have a great frame of reference to judge [CDV] sound."

Reisz predicts that the advent of CDV will lead to greater music video sales. He notes, however, that what has been acceptable qualitywise on videocassettes and music video TV programming will not do for CDV.

"Consumers will expect to see the highest-quality video to match CD audio quality," he says. "But videotape is a more forgiving medium when it comes to home video than CDV. In making the glass [CDV] master, you may sometimes try to squeeze more information than can be handled technically. And if you go beyond the official CDV specs dictated by Philips-DuPont (the major man-

ufacturer of CDV software), the master will get too 'hot' and they'll send it back. So you have to make sure you don't detract from the video in creating the glass master, which can be a painstaking process."

According to Reisz, CDV mastering requires obtaining the highest-quality audio and video sources from the record companies, then going through a "nitpicking" procedure in lining up the two tracks according to their slightly different sampling frequencies. He says that PDO's specs are "frame accurate," which means there's no room for leeway.

Perfect synchronization of the audio and video portions of the CDV master is further complicated by the varying edits existing of material to be transferred to CDV. Reisz says that even a first-generation edit master of the CDV's videoclip must be screened before the master audiotape can be married in to make sure there aren't any "bad edit points."

Also, situations occur in which

there is no real audio master, since the video edit does not exactly correspond to the original album or single version of the song. Reisz says that in such cases, he has had to in effect create a first-generation soundtrack to match the video.

"We used an edit of the album mix, which was a nightmare because the tempo of the song didn't lend itself to easy resyncing," he says. "[The complete operation] requires a lot of stop and go and is a very tedious and expensive process."

While Reisz notes that the same challenges exist in the audio-for-video mastering of music videocassette product, those standards are looser than CD-conscious consumers will accept.

So far, InVue has worked on Atlantic CDVs for Madame X's "Just That Type Of Girl" and Levert's "Casanova" and, for Elektra, Anita Baker's "Sweet Love" and the Cure's "Just Like Heaven." Reisz says that he's been "lucky" so far in securing first-

generation source material and then getting it formatted on the CDV glass master with no loss in quality.

"Theoretically, more attention should be given to the video specs in production, but when you're dealing with music video budgets, it could cost significantly more to get them right at the beginning," says Reisz. "There's always the fear that you won't be able to get it right in post-production, because in getting the video conformed to the glass master, things can be butchered."

John Messerschmitt, executive director of the CD Video Systems Assn., says that indications from his group's members are that "all problems are behind us." He says the major hardware manufacturers will have various laserdisk combiplayers on the market shortly, capable of playing all laser-read video and audio formats. Reisz adds that Philips has a portable CDV player in the works with a small, pop-up video screen.

RVI To Air Mandela Benefit Tribute Will Be Broadcast Live

BY STEVEN DUPLER

NEW YORK Radio Vision International has obtained the live worldwide satellite-broadcast syndication rights to the Nelson Mandela 70th Birthday Tribute, a benefit concert set to take place June 11 at London's Wembley Stadium.

The date is five days before the South African dissident leader's birthday as well as the 24th anniversary of his conviction and jailing by the South African government.

The concert tribute, which has the full support of the Mandela family, will feature such artists as Dire Straits, Eurythmics, Chrissie Hynde, Whitney Houston, Simple Minds, and Harry Belafonte. Belafonte will host the show, along with Whoopi Goldberg and British comedian Billy Connolly. Other participating artists will be named in the coming weeks.

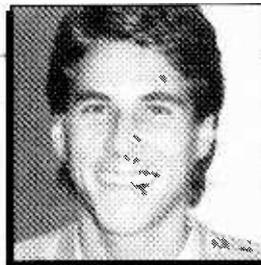
Producing the event on behalf of Artists Against Apartheid and the Anti-Apartheid Movement are Tony Hollingsworth, Neville Bolt, and Ken O'Neill of Elephant House Productions, a U.K.-based music promoter.

BBC-2 has already pacted to carry the show live in the U.K.; broadcasters contracting for carriage in other areas of the world will be announced as the deals are inked.

According to the concert's organizers, the purpose of the event is twofold: to "focus world attention on the campaign for Mandela's release and to raise money for a variety of international organizations dedicated to aiding South African children."

Groups that will be receiving partial proceeds from the concert and subsequent broadcast revenues include Save The Children, Christian Aid, Oxfam, War On Want, Catholic Fund For Overseas Development, International Aid Fund For South Africa, and the Bishop Ambrose Reeves Trust. The remainder of the proceeds are slated for the Anti-Apartheid Movement.

According to the event's organizers, Dire Straits is regrouping specifically for the Wembley concert, which is to be the band's only performance in 1988, while Eurythmics are making their first U.K. stage appearance in more than two years.



by Steven Dupler

CAPITOL IS GIVING a big Northwest regional push to veteran singer/guitarist **Pat McLaughlin's** eponymous debut album. **Laser-25**, the Eugene, Ore.-based local video outlet, is working with the label on a promotion running through May 1, in which the station will be giving away a Fender Telecaster electric guitar autographed by McLaughlin. The promotion has double-edged retail tie-ins: Music retailer **Musicland** is pushing the cassette with a program of Laser-25 spots, and local musical-instrument (and, of course, Fender) dealer **Music West** is displaying the Tele in its showroom.

Programming director **Casey O'Brien** says business is booming at Laser-25, noting that both **Elektra** and **MCA** have been "extremely pleased" by the strong Northwest sales and airplay activity reported recently on **10,000 Maniacs** and **Pebbles**, respectively.

PRECIOUS METAL: Just weeks after the **Recording Industry Assn. of America** instituted its new multiplatinum category for music videocassette titles, two tapes have achieved that vaunted status: **Elektra** act **Motley Crue's** "Uncensored," and **Warner Bros.' Madonna** concert video, "The Virgin Tour: Madonna Live."

To qualify for the new RIAA multiplatinum standards, a music videocassette must have been released after Oct. 1, 1985, and have sales of 100,000 units and/or at least \$4 million at the suggested list price. The use of dollars or units for certification purposes is determined once the video achieves the platinum level. Multiplatinum music videocassettes may be recertified at increments of 100,000 units and/or \$2 million.

Other March certifications include **Bon Jovi's** "Slippery When Wet: The Videos" from **PolyGram Records**, which was tagged both gold and platinum early last month; and **Anita Baker's** "One Night Of Rapture" from **Elektra**, which was certified gold, as was **Janet Jackson's** "Control: The Videos, Part II" from **A&M Video**.

WIN CASH, FAME, VALUABLE PRIZES: Did that catch your attention? Good. Chicago-area bands, solo artists, video producers, and directors, take note. You have until May 12 to submit an entry into the fifth an-

nual **Chicago Music Video Contest**, which will give you the opportunity to win \$300 cash from video nightclub **Clubland**, get your video seen throughout the U.S. on the **Telegenics** video-pool-club reel, and receive airtime on local music video outlet **MV-50**.

The event is jointly sponsored by Telegenics, Clubland, MV-50, the **Illinois Entertainer**, and **Shelley Howard's Jam Productions**. The top 10 entries, as selected by a judging panel, will be played May 25 during the award presentations at Clubland.

Judges include local print and broadcast journalists as well as representatives from MV-50, Telegenics, Clubland, and Jam Productions.

Entries should be submitted on 3/4-inch tape to Shelley Howard, c/o Jam Productions, 207 W. Goethe, Chicago, Ill. 60610. For more information, contact 312-266-6262.

Incidentally, Telegenics also dropped us a line to let us in on the April "wish list," a selection of vinyl tracks for which their video club clients would like to see 12-inch "dance videos" produced. Curiously, of the top five listed here, several have not even been accompanied by a standard-length video.

The tracks are: **Natalie Cole's** "Pink Cadillac," **EMI-Manhattan**; **Taste-T-Lips'** "Hypnotize," **Mercury/PolyGram**; **Spagna's** "Call Me," **Epic**; **Fire On Blonde's** "Bounce Back," **Spinn/TSR**; and **Samantha Fox's** "Naughty Girls," **Jive/RCA**.

ROCK OF THE BAY: It's time for another installment of the Eye's mystery-guest playlist: This week, we're running the **California Music Channel**, a very successful Oakland, Calif.-based local reaching San Francisco, Sacramento, and San Jose. CMC doesn't use standard rotation notations like heavy or medium, so here's a look at some of what the station aired on its daily shows during the week of April 4:

- **New Order**, "True Faith."
- **A-Ha**, "Train Of Thought."
- **Johnny Hates Jazz**, "Shattered Dreams."
- **Pebbles**, "Girlfriend."
- **Mary Jane Girls**, "In My House."
- **House of Shock**, "Middle Of Nowhere."
- **Missing Persons**, "Words."
- **Sinead O'Connor**, "Mandinka."
- **Bronski Beat**, "I Feel Love."
- **Communards**, "Never Can Say Goodbye."
- **Bananarama**, "Wild Life."

CMC often gets pretty cute and creative with "theme shows" as well. On April 6, the station aired a "telephone tunes" show, featuring **Squeeze's** "853-5937"; **Tommy Tutone's** "867-5309"; **Pat McLaughlin's** "Wrong Number"; **Kraftwerk's** "Telephone Call"; **Sky's** "Call Me"; and **Rockwell's** "Obscene Phone Call."

VIDEO TRACK

NEW YORK

DIRECTOR RICHARD LEVINE recently worked on the debut video for **Warner Bros.** act **Semi Twang's** "Salty Tears." Shot by **Jamie Livingston** on location in a SoHo loft, the clip includes performance foot-

age intercut with photo montages and animation sequences. The producer was **Louise Barlow** for **Richard Levine Productions**.

LOS ANGELES

MARK REZYKA just completed directing the debut video for **EMI-**
(Continued on next page)

Billboard THE CLIP LIST TM

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

MUSIC VIDEO

VIDEO TRACK

(continued from preceding page)


Continuous programming 1775 Broadway, New York, NY 10019
ADDS
AC/DC, That's The Way I Wanna Rock And Roll Blvd, Never Give Up Belinda Carlisle, Circle In The Sand Eric Clapton, After Midnight Def Leppard, Pour Some Sugar On Me Michael Jackson, Dirty Diana Kiss, Turn On The Night Ziggy Marley/Melody Makers, Tomorrow People George Michael, One More Try Robert Plant, Tall Cool One Poison, Nothin' But A Good Time Rocky Hill, I Won't Be Your Fool
SNEAK PREVIEW
David Lee Roth, Stand Up Sting, Englishman In New York
HEAVY
Aerosmith, Angel Paul Carrack, One Good Reason Guns N' Roses, Welcome To The Jungle Whitney Houston, Where Do Broken Hearts Go Icehouse, Electric Blue INXS, Devil Inside Johnny Hates Jazz, Shattered Dreams Kingdom Come, Get It On John Cougar Mellencamp, Check It Out Billy Ocean, Get Outta My Dreams ... Pet Shop Boys, Always On My Mind Robert Plant, Heaven Knows Scarlett & Black, You Don't Know Bruce Springsteen, One Step Up Henry Lee Summer, I Wish I Had A Girl Tiffany, I Saw Him Standing There Toto, Pamela Jody Watley, Some Kind Of Lover White Lion, Wait Whitesnake, Give Me All Your Love
ACTIVE
10,000 Maniacs, Like The Weather Cheap Trick, The Flame Cher, We All Sleep Alone Natalie Cole, Pink Cadillac Bryan Ferry, Kiss And Tell Times Two, Strange But True
BUZZ BIN
The Church, Under The Milky Way Robyn Hitchcock, Balloon Man Midnight Oil, Beds Are Burning Morrissey, Suedehead
MEDIUM
The Alarm, Presence Of Love Deacon Blue, Dignity Donald Fagen, Century's End Glass Tiger, I'm Still Searching The Godfathers, Birth, School, Work, Death Jerry Harrison, Rev It Up Bonnie Hayes, Soul Love The Jets, Rocket 2 U Jenny Morris, Body And Soul D.M.D., Dreaming Dan Reed Network, Ritual James Reyne, Fall Of Rome Robbie Robertson, Somewhere Down The Crazy River Smithereens, Only A Memory Dweezil Zappa, My Guitar Wants To Kill Your Mama
BREAKOUTS
The Adventures, Broken Land Balaam And The Angel, I Love The Things ... Banarama, Love In The First Degree Big Pig, Breakaway Taylor Dayne, Prove Your Love The De-Lords, Judas Kiss Depeche Mode, Behind The Wheel Lita Ford, Kiss Me Deadly Iron Maiden, Can I Play With Madness Judas Priest, Johnny B. Goode Kings Of The Sun, Serpentine Mr. Mister, Stand And Deliver Sinead O'Connor, Mandinka Pebbles, Girlfriend Prophet, Sound Of A Breaking Heart Squeeze, Footprints Tonio K., Without Love Treat Her Right, I Think She Likes Me Danny Wilde, Time Runs Wild Will & Kill, Heart Of Steel

Continuous programming 1775 Broadway, New York, NY 10019
ADDS
George Michael, One More Try The Deele, Two Occasions Robbie Robertson, Somewhere Down The Crazy River Nu Shooz, Should I Say Yes Al B. Sure, Nite And Day
NOUVEAUX
Nancy Sinatra, These Boots Are Made For Walkin'g

POWER
G. Estefan/MSM, Anything For You Pet Shop Boys, What Have I Done To Deserve This Billy Ocean, Get Outta My Dreams ... Bruce Springsteen, One Step Up
HEAVY
Natalie Cole, Pink Cadillac Michael Jackson, Man In The Mirror Johnny Hates Jazz, Shattered Dreams Pebbles, Girlfriend Brenda Russell, Piano In The Dark Scarlett & Black, You Don't Know Jermaine Stewart, Say It Again James Taylor, Never Die Young Toto, Pamela
MEDIUM
10,000 Maniacs, Like The Weather Rick Astley, Together Forever Breeze, Hands To Heaven Cher, We All Sleep Alone Merry Clayton, Yes Donald Fagen, Century's End Bryan Ferry, Kiss And Tell Art Garfunkel, So Much In Love Nanci Griffith, I Knew Love D.M.D., Dreaming Smokey Robinson, Love Don't Give No Reason

THE NASHVILLE NETWORK
13 Hours Weekly 2806 Dryland Dr., Nashville, TN 37214
CURRENT
Dave Gibson, Run To The Front Marty Haggard, Trains Make Me Lonesome Highway 101, Cry Cry Cry Country Bill Nunley, I'll Know The Good Times Lyle Lovett, She's No Lady Skip Ewing, Your Memory Wins Again David Lynn Jones, Bonnie Jean Vince Gill, Everybody's Sweetheart Sweethearts Of The Rodeo, Midnight Girl ... Sweethearts Of The Rodeo, Satisfy You Dwight Yoakam, Always Late With Your Kisses Sherry Kean, Diamonds And Pearls New Grass Revival, Can't Stop Now Alabama w/K.T. Dslin, Face To Face K.T. Dslin, I'll Always Come Back David Lynn Jones, High Ridin' Heroes Rodney Crowell/Rosanne Cash, It's Such A ... Tom Wopat, A Little Bit Closer Billy Joe Royal, Out Of Sight And On My Mind Rosanne Cash, Tennessee Flat Top Box

14 hours weekly 6430 Sunset Blvd., Hollywood, CA 90028
ADDS
Debbie Gibson, Foolish Beat Nu Shooz, Should I Say Yes Smithereens, Only A Memory George Michael, One More Try Neil Diamond, Cherry Cherry The Adventures, Broken Land
HEAVY
Taylor Dayne, Prove Your Love Whitney Houston, Where Do Broken Hearts Go Billy Ocean, Get Outta My Dreams ... INXS, Devil Inside Icehouse, Electric Blue Terence Trent D'Arby, Wishing Well Bruce Springsteen, One Step Up Pet Shop Boys, Always On My Mind Natalie Cole, Pink Cadillac Michael Jackson, Man In The Mirror The Godfathers, Birth, School, Work, Death G. Estefan/MSM, Anything For You Aerosmith, Angel The Jets, Rocket 2 U Jody Watley, Some Kind Of Lover Tiffany, I Saw Him Standing There Pebbles, Girlfriend

Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043
CURRENT
The Rainmakers, Small Circles Richard Marx, Endless Summer Nights Banarama, Love In The First Degree Terence Trent D'Arby, Wishing Well (Live) Times Two, Strange But True Michael Bolton, (Sittin' On) The Dock Of The Bay Jonathan Butler, Take Good Care Of Me The Jets, Rocket 2 U

E.U., Da Butt G. Estefan/MSM, Anything For You Force M.D.'s, Couldn't Care Less Brownmark, Next Time Royal Court Of China, It's A Changed Morrissey, Suedehead The Alarm, Presence Of Love Guadalcanal Diary, Littany (Life Goes On) Joe Ely, My Baby Thinks She's French Will & Kill, Heart Of Steel The De-Lords, Judas Kiss Swing Out Sister, Surrender Men Without Hats, Moonbeam So, Are You Sure Kashif & Mel'isa Morgan, Love Changes Mel'isa Morgan, If You Can Do It Morris Day, Fishnet

BLACK ENTERTAINMENT TELEVISION
14 hours daily 4217 Wheeler Ave., Alexandria, VA 22304
ADDS
Michael Jackson, Dirty Diana George Michael, One More Try Junior, Yes (If You Want Me) Angela Winbush, C'est Toi (It's You) Nu Shooz, Should I Say Yes Dazz Band, Anticipation Bus Boys, Never Given Up Tracy Chapman, Fast Car Paul Jackson, Jr., I Came To Play Gladys Knight & The Pips, Lovin' On Next To Nothin' Le Juan Love, Say Yeah Taylor Dayne, Prove Your Love Paul Johnson, When Love Comes Callin' Donald Fagen, Century's End
HEAVY
da'Krash, Wasn't I Good To Ya LeVert, Sweet Sensation Billy Ocean, Get Outta My Dreams ... E.U., Da Butt Whitney Houston, Where Do Broken Hearts Go Gavin Christopher, You Are Who You Love Miki Howard & Gerald LeVert, That's What Love Is Al B. Sure, Nite And Day Natalie Cole, Pink Cadillac
MEDIUM
Terence Trent D'Arby, Wishing Well Full Force, All In My Mind Miles Jaye, I've Been A Fool For You Mico Wave, Instant Replay Kool Moe Dee, Wild Wild West Suave, My Girl Brenda Russell, Piano In The Dark Keith Sweat, Something Ain't Just Right The Fit, Just Havin' Fun Pebbles, Mercedes Boy

7 hours daily 1000 Louisiana Ave., Houston, TX 77002
ADDS
Jon Anderson, Hold On To Love Natalie Cole, Pink Cadillac George Michael, One More Try Nu Shooz, Should I Say Yes Glass Tiger, I'm Still Searching Eric Clapton, After Midnight Gladys Knight & The Pips, Lovin' On Next To Nothin' Kiss, Turn On The Night Neil Diamond, Cherry Cherry
POWER
Billy Ocean, Get Outta My Dreams ... Terence Trent D'Arby, Wishing Well Jody Watley, Some Kind Of Lover INXS, Devil Inside Whitney Houston, Where Do Broken Hearts Go Pebbles, Girlfriend Taylor Dayne, Prove Your Love Michael Jackson, Man In The Mirror Johnny Hates Jazz, Shattered Dreams Icehouse, Electric Blue Henry Lee Summer, I Wish I Had A Girl G. Estefan/MSM, Anything For You Toto, Pamela
HEAVY
White Lion, Wait Bryan Ferry, Kiss And Tell D.M.D., Dreaming Paul Carrack, One Good Reason Dan Reed Network, Ritual Bruce Springsteen, One Step Up The Deele, Two Occasions Morris Day, Fishnet Jermaine Stewart, Say It Again Pet Shop Boys, Always On My Mind Times Two, Strange But True Brenda Russell, Piano In The Dark Tiffany, I Saw Him Standing There Merry Clayton, Yes

Manhattan act Vixen's single "Edge Of A Broken Heart." The conceptual material was shot in and around L.A., while the performance segment was filmed on the S.I.R. soundstage. Cameo appearances were made by Richard Marx (writer of "Edge") and Poison's Rikki Rocket. Carol Fanning produced.

Dweezil Zappa has apparently inherited not only his old man's musical drive, but his penchant for the visual as well. The chip off the old Zap recently conceived the video for "My Guitar Wants To Kill Your Mama," a cover of the old F.Z. tune.

Working with Zappa was director Jeff Stein (Huey Lewis, Heart), and cameo appearances were made by actor (and champion eyebrow archer) Robert Wagner, actress Mammie Van Doren, and actor Michael Nouri, who appeared in the film "Flashdance."

The '50s-look clip was shot in black-and-white 16mm film on location in Hollywood and at GMT Studios. Film-to-tape transfer was handled by Editel L.A.

Reel Vision, the video production company based in Burbank, Calif., and headed by Chuck Haifley and Don Wilson, recently completed a Fleetwood Mac concert special intended for cablecast on Showtime as well as a home video release. Other recent company projects include production of Michael Jackson's "Man In The Mirror" and off-line postproduction of both Elisa Fiorillo's "How Can I Forget You" and Big Trouble's "When The Love Is Good."

The Bus Boys do it live in their

latest clip, "Never Giving Up," from the Capitol/Voss album "Money Don't Make No Man." The band's close pal Eddie Murphy also steps in for an appearance in the clip, shot live at The Palace in Hollywood. (Murphy also contributed backing vocals to the album.) Wayne Isham directed and Michael Wells produced for The Company.

Jane Aaron produced and directed the video for Donald Fagen's "Century's End," from the Warner Bros. soundtrack album to the film "Bright Lights, Big City."

OTHER CITIES

GBS' Sweethearts Of The Rodeo went on location on the road from Baton Rouge, La., to Houston, with director Bob Small and producer Jim Burns in order to shoot their most recent clip, "Satisfy You." Performance footage shot at the Astrodome in Houston and a small club in Louisiana highlight the video, which is spiced with short interview segments with sisters Kristine Arnold and Janis Gill.

Exterior locations for Club Nouveau's "It's A Cold, Cold World" clip were shot in Dallas by producer/director Peter Nydrle and co-producer Alan Wachs. The single is from the band's Warner Bros. album "Listen To The Message."

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

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.

BLUE AEROPLANES
Bury Your Love Like Treasure
Spitting Out Miracles/Restless/Fire
Michael Geoghegan/M-Ocean Pictures
Michael Geoghegan

JON ANDERSON
Hold On To Love
In The City Of Angels/Columbia
Paul Flattery/FYI
Jim Yukich

MICHAEL BOLTON
Wait On Love
Hunger/Columbia
Antony Payne/The A&R Group
Michael Utterback

PAUL CARRACK
One Good Reason
Claire Clifford-Jones/Limelight Productions
Peter Carr

CLUB NOUVEAU
It's a Cold, Cold World
Listen To The Message/Warner Bros.
Peter Nydrle, Alan Wachs/Peter Nydrle Productions
Peter Nydrle

GLORIA ESTEFAN & MIAMI SOUND MACHINE
Anything For You
Let It Loose/Epic
Bill Brigiotti
Maurice Phillips

DONALD FAGEN
Century's End
Bright Lights, Big City Original Motion Picture Soundtrack/Warner Bros.

Jane Aaron/Jane Aaron Productions
Jane Aaron

GWEN GUTHRIE
Can't Love You Tonight
Lifetime/Warner Bros.
Jon Small, David Wunsch/Picture Vision
Drew Carolan

HERBIE HANCOCK
Vibe Alive
The Perfect Machine/Columbia
Midnight Films
Meiert Avis

BONNIE HAYES
Soul Love
Bonnie Hayes/Chrysalis
Mike Riffle/Eyeballs Inc.
Jeff Stein

THE JOHNNYS
Injun John
Highlights Of A Dangerous Life/Enigma/Mushroom
Fane Flaws/I Am Joe's Films
Fane Flaws

GEORGE MICHAEL
One More Try
Lipman/Kahane Productions
George Michael

THE PROCLAIMERS
Make My Heart Fly
This Is The Story/Chrysalis
Kate Sylvester/Features International
Brad Langford

SPOOKIE
Don't Walk Away
Spookie/Columbia
Tina Silvey
Jane Simpson

ROBERT TEPPER
The Unforgiven
Modern Madness/Scotti Bros./CBS Associated
Siri Aarons
D.J. Webster

BEN VAUGHN COMBO
Jerry Lewis In France
Beautiful Thing/Restless
Christina Santore/Peripheral Visions
Howard McCabe, Jim Sylvester

DWEZIL ZAPPA
My Guitar Wants To Kill Your Mama
My Guitar Wants To Kill Your Mama/Chrysalis
Mike Riffle/Eyeballs Inc.
Jeff Stein

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- Comedy Material Computer Schools & Instructions
- Video Miscellaneous

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TDK - SA 90min \$1.79
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Vid Sell-through On The Rise In France

BY PHILIPPE CROCCQ

PARIS The French video market, dominated for much of the '80s by rental business, is finally taking to sell-through in a big way. Three years ago, rentals accounted for 85% of the overall market; by 1987 the figure was down to 65%.

Sales of prerecorded videocassettes totaled only 850,000 units in 1986. Last year they exceeded 3 million. By contrast, the video rental sector, which had been growing at 30% a year for several years, began to contract.

There have been two major catalysts for the change. First, falling hardware prices have produced an upsurge in videocassette recorder sales. In 1986, France's VCR population was fewer than 4 million machines, but 1987 saw a 40% growth in sales, and analysts such as the BIPE economic forecasting unit now predict a machine population of more than 10 million by 1991. The need for a more diversified software market has therefore become apparent to video companies here.

Second, the decline in audio and

particularly in 7-inch singles sales has encouraged major retail outlets to look for alternative leisure products. France has nearly 700 stores that deal in video and are bigger than 3,000 square yards and another 5,700 medium-sized stores. Together they account for 30% of the country's retail trade, including more than 50% of blank-videotape sales and 55% of prerecorded-videocassette sales.

After some temporary forays into video rental, these large outlets have concluded that sell-through is their preferred market, and they now hope to overtake video-specialty stores as the market leaders in this area, an ambition BIPE believes could be realized in 1989.

Video retailers are not opposed to sell-through, which they now see as complementary to their rental operations, but they did require some initial persuasion that the new business would not damage the old, and nonspecialist stores reaped the full benefits of this hesitation.

The first major distributor to embrace the sell-through concept enthusiastically was Film Office. Says

marketing director Andre Touaty: "We have tried to make France's 2,500 video clubs understand that far from disadvantaging them, sell-through will add to their profits. At the same time we have encouraged the large multiple stores to develop sell-through sections on the basis that after records, hi fi, blank videotape, and so on, prerecorded video is now capable of commanding the attention and attracting the leisure spending of a growing public."

On pricing, Touaty says viability begins at anything under \$43.50. In practice, most front-line sell-through product retails at \$34.60, with a midprice point of \$25.90. Some independent distributors have pitched prices at \$17.20 but have found this level hard to sustain because of the narrowness of the margins and the less-than-compelling interest of the catalogs offered.

Film Office's sales product is split between children's material, mostly from Walt Disney and Hachette, and classic movies. In August the Carrefour chain sold 80,000 copies of seven Disney titles. Auchan, another chain, has sold 50,000 units of

Disney's "Robin Hood" in less than a month. By the end of last year, sell-through accounted for 35% of Film Office's total business; in 1986, it accounted for less than 10%.

WEA was also an early entrant in the French sell-through field. Says Warner Video commercial director Jean-Paul Jaouen: "For us, 1987 was the year of sell-through. We committed ourselves to the market, and our retail partners were quick to realize that video sales were no longer a secondary priority."

The company has sold a total of 400,000 units to date, 50% of them through large stores. Some 40 titles are currently available through such outlets, and an additional 23 will be released this year.

Warner product is divided into series. According to Jaouen, the best sellers in these series are "Goldfinger" (James Bond Series), "Greystoke" (Best Of Warner), "Gremlin" (Collection Popcorn), and the Bugs Bunny cartoons (Cartoon Series). Among newer titles, "The Name Of The Rose" has sold more than 60,000 copies in one month here.

Polish Label A Hit Again

BY ROMAN WASCHKO

WARSAW, Poland Polskie Nagrania, Poland's biggest record company, has achieved a spectacular turnaround in the past year under the leadership of new director Aleksander Olaszewski.

Hovering on the brink of bankruptcy when Olaszewski took over in March 1987, the company is now generating substantial profits. In addition to reversing Polskie Nagrania's decline, the new management has secured its membership in IFPI and has moved to establish contacts and deals overseas.

Early this year, the label concluded an agreement with WEA for the release of six licensed albums, including one by Madonna. Some 300,000 copies of each will be made available, and prices will be set at a

level high enough to discourage purchasers from reselling the albums in the West.

The deal was formulated during visits to Poland by former WEA International chief Nesuhi Ertegun in August and October and was concluded at MIDEM in France in January.

The expanded East-West contacts that have characterized the glasnost era have not left Poland unaffected. Overseas artists appearing here this year include Sting, Iron Maiden, and the Italian duo Al Bano & Romina Power, while talks are under way to bring in the Bee Gees and a-ha.

The Polish heavy metal band Turbo, meanwhile, has been signed to a five-album deal by West German label Noise Records, and plans call for the band to tour there in August.

French Labels Set Exhibit

PARIS The French record industry will have its own showcase in the form of the nine-day Salon du Disque, set for June 11-19 at Parc des Expositions, Porte de Versailles, on the outskirts of Paris.

Major labels have already booked stand space at the event, and all national television networks have promised extensive live coverage.

Says organizer Andre Hadjez: "The book industry has had a Salon du Livre for many years here and has benefited from the enhanced media profile and increased sales that result. I wanted records to have the benefit of a similar degree of exposure."

The trade group Syndicat National de l'Edition Phonographique has pledged its support for the event. Says SNEP's Patrice Fichet: "The publicity campaign late last year announcing the reduction in [the value-added tax] had an immediate effect on sales, and an event such as this should give further impetus to the business. Music has been in the shadows for too long in France."

PHILIPPE CROCCQ

French Music Sales Climb SNEP: '87 Gains Continue

BY PHILIPPE CROCCQ

PARIS The French record industry has sustained its 1987 upturn into the first two months of 1988, according to figures released here by trade group SNEP, with overall sales values nearly 30% up on the same period a year ago.

CD grosses soared 85% to \$34.89 million for the two months, while cassettes also recorded a substantial 39.5% rise to \$21.47 million. LP values dropped 2% to \$15.41 million, and singles continued their decline with a 5.7% drop to \$18.09 million. In total, the market was worth \$89.86 million.

Exceptionally strong sales were also recorded in December 1987, but these were attributed to the dual stimuli of a cut in value-added tax rates and an industrywide publicity campaign. The figures for January and February indicate that this performance can be maintained, though it is recognized that market growth depends more and more heavily on the CD and cassette formats.

In both these areas, software growth has been spurred by strong hardware sales. Some 640,000 CD players were sold last year compared with half that number in 1986 and only 105,000 in 1985, while sales of Walkman-style cassette machines rose 29% in value last year and in-car radio/cassette players rose 33% in value.

CD software sales have also been stimulated by the spread of midprice and budget series, and by the introduction early this year of maxi-CD singles from Virgin, CBS, EMI, and most, notably, PolyGram, with its "At last, singles

on CD" launch of 26 top 50 titles priced around \$7.

These developments have been accompanied by a steady fall in the share of CD business taken by classical product: down from 48% to 39% in recent months.

The decline in vinyl singles sales, though later and less dramatic than in some other major markets, is now seen as irreversible, since the large hypermarkets and department stores which dominate French retailing are increasingly limiting quantity orders to the first 15 titles in the Top 50.

The parallel fall in vinyl album volumes has slowed this year, the 2% decline recorded in January and February comparing with a 10% drop in December last year and a near-25% fall in 1987 as a whole.

SNEP executive Patrice Fichet says the industry's strong performance in the traditionally soft months after Christmas is cause for rejoicing, but warns that with increasing competition for leisure spending it remains heavily dependent on economic conditions and on the quality of the product released.

"We also have to recognize that the future of the recorded music market is tied up with the rebuilding of a national network of specialist dealers," Fichet adds.

Since 1978 these have declined in number from 3,500 to no more than 350. Yet such stores are essential if catalogs are to be fully exploited, he says. They are the kind of record shop where a customer can go in, hum a tune, and rely on the retailer to find the exact recording he has in mind.

How Billboard Tracks The Hits

LONDON A special booklet in the April 9 issue on how Billboard's world-renowned charts are compiled was omitted from some copies of the magazine mailed to overseas subscribers.

To obtain a copy of this booklet, write to Mary Smith, Department CB, Billboard, 71 Beak St., London, England W1R 3LF; tel-ex 262100; telefax 437-1569.

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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 4/16/88

This Week	Last Week	SINGLES
1	1	HEART PET SHOP BOYS PARLOPHONE
2	2	DROP THE BOY BROS CBS
3	7	LOVE CHANGES (EVERYTHING) CLIMIE FISHER EMI
4	4	COULD'VE BEEN TIFFANY MCA
5	13	EVERYWHERE FLEETWOOD MAC WARNER BROS.
6	6	CROSS MY BROKEN HEART SINITTA FANFARE
7	9	I'M NOT SCARED EIGHTH WONDER CBS
8	15	PROVE YOUR LOVE TAYLOR DAYNE ARISTA
9	20	WHO'S LEAVING WHO HAZELL DEAN EMI
10	3	DON'T TURN AROUND ASWAD MANGO/ISLAND
11	24	PINK CADILLAC NATALIE COLE MANHATTAN
12	16	DREAMING GLEN GOLDSMITH REPRODUCTION/RCA
13	23	GIRLFRIEND PEBBLES MCA
14	36	I WANT YOU BACK BANANARAMA LONDON
15	21	JUST LIKE A MIRAGE JELLYBEAN FEATURING ADELE BERTEI CHRYSALIS
16	11	ONLY IN MY DREAMS DEBBIE GIBSON ATLANTIC
17	8	STAY ON THESE ROADS A-HA WARNER BROS.
18	5	CAN I PLAY WITH MADNESS IRON MAIDEN EMI
19	12	TEMPTATION WET WET WET PRECIOUS/PHONOGRAM
20	28	ARMAGEDDON IT (THE ATOMIC MIX) DEF LEPPARD BLUDGEON RIF
21	10	I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
22	40	GET LUCKY JERMAINE STEWART SIREN
23	25	SEX TALK (LIVE) T'PAU SIREN
24	19	AIN'T COMPLAINING STATUS QUO VERTIGO/PHONOGRAM
25	NEW	THEME FROM S'XPRESS S'XPRESS RHYTHM KING/MUTE
26	31	I NEED A MAN EURYTHMICS RCA
27	22	THAT'S THE WAY I WANNA ROCK'N'ROLL AC/DC ATLANTIC
28	29	PIANO IN THE DARK BRENDA RUSSELL A&M
29	NEW	LET'S ALL CHANT MICK & PAT PWL
30	32	SIDEWALKING JESUS & MARY CHAIN BLANCO Y NEGRO
31	NEW	I WANT YOU BACK '88 MICHAEL JACKSON/JACKSON 5 MOTOWN
32	14	NEVER/THOSE DREAMS HEART CAPITOL
33	17	WHERE DO BROKEN HEARTS GO WHITNEY HOUSTON ARISTA
34	NEW	A LOVE SUPREME WILL DOWNING 4TH & B'WAY/ISLAND
35	NEW	MARY'S PRAYER DANNY WILSON VIRGIN
36	18	BASS (HOW LOW CAN YOU GO) SIMON HARRIS FFRR/LONDON
37	34	I WANT HER KEITH SWEAT W/INTERENTAINMENT/ELEKTRA
38	27	CRASH THE PRIMITIVES LAZY/RCA
39	NEW	SHE'S LIKE THE WIND PATRICK SWAYZE FEATURING WENDY FRASER RCA
40	NEW	EVERY ANGEL ALL ABOUT EVE EDEN/PHONOGRAM
1	1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 11 EMI/VIRGIN
2	2	BROS PUSH CBS
3	3	OMD THE BEST OF OMD VIRGIN
4	4	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
5	7	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
6	15	ORIGINAL SOUNDTRACK DIRTY DANCING RCA
7	20	PET SHOP BOYS ACTUALLY PARLOPHONE
8	8	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
9	21	VARIOUS HIP HOP & RAPPING IN THE HOUSE STYLUS
10	14	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
11	13	WHITNEY HOUSTON WHITNEY ARISTA
12	9	TINA TURNER LIVE IN EUROPE CAPITOL
13	6	THE PRIMITIVES LOVELY RCA
14	10	ASWAD DISTANT THUNDER MANGO
15	19	TIFFANY TIFFANY MCA
16	27	T'PAU BRIDGE OF SPIES SIREN/VIRGIN
17	26	THE WHO WHO'S BETTER, WHO'S BEST POLYDOR
18	5	MAGNUM WINGS OF HEAVEN POLYDOR
19	11	MORRISSEY VIVA HATE HIS MASTER'S VOICE
20	17	ALEXANDER O'NEAL HEARSAY TABU
21	12	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
22	22	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
23	16	TALKING HEADS NAKED EMI
24	36	TAYLOR DAYNE TELL IT TO MY HEART ARISTA
25	24	BILLY OCEAN TEAR DOWN THESE WALLS JIVE
26	23	VARIOUS THE CHART SHOW ROCK THE NATION COVER/CHRYSALIS
27	28	VARIOUS HORIZONS K TEL
28	29	LUTHER VANDROSS GIVE ME THE REASON EPIC
29	37	HEART HEART CAPITOL
30	25	THE CLASH THE STORY OF THE CLASH VOLUME 1 CBS
31	30	MICHAEL JACKSON BAD EPIC
32	34	STING ...NOTHING LIKE THE SUN A&M
33	18	VARIOUS UNFORGETTABLE EMI
34	NEW	CLIMIE FISHER EVERYTHING EMI
35	33	INXS KICK MERCURY/PHONOGRAM
36	32	THE CHRISTIANS THE CHRISTIANS ISLAND
37	NEW	GEORGE MICHAEL FAITH EPIC
38	31	PREFAB SPROUT FROM LANGLEY PARK TO MEMPHIS KITCHENWARE/CBS
39	NEW	MARTIN STEPHENSON/THE DAINTEES GLADSOME, HUMOUR & BLUE KITCHENWARE/LONDON
40	40	WILL DOWNING WILL DOWNING 4TH & B'WAY

CANADA (Courtesy The Record) As of 3/28/88

SINGLES		
1	2	NEVER GONNA GIVE YOU UP RICK ASTLEY ARISTA/BMG
2	3	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE/BMG
3	1	PUMP UP THE VOLUME M/A/R/R/S VERTIGO/POLYGRAM
4	4	FATHER FIGURE GEORGE MICHAEL COLUMBIA/CBS
5	5	SHE'S LIKE THE WIND PATRICK SWAYZE ARISTA/BMG
6	7	MAN IN THE MIRROR MICHAEL JACKSON EPIC/CBS
7	6	JUST LIKE PARADISE DAVID LEE ROTH WARNER BROS./WEA
8	19	WISHING WELL TERENCE TRENT D'ARBY COLUMBIA/CBS
9	12	ENDLESS SUMMER NIGHTS RICHARD MARX EMI-MANHATTAN/CAPITOL
10	8	I GET WEAK BELINDA CARLISLE MCA/MCA
11	17	PUSH IT SALT-N-PEPA LONDON/POLYGRAM
12	16	CHECK IT OUT JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
13	13	SITTIN' ON THE DOCK OF THE BAY MICHAEL BOLTON COLUMBIA/CBS
14	NEW	I SAW HIM STANDING THERE TIFFANY MCA/MCA
15	18	DEVIL INSIDE INXS ATLANTIC/WEA
16	11	HANDS UP SWAY VIRGIN/A&M
17	10	HUNGRY EYES ERIC CARMEN ARISTA/BMG
18	14	TELL IT TO MY HEART TAYLOR DAYNE ARISTA/BMG
19	15	HYSTERIA DEF LEPPARD MERCURY/BLUDGEON RIFOLA/POLYGRAM
20	42	I'M STILL SEARCHING GLASS TIGER CAPITOL/CAPITOL
1	1	VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
2	2	INXS KICK ATLANTIC/WEA
3	4	RICK ASTLEY WHENEVER YOU NEED SOMEBODY ARISTA/BMG
4	3	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM
5	6	MICHAEL JACKSON BAD EPIC/CBS
6	5	GEORGE MICHAEL FAITH COLUMBIA/CBS
7	10	ROBERT PLANT NOW AND ZEN ESPARANZA/WEA
8	11	VARIOUS ARTISTS GOOD MORNING VIETNAM SOUNDTRACK A&M/A&M
9	9	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO COLUMBIA/CBS
10	8	AC/DC BLOW UP YOUR VIDEO ATLANTIC/WEA
11	7	TIFFANY MCA/MCA
12	14	BILLY OCEAN TEAR DOWN THESE WALLS JIVE/BMG
13	12	MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
14	13	TALKING HEADS NAKED SIRE/WEA
15	16	DAVID LEE ROTH SKYSCRAPER WARNER BROS./WEA
16	15	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
17	20	ROBBIE ROBERTSON ROBBIE ROBERTSON GEFEN/WEA
18	19	SINEAD O'CONNOR THE LION & THE COBRA CHRYSALIS/MCA
19	17	ORCHESTRAL MANOEUVRES IN THE DARK BEST OF OMD VIRGIN/A&M
20	NEW	JONI MITCHELL CHALK MARK IN A RAINSTORM GEFEN/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 4/11/88

SINGLES		
1	2	I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
2	3	OKAY O.K. WESTSIDE
3	1	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
4	5	COME INTO MY LIFE JOYCE SIMS LONDON
5	8	WHEN WILL I BE FAMOUS BROS CBS
6	6	BEAT DIS BOMB THE BASS BCM
7	4	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE
8	7	TOGETHER FOREVER RICK ASTLEY RCA
9	9	I NEED YOU B.V.S.M.P. BCM RUSH
10	10	HOUSE ARREST KRUSH MERCURY/PHONOGRAM
11	NEW	STAY ON THESE ROADS A-HA WARNER BROS
12	12	BIS WIR UNS WIEDERSEHEN MUENCHENER FREIHEIT CBS
13	11	SIGN YOUR NAME TERENCE TRENT D'ARBY CBS
14	20	WAS SOLL DAS HERBERT GROTOENMEYER EMI
15	13	MY LOVE IS A TANGO GUILLERMO MARCHENA TELDEC
16	16	SHIP OF FOOLS ERASURE MUTE
17	14	SHE'S LIKE THE WIND PATRICK SWAYZE RCA
18	18	BLUEPRINT RAINBIRDS MERCURY/PHONOGRAM
19	15	AN DER COPACABANA E.A.V. EMI
20	NEW	STRANGERS THOUGHTS CAMOFLAGUE METRONOME
1	2	SOUNDTRACK MORE DIRTY DANCING RCA
2	1	SOUNDTRACK DIRTY DANCING RCA/ARIOLA
3	3	PETER MAFFAY LANGE SCHATTEIN TELDEC
4	9	TINA TURNER TINA LIVE IN EUROPE CAPITOL
5	4	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
6	5	RAINBIRDS RAINBIRDS MERCURY/PHONOGRAM
7	6	ERSTE ALLGEMEINE VERUNSICHERUNG LIEBE, TOD & TEUFEL EMI
8	NEW	HERBERT GROENEMEYER OE EMI
9	7	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
10	8	ORCHESTRAL MANOEUVRES IN THE DARK THE BEST OF OMD VIRGIN
11	10	MICHAEL JACKSON BAD EPIC
12	NEW	TALKING HEADS NAKED EMI
13	17	STING ...NOTHING LIKE THE SUN A&M
14	NEW	MUENCHENER FREIHEIT FANTASIE CBS
15	NEW	JOYCE SIMS COME INTO MY LIFE LONDON
16	19	CAMOFLAGUE VOICES AND IMAGES METRONOME
17	16	UDO JUERGENS DAS BLAUE ALBUM ARIOLA
18	NEW	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
19	12	TAYLOR DAYNE TELL IT TO MY HEART ARISTA
20	15	CLIMIE FISHER EVERYTHING EMI

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 4/9/88

SINGLES		
1	3	GIMME HOPE JOANNA EDDY GRANT EMI BOVEMA
2	1	TELL IT TO MY HEART TAYLOR DAYNE ARIOLA
3	2	GET OUTTA MY DREAMS GET INTO MY CAR BILLY OCEAN CNR
4	10	STOP LOVING YOU TOTO CBS
5	5	RECKLESS UB40/AFRIKA BAMBAATAA EMI BOVEMA
6	7	WINTER IN AMERICA RENE FROGER CNR
7	NEW	PLAY IT COOL FREIHEIT CBS
8	4	THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
9	NEW	SOMEWHERE DOWN THE CRAZY RIVER ROBBIE ROBERTSON WEA
10	8	THAT'S THE WAY IT IS MEL & KIM RCA
1	1	SOUNDTRACK DIRTY DANCING RCA
2	3	TOTO THE SEVENTH ONE CBS
3	2	PAOLO CONTE COLLEZIONE EVA
4	4	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
5	5	STING ...NOTHING LIKE THE SUN POLYDOR
6	6	DIVERSEN NOW THIS IS MUSIC VOLUME 8 EVA
7	NEW	ORIGINAL SOUNDTRACK MORE DIRTY DANCING RCA
8	8	ORCHESTRAL MANOEUVRES IN THE DARK THE BEST OF OMD VIRGIN
9	10	HERMAN BROOD YADA YADA CBS
10	NEW	GOLDEN EARRING THE VERY BEST OF GOLDEN EARRING ARCADE

MUSIC & MEDIA PAN-EUROPEAN CHARTS 4/16/88

HOT 100 SINGLES		
1	2	I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
2	1	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
3	NEW	HEART PET SHOP BOYS PARLOPHONE
4	5	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
5	7	WONDERFUL LIFE BLACK A&M
6	6	ETOILE DES NEIGES SIMON ET LES MODANAIS ARIOLA
7	8	DROP THE BOY BROS CBS
8	4	DON'T TURN AROUND ASWAD MANGO/ISLAND
9	3	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE
10	9	TOGETHER FOREVER RICK ASTLEY RCA
11	15	STAY ON THESE ROADS A-HA WARNER BROS.
12	11	COULD'VE BEEN TIFFANY MCA
13	13	OKAY O.K. WESTSIDE/SPV
14	12	BOYS SABRINA FIVE RECORDS
15	14	WHEN WILL I BE FAMOUS? BROS CBS
16	18	COME INTO MY LIFE JOYCE SIMS SLEEPING BAG/LONDON
17	16	BEAT DIS BOMB THE BASS RHYTHM KING/MUTE
18	10	CAN I PLAY WITH MADNESS IRON MAIDEN EMI
19	NEW	LA QUEUE LEULEU BEZU "LA CLASSE" CARRERE
20	NEW	QUAND JE T'AIME DEMIS ROUSSOS FLARENASCH/WEA
1	1	SOUNDTRACK DIRTY DANCING RCA
2	3	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
3	2	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
4	5	SOUNDTRACK MORE DIRTY DANCING RCA
5	4	ORCHESTRAL MANOEUVRES IN THE DARK THE BEST OF OMD VIRGIN
6	11	TINA TURNER TINA LIVE IN EUROPE CAPITOL
7	6	TALKING HEADS NAKED EMI
8	9	STING ...NOTHING LIKE THE SUN A&M
9	7	TOTO THE SEVENTH ONE CBS
10	10	JOHNNY HALLYDAY JOHNNY A BERCY 87 PHILIPS/PHONOGRAM
11	NEW	BROS PUSH CBS
12	13	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
13	15	MICHAEL JACKSON BAD EPIC
14	12	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
15	19	LEONARD COHEN I'M YOUR MAN CBS
16	8	GEORGE MICHAEL FAITH EPIC
17	NEW	JOHNNY CLEGG & SAVUKA THIRD WORLD CHILD EMI
18	18	BLACK WONDERFUL LIFE A&M
19	14	BILLY OCEAN TEAR DOWN THESE WALLS JIVE
20	NEW	PETER MAFFAY LANGE SCHATTEIN TELDEC

AUSTRALIA (Courtesy Australian Music Report) As of 4/18/88

SINGLES		
1	1	I SHOULD BE SO LUCKY KYLIE MINOGUE MUSHROOM
2	2	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN LIBERATION
3	3	STUTTER RAP MORRIS MINOR & THE MAJORS VIRGIN
4	6	WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
5	5	HUNGRY EYES ERIC CARMEN RCA
6	4	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
7	10	LOVE IN THE FIRST DEGREE BANANARAMA LIBERATION
8	14	SHE'S LIKE THE WIND PATRICK SWAYZE VICTOR
9	9	SIGN YOUR NAME TERENCE TRENT D'ARBY CBS
10	7	HAZY SHADE OF WINTER THE BANGLES LIBERATION
11	8	DON'T TELL ME THE TIME MARTHA DAVIS CAPITOL
12	11	SOME PEOPLE CLIFF RICHARD EMI
13	13	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
14	15	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
15	18	BOYS WILL BE BOYS CHOIRBOYS MUSHROOM
16	NEW	REV IT UP JERRY HARRISON CASUAL GODS POLYGRAM
17	NEW	WHEN WILL I BE FAMOUS? BROS CBS
18	12	FATHER FIGURE GEORGE MICHAEL EPIC
19	16	ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE
20	17	GROOVE EUROGLIDERS CBS
1	3	VARIOUS HIT PIX '88 FESTIVAL
2	2	SOUNDTRACK DIRTY DANCING RCA
3	1	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
4	4	VARIOUS PUMP IT UP '88 CBS
5	5	CHOIRBOYS BIG BAD NOISE MUSHROOM
6	8	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
7	7	JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY
8	6	GEORGE MICHAEL FAITH EPIC
9	17	TALKING HEADS NAKED EMI
10	10	ICEHOUSE MAN OF COLOURS REGULAR
11	13	THE ANGELS LIVELINE MUSHROOM
12	9	CLIFF RICHARD ALWAYS GUARANTEED EMI
13	12	JIMMY BARNES FREIGHT TRAIN HEART MUSHROOM
14	11	GEORGE HARRISON CLOUD NINE DARK HORSE
15	14	ROBERT PLANT NOW AND ZEN ESPARANZA
16	15	NOISEWORKS NOISEWORKS CBS
17	16	PINK FLOYD A MOMENTARY LAPSE OF REASON CBS
18	NEW	THE CHURCH STARFISH MUSHROOM
19	19	INXS KICK WEA
20	NEW	JOHN WILLIAMSON THE BOOMERANG CAFE FESTIVAL

FRANCE (Courtesy of Europe 1) As of 4/9/88

SINGLES		
1	1	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
2	2	WONDERFUL LIFE BLACK A&M
3	3	ETOILE DES NEIGES SIMON ET LES MODANAIS ARIOLA
4	6	QUAND JE T'AIME DEMIS ROUSSOS FLARENASCH
5	5	LA QUEUE LEULEU BEZU "LA CLASSE" CARRERE
6	4	BOYS SABRINA BABY RECORDS/POLYDOR
7	7	LA GITANE FELIX GRAY CHARLES TALAR
8	NEW	N'IMPORTE QUOI FLORENTE PAGNY PHILIPS
9	10	MY BABY JUST CARES FOR ME NINA SIMONE CARRERE
10	9	SLAVE FRANCOIS FELDMAN PHONOGRAM
1	1	JOHNNY HALLYDAY JOHNNY A BERCY PHILIPS
2	4	JOHNNY CLEGG & SAVUKA THIRD WORLD CHILD EMI
3	2	JEAN JACQUES GOLDMAN ENTRE GRIS CLAIR ET GRIS FONCE EPIC
4	3	CLAUDE NOUGARO NOUGAYORK WEA
5	10	SERGE GAINSBURG YOU'RE UNDER ARREST PHILIPS
6	6	BLACK WONDERFUL LIFE A&M
7	NEW	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
8	5	THE COMMUNARDS RED LONDON
9	7	DEPECHE MODE MUSIC FOR THE MASSES MUTE
10	NEW	KASSAV' VINI POU CBS

Billboard

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CANADA

FACTOR Changes Eligibility Rules Acts, Pubs To Gain From New Programs

BY KIRK LaPOINTE

OTTAWA The industry and government-sponsored Foundation To Assist Canadian Talent On Record has announced several changes to its eligibility criteria in the hopes of giving new and established artists wider access to its funds.

Additionally, two new programs have been established by the foundation to help developing labels and to provide composers and publishers with funds for high-quality demo recordings.

Rules for tour support and syndication have also been altered, the foundation has announced.

Under the new Direct Board Approval program, nationally distributed labels in business for two years and with at least one album released in the last six months will qualify for half of a project's funding, up to a maximum of \$50,000.

Labels must have at least two full-time employees with experience in the business, and the project must commence within 60 days of FACTOR go-ahead to merit the funds.

The Professional Publishers and Songwriters Demo Award program will help Canadian composers and Canadian-owned or -controlled publishers record demos, which must then be offered first to Canadian-controlled publishers. The foundation will offer up to \$5,000 for two tracks, \$10,000 for an EP, and \$20,000 for an LP, with individual funding not to exceed 50% of the total budget.

FACTOR's Multi-Project Funding Program maximum has been lowered to \$50,000 from \$60,000 to allow more artists to gain access to the funds. FACTOR has also upped the number of artists it can assist under the New Talent Demo Program.

The International Tour Support Program will see one key change: Previously, FACTOR ensured that at least 75% of the tour's budget would be financed by earnings or other contributions. Now FACTOR will advance 20% of the anticipated shortfall to a maximum of \$5,000 before the tour begins.

Under the radio-syndication-funding system, FACTOR will now advance 50% of funding upon signing a contract and the remainder on receipt of a completed demo and invoices. Until now, FACTOR had only been offering 25% up-front funds.

FACTOR is a multimillion-dollar fund established in 1982, which conducts a range of production activities sponsored by the federal government, private broadcasters, and the music industry.

Radio Honors Not Dominated By Toronto, Montreal Stations Large And Small Markets Share In Awards

OTTAWA Major market stations walked away with all of the private-radio honors at the National Radio Awards ceremonies April 7 in Toronto, but the show was hardly dominated by the Toronto and Montreal crowds that normally garner most industry kudos.

Indeed, CHEZ-FM Ottawa, with only a fraction of the budget and staff many Toronto stations have, grabbed the two most prestigious honors—news director Ken Rockburn won for best documentary and as best interviewer.

And, while Toronto and Montreal remain the two most competitive markets in the country, it was Dean Hill, of CKLG-AM Vancouver, British Columbia, who was deemed best DJ on private radio for his "LG Morning Zoo" show.

The awards, presented by the Alliance of Canadian Cinema, Radio, and Television Artists (ACTRA), feature separate categories, in most cases, for private and public radio. It was only the second year in which private radio participated in the program, which had largely been a love-in for the public-owned Canadian Broadcasting Corp. until 1987.

Andy Barrie of CFRB-AM Toronto and Gordon Atkinson of CJAD-AM Montreal did show the big-market colors in tying for the award for best opinion and commentary broadcaster, while CFRB's "Kidsummer '87" program earned honors for its contribution to the arts. CFRB's Wally Couter was also given a special award for his nearly 40 years as morning man at the station.

Alan Ericson of CKFM-FM Toronto won as best news reporter for his "Junkies In Health Care" feature last year.

John Badham, who left CFRA-AM Ottawa after receiving the nomination, was given the Foster Hewitt sportscaster award. Named best private radio program was the syndicated "Radio Heartbeat" show produced by Alan Mayer, Tony Kosinec, and

Peter Pacini for the World Radio Network.

Best phone-in broadcaster was Ed Needham of CFRB-AM Toronto.

Among the public radio winners: Peter Gzowski of CBC's "Morning-side" was named best interviewer and best host.

Best opinion-commentary broadcaster for public radio was Tim Christison of "The Medicine Show," while the Chile episode of "The State of the Arts" was deemed best public radio show of the year.

The Frantics, a comedy troupe,

were double winners for best performers in an entertainment feature and best writers in an entertainment feature (the latter was a tie with the Royal Canadian Air Farce writers). Elizabeth Gray was best news reporter for her "I Would Be White" feature on South Africa, heard on CBC's "Sunday Morning."

Best writer-broadcaster for documentary work on public radio was Chris Brookes for "Just A Little Girl In A White Dress: El Salvador 1986" on "Sunday Morning."

KIRK LAPOINTE

CRIA's March: In Like A Lamb, Out Like A Lamb

OTTAWA Is it the lull before the storm or after? The Canadian music industry must be hoping for the former after March's lean tidings. Only 17 releases were certified by the Canadian Recording Industry Assn., an unusually low number for what is generally a steady month.

But there were bright spots for the record industry. These included releases by such new artists as Tiffany, M/A/R/R/S, and Rick Astley and two titles by artists from the province of Quebec.

Leading the way among the CRIA-certified releases was an old John Cougar Mellencamp album, "American Fool," which surpassed quintuple platinum and joined two other Mellencamp releases in the half-million-sales circle in Canada.

Tiffany's self-titled release and George Michael's "Faith" hit quadruple platinum, and Belinda Carlisle's "Heaven On Earth" hit double platinum, making it the only other multiplatinum certification

in the month.

Four releases went platinum, including Quebec-based Michel Rivard's "Un Trou Dans Les Neiges," R.E.M.'s "Document," Roger Whittaker's "Tidings Of Comfort And Joy" Christmas record, and "Crushin'" by the Fat Boys.

The Fat Boys and Whittaker also earned gold for their records in March, the CRIA reports. Two Amy Grant records—"Straight Ahead" and "A Christmas Album"—also broke the gold barrier. Exposé's "Exposure," Astley's "Whenever You Need Somebody," and Rosanne Cash's "King's Record Shop" were also certified gold for 50,000 sales.

"Pump Up The Volume," a huge dance-floor and retail success in Canada snared a platinum certification for M/A/R/R/S. And Montreal's Luba struck gold for her remake of Percy Sledge's "When A Man Loves A Woman."

KIRK LAPOINTE

Merger Growth Marks Onset Of Spring

BY MARK MEHLER

NEW YORK Merger mania has outpaced spring to reach full bloom. As expected, 1988 has shaped up as a year of heavy consolidation in the home entertainment industry. The past two weeks alone have witnessed at least five significant acquisitions or news of serious discussions, and analysts and industry executives say more activity is percolating just below the surface.

Two major software dealers, the 52-store Music Plus chain in California and the 40-year-old Schwartz Bros. Inc. distribution operation, are among those in the early-April takeover parade. Shamrock Holdings Inc., which last year failed in its bid to acquire Warehouse Entertainment Inc., signed a letter of intent to buy Music Plus, while Ryan James Ltd., a rare-coin dealership, disclosed in Securities and Exchange Commission documents that it has bought a 6.5% interest in Schwartz Bros. and is seeking a controlling interest in the Maryland-based distributor (Billboard, April 16).

Other April deals include Mitsubishi's purchase of 35% of ElectroSound Group Inc., the Long Island, N.Y.-based record and cassette duplicator; the \$300 million merger of Met-

ropolitan Broadcasting into Sillerman Acquisition Group, the largest deal in radio history; and the planned purchase by England's Filmtrax of the Columbia Pictures Music Group for an estimated \$65 million.

All this activity stems in large part from two 1987 developments: the October stock market crash, which brought company valuations back to reasonable levels, and the acquisitions of CBS Records (by Sony Corp.) and Warehouse Entertainment (by a New York investment firm), which focused investors' attention on the entire home entertainment industry.

Long-term trends are also behind some of the current mergers and acquisitions activity, however. In the retail sector, specifically, the economics of the business tend to favor large, well-capitalized players.

"Economies of scale in purchasing, inventory control, and advertising are more important in this area of retailing, and that encourages larger companies to continue expanding," argues Keith Benjamin, a home entertainment analyst at Silberberg, Rosenthal in New York.

Aside from the aforementioned retail maneuverings, the past four months have seen the \$410 million leveraged buyout of the 616-store Musicland Group (a definitive agreement

for the LBO was announced April 11); Trans World Music's move into leased music/video departments (Billboard, April 2); Blockbuster Entertainment's strategic partnership with United Cable Television; and Lieberman Enterprises' merger with International Video Entertainment, under which the rackjobber becomes part of an integrated home entertainment software entity.

Judging from the comments of other retailers and distributors, the industry has just begun to consolidate. Sources close to Music Plus, for example, say the chain fielded a number of proposals before agreeing to Shamrock's cash offer, the value of which has not been disclosed.

"We have held a lot more discussions with a range of interested parties, including some offshore groups," says Jack Rogers, vice president of finance for the privately held, 215-store Camelot chain. Rogers adds, however, that Camelot is not for sale and that those discussions tend to be very short. Similarly, Steve Bennett, vice president of marketing for privately held Record Bar, reports a big increase in the number of inquiries in recent months. Record Bar, however, is itself looking to grow through acquisition and has not been receptive to takeover proposals. "All along we've said we want to be a major player," says Bennett. "In time, when we need to finance that growth, either through the public route or a private placement, we need to show numbers comparable to the public retailers. We see acquisitions as the most effective way to do that." Favorable currency exchange rates continue to make it relatively

easy for Japanese and European companies to make strategic acquisitions in the U.S. home entertainment software market. On April 11, for example, the rate was about 126 yen to the dollar, making U.S. purchases 15%-20% cheaper for Japanese companies than they would have been in the fall. Mitsubishi Corp., rumored to be among those in the hunt for an American record company, says that its investment in ElectroSound reflects "our commitment to the long-term potential of the music industry," specifically compact disks. On April 8, Mitsubishi and ElectroSound announced that they were increasing paid-in capital from \$7 million to \$13 million in their joint CD venture, Memory-Tech Inc.

Richard Projain, president and CEO of ElectroSound, says Mitsubishi's \$6.6 million investment in the company allowed ElectroSound to increase its participation in Memory-Tech. Moreover, the Mitsubishi investment forestalls a possible hostile takeover of ElectroSound by Cinram Ltd. of Canada. Cinram earlier acquired about 10% of ElectroSound and indicated in SEC filings that it hoped to complete a merger.

One of the largest proposed mergers, meanwhile, could be in jeopardy. Lorimar Telepictures Corp. stock traded down 87 cents to \$14.12 on April 11 amid investor fears that talks with Warner Communications Inc. could fall through. WCI says discussions are continuing. The diversified New York-based entertainment firm initiated the talks last month with an eye toward further expansion into network television production (Billboard, March 19).

Canadian Labels Troubled Despite Domestic \$ Rise

OTTAWA Despite a strong recent showing by the Canadian dollar against its U.S. counterpart on world currency markets, recorded music importers here report no impact on their lagging businesses.

Labels surveyed indicate that the gains against the American dollar aren't enough to offset significant losses against European and Japanese currencies in the past year.

"The bottom line isn't being changed very much, if at all," says Norman Miller, chief of CBS Masterworks in Canada, which heavily imports its classical repertoire.

The Canadian dollar, which had been hovering around the 75-cent (U.S.) level for years, surpassed the 80-cent level in recent weeks. However, losses against European currencies during the past year alone range from 30% to 50%.

Taking the hardest hits, then, are such labels as PolyGram Inc. Canada, which rely more heavily on European imports. A number of labels have tightened already-tight release lists in classical repertoire to keep consumer prices in line.

For its part, CBS imports compact disks and raw masters from the U.S., while records, cassettes, and CD inserts are brought in from Europe. Miller says he prefers to retain that mix, as the Europeans generally provide better-quality product. **KIRK LAPOINTE**

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
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Company	Sale/ 1000's	Open 4/5	Close 4/11	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	412.2	155 1/2	160 3/4	+4 1/2
Cannon Group	116.7	4 1/4	4 1/4	0
Capital Cities Communications	187	342 1/2	356 1/2	+14
Coca-Cola	3308.1	38	39 1/4	+1 1/4
Walt Disney	3841.1	57 1/2	57	-1/2
Eastman Kodak	5734.6	40 1/4	42 1/4	+1 1/4
Gulf & Western	734.9	77 1/4	79 1/4	+1 1/4
Handelman	369.4	28 1/2	30 1/2	+2 1/4
MCA Inc.	1151.9	44	45 1/4	+1 1/4
MGM/UA	1968.6	12	14	+2
Musicland	66.6	32 1/2	34	+1 1/2
Orion Pictures Corp.	1289.9	15 1/4	17	+1 1/4
Primerica	1921.6	28 1/4	27 1/4	-1
Sony Corp.	628.1	41 1/2	43 1/4	+2 1/4
TDK	11.1	72 1/2	72 1/2	0
Vestron Inc.	145.1	5 1/4	5 1/4	0
Warner Communications Inc.	1796.2	30	31 1/4	+1 1/4
Westinghouse	2384.7	51 1/4	54 1/4	+3 1/4
AMERICAN STOCK EXCHANGE				
Commtron	19.7	2 1/2	2 1/4	-1/4
Electrosound Group Inc.	7.2	6	6	0
Lorimar/Telepictures	2022.7	13 1/4	14 1/4	+1 1/4
New World Pictures	106.1	2 1/4	2 1/2	+1/4
Price Communications	343.7	7 1/4	8 1/4	+1 1/4
Prism Entertainment	53.1	2 1/4	4 1/4	+2 1/4
Turner Broadcasting System				
Unitel Video	7.2	9 1/4	9 1/4	0
Warehouse Entertainment				
OVER THE COUNTER				
Crazy Eddie		1 1/4	1 1/4	0
Dick Clark Productions		4 1/4	4 1/4	0
Infinity Broadcasting		23	23	0
Josephson Inc.		12	12	0
LIN Broadcasting		60 1/4	60	-1/4
Malrite Communications Group		7 1/4	7 1/4	0
Recoton Corp.		4	4	0
Reeves Communications		6	5 1/4	-1/4
Satellite Music Network, Inc.		3 1/4	3 1/4	0
Scripps Howard Broadcasting		80	80	0
Shorewood Packaging		14 1/4	14 1/4	0
Sound Warehouse		11 1/4	11 1/4	0
Specs Music		7	6 1/4	-3/4
Stars To Go Video		1	1	0
Trans World Music		23	22 1/4	-1/4
Tri-Star Pictures				
Wall To Wall Sound And Video		3 1/2	3 1/2	0
Westwood One		22 1/2	23 1/4	+1 1/4
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis		116	123	+7
Pickwick		203	203	0
Really Useful Group		580	565	-15
Thorn EMI		580	618	+38
Virgin		116	119	+3

Stations Could Be Buried By Institutional Credit Craze High Costs Lead To Low-Quality Radio

BY BARRY SKIDELSKY

This is another in a series of guest columns on financial and legal topics. This week's columnist, Barry Skidelsky, is an attorney and broadcast consultant specializing in radio. A member of the New York, Washington, D.C., and federal bars, he is a bankruptcy trustee for WUST in Washington. His radio background also includes 15 years' experience in programming, sales, and management at WMMR, WRVR, and other stations.

Recent regulatory and economic trends have increased the willingness of lenders to finance broadcast deals, and whetted the radio industry's appetite for debt. Institutional credit is now readily available for refinancing, acquisition, going private, or deterring hostile takeover.

It often seems that he who borrows the most gets to be the biggest. In fact, the biggest borrowers could become the biggest losers, especially if we are headed for a period of high interest rates and low or no economic growth.

One doesn't need a crystal ball, however, to see the negative impact of soaring debt on the industry. For example, heavy debt loads are already causing stations to take a short-term approach to operations. This is severely depressing station and market rates. Instead of focusing on increasing radio's share of total ad dollars spent in each market, broadcasters are out there undercutting each other's rate cards in a desperate effort to meet next month's interest payment.

High debt levels are already putting pressure on stations to slice costs. As payroll is radio's single biggest operating expense, this is where much of the cutting is being done. People-intensive formats, such as news/talk, are now unaffordable to most stations. Local news departments are virtually extinct, and community service is diminishing across the country. Localism is giving way to programming centralization. On top of that, employee compensation and benefits are coming under pressure—witness the renegotiation of ABC/CapCities' collective bargaining agreements.

On a more philosophical level, high debt is directly related to the boring homogeneity that has overtaken the AM and FM bands. This is due, in no small measure, to the proliferation of

satellite-delivered program suppliers touting "cost-effective" programming. Many stations today are essentially functioning as jukeboxes.

Other outgrowths of a debt-hungry industry include a play-it-safe approach to programming, defined by the reliance on research to reach the lowest common denominator, and the likely return of block programming, which could bring the glories of home shopping, wrestling, and real-estate evangelism to the radio dial.

Realistically, there are two ways out of the debt quagmire—selling or refinancing. The latter may be impossible if projections aren't being met. So expect to see even more painful station spin-offs to pay off debt, such as Metropolitan's move to sell several stations (prior to its just-announced merger with Sillerman Acquisition Co.).

Also expect to see more loan defaults and bankruptcies, which until recently rarely occurred in the radio business.

The bottom line is that as the interest-only periods run out on all those high-priced and high-leveraged deals—which were only done to avoid the dreaded Tax Reform Act of 1986—hundreds of radio stations are simply not going to make it. The burden of debt will bury them.

POP

PICKS

NEIL YOUNG & THE BLUENOTES

This Note's For You
 PRODUCERS: Neil Young, Niko Bolas
 Reprise 25719

Young returns to the Reprise fold with an eccentric project that may remind some of his more offbeat adventures at Geffen. Ten-man r&b band, which includes longtime Young compadres Frank Sampedro and Ben Keith, cruises through repertoire of new originals; steam rises, though some tracks never catch fire. Title track (a humorous shot at rock sponsorship) packs radio wallop, though.

ORIGINAL MOTION PICTURE SOUNDTRACK

Moonstruck
 PRODUCERS: Various
 Capitol C-90231

Though most primarily score soundtracks have little chance of scoring—so to speak—on the charts, don't count this one out: Single "That's Amore" could catch on, and Dick Hyman's score is wonderfully evocative of the popular movie.

RECOMMENDED

DALE

Riot In English
 PRODUCERS: Robert Brookins, Attala Zane Giles
 Paisley Park 25599

Former Missing Persons lead vocalist Dale Bozzio returns sans surname as the latest in Prince's cuddly litter of funk kittens. Singer has, happily, toned down some of her squeakier new wave mannerisms; material here, mostly penned by Brookins (with the obligatory Prince number as well), sits well with her style. Perky "Simon Simon" makes a good leader for solo debut.

DIVINYLS

Temperamental
 PRODUCER: Mike Chapman
 Chrysalis BFV 41627

Current onslaught of product from bands with Australian roots, fine though most of it is, is almost overwhelming; not to be overlooked among the masses is Divinyls, fueled by the supple vocals of Christina Amphlett. Previous album almost broke through; critical acclaim on this one could do the trick. Watch title track and remake of the Syndicate Of Sound's "Little Girl" soar.

LEONARD COHEN

I'm Your Man
 PRODUCER: Leonard Cohen
 Columbia FC 44191

Tough yet brilliant record marks singer/songwriter's return to Columbia, where he began his career two decades ago. Album boasts some of the most mature writing of Cohen's career; adult songs about love, including "First We Take Manhattan" (successfully covered by Jennifer Warnes, who guests here), are engrossingly delivered. Not an easy sell, but worth the effort—it's one of the year's best.

JEAN BEAUVOIR

Jackknifed
 PRODUCER: Jean Beauvoir
 Columbia C 40621

Onetime hardcore star and Little Steven bassist continues his long and twisting journey, this time with a melodic, r&b-oriented hunk of funk. Title track stands out.

KINGS OF THE SUN

PRODUCER: Eddie Kramer
 RCA 6826-R

Australians' debut starts off with a big bang in the form of AC/DC-style "Serpentine" and Small Faces-influenced "Get On Up"; both songs

grip the listener like few other hard rockers. Rest of the album is more plebeian but enjoyable nonetheless.

MENTAL AS ANYTHING

Mouth To Mouth
 PRODUCER: Richard Gottehrer
 Columbia C 44144

As irrepressibly cheerful as ever, Aussies cram more bounce to the ounce in their songs than most veterans of the music-biz wars can muster. Hugely successful in their native land and elsewhere, the Mentals have never quite clicked in the U.S. Nearly every song here is worthy of airplay; first single is "Don't Tell Me Now."

LONGHOUSE

PRODUCER: Anton Fier
 Warner Bros. 25693

Large New York-based group with an emphasis on vocals centers on stylish and mature pipes of lead singer Lisa Herman, who also pens material. Collection of intelligent tunes has been crisply produced by Fier, who usually works more left-field terrain. Largest question posed by album: Which format will push Herman's striking, adult-oriented songs?

VENETIANS

Amazing World
 PRODUCERS: Mark Opitz, Mark Goldenberg
 Chrysalis BFV 41636

Oz quartet is much, much improved from its rather lackluster U.S. debut; shift away from Thompson Twins sound toward INXS brings a needed beefy texture to outfit's wayward melodies. Fine "Bitter Tears" is first single, but nifty "Little Change" could rake 'em in at album rock outlets.

THE NEW BROADWAY CAST RECORDING

Anything Goes
 PRODUCER: Jay David Saks
 RCA Victor 7769-RC

It's been smooth sailing all the way for the revival of the hit-laden Cole Porter classic about ocean-liner hijinks at New York's Lincoln Center. The cast album remains just as seaworthy, with a crew headed by Patti LuPone singing such evergreens as the title song, "I Get A Kick Out Of You," "You're The Top," and "Easy To Love."

DANCING HOODS

Hallelujah Anyway
 PRODUCER: Greg Edward
 Relativity 88561-8224

Long Island immigrants to L.A. who raised critical temperatures with "12 Jealous Roses" two years ago are on track with second album. Quartet boasts solid rock chops and unerring ballad sense; well-produced album will move it toward mass acceptance. First single, "Baby's Got Rockets," bodes well for big-time moves.

LESLIE WEST

Theme
 PRODUCERS: Leslie West, Paul Orfino
 Passport PB6061

Supercommercial effort from the Mountain-ous guitarist features Jack Bruce on bass and Twisted Sister's Joe Franco on drums. Highlighted by remake of Mountain's "Theme From An Imaginary Western" and album notes by DJ Howard Stern.

BUTTHOLE SURFERS

Hairspray To Steven
 PRODUCER: None listed
 Touch And Go 29

No song titles, one cut plays at 45, another is live. Despite the mishmash, the Surfers ride a wave of skewed brilliance—as usual. College outlets, among whom the band is big, can latch onto the song illustrated on the label by a hypodermic label. Contact: 312-463-4446.

CRUMBSUCKERS

B.O.M.B.
 PRODUCERS: Randy Burns, Crumbsuckers
 Combat 88561 8208

SPOTLIGHT



SCORPIONS

Savage Amusement
 PRODUCER: Dieter Dierks
 Mercury 832963

German arachnids hit their stride with first studio release since double-platinum "Love At First Sting" (an in-between double live album also pulled platinum numbers). PolyGram is pushing "Rhythm Of Love" and "Believe In Love" ("Walking On The Edge" also shines), but it won't have to work hard: The masses will eat this up on their own.



IRON MAIDEN

Seventh Son Of A Seventh Son
 PRODUCER: Martin Birch
 Capitol 90258

Durable British heavy metal quintet returns with well-wrought collection of songs based on familiar themes of sorcery and savagery. Standouts include "Can I Play With Madness" and "Only The Good Die Young," but both are bested by the rocking intensity of "The Evil That Men Do." Chartwise, time is right for upper-stratosphere breakthrough.

Long Island N.Y. rockers' newest effort continues to stake out the middle ground between hardcore and heavy metal, with a final mix by hard rock mistress Genya Ravan. Interspersed with unexpected acoustic breaks and extreme rhythm changes, album's highlights include the hard-hitting "I Am He," the frenzied "Rejuvenate," and the gymnastic guitar work of "Charge."

BLACK

PICKS

SUAVÉ

I'm Your Playmate
 PRODUCERS: Suavé with Dwayne Omarr
 Capitol C-48686

Crooner put the charts in a funk with his take on the Temptations' "My Girl"; the rest of his debut album shows his own songwriting hand to be almost as sure. "Love Triangle," sultry in a "Me And Mrs. Jones" mold, is especially notable.

AUDIO TWO

What More Can I Say?
 PRODUCERS: Audio Two with Daddy-O and King Of Chill
 First Priority Music/Atlantic 90907

Newest sensations on the rap scene

fill their album debut with everything from falsetto to echo to vocals tracked at slow speed. "Top Billin'" leads the way, but look for "I Don't Care" and the amusingly narrated "Hickeys Around My Neck" to follow suit.

RECOMMENDED

THE WEATHER GIRLS

PRODUCERS: Various
 Columbia C 40778

Corpulent cuties have had an up-and-down career: Some fine records have failed while fatuous ones have flown, which makes predicting this record's success next to impossible. "Love You Like A Train" sounds great, as do production contributions from Full Force. On "Burn Me!" duo bests the Pointer Sisters at their own game.

COUNTRY

PICKS

RODNEY CROWELL

Diamonds And Dirt
 PRODUCERS: Tony Brown, Rodney Crowell
 Columbia C-44076

The first Crowell album to be recorded entirely in Nashville, this is a gem from the rousing kickoff, "Crazy Baby," to the beautiful finale, "The Last Waltz." Razor-sharp production, on-the-mark instrumentation, and Crowell's straight-ahead vocalizing result in his best album yet; "After All This Time" shines as Crowell's finest composition since "Til I Gain Control Again."

RECOMMENDED

RAY PRICE

Just Enough Love
 PRODUCER: Ray Pennington
 Step One SOR-0033

The master crooner offers 12 songs in this package, ranging from such mellow standbys as "Wind Beneath My Wings" and "Looking Back" to the more recent effort "Big Ole Teardrops." Price's sound remains priceless.

NASHVILLE JUG BAND

PRODUCER: Tommy Goldsmith
 Rounder 0221

This delightful album overflows with vocal and instrumental treasures. Mixing a lot of old songs and a few stylistically compatible new ones, Goldsmith re-creates the feel of drink-and-sing-along blue-collar house-party music. A real find.

JAZZ

PICKS

DAVID BENOIT

Every Step Of The Way
 PRODUCERS: Jeffrey Weber, David Benoit
 GRP 1047

Pianist has the ability, both as player and composer, to become a household name in fusion. There are pretty tunes here and a small army of hot guest stars, but overall, there's little that will make album stand out in what is becoming an increasingly crowded field.

RECOMMENDED

LASZLO GARDONY

The Secret
 PRODUCER: Laszlo Gardony
 Antilles New Directions 90694

The piano trio is one of jazz music's most enduring idioms, and the format

has a new champion in this Hungarian native. His keyboard touch is impeccable—as displayed in this compelling set of original compositions—with excellent support from Ian Froman and bass star Miroslav Vitous.

THE JAZZTET

Real Time
 PRODUCER: Helen Keane
 Contemporary C-14030

Long-lived sextet fronted by sax man Benny Golson and trumpeter Art Farmer is captured in a typically warm performance at New York's Sweet Basil. Leaders offer their usual effective work; pianist Mickey Tucker also makes noteworthy contributions.

NELSON RANGELL

To Begin Again
 PRODUCER: Danny Weiss
 Gaia/PolyGram 139007

Debut set by reed man who, when a student, was often decorated. His alto has a Sanborn-esque bite, his flute work is reminiscent of Tim Weisberg, and, on soprano, he delivers Kenny G's sweetness—with tougher chops. Despite the comparisons, Rangell has his own voice and sounds like a winner for fusion radio.

CLASSICAL

RECOMMENDED

SCHUBERT: COMPLETE WORKS FOR VIOLIN,

PIANO & CELLO
 Golub, Kaplan, Carr
 Arabesque 26580

Some of the most appealing music ever written for the combination in a handy two-CD package that includes the two trios, a pair of unrelated movements, and, most interestingly, an alternate version of the final movement of the E Flat Trio, many measures longer than the one finally published. Performance and sound are fine. Something different for Schubert collectors.

WHAT IF MOZART WROTE 'ROLL OVER

BEETHOVEN'
 Hampton String Quartet
 RCA 6675-RC

Ten pop tunes, including the title Chuck Berry hit, arranged more or less in classical style. Cleverly handled and likely to win crossover play, as did an earlier Christmas album by the group.

GERSHWIN: CONCERTO IN F; RHAPSODY IN

BLUE; 3 PRELUDES
 Norman Krieger, Piano
 Stradivari SCD-8000

All the pieces here are for solo piano, the concerto in an arrangement by Grace Castagnetta and the "Rhapsody" by Gershwin himself. The concerto works surprisingly well, and its inclusion here offers something new in the multitude of current Gershwin disks. Sound and performance are excellent.

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.

THE ONLY ARTIST EVER
TO HAVE
7 CONSECUTIVE #1 SINGLES.



Thanks for making all of our dreams come true.

Whitney and *Arista*

'Time Of My Life,' 'Last Emperor' Deemed Best Song, Score Cher Is 3rd Singing Vet To Cop Top Oscar

BY PAUL GREIN

LOS ANGELES Cher last week became only the third recording industry veteran to win an Oscar for best actor or actress. The star, who won for her role in "Moonstruck," follows Bing Crosby ("Going My Way," 1944) and Barbra Streisand ("Funny Girl," 1968).

Two other established hit makers have won Oscars for supporting roles: Frank Sinatra ("From Here To Eternity," 1953) and folk singer Burl Ives ("The Big Country," 1958).

Cher has been turning out hits for more than two decades—from Sonny & Cher's "I Got You Babe" in 1965 to her current Geffen single, "We All Sleep Alone," which leaps to No. 51 on this week's Hot 100. The singer has landed top 10 hits for seven different labels: Atco, Re-

prise, Kapp, Imperial, MCA, Casablanca, and Geffen. She was in the top 10 just last month with "I Found Someone."

The Oscar for best song was awarded to "(I've Had) The Time Of My Life," the first single from the "Dirty Dancing" soundtrack. This marks the seventh straight year that the best-song winner has been a No. 1 pop hit. The Bill Medley/Jennifer Warnes duet follows the chart-topping "Arthur's Theme," "Up Where We Belong," "Flashdance... What A Feeling," "I Just Called To Say I Love You," "Say You Say Me," and "Take My Breath Away."

"Time Of My Life" was written by Franke Previte, John DeNicola, and Donald Markowitz. Previously, Previte's biggest claim to fame was fronting Franke & the Knockouts, whose "Sweetheart" went top 10 in 1981. RCA's "Dirty Dancing"

soundtrack, which was supervised by Jimmy Jenner, is No. 1 on the Top Pop Albums chart for the 16th week.

The Oscar for best original score went to "The Last Emperor," which won all nine awards for which it was nominated. The score was composed by Ryuichi Sakamoto, David Byrne, and Cong Su. Byrne—the leader of Talking Heads—is only the third rock artist to win an Oscar for scoring. He follows the Beatles ("Let It Be," 1970) and Prince ("Purple Rain," 1984).

Though Talking Heads are signed to Sire, the "Last Emperor" soundtrack was released by Virgin Records. It entered the Top Pop Albums chart in February and climbed as high as No. 156 last month. The album is not listed on this week's chart but is expected to return in the wake of the film's Oscar sweep.

NELSON TO RELEASE 'LAST EMPEROR' VID

(Continued from page 4)

marketing, says, "In addition to giving the film additional legs at the box office, it legitimizes the fact this is now a major A title." He says the company's campaign will be expansive, involving three waves of television advertising.

Here is a rundown of home video plans for other major Oscar winners and nominees:

- CBS/Fox Home Video: Michael Douglas won best-actor honors for his role in "Wall Street." A July 7 street date has been set—the same date CBS/Fox will release "Dark Eyes," which earned Marcello Mastroianni a best-actor nomination. Also, a September street date is planned for "Broadcast News," a best-picture contender.

- Paramount Home Video: An April 20 street date has been set for "The Untouchables," which earned Sean Connery the best-supporting-actor Oscar. Paramount has sent Mailgrams about the victory to the distribution community and is men-

tioning the achievement in its "booster" television ads, part of the ongoing Hits Blitz campaign. The film also is stressed in Paramount's retail bulletin, which goes to approximately 25,000-30,000 accounts and has been made a major telemarketing priority.

"Fatal Attraction," another Paramount film that was nominated for best picture, has a June 1 street date.

- Vestron: Jack Nicholson and Meryl Streep earned best-actor and best-actress nominations for "Ironweed." The film has a street date of June 22. Vestron also has rights to "Anna," which won Sally Kirkland a best-actress nomination; a late-October street date is planned.

Interestingly, the Nelson Entertainment and MGM/UA Home Video awards reflect the efforts both companies have made to become major A-title players.

In addition to "The Last Emperor," on May 25 Nelson is distribut-

ing "Hope And Glory," which earned five nominations, including one for best picture. On May 4, Nelson is releasing "The Whales Of August," which earned Ann Sothern a best-supporting-actress nomination. "The Princess Bride," which earned a best-original-song nomination with "Storybook Love," was just released.

And after a period of decline as a studio, MGM/UA has rebounded with such titles as "Moonstruck," "Spaceballs," "Fatal Beauty," "Baby Boom," "Masquerade," "Overboard," and others—although the home video arm does not have rights to all those titles because of prior contractual commitments.

Though it is admittedly tough trying to quantify how Oscar success translates into home video success, Bleimeister says he figures "Hope And Glory" will probably be boosted by 50,000 units, while "The Whales Of August" will probably get a 20,000-unit boost.

IMMC ANNOUNCES PANELS

(Continued from page 3)

Paul Russell of CBS Records U.K.; and Jim Beach, manager of Queen.

On the the media and marketing side, confirmed participants include Gordon Link of the McCann Erickson advertising agency; Tom Freston, president and CEO of MTV

Networks Inc.; Gary Landis of Westwood One; Ed Salomon, United Stations; Kevin Wall of Radio Vision International; Allied Entertainment chief Harvey Goldsmith; Mark Booth of MTV Europe; Lex Harding of Dutch broadcasting firm Veronica; Johnny Beerling and Roger Lewis of BBC Radio One; Jeff Pollack of JPC Inc.; and Tony McGinn of MCM Networking.

Here are some of the panels planned for the meet:

- "Brave New World," a discussion of new marketing opportunities in television, radio, and music.

- "TV Tomorrow," a look at evolving global television broadcast standards.

- "Think Local, Act Global," dealing with translating a local success into an international one.

- A look at the relationship between the European broadcasting and music communities titled "Are European Broadcasters Backing Europe?"

- "Music Sponsorship: Does It Sell The Product At The Expense Of The Act?"

- "The Top 40 Tyranny: The Threats Of Overplay And Overpay."

- A look into emerging marketing opportunities in Eastern-bloc European nations titled "Red Rock, The Postglasnost Experience."

- A discussion about dealing with the increasingly competitive world of radio called "The Radio Doctor."

- A look at new avenues in broadcasting titled "Multimedia Broadcasting."

- "Deregulation By The Back Door: How Some Stations Are Getting Around The Law."

- An examination of automated programming called "Will The Computer Replace The Human Presenter?"

- A discussion of the future of music delivery system technology called "After DAT, What?"

- An as-yet-untitled panel dealing with syndication and barter deals.

Also, the conference will include a number of round-table discussions, during which issues will be debated in a less-structured setting.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

WHITNEY HOUSTON MAKES it seven No. 1 singles in a row: "Where Do Broken Hearts Go" (Arista) wins the race for the top by a solid margin overall, although it is a close No. 2 in airplay points behind **Billy Ocean**. "Devil Inside" by **INXS** (Atlantic) is No. 2 with a bullet on the chart, with strong gains in both sales and airplay but not enough to hit No. 1. "Devil," the most widely played record on the Hot 100, with 226 of the 235 stations on the panel reporting airplay, may challenge "Hearts" next week, but no other record is within striking distance. "I Saw Him Standing There" by **Tiffany** (MCA) is No. 3 in sales but is losing airplay points; its net point gain is not sufficient for a bullet, but the record moves up to No. 7.

MAJOR MOVERS INCLUDE the Power Pick/Airplay, **George Michael's** "One More Try" (Columbia). It is on 211 reporting stations in its second week on the chart, with 30 top 20 reports, including No. 1 at Y-95 Dallas and jumps of 29-15 at WAVA Washington, D.C., 35-19 at KATD San Jose, Calif., and 28-9 at WMMC Columbia, S.C. The runner-up for the airplay award is "Everything Your Heart Desires" by **Daryl Hall & John Oates** (Arista); it is already No. 20 at Power 99 Atlanta. The second runner-up for airplay honors is "Together Forever" (RCA) by **Rick Astley**. It is the most added record on the chart, nabbing 70 adds, and takes an early jump of 25-18 at WKQB Charleston, S.C., fueling an 18-place chart jump to No. 44.

THE HOT SHOT DEBUT, **Debbie Gibson's** "Foolish Beat" (Atlantic), is the second most added record, with 67 adds and an impressive debut at No. 57. The six other new entries include two new artists. Los Angeles female trio **J.J. Fad** jumps onto the chart at No. 78 with "Supersonic" (Atco). It is top 10 already at six reporting stations, making moves of 6-2 at KKFR Phoenix, Ariz., 14-7 at KLUC Las Vegas, and 18-10 at KIIS Los Angeles, where PD **Steve Rivers** says it has been No. 1 in phone requests and sales. Singer/producer **Stevie B** enters at No. 91 with "Dreamin' Of Love" (LMR), which moves 18-13 at KMEL San Francisco and 2-1 at Power 96 in his hometown of Miami.

QUICK CUTS: "Pump Up The Volume" by **M/A/R/R/S** (4th & B'way) becomes the second gold single of the year, after "Push It" by **Salt-N-Pepa** (Next Plateau). Both records are on indie labels and failed to reach the top 10 despite enormous sales. Widespread unreported airplay hurt both singles' chart careers, according to label representatives... "Make It Real" by the **Jets** (MCA) takes the biggest jump on the chart, 24 places to No. 55, on the strength of 61 adds and strong early response. It's No. 1 at Hot 105 Miami and makes moves of 21-16 at Q-105 Tampa, Fla., and 19-12 at KZZP Phoenix.

FOR WEEK ENDING APRIL 23, 1988

Billboard

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 52 REPORTERS	BRONZE/ SECONDARY ADDS 163 REPORTERS	TOTAL ADDS 235 REPORTERS	TOTAL ON
TOGETHER FOREVER RICK ASTLEY RCA	7	12	51	70	143
FOOLISH BEAT DEBBIE GIBSON ATLANTIC	9	13	45	67	79
MAKE IT REAL THE JETS MCA	7	12	42	61	80
CIRCLE IN THE SAND BELINDA CARLISLE MCA	2	15	39	56	122
NOTHIN' BUT A GOOD TIME POISON ENIGMA	4	6	40	50	50
WE ALL SLEEP ALONE CHER GEFEN	2	14	31	47	120
EVERYTHING YOUR... DARYL HALL JOHN OATES ARISTA	2	5	30	37	201
ONE MORE TRY GEORGE MICHAEL COLUMBIA	2	7	24	33	211
I'M STILL SEARCHING GLASS TIGER EMI-MANHATTAN	1	7	18	26	129
POUR SOME SUGAR ON ME DEF LEPPARD MERCURY	0	4	21	25	31

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.

FOR WEEK ENDING APRIL 23, 1988

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	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	1
2	2	DEVIL INSIDE	INXS	2
3	9	I SAW HIM STANDING THERE	TIFFANY	7
4	6	GIRLFRIEND	PEBBLES	5
5	5	WISHING WELL	TERENCE TRENT D'ARBY	4
6	8	ANGEL	AEROSMITH	6
7	1	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	3
8	12	PINK CADILLAC	NATALIE COLE	9
9	13	PROVE YOUR LOVE	TAYLOR DAYNE	10
10	15	ANYTHING FOR YOU	GLORIA ESTEFAN & MIAMI SOUND MACHINE	8
11	18	ONE STEP UP	BRUCE SPRINGSTEEN	13
12	4	MAN IN THE MIRROR	MICHAEL JACKSON	11
13	21	ALWAYS ON MY MIND	PET SHOP BOYS	16
14	19	ELECTRIC BLUE	ICEHOUSE	14
15	24	FISHNET	MORRIS DAY	23
16	10	SOME KIND OF LOVER	JODY WATLEY	12
17	23	NAUGHTY GIRLS (NEED LOVE TOO)	SAMANTHA FOX	17
18	7	ROCKET 2 U	THE JETS	15
19	20	YOU DON'T KNOW	SCARLETT & BLACK	26
20	11	OUT OF THE BLUE	DEBBIE GIBSON	19
21	14	CHECK IT OUT	JOHN COUGAR MELLENCAMP	28
22	26	SHATTERED DREAMS	JOHNNY HATES JAZZ	18
23	29	WAIT	WHITE LION	21
24	28	I WISH I HAD A GIRL	HENRY LEE SUMMER	25
25	17	I WANT HER	KEITH SWEAT	30
26	27	TWO OCCASIONS	THE DEELE	22
27	35	KISS AND TELL ("BRIGHT LIGHTS, BIG CITY")	BRYAN FERRY	33
28	16	ENDLESS SUMMER NIGHTS	RICHARD MARX	24
29	31	PAMELA	TOTO	27
30	30	I DON'T WANT TO LIVE WITHOUT YOU	FOREIGNER	20
31	32	PIANO IN THE DARK	BRENDA RUSSELL/JOE ESPOSITO	29
32	33	GOING BACK TO CALI (FROM "LESS THAN ZERO")	L.L. COOL J	37
33	25	NEVER GONNA GIVE YOU UP	RICK ASTLEY	35
34	22	(SITTIN' ON) THE DOCK OF THE BAY	MICHAEL BOLTON	41
35	—	MY GIRL	SUAVE	36
36	36	DREAMING	ORCHESTRAL MANOEUVRES IN THE DARK	32
37	—	RITUAL	DAN REED NETWORK	42
38	—	PUSH IT	SALT-N-PEPA	66
39	37	SAY IT AGAIN	JERMAINE STEWART	34
40	—	STRANGE BUT TRUE	TIMES TWO	39

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	3
2	3	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	1
3	2	DEVIL INSIDE	INXS	2
4	5	WISHING WELL	TERENCE TRENT D'ARBY	4
5	9	ANGEL	AEROSMITH	6
6	6	GIRLFRIEND	PEBBLES	5
7	15	ANYTHING FOR YOU	GLORIA ESTEFAN & MIAMI SOUND MACHINE	8
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11	13	PROVE YOUR LOVE	TAYLOR DAYNE	10
12	8	I SAW HIM STANDING THERE	TIFFANY	7
13	12	PINK CADILLAC	NATALIE COLE	9
14	19	ELECTRIC BLUE	ICEHOUSE	14
15	26	SHATTERED DREAMS	JOHNNY HATES JAZZ	18
16	30	I DON'T WANT TO LIVE WITHOUT YOU	FOREIGNER	20
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20	18	ONE STEP UP	BRUCE SPRINGSTEEN	13
21	16	ENDLESS SUMMER NIGHTS	RICHARD MARX	24
22	29	WAIT	WHITE LION	21
23	31	PAMELA	TOTO	27
24	40	ONE MORE TRY	GEORGE MICHAEL	31
25	11	OUT OF THE BLUE	DEBBIE GIBSON	19
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29	36	DREAMING	ORCHESTRAL MANOEUVRES IN THE DARK	32
30	38	SAY IT AGAIN	JERMAINE STEWART	34
31	—	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	38
32	14	CHECK IT OUT	JOHN COUGAR MELLENCAMP	28
33	21	YOU DON'T KNOW	SCARLETT & BLACK	26
34	—	STRANGE BUT TRUE	TIMES TWO	39
35	—	ONE GOOD REASON	PAUL CARRACK	40
36	24	FISHNET	MORRIS DAY	23
37	25	NEVER GONNA GIVE YOU UP	RICK ASTLEY	35
38	—	MY GIRL	SUAVE	36
39	—	TOGETHER FOREVER	RICK ASTLEY	44
40	34	KISS AND TELL ("BRIGHT LIGHTS, BIG CITY")	BRYAN FERRY	33

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA (9)	10
Def Jam (1)	
MCA (8)	9
I.R.S. (1)	
ATLANTIC (7)	8
EsParanza (1)	
RCA (7)	8
Jive (1)	
A&M	7
E.P.A.	7
Epic (4)	
CBS Associated (1)	
Scotti Bros. (1)	
Tabu (1)	
WARNER BROS. (6)	7
Sire (1)	
ARISTA (5)	6
Jive (1)	
EMI-MANHATTAN	6
POLYGRAM	6
Mercury (4)	
London (1)	
Polydor (1)	
GEFFEN	4
ATCO (1)	3
Critique (1)	
Ruthless (1)	
CHRYSALIS	3
VIRGIN	3
4TH & B'WAY	2
CAPITOL (1)	2
Enigma (1)	
REPRISE	2
ELEKTRA	1
Vintertainment (1)	
ENIGMA	1
LMR	1
MACOLA	1
Kru'-Cut (1)	
NEXT PLATEAU	1
SOLAR	1
SUTRA	1
Fever (1)	

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
16 ALWAYS ON MY MIND	(Screen Gems-EMI, BMI/Sebanine, BMI) WBM	WBM
6 ANGEL	(Aero Dynamics, BMI/Desmobile, ASCAP/SBK April ASCAP) HL/WBM	WBM
8 ANYTHING FOR YOU	(Foreign Imported, BMI) CPP	CPP
72 ARE YOU SURE	(Hidden Pun, BMI/Charisma, ASCAP) WBM	WBM
62 BEDS ARE BURNING	(Sprint (Apra), BMI/Warner-Tamerlane, BMI) WBM	WBM
61 BREAKAWAY	(Colgems-EMI, ASCAP/Teenie Bopper, ASCAP) WBM	WBM
90 CANT STAY AWAY FROM YOU	(Foreign Imported, BMI) CPP	CPP
86 CENTURY'S END (FROM "BRIGHT LIGHTS, BIG CITY")	(U/A, ASCAP/Freejunkt, ASCAP)	ASCAP
28 CHECK IT OUT	(Riva, ASCAP) WBM	WBM
54 CIRCLE IN THE SAND	(Future Furniture, ASCAP/Shipwreck, BMI) CPP/WBM	WBM
64 DA'BUTT (FROM THE "SCHOOL DAZE" SOUNDTRACK)	(MCA, ASCAP/Sunset Burgundy, ASCAP/Tooste, ASCAP) MCA/HL	HL
2 DEVIL INSIDE	(MCA, ASCAP) MCA/HL	HL
100 DONT' SHED A TEAR	(High Frontier Music, PROCAN/SBK Blackwood, BMI/Little Life, ASCAP/Wood Monkey, ASCAP) HL	HL
91 DREAMIN' OF LOVE	(Saja, BMI/Mya-T, BMI)	BMI
32 DREAMING	(Virgin, ASCAP) CPP	CPP
14 ELECTRIC BLUE	(SBK Songs/SBK April, ASCAP/10/10, BMI) HL	HL
24 ENDLESS SUMMER NIGHTS	(Chi-Boy, ASCAP) CLM	CLM
84 ENGLISHMAN IN NEW YORK	(Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic BMI) HL	HL
38 EVERYTHING YOUR HEART DESIRES	(Hot-Cha, BMI/Careers, BMI) CPP	CPP
99 FAMILY MAN	(Now Sounds, BMI/Putz Tunes, BMI) WBM	WBM
43 FATHER FIGURE	(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL	HL
23 FISHNET	(Ya D Sir, ASCAP/WB, ASCAP/Flyte Tyme, ASCAP)	ASCAP
67 THE FLAME	(Lorimar, BMI/Hidden Pun, BMI) WBM	WBM
57 FOOLISH BEAT	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP)	ASCAP
69 GET IT ON	(Blue Vision, BMI) WBM	WBM
3 GET OUTTA MY DREAMS, GET INTO MY CAR	(Zomba, ASCAP) HL	HL
5 GIRLFRIEND	(Kermy, BMI/Hip Trip, BMI) CPP	CPP
89 GIVE ME ALL YOUR LOVE	(Whitesnake Overseas, ASCAP/WB, ASCAP) WBM	WBM
37 GOING BACK TO CALI (FROM "LESS THAN ZERO")	(Def Jam, ASCAP)	ASCAP
88 HANDS TO HEAVEN	(Virgin, ASCAP) CPP	CPP
95 HUNGRY EYES (FROM "DIRTY DANCING")	(Knockout, ASCAP/Jemava, ASCAP/R.U. Cyrius, ASCAP) CPP	CPP
52 HYSTERIA	(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	HL
20 I DON'T WANT TO LIVE WITHOUT YOU	(Michael Jones, ASCAP) CHA/HL	HL
65 I FOUND SOMEONE	(SBK April, ASCAP/Is Hot, ASCAP/But For, ASCAP) HL	HL
56 I GET WEAK	(Not Listed) WBM	WBM
7 I SAW HIM STANDING THERE	(Gil, BMI) WBM	WBM
49 I STILL BELIEVE	(Anta, ASCAP/Rare Blue, ASCAP/Colgems-EMI, ASCAP) WBM/CLM	CLM
30 I WANT HER	(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donrl, ASCAP/WB, ASCAP/E/A, ASCAP/Zomba, ASCAP)	ASCAP
96 I WASN'T THE ONE (WHO SAID GOODBYE)	(Music Corp. Of America, BMI/Zigmanian, BMI)	BMI
25 I WISH I HAD A GIRL	(Leesum, BMI) CLM	CLM
46 I'M STILL SEARCHING	(Colgems-EMI, ASCAP/Tiger Shards, CAPAC) WBM	WBM
60 JUST LIKE PARADISE	(Diamond Dave, ASCAP/Tuggle Tunes, ASCAP) WBM	WBM
33 KISS AND TELL (FROM "BRIGHT LIGHTS, BIG CITY")	(Virgin-Nymph, BMI) CPP	CPP
59 KISS ME DEADLY	(Makiki, ASCAP/Twin Towers, ASCAP/Arista, ASCAP) CPP/CLM	CLM
73 LIKE A CHILD	(Maz Appeal, ASCAP/SBK April, ASCAP/Noel Pagan, ASCAP/Ackee, ASCAP) HL/WBM	WBM
48 LOVE IN THE FIRST DEGREE	(In A Bunch, PRS/WB, ASCAP/Terrace, ASCAP) CPP/WBM	WBM
98 LOVE STRUCK	(Shockadelica, ASCAP/Almo, ASCAP)	ASCAP
55 MAKE IT REAL	(Meow Baby, ASCAP/Rick Kelly, BMI/Demere, ASCAP)	ASCAP
11 MAN IN THE MIRROR	(Yellowbrick Road, ASCAP/MCA, ASCAP/Aerostation Corporation, ASCAP) WBM/MCA/HL	HL
36 MY GIRL	(Jobete, ASCAP) CPP	CPP
17 NAUGHTY GIRLS (NEED LOVE TOO)	(Forcelul, BMI/Willesden, BMI)	BMI
80 NEVER DIE YOUNG	(Country Road, BMI) WBM	WBM
35 NEVER GONNA GIVE YOU UP	(Terrace, ASCAP) CPP	CPP
85 NEVER KNEW LOVE LIKE THIS	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	WBM
97 NEVER THOUGHT (THAT I COULD LOVE)	(CAK, ASCAP/Songs Of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP) HL	HL
47 NIGHTTIME	(Genetic, ASCAP) HL	HL
68 NITE AND DAY	(Al B. Sure! International, ASCAP/Key West International, ASCAP/Across 110th Street, ASCAP)	ASCAP
82 NOTHIN' BUT A GOOD TIME	(Sweet Cyanide, BMI/Willesden, BMI)	BMI
40 ONE GOOD REASON	(Plangent Visions, ASCAP/Virgin, ASCAP) CPP	CPP
31 ONE MORE TRY	(Chappell, ASCAP/Morrison Leahy, ASCAP) HL	HL
13 ONE STEP UP	(Bruce Springsteen, ASCAP) CPP	CPP
19 OUT OF THE BLUE	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	HL
27 PAMELA	(Hudmar, ASCAP/Jogi Wimbball, BMI) WBM	WBM
29 PIANO IN THE DARK	(Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarf-village, ASCAP) WBM	WBM
9 PINK CADILLAC	(Bruce Springsteen, ASCAP) CPP	CPP
94 PLAY THAT FUNKY MUSIC	(Rwp, ASCAP/Bema, ASCAP)	ASCAP
93 POUR SOME SUGAR ON ME	(Bludgeon Riffola, ASCAP/Zomba, ASCAP)	ASCAP
83 PRESENCE OF LOVE	(Illegal, BMI)	BMI
50 PROMISE ME	(Amber Pass, ASCAP/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals, BMI)	BMI
10 PROVE YOUR LOVE	(November Nights, ASCAP/Chappell, ASCAP/Jobete, ASCAP) CPP/CHA/HL	HL
81 PUMP UP THE VOLUME	(MNS, PRS/WB, ASCAP) WBM	WBM
66 PUSH IT	(Next Plateau, ASCAP/Turnout Bros, ASCAP)	ASCAP
42 RITUAL	(Mind & Body, ASCAP/PolyGram, ASCAP) WBM	WBM
63 ROCK OF LIFE	(Super Ron, BMI) CLM	CLM
15 ROCKET 2 U	(Groupe, BMI)	BMI
71 SAVIN' MYSELF	(Southern, ASCAP) CPP	CPP
34 SAY IT AGAIN	(SBK Blackwood, BMI/Henrey Suemay, BMI) SBK	SBK
18 SHATTERED DREAMS	(Copyright Control)	ASCAP
53 SHE'S LIKE THE WIND	(Troph, BMI/Strawberry Fork, BMI) HL	HL
74 SHOULD I SAY YES?	(Poolside, BMI)	BMI
41 (SITTIN' ON) THE DOCK OF THE BAY	(Irving, BMI) CPP	CPP
12 SOME KIND OF LOVER	(Ultrawave, ASCAP/SBK April, ASCAP/Rightsong, BMI) CHA/HL	HL
77 STAND UP	(Diamond Dave, ASCAP/Tuggle Tunes, ASCAP) WBM	WBM
39 STRANGE BUT TRUE	(Maximum, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) WBM	WBM
78 SUPERSONIC	(Bebica, ASCAP)	ASCAP
75 TAKE IT WHILE IT'S HOT	(Shaman Drum, BMI)	BMI
79 TALL COOL ONE	(Talktime, ASCAP/Virgin, ASCAP) CPP	CPP
44 TOGETHER FOREVER	(Terrace, ASCAP) CPP	CPP
92 TURN OFF THE LIGHTS	(Lon-Hop, BMI)	BMI
22 TWO OCCASIONS	(Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI/Peer-Southern, ASCAP/Tamm, BMI) CPP	CPP
70 UNDER THE MILKY WAY	(Funzalo, BMI/Bug, BMI/MCA, ASCAP) MCA/HL	HL
87 UNDERNEATH THE RADAR	(Colgems-EMI, ASCAP) WBM	WBM
21 WAIT	(Vavoom, ASCAP) WBM	WBM
51 WE ALL SLEEP ALONE	(SBK April, ASCAP/Desmobile, ASCAP/Bon Jovi, ASCAP/PolyGram, ASCAP) HL/WBM/SBK	HL
76 WHAT A WONDERFUL WORLD	(Herald Square, BMI/Range Road, ASCAP/Quartet, ASCAP) HL	HL
58 WHEN WE KISS	(French Luck, BMI/Bug, BMI)	BMI
1 WHERE DO BROKEN HEARTS GO	(Scaramanga, ASCAP/Rare Blue, ASCAP/Baby Love, ASCAP) CPP/CLM	CLM
4 WISHING WELL	(Virgin-Nymph, BMI/Young Terence, BMI/Rare Blue, ASCAP) CPP	CPP
45 YES (FROM THE MOTION PICTURE "DIRTY DANCING")	(Hands Down, ASCAP)	ASCAP
26 YOU DON'T KNOW	(Virgin, ASCAP/Bittern, BMI) CPP	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.

NEWSMAKERS



Ripping Yarns. Passport Jazz artists the Rippingtons gather with Hollywood notables at a listening party for their upcoming "Kilimanjaro" album. Shown, from left, are Will Gotay, actor; Mariel Pastor, West Coast publicist, A&M; Kevin Dobson, actor; Russ Freeman, Rippingtons; and Rippingtons manager Andi Howard.



General Relativity. Relativity Records artist Joe Satriani signs with Bill Graham Management and International Talent Group. Pictured, from left, are Graham; Nick Caris, ITG; Satriani; Jeb Hart, Bill Graham Management; Wayne Forte, ITG; Jim Kozlowski, product manager, Relativity; and Jocelynn Loebel, national press officer, Relativity.



Ivory Anniversary. BMG Classics marks the RCA Records release of the soundtrack compilation "Merchant Ivory Productions Twenty-Fifth Anniversary (1962-1978)" and is joined by principals from the production of the upcoming film "Slaves Of New York." Pictured, from left, are James Wilby, actor; Ismail Merchant, producer; Christopher Walken, actor; Richard Robbins, composer; James Ivory, director; Tama Janowitz, author; and Madeleine Potter, actress.



Sal Salute. Columbia Records promotion execs gather in Key West, Fla., to praise the 30-year career of Boston local promotion manager Sal Ingeme. Pictured, from left, are Burt Baumgartner, director, national singles pop promotion; Herb Gordon, local promotion manager, Philadelphia; Shelia Chlanda, director, national promotion, adult contemporary; Ingeme; Gene Denonovich, local promotion manager, St. Louis; Marc Benesch, vice president, promotion; and Paul Rappaport, vice president, album promotion.



Soul Signs. New Tommy Boy signees de la Soul are welcomed aboard by label executives. Shown standing, from left, are Monica Lynch, president; Tom Silverman, CEO; and Rick Dutka, vice president. Shown seated, from left, are Prince Paul, Stetsasonic, and de la Soul members Posdnoos, Mase, and Dove.



10 Million Strong. Lee Simpson, vice president of manufacturing and operations for Capitol Industries-EMI Inc., presents company executives with plaques commemorating the 10 millionth compact disk manufactured at their Jacksonville, Ill., plant. Pictured, from left, are Bhaskar Menon, chairman and CEO, EMI Music Worldwide; Simpson; and Joe Smith, president, Capitol Industries-EMI Inc.



Impulse! Power. Impulse! Records artist Mike Metheny marks his newest release, "Kaleidoscope," with label and local jazz personalities at Boston's Regatta Bar. Shown, from left, are Ricky Schultz, vice president, jazz, MCA; Metheny; Fred Taylor, promoter; Rich Grobecker, regional branch manager; Mike Tannen, assistant manager, Tower Records, Cambridge, Mass.; and Alex Washington, WCRB radio.

LIFELINES



Sumo Like It Hot. Amherst Records artist Glenn Medeiros meets with champion sumo wrestler Konishiki while in Japan to record a Japanese-language version of his song "Nothing's Gonna Change My Love For You." Pictured standing, from left, are Larry Silver, executive vice president, Amherst; Medeiros; and Konishiki. Seated, from left, are Takashi Ogi, Nippon/Phonogram promotion, and Alex Abramhoff, director and general manager, Nippon/Phonogram.

BIRTHS

Boy, Luca Nicola, to **Chris and Analei Mancini**, March 3 in Los Angeles. He is director of creative affairs for Arista BMG Music there and son of composer Henry Mancini.

Girl, Nicole Anabeth, to **Don and Patti Grierson**, March 5 in New York. He is vice president of a&r, Epic/Portrait Records.

Boy, Grant Spencer, to **Lewis Walensky and Hollace Brown**, April 11 in Los Angeles. She is vice president of advertising and sales promotion for Paramount Home Video.

MARRIAGES

Donald Osborne to Beulah Langner, March 29 in Los Angeles. He is a production assistant and technician at Jay-Oz Inc. there.

DEATHS

Raymond E. Lindgren, 80, of a stroke, March 8 in Glenview, Ill. He was a pioneer in the background-mu-

sic industry. Lindgren initiated 3M's entrance into background music in the early '60s and retired from 3M in 1972 as the managing director of 3M Sound Products. He is survived by his wife, a son, and his grandchildren. In lieu of flowers, donations may be made to a charity of choice.

Galen E. Stine, 73, of heart disease, March 18 in Huntington Beach, Calif. He was former general manager of Hohner Inc., a manufacturer of musical instruments. He joined the company as a salesman in 1955. The company moved to Hicksville, N.Y., from New York City in 1960, and Stine was appointed general manager in 1963. He retired from Hohner in 1982. He is survived by his wife and a daughter.

Stanley Benson, 78, of throat cancer, March 23 in Eastham, Mass. He was a violinist with the Boston Symphony Orchestra for 30 years. Benson was a founding member of the Brockton (Mass.) Symphony Orchestra in 1948 and was its first concert master. He taught violin in the Weston, Mass., public schools and was a

member of the Harvard Musical Assn. Benson is survived by his wife, a son, a daughter, and five grandchildren.

Carey Leverette, 63, of unknown causes, April 6 in North Hollywood, Calif. He was a dancer and choreographer at Metro-Goldwyn-Mayer studios and was the founder and longtime owner of Donte's, a premier jazz nightclub that opened in 1966. Duke Ellington, Count Basie, Woody Herman, Al Cohn, Zoot Sims, Dizzy Gillespie, and Teddy Wilson are among the jazz greats who played the night spot. Financial difficulties and ill health forced Leverette to sell the club; April 2 was the last day Donte's operated under Leverette's ownership. He was found dead in the club's office.

Dave Prater Sr., 50, on April 9 when his car went off the road near Sycamore, Ga., and hit a tree. Prater was part of the Sam & Dave singing duo from 1961 to 1981. In the late '60s, the act charted 13 singles on the Stax and Atlantic labels after having started its career on Roulette. Among Sam & Dave's biggest hits were "Hold On! I'm Comin'" and "Soul Man."

Harvey Deutch, 39, of cancer, April 10 in Detroit. Deutch was co-owner of Metropolis Broadcasting. Deutch is survived by his wife, Lenore; a son, Bradley; and a daughter, Stephanie.

Brook Benton, 56, of complications from spinal meningitis, April 16 in New York. The deep-voiced singer was one of the music industry's hottest black performers and had 23 top 40 hits from 1958 through 1964. (See story, page 28.)

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

NEW COMPANIES

Main Mansfield Associates, formed by Ken Mansfield, producer and former U.S. manager of Apple Records. An organization for the recording and video/film industries. Company offers production, management, publishing, and liaison services. United Artists Tower, Suite 200, 50 Music Square W., Nashville, Tenn. 37203; 615-329-2020.

The Corbitt Co., a full-service com-

pany specializing in independent record distribution, formed by Sharon Corbitt. 2 Music Circle S., Nashville, Tenn. 37203; 615-726-3105.

Uranus, Talec Records and Tapes, a new record company seeking producers, writers, mixers, and male and female recording artists. Formed by Al Arnold and Billy Wells. 1808-B Fifth Ave., Bayshore, N.Y. 11706; 516-435-4389.

Nu-Kountry Records, a country division of Dawn Records Inc., formed by Ron Weathers and Eddie Swann. First signing is the group Da-Kota, whose first release is "She's In Love." Distribution is handled by Nationwide Sound Distributors, Nashville. 56

Ravenscroft Drive, Asheville, N.C. 28801; 704-254-8000.

Sunset Productions, a 24-track studio catering to the music, film, television, and advertising industries, formed by Ben Tao. 226 E. 54th St., New York, N.Y. 10022; 212-832-8020.

Hard N' Fast, a newsletter offering information on band breakups, upcoming tours, trends, and new bands. The newsletter is geared to rock fans as well as industry executives. 537 Davisville Road, Willowgrove, Pa. 19090; 215-784-9704 or 800-523-6600.

Ron Huntsman Entertainment Marketing Inc., a music and leisure industry marketing-services

firm formed by Ron Huntsman. P.O. Box 292224, Nashville, Tenn. 37229-2224; 615-449-5521.

Metropolitan Career Development Inc., formed by Michael Adams. Company will specialize in talent grooming, artist promotional planning, management, and music and video productions. 11368 Kelly Road, Detroit, Mich. 48224; 313-527-0364.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

GLEW LEAVES ATLANTIC

(Continued from page 3)

artist manager Tommy Mottola will definitely be stepping into the CBS president's seat (Billboard, April 16).

Mottola has no comment on whether he will be hooking up with CBS Records Inc. president Walter Yetnikoff, his longtime friend. However, if he does become president of CBS' domestic division, as is generally expected, it is believed that Columbia and EPA would each have an executive along the lines of senior vice president/general manager reporting directly to him. Glew is clearly the hot favorite to fill the top spot at EPA; word has it that other high-ranking major-label executives are being approached for the Columbia position.

Rumors of a potential realignment of the CBS hierarchy naturally have sparked rumblings about other possible shifts among senior executives. At this juncture, however, speculation is the key word.

As for Teller, if he does depart CBS it may not be for a key position at MCA Records, as has been rumored for some time. The latest scuttlebutt suggests that Teller may be headed for the Walt Disney Co., which is said to be launching a new label.

EXECUTIVE TURNTABLE

(Continued from page 4)

ords in Glendale, Calif. He was national sales manager for the Xerographics national software company.

Sparrow Records in Chatsworth, Calif., names **Tom Goosmann** media relations and promotions manager. He was a communications officer for the Billy Graham Evangelistic Assn.

PUBLISHING. **William B. Price** is named vice president of marketing and sales by Columbia Pictures Publications in Miami. He was general sales manager for the company.

CBS Music Publishing in New York appoints **Pati de Vries** creative manager. She was an administrative assistant in the professional department at Chappell Music.

Clay Myers is appointed professional manager at Don King Music in Nashville. He was an administrative assistant at Maypop Music Group.

RELATED FIELDS. Performance Video in New York names **Michael Owen** producer. Owen has held a number of jobs in the music video industry.

Ron Weisner Entertainment in Los Angeles names **Corinne Alicia** and **Bill Diggins** personal managers. They were, respectively, a member of the Weisner staff and a tour manager for Kenny Loggins and Billy Idol.

The Songwriters Guild of America has re-elected **George David Weiss** president. He will serve his seventh consecutive term.

Valley Forge Music Fair of Devon, Pa., names **Marsha Wachsmann** director of public relations. She was president of her own publicity agency.

Jam Productions of Chicago names **Andy Cirzan** talent buyer. He was with the Ravinia Festival.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

APRIL

April 16, **The T.J. Martell Foundation For Leukemia, Cancer & AIDS Research 1988 Humanitarian Award Dinner**, New York Hilton, New York. Muriel Max, 212-245-1818.

April 18, **Songwriters' Hall Of Fame 19th Annual Awards Dinner**, Marriott Marquis, New York. Terri Robinson, 212-935-1840.

April 25, **An Evening With Clive Davis**, Dickson Hall, UCLA, Los Angeles. 213-463-7178.

April 25, **Songwriter's Guild Of America General Membership Meeting And Aggie Awards Presentation**, Hyatt Regency Hotel, Nashville. 615-329-1782.

April 26, **TNN Viewers' Choice Awards**, Grand Ole Opry House, Nashville. Jerry Bailey, 615-889-6840.

April 26, **Tribute 88—The 8th Annual West Coast Music Awards**, Commodore Ballroom, Vancouver, British Columbia. Michael Godin, 604-874-3035.

April 27-30, **Impact Super Summit Conference II**, Harrah's, Atlantic City, N.J. 215-825-4082.

MAY

May 6, **American Bar Assn. Forum On The En-**

ertainment And Sports Industry, Beverly Hills Hotel, Beverly Hills, Calif. 312-988-5666.

May 6-8, **Music City Tennis Invitational**, Maryland Farms Racquet and Country Club, Brentwood, Tenn. Patsy Bradley, 615-259-3625.

May 11-15, **International Music & Media Conference**, Palais de Congrès, Montreux, Switzerland. Peggy Dold, 212-536-5089.

May 11-15, **National Assn. of Independent Record Distributors and Manufacturers**, Monteleone Hotel, New Orleans. Holly Cass, 609-665-6636.

May 14, **Young Black Programmers Coalition Award Of Excellence And Scholarship Banquet**, Plaza Of The Americas Hotel, Dallas. Lynne Haze, 214-263-9911.

May 19-21, **The Sixth Annual T.J. Martell Foundation For Leukemia, Cancer, & AIDS Research Rock, Bowl, Golf, And Softball Charity Weekend**, Los Angeles. Jon Scott, 818-883-7625.

FOR THE RECORD

In an article in the April 16 issue of Billboard, Billy Ocean was reported to have two platinum albums; in fact, Ocean has two double-platinum albums. In the same article, Barry Weiss' title, vice president of marketing/operations for Jive, was incorrectly reported.

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	1	32	SOUNDTRACK ▲ ⁶ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING 16 weeks at No. One.
2	2	3	31	MICHAEL JACKSON ▲ ⁵ EPIC OE 40600/E.P.A. (CD)	BAD
3	5	6	6	SOUNDTRACK RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
4	3	2	23	GEORGE MICHAEL ▲ ³ COLUMBIA OC 40867 (CD)	FAITH
5	4	4	24	INXS ▲ ² ATLANTIC 81796 (9.98) (CD)	KICK
6	6	5	31	TIFFANY ▲ ⁴ MCA 5793 (8.98) (CD)	TIFFANY
7	8	13	27	TERENCE TRENT D'ARBY ● THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
8	7	7	7	ROBERT PLANT ESPARANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
9	12	12	35	GUNS & ROSES ● GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
10	10	10	34	DEBBIE GIBSON ▲ ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
11	11	11	12	SOUNDTRACK ● A&M SP 3913 (9.98) (CD)	GOOD MORNING, VIETNAM
12	9	9	36	DEF LEPPARD ▲ ³ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
13	14	16	6	KINGDOM COME POLYDOR 835 368-1/POLYGRAM (CD)	KINGDOM COME
14	13	8	11	DAVID LEE ROTH ▲ WARNER BROS. 25671 (9.98) (CD)	SKYSCRAPER
15	17	22	32	AEROSMITH ▲ GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
16	18	19	16	KEITH SWEAT ● VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
17	15	15	14	RICK ASTLEY ● RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
18	19	24	31	WHITE LION ● ATLANTIC 81768 (8.98) (CD)	PRIDE
19	21	20	44	WHITNEY HOUSTON ▲ ⁵ ARISTA AL 8405 (9.98) (CD)	WHITNEY
20	24	26	6	BILLY OCEAN JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
21	16	14	32	JOHN COUGAR MELLENCAMP ▲ ² MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
22	20	21	45	RICHARD MARX ▲ EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
23	22	18	27	BRUCE SPRINGSTEEN ▲ ² COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
24	25	30	4	TA-KING HEADS SIRE/FLY 25654/WARNER BROS. (9.98) (CD)	NAKED
25	23	17	8	AC/DC ● ATLANTIC 81828 (9.98) (CD)	BLOW UP YOUR VIDEO
26	27	33	11	PEBBLES MCA 42094 (8.98) (CD)	PEBBLES
27	30	32	45	GLORIA ESTEFAN & MIAMI SOUND MACHINE ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
28	26	23	27	BELINDA CARLISLE ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
29	31	29	58	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
30	29	25	56	U2 ▲ ⁴ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
31	28	28	11	JAMES TAYLOR ● COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
32	32	27	26	STING ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
33	34	38	23	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
34	33	31	36	SALT-N-PEPA ▲ NEXT PLATEAU PL 1007 (8.98) (CD)	HOT, COOL AND VICIOUS
35	35	35	54	WHITESNAKE ▲ ⁵ GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
36	38	40	12	SINEAD O'CONNOR ENSIGN BVF 41612/CHRYSALIS (CD)	THE LION AND THE COBRA
37	39	37	13	TAYLOR DAYNE ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
38	37	34	23	GEORGE HARRISON ▲ DARK HORSE 25643/WARNER BROS. (9.98) (CD)	CLOUD NINE
39	36	36	12	GEORGE THOROGOOD ● EMI-MANHATTAN 46973 (9.98) (CD)	BORN TO BE BAD
40	50	52	10	LITA FORD RCA 6397-1-R (8.98) (CD)	LITA
41	40	42	18	FOREIGNER ● ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
42	49	54	11	MIDNIGHT OIL COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
43	46	46	41	GREAT WHITE ● CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
44	41	41	7	MORRIS DAY WARNER BROS. 25651 (8.98) (CD)	DAYDREAMING
45	45	51	38	NATALIE COLE ● EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
46	42	39	48	RANDY TRAVIS ▲ ² WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
47	44	44	21	CHER GEFEN 24164 (8.98) (CD)	CHER
48	56	56	28	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
49	59	95	3	MORRISSEY SIRE 24699/REPRISE (8.98) (CD)	VIVA HATE
50	47	47	30	PET SHOP BOYS ● EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
51	55	113	3	JONI MITCHELL GEFEN GHS 24172 (9.98) (CD)	CHALK MARK IN A RAIN STORM
52	52	53	25	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
53	60	71	22	KOOL MOE DEE JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
54	54	63	32	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	43	43	21	ORIGINAL LONDON CAST POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
56	48	48	29	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER
57	51	50	12	L.A. GUNS VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
58	58	62	9	THE DEELE SOLAR ST 72555/CAPITOL (8.98) (CD)	EYES OF A STRANGER
59	53	49	31	PINK FLOYD ▲ ² COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
60	65	73	7	HENRY LEE SUMMER CBS ASSOCIATED BFZ 40895/E.P.A. (CD)	HENRY LEE SUMMER
61	70	70	5	ORCHESTRAL MANOEUVRES IN THE DARK A&M SP 5186 (8.98) (CD)	THE BEST OF OMD
62	63	57	10	RICK SPRINGFIELD RCA 6620-1-R (8.98) (CD)	ROCK OF LIFE
63	64	66	23	BRYAN FERRY REPRISE 25598 (8.98) (CD)	BETE NOIRE
64	57	45	62	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
65	75	131	3	THE SMITHEREENS ENIGMA C1-48375/CAPITOL (8.98) (CD)	GREEN THOUGHTS
66	66	69	6	TOTO COLUMBIA C40873 (CD)	THE SEVENTH ONE
67	62	60	20	GLADYS KNIGHT & THE PIPS ● MCA 42004 (8.98) (CD)	ALL OUR LOVE
68	69	68	20	K.T. OSLIN ● RCA 5924-1-R (8.98) (CD)	80'S LADIES
69	61	55	12	MEGADETH CAPITOL C1-48148 (9.98) (CD)	SO FAR, SO GOOD... SO WHAT!
70	68	61	35	SWING OUT SISTER MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
71	71	59	21	STEVIE WONDER ▲ MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
72	67	58	21	DOKKEN ▲ ELEKTRA 60735 (9.98) (CD)	BACK FOR THE ATTACK
73	81	82	33	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
74	73	64	106	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
75	72	74	19	ANTHRAX MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
76	86	—	2	TEENA MARIE EPIC FE 40872/E.P.A. (CD)	NAKED TO THE WORLD
77	77	78	7	THE CHURCH ARISTA AL 8521 (8.98) (CD)	STARFISH
78	84	—	2	LYNYRD SKYNYRD MCA 2-8027 (10.98) (CD)	SOUTHERN BY THE GRACE OF GOD
79	79	83	12	JERRY HARRISON: CASUAL GODS SIRE 25663/WARNER BROS. (8.98) (CD)	CASUAL GODS
80	76	72	52	FLEETWOOD MAC ▲ ² WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
81	100	153	4	SOUNDTRACK WARNER BROS. 25688 (9.98) (CD)	BRIGHT LIGHTS, BIG CITY
82	80	76	18	RICKY VAN SHELTON ● COLUMBIA 40602 (CD)	WILD-EYED DREAM
83	78	67	20	LINDA RONSTADT ● ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE
84	74	65	45	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
85	85	102	6	SOUNDTRACK EMI-MANHATTAN 48680 (9.98) (CD)	SCHOOL DAZE
86	82	75	86	KENNY G. ▲ ² ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
87	92	86	34	NEW ORDER ● QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
88	101	150	3	TINA TURNER CAPITOL C1-90126 (8.98) (CD)	TINA LIVE IN EUROPE
89	83	77	21	THE CALIFORNIA RAISINS ● PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
90	94	109	6	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
91	96	96	45	L.L. COOL J ▲ ² DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
92	90	80	19	WARLOCK MERCURY 832 804-1/POLYGRAM (CD)	TRIUMPH AND AGONY
93	93	100	10	THE GODFATHERS EPIC BFE 40946/E.P.A. (CD)	BIRTH, SCHOOL, WORK, DEATH
94	89	81	23	PAUL CARRACK CHRYSALIS BVF 41578 (CD)	ONE GOOD REASON
95	140	—	2	JESSE JOHNSON A&M SP 5188 (8.98) (CD)	EVERY SHADE OF LOVE
96	88	88	9	THE POGUES ISLAND 90872/ATLANTIC (8.98) (CD)	IF I SHOULD FALL FROM GRACE WITH GOD
97	91	85	85	BON JOVI ▲ ⁸ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
98	105	91	23	EARTH, WIND & FIRE ● COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
99	107	145	4	DAN REED NETWORK MERCURY 834 309 1/POLYGRAM (CD)	DAN REED NETWORK
100	NEW	▶	1	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
101	102	112	6	BRENDA RUSSELL A&M SP 5178 (8.98) (CD)	GET HERE
102	106	118	5	BIG PIG A&M SP 6-5185 (6.98) (CD)	BONK
103	87	87	6	GEORGE STRAIT MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
104	104	94	20	FLESH FOR LULU CAPITOL CLT 48217 (8.98) (CD)	LONG LIVE THE NEW FLESH
105	110	114	8	LEATHERWOLF ISLAND 90660/ATLANTIC (8.98) (CD)	LEATHERWOLF
106	112	123	25	THE ALARM I.R.S. 42061/MCA (8.98) (CD)	EYE OF THE HURRICANE
107	123	130	6	SCARLETT & BLACK VIRGIN 90647 (8.98) (CD)	SCARLETT & BLACK
108	99	90	24	ROBBIE ROBERTSON GEFEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
109	118	106	12	SISTERS OF MERCY ELEKTRA 60762 (8.98) (CD)	FLOODLAND

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.

PISELLO FOUND GUILTY OF TAX EVASION

(Continued from page 1)

Bedi requested \$50,000 in cash in a brown paper bag for MCA Music Group president Irving Azoff.

The startling allegation by defense witness Gervasoni brought a speedy and heated response from MCA, which deemed the testimony "outrageous and scurrilous." In his closing summation, prosecutor Marvin Rudnick implied that the money supposedly solicited for Azoff ultimately found its way into Pisello's hands.

It took presiding Judge William J. Rea scarcely more than one hour to find Pisello guilty on two of three income-tax-evasion counts. The third count, pertaining to the 1985 tax year, was dismissed on the last day of the trial; the prosecution's major witness on this count, Los Angeles businessman Joseph Tushinsky, died the week before proceedings began.

Rea concurred with the government that Pisello had committed "affirmative acts" to conceal his 1984 and 1985 income, which was derived from entrepreneurial ventures in the music industry.

The government, which had characterized Pisello as a chronic tax evader who continued to conceal income while facing another tax trial in the same court in 1985, had charged that Pisello hid his assets in "shell corporations" in Los Angeles, Las Vegas, and New York and in cash transactions and check payments to fictitious persons.

Rea rejected the defense's contention that monies received by Pisello from MCA, Sugar Hill Records, and Bedi's cutout firm, Betaco

Inc., constituted repayable loans. Rea noted in his decision, "The evidence is that he never paid one dollar back to any of these people."

Pisello, who could receive a maximum of 10 years in prison and \$200,000 in fines, will remain free on \$50,000 bond. Rea set May 9 as the date for sentencing.

Pisello, grim and ashen faced, shook his head silently when approached by reporters for comment. Defense attorney David Hinden said that he will appeal the verdict.

The prosecutors remained taciturn in victory: Rudnick said tersely that he was "pleased with the verdict," while L.A. Strike Force special attorney John Newcomer declined comment.

The verdict came almost as an anticlimax after the volatile testimony of Gervasoni, whose Trenton, N.J.-based firm Scorpio Music had been locked in a vitriolic, three-year legal battle with MCA.

The conflict reached a standoff last year, when a U.S. District judge in L.A. dismissed a suit against MCA by Scorpio, finding that MCA could not be held liable for the label's alleged nondelivery of some \$700,000 worth of cutouts or for failure to refund part of Scorpio's down payment for the records (Billboard, Aug. 1). Scorpio had earlier been victorious in its defense against counterfeiting charges lodged by MCA (Billboard, March 28, 1987).

Gervasoni, who was called to impeach the testimony of prosecution witness Bedi, testified that in October 1984, during the course of nego-

tiations on the purchase of 1.1 million cutouts from Betaco, Bedi had told him to "meet him in Las Vegas with \$50,000 in cash."

According to Gervasoni, Bedi had added that he was to "bring it in a brown paper bag, and [Bedi] chuckled and told me it was for Irving Azoff."

Gervasoni said that he had subsequently declined to pay cash ("It would make me feel like I was doing something criminal," he testified) and that he had instead wire-transferred \$350,000 to Bedi. He admitted that he had no personal knowledge of whether Bedi had told the truth about the Azoff transaction.

Outside the courtroom, Gervasoni told reporters that Bedi had added, "You don't think you get deals like this without taking care of people, do you?"

MCA issued a response to Gervasoni's accusation through the office of senior vice president Larry Solters.

"We are appalled that a tax-evasion case has turned into a vehicle to voice hearsay statements, distorted comments, and lies against MCA and its executives, none of whom are on trial," the statement read. "To comment further would be to dignify these outrageous and scurrilous statements."

MCA vice president of finance Dan McGill, the sole current label executive to appear at the Pisello trial, testified during the first week of proceedings under a government grant of immunity (Billboard, April 16). Prosecutor Rudnick's statement during a pretrial hearing last

year that McGill and MCA Records president Myron Roth had taken the Fifth Amendment before the federal grand jury investigation of Pisello had been hotly denied by MCA lawyer Dennis Kinnaird (Billboard, Oct. 3).

In his summation, Rudnick attempted to defuse Gervasoni's allegation by implying that Bedi had made the statement about Azoff to elicit payment from Gervasoni.

"Even though Mr. Gervasoni might have thought the money went to Mr. Azoff, the money clearly went to Mr. Pisello," Rudnick said.

Bedi testified during the first week of the trial that he had paid Pisello \$46,000 in cash in the first of two cutout purchases engineered by Pisello. Gervasoni, whom Bedi identified in court as his "biggest customer," claimed he had lost \$200,000 in the never-consummated second cutout sale.

In his testimony, Gervasoni said that Bedi told him, "The God's honest truth is, Mr. Pisello had nothing to do with this deal, and I did it on my own."

Gervasoni testified that following a long period of inactivity on the second cutout purchase and the public revelation of Pisello's cutout dealings at MCA in April-May 1985, he told his side of the story to an MCA corporate accountant in July 1985. (MCA distributed an internal audit concerning Pisello's activities in May 1985.)

Shortly thereafter, a "completely hysterical" Bedi called Gervasoni, saying that "[MCA vice president of legal affairs] Zach Horowitz is going crazy."

Gervasoni said that Horowitz subsequently called him, asking, "Why are you doing this to me?"

Horowitz also "was very, very firm with me about not telling a soul about this deal," according to Gervasoni.

Roulette Records, which MCA's McGill said was the guarantor of the first cutout deal between Bedi and Pisello, also surfaced in Gervasoni's testimony.

Gervasoni, who also bought rec-

ords from the first Pisello cutout deal from Bedi, said he became apprehensive when he saw Roulette's name on the MCA paperwork for the record shipment.

"I told [Bedi] I didn't want to do any deals if Roulette is involved," said Gervasoni, who added that "word on the street" had it that if "Roulette was one of the companies, don't get involved."

Roulette Records president Morris Levy, company controller Howard Fisher, and several reputed mob figures are set to stand trial May 2 in Camden, N.J., on federal extortion charges stemming from another cutout transaction.

Former MCA vice president of finance Sam Passamano Sr., who currently has a wrongful-termination suit lodged against the record label, also appeared for the defense.

In his brief appearance, Passamano stated that contrary to his testimony, Bedi never discussed the advisability of paying cash to Pisello with him.

Sugar Hill minority partner Milt Malden, appearing for the prosecution April 6, told the court that he paid Pisello \$214,000 and had converted the majority of the money into cash in \$10,000 payments "so that they would not be reported to the I.R.S."

Summarizing the convoluted evidence in his closing argument, Rudnick called Pisello "a sophisticated con man and fraud artist."

The prosecutor also excoriated the music industry, stating that Pisello participated in "business deals made in a corrupt atmosphere."

Rudnick also addressed the most persistent mystery brought up in the trial—how the alleged organized-crime figure came to enjoy the power that allowed him to seal important deals in the music industry.

"Some other unexplainable series of events . . . cast some cloud over the events before the court," Rudnick said. "Where are these people getting the idea that Sal Pisello is the person to pay for these deals?"

Rudnick's question remained unanswered in the end.

ARISTA PUTS HALL & OATES CD BELOW FRONT LINE

(Continued from page 1)

uation," he says.

Further, executives at both Arista and BMG think that concrete findings from the lower price tag must be evaluated on a long-term, rather than short-term, basis.

"It's one thing to lower the price, but it's another thing to see what the actual effect on consumer sales will be once we've done that," says Cawley. "There's no logic in lowering the price until you see what the results will be."

Pete Jones, president of BMG Distribution, says, "Assuming the savings are passed through to consumers, we need to see what consumers will buy incrementally on this CD release from the first unit."

Sources put the wholesale cost for the Hall & Oates CD at \$9.25 for sub-distributors and \$9.33 for retailers. Several dealers contacted by Billboard say the lower wholesale cost will prompt them to retail the title for at least \$1 or \$2 less.

"The reaction from accounts is unbelievable," says Cawley. "We are not choosing to deal our way around the issue. We are addressing the issue."

Indeed, according to one account, introducing the CD at a lower wholesale price—instead of selling to accounts at a discount—will probably increase the assurance that consumers will realize the savings.

In any case, the initial reaction

'We'll support any efforts to reduce the price of front-line CDs'

from retailers is enthusiastic.

"I hope the dealers will get behind this like they have the CBS deal," says Howard Appelbaum, vice president of 30-store Washington, D.C., chain Kemp Mill Records, a longtime proponent of lower CD prices who says the chain will carry the Hall & Oates CD at an everyday price of \$10.99.

"I think it's exactly what needs to be done. We applaud Arista, and I think [the decision] is farsighted," adds Appelbaum.

Jerry Wilkie, new-release buyer for Amarillo, Texas-based Western Merchandisers, says the firm's 117 Hastings' Books, Music, and Video stores will probably sell the CD at an advertised sale price of less than \$10. With the reduced wholesale cost, he says, the title's regular shelf price will be \$12.99 or less.

According to Wilkie, Hastings will actively promote the CD's lower price: "We're doing everything we can to support the labels in any efforts to reduce the price of front-line CDs," he says.

Gary Ross, executive vice president of the 622-store Musicland Group, based in Minneapolis, says the chain has not yet determined what prices it will use but confirms that the Hall & Oates title will carry a lower price than front-line titles that are wholesaled at customary prices.

"We think it's a step in the right direction," says Ross, who adds he was "somewhat surprised" by the move.

"Hall & Oates are a big act, and heretofore the record companies have said that superstar CDs will not be sold at lower prices," says Ross. He thinks Arista's lower-price strategy will "help [the CD] move to a new plateau of sales share" on that title.

Steve Bennett, senior vice president of marketing for the 138-store The Record Bar, says the lower cost could mean the title will see as much as a \$2 reduction for both ad and regular prices in the Durham, N.C.-based chain.

"I think Arista ought to be commended, and I think the retail community will react to it," says Bennett.

Stock, Aitken & Waterman Win U.K. Writing Honors

LONDON Mike Stock, Matt Aitken, and Pete Waterman were the toast of the 1987 Ivor Novello Awards presented here April 7 by the British Academy of Songwriters, Composers, and Authors and sponsored by the Performing Right Society.

The trio of songwriting producers collected three awards, including songwriter-of-the-year honors for the Rick Astley hit "Never Gonna Give You Up." The song, published by All Boys Music, was also honored as best-selling A side and most-performed title.

The Bee Gees—Barry, Robin, and Maurice Gibb—won the best-contemporary-song trophy with "You Win Again," published by Gibb Bros. Music and Warner Chappell Music, and were honored for their outstanding contribution to British music. Cliff Richard accepted the statuettes on behalf of

the Gibbs, who are mourning the recent death their other brother, Andy.

The other Ivor Novello Awards categories and winners were best song musically and lyrically, "Something Inside So Strong" by Labi Siffre, published by Empire Music/Xavier Music; best radio/television theme, "Fortunes Of War" by Richard Holmes, EMI Music Publishing; international hit of the year, "It's A Sin" by Chris Lowe and Neil Tennant, 10 Music/Cage Music; and best film-score theme or song, "Cry Freedom" by George Fenton and Jonas Gwangwa, MCA Music.

Norman Newell won the Jimmy Kennedy Award for a string of songwriting successes beginning in 1950 with "My Thanks To You" and including "Sailor," "Portrait Of My Love," "More," and "This Is My Life."

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." At bookstores now.

German Court Stops Distribution Of Royalty Pitch

BY WOLFGANG SPAHR

HAMBURG West German music publishers have won an interim injunction restraining Freibank Music Publishing from circulating a brochure titled "How To Increase Your Subpublishing Income From 80% To 92% And Get It Twice As Fast."

Freibank managing director Mark Chung caused a stir at MIDEM in France earlier this year by claiming the company's direct collection methods for copyright payments could minimize unnecessary deductions, reduce delays, and ensure that no income is lost.

The court's injunction prevents Freibank from continuing to maintain its claims in respect to direct-collection methods. If it violates

the injunction, Chung would face a maximum penalty of up to \$295,000 for each offense and two years' imprisonment.

In its brochure, Freibank cites a case in which a catalog is administered by a U.K. publisher and some of its works are released by a German record company: "The record company will pay your mechanical royalties to GEMA [the West German collecting society]. GEMA keeps them for at least half a year, deducts 15%, and pays them to a German subpublisher.

"The subpublisher holds the money for another six months, deducts his percentage—usually some 20%—and sends the money to your original publisher, who will then deduct the percentage you have agreed on from the 68%

he has received and then pay you, usually after another six months."

The result, according to Freibank, is a net payment of about 58% of the original royalties made after at least 18 months. In contrast, Freibank promises to collect mechanicals directly from the record company and pay out 85% after only three months.

Freibank says that for cases in which it is impossible to collect mechanical payments directly from the users, it has joined local mechanical copyright societies to avoid double deductions and delays. It also joins local performing rights societies for the same reason and only assigns works to subpublishers when necessary to ensure better control or active promotion.

Direct-collection procedures have been used for many years in the U.S. and U.K., Freibank says, adding: "A lot of people, including experienced publishers, still believe direct collection is not possible in continental European territories. The European Commission made a very clear decision in 1971. This gives every copyright owner in Europe the right to decide which copyrights he wants administered by collection societies and which ones he wants to collect directly.

"We have been successfully collecting mechanical copyrights directly from both major and independent German and international record companies for the past three years without any complications," Freibank says.

Heinz Stroh, legal adviser to the

German Federation of Music Publishers, disputes Freibank's interpretation of the European Commission's ruling, however. "All the commission clarified is that GEMA members are free to decide whether in countries where GEMA has contracts with local collecting societies they will assign all their rights to GEMA or separate them into mechanicals, performance rights, and so on.

"But the commission also states that GEMA can demand the exclusive rights for all a composer's present and future works where it has exploitation rights. That means that if a copyright owner has transferred his mechanical rights to GEMA, he must do so for all his works. He cannot do it work by work."

BIENSTOCKS BREAK FROM WARNERS

(Continued from page 6)

Asked whether he'd purchased Chappell's share of E.B. Marks at a concessionary price due to its inclusion in the settlement, Bienstock says, "Whatever Warner Bros. paid for that one-third [in the merger], we paid for it. For them, [the sale] was the right decision, because they'd have had a one-third interest in a company that I'd be running [if they hadn't sold it]. I've always had administration of the company."

Bienstock explains that his Hudson Bay Music Co. administers E.B. Marks, which is loaded with standards and contains 90% of Jim Steinman's copyrights on songs for such acts as Meat Loaf, Air Supply, and Bonnie Tyler.

The WCI settlement also includes

a provision for future compensation of Chappell shareholders, including Freddy Bienstock, above and beyond the \$202 million in preferred stock and debt assumption that WCI paid for Chappell. If WCI decides to spin off a portion of Warner-Chappell in a public offering, says Bienstock, the former Chappell owners are entitled to 40% of the proceeds and must be paid at least \$18 million. Even without a stock float, the ex-Chappell proprietors are owed \$18 million, payable on Oct. 7, 1989, two years after the merger's finalization.

Besides Bienstock, the major Chappell shareholders include Boston Ventures, Wertheim & Co., Billy Hammerstein, Brown Univ., and

Massachusetts Mutual.

Bienstock admits that Warner-Chappell "is not even on the verge of registration for a public offering . . . but I've been led to believe that they're committed to eventually spinning off a part of the company." He adds that "there's a more-than-even chance" that such an offering will occur within the next two to three years.

"I don't think Warners will ever sell control of [Warner-Chappell]," says Bienstock. "But I think it's quite likely they'll take 20% to 30% public.

"They'd have to finish the integration process [combining Warner and Chappell] first, but if and when they bring it on the market, all Chappell shareholders could get \$50 million, which would mean \$7.5 million for me."

The Bienstock brothers are actively looking for new acquisitions, but they won't have to sell their WCI preferred stock to raise funds for these ventures. Although their publishing firms have been inactive for the past five years, notes Freddy Bienstock, "they have accu-

mulated substantial amounts of money" from mechanical and performing royalties. In his wholly owned companies alone, he says, "I have a net publisher's share of \$3.5 million to \$4 million."

Among the old copyrights that have been covered recently are "What A Wonderful World" (Louis Armstrong's version on the "Good Morning Vietnam" soundtrack) and "Got My Mind Set On You" (George Harrison).

Besides the 50% interest in E.B. Marks, Freddy Bienstock's U.S. holdings include Hudson Bay Music (Lovin' Spoonful, Tim Hardin, Bobby Darin, and others), Herald Square Music (chiefly musicals, including "Fiddler On The Roof," "Cabaret," "Godspell," "Follies"), and Fort Knox Music (copyrights from the Starday King record catalog). Johnny Bienstock, who is general manager of the U.S. companies, also has his own publishing firm, Johnny Bienstock Music.

In the U.K., Freddy Bienstock owns Carlin Music, which represents standard catalogs like Hill & Range, Progressive, and Presley

Music, and also is the publisher for such acts as the Kinks, Cliff Richard, and the Animals.

Bienstock's other U.K. firm is Redwood Music, which has generated considerable income from "reversionary rights" that were upheld by the House of Lords in a landmark 1980 ruling. The culmination of a suit filed by Redwood on behalf of more than 75 estates, the decision reaffirmed the right of these estates to reclaim their copyrights 25 years after a music creator's death and to reassign them for the remaining 25 years of the U.K. copyright term.

Although the legal provision applies only to songs registered before 1954, Redwood signed agreements to represent a treasure trove of standards, ranging from Fats Waller and Vincent Youmans compositions to the Silver, Brown & Henderson catalog. Moreover, its acquired reversionary rights to these songs for all territories that have them, including Canada, Australia, New Zealand, Germany, Austria, Switzerland, Spain, South Africa, and Israel.

MCPS, BPI STRIKE HOME VID DEAL

(Continued from page 3)

"I would like to think that we have created a model for the licensing of all video productions sold in the U.K. and that non-BPI members could be offered the same agreement," he states. "An orderly marketplace is finally in sight."

MCPS claims it has the authority to issue mechanical licenses for European-produced video product that contains music owned by MCPS members, at least in cases in which no mechanicals were paid in the country of manufacture.

But music video product created in the U.S. appears to be unaffected by the MCPS pact, even if it's sold in

England. Ed Murphy, CEO of the Harry Fox Agency, which collects mechanical royalties for many American publishers, says HFA issues domestic and worldwide licenses for music use on home video product. The agency has no overall pact, however, with video producers, who negotiate each deal separately.

Meanwhile, the MCPS is deeply involved in negotiations with the Motion Picture Export Assn. of America, an overseas trade group that works for U.S. film producers, about mechanicals on theatrical video product.

GOSPEL MUSIC WEEK

(Continued from page 4)

crowds were strong and "exceeded expectations" on a recent David Meece tour.

But underneath the bubbling optimism is another concern. The Gospel Music Week keynote speaker, psychologist Anthony Campolo, warned the audience about the lack of a "sense of duty" in American culture as a whole and cautioned against a theology that promises riches, success, and happiness. Campolo noted that "the real sin of Swaggart and the Bakkers is that they used the money for affluent lifestyles rather than helping the poor and downtrodden."

Jim Willems, owner of Maranatha Village in California, summed up the Christian dilemma by saying, "Historical Christianity works; contemporary Christianity is rotten."

The luncheons during Gospel Music Week offered plenty of entertainment to carry the Christian message. The ASCAP luncheon featured performances by Kim Boyce, Kenny Hinson, and Sharon Batts (of "Dear Mr. Jesus" fame). The SESAC lun-

cheon had entertainment by Larry Bryant, Hovie Lister, Jake Hess, and members of the Blackwood Brothers. Performances at the BMI fest were by Larnelle Harris, Steven Curtis Chapman, and Take 6.

ASCAP awards went to songwriters Wayne Watson, Claire Cloninger, Geron Davis, Danny Daniels, Bill and Gloria Gaither, Billy Sprague, Brian Keith Thomas, Thommy Lynn Hemby, Michael Rapp, Twila Paris, Dick and Melody Tunney, Dave Clar, and Don Koch, all of whom had songs nominated for Dove Awards. Publishers honored were Word, Meadowgreen, Gaither, Ariose, Edward Grant, Kin Horse, Straightaway, Laurel Press, Charlie Monk, Pamela Kay, Paragon, and John T. Benson.

Michael Card, Cloninger, and Paris were honored for their Dove Award nominations in the songwriter-of-the-year category.

Special-achievement awards from ASCAP went to Richard Klender, writer of "Dear Mr. Jesus," and to Melody Green in honor of her late husband, writer/performer Keith

Green.

BMI honored writers Chapman, Harris, Phill McHugh, BeBe Winans, Sandi Patti, and Joel Hemphill. Publishers honored were New Wings, Sparrow Song, Greg Nelson, Life-song, River Oaks, and Sandi's Songs. BMI conferred its special citation of achievement on the Rev. Cleophus Robinson for his 30 years with BMI and nearly 40 years as a gospel singer.

SESAC honored Bob Hartman of Petra as its songwriter of the year and gave a special-achievement prize to Margaret Becker. SESAC's lifetime-achievement awards went to James Blackwood, Jake Hess, Hovie Lister, and J.D. Sumner.

The week began with the Gospel Music Assn. giving its impact award to David Clydesdale and Nelson and its special-achievement award to the Southern Gospel Quartet Convention. Cliff Barrows, longtime music director for the Billy Graham Crusades, was inducted into the Gospel Music Hall Of Fame.

T.J. Martell Plays Ball

NEW YORK A one-game season of softball to help raise funds for the T.J. Martell Foundation for Leukemia, Cancer and Aids Research will take place May 21 at Dedeaux Field on the Univ. of Southern California at Los Angeles campus.

The celebrity game will take place during the sixth annual Martell Charity Weekend. Other highlights will be a celebrity golf tournament, a tennis competition, and the annual Rock'N'Bowl fundraiser—with lanes sponsored by numerous record labels, radio sta-

tions, management firms, major artists, and others.

Prizes for golf winners are two \$25,000 jackpots for a hole-in-one or a 1957 mint-condition Chevrolet Bel-Air convertible. Hole-in-one tees are sponsored by McGhee Entertainment and Sanctuary Music.

In last year's softball game, Fleetwood Mac's Rockers defeated Motley Crue's Rollers by a score of 12 to 11.

For more information on the weekend event, contact Jon Scott at 818-883-7625.

Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	97	97	6	3 GEFEN GHS 24181 (9.98) (CD)	TO THE POWER OF THREE
111	113	120	8	ROBYN HITCHCOCK AND THE EGYPTIANS A&M SP 5182 (8.98) (CD)	GLOBE OF FROGS
(112)	122	122	3	MANTRONIX CAPITOL C1-48336 (8.98) (CD)	IN FULL EFFECT
113	95	79	46	HEART ▲ CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
114	116	138	4	SOUNDTRACK MCA 6228 (9.98) (CD)	HAIRSPRAY
115	98	84	29	KISS ▲ MERCURY R32 626-1/POLYGRAM (CD)	CRAZY NIGHTS
(116)	133	98	15	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
117	103	92	7	SOUNDTRACK I.R.S. 6211/MCA (9.98) (CD)	SHE'S HAVING A BABY
118	119	115	40	SOUNDTRACK ▲ SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
(119)	NEW ►	1	1	JERMAINE STEWART ARISTA AL 8455 (8.98) (CD)	SAY IT AGAIN
(120)	141	—	2	JOHNNY HATES JAZZ VIRGIN 90860 (8.98) (CD)	TURN BACK THE CLOCK
121	121	147	4	THE BEATLES CAPITOL C2-90044 (CD)	PAST MASTERS VOL. 2
122	114	129	39	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
123	115	89	31	R.E.M. ▲ I.R.S. 42059/MCA (8.98) (CD)	DOCUMENT
124	109	103	53	CARLY SIMON ▲ ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
125	134	121	85	PAUL SIMON ▲ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
(126)	NEW ►	1	1	SUAVE CAPITOL C1-48686 (8.98) (CD)	I'M YOUR PLAYMATE
(127)	165	—	2	HOWARD HEWETT ELEKTRA 60779 (8.98) (CD)	FOREVER AND EVER
128	128	133	10	LYLE LOVETT MCA/CURB 42028/MCA (8.98) (CD)	PONTIAC
129	120	116	27	DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
130	130	160	29	SOUNDTRACK ● ATLANTIC 81767 (9.98) (CD)	LOST BOYS
131	129	119	8	STACEY Q ATLANTIC 81802 (9.98) (CD)	HARD MACHINE
132	132	142	5	ZODIAC MINDWARP & THE LOVE REACTION VERTIGO 832 729 1 POLYGRAM (CD)	TATTOOED BEAT MESSIAH
133	117	117	6	BOOGIE BOYS CAPITOL C1-46917 (8.98) (CD)	ROMEO KNIGHT
134	124	124	6	SO EMI-MANHATTAN 46997 (9.98) (CD)	HORSESHOE IN THE GLOVE
135	138	111	21	MADONNA ▲ SIRE 25535/WARNER BROS. (9.98) (CD)	YOU CAN DANCE
(136)	NEW ►	1	1	BOBBY MCFERRIN EMI-MANHATTAN E1 48059 (9.98) (CD)	SIMPLE PLEASURES
137	125	93	40	ELTON JOHN ● LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH. MCA 2-8022 (10.98) (CD)	
138	135	132	91	POISON ▲ ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
139	131	107	22	ROGER ● REPRISE 25496 (8.98) (CD)	UNLIMITED
140	142	136	46	THE FAT BOYS ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
(141)	154	168	3	WILL & THE KILL MCA 42054 (8.98) (CD)	WILL & THE KILL
142	145	148	6	KIRK WHALUM COLUMBIA FC 40812 (CD)	AND YOU KNOW THAT!
143	136	128	24	JOE COCKER CAPITOL CLT 48285 (8.98) (CD)	UNCHAIN MY HEART
144	111	105	21	SOUNDTRACK ● DEF JAM SC 44042/COLUMBIA (CD)	LESS THAN ZERO
145	137	104	28	YES ● ATCO 90522/ATLANTIC (9.98) (CD)	BIG GENERATOR
146	139	139	6	UNDERWORLD SIRE 25627/WARNER BROS. (8.98) (CD)	UNDERNEATH THE RADAR
147	127	110	24	MEN WITHOUT HATS MERCURY 832 730-1/POLYGRAM (CD)	POP GOES THE WORLD
148	146	141	9	VARIOUS ARTISTS WINDHAM HILL WH 1065/A&M (9.98) (CD)	WINDHAM HILL SAMPLER '88
149	126	134	36	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
150	147	143	93	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
151	155	—	2	WHITE LION GRAND SLAMM SLAM 1 (8.98) (CD)	FIGHT TO SURVIVE
(152)	NEW ►	1	1	YNGWIE J. MALMSTEEN'S RISING FORCE POLYDOR 835 451 1/POLYGRAM (CD)	ODYSSEY
153	148	108	18	EURYTHMICS RCA 6794-1-R (9.98) (CD)	SAVAGE
(154)	181	—	2	ART GARFUNKEL COLUMBIA FC 40942 (CD)	LEFTY
(155)	NEW ►	1	1	BLACK 'N BLUE GEFEN GHS 24180 (8.98) (CD)	IN HEAT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	150	144	16	ROSANNE CASH COLUMBIA FC 40777 (CD)	KING'S RECORD SHOP
(157)	NEW ►	1	1	FATE'S WARNING METAL BLADE 73330/ENIGMA (8.98)	NO EXIT
158	153	135	26	LOVE & ROCKETS BIG TIME 6058-1-B/RCA (8.98) (CD)	EARTH - SUN - MOON
159	160	170	4	DRIVIN' N' CRYIN' ISLAND 90699/ATLANTIC (8.98) (CD)	WHISPER TAMES THE LION
(160)	NEW ►	1	1	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
161	158	159	35	FASTER PUSSYCAT ELEKTRA 60730 (8.98) (CD)	FASTER PUSSYCAT
(162)	171	167	33	ERIC B. & RAKIM ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
163	108	101	9	FREHLEY'S COMET MEGAFORCE 81826/ATLANTIC (6.98) (CD)	LIVE + 1
(164)	169	182	10	MIKI HOWARD ATLANTIC 81810 (8.98) (CD)	LOVE CONFESSIONS
165	143	99	20	BARRY MANILOW ARISTA AL 8527 (9.98) (CD)	SWING STREET
166	167	146	54	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
167	151	125	23	STEVE WINWOOD ● ISLAND 25660/WARNER BROS. (9.98) (CD)	CHRONICLES
168	162	127	11	GREAT WHITE ENIGMA 73295 (8.98) (CD)	RECOVERY: LIVE
169	170	126	5	ORIGINAL CAST RCA 6796-1-R (9.98) (CD)	INTO THE WOODS
(170)	175	185	8	STACY LATTISAW MOTOWN 6247 ML (8.98) (CD)	PERSONAL ATTENTION
171	156	157	7	JOHN BRANNEN APACHE 71650/CAPITOL (8.98) (CD)	MYSTERY STREET
172	168	172	31	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. II
173	157	151	10	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
174	149	149	4	THE BEATLES CAPITOL C2-90043 (CD)	PAST MASTERS VOL. I
175	159	156	28	ALABAMA ● RCA 6495-1-R (8.98) (CD)	JUST US
(176)	187	179	23	AEROSMITH ▲ COLUMBIA PC 36865 (CD)	AEROSMITH'S GREATEST HITS
177	173	154	78	EUROPE ▲ EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
178	178	180	5	DANNY WILDE GEFEN GHS 24179 (8.98) (CD)	ANY MAN'S HUNGER
(179)	188	—	2	FIFTH ANGEL EPIC BFE 44201/E.P.A. (CD)	FIFTH ANGEL
(180)	NEW ►	1	1	NU SHOOS ATLANTIC 81804 (9.98) (CD)	TOLD U SO
(181)	NEW ►	1	1	DIANNE REEVES BLUE NOTE BLJ 46906/EMI-MANHATTAN (9.98) (CD)	DIANNE REEVES
182	144	137	7	PROPHET MEGAFORCE 81822/ATLANTIC (8.98) (CD)	CYCLE OF THE MOON
183	179	166	46	MOTLEY CRUE ▲ ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
184	184	—	2	DA'KRASH CAPITOL C1-48355 (8.98) (CD)	DA'KRASH
185	185	171	57	SMOKEY ROBINSON ● MOTOWN 6226 ML (8.98) (CD)	ONE HEARTBEAT
186	174	190	25	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (CD)	SHARP
187	180	183	19	MELI'SA MORGAN CAPITOL CLT 46943 (8.98) (CD)	GOOD LOVE
(188)	194	—	2	THE ADVENTURES ELEKTRA 60772 (8.98) (CD)	THE SEA OF LOVE
189	190	196	3	TREAT HER RIGHT RCA 6884-1-R (8.98) (CD)	TREAT HER RIGHT
190	199	192	159	WHITNEY HOUSTON ▲ ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
191	166	155	29	BILLY IDOL ▲ CHRYSALIS OV 41620 (CD)	VITAL IDOL
192	163	140	22	GENE LOVES JEZEBEL GEFEN GHS 24171 (8.98) (CD)	THE HOUSE OF DOLLS
(193)	RE-ENTRY			SAMANTHA FOX JIVE 1061-1-J/RCA (8.98) (CD)	SAMANTHA FOX
194	152	152	6	THE POINTER SISTERS RCA 6562-1-R (9.98) (CD)	SERIOUS SLAMMIN'
(195)	NEW ►	1	1	BETTY WRIGHT MS. B MB3301/VISION (8.98)	MOTHER WIT
196	183	169	7	THE CHRISTIANS ISLAND 90852/ATLANTIC (8.98) (CD)	THE CHRISTIANS
197	192	189	19	MASON WILLIAMS & MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 800 (11.98) (CD)	CLASSICAL GAS
198	164	184	725	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
199	161	174	16	TONY TERRY EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
200	186	177	9	PEPSI & SHIRLIE POLYDOR 833 724-1/POLYGRAM (CD)	ALL RIGHT NOW

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

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D.J. Jazzy Jeff & The Fresh Prince 100
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L.L. Cool J 91
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Lyle Lovett 128
Lynyrd Skynyrd 78
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Bobby McFerrin 136
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Pepsi & Shirlee 200
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Dan Reed Network 99
Dianne Reeves 181
Robbie Robertson 108
Smokey Robinson 185
Roger 139
Linda Ronstadt 83
David Lee Roth 14
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Joe Satriani 33
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James Taylor 31
Tony Terry 199
George Thorogood 39
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Tina Turner 88
U2 30
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Wartlock 92
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Danny Wilde 178
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Hank Williams, Jr. 122
Mason Williams & Mannheim Steamroller 197
Angela Winbush 186
Steve Winwood 178
Stevie Wonder 71
Betty Wright 195
Yes 145
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MUSIC PLUS INKS DEAL WITH ROY DISNEY GROUP

(Continued from page 3)

says Keith Benjamin, an analyst at Silberberg, Rosenthal & Co. in New York, of the figure. His estimate is based on his final Warehouse valuation average of \$750,000 per store but does not include a price for subsidiary firm City 1-Stop.

One source in wholesaling puts Music Plus' City 1-Stop annual gross at \$15 million. "They aren't buying [Music Plus] for the one-stop," he says, asserting that City's service outside the chain has gradually diminished in an increasingly competitive local one-stop scene.

'The business has had two good years... We're attractive again'

However, a report published when the chain's store count was 39 had Music Plus' average store volume far higher than most estimates: \$1.9 million.

Observers indicate Shamrock's bid to enter retail in the fall was not aimed just at Warehouse. "There were a lot of guys in suits walking in and out of [Music Plus headquarters] during the past six months,"

says one source, alluding to the casual dress of top executives at the company, where Fogelman does not even have a title on his business card.

Word inside the company, now employing 1,800, is that Shamrock will likely leave everything in place but may also bring in a CFO. The target date to finalize the deal, insiders say, is May 31.

Many chain executives herald the Music Plus move and are happy that Fogelman, universally popular in the industry, will remain. "It's great," says Russ Solomon, head of Tower Records/Tower Video. "Apparently, the time was right for the two [shareholders] who wanted to do something else."

Of the five shareholders, the two leaving are David Berkowitz, head of store operations, and Terry Pringle, head of construction and real estate. Remaining are David Marker, head of finance, and Patricia Moreland, director of City 1-Stop.

Music Plus changed its corporate name to Show Industries in 1980, when it acquired the one-stop from Sam Billious—who also helped finance Music Plus' first four units in 1974, when Fogelman and the other co-owners left Warehouse to found the company.

Industry folklore depicts Fogelman—who helped found Where-

house in 1970 along with the late Lee Hartstone and Ben Bartel—as part of a "palace revolt."

One company insider says that Fogelman and others disagreed with Hartstone about Warehouse expansion. "They presented a master plan, but Hartstone didn't want to go along with it," says the source.

Music Plus has expanded steadily, recently venturing as far outside its core region as Riverside, Calif. It fitfully entered video rental in the early '80s, finally converting all its stores to combo in 1984. Rental was continually streamlined and at one point was estimated to be as high as 30% of total revenues. Rentals have reportedly suffered of late from combo and specialty competition.

Unlike Warehouse, Music Plus

has always eschewed malls, often seeking highly visible corner sites or strips facing malls with units typically in the 3,500-5,000-square-foot range. Of late, however, store size has expanded to as large as 8,000 square feet.

Most observers see Shamrock Holdings' purchase of Music Plus as another triumph for the hard-charging Gold, who is widely reported to be determined to add a home entertainment retail business to Shamrock's diversified lineup. In a April 7 statement, Gold said the purchase "fulfills Shamrock's strategy of obtaining a significant position in the retailing of home entertainment software." He has also characterized such firms as being recession proof.

Shamrock was founded nine

years ago and is wholly owned by the Roy E. Disney family. Disney, 57, is the son of Roy O. Disney, co-founder of the theme park and studio firm, and is a nephew of the late Walt Disney.

Privately held Shamrock's interests consist of three television stations, 14 radio outlets, a 22% stake in publicly held Houston energy services firm Enterra Corp., real estate and ranch properties, and a diverse investment portfolio.

Shamrock, according to one recent report, has a net worth of \$250 million and had sales of \$1.8 billion in 1976—though a large portion of that was the Gold-engineered acquisition and sale of an Indiana soybean processor, Central Soya, for \$365 million, from which Shamrock garnered a \$125 million profit.

CBS ANNUAL REPORT OBSCURES LABEL INCOME

(Continued from page 4)

mately \$2 billion, but CBS and Sony are said to be about \$50 million to \$100 million apart in their asset valuations. If they cannot agree on a figure, the issue will be decided by an arbitrator.

According to Keith Fawcett, director of finance for CBS Inc., the final purchase price will determine the gain on sale, and "the gain on sale, if you adjust the price, affects the income you report [for CBS Records]."

The unadjusted gain on sale was posted April 13 in CBS Inc.'s first-quarter report. According to the company, "net income for 1988 includes \$866.6 million related to discontinued operations, mainly due to the gain on the sale of the CBS Records Group to the Sony Corp."

Fawcett says the gain on sale basically represents the proceeds of the sale minus net assets and taxes. CBS Records' net income from Nov. 19 through Dec. 31 is included in the gain on sale, he adds, but CBS Inc. has no intention of revealing the label's earnings or sales for that period.

Sources speculate that CBS Inc. is afraid to part with this information because it could be used against the company in any future

litigation.

A CBS Records spokesman said the label would have no comment on the CBS Inc. figures.

CBS Inc.'s annual report was accompanied by a proxy statement showing that CBS Records Group president Walter Yetnikoff received \$975,266 in salary and bonuses and about \$23,000 in other cash compensation in 1987—not counting the

\$838,268 he got in January in connection with the CBS Records sale. It stated that Yetnikoff paid back \$250,000 of a \$1.25 million interest-free loan that CBS had made to him. CBS forgave him the unpaid balance of the note, amounting to \$659,656, the statement said.

Based on these figures, Yetnikoff earned nearly \$2.25 million last year.

MTV To Air Show, Donate Ad Proceeds U.K. Concert Would Aid Kids

LONDON A group of Cambridge Univ. students hopes to raise up to \$30 million for children's causes with a charity rock festival this summer on the grounds of King's College under the name Camrock For Kids '88.

According to joint organizer Simon Glass, MTV has agreed to give up to nine hours of stateside air time to the project and will donate to Camrock all revenues received from advertisements shown during the broadcast.

MTV has also agreed to set up phone lines for donations in cooperation with the U.S. office of the international accountancy firm Arthur Young. Companies that have endorsed the proposed concert include CBS, WEA, and Guild Guitars, while leading U.K. rock promoter Harvey Goldsmith, joint producer of the Band Aid event, is expected to handle the stage production.

Curiosity Killed The Cat is among

the acts likely to appear, and both Huey Lewis and Whitney Houston have been named as possible headliners, but Glass says plans for the event are being held up because no top-name acts will give a firm commitment to appear.

"It's a vicious circle," he says. "Everything is lined up provisionally: sponsors, venue, radio and television coverage. We've been in negotiation with the management of a number of British and American bands, and they are enthusiastic about appearing."

Tentatively scheduled for June 19, Camrock was initially to be held over nine hours at Duxford Air Museum, a site able to hold more than 100,000 people. Tickets are expected to cost \$21-\$40, with proceeds going to the Save The Children Fund, SOS Children's Villages, and the Great Ormond Street Wishing Well Appeal.

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Rank Nears Buy Of Vid Duplicator

LOS ANGELES The London-based Rank Organisation, Europe's largest videocassette duplicator, has agreed in principle to acquire Bell & Howell/Columbia/Paramount Video Services, one of the largest U.S. duplicators, for about \$120 million.

While Bell & Howell officials were unavailable for comment, Deborah Rosen, vice president of communications at Paramount, one of the partners in the B&H/CP venture, confirms that negotiations are continuing. If completed, the deal would make Rank, which now turns out some 37 million cassettes a year, the largest videocassette duplicator in the world.

B&H/CP, with facilities in Illinois, California, and New York, claimed about a 30% share of all home video duplication business in 1987. Bell & Howell holds a 40% stake in the venture, while Para-

mount parent Gulf & Western and Columbia Pictures hold 30% each. Major clients of B&H/CP include Paramount Home Video, RCA/Columbia Pictures Home Video, and MCA Home Video. Officials at those studios say they see no reason why those duplication relationships should change if ownership should shift to Rank.

Last summer, VCA Technicolor acquired the CBS/Fox Video manufacturing facility in Livonia, Mich., establishing it as the largest video duplicator in North America. At that time, industry analysts indicated that CBS/Fox, VCA, and Bell & Howell accounted for some 70% of the more than 100 million cassettes produced in this country. Technicolor's major clients are CBS/Fox and Walt Disney.

The Rank-Bell & Howell deal, similar to the CBS/Fox move, would

departure will not affect the profitability of the company, which has a continuing flow of product from Orion, Cannon, Rank Film Distributors, and independent producers.

Meanwhile, the Rank group is close to concluding the purchase of the U.S. Bell & Howell/Columbia/Paramount video-duplicating facility for a reported \$120 million. The deal would make Rank the world's largest video duplicator (see story below).

Rank Video Services is already Europe's biggest duplicator. The combined U.S. and European markets are reputed to be worth about \$900 million annually.

sever Paramount's and Columbia's ownership ties to the duplication end of the business. Independent producer Carolco Pictures, known for the "Rambo" films, continues to maintain an interest in duplication through International Video Entertainment. IVE's affiliate duplication company produces cassettes for IVE, Family Home Entertainment, MCA, and a number of independent companies.

Unclear until the deal is consummated will be the status of B&H/CP management—including chairman and chief executive officer Bob Pfannkuch.

Also to be determined is the status of Video Channels, a rackjobber launched last year by B&H/CP to reach nontraditional video retail outlets. Paul Pasquarelli, a former VTR executive, is president of Video Channels.

N.Y. Winners: Buster, Vega, Lisa Lisa

BY JIM BESSMAN

NEW YORK Suzanne Vega, Lisa Lisa & Cult Jam, and Buster Poindexter emerged as the big winners at the third annual New York Music Awards, held April 9 at the Beacon Theatre here (photos, page 22).

Vega won five awards, including one for artist of the year. Her hit "Luka" earned both single- and song-of-the-year honors, while her album "Solitude Standing" was named best pop album. She was also declared best folk artist.

Lisa Lisa & Cult Jam also bagged five plaques, including one for group of the year and one for best r&b group. Their album "Spanish Fly" was named both best rock album by a group and

best r&b album, while Lisa Lisa was singled out as the best dance music vocalist.

Poindexter, meanwhile, weighed in with four awards. He was named best cabaret artist and best male pop vocalist, his self-titled RCA debut was named best rock album by a solo artist, and his "Hot Hot Hot" clip took the award for best video.

Debbie Gibson, Manhattan Transfer, the Brandos, and Salt-N-Pepa were the other multiple winners; each act scored two awards. In all, 52 awards were handed out, based on the results of a critics' poll and a public ballot.

Other major winners included the Smithereens, best rock band; Cyndi Lauper, best female rock vocalist; Lou Gramm, best male rock vocalist; Whitney Houston,

best female pop vocalist; L.L. Cool J, best rap artist; Tony Bennett, best jazz vocalist; the Wynton Marsalis Quartet, best jazz group; K.T. Oslin, best country artist; Taj Mahal, best blues artist; and Kiss, best heavy metal band.

Among those not as widely known, Soozie Tyrell of Poindexter's Banshees of Blue took the rising-star award, while Shawn Colvin was hailed as best new vocalist. Winning various independent-label awards were They Might Be Giants, the Silos, and the Brandos.

Paul Simon had been scheduled to be inducted into the New York Music Awards Hall of Fame, but studio commitments forced him to leave after he and Lou Reed presented Rubén Blades with the

award for best Latin artist. Simon will be formally inducted into the hall at a later date. But Joey and Marky Ramone were present to accept the Board of Directors Award on behalf of the Ramones.

The casually conducted event—which was sponsored by SKC Audio Tapes in cooperation with the New York Post, WWPR "Power 95" New York, BMI, the City of New York, and MTV—ran surprisingly smoothly and included performances by several nominees, most notably Michael Bolton (who won for best r&b male vocalist), Taylor Dayne (best dance record), and Debbie Gibson (debut artist of the year and best debut album). Dayne and Gibson both introduced their new bands.

Tickets went for \$50, \$35, and \$25, and the event was a sellout.

STATE LAWMAKERS TARGET VIDEO DEALERS

(Continued from page 1)

"Many parents feel they don't have the control over what their kids see in the media," says Burt Wise, a VSDA lawyer and lobbyist. "This is catching on because a video store in their community is something that they can latch on to."

Both the VSDA and the MPAA say the bills are unconstitutional and would create more problems than they would solve. They add that most VSDA members voluntarily police their own locations. But therein lies a problem: The self-regulating part of the industry can't do it all.

"There's always going to be a few that don't play by the rules," says a retailer here who has met several times with legislators in nearby Virginia on bills to mandate labeling.

In Michigan, there are three pending bills to regulate video retailing. Jim Bevak, president of the local VSDA chapter, says: "A legitimately run video store with good commercial standards in mind is going to police itself. We're suggesting to members that they institute a [parental] consent form, label their videos with the MPAA ratings, and make sure to instruct employees as to policies." But bill proponents point out that of the 600 Michigan video stores, only 194 are VSDA members.

A great majority of the state bills fall into two categories—display and enforcement bills. There are 16 pending measures in 10 different states dealing with state imposition of plainly marked and displayed MPAA ratings on videocassette boxes. Although there's some doubt that the approach is legal, these bills are seen

as a means of defining what minors can't purchase or rent.

There are also some 25 bills in 15 states that if passed would require dealers to enforce the MPAA ratings under the threat of stiff misdemeanor or fines or even jail terms.

Some bills state that unlabeled modern product and pre-1968 films without ratings cannot be rented or bought by minors, either. VSDA officials say these bills are often poorly worded.

"This could mean no way to a kid to rent 'Gone With The Wind' or an exercise tape, the way some of them are written," argues one dealer in Maryland. Of a bill pending in New Hampshire, VSDA local president Jan DeMasse says: "The bill is so loosely written, every video dealer will have to card every customer regardless of movie rating. Parents can't even give permission for minors to rent a G title."

There are also a number of pending bills that amend current state obscenity laws to include either videos with the MPAA X rating or those that are judged to be obscene by applying the Supreme Court's case definition for obscenity.

Several bills take that definition and apply it to violence. For example, in Colorado, Senate Bill 165, which awaits the governor's signature, uses "public-nuisance" statutes against dealers who sell or rent to minors videos that fit the following provisions, lifted from a Supreme Court decision: that the average person, applying community standards, would find that the work as a whole appeals to

an interest in violence; that the work depicts in a patently offensive way repeated acts of actual, not simulated, violence resulting in seriously bodily injury or death; and that the work as a whole lacks serious literary, political, or scientific value.

Yet another category is the so-called Bork Bill, referring to a 1987 Washington, D.C., newspaper account of a reporter who walked into the video store frequented by former Supreme Court nominee Robert Bork and obtained a list of movies he'd rented. Maryland has just passed a bill that will make it illegal for a store to disclose a list of movies rented or bought by customers. New York has a similar bill pending. At this point, VSDA is not as concerned about disclosure legislation as it is about the display and enforcement bills.

Overall, VSDA and MPAA have been fairly successful in at least slowing the processing of many of these bills. They have gotten results by meeting with legislators and bill supporters to explain that self-policing is working among reputable dealers. In many states, the pending bills have been shelved until next session, with the onus on dealers to show that self-regulation works in the majority of the state's video outlets.

Still, as Vans Stevenson of Erol's Inc. says, "It's the isolated examples that are the problem. We've told legislators [in Virginia] that our retailers can take care of the problem."

MPAA is closely monitoring the progress of legislation throughout the country and speaking with lawmakers for two reasons: First, the proposed laws sometimes are directed at theaters as well as video shops; and second, the trade group feels it must resist the misappropriation of the copyright, voluntary system of ratings, which was developed partly to avoid the very types of legislation popping up across the country.

MPAA legislative counsel Gail Markels says: "While we of course support voluntary rating, we oppose state-mandated rating as unconstitutional because the courts have already held, when mandated ratings were applied to theaters that it is not legal to use X and R ratings to determine obscenity and that they should only be used as guidelines."

Mike Dunn, owner of Video '83 in

New York and president of the New York State chapter of VSDA, agrees. "The rating system in theaters is voluntary. Why should they be any different in video stores?"

Carol Pough, president of Video Cassettes Unlimited Inc. in Santa Ana, Calif., and a member of the Southern California chapter of the VSDA board, claims that many video customers who have not called or written to their lawmakers might well feel inconvenienced by state-mandated moral judgments about what minors may or may not see.

"I don't think there is a groundswell—I think a lot of it is media produced," she declares. "I have customers with kids in tow, and they rent the grossest movies that I can imagine, and they tell me, 'He likes it.'"

She adds, however, that parents must approve in writing any rental or purchase of R-rated product by minors. "And if a child comes up with an R-rated movie, and [the parental signature] is not there, if the parents do not give them permission, we flag it on the computer."

Self-policing and individual rights: Those are the arguments the industry continues to make to lawmakers. Whether or not they can convince them is still very much an unanswered question.

Assistance in preparing this story was provided by Moira McCormick in Chicago, Dave DiMartino in Los Angeles, and Al Stewart in New York.

A&M FOLDING LATIN DIVISION

(Continued from page 4)

Assn. of America and a significant rise in Mexican record prices. "This will give us about one year of grace before the new Mexican president comes along and devalues the peso again."

During his tenure at A&M, Quintana says, the company strived to create a contemporary sound aimed at the new generation of Latinos who are immersed in America's pop culture. This approach is expressed in the music of Alonso, a Spanish-

born singer with a pop-rock background, and Angel, who sings in English and Spanish on his new LP.

The company leaves behind 35 catalog albums, six Grammy awards, and an interesting lineup of artists that also includes Lunna, Glen Monroig, Antonio De Jesus, Carla, and the group Caribbean Express. There are also four finished albums ready for release, among them the long-awaited album by Monroig.

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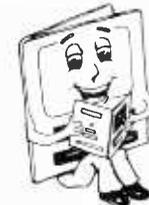
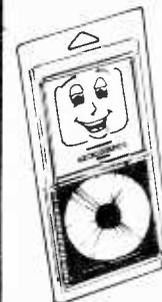
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Westwood One Puts Faith In George Michael's Tour

BY STEVE GETT

NEW YORK George Michael has inked a sponsorship deal with the Westwood One Cos. group for the North American leg of his world Faith tour, scheduled to start Aug. 6 at the Capitol Center, Landover, Md., and continuing through October.

Initially, the CBS artist's concerts here were to be sponsored by MTV as part of a worldwide association with the video network. However, that deal proved short-lived (Billboard, March 26), and Michael's management organization, Lippman-Kahane, decided to negotiate with Westwood One.

Westwood One's association with the Faith tour was set to begin with coverage of Michael's April 14 press conference from Rotterdam, the Netherlands—the first stop on the European leg of the tour—to be broadcast at a later date.

During the coming months, Westwood One will present a live concert special, an exclusive interview with Michael, ongoing announcements of tour dates, and local radio promotions in conjunction with Columbia and concert promoters. Tour information will be broadcast on such regular Westwood One programs as "Scott Shannon's Rockin' America," "American Dance Traxx," and "Future Hits."

"This is a musical event of such importance that we just had to be a part of it," says Norman Pattiz, Westwood One chairman and CEO.

Adds manager Michael Lippman, "We're really happy with the way things turned out and view the deal with Westwood One as a very positive move."

Of the breakdown with MTV, Lippman says, "It's hard to pinpoint anything—there were so many different issues. I guess the bottom line is that both sides weren't able to accommodate each other in terms of making this thing as special as we wanted to . . . It was a question of how much time had to be devoted to it, and I'm not sure the scale that we intended to do it on was possible

in the first place."

According to Lippman, links between the Faith tour and MTV have not been entirely severed. On April 30, the network will broadcast a 30-minute special, "George Michael—Music, Money, Love, Faith," featuring interviews, concert footage from Japan, and a behind-the-scenes look at the tour.

Michael launched the Faith tour in Tokyo Feb. 19 with, the first in a series of sellout concerts in Japan. During the Far East leg, Lippman-Kahane negotiated sponsorship for its client with Sony. "We were lucky enough to get involved with Sony and did a limited deal with them for Japan, which worked out great," says Lippman. "We'll be giving them footage for a home-video concert."

Following the Japanese dates, Michael performed a series of shows in New Zealand and Australia. Prior to embarking on the European summer leg, the artist made a brief stopover in Hawaii for two concerts April 5-6, his first-ever live appearances in the U.S. (see The Beat, page 21).

After the Aug. 6 kickoff of the U.S. mainland tour, Michael is booked to play the Spectrum in Philadelphia Aug. 9; the Hartford Civic Center in Hartford, Conn. Aug. 11; and New York's Madison Square Garden Aug. 14-15. He will then head to Canada for a series of shows.

In September, the Faith tour will continue through the Midwest; it is due to reach the West Coast at the end of that month. Michael's Los Angeles stop will include two dates, Oct. 2-3, at the Forum. The final show confirmed thus far is Oct. 9 at the San Diego Sports Arena; additional October dates will be announced shortly.

Michael's "Faith" album has sold more than 10 million copies worldwide and has been certified quadruple platinum in the U.S. The album has spawned four singles; the latest, "One More Try," is at No. 31 in its second week on the Hot 100 Singles chart.

WILL MOSCOW DIG MILES? Jazz Great Plans 3 Soviet Shows

LONDON Swedish concert promoter Bo Johnson is planning to present jazz star Miles Davis in the Soviet Union for the first time in August.

Johnson has reached agreement with Davis' management and the Soviet state agency Goskoncert for Davis to play three concerts in Moscow between Aug. 15 and Aug. 18, one in Gorky Park and two in the 34,000-seat Olympic Stadium in Moscow.

One of the concerts will be shown live on the Soviet state television network and also relayed to the Soviet-bloc countries via Intervision. Davis will receive \$100,000 for the three concerts.

At the same time, Goskoncert will provide facilities for a documentary film to be made on the Davis visit, supplying most of the film crew, film stock, and equipment.

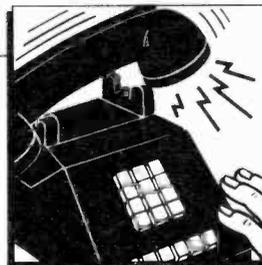
Marek Olko, an associate of John-

son's who has been responsible for numerous jazz concert promotions in Poland and other Eastern-bloc countries, reports "huge enthusiasm" in the Soviet Union for Davis' visit. He also says that agreement has been reached through Nesuhi Ertegun for a live album to be recorded and distributed throughout the Eastern bloc by Melodiya.

Olko was in London recently seeking sponsorship for the Davis project through the Parallel Media company.

"We expect more than 50,000 people to see the concerts," Olko says, "and, of course, millions will see it on television. We are discussing marketing of the television program with a number of television channels in Europe. We have a Polish director and principal cameraman standing by, and I will shortly be making a preproduction visit to Moscow to plan the documentary."

INSIDE TRACK



Edited by Irv Lichtman

FAST START: Warner Communications Inc.'s recording and music publishing unit, coming off its best year ever, had record first-quarter earnings of \$70.5 million, a 50% increase over the first quarter of '87. Globally, compact-disk-unit sales increased 70% while domestically, unit sales on cassettes increased 30%. Revenues for the WEA labels and music publishing increased from \$326.6 million to \$447.9 million.

RUMORS circulated like wildfire last week that **Chuck Kaye** had handed in his resignation as CEO of **Warner Chappell Music**. At press time, Kaye and others close to the situation had not answered inquiries. Kaye, who had served many years as chief of Warner Bros. Music, stayed on as day-to-day chief of Warner-Chappell when Warner Communications acquired Chappell last fall. His current contract is said to expire in June.

SELLING BLOCK: At an April 10-15 convention in the Bahamas, **National Video Inc.** chief **Ron Berger** told his franchisees that the company has received an offer for its 600-plus-store franchise division. NVI's board is considering the offer; the buyer has not been disclosed. Such a move would allow Berger to act as a pay-per-transaction distributor for stores other than National Video. Meanwhile, a source says the web will get PPT rights for **Orion's** "Throw Momma From The Train," **IVE's** "Rambo III," and many **HBO** titles.

ASCAP WANTS TO "PAC" IT IN: After taking the pulse of many of the society's members, ASCAP's board has approved the idea of forming a political action committee that would be supported by its writer and publisher members. (Under federal guidelines, corporations cannot contribute to PACs.) While the performing rights group has a legislative committee to deal with lobbying efforts and contributions to certain candidates, a PAC would be able to make direct contributions to the election campaigns of legislators who support proposals favored by ASCAP. Some observers with knowledge of the PAC proposal say ASCAP may be trying to make sure it does nothing improper when it contributes to election campaigns. ASCAP hopes to raise about \$1 million in personal contributions, a sum, it's figured, that would enable ASCAP to fund its PAC for up to a decade without asking for further contributions. **BMI**, by the way, doesn't have a PAC, most likely because the society is owned by broadcasters.

LIKE YOU NEVER LEFT: **National Assn. of Recording Merchandisers** executive VP **Mickey Granberg** confirms that with **Scott Young** taking over the reins at **Wherehouse Entertainment**, the 210-store chain will not be quitting NARM. The web, under **Lou Kwiker**, was a no-show at the recent NARM meet. Granberg points out that Young has been a longtime supporter of the trade group and would like Wherehouse execs to become involved in NARM's various committees . . . **Bruce Jesse** has left his position as vice president of advertising at the giant **Musicland** chain. He's been replaced by visual merchandising director **Dave Wicker**, who previously had a long stint in that department under Jesse.

A SOURCE at the **Dick James Organization's** Nashville office confirms that the publisher is closing the office at the end of April and selling its entire country music catalog. **Evergreen Entertainment**, operated by **Mike Stewart**, is rumored to be the top bidder for the collection, edging out **BMG Music**. The company will continue to operate out of Los Angeles with **Arthur Braun** at the helm . . . **RCA Records Nashville** will handle the marketing and publicity for **A&M's** first country music project, an album by the Austin, Texas-based group the **Wagoneers**.

ROCK'N'ROLL OLD-TIMERS in need of help will be aided by a new charity album that was scheduled to be taped at the **Record Plant** in New York Sunday (17). Recorded by a dozen veteran rock'n'rollers, the album will be shopped by **Joey Dee**, president of **Starlite Starbrite**, which hopes to open a home in Florida for indigent rockers, and **Richard Nader**, oldies impresario, who is the

executive producer of the album.

KEEPING TRACK: **John Betancourt**, ousted as promo chief at **PolyGram Records** in December, begins depositions May 4 for his breach-of-contract suit against the label, which charged in a countersuit that Betancourt had failed to perform according to his contract . . . **Mel Fuhrman** has severed his partnership in **LMR Records** with **Sam LeFrak** and **Herb Moelis** to return to operating his national distribution firm, **Little Major Records**, and an affiliate label of the same name. Fuhrman, who says he has lined up several distribution arrangements, plans to set up offices in New York by May 1 . . . Los Angeles-based country label **Hub Records** is looking for several established artists to add to its roster, reports label president **H.L. Vogt** . . . **George Weiss** has been re-elected president of the **Songwriters' Guild of America**. He's served as chief of the trade group for the past seven years . . . Former **Billboard** staffer **John Sippel** was due to enter **Los Robles Regional Medical Center** in Thousand Oaks, Calif., Thursday (21) for rotator cuff surgery. Sippel's problem is commonly associated with baseball hurlers, but he did deliver many a winning story for **Billboard** . . . **Marguerite Schoder**, executive secretary to **Columbia Records** senior marketing VP **Bob Sherwood**, celebrates her 20th anniversary with **CBS Records** this month, 18 of them with Columbia . . . **George Lanson** has retired from **Warner Bros. Publications Inc.** after 40 years on the job selling the firm's music print. **Jay Morgenstern**, president, hosted a farewell party in his honor in Los Angeles.

ISGRO INFO: Despite rumors to the contrary, the **Recording Industry Assn. of America** has not settled with independent promoter **Joe Isgro** in his multimillion-dollar antitrust suit against all the major labels (except **Columbia**) and the **RIAA**, which is scheduled to go to trial April 26. An **RIAA** spokeswoman says the organization is "negotiating its release" from the suit but that "under no means will there be a settlement." The distinction? The **RIAA** won't pay anything to Isgro. To date, all the labels except **MCA** and those in the **Warners** group have settled.

DANCING BY THE NUMBERS: **RCA Records'** "Dirty Dancing" bonanza continued April 11 when "(I've Had) The Time Of My Life" won the Oscar for best song. Sales of the film's soundtrack could outgross the film's domestic box-office take of about \$62 million. That would certainly be true if "More Dirty Dancing" is taken into account.

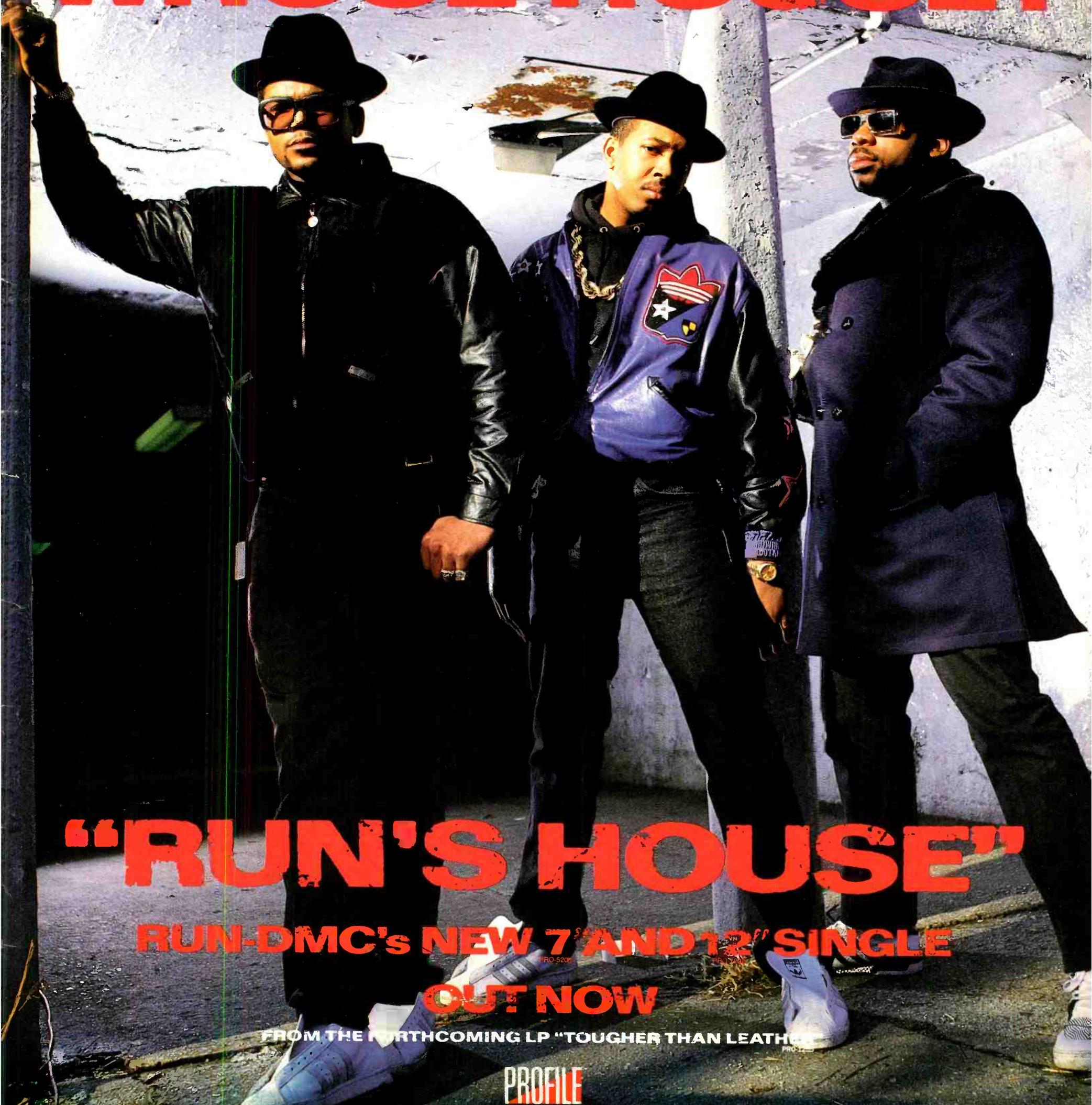
JACK ON THE BOX: **Jack Messer**, president of the Cincinnati-based web **The Video Store**, wants to set the facts straight about his company's size and its relationship with **Vestron Video**. Two recent acquisitions—**Opening Night Video**, the three-store New Jersey outfit, and Ohio-based **Blockbuster**, with 10 stores in Dayton and Columbus—were bought by **The Video Store**, not by parent **Vestron**, he says, adding that the **Blockbuster** in question is not related to the Fort Lauderdale, Fla.-based superstore chain of the same name. The buyouts raise Messer's total count to 38 stores. Meanwhile, he confirms that leases for at least five new stores have been signed in Charlotte, N.C. . . . **Scratch** reports that **Warner Communications Inc.** was going to acquire **Lorimar Telepictures Corp.** The word is that the companies couldn't come to terms on a price. **WCI** showed little interest in **Lorimar's** ailing home video division.

ALTHOUGH BILLS ON record rental and Berne Convention adherence were approved by the Senate Copyright Committee April 13 and sent to the full Judiciary Committee, the industry is crossing its fingers because of tight scheduling in this presidential election year. The record-rental bill would provide permanent protection against unauthorized rental of audio recordings.

KIRK KERKORIAN HAS INFORMED the Securities and Exchange Commission that he is "giving consideration" to selling all or part of his holdings in **MGM/UA Communications**, including **MGM/UA Home Video**. **Kerkorian**, the owner of 82% of the company's stock, apparently made the SEC filing in response to suitors interested in acquiring the entertainment firm. One Wall Street analyst says the company, which has \$1.17 billion in total assets and \$269 million in stockholder equity, is being eyed by a number of concerns from Japan and Europe. The analyst says there are 50 million outstanding shares of stock. At press time, the **MGM/UA** stock was valued at \$14.375 per share.

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