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VOLUME 100 NO. 20

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

May 14, 1988/\$3.95 (U.S.), \$5 (CAN.)

DAT-Duping Plants Sprout In Hope Of Fertile Market

BY STEVEN DUPLER

NEW YORK While mass-scale DAT duplication continues to await both major-label acceptance of the configuration and perfection of prototype high-speed DAT duplicating systems, a U.S. cottage industry is evolving to handle real-time DAT production for the indie labels either already committed to the format or mulling a jump into the game.

As was the case in the early days of CD, most DAT production is now done outside the U.S., primarily in Japan. But that may change as more labels realize that U.S. duplicators are now capable of turning out product for them.

The first U.S. duplicator to get

heavily involved in real-time DAT production was California-based Loranger Manufacturing Corp., which is turning out small runs of DAT cassettes for German-based classical label Capriccio Digital and its U.S. pop/jazz subsidiaries, Delta and Jazzline Records, as well as customers. (Continued on page 79)

MCA Sets \$24.95 List; Pepsi To Offer \$5 Rebate 'E.T.' Vid At Down-To-Earth Price

BY CHRIS MORRIS

LOS ANGELES MCA Home Video will bring "E.T.—The Extra-Terrestrial" home on videocassette Oct. 27 at a suggested retail price of \$24.95. A \$5 rebate offer from the Pepsi Cola Co. will drive the price for consumers down to \$19.95.

MCA Inc. president Sidney Sheinberg and MCA Home Entertainment Group president Gene Giaquinto trumpeted the home video arrival of the 1982 Steven Spielberg-directed theatrical blockbuster at a May 5 press conference at Universal City, Calif.

With the rebate, the sell-through

price for "E.T." is considerably lower than what was first anticipated. In February, when MCA announced the film's home video release, many industry pros assumed that MCA would market the tape at \$29.95 (Billboard, Feb. 20).

However, even before the price announcement, few in the video business disputed the notion that "E.T." is destined to become the best-selling videocassette release ever—and a 1988 holiday season bonanza for MCA.

MCA will push the release of "E.T." with what it claims is "the biggest marketing program ever created for the release of a videocassette"; the combined Pepsi-MCA marketing and promotion budget is (Continued on page 81)

Picture Bright For Country Vidclips

BY EDWARD MORRIS

NASHVILLE Look for more country music video exposure in more places this year. That's the conclusion of several figures in the broadcast, promotion, pool, and jukebox businesses. Cited as evidence for the

optimism are an increase in the number of new videos Country Music Television plans to add to its 1988 playlist, Rowe Video Jukebox's addition of an exclusively country reel, and greater use of country videos by clip pools. Most labels predict that their music

video output in 1988 will at least equal that of last year; some say they will produce even more.

Amid this upbeat outlook, however, comes word that the Country Music Assn. has decided to drop its video-of-the-year award because the (Continued on page 81)

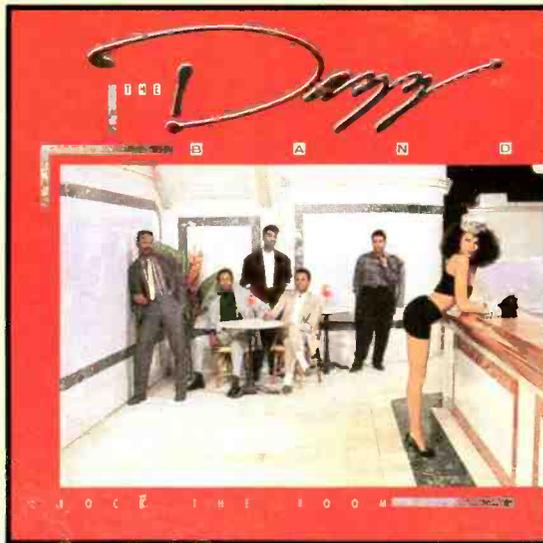
LP, CD, Or DAT: Indies Face The Music At NAIRD

BY JEAN ROSENBLUTH

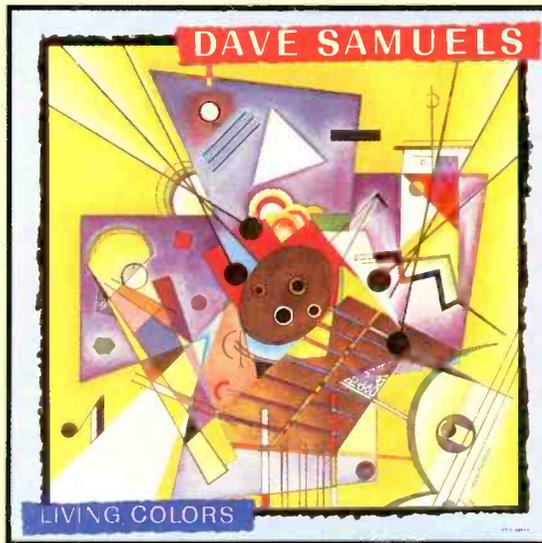
NEW YORK Configuration proliferation seems to be the main issue on the minds of the more than 300 distributors, retailers, and label representatives preparing to convene in New Orleans for the 16th annual National Assn. of Independent Record Distributors & Manufacturers meeting, which will take place Wednesday-Sunday (11-15) at the Monteleone Hotel there.

"The change in the mix of industry product will be a much more dominant topic this year than last," says Bill Nowlin, one of the co-owners of Cambridge, Mass.-based Rounder Records, a label and distributor. (Continued on page 85)

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Get ready for funk and all that dazz of The Dazz Band. The masters of funk "ROCK THE ROOM" 6928-1-R with their new album, and fill the air with "ANTICIPATION" 7614-7-R, the first single, as they get ready to dazzle the country with their tour this summer.



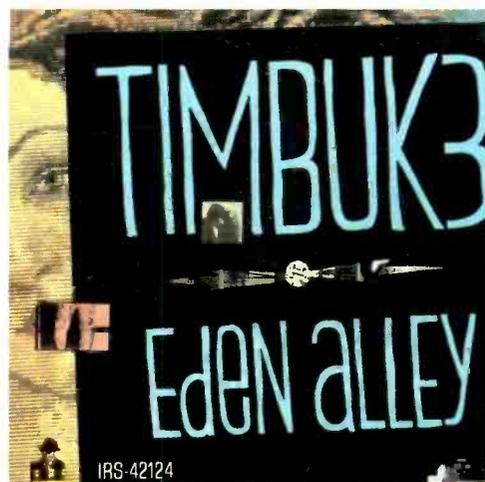
Dave Samuels, critic's choice on vibes-marimba, marches to a lyrical drummer on his solo debut—"Living Colors" (42144). The Spyro Gyra mallet master is joined by Andy Narell and Steve Rodby (Pat Metheny Group) in this tour de force, hailed by Jazz/NAC radio alike. MCA Compact Discs, Cassettes, and LPs. Produced by Jay Beckenstein for Crosseyed Bear Productions.

Vid-Rights Ruling Splits Trade On \$\$ Implications

This story was prepared by Al Stewart and Jean Rosenbluth.

NEW YORK Entertainment industry observers are divided on the implications of a federal appeals court ruling that television rights to a film do not encompass home video rights. Primarily at issue are agreements made prior to the advent of home video, particularly for feature films produced in the '50s and '60s.

The U.S. Ninth Circuit Court of Appeals in California ruled April 27 that Paramount Pictures Corp. was wrong in its contention that an agreement granting theatrical and television rights to the 1969 (Continued on page 82)



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May 14, 1988

NAIRD Stirs Up The Big Easy

As the National Assn. of Independent Record Distributors & Manufacturers convenes this week (May 11-14) in New Orleans, Billboard's pre-convention coverage begins on page 1 with a NAIRD preview by news editor Jean Rosenbluth, whose Grass Route column, page 43, provides more indie and distributor news. On page 42, reporter Bruce Haring updates the indie-distrib scene, and retail editor Geoff Mayfield files stories on indie labels Mobile Fidelity (page 48) and Rykodisc (page 47).

MENON: 'EMI HAS REACHED THE APEX'

Bhaskar Menon, chairman and chief executive officer of EMI-Worldwide, explains the appointment of new company president Jim Fifield in the context of the recent series of top-level management shifts at the company. Los Angeles bureau chief Dave DiMartino reports on Menon's view of the future for EMI. **Page 4**

Advancing The Cassette Single

In this week's commentary, Jim Cawley, Arista's VP of sales and distribution, calls for greater industry acceptance and support of the cassette single and outlines seven steps for improving promotion and sales. **Page 9**

WHITE LION ROARS ONTO CHARTS

Metal act White Lion spent three years clawing its way up from legal limbo. Today, the group's "Pride" album on Atlantic is charted in the top 20. Billboard reporter Bruce Haring recounts this Cinderella story. **Page 37**

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New Copyright Proposal Delivered To Commons U.K. Gov't Rejects Home-Tape Levy

BY NICK ROBERTSHAW

LONDON U.K. Trade and Industry Minister Kenneth Clarke has definitively ruled out a home-taping levy to compensate rights owners for the effects of private copying. Introducing the new copyright, designs, and patents bill in the House of Commons here May 2, he said such a levy would be "wrong and indefensible."

The principle of the bill is to pro-

vide legal protection for intellectual property, Clarke said, but it would be a step beyond that principle to say the government should impose a new tax for distribution to aggrieved artists when the artists have difficulty in enforcing their rights.

Administrative costs would be disproportionate to income, and groups such as the visually handicapped would suffer hardship, he said.

In a white paper released only two years ago, the government described a levy as the "best solution to the home-taping problem" and promised to legislate accordingly. Its subsequent volte-face is particularly depressing to the music industry since the British Phonographic Industry, the mechanical rights group MCPS, and other trade organizations have repeatedly met the arguments now advanced by the government with detailed schemes that they say ensure low-cost administration and exemptions for groups such as the blind.

Clarke's statement was attacked by both government and opposition members of Parliament. Bryan Gould, spokesman for the Labor Party, said that having marched to the top of the hill and seen that there is a problem, the government cannot now march back down and leave things exactly as they are.

Conservative member Simon Coombs said that 80 million blank tapes had been used in 1987 to copy music illegally. With the advance of CD and DAT, he said, every home taper is a potential commercial pirate. The hemorrhage in the U.K. record industry, which he estimated at \$1.3 billion annually, would not only continue but would worsen if no action is taken, he said.

Clarke offered a crumb of comfort to the music business in pledg-

(Continued on page 84)

Retail Revolt Vs. Album Art Yields New Metal Jackets

BY BRUCE HARING

NEW YORK Spurred by complaints from several large retail and distribution outlets, explicit artwork on the covers of Enigma Records albums by Great White and Poison has been altered.

However, the changes on Poison's "Open Up And Say... Ahh!" and Great White's "Recovery: Live" will not create instant collector's items; Enigma and Capitol, which is marketing the Poison album, will continue to offer the controversial versions of the al-

bums. Enigma will recycle returned Great White product to more liberal retailers, and Capitol will delay changing artwork on the Poison album until the second manufacturing run.

The original version of Poison's LP, cassette, and CD cover portrayed a grotesque woman with a phallic tongue. New artwork was created "based on Wal-Mart's refusal to stock and one major national account's warning that they would refuse to carry it if they got complaints," says Ron McCarrell,

(Continued on page 85)

Gregory Abbott Takes Top BMI Song Honor Will Jennings, Warner Music Also Big Winners

BY IRV LIGHTMAN

NEW YORK Gregory Abbott and Will Jennings were the big winners at BMI's pop awards dinner May 2 at the Plaza Hotel here. Abbott's "Shake You Down" was named most-performed song, while Jennings emerged as songwriter of the year with four songs honored.

The Warner Music Group led the parade of publishers with 17 awards, two of which are the result of Warner's acquisition last fall of Chappell Music.

The awards, for the year ending Sept. 30, 1987, were announced at the performance rights group's annual dinner, with presentations led by BMI president Frances Preston.

The honors are based on radio performances and appearances on trade pop charts. While BMI doesn't make public the minimum number of radio performances used in the awards formula, Preston told a postdinner interviewer from Cable News Network that no winning song had less than 400,000 performances.

In all, awards went to 96 writers and 82 publishers of 78 songs.

Jennings' four BMI awards were the result of the successes of his "Back In The High Life Again," "Didn't We Almost Have It All," "The Finer Things," and "Higher Love."

David Foster, Billy Joel, and Steve Winwood each received three awards; two awards each went to Full Force members Paul Anthony George, Curtis T. "Curt-

T-T" Bedeau, Gerard R. "Baby Gerry" Charles, Hugh L. "Shy Shy" Clarke, Brian P. "B-Fine" George, and Lucien J. "Bowlegged Lou" George and to Preston Glass, Neil Finn, Patrick Leonard, Carole Bayer Sager, Jim Vallance, and Cynthia Weil.

Eight songs with new awards this year have enjoyed previous award citations, including four-time winner "Stand By Me" by Ben E. King, published by ADT Enterprises and Unichappell Music (1961, 1980, and 1986).

Other previous song winners were "You Keep Me Hangin' On" by Lamont Dozier, Brian Holland, and Eddie Holland, published by

Stone Agate Music (1966); "Kiss Him Goodbye" by Gary DeCarlo, Dale Frashuer, and Paul Leka, published by Unichappell Music (1969); and "Lean On Me" by Bill Withers, published by Interior Music (1972).

The awards also featured five two-in-a-row winners: "Dancing On The Ceiling" by Michael Frenchik and Carlos Rios, published by Skegee Music; "Glory Of Love (Theme From 'The Karate Kid, Part II')" by David Foster, published by Air Bear Music; "Higher Love" by Will Jennings and Steve Winwood, published by Blue Sky Rider Songs and Warner-Tamer-

(Continued on page 84)



Gregory Abbott's "Shake You Down," published by SBK Songs, was named BMI's pop song of the year at the rights society's annual pop awards dinner May 2 in New York. Pictured, from left, are Frances W. Preston, president and chief executive officer, BMI; Abbott; Charles Koppelman, president, SBK Entertainment World; Martin Bandier, vice chairman, SBK Entertainment World; and Stanley Catron, VP, BMI.

VSDA Pirate Members Beware!

5-Year Ban Among Tough New Bylaws

BY GEOFF MAYFIELD

NEW YORK The Video Software Dealers Assn. has toughened its stand against videocassette piracy with bylaw revisions that call for more stringent screening of new members and harsher penalties for current member companies that are found guilty of piracy offenses or other copyright violations.

The actions were rendered during the April 27-28 meeting of the VSDA's board of directors in Philadelphia.

VSDA's directors—at their last scheduled meeting before the trade group's convention begins Aug. 7 in Las Vegas—also appointed Dick Kerin, VP of sales and operations for 154-store Springfield, Va.-based Erol's, to fill out one of the two terms left vacant by the recent resignations of Joan Weisenbeger, who recently closed her In Home Video store in Fullerton, Calif., and Linda Lauer, former owner of Starlite Video in Phoenix, Ariz., and two other video concerns (Billboard, April 23).

The board also agreed to a six-month extension of VIDNEWS, the ongoing media-awareness campaign that VSDA launched in December (Billboard Nov. 21).

VSDA's bylaw revisions will penalize members who are found guilty of piracy or other copyright violations in either criminal or civil suits. Under the new guidelines, the suspensions will range from one year to five years, with the longer penalties reserved for those who have had criminal decisions rendered against them.

The trade group says Jim Murphy, the former FBI agent who heads VSDA's antipiracy efforts as its director of enforcement, was instrumental in wording the bylaw provisions.

The resolution says: "Any member of VSDA who has been convicted of video piracy offenses or copyright infringement of video product shall be suspended from the association for a period of five years from the date of conviction." Similarly, an "applicant for membership in VSDA who has previously been convicted" of the same crimes will be ineligible to join VSDA for five years from the conviction date.

Defendants who are found guilty in civil suits that allege video piracy or copyright infringement will receive three-year suspensions if they are already members or will be ineligible to join the association for three years if they are new members. A one-year penalty will be meted out against civil-suit defen-

(Continued on page 82)



Ice Squad. Chrysalis executives meet with Iva Davies of Icehouse after the group's show at New York's Beacon Theatre, which concluded the first leg of its U.S. tour. Pictured, from left, are Jeff Aldrich, senior VP, Chrysalis International; Mike Bone, president, Chrysalis; Davies; and Kevin Sutter, senior director, album rock promotion, Chrysalis.

Big Crowd, Top Acts Due At IMMC In Switzerland

MONTREUX, Switzerland Approximately 1,000 music and television industry executives, managers, artists, and advertising and media representatives—more than double last year's number—are descending on this small mountain town May 11-15 for the third annual International Music & Media Conference.

The five-day event, which runs concurrently with the Montreux Rock Festival, will be highlighted by live and live-to-track performances by Sting, Robert Palmer, Steve Winwood, Eurythmics, Crowded House, Devo, Cheap Trick, Jermaine Stewart, Richard

Marx, Ziggy Marley, Eddy Grant, Jellybean, Icehouse, Wet Wet Wet, Boz Scaggs, Scritti Politti, Danny Wilson, Aztec Camera, Taylor Dayne, and other artists.

The IMMC music video awards, whose winners were selected by an international jury of press representatives, producers, and directors, will be presented during the conference as part of the television tapings for the rock festival.

The various performances will be seen by hundreds of millions of TV viewers around the world. The BBC has obtained the U.K. broadcast rights, while MTV has picked

(Continued on page 79)

Exec 'In Direct Line To Succession'

Menon Details Fifield Role At EMI Music

BY DAVE DiMARTINO

LOS ANGELES The April 7 appointment of Jim Fifield, new president and chief operating officer of EMI Music Worldwide, marked the "apex" of an 18-month series of major management changes and was made with an eye toward future succession, says company chairman and chief executive officer Bhaskar Menon.

"The succession of management at all key levels, obviously most particularly at the top, is of tremendous importance," says Menon. Fifield's role in the company, he says, "is clearly a position that is in direct line to succession."

Menon, in an interview during the CEMA national convention here April 27-May 1, called the appointment of Fifield, the former president and CEO of CBS/Fox Home Video, the culmination of a series of upper-level management changes that began in 1986 with the appointment of Rupert Perry as managing director of EMI Records, U.K. & Eire.

Chronologically, further appointments since then have included Alexis Rotelli, managing director, EMI Music, Continental Europe; David Stockley, managing director, EMI Music International; Richard Burkett, managing director, manufacturing & operations, Europe & international; Joe Smith, now president and CEO of Capitol

Industries-EMI Inc.; David Berman, now president of Capitol Records; and Irwin Robinson, president, EMI Music Publishing Worldwide.

The search that resulted in Fifield's hiring began in the fall, says Menon. "We looked around for some time. We looked within the company, privately; we looked within the music industry, very carefully—and mind you, I'd gone through that process while importing Joe [Smith] and David [Berman] as well. And we looked into

close peripheral businesses. And obviously it was from one of those—the video distribution business—that Jim Fifield came."

Menon says Fifield's appointment does not signify any increase in video activity on the part of EMI: "We already have a very active position in the video production business in PMI," he says. He also says that the appointment is not related to the company's recent U.S. withdrawal from video distribution. In areas in which EMI does

(Continued on page 79)

New Artists, New Energy Stressed By CEMA Brass

BY CHRIS MORRIS

LOS ANGELES An emphasis on new management, new talent, and renewed commitment was sounded at CEMA's Breaking Sound Barriers convention, held here April 27-30.

The label group's first confab since its 1977 meeting in San Diego drew over 400 attendees, including national promotion and sales personnel, CEMA and label executives, and international representatives from 11 foreign terri-

tories to the Registry Hotel in Universal City, Calif.

At the opening session April 28, label personnel were welcomed by EMI Music Worldwide chairman Bhaskar Menon and CEMA president Dennis White. But it was Capitol Industries-EMI Inc. president Joe Smith who offered the most candid reflections concerning recent changes and current challenges at CEMA.

Smith's speech referred directly to his own installation at Capitol-

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EXECUTIVE TURNTABLE

RECORD COMPANIES. Epic/Portrait/CBS Associated Labels in New York names **Dave Glew** senior VP/GM. He was executive VP/GM at Atlantic Records. E/P/A in Los Angeles names **Ivan Bodley** and **Hanna Bolte** managers, media relations, West Coast. They were, respectively, assistant publicist for the label and manager, West Coast publicity, for MCA Records.

Fran Lichtman is promoted to VP, international, for Atlantic Records in New York. She was director of international production for the label.

Arista Records in New York appoints **David Jurman** A&R representative, promotes **David Santaniello** to coordinator of national marketing and advertising, and names **John Grady** Midwest marketing manager. Jurman also continues as national director, dance music promotion, for the label. Santaniello was an executive assistant for the label. Grady was Midwest pop promotion manager for the label.

Geffen Records in Los Angeles names **Jeff Fenster** an A&R representative. He was director of business affairs for Warner Bros. Records.

Cathy Magree is appointed controller for Virgin Records in Los Angeles.



GLEW



BLUM-HUNTINGTON



BRENNAN



FRISCHE

She was controller for Cinema Group/Continental Video.

PolyGram Records in New York names **Julie Greifer** senior attorney. She was operations counsel for the JWT Group, the holding company of J. Walter Thompson.

RCA Records in New York makes the following promotions in marketing management: **Barbara Sisilli-Higgins**, to director, media and marketing services; **Carol Chrenc**, to manager, traffic; and **Leslie Koeppel**, to administrator, media and consumer promotions. In sales, the label names **Kris Mattson** and **Wendy Schlesinger** regional marketing coordinators based in Cleveland and Washington, D.C., respectively. Sisilli-Higgins was director of marketing services; Chrenc was media administrator; and Koeppel was marketing coordinator, all for the label. Mattson was an account executive for Gemini One Stop Records in Cleveland, and Schlesinger was a regional sales assistant for A&M Records.

Julio Aiello is named GM, label operations, for Songtree Music Industries in Los Angeles. He was administrative director for TSR Records-Tom Hayden Associates.

PUBLISHING. Williamson Music in New York names **Maxyne Lang** president. She was VP of special projects at Warner-Chappell (see story, page 86).

Linda Blum-Huntington is named VP, professional activities, by EMI Music Publishing, North America, in Los Angeles. She was VP, creative, for Chappell/Intersong Music, U.S.A.

SBK Songs in New York appoints **Nancy Brennan** VP of international creative operations; promotes **Pat Lucas** to VP, West Coast; and appoints **Deirdre O'Hara** VP, creative, East Coast. Brennan was director, international; Lucas was director of West Coast operations; and O'Hara was director of creative operations, all for the company.

Ron Shapiro is appointed director, public relations, West Coast, by BMI in Los Angeles. He was senior account executive for Sarah McMullen & Co.

ASCAP in Nashville appoints **Shelby Kennedy** Nashville director of membership relations. He was a professional manager for Al Gallico Music.

Affiliated Publishers Inc. in Nashville appoints **Glen Perkins** VP/GM. He was president of the Tidewater (Va.) Songwriters Assn.

(Continued on page 78)



RANDY TRAVIS

Favorite Entertainer
Favorite Male Vocalist
Favorite Song "Forever and Ever, Amen"
Favorite Video "Forever and Ever, Amen"
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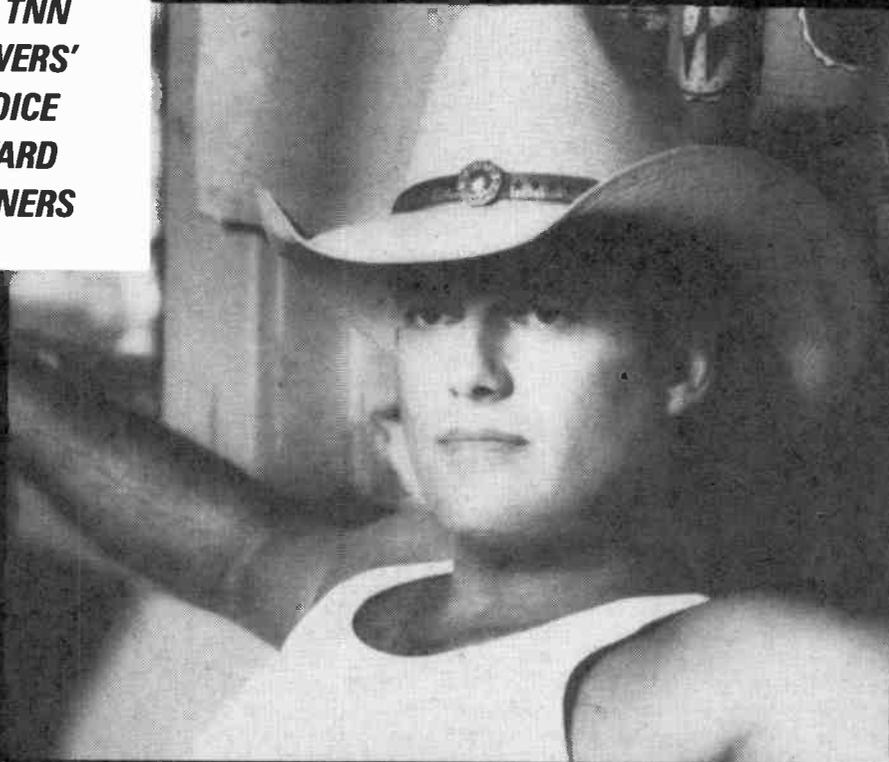
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DON SCHLITZ

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RICKY VAN SHELTON

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A S C A P

Nashville

A M E R I C A N S O C I E T Y O F C O M P O S E R S , A U T H O R S & P U B L I S H E R S

Houston Hits New Sales Milestone

Singer Tops 6 Million Mark Again

BY PAUL GREIN

LOS ANGELES Whitney Houston in April became the first artist to have two albums certified for U.S. sales of 6 million or more copies by the Recording Industry Assn. of America.

The 24-year-old superstar achieved the feat as her "Whitney" album advanced to the 6-million-sales level. Her 1985 debut, "Whitney Houston," was certified for U.S. sales of 8 million units.

The significance of Houston's accomplishment lies in the fact that most artists who have landed a megaplatinum album—including

Peter Frampton, Fleetwood Mac, and the Bee Gees—have had a hard time returning to those heady sales levels.

Michael Jackson, however, is expected to equal Houston's feat in the next month or two. "Bad," his follow-up to "Thriller" (U.S. sales: 20 million), has been certified at 5 million and is still going strong. Jackson's 1979 album, "Off The Wall," has also been certified at 5 million.

The combined total of 14 million in U.S. sales for Houston's first two albums ties the sales record set by Lionel Richie's first two albums. Boston's first two albums sold a

combined total of 13 million in the U.S.

Also in April, Tiffany's first album was certified for U.S. sales of 4 million. It's the fourth debut album by a female artist to reach that level, following "Whitney Houston," "Madonna," and Cyndi Lauper's "She's So Unusual."

Two other debut albums went platinum in April: "Introducing The Hardline According To Terence Trent D'Arby" and Guns N' Roses' "Appetite For Destruction."

M/A/R/R/S' pop/R&B single, "Pump Up The Volume," went gold in April, one month after Salt-N-Pepa's "Push It" topped the 1-million-sales mark. Prior to "Push It," there were no gold singles for six months.

Two children's singles also went gold last month, and two others
(Continued on page 82)



The Battle Won. Billboard classical music editor Is Horowitz, left, presents Kathleen Battle with a special award for the 100-week chart success of her Angel album "The Pleasures Of Their Company." Battle also accepts the award for her collaborator, guitarist Christopher Parkening. At right is Angel vice president Tony Caronia.

Joel Webber, NMS Architect & Ex-Island VP, Dead At 33

NEW YORK Joel Webber, one of the architects of the New Music Seminar and former VP of A&R at Island Records, died April 28 of heart failure associated with Marfan's syndrome, a congenital circulatory disorder. He was 33 years old.

Webber had recently departed his post at Island's U.S. operation, which he held since 1986, to pursue career opportunities in personal management and consulting, areas in which he had considerable experience. He also was planning to devote more time to the New Music Seminar, the industry convention he helped found in 1980.

Webber was born in Providence, R.I., and grew up in Brooklyn, N.Y.,

and Berkeley, Calif. His first jobs in the music industry were manager of San Francisco music retailer Rather Ripped Records and promotion man for Jonathan Richman and the Modern Lovers on the Beserkeley Records label.

Returning to the East Coast in the late '70s, Webber landed a DJ job at album rock station WHCN Hartford, Mass.

In 1977, Webber opened an independent promotion firm here and worked to gain airplay for a number of battling new acts, including Joan Jett, Blondie, U2, Talking Heads, and the Pretenders.

In 1984, Webber moved away from indie promotion to open his
(Continued on page 85)

With 'Faith,' Michael Is No. 1 Again; Rhythm Gets MSM No. 1 45, Top 10 LP

THIS IS SHAPING UP to be George Michael's year. The pop star's solo debut, "Faith," returns to No. 1 on the Top Pop Albums chart, and its fourth smash single, "One More Try," rockets from No. 14 to No. 4 on the Hot 100.

This is the seventh week at No. 1 for the "Faith" album. That's the longest an album by a male solo star has held the top spot since Phil Collins' "No Jacket Required" three years ago. If "Faith" logs an eighth week at No. 1—which it almost certainly will—it will be the longest run for a male solo star since Michael Jackson reigned for 37 weeks with "Thriller."

"Faith" returns to No. 1 by dislodging "Dirty Dancing." It's the second time that Michael's album has dethroned the smash soundtrack. It first did so in January.

"Faith" also jumps to No. 2 on the Hot Black Albums chart. Only a few albums by white artists have climbed as high on the black chart in the past decade. The Bee Gees' "Saturday Night Fever" soundtrack reached No. 1 in 1978; the Beastie Boys' "Licensed To Ill" peaked at No. 2 in 1987.

GLORIA ESTEFAN & Miami Sound Machine have had a big week, landing their first No. 1 single ("Anything For You") and first top 10 album ("Let It Loose"). The album took 49 weeks to reach the top 10, which makes it the third-slowest-climbing top 10 album of the past five years. It trails "Madonna," which cracked the top 10 in October 1984 in its 58th week, and the Bangles' "Different Light," which rang the bell in January 1987 in its 50th week.

"Let It Loose" is the Florida-based group's second sleeper smash in a row. Its 1986 album, "Primitive Love," took 46 weeks to reach its peak of No. 21.

For that matter, the group itself is something of a sleeper hit. Because of the novelty-shaded nature of its first hits, "Conga" and "Bad Boy," many critics and industry pundits questioned how long the group would be around. But rather than fade away, the ensemble has steadily gained ground.

The turning point seems to have been the success in late 1986 of the pop/AC ballad "Words Get In The Way." This widened the group's appeal by proving that it could do more than just gimmicky, party-minded singles. Another key element in the group's evolution from novelty act to mainstream pop at

traction was the decision last year to push Estefan out front. This gave the Machine a sense of personality and a visual focus that opened doors in television and print media.

FAST FACTS: The latest albums by Iron Maiden and the Scorpions crash into the top 20, joining albums by five other metal bands: Guns N' Roses, Def Leppard, White Lion, Aerosmith, and Kingdom Come. Iron Maiden's "Seventh Son Of A Seventh Son" is No. 15, just a beat away from topping the No. 14 peak of the band's highest-charting album to date, "Piece Of Mind."

Ziggy Marley & the Melody Makers' "Conscious Party" jumps 10 notches to No. 34 on the pop album chart. It's the highest-charting reggae album since Bob Marley & the Wailers' "Exodus" cracked the top 20 in 1977. Ziggy's father's highest-charting album was "Rastaman Vibration," which peaked at No. 8 in 1976.

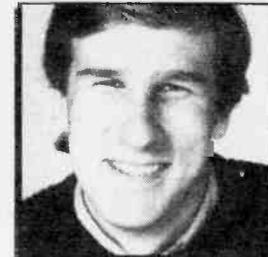
Depeche Mode's "Route 66/Behind The Wheel" cruises to No. 73 on the Hot 100, more than 40 years after "Get Your Kicks On Route 66" was first a hit for the King Cole Trio, featuring Nat "King" Cole. . . . Meanwhile, daughter Natalie Cole has the biggest hit of her career as "Pink Cadillac" idles in its second week at No. 5.

The Runaways never cracked the Hot 100, but as of this week, two former members of that seminal female rock band have hit the top 40. Lita Ford's "Kiss Me Deadly" jumps to No. 35, six years after Joan Jett landed the first of six top 40 singles.

Joe Satriani's "Surfing With The Alien" is the first instrumental album by a rock guitarist to crack the top 30 since Jeff Beck's "There And Back" in 1980. . . . With "We All Sleep Alone" jumping to No. 27 on the Hot 100, Cher has back-to-back top 30 hits for the first time since 1974.

WE GET LETTERS: Jerry Steffen, music director of WSPT-FM in Stevens Point, Wis., notes that Tiffany's "I Saw Him Standing There," which peaked a few weeks ago at No. 7 on the Hot 100, is the third-highest-charting remake of a Beatles song. It trails Elton John's "Lucy In The Sky With Diamonds" (No. 1 in 1975) and Sergio Mendes & Brasil '66's "Fool On The Hill" (No. 6 in 1968).

CHART BEAT



by Paul Grein

Nashville Label Posts \$1.6 Mil Debt Compleat Files For Chap. 7

BY EDWARD MORRIS

NASHVILLE Compleat Entertainment Corp., one of the most prominent independent country music labels of the early and mid-'80s, filed for a Chapter 7 (total liquidation) bankruptcy here March 23. In that filing, the company listed assets of \$49,134.31 and liabilities of more than \$1.62 million.

Headed by Charlie Fach, a former executive with PolyGram Records, Compleat relaunched the flagging career of Vern Gosdin and had chart activity with such other acts as Da-

vid Frizzell, the Bama Band, and Lew DeWitt.

The label's chief security-holding creditor is Nashville's First American Bank, with a \$90,000 claim. According to documents filed with a federal court here, the company's master recordings are among the security properties held by the bank.

Unsecured creditors and their claims include PolyGram Records, Compleat's distributor, \$817,224.75; WEA Manufacturing, \$65,148.93; and the Jacques Miller Group,
(Continued on page 81)

BPI Buys 8 Directories

NEW YORK Billboard Publications Inc. has agreed to purchase the directory division of Larimi Communications, publisher of eight annual directories for public relations professionals. The purchase price was not disclosed.

Four of the annuals—Radio Contacts, Television Contacts, Cable Contacts Yearbook, and TV News—provide detailed information on radio and TV outlets in the top 300 U.S. and Canadian markets. The information includes contact names, addresses, phone numbers, and programming formats.

Also in the sale are four directories covering contacts at investment newsletters, syndicated columnists, U.S. news bureaus, and college alumni and military publications.

BPI, a subsidiary of Affiliated Publications Inc., is a leading publisher of specialty magazines and books for the entertainment, art, design, and photography markets. BPI now publishes 26 annual directories and 11 specialty magazines—including Billboard, The Hollywood Reporter, Back Stage, Amusement Business, Musician, and Music & Media.

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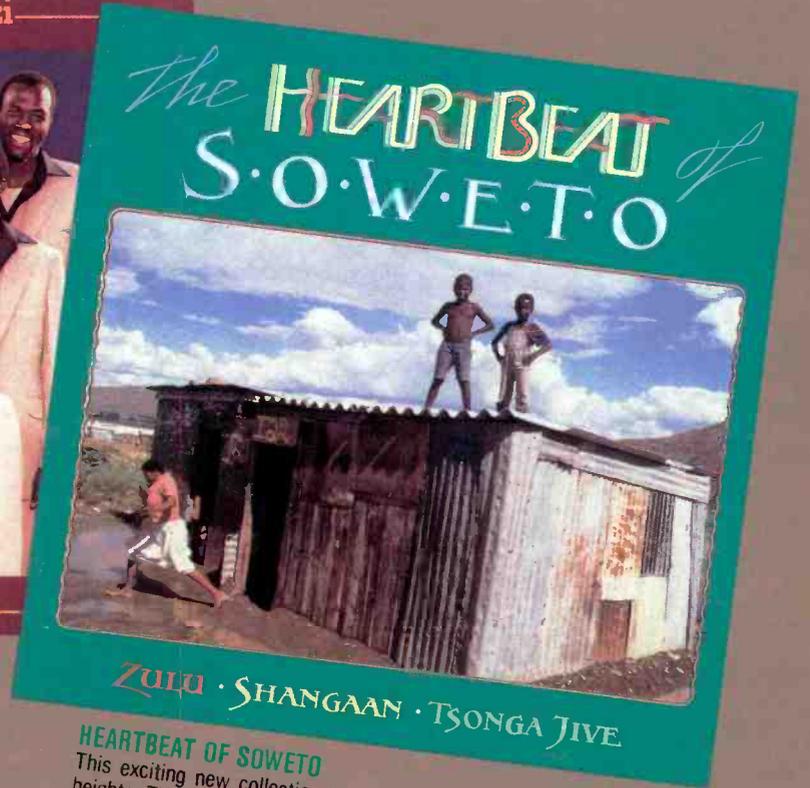
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LADYSMITH BLACK MAMBAZO Umthombo Wamanzi



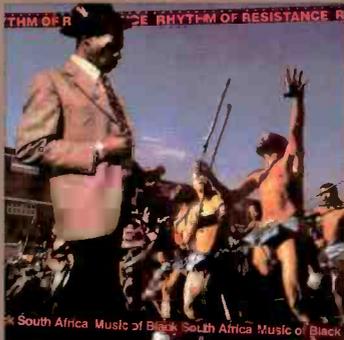
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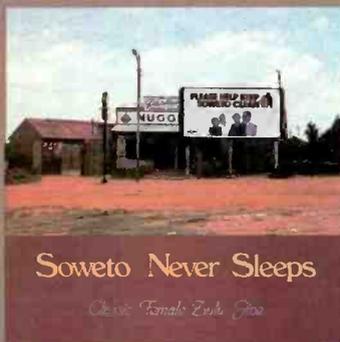
THE INDESTRUCTIBLE BEAT OF SOWETO (Sh 43033)
The critics choice as the best collection of township jive.



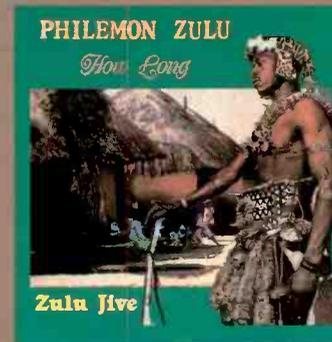
THE MAHOTELLA QUEENS (Sh 43036)
Reigning queens of female jive.



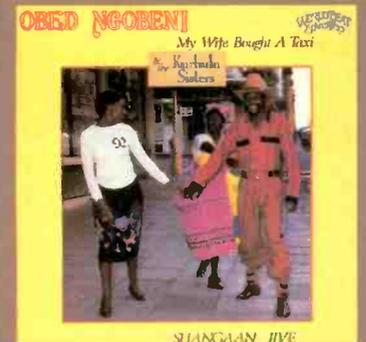
LADYSMITH BLACK MAMBAZO (Sh 43040)
Inala
Includes English tracks.



SOWETO NEVER SLEEPS (Sh 43041)
Exuberant female jive.



PHILEMON ZULU (Sh 43048)
How Long
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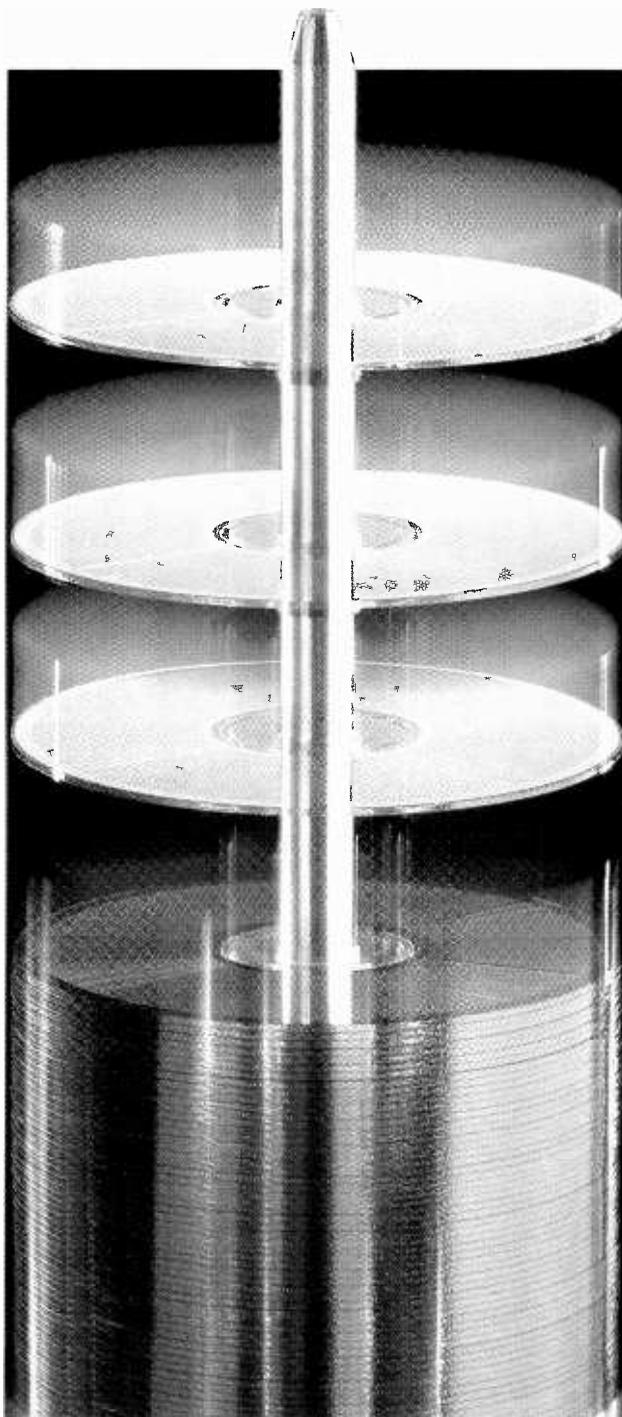
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It's Time For The Industry To Finish Its Homework

HOW THE CASSETTE SINGLE CAN GROW

BY JIM CAWLEY

One of the brighter moments of the recent upbeat and productive National Assn. of Record Merchandisers convention in Los Angeles was the announcement that CBS Records is entering the cassette single business. The entry of CBS into this market brings to the configuration an enormous pool of repertoire from some of the industry's greatest talents and in so doing helps set the stage for the most critical phase in years concerning the survival and development of the singles business. It's exhilarating to think about the opportunities that now lie ahead for the cassette single, but it's important to remember that we are hardly out of the woods in our effort to preserve the hit single.

Many people who attended NARM noted that while various announcements of CD single releases merit excitement, it's important that this format not be perceived as "this year's model" in the quest to re-establish the mass-sales hit single. To do so would be shortsighted and unfair to the cassette single, which, while less than one year old, has shown remarkable growth. It would also be most unfair to the retailers and wholesalers who have already done a lot of work to accommodate two singles configurations and are simply not prepared to carry three versions of every charted song.

Watching the success of the cassette single has been like watching the success of a hit album project. Days after the rollout there were the same immediate and excited phone calls indicating, "Yes, they're selling. We've sold out and reordered al-

ready." There was the same feeling of joyous relief on the part of the many labels and accounts that stepped up to the table to try this needed experiment. Now, just nine months later, it's amusing to hear oc-

single. But in the same way that the marketing of a major album project needs phase after phase of focused work to bring on the multiplatinum sales result, the development of the cassette single needs more work and

it comes to the merchandising and re-ordering of full-length cassettes, albums, and CDs.

(3) It's time to pool our collective might in the areas of press and media to secure every possible story and feature about the state of the single business, so as to inform the vast number of consumers who still don't know that there now exists an alternative to the 7-inch vinyl single.

(4) Since the term "cassette single" has in fact been adopted by our industry and since the term "cassingle" means nothing to many people who hear it, we should all make an effort to have this product line called by its proper name.

(5) Companies currently in the cassette single business must make a stronger attempt to release their product simultaneously with the vinyl counterpart and should aspire to higher levels of inventory management, especially with regard to the prompt fulfilling of reorders.

(6) It's time for the one-stops to get out on the field and into this ball game. Those of us in the label sector should promote one-stops on the cassette single with the same level of enthusiasm and information with which we promoted the larger retail chains last July. One needs only to walk into the average small independent store and ask its clientele how much they know about cassette singles to know how much work we have yet to do in this area.

(7) Black independent stores especially should be promoted vigorously on the cassette single. For years there has been a theory that black consumers continue to prefer albums over cassettes and that cassette sales in black stores would not see the upsurge experienced by the industry as a whole. This theory is proving inaccurate as we see more black consumers now preferring full-length cassettes over vinyl. If this is happening with regard to full-length albums and cassettes, then it is logical that the same shift could occur in the singles area.

For decades the sales of a single have been the truest measure of the success of that recording and thereby the greatest single influence for getting radio to play that cut. And while it is occasionally theorized that certain radio stations no longer do much record sales research, those who have dealt directly with successful radio programmers know that such vital information as the sales of a single will always be a key factor in the promotion of first singles from albums and, more importantly, each succeeding single from those albums. Such astute executives know only too well that commercial single sales could never be replaced in the effort to break four and five hit songs from the same album, the kind of multisingle effort that has made it commonplace for the more successful albums of today to sell into the millions of copies. Therefore, the CD single for today's market must be viewed in light of the hardware population that exists currently for potential buyers of either cassette singles or CD singles. It is estimated that there are now 8.5 million CD players in the U.S.

(Continued on page 78)



'The development of the cassette single needs more work and it needs it now'

Jim Cawley is VP of sales and distribution at Arista Records.

casual observations that cassette single sales are "only" 20%-25% of overall single sales on hit titles. How soon we forget that when various CD sales reached even 10%-15% of an album's sales we applauded that configuration's rapid growth. What has made cassette single sales even more impressive is that they emerged amid an overall lack of consumer awareness and with little more than half the repertoire availability of their vinyl counterparts. It's doubtful that even the CD could have made the same percentage gains in such a short time, given the cassette single's lack of repertoire from the likes of Michael Jackson, Bruce Springsteen, George Michael, Bon Jovi, John Cougar Mellencamp, and others.

So there seems to be little doubt by now about the appeal of the cassette

needs it now. For instance:

(1) It's time to end the "Where do we put them?" era in the stores and time to encourage retailers to follow the lead of such companies as Hastings Books & Records of Amarillo, Texas, and Centra/RTO of Columbus, Ohio, which have taken aggressive steps to get cassette single fixtures up and working in all of their stores. Such accounts are seeing far more than 50% of their current single sales on cassettes.

(2) Likewise, retailers in general must better supervise their store personnel regarding spot-checks of cassette singles in stock and the reordering of those that sell out in every store. The performance of many store managers in these areas has been woeful and not at all up to the standards those stores insist on when

Editorial

HAPPY 100th BIRTHDAY, IRVING BERLIN!

Even mere mortals who reach the age of 100 are entitled to special consideration. But Irving Berlin, who happens to be celebrating his 100th birthday Wednesday (11), is no mere mortal.

His is an incredible creative journey that began with the hit songs he penned shortly after the turn of the century and continued until the mid-'60s, when a new song he wrote for Ethel Merman to sing in a revival of "Annie Get Your Gun" stopped the show every night. Berlin, who was a founder of ASCAP almost 75 years ago, remains one of the organization's top money-earners, due in part to the continuing popularity of many songs he wrote around the time ASCAP was formed.

Although he has not publicly offered new compositions in many years, his songs keep coming back—as good songs should. Two big hits of recent years come to mind: "Blue Skies" by Willie Nelson and "Puttin' On The Ritz" by Taco.

Berlin, who has written countless anthems to love, the social foibles of the day, and, of course, patriotism, has often been patronized by others who wondered how one who is musically and academically untrained could write truly great words and



Irving Berlin

music. But, as Jerome Kern, no slouch himself in the art of popular song, once put it: "[Berlin] honestly absorbs the vibrations emanating from the people, the manners and life of his time, and in turn gives these impressions back to the world—simplified, clarified, glorified. Irving Berlin has no place in American music. He is American music."

Truth to tell, it is Berlin's songs that speak best on his behalf. So we thought we'd convey his genius by listing, in no particular chronological order, some of his standards. Be aware that the following list offers his best-known songs. There are,

trust us, hundreds of others of similar brilliance—lesser-known perhaps, but vintage Berlin, nevertheless:

"Alexander's Ragtime Band," "Marie," "Play A Simple Melody," "Say It With Music," "A Pretty Girl Is Like A Melody," "Mandy," "Always," "What'll I Do," "All Alone," "Blue Skies," "Remember," "Lazy," "Easter Parade," "White Christmas," "Russian Lullaby," "Top Hat," "Cheek To Cheek," "Let's Face The Music And Dance," "Change Partners," "I Left My Heart At The Stage Door Canteen," "God Bless America," "Oh, How I Hate To Get Up In The Morning," and "This Is The Army Mr. Jones."

Rounding out the list are "There's No Business Like Show Business," "You'd Be Surprised," "They Say It's Wonderful," "The Girl That I Marry," "Doin' What Comes Naturally," "Puttin' On The Ritz," "I Love A Piano," "All By Myself," "The Song Is Ended," "I've Got My Love To Keep Me Warm," "How Deep Is The Ocean," "I Got The Sun In The Morning," "Give Me Your Tired, Your Poor," "You're Just In Love," "Let Yourself Go," "Supper Time," and "Heat Wave."

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Sound-Alike Tracks Pose Problems For Urban PDs

BY SEAN ROSS

NEW YORK Eighteen months after Club Nouveau's remake of "Lean On Me" became a hit, three similarly produced covers of R&B classics have made their way to the top 40 on Billboard's Hot Black Singles chart. Suavé's version of "My Girl," currently in the top five on the black chart and the top 30 on the Hot 100, has been joined on the urban side by the Right Choice cover of Al Green's "Tired Of Being Alone" and Tease's reworking of the Ann Peebles/Eruption hit "I Can't Stand The Rain."

While urban PDs have always contended with a number of like-sounding records, (for example, 1986's rush of material influenced by the S.O.S. Band and Jimmy Jam & Terry Lewis), the Suavé/Tease/Right Choice situation presents a special challenge. All three songs bear a certain resemblance to the go-go-influenced arrangement of "Lean On Me"—and to each other.

"A good percentage of the songs that have come out lately are remakes, or they sound like Club Nouveau, or both," according to Maxx Myrick, PD of WLWZ Greenville/Spartanburg, S.C. In addition to the three remakes, urban PDs also have to deal with a new Club Nouveau single and Tony! Toni! Toné's "Little Walter," produced by former Club Nouveau members Denzil Foster and Thomas McElroy.

"They're not bad records, but I'd be hard pressed to tell one from another," says Rob Balon, president of the Austin, Texas-based Benchmark Co. Balon, whose urban research clients include WBLS New York, has been warning stations about the dangers of what he calls "genre burn-out" ever since the profusion of Doobie Brothers-influenced records in the early '80s.

"A listener could hear three or four songs in a row and not know what they're listening to," he says. "The key thing to do if you're playing all three is to rotate them around other

songs, make them the core songs of their sequences. By all means, don't play them together."

Don Kelly & Associates VP J.C. Floyd also suggests that programmers packet the three songs so they rotate among themselves. Or, he says, "if their popularity is so great that you have to up the rotation, be very considerate of where they fall. Fortunately, all our guys work with a computer rotation system to protect against this."

Not all urban programmers are uncomfortable with the profusion of "Lean On Me"-styled remakes. "As long as they're happening, we've got to play them," says Mark Christian, PD at WHRK Memphis, Tenn. "I don't have any problem with playing Right Choice, Tease, and Joyce Sims' version of 'Love Makes A Woman' next to each other if that's the way they're falling." (The Right Choice and Tease records probably have special meaning in Memphis, where Green and Peebles were the leading male and fe-

male artists on Hi Records during the '70s.)

Because the Suavé record had a head start of several weeks on the Tease and Right Choice singles, several PDs feel there is little danger of all three songs constantly coming up next to one other—at least for now. "If they all ended up in heavy [rotation] and the audience indicated that there was an awareness of them as remakes, then we might put in a safeguard," says consultant Dean Landsman. But, he adds, "If there's a sound that's happening, you play that sound. You want a balance, but that doesn't mean prohibition of what's happening now; it means what's happening now should happen more often."

Although the trend took a while to kick in, "Lean On Me"-influenced remakes began happening almost

immediately. It is generally agreed that the first was the Boys On The Block's now-forgotten cover of "Let It Be" on Fantasy. Even Club Nouveau mastermind Jay King has reworked his own formula, producing a go-go/Caribbean remake of Simon & Garfunkel's "Cecelia" on Times Two's recent album.

WHRK's Christian says listeners haven't complained about the remake glut. Nor has WLWZ's audience, but Myrick says the station's announcers "are a little burnt out because they hear songs more than listeners." And while WZAK Cleveland PD Lynn Tolliver, who played Boys On The Block, says the current remakes are "safe to play without hurting yourself," he also says, "I don't think everybody can reap the benefits from the same sound—it's time for something new."

newslines...

CHARLIE SERAPHIN is named VP/GM of CBS' KNX-FM Los Angeles. Seraphin was news and program director at KCBS San Francisco.

OSBORN COMMUNICATIONS, New York, sells WMHE-FM Toledo, Ohio, and its local Muzak franchise to Noble Broadcast Group for \$19 million. Osborn bought the properties in 1986 for \$6.3 million. In addition, Henry Strong has been named VP/GM of Osborn's WPLJ/WKRZ Wilkes-Barre, Pa.

BLAISE LEONARDI AND FRANK LEOCE are appointed Eastern sales managers for Westwood One Cos., Los Angeles.

JOHN FODOR is named VP/GM of L.A.-based syndicator Radio Express. He was director of marketing for the company.

TIM GORMAN is named VP/GM at Eastern Broadcasting's big band/AC combo, WWAZ/WWLI Providence, R.I. Gorman, most recently a national sales manager at ABC/Cap Cities' WMAL Washington, D.C., succeeds John Picarillo.

KKYK LITTLE ROCK, ARK., is sold by the Snider Corp. to Shepard Communications for \$6.5 million. Shepard also owns WWKI Kokomo, Ind.

SOUTHERN COMMUNICATIONS INC. purchases WKJN Baton Rouge, La., from Sterling Communications Corp. for \$6 million.

LEIGH EARLE is named GM at AmCom General's WMYI Greenville, S.C. She was GM at cross-town WFBC.

WIYY's Rivers Heads For Home After Orioles Fly

BY BILL HOLLAND

BALTIMORE Bob Rivers was probably just kidding. But there was a moment on the night of April 29 when you couldn't be sure.

The WIYY "98 Rock" Baltimore morning man, who swore he'd stay on the air until the Orioles broke their losing streak and ended up stuck in the studio for 11 days, appeared to have gone over the edge.

There was a moment, after the Orioles won, when Rivers grinned and said, "You know, I'm tempted to . . ." and it seemed he might actually hang in there until the O's won another. But instead, he shook his head and said, "Nahhh."

So ended one of the most publicized promotions in recent history. Calling it a "once-in-a-career opportunity," GM Chuck DuCoty says, "I've been in Baltimore for 12 years, and I've never seen a radio promotion that has generated the kind of publicity that this one did."

And not just in Baltimore. Rivers was on the AP and UPI wires; on local TV in Atlanta, Pittsburgh, and San Francisco; and on "Entertainment Tonight" and Fox's "The Late Show," which he co-hosted the night after his vigil. WIYY's sister TV outlet got requests for live shots from 70 different stations.

Other Baltimore stations tended to ignore Rivers' stunt, but at least one PD says he received calls from all over the country and even around the world. At WZOK Rockford, Ill., morning men Dan Willis & Doug McDuff held their own marathon in sympathy with Rivers for 10 days.

DuCoty says Rivers' stunt has "brought us some new listeners; some people out there not even close to our demographic were listening to hear how Bob was doing. It's going to really benefit us."



Programmers discuss their support of various new releases.

TOP 40

"A great adult record that's hip for teens" is what WRVQ Richmond, Va., PD Steve Davis has to say about the Church's "Under The Milky Way" (Arista). "It's got a midtempo adult-rock feel, making it a good balance record for stations that lean heavily on dance." Continuing its hit track record, says Davis, is INXS with "New Sensation" (Atlantic), and just beginning a track record of her own is Jane Wiedlin with "Rush Hour" (EMI-Manhattan). Heavy adult credits go to Sade's "Paradise" (Epic), and nighttime-boppin' credits belong to Poison's "Nothin' But A Good Time" (Enigma/Capitol). And fresh outa' the box for Davis is Kool Moe Dee's "Wild Wild West" (Jive/RCA). Says Davis, "I played it once last week, and local sales have already kicked in."

COUNTRY

k.d. lang gets first mention this week from KKYX San Antonio, Texas, MD Jerry King. He calls "I'm Down To My Last Cigarette" (Sire/Warner Bros.) "a breath of fresh country air." King adds that "traditional country works best here," noting good response on the Marcy Brothers' "The Things I Didn't Say" (Warner Bros.) and the Burch Sisters' "Everytime You Go Outside I Hope It Rains" (Mercury/PolyGram). He says the Marcys are the "male counterpart to the McCarters." And of Tammy Wynette's "Beneath A Painted Sky" (Epic), King says, "She can still sing a great song."

BLACK/URBAN

Gregory Abbott earns a spot in OTB this week, as XHRM San Diego MD L.D. McCollum notes immediate strength in sales among adults for "I'll Prove It To You" (Columbia). "It's also pulling in good phones," he adds. Ziggy Marley is a "must-mention" whose "Tomorrow People" (Virgin) "adds a certain texture to the urban radio sound," says McCollum. "It's not pop, it's not urban, but it'll fit well on both kinds of stations." Just in and already on the air at XHRM is a new Jellybean-produced record, India's "Dancing On The Fire" (Warner Bros.). Noting strong club action, McCollum predicts radio success. "The music feels urban, but the vocals are Hispanic, so crossover potential is definite."

ALBUM ROCK

Supporting the notion of Marley's "Tomorrow People" as a record with strong crossover potential, KRZQ Reno, Nev., PD Daniel Cook recommends it to album rockers, noting good response and almost instant sales. Plus, "the music appeals to a wide variety of people," he says. Also moving product is Midnight Oil's "Beds Are Burning" (Columbia) and the Scorpions' "Savage Amusement" album (Mercury/PolyGram). Cook credits the Scorpions with a "real solid" record, one that "should open them up to a wider audience." And Joan Jett is making a comeback in Reno with "I Hate Myself For Lovin' You" (Blackheart/CBS) from the album "Up Your Alley." "We've tried several of her albums, and I haven't seen this much response in a long time," says Cook.

YVONNE OLSON

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WINTER '88 ARBITRONS

Following are 12 plus, average quarter hour share, metro survey area. Monday-Sunday, 6 a.m. to midnight. (#) indicates Arbitron market rank. These symbols are used: AC=Adult Contemporary, adult alt.=Adult Alternative, album=album rock, easy=easy listening, cross=crossover, cls rock=classic rock, var=variety, MOR=middle of the road, nos=nostalgia/big band.

Call	Format	Sp '87	Su '87	F '87	W '87	Call	Format	Sp '87	Su '87	F '87	W '87	Call	Format	Sp '87	Su '87	F '87	W '87	Call	Format	Sp '87	Su '87	F '87	W '87						
HOUSTON/GALVESTON—(8)																													
KMJQ	urban	9.1	10.3	7.8	8.5	KMEZ-AM-FM	easy	4.9	6.3	6.0	5.7	WRTH	nos	2.2	1.8	3.3	2.7	KUBE	top 40	5.2	6.6	6.3	9.4	WAYL-FM	easy	6.5	5.7	5.8	5.5
KRBE-AM-FM	top 40	6.7	7.3	6.5	7.9	KHYI	top 40	3.9	4.1	4.9	5.6	KATZ	black	1.7	1.2	2.1	2.2	KIRO	news/talk	9.5	8.7	11.3	8.9	KDWB-FM	top 40	6.8	6.5	5.2	5.1
KKBQ-AM-FM	top 40	7.1	7.4	6.5	7.6	KEGL	top 40	6.3	4.6	6.2	5.3	KRJV	AC	1.6	1.8	3.2	2.0	KBRD	easy	6.1	5.9	4.2	6.1	KSTP-AM	news/talk	2.7	2.7	2.6	4.2
KIKK-FM	country	8.0	7.3	8.3	6.9	WBAP	country	6.6	5.2	5.3	5.3	WMRY	album	2.5	1.8	2.6	2.0	KPLZ	top 40	4.1	6.0	5.5	5.5	KTCZ	album	4.4	3.9	4.0	4.1
KILT-FM	country	7.3	6.0	5.9	6.0	KTXQ	album	4.6	3.9	3.7	4.6	WKXX	country	1.9	2.0	1.7	1.8	KOMO	AC	7.4	5.9	5.4	5.5	KJJO-FM	album	5.9	5.4	6.6	4.0
KLLO	album	4.3	5.6	6.2	5.6	KSCS	country	4.5	5.8	4.1	4.2	KUSA	country	2.7	2.3	1.8	1.6	KISW	album	5.4	5.1	3.8	4.7	KDWB-AM	oldies	2.1	2.2	2.0	2.1
KTRH	news/talk	6.8	6.9	4.9	5.4	KQZY	easy	3.6	3.3	3.3	3.7	KLTH	AC	2.4	1.9	2.2	1.4	KMPS-AM-FM	country	5.0	4.4	6.0	4.6	WDGY	country	1.8	1.6	2.0	1.9
KODA	easy	5.4	5.5	5.7	5.2	KLUV	oldies	4.0	3.6	3.6	3.3	KFUO-FM	classical	1.0	.8	1.2	1.3	KXRX	album	3.8	4.8	4.6	4.5	KMGK	AC	2.1	2.3	2.2	1.7
KLTR	AC	2.8	2.5	2.8	4.5	KHVN	gospel	2.0	2.9	1.6	3.2	WESL	black	1.6	2.0	1.4	1.1	KSEA	easy	3.6	3.8	4.2	3.9	KLBB	nes	1.4	.7	1.2	1.7
KFMK	AC	5.2	4.9	4.9	4.2	KOAI	adult alt	2.0	2.2	2.8	2.7	KATZ-FM	urban	1.4	1.8	1.2	1.0	KLSY-AM-FM	AC	3.2	2.9	3.4	3.9	PHOENIX—(23)					
KZFX	cls rock	4.0	3.8	4.8	3.7	KZEW	album	2.5	2.8	3.0	2.4	WCBW	religious	.5	.9	.7	1.1	KMGI	AC	2.8	3.0	2.4	3.9	KNIX-AM-FM	country	13.1	14.2	17.4	14.2
KQVE	AC	4.0	3.9	4.2	3.2	KDLZ	urban	1.4	1.4	1.6	2.1	KGLD	oldies	1.1	1.3	2.0	1.0	KIXI	AC	2.8	3.7	3.8	3.6	KMEO-AM-FM	easy	11.7	12.7	13.2	11.6
KKHT	AC	2.0	2.6	4.2	3.2	KMGZ	AC	3.6	3.0	2.4	2.0	WIL-AM	country	1.0	.4	1.0	1.0	KZOK	cls rock	4.5	3.3	3.0	3.2	KZZP-AM-FM	top 40	12.3	12.6	10.7	11.1
KPRC	news/talk	2.9	2.2	3.1	3.1	KLIF	talk	1.9	1.7	2.2	2.0	ATLANTA—(13)					KTAR	news/talk	7.0	7.5	6.3	10.2							
KJYY	AC	2.5	2.7	1.8	2.2	KZPS	cls rock	2.7	2.4	1.5	2.0	WVEE	urban	11.0	10.5	9.4	10.5	KRPM-AM-FM	country	3.2	3.3	4.4	2.7	KUPD	album	6.4	6.1	6.7	6.2
KLAT	Spanish	1.1	.8	3.1	1.3	KOJO	religious	1.4	2.4	2.9	1.8	WPCB	easy	7.4	8.9	8.9	8.1	KLTX	AC	2.0	2.7	2.4	2.6	KDKB	album	3.7	4.0	3.1	4.1
KYOK	black	1.8	1.4	1.7	1.7	WRR	classical	1.6	1.2	1.2	1.6	WSB-AM	AC	7.7	8.4	8.6	7.1	KJRM	AC	2.9	1.7	2.3	2.3	KSLX	cls rock	4.5	3.9	3.8	3.9
KXYZ	Spanish	1.0	1.7	1.0	1.7	KESS	Spanish	1.4	1.3	1.7	1.5	WKLS-FM	album	8.0	9.6	7.8	7.9	KVI	oldies	2.5	2.6	2.5	2.2	KOOL-FM	oldies	3.8	4.2	2.7	3.7
KCOH	black	1.8	1.2	1.4	1.1	KAAM	nos	.8	.7	.8	1.1	WSB-FM	AC	5.5	6.1	6.9	8.4	KCMS	religious	2.1	1.7	1.7	2.1	KKFR	top 40	3.2	2.9	3.0	3.6
KEYH	Spanish	1.6	1.3	1.2	1.1	KSSA	Spanish	—	.4	.3	1.0	WKHX-FM	country	7.2	4.9	6.7	7.8	KING-AM	news	1.9	2.1	1.7	2.0	KKLT	AC	4.0	2.6	3.9	3.4
KHCB	religious	1.2	1.0	.9	1.0	ST. LOUIS—(15)					WYAY	country	8.0	4.9	5.0	5.7	KBSG	oldies	2.9	3.4	3.1	1.9	KOY-FM	top 40	2.4	1.9	3.1	3.2	
KIKK-AM	country	.7	1.0	.7	1.0	KMOX	talk	23.0	25.5	22.1	21.3	WAPW	top 40	3.1	5.6	6.1	5.4	KNUA	adult alt	1.7	1.3	2.3	1.7	KFYI	news/talk	2.5	2.0	2.8	3.2
KQQK	Spanish/top 40	.6	.8	.8	1.0	KSHE	album	11.5	10.6	9.9	10.0	WZGC	cross	8.5	6.9	5.5	5.4	KEZX-FM	AC	2.5	1.9	2.1	1.6	KAMJ-FM	AC	2.3	3.5	4.6	3.0
DALLAS/FT. WORTH—(10)																													
KKDA-FM	urban	8.7	10.6	8.6	8.7	KMJM	urban	7.2	5.7	8.2	7.0	WQXI-FM	top 40	5.1	5.6	6.1	5.2	WCCO	MOR	16.3	19.3	19.4	16.9	KESZ	AC	3.0	2.6	2.1	2.9
KVIL-AM-FM	AC	7.1	8.1	9.3	8.1	KEZK	easy	6.8	7.2	7.1	6.9	WFOX	AC	3.3	4.9	4.6	4.3	KSTP-FM	AC	8.5	8.7	8.3	9.4	KOOL-AM	oldies	1.8	2.1	2.5	2.4
KPLX	country	7.4	6.9	7.4	7.8	KHTR	top 40	6.8	5.9	4.9	6.0	WAOK	religious	3.2	2.7	4.3	3.2	WLLO	top 40	10.0	7.0	8.0	8.3	KLFF	ros	1.6	1.6	2.6	1.5
KRLD	news	5.6	5.6	6.6	5.8	WIL-FM	country	3.4	4.5	4.2	5.4	WEKS	urban	3.5	2.2	3.5	3.2	WLOL	top 40	8.0	8.6	10.2	7.9	KOY-AM	AC	1.8	1.9	1.2	1.1
SEATTLE/TACOMA—(17)																													
MINNEAPOLIS/ST. PAUL—(18)																													
WGST news/talk 2.5 3.4 2.6 3.5																													

(Continued on page 14)

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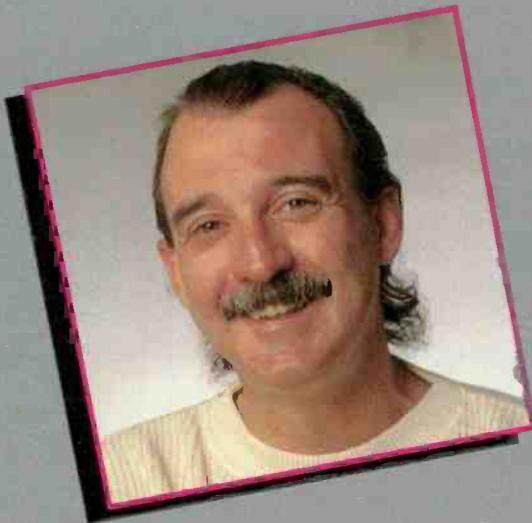
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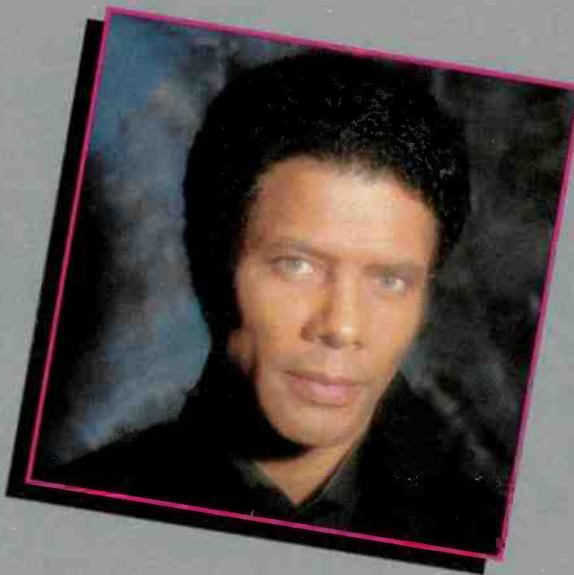
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Will Jennings



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ALL CRIED OUT
Curtis T. Bedeau (Curt-T-T)
Gerard R. Charles (Baby Gerry)
Hugh L. Clarke (Shy Shy)
Brian P. George (B-Fine)
Lucien J. George (Bowlegged Lou)
Paul Anthony George
Mokojumbi Music
My My Music Publishing, Inc.
Willesden Music, Inc.

ALL I WANTED
Steve Morse
Steve Walsh
Dangling Participle Music
Hard Fought Music
Stark Raving Music

ANOTHER NIGHT
Roy Freeland
Screen Gems-EMI Music, Inc.

BABY GRAND
Billy Joel
Joelsongs

BACK IN THE HIGH LIFE
Will Jennings
Steve Winwood (PRS)
Blue Sky Rider Songs
Warner-Tamerlane Pub. Corp.
Willin' David Music

THE BEST OF ME
David Foster
Jeremy Michael Lubbock
Foster Frees Music, Inc.
Hollysongs
Neropub Music

BIG LOVE
Lindsey Buckingham
Now Sounds Music

BIG TIME
Peter Gabriel (PRS)
Hidden Pun Music, Inc.

C'EST LA VIE
Duncan Pain
AFG House Music

CHANGE OF HEART
Essra Mohawk
Reilla Music Corp.
Stone and Muffin Music

DANCING ON THE CEILING
(Second Award)
Michael Frenchik
Carlos Rios
Skegee Music

DIDN'T WE ALMOST HAVE IT ALL
Will Jennings
Blue Sky Rider Songs
Willin' David Music

(I JUST) DIED IN YOUR ARMS
Nick Van Eede (PRS)
Virgin Songs, Inc.

DOING IT ALL FOR MY BABY
Mike Duke
Lew Bob Songs
Vogue Music

DON'T DREAM IT'S OVER
Neil Finn (APRA)
Roundhead Music

DON'T FORGET ME
(WHEN I'M GONE)
Jim Vallance (PROC)
Irving Music, Inc.

DREAMTIME
Daryl Hall
John Beeby (PRS)
Careers Music, Inc.
Hallowed Hall Music Co.
Warner-Tamerlane Pub. Corp.

EVERYBODY HAVE FUN TONIGHT
Nick Feldman (PRS)
Jack Hues (PRS)
Warner-Tamerlane Pub. Corp.

FALLING IN LOVE (UH-OH)
Lawrence Dermer
Joe Galdo
Rafael Vigil
Foreign Imported Productions and Publishing, Inc.

THE FINER THINGS
Will Jennings
Steve Winwood (PRS)
Blue Sky Rider Songs
Warner-Tamerlane Pub. Corp.
Willin' David Music

GLORY OF LOVE (THEME FROM THE
KARATE KID PART II)
(Second Award)
David Foster
Air Bear Music

HEAD TO TOE
Curtis T. Bedeau (Curt-T-T)
Gerard R. Charles (Baby Gerry)
Hugh L. Clarke (Shy Shy)
Brian P. George (B-Fine)
Lucien J. George (Bowlegged Lou)
Paul Anthony George
Forceful Music
My My Music Publishing, Inc.
Willesden Music, Inc.

HEARTBEAT
Wendy Waldman
Cotillion Music, Inc.
Moon And Stars Music

HEAVEN IN YOUR EYES
John Dexter (PROC)
Ensign Music Corporation
Irving Music, Inc.

HIGHER LOVE (Second Award)
Will Jennings
Steve Winwood (PRS)
Blue Sky Rider Songs
Warner-Tamerlane Pub. Corp.
Willin' David Music

I JUST CAN'T STOP LOVING YOU
Michael Jackson
Mijac Music

I KNEW YOU WERE WAITING
(FOR ME)
Dennis Morgan
Little Shop of Morgansongs

I WANNA DANCE WITH SOMEBODY
(WHO LOVES ME)
George Merrill
Shannon Rubicam
Boy Meets Girl Music
Irving Music, Inc.

I WANNA GO BACK
Danny Chauncey
Danny Tunes

I'D STILL SAY YES
Kenneth Edmonds (Babyface)
Hip Chic Music
Hip Trip Music Co.

IF SHE KNEW WHAT SHE WANTS
Jules Shear
Music Corporation of America, Inc.

I'LL STILL BE LOVING YOU
Pat Bunch
Mary Ann Kennedy
Pam Rose
Choy La Rue Music
Flamingo Rose Music
Pat Bunch Publishing
Warner-Tamerlane Pub. Corp.

IN TOO DEEP
Tony Banks (PRS)
Phil Collins (PRS)
Mike Rutherford (PRS)
Hidden Pun Music, Inc.

IS IT LOVE
Steven George
John Lang
Pat Mastelotto
Richard Page
Entente Music
Poppy Due Music
Warner-Tamerlane Pub. Corp.

IS THIS LOVE
Frankie Sullivan
Rude Music

JIMMY LEE
Preston Glass
Bell Boy Music

KEEP YOUR HANDS TO YOURSELF
Danny Baird
Elekylum Music, Inc.
No Surrender Music
Warner-Tamerlane Pub. Corp.

KISS HIM GOODBYE (Second Award)
Gary De Carlo
Dale Frashuer
Paul Leka
Unichappell Music, Inc.

LA BAMBA
Ritchie Valens
Picture Our Music
Warner-Tamerlane Pub. Corp.

LA ISLA BONITA
Patrick Leonard
Johnny Yuma Music

LEAN ON ME (Second Award)
Bill Withers
Interior Music Corp.

LET'S WAIT AWHILE
Melanie Renee Andrews
Janet Jackson
Black Ice Publishing
Help The Bear Music, Inc.

LOOKING FOR A NEW LOVE
Jody Watley
Rightsong Music, Inc.

LOVE ALWAYS
Carole Bayer Sager
Carole Bayer Sager Music

LOVE POWER
Carole Bayer Sager
Carole Bayer Sager Music

LOVE WILL CONQUER ALL
Cynthia Well
Dyad Music, Ltd.

A MATTER OF TRUST
Billy Joel
Joelsongs

MOONLIGHTING (THEME)
Al Jarreau
ABC Circle Music, Inc.

THE NEXT TIME I FALL
Bobby Caldwell
SBK-Blackwood Music, Inc.
Sin Drome Music

NOTHING'S GONNA CHANGE MY
LOVE FOR YOU
Gerald Goffin
Screen Gems-EMI Music, Inc.

ONE HEARTBEAT
Steven R. Le Gassick
Brian Ray
Bright Ray Music
Chubu Music
Le Gassick Publishing Co.
Somkey Music Publishing Company

OPEN YOUR HEART
Gardner Cole
Bertus Publishing
Doraffo Music, Inc.
Warner-Tamerlane Pub. Corp.

RESPECT YOURSELF
Luther Ingram
Bonny Rice
Irving Music, Inc.
Klondike Enterprises, Ltd.

SEVEN WONDERS
Stevie Nicks
Welsh Witch Music

SHAKE YOU DOWN
Gregory Abbott
Grabbit Music
SBK-Blackwood Music, Inc.

SOMEDAY
Jim Vallance
Irving Music, Inc.

SOMETHING SO STRONG
Neil Finn (APRA)
Roundhead Music

SOMEWHERE OUT THERE
Barry Mann
Cynthia Weil
Music Corporation of America, Inc.

SONGBIRD
Kenny G.
Brenee Music Publishing
High Tech Music
Kuzu Music
SBK-Blackwood Music, Inc.

STAND BY ME (Fourth Award)
Ben E. King
ADT Enterprises, Inc.
Unichappell Music, Inc.

STONE LOVE
Robert Bell
Ronald Bell
George Brown
Claydes Smith
James Warren Taylor
Dennis Thomas
Curtis Williams
Delightful Music, Ltd.

STOP TO LOVE
Nat Adderley, Jr.
Dillard Music

SWEET LOVE
Anita Baker
Derglenn Publishing

TAKE ME HOME TONIGHT
(BE MY BABY)
Jeff Barry
Eille Greenwich
Michael Leeson (PRS)
Phil Spector
Peter Vale (PRS)
Mother Bertha Music, Inc.
Trio Music Co., Inc.
Unichappell Music, Inc.

THAT'S WHY I'M HERE
James Taylor
Country Road Music, Inc.

THIS COULD BE THE NIGHT
SBK-Blackwood Music, Inc.

THIS IS THE TIME
Billy Joel
Joelsongs

TWENTY YEARS AGO
Wood Newton
Michael Spriggs
Dan Tyler
Warner House of Music

TWO PEOPLE
Graham Lyle (PRS)
Irving Music, Inc.

VICTORY
Robert Bell
Ronald Bell
George Brown
Claydes Smith
James Warren Taylor
Curtis Williams
Delightful Music, Ltd.

WALK LIKE AN EGYPTIAN
Liam Sternberg
Peer International

WE DON'T HAVE TO TAKE OUR
CLOTHES OFF
Preston Glass
Bell Boy Music

WHO'S THAT GIRL
Patrick Leonard
Johnny Yuma Music

WHY DOES IT HAVE TO BE
(WRONG OR RIGHT)
Randy Sharp
Rumble Seat Music
Warner-Tamerlane Pub. Corp.

WILL YOU STILL LOVE ME?
David Foster
Tom Keane
Air Bear Music
Music Corporation of America, Inc.
Young Millionaires Club Music

WORDS GET IN THE WAY
(Second Award)
Gloria Estefan
Foreign Imported Productions and Publishing, Inc.

YOU CAN CALL ME AL
Paul Simon
Paul Simon

YOU KEEP ME HANGIN' ON
(Second Award)
Lamont Dozier
Brian Holland
Eddie Holland
Stone Agate Music

CRTC Rulings Surprise Canadian Broadcasters

BY KIRK LaPOINTE

QUEBEC In a move that has surprised the music industry here, the federal broadcast regulator has awarded the only remaining FM frequency in the lucrative Toronto market to a classical/fine arts station so it can rebroadcast its signal from Cobourg, Ontario.

The Canadian Radio-television and Telecommunications Commission, in a ruling April 25, approved the application by Different Drummer Communications Inc. to rebroadcast CFMX-FM on the 96.3 band. In doing so, the commission turned down pop-rock station applications by concert promoter James Skarratt and Burlington Broadcasting Inc. and a country music application by CJMR Radio, which wanted to operate a sister FM station.

Similarly, an application by former CHUM Ltd. executive J. Robert Wood to operate a dance music station on the 92.5 band was denied. Compiling a list of backing organizations and firms perhaps unprecedented in broadcast history, Wood had garnered enormous industry support for his bid. But the CRTC said Wood's outlet would be too hit oriented and doubted that it would provide nearly the number of opportunities to musicians and performers from visible minority groups that Wood promised.

The CRTC also disallowed a proposal by oldies/AC CKEY-AM to switch frequencies in Toronto with all-news station CKO-FM. Under that scheme, the 590-AM station's parent firm, KEY Radio, would have paid 99.1-FM CKO's parent

firm \$4 million Canadian. That money would have been used by CKO to broaden its national all-news network. However, the commission said that since CKO's commitment to broadening its news network was already on the table, the commission shouldn't be compelled to approve such a bid. It said it expects CKO to honor its pledge on its own and said the frequency swap would not be in the public interest.

The move to a stronger frequency by CFMX-FM, Canada's only private classical FM radio station, could mean a significant boost for the country's classical music movement. For the first time there will be competition for the public-owned Canadian Broadcasting Corp.'s FM network, a classical information for-

mat that has drawn praise and loyal, if small, audiences.

Different Drummer president Martin Rosenthal could not be reached for comment at press time, but a spokesman for CFMX said its

Classical station gets Toronto's last FM frequency

signal could be on the air in Toronto by early July. Since its base will be Mississauga, Ontario, a city just west of Toronto, the station's signal should easily extend into the sizable Hamilton market, too. The station has already been available on cable

radio in the Toronto area.

The door may be open for Wood to reapply, because he was seeking a different frequency from the one awarded to Different Drummer. But it's clear from the commission's decision that he'll have to scale down plans to play dance hits and spruce up the financial and other commitments to the local ethnic community. Wood also was unavailable for comment, but immediate reaction from the music industry is surprising.

"He had a lot of support," notes Brian Robertson, president of the Canadian Recording Industry Assn., the principal trade group in the country.

Both CKO and CKEY expressed disappointment with the CRTC rul-

ing on their case, but both say they will carry on and have no intention of getting out of the business. In the case of CKO, however, a plan to quickly add all-news stations in Winnipeg, Manitoba; Regina, Saskatchewan; St. John's, Newfoundland; and Saint John, New Brunswick has been delayed. The network has come before the commission on several occasions with revised plans to expand its service and has committed to complete its national service within two years. The commission made it clear in the decision that the scotching of this deal should in no way dampen any such expansion.

If CKO cannot fulfill its commitments, its license may be revoked, the CRTC hinted. **KIRK LaPOINTE**

WINTER '88 ARBITRONS

(Continued from page 11)

Call	Format	Sp '87	Su '87	F '87	W '88
DENVER/BOULDER—(24)					
KBCO-AM-FM	album	7.8	8.0	7.2	8.1
KBPI	album	6.1	5.9	5.2	7.7
KRXY-AM-FM	top 40	7.6	8.8	7.6	6.9
KOA	news/talk	5.4	6.5	7.4	6.9
KOSI	easy	8.4	8.9	7.8	6.6
KAZY	album	5.6	5.5	5.8	6.3
KYGO	country	5.6	3.8	5.8	5.5
KMJI	AC	7.0	5.5	4.4	5.4
KXKL-FM	oldies	1.6	2.7	4.8	4.5
KOQQ	AC	4.8	4.0	3.1	4.1
KLZ	country	1.9	4.3	3.5	3.6
KVOD	classical	3.4	1.6	3.0	3.2
KQKS	top 40	—	1.3	1.7	2.9
KSYU	AC	2.7	2.2	3.3	2.8
KNUS	news/talk	3.1	3.1	2.4	2.8
KEZW	nos	3.5	2.1	2.1	2.6

Call	Format	Sp '87	Su '87	F '87	W '88
KHOW	AC	3.8	3.5	3.4	2.5
KIMN	AC	2.1	2.6	2.7	1.9
KHIH	cls rock	2.1	2.0	2.5	1.8
KDEN	news	1.2	1.1	1.3	1.2

PORTLAND—(25)

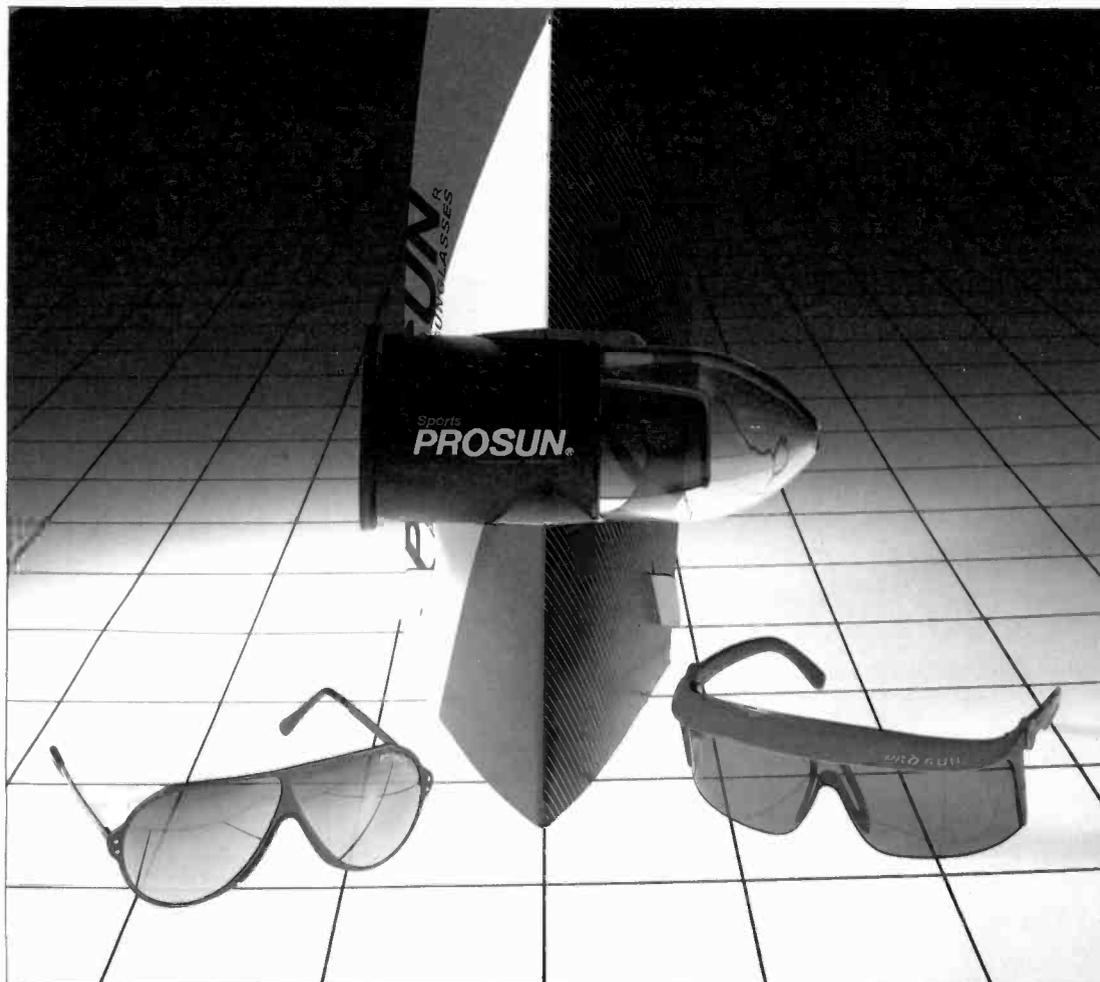
Call	Format	Sp '87	Su '87	F '87	W '88
KKRZ	top 40	9.0	9.8	8.0	10.8
KXL-AM	news/talk	6.4	5.0	7.9	5.9
KINK	album	6.1	6.5	6.9	6.9
KUPL-FM	country	6.5	6.7	5.9	6.4
KXL-FM	easy	7.6	5.6	5.9	5.4
KEX	AC	6.7	5.1	5.7	7.6
KGON	album	6.5	7.3	5.6	4.5
KXYQ	top 40	4.6	5.1	5.3	6.7
KYTE-FM	classical	3.0	3.0	5.3	2.8
KMJK	cls rock	4.1	3.8	5.1	4.2
KGW	AC	4.1	4.0	4.9	4.1

Call	Format	Sp '87	Su '87	F '87	W '88
KKCW	AC	6.5	6.3	4.6	4.4
KYTE-AM	nos	4.3	4.4	3.6	5.1
KWJJ-FM	country	3.4	3.7	3.5	3.1
KKSN-FM	oldies	2.6	2.9	2.4	4.5
KWJJ-AM	country	1.9	2.4	1.8	1.2
KKEY	talk	1.2	.8	1.7	1.0
KPDQ-FM	religious	1.4	1.9	1.5	1.7
KSGO	oldies	2.7	2.1	1.1	1.6
KUPL-AM	country	.5	1.3	.9	1.1

MILWAUKEE/RACINE—(26)

Call	Format	Sp '87	Su '87	F '87	W '88
WTMJ	AC	16.1	15.1	12.9	12.1
WTKI	top 40	9.2	7.5	9.5	10.4
WOKY	nos	5.7	6.9	6.8	7.9
WEZW	easy	7.0	7.1	8.4	7.6
WMIL	country	6.7	5.5	6.7	7.5
WLUM-FM	urban	5.6	6.7	5.9	6.6

Call	Format	Sp '87	Su '87	F '87	W '88
WKLH	cls rock	8.8	5.9	8.3	5.9
WLZR-AM-FM	album	2.8	2.9	2.4	5.8
WQFM	album	6.6	7.6	5.4	4.1
WLTQ	AC	3.5	4.0	5.0	3.4
WFMR	classical	1.4	1.6	1.9	3.3
WMYX	AC	3.8	4.4	4.8	3.0
WISN	news	2.8	3.3	2.3	3.0
WEMP	gold	2.1	2.4	2.2	2.1
WZTR	AC	1.9	1.2	2.0	2.0
WBZN-AM-FM	adult alt	1.7	2.0	1.3	2.0
WNOV	urban	1.9	1.9	1.6	1.1
WTKM-AM-FM	MOR/polka	.6	.8	.6	1.0



#1... With A Bullet!

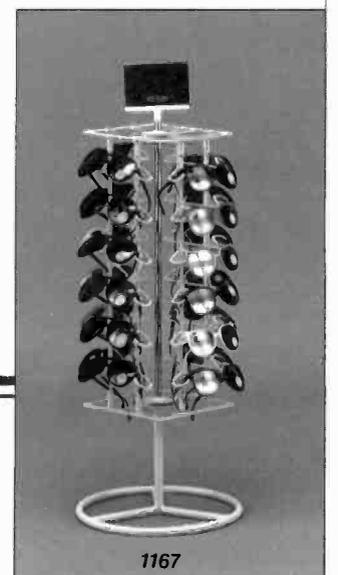
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Post-Joe Loris, Impact Makes An Impact; FCC Still Mulling 23-Year-Old RKO Case

BILLBOARD'S BLACK CHART MANAGER, Terri Rossi, was on a panel at this year's Impact convention in Atlantic City, N.J. She reports that while attendance by members of the radio industry seemed to be down, a number of industry powers were there, and those who were discussed their operations in detail. While one PD grumbled about the distraction of nearby gambling, others saw the meeting as proof that Impact has survived the death of Joe Loris and will continue. Meanwhile, the black/urban confab season is under way: The Young Black Programmers Coalition will hold its sixth annual Award of Excellence and Scholarship Banquet Saturday (14) in Dallas. Congratulations to the 1988 recipients: James Alexander, PD/OM of WJLB Detroit, and Step Johnson, VP/GM of Capitol Records' black music division. Congrats also to Inner City VP/GM Charles Warfield, who has received the Brooklyn, N.Y., Salvation Army's Crystal Shield award for community service.

Other meeting news: American Women in Radio and Television will hold its 37th national convention June 8-11 at the Westin William Penn Hotel in Pittsburgh. Sally Jesse Raphael is the scheduled keynote speaker, and the convention will include sessions with James H. Quello of the Federal Communications Commission. The convention is open to the public; tickets and details can be obtained by calling 202-429-5102.

ANYBODY WHO'D HOPED THE FCC would really decide RKO's fitness to hold licenses after oral arguments April 28 went away disappointed. Instead of adjourning the public meeting and calling for a closed session, as some had expected, FCC Chairman Dennis Patrick announced that it would be premature to try to reach a preliminary decision in the case, which dates back to 1965. An FCC source says it will be months before a decision is made.

PROGRAMMING DEPARTMENT: The management restructuring at WRIF Detroit has begun. New PD Marty Bender transfers from Great American album sister WFBQ Indianapolis. He replaces Pat Still. WRIF assistant PD/MD Bruce McGregor recently reclaimed the PD post he had held for four years at album rock KEZO Omaha, Neb., where he replaces Bill Bruun. At Great American's AC flagship, WKRC Cincinnati, former WMAQ Chicago morning talk host Drew Hayes is now PD. "And we won't be going all news," he says. "There's a great AM battle between us and WLW, and I'm ready to slug it out." Hayes' first move was to hire local veteran Jim LaBarbara for a weekly show, but he says everything else will stay status quo. "We're one of 12 great ACs in the country," he says. "Coming here was the easiest decision I've ever made."

At classic rock KRXO Oklahoma City, afternoon man Shawn Casey is now PD; interim PD Gary Jay is APD. Casey, an alumnus of cross-town KMGL and sister station KOMA, will keep his air shift. At KOMA, morning man Gary Owen is upped to PD. At urban XHRM "Hot 92.5" San Diego, Hal Clark has been named PD/afternoons, replacing Gene Harris, who stays on for middays. Clark was previously APD at WYLD-FM New Orleans. Also, promotions director Lee McCallum is now MD again, replacing Nick Fontaine, who becomes production director.

After a year or so as Don Kelly & Associates' first partner, J.C. Floyd has been officially upped to VP. He's now looking to bring other people into the company and can be reached at 901-521-1452. Charlotte Logan is the new PD at urban WMGL Charleston, S.C., as Alvin Stowe heads into the record business. Lee Pitt is now MD at country KRAK-AM-FM Sacramento, Calif. Top 40 WBWB Bloomington, Ind., ups a.m. driver Dave Curry to PD. He replaces Jim Clouse. Randy Marx is named OM at KNCN Corpus Christi, Texas.

FORMATS: After a few months as a simulcast urban, KFXC Tucson, Ariz., has gone to album rock; its AM is now Satellite Music Network "Z-Rock" client KPZR. Most of the FM staff remains. WZFM Westchester County, N.Y., has added album material to its oldies/AC mix. WFPB Middletown, Ohio, is now playing "pure traditional country and bluegrass, new and old" and calls itself "American Country."

PEOPLE: Jeff Elliot & Jerry St. James have been added to mornings at the new KKYV "Y95" San Diego; they're from WFYR Chicago. Houston legend Moby is returning to KLOL to work mornings; because of his two-year noncompete clause with KKHT Houston (which goes back several formats), he won't be on the air until September. As the prelude to what

a station source describes as a major promotional campaign for KMPC-FM Los Angeles, Guy Kemp has been moved from evenings to mornings; Cynthia Fox leaves. Randi Thomas is now the interim night jock. Former WYLD-FM New Orleans PD Ty Bell is now doing weekends across town at WQUE-FM. Susan Glass comes to AC KLSY Seattle for weekends; she was in the market at KIXI and KLTX.

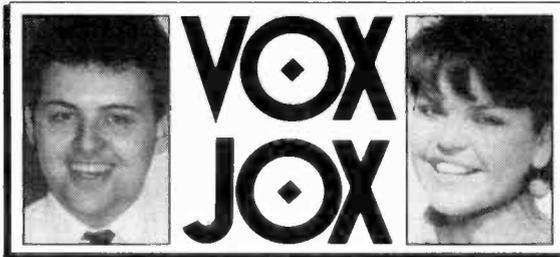
Jay West joins WLUM Milwaukee for nights from WKQA Peoria, Ill. Longtime Detroit sportscaster Eli Zaret is back in town as part of the morning team at classic rock WCSX. Mark Etchason is promoted to promotion director at KKCS-AM-FM Colorado Springs, Colo. Charlie Harrigan, most recently PD at KTWO Casper, Wyo., is working mornings at WQXK Canton, Ohio. Stanley T. Evans joins KKDA-FM Dallas for evenings.

They need jobs: KOMP Las Vegas PD Sherman Cohen, who can be reached at 702-873-0796, and Canadian veteran Kenny C, who's looking for work in the U.S. and can be reached at 902-462-5453. They offer jobs: Bill Garcia is looking for a p.m. drive jock at AC WVBF Boston with "humor, show prep, and local content." Call him at 617-375-2100. Lisa Tonacci at KBTS Austin, Texas, needs a morning newscaster.

THE LATEST UNUSUAL PROMOTION at top 40 WYHY "Y107" Nashville, a station now firmly ensclosed in the annals of odd promotions, is the Dough Song Of The Day. The seventh caller to hear it qualifies for the right to "roll in dough"—specifically, to be covered in honey and placed in a swimming pool with \$100,000. Whatever sticks to the contestant is his to keep. With all the \$1,000 birthday calls, vacations to see Michael Jackson in Paris, and other big-money major-market prizes, \$1,800 may not seem like a lot of money. But congrats to top 40 WZIX Columbus, Miss., which raised that much for abused children by soliciting pledges from atop the roof of a local Burger King. PD/MD Bob O'Dell and personalities Bob Kasey and Darrin did live remotes from the scene for more than 24 hours.

FROM THE ODD-OLDIE DEPARTMENT comes "Cherchez La Femme" by Dr. Buzzard's Original Savannah Band on WQHT "Hot 103" New York. Actually, the track was heard on Hot 103's Sunday night "Classic Showcase" program, on which it wasn't that unusual. (To give you an idea of the obscurity level of some of the cuts on the program: Two records later, WQHT played "Dyin' To Be Dancin'" by Empress.) But since "Cherchez," a hit in 1976, uses Dr. Buzzard's manager at the time, Tommy Mottola, as a fictional character, the airing of the song was well timed: Mottola was recently appointed head of the CBS labels (Billboard, May 7). Hot 103's Al Bandiero says it wasn't planned that way.

Vox Jox was compiled with assistance from Bill Holland in Washington, Peter Ludwig in New York, and Charlene Orr in Dallas.



by Sean Ross and Yvonne Olson

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	4	9	3	THE VALLEY ROAD RCA 7645	BRUCE HORNSBY & THE RANGE 1 week at No. One
2	1	2	8	ONLY A MEMORY ENIGMA 44150/CAPITOL	THE SMITHEREENS
3	3	4	6	THE FLAME EPIC 34-07745/E.P.A.	CHEAP TRICK
4	8	15	3	AFTER MIDNIGHT POLYDOR 887 403-7/POLYGRAM	ERIC CLAPTON
5	2	3	11	UNDER THE MILKY WAY ARISTA 1-9673	THE CHURCH
6	7	6	5	TEN MEN WORKIN' REPRISE LP CUT	NEIL YOUNG
7	6	7	13	BEDS ARE BURNING COLUMBIA 38-07433	MIDNIGHT OIL
				★★★ FLASHMAKER ★★★	
8	NEW ▶		1	BLACK AND BLUE WARNER BROS. 7-27891	VAN HALEN
9	11	11	5	RHYTHM OF LOVE MERCURY LP CUT/POLYGRAM	THE SCORPIONS
10	13	17	11	SHIP OF FOOLS ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
11	10	8	9	NEW SENSATION ATLANTIC 7-89080	INXS
12	9	5	13	STAND UP WARNER BROS. 7-28108	DAVID LEE ROTH
13	5	1	11	TALL COOL ONE ESPARANZA 7-99348/ATLANTIC	ROBERT PLANT
14	14	18	6	LOVE CHANGES EVERYTHING WARNER BROS. 7-27935	HONEYMOON SUITE
15	15	20	5	I'M STILL SEARCHING EMI-MANHATTAN 50116	GLASS TIGER
16	25	—	2	LOST IN YOU WARNER BROS. 7-27927	ROD STEWART
17	17	24	5	THIS IS LOVE DARK HORSE 7-27913/WARNER BROS.	GEORGE HARRISON
18	18	27	7	I THINK SHE LIKES ME RCA LP CUT	TREAT HER RIGHT
19	20	25	6	SERPENTINE RCA 7650	KINGS OF THE SUN
20	12	10	9	(NOTHING BUT) FLOWERS SIRE 7-27992/WARNER BROS.	TALKING HEADS
21	26	30	5	HEAVEN TONIGHT POLYDOR 887 518-7/POLYGRAM	YNGWIE J. MALMSTEEN'S RISING FORCE
				★★★ POWER TRACK ★★★	
22	35	—	2	TEAR IT UP ATLANTIC LP CUT	ROBIN TROWER
23	16	13	10	I LOVE THE THINGS YOU DO TO ME VIRGIN 7-99340	BALAAM & THE ANGEL
24	22	28	7	DIGNITY COLUMBIA 38-07755	DEACON BLUE
25	33	42	4	TELL ME ATLANTIC LP CUT	WHITE LION
26	30	38	4	SOMEWHERE DOWN THE CRAZY RIVER Geffen 7-28111	R. ROBERTSON
27	39	—	2	ROOTY TOOT TOOT MERCURY 870 327-7/POLYGRAM	JOHN COUGAR MELLENCAMP
28	19	14	14	I WISH I HAD A GIRL CBS ASSOCIATED 4-07720/E.P.A.	HENRY LEE SUMMER
29	27	31	6	LIVING OUT OF TOUCH POLYDOR LP CUT/POLYGRAM	KINGDOM COME
30	21	19	8	I DON'T WANT TO LIVE WITHOUT YOU ATLANTIC 7-89101	FOREIGNER
31	32	34	4	I WON'T BE YOUR FOOL VIRGIN LP CUT	ROCKY HILL
32	38	48	3	THAT'S THE WAY I WANNA ROCK'N ROLL ATLANTIC LP CUT	AC/DC
33	40	—	2	TOMORROW PEOPLE VIRGIN 7-99347	ZIGGY MARLEY/MELODY MAKERS
34	41	—	2	NOTHIN' BUT A GOOD TIME ENIGMA 44145/CAPITOL	POISON
35	23	16	15	REV IT UP SIRE 7-27977/WARNER BROS.	JERRY HARRISON: CASUAL GODS
36	NEW ▶		1	TOO MUCH AIN'T ENOUGH LOVE Geffen 7-27920	JIMMY BARNES
37	45	—	2	DARLING DANIELLE DON'T CBS ASSOCIATED LP CUT/E.P.A.	HENRY LEE SUMMER
38	24	12	8	CENTURY'S END WARNER BROS. 7-27972	DONALD FAGEN
39	43	—	2	RED BLUE JEANS Geffen LP CUT	JOHN KILZER
40	46	—	2	I HATE MYSELF FOR LOVING YOU BLACKHEART LP CUT/E.P.A.	JOAN JETT
41	28	22	12	ALL THAT HEAVEN WILL ALLOW COLUMBIA LP CUT	BRUCE SPRINGSTEEN
42	37	43	6	SURFING WITH THE ALIEN RELATIVITY LP CUT	JOE SATRIANI
43	50	—	2	WHEN THE SKY COMES TUMBLING DOWN EMI-MANHATTAN LP CUT	BRIAN SETZER
44	48	47	3	LIKE THE WEATHER ELEKTRA 7-69418	10,000 MANIACS
45	NEW ▶		1	REV. JACK & HIS ROAMIN' CADILLAC CHURCH I.R.S. LP CUT	TIMBUK 3
46	RE-ENTRY			DOGS OF WAR COLUMBIA LP CUT	PINK FLOYD
47	NEW ▶		1	WAIT ON LOVE COLUMBIA 38-07794	MICHAEL BOLTON
48	42	39	5	BROKEN LAND ELEKTRA 7-69414	THE ADVENTURES
49	49	45	19	WAIT ATLANTIC 7-89126	WHITE LION
50	NEW ▶		1	CAN I PLAY WITH MADNESS CAPITOL 44154	IRON MAIDEN

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.

FEATURED PROGRAMMING

PROGRESSIVE MUSIC Network, Minneapolis, the company that syndicates the 24-hour-a-day alternative adult Breeze format on satellite, entered the ranks of weekly program syndication May 1 with "Wind Dance." Like "The Jazz Show With David Sanborn," "Wind Dance" is hosted by an acclaimed artist—in this case, it's Windham Hill keyboardist Scott Cossu.

PMN president/GM Jack Moore says the playlist for the weekly three-hour show will be more eclectic than that of the Breeze format to accommodate Cossu's wide-ranging tastes. He says Cossu will have a free hand in programming the show.

Although Moore's relationship

with Windham Hill goes back to 1982—when he brought George Winston to Minneapolis to increase the area's exposure to new age music—he says PMN has no intention of making "Wind Dance" a weekly Windham Hill sampler. In addition to its eclectic playlist, the show will also feature interviews with a wide variety of new age/jazz artists.

Breeze affiliates have the right of first refusal for the market-exclusive "Wind Dance." For stations that don't have satellite capabilities, PMN is delivering the show on reel-to-reel or cassette. Moore plans to deliver the show on CD as soon as possible.

IN THIS COLUMN'S April 16 look at the wide range of new age syndications, the primarily soft jazz/AC "Fusion 40" from Teleprograms, Los Angeles, got left out. That col-

umn listed syndications in order from most jazz to most new age/space, and "Fusion 40" belongs on the jazz end. The show, which made its debut in May 1987, is more information oriented than any of the other shows listed.

CONGRATULATIONS to ABC Radio's Information Network and Westwood One's Mutual Broadcasting on their Peabody Awards. The prestigious honors went to the I-Net for its "Ernest Will: Americans In The Gulf" and to Mutual for its "Charities That Give And Take."

UNITED STATIONS, New York, discontinued the production and distribution of "Entertainment Express Starring Nina Blackwood" as of April 10. It was the second top-40-targeted show to be dropped in April by a major syndicator, and both were less than a year old (Billboard, April 23).

"Entertainment," a weekly one-hour music, news, and pop lifestyles show, had been US' most recent foray into the top-40-syndication arena. Presumably, it had as difficult a time making it as similarly targeted new productions from other syndicators have.

US is keeping its lips sealed about the reasons behind the decision to drop the show, but by combining other syndicators' tales about the difficulty in cracking open high-cume air slots in major-market top 40's and a guess at the overhead of Blackwood's fee, the reason can probably be deduced.

The decision to drop "Entertainment" has not left US idle, however. A trilogy of new specials, called "The Sixties Series," starts Memorial Day weekend with a look at the "all-American" years of 1960-63. Subsequent pop eras will be examined in two companion four-hour specials, one at the end of July and the other during Labor Day weekend.

MEANWHILE, as much as ABC would like to get a new "American Top 40" host on the air—and keep Casey Kasem off the radio until his ABC contract expires in January—the network has decided to go ahead with its Kasem/AT40 specials for the Memorial Day and July 4 weekends.

Memorial Day will find Kasem looking at "The Top Newcomers Of The '80s," and on July 4 picnickers can tune in Kasem as he examines the great double-decade acts in "The Triathlon Of Rock And Roll." That program will feature only those acts that were stars in the early '70s, had top 10 hits in the '80s, and have a shot at continuing their stardom into the late '90s.

WESTWOOD ONE will be providing the exclusive simulcast and radio coverage of "Atlantic Records Fortieth Anniversary: It's Only Rock'n'Roll" on Saturday (14). WW1 will be simulcasting the last four hours of the 10-hour concert live from 8 p.m.-midnight Eastern time in conjunction with the cable television network Home Box Office.

Interspersed with live coverage
(Continued on page 18)

FOR WEEK ENDING MAY 14, 1988

Billboard

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HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	7	7	★★ NO. 1 ★★ NITE AND DAY WARNER BROS. 7-28192	AL B. SURE! 1 week at No. One
2	1	1	10	WHERE DO BROKEN HEARTS GO ARISTA 1-9674	WHITNEY HOUSTON
3	7	13	4	ONE MORE TRY COLUMBIA 38-07773	GEORGE MICHAEL
4	4	9	8	ANYTHING FOR YOU EPIC 34-07759/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND
5	3	3	16	TWO OCCASIONS SOLAR 70015	THE DEELE
6	12	15	4	MERCEDES BOY MCA 53279	PEBBLES
7	5	4	11	NAUGHTY GIRLS (NEED LOVE TOO) JIVE 1089/RCA	SAMANTHA FOX
8	11	11	6	MY GIRL CAPITOL 44124	SUAVE
9	10	8	8	DA'BUTT (FROM THE "SCHOOL DAZE" SOUNDTRACK) EMI-MANHATTAN 50115	E.U.
10	8	5	12	WISHING WELL COLUMBIA 38-07675	TERENCE TRENT D'ARBY
11	17	23	4	WHEN WE KISS SYNTHICIDE 75018/ENIGMA	BARDEUX
12	21	27	3	TOGETHER FOREVER RCA 8319	RICK ASTLEY
13	16	22	3	SUPERSONIC RUTHLESS 7-99328/ATCO	J.J.FAD
14	22	28	3	WILD, WILD WEST JIVE 1086/RCA	KOOL MOE DEE
15	6	6	10	PROVE YOUR LOVE ARISTA 1-9676	TAYLOR DAYNE
16	9	2	12	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE 1-9678/ARISTA	BILLY OCEAN
17	18	25	5	TAKE IT WHILE IT'S HOT ATCO 7-99352	SWEET SENSATION
18	15	16	6	NIGHTTIME VIRGIN 7-99350	PRETTY POISON
19	20	20	8	PIANO IN THE DARK A&M 3003	BRENDA RUSSELL/JOE ESPOSITO
20	13	10	9	PINK CADILLAC EMI-MANHATTAN 50117	NATALIE COLE
21	19	18	6	DREAMIN' OF LOVE LMR 74001	STEVIE B
22	26	—	2	MAKE IT REAL MCA 53311	THE JETS
23	NEW ▶	1	1	ALPHABET ST. PAISLEY PARK 7-27900/WARNER BROS.	PRINCE
24	14	17	7	PROMISE ME FEVER 1917/SUTRA	THE COVER GIRLS
25	25	—	2	EVERYTHING YOUR HEART DESIRES ARISTA 1-9684	D. HALL J. OATES
26	30	—	2	LOVE STRUCK A&M 3020	JESSE JOHNSON
27	27	29	3	I STILL BELIEVE MCA 53288	BRENDA K. STARR
28	NEW ▶	1	1	JUST GOT PAID COLUMBIA 38-07744	JOHNNY KEMP
29	NEW ▶	1	1	FOOLISH BEAT ATLANTIC 7-89109	DEBBIE GIBSON
30	28	24	7	LIKE A CHILD 4TH & B WAY 7458	NOEL

○ Products with the greatest airplay gains this week.

FOR WEEK ENDING MAY 14, 1988

Billboard

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	8	★★ NO. 1 ★★ I DON'T WANT TO LIVE WITHOUT YOU ATLANTIC 7-89101	FOREIGNER 1 week at No. One
2	1	1	9	ANYTHING FOR YOU EPIC 34-07759/E.P.A.	◆ GLORIA ESTEFAN & MIAMI SOUND
3	4	8	6	SHATTERED DREAMS VIRGIN 7-99383	◆ JOHNNY HATES JAZZ
4	3	6	9	PIANO IN THE DARK A&M 3003	◆ BRENDA RUSSELL/JOE ESPOSITO
5	8	17	5	ONE MORE TRY COLUMBIA 38-07773	◆ GEORGE MICHAEL
6	10	18	5	EVERYTHING YOUR HEART DESIRES ARISTA 1-9684	◆ D.HALL J.OATES
7	5	3	12	WHERE DO BROKEN HEARTS GO ARISTA 1-9674	◆ WHITNEY HOUSTON
8	6	4	10	ONE STEP UP COLUMBIA 38-07726	◆ BRUCE SPRINGSTEEN
9	12	12	8	PAMELA COLUMBIA 38-07715	◆ TOTO
10	7	5	13	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE 1-9678/ARISTA	◆ BILLY OCEAN
11	18	25	5	CARMELIA COLUMBIA 38-07772	DAN HILL
12	22	40	3	THE VALLEY ROAD RCA 7645	◆ BRUCE HORNSBY & THE RANGE
13	15	15	8	SO MUCH IN LOVE COLUMBIA 38-07711	◆ ART GARFUNKEL
14	13	14	9	YOU DON'T KNOW VIRGIN 7-99405	◆ SCARLETT & BLACK
15	9	7	11	TALKING BACK TO THE NIGHT ISLAND 7-28122/WARNER BROS.	STEVE WINWOOD
16	17	20	6	PINK CADILLAC EMI-MANHATTAN 50117	◆ NATALIE COLE
17	11	9	11	SET THE NIGHT TO MUSIC RCA 6964	STARSHIP
18	24	39	3	MAKE IT REAL MCA 53311	THE JETS
19	16	11	15	ENDLESS SUMMER NIGHTS EMI-MANHATTAN 50113	◆ RICHARD MARX
20	21	23	8	I WASN'T THE ONE ATLANTIC 7-89145	AGNETHA FALTSKOG/PETER CETERA
21	35	—	2	★★★ POWER PICK ★★★ HEART OF MINE COLUMBIA 38-07780	◆ BOZ SCAGGS
22	27	37	4	CIRCLE IN THE SAND MCA 53308	◆ BELINDA CARLISLE
23	14	10	14	MAN IN THE MIRROR EPIC 34-07668/E.P.A.	◆ MICHAEL JACKSON
24	26	42	3	TOGETHER FOREVER RCA 8319	◆ RICK ASTLEY
25	19	13	15	NEVER DIE YOUNG COLUMBIA 38-07616	◆ JAMES TAYLOR
26	20	16	17	NEVER GONNA GIVE YOU UP RCA 5347	◆ RICK ASTLEY
27	37	43	3	BETWEEN LIKE AND LOVE CAPITOL 44149	◆ BILLY VERA & THE BEATERS
28	29	33	5	I STILL BELIEVE MCA 53288	◆ BRENDA K. STARR
29	42	—	2	THIS IS LOVE DARK HORSE 7-27913/WARNER BROS.	GEORGE HARRISON
30	33	34	6	LOVE DON'T GIVE NO REASON MOTOWN 1925	◆ SMOKEY ROBINSON
31	28	35	6	SOMEONE LIKE YOU MERCURY LP CUT/POLYGRAM	VAN MORRISON
32	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ MY LOVE COLUMBIA 38-07781	JULIO IGLESIAS FEATURING STEVIE WONDER
33	43	44	3	TIME AND TIDE EPIC 34-07730/E.P.A.	◆ BASIA
34	32	22	19	SHE'S LIKE THE WIND RCA 5363	◆ PATRICK SWAYZE
35	25	19	12	WHAT A WONDERFUL WORLD A&M 3010	◆ LOUIS ARMSTRONG
36	23	28	6	FAMILY MAN WARNER BROS. 7-28114	FLEETWOOD MAC
37	38	36	7	WE SAID HELLO GOODBYE ATLANTIC LP CUT	PHIL COLLINS
38	45	50	3	ELECTRIC BLUE CHRYSALIS 43201	◆ ICEHOUSE
39	30	30	7	CENTURY'S END WARNER BROS. 7-27972	◆ DONALD FAGEN
40	31	21	17	FATHER FIGURE COLUMBIA 38-07682	◆ GEORGE MICHAEL
41	47	45	4	TWO OCCASIONS SOLAR 70015	◆ THE DEELE
42	NEW ▶	1	1	WE ALL SLEEP ALONE GEPFEN 7-27986	◆ CHER
43	41	29	15	THEME FROM L.A. LAW POLYDOR 887 145-7/POLYGRAM	MIKE POST
44	50	—	2	FAST CAR ELEKTRA 7-69412	◆ TRACY CHAPMAN
45	39	31	24	HUNGRY EYES (FROM "DIRTY DANCING") RCA 5315	◆ ERIC CARMEN
46	40	32	13	OUT OF THE BLUE ATLANTIC 7-89129	◆ DEBBIE GIBSON
47	RE-ENTRY	—	—	WISHING WELL COLUMBIA 38-07675	◆ TERENCE TRENT D'ARBY
48	49	—	2	ENGLISHMAN IN NEW YORK A&M 1200	◆ STING
49	36	27	15	I GET WEAK MCA 53242	◆ BELINDA CARLISLE
50	NEW ▶	1	1	WHAT BECOMES OF THE BROKENHEARTED? ARISTA 1-9698	R.HITCHCOCK

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

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- Original LP Title
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- Chart Debut and Peak Positions
- Weeks on the Hot 100
- Weeks in the Top 40, Top 10 & Top 5
- Weeks at Peak Position
- Label and Catalog number
- Artist's Country of Origin

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- Intro times
- Beats per minute
- Themes (rain songs, love songs, etc.)
- Writer
- Publisher
- Licensee

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Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. If I Can't Have You, Yvonne Elliman, RSO
2. The Closer I Get To You, Roberta Flack, ATLANTIC
3. With A Little Luck, Wings, CAPITOL
4. Too Much, Too Little, Too Late, Johnny Mathis & Deniece Williams, COLUMBIA
5. Night Fever, Bee Gees, RSO
6. You're The One That I Want, John Travolta & Olivia Newton-John, RSO
7. Can't Smile Without You, Barry Manilow, ARISTA
8. Count On Me, Jefferson Starship, RCA
9. Dust In The Wind, Kansas, KIRSHNER
10. Imaginary Lover, Atlanta Rhythm Section, POLYDOR

TOP SINGLES—20 Years Ago

1. Honey, Bobby Goldsboro, UNITED ARTISTS
2. Tighten Up, Archie Bell & the Drells, ATLANTIC
3. Young Girl, Gary Puckett & the Union Gap, COLUMBIA
4. The Good, The Bad And The Ugly, Hugo Montenegro (His Orchestra & Chorus), RCA
5. Cry Like A Baby, Box Tops, MALA
6. Beautiful Morning, Rascals, ATLANTIC
7. Cowboys To Girls, Intruders, GAMBLE
8. The Unicorn, Irish Rovers, DECCA
9. Mrs. Robinson, Simon & Garfunkel, COLUMBIA
10. Lady Madonna, Beatles, CAPITOL

TOP ALBUMS—10 Years Ago

1. Saturday Night Fever, Soundtrack, RSO
2. London Town, Wings, CAPITOL
3. Slowhand, Eric Clapton, RSO
4. Point Of Know Return, Kansas, KIRSHNER
5. Jefferson Starship Earth, Jefferson Starship, GRUNT
6. Running On Empty, Jackson Browne, ASYLUM
7. Feels So Good, Chuck Mangione, A&M
8. Excitable Boy, Warren Zevon, ASYLUM
9. The Stranger, Billy Joel, COLUMBIA
10. Champagne Jam, Atlanta Rhythm Section, POLYDOR

TOP ALBUMS—20 Years Ago

1. The Graduate, Soundtrack, COLUMBIA
2. Bookends, Simon & Garfunkel, COLUMBIA
3. Blooming Hits, Paul Mauriat & His Orchestra, PHILIPS
4. The Good, The Bad & The Ugly, Soundtrack, UNITED ARTISTS
5. Lady Soul, Aretha Franklin, ATLANTIC
6. Parsley, Sage, Rosemary & Thyme, Simon & Garfunkel, COLUMBIA
7. To Russell, My Brother, Whom I Slept With, Bill Cosby, WARNER BROS.
8. The Dock Of The Bay, Otis Redding, VOLT
9. Disraeli Gears, Cream, ATCO
10. Are You Experienced, Jimi Hendrix Experience, REPRISE

COUNTRY SINGLES—10 Years Ago

1. It's All Wrong, But It's Alright/Two Doors Down, Dolly Parton, RCA
2. She Can Put Her Shoes Under My Bed (Anytime), Johnny Duncan, COLUMBIA
3. I'm Always On A Mountain When I Fall, Merle Haggard, MCA
4. Do You Know You Are My Sunshine, Statler Brothers, MERCURY
5. Hearts On Fire, Eddie Rabbit, ELEKTRA
6. Unchained Melody/Softly, As I Leave You, Elvis Presley, RCA
7. Georgia On My Mind, Willie Nelson, COLUMBIA
8. The Power Of Positive Drinking, Mickey Gilley, PLAYBOY
9. If You Can Touch Her At All, Willie Nelson, RCA
10. Red Wine And Blue Memories, Joe Stampley, EPIC

SOUL SINGLES—10 Years Ago

1. Take Me To The Next Phase, Isley Brothers, COLUMBIA
2. Too Much, Too Little, Too Late, Johnny Mathis & Deniece Williams, COLUMBIA
3. Stay, Rufus/Chaka Khan, ABC
4. Use Ta Be My Girl, O'Jays, PHILADELPHIA INTERNATIONAL
5. The Grooveline, Heatwave, EPIC
6. On Broadway, George Benson, WARNER BROS.
7. Dance With Me, Peter Brown, DRIVE
8. The Closer I Get To You, Roberta Flack & Donny Hathaway, ATLANTIC
9. Riding High, Faze-O, SHE
10. Night Fever, Bee Gees, RSO

PROMOTIONS

NEW AGE SUN SPLASH

Ever since new age poked its head out of public radio and started on its commercial journey, the infant format's growth has been compared to that of rock on the FM band in the late '60s—principally because it's the outgrowth of music made popular by word of mouth, not airplay. KRGX Phoenix, Ariz., recently added another element to strengthen that comparison with what appeared to be the first outdoor new age music festival—reminiscent of the early outdoor rock concerts.

Eclectic adult alternative KRGX went on the air Feb. 1 with a severe signal problem. Although a massive power boost had been approved, KRGX knew it needed to build its presence right away and not wait until the station powered up. The outdoor festival seemed just the ticket.

KRGX PD/consultant John Sebastian says the station did all the booking itself; the artists were very willing to be contacted directly and were receptive to the idea. Sebastian says KRGX intentionally lost money on the event. There were no presale tickets—listeners were instructed to pick up coupons at KRGX's advertiser locations. Admission to the event was \$3 with a coupon and \$15 dollars without. The gates opened at 9 a.m., and five artists performed in a show that lasted from 11 a.m. to 6 p.m.

Although the station originally hoped to pull in 10,000-15,000 people

for the festival, Sebastian says he's elated with the actual count of 6,000. "It was an extraordinary success. It's the best indication yet how far this format has come. It was so unlike a Van Halen concert that it was unreal. Security people told me that they can't remember ever being able to kick back and enjoy a show like this."

STUNT-ED GROWTH

Although April Fool's Day has become a radio promotion high holiday, National Publicity-Stunt Week, April 3-10, has not yet become the promotional free-for-all one would expect from radio. WZGC "Z-93" Atlanta, however, took to the idea in a big way.

The week started simply enough, with Z-93 air personality E.Z. Money setting a "world record" for the most times anyone has driven around the perimeter of the city. It was that Tuesday's Free Money Parade, however, that proved that some stunts can be too popular.

Z-93 had planned to throw a few thousand dollars' worth of \$1, \$5, \$10, \$20, and \$50 bills out of a limousine and the station van as the two vehicles drove along Atlanta's Peachtree Street. Of course, they announced the fact on the air. But before station staffers could get the vehicles onto the "parade route," the Atlanta Police intervened with a sternly worded request to forget the idea.

It seems that instead of the few hundred people Z-93 expected to encounter, there were actually 10,000-



Listen—Or Else. WTIC Hartford, Conn., finds that "forced listenership" promotions really work—if properly followed up. Actually, WTIC dispatched this World War II Stewart tank and the station's troops to pass out tickets to the area premiere of the film "Biloxi Blues." In front, from left, are WTIC promotion director Jonathan Monk, program coordinator Stacy Greene, air personalities Al Levine and Phil Crowley, and PD Dave Shakes. In the tank are two representatives/drivers from the Military Museum of Southern New England in Danbury, Conn.

15,000 people readying themselves to dash for the cash. The police were afraid that pandemonium would break out if the station actually began tossing money into the crowd.

To get around the sudden parade ban, four station jocks took off on foot with the bags of money and tossed handfuls of money toward the buildings—away from the street. Even that arrangement got a little hairy for the jocks. Though they got

rid of the cash as soon as possible, there was another reason the police were not thrilled with the stunt—that Tuesday was the first day of a new crackdown on jaywalking in downtown Atlanta. With a few thousand people chasing money all over the streets, it was very hard to enforce the law.

PETER J. LUDWIG

Assistance was provided by Terry Wood in Los Angeles.

FEATURED PROGRAMMING

(Continued from page 16)

of the event will be taped highlights of earlier performances. WW1 will preview the special with a half-hour preproduced special on Atlantic's stars from the past 40 years. Ten shortform teasers aired as part of the special package. In addition, WW1 is recording the entire event for a series of format-targeted specials to be aired later in the year.

Half of the revenue from the sold airtime will be donated by WW1 to the newly created Atlantic Records Foundation, set up to distribute funds to a group of charities, many of which were chosen by the featured artists.

To kick off its summer specials, WW1 will hit three different formats come Memorial Day weekend. Country will get a review of the "New Faces Of Country Music"; rock will be treated to six hours of BBC classic concerts with "Rock Into Summer: From The U.K. To The U.S.A."; and urban radio will find its order under the Golden Arches as "McDonald's Presents Super Jam '88."

One final note: NBC Radio Entertainment is still a functioning programming arm for WW1, as it was for NBC before the acquisition.

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.

May 13-14, Paul Carrack, On The Radio, On The Radio Broadcasting, one hour.

May 13-15, Poison, Metalshop, MJI Broadcasting, one hour.

May 13-15, The Soul Records, Motor City Beat, United Stations, three hours.

May 13-15, Jackson 5 & Diana Ross/Monkees/Harry Chapin, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

May 13-15, Levert, Star Beat, MJI Broadcasting, one hour.

May 13-15, The Pet Shop Boys Story, Hot Rocks, United Stations, 90 minutes.

May 13-15, Larry Gatlin & the Gatlin Brothers, Country Today, MJI Broadcasting, one hour.

May 13-15, Talking Heads, Rock Watch, United Stations, three hours.

May 14-15, Evelyn "Champagne" King/Tony!

Toni! Toné!/Hindsight, RadioScope, Lee Bailey Communications, one hour.

May 15, Jethro Tull, King Biscuit Flower Hour, DIR Broadcasting, one hour.

May 15, Van Halen/Bruce Hornsby, Powercuts, Global Satellite/ABC Radio Networks, two hours.

May 15, Pet Shop Boys, Hitline U.S.A., James Paul Brown Entertainment, one hour.

May 15, Tom T. Hall, Countryline U.S.A., James Paul Brown Entertainment, one hour.

May 15, Ronnie McDowell, Nashville Live, Emerald Entertainment Group, 90 minutes.

May 16, Billy Preston, Classic Call, Premiere Radio Network, one hour.

May 16, Van Halen, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

May 16-22, Pink Floyd, Up Close, Media-America Radio, 90 minutes/two hours.

May 16-22, Elements, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

May 16-22, John Lennon, Classic Cuts, MJI Broadcasting, one hour.

May 16-22, Steve Miller, Legends Of Rock, Westwood One Radio Networks, one hour.

May 16-22, Icehouse, In Concert, Westwood One Radio Networks, 90 minutes.

May 16-22, George Thorogood, Rock Today, MJI Broadcasting, one hour.

May 16-22, 3, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

May 16-22, The Best Of Gilley's: Don Williams/Anne Murray, Live From Gilley's, Westwood One Radio Networks, one hour.

May 16-22, Miami Sound Machine, Night Scene, Westwood One Radio Networks, one hour.

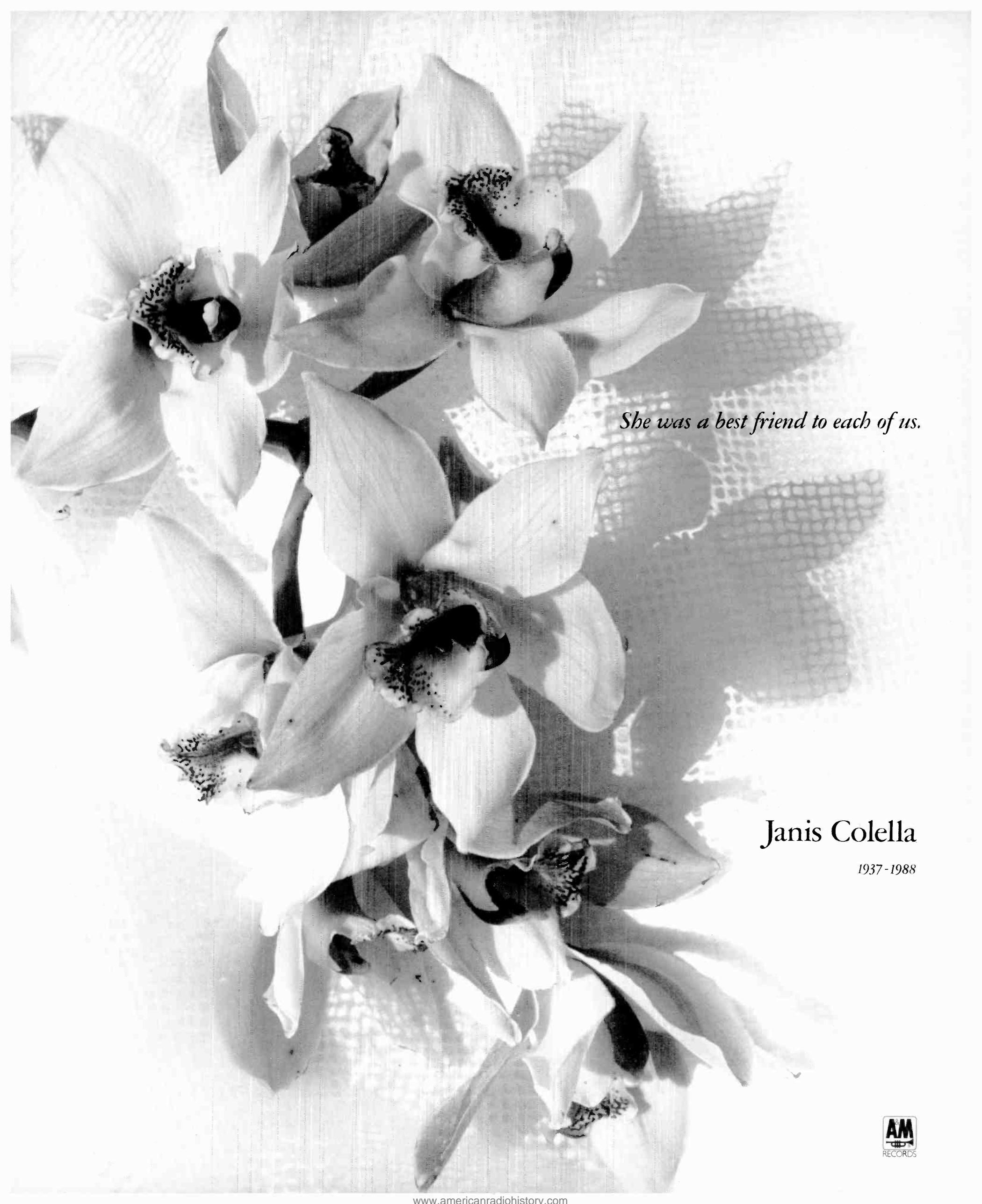
May 16-22, Christopher Cross, Star Trak Profiles, Westwood One Radio Networks, one hour.

May 16-22, Miami Sound Machine, Pop Concerts, Westwood One Radio Networks, one hour.

May 16-22, Levert, Special Edition, Westwood One Radio Networks, one hour.



Toasting The Date. United Stations director of programming Denise Oliver, left, raises a glass with "Country Datebook" host Del DeMontreux as they celebrate the daily shortform program's first birthday. DeMontreux looks at "this day in country music" 365 days a year for listeners in more than 100 markets.

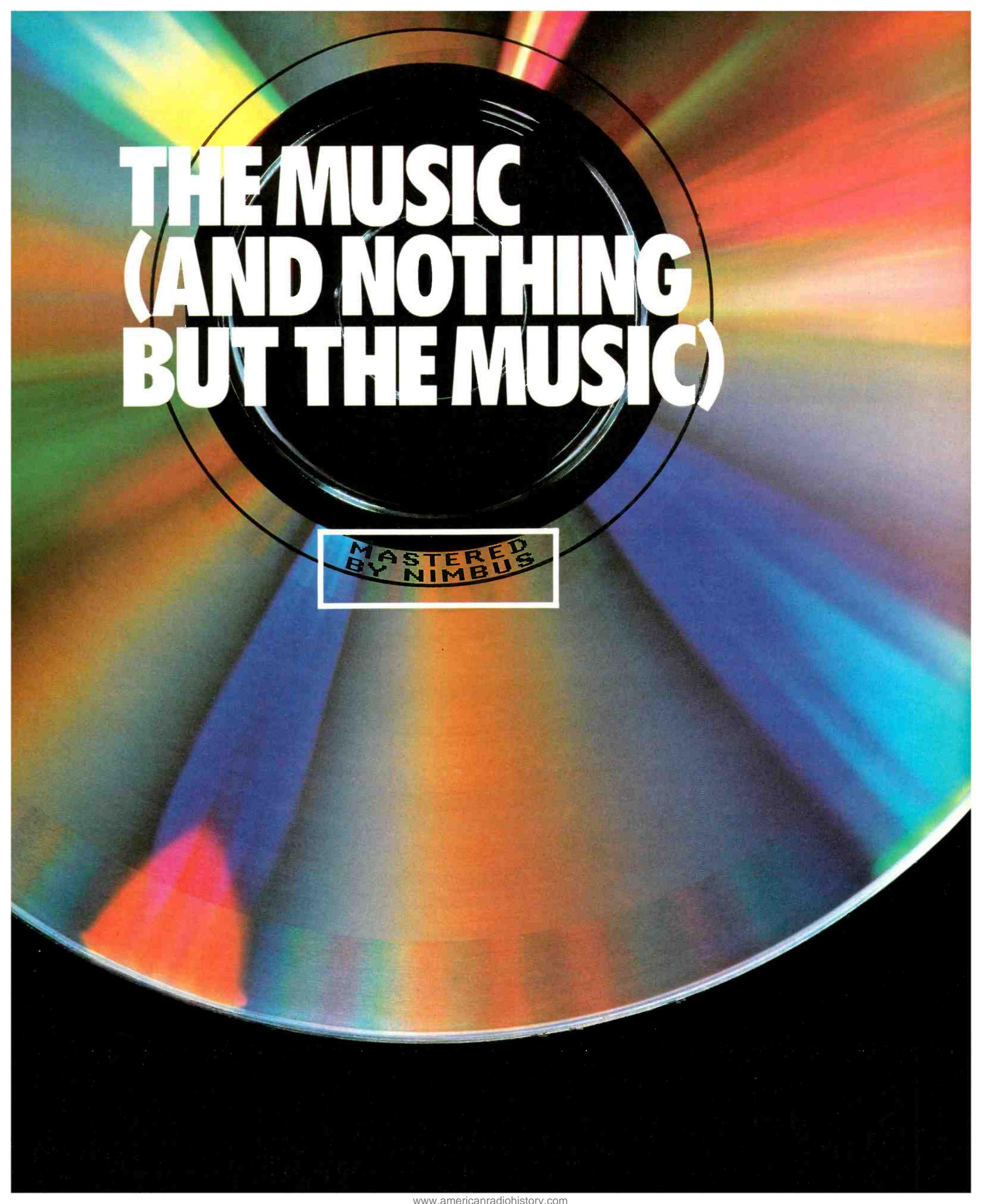


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POWERPLAYS™

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

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

PLATINUM

New York	O.M.: Steve Kingston
1	8 Gloria Estefan & Miami Sound Machine, "Gloria"
2	3 Samantha Fox, "Naughty Girls (Need Lov"
3	1 Whitney Houston, "Where Do Broken Hear
4	2 Terence Trent D'Arby, "Wishing Well"
5	12 George Michael, "One More Try"
6	6 The Deele, "Two Occasions"
7	4 Aerosmith, "Angel"
8	10 Natalie Cole, "Pink Cadillac"
9	14 Rick Astley, "Together Forever"
10	5 Pebbles, "Mercedes Boy"
11	9 Billy Ocean, "Get Outta My Dreams, Get
12	16 Debbie Gibson, "Foolish Beat"
13	13 E.U., "Da Butt (From The 'School Daze"
14	1 INXS, "Devil Inside"
15	11 Michael Jackson, "Man In The Mirror"
16	19 Foreigner, "I Don't Want To Live Witho
17	23 Johnny Hates Jazz, "Shattered Dreams"
18	26 Johnny Kemp, "Just Got Paid"
19	20 Stevie B, "Dreamin' Of Love"
20	22 The Jets, "Make It Real"
21	24 White Lion, "Wait"
22	25 J.J. FAD, "Supersonic"
A23	— Al B. Sure!, "Nite And Day"
24	27 Daryl Hall John Oates, "Everything You
25	15 Richard Marx, "Endless Summer Nights"
26	25 Michael Jackson, "Man In The Mirror"
27	30 Lita Ford, "Kiss Me Deadly"
28	21 Debbie Gibson, "Out Of The Blue"
A29	— Poison, "Nothin' But A Good Time"
30	EX Def Leppard, "Pour Some Sugar On Me"

New York	P.D.: Larry Berger
1	7 Gloria Estefan & Miami Sound Machine, "Gloria"
2	1 Terence Trent D'Arby, "Wishing Well"
3	2 Whitney Houston, "Where Do Broken Hear
4	3 Natalie Cole, "Pink Cadillac"
5	4 Samantha Fox, "Naughty Girls (Need Lov"
6	11 George Michael, "One More Try"
7	10 Aerosmith, "Angel"
8	12 Billy Ocean, "Get Outta My Dreams, Get
9	6 Pebbles, "Mercedes Boy"
10	13 The Deele, "Two Occasions"
11	12 Pet Shop Boys, "Always On My Mind"
12	8 Michael Jackson, "Man In The Mirror"
13	21 Debbie Gibson, "Foolish Beat"
14	16 Al B. Sure!, "Nite And Day"
15	20 Johnny Kemp, "Just Got Paid"
16	9 INXS, "Devil Inside"
17	17 Taylor Dayne, "Prove Your Love"
18	14 Richard Marx, "Endless Summer Nights"
19	15 Debbie Gibson, "Out Of The Blue"
20	10 Icehouse, "Electric Blue"
21	EX Johnny Hates Jazz, "Shattered Dreams"
22	23 Stevie B, "Dreamin' Of Love"
23	18 Rick Astley, "Never Gonna Give You Up"
24	25 White Lion, "Wait"
25	27 The Jets, "Make It Real"
26	EX Foreigner, "I Don't Want To Live Witho
27	22 The Jets, "Rocket 2 U"
28	24 Jody Watley, "Some Kind Of Lover"
29	EX Prince, "Alphabet St."
A30	— Daryl Hall John Oates, "Everything You

Chicago	P.D.: Buddy Scott
1	2 Terence Trent D'Arby, "Wishing Well"
2	3 Natalie Cole, "Pink Cadillac"
3	4 Gloria Estefan & Miami Sound Machine, "Gloria"
4	1 Billy Ocean, "Get Outta My Dreams, Get
5	6 George Michael, "One More Try"
6	7 Samantha Fox, "Naughty Girls (Need Lov"
7	10 Whitney Houston, "Where Do Broken Hear
8	11 Pet Shop Boys, "Always On My Mind"
9	8 Taylor Dayne, "Prove Your Love"
10	12 The Deele, "Two Occasions"
11	12 Johnny Hates Jazz, "Shattered Dreams"
12	14 Rick Astley, "Together Forever"
13	15 Daryl Hall John Oates, "Everything You
14	9 INXS, "Devil Inside"
15	18 Orchestral Manoeuvres In The Dark, Dr
16	17 Pretty Poison, "Nightime"
17	13 Jermaine Stewart, "Say It Again"
18	21 Michael Jackson, "Man In The Mirror"
19	21 Jesse Johnson, "Love Struck"
20	26 Pebbles, "Mercedes Boy"
21	29 Al B. Sure!, "Nite And Day"
22	22 New Order, "Blue Monday 1988"
23	16 The Jets, "Rocket 2 U"
24	27 Prince, "Alphabet St."
25	20 Jody Watley, "Some Kind Of Lover"
26	30 Belinda Carlisle, "Circle In The Sand"
27	31 Debbie Gibson, "Foolish Beat"
28	25 Pebbles, "Mercedes Boy"
29	21 Suave, "My Girl"
30	19 Brenda Russell, "Featuring Joe Esposito, "The Jets, Make It Real"
A31	— The Jets, "Make It Real"
A32	— Kylie Minogue, "I Should Be So Lucky"
A33	— Keith Sweat, "Something Just Ain't Rig

Los Angeles	P.D.: Steve Rivers
1	1 Terence Trent D'Arby, "Wishing Well"
2	2 Gloria Estefan & Miami Sound Machine, "Gloria"
3	4 J.J. FAD, "Supersonic"
4	5 Icehouse, "Electric Blue"
5	11 George Michael, "One More Try"
6	9 The Deele, "Two Occasions"
7	8 Natalie Cole, "Pink Cadillac"
8	10 Pet Shop Boys, "Always On My Mind"
9	14 Samantha Fox, "Naughty Girls (Need Lov"
10	13 Johnny Hates Jazz, "Shattered Dreams"
11	12 Aerosmith, "Angel"
12	16 Orchestral Manoeuvres In The Dark, Dr
13	15 Taylor Dayne, "Prove Your Love"
14	7 Billy Ocean, "Get Outta My Dreams, Get
15	15 Pebbles, "Mercedes Boy"
16	21 Foreigner, "I Don't Want To Live Witho
17	EX Michael Jackson, "Dirty Diana"
18	20 Rick Astley, "Together Forever"
19	17 L.L. Cool J., "Going Back To Cali (From
20	22 Times Two, "Strange But True"
21	24 Daryl Hall John Oates, "Everything You
22	28 Belinda Carlisle, "Circle In The Sand"
23	25 Jody Watley, "Some Kind Of Lover"
24	31 Prince, "Alphabet St."
25	30 Nu Shooz, "Should I Say Yes?"
26	32 The Jets, "Make It Real"

GOLD

Boston	P.D.: Sunny Joy White
1	3 Pet Shop Boys, "Always On My Mind"
2	12 George Michael, "One More Try"
3	4 Samantha Fox, "Naughty Girls (Need Lov"
4	5 Brenda Russell, "Featuring Joe Esposito, "The Jets, Make It Real"
5	8 Rick Astley, "Together Forever"
6	6 Foreigner, "I Don't Want To Live Witho
7	7 Natalie Cole, "Pink Cadillac"
8	9 The Deele, "Two Occasions"
9	10 Times Two, "Strange But True"
10	14 Debbie Gibson, "Foolish Beat"
11	13 Cher, "We All Sleep Alone"
12	18 Paul Carrack, "One Good Reason"
13	19 Icehouse, "Electric Blue"
14	17 Johnny Hates Jazz, "Shattered Dreams"
15	24 Daryl Hall John Oates, "Everything You"
16	22 E.U., "Da Butt (From The 'School Daze"
17	21 Midnight Oil, "Beds Are Burning"
18	23 The Church, "Under The Milky Way"
19	29 Belinda Carlisle, "Circle In The Sand"
20	27 Lita Ford, "Kiss Me Deadly"
21	30 Smokey Robinson, "Love Don't Give No R"
22	25 Orchestral Manoeuvres In The Dark, Dr
23	26 Suave, "My Girl"
24	EX Boz Scaggs, "Heart Of Mine"
25	33 Steve Wonder & Michael Jackson, "Get
26	31 10,000 Maniacs, "Like The Weather"
27	32 The Jets, "Make It Real"
28	22 Sweet Sensation, "Take It While It's H"
29	EX Rod Stewart, "Lost In You"
30	34 Robert Plant, "Tall Cool One"
31	EX Prince, "Alphabet St."
32	EX The Cover Girls, "Promise Me"
33	EX Underworld, "Underneath The Radar"
34	EX Ziggy Marley And The Melody Makers, T
35	EX Glass Tiger, "I'm Still Searching"
A	— Michael Jackson, "Dirty Diana"
A	— Al B. Sure!, "Nite And Day"
A	— Jane Wiedlin, "Rush Hour"
A	— Jody Watley, "Most Of All"
A	— Nu Shooz, "Should I Say Yes?"
A	— John Cafferty, "Song And Dance"
A	— Johnny Kemp, "Just Got Paid"
A	— Breathe, "Hands To Heaven"
A	— White Lion, "Wait"
A	— Rick Springfield, "Honeymony In Beirut"
A	— Brenda K. Starr, "I Still Believe"
A	— Tracy Chapman, "Fast Car"
A	— Climie Fisher, "Love Changes (Everythi
A	— Kylie Minogue, "I Should Be So Lucky"
A	— The Peeples, "Trouble"
A	— Julio Iglesias & Stevie Wonder, "My Lo
A	— Poison, "Nothin' But A Good Time"

Boston	P.D.: Tom Jeffries
1	4 Johnny Hates Jazz, "Shattered Dreams"
2	1 Terence Trent D'Arby, "Wishing Well"
3	6 Brenda Russell, "Featuring Joe Esposito, "The Jets, Make It Real"
4	5 Natalie Cole, "Pink Cadillac"
5	7 Icehouse, "Electric Blue"
6	8 Pet Shop Boys, "Always On My Mind"
7	3 Whitney Houston, "Where Do Broken Hear
8	13 Gloria Estefan & Miami Sound Machine, "Gloria"
9	14 Times Two, "Strange But True"
10	10 George Michael, "One More Try"
11	11 Dan Reed Network, "Ritual"
12	22 Daryl Hall John Oates, "Everything You
13	19 Cher, "We All Sleep Alone"
14	21 Foreigner, "I Don't Want To Live Witho
15	16 Toto, "Pamela"
16	23 Glass Tiger, "I'm Still Searching"
17	24 Midnight Oil, "Beds Are Burning"
18	26 Orchestral Manoeuvres In The Dark, Dr
19	25 Pretty Poison, "Nightime"
20	EX Bruce Springsteen, "One Step Up"
21	EX Suave, "My Girl"
22	29 The Deele, "Two Occasions"
23	28 Rick Astley, "Together Forever"
24	36 The Church, "Under The Milky Way"
25	30 Bruce Hornsby & The Range, "The Valley
26	31 David Lee Roth, "Stand Up"
27	37 Climie Fisher, "Love Changes (Everythi
28	37 Cheap Trick, "The Flame"
29	34 Prince, "Alphabet St."
30	EX Michael Jackson, "Dirty Diana"
31	EX Robert Plant, "Tall Cool One"
32	EX INXS, "Devil Inside"
33	EX John Cougar Mellencamp, "Rooty Toot To
34	EX Jane Wiedlin, "Rush Hour"
A35	— Brenda K. Starr, "I Still Believe"
A	— Paul Carrack, "One Good Reason"
A	— Rod Stewart, "Lost In You"
A	— Michael Bolton, "Sittin' On The Dock"
A	— Tracy Chapman, "Fast Car"
A	EX Big Pig, "Breakaway"

Chicago	P.D.: Charlie Quinn
1	5 Gloria Estefan & Miami Sound Machine, "Gloria"
2	4 Samantha Fox, "Naughty Girls (Need Lov"
3	1 Whitney Houston, "Where Do Broken Hear
4	2 Terence Trent D'Arby, "Wishing Well"
5	6 Johnny Kemp, "Just Got Paid"
6	8 Pet Shop Boys, "Always On My Mind"
7	9 Brenda Russell, "Featuring Joe Esposito, "The Jets, Make It Real"
8	11 George Michael, "One More Try"
9	12 Johnny Hates Jazz, "Shattered Dreams"
10	14 The Cover Girls, "Promise Me"
11	13 Foreigner, "I Don't Want To Live Witho
12	3 Taylor Dayne, "Prove Your Love"
13	18 White Lion, "Wait"
14	19 Rick Astley, "Together Forever"
15	26 Debbie Gibson, "Foolish Beat"
16	17 The Jets, "Make It Real"
17	10 Billy Ocean, "Get Outta My Dreams, Get
18	7 Bruce Springsteen, "One Step Up"
19	24 Daryl Hall John Oates, "Everything You
20	22 Orchestral Manoeuvres In The Dark, Dr
21	23 The Deele, "Two Occasions"
22	25 Brenda K. Starr, "I Still Believe"
23	27 Icehouse, "Electric Blue"
24	28 Belinda Carlisle, "Circle In The Sand"
25	29 Glass Tiger, "I'm Still Searching"
26	30 Bruce Hornsby & The Range, "The Valley
27	EX Michael Jackson, "Dirty Diana"
28	EX The Jets, "Make It Real"
29	EX J.J. FAD, "Supersonic"
30	EX Prince, "Alphabet St."
A	— Boz Scaggs, "Heart Of Mine"
A	— Suave, "My Girl"
A	— Times Two, "Strange But True"
A	— Jane Wiedlin, "Rush Hour"

Washington	P.D.: Mark St. John
1	1 Richard Marx, "Endless Summer Nights"
2	3 Samantha Fox, "Naughty Girls (Need Lov"
3	6 Aerosmith, "Angel"
4	8 George Michael, "One More Try"
5	5 The Deele, "Two Occasions"
6	2 Whitney Houston, "Where Do Broken Hear
7	11 Gloria Estefan & Miami Sound Machine, "Gloria"
8	5 Keith Sweat, "I Want Her"
9	14 The Jets, "Make It Real"
10	14 Brenda Russell, "Featuring Joe Esposito, "The Jets, Make It Real"
11	15 Terence Trent D'Arby, "Wishing Well"
12	4 Michael Jackson, "Man In The Mirror"
13	18 Debbie Gibson, "Foolish Beat"
14	9 Pebbles, "Mercedes Boy"
15	21 Brenda K. Starr, "I Still Believe"
16	EX INXS, "Devil Inside"
17	12 Debbie Gibson, "Out Of The Blue"
18	23 White Lion, "Wait"
19	19 Foreigner, "I Don't Want To Live Witho
20	22 Rick Astley, "Together Forever"
21	14 Johnny Hates Jazz, "Shattered Dreams"
22	24 Daryl Hall John Oates, "Everything You
23	17 The Jets, "Rocket 2 U"
24	20 Billy Ocean, "Get Outta My Dreams, Get
25	28 Bruce Hornsby & The Range, "The Valley
26	29 Nu Shooz, "Should I Say Yes?"

SILVER

Pittsburgh	P.D.: Jim Richards
1	6 Gloria Estefan & Miami Sound Machine, "Gloria"
2	2 Aerosmith, "Angel"
3	4 Samantha Fox, "Naughty Girls (Need Lov"
4	14 Debbie Gibson, "Foolish Beat"
5	10 Johnny Hates Jazz, "Shattered Dreams"
6	11 George Michael, "One More Try"
7	7 Taylor Dayne, "Prove Your Love"
8	14 White Lion, "Wait"
9	13 Orchestral Manoeuvres In The Dark, Dr
10	15 Whitney Houston, "Where Do Broken Hear
11	12 Paul Carrack, "One Good Reason"
12	3 Pebbles, "Mercedes Boy"
13	17 Daryl Hall John Oates, "Everything You
14	19 Icehouse, "Electric Blue"
15	18 Pet Shop Boys, "Always On My Mind"
16	21 Debbie Gibson, "Foolish Beat"
17	20 Belinda Carlisle, "Circle In The Sand"
18	22 The Deele, "Two Occasions"
19	9 Michael Bolton, "Sittin' On The Dock"
20	8 Terence Trent D'Arby, "Wishing Well"
21	26 Rick Astley, "Together Forever"
22	EX Aerosmith, "Angel"
23	EX Cher, "We All Sleep Alone"
24	15 Bruce Springsteen, "One Step Up"
25	29 Brenda Russell, "Featuring Joe Esposito, "The Jets, Rocket 2 U"
26	23 The Jets, "Rocket 2 U"
27	EX Prince, "Alphabet St."
28	EX Aerosmith, "Lost In You"
29	EX Bruce Hornsby & The Range, "The Valley
30	24 Lita Ford, "Kiss Me Deadly"
A	— Smokey Robinson, "Love Don't Give No R"
A	— Orchestral Manoeuvres In The Dark, Dr
A	— Van Halen, "Black And Blue"
A	— Michael Jackson, "Dirty Diana"
A	— Aerosmith, "Angel"
EX	EX E.U., "Da Butt (From The 'School Daze"

Philadelphia	P.D.: Charlie Quinn
1	5 Gloria Estefan & Miami Sound Machine, "Gloria"
2	4 Samantha Fox, "Naughty Girls (Need Lov"
3	1 Whitney Houston, "Where Do Broken Hear
4	2 Terence Trent D'Arby, "Wishing Well"
5	6 Johnny Kemp, "Just Got Paid"
6	8 Pet Shop Boys, "Always On My Mind"
7	9 Brenda Russell, "Featuring Joe Esposito, "The Jets, Make It Real"
8	11 George Michael, "One More Try"
9	12 Johnny Hates Jazz, "Shattered Dreams"
10	14 The Cover Girls, "Promise Me"
11	13 Foreigner, "I Don't Want To Live Witho
12	3 Taylor Dayne, "Prove Your Love"
13	18 White Lion, "Wait"
14	19 Rick Astley, "Together Forever"
15	26 Debbie Gibson, "Foolish Beat"
16	17 The Jets, "Make It Real"
17	10 Billy Ocean, "Get Outta My Dreams, Get
18	7 Bruce Springsteen, "One Step Up"
19	24 Daryl Hall John Oates, "Everything You
20	22 Orchestral Manoeuvres In The Dark, Dr
21	23 The Deele, "Two Occasions"
22	25 Brenda K. Starr, "I Still Believe"
23	27 Icehouse, "Electric Blue"
24	28 Belinda Carlisle, "Circle In The Sand"
25	29 Glass Tiger, "I'm Still Searching"
26	30 Bruce Hornsby & The Range, "The Valley
27	EX Michael Jackson, "Dirty Diana"
28	EX The Jets, "Make It Real"
29	EX J.J. FAD, "Supersonic"
30	EX Prince, "Alphabet St."
A	— Boz Scaggs, "Heart Of Mine"
A	— Suave, "My Girl"
A	— Times Two, "Strange But True"
A	— Jane Wiedlin, "Rush Hour"

Washington	P.D.: Mason Dixon
1	3 Whitney Houston, "Where Do Broken Hear
2	2 Samantha Fox, "Naughty Girls (Need Lov"
3	1 Billy Ocean, "Get Outta My Dreams, Get
4	EX Aerosmith, "Angel"
5	5 INXS, "Devil Inside"
6	6 Cher, "I Found Someone"
7	10 Terence Trent D'Arby, "Wishing Well"
8	9 Natalie Cole, "Pink Cadillac"
9	15 The Jets, "Make It Real"
10	12 Pet Shop Boys, "Always On My Mind"
11	12 Brenda Russell, "Featuring Joe Esposito, "The Jets, Make It Real"
12	15 George Michael, "One More Try"
13	18 Gloria Estefan & Miami Sound Machine, "Gloria"
14	17 White Lion, "Wait"
15	16 The Deele, "Two Occasions"
16	19 Debbie Gibson, "Foolish Beat"
17	20 Foreigner, "I Don't Want To Live Witho
18	21 Orchestral Manoeuvres In The Dark, Dr
19	23 E.U., "Da Butt (From The 'School Daze"
20	24 Brenda K. Starr, "I Still Believe"
21	24 Rick Astley, "Together Forever"
22	26 Johnny Hates Jazz, "Shattered Dreams"
23	27 Poison, "Nothin' But A Good Time"
24	24 Pebbles, "Mercedes Boy"
25	EX Lita Ford, "Kiss Me Deadly"
26	EX Daryl Hall John Oates, "Everything You
27	EX Glass Tiger, "I'm Still Searching"
A28	— Belinda Carlisle, "Circle In The Sand"
29	30 Bardeux, "When We Kiss"
30	30 Bruce Hornsby & The Range, "The Valley
A30	— Aerosmith, "Angel"
EX	EX Prince, "Alphabet St."
EX	EX Icehouse, "Electric Blue"
EX	EX Cheap Trick, "The Flame"
EX	EX Michael Jackson, "Dirty Diana"
EX	EX Jazzy Jeff, "Parents Just Don't Unders
A	— Suave, "My Girl"

Tampa	O.M.: Mason Dixon
1	1 Gloria Estefan & Miami Sound Machine, "Gloria"
2	2 John Hates Jazz, "Shattered Dreams"
3	4 The Deele, "Two Occasions"
4	3 Billy Ocean, "Get Outta My Dreams, Get
5	6 Foreigner, "I Don't Want To Live Witho
6	9 The Jets, "Make It Real"
7	12 George Michael, "One More Try"
8	5 Terence Trent D'Arby, "Wishing Well"
9	11 Samantha Fox, "Naughty Girls (Need Lov"
10	8 Aerosmith, "Angel"
11	13 Icehouse, "Electric Blue"

SILVER

Detroit	P.D.: Brian Patrick
1	3 Gloria Estefan & Miami Sound Machine, "Gloria"
2	1 Whitney Houston, "Where Do Broken Hear
3	7 George Michael, "One More Try"
4	2 Terence Trent D'Arby, "Wishing Well"

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.

104 MEANS MUSIC

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

105

Table with 2 columns: Song/Artist and P.D.: Brian Thomas. Lists top 11 songs for Orlando.

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

The New 100.7 FM

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

Z-93

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

KITR 102.5

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

195

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



Billboard's P.O.D. of the week

Doug Shane KFMS-AM-FM Las Vegas

LOOK IN THE 1974 Guinness Book Of World Records and you will find Doug Shane listed with four other jocks who rode a roller coaster for 78 consecutive hours.

"Sometimes you'll do anything to get noticed," says Shane, who also once rode a tri-cycle 100 miles for charity.

Now check the 12-plus winter 1988 Arbitron ratings for Las Vegas and you will see Shane's KFMS-FM-AM "KFM" ranked, up from 9.6 to 10.9. "Continuous country" has meant continuous ratings success for KFM.

"We try to give people the best-sounding station possible," says Shane, KFM's operations manager and executive program director—a 10-year station veteran. "We're constantly upgrading our equipment [the station just moved into a new studio on Convention Center Drive]. We just bought a bunch of new equipment over at the [National Assn. of Broadcasting] convention, about \$22,000 worth.

"It's a highly researched station. KFM is a country music station anyone can listen to over a given period of time and not feel uncomfortable.

"If you don't try to get the biggest piece of the pie in a market this size [Arbitron ranks the Las Vegas metropolitan area 74th, with a market population of 472,000], you have to change your tactics. In Los Angeles, with an FM station every 32nd of an inch, you have to pick your audience and aim directly for it.

"Our target audience is adults between 25 and 54, evenly divided between male and female. The gun-rack crowd is out there, and we'll throw them a Patsy Cline song now and then, but a softer Patsy Cline song that most people can palate."

Many fans of KFM in the late '70s found it hard to accept the station's switch on Christmas Day 1981 from traditional album rock to country. "Our first song came on at midnight," Shane recalls. "It was Waylon Jennings' 'Are You Ready For The Country?'"

"It was a gamble. Our best book ever as a rock station came out 30 days after we made the switch. But our AM [then KVEG] was doing so well with country at that time that we decided to put it on the FM as well because there was no FM country here then. It was [owner] Steve Gold's decision, and it shows how good his insights are into future trends.

"We had pickets outside of the station and all that, but we kept all of our rock jocks. They just went from playing Ted Nugent and Deep Purple to Waylon and Willie [Nelson]. And a lot of listeners came with us because we did country well."

Shane, a Wichita, Kan., native, arrived in Las Vegas in 1977 after stops in Boise, Idaho; San Antonio, Texas; St. Louis; and Huntsville, Ala. (where he was recruited for the roller coaster stunt.)

In 1975, he hooked up with Dave Scott as a consultant for Century 21 Programming in

Dallas and helped construct its Super Country format. One of its clients was Broadcast Associates, owner of KFMS-FM and KBMI-AM. The latter became the first live version of Super Country as KVEG. (In 1986, it took KFM's calls and began simulcasting the FM.)

Shane is also KFM's morning drive jock, running the top-rated morning program in Las Vegas for the past two years.

"Getting up at 4 a.m. is tougher on my wife, but the booth is the one room where nobody bothers me. It's an island, just me and the audience.

"I try never to let our audience down," says Shane. "They want me to get them up with a smile. No matter how bad I feel, they'll never hear me sound low. My wife and I raise horses, and I like to build cars. I've been working on a '68 Camaro for a year now, so we see what's on the other side of the microphone.

"Las Vegas is a funny market. We run 15 million people through here per year, but we're only programming to the half-million who live here. It's a 24-hour town, too, so we've got drive time at 2 a.m. We've got to watch what we do 24 hours a day.

"A Sun City complex like the one in Phoenix [Ariz.] is going to be built here, so we'll get a heavy retirement audience. Plus we have a lot of younger casino workers, so we have to be careful we don't get too heavily toward the gun-rack crowd or toward mush.

"We have people on both ends of the country spectrum who we call on a biweekly basis, and if we get favorable responses from both sides, we'll play that song. We do call outs all the time; we test and retest songs. I choose all of our songs, but my PD [Brad LaRock] is on top of the music, plus my MD [J.C. Simon] is an assistant manager at Tower Records, so he sees the sales of records locally. We feel we know what our audience wants."

Over the last year, KFM has expanded presentationally from an almost-easy-listening approach to what Shane calls a more "up-front" direction, moving slowly so that listeners can get used to the change. Jingles have been added, and Tad Swenson, formerly with cross-town top 40 KLUC, now handles afternoons. KFM is currently running a 10-car sweepstakes with prizes ranging from a Mercedes to his-and-her Hyundais.

One luxury KFM has had in recent months is a lack of country competition. Up-tempo KYYX switched to AC in 1986; its operations manager is now KFM's overnigher. And KRAM has gone to R&B oldies as KMTW.

With several construction permits still in the works for Las Vegas, is Shane concerned by the prospect of another country outlet entering the market? "We act that way all the time," he says, adding that sharing exists not only with the market's ACs but also with its album and top 40 outlets. "Our biggest competition is everybody." TERRY WOOD

Gary Taylor In Center Stage With 'Compassion'

BY DAVID NATHAN

LOS ANGELES With "Compassion," his first single and the title cut from his Virgin album, Gary Taylor finally finds himself in the spotlight. For much of this decade Taylor has written and produced for a wide array of artists, including the Dazz Band, Grover Washington Jr., Chico DeBarge, Vesta Williams, the Controllers, and the Whispers, for whom Taylor wrote and produced "Just Gets Better With Time" for the platinum album of the same name.

Of the years between his first album (1983's "G.T." for A&M) and "Compassion," Taylor says, "That time allowed me to solidify my ability to write and produce others. I had a chance to write all kinds of material—gospel, R&B, funk, and even country. I did a C&W song that Joe Simon cut."

Taylor got his education in music listening to the likes of Stevie Wonder and the late Donny Hathaway.

"I've always wanted to make the kind of record Donny would make," he says. "I'd rather sell 200,000 of something like that, a record I could feel proud of, than sell 15 million copies of something I couldn't fully get into."

Following Taylor's abortive stint with A&M (he recorded a second label for the album that was never released), the singer/songwriter concentrated on composing. His jingles for KACE Los Angeles generated calls to the station from listeners wanting to know how to purchase copies. "I did three in all: 'Your Lifestyle, Your Music' with Vesta, 'L.A. Sundays,' and 'Easy's Mood For Love,'" says Taylor. "The Whispers recorded that last song as 'Tease Me,' but it never ended up on their album." "Tease Me" is now one of the prime cuts on Taylor's debut album for Virgin, with the Whispers providing brotherly assistance on background vocals.

Taylor was brought to Virgin by

the label's A&R director, Jeff Forman. "I first met Jeff when he was at EMI America a few years back," Taylor says. "Jeff was real excited about signing me then, but a vice president there told me he didn't think I had a voice." Forman was so enthused with Taylor's talents that

'I wasn't pressured to be commercial'

he made him Virgin's first black U.S. signee. Taylor says, "It was very important to me that this album represented me fully as an artist. There was no pressure whatsoever for me to do anything blatantly commercial."

Taylor sings and plays keyboards on the album, and he arranged and produced every cut except one—"I'll Always Be," a song written, arranged, and produced in Philadelphia by David Robinson, composer of Eugene Wilde's 1986 hit "Gotta Get You

Home Tonight." Taylor says he considered more than 40 of his own songs for inclusion on the album, but several didn't fit the record's quiet-storm feel.

"A lot of my songs just weren't suitable for this project," he says. "I think that artists like Luther Vandross and Anita Baker have definitely opened a lot of doors. It's gotten to the point where a singer can actually do some vocal gymnastics, and people will appreciate that."

Some nonvocal gymnastics by Taylor temporarily held up the album's completion. "I study karate, and I actually damaged my vocal cords during one karate session," he says. "I was getting ready to record 'Don't Ask My Neighbors.' We were actually doing that track 'live' with the musicians in the studio, so it really required something extra from me." His rendition of the Emotions' 1977 popular album cut is a strong contender for a second single. Skip Scarborough, who wrote the song, co-arranged Taylor's version.

"Gary is an important signing for us," says Virgin president Jeff

Ayeroff. "In marketing his record we want to establish him in the marketplace accurately: as a gifted artist. We could fabricate a whole image, but since Gary's subject matter is relationships, we want to convey him as he is. That's why his video reflects Gary's sensitivity. We included his daughter [Taylor is a single parent] in the 'Compassion' video for that reason. We're keeping away from the hype and phoniness with which a lot of male artists are marketed."

Immediate plans call for Taylor to embark on a national promotional tour. He will also visit the U.K., where his album is being eagerly received by his cult following, spawned by his "Down For The Count" single from the A&M album. Future plans include touring—"when the time is right," Taylor says—and producing tracks by others. "I'd love to work with Boy George or the Cutting Crew, and right now I'm pretty sure I'll be producing tracks on Donny Hathaway's daughter Layla for Virgin." He also anticipates writing and producing tracks for the Whispers' next Solar effort.

It's Time Again To Hand Out Those Yeas And Nays Jam & Lewis Cop ASCAP Song Honors

TIME AGAIN for that semiregular adventure in journalism, the "Yea And Nay" column. Ready? OK, let's do this:

Yea to Jimmy "Jam" Harris & Terry Lewis for winning a special award from ASCAP for writing more top 10 black singles in 1987 than anyone else and for showing a lot of class in receiving them at a reception in New York. Unlike a lot of stars in this business, Harris & Lewis work hard at being accessible at public gatherings. Anyone who wanted to talk with them (and the line was long) could and did.

This duo knows politics as well as melody lines. Also saluted by ASCAP was SBK April Music, which with nine songs tied Harris & Lewis' Flyte Tyme for publishing the most top 10 black songs; Cab Calloway, who received a Duke Ellington award; and Motown Industries, which received a

Founders Award for its contributions to black music.

Nay to Billy Vera, after reading a Capitol press release in which he seems to take credit for creating the phrase "retro nuevo," which is the title of his new album. Yo, homie, "retro nuevo" was created in this column to describe the modern traditionalism of Anita Baker's landmark "Rapture." The term attempts to put a label on music that balances black music's passionate heritage with the technically assured yet often sterile recordings of the '80s. Actually Vera, a white R&B singer of long standing, does sing and write in a retro-nuevo style. But he should be celebrating the music the phrase defines, not trying to co-opt it.

Yea to three fine singers, Brenda Russell, Betty Wright, and Dianne Reeves. Russell's "Piano In The Dark" has reached the top 10 on the Hot Black Singles chart, an affirmation of her talent and the fact that black popular music means more than R&B (which is why it's called the black chart and not the R&B or soul chart). Wright's "No Pain, No Gain" is retro nuevo to its core: an old-fashioned soul feel without an old-fashioned production. This is the kind of song and vocal that should be remembered when Grammy time rolls around, but usually isn't. Thanks to quiet storm formats, jazz radio, Black Entertainment Television videoplay, and good old word of mouth, Reeves' self-titled Blue Note album is progressing steadily up the Top Black Albums chart. With the right production, this lady could one day woo

Baker's audience.

Yea to Jive/RCA for being sensitive to the diversity of rap music. The label recently enjoyed a gold album with Kool Moe Dee, a rapper from the New York's "old school," who with "How Ya Like Me Now?" and "Wild Wild West" has usurped Whodini's spot as rap's most musically mainstream act. In contrast, Jazzy Jeff & the Fresh Prince from Philadelphia have a more clean-cut, middle-class image. In fact, their video for "Parents Just Don't Understand" make them the Malcolm Jamal Warner of hip-hop. It certainly seems to be working, because sales of their album are over 400,000. Finally, Jive/RCA has Boogie Down Productions, led by the politically aware KRS-One, whose direction, is defined by the single "My Philosophy." All are solid records and part of Jive's successful ongoing involvement in



by Nelson George

black music.

SHORT STUFF: Keith Sweat's Elektra debut has gone platinum and hasn't peaked yet... Nice of Michael Jackson, in his book "Moonwalk," to credit Kenny Gamble & Leon Huff with helping his songwriting efforts while working on two albums. Overall, Jackson's autobiography is surprisingly frank in discussing everything from his relationship with his father to the fire on the Pepsi commercial set. Sure, he's a little childish in spots, but in total the superstar comes across as a very honest and ambitious man... Al B. Sure!'s "In Effect Mode" album on Warner Bros. is most impressive. Sure!, influenced by hip-hop and Johnny Mathis, turns in a collection of dreamy ballads and strident dance records. "Ooo, This Love" is a willowy love song that is as affecting as "Nite & Day." His remake of Roberta Flack's "Killing Me Softly" is nicely arranged, while the up-tempo material of "Off On Your Own" is a sure future single... Marvin Sease is a man with artistic direction. While his music and voice recall Tyrone Davis, his songs ("Condom On My Tongue," "I Ate You For Breakfast") are as contemporary as any rap record. Someone has just got to book Sease on a tour with Millie Jackson... Leon Sylvers III seemed to be on the way back with the song "FX (Special Effects)" on the Whispers' last album. But his comeback looks complete with the ultrafunk "Flirt" for Evelyn King.

The Rhythm and the Blues

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FOR WEEK ENDING MAY 14, 1988

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HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 15 REPORTERS	SILVER ADDS 30 REPORTERS	BRONZE/ SECONDARY ADDS 48 REPORTERS	TOTAL ADDS 93 REPORTERS	TOTAL ON
PARADISE SADE EPIC	11	15	27	53	53
I CAN'T COMPLAIN M. MOORE/F. JACKSON CAPITOL	6	12	23	41	41
SHOOT 'EM UP MOVIES THE DEELE SOLAR	6	7	19	32	45
I'LL PROVE IT TO YOU GREGORY ABBOTT COLUMBIA	6	7	14	27	68
I'M REAL JAMES BROWN SCOTTI BROS.	5	7	13	25	51
ROSES ARE RED MAC BAND MCA	6	7	11	24	34
MARC ANTHONY'S TUNE TYKA NELSON COOLTEMPO	2	5	16	23	23
GROOVE ME GUY MCA	2	7	7	16	20
KNOCKED OUT PAULA ABDUL VIRGIN	2	5	9	16	19
I CAME TO PLAY PAUL JACKSON, JR. ATLANTIC	3	2	9	14	48

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	2	NITE AND DAY	AL B. SURE!	1
2	4	MERCEDES BOY	PEBBLES	2
3	3	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	6
4	5	WILD, WILD WEST	KOOL MOE DEE	4
5	10	MY GIRL	SUAVE	3
6	9	EVERYTHING WILL B-FINE	LISA LISA & CULT JAM	10
7	13	JUST GOT PAID	JOHNNY KEMP	7
8	1	DA'BUTT (FROM THE FILM "SCHOOL DAZE")	E.U.	15
9	12	PIANO IN THE DARK	BRENDA RUSSELL/JOE ESPOSITO	8
10	6	THAT'S WHAT LOVE IS	MIKI HOWARD/GERALD LEVERT	18
11	14	SOMETHING JUST AIN'T RIGHT	KEITH SWEAT	5
12	21	STRANGE RELATIONSHIP	HOWARD HEWETT	11
13	20	KEEP RISIN' TO THE TOP	DOUG E. FRESH/GET FRESH CREW	22
14	19	LOVE STRUCK	JESSE JOHNSON	9
15	23	HOW COULD YOU DO IT TO ME	REGINA BELLE	21
16	7	PINK CADILLAC	NATALIE COLE	29
17	32	GET IT	STEVIE WONDER & MICHAEL JACKSON	13
18	26	IF I WERE YOUR WOMAN	STEPHANIE MILLS	19
19	24	LOVE ME ALL OVER	KASHIF	16
20	27	ONE TIME LOVE	CHRIS JASPER	12
21	34	RUN'S HOUSE	RUN-D.M.C.	24
22	30	LITTLE WALTER	TONY! TONI! TONE!	14
23	8	DON'T YOU KNOW	HEAVY D. & THE BOYZ	44
24	28	SAY IT AGAIN	JERMAINE STEWART	20
25	36	FLIRT	EVELYN "CHAMPAGNE" KING	17
26	15	LOVIN' ON NEXT TO NOTHIN'	GLADYS KNIGHT & THE PIPS	51
27	—	PARENTS JUST DON'T UNDERSTAND	D.J. JAZZY JEFF	33
28	—	EVIL ROY	EARTH, WIND & FIRE	28
29	16	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	54
30	35	NO PAIN, NO GAIN	BETTY WRIGHT	23
31	18	STAND UP	HINDSIGHT	50
32	17	I'VE BEEN A FOOL FOR YOU	MILES JAYE	58
33	39	LOVE MAKES A WOMAN	JOYCE SIMS FEATURING JIMMY CASTOR	37
34	—	I AM YOUR MELODY	NORMAN CONNORS/SPENCER HARRISON	30
35	—	ONE MORE TRY	GEORGE MICHAEL	32
36	11	SWEET SENSATION	LEVERT	63
37	—	AIN'T NO WAY	JEAN CARNE	26
38	38	DO YOU FEEL IT	TYRONE DAVIS	56
39	—	YES (IF YOU WANT ME)	JUNIOR	27
40	29	WISHING WELL	TERENCE TRENT D'ARBY	76

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	NITE AND DAY	AL B. SURE!	1
2	4	MERCEDES BOY	PEBBLES	2
3	3	MY GIRL	SUAVE	3
4	5	SOMETHING JUST AIN'T RIGHT	KEITH SWEAT	5
5	6	LOVE STRUCK	JESSE JOHNSON	9
6	7	WILD, WILD WEST	KOOL MOE DEE	4
7	11	JUST GOT PAID	JOHNNY KEMP	7
8	9	PIANO IN THE DARK	BRENDA RUSSELL/JOE ESPOSITO	8
9	12	ONE TIME LOVE	CHRIS JASPER	12
10	13	FLIRT	EVELYN "CHAMPAGNE" KING	17
11	20	LITTLE WALTER	TONY! TONI! TONE!	14
12	17	GET IT	STEVIE WONDER & MICHAEL JACKSON	13
13	15	STRANGE RELATIONSHIP	HOWARD HEWETT	11
14	16	LOVE ME ALL OVER	KASHIF	16
15	22	SAY IT AGAIN	JERMAINE STEWART	20
16	23	NO PAIN, NO GAIN	BETTY WRIGHT	23
17	26	JOY	TEDDY PENDERGRASS	25
18	2	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	6
19	21	IF I WERE YOUR WOMAN	STEPHANIE MILLS	19
20	8	EVERYTHING WILL B-FINE	LISA LISA & CULT JAM	10
21	24	AIN'T NO WAY	JEAN CARNE	26
22	25	TIRED OF BEING ALONE	THE RIGHT CHOICE	31
23	27	I CAN'T STAND THE RAIN	TEASE	34
24	28	YES (IF YOU WANT ME)	JUNIOR	27
25	32	DIVINE EMOTIONS	NARADA	38
26	29	HOW COULD YOU DO IT TO ME	REGINA BELLE	21
27	38	ALPHABET ST.	PRINCE	36
28	—	DIRTY DIANA	MICHAEL JACKSON	39
29	31	I BET YA, I'LL LET YA	ADA DYER	35
30	19	I AM YOUR MELODY	NORMAN CONNORS/SPENCER HARRISON	30
31	—	ONE MORE TRY	GEORGE MICHAEL	32
32	34	EVIL ROY	EARTH, WIND & FIRE	28
33	37	COMPASSION	GARY TAYLOR	45
34	40	DINNER FOR TWO	MICHAEL COOPER	46
35	39	ANTICIPATION	THE DAZZ BAND	40
36	36	BETCHA CAN'T LOSE (WITH MY LOVE)	MAGIC LADY	47
37	—	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	43
38	—	PARENTS JUST DON'T UNDERSTAND	D.J. JAZZY JEFF	33
39	—	SLOW STARTER	RANDY HALL	41
40	—	KEEP RISIN' TO THE TOP	DOUG E. FRESH/GET FRESH CREW	22

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

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
26 AINT NO WAY	(Cotillion, BMI/14th Hour, BMI)	
75 ALL IN MY MIND	(Forceful, BMI/Willesden, BMI)	
36 ALPHABET ST.	(Controversy, ASCAP) WBM	
40 ANTICIPATION	(SBK Songs/SBK Blackwood, BMI/Multi-Level, BMI)	
47 BETCHA CAN'T LOSE (WITH MY LOVE)	(Stone Diamond, BMI/Leahcim, BMI/Sekots, ASCAP) CPP	
91 CAN YOU WAIT	(MCA, ASCAP/Gaidi, ASCAP/Mandels, ASCAP)	
97 CAN'T LOVE YOU TONIGHT	(Tiju, ASCAP/PolyGram, ASCAP)	
68 C'EST TOI (IT'S YOU)	(Angel Notes, ASCAP/WB, ASCAP)	
45 COMPASSION	(Virgin Songs, BMI/Morning Crew, BMI) CPP	
99 COULDN'T CARE LESS	(Jobete, ASCAP/MCA, ASCAP/RC Songs, ASCAP) CPP	
15 DA'BUTT (FROM THE FILM "SCHOOL DAZE")	(MCA, ASCAP/Sunset Burgundy, ASCAP/Tootsie Songs, ASCAP)	
55 DAYDREAMING	(Ya D Sir, ASCAP/WB, ASCAP)	
46 DINNER FOR TWO	(Jay King IV, BMI)	
39 DIRTY DIANA	(Mijac, BMI/Warner-Tamerlane, BMI)	
38 DIVINE EMOTIONS	(Gratitude Sky, ASCAP/When Words Collide, BMI)	
56 DO YOU FEEL IT	(Content, BMI/Tyronza, BMI)	
62 DO YOU WANNA GO WITH ME	(Jobete, ASCAP/Tall Temptations, ASCAP/Dajoye, BMI/Ensign, BMI/American League, BMI) CPP	
44 DON'T YOU KNOW	(Way To Go, ASCAP/E.F. Cuttin, ASCAP/Donril, ASCAP/Across 110th Street, ASCAP/SBK April, ASCAP)	
10 EVERYTHING WILL B-FINE	(Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	
43 EVERYTHING YOUR HEART DESIRES	(Hot-Cha, BMI/Careers, BMI) CPP	
28 EVIL ROY	(Sir & Trini, ASCAP/Streamline Moderne, BMI/Black Lion, ASCAP/Captain Z, ASCAP/Texas City, BMI)	
17 FLIRT		
74 KICK IT TO THE CURB	(Daughterson, ASCAP/Almo, ASCAP)	
60 LET ME TAKE YOU DOWN	(Screen Gems-EMI, BMI/Living Disc, BMI)	
88 LIKE A CHILD	(Maz Appeal, ASCAP/SBK April, ASCAP/Noel Pagan, ASCAP/Ackee, ASCAP)	
14 LITTLE WALTER	(PolyGram, ASCAP/Two Tuff-Enuff, BMI)	
42 LIVING IN THE LIMELIGHT	(Willesden, BMI/WB, ASCAP)	
37 LOVE MAKES A WOMAN	(Warner-Tamerlane, BMI/Unichappell, BMI)	
16 LOVE ME ALL OVER	(Music Corp. Of America, BMI/Kashif, BMI/King Arthur, ASCAP)	
9 LOVE STRUCK	(Shokadelica, ASCAP/Almo, ASCAP) CPP	
95 LOVER FOR LIFE	(Feel The Beat, BMI/Stone Diamond, BMI) CPP	
86 THE LOVERS	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
51 LOVIN' ON NEXT TO NOTHIN'	(Nelana, BMI/Rashida, BMI/Limited Funds, BMI/Texas City, BMI)	
73 MAKE IT REAL	(Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP)	
2 MERCEDES BOY	(MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP)	
52 MOST OF ALL	(Johnny Yuma, BMI/Warner-Tamerlane, BMI/Bertus, BMI) WBM	
3 MY GIRL	(Jobete, ASCAP) CPP	
100 NEW GIRL ON THE BLOCK	(SMA, ASCAP)	
83 NIGHTIME	(Genetic, ASCAP)	
1 NITE AND DAY	(Al B. Sure! International, ASCAP/Key West International, ASCAP/Across 110th Street, ASCAP/SBK April, ASCAP)	
23 NO PAIN, NO GAIN	(Miami Spice, ASCAP)	
98 NO PAIN, NO GAIN	(R.K.S., ASCAP/Jobete, ASCAP) CPP	
81 ON THE EDGE	(Glasshouse, BMI/Irving, BMI/Brenee, BMI)	
32 ONE MORE TRY		
12 ONE TIME LOVE	(Chappell, ASCAP/Morrison Leahy, ASCAP)	
82 OOO LA LA LA	(SBK April, ASCAP/Midnight Magnet, ASCAP/Oh-Bev, ASCAP/McNella, ASCAP)	
70 PARADISE	(Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP)	
33 PARENTS JUST DON'T UNDERSTAND	(Zomba, ASCAP)	
8 PIANO IN THE DARK	(Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarf-village, ASCAP)	
29 PINK CADILLAC	(Bruce Springsteen, ASCAP) CPP	
69 PLEASE DON'T GO GIRL	(Maurice Starr, ASCAP)	
80 ROSES ARE RED	(Kermy, BMI/Hip Trip, BMI)	
24 RUN'S HOUSE	(Protoons, ASCAP/Rush-Groove)	
20 SAY IT AGAIN	(SBK Blackwood, BMI/Henry Suemay, BMI)	
77 SHOOT 'EM MOVIES	(Kenny Nolan, ASCAP)	
57 SHOULD I SAY YES	(Poolside, BMI)	
41 SLOW STARTER	(Raha, BMI/Black Lion, ASCAP/Captain Z, ASCAP)	
64 SO IN LOVE WITH YOU	(Sac-Boy, ASCAP/MCA, ASCAP/Redlock, BMI)	
5 SOMETHING JUST AIN'T RIGHT	(WB, ASCAP/E.A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP/Donril, ASCAP/Zomba, ASCAP)	
89 SOMETHING YOU CAN FEEL	(Trycep, BMI/Willesden, BMI)	
96 SPEND SOME TIME WITH ME	(Sunset Burgundy, ASCAP/MCA, ASCAP/Lilyac, ASCAP/Mchoma, BMI/Bernard Wright, BMI)	
50 STAND UP	(WB, ASCAP/Virgin, ASCAP) CPP	
11 STRANGE RELATIONSHIP	(Make It Big, ASCAP/WB, ASCAP/Monty Seward, ASCAP/Yellowbrick Road, ASCAP)	
63 SWEET SENSATION	(Trycep, BMI/Fernciff, BMI/Willesden, BMI)	
87 SYMPTOMS OF TRUE LOVE	(Larry Spier, ASCAP/Rolf Budde GmbH, BMI)	
18 THAT'S WHAT LOVE IS	(Trycep, BMI/Willesden, BMI/Mardago, BMI/Pera, BMI) CPP	
31 TIRED OF BEING ALONE	(Irving, BMI/Al Green, BMI) CPP	
72 TROUBLE	(MCA, ASCAP)	
48 TURN OFF THE LIGHTS	(Lon-Hop, BMI)	
49 VIBE ALIVE	(Hancock, BMI/Enemy, BMI/Mash-A-Mug, BMI/Island, BMI/What's New Wave, BMI/Irving, BMI) CPP	
53 THE WAY YOU LOVE ME	(Wiz Kid, BMI/Irving, BMI) CPP	
94 WE'RE GOING TO PARTY	(Houston Gold, BMI)	
6 WHERE DO BROKEN HEARTS GO	(Scaramanga, ASCAP/Rare Blue, ASCAP/Baby Love, ASCAP) CPP	
4 WILD, WILD WEST	(Willesden, BMI)	
76 WISHING WELL	(Virgin Songs, BMI/Young Terence, BMI/Rare Blue, ASCAP) CPP	
27 YES (IF YOU WANT ME)	(Perfect Punch, BMI/Pet Me, BMI)	
65 YOU GOTTS TO CHILL	(Beach House, ASCAP)	
90 YOUNG LOVE	(SAEG, BMI/Randy Michelle, BMI/Hello, BMI)	

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

HOT DANCE MUSIC™

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				CLUB PLAY			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST		
				★★ NO. 1 ★★			
1	2	3	7	INSTINCTUAL RCA 7605-1-RD	◆ IMAGINATION	1 week at No. One	
2	5	5	8	LIKE A CHILD 4TH & B'WAY 458/ISLAND	NOEL		
3	3	4	9	BEHIND THE WHEEL/ROUTE 66 SIRE 0-20858/WARNER BROS.	◆ DEPECHE MODE		
4	6	13	5	TOGETHER FOREVER (REMIX) RCA 8320-1-RD	◆ RICK ASTLEY		
5	7	11	6	DIVINE EMOTIONS REPRISE 0-20874/WARNER BROS.	◆ NARADA		
6	1	2	9	ADVENTURE COLUMBIA 44 07471	ELEANOR		
7	8	6	8	I FEEL JT POPULAR POP 6	SUZIE AND THE CUBANS		
8	11	18	5	JUST GOT PAID COLUMBIA 44 07588	JOHNNY KEMP		
9	13	21	5	TROUBLE MERCURY 870 154-1/POLYGRAM	◆ NIA PEEPLES		
10	15	22	6	THE PROMISE VIRGIN 0-96662	WHEN IN ROME		
11	14	16	8	LOVIN' ON NEXT TO NOTHIN' (REMIX) MCA 23804	◆ GLADYS KNIGHT & THE PIPS		
12	9	8	7	BANGO/BACK TO THE BEAT FRESH FRE-80117/SLEEPING BAG	THE TODD TERRY PROJECT		
13	12	19	6	I'M OVER YOU CAPITOL V-15347	SEQUAL		
14	16	20	7	TAKE IT WHILE IT'S HOT NEXT PLATEAU NP-50072	◆ SWEET SENSATION		
15	26	50	3	DREAMING A&M SP-12258	O.M.D.		
16	17	26	6	STRANGE BUT TRUE REPRISE 0-20853/WARNER BROS.	◆ TIMES TWO		
17	24	31	4	A LITTLE LOVE (WHAT'S GOING ON) NEXT PLATEAU NP50074	CEEJAY		
18	4	1	11	BLUE MONDAY/TOUCHED BY THE HAND OF GOD QWEST 0-20869/WARNER BROS.	◆ NEW ORDER		
19	21	23	6	SIMPLE SIMON (YOU GOTTA REGARD) CAPITOL V-15362	◆ MANTRONIX		
20	29	44	4	MERCEDES BOY MCA 23838	◆ PEBBLES		
21	25	29	5	LOVE STRUCK A&M SP-12265	JESSE JOHNSON		
22	10	12	7	LOVE IN THE FIRST DEGREE/ECSTASY LONDON 886 262-1/POLYGRAM	◆ BANANARAMA		
23	23	28	6	DA'BUTT EMI-MANHATTAN V-56083	◆ E.U.		
24	22	27	6	EVERYTHING WILL B-FINE COLUMBIA 44 07584	LISA LISA & CULT JAM		
25	31	43	4	LOVE CHANGES (EVERYTHING) CAPITOL V-15373	◆ CLIMIE FISHER		
26	34	47	3	WHO DO YOU LOVE 23 WEST 0-86590/ATLANTIC	ROCHELLE		
27	33	48	3	SEE WANT MUST HAVE MCA 23857	BLUE MERCEDES		
28	32	42	4	I CAN'T WAIT TOO LONG SLEEPING BAG SLX-40133	JOE CHURCH		
29	44	—	2	MOST OF ALL (REMIX) MCA 23825	JODY WATLEY		
30	19	9	9	ALWAYS ON MY MIND EMI-MANHATTAN V-56089	◆ PET SHOP BOYS		
31	45	—	2	LOVE IS THE ART CHRYSALIS IMPORT	LIVING IN A BOX		
32	40	—	2	I NEED YOU ATLANTIC 0-86588	G.T.		
33	42	—	2	BEDS ARE BURNING COLUMBIA PROMO	MIDNIGHT OIL		
34	36	39	4	I WANT YOUR LOVE IN ME EPIC 49 07494/E.P.A.	ILUSION		
35	NEW ▶	1	1	HOUSE ARREST/JACK'S BACK MERCURY 870 278-1/POLYGRAM	KRUSH		
36	39	—	2	SUSPENSE/OPEN UP YOUR HEART JELLYBEAN 0-20817/WARNER BROS.	ANTHONY & THE CAMP		
37	27	24	8	LET'S GET BUSY TRAX TX159	CURTIS MCCLAIN & ON THE HOUSE		
38	NEW ▶	1	1	I SHOULD BE SO LUCKY GEFEN 0-20914	◆ KYLIE MINOGUE		
39	30	32	2	KONK JAMS (LP CUTS) DOG BROTHERS 004	KONK		
40	20	14	7	SPEED OF LIGHT A&M SP-12268	REIMY		
41	38	45	5	IT WORKS FOR ME 4TH & B'WAY 457/ISLAND	PAM RUSSO		
42	NEW ▶	1	1	SAYIN' SORRY (DON'T MAKE IT RIGHT) VENDETTA VE-7000	DENISE LOPEZ		
43	18	10	8	JACK THE LAD MAXIE MUSIC 4V9 43220/CHRYSALIS	3 MAN ISLAND		
44	47	—	2	SURRENDER (REMIX) MERCURY 870 270-1/POLYGRAM	◆ SWING OUT SISTER		
45	48	—	2	SONIC BOOM BOY (REMIX) RCA 7600-1-RD	WESTWORLD		
46	NEW ▶	1	1	EXTRAORDINARY LOVE ATLANTIC 0-86583	REGINA		
47	49	—	2	SIMON SIMON PAISLEY PARK 0-20818/WARNER BROS.	◆ DALE		
48	35	33	5	TWENTY KILLER HURTS GEFEN PROMO	GENE LOVES JEZEBEL		
49	50	—	2	BY MY SIDE PROFILE PRO-7195	CHANELLE		
50	NEW ▶	1	1	FORBIDDEN LOVER ARISTA ADI-9670	FIRST IMPRESSION		
BREAKOUTS	Titles with future chart potential, based on club play this week.			<ol style="list-style-type: none"> 1. NEW YORK MICRO CHIP LEAGUE OAK LAWN 2. DOMINION SISTERS OF MERCY ELEKTRA 3. SHOULD I SAY YES? NU SHOOZ ATLANTIC 4. ALPHABET ST. PRINCE PAISLEY PARK 5. THE PARTY KRAZE BIG BEAT 6. RIGHT BACK TO YOU TEN CITY ATLANTIC 7. YOU GOTTS TO CHILL EPMD FRESH 8. JINGO JELLYBEAN CHRYSALIS 9. WHEN I FEEL THIS WAY APB LINK 10. SOME THINGS NEVER CHANGE CANDY J HOT MIX 5 			

				12-INCH SINGLES SALES			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST		
				★★ NO. 1 ★★			
1	2	2	13	NAUGHTY GIRLS (REMIX)/I SURRENDER JIVE 1084-1-JD/RCA	SAMANTHA FOX	1 week at No. One	
2	1	1	10	NIGHTIME (REMIX) VIRGIN 0-96710	◆ PRETTY POISON		
3	5	7	8	NITE AND DAY WARNER BROS. 0-20782	◆ AL B. SURE!		
4	3	4	14	WISHING WELL (REMIX) COLUMBIA 44 07543	◆ TERENCE TRENT D'ARBY		
5	14	14	9	DA'BUTT EMI-MANHATTAN V-56083	◆ E.U.		
6	10	19	5	JUST GOT PAID COLUMBIA 44 07588	JOHNNY KEMP		
7	6	9	8	LIKE A CHILD 4TH & B'WAY 458/ISLAND	NOEL		
8	13	23	4	MERCEDES BOY MCA 23838	◆ PEBBLES		
9	12	21	4	TOGETHER FOREVER (REMIX) RCA 8320-1-RD	◆ RICK ASTLEY		
10	20	28	6	WILD, WILD WEST JIVE 1086-1-JD/RCA	◆ KOOL MOE DEE		
11	9	8	11	DREAMIN' OF LOVE LMR 4001	◆ STEVIE B		
12	7	11	7	TAKE IT WHILE IT'S HOT NEXT PLATEAU NP-50072	◆ SWEET SENSATION		
13	8	5	11	PINK CADILLAC EMI-MANHATTAN V-56084	◆ NATALIE COLE		
14	18	12	7	ALWAYS ON MY MIND EMI-MANHATTAN V-56089	◆ PET SHOP BOYS		
15	11	10	10	PROVE YOUR LOVE (REMIX) ARISTA ADI-9677	◆ TAYLOR DAYNE		
16	4	3	12	ROCKET 2 U (REMIX) MCA 23822	◆ THE JETS		
17	38	—	2	BEHIND THE WHEEL/ROUTE 66 SIRE 0-20858/WARNER BROS.	◆ DEPECHE MODE		
18	NEW ▶	1	1	RUN'S HOUSE PROFILE PRO-7202	◆ RUN-D.M.C.		
19	16	16	8	BREAKAWAY A&M SP-12259	◆ BIG PIG		
20	15	15	9	LOVIN ON NEXT TO NOTHIN MCA 23804	◆ GLADYS KNIGHT & THE PIPS		
21	RE-ENTRY	—	—	SUPERSONIC DREAM TEAM DTR 532	J.J. FAD		
22	17	18	6	INSTINCTUAL RCA 7605-1-RD	◆ IMAGINATION		
23	34	—	2	BLUE MONDAY/TOUCHED BY THE HAND OF GOD QWEST 0-20869/WARNER BROS.	◆ NEW ORDER		
24	24	32	3	DIVINE EMOTIONS REPRISE 0-20874/WARNER BROS.	◆ NARADA		
25	22	24	7	BANGO/BACK TO THE BEAT FRESH FRE-80117/SLEEPING BAG	THE TODD TERRY PROJECT		
26	19	22	6	SPEED OF LIGHT A&M SP-12268	REIMY		
27	21	25	6	I'M OVER YOU CAPITOL V-15347	SEQUAL		
28	28	39	3	I NEED YOU ATLANTIC 0-86588	G.T.		
29	30	47	3	TROUBLE MERCURY 870 154-1/POLYGRAM	◆ NIA PEEPLES		
30	47	—	2	DREAMING A&M SP-12258	O.M.D.		
31	NEW ▶	1	1	KEEP RISIN' TO THE TOP REALITY D-3101/DANYA	◆ DOUG E. FRESH & THE GET FRESH CREW		
32	35	46	3	SHOULD I SAY YES? ATLANTIC 0-86599	◆ NU SHOOZ		
33	42	—	2	LOVE STRUCK A&M SP-12265	JESSE JOHNSON		
34	NEW ▶	1	1	ALPHABET ST. PAISLEY PARK 0-20990/WARNER BROS.	PRINCE		
35	40	—	2	MOST OF ALL (REMIX) MCA 23825	JODY WATLEY		
36	36	—	2	THE PROMISE VIRGIN 0-96662	WHEN IN ROME		
37	49	—	2	SOMETHING JUST AIN'T RIGHT VINTERTAINMENT 0-66776/ELEKTRA	◆ KEITH SWEAT		
38	NEW ▶	1	1	GIVE IT ALL YOU GOT SUNTOWN ST-00715	AFRO-RICAN		
39	33	26	8	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE JDI-9679/ARISTA	◆ BILLY OCEAN		
40	NEW ▶	1	1	PARENTS JUST DON'T UNDERSTAND JIVE 1092-1-JD/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE		
41	46	35	12	GOING BACK TO CALI/JACK THE RIPPER DEF JAM 44 07563/COLUMBIA	◆ L.L. COOL J		
42	32	31	5	SIMPLE SIMON (YOU GOTTA REGARD) CAPITOL V-15362	◆ MANTRONIX		
43	43	—	2	A LITTLE LOVE (WHAT'S GOING ON) NEXT PLATEAU NP 50074	CEEJAY		
44	NEW ▶	1	1	DON'T YOU THINK IT'S TIME VINYL MANIA VMR 014	FASCINATION		
45	37	43	4	ADVENTURE COLUMBIA 44 07471	ELEANOR		
46	25	20	9	JUST A MIRAGE (REMIX) CHRYSALIS 4V9 43223	JELLYBEAN		
47	27	34	5	LOVE IN THE FIRST DEGREE/ECSTASY LONDON 886 262-1/POLYGRAM	◆ BANANARAMA		
48	NEW ▶	1	1	TURN OFF THE LIGHTS KRU-CUT 006/MACOLA	THE WORLD CLASS WRECKIN CRU		
49	31	37	5	LOVE DON'T LIVE HERE NO MORE JUMP STREET JS-1014	BASEMENT BOYS		
50	NEW ▶	1	1	LITTLE WALTER WING 887 385-1/POLYGRAM	◆ TONY! TONI! TONE!		
BREAKOUTS	Titles with future chart potential, based on sales reported this week.			<ol style="list-style-type: none"> 1. MY PHILOSOPHY BOOGIE DOWN PRODUCTIONS JIVE 2. SAYIN' SORRY (DON'T MAKE IT RIGHT) DENISE LOPEZ VENDETTA 3. CHANGE ON ME CYNTHIA MICMAC 			

○ 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.

After 8 Years, Ohio Players Are Back With 'Back'

BEATS & PIECES: The Ohio Players will be releasing their first album in eight years later this month on the newly formed Seattle label Track Records (206-223-7664); it's called "Back." We've heard a few cuts, and it sounds real good. "Sweat" will be the first single. The group's past work has influenced so many of today's acts that it's nice to see the Players on the comeback trail—sure would love to see an album jacket as provocative as the early ones... Expect a new compilation of James Brown material from PolyGram, titled "Mother Lode." Also due is a Brown medley by Coldcut, which will be featured on a compilation of new and remixed dance material. Also included are Shakatak, Simon Harris, Krush, and more... Reggae fave Shinehead has just been signed to Elektra... Expect new Was (Not Was) material on the Chrysalis label soon... A popular club album track by Whitney Houston called "Love Will Save The Day" is being remixed for single release... "Dread Astaire" is the title of the forthcoming Big Audio Dynamite project... Rumor has it Roberta Flack is currently in the studio working on a long-overdue project... In the I-can-hardly-wait department: Arista is preparing Patti Smith's new project, "Dream Of Life," for an early summer release. The first single will be "People Have The Power"—insiders say it's simply brilliant... MCA's newly reactivated Uni Records will be distributing the rap label Strong City Records. It can be reached at 212-519-6018. Expect a new one from Busy Bee real soon... The Third Annual Music Business Forum is scheduled to be held May 21 at the Vista International Hotel in Washington, D.C. A total of 20 panels and workshops will be taking place, including "New Talent Development," "Agents/Clubs/Promoters," "Remixers & Producers," "Dance Music," "A&R," "Independent Labels," and "Distribution." For information, call 301-937-6161.

DROP THAT GHETTO blaster: We get close to 50 12-inches a week (not including 7-inches received for the Singles Review page), so many's the time—because of limited space or just plain exhaustion—we don't get to *everything* the week it's received. It's difficult to keep up with all that's new and noteworthy, be it on vinyl or an industry happening. If you have any inside scoops (who's working with whom or in the studio, upcoming remixes, label signings or changes, and so on), we would love to hear from you. Send all information to Dance Trax, Billboard, 1515 Broadway, New York, N.Y. 10036 or call 212-536-5240. Thanks... And now, on with the show.

One of the hottest records in the U.K. now is S-Express' "Theme From S-Express" (Capitol), which, like the infamous M/A/R/R/S record, "Pump Up The Volume," incorporates an infectious groove and unconventional production. On the record's domestic remix, samples from "Tales Of Taboo" by New York performance artist Karen Finley are used, as are bits from T-Z's "I Got The Hots For You." Couldn't be less than a smash... "What's On Your Mind (Pure Energy)" (Tommy Boy, 212-722-2211) will be confirmation that Information Society is a talented new group to be reckoned with. The single's variety of mixes, courtesy of "Little" Louie Vega & Roman Ricardo, and production, handled by Scritti Politti's Fred Maher, make this hook-laden technonumber one to watch... Pepsi & Shirlie should regain club support with "Goodbye Stranger" (Polydor). The U.K. pop hit of last year has been tastefully postproduced by Justin Strauss & Murray Elias in a subtle Euro-house-flavored remix... From left field comes "Slaughterhouse" (Easy Street, 212-254-7979) by Funky Ginger, which in its "Psychiatric" version relays a generous hook and feel; the result sounds somewhat like "The Opera House" might sound to a listener on hallucinogens. It's worth a listen.

IN FULLULLULL EFFECT: First up are album tracks from D.J. Jazzy Jeff & the Fresh Prince, "Brand New Funk" (Jive/RCA), and Biz Markie, "Vapors" (Cold Chillin'/Warner). Beg, borrow, or steal copies of the accompanying al-



by Bill Coleman

bums, "He's The D.J. I'm The Rapper" and "Goin' Off," respectively, for these absolute *killer* tracks... From the "Colors" (Warner Bros.) soundtrack, two new remixes have surfaced. Ice-T's title track has been presented in five versions, while "Go On Girl" from Roxanne Shante has—thankfully—adopted a silken new bass line from the album version, making it sound a little less like "It Takes Two"... Elektra has released Super Lover Cee & Casanova Rud's "Super Casanova," one of the most infectious raps around... Mr. X & Mr. Z are back with "Respect" (G-Fine, 212-995-1608), which carries the soul classic into a contemporary b-boy setting; note the '88 dub and the additional cut, "Let's Do This!"... The Heartbeat Brothers remember Curtis Mayfield's "Freddie's Dead" on their newest endeavor, "Time To Get Paid" (Elite, 212-364-0721)... Also of interest are Partners In Crime's "Do You Know What I'm Saying" (Criminal, 212-967-5465), the Dismasters' "Small Time Hustler" (Urban Rock, 212-315-0540), and Gang Starr's "Bust A Move Boy" (Wild Pitch, 212-687-1817). Into go-go? Try out "Live At The Capital Centre" (I Hear Ya, 202-347-1065), which features performances from Chuck Brown, E.U., and D.C. Scorpio.

ALTERED IMAGES: Those who took the Cure's classic swing-style "The Love Cats" to heart will love the Bubblemen's (who are really Love & Rockets) "The Bubblemen Are Coming" (Beggars Banquet/RCA). Same basic idea with more of an edge, not as self-conscious and equally fun; the serious flip, "Bubblemen Rap," is quite engaging and could win over hardcore rap aficionados with its rough, rock-tinged instrumental dub version... Filthy-mouthed Finley is back with new product of her very own, the album "The Truth Is Hard To Swallow" (Pow Wow International, 212-245-3010), which runs the gamut from hardcore, down-tempo funk

("Sushi Party") to live concert pieces. Note: Finley's humor is not for everyone. The label has also unleashed an ultrafine compilation of recent reggae singles, titled "Fresh Reggae Hits." Featured are cuts from Half Pint, Professor Nuts, Barrington Levy, Sophia George, and more... Joe Jackson's "Live 1980/86" (A&M) is a must have. What alternative venue could go without live versions of "I'm The Man," "Sunday Papers," "Steppin' Out," and other classics... Gene Loves Jezebel's "Twenty Killer Hurts" (Geffen) has been released domestically as the flip to an extended mix of "Suspicion"... "Rush Hour" (EMI-Manhattan) is the latest from Jane Wiedlin, a propulsive technonumber postproduced and mixed by Rusty Garner... The Mighty Sparrow, with the cast of the Broadway hit "Sarafina" and David Rudder, offers a swinging soca/calypso number, "Jump For Jesse" (New Dove Productions, 718-826-1186).

HOUSE CLEANING: We're screaming about the soul-grooved "Body Action Mix" of the U.K. im-

port "Get Busy (It's Party Time!)" (Republic Records) from M.D. Emm, a contemporary rare groove indeed... Also on import is "Indie House" (Beechwood), a compilation of eight dance tracks, including the original version of "Theme From S-Express" as well as noteworthy cuts "Let's Pick Up The Pieces (And Make Some Music)" by Twin-Beat; "The Sound Of Europe Pt. 1" by Coco, Steel & Lovebomb; "The Dark, Dark House" by Smith & Mighty; and "People Of All Nations" by 2 The Max... Not to be overlooked is Yvonne Turner's postproduction and mix of da Krash's "Trapped In Phases" (Capitol), which pumps a solid house groove; note the deadly dub... From the Trax (312-247-3033) label come new acid house tracks by Phuture ("We Are Phuture") and Mr. Lee ("Pump Up Chicago").

"Never Lock Me Out" (Epic) is leisurely paced pop from Errol Moore (formerly of Monyaka) that's infectious enough to catch big. Ta Mara & the Seen are back from Minneapolis with that same-ol' same ol', and this time it's called "Blueberry Gossip" (A&M).



When Will They Be Famous? Epic act BROS recently visited the label's New York offices in preparation for its album debut, "Push," scheduled for release in July. Pictured, from left, are Andy Fuhrmann, director of A&R, East Coast, Epic/Portrait; Don Grierson, senior VP of A&R, Epic/Portrait; Tom Watkins, the band's manager; Matt Goss of BROS; Ray Anderson, senior VP of marketing, Epic/Portrait/Asylum; and BROS' Craig Logan and Luke Goss.

Panel For 12-Inch Singles Sales Chart Is Broadened

NEW YORK After careful analysis of the 12-inch Singles Sales chart, Billboard has completely revamped its panel of reporters, effective with this issue. The panel had consisted of 49 stores, primarily catering to dance-club patrons and club DJs. The new panel represents a broader cross-section of stores across the country selling 12-inches and cassette maxisingles.

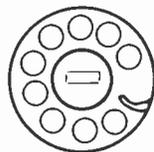
As a result, a handful of stores were dropped from the panel and more than 40 were added, with the panel now consisting of 85 dealers. New markets not previously surveyed were added, and the panel now includes a broader variety of accounts selling all types of 12-inch singles, with the

emphasis on stores and one-stops selling a significant volume of 12-inch singles and cassette maxisingles.

Also, because the vast majority of the panel consists of individual stores whose volume is difficult to ascertain with accuracy, all accounts are now weighted equally. Each store is surveyed weekly and reports its top 25 sellers in order of unit sales, with 12-inch singles and cassette maxisingle sales combined. Some of these stores also report to the Hot 100 Singles chart or the Hot Black Singles chart or both, but for those reports the stores combine all single configurations, including 7-inch singles.

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All You Can Do—Radio Free
Lies—Amanda Scott
Your Body—Steve Simmons
Best of Bassment LP
Mike Dunn—EP
Pump Up N.Y.—Mr. Lee
Phuture—We Are Phuture
The Party—Kraze
I Need Somebody—Debbie Jacobs
Don't Turn—Park Ave.
Is It Me—Midnight Fantasy
Somethings—Candy J
Reach—Modern Rocketry
A Day In The Life—Black Riot

Beat Goes On—Break Boys
Feel The Music—Howard Sanders
Be Your Lover—Tori + Pack
Fly Tetas—Jose Chinga
Don't You—Fascination
Hot Traxx—Ultimate JB JR.
Pump Up—Bassix
Change On Me—Cynthia
Suspicious Minds—Bobby O
Family—Situations
You're The One—Tapps
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White Lion's 'Pride' Stalks Success Radio Wouldn't 'Wait' On Band's Single

BY BRUCE HARING

NEW YORK Three years ago, White Lion was down on the canvas—no label, no prospects, trapped in legal limbo by a soured record deal.

Today, the Atlantic recording act has a top 20 album in "Pride," a hit single in "Wait," and a ton of renewed self-confidence.

The turnabout is a true Cinderella story, a testament to White Lion's management and the band's faith during hard times.

"Pride" initially took a while to get off the ground, but this was largely due to the misconception that White Lion was a generic heavy metal band, according to Judy Libow, Atlantic vice president of national promotion.

"Image can work for you and against you when it comes to radio," Libow says. "The first few months with no video and no major sales action, radio looked at White Lion and I think the image was that of a hard rock band, which they didn't want to play. They were afraid they'd blow off their upper demographics."

But with a bit of subterfuge put well behind it, White Lion finally gained a foothold with album rock.

"We serviced the video nationally to album rock stations because we felt it was strong visually and enhanced ['Wait']," Libow says. "We put 'J. Hahn Playboy footage' on the outside of the tape. I guess the

guys liked what they saw."

A few courageous programmers—notably Pam Edwards at KGB in San Diego—began playing White Lion. Coupled with MTV's add of "Wait" and a tour with Kiss, White Lion began to build the sales and radio-request momentum that now has the band rocketing up the charts.

The band originally started when Danish vocalist Mike Tramp hooked up with guitarist Vito Bratta at L'Amour, a heavy-metal-oriented nightclub in Brooklyn, N.Y. The songwriting team's demos quickly caught the ears of the majors, and the band signed with Elektra Records in April 1984.

"We got signed to Elektra for a decent amount of money with no background on the band," says Tramp. "We had never played a live gig as White Lion."

However, when the first album was presented to the label, it was, says Tramp, "canned."

"It just never happened," he adds. "They never gave us a reason, and to the day we die it will stay with us."

Sherry Ring-Ginsberg, national director of publicity for Elektra, declines to comment on the situation.

Although other companies were interested, Elektra refused to release the band without a substantial buyout, according to Tramp, leaving White Lion in limbo.

As time wore on, all but Bratta departed the band's ranks. Finally,

a desperate Tramp told Bratta he would return to Denmark in one week if nothing developed.

According to Richard Sanders, who co-manages White Lion with L'Amour owners George and Mike Parente, "The band was devastated. But we had a big meeting, and we told Vito and Mike, 'We'll stick behind you, and do what it takes to put it back together.'"

It was back to the basement for White Lion, which first recruited new members and then traveled to Germany to redo its songs. Meanwhile, the break White Lion had been waiting for developed: Elektra finally let Sanders license the songs

(Continued on page 33)



Back For More. David Gilmour leads Pink Floyd through a sellout concert at the Los Angeles Coliseum. The veteran U.K. rock band is back on the North American concert circuit for the second leg of a tour to promote its Columbia album "A Momentary Lapse Of Reason." (Photo: Attila Csupo)

New Macca Album For Russia With Love; Pet Shop Boys Make Music, Movie Moves

ROCKIN' RUSSIA: Paul McCartney has inked a deal with the Soviet state record company, Melodiya, for an album to be sold exclusively in the Soviet Union. An Oct. 1 release date has been set for the album, "Choba B CCCP (Back In The USSR)," which will feature Macca's renditions of 13 classic rock'n'roll songs.

The track listing for the album, sure to be a major collector's item here, is "Kansas City," "Lawdy Miss Clawdy," "20 Flight Rock," "Bring It On Home," "Lucille," "Don't Get Around Much Anymore," "I'm Gonna Be A Wheel Someday," "That's Alright Mama," "Summertime," "Ain't That A Shame," "Cracking Up," "Just Because," and "Midnight Special."

McCartney cut these golden oldies during two sessions, July 20-21. Accompanying him in the studio were Mick Green (guitar), Nick Garvey (bass), Mickey Gallagher (piano), (drums) and Chris Whitten and Henry Spinetti. Regular readers of The Beat may recall that two tracks from the sessions, "Kansas City" and "Don't Get Around Much Anymore," surfaced in the U.K. toward the end of last year as bonus cuts on Macca's last Brit EP, "Once Upon A Long Ago" (Billboard, Dec. 19).

In an interview published April 30 in the Communist Youth League newspaper, Komsomolskaya Pravda, McCartney said that the decision to release the album was his way of saying thanks to his loyal following in the Soviet Union.

"I know that the Beatles and Beatles-style music is loved in your country," Macca was quoted as saying. "One more reason is your glasnost [openness] and the dialog between President Ronald Reagan and Soviet leader Mikhail Gorbachev."

ALWAYS ON THE GO: There's still no sign of a tour, but there is plenty of activity on the Pet Shop Boys front. Vocalist Neil Tennant tells The Beat that he and partner Chris Lowe have not been idle since last year's release of their wonderful second album, "Actually."

In addition to its several recording projects, the duo has shot its first movie, "It Couldn't Happen Here," set to open in New York by the end of May. The Picture Music International film, produced and directed by Jack Bond, stars Tennant and Lowe and Joss Ackland, Neil Dickson, Gareth Hunt, and Barbara Windsor. Pet Shop Boys hits like "West End Girls," "It's A Sin," and "Always On My Mind" will be featured.

"Believe it or not, we were actually going to do a tour last year," says Tennant. "Once again, though, when we sat down and tried to plan it out, we realized the production was going to be so expensive that we'd end up losing a fortune. We could have gone out and just done a normal tour with nothing special, but we thought that

would be boring. People expect Pet Shop Boys to do something different.

"Meanwhile, PMI had approached us about doing a longform video. When we got together with Jack Bond, he showed us a script he'd come up with, which we liked a lot. So we went ahead with the movie, although it was something we'd never really planned to do."

On the musical front, Tennant says he and Lowe recently spent time in Miami cutting a new song with Exposé producer Lewis Martinée, tentatively set for release as a single in the U.K. in July. During the coming weeks, Pet Shop Boys are set to record a new track with Trevor Horn.

Tennant says the Martinée and Horn collaborations will be among four new songs appearing on a Pet Shop Boys mini-album to be released later this year. He points out that unlike the group's 1986 "Disco" album, which comprised remixes of singles, the mini-album will feature the newly recorded tunes together with tracks like "I Want A Dog" and "I Get Excited," currently available only as B sides of recent Pet Shop Boys U.K. singles "Rent" and "Heart," respectively.

Tennant and Lowe are in the midst of a two-week U.S. promo visit to support EMI-Manhattan's repackaging of "Actually" with the recent hit "Always On My Mind" (Billboard, May 7). Look for the label to go with "Heart" as the next U.S. single from the album. "I Want To Wake Up" should also be considered for single release.

SHORT TAKES: Capitol will release Crowded House's eagerly awaited new album, "Temple Of Low Men," on July 5. The leadoff single, "Better Be Home Soon," will be out June 15. . . Following a series of Japanese dates in July, Boz Scaggs will be hitting the North American concert circuit in September to support his latest Columbia album, "Other Roads," due in stores May 16. . . Devo is now being managed by industry veteran Dee Anthony. The group's new Enigma album, "Total Devo," is due May 18. A worldwide tour, booked by Premier, will commence in July. . . Billy Idol reportedly turned down big bucks from Sony to film a commercial for broadcast in Japan. . . Former EMI America A&R staffer Neil Portnow is now handling music supervision for movies. One of his recent projects is the just-released Paramount flick "Permanent Record." The film's soundtrack album, issued by Columbia, features tracks by Joe Strummer & the Latino Rockabilly War, the Godfathers, Lou Reed, and the Stranglers, among others. . . Jean Michel Jarre is gearing up for another one of his megaconcerts. About 2 million people will see his Sept. 24 show at London's Royal Victoria Dock. . . Andy Summers' latest album, "Mysterious Barricades," is due from Private Records on June 14.



Aerosmith's Night Of Sweet Emotion Beantown Honors Top Acts

BOSTON Regional pride ruled the evening as Pat Metheny, Aerosmith, Farrenheit, the Cars, and Barrence Whitfield & the Savages were multiple award winners at the second annual Boston Music Awards, held April 13 at the 4,200-seat Wang Center here.

Nearly all the winners of the 19 awards presented—13 more award winners were named, but their prizes were not presented on stage—commented on the vibrancy and supportiveness of Boston's music scene, and Mayor Ray Flynn made an appearance to present a city proclamation to awards directors Candace Avery and Peter Gold. Flynn later surprised the near-capacity crowd by joining rockabilly performer Sleepy LaBeef on harmony vocals for the country classic "Elvira."

The venerable rock group Aerosmith was the night's big winner, garnering awards for outstanding major-label rock album ("Permanent Vacation"), best single ("Dude Looks Like A Lady"), and top rock band.

Double winners included Farrenheit (top rising star and major-label debut album, "Farrenheit"), Metheny (top guitarist and major-label jazz act), and Whitfield & the Savages (best R&B singer and R&B act). Former Cars members Ben Orr and Greg Hawkes accepted the award for best major-label video for the Cars' clip for "You Are The Girl." The song

also won outstanding song/songwriter honors for Ric Ocasek.

Aimee Mann, leader of 'til tuesday, repeated as top major-label female vocalist, and last year's major-label rock album co-winner Boston won the act-of-the-year award. Treat Her Right earned indie-label song/songwriter honors for Mark Sandman's "I Think She Likes Me," the lead cut on the band's RCA debut album.

The show's loudest ovation followed the presentation of the Hall of Fame Award to the J. Geils Band. The group's six original members were supposed to reunite at the awards—although they were not expected to perform together—but that plan was scrapped because Peter Wolf was called away for the funeral of playwright/collaborator Tim Maher.

Radio station WBCN, a co-sponsor of the show, declined to participate at the last minute because of a dispute over how many of the station's DJs would present awards. The move was largely ignored in the back-slapping hoopla.

A portion of the proceeds from the awards show will go to the Boston Music Foundation, a nonprofit support organization for area musicians. Sponsors included Carlsberg Light, the Boston Phoenix, ASCAP, Strawberries, and radio stations WFNX, WXKS, and WZLX.

DAVID WYKOFF



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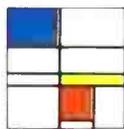


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Agam, in front of Mondrian.



MONDRIAN

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ARTIST DEVELOPMENTS

RUN WILD

Run-D.M.C. is gearing up for a marathon U.S. tour in support of its new Profile album, "Tougher Than Leather." The Run's House tour, featuring fellow rap acts Public Enemy and Jazzy Jeff & the Fresh Prince, will begin with a two-night stand, May 20-21, at Disney World, Orlando, Fla.

The Run's House tour is presented by the General Talent International agency. Dates, booked at arenas and outdoor venues, will wind up in the Northeast at the end of August, according to Cara Lewis, head of GTI's rap division.

Previous GTI package tours include the 1984 and 1985 Fresh Festivals; the 1986 Raising Hell tour, featuring Run-D.M.C., Whodini, L.L. Cool J, and the Beastie Boys; and the Def Jam '87 tour, featuring Whodini, Doug E. Fresh, Eric B. &



KYLIE MINOGUE

NEW ON THE CHARTS

AUSTRALIAN singer/actress Kylie Minogue is enjoying her first taste of success on the Hot 100 Singles chart with her Geffen debut release, "I Should Be So Lucky." The single, produced by the Stock-Aitken-Waterman hit-making team (Bananarama, Rick Astley, Mel & Kim, and others), has already achieved international No. 1 status.

Minogue began her career as an entertainer at age 11, acting in a succession of television shows. Eventually, she landed a starring role in "Neighbours," an Australian soap opera that is immensely popular in the U.K.

With her first stab at recording, Minogue scored a No. 1 single in Australia with a remake of the golden oldie "Locomotion" (Little Eva, Grand Funk Railroad), which is being remixed for possible inclusion on her debut album, due in July.

"Got To Be Certain," the follow-up to "I Should Be So Lucky," is due shortly overseas.

STUART MEYER

Rakim, and Public Enemy.

HOT FOR TOURING

Los Angeles-based metal act Black 'N Blue will promote its new Geffen album, "In Heat," No. 133 on the Top Pop Albums chart, by doing what comes naturally—touring.

"We really are yet to do a full-blown tour," says vocalist Jamie St. James. "We're going to play everywhere we possibly can."

St. James says he hopes the band will be able to mount shows in "large clubs or small halls—whatever we can grab that's decent."

Black 'N Blue's desire to tour is fired by the fact that it performed no live shows in 1987; the year was taken up by writing and recording the new album, the band's fourth for Geffen and its second with producer Gene Simmons of Kiss.

"He's let us be ourselves," St. James says of Simmons. "He's sat back and let us develop a style. In the past, we've been forced into different situations."

The second collaboration with Simmons has paid off, according to St. James: "In Heat" racked up sales of 100,000 units in three weeks, which nearly equals the total attained by its predecessor, "Nasty Nasty," during its entire chart life.

Black 'N Blue will make a video in Los Angeles to support the album, but St. James says that the group's main promotional plan is to "leave an impression" with its live shows.

"After we go out on stage this year, everybody in the first 10 rows won't have eyebrows," the singer says. "We're going to give it everything we've got."

WORLDLY SOUNDS

Chicago-based acoustic guitarist Fareed Haque was raised by a Chilean mother and Pakistani father, and his music combines Indian, Latin American, flamenco, classical, and jazz elements. Small wonder he's one of the first signings to I.R.S. subsidiary label Pangaea, founded by Sting and former CBS Masterworks president Christine Reed, which focuses on world music.

"Voices Rising," due out May 16—along with other Pangaea releases from the likes of Kip Hanrahan and Astor Piazzolla—represents Haque's first solo album, although he has previously recorded with the likes of Paquito D'Rivera, Von Freeman, Tito Puente, Bonnie Koloc, and Toots Thielmans.

Haque, trained in jazz and classical guitar, says that extensive foreign travels helped develop his ap-

preciation for a wide variety of ethnic music.

After gigging locally around the Chicago area (with the occasional foray to South America), he hooked up with D'Rivera and contributed to his last two albums. While performing with D'Rivera in October at New York's Town Hall venue, Haque connected with Reed. "She asked me for a tape, and after she and Sting listened to it, they offered to sign me," he says.

Additionally, Haque was invited to play on Sting's "... Nothing Like The Sun" album and contributed acoustic guitar to, appropriately enough, "They Dance Alone" (based on a Chilean folk dance).

SONG TRIBUTE

Classic pop tunesmiths Jerry Leiber and Mike Stoller were honored April 16 during a gala tribute, titled "Baby That Was Rock 'N' Roll," at Minneapolis' Guthrie Theatre. Produced by Marian Moore for nonprofit performing arts organization 89 Lions Foundation, the event drew over 2,500 people for two shows.

Eight prominent Twin Cities singers, backed by a nine-piece hometown band, rendered interpretations of Leiber & Stoller chestnuts like

"Hound Dog," "Jailhouse Rock," "Love Potion No. 9," "Kansas City," "Yakety Yak," "On Broadway," "Is That All There Is?" and "Stand By Me." Vocalists included Twin/Tone recording artist Curtiss A, blues singers Shirley Witherspoon and Willie Murphy, Red House Records artist Prudence Johnson, gospel vocalist Oscar Edwards, veteran bar-band singers Doug Maynard (who recently scored the film "Patti Rocks") and Melanie Rosales, and Dennis Spears of local band Moore By Four.

Leiber & Stoller themselves appeared at the end of each show, participating in a medley of their work. Says Moore, who conceived the event after meeting Leiber several years ago, "It's hard to believe that in their 38-year career, there had never been a musical tribute like this before using new singers and arrangements."

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

Capitol Eyes Rock, Urban For Tina Disk

BY CHRIS MORRIS

LOS ANGELES Capitol Records is taking direct aim at album rock and urban radio formats in its promotion of Tina Turner's new two-record set, "Tina Live In Europe," culled from 1987 tour dates in the U.K., West Germany, and Sweden.

According to Bill Burks, Capitol VP of artist and product development, the label does not plan to issue a 7-inch single from the Turner release.

"Basically she's performing many of her songs that were released as singles previously," Burks says. "They work in the context of a live album, but there isn't a specially recorded track prepared especially for release to top 40 radio."

Instead, Capitol has issued two specially prepared four-song promotional CDs—one for album rock stations and one for black outlets.

The album rock sampler includes "Tearing Us Apart," a duet with Eric Clapton (which originally appeared as a studio track on Clapton's album "Autumn"); "It's Only Love," a duet

with Bryan Adams; a cover of Robert Palmer's "Addicted To Love"; and a new rendition of "Nutbush City Limits," previously recorded by Turner in the days when she was partnered with ex-husband Ike Turner.

The promo CD for black stations contains four covers of R&B classics—Ann Peebles' "I Can't Stand The Rain," Wilson Pickett's "In The Midnight Hour," "634-5789," and Sam Cooke's "A Change Is Gonna Come," the last two featuring guest stints by blues man Robert Cray.

Says Burks, "What we tried to do in relation to those tracks is provide tunes that are less familiar to people and songs more appropriate to those formats, thereby underscoring Tina's versatility."

Capitol is also supporting "Tina Live In Europe" with a concert video of "I Can't Stand The Rain," drawn from Turner's HBO cable special. The clip is currently in rotation on MTV and VH-1; Burks says that the latter cable outlet "was very enthusiastic about it."

Initially, Capitol has shipped 200,000 units of the Turner set, which

is placed at No. 111 on this week's Top Pop Albums chart.

Burks says that it's difficult to detect which segments of Turner's diverse audience are picking up on the album.

"It's early to tell, but it seems it's being accepted well across the board," Burks says. "She's a multi-format artist, and the retail picture is paralleling that."

WHITE LION STALKS CHART SUCCESS

(Continued from page 30)

in Japan.

The aptly named "Fight To Survive" broke big in Japan. The album, driven by word of mouth, soon became a \$25-\$30 import item in Europe and eventually was released on a small U.S. label. The worldwide success led to White Lion's signing with Atlantic.

Released last year, "Pride" has risen slowly up the charts. Several radio stations kept the album alive, says Tramp, while tours with Kiss and Aerosmith subsequently increased the band's visibility. Now

on tour with AC/DC, White Lion is finally reaping the rewards of its long, hard climb.

"When it came down to it, the music did the talking," Tramp says. "When a majority of people got the chance to listen to it, they bought it. The problem in the music industry is not that the product isn't good enough to sell, but it needs to be out there and have people aware of it."

Adds Libow, "We're just scratching the surface with 'Pride.' We're literally selling a million albums with just one song."

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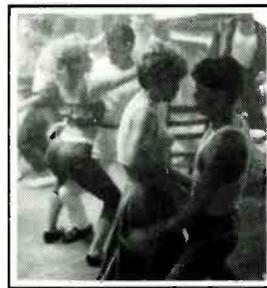
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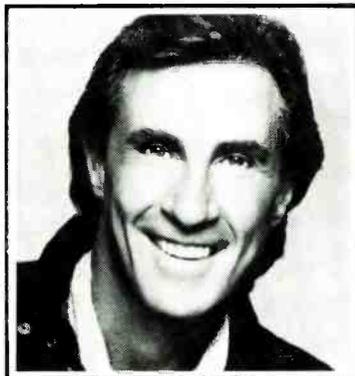
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BOXSCORE TOP CONCERT GROSSES

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BRUCE SPRINGSTEEN & THE E STREET BAND	Los Angeles Sports Arena Los Angeles, Calif.	April 22-23, 25-28	\$1,749,015 \$22.50	77,734 sellout	Avalon Attractions
PINK FLOYD	Stadium, Oakland/Alameda County Coliseum Oakland, Calif.	April 22-23	\$1,716,870 \$22.50	78,972 90,000 sellout	Bill Graham Presents
PINK FLOYD	Municipal Stadium, Phoenix Civic Plaza Convention Center & Symphony Hall Phoenix, Ariz.	April 25-26	\$1,070,402 \$23.50	48,330 sellout	Evening Star Prods.
PINK FLOYD	Hughes Stadium Sacramento City College Sacramento, Calif.	April 20	\$607,960 \$22.50	27,000 sellout	Bill Graham Presents
RANDY TRAVIS, THE JUDDS, TAMMY WYNETTE	Fox Theatre St. Louis, Mo.	April 23-24	\$357,732 \$29.90/\$24.90 /\$21.90/\$18.90	17,196 sellout	Pro Tours
GRATEFUL DEAD	Frost Amphitheatre Stanford Univ. Palo Alto, Calif.	May 1-2	\$346,700 \$18.50/\$16.50	19,000 sellout	Bill Graham Presents
DAVID LEE ROTH POISON	Hartford Civic Center Hartford, Conn.	April 8	\$236,472 \$17.50/\$15.50	13,861 sellout	Cross Country Concerts
DEPECHE MODE OMD	Amphitheatre California State Fair Sacramento, Calif.	April 30	\$214,724 \$19.50/\$17.50	12,200 sellout	Bill Graham Presents
RANDY TRAVIS GENE WATSON	Franklin County Veterans Memorial Auditorium Columbus, Ohio	April 30-May 1	\$214,194 \$14.50	15,776 sellout	Special Moments Promotions
DAVID LEE ROTH POISON	Kemper Arena American Royal Center Kansas City, Mo.	April 29	\$174,256 \$16.50	11,107 16,947	Contemporary Prods. Cellar Door Prods.
DAVID LEE ROTH POISON	Met Center Bloomington, Minn.	April 26	\$159,093 \$16.50	9,642 12,000	Jam Prods. Company 7
RANDY TRAVIS GENE WATSON	Cincinnati Gardens Cincinnati, Ohio	April 29	\$107,183 \$15.50	6,915 8,000	Special Moments Promotions
JAY LENO DALE IRVIN	Holiday Star Theatre Merrillville, Ind.	April 23	\$96,414 \$17	5,933 6,800	in-house
GEORGE THOROGOOD & THE DESTROYERS	Arena Springfield Civic Center Springfield, Mass.	April 16	\$88,020 \$16.50	5,340 7,401	in-house
WAYNE NEWTON	Sunrise Musical Theatre Sunrise, Fla.	April 16	\$78,762 \$20/\$19	4,075 sellout	Fantasma Prods.
EARTH, WIND & FIRE	Fox Theatre St. Louis, Mo.	April 26	\$77,050 \$21.50/\$19.50	4,003 sellout	Fox Concerts/Steve Litman Prods.
KENNY G	River Place Festival Greenville, S.C.	April 30	\$75,000 \$12.50	6,000 sellout	Mesmerize Promotions Cellar Door Prods.
REBA McENTIRE STEVE WARINER	Arena Greensboro Coliseum Complex Greensboro, N.C.	April 29	\$63,988 \$14.50	4,413 6,204	Keith Fowler Promotions
GUNS N' ROSES ZODIAC MIND WARP LOVE REACTION	David S. Palmer Civic Center Danville, Ill.	April 30	\$61,775 \$12.50	5,000 sellout	Fame Concerts
OAK RIDGE BOYS DESERT ROSE BAND DARDEN SMITH	Irvine Meadows Amphitheatre Terrace Laguna Hills, Calif.	May 1	\$53,540 \$22.50/\$17.50	4,646 6,133	Avalon Attractions
TIFFANY VHF	Rothman Center Fairleigh Dickinson Univ. Teaneck, N.J.	April 23	\$51,786 \$16.50	3,151 5,100	Monarch Entertainment Bureau John Scher Presents
SAGA MICHAEL BOLTON JOAN JETT	Hiram Bithorn Stadium San Juan Sports Complex San Juan, Puerto Rico	April 22	\$51,598 \$17	3,033 6,500	Great Entertainments
TIFFANY VHF	Portland Exposition Building Portland, Maine	April 20	\$48,655 \$15.50	3,139 sellout	Frank J. Russo
KENNY G	Tampa Bay Performing Arts Center Tampa Bay, Fla.	April 25	\$46,956 \$19.50	2,493 sellout	Fantasma Prods.
RICHARD MARX PETER HIMMELMAN	Holiday Star Theatre Merrillville, Ind.	April 26	\$46,911 \$14.50	3,371 sellout	in-house
TERENCE TRENT D'ARBY ROD LONG	Paramount Northwest Theatre Seattle, Wash.	April 27	\$43,136 \$16	2,955 sellout	Media One
LARRY GATLIN & THE GATLIN BROTHERS SAWYER BROWN	Fox Theatre St. Louis, Mo.	April 2	\$42,919 \$23.90/\$18.90/\$15.90/\$6.90	4,072 8,598	Fox Concerts/Steve Litman Prods.
WHOOPI GOLDBERG	Cincinnati Music Hall Cincinnati, Ohio	April 26	\$42,820 \$20	2,141 3,000	Belkin Prods.
DANA CARVEY DAVID SPADE	Celebrity Theatre Phoenix, Ariz.	April 23	\$40,448 \$16	2,663 sellout	Contemporary Presentations
THE KINKS TONIO K	Symphony Hall Springfield Civic Center Springfield, Mass.	April 1	\$39,672 \$17.50/\$14.50	2,359 2,552	in-house
MEGADETH WARLOCK SANCTUARY	Capital Theatre Passaic, N.J.	April 23	\$37,082 \$16.50/\$15.50	2,387 3,397	Monarch Entertainment Bureau John Scher Presents
RICHARD MARX PETER HIMMELMAN	DeVos Hall Grand Center Grand Rapids, Mich.	April 17	\$37,076 \$16.50	2,349 2,446	Brass Ring Prods.
LOVE & ROCKETS THE MIGHTY LEMON DROPS	Warner Theatre Washington, D.C.	April 14	\$33,000 \$16.50	2,000 sellout	I.M.P.
MEGADETH WARLOCK SANCTUARY	Richie Coliseum Univ. of Maryland College Park, Md.	April 12	\$30,988 \$18.50	1,675 1,800	I.M.P.
NEIL YOUNG & THE BLUENOTES	Agora Metropolitan Theatre Cleveland, Ohio	April 23	\$30,398 \$17.50	1,737 sellout	Belkin Prods.
STEVEN WRIGHT JAMES LEE STANLEY	Mershon Auditorium Ohio State Univ. Columbus, Ohio	April 29	\$29,900 \$13	2,300 sellout	Rick Thompson Prods.
THE KINKS TONIO K	Fox Theatre St. Louis, Mo.	April 14	\$28,964 \$18.50/\$16.50	2,035 4,299	Fox Concerts/Steve Litman Prods.
ECHO & THE BUNNYMEN	Fox Theatre St. Louis, Mo.	April 17	\$28,750 \$15.50/\$13.50	2,523 4,299	Fox Concerts/Steve Litman Prods.

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TALENT IN ACTION

NEIL YOUNG & THE BLUENOTES

*The Palace
Hollywood, Calif.*

ESCHEWING THE BIG VENUES that have long been his home, Neil Young brought his nine-piece horn-driven blues band, the Bluenotes, into the relatively intimate Palace for two sold-out nights, March 13-14. The slickly arranged unit, which recently won the Bay Area Music Award for best blues group, is the latest manifestation of Young's restless musical imagination.

While the leader and his group showed off chops galore, their show, drawn from the new Reprise album "This Note's For You," played like another of Young's odd-ball experiments with a genre, similar to his past forays into techno-pop, rockabilly, and country.

The packed house at the March 13 show initially responded heartily to the robustly played first set, which was kicked off with the bar-band anthem "Ten Men Workin'." A strong head of steam was provided by the Bluenotes' brawling six-piece horn section; Young responded with some terse T-Bone Walker-styled guitar licks.

Unfortunately, the band's repertoire leans far too heavily on medium-tempo shuffles with little melodic diversity, and by midset Young and company had settled into an unsatisfying, familiar groove. Matters were not improved when Young took a 45-minute break, only to return and repeat a number of songs from the first half of the show. Audience attrition became significant during the second half of the concert.

Young's continuing musical curiosity is to be applauded; however, his experiment with the Bluenotes has to be chalked up as an intermittently tasty but ultimately unrevealing and monotonous whistle stop on the singer/songwriter's unpredictable stylistic odyssey.

CHRIS MORRIS

ZIGGY MARLEY & THE MELODY MAKERS

Roseland, New York

THIS APRIL 8 installment of "Marley: The Next Generation" showed that while the scion of reggae superstar Bob Marley seems indeed on the right track, Ziggy Marley, together with brother Stephen and sisters Sharon and Cedella, has a way to go before catching the fire of his dad's gripping live performances.

No matter that Ziggy is the spitting image of his father physically and vocally—he's missing his pop's mystical, ganja-clouded intensity in songs that, at this gig at least, showed scant melodic movement and a groove that was more lazy than lilting. It's too bad, because the elements were all there in terms of instrumentation, musicianship, and message, though the Marley sisters (who form two-thirds of the Melody Makers' I-Three-like female backup) were dressed so fashionably that they cut against the poverty-rooted reggae themes.

The set included Bob Marley's "Rat Race," but focused on the group's new Virgin album, "Conscious Party." That album's title track livened up an otherwise too-conscious party, while its "Have You Ever Been To Hell?" was most fitting in that the Roseland ball-

room was unbearably hot.

But again, the show itself could have used a lot more heat. In fact, the group needed the assistance of a cheerleader to incite the packed house to bring it back for encores.

JIM BESSMAN

FULL CIRCLE

Drums, New York

FULL CIRCLE is obviously a high priority for Columbia, and on the whole, the quintet's April 12 showcase here proved that it is worthy of the attention.

The diverse backgrounds of the members of Full Circle—one hails from Norway; one from Sweden; one from Miami; one from Medford, Mass.; and one from Annapolis, Md.—yield an international blend of sounds that stretches from Brazilian to gospel influenced.

Full Circle's worldly lineup, broad spectrum of sonics, and the spatial quality of its music all combine to make the band reminiscent of an earlier Columbia act, Weather Report, which anchored the label's jazz roster through the '70s. One striking contrast: Full Circle's members are accomplished and well trained, but they don't have the decades of recognition that Joe Zawinul, Wayne Shorter, and their compatriots brought to Weather Report. On the other hand, Full Circle has an advantage that its predecessors did not: The advent of new age-influenced stations has made radio more receptive to instrumental music than it was a decade ago.

The band performed proficiently, and the audience's reception was warm—though not overly enthusiastic. Still, Full Circle's hard-to-classify sound stands out as a refreshing and often challenging change of pace in the jazz fusion field, which has become congested with a plethora of sound-alike acts.

GEOFF MAYFIELD

JOE SATRIANI

*The Roxy
West Hollywood, Calif.*

AXMAN JOE SATRIANI proved his mettle to metal mongers at the first of two crowded shows at the Roxy (April 18-19), wowing the idolatrous crowd with an often-flabbergasting display of hard rock guitar prowess.

Until recently, the nimble-fingered Satriani was best known among guitar cultists as "the guy who taught Steve Vai," but the success of his all-instrumental Relativity album "Surfing With The Alien" and his recent Far East tour as sideman for Mick Jagger have thrown him into the spotlight.

Satriani wears all the adulation well; he sports a beguiling aw-shucks on-stage manner. The music is another matter: Satriani, bassist Stu Hamm, and drummer Jonathan Mover served up a lengthy, usually engrossing set drawn from "Alien" and its predecessor, "Not Of This Earth," and charged with blunderbuss force.

Satriani flashes plenty of technique; his playing is notable for ringing two-handed fret work, sizzling clusters of 16th notes, and impressive tonal control. But he seldom succumbs to blustering showboating; only in the set's later minutes did Satriani's taste and

(Continued on next page)

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Concerts, Panels Highlight Minn. Awards Show

MINNEAPOLIS For the first time in its eight-year history, the Minnesota Music Awards show this year will be surrounded by six days' worth of related events. Tagged under the collective banner Icebreaker '88, the events will include showcase club concerts, music business seminars, and a free outdoor concert.

The awards show itself, produced for the first time by Game Inc. in association with Gary Marx, is being held Thursday (12) at the Orpheum Theatre in downtown Minneapolis. The show, to be hosted by comedian Scott Hansen, will feature performances by Jesse Johnson, Trip Shakespeare, Peter Himmelman, Pat Donohue, the Del Counts, Willie Murphy, Linda Eder, and house band the Dick Whitbeck Orchestra. Tickets, priced at \$10, \$20, and \$30, will also admit bearers to all showcase concerts as well as a postshow party.

More than 70 Twin Cities acts will appear at showcases from Wednesday (11) through Saturday (14). BMI is hosting two free music-business seminars on A&R and publishing on Saturday (14). Additionally, awards organization the Minnesota Music Academy is sponsoring a May 16 legal forum, "Negotiating The Management Contract," at Minneapolis' Guitar Center.

The free outdoor concert, sponsored by the Minneapolis Park and Recreation Board, will be held May 15 at the Lake Harriett Bandshell. Performers will include Lamont Cranston, Dr. Mambo's Combo, Stony Lonesome with the Wild Goose Chase Cloggers, Curtiss A, and Moore By Four.

According to Kirk Sherman, Twin Cities attorney and chairman of the Minnesota Music Academy, the Icebreaker was instituted this year as a way to draw attention to the Academy's full spectrum of activities. "We wanted to use the awards show as a vehicle to highlight these events," he says.

As for the 1988 Minnesota Awards show itself, 25 of the 148 awards will be presented during the course of the evening. The Minnesota Music Awards and Icebreaker '88 are being sponsored by BMI, Schmidt Beer, Knut-Koupee Music Stores, City Pages magazine, five radio stations, and the Minneapolis Office of Film, Video, and Recording.

MOIRA McCORMICK

TALENT IN ACTION

(Continued from preceding page)

imagination flag.

The hulking Hamm makes a nice foil for Satriani—the bassist whipped off a solo that incorporated licks from songs ranging from "Moonlight Sonata" to Vince Guaraldi's "Peanuts" theme. Mover proved a less interesting soloist but propelled the night's action capably.

With his bag of hot chops and a repertoire of intelligently written instrumental showpieces, Satriani is wearing the mantle of rock guitar deity comfortably.

C.M.

PolyGram Pub Perks In Nashville Deep Catalogs, New Songwriters Set



Tour-ist. Lyle Lovett, currently touring in support of his "Pontiac" album, visits with friends backstage following his performance at the Roxy in Los Angeles. Pictured, from left, are Bruce Hinton, executive VP/GM, MCA/Nashville; Lovett; Dick Whitehouse, president of Curb Records; Patrick Swayze; and Mike Curb, chairman of the board, Curb Productions.

NASHVILLE Handily ensconced next door to Mercury/PolyGram Records' new office here, the infant PolyGram Music Publishing operation is already securing some impressive cuts and is on the verge of signing its first staff writers.

Headed by professional manager Buddy Cannon, the publisher is currently working the vast Musiplex catalogs it bought last year from Mel Tillis. Included in the purchase were the venerable Cedarwood collection of hits dating from the early '50s and the newer Sawgrass, Sabal, Guava, and Mel Tillis Music catalogs. Rights to about 11,000 songs were transferred in the deal.

Cannon is PolyGram's chief song-

plugger in Nashville. Teresa Jackson serves as administrative assistant. Both are songwriters themselves. Cannon co-wrote Vern Gosdin's new single, "Set 'Em Up Joe," and Jackson shares authorship on "You're The One I Dream About" on Reba McEntire's just-released album, "Reba." Other recent Cannon cuts include "I Guess I Had Your Leavin' Comin'" on Gosdin's "Chiseled In Stone"; "Is It That Time Again" on George Strait's "If You Ain't Lovin', You Ain't Livin'"; and "Life In The City" on Pake McEntire's "My Whole World."

According to Cannon, two writers are about to be signed to the company, but he declines to say who they are until the paperwork is done. No catalog acquisitions have been made in Nashville since the Musiplex buyout, Cannon says.

The newly renovated facility at 901 18th Ave. S. does not have a demo

studio, but Cannon says there is discussion about installing one.

Cannon explains that the company has not amassed many new songs in its first seven months of operation here: "When PolyGram bought out Musiplex, Mel pulled the catalogs of most of the current writers they had and kept them."

PolyGram makes deals for individual songs, Cannon reports, but adds, "We're still listening to new writers, looking for someone we want to sign."

Other acts that have lately cut or selected PolyGram songs are the Goldens, Marty Stuart, Larry Boone, Johnny Rodriguez, George Jones, Butch Baker, Randy Travis, Charley Pride, Glen Campbell, and Alabama.

Prior to establishing a Nashville office, PolyGram returned to big-time publishing by purchasing the Dick James catalogs.

EDWARD MORRIS

Youths Are Promised \$500 Each If They Graduate Dolly To Hometown Kids: Stay In School

HOORAY FOR DOLLYWOOD: Dolly Parton launched the third season of her Smoky Mountain, Tenn., theme park April 29 by inviting 1,700 seventh and eighth graders from Sevier County, Tenn.—her home county—to a seminar and a surprise at D.P.'s Celebrity Theatre.

Sevier has a high school dropout rate of 38% and has long battled severe illiteracy and economic woes common to Appalachian areas. When Parton stressed the importance of obtaining a high school diploma to the students who visited her theme park, she received a reaction that fell somewhere between apathy and sympathy. Then she brought the assembly alive by asking, "You folks want to make a deal?"

The deal is simple: Under a buddy system similar to those used by alcohol and drug support groups, each student selects a buddy to help and receive help from should problems arise that might cause the student to drop out. Also, each pair of buddies signs a "buddy contract" with Parton. In the pact, the students pledge to stay in school until graduation, to help each other through problems that might prevent graduation, to help other problem students stay in school, and to write Parton at the Dollywood Foundation if they encounter a problem they cannot solve by themselves.

Then, Parton delivered the clincher: Each pair of buddies will receive \$1,000 upon graduation. The announcement hit the students like a thunderclap, and the buzz continued as Parton described the test program and the contracts were handed out to all of the 1,700 kids. "This is not something that's going to make you rich," Parton told the students. "But hopefully, this will encourage you to stay in school so you'll get the kind of education that might put you in the kind of job that could make you rich."

If every one of the 1,700 students goes on to graduate, the program would cost the foundation a total of \$850,000. The funds would come from donations, grants, and the proceeds of more than 200 concerts slated for the Celebrity Theatre this season. (Among the acts due to perform are Johnny Rodriguez, Ray Stevens, Holly Dunn, Tammy Wynette, T.G. Shepard, the Bellamy Brothers, T. Graham Brown, Roy Clark, Ray Price, Dottie West, Bill Monroe, John Conlee, Janie Fricke, John Anderson, and Ricky Skaggs.)

Later, at a press conference, Parton commented, "If we can change the life of one child, it can make a difference. If we can get two or three to graduate who

normally wouldn't, it'd be worth it."

The following day, Parton dedicated her new \$3 million, 2,000-seat state-of-the-art theater to the children of Sevier County. She performed a concert, inaugurated some new rides in her park, and served as grand marshal for a Music On Parade event through Pigeon Forge, Tenn.

Located in the foothills of the Smoky Mountains near the resort town of Gatlinburg, Dollywood drew some 1.3 million visitors in 1987. It offers crafts, food, and rides that don't go upside down. The park is classy and fun, and so is the woman who runs it. Parton has brought a lot of joy to the world with her music, movies, and television work. But what she is now bringing to the students of her home county could become her most impressive monument of all.

Clad in radiant sequins and rhinestones, Parton closed the Dollywood show with a touching version of "I Will Always Love You." One fan wiped away a tear and commented, "No wonder she's so flashy—she's gold inside; she might as well glitter on the outside, too."

NEWSNOTES: Willie Nelson joins Frank Sinatra and Isaac Stern on stage at New York's Carnegie Hall Wednesday (11) for an all-star salute honoring the 100th birthday of Irving Berlin. Tickets are on sale now. The program will be taped and aired at a later date by CBS-TV.

Mel McDaniels plans to have a Fan Fair booth with the theme "Now You're Talkin'" (named after his album). He and **Oklahoma Wind** will play the Capitol show June 9.

Country Star Cruise, a Nashville-based company, is booking luxury Caribbean cruises with entertainment by country performers. According to owners **Rod Robinson**, former sales and marketing director for the Alaska Television Network, and **Ron Cassady**, broadcaster/producer/director, the company plans to book a minimum of two cruises a month 12 months, a year, with three acts on each bill. The first tour is scheduled for September 10-17. For more information, contact the company at P.O. Box 24321, Nashville, Tenn. 37202-4321; (615) 329-2313.

Randy Travis will try his hand at acting soon in "Young Guns," a 20th Century Fox film that will also feature **Charlie Sheen**, **Emilio Estevez**, **Lou Diamond Phillips**, **Jack Palance**, and **Sam Shepard**. Travis will portray a bartender. The movie is scheduled for release in August.



by Gerry Wood



Grapevine Opry Reopens

BY CHARLENE ORR

GRAPEVINE, Texas Country music is thriving in the community of Grapevine, just northwest of Dallas. The Grapevine Opry, which helped launch several country stars' careers in the '70s, is open for business again.

The Opry, a movie house built in 1939, has been renovated to the tune of more than \$150,000 by Texas state Rep. Ken Marchant. A concert by Brenda Lee officially reopened the 500-seat Opry house last fall.

The Opry building went unused for many years after the theater shut down. In 1974, an area millionairess bought the building for \$33,000. She spent an additional \$1 million renovating the venue to accommodate

stage acts and reopened it in September 1975. It became a stop for many local and national country bands until 1983 when, for undisclosed reasons, the building was vacated.

The Grapevine Opry was purchased by the Kenwood Corp. in 1984. Renovations were halted in spring '86 when a fire tore through the structure. The owners decided to begin renovations and repairs again.

The Grapevine Opry, which has featured such artists as Willie Nelson, Ernest Tubb, and Bill Anderson, will expand its offerings this season. Country performers will be featured and gospel and contemporary Christian shows will be added. The venue is also looking into the possibility of offering theatrical performances.

FOR WEEK ENDING MAY 14, 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
DON'T WE ALL . . .					
RICKY VAN SHELTON COLUMBIA	6	19	32	57	91
SUNDAY KIND OF LOVE					
REBA MCENTIRE MCA	8	19	29	56	62
REAL GOOD FEEL GOOD SONG					
MEL MCDANIEL CAPITOL	2	8	20	30	44
I STILL BELIEVE					
LEE GREENWOOD MCA	4	10	14	28	78
I'LL GIVE YOU ALL . . .					
BELLAMY BROS. MCA/CURB	3	9	16	28	60
BENEATH A PAINTED SKY					
TAMMY WYNETTE EPIC	1	6	20	27	55
I'M GONNA LOVE . . .					
CHARLEY PRIDE 16TH AVENUE	0	9	16	25	65
GIVERS AND TAKERS					
S-K-B MTM	4	8	12	24	96
I'M DOWN TO MY . . .					
K.D. LANG SIRE	1	7	16	24	39
JUST ONE KISS					
EXILE EPIC	4	14	5	23	110

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

HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14	★ ★ NO. 1 ★ ★ I'M GONNA GET YOU B.BECKETT (D.LINDE)	EDDY RAVEN RCA 6831 1 week at No. One
2	3	4	13	YOUNG COUNTRY B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	◆ HANK WILLIAMS, JR. WARNER/CURB 7-281 20/WARNER BROS.
3	4	5	13	BABY I'M YOURS J.BOWEN, S.WARINER (S.WARINER, G.CLARK)	STEVE WARINER MCA 53287
4	5	9	10	EIGHTEEN WHEELS AND A DOZEN ROSES A.REYNOLDS (P.NELSON, G.NELSON)	◆ KATHY MATTEA MERCURY 870 148-7/POLYGRAM
5	7	10	11	OLD FOLKS R.GALBRAITH, R.MILSAP (M.REID)	◆ RONNIE MILSAP & MIKE REID RCA 6896-7
6	6	7	11	THE FACTORY L.BUTLER (B.MCGUIRE)	KENNY ROGERS RCA 6832-7
7	8	12	12	TRUE HEART J.BOWEN (D.SCHLITZ, M.CLARK)	THE OAK RIDGE BOYS MCA 53272
8	11	15	10	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
9	9	13	11	ALWAYS LATE WITH YOUR KISSES P.ANDERSON (L.FRIZZELL, B.CRAWFORD)	◆ DWIGHT YOAKAM REPRISE 7-27994
10	12	16	11	ONE TRUE LOVE K.KANE, J.O'HARA (J.O'HARA, K.KANE)	◆ THE O'KANES COLUMBIA 38-07736
11	13	19	6	I TOLD YOU SO K.LEHNING (R.TRAVIS)	◆ RANDY TRAVIS WARNER BROS. 7-27969
12	14	18	13	NO MORE ONE MORE TIME B.HALVERSON, R.BENNETT (T.SEALS, D.KIRBY)	JO-EL SONNIER RCA 6895-7
13	17	20	8	HE'S BACK AND I'M BLUE P.WORLEY (M.WOODY, R.ANDERSON)	◆ THE DESERT ROSE BAND MCA/CURB 53274/MCA
14	18	23	10	ANOTHER PLACE, ANOTHER TIME D.WILLIAMS, G.FUNDIS (B.MCDILL, P.HARRISON)	DON WILLIAMS CAPITOL 44131
15	19	21	9	CHILL FACTOR K.SUESOV, M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-07754/E.P.A.
16	22	24	7	IF IT DON'T COME EASY J.CRUTCHFIELD (D.L.GIBSON, C.KARP)	TANYA TUCKER CAPITOL 44142
17	1	2	14	CRY, CRY, CRY P.WORLEY (J.S.SHERILL, D.DEVANEY)	◆ HIGHWAY 101 WARNER BROS. 7-28105
18	20	22	11	YOUR MEMORY WINS AGAIN J.BOWEN, S.ewing (S.ewing, M.GEIGER, W.MULLIS)	◆ SKIP EWING MCA 53271
19	23	26	10	OUT OF SIGHT AND ON MY MIND N.LARKIN (B.BURCH, R.PEOPLES)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 799364/ATLANTIC
20	24	25	8	WILDFLOWERS G.MASSENBERG (D.PARTON)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-27970
21	25	27	8	LOVE OF A LIFETIME C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07747
22	27	28	7	SATISFY YOU S.BUCKINGHAM (J.GILL, D.SCHLITZ)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38-07757
23	26	30	7	IF YOU CHANGE YOUR MIND R.CROWELL (R.CASH, H.DEVITO)	ROSANNE CASH COLUMBIA 38-07746
24	30	36	4	FALLIN' AGAIN H.SHEDD, ALABAMA (T.GENTRY, G.FOWLER, R.OWEN)	ALABAMA RCA 6902-7
25	15	17	13	THE BEST I KNOW HOW J.KENNEDY (K.REID)	THE STATLER BROTHERS MERCURY 870 164-7/POLYGRAM
26	33	38	6	SET 'EM UP JOE B.MONTGOMERY (H.COCHRAN, V.GOSDIN, D.DILLON, B.CANNON)	VERN GOSDIN COLUMBIA 38-07762
27	36	41	7	I WILL WHISPER YOUR NAME B.MAHER (R.VANWARMER)	MICHAEL JOHNSON RCA 6833-7
28	37	42	5	WORKIN' MAN (NOWHERE TO GO) J.LEO (J.FADDEN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27940
29	35	40	6	GOODBYE TIME J.BOWEN, C.TWITTY, D.HENRY (R.MURRAH, J.D.HICKS)	CONWAY TWITTY MCA 53276
30	34	37	8	HIGH RIDIN' HEROES R.ALBRIGHT, M.RONSON, D.L.JONES (D.L.JONES)	◆ DAVID LYNN JONES MERCURY 870 128-7/POLYGRAM
31	31	33	11	JONES ON THE JUKEBOX R.BENNETT (B.HOBBS, D.GOODMAN, M.VICKERY)	◆ BECKY HOBBS MTM 72104/CAPITOL
32	10	11	15	IF MY HEART HAD WINDOWS E.GORDY, JR., T.BROWN (D.FRAZIER)	◆ PATTY LOVELESS MCA 53270
33	38	43	5	TALKIN' TO THE WRONG MAN S.GIBSON, J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY (WITH RYAN MURPHEY) WARNER BROS. 7-27947
34	16	1	17	IT'S SUCH A SMALL WORLD T.BROWN (R.CROWELL)	◆ RODNEY CROWELL AND ROSANNE CASH COLUMBIA 38-07693
35	21	8	16	AMERICANA J.KENNEDY (L.ALDERMAN, R.FAGAN, P.RYAN)	MOE BANDY CURB 10504/MCA
36	40	44	6	TEXAS IN 1880 B.LLOYD, R.FOSTER (R.FOSTER)	FOSTER AND LLOYD RCA 6900-7
37	41	45	6	MIDNIGHT HIGHWAY SOUTHERN PACIFIC, J.E.NORMAN (K.HOWELL, J.MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27952
38	28	14	16	I'LL ALWAYS COME BACK H.SHEDD (K.T.OSLIN)	◆ K.T. OSLIN RCA 5330-7
39	43	51	4	JUST ONE KISS E.SCHEINER (S.LEMAIRE, J.PENNINGTON)	EXILE EPIC 34-07775/E.P.A.
40	42	46	8	I'M STILL YOUR FOOL R.SCRUGGS (B.HILL, P.SULLIVAN)	◆ DAVID SLATER CAPITOL 44129
41	44	53	3	DON'T CLOSE YOUR EYES G.FUNDIS, K.WHITLEY (B.MCDILL)	◆ KEITH WHITLEY RCA 6901-7
42	45	50	4	OLD PHOTOGRAPHS R.CHANCEY (BEAL, MCCLELLAND, BROOKS)	SAWYER BROWN CAPITOL/CURB 44143/CAPITOL
43	49	56	4	GIVERS AND TAKERS J.STROUD (C.BICKHARDT)	SCHUYLER, KNOBLOCK AND BICKHARDT MTM 72099/CAPITOL
44	46	54	4	SHE DOESN'T CRY ANYMORE R.HALL, R.BYRNE (R.BYRNE, W.ROBINSON)	SHENANDOAH COLUMBIA 38-07779
45	61	—	2	★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★ DON'T WE ALL HAVE THE RIGHT S.BUCKINGHAM (R.MILLER)	RICKY VAN SHELTON COLUMBIA 38-07798
46	47	52	6	I KNEW LOVE T.BROWN, N.GRIFFITH (R.BROWN)	◆ Nanci Griffith MCA 53306
47	29	6	17	THE LAST RESORT B.LOGAN (BROWN, BOUTON, BURCH)	T. GRAHAM BROWN CAPITOL 44125
48	50	55	6	STOP ME (IF YOU HEARD THIS ONE BEFORE) R.BAKER (G.DOBBS, T.DANIELS, T.ROCCO)	LARRY BOONE MERCURY 870 267-7/POLYGRAM
49	32	31	11	YOU'LL COME BACK (YOU ALWAYS DO) H.SHEDD, A.BADALAMENTI (M.MAILER, A.BADALAMENTI)	MEL TILLIS MERCURY 870 192-7/POLYGRAM
50	56	71	3	I STILL BELIEVE J.BDWEEN, L.GREENWOOD (D.JOHNSON)	LEE GREENWOOD MCA 53312

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	52	57	6	AS LONG AS WE GOT EACH OTHER R.C.BANNON (S.DORFF, J.BETTIS)	LOUISE MANDRELL WITH ERIC CARMEN RCA 20288
52	NEW	—	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ SUNDAY KIND OF LOVE J.BOWEN, R.MCENTIRE (B.BELLE, L.PRIMA, A.LEONARD, S.RHODES)	REBA MCENTIRE MCA 53315
53	39	29	15	FAMOUS LAST WORDS OF A FOOL J.BOWEN, G.STRAIT (D.DILLON, R.HUSTON)	GEORGE STRAIT MCA 53248
54	63	—	2	I'M GONNA LOVE HER ON THE RADIO NOT LISTED (T.BRASFIELD, M.MCANALLY)	CHARLEY PRIDE 16TH AVENUE 70414/CAPITOL
55	71	—	2	I'LL GIVE YOU ALL MY LOVE TONIGHT E.GORDY, JR. (D.BELLAMY, W.DENTZ, B.CRAIN)	THE BELLAMY BROTHERS MCA/CURB 53310/MCA
56	68	—	2	BENEATH A PAINTED SKY S.BUCKINGHAM (J.CHAMBERS, B.JONES)	◆ TAMMY WYNETTE EPIC 34-07788/E.P.A.
57	59	64	5	THE RHYTHM OF ROMANCE R.PENNINGTON (S.BOGARD, R.GILES)	THE KENDALLS STEP ONE 384
58	66	73	4	THIS OLD FLAME N.LARKIN (P.WOLFE, B.BORCHERS)	ROBIN LEE ATLANTIC AMERICA 7-99353/ATLANTIC
59	62	69	4	DON'T TALK TO ME H.SHEDD (B.RICE, S.RICE)	LIBBY HURLEY EPIC 34-07771/E.P.A.
60	73	—	2	STEPPIN' OUT M.WRIGHT, B.CHANNEL (D.BALL, M.WRIGHT)	DAVID BALL RCA 6899-7
61	60	65	5	ALL IN MY MIND F.KELLY (BROWN, KIRKLAND, JOHNSON)	CALI MCCORD GAZELLE 012
62	NEW	—	1	REAL GOOD FEEL GOOD SONG J.KENNEDY (R.FAGAN, L.ALDERMAN)	◆ MEL MCDANIEL CAPITOL 44158
63	57	63	5	WHO WAS THAT STRANGER J.BOWEN, C.HARDY, L.LYNN (C.PUTNAM, M.D.BARNES, D.COOK)	LORETTA LYNN MCA 53320
64	70	80	4	A LITTLE BIT OF LOVIN' (GOES A LONG LONG WAY) J.BRADLEY (B.WOOD, R.COOK)	VICKI BIRD 16TH AVENUE 70413/CAPITOL
65	67	72	5	MISSIN' TEXAS A.HENSON (R.BROWN)	KIM GRAYSON SOUNDWAVES 4800/NSD
66	51	34	18	TIMELESS AND TRUE LOVE P.WORLEY (C.BLACK, A.ROBERTS, B.CASON)	THE MCCARTERS WARNER BROS. 7-28125
67	NEW	—	1	I'M DOWN TO MY LAST CIGARETTE O.BRADLEY (H.HOWARD, B.WALKER)	K.D. LANG SIRE 7-27919/WARNER BROS.
68	48	32	18	I WANNA DANCE WITH YOU R.LANDIS (E.RABBITT, B.J.WALKER, JR.)	EDDIE RABBITT RCA 5238-7
69	80	—	2	THE THINGS I DIDN'T SAY R.HAFFKINE (S.SILVERSTEIN)	THE MARCY BROS. WARNER BROS. 7-27938
70	53	35	18	STRANGERS AGAIN T.WEST (H.DUNN, C.WATERS)	◆ HOLLY DUNN MTM 72093/CAPITOL
71	58	47	21	IT'S ONLY MAKE BELIEVE R.MCDOWELL (C.TWITTY, J.NANCE)	RONNIE MCDOWELL CURB 10501/MCA
72	55	39	16	EVERYBODY'S SWEETHEART R.LANDIS (V.GILL)	VINCE GILL RCA 5331-7
73	64	48	17	LOVE WILL FIND ITS WAY TO YOU J.BOWEN, R.MCENTIRE (D.LOGGINS, J.D.MARTIN)	REBA MCENTIRE MCA 53244
74	84	—	2	LOVE'S LAST STAND B.KILLEN (T.RIGGS, D.KES, J.JAY)	DONNA MEADE MERCURY 870 283 7/POLYGRAM
75	54	58	5	WHERE DOES LOVE GO (WHEN IT'S GONE) S.BUCKINGHAM (P.ROWAN)	JANIE FRICKIE COLUMBIA 38-07770
76	87	—	2	(I WANNA HEAR YOU) SAY YOU LOVE ME AGAIN B.REED (B.D.REED)	LISA CHILDRESS TRUE 89/WORLD WIDE
77	69	60	23	SHOULDN'T IT BE EASIER THAN THIS J.BRADLEY (J.JARRARD, R.GILES)	CHARLEY PRIDE 16TH AVENUE 70408/CAPITOL
78	NEW	—	1	THREE PIECE SUIT R.SMITH (R.SMITH, D.SHERILL, L.SILVER)	RUSSELL SMITH EPIC 34-07789/E.P.A.
79	72	62	19	LIFE TURNED HER THAT WAY S.BUCKINGHAM (H.HOWARD)	◆ RICKY VAN SHELTON COLUMBIA 38-07672
80	NEW	—	1	(I'M LOOKING FOR SOME) NEW BLUE JEANS T.SHONDELL (SCOTT, SANDERS, SHONDELL)	TROY SHONDELL AVM 5-14
81	79	79	23	I DIDN'T (EVERY CHANCE I HAD) T.COLLINS (B.P.BARKER, K.PALMER)	JOHNNY RODRIGUEZ CAPITOL 44071
82	NEW	—	1	STONE COLD LOVE B.CARR (R.BEARD, R.BEARD)	THE BEARDS BEARDO 001
83	NEW	—	1	THIS IS ME LEAVING P.MCMAKIN (K.STALEY, J.GERRARD)	LYNNE TYNDALL EVERGREEN 1071
84	83	66	14	ALL OF THIS & MORE J.E.NORMAN (B.FOSTER, J.KIMBALL, G.PRESTOPINO)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28106
85	78	61	19	SANTA FE E.GORDY, JR. (D.BELLAMY, R.TAYLOR)	◆ THE BELLAMY BROTHERS MCA/CURB 53222/MCA
86	65	67	4	IT'S HARD TO KEEP THIS SHIP TOGETHER J.BOWEN, J.ANDERSON (J.ANDERSON, F.CARTER, JR.)	JOHN ANDERSON MCA 53307
87	85	74	9	ONE TIME ONE NIGHT T.BURNETT, LOS LOBOS (D.HIDALGO, L.PEREZ)	LOS LOBOS SLASH 7-28464/WARNER BROS.
88	88	75	12	(ANGEL ON MY MIND) THAT'S WHY I'M WALKIN' R.SKAGGS (S.JACKSON, M.ENDSLEY)	RICKY SKAGGS EPIC 34-07721/E.P.A.
89	86	59	8	I CAN'T TAKE HER ANYWHERE N.LARKIN (J.JARRARD, W.ALDRIE)	DARRELL HOLT ANOKA 221
90	89	86	8	I'M A SURVIVOR B.SHERILL (K.STEGALL, J.MCBRIDE)	GEORGE JONES EPIC 34-07748/E.P.A.
91	90	84	11	CAN'T STOP NOW G.FUNDIS (NICHOLSON, WALDMAN)	◆ NEW GRASS REVIVAL CAPITOL 79257
92	91	90	26	I'M GONNA MISS YOU, GIRL S.GIBSON, J.E.NORMAN (J.WINCHESTER)	◆ MICHAEL MARTIN MURPHEY WARNER BROS. 7-28168
93	75	78	4	FOR A SONG N.WILSON, J.MALLOY (A.ESTES, S.ANDERSON)	TRINITY LANE CURB 10507/MCA
94	74	70	5	LEAVE ME SATISFIED D.MITCHELL (D.MITCHELL, J.HENDERSON)	◆ TINY TIM NLT 1993/CORBETT COMPANY
95	77	81	4	ECHO ME J.GALE, J.PIERCE (J.FULLER)	MARGO SMITH PLAYBACK 1300
96	96	94	10	ANGELS LOVE BAD MEN T.COLLINS (W.JENNINGS, R.MURRAH)	BARBARA MANDRELL EMI-AMERICA 43042/CAPITOL
97	95	92	21	TOUCH AND GO CRAZY J.BOWEN, L.GREENWOOD (M.GARVIN, T.SHAPIRO, B.JONES)	LEE GREENWOOD MCA 53234
98	76	49	16	SHE'S NO LADY T.BROWN, L.LOVETT, B.WILLIAMS (L.LOVETT)	◆ LYLE LOVETT MCA/CURB 53246/MCA
99	81	77	5	I NEED A GOOD WOMAN BAD N.LARKIN (E.T.CONLEY, T.BRASFIELD)	◆ LANE CAUDELL 16TH AVENUE 79265/CAPITOL
100	98	85	8	TRAINS MAKE ME LONESOME J.STROUD (P.OVERSTREET, T.SCHUYLER)	◆ MARTY HAGGARD MTM 72103/CAPITOL

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

"IT REALLY JUMPS OUT AT ME on the radio," says **Rhubarb Jones**, MD of WYAY Atlanta, of Alabama's "Fallin' Again" (RCA). "It's such a positive song and is doing extremely well in this market." "A great record and an easy chart topper," agrees MD **John Hart**, WUSY Chattanooga, Tenn. It's at No. 24 in its fourth chart week.

Hart goes on to say that the hottest record on the air at WUSY is "Love Of A Lifetime" by the **Gatlin Brothers** (Columbia). "The response has been unusually great on this one," he says. It's No. 21.

RENEWED INTEREST: After a year out of the spotlight, **Louise Mandrell** is back and moving toward the upper reaches of the chart with "As Long As We Got Each Other," a duet with pop star **Eric Carmen** on RCA. "It's a real good springtime record, and it's doing really well here," says PD **Jim Asker**, WFLS Fredericksburg, Va.

"It's the best thing Louise has done in a coon's age," adds PD **Chris Taylor**, KIXZ Amarillo, Texas. The record is at No. 51 this week.

Also enjoying renewed chart activity after a two-year layoff is **Robin Lee**, whose initial Atlantic America release, "This Old Flame," is at No. 58. Taylor is high on this one, too, saying, "It's great to have her back. We're already getting response to this one."

MD **Dan Baker**, KLUR Wichita Falls, Texas, also has good words for Lee. "I'm glad to see her on a major label with some good material. We're getting a lot of good phones on it. Phones are also ringing for **Kim Grayson's** 'Missin' Texas' [Soundwaves]," he says.

CHARLEY PRIDE, who has been enjoying renewed interest with "Shouldn't It Be Easier Than This," his first top five record since 1983's "Every Heart Should Have One," is moving toward a repeat performance with "I'm Gonna Love Her On The Radio" (16th Avenue), charted at No. 54 in its second week. "Initial calls are very good," says **Johnny Dark**, PD of WCAO Baltimore, of the record that is personalized with the call letters of many of the radio stations receiving copies. "It's going to do well."

"We just added it last week," says MD **Brian Ringo**, KNOE Monroe, La., "and it's already lighting up the phones."

Ringo also has some comments on **Pinkard & Bowden's** "Arab Alabama" (Warner Bros.). "I was a little wary of it," he says. "I played it for the folks around the station first and they all loved it, so I put it on the air. The response was immediate and positive. One call was from a Saudi Arabian national who is now living here. Far from being upset, he loved it and wanted us to play it again for his friends."

FOR WEEK ENDING MAY 14, 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	4	YOUNG COUNTRY	HANK WILLIAMS, JR.	2
2	3	I'M GONNA GET YOU	EDDY RAVEN	1
3	6	EIGHTEEN WHEELS AND A DOZEN ROSES	KATHY MATTEA	4
4	2	CRY, CRY, CRY	HIGHWAY 101	17
5	7	OUT OF SIGHT AND ON MY MIND	BILLY JOE ROYAL	19
6	1	IT'S SUCH A SMALL WORLD	RODNEY CROWELL/ROSANNE CASH	34
7	8	BABY I'M YOURS	STEVE WARINER	3
8	9	ALWAYS LATE WITH YOUR KISSES	DWIGHT YOAKAM	9
9	10	ONE TRUE LOVE	THE O'KANES	10
10	12	OLD FOLKS	RONNIE MILSAP & MIKE REID	5
11	5	I'LL ALWAYS COME BACK	K.T. OSLIN	38
12	14	THE FACTORY	KENNY ROGERS	6
13	13	JONES ON THE JUKEBOX	BECKY HOBBS	31
14	17	IF MY HEART HAD WINDOWS	PATTY LOVELESS	32
15	18	I TOLD YOU SO	RANDY TRAVIS	11
16	16	WHAT SHE IS (IS A WOMAN IN LOVE)	EARL THOMAS CONLEY	8
17	15	CHILL FACTOR	MERLE HAGGARD	15
18	11	AMERICANA	MOE BANDY	35
19	20	THE BEST I KNOW HOW	THE STATLER BROTHERS	25
20	22	SATISFY YOU	SWEETHEARTS OF THE RODEO	22
21	28	HE'S BACK AND I'M BLUE	THE DESERT ROSE BAND	13
22	26	NO MORE ONE MORE TIME	JO-EL SONNIER	12
23	30	LOVE OF A LIFETIME	THE GATLIN BROTHERS	21
24	—	IF IT DON'T COME EASY	TANYA TUCKER	16
25	—	IF YOU CHANGE YOUR MIND	ROSANNE CASH	23
26	29	TRUE HEART	THE OAK RIDGE BOYS	7
27	27	IT'S ONLY MAKE BELIEVE	RONNIE MCDOWELL	71
28	—	ANOTHER PLACE, ANOTHER TIME	DON WILLIAMS	14
29	—	SET 'EM UP JOE	VERN GOSDIN	26
30	—	WILDFLOWERS	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS	20

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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
MCA/Curb (4)	
Curb (3)	
CAPITOL (7)	17
16th Avenue (4)	
MTM (4)	
Capitol/Curb (1)	
EMI-America (1)	
RCA	14
WARNER BROS. (10)	13
Sire (1)	
Slash (1)	
Warner/Curb (1)	
COLUMBIA	10
E.P.A.	7
Epic (7)	
POLYGRAM	6
Mercury (6)	
ATLANTIC	2
Atlantic America (2)	
AVM	1
ANOKA	1
BEARDO	1
CORBITT COMPANY	1
NLT (1)	
EVERGREEN	1
GAZELLE	1
NSD	1
Soundwaves (1)	
PLAYBACK	1
REPRISE	1
STEP ONE	1
WORLD WIDE	1
True (1)	

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

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
61 ALL IN MY MIND (ABZ, BMI)		
84 ALL OF THIS & MORE (Screen Gems-EMI, BMI/MCA, ASCAP/Sweet Angel, ASCAP/No Ears, ASCAP) HL		
9 ALWAYS LATE WITH YOUR KISSES (Peer International, BMI/Rightsong, BMI) HL/CPP		
35 AMERICANA (King Coal, ASCAP/Of, ASCAP/Patti Ryan, ASCAP/Ha-Deb, ASCAP)		
88 ANGEL ON MY MIND THAT'S WHY I'M WALKIN' (Acuff-Rose, BMI/Ernest Tubb, BMI) CPP		
96 ANGELS LOVE BAD MEN (Tom Collins, BMI/Waylon Jennings, BMI) CPP		
14 ANOTHER PLACE, ANOTHER TIME (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL		
51 AS LONG AS WE GOT EACH OTHER (Warner-Tamerlane, BMI/WB, ASCAP)		
3 BABY I'M YOURS (Steve Wariner, BMI/SBK April, ASCAP/GSC, ASCAP) HL		
56 BENEATH A PAINTED SKY (Cross Keys, ASCAP)		
25 THE BEST I KNOW HOW (Statler Brothers, BMI) CPP		
91 CAN'T STOP NOW (Cross Keys, ASCAP/Tree, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI) HL		
15 CHILL FACTOR (Inorbit, BMI) CPP		
17 CRY, CRY, CRY (Sweet Baby, BMI/Music City, ASCAP) HL		
41 DON'T CLOSE YOUR EYES (Jack & Bill, ASCAP) HL		
59 DON'T TALK TO ME (SBK April, ASCAP/Sallowfork, ASCAP) HL		
45 DON'T WE ALL HAVE THE RIGHT (Tree, BMI)		
95 ECHO ME (Hightop, BMI/MCA, ASCAP) HL		
4 EIGHTEEN WHEELS AND A DOZEN ROSES (Warner-Tamerlane, BMI/Believe Or Not, ASCAP/Screen Gems-EMI, BMI)		
72 EVERYBODY'S SWEETHEART (Benefit, BMI)		
6 THE FACTORY (Butler's Bandits, ASCAP/SBK April, ASCAP) HL		
24 FALLIN' AGAIN (Maypop, BMI)		
53 FAMOUS LAST WORDS OF A FOOL (Tree, BMI/Forrest Hills, BMI) HL		
93 FOR A SONG (Guy, ASCAP)		
43 GIVERS AND TAKERS (Colgems-EMI, ASCAP)		
29 GOODBYE TIME (Tom Collins, BMI) CPP		
13 HE'S BACK AND I'M BLUE (Termitte, ASCAP/Bughouse, ASCAP)		
30 HIGH RIDIN' HEROES (Mighty Nice, BMI/Skunk DeVille, BMI/Victrola, ASCAP)		
89 I CAN'T TAKE HER ANYWHERE (WB, ASCAP/New Crew, ASCAP/New John, ASCAP/Rick Hall, ASCAP)		
81 I DIDN'T (EVERY CHANCE I HAD) (Tom Collins, BMI/Collins Court, ASCAP) CPP		
46 I KNEW LOVE (Cavesson, ASCAP) CPP		
99 I NEED A GOOD WOMAN BAD (Etc., ASCAP/Famous, ASCAP/Rick Hall, ASCAP) CPP		
50 I STILL BELIEVE (WB, ASCAP/Brother Bill's, ASCAP) CPP		
11 I TOLD YOU SO (Charlie Monk, ASCAP/Three Story)		
68 I WANNA DANCE WITH YOU (Eddie Rabbitt, BMI/Fishin' Fool, BMI)		
76 (I WANNA HEAR YOU) SAY YOU LOVE ME AGAIN (Bent Cent, BMI)		
27 I WILL WHISPER YOUR NAME (Song Pantry, ASCAP/VanWarmer, ASCAP)		
16 IF IT DON'T COME EASY (Silverline, BMI/Songmedia, BMI)		
32 IF MY HEART HAD WINDOWS (Acuff-Rose, BMI/Glad, BMI) CPP		
23 IF YOU CHANGE YOUR MIND (Chelcalt, BMI/Almo, ASCAP/Little Almo, ASCAP/Bug, BMI) CPP		
38 I'LL ALWAYS COME BACK (Wooden Wonder, SESAC)		
55 I'LL GIVE YOU ALL MY LOVE TONIGHT (Bellamy Bros., ASCAP)		
90 I'M A SURVIVOR (SBK Blackwood, BMI/SBK April, ASCAP) HL		
67 I'M DOWN TO MY LAST CIGARETTE (Central Songs, BMI)		
1 I'M GONNA GET YOU (Dennis Linde, BMI)		
54 I'M GONNA LOVE HER ON THE RADIO (Rick Hall, ASCAP/Beginner, ASCAP)		
92 I'M GONNA MISS YOU, GIRL (Fourth Floor, ASCAP/Hot Kitchen, ASCAP)		
80 (I'M LOOKING FOR SOME) NEW BLUE JEANS (Shondell-Cameron, BMI)		
40 I'M STILL YOUR FOOL (Requested, ASCAP/Preston Sullivan, ASCAP)		
86 IT'S HARD TO KEEP THIS SHIP TOGETHER (John Anderson, BMI/Sweetie, BMI)		
71 IT'S ONLY MAKE BELIEVE (Conway Twitty, BMI)		
34 IT'S SUCH A SMALL WORLD (Granite, ASCAP/Coolwell, ASCAP) HL		
31 JONES ON THE JUKEBOX (Beckaroo, BMI/Lawyer's Daughter, BMI/Guyasuta, BMI/Tree, BMI/Write Road, BMI) HL/CPP		
39 JUST ONE KISS (Tree, BMI/Pacific Island, BMI) HL/CPP		
47 THE LAST RESORT (SBK April, ASCAP/Ideas Of March, ASCAP/Ensign, BMI) HL/CPP		
94 LEAVE ME SATISFIED (Great Pair, BMI/Dale Morris, BMI)		
79 LIFE TURNED HER THAT WAY (Tree, BMI) HL		
64 A LITTLE BIT OF LOVIN' (GOES A LONG LONG WAY) (Chriswood, BMI/Screen Gems-EMI, BMI) HL		
21 LOVE OF A LIFETIME (Kristoshua, BMI)		
73 LOVE WILL FIND ITS WAY TO YOU (MCA, ASCAP/Patchwork, ASCAP) HL/MCA		
74 LOVE'S LAST STAND (Old Friends, BMI/Graham, BMI)		
37 MIDNIGHT HIGHWAY (U Do 2, ASCAP/Warner-Refuge, ASCAP/Long Tooth, BMI)		
65 MISSIN' TEXAS (MCA, ASCAP) HL		
12 NO MORE ONE MORE TIME (WB, ASCAP/Two Sons, ASCAP/Cross Keys, ASCAP) HL		
5 OLD FOLKS (Lodge Hall, ASCAP) CPP		
42 OLD PHOTOGRAPHS (Tree, BMI/Golden Bridge, ASCAP) HL		
87 ONE TIME ONE NIGHT (Davince, BMI/No K.O., BMI/Bug, BMI)		
10 ONE TRUE LOVE (Cross Keys, ASCAP) HL		
19 OUT OF SIGHT AND ON MY MIND (Ensign, BMI/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL/CPP		
62 REAL GOOD FEEL GOOD SONG (Of, ASCAP/King Coal, ASCAP/Jack & Bill, ASCAP/Rebel Heart, ASCAP)		
57 THE RHYTHM OF ROMANCE (Chappell, ASCAP/Dejamas, ASCAP) HL		
85 SANTA FE (Bellamy Bros., ASCAP)		
22 SATISFY YOU (MCA, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP		
26 SET 'EM UP JOE (Tree, BMI/Sabal, ASCAP/Larry Butler, BMI/SBK Blackwood, BMI/Hookem, ASCAP) HL		
44 SHE DOESN'T CRY ANYMORE (Rick Hall, ASCAP/Alabama Band, ASCAP)		
98 SHE'S NO LADY (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP) HL		
77 SHOULDN'T IT BE EASIER THAN THIS (Alabama Band, ASCAP/Dejamas, ASCAP) HL/WBM		
60 STEPPIN' OUT (Hayes Court, BMI/Low Country, BMI/Wrightchild, BMI)		
82 STONE COLD LOVE (Not Listed)		
48 STOP ME (IF YOU HEARD THIS ONE BEFORE) (Unichappell, BMI/Chappell, ASCAP/Intersong, ASCAP) HL		
70 STRANGERS AGAIN (SBK Blackwood, BMI/Tree, BMI) HL		
52 SUNDAY KIND OF LOVE (MCA Music)		
33 TALKIN' TO THE WRONG MAN (Timberwolf, BMI)		
36 TEXAS IN 1880 (Uncle Artie, ASCAP) CPP		
69 THE THINGS I DIDN'T SAY (Evil Eye, BMI)		
83 THIS IS ME LEAVING (Alabama Band, ASCAP/AMR, ASCAP)		
58 THIS OLD FLAME (Ensign, BMI) CPP		
78 THREE PEECE SUIT (MCA Music)		
66 TIMELESS AND TRUE LOVE (Chappell, ASCAP/Chriswood, ASCAP/Hopi Sound, ASCAP/Buzz Cason, ASCAP) HL		
97 TOUCH AND GO CRAZY (Tree, BMI/Cross Keys, ASCAP) HL		
100 TRAINS MAKE ME LONESOME (Lawyer's Daughter, BMI/Screen Gems-EMI, BMI/DebDave, BMI/Briarpatch, BMI/Scarlet Moon, BMI) CPP		
7 TRUE HEART (Don Schlitz, ASCAP/Tamerlane, BMI/Flying Dutchman, BMI/MCA, ASCAP) HL		
8 WHAT SHE IS (IS A WOMAN IN LOVE) (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL		
75 WHERE DOES LOVE GO (WHEN IT'S GONE) (Mail-Clement, BMI/Ricky Skaggs, BMI) HL		
63 WHO WAS THAT STRANGER (Tree, BMI/Cross Keys, ASCAP) HL		
20 WILDFLOWERS (Velvet Apple, BMI) CPP		
28 WORKIN' MAN (NOWHERE TO GO) (Jim Boy, ASCAP)		
49 YOU'LL COME BACK (YOU ALWAYS DO) (Anlon, ASCAP/Go-Go, ASCAP)		
2 YOUNG COUNTRY (Bocephus, BMI) CPP		
18 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.

Travis Bags 5 At TNN Viewers' Choice Awards

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NASHVILLE Five was the magic number for the Viewers' Choice awards show on The Nashville Network: The cable service celebrated its fifth anniversary by staging its first awards program, and Randy Travis walked off with five awards. (See photos next page.)

Telecast April 26 from the Grand Ole Opry House to a potential 40 million households, the 90-minute awards ceremony saw Travis wear a path to the winner's podium. The Warner Bros. artist garnered awards for favorite entertainer, male vocalist, album, song, and video.

The Oak Ridge Boys were surprise winners as favorite group, Reba McEntire scored as favorite female vocalist, and Ricky Van Shelton won as favorite newcomer. Perhaps the most significant award of the night was given to Minnie Pearl for "a lifetime of dedication, both personal and professional, to the country music community and for promoting respect for the dignity of all people." The award, also to be given in future years, will bear her name.

Calls from 318,000 fans determined the winners, and the choices seemed to be traditionally oriented.

Co-hosted by K.T. Oslin, Willie Nelson, Ralph Emery, and the Oak Ridge Boys, the show moved smoothly and allotted a greater percentage of time for performances than most award shows do. One lengthy segment featured four artists—Roger Miller, Brenda Lee, Merle Haggard, and Janie Frickie—performing a three-song medley, while other highlights included Oslin's stunning version of her hit "Do Ya" and a heartfelt musical tribute to parents by Ricky Skaggs.

More than 4,000 fans, music and cable industry figures, and advertising executives attended the show,

which was produced by Jim Owens and simulcast in stereo over some 150 radio stations by Gaylord Broadcast Services. The show was the major event in TNN's fifth anniversary programming and in its celebration of National Cable Month.

Producer Marty Pitts and director Jack Cole shared the video award with Travis for "Forever And Ever, Amen," while that composition won favorite song honors for Travis and writers Don Schlitz and Paul Overstreet. Album honors went to the Travis double-platinum release "Always & Forever."

GERRY WOOD

FOR WEEK ENDING MAY 14, 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	1	2	51	RANDY TRAVIS ▲ ² WARNER BROS. 25568-1 (8.98) (CD) 40 weeks at No. One	ALWAYS & FOREVER
2	2	1	7	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
3	3	3	62	RICKY VAN SHELTON ● COLUMBIA 40602 (CD)	WILD EYED DREAM
4	4	4	42	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
5	5	5	41	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
6	7	6	42	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
7	9	9	28	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
8	8	8	22	MERLE HAGGARD EPIC 40986/E.P.A. (CD)	CHILL FACTOR
9	10	10	43	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
10	11	11	33	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
11	6	7	33	REBA MCENTIRE ● MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
12	13	13	14	VERN GOSDIN COLUMBIA 40982 (CD)	CHISELED IN STONE
13	14	15	39	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
14	12	17	5	RICKY SKAGGS EPIC 40623/E.P.A. (CD)	COMIN' HOME TO STAY
15	15	14	53	DWIGHT YOAKAM ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
16	16	16	99	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
17	17	12	15	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
18	19	21	25	KATHY MATTEA MERCURY 832 793-1/POLYGRAM (CD)	UNTASTED HONEY
19	18	18	60	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
20	20	19	64	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
21	24	25	4	THE O'KANES COLUMBIA 44066 (CD)	TIRED OF THE RUNNIN'
22	23	24	6	MICHAEL MARTIN MURPHEY WARNER BROS. 25644 (8.98) (CD)	RIVER OF TIME
23	21	20	53	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
24	25	26	7	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
25	27	30	5	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
26	22	22	30	ALABAMA ● RCA 6495-1 (8.98) (CD)	JUST US
27	29	28	47	HOLLY DUNN MTM 71063/CAPITOL (8.98) (CD)	CORNERSTONE
28	26	27	48	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
29	28	32	8	MOE BANDY CURB 10600/MCA	NO REGRETS
30	40	—	2	RODNEY CROWELL COLUMBIA 44076 (CD)	DIAMONDS & DIRT
31	30	29	39	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
32	33	33	34	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
33	31	23	14	GEORGE JONES EPIC 40781/E.P.A. (CD)	TOO WILD TOO LONG
34	32	31	10	NANCI GRIFFITH MCA 42102 (CD)	LITTLE LOVE AFFAIRS
35	35	35	116	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
36	37	41	3	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
37	38	42	6	CONWAY TWITTY MCA 42115 (8.98) (CD)	STILL IN YOUR DREAMS
38	36	37	25	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	34	34	75	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
40	44	36	7	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
41	41	39	130	THE JUDDS ▲ RCA/CURB AHL-1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
42	50	50	9	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
43	43	48	13	JOHN ANDERSON MCA 42037 (CD)	BLUE SKIES AGAIN
44	39	38	15	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
45	47	47	109	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
46	42	45	66	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
47	49	55	5	DAVID SLATER CAPITOL 48307 (8.98)	EXCHANGE OF HEARTS
48	51	52	47	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
49	NEW ▶	—	1	LARRY GATLIN/GATLIN BROTHERS COLUMBIA 40905 (CD)	ALIVE & WELL... LIVIN' IN THE LAND OF DREAMS
50	45	44	66	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
51	46	46	32	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
52	52	51	18	VARIOUS ARTISTS K-TEL 701 (6.98)	COUNTRY COLLECTION
53	48	40	26	WAYLON JENNINGS MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
54	57	49	30	EXILE EPIC 40901/E.P.A. (CD)	SHELTER FROM THE NIGHT
55	55	56	36	GLEN CAMPBELL MCA 42009 (8.98) (CD)	STILL WITHIN THE SOUND OF MY VOICE
56	53	53	183	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
57	58	60	31	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
58	56	57	31	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
59	59	54	38	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
60	60	66	507	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
61	62	65	49	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
62	70	62	30	SCHUYLER, KNOBLOCK AND BICKHARDT MTM 71064/CAPITOL (8.98)	NO EASY HORSES
63	63	61	51	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
64	54	43	22	DOLLY PARTON COLUMBIA 40968 (CD)	RAINBOW
65	61	59	115	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
66	67	—	2	RAY PRICE STEP ONE 0033 (8.98) (CD)	JUST ENOUGH LOVE
67	72	63	57	HOLLY DUNN MTM ST 71052/CAPITOL (8.98)	HOLLY DUNN
68	65	67	164	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
69	66	70	43	TAMMY WYNETTE EPIC 40832/E.P.A. (CD)	HIGHER GROUND
70	64	69	6	VARIOUS ARTISTS K-TEL 736 (6.98)	NEW FACES OF COUNTRY
71	71	58	39	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
72	69	64	182	THE JUDDS ▲ RCA/CURB AHL-1-5319/RCA (8.98) (CD)	WHY NOT ME
73	73	71	54	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
74	75	75	37	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
75	74	72	201	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET

Albms 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.

TNN Viewers' Choice Awards



Howdy! Hank Williams Jr. presents the first Minnie Pearl Award to "two" ladies, Mrs. Sarah Ophelia Colley Cannon and her alter ego, Minnie Pearl. The award is given in recognition of a lifetime of dedication, both personal and professional, to the country music community—and for promoting respect for the dignity of all people.



Reba Shines. Reba McEntire captures the favorite-female-vocalist award.



Winner Takes All. Randy Travis shows off two of the five TNN awards he took home. Travis took the cake for favorite entertainer, favorite male vocalist, favorite song, favorite album, and favorite video.



New Kid On The Block. Ricky Van Shelton, right, the Viewers' Choice favorite newcomer, is congratulated by T. Graham Brown following the award presentation.



Co-hosts Cavort. The Oak Ridge Boys, co-hosts of the TNN awards show, grin from ear to ear as they take the award for favorite group.

Marty Robbins Drifts Again In Home Vid Series

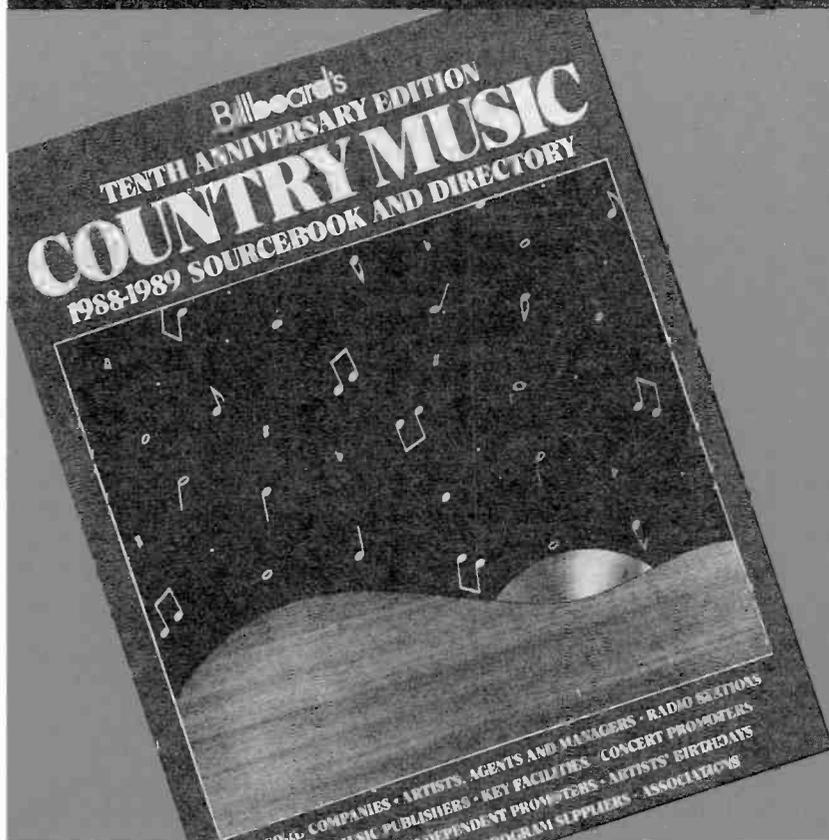
NASHVILLE "The Drifter," a black-and-white television series that starred the late Marty Robbins as a singing cowboy, is being offered by Marty Robbins Enterprises here in the VHS home video format. Shot during 1965-66, the series aired in only a few test markets.

The half-hour shows, which consist almost entirely of Robbins and his guest stars singing songs to one another, are packaged into four videos of three shows each. Robbins' son, Ronny, does an on-screen introduction to each video.

Guest artists on the first video compilation include the late Tex Ritter, Grandpa Jones, Don Winters, and Bobby Sykes. Among the songs featured are "El Paso," "Cool Water," "Tumblin' Tumbleweeds," "Running Gun," "Streets Of Laredo," and "Red River Valley."

The videos are being offered initially by direct mail from the company at \$24.95 each plus a \$3 postage and handling fee. **EDWARD MORRIS**

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Indies Gear Up For NAIRD By Defining Industry Ills

BY BRUCE HARING

NEW YORK The independent distribution network has unleashed the likes of Joan Jett, Run-D.M.C., and Salt-N-Pepa in the last decade.

So why, as the National Assn. of Independent Record Distributors & Manufacturers gathers for its 1988 convention in New Orleans, are independent distributors still answering the same questions about what they can't do?

"It's an old [story] that indies can't do it, don't have this, and can't penetrate the market," says Phil Jones, Fantasy Records president and head of the Independent Action Committee, a coalition of independent distributors and labels that functions within the National Assn. of Recording Merchandisers. "We can do it and we're out to prove that. We're getting records to sell big and getting on the charts. We are the seventh major now; we're as good or better."

If the adage of strength in numbers holds up, the long roster of scheduled attendees for the 1988 NAIRD meet attests to the growing power of the independent recording industry.

But, labels and distributors agree, there are some facets to the network that need refining, including the lack of cooperation among indie companies that often results in toes being stepped on.

"I think most of the [independent distribution] problems are based on history and the way things are set up," says Steve Plotnicki, a VP at Profile Records in New York. "One of the problems is communication; you can't make one phone call and get what you want accomplished. The headaches are that you have to watch a half dozen different guys around the country, and what happens in one territory is not necessar-

ily what's going on in another."

Pat Monaco, the owner of Landmark Distribution in New York, echoes Plotnicki. "When you think about the difference between independent distribution and branch distribution, the thing that makes branches work so well is tightknit communication; independent owners [have] bits and pieces. Sometimes it's more difficult to get them

'The big challenge is to have good acts & keep them'

to react simultaneously. I'm not saying we have to ship records the same day and do the same marketing campaigns, but if we talk more, we'll be more effective.

To solve such problems, the Independent Action Committee was started last October at the NARM wholesalers' convention. The idea was to provide an umbrella organization that would bring together organizations large and small in a common dialog.

Cathy Jacobson, Island Records VP of independent distribution, says the Independent Action Committee has had an "immediate impact" on communications in the field.

"Before, the labels and distributors had been their own worst enemies," Jacobson says. "Once they started working together I immediately saw a bigger share for indies on the charts. Since then the meetings have disintegrated a bit, but I'm a big supporter."

Part of the increased dialog between labels and distributors is educational, according to Howie Gabriel, VP of marketing at Important

Records.

"I think it's important for distributors to take young labels and educate them into the hows, whys, and means of the business," Gabriel says. "A lot of these people are young kids; they get into it for the love of music and know nothing about the business end of it."

A lack of knowledge about the business, however, doesn't end with the young and inexperienced. Jerry Richman, chief operating officer of Richman Brothers distributing, says that older independent distributors haven't adapted and don't communicate, making it tougher for the network to fully capitalize on the emerging new talent that's an independent's lifeblood.

"The biggest challenge [facing independent distribution] is to have good artists and keep them," Rich-

man says. "People have to be sensible, and they're not. No one listens."

Richman cites frequent instances of larger distributors crossing territories and cutting prices as two of the biggest challenges facing independent distributor growth, a problem he hopes the NAIRD convention will address.

Another problem facing the independent distribution network is shelf space, according to Jenniene Leclercq, VP of Next Plateau.

"We're fighting for retail space with inferior product [from major labels]," Leclercq says. "They can dump inferior product on the market and take up tons of space. We have to fight harder for that space. I would have thought an Eric B., a Salt-N-Pepa, a UTFO, a Doug E. Fresh would change that. [But] we

can have the first gold single of the year and only attain the No. 19 position on the Billboard Hot 100 singles chart. When we have a hit, you can be sure it's a hit because we have to fight a lot harder. [Perceptions] will come around as we prove ourselves over and over again."

Despite the problems, all the distributors and labels agree that independent distribution's freedom will always be its chief lure.

"The great point is that you can create your own destiny all the time," according to Ed O'Loughlin, president of Next Plateau. "You can have an idea on a Tuesday morning and record and release it in eight-10 days, then hear it on the radio two days later. You can't do that through the major system."



by Earl Paige

L.A. ONE-STOP BOOM: A roundup of one-stop action in Los Angeles—in the wake of the sale that moved City-1-Stop and the Music Plus chain's ownership to Shamrock Holdings—indicates strong business is continuing for independents. L.A. one-stops also pick up business from chains.

As for City, despite a report to the contrary, business is brisk. Pat Moreland, director at City, says business was up 16% in the first four months of 1988. Significantly, City "does not sell Music Plus. We both pull from the same inventory," advises Sam Ginsberg, manager. Both Moreland and Ginsberg point to two other factors fueling the healthy one-stop situation in L.A. "Even with five one-stops here, Valley [Record Distributors, near Sacramento, Calif.] still ships down here," says Moreland. "That says a lot." The other factor, says Ginsberg, is that inner-city dealers have been more successful of late.

At Norwalk Record Distributors, the surge is even more evident. Virtually unknown a year or so ago even though it is 30 years old, the suburban Anaheim, Calif., company has moved into a new 11,000-square-foot plant that is four times the size of its old headquarters. The firm started enlarging its one-stop activity five years ago. Also new under the aggressive direction of advertising coordinator Ray Paul Klimek are regular mailers. Recent front-cover promotions have hyped CBS' compact disks at \$7.50 and \$8.20. Also, there is a Capitol new-release sale at \$5.89 on \$9.98 lists and CDs at \$10.49.

From Bruce Ogilvie, president of Abbey Road Distributors, and Steve Kall, co-owner of Pacific Coast One-Stop, the same optimism pervades. Representing suburban one-stops, both point to the continuation of increased billings despite recent marketing methods among one-stops that are more aggressive than L.A. observers can recall. "Don't forget that Ted Ray does some business, too," says Ogilvie, magnanimously alluding to the low-key owner of Sun State Music, which like City-1-Stop operates in the inner metro area.

DISTRIBUTION DYNAMICS: Yet another harbinger of health for L.A. and the West Coast is the opening of the Navarre Corp. branch operation in suburban Gardena, Calif. Although Navarre one-stops out of its home base in Minneapolis, "We will not one-stop here. We want to sell the one-stops," says Duke Ostendorf, general manager. Ostendorf and Bob Lampkin, operations manager, both contend that independent distribution is

on the rise again. Since the late-'70s the California indie wholesale scene has been dominated by George Hocutt's California Record Distributors, which continues strongly, boasts Richard Hocutt.

Some of the new faces at Navarre that retailers and one-stops will be saying hello to are regional reps Mark Bremer (Northern California, Oregon, and Washington); Ralph Kampshoof (Southern California, L.A.); Kevin Day (Orange County, Calif.); and in telemarketing, Jeri Nelsen.

RACKIN' AND ROLLIN': Sell-through video is really taking over in racked accounts, says Larry Lipp, executive buyer at Olympia Record Industries, an old-line company headed by Ervin Litkei. "It used to be, 'Do you have any video in your record department?' Now, it's, 'Do you have any records in your video department?'" says Lipp of the action at Woolworth's, a major chain whose racks Olympia splits with Handleman Co. The real key to volume is price point—and \$19.95 is the magic number. "But it depends. We're doing fantastic with the Republic series, 'Spider Man' and 'Captain Marvel,' at \$29.95, but [these are] double tapes." Videos at \$19.95 and compact disks for less than \$10 are the volume leaders. "We still sell some LPs, but only the hits."

BLACK IS BACK: June 10 is City 1-Stop's Black Music Day, an annual luncheon promotion that copped the wholesaler a 1987 advertising award from the National Assn. of Recording Merchandisers in March.

LIVING LEGENDS: Does anyone promote like Armand and Bruce Schaubroeck? There is a never-ending string of in-stores at the brothers' House Of Guitars in Rochester, N.Y., originally a six-floor dwelling where Armand Schaubroeck, 44, started the outfit in 1964 in his mother's basement. The staff claims an inventory of more than 1 million records and some 5,000 guitars.

The firm copped the whole front page of the Sunday section in a reader poll conducted by the Sunday Democrat And Chronicle. Winning spots were scored under various categories—record store, video rental store, fun place to visit, etc. House Of Guitars was all over the section, even placing first with its television commercials. The point, Armand Schaubroeck emphasizes, is to be sure you are in the various entertainment-section listings in local newspapers and that you exploit reader polls, feature articles, and whatever. The store also made a listing in the Times-Union, again because of Armand Schaubroeck's TV ad character, Guitar Hero. Cross-merchandising is another Schaubroeck staple. A current flier on recording act Treat Her Right ties in RCA, Hohner harmonicas, and Rochester's WCMF-FM.

Retail Track loves fan mail. Write Earl Paige, c/o Billboard, 9107 Wilshire, Beverly Hills, Calif. 90210.

Shopping For Next Tiffany? Promotion Co. Hits Mall Circuit

BY BRUCE HARING

NEW YORK Shopping Center Network is looking for the next Tiffany.

The nation's largest sponsor of mall promotions was the vehicle for the teen singer's shopping center launch last year, and negotiations are under way to bring a similar wave of talent to a commons near you this summer, says company president Joel Benson.

'We use sensory mall marketing'

But more than teen singers are being marketed through mall promotions. The 12-year-old Shopping Center Network has touted everything from video disks to sanitary napkins, and it offers a money-back guarantee if, as determined by on-site polls, the promotion does not increase consumer intent to purchase the product.

"Marketing directors do not have the time or expertise to coordinate

big national events coming through their malls," Benson says. "I create a marriage." Companies seeking "novel, uncluttered ways to reach their target audience" contact Benson, who puts them together with malls seeking "high-quality, exciting promo events." The result is an exhibit or performance that will normally reach 90,000-120,000 consumers a weekend, according to Benson's estimates.

Shopping Center Network handles all soup-to-nuts details in setting up a promotion. The company has a creative crew, owns trucks, has a woodworking team, and will coordinate advertising and publicity at the mall. Benson says the goal is to create an "event" for the client's product.

"We use sensory marketing," Benson says. "On television, people can see it or hear it but can't touch it. We encourage the shoppers to interact; they can ask questions and try it. The idea is you're walking through the mall and see a sign that says, 'Free,' 'Win a flashlight,' or whatever, and you're attracted. As

(Continued on page 45)

Small Labels Put Majors To Shame In Hiring Female Execs Women Man Key Posts At Indies, NAIRD

BY JEAN ROSENBLUTH

W.I.L.D. WOMEN: According to a recent article in the Los Angeles Times, only about 15% of the executive positions at the major labels are held by women. What was not reported in the story is that almost all of those women are VPs: The percentage of females who fill slots above that level is infinitesimal. Sadder still is the fact that at least one major label, the article was apparently a source of much amusement among male staffers.

Thankfully, things aren't quite as medieval among the independents. Obviously, there are many women's-music labels headed by women—**Olivia**, which this year celebrates its 15th anniversary, and **Redwood** are prominent among them—but there are also several more broad-based record companies being guided by the "weaker" sex.

In fact, there are far too many of them to list here, but some of the most successful—either in terms of critical acclaim or sales or

both—are **Frontier**, founded and run by **Lisa Fancher**; **Rounder**, co-founded and -run by **Marian Leighton**; **Antilles/Mango/4th & Broadway**, headed by **Cathy Jacobson**; and **Tommy Boy**, whose president is **Monica Lynch**.

Labels aren't the only place on the independent scene where wom-



en are thriving. The decade-old **Women's Independent Label Distributors** network has grown to the point that all of its seven members handle product other than just women's music—mostly children's and new age records. As a reflection of its new broader focus, **W.I.L.D.** is holding its annual meeting this year at the **National Assn. of Independent Record Distributors & Manufacturers** confab in New Orleans May 12; in the past, the member companies had gathered each year at the **National**

Women's Music Festival.

Clearly, then—and it's ludicrous that it must be pointed out at all—women are capable of operating a music business, and a hit-making one at that. 4th & B'way, for instance, has charted pop with **M/A/R/R/S** and **Noel** and has had numerous dance hits. As they have with almost every musical trend, indies are leading the way as far as women in positions of power is concerned.

Final note: Those who live in glass houses shouldn't throw stones—or they should at least draw the curtains so that everyone can look inside. An examination of the **Billboard** masthead reveals that only one woman—yours truly—edits a section, though things are balanced out somewhat by the fact that about half the chart managers are women and several of the corporate executives are too. But there's still room for improvement, and we're working on it.

SEEDS & SPROUTS: Speaking of **NAIRD**, **Important** is making its first trip to the convention this year. The Queens, N.Y.-based distributor will be represented by director of purchasing **Alan Becker**. **Grass Route** also hears that there are more one-stops registered than ever before; one of the biggest newcomers is **Show Industries**. Overall, registration is up about 20% from last year at this time, reports **NAIRD's Holly Cass**... The **Atco** soundtrack to Eddie Murphy's upcoming movie, "Coming To America," will feature a track by **Fever/Sutra's Cover Girls**, "Better Late Than Never"... **Chip Davis** and his **Mannheim Steamroller** ensemble are recording a sequel to their brisk-selling seasonal title "Mannheim Steamroller Christmas." In its newsletter, Davis' label, **American Gramophone**, asked fans what songs they would like to hear him record, and some of those will be included. The title is slated for an October release... Detroit legend **Scott Morgan** will play two dates on the East Coast with his new band, **Friday** (13) at **CBGB's** in New York and May 14 at **Maxwell's** in Hoboken, N.J. The group, featuring **Scott Asheton** of the even more legendary **Stooges**, is supporting the powerful single "16 With A Bullet," which may be released soon in England by **Glass Records** as a 12-inch.

FOR WEEK ENDING MAY 14, 1988

Billboard

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ No. 1 ★ ★	
1	8	—	2	ERIC CLAPTON CROSSROADS	POLYDOR 835 262-2/POLYGRAM
2	2	2	7	TALKING HEADS NAKED	SIRE/FLY 2-25654/WARNER BROS.
3	4	4	26	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
4	1	1	10	ROBERT PLANT NOW AND ZEN	ESPARANZA 2-90863/ATLANTIC
5	3	5	34	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R
6	5	3	10	TERENCE TRENT D'ARBY THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	COLUMBIA CK 40964
7	10	—	2	THE SCORPIONS SAVAGE AMUSEMENT	MERCURY 832 963-2/POLYGRAM
8	6	6	26	INXS KICK	ATLANTIC 2-81796
9	7	8	8	SOUNDTRACK MORE DIRTY DANCING	RCA 6965-2-R
10	11	—	2	ZIGGY MARLEY & THE MELODY MAKERS CONSCIOUS PARTY	VIRGIN 2-90878
11	9	9	35	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
12	12	12	10	GUNS & ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
13	13	29	3	IRON MAIDEN SEVENTH SON OF A SEVENTH SON	CAPITOL C2-48982
14	26	23	4	GLORIA ESTEFAN & MIAMI SOUND LET IT LOOSE	EPIC EK 40769/E.P.A.
15	14	7	8	THE BEATLES PAST MASTERS, VOL II	CAPITOL C2-90044
16	20	14	4	MIDNIGHT OIL DIESEL & DUST	COLUMBIA CK 40967
17	19	10	6	JONI MITCHELL CHALK MARK IN A RAIN STORM	GEFFEN 2-24172
18	17	11	9	KINGDOM COME KINGDOM COME	POLYDOR 835 362-2/POLYGRAM
19	27	19	5	JOE SATRIANI SURFING WITH THE ALIEN	RELATIVITY 8193-2/IMPORTANT
20	15	18	30	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
21	16	16	13	JAMES TAYLOR NEVER DIE YOUNG	COLUMBIA CK 40851
22	NEW▶	1	1	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
23	30	30	3	10,000 MANIACS IN MY TRIBE	ELEKTRA 2-60738
24	22	13	29	STING ... NOTHING LIKE THE SUN	A&M CD 6402
25	NEW▶	1	1	THOMAS DOLBY ALIENS ATE MY BUICK	EMI-MANHATTAN 48076
26	28	22	36	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
27	24	20	7	BILLY OCEAN TEAR DOWN THESE WALLS	JIVE ARCD 8495/ARISTA
28	21	28	3	NEIL YOUNG AND THE BLUENOTES THIS NOTE'S FOR YOU	REPRISE 2-25719
29	18	17	11	SINEAD O'CONNOR THE LION & THE COBRA	ENSGN 2-41612/CHRYSALIS
30	25	15	8	THE BEATLES PAST MASTERS, VOL I	CAPITOL C2-90043



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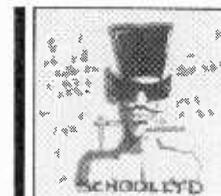
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COMPACT DISC DIGITAL AUDIO

Tapes, In Dutch In Holland, Getting Major Promo

BY WILLEM HOOS

AMSTERDAM The Dutch record industry will mount a \$375,000 publicity campaign aimed at increasing prerecorded cassette sales here. In some major markets cassettes account for 25% of total industry grosses, but in Holland the figure is only 12%.

The campaign, which runs from May 25 to Aug. 13, has been organized by the Dutch 10 Days Record Event Foundation, a body supported by national record industry trade group NVPI and retailers'

organization NVGD, which stages annual campaigns to increase public interest in prerecorded music. However, the foundation has never before targeted a campaign specifically on cassettes.

A series of television, radio, and national/regional press advertisements is planned, but the campaign will hinge largely on two special 15-track cassette compilations covering pop and MOR music. Some 100,000 copies of each cassette have been manufactured and will be made available to any consumer who buys a cassette during the campaign for a special price of \$3.65 each.

Artists featured on the MOR compilation include Dolly Parton, Jennifer Warnes, Leonard Cohen, Jose Feliciano, and local acts Piet Veerman and Anita Meyer, while the pop tape will feature tracks from Simply Red, Climie Fisher, Godley & Creme, Joe Cocker, Golden Earring, Mai Tai, and others.

In addition, 25 top titles from U2, Terence Trent D'Arby, Paul Simon, Talking Heads, BZN, Andre Hazes, and others will be sold at \$9.45 instead of the usual full price of \$13.15. This aspect of the promotion will continue until summer 1989, with the titles being replaced on a rolling basis at two-month intervals.

National broadcaster TROS will air six 25-minute TV programs

during July and August this year to support the cassette push, and the country's 800 leading retailers will be supplied with a range of free promotional material, including turntable display units capable of holding 160 cassettes and worth about \$125 each.

The campaign will run under the banner You Can Do It Everywhere With Cassettes, a reference to the versatile and portable nature of the configuration. Plans for the Dutch-speaking Flanders region of Belgium to take part were dropped because the slogan was deemed there to carry sexually suggestive connotations. However,

Jan Gaasterland, managing director of the foundation, is hopeful the campaign will be adopted in Flanders next year.

Gaasterland ascribes the poor performance of the cassette format in this market to lack of industry and retail-sector confidence in the format and a consequent absence of any real promotion.

"These negative factors, combined with the phenomenon of home taping, have resulted in a pitiful neglect of cassettes," he says. "We hope that with the help of this campaign the cassette market share in Holland can be boosted to at least 20%."

Gaasterland's optimism reflects the fact that with an average 2.5 cassette recorders per household, Holland has one of the highest hardware penetration levels in the world. Further encouragement comes from the 27% rise in cassette grosses here over the past five years, while over the same period LP earnings have fallen by 32%.

This year's 10 Days Record Event is set for Oct. 5-15 and will include a live TV gala. The foundation also plans special campaigns on behalf of CDs (Sept. 12-Nov. 12) and classical music (Oct. 5-Dec. 31).

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

POP/ROCK

ALABAMA
Alabama "Live"

▲ LP RCA 6825-1/\$9.98
CA 6825-4/\$9.98

MICHAEL ANDERSON
Sound Alarm

▲ LP A&M SP 5203/\$8.98
CA CS 5203/\$8.98

ASSASSIN
The Upcoming Terror

▲ LP Steamhammer SHLP 7000/\$8.98
CA SHC 7000/\$8.98

BIRDSONGS OF THE MESOZOIC
Sonic Geology

▲ CD Rykodisc RCD 20073/NA

BOLLOCK BROTHERS
The Prophecies Of Nostradamus

▲ LP Blue Turtle BTLP 9000/\$8.98
CA BTC 9000/\$8.98

GENTLEMEN WITHOUT WEAPONS
Transmissions

▲ LP A&M SP 5204/\$8.98
CA CS 5203/\$8.98

GENERAL JOHNSON & THE CHAIRMEN
OF THE BOARD
The Music

LP Surfside SR1007/\$9.98
CA SR1007/\$9.98

NEIL HENDERSON
Television

LP Equus EQLP-1002/\$8.98
CA EQC-1002/\$8.98

STEVE KILBEY
Earthed

▲ CD Rykodisc RCD 90043/NA

LONGHOUSE
Longhouse

▲ LP Warner Bros. 1-25693/\$8.98
CA 4-25693/\$8.98

MISSION OF BURMA
Mission Of Burma

▲ CD Rykodisc RCD 40072/NA

THE RAYMEN
From The Trashcan To The Ballroom

▲ LP Blue Turtle BTLP 9001/\$8.98
CA BTC 9001/\$8.98

THE RESIDENTS
God In Three Persons

▲ CD Rykodisc RCD 20044/NA

DAVID RUDDER/CHARLIE'S ROOTS
Haiti

▲ LP Sire 1-25723/\$8.98
CA 4-25723/\$8.98

SATAN
Suspended Sentence

▲ LP Steamhammer SHLP 7003/\$8.98
CA SHC 7003/\$8.98

SPANIC BOYS
Spanic Boys

LP Permanent Record Perm 905/\$7.98
CA Perm CT 905/\$7.98

STEALIN HORSES
Stealin Horses

▲ LP Arista AL8-8520/NA
CA AC8-8520/NA

THOSE X-CLEAVERS
Cult Stasis

LP Permanent Records Perm 903/\$7.98
CA Perm CT 903/\$7.98

TIMBUK 3
Eden Alley

▲ LP I.R.S. IRS 42142/NA
CA IRSC 42142/NA

VARIOUS ARTISTS
Flight Of The Green Linnet

▲ CD Rykodisc RCD 20075/NA

VARIOUS ARTISTS

Out Of Africa

▲ CD Rykodisc RCD 20059/NA

VOIVOD
Dimension Hatross

▲ LP Columbia FW 44262/NA
CA FCT 44262/NA

MARTY WILLSON-PIPER
Art Attack

▲ CD Rykodisc RCD 20042/NA

NEIL YOUNG & THE BLUENOTES
This Note's For You

▲ LP Reprise 1-25719/\$9.98
CA 4-25719/\$9.98

FRANK ZAPPA
Cruising With Ruben & The Jets

CA Barking Pumpkin D 74209/NA

FRANK ZAPPA
Freak Out!

CA Barking Pumpkin D 74208/NA

FRANK ZAPPA
Hot Rats

CA Barking Pumpkin D 74211/NA

FRANK ZAPPA
Uncle Meat

CA Barking Pumpkin D 74210/NA

JAZZ/NEW AGE

TOM BARABAS & DEAN EVENSON
Soaring

▲ CA Soundings Of The Planet SP-7127CA/NA

LARRY CORYELL
The Essential Larry Coryell

▲ CD Vanguard VCD 75/76/NA

DUKE ELLINGTON & HIS ORCHESTRA
Happy-Go-Lucky Local

▲ CD Musicraft MVSCD-52/NA

WOODY HERMAN
Early Autumn

▲ CD Discovery DSCD-944/NA

EARL HINES
Earl Hines Plays Duke Ellington

▲ LP New World NW361/362-1/\$21.96

MAX MORATH
Max Morath Plays The Best Of Scott Joplin And Other Rag Classics

▲ CD Vanguard VCD 39/40/NA

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▲ CD Breakthru' AVCD7/NA

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SOUNDINGS AND SOVIET ARTISTS
Music Makes The Snow Melt Down

▲ CA SP-7136CA/NA

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▲ CD Rykodisc RCD 10037/NA

VARIOUS ARTISTS

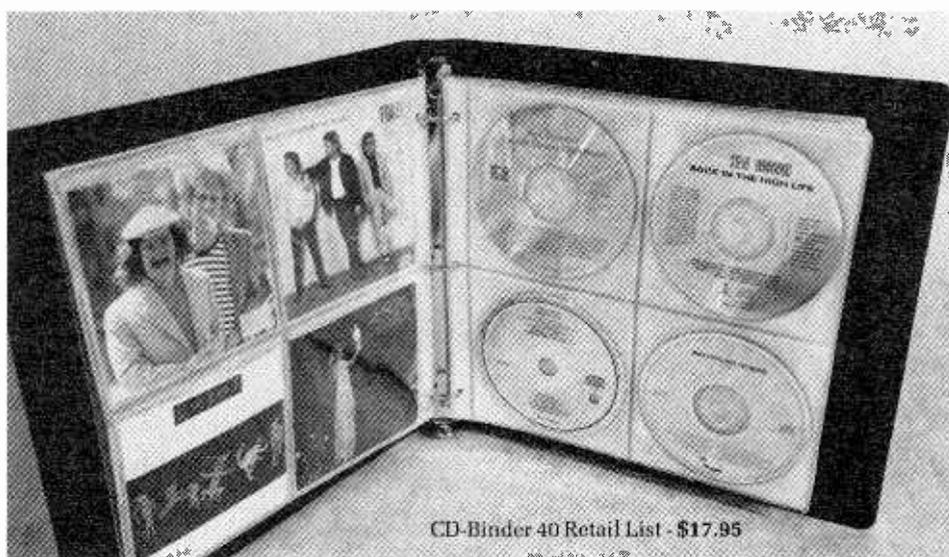
Guitar Sampler

▲ LP Windham Hill WH-1072/NA
CA WT-0112/NA

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

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Sharp Bolsters Audio-Unit Line

Sharp continues to flesh out its audio line with a variety of lightweight compact disk/tape/radio/record units. Among the newest: the portable WF-CD77 and the shelf-size CMS-950CD models.

The WF-CD77 has a top-loading CD player with 20-track random programmability, wireless remote control, an AM/FM stereo synthesizer tuner, a double cassette deck, a three-band graphic equalizer, built-in digital clock/timer functions, and two-way detachable speakers. It retails for \$629.95.

The CMS-950CD is powered by a 20-watt-per-channel amplifier and features such audio amenities as a vertical-loading CD player with 20-track random-access programming, an AM/FM stereo tuner, a double cassette deck with high-speed dubbing and continuous-play capabilities, a five-band stereo graphic equalizer, and a semi-automatic belt-driven turntable. The retail tag reads \$699.95.

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UNCLE FESTIVE, "YOUNG PEOPLE WITH FACES"
CD:CY-2135. CASSETTE:CC-25



ELIANE ELIAS, "CROSS CURRENTS"
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MALL PROMOTIONS

(Continued from page 42)

shoppers walk through a mall, their attitude is, 'What's free? What's for me? What can I try? What can I do? What can I win? What can I learn?'

Benson backs his guarantee to increase a shopper's intent by questioning consumers about the product as they enter the mall. That result is matched with those from an exit poll taken at the product exhibit, where consumers are asked about their intent to purchase the product. Regarding the money-back offer, Benson says, "We've never lost."

For its services, Shopping Center Network charges an average of \$5,000-\$10,000 per mall per week, but figures can vary widely depending on the promotion requested. Displays are generally open from noon to 8 p.m. Thursdays and Saturdays and from noon to 5 p.m. Sundays. Most customers book tours of between 20 and 40 weeks, Benson says, but the company has done tours as short as five weeks.

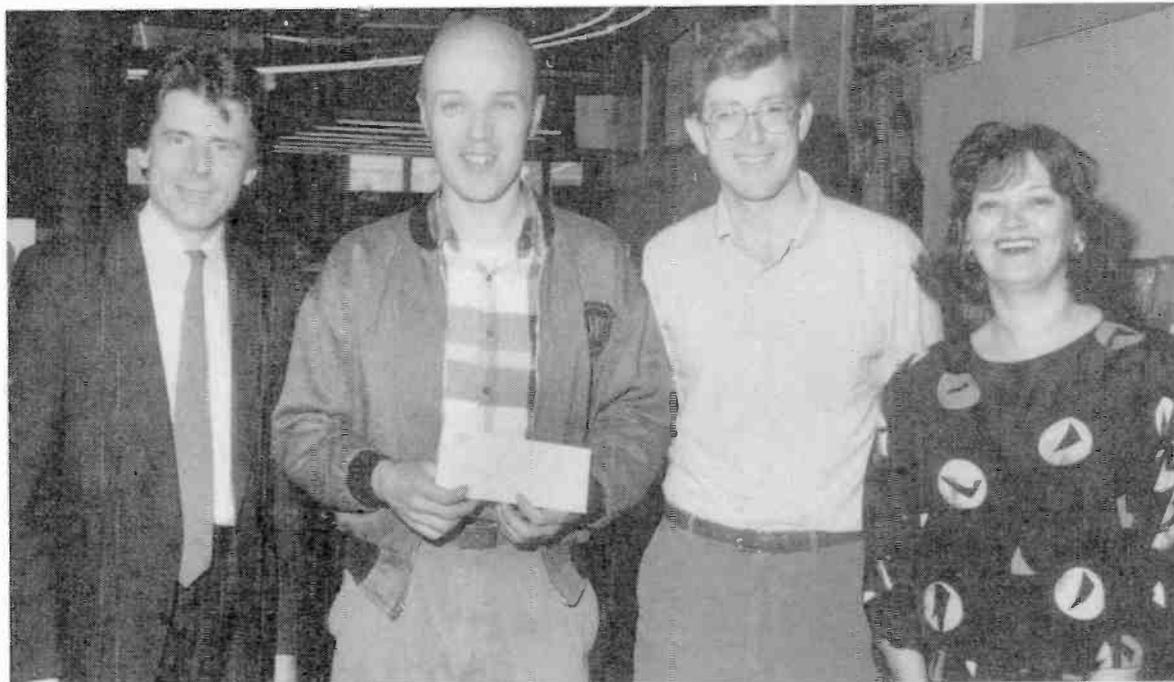
Shopping Center Network's 112 employees have serviced 70 of Fortune magazine's top 500 companies and have coordinated almost 1,400 different mall events in the last year. The firm has offices in New York, Miami, Detroit, and Minneapolis and will open a Los Angeles office in late summer.

Upcoming highlights for Shopping Center Network include the Ready For Christmas promotion, geared to new gift ideas for Christmas.

"This program is going to play 25 cities in October and November," Benson says. "We have four tours going on simultaneously."



Forever Randy. Warner Bros. Grammy winner Randy Travis ambled into the Tower Records store in Philadelphia recently for an autograph session prior to his sellout concert with George Jones and Conway Twitty. Smiling for the camera, from left, are Algie Marvel, Tower administrative assistant; Ted Putman, Tower Records manager; Travis; Ray Milanese, WEA sales manager; and Pat Purcell, WEA field sales manager.



London Calling. Steve Jacques, left, VP of Nimbus Records, congratulates Joseph Buchanan of Salem, Mass., grand-prize winner of a label contest that was advertised nationally through Ovation magazine. Buchanan received a weekend trip to London, during which he and his guest attended the Royal Philharmonic Society's 175th Anniversary Gala Concert, which featured Nimbus' Hanover Band. Buchanan had registered for the contest at Tower Records' Boston outlet; coincidentally, the same store won a concurrent national display contest sponsored by Nimbus. Looking on are Dave Belote, Boston Tower classical manager, third from left, and Joan Gregor, associate publisher of Ovation, right.



Where The Punks Are. The Surf Punks hit the Daytona Beach, Fla., Spec's Music store recently and made a splash for their Rhino compilation, "The History Of Surf Music, Volume 3." Catching the action, from left, are Surf Punk Drew Steele, Spec's sales associates Melissa Looker and Robert Bowling, store manager Tami Jewell, and Punk Dennis Dragon.



Judy, Judy, Judy. Veteran singer Judy Collins, left, stopped by one of National Record Mart's Pittsburgh stores recently to promote her Gold Castle album "Trust Your Heart." Joining Collins, from left, are Frank Flischer, president of NRM; Bill Ambrose, PolyGram Pittsburgh sales representative; and Lori Harris-Porter, NRM director of stores.



Just Between Them. Atlantic jazz artist Gerald Albright, left, stopped in at Sikhulu Records in New York recently to promote his latest album, "Just Between Us." Store owner Shange Sikhul shows Albright his promo wall for the album.



Lester's Ride. Kingsnake recording artist Lazy Lester, right, checks sales of his latest release, "Lazy Lester Rides Again," at Sonick Records in Cranston, R.I. Sonick store owner Nick DiBiasio expects the album to get wider distribution later this year through a deal with Alligator Records.



Breaking Windham. Phil Aaberg, Windham Hill pianist, capped his recent Hilltop Mall performance in Richmond, Calif., with an autograph session at that shopping center's Musicland. The Turtle Island String Quartet, another Windham Hill act, also took part in the promotion. Shown, from left, are Aaberg; Mike Maul, Musicland Group district manager; and store manager Jeff Wasdon.

Rykodisc's CD-3 Blister Pack Gets New Look

NEW YORK CD-only label Rykodisc has designed a new 4-by-12-inch package for its 3-inch disks. The Salem, Mass.-based indie says some of the innovations came in response to suggestions from the retail community.

Like the 4 1/2-by-12-inch package that A&M is using for its CD-3 line (Billboard, March 19), Ryko's new blister pack makes the disk visible to the consumer at the bottom. A four-color 3 1/2-by-7-inch card with title-dedicated art sits at the top of the package.

Once opened by the consumer, the title card folds into a 3 1/2-inch-square wallet in which the CD-3 can be stored.

Rykodisc originally marketed its CD-3s in the 3-by-9-inch all-cardboard package that was designed by Queens Group. The bottom of Queens' vessel featured a tear-off 3-inch-square wallet.

Jeff Rougvie, Rykodisc special projects coordinator, says the one improvement that retailers sought most was that CD-3 packages be compatible with fixtures used to merchandise conventional 5-inch CDs, which are housed in 6-by-12-inch packages.

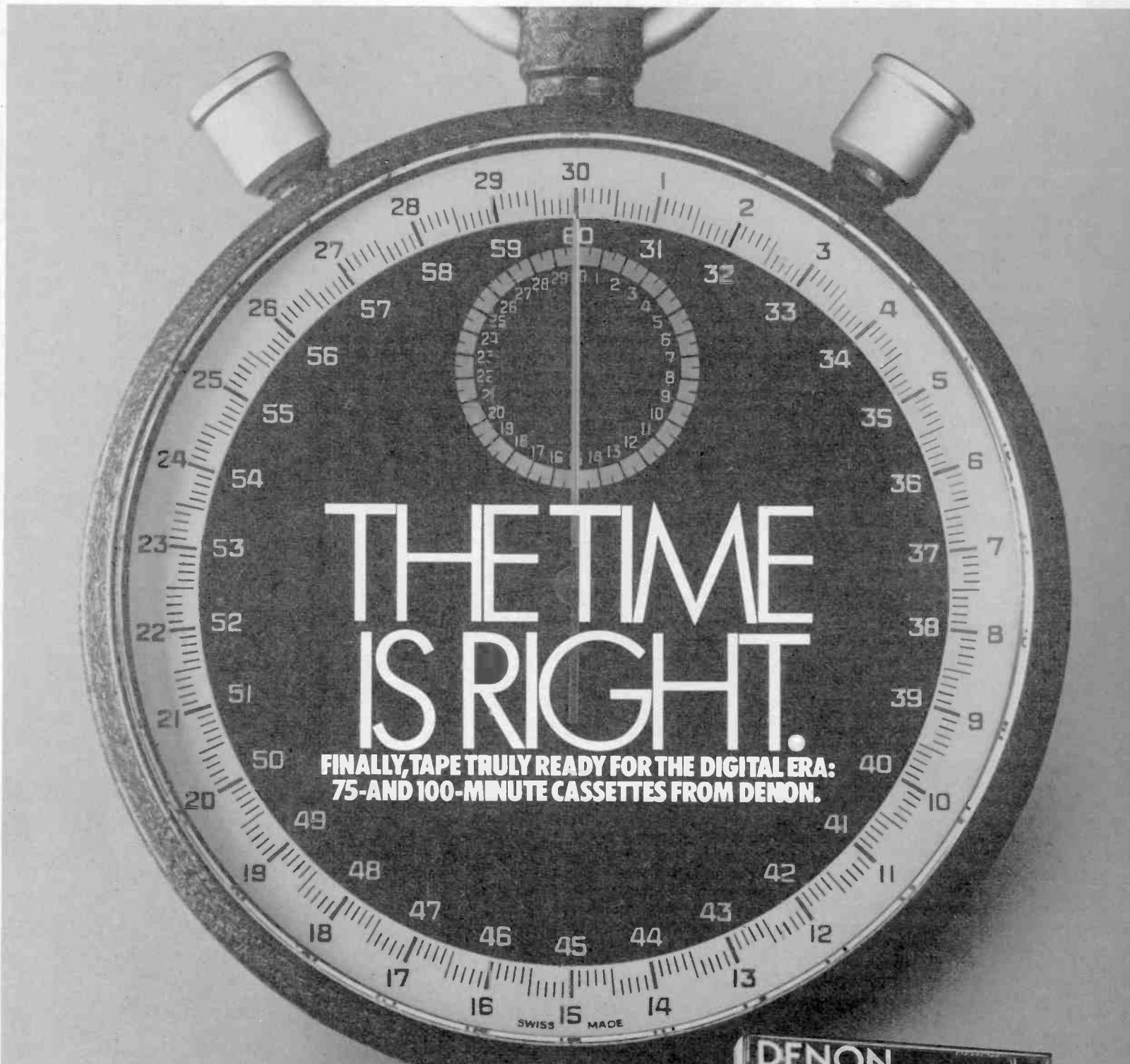
Dealers also wanted a more sturdy package than that of the original Queens design. Thieves were able to fold that cardboard unit, which made Ryko's CD-3 an easier item to lift. To meet the sturdiness requirement, Rougvie has reinforced the back of Ryko's new blister pack with a piece of molded plastic.

Ryko's CD-3 package was formally introduced April 7 at the initial meeting of the CD-3 Group, held at WEA headquarters in Burbank, Calif., and attended by more than 25 labels. The May 1 release of two CD-3s by Frank Zappa and one each by Marty Wilson-Piper and the Residents marked the design's retail debut.

GEOFF MAYFIELD



A full-color 3 1/2-by-7-inch card anchors Rykodisc's new CD-3 blister pack. Once opened, the cardboard folds over to become a 3 1/2-inch-square wallet for the disk.



The introduction of digital audio created a serious time problem. With over 45 minutes of music, many digital sources simply won't fit on a single side of the conventional C-90. And with a maximum playing time of 75 minutes, the latest digital programs won't even fit on an entire C-60!

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Mobile Fidelity Debuts Gold-Plated CDs

BY GEOFF MAYFIELD

NEW YORK At a time when music merchants are pressing record companies for lower costs on compact disks, audiophile label Mobile Fidelity is claiming great sales success with a line of CDs that forces dealers to charge higher-than-average prices.

The product is Mobile Fidelity's limited-edition Ultradisc series, which uses 24-karat gold rather than aluminum for the reflective surface of its

disks. The line's profile has been enhanced by its recent release of Pink Floyd's perennial seller "Dark Side Of The Moon." Another multi-platinum seller, "Sports" by Huey Lewis & the News, has also been added to the series. "Dark Side Of The Moon" sales are estimated at more than 10 million units, while "Sports" sales have been certified at 7 million by the Recording Industry Assn. of America.

To raise Ultradisc's visibility in

stores, Mobile Fidelity is offering dealers a counter-top merchandiser dedicated to the line. The copy on the display piece explains the series. The merchandiser displays up to 24 disks and has storage space for Mobile Fidelity's catalog.

The gold-disk version of the Pink Floyd title—which spent a record-setting 725 consecutive weeks on Billboard's Top Pop Albums chart before falling from the chart two weeks ago—is getting rave reports from dealers. The disk is moving not only for those specialty dealers who have carried the Ultradisc line since its 1987 kickoff, but also for such conventional music chains as 213-store Camelot Music and 107-store Sound Warehouse.

"Sell-through has been fantastic," says Toby Knobel, president of Denver-based Encore Distributors, which claims a client list of more than 400 accounts. According to Knobel, several Encore customers have reordered two and three times.

Stereo Sound, a three-store audio hardware web that stocks moderate-to high-end equipment and maintains CD departments in each of its stores, also has been having "great success" with the Pink Floyd gold disk, says office manager Fred Runyan.

"We've had amazing sales on Pink Floyd considering it's a \$35 CD," says Lew Garrett, VP of purchasing for North Canton, Ohio-based Camelot. Tracy Donihoo, director of purchasing for Sound Warehouse, says his chain might move as many as 1,500 pieces on the title.

The dealer's wholesale cost for Ultradisc is \$18—at least \$2 higher than the retail tag most dealers charge for standard CDs. The use of gold instead of aluminum drives up Mobile's manufacturing costs.

Retail prices vary from \$25 at Stereo Sound to \$35 at Camelot. Dallas-based Sound Warehouse sells CDs in the line for \$26 each, while three-store Detroit hardware chain Almas Hi-Fi tags each disk at \$28.95.

Who would pay such prices for an album? "It's the same customer who used to buy audiophile records," says Stereo Sound's Runyan. "Mobile Fidelity has groupies."

Runyan says his customers are satisfied with the product, adding that he has not received any complaints about the product or the price.

Mobile claims that the gold surfaces boost the clarity and sonic accuracy of the disks by reducing the number of errors that a CD player has to correct. Further, Mobile says Japanese lab tests prove that its gold-plated disks suffer less sound degradation than conventional, aluminum-plated CDs because gold is more resistant to corrosion.

Some audio experts take exception to the higher price; the purchasing executive at one music chain, for example, says brisk sales of the Pink Floyd title prove "that P.T. Barnum knew what he was talking about," an allusion to the showman's comment that "there's a sucker born every minute." But others, including Encore's Knobel and Almas Hi-Fi buyer Pete DuBois, swear by Ultradisc.

"The difference is just amazing," says DuBois. "The best way to describe it is, it sounds more like music."

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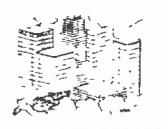
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Film Investor Taking Over Congress Supplier To Get \$1 Million Plus In Deal

BY AL STEWART

NEW YORK Control of the Congress Video Group is set to change hands as the result of a complicated acquisition agreement that is expected to infuse the company's coffers with cash.

Rick Burke, a 36-year-old financier of low budget feature films who also serves as president of the Martha Graham Dance Company, has signed a letter of intent to purchase an undisclosed share of the company. Under the terms of deal, Burke will have a controlling interest in the company's board of directors and will serve as chairman of the board. He will not, however, own a majority share of the firm itself.

Specific financial terms of the deal have not been disclosed, but Congress officials confirm that the purchase price exceeds \$1 million.

Burke says his plans for the com-

pany call for stepped-up efforts in the sell-through theatrical market and adding some "unique productions" for the nontheatrical market. He says he will also explore the possibility of developing videos with the Martha Graham Dance Company.

The decision to purchase an interest in Congress came after Burke decided against a start-up venture. Instead, he says, he opted to become involved with Congress because it is an "honest, clean company."

"This is a company with excellent distribution and a very good sales staff," says Burke. "I see Congress as the perfect vehicle to become involved in the home video market. My acquisition will help them strengthen their involvement in the theatrical sell-through market."

Once the agreement is completed, Burke will hold a minority ownership position with the firm. If he were to purchase a majority interest, the firm

would be adversely affected by federal restrictions regarding the carry-over of tax losses from one year to the next, Congress officials say.

Noting that his future role as a minority owner is "really a technicality," Burke says that control of the company was a "priority" when he was structuring the deal. He says that it would be "pretty accurate" to term his involvement a takeover of the company.

Larry Kieves, who will remain president and chief executive officer of Congress, says Burke's interest will help "reestablish Congress' pre-eminent position in the sell-through market."

Kieves acknowledges that the company "has undergone some difficult times" but says it "has turned the corner." The company, which shut down its duplicating facility in Cincinnati earlier this year [Billboard, March 12], has experienced recurrent

(Continued on page 54)



Pee-wee's Pals. Pee-wee Herman hobnobs with executives from Hi-Tops Video to promote the launch of "Pee-wee's Playhouse" on videocassette. Currently, three volumes of the offbeat children's television show are available from Hi-Tops. Two are priced at \$19.95 and feature one episode of the 30-minute show each. The third volume comprises three episodes and has a list price of \$79.95. Two more volumes, each 30 minutes long and priced at \$19.95, are slated for release in June. Pictured with Herman, who is played by actor Paul Reubens, are, from left, Hi-Tops VPs Wendy Moss and Nancy Steingrad.

VIDEO PEOPLE

Video People is a weekly column spotlighting personnel changes and promotions announced by prerecorded-video suppliers, distributors, retailers, duplicators, and hardware manufacturers. Announcements should be sent to: Video People; Billboard Magazine; 1515 Broadway; New York, NY 10036.

George J. Krieger is appointed president and chief operating officer of CBS/Fox Home Video. He takes the slot vacated by Jim Fifield, who is now with EMI Music. Krieger was senior VP, home video and pay television, for 20th Century-Fox Film Corp.

David Pierce is promoted to senior VP of sales and marketing of New World Video. He was formerly VP of sales and marketing.

Brian Clendenen is named VP of sales and marketing for Imperial Entertainment Corp., effective June 1. Clendenen, who had previously served as senior VP for the distributor Ingram Video, will be involved in theatrical production projects as well as home video.



KRIEGER

PIERCE

CLENDENEN

BAAR

Susan Baar becomes marketing/advertising director for Palmer Video Corp., the New Jersey-based retail franchiser. She had previously worked as an administrator for a five-store Palmer chain in Scotch Plains, N.J.

Kultur Video makes the following appointments: **Hillary Roberts** becomes director of public relations. She was formerly marketing/advertising director for Palmer Video. **Diane Fay** is named Eastern regional sales representative. **Lynne Zecca** joins the company as business affairs manager.

Bill Polich is upped to VP of sales for HBO Video. He was VP of key accounts and had served as a zone VP for Pioneer Electronics before joining HBO Video in 1986.

Michael R. Filippone is appointed VP of finance for Palisades Entertainment. He joined the company after eight years with the accounting firm Arthur Young & Co., where he worked with a number of entertainment accounts.

Linda L. Chan is named Western regional marketing director for Fries Home Video. Most recently she was national sales manager of Hollywood Video Gems.

Stephen Frishberg is named VP and general counsel for West Coast Video. Prior to joining West Coast Video in May 1987, he was involved in a private legal practice.

FOR WEEK ENDING MAY 14, 1988

Billboard

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.									
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price	
1	1	11	CV	★ ★ NO. 1 ★ ★ Virgin Records America, Inc. Virgin Music Video	Peter Gabriel	1988	SF	19.98	
2	7	25	AEROSMITH'S VIDEO SCRAPBOOK ●	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	D	19.98	
3	2	23	STING: THE VIDEOS PART 1	A&M Records Inc. A&M Video VC61103	Sting	1987	SF	12.98	
4	9	23	SO FAR ●	6 West Home Video SW-5701	Grateful Dead	1987	LF	29.95	
5	4	7	THE CURE IN ORANGE	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	C	24.95	
6	5	19	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98	
7	6	5	FLICK: THE VIDEO KICK	Atlantic Records Inc. Atlantic Video 50119-3	INXS	1988	SF	16.98	
8	11	7	STEVIE: LIVE AT RED ROCKS	LightYear Ent. Sony Video Software R0650	Stevie Nicks	1987	C	19.95	
9	19	3	STORY TELLING GIANTS	Warner Bros. Inc. Warner Music Video 38137	Talking Heads	1988	LF	24.98	
10	8	23	SLIPPERY WHEN WET ▲	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98	
11	3	21	WHITESNAKE: THE TRILOGY ▲	Geffen Home Video 38138	Whitesnake	1987	SF	14.95	
12	12	33	ONE NIGHT OF RAPTURE ●	Elektra Records Elektra Entertainment 40105-3	Anita Baker	1987	C	24.95	
13	10	7	THE PRETENDERS "THE SINGLES"	Sire Records Warner Reprise Video 38140	The Pretenders	1988	LF	19.98	
14	13	5	HEART "IF LOOKS COULD KILL"	MPI Home Video 1525	Heart	1987	SF	14.95	
15	17	65	BON JOVI-BREAKOUT ▲	Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95	
16	15	33	GRACELAND: THE AFRICAN CONCERT	Warner Reprise Video 38136	Paul Simon	1987	C	29.98	
17	20	69	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98	
18	16	33	CONTROL-THE VIDEOS, PART II ●	A&M Records Inc. A&M Video 6-21102	Janet Jackson	1987	SF	12.98	
19	RE-ENTRY		THE MAKING OF THE 'TOUCH OF GREY' VIDEO AND MORE	6 West Home Video SW-5700	Grateful Dead	1987	D	12.95	
20	18	11	ELVIS '56	Elvis '56/LightYear Ent. Media Home Entertainment M470	Elvis Presley	1987	D	19.95	

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

IVE Set To Bow Music Longform Line In July

LOS ANGELES International Video Entertainment is looking to make some noise in the longform home video music market—the result of its distribution pact with Radio Vision Video, the new music-oriented home video label and division of Radio Vision International (Billboard, March 26).

The first titles to be offered as a result of the deal are two concerts: "The Prince's Trust Rock Gala 1987"—featuring Elton John, George Harrison, Phil Collins, and Eric Clapton—and "Stand By Me," an AIDS research benefit concert featuring performances by Bob Geldof, Boy George, Herbie Hancock, George Michael, and Andrew Ridgeley. Each will be priced at \$19.95 and is slated for release some time in mid-July.

In addition, three \$14.95 clip compilations will be available featuring Capitol Records artists Great White, Megadeth, and Crowded House.

Other major artists, both in the context of concerts and clip compilations, will be forthcoming, says Ralph King, senior VP of marketing. Retail pricing will be \$15-\$20.

"The first few releases are just the tip of the iceberg," says King. "We've a big believer in the music video market," he says. King, a former retail executive with Record Bar, and IVE chairman Jose Menendez, formerly with RCA, have strong ties to the record industry. "We know there is a market there," says King.

That market has gained momentum, King says, as a result of sell-through pricing in record/tape combo stores, selective mass merchants, and some specialty video stores serviced by wholesalers that have emphasized it.

"It's such a specialty marketing area now that you almost need to create a separate company or division to deal specifically with it. Radio Vision, which has been so successful with music-oriented product in the international market, provides for us a company that is specifically focused on marketing music videos in the American market. We think we can play a strong role as their distributor," says King. He adds that IVE and Radio Vision can "work" these videos in a manner analogous to the way record labels market music.

"We will follow the rise of an [album]," he says, "as well as the tour dates of artists. We will be promotionally active with that account base that is selling music video. Today the record stores are doing a tremendous job with the product category. You're finding more and more that they are setting aside a section exclusively dedicated to music video."

The primary targets, says King, will be the record/tape combo chains and mass merchants through racks. Additionally, there will be a marketing effort made through traditional video wholesalers that have had prior success with the category.

JIM McCULLAUGH

G O S P E L M U S I C E X P L O S I O N

*A Foot Stompin',
Hand Clapin',
Reach for the
Heavens
Gospel Music
Explosion*
*Now available
on
Videocassette*

Oh HAPPY DAY

First came "GOSPEL," and now the Joyous Live Performances of Gospel Music's Superstars continue in "Oh HAPPY DAY." Never before seen performances from the musical explosion hailed by the critics:

"JOY TO THE AUDIENCE" & "A GREAT EXPERIENCE"
Siskel & Ebert

SHIRLEY CAESAR

The MIGHTY
CLOUDS OF JOY

WALTER HAWKINS
and

The HAWKINS FAMILY

Rev. JAMES CLEVELAND

The CLARK SISTERS

RECORDED LIVE IN HI-FI STEREO
60 MIN/#33294/COLOR
SUITABLE FOR ALL AGES/NOT RATED
VHS/BETA

\$29.95

DISTRIBUTOR
ORDER DATE:
June 3, 1988

STREET DATE:
June 21, 1988



monterey home video
a division of the
monterey movie company



COLOR/#31944
\$39.95

DISTRIBUTED BY
FRIES HOME VIDEO
a subsidiary of Fries Entertainment Inc.
1-800-248-1113

PHOTO BY LOUIS LAURENT DE FONTANES
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Confab Spotlights Video's Role In Corporate Promotion

BY BRUCE HARING

WEST ORANGE, N.J. Video was the hot ticket at the first annual Creative New Jersey showcase, a marketing convention held here April 27-28.

Video and music producers, retailers, broadcasters, and media buyers from various firms gathered at the Mayfair Farms for the conference, which spotlighted the emerging role of video in that most basic of business needs: getting a company's name in front of the public in a way that will generate sales.

More than 75 exhibitors showcased product at the conference, sponsored by Calsun Inc., publisher of N.J. Source, a New Jersey directory of creative and advertising services.

Three panels held on the first day of the show focused on the legal, promotional, and creative decisions faced by marketers.

During a panel titled "Is A Handshake Enough?" attorney Wilbur Van Houten stressed that binding legal agreements need not be formal documents on onion-skin paper to have clout. The same subject was a hot topic for video producers at the March New York Home Video show, where many expressed concern about creative ideas being stolen without compensation.

Van Houten outlined the proper

steps in defining a contract for the eager audience, including recovery steps for deals that go sour. The audience of independents had plenty of horror stories and kept Van Houten busy at the end of the panel with questions.

Effective direct-mail marketing was addressed by Robert W. Bly, a free-lance creative writer. Perhaps Bly's most interesting revelation concerned the growing use of fax machines as a direct-mail marketing device to corporations.

A panel on using outside production houses for corporate video featured Charles Mala of Schlott Realtors in N.J., a firm that has increased business through the use of video.

Moderator Carl Levine—the founding editor of Corporate Television magazine, the official publication of the International Television Assn.—stressed that corporations are moving away from having full-time video staffs, preferring to hire outside producers who have the necessary production equipment. The change from in-house production is being spurred by tax-law changes and by the higher salaries and benefit packages that qualified video production people are commanding.

Creative New Jersey is contemplating a similar marketing fair in southern New Jersey in October. For information, call 201-825-0240.

newsline...

TALKS CONTINUE: Prism Entertainment and Atlantic Entertainment continue to hammer out a merger agreement that would create one vertically integrated entertainment company. If the deal is finalized as expected, the company would keep the Atlantic name while marketing a line of B movies under the Prism name. Atlantic, a 14-year-old film production and theatrical distribution company whose films include "Teen Wolf" and "Teen Wolf II," currently has a video distribution pact with Paramount Home Video, but that agreement reportedly expires in June. Aside from its home video involvement, Prism syndicates television programs to 250 stations in the U.S.

RECOGNIZABLE STARS AND REPEATABILITY are the keys to success in the non-theatrical video market, according to Jon Peisinger, president of Vestron Video. During a press conference in New York to promote two instructional tennis videos featuring Jimmy Connors, Peisinger said Vestron will seek "a recognized authority—the top people—in every market niche." During the press conference Connors called Vestron a "class operation" and said he decided to work with the company "based on the job [it has] done." The tennis pro's two videos, "Winning Fundamentals" and "Match Strategy," are each priced at \$39.98 and will be released July 6.

JIM MORRISON, ELVIS PRESLEY, AND LIBERACE will be featured in Warner Home Video's Lucky Hand promotion this summer. The company's sell-through promotion offers 19 titles, each for a suggested list price of \$19.95. Titles include "The Doors: A Tribute To Jim Morrison," "Loving You" (starring Elvis Presley), "Liberace In Las Vegas," "Victory At Sea," "The Last Ride Of The Dalton Gang," "Look Back In Anger," "Little House On The Prairie" (three episodes from the television show are included on one cassette), and "Eubie!" (starring Eubie Blake). The tapes will be available June 29.

RCA/COLUMBIA HOME VIDEO is touting the video release of the George Lucas film "Willow" even before the film hits the silver screen. A medieval fantasy featuring special effects, "Willow" is widely expected to be one of the top summer films when it opens theatrically on May 20. Though RCA/Columbia has not set a release date for video, "Willow" will be the first Lucas film distributed through the company. Of course, RCA/Columbia is hoping "Willow" is more popular than Lucas' last film, "Howard The Duck."

AL STEWART

FOR WEEK ENDING MAY 14, 1988

Billboard

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TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	8	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
2	3	30	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
3	2	69	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
4	4	82	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
5	5	132	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
6	6	30	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
7	NEW▶		THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	89.95
8	7	21	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
9	9	35	AN AMERICAN TAIL ◆	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
10	13	80	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
11	10	16	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
12	12	145	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
13	8	113	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
14	16	59	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
15	31	126	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
16	23	60	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
17	20	25	ANIMAL HOUSE ◆	Universal City Studios MCA Home Video 66000	John Belushi Tom Hulce	1976	R	19.95
18	15	13	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
19	14	7	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	89.95
20	36	34	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
21	40	99	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
22	32	78	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
23	11	100	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
24	26	141	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
25	19	105	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
26	22	76	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
27	18	2	ADVENTURES IN BABYSITTING	Touchstone Films Touchstone Home Video 595	Elisabeth Shue	1987	PG-13	89.95
28	21	151	JANE FONDA'S EASY GOING WORKOUT ▲◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
29	29	133	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
30	28	16	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver	1987	NR	14.95
31	24	8	SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS	NFL Films Video Fox Hills Video	Various Artists	1988	NR	19.95
32	27	29	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
33	25	4	THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG	89.98
34	17	31	KATHY SMITH'S WINNING WORKOUT ◆	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
35	38	42	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
36	NEW▶		LESS THAN ZERO	CBS-Fox Video 1649	Andrew McCarthy Jami Gertz	1987	R	89.98
37	33	4	INNERSPACE	Amblin Entertainment Warner Home Video 11754	Dennis Quaid Martin Short	1987	PG	89.95
38	39	3	FLOWERS IN THE ATTIC	New World Entertainment New World Video 85160	Victoria Tennant Lousie Fletcher	1987	PG-13	89.95
39	35	2	THE SICILIAN	Gladden Entertainment Corp. Vestron Video 6024	Christopher Lambert	1987	NR	89.98
40	30	7	THE CURE IN ORANGE	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	NR	24.95

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Manufacturers, Retailers React To CD Recorder

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

BY MARK HARRINGTON

TANDY CORP. MAY have nullified years of debate over the superiority of magnetic tape with the development of THOR-CD, a compact-disk-compatible disk that can be recorded and erased many times over.

HARDWARE WATCH

Late last month the company shocked the home entertainment industry with its disclosure of a low-cost

system that can record and erase digital audio on special new optical disks that are compatible with current CD standards.

Tandy hopes to market CD audio disk recorders priced under \$500 in 18-24 months; the disks will be priced at about \$15 each. So far, it appears that users will be able to record on or erase the disk many times over.

Moreover, Tandy contends the system can probably record digital video signals as well.

Such a feat could pose vast new opportunities or lots of headaches for video companies in the hardware and software fields. It speaks directly to the chief complaint about video laserdisks—that they cannot be used for recording. On all other counts, disks are vastly superior to tape, particularly in the home. They allow for almost instant access to any segment of a program, may last virtually forever, and are infinitely more resistant to wear.

"Disk is a more desirable medium than tape," says Durson Sakarya, senior project manager for the advanced engineering group at Matsushita Electric America. "Tandy's product appears to have every darn benefit of a CD with the added benefit of tape"—the ability to record. He adds, however, that tape remains the more suitable medium for mobile uses, particularly for use in a car.

Mike Grubbs, director of marketing for Tandy Manufacturing, says the company hasn't actually recorded video signals on the THOR-CD, but he notes that theoretically it shouldn't be a problem.

"It can be used in video; it's just a matter of how and when it will be applied," said Grubbs. "To the media, video would simply be digital data."

That revelation has a number of software concerns expressing mixed emotions.

John O'Brien, president of the LaserLand retail franchise, which sees vast potential for laserdisks on the software side, is one such executive. He says he'd be interested in selling the new Tandy equipment, but he feels prerecorded software is soon going to be so

(Continued on page 54)

PRIVATE ROAD

NO TRESPASSING

THE ROAD HE'S CHOSEN LEADS TO ROMANCE, RICHES AND REVENGE!

PREBOOK DATE: MAY 31
ON SALE DATE: JUNE 15

PRIVATE ROAD
A DALIA PRODUCTIONS PRESENTATION BASED ON A STORY BY RAPHAEL NUSSBAUM

Starring **GEORGE KENNEDY • GREG EVIGAN • MITZI KAPTURE** And Starring **BRIAN PATRICK CLARKE** As Ken Burgess
Also Starring **E.I. PEAKER • BRYNJA McGRADY • PATTY McCORMACK • JAMES VAN PATTEN • GEORGETTE BAKER**

Executive Producers **MARIE OLIVER** And **LOUIE LAWLESS** Edited By **HENRI CHARR** And **JESS MANCILLA**
Director Of Photography **CHUCK COLWELL** Directed By **RAPHAEL NUSSBAUM**

BONUS BUZZ 300 BONUS POINTS

RECORDED IN **ULTRA-STEREO**

WME
TRANS WORLD ENTERTAINMENT U.S.A.

0372 \$79.95
COLOR/97 MINUTES

Big Disney Promo Includes P&G Tie-In, Sweepstakes

LOS ANGELES Walt Disney Home Video is mounting another major summer sell-through promotion, this one encompassing 25 titles and backed by a \$3.5 million marketing budget that includes funds for a promotional tie-in with Procter & Gamble.

Disney says its campaign last summer racked up unit sales of 3.5 million and that its fall promo—led by “Lady And The Tramp”—netted sales of 7.5 million units.

Each title in the new promotion has a list price of \$14.95. The street date is May 31, and the prebook cutoff is April 28.

The lineup includes a new series of short features called Walt Disney Mini-Classics, which includes a Mickey Mouse “Commemorative Edition,” “Mickey And The Beanstalk,” “Donald In Mathmagic Land,” and “The Reluctant Dragon.” There is also a new volume in the Sing Along Songs series called “You Can Fly,” an animated Peter Pan tale that is the focal point of the Procter & Gamble link.

In addition, there is Ducktales, an animated series featuring Donald Duck; Scrooge McDuck;

Launchpad McQuack; Huey, Dewey, and Louie; and other characters.

Rounding out the program offerings are all 10 volumes of the Walt Disney Cartoon Classics collection and the complete Winnie The Pooh collection.

The \$3.5 million campaign, according to Disney, will cover national network television, spot TV, print advertising, and in-store merchandising material.

The Procter & Gamble tie-in is pegged to the Sing Along Series and to “You Can Fly” in particular. In August, Procter & Gamble’s Ivory Soap will launch a national sweepstakes offering a grand prize of a trip for four to Walt Disney Studios, a walk-on role for a child in a Walt Disney television movie, and an all-expense-paid trip to Disneyland.

Procter & Gamble will promote the sweepstakes through network-television advertising and freestanding inserts in Sunday newspapers circulating to 48 million households on Aug. 14. The insert will include a sweepstakes entry blank and will direct consumers to their local video stores.

HARDWARE WATCH

(Continued from preceding page)

inexpensive that recording machines won't be needed.

“Tandy’s barking up the wrong tree,” says O’Brien. “All we have is another device that will allow pirating of prerecorded material. I think over time the consumer will find it absurd to record.”

Charles Ruttenberg, counsel for the Video Software Dealers Assn., says the development “probably opens a can of worms” for software developers and marketers.

“All such developments are of concern because they reduce the market for people who made the investment to make a copyright work,” he says.

At the same time, Ruttenberg adds, “It’s hard to see what this development specifically means to video. Until you get a large enough base of laserdisk players out there, which this machine could promote, I don’t think it causes severe problems.”

A spokesman for the Motion Picture Assn. of America says, “We have no position on the Tandy THOR-CD now.”

Jason Berman, president of the Recording Industry Assn. of America, says the Tandy system troubles him because it is yet another way for hardware interests to exploit copyrights without compensating. He adds, however, that he doesn’t plan to wage a war against the product until he knows all the facts.

Says Laserland’s O’Brien, “Given what Tandy is announcing, recording studios probably have a bigger problem on their hands than they had with digital audio-tape.” He says that LaserLand, “given that we will be in the forefront of new laser technology, absolutely will carry [the THOR-CD]. I’d also be interested in a licensing and private label deal for the hardware.”

FILM INVESTOR TO TAKE CONTROL OF CONGRESS VIDEO

(Continued from page 50)

financial woes, but according to Kievies it has never failed to ship a scheduled release.

The company wasn’t up for sale, according to Kievies. Still, he says, “we’re always seeking sources of investment, always looking for capital.” He adds that he originally met Burke when both worked in politics. Kievies worked in New York City government, and Burke was chief of staff for Sen. Edward Kennedy, D-Mass.

Currently, Burke also serves as a director of American Electro Products, a family-owned business based in Farmington, Conn. He says he will “eventually” resign his position with that company as he becomes more involved with Congress. He says he was exposed to the home video business by his friend Jim Fifield, the former CBS/Fox Home Video head who recently resigned to become president and chief operating officer of EMI Music Worldwide.

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.			Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	
RECREATIONAL SPORTS™						
★ ★ NO. 1 ★ ★						
1	2	43	DOORF ON GOLF ♦	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
2	1	71	AUTOMATIC GOLF ▲ ♦	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
3	7	71	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
4	3	49	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
5	5	43	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
6	4	15	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
7	12	3	DORF AND THE FIRST GAMES OF MOUNT OLYMPUS	J2 Communications J2-0010	Tim Conway bungles through classic athletic contests of ancient Greece.	29.95
8	8	19	BOOM! BANG! WHAP! DOINK! JOHN MADDEN ON FOOTBALL	Fox Hills Video	The ultimate guide to watching and understanding the game of football.	29.95
9	6	7	SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS	NFL Films Video Fox Hills Video	Comprehensive history of the Superbowl champs, the Washington Redskins.	19.95
10	10	25	A KNIGHT OF BASKETBALL	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
11	RE-ENTRY		GOLF LESSONS FROM SAM SNEAD	Selluloid/Adam R. Bronfman Star Video Prod.	Golf's Grand Master demonstrates and explains every aspect of the game.	49.95
12	14	27	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2	Vestron Video 2039	More great tips from the master of golf.	39.98
13	RE-ENTRY		SKI MAGAZINE'S LEARN TO SKI	Lorimar Home Video 098	Beginner's guide to skiing, designed to teach basic techniques.	19.95
14	17	23	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	29.95
15	16	43	JAN STEPHENSON'S HOW TO GOLF	Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95
16	NEW ▶		THE HISTORY OF BASEBALL	3M/Sportsman's Video	Collector's video includes rare footage from the Major League Baseball archives.	29.95
17	NEW ▶		FOREVER FENWAY: 75 YEARS OF RED SOX BASEBALL	3M/Sportsman's Video	Their history is here, from 1912 to today, the players and the coaches.	19.95
18	11	9	SUPER SUNDAYS-HISTORY OF THE SUPER BOWL	NFL Films Video Fox Hills Video	Tracing of the history of the Super Bowl, from game one to the present.	19.95
19	9	47	NFL CRUNCH COURSE	NFL Films Video Fox Hills Video	Profiles of football greats plus the NFL's greatest hits.	19.95
20	15	9	WARREN MILLER'S STEEP AND DEEP	Lorimar Home Video 109	Miller's latest adventure features action-packed ski footage.	19.95
HOBBIES AND CRAFTS™						
★ ★ NO. 1 ★ ★						
1	1	57	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
2	2	49	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
3	RE-ENTRY		THE SIGHTS AND SOUNDS OF HAWAII	International Video Network	Visit beautiful Hawaii and enjoy an in-depth look at the 4 main islands.	19.95
4	3	71	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
5	4	71	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
6	10	51	JULIA CHILD: MEAT	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95
7	5	41	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	34.95
8	7	17	CASINO GAMBLING WITH DAVID BRENNER	Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
9	6	19	THE SILVER PALATE: GOOD TIMES LIVE	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	24.95
10	9	49	VIOEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
11	NEW ▶		A GUIDE TO GOOD COOKING: SECRETS OF A MASTER CHEF	Videokraft	Chef Jacques Pepin hosts this guide to the basics of cooking.	49.95
12	11	53	JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95
13	NEW ▶		THE SHORT-ORDER GOURMET	Polaris Communication	Cooking essentials are taught for the time-pressed professionals.	19.95
14	8	3	LEARN THE ESSENTIALS OF PIANO	Forte Productions	This video covers notes, scales, chords, rhythms, and improvisation.	49.95
15	14	7	CHINA	Kodak Video Programs	Stalk the Great Wall, Canton, the Grand Canal, and Inner Mongolia.	19.95

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

Chicago VSDA Blazes Path With Mail-In Ballots

BY MOIRA McCORMICK

CHICAGO In an effort to boost voter participation and come up with a more diverse slate of candidates, the Chicago chapter of the Video Software Dealers' Assn. changed to a mail-in ballot system for its recently concluded board election.

Postage-paid envelopes were mailed with the ballots to the group's 170-plus members—many of whom live outside the Chicago area—thus eliminating the need for those members to attend the March 30 election meeting.

"As far as we know, we're the first regional chapter to handle our elections this way," says Elaine Zizas, newly elected chapter president and proprietor of three-unit chain Orland Video, a subsidiary of Movies In Motion in suburban Chi-

cago. "It may change voting procedures in other chapters around the country."

Ray Gianchetti, director of creative services for the national VSDA, confirms that Chicago is the first chapter to use mail-in ballots and says that as a result, the Kentucky chapter is planning a similar approach to its board elections.

The election for VSDA's national board has been conducted via mail since 1986.

"Before we adopted this balloting system [in Chicago], you had to be at the election meeting or you couldn't vote," says Zizas. "This posed a problem for our downstate membership. A mom-and-pop-store owner in Cairo [Ill.], for instance, would be unlikely to make the drive and so never was able to give us his or her input. This way, anyone could cast a ballot at no cost." Zizas says

a large number of members took advantage of the mail-in ballots and that the chapter plans to continue the practice.

Normally, the chapter's board members serve three-year terms, and three new members are elected annually. This year, five new members were elected because two previous directors were unable to finish their terms.

Winning the Chicago seats were chapter vice president William Mattingly of Park Video, treasurer Stan Banaszak of Take One Video, Rich Togliatti of two-unit Just Video,

membership chairman Lee Gimbel of Baker & Taylor, and Lee Golstein of Video Trend. The elections of Gimbel and Golstein mark the first time representatives from two major distributors have seats on the board.

Returning board members include Stefann Janssen of independent manufacturer/distributor White Janssen Video, who has served as secretary for three years; Frank Belcastro of VP Enterprises; and Sandy Goldman of The Video Advantage. Zizas, a board member since the chapter's inception in 1985,

says this year's board has the widest geographical representation yet.

Zizas says her No. 1 goal as president is to increase membership through active courting of nonmembers. "So many independent retailers are not aware we exist," she says. "They're so concerned with running their own businesses, they don't know about First Amendment legislation, use tax, or other issues."

"We'd like to initiate a newsletter for members as well and do mailings to nonmember stores. Up until now, we hadn't had the funds or manpower to do a mass mailing."

New Outlet Wooing Upscale Consumers Ga. Store Bullish On Laser

BY RUSSELL SHAW

ATLANTA The owners of American Laser, a new 1,300-square-foot store here that specializes in videodisks and CDs, are hoping to cash in on the increasing popularity of laser technology.

"This is the future of audio and video," says Jeff Barry, a co-founder of American Laser. "You can't beat the form for resolution and sharpness of image."

Barry and partner Steve Farrell opened American Laser in April in a new festival-mall-type of strip center in one of Atlanta's more upscale neighborhoods and are counting on

the demographics of the region to help them establish a foothold.

"We conducted an extensive survey to find out where the laserdisk customers live in this area and how far they were willing to travel to get product," says Farrell, who estimates that approximately 50% of the store's business comes from within a 10-15-mile radius. Both partners estimate that of the approximately 300,000 videodisk players in the nation, about 15,000 are in the Atlanta area—which was a test market for Magnavox in 1979.

Both trace at least a third of their customer base to seeds planted during those ill-fated test-marketing efforts. "Our customers are about evenly divided into three classes," Barry says. "You have the people who have been into laser, have been following the developments in the field all along, and now that titles are becoming more available will go to great lengths to get the software."

"There's also a group of people who have had VCRs but are looking for something different and better, and there's [a third group of] people who have never had VCRs but seem interested in this."

Claiming to be the largest seller of videodisks in Georgia and one of the largest in the Southeast, American Laser currently stocks approximately 450 laser titles. The average price for a disk is \$34.95. Titles are now only offered for sale, although Barry and Farrell are considering starting a rental system. They think that within a few months, they will have close to 1,000 titles. American Laser also offers several hardware lines, including the new Pioneer CLD-1030 Laservision Disk Player, recently advertised for \$749 during a weekend special.

American Laser offers frequent specials, which it advertises both in Atlanta print media and on radio outlets in the area. In early May, the outlet also ran a grand-opening special on compact disks, which sold for as low as \$9.99. Normally, CD prices at American Laser run be-

(Continued on page 57)

FOR WEEK ENDING MAY 14, 1988

Billboard®

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	1	30	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	34	AN AMERICAN TAIL ♦	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	3	100	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
4	5	81	SLEEPING BEAUTY ♦	Walt Disney Home Video 476	1959	29.95
5	6	137	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
6	7	49	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
7	4	137	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
8	12	49	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
9	8	8	BUGS!	MGM/UA Home Video M201233	1988	14.95
10	15	28	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
11	24	27	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
12	13	6	BUGS BUNNY SUPERSTAR	MGM/UA Home Video M201323	1988	19.95
13	10	8	DAFFY!	MGM/UA Home Video M201232	1988	14.95
14	9	100	WINNIE THE POOH AND TIGGER TOO ♦	Walt Disney Home Video 64	1974	14.95
15	NEW ▶		PEE-WEE'S PLAYHOUSE, VOL. 1, ICE CREAM SOUP	Hi-Tops Video HT-0113	1987	14.95
16	14	92	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
17	11	132	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
18	17	109	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
19	16	96	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
20	20	98	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
21	19	49	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
22	21	21	RAFFI-A YOUNG CHILDREN'S CONCERT ▲	A&M Video 6-21707	1986	19.98
23	25	7	ELMER!	MGM/UA Home Video M201235	1988	14.95
24	18	7	PORKY!	MGM/UA Home Video M261236	1988	14.95
25	23	49	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95

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

Display Service Showcased By Ingram In U.S.

NASHVILLE Ingram Video here will showcase the Vidpro Merchandising System at the Food Markets Institute convention Sunday through Wednesday (8-11) in Chicago and at the American Booksellers Assn. meeting May 28-31 in Anaheim, Calif. This is the second year that Ingram has served as the U.S. agent for the Canadian-based display service.

The system reproduces the original video packages in a flat 4-by-12-inch format and encases them in plastic packages intended to help retailers save space, eliminate packaging and labeling clutter, and increase display flexibility.

Retailers who use the system are given self-adhesive wall-mounted tracks with "hinges" to hold the reproductions. When they order videotapes, the reproductions, called plaques, are returned with the order.

Billboard

UP-AND-COMING

SPECIAL ISSUES

SPOTLIGHT ISSUE IN THIS SECTION AD DEADLINE

NIGHT TRACKS 5TH BIRTHDAY June 4 • First 5 Years
• The Show
• The Look
• Chartbusters
• Power Play May 10

VIVA PUERTO RICO June 4 • Market Profile
• Labels/Distributors
• Talent
• Advertising & Media
• Video May 10

SUMMER CES June 11 • Countdown
• CDs & VCRs
• Retailing
• Hot Summer Software
• Blank Media May 17

THE WORLD OF BLACK MUSIC June 18 • Crossoverview
• Majors & Indies
• Producer Profiles
• Retail
• Concerts & Venues May 24

THE WORLD OF JAZZ June 25 • Overview
• Talent
• Majors & Indies
• Reissues & CD
• European View May 31

WHY THEY ARE SPECIAL:

- **NIGHT TRACKS** celebrates its 5th anniversary in TVland with a party-in-print that captures the rock-cable station's festive, feisty, second-to-none spirit and artist-oriented approach to music video.
- **VIVA PUERTO RICO** revisits the exploding music scene in this small but potent getaway island consumed by entertainment and alive with the sounds of fresh growth.
- **SUMMER CES** takes Chicago by storm, June 4-7, signaling the next evolution in consumer electronics that promises to set the table for home entertainment in the '90s. Billboard covers the hi-tech waterfront with the most comprehensive coverage of hardware/software developments in the industry.
- **THE WORLD OF BLACK MUSIC** is front and center in Billboard's annual tribute to the movers and shakers who continue to take black music to even greater heights in '88. June is Black Music Month, and time to acknowledge the dynamic creative and commercial vitality of "the soul of the industry."
- **THE WORLD OF JAZZ** focuses on new growth and directions, from traditional to mainstream and fusion. Spurred by CD excitement, labels are enlivening the marketplace with new shifts and thrusts that are producing a renaissance for old treasures and fresh exposure for new.
- **COMING ATTRACTIONS: CONSUMER TAPE & ACCESSORIES, JAPAN, SOUNDTRACKS, DANCE & NEW MUSIC.**

FOR AD DETAILS CONTACT YOUR BILLBOARD SALES REPRESENTATIVE or CALL ANY BILLBOARD OFFICE WORLDWIDE.

NEW YORK: Gene Smith, Ron Willman, Karen O'Callaghan, Ken Karp, Norm Berkowitz. (212) 764-7300 or (212) 536-5018.
LOS ANGELES: Christine Matuchek, Arty Simon, Anne Rehman, Marv Fisher, Emily Vaughn. (213) 273-7040.
NASHVILLE: Lynda Emon, Carole Edwards. (615) 321-4290.
LONDON: Tony Evans 439-9411.

*****RESERVE SPACE TODAY!*****

FOR WEEK ENDING MAY 14, 1988

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	1	6	STAKEOUT	Touchstone Films Touchstone Home Video 599	Richard Dreyfuss Emilio Estevez	1987	R
2	3	4	THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG
3	4	4	INNERSPACE	Amblin Entertainment Warner Home Video 11754	Dennis Quaid Martin Short	1987	PG
4	2	8	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R
5	NEW		THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R
6	8	2	ADVENTURES IN BABYSITTING	Touchstone Films Touchstone Home Video 595	Elisabeth Shue	1987	PG-13
7	5	16	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
8	6	6	THE LIVING DAYLIGHTS	CBS-Fox Video 4745	Timothy Dalton Maryam d' Abo	1987	PG
9	7	9	THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R
10	10	12	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R
11	11	10	THE BIG EASY	Kings Road Entertainment HBO Video 0052	Dennis Quaid Ellen Barkin	1987	R
12	27	2	LESS THAN ZERO	CBS-Fox Video 1649	Andrew McCarthy Jami Gertz	1987	R
13	16	3	FLOWERS IN THE ATTIC	New World Entertainment New World Video 85160	Victoria Tennant Louise Fletcher	1987	PG-13
14	9	13	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R
15	12	14	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R
16	15	4	THE HIDDEN	New Line Cinema Media Home Entertainment M940	Michael Nouri Kyle MacLachlan	1987	R
17	20	4	NO MAN'S LAND	Orion Pictures Orion Home Video 8710	Charlie Sheen D.B. Sweeney	1987	R
18	22	2	THE SICILIAN	Gladden Entertainment Corp. Vestron Video 6024	Christopher Lambert	1987	NR
19	13	8	HAMBURGER HILL	RKO Pictures Vestron Video 6015	Michael Dolan Daniel O'Shea	1987	R
20	19	4	MADE IN HEAVEN	Lorimar Home Video 423	Kelly McGillis Timothy Hutton	1987	PG
21	18	3	DEATH WISH 4: THE CRACKDOWN	Cannon Films Inc. Media Home Entertainment M941	Charles Bronson	1987	R
22	17	7	MAID TO ORDER	Scotti Bros. Pictures, Inc. IVE 64311	Ally Sheedy	1987	PG
23	14	6	HELLRAISER	New World Entertainment New World Video A87007	Andrew Robinson Clare Higgins	1987	R
24	24	4	THE ROSARY MURDERS	Samuel Goldwyn Virgin Vision 70064	Donald Sutherland Charles Durning	1987	R
25	25	2	THE PICK-UP ARTIST	CBS-Fox Video 1529	Robert Downey, Jr. Molly Ringwald	1987	PG-13
26	26	6	SURRENDER	Cannon Films Inc. Warner Home Video 37077	Sally Field Michael Caine	1987	R
27	29	2	RUSSKIES	Lorimar Home Video 761	Leaf Phoenix Whip Hubley	1987	PG
28	21	14	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R
29	23	11	SPACEBALLS	MGM/UA Home Video M90179	John Candy Rick Moranis	1987	PG
30	30	6	SLAM DANCE	Island Pictures Key Video 3856	Tom Hulce Virginia Madsen	1987	R
31	NEW		MY LIFE AS A DOG	Skouras Pictures, Inc. Paramount Home Video 12651	Anton Glanzelius Tomas von Bromssen	1987	NR
32	28	14	LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13
33	NEW		DATE WITH AN ANGEL	HBO Video 0060	Michael E. Knight	1987	PG
34	NEW		HIDING OUT	HBO Video 0042	Jon Cryer	1987	PG-13
35	31	26	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R
36	40	4	THE BIG TOWN	Columbia Pictures Vestron Video 6016	Matt Dillon Diane Lane	1987	R
37	33	5	TOUGH GUYS DON'T DANCE	Cannon Films Inc. Media Home Entertainment M938	Ryan O'Neal Isabella Rossellini	1987	R
38	39	10	NADINE	CBS-Fox Video 3841	Kim Basinger Jeff Bridges	1987	PG
39	35	3	DANCERS	Cannon Films Inc. Warner Home Video 37066	Mikhail Baryshnikov	1987	PG
40	32	15	DRAGNET	Universal City Studios MCA Home Video 45030	Dan Aykroyd Tom Hanks	1987	PG-13

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National Video, IFA Awards Go To Two Couples

NEW YORK The International Franchise Assn. and National Video Inc. of Portland, Ore., recently presented distinguished-achievement awards to four individuals whose business achievements were judged significant in strengthening the free enterprise system while enhancing the role of franchisees in that system.

Brent and Karen Brockmeyer, owner/operators of National Video stores in Jefferson City, Mo., and Dave and Essie Peddle, owner/operators of three National Videos in St. John's, Newfoundland, were presented with the awards by National Video president Ron Berger at the company's seventh annual convention, held in April at the Princess Resort and Casino in Freeport, Grand Bahama Island.

National Video has more than 500 stores and claims that it has sold more than 1,100 franchises in Canada and the U.S. The IFA represents more than 620 franchising companies in Canada, the U.S., and other countries. **BRUCE HARING**

AMERICAN LASER

(Continued from page 55)

tween \$14.98 and \$15.98, with occasional discounting to \$11.99 for selected hot titles.

Farrell and Barry are also upbeat about the potential of CD video. "We think it's going to be a good thing for the industry, and we definitely will have a major commitment to CDV," says Farrell. He predicts that as many as 800 CDV titles might be released from various labels by summer, and he adds that his store plans to carry as wide a selection as possible.

"It's going to expand the laser-vision market by appealing to the people who are into compact disks," Farrell says of CDV.

On the audio side, Barry and Farrell currently offer approximately 2,000 CD titles and figure that most of their software business is split evenly between CD and laservideo. American Laser also stocks a handful of prerecorded analog audio-cassettes and VHS tapes but views these products strictly as customer conveniences. The entrepreneurs note the presence of a 10,000-title Blockbuster Video superstore diagonally across the street, and they willingly concede the VHS market to it. However, Blockbuster does not offer videodisks.

Barry and Farrell, each of whom worked previously for the Atlanta-area chain Video Warehouse, say business has been good during American Laser's first month of operation, and they hope to open a second store in the Atlanta metro area by early fall.

Bears' clip spurs promo of vid decoder
... see page 61

BIMBOS AWAY!

ASSAULT OF THE KILLER BIMBOS

EMPIRE PICTURES PRESENTS A TITAN PRODUCTION "ASSAULT OF THE KILLER BIMBOS"

STARRING: CHRISTINA WHITAKER ELIZABETH KAITAN TAMMARA SOUZA JAMIE BOZIAN as BILLY GRIFFIN O'NEAL as TROY SPECIAL APPEARANCE BY NICK CASSAVETES
 MUSIC BY FRED LAPIDES MARC ELLIS EDITOR JONATHAN SCOTT BOGNER EDITOR BARRY ZETLIN COSTUME DESIGNER SUSAN M. ROSENBERG PRODUCTION DESIGNER ROYCE MATHEW
 DIRECTOR OF PHOTOGRAPHY THOMAS CALLAWAY CO-PRODUCER THOMAS A. KEITH EXECUTIVE PRODUCER DEBRA DION STORY BY ANITA ROSENBERG PATTI ASTOR & TED NICOLAOU SCREENPLAY BY TED NICOLAOU
 PRODUCED BY DAVID DECOTEAU & JOHN SCHOUWEILER DIRECTED BY ANITA ROSENBERG

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Urban Classics
 VIDEOS

ON VIDEOCASSETTE JUNE 7, 1988

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.*

STEVE ALLEN'S GOLDEN AGE OF COMEDY

Johnny Carson, Mel Brooks, Bob Hope
 ♠♥ Video Treasures/\$9.98

BEGINNING SAILBOARDING TECHNIQUE

Instructional
 ♥ Hollywood Select/\$14.99

BOARDSAILING ... MAUI HIGH PERFORMANCE

Documentary
 ♥ Hollywood Select/\$14.99

BOARDSAILING ... PUSHING THE LIMITS

Documentary
 ♥ Hollywood Select/\$14.99

CESAR AND ROSALIE

Yves Montand, Romy Schneider, Sami Frey
 ♠♥ Axon/\$59.95

COMPLETE GUIDE TO SPA AND HOT TUB CARE

Instructional
 ♥ Hollywood Select/\$14.99

COMPLETE GUIDE TO SWIMMING POOL CARE

Instructional
 ♥ Hollywood Select/\$14.99

DEATH ROW GAME SHOW

John McCafferty, Robyn Blythe, Beano
 ♠♥ Media/\$79.95

DON QUIXOTE

Rudolf Nureyev, Lucette Aldous
 ♠♥ Kultur/\$39.95

THE FINAL COUNTDOWN

Kirk Douglas, Martin Sheen, Katherine Ross
 ♠♥ Vestron/\$19.98

FONTEYN & NUREYEV: THE PERFECT PARTNERSHIP

Margot Fonteyn, Rudolf Nureyev
 ♠♥ Kultur/\$39.95

GISELLE

Natalia Bessmertnova, Mikhail Lavrovsky
 ♠♥ Kultur/\$39.95

GO TELL THE SPARTANS

Burt Lancaster
 ♠♥ Vestron/\$19.98

JOE JACKSON: LIVE IN TOKYO

Joe Jackson
 ♠♥ A&M/\$19.98

INTERMEDIATE SAILBOARDING TECHNIQUE

Instructional
 ♥ Hollywood Select/\$14.99

THE LAST DAYS OF FRANK AND JESSE JAMES

Kris Kristofferson, Johnny Cash, Willie Nelson
 ♠♥ Vidmark/\$79.95

MATINEE AT THE BIJOU Volumes 1-8

Variety/Nostalgia
 ♥ Hollywood Select/\$14.99/each

OH HAPPY DAY

Rev. James Cleveland, Mighty Clouds Of Joy, Clark Sisters
 ♠♥ Monterey/\$29.95

THE OLYMPIAD: JESSE OWENS RETURNS TO BERLIN

Documentary
 ♠♥ Paramount/\$14.95

THE OLYMPIAD: THE MARATHON

Documentary
 ♠♥ Paramount/\$14.95

THE OLYMPIAD: THEY DIDN'T HAVE A CHANCE

Documentary
 ♠♥ Paramount/\$14.95

ORPHANS

Albert Finney, Mathew Modine, Kevin Anderson
 ♠♥ Lorimar/\$79.95

SANDI PATTI CONCERT

Sandi Patti
 ♠♥ A&M/\$19.98

ROBBERY UNDER ARMS

Sam Neill, Steven Vidler
 ♠♥ Imperial Entertainment/\$79.95

ROMEO & JULIET



A LOVE TRAPPED BETWEEN

(Continued on next page)

Japanese Web Aims Sales Ploy At Homebodies

TOKYO Video rental chain Creative World has revived a marketing scheme characteristic of ancient Japan in a bid to boost business among housewives who do not normally visit video stores.

Known as Family Packs Video, it is based on the old medicine-peddling practices of central Japan, where kits of ointments were left without charge at peasants' homes and replenished on subsequent visits, and payments were made only for the medicines used.

In Creative Works' modern version, packs of six assorted videocassettes chosen from about 1,500 in stock are delivered to nearby homes, each tape wrapped in vinyl film. A week later the company's vans call again, charging the yen equivalent of \$3.95 for each title on which the vinyl seal has been broken.

Customers may also request specific releases and are required to spend \$7.90 annually to participate in the program. There is no fee to join. Initially, Creative Works, which operates six stores in Sakai City, will confine the system to Osaka Prefecture.

By this summer, Creative Works hopes to have 100 vans, each reaching up to 300 homes within a two-mile radius, and to generate income of up to \$6,000 monthly. But ultimately the company hopes to franchise the scheme throughout Japan.

Insurer Backing Video Aid Pacts

American Bankers Insurance Group, one of the nation's largest insurers, will back Video Aid Corp.'s extended-service contracts under a newly signed agreement.

Customers will not have to pay a deductible for the service, according to Tom Hayes, vice president of retail marketing for American Bankers Insurance Group. There are no limits to claims. Video Aid Corporation supplies extended-service programs to appliance and consumer electronics retailers, catalog merchandisers, and consumers.

More information on the program is available by calling Video Aid at 1-800-431-5843 or at 1-800-942-3303 in New York state.

VIDEO RELEASES

(Continued from preceding page)

Natalia Bessmertnova, Mikhail Lavrovsky

◆♥ Kultur/\$39.95

UNDER FIRE

Nick Nolte, Gene Hackman, Joanna Cassidy

◆♥ Vestron/\$19.98

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

Julia: A long-suffering widow who will never forget the man she loves. And Julia: An unfaithful wife who will murder to keep what she wants. Which is the real Julia? Kathleen Turner, Gabriel Byrne and Sting star in Peter Del Monte's surrealistically haunting love story of a woman caught between two worlds. Beautifully filmed hypnotically scripted and lushly scored by Maurice Jarre, JULIA AND JULIA is a movie your customers will never forget. **Street Date is June 9. JULIA AND JULIA is yours to offer your customers exclusively for six months prior to pay cable release. Order your copies today.**

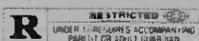
KATHLEEN TURNER JULIA AND JULIA

KATHLEEN TURNER IN "JULIA AND JULIA" A FILM BY PETER DEL MONTE
GABRIEL BYRNE STING

DIRECTOR OF PHOTOGRAPHY GIUSEPPE ROTUNNO AIC-ASC FILM EDITOR MICHAEL CHANDLER MUSIC BY MAURICE JARRE
PRODUCTION DESIGN MARIO GARBUGLIA SCREENPLAY AND DIALOGUE BY SILVIA NAFOLITANO, SANDRO PETRAGLIA, PETER DEL MONTE

BASED ON A STORY BY SILVIA NAPOLITANO DIALOGUE BY JOSEPH MINION PRODUCED BY RAI

EXECUTIVE PRODUCERS FRANCESCO PINTO, GAETANO STUCCHI



DIRECTED BY PETER DEL MONTE



TWO WORLDS.

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Calif. Dealer To Customers: Eat, Drink, & Be Merry

BY EARL PAIGE

LOS ANGELES With grocery and convenience stores adding video, retailer Jim Salzer is determined to beat such competitors at their own game by laying in a large stock of snack foods and beverages at his salzer's Video store.

Long an advocate of both video and record stores offering alternative items, Salzer is a veteran owner of two neighboring stores in Ventura, Calif., a suburb of Los Angeles. "We've been selling a wide assortment of gift items in our record store for 20 years, but we have not found that many different items that work in a video store."

One exception has been candy,

says Salzer, who believes that video-rental customers are so centered that food items tie in naturally with the home video experience. "We've been doing \$1,000 a month in candy alone," he says. Typically, the store concentrates on the jumbo size sold in theaters.

"Movie fans are used to seeing that size and will pay \$1.50-\$1.75—and I'm happy to get that 60%-70% profit."

The Salzer's Records & Tapes store was originally so varied that in 1966 it was called Merchantile, recalls Salzer, a former vocalist in Midwest groups and later a concert promoter. In 1972, he invested \$250,000 in a new two-story building that is now a landmark—but he put \$1.1 million in the video outlet

across the street.

Although he has sold alternative items at the record store for several years, Salzer has not found that

'We've been doing \$1,000 a month in candy alone'

many extra items of interest to video customers.

One explanation, he says, is that his video customers are usually in a hurry. "We're a freeway-oriented store. They're in and out of here in a hurry. Our media theme will emphasize speed and convenience. Our agency came up with the copy line 'Pick up dinner and a show to go.' We're using a logo of a man with videocassettes in one hand and some TV dinners in the other."

Salzer's latest inspiration is somewhat of a self-fulfilling prophesy. "I did a lot of research on alternative merchandise for video stores for a seminar I conducted last August," he says, referring to his presentation at the annual convention of trade group the Video Software Dealers Assn., on which he serves as a national board member.

For an estimated \$8,000 investment on equipment and counters, Salzer has installed a two-door

freezer and a five-door cooler. "We'll have all the popular-size ice cream products, Dove bars, that sort of thing. Also pizzas and frozen television dinners, sodas, cheeses, dips, the whole idea being they can skip a stop at the grocery or 7-Eleven."

Through a serendipitous turn of events, Salzer will also be selling beer. "Beer licenses are hard to come by, but I had a previous business and had two licenses over a period of time. One I did not renew—but I still had one when this idea came to me."

Salzer says he is undecided on whether he will stock cigarettes.

He says 25% of the checkout area will be converted for the highly conspicuous food display. "We had too many [computer] terminals," he says.

Salzer's store is recognized in-

dustrywide for its unusual architectural design on three levels; the store even includes an elevator for handicapped.

Salzer says the store has remained so competitive that "we still sell a membership, a one-time \$25," despite the fact that club rates have become less common in the increasingly crowded video-rental field. "Our nightly fee is \$2.50. We stock 15,000 pieces, around 13,300 titles, including Beta." Beta accounts for about 7% of the store's total rental income.

But encroachment has been steady—and from strong quarters: a Sam Goody Music & Video (which offers 88-cent rentals), three Warehouse outlets, two Music Plus stores, several independents, and dozens of grocery and convenience stores.

GE Cleans Up With Vid/Cleaner Packs

Following directly in the footsteps of a videotape promotion recently announced by GE subsidiary RCA (Billboard, April 30), GE is offering blank videotape multipacks that contain head cleaners at no extra cost.

There are two versions of the packs: one with four premium-quality T-120 tapes and a GEV001 wet-method cleaner, and one with

four super high-grade T-120SHG tapes and the same cleaner.

The GE T120PK5A premium tape package sells for a suggested \$27.80 retail, while the GE T120P5SA is tagged at \$35.80.

Through June 30, the GE Bonanza Bucks promotion enables consumers to get a \$4 rebate on each package. Contact: 201-233-2040.



Callan Calls. Callan Pinckney, center, star of MCA's fitness title "Callanetics," appeared at Sam Goody in Santa Ana, Calif., to autograph copies of her video and give tips to her followers. Exercising their smile muscles with Pinckney are Steve Milby, Sam Goody manager, left, and Deb Swanson, marketing coordinator for Musicland Group's Western Division.

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'Low-Tech' Clip Offers Do-It-Yourself Graphics

BY STEVEN DUPLER

NEW YORK Forget your high-priced computer graphics and expensive interactive video technology, and take a look at what could be the hot videoclip-production concept for the '90s: low-tech interactive video.

The basic idea behind low-tech interactivity is to make use of human rather than electronic factors in allowing the video watcher to have an active, hands-on viewing experience.

A clip recently shot by director Tom Mignone for I.R.S./Primitive Man recording act the Bears' single "Aches And Pains" is the first video product to utilize low-tech interactivity, in the form of a patented cardboard toy called a Digital Video Decoder.

Despite its imposing name, the DVD is simply a cardboard disk about the size of a 7-inch single with a window slot cut into its surface. The disk is mounted on the eraser end of a pencil with a push pin so that it may be spun freely by the viewer.

Here's the key: A brief video segment incorporated into the clip by Mignone packs 420 video frames and 16 simultaneously running images into a 14-second time period. When

the viewer watches this segment through the slot cut into the spinning DVD, he or she will see different images every time the video is viewed.

What's more, because each person will inevitably spin the DVD at a different speed, two people watching the same portion of the Bears clip at the same time will see different images as well.

"Rather than rely on computer-generated randomness, this technique is inexpensive, fun, and takes advantage of the human element," says Mignone.

Primitive Man and I.R.S. like the concept so much, they've agreed to produce between 10,000 and 20,000 DVDs (they only cost about 10 cents per unit) and put them in record stores as promotional giveaways, so that Bears fans can use them while watching the "Aches And Pains" clip on their favorite video outlet. I.R.S. also plans a promotional mailing of the cardboard toys to programmers, press, and retailers.

In addition to the video and album title and other graphics, the face of the DVD will likely bear a phrase stating: "Call your favorite video outlet and request the Bears' video," Mignone notes. The reverse side gives simple operating directions.

Bears' founder/guitarist Adrian Belew and vocalist Rob Fetters were interviewed recently by MTV to talk about the use of the DVD in their clip, which recently began airing on the channel.

Mignone says he is looking to shoot similar interactive videos for other artists and is seeking to discuss the possibilities with other labels.

Although Mignone has patented the DVD as "a toy for kids," quite a bit of sophisticated experimentation went into its design.

In fact, Mignone himself is a prod-

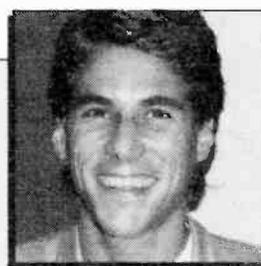
uct of a hi-tech education. He graduated from the prestigious Rensselaer Polytechnic Institute with a degree in electronics engineering and previously worked as a circuit design engineer for Ampex Corp.'s audio/visual systems division.

"I think technology should be integrated into areas that are simple yet creative," he says, noting that this is the aim behind his InnoVisions production company. "When I was developing the idea for the DVD, I did experiments with various blink rates and drew on my physics background

in slitted-disk experiments. I also calculated the deceleration of the spinning disk and the fact that people will spin them at various speeds."

The result is a toy that is easily understood by a child but yields sophisticated visual effects when used to view specially shot and edited video sequences, says Mignone.

The clip was shot on location in Cincinnati, mostly in the Hall Of Mirrors housed within the '30s deco-style Omni Netherland Plaza. Mignone did all off-line editing at Larry Bridge's Red Car facility in California.



by Steven Dupler

MASTER OF MEGACEREMONIES: Atlantic Records' 40th-birthday bash at New York City's Madison Square Garden Saturday (14) is not going to be an easy show to bring to the small screen. But then, producer Ken Ehrlich has made a career of taking on music television projects so complex only a masochist could love them and turning out seamless, flowing pieces of eminently watchable TV.

With nine years' worth of Grammy Awards shows under his belt—including this year's, which was the highest-rated Grammy show ever—and credits including Showtime's "Coast To Coast," HBO/Cinemax's "Sessions," and the Vietnam veterans' "Welcome Home" special, Ehrlich is approaching the 10-hour live "Atlantic Records Fortieth Anniversary: It's Only Rock 'N' Roll" charity concert with an easy demeanor.

"Logistically, it's certainly a very difficult show," he says. "We'll be using the long live show as a base—taking bits of some performances and keeping others wholly intact, while adding footage shot backstage and in the green room. We have a couple of pieces we're going to roll in from outside as well."

But monster-music-special events don't intimidate Ehrlich. "My whole outlook is event oriented," he says. "We start with the event, and then we add the television. What's critical, though, is that the show—it's pacing and form and structure—be built properly and the musical elements be distinctive and unique."

"The nice part is this event provides a unique platform to bring together artists who not only share a common label association, but also an underlying musical association because of the nature of this particular label. To my mind, more than any other label Atlantic has always found the *tasty* artists. They may not always have turned out the biggest number of hits, but they always made the best records."

The show's roster of artists verifies Ehrlich's enthusiasm: Crosby, Stills, Nash & Young; Average White Band; Robert Plant; Iron Butterfly; Bob Geldof; the Coasters; Booker T. & the M.G.'s; Laura Branigan; Ben E. King; Foreigner; Genesis; Manhattan Transfer; Wilson Pickett; Vanilla Fudge; the Spinners; the Raspals; Roberta Flack; and the Bee Gees are just some of the stars who will perform. What's more, rumors have been rampant that surprise guests could possibly include special reunion performances by the Rolling Stones, Led Zeppelin, and Cream.

Ehrlich says he, director Walter Miller, and Greg Sills, the executive in charge of production for the Atlantic TV production, have been working closely on the show's concept and execution with Atlantic heavies Ahmet Ertegun, Sheldon Vogel, and Doug Morris since day one. "They've been great," he says. "They provide the history and the label outlook that is so essential to pulling this off." Ehrlich says Atlantic's Jennilynd Trent has also been invaluable, serving as the show's talent coordinator and as label liaison between Atlantic

and Ehrlich's production company.

"This show has evolved into something very different than what it was originally conceived as," Ehrlich says, laughing. "At one point, it seemed as if it might be only a three-hour show at Radio City (Music Hall). But we felt it was essential to get it opened up to fans. People get caught up in the spirit—they know there's something special going on, and we needed to expand the venue and the scope of the production to capture that."

Because of that size and scope, Ehrlich says nine camera operators will be employed for the shoot, which will use a crew of between 140 and 150 people excluding cast. Bill Graham, who was so instrumental in helping pull off the Live Aid production, will coordinate the stage activities with Michael Ahern. "There's a million elements involved in something like this," Ehrlich says, referring to Westwood One's stereo simulcast of the final four hours of the show, which will run concurrently with an HBO telecast as well as the various global satellite feeds.

Is a home video of the show in the works? Ehrlich says the idea has been discussed, but nothing is yet firm. "There are certainly going to be some archival performances on this show, and it would make sense to make them available to a collector's library," he says.

Ehrlich has already made plans for his next megavent: He will produce the star-studded Nelson Mandela 70th Birthday special, set to take place in June at London's Wembley Stadium. Profits from that show, like those from the Atlantic special, are earmarked for a number of charities.

12,700 MANIACS: Thanks to Elektra Records promotional efforts, there were considerably more maniacs in the seats than on stage April 28 at New York's Beacon Theater.

In addition to helping to drum up a huge industry turnout to see 10,000 Maniacs and Tracy Chapman, those operators at the Elektra artist development and video departments convinced the label's numbers crunchers to shell out big bucks to fly in a whole crowd of music video programmers and promoters from all over the country to catch the acts.

The evening was smoothly orchestrated by Elektra's senior vice president of marketing, Hale Milgrim, who was ably assisted by director of national video promotion and marketing Steve Schnur and his staff.

Preceding the show was a small, classy dinner party at the Upper West Side eatery Coastal, where music video power brokers hobnobbed, expensive victuals were consumed, and the Budweiser and Absolut flowed like, well, beer and vodka.

On hand for the evening were MTV execs Steve Leeds, Rick Krim, Billy Cataldo and Tom Hunter; the lovely and talented MTV VJs Carolyn Heldman and Julie Brown; Laser-25's Casey O'Brien; video promoter extraordinaire Celia Hirschman; TV-23's Billy Soule; Tracks & Facts' Mike Ousley; Sara Nichols of "Nick Rocks;" VH-1's Jessica Falcon and Sal LoCurto; Karen "Action Jacksonette" Plitt, back in action as U.S. producer of the upcoming U.K. ITV Channel 4 music series "Wired;" video jukebox mogul Michael Reinert of Rowe International; Neil Krupnick, former producer of "Nick Rocks" and current producer of a still-unnamed talk show soon to make its debut on Nickelodeon; and other music video luminaries.

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.

BASIA

Time And Tide
Time And Tide/Epic
Fiona O'Mahoney/MGMM
Nick Morris

THE BEARS

Aches And Pains
Rise And Shine/PMRC/I.R.S.
Terry Hayes/Innovisions/Red Car
Tom Mignone

BIZ MARKIE

Biz Is Goin' Off
Goin' Off/Cold Chillin'
Ralph McDaniels, S. Gray/Classic Concept
Lionel Martin

JULIE BROWN

Girl Fight Tonight
Trapped In The Body Of A White Girl/Sire
Kathryn Ireland/The Pier Group
Gary Weis

COLORTONE

Nothing's Gonna Be All Right
Colortone/Pasha/CBS Associated
Shirley Klein/Patrick Rains Associates
Dan Dinello

JENNIFER HALL

Ice Cream Days
Fortune And Men's Eyes/Warner Bros.
Yanina Wowrek/Fowler Wowrek Film Co.
Andy Wilson

ICE-T

Colors
Colors—Original Motion Picture Soundtrack/Warner Bros.
David Naylor/DNA Productions
Mitch Sinoway

KILLER DWARFS

We Stand Alone
Big Deal/Epic
Keith Lennox/Threshold Motion Pictures
Keith Lennox

KINGDOM COME

What Love Can Be
Kingdom Come/Polydor
Fioria O'Mahoney/MGMM
Nick Morris

KRUSH

House Arrest

Mercury
Ben Whittaker/True Pictures
Eden Diebel, Howard Myers

JUDY RODMAN

Goin' To Work
Goin' To Work/MTM
Joe Pollaro, Alan Bernard/Pollaro Media/MTM Records
Mary Newman-Said

ROGER

Papa's Got A Brand New Bag
Unlimited/Reprise
Phil Rose/Propaganda Films
Greg Gold

ROD STEWART

Lost In You
Out Of Order/Warner Bros.
Daniel Stewart, Beth Broday/Limelight Productions/Punch & Judy
Daniel Kleinman, Jonathon Kaplan

TIMBUK 3

Easy
Eden Alley/I.R.S.
Mark Leemkuil
Carlos Grasso

TIMBUK 3

Reprise
Eden Alley/I.R.S.
Mark Leemkuil
Carlos Grasso

TIMBUK 3

Rev. Jack & His Roamin' Cadillac Church
Eden Alley/I.R.S.
Mark Leemkuil
Carlos Grasso

TIMBUK 3

Sample The Dog
Eden Alley/I.R.S.
Mark Leemkuil
Carlos Grasso

TIMBUK 3

Tarzan Was A Blues Man
Eden Alley/I.R.S.
Mark Leemkuil
Carlos Grasso

TIMBUK 3

Welcome To The Human Race
Eden Alley/I.R.S.
Mark Leemkuil
Carlos Grasso

WALDO THE DOG FACED BOY

Desert. Heat. Eternal.
Wood/Flux
Todd Williams/NO/ART Video
Todd Williams

THE WHITE BOYS

Hardcore
On A Mission/Tin Pan Apple
Jim Czarniecki/Acme Creative Entertainment
Steve Rechtenschaffner

WEIRD AL YANKOVIC

Fat
Even Worse/Scotti Bros./Rock 'N' Roll
Susan Zwerman
Jay Levey

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

VIDEO TRACK

NEW YORK

WHITNEY HOUSTON'S CLIP for her latest No. 1 single, "Where Do Broken Hearts Go," was directed by Peter Israelson and produced by Jon Small of Picture Vision. Shot over three days at Empire Stages and on location here, the video opens in color with Houston discovering that her boyfriend has left her; as she reminisces about this romance, the action shifts to black and white. Victor Hammer lensed the cross dissolves.

Enigma/Metal Blade's Fates Warning is floating on air in its debut clip, "No Exit," a performance piece directed by Gerry Ranson. Filmed in Queens at Riverview Stages and produced by Debra Norman, the clip features tight shots of the band jamming.

Director **Drew Carolan** recently wrapped a video for Warner Bros. artist **Gwen Guthrie**. A Big Apple nightclub served as the location for her clip for "Can't Love You Tonight." The clip, produced by Small, advocates safe sex.

LOS ANGELES

PICTURE VISION FOLLOWED **Julio Iglesias** here to film a commercial for his new Columbia album, "Non Stop." Designed to resemble the album's cover, the se-

pia-toned 30-second spot was directed by Peter Israelson and produced by Jon Small. Iglesias then headed to the Orient and Australia for an 18-day tour, accompanied by Small, who is putting together an Iglesias concert video.

Dominic Orlando recently worked on Hurricane's new clip, for "I'm On To You." Filmed in an industrial area near downtown L.A. and produced by **Craig Fanning** for **Mark Freedman Productions Inc.**, the piece features the band rescuing a young girl tempted by money.

OTHER CITIES

MERCURY ACT WARLOCK recently completed its "Fur Immer" video in Louisiana's Cajun country. The video marks the directorial debut of **Mark Zimmerman**, who had previously served as director of photography on such videos as **Bon Jovi's** "Wanted (Dead Or Alive)" and **Motley Crue's** "Home Sweet Home." The clip was filmed in 16mm and was set on the grounds of a 19th-century-vintage plantation house. The video supports Warlock's "Triumph & Agony" album.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Debbie Richard, Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Michael Bolton, Wait On Love
INXS, New Sensation
Kingdom Come, What Love Can Be
John Kitzer, Red Blue Jeans
Yngwie Malmsteen's Rising Force, Heaven Tonight
Run D.M.C., Run's House
Brian Setzer, When The Sky Comes Tumblin' Down
Then Jerico, Let Her Fall
Timbuk 3, Rev. Jack & His Roamin' Cadillac Church
Jody Watley, Most Of All

BREAKTHROUGH

Thomas Dolby, Airhead

HIP CLIP

Climie Fisher, Love Changes (Everything)

SNEAK PREVIEW

Belinda Carlisle, Circle In The Sand
Def Leppard, Pour Some Sugar On Me
Hall & Oates, Everything Your Heart Desires
John Cougar Mellencamp, Rooty Toot Toot
Robert Plant, Tall Cool One
Poison, Nothin' But A Good Time
Rod Stewart, Lost In You

HEAVY

Aerosmith, Angel
Paul Carrack, One Good Reason
Cheap Trick, The Flame
Cher, We All Sleep Alone
Natalie Cole, Pink Cadillac
Taylor Dayne, Prove Your Love
Lita Ford, Kiss Me Deadly
Whitney Houston, Where Do Broken Hearts Go
Icehouse, Electric Blue
Michael Jackson, Dirty Diana
Johnny Hates Jazz, Shattered Dreams
George Michael, One More Try
Pet Shop Boys, Always On My Mind
Pink Floyd, Dogs Of War
David Lee Roth, Stand Up
Bruce Springsteen, One Step Up
Henry Lee Summer, I Wish I Had A Girl
Toto, Pamela
White Lion, Wait

ACTIVE

10,000 Maniacs, Like The Weather
Tracy Chapman, Fast Car
Debbie Gibson, Foolish Beat
Guns N' Roses, Welcome To The Jungle
Bruce Hornsby And The Range, The Valley Road
Midnight Oil, Beds Are Burning
O.M.D., Dreaming
Times Two, Strange But True
Weird Al Yankovic, Fat
Dweezil Zappa, My Guitar Wants To Kill Your Mama

BUZZ BIN

The Church, Under The Milky Way
Morrissey, Suedehead
Smithereens, Only A Memory

MEDIUM

Rick Astley, Together Forever
Eric Clapton, After Midnight
Deacon Blue, Dignity
Samantha Fox, Naughty Girls (Need Love Too)
Glass Tiger, I'm Still Searching
Honeymoon Suite, Love Changes Everything
Kings Of The Sun, Serpentine
Ziggy Marley & The Melody Makers, Tomorrow People
James Reyne, Fall Of Rome
Robbie Robertson, Somewhere Down The Crazy River

BREAKOUTS

AC/DC, That's The Way I Wanna Rock And Roll
The Adventures, Broken Land
The Alarm, Rescue Me
Jon Anderson, Hold On To Love
Blvd, Never Give Up
Depeche Mode, Behind The Wheel
Dokken, Heaven Sent
House Of Shock, Middle Of Nowhere
Iron Maiden, Can I Play With Madness
Kiss, Turn On The Night
Living Colour, Middle Man
Martini Ranch, Reach
Richard Marx, Hold On To The Night
Jenny Morris, Body And Soul
New Order, Blue Monday 1988
Rocky Hill, I Won't Be Your Fool
Joe Satriani, Satch Boogie



The Nashville Network

13 Hours Weekly
2806 Opryland Dr., Nashville, TN 37214

CURRENT

Highway 101, Cry Cry Cry
S-K-B, Givers And Takers
Marie Osmond, I Only Wanted You
Michael Martin Murphey, I'm Gonna Miss You Girl
The Gatlin Bros., Alive And Well

David Lynn Jones, Bonnie Jean
Leslie Ann Warren, It's Just Living
Dwight Yoakam, Always Late With Your Kisses
Hank Williams, Jr., Young Country
Tammy Wynette, Beneath A Painted Sky
Vince Gill, Everybody's Sweetheart
George Harrison, Got My Mind Set On You
Billy Joe Royal, I'll Pin A Note On Your Pillow
The O'Kanes, One True Love
Sheila Walsh, Big Boy Now
K.T.Oslin, I'll Always Come Back
The Comedy Mill, I'm A Mother
Michael Martin Murphey, Long Live Love
Lynne Tyndall, Love's Slippin' Up On Me
Lyle Lovett, She's No Lady



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Boyz Scaggs, Heart Of Mine
Climie Fisher, Love Changes (Everything)
Timbuk 3, Easy

NOUVEAUX

Louise Goffin, Bridge Os Sighs

POWER

Natalie Cole, Pink Cadillac
G. Estefan/MSM, Anything For You
Johnny Hates Jazz, Shattered Dreams
Bruce Hornsby And The Range, The Valley Road
George Michael, One More Try

HEAVY

Rick Astley, Together Forever
Cher, We All Sleep Alone
The Deele, Two Occasions
Whitney Houston, Where Do Broken Hearts Go
Billy Ocean, Get Outta My Dreams ...
Brenda Russell, Piano In The Dark
Bruce Springsteen, One Step Up
Toto, Pamela

MEDIUM

10,000 Maniacs, Like The Weather
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O.M.D., Dreaming
Robbie Robertson, Somewhere Down The Crazy River
Smokey Robinson, Love Don't Give No Reason
Scarlett & Black, You Don't Know
Al B. Sure, Nite And Day
Basia, Time And Tide



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CURRENT

Force M.D.'s, Couldn't Care Less
Heavy D & The Boyz, Don't You Know
Cher, We All Sleep Alone
Keith Sweat, Something Just Ain't Right
The Fit, Just Havin' Fun
Pebbles, Mercedes Boy
The Alarm, Rescue Me
Bruce Hornsby And The Range, The Valley Road
Donald Fagen, Century's End
Underworld, Underneath The Radar
The Church, Under The Milky Way
The Alarm, Presence Of Love
The Grapes Of Wrath, Backward Town
The Grapes Of Wrath, Peace Of Mind
The Grapes Of Wrath, Oh Lucky Man
World At A Glance, Burning Out
They Might Be Giants, Don't Let Start
AC/DC, Heetseeker
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ADDS

Poison, Nothin' But A Good Time
Keith Sweat, Something Just Ain't Right
Thomas Dolby, Airhead
Basia, Time And Tide
Living Colour, Middle Man
Noel, Like A Child
Belinda Carlisle, Circle In The Sand
Stevie Wonder & Michael Jackson, Get It
Samantha Fox, Naughty Girls (House Mix)
Rocky Hill, I Won't Be Your Fool
Narada, Divine Emotions

HEAVY

Taylor Dayne, Prove Your Love
Whitney Houston, Where Do Broken Hearts Go

INXS, Devil Inside
White Lion, Wait
Icehouse, Electric Blue
Terence Trent D'Arby, Wishing Well
George Michael, One More Try
Pet Shop Boys, Always On My Mind
Natalie Cole, Pink Cadillac
G. Estefan/MSM, Anything For You
Aerosmith, Angel
Samantha Fox, Naughty Girls (Need Love Too)
The Deele, Two Occasions
Johnny Hates Jazz, Shattered Dreams



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ADDS

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EPMD, You Gots To Chill
Manhattan Transfer, So You Say
Roger, Pappa's Got A Brand New Bag
Vanessa Williams, The Right Stuff
Melba Moore With Freddie Jackson, I Can't Complain

HEAVY

Michael Jackson, Dirty Diana
Whitney Houston, Where Do Broken Hearts Go
Al B. Sure, Nite And Day
E.U., Da Butt
Natalie Cole, Pink Cadillac
Gladys Knight & The Pips, Lovin' On Next To Nothin'
Miki Howard & Gerald LeVert, That's What Love Is
Billy Ocean, Get Outta My Dreams ...
Brenda Russell, Piano In The Dark
Kool Moe Dee, Wild Wild West
Pebbles, Mercedes Boy
Suave, My Girl

MEDIUM

Jermaine Stewart, Say It Again
The Fit, Just Havin' Fun
Mico Wave, Instant Replay
LeVert, Sweet Sensation
Full Force, All In My Mind
Keith Sweat, Something Just Ain't Right
Junior, Yes (If You Want Me)
Gavin Christopher, You Are Who You Love
Kashif, Love Me All Over
George Michael, One More Try
Angela Winbush, C'est Toi (It's You)



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Richard Marx, Hold On To The Night
Rick Springfield, Honeymoon In Beirut
Jane Wiedlin, Rush Hour
Bardeux, When We Kiss
New Order, Blue Monday 1988
The Alarm, Rescue Me
D.J. Jazzy Jeff/Fresh Pince, Parents Just Don't...

POWER

G. Estefan/MSM, Anything For You
Johnny Hates Jazz, Shattered Dreams
Natalie Cole, Pink Cadillac
Whitney Houston, Where Do Broken Hearts Go
George Michael, One More Try
Pet Shop Boys, Always On My Mind
Taylor Dayne, Prove Your Love
Icehouse, Electric Blue
Terence Trent D'Arby, Wishing Well
The Deele, Two Occasions
Rick Astley, Together Forever
Brenda Russell, Piano In The Dark
O.M.D., Dreaming



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Kathy Mattea, Eighteen Wheels And A Dozen Roses
Lyle Lovett, She's No Lady
Billy Joe Royal, Out Of Sight And On My Mind
Rodney Crowell/Rosanne Cash, It's Such A Small...
Patty Loveless, If My Heart Had Windows
Skip Ewing, Your Memory Wins Again
David Lynn Jones, High Ridin' Heroes
The O'Kanes, One True Love
Nanci Griffith, I Knew Love
Hank Williams, Jr., Young Country
Holly Dunn, Strangers Again
New Grass Revival, Can't Stop Now
Randy Travis, I Told You So
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SSL/Quantel Design Debuts HarrySound

BY STEVEN DUPLER

NEW YORK Solid State Logic is wasting no time attempting to prove to the industry its commitment to providing a unified digital audio workstation.

The U.K.-based manufacturer unveiled its second digital audio product at the recent National Assn. of Broadcasters meet in Las Vegas, just a little more than a month after trumpeting its entry into the digital market at the Paris Audio Engineering Society convention with the 01 Digital Production Center.

The new SSL product, dubbed HarrySound, is a digital-audio-editing system designed for video post-production. It was developed in close cooperation with engineers at Quantel, the large digital-video-products-manufacturing firm that merged with SSL about a year ago.

HarrySound, the first product to emerge from the joint SSL/Quantel engineering and design effort, is specifically designed to expand the power of Harry, the popular Quantel video editing system, says an SSL representative.

A statement issued at NAB by SSL chairman Colin Sanders said,

"The aim of the merger was for SSL to join forces with Quantel and fully exploit the strong position both companies enjoy in their respective markets. HarrySound is an exciting first step in the integration of digital audio and video technology... but there is much more yet to come."

In order to keep all audio signals in the digital domain and thus ensure the best possible quality audio track, HarrySound is designed to accept transfers of original digital audio soundtracks via the AES/EBU interface.

If the original soundtrack exists only in an analog format, SSL provides HarrySound with proprietary analog-to-digital converters, said to

employ new digital encoding methods and distortion-reduction techniques recently developed by SSL.

Features of the HarrySound editor include extremely fast random access capability, and the ability to cut together, play back, and mix up to six reels or tracks of edited sound files simultaneously. In addition, any track can be time-offset or slipped relative to other tracks with the same precision as the original edits.

HarrySound provides for infinite sonic-manipulation possibilities once the signal is stored on hard disk.

In order to allow the system to interface more easily with the Quantel Harry, SSL has attempted to

make its system follow operational procedures similar to those of the Quantel product, the SSL representative points out.

HarrySound uses Harry's computer-control pen and writing tablet, and the HarrySound menus and displays are overlaid directly on the Harry screen.

In addition, the Harry control pen interacts with the HarrySound monitor screens in order to access sound files from the library and perform edit functions. To make the user more comfortable, the screen displays were specifically designed to be consistent with the style employed on Harry's screens, says the SSL representative.



Noble Technology. Despite the fact that programs recorded and duplicated at the American Foundation of the Blind will never find their way onto the radio or be mastered for CD, the quality of the equipment used there to record Talking Books is some of the finest in the country, including MCI tape machines and Agfa mastering and duplicating tape. As can be seen here, technology at AFB has come a long way. In this 1934 photo, then-AFB executive director Robert Irwin demonstrates the original Talking Book machine for Helen Keller, standing.

AUDIO TRACK

NEW YORK

TIL TUESDAY WAS IN at Quad working on "How Can You Give Up?" Marcus Miller put down bass overdubs with Rhett Davies producing. Robbie Norris ran the board. Also, Steven A. Taylor produced a tune for Desiree Coleman's MCA album. Brian Young engineered. Norris and Mario Rodriguez assisted. And, Paul Simpson remixed Virgin tracks for Boy George. Jim Lyon was at the controls.

Iggy Pop worked on his new A&M album, titled "Instinct," with Bill Laswell producing. Tracks were recorded at Sorcerer Sound and B.C. Studio. The musicians on the project included Steve Jones (the Sex Pistols), who co-wrote four of the tunes, on guitar; Leigh Fox on bass; Paul Garisto (Psychedelic Furs) on drums; and Seamus Beaghen on keyboards. Jason Corsaro and Robert Musso were at the mixing board. The album is scheduled for release July 1.

Bobby Stewart worked on basics at Calliope for a four-song demo. Tunes included "Flag Of Surrender" and "Big Game Hunter," both co-written with Tom Beckerman. Rick Ford played bass on the project, which was mixed at I.N.S. Recording.

Also in at I.N.S. was producer Ivan Ivan, who worked on overdubs for a remix of Devo's "Disco Dancer" on Enigma. Gary Clugston was at the board. And Steve Stein worked on material for an upcoming Penn & Teller movie titled "Penn & Teller Get Killed" for Lorimar Productions. Craig Bevan and Dan Sheehan were at the controls.

Tony Dawsey mastered albums by MCA's Onjae Allan Gumbs, Atlantic's the Adventures, Passport's Randy Brecker and Gary Hughes, Roadrunner's Gang Green, and A&M's Tonio K. at Masterdisk.

Danzig was in at Chung King House Of Metal to record new material for a Def Jam album project. Rick Rubin produced with Steve Ett at the board. Ken Koehn and David Tobocman assisted. Also, the Real Roxanne was in to work on her album, "Queen Of Rap," for Select Records. The L.A. Posse

(Dwayne Simon, Daryl Pierce, and Jam Master Jay) produced with Greg Gordon engineering.

Run-D.M.C. completed production and mixing on "Ms. Elaine" and "Soul To Rock & Roll" for Rush Productions at Unique. Roey Shamir was at the board with Angela Piva assisting. John Luongo worked on Cher's "Skin Deep." Also, the Fat Boys worked on a duet with Chubby Checker on "Let's Twist Again." The Latin Rascals (Tony & Albert) produced with George Karras at the board. Producer Ted Currier has been busy producing Sweet Sensation for Atlantic Records. Acar Key engineered. Currier also produced "Body" by the Boogie Boys for Capitol and Tony Terry's "Forever Yours" for CBS. Bob Brockman was behind the board with Matt Hathaway assisting.

At Electric Lady, Anthony & the Camp mixed their new single "Suspense." Jellybean produced with Larry Levan. Ken Steiger ran the board with John Magnusson assisting. Also, Warner Bros.' Ron Isley mixed "It Takes A Good Woman." Produced by Angela Winbush, the tracks were engineered by Michael Hutchenson. Bridget Daly assisted. And, Nu Shooz overdubbed and mixed its latest tune "Should I Say Yes." Mantronik produced, Josh Abbey engineered, and Magnusson assisted.

Julie Budd was in at Lee Shapiro's Synclavier to record music from the Broadway musical "Late Nite Comic" with composer Brian Gari producing.

LOS ANGELES

YEAH! BOSS WAS in at Summa to record its debut album for Virgin with producer Paul Fox and engineer Ed Thacker. Stephen Hague (the Pet Shop Boys, New Order, Jane Wiedlin) mixed tracks on Walter Egan in the newly opened 64 mainframe/total recall SSL G Series mixing/tracking room.

Penny Black (Jeff Wilson, Tony Atkinson, Dave Randi, and Jeff Schunk) recorded and mixed its debut tracks at Cherokee with Larold Rebbum at the controls. Georgio worked on overdubs for Motown with Gordon Jones producing and engineering. Jay Lean assisted. Ed-

die Murphy tracked vocal overdubs for Paramount Pictures' "Welcome To America." John Hug produced, with Chuck Ferry seated at the panel assisted by Steve Hinkey.

At Foz Sound, Jackie Mason worked on tracks for Warner Bros. with producer Brooks Arthur. Barry Fasman arranged, and the song's composers Paul Jabara and Debra Barsha co-arranged the tune. Douglas Getschal was at the controls. Also, Michael O'Connor and Herman Beftink produced tracks for the movie "Beverly Hills Brats." Fasman ran the control panel.

Neil Portnow and Becky Mancuso were executive producers on the Epic Records soundtrack from Paramount Pictures' movie "Permanent Record." Selections from Joe Strummer, J.D. Souther, Lou Reed, and the BoDeans were recorded at Baby'O Records A&M Studios, and Record One, as well as at Power Station and Shake-down Sound (New York), and Royal Recorders (Lake Geneva, Wis.).

At Total Access, Gary Wright digitally mixed his new Cypress/A&M album. Wyn Davis and Wright produced, Davis engineered, and Chris Steed and Eddie Ashworth assisted.

NASHVILLE

THE CRICKETS STOPPED by the Music Mill with producer Doug Gilmer to mix album tracks for CBS. Jim Cotton was at the desk. And, Tiny Tim worked on a television interview with producer Dan Mitchell. Gene Eichelberger and Paul Goldberg were at the controls. K.T. Oslin tracked vocal overdubs for her new RCA album. Harold Shedd produced with Cotton and Joe Scaife at the board.

Don Hart was in at Westpark Sound, producing tracks for the Benson Co. release of "Hi-Low" tracks. Also, Wes Ramsay produced a children's project for Brentwood Records. And John Lee recorded tracks for a Word Records musical.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

SOUND INVESTMENT

A weekly column spotlighting equipment-related news in the audio and video production, postproduction, and duplication industries.

SPACED OUT: This is a new one to us, but we thought we'd pass along word on the new SP-1 Spatial Sound Processor, a MIDI-controlled device from Spatial Sound Inc. of Mill Valley, Calif.

Spatial Sound claims the product has the ability to "position and move sound in a two- or three-dimensional space" and, via MIDI control, to assign the parameters of a touch-sensitive keyboard to spatial movements. It costs \$2,895 and features a microprocessor-controlled memory capable of storing 30 "spatialization" programs, as well as 30 sequences of up to 99 steps each. Contact the company at 415-457-8114.

SPRINTING AHEAD: Allied Film & Video has beefed up the videocassette-duplicating capacity at its Clinton, Tenn., plant with the installation of Sony's Sprinter high-speed duplicating system. According to Jim Merkle, VP and general manager of Allied, the Sprinter duplicates programs at a speed about 150 times faster than conventional real-time processes. Merkle says the new system also provides better audio quality on the tapes. Allied is one of the largest duplicating facilities in the country, with plants located in Detroit; Chicago; Dallas; San Francisco; Orlando, Fla.; and Washington, D.C.

GETTING TWISTED: Soundcraft

Electronics, which recently agreed to be acquired by Harman International, parent company of JBL Professional, unveiled its latest console automation system at the recent National Assn. of Broadcasters convention in Las Vegas. Dubbed the Twister Programmable Automation computer, the system is described as a "user-friendly, 8-channel automation package, designed to work with any MIDI-compatible computer." Its memory can store up to 99 "snapshots" of each mix, and with the aid of the external computer, it can remember dynamic control settings for levels, mutes, and VCA subgroupings. Contact Soundcraft at 818-893-4351.

JIMMY LOVES ANGELA: Jimmy Buffett has installed a new Amek Angela console in his Shrimp Boat Sound recording studio. The custom-built board features 32-track monitoring and an external patch bay. Buffett recently completed his upcoming album on the Amek.

DON'T TELL Pete Townshend that direct-to-digital recording on hard disk isn't the wave of the future: The man is so taken with the technology that he now owns four New England Digital systems, including a 32-voice Synclavier that has been integrated with an 8-track Direct-To-Disk recorder; another Synclavier workstation that he uses for composing and preproduction work; and a 4-track stand-alone Direct-To-Disk system used for high-speed editing and recording.

Townshend is currently using his gear to work on his upcoming musical, "Iron Man."

Edited by STEVEN DUPLER

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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	10	BAROQUE MUSIC FOR TRUMPETS CBS MK-42478 (CD) 8 weeks at No. One	WYNTON MARSALIS
2	3	80	HOROWITZ IN MOSCOW DG 419-499 (CD)	VLADIMIR HOROWITZ
3	2	24	HOROWITZ PLAYS MOZART DG 423-287 (CD)	VLADIMIR HOROWITZ
4	4	10	MENDELSSOHN: VIOLIN CONCERTO ANGEL CDC-49276 (CD)	NADJA SALERNO-SONNENBERG
5	12	4	ADAMS: NIXON IN CHINA NONESUCH 79177 (CD)	SYLVAN, MADDALENA, PAGE (DE WAART)
6	5	26	BEETHOVEN: SYMPHONY NO. 9 ANGEL CDC-49221 (CD)	LONDON CLASSICAL PLAYERS (NORRINGTON)
7	6	12	THE ACADEMY PLAYS OPERA ANGEL CDC-49552 (CD)	ACADEMY OF ST. MARTIN-IN-THE-FIELDS (MARRINER)
8	NEW		HOLST: THE PLANETS PHILIPS 420-177 (CD)	BOSTON POPS (WILLIAMS)
9	8	14	VERDI: REQUIEM TELARC CD-80152 (CD)	DUNN, CURRY, HADLEY, PLISHKA (SHAW)
10	9	6	BACH: THE ART OF THE FUGUE CBS MK-44501 (CD)	CANADIAN BRASS
11	7	10	FINZI: CLARINET CONCERTO NIMBUS NI-5101 (CD)	ENGLISH STRING ORCHESTRA (BOUGHTON)
12	10	12	MAHLER: SYMPHONY NO. 2 ANGEL CDCB-47962 (CD)	CITY OF BIRMINGHAM SYMPHONY (RATTLE)
13	16	8	CHOPIN: SELECTIONS FROM THE COLLECTION RCA 7725-RG (CD)	ARTHUR RUBINSTEIN
14	13	10	AMERICAN "LIVE" DEBUT CBS M2K-44589 (CD)	VLADIMIR FELTSMAN
15	15	10	ALBENIZ/TARREGA/TORROBA MCA MCAD-42069 (CD)	ANDRES SEGOVIA
16	NEW		BRAHMS: DOUBLE CONCERTO CBS MK-42387 (CD)	ISAAC STERN, YO-YO MA
17	11	36	BEETHOVEN: PIANO CONCERTO NO. 5 CBS MK-42330 (CD)	MURRAY PERAHIA
18	18	18	GERSHWIN: RHAPSODY IN BLUE PRO ARTE CDD-352 (CD)	DENVER SYMPHONY POPS (WAYLAND)
19	14	24	GLASS: AKHNATEN CBS M2K 42457 (CD)	STUTTGART STATE OPERA (DAVIES)
20	20	28	BACH: CHACONNE/PARTITA/CELLO SUITE MCA MCAD-42068 (CD)	ANDRES SEGOVIA
21	17	6	A TOUCH OF CLASS TELARC CD-80134 (CD)	ANGEL ROMERO
22	NEW		GERSHWIN: RHAPSODY IN BLUE TELARC CD-80166 (CD)	CINCINNATI POPS (KUNZEL)
23	NEW		BEETHOVEN: SYMPHONIES 5 & 7 TELARC CD-80163 (CD)	CLEVELAND ORCHESTRA (DOHNANYI)
24	NEW		PUCCINI: LA BOHEME SCENES & ARIAS LONDON 421-301/POLYGRAM (CD)	TEBALDI, BERGONZI (SERAFIN)
25	23	6	SHOW PIECES RCA 7709-RG (CD)	JASCHA HEIFETZ

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	12	BEETHOVEN OR BUST TELARC CD-80153 (CD) 6 weeks at No. One	DON DORSEY
2	3	18	HOLLYWOOD'S GREATEST HITS TELARC CD-80168 (CD)	CINCINNATI POPS (KUNZEL)
3	2	26	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 (CD)	BOSTON POPS (WILLIAMS)
4	6	12	A LOVE UNTIL THE END OF TIME CBS MK-42520 (CD)	PLACIDO DOMINGO
5	4	38	KIRI SINGS GERSHWIN ANGEL CDC-47454 (CD)	KIRI TE KANAWA
6	5	26	VOLARE LONDON 421-052/POLYGRAM (CD)	LUCIANO PAVAROTTI (MANCINI)
7	10	8	THE JAZZ ALBUM ANGEL CDC-47991 (CD)	LONDON SINFONIETTA (RATTLE)
8	8	10	FLAMENCO GUITAR NIMBUS NI-5093 (CD)	PACO PENA
9	7	32	BACH ON ABBEY ROAD PRO ARTE CDD-346 (CD)	JOHN BAYLESS
10	9	24	GERSHWIN: OF THEE I SING/LET 'EM EAT CAKE CBS M2K-42522 (CD)	ORCHESTRA OF ST. LUKE'S (THOMAS)
11	11	16	CLASSIC GERSHWIN CBS MK-42516 (CD)	VARIOUS ARTISTS
12	13	4	FRESH IMPRESSIONS GLOBAL PACIFIC WK-40732/CBS (CD)	GEORGIA KELLY, STEVE KINDLER
13	12	10	EBONY RCA 6486-RC (CD)	RICHARD STOLTZMAN
14	14	34	STAR TRACKS II TELARC CD-80146 (CD)	CINCINNATI POPS (KUNZEL)
15	15	52	IN IRELAND RCA 5798-RC (CD)	JAMES GALWAY & THE CHIEFTAINS

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Classical KEEPING SCORE



by Is Horowitz

LOW-END PRICING: Major label moves into the budget CD field continue, with Angel Records now grooming its entry into this market category. Laser is the name chosen for the new Angel series that is expected to bow in midsummer with an initial release of 20 disks.

Pricing of the Laser series still has to be set, but it is said that the line's prices will be "competitive" with other major label budget CDs. This would peg the line at about \$4.50 to dealers.

The series will offer concept compilations in addition to standard large-scale symphonic works, says **Brown Meggs**, Angel president. While most recordings will derive from analog masters, some dating back 20 years or more, others will be of recent digital vintage. Top artists will be featured, and most disks are expected to play for 60 minutes or more. Jewel-box packaging will be standard, and the disks will be marketed in cardboard longboxes.

While full-price CDs are holding up very well, says Meggs, Angel's midprice CDs have shown unusual market strength. The midline catalog currently comprises 177 titles, spread over four distinct lines—Studio, Eminence, Classics for Pleasure, and, most recently, Great Recordings of the Century. The dealer price of Angel midlines is about \$7.

THIS AND DAT: Arabesque Records is one of the first classical labels to adopt professional DAT decks as basic recording equipment. The machines were used to record three albums last month, says label president **Ward Botsford**, one with **Robert de Cormier** and his chorus and two with the New York Vocal Arts Ensemble directed by **Raymond Beegle**. One of the latter offers a set of Johann Strauss waltzes ar-

ranged for vocal quartet and piano by the composer himself.

In July, Botsford takes his Sony DAT decks to England to record a pair of violin concertos (Wieniawski No. 2 and Paganini No. 1) with **Mark Kaplan** as soloist and **Mitch Miller** conducting the London Symphony Orchestra. Botsford returns to London in September to cut a Mozart album with tenor **Rockwell Blake**. The LSO will be directed this time by **Michael McKegan**.

PASSING TONES: Tristan Fry is the percussionist with the Academy of St. Martin-in-the-Fields. He is also the drummer for Sky, the British rock group that once numbered guitarist **John Williams** among its members. Now, Philips is preparing for early release

Angel heralds launch of its new Laser budget CD line

"Sky—The Mozart Album," a set presenting Sky with the Academy under **Neville Marriner**.

Portions of Mozart overtures, serenades, and symphonies make up a program that will be the focus of a major crossover campaign. **Nancy Zannini**, VP of Philips, promises strong promotional support both in-store and at radio. PolyGram's pop department will help spread the word.

Irving Kolodin, music critic and author who died in New York April 29 at age 80, was one of the country's most influential record reviewers. For a score of years into the '70s, Kolodin's comments in the Saturday Review were generally credited with an immediate impact on sales—for good or bad. He compiled several albums for RCA Records and was a founding panelist on the syndicated radio record-review program "First Hearing."

The new **Philip Glass** opera, "The Making Of The Representative For Planet 8," will receive its world premiere July 8 in Houston... **Gerard Schwarz** has signed for another three years as director of New York's Mostly Mozart Festival.

Latin Notas



by Carlos Agudelo

"CON TODOS LOS SENTIDOS," BRAULIO'S new album on CBS, recaptures the formula that worked so well for the Spanish singer on his previous production, "Lo Bello Y Lo Prohibido," whose long list of honors includes a 1987 Grammy nomination for the hit song "En Bancarrota." Braulio, who composed all of the songs on "Con Todos," sings with a voice and style that give him a clearly defined identity. On this album, his songs are about love as an everyday occurrence. Highlights include the sensuous "El Vicio De Tu Boca," the first single from the album; the ironic and humorous "Con Las Manos En La Masa"; and "Gato X Liebre." The album, carefully produced and balanced, is filled with classic romantic ballads. During his first performance after the album's release, at the Centro Bellas Artes in San Juan, Puerto Rico, Braulio charmed his audience by introducing songs with humor and irreverence, talking about the tunes for almost as much time as it took him to sing them, thus creating a warm atmosphere that went along very well with his excellent performance.

"THE LATIN CONNECTION," a weekly one-hour music show produced by ATI Video Enterprises and syndicated/distributed by All American Television, is expected to hit the air in October. The show, billed as "the first-ever crossover show with a Latin beat," is a combination of live performances, crossover video hits, movie clips, interviews, dancing, and fashion and style. The program, hosted by actress **Tanya Soler** and comedian **Joe Vega**, has been already sold to En-

glish-broadcasting stations in 14 markets across the U.S.

LALO RODRÍGUEZ HAS COME up with what is widely regarded as the megahit of the huge wave of new salsa coming from Puerto Rico. The song, "Ven Debórame Otra Vez" from the album "Un Nuevo Despertar," has hit the airwaves with a force not seen since the December release of **Eddie Santiago's** "Luvia," and the album is selling "like hot bread," as one retailer on the island put it... Other recent releases of note include the newest **Bobby Valentin** album, titled "Bobby Valentin," on Bronco Records; I-

On Braulio's newest, love makes the world go 'round

Smael Miranda's "Por El Buen Camino" on the IM label; "Clasico 88" by **Conjunto Clasico** on Lo Mejor; "Ahora Si" by **Lefty Perez** on TH-Rodven; and **Conjunto Chaney's** "Mas Que Atrevido" on Hit Makers... More crossover comes from the **Tierra**, whose just-released single is "I Want You Back." The record includes both the English- and Spanish-language versions of the song. Chances are the group will record an entire album in Spanish in the latter half of the year, according to Mike Missile of Satellite Records, the group's label.

SEVERAL OF THE MOST representative Latin crossover acts are scheduled to participate in what is being called "America's largest free-concert tour." **Brenda K. Starr**, **Tierra**, **Stevie B.**, **WAR**, and **Tower Of Power** will perform aboard the Máquina Musical, a 64-foot-long tractor-trailer that is being converted into a sound stage for the tour. On May 7 and Sunday (8), the tour will stop at Lincoln Park in Los Angeles as part of the 5 de Mayo celebration, which commemorates the Mexican victory over the French in 1863.

Jazz BLUE NOTES



by Peter Keepnews

THERE'S ALWAYS SOMETHING HAPPENING, jazzwise, in New York. In the past few months the unofficial jazz capital of the world has acquired both a new venue and a new record store.

The newest jazz room in town is **JazzPort**, which stands out from its competitors for at least two reasons. One is the nature of the place itself: It's not a nightclub but a small theater, seating about 200 people. The other is the location: While most of the city's major jazz venues are in Greenwich Village, Jazzport is a little farther downtown, in the heart of the trendy South Street Seaport area.

Actually, JazzPort leads a double life. By day it's the **Trans-Lux Seaport Theater**, home of "The Seaport Experience," a multimedia show. On Friday and Saturday nights, it's a jazz room; in business since April 1, it has already hosted the likes of **Lionel Hampton, Betty Carter, and Ahmad Jamal**.

Taking advantage of the theater's multimedia possibilities, JazzPort complements the music with an on-going slide show of jazz-oriented photographs. Do New York jazz audiences need visual aids? Does New York need another jazz venue? We'll see.

There's a new retail outlet in town, too. **Vinylmania**, the minichain best known as a specialist in contemporary dance music, has branched out into jazz. The succinctly named **Vinylmania Jazz** store is now open for business in Greenwich Village, not far from four of the five other outlets in owner **Charles Grapone's** chain. Under the direction of record retail vet-

eran **Joe Milner**, the new store promises that it will offer "a full line of jazz product," both new and used, in all audio configurations—with an emphasis on the "rare and unusual."

JUMP FOR JOY: April 29 was the 89th anniversary of **Duke Ellington's** birth—an occasion observed, among other places, in New York, where **Bobby Short** announced that half the money needed to erect an Ellington monument has been raised. That's good news, but there's even better news—only coincidentally connected to Ellington's birthday—from Washington, D.C.

The **Smithsonian Institution** has announced the acquisition of a massive collection of Ellington's papers,

The latest from Gotham: a new venue, a new store

orchestral scores, tapes, and memorabilia, most of which had been gathering dust in a New York warehouse. The acquisition, paid for with federal funds, will enable the Smithsonian to establish an Ellington Archives at its National Museum of American History. It will also allow for the complete performance of numerous Ellington compositions exactly as he wrote them—including several that have never been performed.

The announcement came only a few weeks after the release, also under the Smithsonian, of a reconstructed original-cast album of "**Jump For Joy**," Ellington's legendary 1941 musical revue that—for reasons explained by **Patricia Willard** in the fascinating booklet that comes with the record—never made it to Broadway. The various versions of material from the score, combined with Willard's detailed description of the show, make a convincing argument for "**Jump For Joy**" as an overlooked masterpiece. Revival, anyone?

Gospel LECTERN



by Bob Darden

This is the second half of an interview with **Dove Award winners First Call**. The group is currently on tour in support of its latest **DaySpring** album, "**Something Takes Over**."

MELODY TUNNEY used to be known as **Dick Tunney's** wife. Her husband is a gifted composer who is currently serving as **Sandi Patti's** musical director. Her Dove Award as part of the group of the year should help even the scales between them.

"We'd been talking to arranger/producer/songwriter **Dave Maddux**, [saying] that we really wanted something to challenge us vocally in concert," Melody Tunney says. "Dave went off and literally wrote 'Somethin' Takes Over' in the shower! He came back to us while we were doing a session for another group and said, 'I have this song,' and started singing it a cappella. (First Call colleague) **Bonnie (Keen)** and I couldn't believe it. It sounded great! We screamed at him, 'Finish it!'"

"But when it came time to record it, he had the chart written out and we said, 'It's too fast!' We can't sing these words that fast!" Dave said, 'I know you can do it.' No way! But, sure enough, we did, and we didn't even have to manipulate the tape. What's amazing about 'Somethin' Takes Over' is that even though the words go by so fast, people can still understand the story. They always start laughing in all the right places—even the first time we sang it!"

Another arresting track is the soulful "Back To His Heart." Tunney says the fun there was listening to a lot of old Motown and Stax tapes and sticking in all of the little background squeals and asides.

"When we cut it, we didn't do a lot of stacks," she says. "It was a lot rawer than anything we'd ever done. And the whole last verse was done off the cuff. We decided just to have fun with it and just stand at the Mike

and do our parts. We didn't worry if the pitch wasn't exactly perfect or if we came in on top of someone else—we just did it!"

Tunney says since "Something Takes Over" fits into a number of different musical categories, the project originally scared the **Word** marketing folks. But the experiment enabled the band to offer something to everybody—without making the album sound like patchwork.

"In the studio when we're doing sessions for other artists, we don't think of ourselves as First Call the group," she says. "We do as we're told. We do throw in ideas if it is appropriate. But people pretty much want our standard sound with lots of oohs and ahs."

"But when we do our albums, we do what we want to do. We want to do songs with *real* life in them. We need it. So we do Motown, big band music, even something for contemporary Christian radio like 'The Reason We Sing.' There's a testimony here for everyone."

The third member of the group is **Keen**. In addition to singing backup for **Russ Taft**, she's a much-in-demand

First Call's album offers a musical style for everyone

model in Nashville.

"When we went into recording, all three of us wanted to do something to stretch the market," Keen says. "We were looking for songs that could be unique to us. And we weren't going to be limited to where we found them. Our spectrum is pretty broad; we listen to everything. Now, a lot of people are still trying to pitch us down-the-middle-of-the-road stuff, and that's definitely what we don't want."

"We took a much more aggressive approach on this album. We did that first album so fast and it was such a new experience for us that we had less input on the tracks. So we left all of that to our four producers."

"This time, from the beginning, we really had input into everything: keys, improvements, tunes, rhythm tracks, stacks, everything. We were just more involved from the beginning. This time, for instance, we knew where we fit in on the tracks. On the first album we just blazed through. We're just now starting to understand what we are capable of."

FOR WEEK ENDING MAY 14, 1988

Billboard

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TOP JAZZ ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	33	★★ NO. 1 ★★ DIANE SCHUUR - COUNT BASIE GRP 1039 (CD) DIANE SCHUUR - COUNT BASIE	29 weeks at No. One
2	2	29	JOE WILLIAMS VERVE 833 236-1/POLYGRAM (CD)	EVERY NIGHT
3	3	35	WYNTON MARSALIS COLUMBIA FC 40461 (CD)	STANDARD TIME
4	5	9	GENE HARRIS CONCORD JAZZ CJ 337 (CD)	TRIBUTE TO COUNT BASIE
5	4	29	BRANFORD MARSALIS COLUMBIA FC 40711 (CD)	RENAISSANCE
6	6	15	MIKE METHENY MCA/IMPULSE 42023/MCA (CD)	KALEIDOSCOPE
7	8	9	MIKE LAWRENCE OPTIMISM OP 3104 (CD)	NIGHTWIND
8	7	27	GERRY MULLIGAN PROJAZZ CDP-703/INTERSOUND (CD)	SYMPHONIC DREAMS
9	9	15	HENRY JOHNSON MCA/IMPULSE 42089/MCA (CD)	FUTURE EXCURSIONS
10	NEW		JOHN PATITUCCI GRP GR 1049 (CD)	JOHN PATITUCCI
11	10	11	DAVID GRISMAN ZEBRA ACOUSTIC 42108/MCA (CD)	SVINGIN' WITH SVEND
12	NEW		HENRY THREADGILL NOVUS 3025/RCA (CD) EASILY SLIP INTO ANOTHER WORLD	
13	11	11	LENI STERN PASSPORT JAZZ PJ 88035/JEM (CD)	THE NEXT DAY
14	NEW		SONNY ROLLINS MILESTONE M-9155/FANTASY (CD)	DANCING IN THE DARK
15	15	5	HANK CRAWFORD AND JIMMY MCGRIF MILESTONE M-9153/FANTASY (CD)	STEPPIN' UP

TOP CONTEMPORARY JAZZ ALBUMS™

			★★ NO. 1 ★★	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	11	KIRK WHALUM COLUMBIA FC 40812 (CD)	3 weeks at No. One AND YOU KNOW THAT!
2	2	27	DIANNE REEVES BLUE NOTE BLJ 46906 (CD)	DIANNE REEVES
3	7	3	BOBBY MCFERRIN EMI-MANHATTAN 48059 (CD)	SIMPLE PLEASURES
4	4	13	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
5	9	3	RIPPINGTONS FEATURING RUSS FREEMAN PASSPORT PJ 88042 (CD)	KILIMANJARO
6	5	29	STEVE KINDLER & TEJA BELL GLOBAL PACIFIC OW 40719/COLUMBIA (CD)	DOLPHIN SMILES
7	10	5	ONAJE ALLAN GUMBS ZEBRA 42120/MCA (CD)	THAT SPECIAL PART OF ME
8	6	13	DAN SIEGEL CBS ASSOCIATED BFZ 44026/E.P.A. (CD)	NORTHERN NIGHTS
9	3	13	GEORGE HOWARD TBA 233/PALO ALTO (CD)	THE VERY BEST OF GEORGE HOWARD
10	8	7	HERBIE MANN RBI 401/MOSS MUSIC (CD)	JASIL BRAZZ
11	14	7	GAMALON AMHERST AMH 3318 (CD)	GAMALON
12	12	5	ALPHONSE MOUZON OPTIMISM 6002 (CD)	EARLY SPRING
13	21	3	ACOUSTIC ALCHEMY MCA 42125 (CD)	NATURAL ELEMENTS
14	18	9	VARIOUS ARTISTS WINDHAM HILL WH 1065 (CD)	WINDHAM HILL SAMPLER '88
15	NEW		DAVID BENOIT GRP GR 1047 (CD)	EVERY STEP OF THE WAY
16	15	7	VARIOUS ARTISTS GRP GR-2-1650 (CD)	GRP SUPER LIVE
17	20	5	ELEMENTS NOVUS 3031-1-N/RCA (CD)	ILLUMINATION
18	NEW		THE ZAWINUL SYNDICATE COLUMBIA FC 40969 (CD)	THE IMMIGRANTS
19	13	21	THE MANHATTAN TRANSFER ATLANTIC 81803-1 (CD)	BRASIL
20	17	11	SAMOA PROJAZZ CDJ 645/INTERSOUND (CD)	NO BAND IS AN ISLAND
21	11	37	HIROSHIMA EPIC FE 40679/E.P.A. (CD)	GO
22	16	39	PAT METHENY GROUP GEFEN GHS 24145 (CD)	STILL LIFE (TALKING)
23	19	17	GERALD ALBRIGHT ATLANTIC 81813-1 (CD)	JUST BETWEEN US
24	23	3	DOUG CAMERON SPINDLETOP SPT 124 (CD)	PASSION SUITE
25	25	3	WALTER BEASLEY POLYDOR 833 866-1/POLYGRAM (CD)	WALTER BEASLEY

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

'87 Stats Spark Industry Forecasts In W. Germany

BY WOLFGANG SPAHR

HAMBURG West German record industry chiefs are giving mixed reactions to figures from the Phonographic Assn. here showing that unit sales for its 44 member companies rose 5.1% in 1987, while earnings increased by 8.2%. In all, 173 million sound carriers were sold, worth \$1.53 billion. CD grosses rose 71.4%.

WEA managing director Manfred Zumkeller, who also chairs the trade group, says: "The compact disk developed even more into the main pillar of the business and in some companies now provides up to one-third of total earnings. Black disks [vinyl] will still exist in the year 2000, but the future belongs to CD."

Zumkeller tempers this vision with a renewed warning on CD rental, currently the subject of a PolyGram action in the Federal Constitutional Court. The practice of renting CDs amounts to theft of intellectual property, he says, and the Phonographic Assn. has appealed to the German government for an amendment to the country's copyright law.

Record companies expect drastic drops in sales once DAT is established. "With the development of technology consumers will soon be able to buy DAT recorders fairly cheaply, and that will be the end of the record business," says the WEA chief.

On a brighter note, Zumkeller

points out that West Germany, as one of the world's largest music markets, has now matured to the stage where it enjoys international success with its productions. Traffic with the U.S. and U.K. is no longer a one-way street, he says, a view endorsed by BMG/Ariola's managing director designate, Thomas Stein, who says: "It has to be our endeavor now to give the international business new impetus, as the U.S. and U.K. do, instead of being passive consumers."

Stein also draws encouragement from the wide variety of styles evident among such top German acts as the Rainbirds, Sandra, Silicon Dream, Munchner Freiheit, Peter Maffay, and G.G. Anderson.

German rock and pop are now of international standard. Local productions account for 20% of the national sales charts, and the proportion will surely grow, he says.

CBS managing director Jochen Leuschner voices concern at the fate of singles product, whose sales were down 11.3% last year. The introduction of 3-inch CD singles through WEA and CBS is a step in the right direction, he says, but West Germany's more than 70 private radio stations have sated the interest of consumers by playing top 40 titles too often.

By giving due recognition to the vast range of pop music and adopting a broader approach to the music it plays, radio would do the entire mu-

sic business a service, he maintains.

BMG managing director Michael Anders notes that 65% of industry earnings in Germany still comes from specialist retailers and a further 32% comes from wholesalers and rackjobbers. The record industry must resist the tendency among major nonspecialist stores to reduce prerecorded music to no more than a loss leader, a low-price lure for such other goods as refrigerators or textiles, he argues.

At PolyGram, managing director Dieter Ohms welcomes the growth of interest in classical music among

young people, which accounted for a 40% increase in midprice cassette grosses last year and in part for the 19% increase in budget cassette and LP earnings.

Full-price cassettes were up 5.8% while album values fell by 23%, but the latter's drop was more than offset by CD growth, Ohms notes, where classical product is of key importance.

CD trade shipments rose 44.8% last year, but retail sales jumped 90% as dealers ran down the stocks they had formerly accumulated to combat de-

livery problems. "In the classical sector we have experienced a very rapid changeover from analog to CD in recent years," says Ohms, "and CD has now overtaken analog classical product in value terms."

"Classical music accounted for 13.3% of overall prerecorded music sales in 1987, representing an increase in value of about 27%, well above the increase for pop repertoire. We can be very optimistic about the further development of the classical market."

U.K. Labels To Pay Artists Directly & Buy 2-Year Rights BPI, Musicians' Union Strike TV Deal

BY NICK ROBERTSHAW

LONDON The British Phonographic Industry has inked an agreement with the Musicians' Union here covering participation in music videos and their subsequent exploitation on worldwide broadcast and other media.

The agreement, which took effect May 1, replaces the so-called promotional films agreement signed by the two sides in September 1983, which set out a series of incorporation and use fees payable to the MU for distribution to its members.

Under the new deal, artists will be paid directly by the BPI's record company members, provided the MU is given satisfactory evidence that the artists are subject to recording or other contracts. And in a further significant change, the old system of calculating use fees for U.K. national and regional television broadcasts has been abolished.

Formerly, musicians received about \$80 each for every six units required or used during a two-year exploitation period, each network transmission being defined as three

units and each regional screening as one unit. Now BPI companies will buy out U.K. television rights for two years, with another fee payable thereafter.

However, the deal excludes TV programs based on promo videos like "The Chart Show," which will be subject to separate negotiation. In 1986, the MU made an agreement with the producers of "The Chart

'Unions can handle their own affairs'

Show" providing for payments beyond those contained in the promotional films agreement.

Also excluded are the growing number of music-based nighttime services broadcast by U.K. commercial TV companies, which will also be the subject of separate negotiations. Such negotiations have already taken place with respect to London Weekend TV's "Night Network" and Yorkshire TV's use of Music Box programming in its after-midnight schedules.

The new deal provides for a working practices committee to be formed to review disputes between the MU and individual BPI members and to oversee the working of this and other agreements between the two parties.

In the context of an increasingly interventionist stance by a British government dedicated to radical broadcast reforms, both sides want to present the agreement as evidence of the entertainment industry's capacity to regulate itself.

Says MU general secretary John Morton: "It is a good illustration, which we hope might prove educational to some politicians, of the way in which trade unions and employers are quite capable of organizing their own affairs."

BPI legal adviser Patrick Isherwood adds: "At a time when the Monopolies Commission is about to look at restrictive practices in television, this agreement affords an example of collective bargaining at its most effective and should form the basis of a sound working relationship between the BPI and the MU in the years to come."

Firms Report Good Relations With Melodiya Disctronics, BMG Prefer To Deal Direct

BY MIKE HENNESSEY

LONDON Relationships between Melodiya, the Soviet state-owned record company, and its European licensees have become more fruitful and efficacious now that they can deal directly with the Russian company rather than having to do business through the state trading agency, Mezhdunarodnaya Kniga.

This is the view of Francis Wilson, marketing director of Disctronics. The company claims to have an agreement with Melodiya to manufacture and distribute Melodiya CDs throughout the world outside the Soviet Union North America.

Says Wilson: "It is always much easier to deal direct with a record producer than having to go through a state agency. It is the difference between talking to men whose business is music and talking to civil servants, who, in this case, are admittedly good at foreign trade but have a limited knowledge of the music business."

Disctronics has licensed both pop

and classical product from Melodiya for its Olympia label, which issued 80 titles last year. The company also put out a CD video of Moscow's Bazykina Twins singing "Moscow Nights."

In West Germany, BMG Ariola has been working with Melodiya since August 1965, and BMG has about 100 LP/CD Melodiya recordings in its catalog. Managing director Friedel

Schmidt says that the companies are working well together.

Says Schmidt: "In the beginning our business was conducted through Mezhdunarodnaya Kniga, but we now have direct control with Melodiya for repertoire discussions and for the coordination of production projects and monitoring of new releases."

Singapore Market Grows

BY CHRISTIE LEO

SINGAPORE Hefty profits among international record companies here have encouraged independent entrepreneurs to seek license deals for overseas acts. Asia Music's recent acquisition of rights to the Fanfare label, notably, has paid off with brisk sales of the debut album from the label's hottest property, Sinitta.

Says Asia Music managing director Steven Ng: "The market for inter-

national repertoire has expanded considerably, and it is only a matter of time before a number of independents become a formidable force in this region."

Ng acknowledges that Singapore's 1987 Copyright Act has improved market conditions but says strong marketing campaigns remain the key to success. Sinitta's release was worked with extensive advertising and promotion, and sales reached

(Continued on page 70)

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CANADA (Courtesy The Record) As of 5/9/88

Rank	Artist	Title	Label
1	1	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN JIVE/BMG
2	4	WISHING WELL	TRENT D'ARBY COLUMBIA/CBS
3	2	NEVER GONNA GIVE YOU UP	RICK ASTLEY ARISTA/BMG
4	4	ISAW HIM STANDING THERE	TIFFANY MCA/MCA
5	5	PUSH IT	SALT-N-PEPA LONDON/POLYGRAM
6	8	I'M STILL SEARCHING	GLASS TIGER CAPITOL/CAPITOL
7	15	ALWAYS ON MY MIND	PET SHOP BOYS EMI-MANHATTAN/CAPITAL
8	6	PUMP UP THE VOLUME	M/A/R/R/S VERTIGO/POLYGRAM
9	10	DEVIL INSIDE	INXS ATLANTIC/WEA
10	8	MAN IN THE MIRROR	MICHAEL JACKSON EPIC/CBS
11	9	ENDLESS SUMMER NIGHTS	RICHARD MARX EMI-MANHATTAN/CAPITOL
12	20	ELECTRIC BLUE	ICE HOUSE CHRYSALIS/MCA
13	18	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG A&M/A&M
14	14	SITTIN' ON THE DOCK OF THE BAY	MICHAEL BOLTON COLUMBIA/CBS
15	NEW	BURNING BED	MIDNIGHT OIL COLUMBIA/CBS
16	NEW	ROCKET 2 U	THE JETS MCA/MCA
17	16	SHE'S LIKE THE WIND	PATRICK SWAYZE ARISTA/BMG
18	12	FATHER FIGURE	GEORGE MICHAEL COLUMBIA/CBS
19	NEW	SHATTERED DREAMS	JOHNNY HATES JAZZ VIRGIN/A&M
20	NEW	LOVE CHANGES EVERYTHING	HONEYMOON SUITE WEA/WEA
ALBUMS			
1	1	VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK	RCA/BMG
2	2	INXS KICK	ATLANTIC/WEA
3	3	RICK ASTLEY WHENEVER YOU NEED SOMEONE	ARISTA/BMG
4	5	ROBERT PLANT NOW AND ZEN	ESPARANZA/WEA
5	7	MIDNIGHT OIL DIESEL AND DUST	COLUMBIA/CBS
6	9	VARIOUS ARTISTS MORE DIRTY DANCING	RCA/BMG
7	6	BILLY OCEAN TEAR DOWN THESE WALLS	JIVE/BMG
8	11	GEORGE MICHAEL FAITH	COLUMBIA/CBS
9	15	GLASS TIGER DIAMOND SUN	CAPITOL/CAPITOL
10	4	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE	ACCORDING TO COLUMBIA/CBS
11	8	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY/POLYGRAM
12	10	VARIOUS ARTISTS GOOD MORNING VIETNAM SOUNDTRACK	A&M/A&M
13	19	IRON MAIDEN SEVENTH SON OF A SEVENTH SON	CAPITOL/CAPITOL
14	12	MICHAEL JACKSON BAD	EPIC/CBS
15	13	TALKING HEADS NAKED	SIRE/WEA
16	14	TIFFANY	MCA/MCA
17	17	AC/DC BLOW YOUR HEAD	ATLANTIC/WEA
18	16	ROBBIE ROBERTSON ROBBIE ROBERTSON	GEFFEN/WEA
19	18	SINEAD O'CONNOR THE LION & THE COBRA	CHRYSALIS/MCA
20	NEW	JONI MITCHELL CHALK MARK IN A RAINSTORM	GEFFEN/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 5/2/88

Rank	Artist	Title	Label
1	1	HEART PET SHOP BOYS	PARLOPHONE
2	2	I SHOULD BE SO LUCKY	KYLIE MINOQUE PWL
3	3	OKAY O.K.	WESTSIDE
4	5	WAS SOLL DAS?	HERBERT GROENEMEYER EMI
5	13	ELLA ELLE L'A	FRANCE GALL WEA
6	12	PROVE YOUR LOVE	TAYLOR DAYNE ARISTA
7	4	COME INTO MY LIFE	JOYCE SIMS LONDON
8	8	STAY ON THESE ROADS	A-HA WARNER BROS.
9	14	SHIP OF FOOLS	ERASURE MUTE
10	7	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN JIVE
11	10	BEAT DIS BOMB THE BASS	BCM
12	NEW	DROP THE BOY	BROS CBS
13	11	TOGETHER FOREVER	RICK ASTLEY RCA
14	6	WHEN WILL I BE FAMOUS	BROS CBS
15	15	BIS WIR UNS WIEDERSEHEN	MUENCHENER FREIHEIT CBS
16	17	DOCTORIN' THE HOUSE	COLD CUT INTERCORD
17	9	TELL IT TO MY HEART	TAYLOR DAYNE ARISTA
18	NEW	CROSS MY BROKEN HEART	SINITTA CHIC
19	NEW	PUSH IT	SALT-N-PEPA METRONOME
20	19	HOUSE ARREST	KRUSH MERCURY/PHONOGRAM
ALBUMS			
1	1	HERBERT GROENEMEYER	OE EMI
2	2	SOUNDTRACK	MORE DIRTY DANCING RCA
3	3	SOUNDTRACK	DIRTY DANCING RCA/ARISTA
4	4	MUENCHENER FREIHEIT	FANTASIE CBS
5	5	TINA TURNER	TINA LIVE IN EUROPE CAPITOL
6	9	IRON MAIDEN	SEVENTH SON OF A SEVENTH SON EMI
7	8	BROS	PUSH CBS
8	6	RICK ASTLEY	WHENEVER YOU NEED SOMEBODY RCA
9	7	TERENCE TRENT D'ARBY	INTRODUCING THE HARDLINE ACCORDING TO CBS
10	10	PETER MAFFAY	LANGE SCHATTEN TELDEC
11	11	ERSTE ALLGEMEINE VERUNSICHERUNG	LIEBE, TOD & TEUFEL EMI
12	13	ORCHESTRAL MANOEUVRES IN THE DARK	THE BEST OF OMD VIRGIN
13	12	RAINBIRDS	RAINBIRDS MERCURY/PHONOGRAM
14	14	JOHNNY HATES JAZZ	TURN BACK THE CLOCK VIRGIN
15	16	JOYCE SIMS	COME INTO MY LIFE LONDON
16	19	PET SHOP BOYS	ACTUALLY PARLOPHONE
17	18	TALKING HEADS	NAKED EMI
18	15	MICHAEL JACKSON	BAD EPIC
19	17	TAYLOR DAYNE	TELL IT TO MY HEART ARISTA
20	NEW	MAGNUM	WINGS OF HEAVEN POLYDOR/DGG

JAPAN (Courtesy Music Labo) As of 5/2/88

Rank	Artist	Title	Label
1	NEW	C GIRL	YUI ASAKA HUMMING BIRD/NICHION/ROPPONGI ONGAKU
2	NEW	BOKU NO UDE NO NAKADE	KIYOTAKA SUGIYAMA VAP/BERMUDA/NTV M
3	1	MARRAKECH	SEIKO MATSUDA CBS/SONY/SUN MUSIC
4	NEW	KOISHITATTE IJANAI	MISATO WATANABE EPIC/SONY/NICHION/SUNDER M
5	NEW	DAKISHIMETE TONIGHT	TOSHIHIKO TAHARA PONY/CANYON/JOHNNYS
6	2	PARADISE GINGA	HIKARU GENJI PONY/CANYON/JOHNNYS
7	NEW	JUNAI COUNT DOWN	ERI AIKAWA TOSHIBA/EMI/NICHION
8	4	FUTARI SHONENTAI	WARNER/PIONEER/YAMAHA/FUJI/PACIFIC/JOHNNYS
9	3	KANPAI	TSUYOSHI NAGABUCHI TOSHIBA/EMI/YUI ONGAKU/YAMAHA
10	5	ITSUKA DOKOAKE	KEISUKE KUWATA VICTOR/AMUSE
ALBUMS			
1	NEW	MOTOHARU SANO WITH THE HEARTLAND	HEARTLAND EPIC/SONY
2	NEW	HIDEAKI TOKUNAGA	DEAR APOLLON
3	1	ANZENCHITAI	TSUKI NI NURETA FUTARI KITTY
4	NEW	YUKI SAITO & YOKO MINAMINO	YUI ASAKA SUKEBAN DEKA/LAST MEMORIAL
5	NEW	KOJI KIKAWA	BEAT GOES ON SOUND'S MARKETING SYSTEM
6	4	YOKO MINAMINO	NANNO SINGLES CBS/SONY
7	NEW	TAKURO YOSHIDA	MUCH BETTER FOR LIFE
8	6	KYOKO KOIZUMI	BEAT POP VICTOR
9	NEW	HIROSHI MIKAMI	G.O.D.S. VICTOR
10	2	CARLOS TOSHIKI & OMEGA TRIBE	DOWN TOWN MYSTERY VAP

MUSIC & MEDIA PAN-EUROPEAN CHARTS 5/7/88

Rank	Artist	Title	Label
1	1	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN LIBERATION
2	2	I SHOULD BE SO LUCKY	KYLIE MINOQUE PWL
3	3	NOTHING'S GONNA CHANGE MY LOVE FOR YOU	GLENN MEDEIROS MERCURY
4	8	THEME FROM S'EXPRESS	S'EXPRESS RHYTHM KING/MUTE
5	17	N'IMPORTE QUOI	FLORENTE PAGNY PHILIPS/PHONOGRAM
6	6	ETOILE DES NEIGES	SIMON ET LES MODANAIS ARIOLA
7	10	STAY ON THESE ROADS	A-HA WARNER BROS.
8	NEW	MARY'S PRAYER	DANNY WILSON VIRGIN
9	12	OKAY O.K.	WESTSIDE/SPV
10	7	TELL IT TO MY HEART	TAYLOR DAYNE ARISTA
11	5	WONDERFUL LIFE	BLACK A&M
12	NEW	WHO'S LEAVING WHO	HAZELL DEAN EMI
13	15	PROVE YOUR LOVE	TAYLOR DAYNE ARISTA
14	20	DROP THE BOY	BROS CBS
15	13	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN JIVE
16	11	QUAND JE T'AIME	DEMIS ROUSOS FLARENASCH/WEA
17	NEW	I WANT YOU BACK	BANANARAMA LONDON
18	NEW	WAS SOLL DAS	HERBERT GROENEMEYER EMI/ELECTROLA
19	NEW	LA GITANE	FELIX GRAY EMI
20	18	PINK CADILLAC	NATALIE COLE MANHATTAN
HOT 100 SINGLES			
1	1	SOUNDTRACK	DIRTY DANCING RCA
2	4	IRON MAIDEN	SEVENTH SON OF A SEVENTH SON EMI
3	2	RICK ASTLEY	WHENEVER YOU NEED SOMEBODY RCA
4	3	TERENCE TRENT D'ARBY	INTRODUCING THE HARDLINE ACCORDING TO CBS
5	5	TINA TURNER	TINA LIVE IN EUROPE CAPITOL
6	7	SOUNDTRACK	MORE DIRTY DANCING RCA
7	10	HERBERT GROENEMEYER	OE EMI
8	6	BROS	PUSH CBS
9	NEW	ERASURE	THE INNOCENTS MUTE
10	8	ORCHESTRAL MANOEUVRES IN THE DARK	THE BEST OF OMD VIRGIN
11	11	STING	... NOTHING LIKE THE SUN A&M
12	9	TALKING HEADS	NAKED EMI
13	16	FLEETWOOD MAC	TANGO IN THE NIGHT WARNER BROS.
14	19	GEORGE MICHAEL	FAITH EPIC
15	13	JOHNNY CLEGG & SAVUKA	THIRD WORLD CHILD EMI
16	12	TOTO	THE SEVENTH ONE CBS
17	15	BLACK	WONDERFUL LIFE A&M
18	18	JOHNNY HALLYDAY	JOHNNY A BERCY 87 PHILIPS/PHONOGRAM
19	NEW	PET SHOP BOYS	ACTUALLY PARLOPHONE
20	14	JOHNNY HATES JAZZ	TURN BACK THE CLOCK VIRGIN

BRITAIN (Courtesy Music Week/Gallup) As of 5/7/88

This Week	Last Week	Artist	Title	Label
1	1	THEME FROM S'EXPRESS	S'EXPRESS RHYTHM KING/MUTE	
2	12	PERFECT FAIRGROUND ATTRACTION	RCA	
3	3	MARY'S PRAYER	DANNY WILSON VIRGIN	
4	4	WHO'S LEAVING WHO	HAZELL DEAN EMI	
5	5	I WANT YOU BACK	BANANARAMA LONDON	
6	6	PINK CADILLAC	NATALIE COLE MANHATTAN	
7	2	HEART	PET SHOP BOYS PARLOPHONE	
8	9	I WANT YOU BACK '88	MICHAEL JACKSON/JACKSON 5 MOTOWN	
9	8	ONE MORE TRY	GEORGE MICHAEL EPIC	
10	NEW	BLUE MONDAY 1988	NEW ORDER FACTORY	
11	15	LET'S ALL CHANT	MICK & PAT PWL	
12	14	THE PAYBACK MIX PART ONE	JAMES BROWN URBAN/POLYDOR	
13	7	LOVE CHANGES (EVERYTHING)	CLIMIE FISHER EMI	
14	16	A LOVE SUPREME	WILL DOWNING FOURTH & BROADWAY/ISLAND	
15	39	PUMP UP THE BITTER	STAR TURN ON 45 PINTS PACIFIC/IMMACULATE	
16	10	EVERYWHERE	FLEETWOOD MAC WARNER BROS.	
17	NEW	LOADSAMONEY	HARRY ENFIELD MERCURY	
18	NEW	ALPHABET STREET	PRINCE PAISLEY PARK	
19	13	GET LUCKY	JERMAINE STEWART SIRE/VIRGIN	
20	17	SHE'S LIKE THE WIND	PATRICK SWAYZE FEATURING WENDY FRASER RCA	
21	11	GIRLFRIEND	PEBBLES MCA	
22	30	DIVINE EMOTIONS	NARADA REPRISE/WEA	
23	23	PIANO IN THE DARK	BRENDA RUSSELL BREAKOUT/A&M	
24	29	WALK AWAY	JOYCE SIMS FFRR/LONDON	
25	26	OUT OF REACH	THE PRIMITIVES LAZY/RCA	
26	33	BORN AGAIN	THE CHRISTIANS ISLAND	
27	24	IT TAKES TWO	ROB BASE & DJ E-Z ROCK CITYBEAT/BEGGARS BANQUET	
28	18	JUST A MIRAGE	JELLYBEAN FEATURING ADELE BERTEI CHRYSALIS	
29	NEW	START TALKING LOVE	MAGNUM POLYDOR	
30	35	BROKEN LAND	THE ADVENTURES ELEKTRA	
31	20	DROP THE BOY	BROS CBS	
32	28	I GAVE IT UP (WHEN I FELL IN LOVE)	LUTHER VANDROSS EPIC	
33	19	PROVE YOUR LOVE	TAYLOR DAYNE ARISTA	
34	22	DREAMING	GLEN GOLDSMITH REPRODUCTION/RCA	
35	36	THERE IS ALWAYS SOMETHING THERE TO ...	THE HOUSEMARTINS GO DISCS	
36	NEW	BAD YOUNG BROTHER	DEREK B TUFF AUDIO	
37	34	WHEN WILL YOU MAKE MY TELEPHONE RING	DEACON BLUE CBS	
38	21	COULD'VE BEEN	TIFFANY MCA	
39	NEW	THE KING OF ROCK 'N' ROLL	PREFAB SPROUT KITCHENWARE	
40	32	BEYOND THE PALE	THE MISSION MERCURY/PHONOGRAM	
ALBUMS				
1	3	FLEETWOOD MAC	TANGO IN THE NIGHT WARNER BROS.	
2	1	ERASURE	THE INNOCENTS MUTE	
3	2	VARIOUS	NOW THAT'S WHAT I CALL MUSIC 11 EMI/VIRGIN/POLYGRAM	
4	7	ORIGINAL SOUNDTRACK	DIRTY DANCING (OST) RCA	
5	6	VARIOUS	HIP-HOP AND RAPPING IN THE HOUSE STYLUS	
6	4	ORCHESTRAL MANOEUVRES IN THE DARK	THE BEST OF OMD VIRGIN	
7	11	PET SHOP BOYS	ACTUALLY PARLOPHONE	
8	10	WET WET WET	POPPED IN SOULED OUT PRECIOUS/PHONOGRAM	
9	8	BROS	PUSH CBS	
10	19	WHITNEY HOUSTON	WHITNEY ARISTA	
11	5	IRON MAIDEN	SEVENTH SON OF A SEVENTH SON EMI	
12	12	T'PAU	BRIDGE OF SPIES SIRE/VIRGIN	
13	13	VARIOUS	NIGHT FLITE CBS	
14	NEW	SUGARCUBES	LIFE'S TOO GOOD ONE LITTLE	
15	17	THE CHRISTIANS	THE CHRISTIANS ISLAND	
16	9	JESUS & MARY CHAIN	BARBED WIRE KISSES BLANCO Y NEGRO/WEA	
17	18	BELINDA CARLISLE	HEAVEN ON EARTH VIRGIN	
18	14	CLIMIE FISHER	EVERYTHING EMI	
19	16	GEORGE MICHAEL	FAITH EPIC	
20	20	WILL DOWNING	WILL DOWNING FOURTH & BROADWAY/ISLAND	
21	NEW	VARIOUS	SIXTIES MIX 2 STYLUS	
22	15	TERENCE TRENT D'ARBY	INTRODUCING THE HARDLINE ACCORDING TO CBS	
23	24	FOSTER & ALLEN	REMEMBER YOU'RE MINE STYLUS	
24	23	PREFAB SPROUT	FROM LANGLEY PARK TO MEMPHIS KITCHENWARE/CBS	
25	31	THE PRIMITIVES	LOVELY RCA	
26	27	LUTHER VANDROSS	GIVE ME THE REASON EPIC	
27	26	ALEXANDER O'NEAL	HEARSAY TABU	
28	37	BANANARAMA	WOW! LONDON	
29	21	JOHNNY HATES JAZZ	TURN BACK THE CLOCK VIRGIN	
30	NEW	THOMAS DOLBY	ALIEN'S ATE MY BUICK MANHATTAN	
31	28	TALKING HEADS	NAKED EMI	
32	29	MICHAEL JACKSON	BAD EPIC	
33	40	DEACON BLUE	RAINTOWN CBS	
34	NEW	SINITTA	SINITTA! FANFARE	
35	22	TINA TURNER	LIVE IN EUROPE CAPITOL	
36	25	TIFFANY	TIFFANY MCA	
37	34	TAYLOR DAYNE	TELL IT TO MY HEART ARISTA	
38	39	INXS	KICK MERCURY/PHONOGRAM	
39	NEW	BILLY OCEAN	TEAR DOWN THESE WALLS JIVE	
40	NEW	HEART	HEART CAPITOL	

AUSTRALIA (Courtesy Australian Music Report) As of 5/9/88

Rank	Artist	Title	Label
1	1	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN LIBERATION
2	2	STUTTER RAP	MORRIS MINOR & THE MAJORS VIRGIN
3	4	REV IT UP	JERRY HARRISON: CASUAL GODS POLYGRAM
4	3	SIGN YOUR NAME	TERENCE TRENT D'ARBY CBS
5	7	WHEN I FALL IN LOVE/MY ARMS KEEP MISSING YOU	RICK ASTLEY RCA
6	NEW	THE FLAME	CHEAP TRICK EPIC
7	6	LOVE IN THE FIRST DEGREE	BANANARAMA LIBERATION
8	11	WHEN WILL I BE FAMOUS?	BROS CBS
9	5	I SHOULD BE SO LUCKY	KYLIE MINOQUE MUSHROOM
10	12	I FOUND SOMEONE	CHER GEFFEN
11	8	HAZY SHADE OF WINTER	THE BANGLES LIBERATION
12	15	COULD'VE BEEN	TIFFANY MCA
13	10	SHE'S LIKE THE WIND	PATRICK SWAYZE VICTOR
14	19	(SITTIN' ON) THE DOCK OF THE BAY	MICHAEL BOLTON CBS
15	13	TELL IT TO MY HEART	TAYLOR DAYNE ARISTA
16	18	GROOVE EUROGLIDERS	CBS
17	9	WHENEVER YOU NEED SOMEBODY	RICK ASTLEY RCA
18	17	BOYS WILL BE BOYS	CHOIRBOYS MUSHROOM
19	20	BREAKAWAY	BIG PIG WHITE LABEL
20	14	HUNGRY EYES	ERIC CARMEN RCA
ALBUMS			
1	1	TERENCE TRENT D'ARBY	INTRODUCING THE HARDLINE ACCORDING TO CBS
2	4	JOHN COUGAR MELLENCAMP	LONESOME JUBILEE MERCURY
3	2	VARIOUS	HIT PIX '88 FESTIVAL
4	3	RICK ASTLEY	WHENEVER YOU NEED SOMEBODY RCA
5	6	SOUNDTRACK	DIRTY DANCING RCA
6	7	CHOIRBOYS	BIG BAD NOISE MUSHROOM
7	5	VARIOUS	PUMP IT UP '88 CBS
8	8	ICEHOUSE	MAN OF COLOURS REGULAR
9	18	ORIGINAL MOTION PICTURE SOUNDTRACK	GOOD MORNING VIETNAM A&M
10	9	TALKING HEADS	NAKED EMI
11	11	THE CHURCH	STARFISH MUSHROOM
12	14	JIMMY BARNES	FREIGHT TRAIN HEART MUSHROOM
13	15	JOHN WILLIAMSON	THE BOOMERANG CAFE FESTIVAL
14	12	ROBERT PLANT	NOW AND ZEN ESPARANZA
15	10	GEORGE MICHAEL	FAITH EPIC
16	13	BILLY OCEAN	TEAR DOWN THESE WALLS LIBERATIONS
17	NEW	DIVINYLS	TEMPERAMENTAL CHRYSALIS
18	16	THE ANGELS	LIVELINE MUSHROOM
19	NEW	JOHN COUGAR MELLENCAMP	SCARECROW MERCURY
20	NEW	IRON MAIDEN	SEVENTH SON OF A SEVENTH SON EMI

ITALY (Courtesy Germano Ruscitto) As of 4/14/88

Rank	Artist	Title	Label
1	1	PERDERE L'AMORE	MASSIMO RANIERI WEA
2	7	ONCE UPON A LONG AGO	PAUL McCARTNEY EMI
3	2	L'AMORE RUBATO	LUCA BARBAROSSA CBS
4	8	ANDAMENTO LENTO	TULIO DE PISCOPO WEA
5	4	ETIENNE	GUESCH PATTI EMI
6	18	STAY ON THIS ROAD	A-HA WEA
7			

Senate: No Deal On Copyright Bill Reform Advocates Suffer Major Setback

BY KIRK LaPOINTE

OTTAWA The Senate has apparently dug in its heels and rejected a deal that would have salvaged proposed reforms to the 1924 Copyright Act.

At press time, it appeared that the Senate, which has been studying the copyright bill since it was passed by the House of Commons, would send the legislation back to the Commons for reconsideration with two amendments. Those amendments, while not substantial, are likely to prompt further study of the bill by government officials and members of Parliament so that exact wording can be agreed upon. But most observers say it's unlikely that process would be concluded in time for the Commons to debate the bill again and send it back to the Senate before the summer break at the end of June.

Many also believe that an election will be called later in the summer, thus effectively shelving the bill until at least several months after the election, when whichever party wins control of the government could redraft it and submit it to Parliament once again.

Senators here are appointed, while members of the Commons are elected.

Communications Minister Flora MacDonald, in a last-ditch effort to save the bill, sent a letter to senators April 26 reminding them of how important the bill is to the country's creative community. The music business is particularly interested in seeing the reforms pass, because the bill provides for harsh penalties for those who infringe on copyrights and the potential for much greater rewards for creators. One aspect of the wide-ranging bill would abolish the 2-cent-a-song compulsory mechanical rate and allow creators and record companies to negotiate a new rate—one much higher and more in keeping with the rates in other countries.

But at press time, the Senate, led in this case by Ian Sinclair, the chairman of the Banking, Trade, and Commerce Committee, appeared ready to uphold Sinclair's committee's report calling for the two amendments. The committee, worried that institutional use of copyright material would be hindered by the bill, wants wider exemptions for libraries and other

such users.

Also, the committee found the definition of collectives too vague and wants the term redefined.

MacDonald says both measures are unacceptable—an indication that she is willing to let the bill die rather than capitulate on the amendments.

The most likely scenario: The bill, including the Senate's amendments, would be referred back to the Commons, which in turn would refer it to a legislative committee or the Communications and Culture Committee. This would be followed by more hearings, a committee report, and more debate in the Commons. If the bill is approved there, it would be passed on once again to the Senate.

However, if MacDonald chooses not to refer the bill to a Commons committee, she can simply move that the Commons refer the original bill back to the Senate. Such a showdown tactic would force the usually passive senators to either reaffirm their stand or hold their noses and pass a bill they do not like. Should the Senate refuse to budge on the amendments, the bill would almost certainly be shelved until after the election.

Telemedia Bid For 2 Stations Rebuffed

OTTAWA In an unusual move, the federal broadcast regulator has blocked what many believed to be a foregone conclusion: the sale to the sizable Telemedia radio chain of two stations in London, Ontario.

The Canadian Radio-television and Telecommunications Commission, in a decision made April 21, turned down Telemedia's bid for CKSL-AM and CIQM-FM. Although Telemedia is one of the largest broadcasting companies in Canada, the CRTC said, "It did not convince the commission that the proposed acquisitions would yield significant and unequivocal benefits to the communities served and the broadcasting system as a whole."

London is located in the south-

west region of Ontario, just outside the densely populated southern Ontario sector, and is seen as a typical secondary market in Canada with many attractive qualities to businesses.

At a takeover hearing in February in Toronto, Telemedia committed itself to spending \$1.6 million to upgrade the stations, now held by London Broadcasting Ltd. Of that money, the commission noted, \$287,000 had already been committed by LBL.

A further \$1 million, for a possible transmitter-site upgrading, "was not viewed by the commission as a firm commitment on the part of Telemedia."

Implicit in the denial of the take-

over was a belief by the CRTC that Telemedia simply wasn't parting with enough promises and was simply shopping. Under Canadian regulations, broadcast takeovers must be made for publicly beneficial reasons—mere acquisitions for the sake of empire building generally won't do.

Even so, the Telemedia bid was largely seen to be a foregone conclusion among industry insiders, largely because Telemedia has a solid history of broadcast ownership in Canada. Telemedia is still free to bid for the two stations again, but the CRTC is making it clear that it will have to sweeten the pot or be clearer about the commitment now on the table.

KIRK LaPOINTE

Thai Gov't Mulls U.S. Copyright Protections

BY CHRISTIE LEO

BANGKOK, Thailand The Thai Parliament is currently in the lengthy process of discussing the controversial bill to amend Thailand's existing Copyright Act, an amendment that opponents say would benefit only the U.S. and would not serve Thai interests.

The amendment bill, soon to be put before Parliament for its second and final reading, is the result of U.S. pressure on Thailand to provide protection for U.S. intellectual property here. If the bill goes through, U.S. authorities and/or their representatives would be able to take out civil suits in Thai courts.

Critics of the proposed amendment have been quick to point out Singapore's unhappy experience with the U.S. over the question of the generalized system of preferences privileges.

"We don't believe the U.S. will keep to its promise of extending GSP privileges in Thailand, although some in our government seem to think so," says Pansak Vinyaratn, a computer consultant who is also a member of Chulalongkorn Univ.'s committee on intellectual property.

The committee issued a statement recently condemning the government's move to succumb to U.S. pressures. It said current legislation, which already gives protection to fellow signatories of the Berne Copyright Convention, should explicitly exclude copyright protection for computer software.

The statement said computer software should be protected under a new and separate body of law designed to safeguard new technology.

The governing Democratic Party is split on the issue, with about 35 of its 99 members of Parliament opposed to the amendment.

'87 Figure Is \$65 Mil; CDs Account For 40% Belgian Record Sales Hit New High

BY MARC MAES

ANTWERP, Belgium Nationwide record industry grosses here set new records last year, topping previous highs set in 1979, according to figures released by trade group SIBESA. The association's president, Charles Licoppe, says 1987 sales totaled more than \$65 million, with the 2.4 million CDs sold accounting for 40% of the overall sales value.

CD sales brought in a total of \$29.9 million, compared with \$14 million in 1986, taking \$1 as equivalent to 35.4 Belgian francs.

But with several CD-rental stores now open for business here, the industry is fearful that future CD growth rates as well as overall profitability may suffer if there is no legislation to combat the problem.

SIBESA director Vincent van Mele also warns that the Belgian record industry faces a critical situation unless problems caused by home taping are resolved. In 1987, some 12.5 million blank tapes found their way to consumers, and research indicates 90% were used for home taping, costing the industry the equivalent of almost 15 million hours of recording time in lost sales.

The legislative vacuum leaves both

industry and artists in the cold, van Mele says, and SIBESA has issued urgent calls for home-taping levies on blank cassettes and hardware and strict controls on CD rental.

SIBESA also notes that Belgium is one of the last European countries in which music software is still considered a luxury good, attracting a value-added tax of 25%. It says new legislation adapted to today's technology is essential.

Van Mele says last year's legislative proposals on authors' rights and home taping are evidence of an increasing political awareness of the issues. And he calls the recent establishment of an all-industry association embracing authors, performers, producers, and publishers as another indication of progress.

The 1987 figures show PolyGram maintaining its leadership here with sales accounting for 27.6% of the market's share, up from 26.6% the year before. BMG/Ariola (including Virgin) accounted for 20.1%, down from 21.5%, and CBS for 12.9%, down from 14.4%. WEA lifted its share from 12.1% to 12.8%, and EMI improved from 10% to 12.7%. Next were Indisc with 6.5%, Carrere with 4%, and CNR with 3.4%.

SINGAPORE LICENSE DEALS GAIN POPULARITY

(Continued from page 68)

15,000 units within two weeks, with CD and cassette configurations both doing well.

"The Sinitta situation was unique," he says, "because by the time we released the album she had two singles, so things turned out much better than we expected." Ng is now negotiating with a local discotheque to bring the singer in sometime during June for a concert appearance.

Asia Music also has an exclusive license deal with the Stateside LA label, which specializes primarily in gospel product, and is talking with

other dance labels about Far Eastern distribution rights. The company has tapped into Christian bookstores with gospel product and is also involved in oldies compilations, always consistent sellers in this marketplace.

"When the opportunity presents itself, we will seriously consider local recordings as well," says Ng. Asia Music has rights to several Hong Kong-based Cantonese labels and is now working on expanding its base into neighboring territories with instrumental recordings, seen as a profitable source of cash flow.

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Financial Assistance of Communications Canada



Minilab Photo-Processing Co. Has Vid Tie-in Camera Enterprises Goes Public

BY EARL PAIGE

LOS ANGELES Home video specialty-store operators eyeing one-hour photo minilab processing as an add-on or separate business may delight in how Massachusetts firm Camera Enterprises has lured investors.

According to the company's prospectus, the minilab share of the total \$4 billion annual photo-processing market is a healthy 35%—with average lab sales of \$242,957.

Camera Enterprises operates two video stores and 51 photo outlets and has recently franchised a combo specialty photo and video store. The firm's main goal, however, is

placing labs in mass-merchandise outlets, according to the public offering document.

At a time when successful penny-stock offers are few and far between, Camera Enterprises' prospectus states that all 5.68 million of the initially offered \$1 shares have been sold.

The offering's success appears all the more impressive because market maker Blinder, Robinson & Co. is only licensed in 37 states. "The stock only started blueskying in California last month," says a spokesman at the underwriter's office in Englewood, Colo.

After a rise to \$1.75 and some speculative profit-taking, the issue

is currently trading at \$1.16 bid/\$1.32 asked.

Perhaps most remarkable of all in the prospectus is the detail on litigation involving the underwriter. While penny offers are normally filled with caveats, this offering has an especially significant one: It warns of a Securities and Exchange Commission action against the underwriter dating back to 1982, with appeal arguments before the National Assn. of Securities Dealers' board of governors still pending.

Regardless of any problems involving the underwriter, Camera Enterprises' investors are apparently counting on the firm's association with Zayre Corp. to get the company off and running. Annual revenues have held at about \$16 million over the past two fiscal years, with modest losses from operations.

Under a nonexclusive license, the firm hopes to use most of the proceeds from the offering to add labs in 36 Zayre units. It already has 13 such installations.

Management includes chairman Philip Katz, 61, who founded the firm in 1957 as a single photo concession. Katz's son David, 37, is president/treasurer/secretary, and another son, Gene, 31, is a VP.

The Foxboro, Mass.-based firm operates mainly via subsidiary units Underground Camera, Underground One-Hour Photo, and Underground Camera Franchise Corp.

Management's stake after the offering is approximately 53%, with 15.42 million shares outstanding. Dilution is stated at 55%.

MGM/UA Stock In Flux Amid Reports Of Major Buy

NEW YORK MGM/UA Communications Co. stock is on a bumpy ride amid reports that one or more foreign companies are prepared to pay a premium for the movie, television, and video company.

As reported (Billboard, April 23), Kirk Kerkorian, who owns 82% of MGM/UA, is interested in selling all or part of his interest as a result of the studio's poor performance. The company has formed a special committee of directors to evaluate bids from unidentified parties.

Reports that N.V. Philips of the Netherlands and Sony Corp. of Japan were eyeing the acquisition of MGM/UA's 50 million outstanding shares for more than \$1 billion pushed the stock from \$14.50 to \$18.38 in New York Stock Exchange composite trad-

ing April 25-29. On May 2, the stock gave up \$1.63 to close at \$16.75, and at midday May 3, it was trading at \$17.12.

N.V. Philips, which is believed to be the leading suitor, would not comment on its reported interest in MGM/UA. The weakness of the dollar is one factor that would allow the Dutch firm to pay a premium for the U.S. company, analysts said.

Sony, for its part, has indicated that it is interested in moving into the movie production business. It recently moved into the music software business via the \$2 billion acquisition of CBS Records. The company says, however, that it has not held discussions with any American studio.

MGM/UA spokesmen have declined comment on these recent reports.

Primerica Shows 1st-Quarter Income Drop

NEW YORK Primerica Corp. reported net income for the first quarter of 1988 fell 20%, from \$69.7 million last year to \$55.7 million in this year's three-month period. Per-share earnings were 99 cents, compared with \$1.20 in the 1987 period.

Revenues were \$1.03 billion, compared with \$800.9 million in

1987.

Chairman and chief executive officer Gerald Tsai reports operating income for the specialty retailing unit was up 12% in the quarter, with the Musicland Group recording a 63% increase in net income (Billboard, May 7). Primerica is set to sell its 81% stake in Musicland to a group of private investors.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 4/26	Close 5/2	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	360	151 1/2	151 1/2	+1/4
Cannon Group	65	4	4 1/2	+1/2
Capital Cities Communications	254.4	335	327	-8
Coca-Cola	1731.1	39	38 1/2	-1/2
Walt Disney	1944.8	56 1/2	58 1/2	+2
Eastman Kodak	3438	41 1/2	41 1/2	+1/2
Gulf & Western	737.9	76 1/2	75 1/2	-1/2
Handelman	261.9	28 1/2	28 1/2	+1/2
MCA Inc.	995.7	44 1/2	44 1/2	+1/2
MGM/UA	1505.3	15	16 1/2	+1 1/2
Musicland	42.5	34 1/2	34 1/2	+1/2
Orion Pictures Corp.	114.1	16 1/2	15 1/2	-1/2
Primerica	838.3	25 1/2	24 1/2	-1 1/2
Sony Corp.	207.4	44 1/2	45	+1/2
TDK	2.1	75	75 1/2	+1/2
Vestron Inc.	198	5 1/2	5 1/2	+1/2
Warner Communications Inc.	1710.3	32 1/2	32 1/2	+1/2
Westinghouse	1562.7	52 1/2	52 1/2	+1/2
AMERICAN STOCK EXCHANGE				
Commtron	18	3	2 1/2	-1/2
Electrosound Group Inc.	4.5	5 1/2	5 1/2	-1/2
Lorimar/Telepictures	1052	12	12 1/2	+1/2
New World Pictures	88	2 1/2	2 1/2	+1/2
Price Communications	220.1	9 1/2	9 1/2	+1/2
Prism Entertainment	7.8	3 1/2	3 1/2	-1/2
Turner Broadcasting System				
Unitel Video	5.2	8 1/2	8 1/2	-1/2
Wherehouse Entertainment				
OVER THE COUNTER				
Crazy Eddie		1 1/2	1 1/2	+1/2
Dick Clark Productions		4 1/2	4 1/2
Infinity Broadcasting		23	23
Josephson Inc.		13 1/2	13	-1/2
LIN Broadcasting		61 1/2	60 1/2	-1/2
MaiRite Communications Group		7 1/2	7 1/2
Recoton Corp.		4 1/2	4 1/2
Reeves Communications		5 1/2	6	+1/2
Satellite Music Network, Inc.		4 1/2	4 1/2
Scripps Howard Broadcasting		80	80
Shorewood Packaging		15 1/2	15 1/2	-1/2
Sound Warehouse		11 1/2	11 1/2	-1/2
Specs Music		6 1/2	6 1/2	-1/2
Stars To Go Video		7 1/2	7 1/2	-1/2
Trans World Music		21 1/2	20 1/2	-1 1/2
Tri-Star Pictures			
Wall To Wall Sound And Video		3 1/2	3 1/2
Westwood One		22 1/2	22 1/2
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis		123	120	-3
Pickwick		208	233	+25
Really Useful Group		545	547	+2
Thorn EMI		609	632	+23
Virgin		105	104	-1

How To Profit From Hitting The Road

BY RICHARD deBLOIS

This is another in a continuing series of guest columns on financial and legal topics. This week's columnist is Richard deBlois, a principal in the certified public accounting firm of deBlois, Mejia & Co., which



specializes in services to the entertainment industry.

The onset of the concert tour season will once again witness dozens of acts on the road, generating vast amounts of stress and very little, if any, profit.

Despite popular belief, however, it is possible to make money on the road—with proper financial planning. This involves knowing in advance who will be paying you how much, and when, and then budgeting expenses ultracarefully.

Start with the itinerary and contracts with your promoters. Translate the words into dollars. How much is the artist guaranteed for each date? What services and facilities are paid for by the promoters? If the artist shares in the box-office net, how is that figure calculated? How much is paid in the form of advances, and how are those advances recouped?

Armed with this kind of informa-

tion, you can estimate the minimum income you'll receive on the tour. Then budget your tour expenses, listing every conceivable expense, to arrive at estimates in each category. Here are a few ways to avoid some common pitfalls:

Transportation and lodging are invariably underbudgeted. Get firm, written estimates of airfare, bus rental, hotel, and related costs. Use a reliable travel agent and bus rental firm that understand the mechanics of booking concert tours. Remember that airfare costs tend to increase dramatically when reservations are not made early in the game. Beware of lower no-refund fares, which can wind up costing you a lot more in the event of schedule changes.

Insurance must also be planned with a broker well in advance. You will need liability insurance even if the promoter names you in his policy. Your insurance broker will want to know if you plan to use such special effects as fireworks—which can require a very expensive form of coverage, if you can get it—how many employees you will carry, and the value of the instruments. If you're using chartered transportation, have your broker analyze the coverage that may be available to you through the rental company.

Salaries should be budgeted with great care. If band and crew will be employees of the touring company,

your accountant should estimate the cost of payroll taxes and related expenses. Don't commit to tour bonuses in advance; stay flexible. Bonuses should be paid only on conclusion of the tour, and not advanced to employees.

Tax liabilities may await you in certain foreign countries. Some nations may grab a percentage of the box office and require you to file a complex return before refunding a portion of the money. Know what to expect beforehand.

Road float is often a tricky business. Make your road manager responsible for road cash. Require a daily report of cash received and spent, backed by receipts for every dollar paid out. Limit the use of credit cards only to artist and road manager.

Finally, design a workable cost-control system based on budgeted income and expenses. The system should lay out a weekly cash-flow schedule showing income and expenses. If there's a cash shortfall, you need a plan for dealing with it. On the road, you and your accountant can compare that cash-flow budget with the road manager's actual figures and red-flag any discrepancies.

Without this kind of advance planning and budgeting, costs are bound to run wild and profits are sure to remain elusive.

POP

PICKS

BILLY VERA & THE BEATERS

Retro Nuevo
PRODUCER: Tom Dowd
Capitol C-46948

Veteran R&B producer Dowd is an ideal choice for Vera's Capitol bow, which couches the vocalist's personal lyrics in soulful instrumental colors. Plenty of choice tracks by the "At This Moment" man, with mature "Let You Get Away" a gutsy choice for AC, top 40, and album rock alike. Top-notch backup keeps things swinging on ballads and rockers.

JOE JACKSON

Live 1980/86
PRODUCERS: David Kershenbaum, Joe Jackson
A&M SP6706

Although the recalcitrant Jackson contends that he doesn't like live albums, double concert package does justice to his varied career. Tracks selected from four different tours should sit well with established fans; cross promotion via video/3-inch CD will enliven things at retail.

RECOMMENDED

MELISSA ETHERIDGE

PRODUCERS: Craig Krampf, Kevin McCormick, Melissa Etheridge, Niko Bolas
Island 90875

Excellent debut from Los Angeles singer/songwriter/guitarist, recorded "almost live," is as varied as Etheridge is talented—very. Aggressive "Bring Me Some Water" should bring album rock radio to its knees, while "Similar Features" and several other tracks have broader—even AC—appeal.

HURRICANE

Over The Edge
PRODUCER: Mike Clink
Enigma D-73320

First full-length album from Los Angeles band shows little innovation, but radio-ready melodic hard rock should guarantee big sales and chart action. "Messin' With A Hurricane" is the best of 10 generic tracks.

EVERYTHING BUT THE GIRL

Idlewild
PRODUCER: Ben Watt
Sire 25721

English duo's new album is its strongest since noteworthy debut; vocals by Tracy Thorn and Watt meld jazzily with introspective songs leagues beyond their often erratic recent work. Album could well reinstate them in the graces of their initial cutting-edge audience.

ROBIN TROWER

Take What You Need
PRODUCER: Neil Norman
Atlantic 81838

Trower adopts a more Journey-like posture here than usual, but results are somewhat disconcerting. Davey Pattison's vocals pack power, but Trower's guitar work sounds out of place in the middle of decidedly mainstream rock songs. Best: "Love Won't Wait Forever," "Tear It Up."

SMASHED GLADYS

Social Intercourse
PRODUCER: Ric Browde
Elektra 60776

East Coast quintet is to AC/DC as Kingdom Come is to Led Zeppelin; trick here is that distaff howler Sally Cato supplies the Bon Scott-isms. Subtlety and good taste aren't in large supply here (album title tells the tale), but lashing delivery of the band should win a following among headbangers.

CAMPER VAN BEETHOVEN

Our Beloved Revolutionary Sweetheart
PRODUCER: Dennis Herring

Virgin 90918

"Incense And Peppermints" meets the Long Ryders, with a healthy dose of hippiedom thrown in for good measure. The Campers created quite a college-level stir with indie records; intriguing major label debut should earn them a presence on the big boys' charts. Best: "Eye Of Fatima," "Never Go Back."

SOUL ASYLUM

Hang Time
PRODUCERS: Lenny Kaye, Ed Stasium
Twin/Tone/A&M SP5197

Hard-rocking, critically lauded Minneapolis quartet gets big-time distribution via A&M's pact with Twin/Tone. Band blasts through solidly penned collection of thoughtful tunes by Dave Pirner, whose "Endless Farewell" rings truest here; Dan Murphy's "Cartoon" should also notch attention at college and alternative outlets.

LILLIAN AXE

PRODUCER: Robbin Crosby
MCA 42146

Produced by Ratt guitarist Crosby, group's debut only occasionally manages to capture the spirit of the rockin' rodents, most notably on "Dream Of A Lifetime" and "Vision In The Night." Sendup at the end of "Laughing In Your Face" is album's best moment.

MEKONS

So Good It Hurts
PRODUCER: None listed
Twin/Tone TTR 87114

From ignoble beginnings, England's Mekons have evolved into one of the most consistently entertaining and surprising underground-rock combos around. On this outing, Robyn Hitchcock and Caribbean influences are filtered through the usual diverse sounds, though country tones are largely absent. Best for college radio: "I'm Not Here (1967)" and "Fantastic Voyage."

YA YA

PRODUCERS: Tony Tavener, Adrian Lee, Mike Chapman, Stephan Galfas
Atco 90889

Fresh-faced foursome from the U.K. bows with an admirable blend of Journey influences and lighter fare. "When The World Cried," a tribute to John Lennon, is a bit saccharine, but "Caught In A Lie" and "Julia" sound good.

STEVE GAINES

One In The Sun
PRODUCERS: John Ryan, Steve Gaines, Sam Whiteside
MCA 42154

On the heels of Lynyrd Skynyrd's reunion tour (and MCA's double-album companion set) comes this newly unearthed collection by deceased guitarist Gaines. Skynyrd (and southern rock) fans will enjoy such nuggets as the powerful title track and the infectious, good-timey "It's Alright," an appropriately rocking memorial for Gaines.

ORIGINAL MUSIC COMPOSED BY PHILIP GLASS

Powaqqatsi
PRODUCER: Kurt Munkacsy
Elektra/Nonesuch 79192

Glass repeats as soundtrack composer for director Godfrey Reggio's impressionistic sequel to cult hit "Koyaanisqatsi." Minimalist composer's work, which incorporates Eastern and Latin influences here, will find buyers among film's passionate fans.

THE YOUNG FRESH FELLOWS

Totally Lost
PRODUCER: Conrad Uno
Frontier FLP 1028

College faves whose albums consistently draw critics' raves are back with another funny, pretty, powerful package of rock'n'roll. "Failure" is a good place to start, with "Everything's Gonna Turn Out

SPOTLIGHT



BRUCE HORNSBY & THE RANGE

Scenes From The Southside
PRODUCERS: Neil Dorfman, Bruce Hornsby
RCA 6686

Retailers placed big orders for this second effort; that confidence grew even stronger when more than 400 radio stations jumped on leadoff single, "The Valley Road," its first week out. Hornsby's frolicking piano touch is already a trademark, and this batch of songs—steeped with multifaceted appeal—underlines the formidable writing talents that his debut album promised.

NEW AND NOTEWORTHY

CLIMIE FISHER

Everything
PRODUCERS: Steve Lillywhite, Stephen Hague
Capitol C-48338

Biggest noise at the recent CEMA convention was made by this new English duo, composed of young singing and songwriting vets. "Love Changes (Everything)," group's debut single, is a pop smoothie with all the trappings of chart success. Album is filled with similarly attractive propositions; "I Won't Bleed For You" sounds like it could play up the line.

VARIOUS ARTISTS

Go Go Live At The Capital Centre
PRODUCER: Reo Edwards
I Hear Ya Records CD 0002

Four songs taken from the acclaimed documentary of the same name, filmed in the birthplace of the music, the Washington, D.C., area. With the success of E.U.'s "Da' Butt," go-go has finally gotten the recognition it deserves; this EP, which features E.U. in its original guise of Experience Unlimited, should further the cause. Chuck Brown, the "Godfather of Go-Go," works the 14,000-strong crowd into a frenzy with "Run Joe." Contact: 202-347-0001.

Great" and "No One Really Knows" up next. In a save-the-LP effort, label has included an extra track on the vinyl version.

BLACK

PICKS

THE BROTHERS JOHNSON

Kickin'
PRODUCERS: George Johnson, the Brothers Johnson, Bryan Loren
A&M SP 5162

Brothers' first album in four years doesn't quite live up to the standards set by late-'70s string of four platinum records, but there's enough here for a hit or two. "Kick It To The Curb" puts the funk in your face, while "This Is Our Love" and an exhilarating remake of the Five Stairsteps' "We Must Be In Love" show a softer side.

NARADA

Divine Emotion
PRODUCER: Narada Michael Walden
Reprise 25694

Grammy-winning producer (Houston, Starship) does unto himself what he's done for others, concocting a slick bit of intelligent pop, helped out by guest stars. Title track, "Wild Thing," and "We Still Have The Dream" should inspire sales.

TA MARA & THE SEEN

Blueberry Gossip
PRODUCER: Jesse Johnson
A&M SP5153

One for Jesse Johnson fans, as the Time machine dominates. Title track is best cut; undistinguished remake of Sly & the Family Stone's "Everyday People" is cloyingly annoying.

COUNTRY

PICKS

EARL THOMAS CONLEY

The Heart Of It All
PRODUCERS: Emory Gordy Jr., Randy L. Scruggs
RCA 6824-R

Conley's store of emotional shadings seems boundless. His mastery of nuance shows through particularly brightly here on such gems as "What She Is," "You Must Not Be Drinking Enough," and the dynamite duet with Emmylou Harris, "We Believe In Happy Endings," the old Johnny Rodriguez hit.

SWEETHEARTS OF THE RODEO

One Time, One Night
PRODUCER: Steve Buckingham
Columbia FC 40614

Following a multi-hit debut album, the Sweethearts turn in a strong and varied follow-up. Tops among this California-country collection are "We Won't Let That River Come Between Us" and covers of "So Sad (To Watch Good Love Go Bad)" and "I Feel Fine."

DANCE

PICKS

BLUE MERCEDES

Rich And Famous
PRODUCERS: Phil Harding, Ian Curnow
MCA 42143

British duo cowed the dance world with "I Want To Be Your Property" but found pop crossover elusive. Current "See Want Must Have" and several other tracks here might have a better shot given their modified Wham! sound.

JAZZ

PICKS

JORGE DALTO

Listen Up!
PRODUCER: Vic Chirumbo, Jorge Dalto
Gaia/PolyGram 13 9009

Late pianist enjoyed fame as a member of George Benson's "Breezin'" crew. That same cast, including Benson plus Randy and Michael Brecker, Hubert Laws, and Ronnie Foster, appears on this previously unreleased 1978 date, which could have been titled "Breezin' Part II." Nostalgia, all-star cast, and pleasant music should make this a radio winner.

COURTNEY PINE

Destiny's Song + The Image Of Pursuance
PRODUCER: Delfeayo Marsalis
Antilles New Directions 90697

Is it U.S. snobbery that causes jazz freaks to be amazed that a Brit could

be so influenced by John Coltrane? Pine is, pleasantly, tamer here than on his hard-blowing live dates. Edges might still be a tad rough for lighter jazz stations, but this comer is quickly finding an audience anyway.

RECOMMENDED

CHUCK MANGIONE

Eyes Of The Veiled Temptress
PRODUCERS: Thom Bell, Chuck Mangione
Columbia FC 40984

Fluegelhornist gets a nice setting for his velvety work; vet R&B boardmeister Bell frames Mangione's easy-going compositions well. Trademark smoothies and a few light vocals could work nicely at fusion-oriented jazz stalls.

JOACHIM KUHN

Situations
PRODUCER: None listed
Atlantic Jazz 81839

Master pianist who recorded a number of fusion sides for Atlantic during the '70s returns home for solo project. Kuhn's classical training is abundantly apparent on this cross-genre exercise; lengthy explorations might appeal to more ambitious new-ageists.

CLASSICAL

RECOMMENDED

MUSSORGSKY: PICTURES AT AN EXHIBITION; NIGHT ON BARE MOUNTAIN/RIMSKY-KORSAKOV: RUSSIAN EASTER FESTIVAL OVERTURE

Montreal Symphony Orchestra, Dutoit
London 417 299

Dutoit's "Pictures" is more expressive than most, yet it delivers plenty of sonic fireworks where appropriate. Together with Mussorgsky's "Khovanshchina" Overture, the package offers a potent set of Russian showpieces. Excellent sound.

BEETHOVEN: SYMPHONY NO. 3; 12 CONTREDANSES

Orchestra of St. Luke's, Tilson Thomas
CBS MK 44516

Tilson Thomas's option of a medium-size orchestra of modern instruments works extremely well here. Trim playing, quick tempos, and impeccable articulation plus a "surprise" in the final movement of the symphony, which has solo fiddles handle a fughetto interlude, keep interest strong. The dances fill out the album attractively.

DR. ARNE AT VAUXHALL GARDENS

Kirkby, Morton, The Parley of Instruments, Goodman
Hyperion CDA 66237

Secular cantatas and songs on romantic themes as presented at the famed London amusement park circa mid-18th century. Emma Kirkby is the main draw, although tenor Morton is an equally suave contributor. Period instruments, of course. Attractive listening.

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.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"ANYTHING FOR YOU" BY Gloria Estefan & Miami Sound Machine (Epic) is the first No. 1 single for the band, winning by an enormous margin in both sales and airplay points. It should be clear sailing for at least one more week at the top for "Anything." The two leading challengers take huge chart jumps—8-2 for "Shattered Dreams" by Johnny Hates Jazz (Virgin) and 14-4 for "One More Try" by George Michael (Columbia)—but they appear to be too far behind Estefan and crew in points to edge them out by next week.

THREE RECORDS ARE flying up the chart in their second week. Michael Jackson's "Dirty Diana" (Epic) nabs the Power Pick/Airplay with a radio-point gain far above that of all other contenders, fueled by 30 adds and impressive jumps at radio. Major moves: 31-17 at WTIC Hartford, Conn., 32-19 at KYRK Las Vegas, 29-19 at 92-X Columbus, Ohio, and 28-18 at B-96 Chicago. "Rush Hour" by Jane Wiedlin (EMI-Manhattan) is the most added record already on the chart (42 adds) and takes the biggest jump, 21 places to No. 69. Right behind Wiedlin with 41 adds and a 20-place jump to No. 57 is "Mercedes Boy" by Pebbles (MCA). Strong early moves for Pebbles include 15-11 at Y-95 Dallas and 26-16 at KGGI Riverside, Calif.

TWO RECORDS ON INDIE labels lose bullets this week but still look like hits. "Promise Me" by the Cover Girls (Fever) holds at No. 41 but is "the sleeper of the year," according to Charlie Quinn at Eagle 106 Philadelphia, where it moves 14-10. He says it has been the No. 2 most requested song for four weeks and is generating top 10 singles sales, with strong call-outs up to age 35. The record is top 20 at 33 reporting stations and top 10 at 14 of those, including No. 1 at KMGX Fresno, Calif., and No. 2 at I-94 Honolulu, Y-95 Dallas, and WFLY Albany, N.Y. "When We Kiss" by Bardeux (Synthicide) has 28 top 20 radio reports and 12 adds, but its total point gain this week is below the requirement for a bullet at No. 47. Strong moves: 12-8 at KEZB El Paso, Texas, 16-10 at KCPX Salt Lake City, 20-14 at WAPE Jacksonville, Fla., 5-4 at KATD San Jose, Calif., and 16-11 at FM-102 Sacramento, Calif.

QUICK CUTS: In a very tight top 10, two records—"Always On My Mind" by the Pet Shop Boys (EMI-Manhattan) and "Electric Blue" by Icehouse (Chrysalis)—gain enough points for a bullet but are unable to move up. . . Among the new entries are two new artists from the Caribbean: Ziggy Marley & the Melody Makers, led by Bob Marley's son, enter with "Tomorrow People" (Virgin), and Johnny Kemp, originally from the Bahamas, enters with "Just Got Paid" (Columbia), already a hit in New York (26-18 at Z-100 and 20-15 at Power 95). Also, the U.K.'s Simon Climie & Rob Fisher make their chart bow with "Love Changes (Everything)" (Capitol).

FOR WEEK ENDING MAY 14, 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
NEW SENSATION					
INXS ATLANTIC	4	16	62	82	89
RUSH HOUR					
JANE WIEDLIN EMI-MANHATTAN	4	7	31	42	75
MERCEDES BOY					
PEBBLES MCA	5	6	30	41	79
PARADISE					
SADE EPIC	1	9	28	38	38
LOST IN YOU					
ROD STEWART WARNER BROS.	3	4	28	35	100
MAKE IT REAL					
THE JETS MCA	4	7	20	31	180
KISS ME DEADLY					
LITA FORD RCA	3	9	19	31	145
DIRTY DIANA					
MICHAEL JACKSON EPIC	6	5	19	30	192
POUR SOME SUGAR ON ME					
DEF LEPPARD MERCURY	2	2	23	27	115
I STILL BELIEVE					
BRENDA K. STARR MCA	1	2	20	23	118

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

COLUMBIA

MIDNIGHT OIL

"Beds are Burning"

Taken from the Columbia Lp: "Diesel and Dust" 43967
Produced by Warne Livesey and Midnight Oil

A SMASH!

Billboard Hot 100 Singles 46★

AT RADIO

119 BB Top 40 Stations

R&R CHR Breaker

AT RETAIL

BB Top Pop Albums 27★



JULIO IGLESIAS

FEATURING

STEVIE WONDER

"My Love"

Taken from the Columbia Lp: "Non Stop" 40995
Produced by Humberto Gatica and Stevie Wonder

BREAKING BIG!

At A/C

BB Hot A/C • 32★

Highest Chart Debut

AND TOP 40! WXKS • PRO/FM • Y100 • KRBE

JOHNNY KEMP

"Just Got Paid"

Taken from the Columbia Lp: "Secrets of Flying" 40770
Produced and arranged by Teddy Riley and Johnny Kemp

TOP TEN!

BB Hot Black Singles

BB Hot Dance 12" Singles

POP DEBUT!

BB Hot 100 Singles 96★

HOT RADIO

Z100 26-18 HOT 103 22-19 WPGC DEB 28 PWR 99 ADD WXKS ADD

PWR 95 20-15 KMEL DEB 23 Z93 DEB 31 PWR 106 ADD WHYT ADD



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19th Annual Songwriters Hall Of Fame Awards

Many of the top names in pop music gathered for the 19th annual Songwriters Hall Of Fame dinner and induction ceremony, held April 18 at New York's Marriott Marquis Hotel.



Atlantic Records chairman Ahmet Ertegun, left, presents Dick Clark with the Hall Of Fame Lifetime Achievement Award.



Former Supremes vocalist Mary Wilson sings a medley of Holland-Dozier-Holland songs with accompaniment from the new Hall members themselves. Shown, from left, are Wilson, Lamont Dozier, Brian Holland, and Eddie Holland.



ASCAP president Morton Gould, left, presents former ASCAP president Stanley Adams with a special Songwriters Hall Of Fame Board Of Directors Award.



Douglas Fairbanks Jr. speaks at the induction of the late Noel Coward into the Songwriters Hall of Fame.



Philanthropist Martin Segal receives the first Patron Of The Arts Award from celebrity presenter Kitty Carlisle Hart.



The Abe Olman Publishers Award is presented to Tree Music president Buddy Killen by Frances Preston, president and chief executive officer of BMI.



Orchestra leader Skitch Henderson presents the special scroll of the Songwriters Hall Of Fame to Eleanor Anderson in honor of her late husband, inductee Leroy Anderson.

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	ANYTHING FOR YOU	GLORIA ESTEFAN & MIAMI SOUND MACHINE	1
2	4	PINK CADILLAC	NATALIE COLE	5
3	5	ALWAYS ON MY MIND	PET SHOP BOYS	6
4	1	WISHING WELL	TERENCE TRENT D'ARBY	3
5	8	ELECTRIC BLUE	ICEHOUSE	9
6	9	NAUGHTY GIRLS (NEED LOVE TOO)	SAMANTHA FOX	8
7	2	ANGEL	AEROSMITH	7
8	10	SHATTERED DREAMS	JOHNNY HATES JAZZ	2
9	16	ONE MORE TRY	GEORGE MICHAEL	4
10	11	WAIT	WHITE LION	12
11	7	PROVE YOUR LOVE	TAYLOR DAYNE	15
12	14	I DON'T WANT TO LIVE WITHOUT YOU	FOREIGNER	10
13	6	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	11
14	20	PIANO IN THE DARK	BRENDA RUSSELL/JOE ESPOSITO	14
15	18	TWO OCCASIONS	THE DEELE	13
16	23	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	16
17	22	PAMELA	TOTO	22
18	28	TOGETHER FOREVER	RICK ASTLEY	17
19	25	DREAMING	ORCHESTRAL MANOEUVRES IN THE DARK	18
20	24	MY GIRL	SUAVE	20
21	31	CIRCLE IN THE SAND	BELINDA CARLISLE	21
22	12	I SAW HIM STANDING THERE	TIFFANY	43
23	29	I STILL BELIEVE	BRENDA K. STARR	30
24	19	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	19
25	15	DEVIL INSIDE	INXS	24
26	32	STRANGE BUT TRUE	TIMES TWO	23
27	34	ONE GOOD REASON	PAUL CARRACK	28
28	35	DA'BUTT (FROM THE "SCHOOL DAZE" SOUNDTRACK)	E.U.	39
29	26	SAY IT AGAIN	JERMAINE STEWART	34
30	21	GIRLFRIEND	PEBBLES	26
31	17	I WISH I HAD A GIRL	HENRY LEE SUMMER	36
32	—	MAKE IT REAL	THE JETS	25
33	39	WE ALL SLEEP ALONE	CHER	27
34	13	ONE STEP UP	BRUCE SPRINGSTEEN	44
35	—	I'M STILL SEARCHING	GLASS TIGER	31
36	37	NITE AND DAY	AL B. SURE!	38
37	36	PROMISE ME	THE COVER GIRLS	41
38	27	RITUAL	DAN REED NETWORK	54
39	—	FOOLISH BEAT	DEBBIE GIBSON	29
40	—	ALPHABET ST.	PRINCE	33

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	ANYTHING FOR YOU	GLORIA ESTEFAN & MIAMI SOUND MACHINE	1
2	8	ONE MORE TRY	GEORGE MICHAEL	4
3	5	SHATTERED DREAMS	JOHNNY HATES JAZZ	2
4	3	WISHING WELL	TERENCE TRENT D'ARBY	3
5	7	I DON'T WANT TO LIVE WITHOUT YOU	FOREIGNER	10
6	4	ANGEL	AEROSMITH	7
7	2	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	11
8	6	PINK CADILLAC	NATALIE COLE	5
9	14	NAUGHTY GIRLS (NEED LOVE TOO)	SAMANTHA FOX	8
10	13	ALWAYS ON MY MIND	PET SHOP BOYS	6
11	12	ELECTRIC BLUE	ICEHOUSE	9
12	15	TWO OCCASIONS	THE DEELE	13
13	16	WAIT	WHITE LION	12
14	19	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	16
15	18	PIANO IN THE DARK	BRENDA RUSSELL/JOE ESPOSITO	14
16	22	TOGETHER FOREVER	RICK ASTLEY	17
17	20	DREAMING	ORCHESTRAL MANOEUVRES IN THE DARK	18
18	10	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	19
19	11	PROVE YOUR LOVE	TAYLOR DAYNE	15
20	29	MAKE IT REAL	THE JETS	25
21	27	FOOLISH BEAT	DEBBIE GIBSON	29
22	23	STRANGE BUT TRUE	TIMES TWO	23
23	9	DEVIL INSIDE	INXS	24
24	28	WE ALL SLEEP ALONE	CHER	27
25	17	GIRLFRIEND	PEBBLES	26
26	26	MY GIRL	SUAVE	20
27	32	CIRCLE IN THE SAND	BELINDA CARLISLE	21
28	35	THE VALLEY ROAD	BRUCE HORNSBY & THE RANGE	32
29	—	DIRTY DIANA	MICHAEL JACKSON	40
30	25	ONE GOOD REASON	PAUL CARRACK	28
31	40	KISS ME DEADLY	LITA FORD	35
32	21	PAMELA	TOTO	22
33	—	ALPHABET ST.	PRINCE	33
34	36	I'M STILL SEARCHING	GLASS TIGER	31
35	—	I STILL BELIEVE	BRENDA K. STARR	30
36	37	NIGHTIME	PRETTY POISON	37
37	—	THE FLAME	CHEAP TRICK	42
38	—	NOTHIN' BUT A GOOD TIME	POISON	45
39	—	NITE AND DAY	AL B. SURE!	38
40	—	WHEN WE KISS	BARDEUX	47

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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 (8)	9
Def Jam (1)	
MCA	9
ATLANTIC (7)	8
EsParanza (1)	
RCA (6)	8
Jive (2)	
WARNER BROS. (4)	8
Sire (2)	
Paisley Park (1)	
Qwest (1)	
ARISTA (5)	6
Jive (1)	
E.P.A.	6
Epic (5)	
CBS Associated (1)	
EMI-MANHATTAN	6
POLYGRAM	6
Mercury (5)	
London (1)	
A&M	5
ELEKTRA (2)	4
Vintertainment (2)	
GEFFEN	4
VIRGIN	4
CAPITOL (2)	3
Suave (1)	
CHRYSALIS	3
ATCO (1)	2
Ruthless (1)	
REPRISE	2
4TH & B'WAY	1
ENIGMA	1
Synthicide (1)	
LMR	1
MACOLA	1
Kru'-Cut (1)	
MOTOWN	1
SOLAR	1
SUTRA	1
Fever (1)	

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
33	ALPHABET ST.	(Controversy, ASCAP) WBM
6	ALWAYS ON MY MIND	(Screen Gems-EMI, BMI/Sebanine, BMI) WBM
7	ANGEL	(Aero Dynamics, BMI/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM
1	ANYTHING FOR YOU	(Foreign Imported, BMI) CPP
45	BEDS ARE BURNING	(Sprint, APRA/Warner-Tamerlane, BMI) WBM
71	BLUE MONDAY 1988	(Bemusic, PRS/WB, ASCAP) WBM
72	BREAKAWAY	(Colgems-EMI, ASCAP/Teenie Bopper, ASCAP) WBM
98	BROKEN LAND	(Chrysalis, ASCAP/Rare Blue, ASCAP) CLM
94	CHECK IT OUT	(Riva, ASCAP) WBM
21	CIRCLE IN THE SAND	(Virgin, ASCAP/Shipwreck, BMI) CPP/WBM
39	DA'BUTT (FROM THE "SCHOOL DAZE" SOUNDTRACK)	(MCA, ASCAP/Sunset Burgundy, ASCAP/Toosie, ASCAP) HL/MCA
24	DEVIL INSIDE	(MCA, ASCAP) HL/MCA
40	DIRTY DIANA	(Mijac, BMI/Warner-Tamerlane, BMI) WBM
80	DREAMIN' OF LOVE	(Saja, BMI/Mya-T, BMI)
18	DREAMING	(Virgin, ASCAP) CPP
9	ELECTRIC BLUE	(SBK April, ASCAP/10/10, BMI) HL/CPP
51	ENDLESS SUMMER NIGHTS	(Chi-Boy, ASCAP) CLM
16	EVERYTHING YOUR HEART DESIRES	(Hot-Cha, BMI/Careers, BMI) CPP
83	FISHNET	(Ya D Sir, ASCAP/WB, ASCAP/Flyte Tyme, ASCAP) WBM
42	THE FLAME	(Lorimar, BMI/Hidden Pun, BMI) WBM
29	FOOLISH BEAT	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL
85	FORGIVE ME FOR DREAMING	(Colgems-EMI, ASCAP/Lauren Wellsley, BMI/Rightson, BMI) HL/WBM
87	GET IT	(Jobete, ASCAP/Black Bull, ASCAP) CPP
19	GET OUTTA MY DREAMS, GET INTO MY CAR	(Zomba, ASCAP) HL
26	GIRLFRIEND	(Kermy, BMI/Hip Trip, BMI) CPP
76	GOING BACK TO CALI (FROM "LESS THAN ZERO")	(Del Jam, ASCAP)
66	HANDS TO HEAVEN	(Virgin, ASCAP) CPP
58	HEART OF MINE	(SBK Blackwood, BMI/Sin-Drome, BMI/Texas City, BMI/WB, ASCAP/Walpergus, ASCAP) HL/WBM
10	I DON'T WANT TO LIVE WITHOUT YOU	(Michael Jones, ASCAP) HL
90	I FOUND SOMEONE	(SBK April, ASCAP/Is Hot, ASCAP/But For, ASCAP) HL
43	I SAW HIM STANDING THERE	(Gil, BMI) WBM
81	I SHOULD BE SO LUCKY	(All Boys, BMI) CPP
30	I STILL BELIEVE	(Anta, ASCAP/Rare Blue, ASCAP/Colgems-EMI, ASCAP) CLM/WBM
59	I WANT HER	(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/WB, ASCAP/E/A, ASCAP/Zomba, ASCAP)
36	I WISH I HAD A GIRL	(Leesum, BMI) CLM
31	I'M STILL SEARCHING	(Colgems-EMI, ASCAP/Tiger Shards, CAPAC) WBM
96	JUST GOT PAID	(Mochrie, ASCAP/Cal-Gene, BMI)
65	KISS AND TELL (FROM "BRIGHT LIGHTS, BIG CITY")	(Virgin Songs, BMI) CPP
35	KISS ME DEADLY	(Makiki, ASCAP/Twin Towers, ASCAP/Arista, ASCAP) CLM/CPP
82	LIKE A CHILD	(Maz Appeal, ASCAP/SBK April, ASCAP/Noel Pagan, ASCAP/Ackee, ASCAP) HL/WBM
86	LIKE THE WEATHER	(Christian Burial, ASCAP)
60	LOST IN YOU	(Intersong-USA, ASCAP/SBK April, ASCAP/Poetlord, ASCAP/R.Stewart, ASCAP) HL
92	LOVE CHANGES (EVERYTHING)	(Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI)
75	LOVE IN THE FIRST DEGREE	(In A Bunch, PRS/WB, ASCAP/Terrace, ASCAP)
78	LOVE STRUCK	(Shockadelica, ASCAP/Almo, ASCAP) CPP
25	MAKE IT REAL	(Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP) HL
52	MAN IN THE MIRROR	(Yellowbrick Road, ASCAP/MCA, ASCAP/Aerostation Corporation, ASCAP) HL/MCA/WBM
57	MERCEDES BOY	(MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP) HL
74	MOST OF ALL	(Johnny Yuma, BMI/Warner-Tamerlane, BMI/Bertus, BMI) WBM
20	MY GIRL	(Jobete, ASCAP) CPP
8	NAUGHTY GIRLS (NEED LOVE TOO)	(Forceful, BMI/Willesden, BMI)
68	NEVER GONNA GIVE YOU UP	(Terrace, ASCAP) CPP
63	NEW SENSATION	(MCA, ASCAP)
37	NIGHTIME	(Genetic, ASCAP) HL
38	NITE AND DAY	(SBK April, ASCAP/Across 110th Street, ASCAP/Al B. Sure! International, ASCAP/Key West International, ASCAP) HL
45	NOTHIN' BUT A GOOD TIME	(Sweet Cyanide, BMI/Willesden, BMI) HL
28	ONE GOOD REASON	(Plangent Visions, ASCAP/Virgin, ASCAP) CPP
4	ONE MORE TRY	(Chappell, ASCAP/Morrison Leahy, ASCAP) HL
44	ONE STEP UP	(Bruce Springsteen, ASCAP) CPP
67	OUT OF THE BLUE	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL
22	PAMELA	(Hudmar, ASCAP/Jogi Wimball, BMI) WBM
95	PARADISE	(Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP)
14	PIANO IN THE DARK	(Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarf-village, ASCAP) WBM
5	PINK CADILLAC	(Bruce Springsteen, ASCAP) CPP
48	POUR SOME SUGAR ON ME	(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL
41	PROMISE ME	(Amber Pass, ASCAP/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals, BMI)
15	PROVE YOUR LOVE	(November Nights, ASCAP/Chappell, ASCAP/Jobete, ASCAP) HL/CPP
54	RITUAL	(Mind & Body, ASCAP/PolyGram, ASCAP) WBM
91	ROCK OF LIFE	(Super Ron, BMI) CLM
49	ROCKET 2 U	(Groupie, BMI)
93	ROOTY TOOT TOOT	(Riva, ASCAP)
73	ROUTE 66/BEHIND THE WHEEL	(Grabbing Hands, ASCAP/Sonet, PRS/Emile, ASCAP)
69	RUSH HOUR	(I Before E, ASCAP/Rafelson, ASCAP)
34	SAY IT AGAIN	(SBK Blackwood, BMI/Henry Suemay, BMI) HL
2	SHATTERED DREAMS	(Copyright Control)
55	SHOULD I SAY YES?	(Poolside, BMI)
100	(SITTIN' ON) THE DOCK OF THE BAY	(Irving, BMI) CPP
61	SOME KIND OF LOVER	(Ultrawave, ASCAP/SBK April, ASCAP/Rightson, BMI) HL
97	SOMETHING JUST AIN'T RIGHT	(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/Zomba, ASCAP)
64	STAND UP	(Diamond Dave, ASCAP/Tuggle Tunes, ASCAP) WBM
23	STRANGE BUT TRUE	(Maximum Media, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) WBM
53	SUPERSONIC	(Bebica, ASCAP)
62	TAKE IT WHILE IT'S HOT	(Shaman Drum, BMI)
56	TALL COOL ONE	(Talktime, ASCAP/Virgin, ASCAP) CPP
17	TOGETHER FOREVER	(Terrace, ASCAP) CPP
89	TOMORROW PEOPLE	(Ziggy, ASCAP/Colgems-EMI, ASCAP)
88	TROUBLE	(MCA, ASCAP)
84	TURN OFF THE LIGHTS	

SHEET MUSIC AGENTS
are listed for piano/vocal sheet music copies and may not represent mixed media rights.

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

LIFELINES

BIRTHS

Boy, Brennan Davis, to **James and Cindy Ogletree**, April 1 in Atlanta. He is a sales representative at Justin Entertainment Inc. She is office manager at Concerts/Southern Promotion.

Girl, Madison Stephanie, to **Richard and Kathleen Shedd**, April 7 in Minneapolis. He is senior buyer at Best Buy Co. She is employed with Title Wave.

Girl, Amanda Elizabeth, to **Richard and Susan Bennett**, April 8 in Northridge, Calif. He is assistant credit manager at Warner/Elektra/Atlantic, Los Angeles.

Girl, Charlotte Diamanti, to **Pascal Nabet-Meyer and Rickie Lee Jones**, April 9 in Santa Barbara, Calif. He is a composer. She is a Geffen recording artist.

Girl, McKenna Margaret, to **John and Dacia Burns**, April 12 in Northridge, Calif. He is executive VP of distributing, MCA Records.

Girl, Kelly-Marie, to **Carl and Cheryl Anne Sturken**, April 15 in Princeton, N.J. He is a songwriter/producer with MCA Music.

Girl, Courtney Leigh, to **L. Lee and Marla McNally Phillips**, April 18 in Santa Monica, Calif. He is a senior partner in the law firm of Mannatt, Phelps, Rothenburg & Phillips. She is VP of talent acquisition/international for Warner Chappell Music.

Girl, Shayanne Sherrill, to **David Allan and Jody Lynn Coe**, April 19 in Jefferson City, Mo. He is a country recording artist.

Girl, Kayla Jean, to **Keith and Nancy Cahoon**, April 21 in Tokyo. He is GM for Tower Records, Japan.

Girl, Lexi Rae Lampel, to **Holly St. Lifer and Bob Lampel**, April 26 in New York City. She is director of the performance video division of Monarch Entertainment. He is a free-lance video director.

Boy, Shawn Kevin, to **Kevin and Miriam Mynatt**, April 26 in Cleveland, Ohio. He is a warehouse assistant at Telarc Digital.

MARRIAGES

Darrin LeBlanc to **Barbara Davis**, April 16 in Los Angeles. He is vault manager at FilmCore Print & Tape. She is administrative manager of the home video department, A&M Records.

DEATHS

Ruby Friend, 84, following a stroke, April 25 in Hot Springs, Ark. She was the mother of veteran songwriter and music publisher Carl Friend. Friend is survived by two sons, four grandchildren, and five great-grandchildren. In lieu of flowers, family members request that donations be made to St. Jude's Children's Hospital, Memphis, Tenn.

Lor Crane, 52, of acute emphysema, April 28 in Clifton, N.J. Crane was a writer of hit songs, including "White On White" by Danny Williams and "Don't Just Stand There" by Patty Duke. He was also a staff producer at Columbia Records, and in 1969 his first musical, "Whispers On The Wind," was produced in New York. He had recently written another show, "Atlantic City," with lyrics by his wife, Nadine. Crane is survived by his wife and his son, Jordan, both of Lake Arrowhead, Calif.

Joel Webber, 33, of heart failure associated with Marfan's syndrome, a congenital circulatory ailment, April 28 in New York. He was a founder of the New Music Seminar and had recently left his post as VP of A&R at Island Records (see story, page 6).

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

EXECUTIVE TURNTABLE

(Continued from page 4)

PRO AUDIO. **James Frische** is named president of Digital Audio Disc Corp. in Terre Haute, Indiana, a subsidiary of Sony Corp. of America. He was executive VP for the company.

Elias Associates Inc. in New York names **Danielle Korn** senior VP, client services. She was VP and director of business affairs for Saachi & Saachi DFS Compton.

Philips Du Pont Optical Co. in New York appoints **Spence Berland** VP of sales in its West Coast office and **Lisa Schraml** manager of administration, compact disk video. They were, respectively, VP of Cash Box magazine and administrator of marketing for the company.

Adrian Weidmann relocates to the U.S. as international manager, pro audio group, for Brüel & Kjaer Instruments Inc. in Marlborough, Mass. He was international manager for the company in Naerum, Denmark.

DISTRIBUTION/RETAILING. Capitol Industries/EMI in Los Angeles appoints **Rhonda C. Bedikian** director, royalty and licensee accounting. She was chief accountant with Chrysalis Records.

Warner/Elektra/Atlantic Corp. in Boston makes the following promotions: **Ron Zwicker** to sales representative, **Joe O'Sullivan** to field merchandiser, and **Jamie Willis** to mail room representative. Zwicker was field merchandiser for the company; O'Sullivan was mail room representative for the company; and Willis was promotions assistant and field producer for WBCN-FM Boston. WEA in Atlanta appoints **Kim McKenney** field merchandiser. He was an assistant manager for Camelot Music.

Fuji Photo Film U.S.A. in Elmsford, N.Y., promotes **Brad Friedrich** to director of marketing and appoints **Alan Rosenbaum** consumer district sales manager, both in the magnetic products division. They were, respectively, marketing manager for the company and Western sales manager for JVC.

Blockbuster Midwest L.P. in Chicago names **Steven L. Jeske** chief financial officer. He was VP of finance for Balcro Property Management Co.

Record World/Elroy Enterprises in Roslyn, N.Y., promotes **Phyllis Purpero** to senior director, advertising and promotions, and appoints **Alan Skolnik** director of merchandising. They were, respectively, director of advertising and a regional supervisor, both for the company.

Steve Hancock is named regional sales manager for Florida, Louisiana, Mississippi, and Alabama for The Record Bar in Durham, N.C. He was a store manager for the chain.



Twin Tones. MCA Classics signs pianists—and identical twins—Richard and John Contiguglia, shown at left and center, respectively. Their first release will be "Gershwin: The Legendary Transcriptions Of Percy Grainger." At right is Thomas Z. Shepard, VP, classical and theatrical, MCA Classics.

NEW COMPANIES

R&R Enterprises, formed by Raymond A. Odom. A promotion company and audio/video production facility offering promotion kits and a number of services. 11002 Detroit Ave., Cleveland, Ohio 44102; 216-529-0644.

International Distribution, a new independent record distribution and promotion company, formed by Rick Laudati and Don Lietz. Current label roster includes the

Brazilian divisions of CBS, WEA, RGE, Continental, EMI/Odeon, PolyGram, and RCA/Ariola. Suite 107B, 3115 Ocean Front Walk, Marina Del Rey, Calif. 90292; 213-306-5105.

The Shared Advantage, a service company for independent music retailers, formed by Greg Cohen and Leslie Baker. The company offers complete advertising agency services, management and security consulting, accounting assistance, location research and setup, custom in-store signage, and printed merchandising aids. No. 3, 813 S. 227th Place, Des Moines, Wash. 98198; 206-824-6064.

516 Records Inc. and Higsongs Music, an independent label and publishing company, formed by George Hignell. The companies specialize in rock/dance music. P.O. Box 518, Bethpage, N.Y. 11714; 516-822-6312.

G.A. Promotions Inc., formed by George Aguilera. The company offers concert promotion throughout the U.S. and Latin America. Suite 221, 4605 Lankershim, No. Hollywood, Calif.; 91602; 818-761-7708.

Pure Passion Ltd., formed by Robert and Carolyn Pagliuso. The company handles management, publishing, and merchandising. First signing is Boston-based group Pure Passion. P.O. Box 8, Bradford, Mass. 01832; 617-685-1648.

Front Street Productions Inc., an artist management company, formed by Lisa Lipkin. First signing is RCA/Novus artist Charlie Elgart. P.O. Box 978, Peck Slip Station, New York, N.Y. 10272; 212-483-0436.

Major Label Records, formed by Tony Donahue. The company specializes in record production for domestic and overseas licensing. First release is the dance single "Middle Of Hell," featuring First Reaction. P.O. Box 370386, Atlanta, Ga. 30037; 404-373-7000.

Send information to *New Companies*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

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.

MAY

May 6-8, Music City Tennis Invitational, Maryland Farms Racquet and Country Club, Brentwood, Tenn. Patsy Bradley, 615-259-3625.

May 11-15, International Music & Media Conference, Palais de Congrès, Montreux, Switzerland. Peggy Dold, 212-536-5089.

May 11-15, National Assn. of Independent Record Distributors and Manufacturers, Monteleone Hotel, New Orleans. Holly Cass, 609-665-6636.

May 13, American Bar Assn. Forum On The Entertainment And Sports Industry, Hotel Parker Meridien, New York. 312-988-5666.

May 14, Young Black Programmers Coalition Award Of Excellence And Scholarship Banquet, Plaza Of The Americas Hotel, Dallas. Lynne Haze, 214-263-9911.

May 14, Songwriters Guild Of America Successful Songwriting Minicourse, Massachusetts College Of Art, Boston. Peter Knickles, 617-782-2036.

May 19-21, The Sixth Annual T.J. Martell Foundation For Leukemia, Cancer, & AIDS Research Rock, Bowl, Golf, And Softball Charity Weekend, Los Angeles. Jon Scott, 818-883-7625.

May 21, Third Annual Baltimore/Washington/Virginia Music Business Forum, Vista International Hotel, Washington, D.C. 301-937-6161.

May 27-30, 1988 Northwest Folklife Festival, Seattle Center, Seattle. 206-684-7300.

JUNE

June 1, IRTS Annual Meeting And Broadcaster Of The Year Luncheon, Waldorf-Astoria, New York. 212-867-6650.

June 6-12, International Country Music Fan Fair, Tennessee State Fairgrounds, Nashville. 615-889-7502.

June 7-9, Licensing Industry Merchandisers' Assn.: Licensing '88, Jacob Javits Convention Center, New York. Murray Althuler, 212-244-1944.

June 22-24, APRS 88: 21st International Exhibition Of Professional Recording Equipment, Olympia, London, England. 923-772-907.

CASSETTE SINGLES

(Continued from page 9)

compared with some 325 million cassette players. If indeed we are looking for the survival of the hit singles' role in proving via mass sales the popularity of a given recording, we should clearly see the need to rally our immediate efforts in fully establishing the cassette single now.

At last year's NARM convention, the cassette single was still just a thought in the industry. The work that began last July and was carried out by so many people has already brought the success of this configuration to the point where it is commonplace for the bigger hit singles to sell 100,000 copies on cassette. We should now set a goal of reaching by NARM 1989 a new level of success where it will be commonplace for hit cassette singles to sell 500,000 copies. All of the consumer profiles, logic, and existing sales patterns indicate that this can be done if we really finish the homework necessary to make it happen. If it doesn't happen, we'll have no one but ourselves to blame.

FOR THE RECORD

The name of k.d. lang's band was misstated in a May 7 album review. Her band is the Reclines.

• VIDEO PEOPLE on the move, see page 50.

PLANTS MOVE INTO DAT PRODUCTION

(Continued from page 1)

tom-made DAT programs for Ford Motor Co., which is marketing them to car buyers who purchase the Ford DAT option (Billboard, Jan. 23).

CD maker Sony Digital Audio Disc Corp. in Terre Haute, Ind., is rumored to be gearing up for DAT duplication, although it has not yet begun to turn out any product.

The two newest entries to this fledgling market are West Chester,

Pa.-based CD maker Technetronics and Inglewood, Calif., magnetic-media specialist Custom Duplication Inc. Both are looking to establish an early niche in what they feel will be an important market down the road.

While still small, the list of labels committed to DAT is growing. One of the first domestic releases here was a sampler cassette issued by Sony Corp. and intended for audio hardware retailers; it features

tracks by artists from hi-tech indies DMP, En Pointe, and Soundwings Records. DAT product has been available here for several months from Capriccio and Delta Records, and DMP Records last week released its first DAT cassette, a sampler priced at \$28, available directly from the label.

At the same time, jazz GRP Records has begun to ship seven DAT titles to consumer audio hardware retailers. Packaged in 3-by-12-inch boxes, the six albums and one sampler will be supported by in-store promotional devices and joint promotional campaigns with hardware makers.

Soundwings' Doc Remer says his label is in the process of obtaining license clearances from its various artists and their publishers and expects to release its DAT catalog titles soon. Its first DAT release will be a sampler tied into Ford's Lincoln Continental DAT promotion in June. DAT product from rock label Engima and from other small indie labels should be the next to appear.

Technetronics estimates its initial DAT capacity at about 15,000 units per month. As consumer demand builds, that will be increased, the firm says. Technetronics will also handle packaging and printing of the J cards for the cassettes. Custom Duplication's output will be about 10,000 units per month.

Both companies duplicate their DAT cassettes from the same PCM-1610/1630 3/4-inch videotape masters that labels generally send to CD replication plants. The mastering process for these tapes is basically the same for DAT and CD.

Executives at both Custom Duplication and Technetronics say the enormous potential for DAT justifies getting into the market early. According to Custom's Rick Hively: "We wanted to be one of the first into it. We felt it was important to develop a learning curve early on."

Technetronics says it is optimistic about the potential for DAT but notes that it will be conservative in its initial investment of time and manpower.

EMI CHIEF DISCUSSES FIFIELD APPOINTMENT

(Continued from page 4)

distribute video, such as the U.K., says Menon, "Jim will obviously be of very special value in providing advice and knowledge on that overall business."

Fifield, who reports directly to Menon and assumed responsibility for day-to-day operations May 2, is based in New York rather than Los Angeles "as a matter of personal convenience and preference," says Menon.

Fifield's appointment came within a month of the public announcement that Menon had rejoined the board of directors of Thorn-EMI. Chairman and CEO Menon had been a director of EMI Ltd. in 1973 and joined the Thorn-EMI board in 1979, when Thorn and EMI merged. He resigned from the board in 1982 and became an associate director and member of the company's executive committee.

Menon says he agrees with Capitol-EMI Industries head Joe Smith that it is "winning time" in the U.S., now that the company's radical domestic reorganization is complete. "There is little question but that

"This is not something we're going hog wild with," says Technetronics' Dave McQuade. "Obviously, it's a pretty small market, and it's likely to stay that way for a while. But we wanted to be able to offer our customers a sort of digital one-stop-shop service."

Technetronics and Custom Duplication are running Sony PCM-2500 professional DAT recorders, duplicating product for small labels such as GRP Records.

Custom, which is a full-service producer of magnetic media, including computer products, says it is taking a hi-tech approach to quality control.

The company has installed its Sony real-time DAT gear in a class 100 (CD/computer software-quality) clean room to ensure the lowest number of dropouts possible. Custom is also working on a specially built testing system called Proprietary Bit Comparison, which can compare DAT copies to either the original DAT master or the 1610/1630 videotape master.

Custom, Loranger, and Technetronics are buying their standard-length DAT cassettes from a number of sources, including TDK, Maxell, and Sony. They also purchase custom-length DAT blanks from Hackensack, N.J.-based DIC Digital, the first firm to supply both custom-loaded DAT cassettes and DAT bulk tape in pancake form (Billboard, March 26).

In keeping with the high cost of both professional and "gray-market" consumer DAT recorders, the first DAT releases now surfacing from labels like Capriccio and DMP are rather pricey—with retail tags running about \$28-\$29.

Manufacturing costs for the tapes, depending on the program length, run about \$9.50-\$10 per unit for a 45-minute DAT cassette and \$10.50-\$11 per unit for a 60-minute program, according to McQuade. "That includes the tape, label, and plastic case, but not the J cards. They can either have those done outside or pay us to do them."

that period is over," says Menon, "and we now look for the engine to deliver, as it were."

Menon says he would be "very sorely disappointed and, indeed, extremely surprised" if the domestic company's current fiscal year, starting April 1, "isn't a very notable turnaround year for EMI Music."

Menon also dismissed rumors that Thorn-EMI's music holdings—including its record operations—are on the marketplace.

"Thorn-EMI's position—and I speak here both as the chairman of the EMI Music Group and as a director of Thorn-EMI—has been clear, resolute, widely expressed, [and] clearly expressed," says Menon. "Music is clearly a part of the core business of Thorn. It is a business that Thorn-EMI supports with considerable resources. And it's a business that Thorn intends to retain in its future spectrum of core business. And, arising from those [factors], that it gives no consideration whatsoever to selling."

U.K. Tape Firm Touchstone Opens Landmark DAT Plant

BY NICK ROBERTSHAW

LONDON Blank-videotape supplier Touchstone has set up Britain's first major DAT-duplication facility, based in Bungay, Suffolk. The first orders were fulfilled in early April for independent label Factory Records, which has released product from Joy Division, New Order, and Durutti Column on DAT.

Touchstone's current capacity is about 20,000 units monthly. Duplication is in real time and will continue to be for some time, although managing director Robin Barnes says he plans to look into acquiring Sony's high-speed DAT duplicating system when it becomes available.

Marketing consultant Peter Summerfield says other U.K. indie labels have placed orders but concedes that major companies are unlikely to enter the market ahead of an international industrywide agreement on DAT. To encourage its development in the meantime, Touchstone will release product licensed from around the world on its own DAT-only label.

An initial batch of 16 titles will be launched in early June, and Touchstone plans to build a catalog of approximately 50 releases, mostly classical and jazz, before Christmas. In the U.K., the DATs are expected to retail at about \$28.50 (taking the pound sterling as \$1.90). With overseas sales through import/export companies, Touchstone hopes to sell some 2,000 units of each title.

The company will also supply Japanese-originated blank DAT cassettes, though Playback Studios in London's West End is the only retailer known to be openly stocking them in the U.K. Nevertheless, Summerfield claims there are all

ready at least 4,000 DAT machines in use in London alone, many of them in the hands of band managers, A&R executives, and other record company staff. Worldwide, it has been estimated that there are approximately 50,000 machines in use.

Touchstone says it has talked to British Phonographic Industry member companies and found their arguments against DAT unconvincing. Says Summerfield: "We are all involved in the music business and we don't like home taping any more than anyone else, but there is no question that DAT is going to come, and it could do the industry a lot of good."

"Every day we hear of new product on DAT. It's starting like CD, with classical and jazz material at the forefront, but eventually labels will be putting their back catalog on DAT and selling it all over again, just as they have with CD. That has to mean more business for the industry."

Touchstone plans to offer a complete DAT service to clients. A DAT-mastering suite is currently being installed, and J card printing facilities will follow. A series of open days will be held in the coming months to increase awareness of DAT among labels, retailers, and the media.

Says Summerfield: "There are similar DAT-duplication plants in West Germany and Switzerland, and we are competitive with them on price. There is also a newly opened plant in the U.S., and of course there is hardware available not only from Japanese firms but even, this summer, from Grundig. But really the market is only just beginning. DAT as a format hasn't even been born yet."

BIG CROWD, TOP ACTS EXPECTED AT IMMC

(Continued from page 4)

up the show for the U.S. market.

Two keynote addresses are slated: The first, "The Vital Link Between Music, Media, and Marketing," is set for Thursday (12) by William Lynn, corporate media director of the Coca-Cola Co., which has been making heavy investments in the Pan-European marketplace and has also been involved with top music artists for a number of years.

A second address, scheduled for Friday (13), is "Radio For The '90s," to be delivered by media consultant Jeff Pollack, president of the Pollack Media Group.

Among the panel discussions

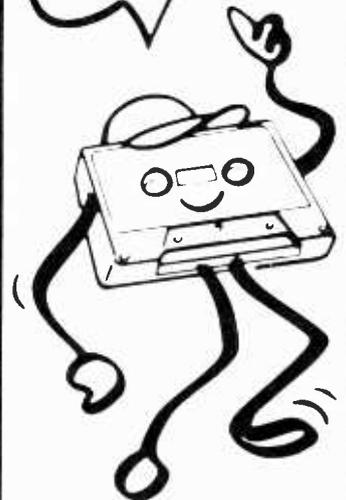
planned are "Are European Broadcasters Backing Europe?" and "The Pros And Cons Of Central Accounting," both set for Thursday (12), and "The Top 40 Tyranny," "Maximizing Music & Media Opportunities," "Multimedia Broadcasting: The Dawn Of Diversification," and "Music Sponsorship," all scheduled for Friday (13).

Planned for Saturday (14) are panels covering new music delivery technologies ("After DAT, What?") and the ramifications for the music industry of the new Soviet "open society" ("Red Rock: The Glasnost Perspective").

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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	2	2	26	GEORGE MICHAEL ▲ ³ COLUMBIA OC 40867 (CD)	FAITH
2	1	1	35	SOUNDTRACK ▲ ⁶ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
3	3	3	9	SOUNDTRACK RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
4	4	6	30	TERENCE TRENT D'ARBY ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
5	5	4	34	MICHAEL JACKSON ▲ ⁵ EPIC OE 40600/E.P.A. (CD)	BAD
6	6	5	27	INXS ▲ ² ATLANTIC 81796 (9.98) (CD)	KICK
7	9	9	38	GUNS & ROSES ▲ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
8	8	8	10	ROBERT PLANT ● ESPARANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
9	7	7	34	TIFFANY ▲ ⁴ MCA 5793 (8.98) (CD)	TIFFANY
10	14	20	48	GLORIA ESTEFAN & MIAMI SOUND MACHINE ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
11	10	11	39	DEF LEPPARD ▲ ³ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
12	11	16	34	WHITE LION ● ATLANTIC 81768 (8.98) (CD)	PRIDE
13	12	13	35	AEROSMITH ▲ GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
14	13	12	9	KINGDOM COME ● POLYDOR 835 368-1/POLYGRAM (CD)	KINGDOM COME
15	24	77	3	IRON MAIDEN CAPITOL 1-90258 (8.98) (CD)	SEVENTH SON OF A SEVENTH SON
16	15	10	37	DEBBIE GIBSON ▲ ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
17	17	24	14	PEBBLES ● MCA 42094 (8.98) (CD)	PEBBLES
18	33	—	2	THE SCORPIONS MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
19	20	18	17	RICK ASTLEY ● RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
20	16	15	19	KEITH SWEAT ● VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
21	19	21	7	TALKING HEADS SIRE/FLY 25654/WARNER BROS. (9.98) (CD)	NAKED
22	18	19	9	BILLY OCEAN ● JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
23	21	22	48	RICHARD MARX ▲ EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
24	26	23	47	WHITNEY HOUSTON ▲ ⁶ ARISTA AL 8405 (9.98) (CD)	WHITNEY
25	23	17	14	DAVID LEE ROTH ▲ WARNER BROS. 25671 (9.98) (CD)	SKYSCRAPER
26	25	25	30	BRUCE SPRINGSTEEN ▲ ³ COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
27	31	35	14	MIDNIGHT OIL COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
28	22	14	15	SOUNDTRACK ● A&M SP 3913 (9.98) (CD)	GOOD MORNING, VIETNAM
29	29	29	26	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
30	27	26	35	JOHN COUGAR MELLENCAMP ▲ ² MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
31	28	28	30	BELINDA CARLISLE ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
32	32	39	24	CHER GEFEN 24164 (8.98) (CD)	CHER
33	30	27	11	AC/DC ▲ ATLANTIC 81828 (9.98) (CD)	BLOW UP YOUR VIDEO
34	44	89	4	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
35	35	40	13	LITA FORD RCA 6397-1-R (8.98) (CD)	LITA
36	80	—	2	ERIC CLAPTON POLYDOR 835 261 2/POLYGRAM (CD)	CROSSROADS
37	37	43	25	KOOL MOE DEE ● JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
38	42	53	35	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
39	34	32	61	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
40	50	93	4	YNGWIE J. MALMSTEEN'S RISING FORCE POLYDOR 835 451 1/POLYGRAM (CD)	ODYSSEY
41	36	36	15	SINEAD O'CONNOR ENSIGN BVF 41612/CHRYSALIS (CD)	THE LION AND THE COBRA
42	46	42	41	NATALIE COLE ● EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
43	47	47	31	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
44	38	30	14	JAMES TAYLOR ● COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
45	53	71	4	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
46	58	60	8	ORCHESTRAL MANOEUVRES IN THE DARK A&M SP 5186 (8.98) (CD)	THE BEST OF OMD
47	49	49	28	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
48	40	34	39	SALT-N-PEPA ▲ NEXT PLATEAU PL 1007 (8.98) (CD)	HOT, COOL AND VICIOUS
49	52	41	21	FOREIGNER ▲ ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
50	39	33	59	U2 ▲ ⁴ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
51	78	—	2	CHEAP TRICK EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
52	41	31	29	STING ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
53	48	48	6	MORRISSEY SIRE 24699/REPRISE (8.98) (CD)	VIVA HATE
54	43	37	57	WHITESNAKE ▲ ⁵ GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	55	46	51	RANDY TRAVIS ▲ ² WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
56	56	59	10	HENRY LEE SUMMER CBS ASSOCIATED BFZ 40895/E.P.A. (CD)	HENRY LEE SUMMER
57	51	38	16	TAYLOR DAYNE ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
58	45	45	6	JONI MITCHELL GEFEN GHS 24172 (9.98) (CD)	CHALK MARK IN A RAIN STORM
59	57	62	34	PINK FLOYD ▲ ² COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
60	60	61	6	THE SMITHEREENS ENIGMA C1-48375/CAPITOL (8.98) (CD)	GREEN THOUGHTS
61	63	66	10	THE CHURCH ARISTA AL 8521 (8.98) (CD)	STARFISH
62	69	74	9	BRENDA RUSSELL A&M SP 5178 (8.98) (CD)	GET HERE
63	71	112	3	NEIL YOUNG AND THE BLUENOTES REPRISE 25719 (9.98) (CD)	THIS NOTE'S FOR YOU
64	64	64	9	TOTO COLUMBIA C40873 (CD)	THE SEVENTH ONE
65	74	100	5	JOHNNY HATES JAZZ VIRGIN 90860 (8.98) (CD)	TURN BACK THE CLOCK
66	54	54	12	THE DEELE SOLAR ST 72555/CAPITOL (8.98) (CD)	EYES OF A STRANGER
67	77	122	3	TRACY CHAPMAN ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
68	59	52	44	GREAT WHITE ▲ CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
69	61	50	32	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER
70	66	44	15	GEORGE THOROGOOD ● EMI-MANHATTAN 46973 (9.98) (CD)	BORN TO BE BAD
71	70	58	15	L.A. GUNS VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
72	72	57	33	PET SHOP BOYS ● EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
73	62	51	26	GEORGE HARRISON ▲ DARK HORSE 25643/WARNER BROS. (9.98) (CD)	CLOUD NINE
74	67	67	7	SOUNDTRACK WARNER BROS. 25688 (9.98) (CD)	BRIGHT LIGHTS, BIG CITY
75	122	—	2	"WEIRD AL" YANKOVIC ROCK'N'ROLL FZ 44149/E.P.A. (CD)	EVEN WORSE
76	73	63	26	BRYAN FERRY REPRISE 25598 (8.98) (CD)	BETE NOIRE
77	109	153	10	SAMANTHA FOX JIVE 1061-1-J/RCA (8.98) (CD)	SAMANTHA FOX
78	65	65	5	TEENA MARIE EPIC FE 40872/E.P.A. (CD)	NAKED TO THE WORLD
79	79	85	5	JESSE JOHNSON A&M SP 5188 (8.98) (CD)	EVERY SHADE OF LOVE
80	83	69	23	K.T. OSLIN ● RCA 5924-1-R (8.98) (CD)	80'S LADIES
81	81	82	9	SOUNDTRACK EMI-MANHATTAN 48680 (9.98) (CD)	SCHOOL DAZE
82	92	118	3	BOOGIE DOWN PRODUCTIONS JIVE 1097-1-J/RCA (8.98) (CD)	BY ALL MEANS NECESSARY
83	88	78	15	JERRY HARRISON: CASUAL GODS SIRE 25663/WARNER BROS. (8.98) (CD)	CASUAL GODS
84	84	73	36	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
85	75	55	10	MORRIS DAY WARNER BROS. 25651 (8.98) (CD)	DAYDREAMING
86	89	75	65	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
87	68	68	5	LYNYRD SKYNYRD MCA 2-8027 (10.98) (CD)	SOUTHERN BY THE GRACE OF GOD
88	76	56	24	ORIGINAL LONDON CAST POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
89	94	84	109	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
90	120	—	2	GLASS TIGER EMI-MANHATTAN 48684 (9.98) (CD)	DIAMOND SUN
91	103	88	48	L.L. COOL J ▲ ² DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
92	128	—	2	THOMAS DOLBY EMI-MANHATTAN 48076 (9.98) (CD)	ALIENS ATE MY BUICK
93	93	95	8	BIG PIG A&M SP 6-5185 (6.98) (CD)	BONK
94	87	81	15	MEGADETH CAPITOL C1-48148 (9.98) (CD)	SO FAR, SO GOOD... SO WHAT!
95	95	96	7	DAN REED NETWORK MERCURY 834 309 1/POLYGRAM (CD)	DAN REED NETWORK
96	82	80	22	ANTHRAX MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
97	NEW ▶	—	1	SOUNDTRACK WARNER BROS. 25713 (9.98) (CD)	COLORS
98	96	72	24	STEVIE WONDER ▲ MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
99	99	109	4	BOBBY MCFERRIN EMI-MANHATTAN E1 48059 (9.98) (CD)	SIMPLE PLEASURES
100	85	76	23	GLADYS KNIGHT & THE PIPS ● MCA 42004 (8.98) (CD)	ALL OUR LOVE
101	97	97	37	NEW ORDER ● QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
102	90	70	13	RICK SPRINGFIELD RCA 6620-1-R (8.98) (CD)	ROCK OF LIFE
103	101	92	26	PAUL CARRACK CHRYSALIS BVF 41578 (CD)	ONE GOOD REASON
104	104	132	3	PRETTY POISON VIRGIN 90885 (8.98) (CD)	CATCH ME, I'M FALLING
105	105	99	89	KENNY G. ▲ ² ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
106	106	113	4	JERMAINE STEWART ARISTA AL 8455 (8.98) (CD)	SAY IT AGAIN
107	NEW ▶	—	1	AL B. SURE! WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
108	98	83	24	DOKKEN ▲ ELEKTRA 60735 (9.98) (CD)	BACK FOR THE ATTACK
109	111	90	9	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF

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

COUNTRY VIDCLIPS GETTING LOTS OF EXPOSURE

(Continued from page 1)

competition has become a "popularity contest," whereas the original purpose of the award was to recognize technical and creative excellence. The CMA board voted to drop the award category in January, but the decision was not made official until May 3.

Stan Hitchcock, senior VP of Country Music Television, confirms that his 24-hour-a-day music network will probably air 160 new titles this year, compared with 127 new ones in 1987 and 84 in 1986.

"We are currently programming 211 different titles each week," Hitchcock explains, "and we have 450 titles in our library now." CMT operates its around-the-clock broadcasting by a rotation playlist. Heavy rotation is six airings within 24 hours; medium is four; and light is one play.

According to Hitchcock, CMT now reaches 7.5 million cable homes and an additional 3 million homes via programming it offers for late-night airing on broadcast television. He adds that the programming can also be picked up on about 2 million home-satellite dishes. [CMT was added this week to the Cliplist, Billboard's weekly report of select music video playlists. See page 62.]

CMT's potential audience is overshadowed by far by that of The Nashville Network, which claims that it reaches 40 million cable households. While other networks are talking about expansion, TNN is taking a more cautious approach, sticking to its two existing videoclip shows.

Paul Corbin, director of programming for TNN, says the network will

stick with its "VideoCountry" and "CountryClips" shows. "We keep hearing that there's going to be a decreasing number of videos produced by the record companies," Corbin says, "but we haven't seen much evidence of that yet. In terms of inventory, we have well over 600 qualified videos."

Indeed, there are indications that labels are producing more rather than fewer videos. More than 30 of the songs on the Hot Country Singles chart have videos, compared with 12 during the same period last year.

On April 1, Rowe International introduced its first all-country reel for its Video Jukebox. Each reel will contain 38-40 videos. Michael Reinert, director of video operations and business affairs for Rowe, says the reels will go into 200-250 locations. Rowe operates about 1,400 video jukeboxes. Until the country reel was adopted, Rowe carried selected country videos on its adult contemporary reels.

Wolfram Video Pool recently began compiling a monthly country reel for its clients. Says company president Wolf Zimmerman, "We used to put out a country reel every three months, then every two months. But we decided a lot of those [clients] aren't aware of some of the product that's on the other 20 hours we've accumulated since getting into country video in 1982. We're servicing a lot of older product, which has been OK'd by the labels."

Wolfram has approximately 20 country subscribers, Zimmerman reports. "It used to be bigger in Texas,

but Texas had an economic crunch," he says. "The ones we're dealing with now are mainly in the Midwest. They are generally clubs that play top 40 and dance music, but they get into country. They maybe do 10% country programming."

Sight & Sound, another video pool, has begun issuing monthly two-hour country reels. Formerly, the company restricted its country offerings to one-hour compilations.

Nashville labels plan to produce at least as many videos as they did last year, but all insist—as do their pop counterparts—that production will be keyed to the promotional needs of individual acts and that they are not interested in a videos-for-all policy.

"We're using them to get the ball rolling in certain situations—and not just with developing artists," says Jim Carlson, CBS Records' associate director of product marketing. He cites a new music video for Tammy Wynette—her first ever—that he says is generating interest for her current single, "Beneath A Painted Sky."

Carlson maintains that videos can be crucial in gaining recognition for new artists, who often are not identified by radio stations playing their records. He estimates that CBS will do more videos this year than it did in 1987.

RCA's Nashville chief, Joe Galante, is more reserved in his endorsement of video: "We still feel it's an imaging tool, primarily a new-artist-development tool." He concedes, though, that it can occasionally come

to the aid of established acts. RCA's country video output, he predicts, will stay at last year's level.

Eddie Reeves, VP of Warner Bros. Nashville division, says that while his company is being more cautious in deciding to do videos, it will still release as many this year as it did in 1987. Paul Lucks, Mercury/PolyGram's VP/GM of Nashville operations, credits video with helping break new artists for the label—notably Larry Boone and David Lynn Jones—and speculates the label will increase its number of videos this year. He says, though, that it is difficult to assess the cost-effectiveness of the vehicles.

Mark Carter, a publicist for Capitol Records, also predicts an increase in video activity. For New Grass Revival and David Slater, Capitol has fashioned music videos that contain on-camera interviews with the acts. The videos are sent to all reporting radio stations as well as to regular jukebox, pool, and broadcast outlets.

Jeff Walker, head of Aristo Video Promotion here, says at least nine of the music video channels he regularly monitors and promotes product to have added country shows to their programming. Among these, he reports, are V-32, Lakeland, Fla.; Laser 25, Eugene, Ore.; and Catch 22, Anchorage, Alaska.

Other country video outlets, Walker says, are colleges that use closed-circuit and community-access delivery and radio stations that do remote broadcasts or sponsor club parties. He says 22 colleges contacted in a recent Aristo survey indicated an interest in programming country videos.

Aristo also services a few foreign video outlets, among them Diamond Time in England and Much Music in Canada.

Aristo's latest experiment, Walker says, is providing clips to a few small record stores to see if in-store country video play has any sales impact. So far, four locations are cooperating in the research, one each in Utah and Oregon and two in Tennessee.

As for the CMA decision to drop its music video award, Ed Benson, associate executive director of the association, says that if there is sufficient objection from the membership, the award might be restored. He adds, though, that it will be difficult to restore it for the 1988 awards show because the next board meeting is set for July, by which time the balloting process is already under way.

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MCA SETS \$24.95 LIST FOR 'E.T.'; PEPSI TO OFFER \$5 REBATE

(Continued from page 1)

called "an overall effort valued at \$25 million."

MCA reportedly is shooting for unprecedented sales of 6 million-8 million units on the long-awaited fantasy film, which has been seen by more than 240 million people and has amassed a record \$700 million in worldwide revenues. The film is also the U.S. box-office champion; it grossed a total of \$395 million for Universal Pictures in its '82 theatrical release and its 1985 rerelease.

The previous home-video-unit-sales best seller is "Top Gun," which racked up sales in excess of 3 million units for Paramount Home Video last year at a suggested retail price of \$26.95.

While MCA terms Pepsi "the exclusive promotional partner" in the "E.T." home video marketing effort, the cassettes will not carry a Pepsi commercial—reportedly at the insistence of Spielberg himself. The "Top Gun" cassette did include a specially created Pepsi spot, the first commercial ever to appear on a cassette version of a feature film.

MCA says that "E.T." will be available on the home video market

"for a limited time only"; Pepsi's rebate offer will be in force through Jan. 30.

MCA also reconfirmed that "E.T." will not be made available to the pay-per-view or pay-television marketplace.

A contribution will be made from the videocassette sales of the film to the Special Olympics on behalf of MCA Home Video, Amblin Entertainment (Spielberg's production company), and Pepsi.

The Pepsi rebate offer will require consumers to send in the sales receipt for either three 2-liter bottles, two six-packs of 12-ounce cans, or one six- or eight-pack of 16-ounce bottles of Pepsi, Diet Pepsi, Mountain Dew, or Slice. The receipt must be accompanied by a special Pepsi rebate coupon, the "E.T." sales receipt, and a proof-of-purchase seal.

The rebate offer will be promoted in retail outlets via a special in-store combination rack, which will include both Pepsi soft drinks and copies of the videocassette.

Walt Disney Home Video's ambitious 1987 marketing campaign for "Lady & The Tramp" reportedly

cost in the realm of \$20 million.

TV ads for "E.T.," tagged with a mention of the rebate offer, will run from October through early January on all three major networks, the top 200 TV markets, and national cable TV. Thirty-second radio spots will run concurrently in major markets. Consumer magazine and national and local newspaper advertising will be concentrated during the last quarter of 1988, while trade magazine advertising will be focused on the prerelease months (May-October).

A full complement of special point-of-purchase material is being produced, including multifunctional counter/floor display units, mobiles, counter reservation sign-up centers, vacuform posters, announcement banners, oversized cassette boxes, and four-month prerelease "countdown calendars."

MCA has indicated that co-op advertising support will be made available to dealers for the length of the campaign (May-January), although specifics were not detailed initially.

MCA is moving immediately to enlist widespread retail support for "E.T." Some 100 retailers—ranging from specialty and combo chains to important single-store operators—and distribution personnel were flown into L.A. for a dinner May 4 and a daylong session May 5 that included an announcement of "E.T." marketing plans, a screening of the film, and what one source termed regional "breakout sessions."

Assistance in preparing this story was provided by Earl Paige.

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COMPLEAT FILES BANKRUPTCY

(Continued from page 6)

which helped secure financing for Compleat, \$88,705.53.

The bankruptcy papers note that PolyGram, WEA, and Select Records, among others, have filed suits against Compleat.

Compleat's assets include original and leased masters on such acts as the Kinks, Jayne Kennedy, Susan Jaks, Mike Martin, Bachman

Turner Overdrive, Small Faces, Joe Simon, Humble Pie, Dr. J.R. Kool & the Other Roxannes, Vern Gosdin, the Guess Who, and the Ventures.

Compleat, established in 1983, is headed by Fach, who serves as president, and Henning Jorgensen, VP. The directors are chairman Irwin Steinberg, Fach, Jack Jacques, Tom Patterson, and David Griffin.

**ISSUE
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VIDEO-RIGHTS DECISION SPARKS TRADE CONTROVERSY

(Continued from page 1)

film "Medium Cool" also assured the right to release the work on videocassette. The case was brought by Herbert L. Cohen, who owns the copyright to a song used in the film, Larry "Wild Man" Fischer's "Merry-Go-Round." Judge Proctor Hug Jr., in overturning a lower court's decision, ruled that Cohen is entitled to royalties on the sale of "Medium Cool" videocassettes to compensate for the use of "Merry-Go-Round."

Because the statute of limitations for copyright infringement is three years, the award in the "Merry-Go-Round" case will most likely be based on videocassette sales since 1985, say several industry attorneys.

In a prepared statement, Paramount asserts that the case does not have a "broad impact," but a number of Hollywood attorneys differ.

"There will be a lot of people scurrying back to their files to see if the rights they were granted by agreements made before video even existed [accounted for it in some way]," says Michael Sukin, an attorney at the New York law firm Berger & Steingut. "I think you'll see people coming out of the woodwork to make a claim against video companies."

Adds Jamie Lightstone, VP of business affairs at SBK Entertainment World: "There will be a lot of research going on and people go-

ing through old files. It will take a long time for the dust to settle."

He says he is "delighted" by the ruling because SBK is involved in similar litigation with CBS/Fox Home Video and MGM/UA Home Video. "We've always thought that videocassette rights are separate and should be separately licensed and paid for."

Paramount had argued that a

'You'll see people coming out of the woodwork to make claims against video companies'

videocassette release amounts to "exhibition by means of television" and that theatrical and television rights extend to videotape.

In rejecting Paramount's contention, the court stated, "Though videocassettes may be displayed by using a television monitor, it does not follow that, for copyright purposes, videocassettes constitute 'exhibition by television.'"

As Cohen established in his court case, Paramount Home Video never received clearance to include the song in the 1983 video re-

lease of the title. The title is no longer offered by Paramount.

"It is a sensible, fairly predictable decision," says Adam Platnick, VP of world business affairs for Vestron Inc. "There is clearly a difference between television, theatrical, and home video rights. It is fairly safe to say that most agreements limit the granting of rights. In this instance, it seems [the plaintiff in the case] reserved future distribution."

Like most attorneys who draw up licensing agreements for video suppliers, Platnick says he routinely inserts a clause that gives his company distribution rights through "any means or methods now or hereafter known." Still, he adds, not everyone agrees to such a far-reaching stipulation.

"I have been involved in situations where I attempt to enter that language, and people say, 'No. I'm selling you [rights to] today's media. I'll sell the rights to future media in the year 2020.'"

Contracts drawn up before the advent of home video rarely made provisions for future technologies, says Lightstone. "In the old days, people weren't as conscious of the tremendous boom in technology," he says. "It's remarkable in the old contracts just how farsighted some of them were, but they were the exception, not the rule."

One consequence of the decision, say several suppliers, is that

fewer old movies may come out on videocassette. Since many of the titles are commercially negligible—"Medium Cool" has sold only 2,725 copies on videocassette—it may not be worthwhile financially to secure the rights to the music in them. Industry observers speculate that "The Last Picture Show" and "Baby It's You" are not available on video in part because of prohibitively expensive licensing costs for the music involved.

Another option for suppliers would be to excise music from a film before its release on videocassette, which has been done occasionally in the past. Four Jackson Browne songs are not included on the home video release of "Fast Times At Ridgemont High," for instance, because videocassette rights were not included in the original licensing contract for the music and they could not be successfully renegotiated.

Paramount is considering appealing the "Merry-Go-Round" case to the U.S. Supreme Court, which the plaintiffs say they would welcome. Explains publisher Lightstone: "We want this to be the law of the land. Hopefully, with this ruling a publisher would be able to approach a studio and say, 'Look, we're entitled to such and such money.' But there are just some that without a Supreme Court ruling would have to be pushed and sued."

HOUSTON, TIFFANY, SPRINGSTEEN, TRAVIS LEAD APRIL RIAA CERTS

(Continued from page 6)

went platinum. All four were released by the Disneyland label in the late '70s. Disney's extensive kiddie catalog also yielded two platinum albums and one gold album in April.

Randy Travis' 1986 album, "Storms Of Life," was certified double platinum—the same level reached in January by his current album, "Always And Forever." Travis is the first country act to earn back-to-back double-platinum albums since Alabama landed *five* in a row in the early '80s.

Bruce Springsteen's "Tunnel Of Love" was certified triple platinum in April. It's the Boss' third straight album to top the 3-million-sales mark.

Two of the most durable acts of the past 20 years added to their gold-album histories in April. Robert Plant landed his 14th gold album (counting Led Zeppelin and the Honeydrippers); James Taylor earned his 11th. Both acts have missed gold just once since they hit the big time: Plant with "Shaken 'N' Stirred" in 1985 and Taylor with "Walking Man" in 1974.

The latest albums by Foreigner and Yes went platinum in April, providing some consolation for the fact that neither made the top 10. "Inside Information" is Foreigner's sixth consecutive platinum studio album.

AC/DC's "Blow Up Your Video" was the only album to be certified both gold and platinum in April.

L.L. Cool J's 1985 album, "Radio," was certified platinum in April. His 1987 album, "Bigger And Deffer," has been certified double platinum. Two catalog titles went gold: George Strait's 1981 album, "Strait Country," and Stryper's

1986 release, "Soldiers Under Command."

Here's the complete list of April certifications:

MULTIPLATINUM ALBUMS

Whitney Houston, "Whitney," Arista, 6 million.

"Tiffany," MCA, 4 million.

Bruce Springsteen, "Tunnel Of Love," Columbia, 3 million.

Randy Travis, "Storms Of Life," Warner Bros., 2 million.

PLATINUM ALBUMS

AC/DC, "Blow Up Your Video," Atlantic, its sixth.

Foreigner, "Inside Information," Atlantic, its sixth.

Yes, "Big Generator," Atlantic, its third.

L.L. Cool J, "Radio," Columbia, his second.

Terence Trent D'Arby, "Introducing The Hardline According To Terence Trent D'Arby," Columbia, his first.

Great White's "Once Bitten," Capitol, its first.

Guns N' Roses, "Appetite For Destruction," Geffen, its first.

Various Artists, "Disney's Christmas Favorites," Disneyland.

Various Artists, "Mousercise," Disneyland.

GOLD ALBUMS

Robert Plant, "Now And Zen," Atlantic, his 14th (counting Led Zeppelin and the Honeydrippers).

AC/DC, "Blow Up Your Video," Atlantic, its 12th.

James Taylor, "Never Die Young," Columbia, his 11th.

George Strait, "Strait Country," MCA, his ninth.

George Strait, "If You Ain't Lovin' (You Ain't Livin')," MCA, his eighth.

George Thorogood & the Destroyers, "Born To Be Bad," EMI

Manhattan, their fifth.

Reba McEntire, "The Last One To Know," MCA, her fourth.

Billy Ocean, "Tear Down These Walls," Jive/Arista, his third.

Stryper, "Soldiers Under Command," Enigma, its second.

Kool Moe Dee, "How Ya Like Me Now," Jive/RCA, his first.

"Kingdom Come," Polydor, its first.

"Pebbles," MCA, her first.

Swing Out Sister, "It's Better To Travel," Mercury/PolyGram, its first.

Ricky Van Shelton, "Wild-Eyed Dream," Columbia, his first.

White Lion, "Pride," Atlantic, its

first.

Various Artists, "Chilling, Thrilling Sounds Of The Haunted House," Disneyland.

PLATINUM SINGLES

Various Artists, "Bambi," Disneyland.

Various Artists, "Snow White," Disneyland.

GOLD SINGLES

M/A/R/R/S, "Pump Up The Volume," 4th & Broadway, its first.

Various Artists, "Alice In Wonderland," Disneyland.

Various Artists, "Winnie The Pooh And The Honey Tree," Disneyland.

VSDA REVISES BYLAWS

(Continued from page 4)

dants who admit to such offenses as part of a settlement.

According to VSDA executive director Pam Cohen, video manufacturers had hoped the trade group would institute permanent bans against pirates and copyright offenders. But she says that Chuck Ruttenberg—who is with the Washington, D.C., law firm Arent, Fox, Kintner, Plotkin & Kahn and is counsel for VSDA—warned that permanent suspensions might be considered illegal.

Cohen says the board's perception is that the number of VSDA members who engage in piracy is small, and she says Murphy's statistics bear that out. She reports that since Murphy joined VSDA in December, less than 10% of the dealers cited in complaints phoned to the trade group's piracy hot line are members. "But," adds Cohen, "even

if it's just one member, the problem has to be addressed."

The board appointment of Kerin, who is convention chairman and was named on VSDA's slate of five nominees, is a case of history repeating itself. Last year, convention chairman Lou Berg from Houston dealer Audio/Video Plus was appointed to fill one of two vacant seats. Berg was later re-elected by VSDA's general membership.

VIDNEWS, which provides media kits about leading video releases to newspapers, radio, and TV outlets in more than 25 major U.S. markets, appears to have been well received by the press. One of the factors that led to the board's decision to extend the program was a recent poll of local and national press entities. It indicated that 90% of the recipients have increased their coverage of video-related topics.

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	110	111	5	HOWARD HEWETT ELEKTRA 60779 (8.98) (CD)	FOREVER AND EVER
111	86	86	6	TINA TURNER CAPITOL C1-90126 (8.98) (CD)	TINA LIVE IN EUROPE
112	117	101	48	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
113	113	128	4	NU SHOOSZ ATLANTIC 81804 (9.98) (CD)	TOLD U SO
114	100	79	38	SWING OUT SISTER ● MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
115	115	119	4	SUAVE CAPITOL C1-48686 (8.98) (CD)	I'M YOUR PLAYMATE
116	181	—	2	KROKUS MCA 42087 (8.98) (CD)	HEART ATTACK
117	102	94	21	RICKY VAN SHELTON ● COLUMBIA 40602 (CD)	WILD-EYED DREAM
118	112	105	12	THE POGUES ISLAND 90872/ATLANTIC (8.98) (CD)	IF I SHOULD FALL FROM GRACE WITH GOD
119	107	106	27	ROBBIE ROBERTSON GEFEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
120	139	—	2	RIPPINGTONS FEATURING RUSS FREEMAN PASSPORT JAZZ PJ88042 (8.98) (CD)	KILIMANJARO
121	91	91	13	THE GODFATHERS EPIC BFE 40946/E.P.A. (CD)	BIRTH, SCHOOL, WORK, DEATH
122	178	—	2	TIMBUK 3 I.R.S. 42124/MCA (8.98) (CD)	EDEN ALLEY
123	114	87	23	LINDA RONSTADT ● ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE
124	116	110	88	BON JOVI ▲B MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
125	123	115	11	ROBYN HITCHCOCK AND THE EGYPTIANS A&M SP 5182 (8.98) (CD)	GLOBE OF FROGS
126	126	186	3	THE MISSION U.K. MERCURY 834 263-1/POLYGRAM (CD)	CHILDREN
127	118	98	26	EARTH, WIND & FIRE ● COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
128	130	155	4	FATES WARNING METAL BLADE 73330/ENIGMA (8.98) (CD)	NO EXIT
129	129	133	6	WILL & THE KILL MCA 42054 (8.98) (CD)	WILL & THE KILL
130	133	148	7	DRIVIN' N' CRYIN' ISLAND 90699/ATLANTIC (8.98) (CD)	WHISPER TAMES THE LION
131	119	102	24	THE CALIFORNIA RAISINS ● PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
132	108	108	6	MANTRONIX CAPITOL C1-48336 (8.98) (CD)	IN FULL EFFECT
133	136	140	4	BLACK 'N BLUE GEFEN GHS 24180 (8.98) (CD)	IN HEAT
134	154	197	3	BARDEUX SYNTHICIDE 73312/ENIGMA (8.98) (CD)	BOLD AS LOVE
135	135	139	8	ZODIAC MINDWARP & THE LOVE REACTION VERTIGO 832 729 1/POLYGRAM (CD)	TATTOOED BEAT MESSIAH
136	127	104	22	WARLOCK MERCURY 832 804-1/POLYGRAM (CD)	TRIUMPH AND AGONY
137	121	116	28	THE ALARM I.R.S. 42061/MCA (8.98) (CD)	EYE OF THE HURRICANE
138	143	117	30	DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
139	149	167	3	KINGS OF THE SUN RCA 6826-1-R (8.98) (CD)	KINGS OF THE SUN
140	140	146	9	UNDERWORLD SIRE 25627/WARNER BROS. (8.98) (CD)	UNDERNEATH THE RADAR
141	158	162	6	TREAT HER RIGHT RCA 6884-1-R (8.98) (CD)	TREAT HER RIGHT
142	157	196	3	HURRICANE ENIGMA 73320 (8.98) (CD)	OVER THE EDGE
143	NEW ▶	1	1	HONEYMOON SUITE WARNER BROS. 25652 (9.98) (CD)	RACING AFTER MIDNIGHT
144	124	124	32	SOUNDTRACK ● ATLANTIC 81767 (9.98) (CD)	LOST BOYS
145	145	150	13	MIKI HOWARD ATLANTIC 81810 (8.98) (CD)	LOVE CONFESSIONS
146	152	152	5	FIFTH ANGEL EPIC BFE 44201/E.P.A. (CD)	FIFTH ANGEL
147	155	195	4	BETTY WRIGHT MS. BMB3301/VISION (8.98)	MOTHER WIT
148	171	180	5	THE ADVENTURES ELEKTRA 60772 (8.98) (CD)	THE SEA OF LOVE
149	161	143	42	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
150	170	142	94	POISON ▲2 ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
151	147	151	88	PAUL SIMON ▲3 WARNER BROS. 25447 (9.98) (CD)	GRACELAND
152	156	—	9	SOUNDTRACK VIRGIN 90690 (9.98) (CD)	THE LAST EMPEROR
153	142	126	32	KISS ▲ MERCURY 832 626-1/POLYGRAM (CD)	CRAZY NIGHTS
154	141	135	9	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
155	125	103	55	FLEETWOOD MAC ▲2 WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	190	—	2	RUBEN BLADES ELEKTRA 60354 (8.98) (CD)	NOTHING BUT THE TRUTH
157	144	127	23	FLESH FOR LULU CAPITOL CLT 48217 (8.98) (CD)	LONG LIVE THE NEW FLESH
158	137	125	15	SISTERS OF MERCY ELEKTRA 60762 (8.98) (CD)	FLOODLAND
159	132	137	18	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
160	134	134	5	ART GARFUNKEL COLUMBIA FC 40942 (CD)	LEFTY
161	131	114	11	LEATHERWOLF ISLAND 90660/ATLANTIC (8.98) (CD)	LEATHERWOLF
162	151	138	39	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
163	162	160	5	WHITE LION GRAND SLAM SLAM 1 (8.98) (CD)	FIGHT TO SURVIVE
164	148	120	56	CARLY SIMON ▲ ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
165	138	107	9	SCARLETT & BLACK VIRGIN 90647 (8.98) (CD)	SCARLETT & BLACK
166	167	193	3	THE BEARS I.R.S. 42139/MCA (8.98) (CD)	RISE & SHINE
167	160	131	49	HEART ▲2 CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
168	169	169	3	TIMES TWO REPRISE 25624 (8.98) (CD)	X2
169	166	172	19	TONY TERRY EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
170	177	157	12	VARIOUS ARTISTS WINDHAM HILL WH 1065/A&M (9.98) (CD)	WINDHAM HILL SAMPLER '88
171	153	136	9	BOOGIE BOYS CAPITOL C1-46917 (8.98) (CD)	ROMEO KNIGHT
172	186	—	2	KING'S X MEGAFORCE 81825/ATLANTIC (8.98) (CD)	OUT OF THE SILENT PLANET
173	NEW ▶	1	1	RIOT CBS ASSOCIATED BFZ 44232/E.P.A.	THUNDER STEEL
174	183	184	3	BALAAM AND THE ANGEL VIRGIN 90869 (8.98) (CD)	LIVE FREE OR DIE
175	176	158	36	ERIC B. & RAKIM ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
176	168	144	43	SOUNDTRACK ▲2 SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
177	165	159	13	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
178	NEW ▶	1	1	NIA PEEPLES MERCURY 834 303 1/POLYGRAM (CD)	NOTHIN' BUT TROUBLE
179	173	145	11	STACEY Q ATLANTIC 81802 (9.98) (CD)	HARD MACHINE
180	146	123	9	3 GEFEN GHS 24181 (9.98) (CD)	TO THE POWER OF THREE
181	179	129	7	THE BEATLES CAPITOL C2-90044 (CD)	PAST MASTERS VOL. 2
182	NEW ▶	1	1	X ELEKTRA 60788 (12.98) (CD)	LIVE AT THE WHISKY 'A GO-GO
183	193	176	8	DANNY WILDE GEFEN GHS 24179 (8.98) (CD)	ANY MAN'S HUNGER
184	192	179	95	AC/DC ATLANTIC 16018 (6.98) (CD)	BACK IN BLACK
185	163	130	9	SO EMI-MANHATTAN 46997 (9.98) (CD)	HORSESHOE IN THE GLOVE
186	159	156	9	KIRK WHALUM COLUMBIA FC 40812 (CD)	AND YOU KNOW THAT!
187	198	165	96	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
188	180	174	19	ROSANNE CASH COLUMBIA FC 40777 (CD)	KING'S RECORD SHOP
189	150	154	27	JOE COCKER CAPITOL CLT 48285 (8.98) (CD)	UNCHAIN MY HEART
190	174	147	13	LYLE LOVETT MCA/CURB 42028/MCA (8.98) (CD)	PONTIAC
191	NEW ▶	1	1	PETER MURPHY RCA 7634-1-H (8.98) (CD)	LOVE HYSTERIA
192	194	194	162	WHITNEY HOUSTON ▲B ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
193	NEW ▶	1	1	BLUE MERCEDES MCA 42143 (8.98) (CD)	RICH AND FAMOUS
194	NEW ▶	1	1	SHADOWFAX CAPITOL C1-46924 (8.98) (CD)	FOLKSONGS FOR A NUCLEAR VILLAGE
195	164	164	10	JOHN BRANNEN APACHE 71650/CAPITOL (8.98) (CD)	MYSTERY STREET
196	197	177	49	THE FAT BOYS ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
197	175	171	28	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (CD)	SHARP
198	187	175	26	STEVE WINWOOD ● ISLAND 25660/WARNER BROS. (9.98) (CD)	CHRONICLES
199	189	189	3	GRANDMASTER FLASH & THE FURIOUS FIVE ELEKTRA 60769 (9.98) (CD)	ON THE STRENGTH
200	182	—	727	PINK FLOYD ● HARVEST SMAS 11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|----------------------------|-------------------------------|---------------------------------------|---------------------------------------|------------------------------|----------------------------|--------------------------|---------------------------------|
| 10,000 Maniacs 38 | Belinda Carlisle 31 | The Fat Boys 196 | Miki Howard 145 | Mantronix 132 | Pink Floyd 200, 59 | Good Morning, Vietnam 28 | Tina Turner 111 |
| 3 180 | Paul Carrack 103 | Fates Warning 128 | Hurricane 142 | Teena Marie 78 | Robert Plant 8 | La Bamba 176 | U2 50 |
| AC/DC 184, 33 | Rosanne Cash 188 | Bryan Ferry 76 | INXS 6 | Biz Markie 109 | The Pogues 118 | The Last Emperor 152 | Underworld 140 |
| The Adventures 148 | Tracy Chapman 67 | Fifth Angel 146 | Icehouse 43 | Ziggy Marley 34 | Poison 150 | Lost Boys 144 | Ricky Van Shelton 117 |
| Aerosmith 13 | Cheap Trick 51 | Fleetwood Mac 155 | Iron Maiden 15 | Pretty Poison 104 | Richard Marx 23 | More Dirty Dancing 3 | VARIOUS ARTISTS |
| A.B. Sure! 107 | Cher 32 | Flesh For Lulu 157 | Michael Jackson 5 | Dan Reed Network 95 | Bobby McFerrin 99 | School Daze 81 | Windham Hill Sampler '88 170 |
| The Alarm 137 | The Church 61 | Lita Ford 35 | D.J. Jazzy Jeff 45 | Riot 173 | Megadeth 94 | Bruce Springsteen 26 | Warlock 136 |
| Anthrax 96 | Eric Clapton 36 | Foreigner 49 | The Jets 47 | Rippingtons/Russ Freeman 120 | John Cougar Mellencamp 30 | Stacey Q 179 | Jody Watley 39 |
| Rick Astley 19 | Joe Cocker 189 | Samantha Fox 77 | Johnny Hates Jazz 65 | Robbie Robertson 119 | George Michael 1 | Jermaine Stewart 106 | Kirk Whalum 186 |
| Anita Baker 89 | Natale Cole 42 | Kenny G. 105 | Jesse Johnson 79 | Midnight Oil 27 | The Mission U.K. 126 | Sting 52 | White Lion 163, 12 |
| Balaam And The Angel 174 | Michael Cooper 159 | Art Garfunkel 160 | Kingdom Come 14 | The Mission U.K. 126 | Joni Mitchell 58 | George Strait 154 | Whitesnake 54 |
| Bardeux 134 | The Cover Girls 84 | Debbie Gibson 16 | King's X 172 | King's X 172 | Morrissey 53 | Suave 115 | Danny Wilde 183 |
| Basia 177 | The Cure 112 | Glass Tiger 90 | Kings Of The Sun 139 | King Of The Sun 139 | Peter Murphy 191 | Henry Lee Summer 56 | Will & The Kill 129 |
| The Bears 166 | Terence Trent D'Arby 4 | The Godfathers 121 | Gladys Knight & The Pips 100 | King Of The Sun 139 | New Order 101 | Keith Sweat 20 | Hank Williams, Jr. 149 |
| The Beatles 181 | Morris Day 85 | Grandmaster Flash 199 | Kool Moe Dee 37 | King Of The Sun 139 | Nu Shooz 113 | Swing Out Sister 114 | Angela Winbush 197 |
| Big Pig 93 | Taylor Dayne 57 | Great White 68 | Krokus 116 | King Of The Sun 139 | Sinead O'Connor 41 | Talking Heads 21 | Steve Winwood 198 |
| Black 'N Blue 133 | The Deele 66 | Guns & Roses 7 | L.A. Guns 71 | King Of The Sun 139 | Alexander O'Neal 162 | James Taylor 44 | Stevie Wonder 98 |
| Ruben Blades 156 | Def Leppard 11 | George Harrison 73 | L.L. Cool J 91 | King Of The Sun 139 | Joe Satriani 29 | Tony Terry 169 | Betty Wright 147 |
| Blue Mercedes 193 | Depeche Mode 138 | Jerry Harrison: Casual Gods 83 | Leatherwolf 161 | King Of The Sun 139 | Scarlett & Black 165 | George Thorogood 70 | X 182 |
| Blue Mink Bolton 69 | Dokken 108 | Jerry Harrison: Casual Gods 83 | Heart 167 | King Of The Sun 139 | The Scorpions 18 | Tiffany 9 | 'Weird Al' Yankovic 75 |
| Bon Jovi 124 | Thomas Dolby 92 | Howard Hewett 110 | Howard Hewett 110 | King Of The Sun 139 | Shadowfax 194 | Timbuk 3 122 | Neil Young And The Bluenotes 63 |
| Boogie Down Productions 82 | Drivin' N' Cryin' 130 | Robyn Hitchcock And The Egyptians 125 | Robyn Hitchcock And The Egyptians 125 | King Of The Sun 139 | Sisters Of Mercy 158 | Times Two 168 | Zodiac Mindwarp 135 |
| Boogie Boys 171 | Earth, Wind & Fire 127 | Honey Moon Suite 143 | Honey Moon Suite 143 | King Of The Sun 139 | The Smithereens 60 | Toto 64 | |
| John Brannen 195 | Eric B. & Rakim 175 | Whitney Houston 24, 192 | Whitney Houston 24, 192 | King Of The Sun 139 | So 185 | Randy Travis 55, 187 | |
| The California Raisins 131 | Gloria Estefan/Miami Sound 10 | Expose 86 | Expose 86 | King Of The Sun 139 | SOUNDTRACKS | Treat Her Right 141 | |
| | | | | King Of The Sun 139 | Bright Lights, Big City 74 | | |
| | | | | King Of The Sun 139 | Colors 97 | | |
| | | | | King Of The Sun 139 | Dirty Dancing 2 | | |

BMI HONORS WRITERS, PUBLISHERS

(Continued from page 3)

lane; "Moonlighting (Theme)" by Al Jarreau, published by ABC Circle Music; and "Words Get In The Way" by Gloria Estefan, published by Foreign Imported Productions and Publishing Inc.

Publishers with multiple awards were Irving Music, with six; Blue Sky Rider, SBK-Blackwood, and Willin' David, four each; Joel Songs and Music Corp. of America, three each; Air Bear Music, Bell Boy, Carole Bayer Sager, Foreign Imported, Hidden Pun, Johnny Yuma, My My, Roundhead, Screen Gems-EMI, Unichappell, and Willesden Music with two each.

Here is a complete list of award winners:

"All Cried Out," Curtis T. Bedeau, Gerard R. Charles, Hugh L. Clarke, Brian P. George, Lucien J. George, and Paul Anthony George, Mokojumbi Music, My Man Publishing, and Willesden Music; "All I Wanted," Steve Morse, Steve Walsh, Dangling Participle Music, Hard Fought Music, Stark Raving Music; "Another Night," Roy Freeland, Screen Gems-EMI Music; "Baby Grand," Billy Joel, Joelongs; "Back In The High Life Again," Will Jennings, Steve Winwood (PRS), Blue Sky Rider Songs, Warner-Tamerlane, Willin' David Music; "The Best Of Me," David Foster, Jeremy Michael Lubbock, Foster Frees Music, Hollysongs, Neropub Music; "Big Love," Lindsey Buckingham, Now Sounds Music; "Big Time," Peter Gabriel (PRS), Hidden Pun Music; "C'est La Vie," Duncan Pain, AFG House Music; "Change Of Heart," Essra Mohawk, Rella Music, Stone And Muffin Music; and "Dancing On The Ceiling" (second award), Michael Frenchik, Carlos Rios, Skegee Music.

"Didn't We Almost Have It All," Will Jennings, Blue Sky Rider Songs, Willin' David Music; "(I Just) Died In Your Arms," Nick Van Eede (PRS), Virgin Songs; "Doing It All For My Baby," Mike Duke, Lew Bob Songs, Vogue Music; "Don't Dream It's Over," Neil Finn (APRA), Roundhead Music; "Don't Forget Me (When I'm Gone)," Jim Vallance (PROC), Irving Music; "Dreamtime," Daryl Hall, John Beeby (PRS), Careers Music, Hallowed Hall Music, Warner-Tamerlane; "Everybody Have Fun Tonight," Nick Feldman (PRS), Jack Hues (PRS), Warner-Tamerlane; "Falling In Love (Uh-Oh)," Lawrence Dermer, Joe Galdo, Rafael Vigil, Foreign Imported Productions and Publishing; "The Finer Things," Will Jennings, Steve Winwood (PRS), Blue Sky Rider Songs, Warner-Tamerlane, Willin' David Music; "Glory Of Love (Theme From The Karate Kid Part II)" (second award), David Foster, Air Bear Music; and "Head To Toe," Curtis T. Bedeau, Gerard R. Charles, Hugh L. Clarke, Brian P. George, Lucien J. George, and Paul Anthony George, Forceful Music, My My Music Publishing, Willesden Music.

"Heartbeat," Wendy Waldman, Cotillion Music Inc., Moon And Stars Music; "Heaven In Your Eyes," John Dexter (PROC), Ensign Music, Irving Music; "Higher Love" (second award), Will Jennings, Steve Winwood (PRS), Blue Sky Rider

Songs, Warner-Tamerlane, Willin' David Music; "I Just Can't Stop Loving You," Michael Jackson, Mijac Music; "I Knew You Were Waiting (For Me)," Dennis Morgan, Little Shop Of Morgan-songs; "I Wanna Dance With Somebody (Who Loves Me)," George Merrill, Shannon Rubicam, Boy Meets Girl Music, Irving Music; "I Wanna Go Back," Danny Chauncey, Danny Tunes; "I'd Still Say Yes," Kenneth Edmonds (Babyface), Hip Chic Music, Hip Trip Music; "If She Knew What She Wants," Jules Shear, Music Corporation Of America; and "I'll Still Be Loving You," Pat Bunch, Mary Ann Kennedy, Pam Rose, Choy La Rue Music, Flamingo Rose Music, Pat Bunch Publishing, Warner-Tamerlane.

"In Too Deep," Tony Banks (PRS), Phil Collins (PRS), Mike Rutherford (PRS), Hidden Pun Music; "Is It Love," Steven George, Jon Lang, Pat Mastelotto, Richard Page, Entente Music, Poppy Due Music, Warner-Tamerlane; "Is This Love," Frankie Sullivan, Rude Music, Survivor, Scotti Bros.; "Jimmy Lee," Preston Glass, Bell Boy Music; "Keep Your Hands To Yourself," Danny Baird, Eleksylum Music, No Surrender Music, Warner-

Tamerlane; "Kiss Him Goodbye" (second award), Gary De Carlo, Dale Frashuer, Paul Leka, Unichappell Music; "La Bamba," Ritchie Valens, Picture Our Music, Warner-Tamerlane; "La Isla Bonita," Patrick Leonard, Johnny Yuma Music; "Lean On Me" (second award), Bill Withers, Interior Music; and "Let's Wait Awhile," Melanie Renee Andrews, Janet Jackson, Black Ice Publishing, Help The Bear Music.

"Looking For A New Love," Jody Watley, Right-song Music; "Love Always," Carole Bayer Sager, Carole Bayer Sager Music; "Love Power," Carole Bayer Sager, Carole Bayer Sager Music; "Love Will Conquer All," Cynthia Weil, Dyad Music, Lionel Richie, Motown; "A Matter Of Trust," Billy Joel, Joelongs; "Moonlighting (Theme)" (second award), Al Jarreau, ABC Circle Music; "The Next Time I Fall," Bobby Caldwell, SBK-Blackwood Music, Sin Drome Music; "Nothing's Gonna Change My Love For You," Gerald Goffin, Screen Gems-EMI Music; "One Heartbeat," Steven R. Le Gassick, Brian Ray, Bright Ray Music, Chubu Music, Le Gassick Publishing, Somkey Music; "Open Your Heart," Gardner Cole, Bertus Publishing,

Doraflto Music, Warner-Tamerlane; "Respect Yourself," Luther Ingram, Bonny Rice, Irving Music, Klondike Enterprises; and "Seven Wonders," Stevie Nicks, Welsh Witch Music.

"Shake You Down," Gregory Abbott, Grabbitt Music, SBK-Blackwood Music; "Someday," Jim Vallance, Irving Music; "Something So Strong," Neil Finn (APRA), Roundhead Music; "Somewhere Out There," Barry Mann, Cynthia Weil, Music Corporation Of America; "Songbird," Kenny G., Brenee Music Publishing, High Tech Music, Kuzu Music, SBK-Blackwood Music; "Stand By Me" (fourth award), Ben E. King, ADT Enterprises, Unichappell Music; "Stone Love," Robert Bell, Ronald Bell, George Brown, Claydes Smith, James Warren Taylor, Curtis Williams, Delightful Music; "Stop To Love," Nat Adderley Jr., Dillard Music; "Sweet Love," Anita Baker, Derglenn Publishing; "Take Me Home Tonight (Be My Baby)," Jeff Barry, Ellie Greenwich, Michael Leeson (PRS), Phil Spector, Peter Vale (PRS), Mother Bertha Music, Trio Music, Unichappell Music; and "That's Why I'm Here," James Taylor, Country Road Music.

"This Could Be The Night," SBK-Blackwood Music; "This Is The Time," Billy Joel, Joelongs; "Twenty Years Ago," Wood Newton, Michael Spriggs, Dan Tyler, Warner House Of Music; "Two People," Graham Lyle (PRS), Irving Music; "Victory," Robert Bell, Ronald Bell, George Brown, Claydes Smith, James Warren Taylor, Curtis Williams, Delightful Music; "Walk Like An Egyptian," Liam Sternberg, Peer International; "We Don't Have To Take Our Clothes Off," Preston Glass, Bell Boy Music; "Who's That Girl," Patric Leonard, Johnny Yuma Music; "Why Does It Have To Be (Wrong Or Right)," Randy Sharp, Rumble Seat Music, Warner-Tamerlane; "Will You Still Love Me?," David Foster, Tom Keane, Air Bear Music, Music Corporation Of America, Young Millionaires Club Music; "Words Get In The Way" (second award), Gloria Estefan, Foreign Imported Productions And Publishing; "You Can Call Me Al," Paul Simon, Paul Simon; and "You Keep Me Hangin' On" (second award), Lamont Dozier, Brian Holland, Eddie Holland, Stone Agate Music.

CEMA MEET EMPHASIZES COMMITMENT TO LABELS

(Continued from page 4)

EMI last year and to David Berne's subsequent appointment to president of Capitol Records.

"We've had a big change in one year in this company," Smith said. "It looks different, it feels different, it sounds different. And while a lot of you who have been around the company for many years might have been apprehensive about the changes, all we've done is let some light into this place, trying to give every one of you a sense of accountability and responsibility—that you are, in fact, in charge of your own destiny."

Smith emphasized the importance of aggressively working the labels' sizable roster of new and developing talent.

"We're not blessed as yet with an artist roster that spits out multiplatinum every couple of weeks," he said. "We've got to out hustle, we've got to outwork, we've got to out-think everybody else on the street. There is no quick fix... We can't turn it around in a minute, but right now we've got to get every single sale out of our Kane Gangs and our Flesh For Lulus and our Richard Marxes and every act on this label."

Well-known as a passionate Los Angeles Lakers fan, Smith studded his speech with basketball references. He exhorted his audience, "In the words of that eminent philosopher and great psychologist, my

good friend [Laker forward] Earvin 'Magic' Johnson, it is winning time now."

If any key concern emerged during the convention, it was the ongoing development and promotion of the Capitol labels' revitalized artist

'We let some light into this place'

rosters. A wide range of new pop, rock, and R&B acts was on display, heartening staffers who were still stinging from an article about Capitol in the June issue of Playboy magazine, which focused on the label's stagnation in the area of A&R

prior to Smith's arrival.

Capitol acts Pat McLaughlin and da' Krash played live April 28, and the label's April 29 marketing presentation featured live-to-tape performances by Suavé, Sequel, Mantronix, and Tracie Spencer, a video by the much-touted Climie Fisher, and the new video by established pop metal act Poison, whose first Enigma album, distributed by Capitol, went double platinum.

EMI-Manhattan's A&R presentation, which was composed of videos and slides, unveiled such recent talent recruits as Tuesday Blue, CC Diva, and Vixen. The convention climaxed with a live performance by EMI-Manhattan's biggest recent signee, Robert Palmer.

Angel's Empire Brass, Capitol Nashville's Dan Seals, EMI-Manhattan's Pieces Of A Dream and Thomas Dolby, and Blue Note's Michel Petrucciani and Dianne Reeves also entertained during the convention.

Interdepartmental and interlabel meetings and group sessions, which were conducted during the daytime, were closed to the press, but one panel on the agenda also reflected CEMA's increased focus on artist development. On April 28, Smith moderated a panel of nine U.S. and international A&R executives that dealt with the impact of current and future worldwide signings to CEMA's U.S. operations.

Record-Rental Legislation Also Due On House, Senate Floors Congress Nears Decision On Berne Bills

WASHINGTON Two pieces of legislation of vital interest to the music industry are moving closer to being passed.

House staffers say that a bill, H.R. 4262, that would approve U.S. adherence to the international Berne Copyright Convention will be taken up by the full House this week—perhaps as early as Monday (9).

Also, the House Subcommittee on Courts, Civil Liberties, and the Administration of Justice held a hearing May 5 on the record-rental bill, H.R. 4310, which would extend for five more years a statute in the Copyright Act forbidding unauthorized record rental. A similar bill, which would make the ban on unauthorized rental a permanent part of the law, is now before the Senate Judiciary Committee.

The House version of the Berne-adherence bill was passed by the

House Judiciary Committee April 29; the Senate version was sent to the Judiciary Committee April 13.

Both Berne bills take a neutral position on moral-rights issues, saying that current U.S. law is adequate to deal with such issues as integrity and defamation of authors' works. The Reagan administration and private sector industries favor Berne adherence so the U.S. can enjoy the superior intellectual-property protection the treaty offers.

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U.K. GOV'T REJECTS HOME-TAPING LEVY

(Continued from page 3)

ing to bring forward an amendment to the bill, if appropriate, outlawing devices designed to circumvent spoilers. The bill, he said, would provide a framework of legal protection that would cultivate and nourish creativity and provide a fair balance between the providers and the users of intellectual property.

The bill also creates a rental right giving copyright owners control over the use of their work for 12 months. After this period, however, the right becomes simply one of remuneration, whereby the work may be rented on payment of royalties but without the owner's permission.

Clarke conceded, however, that while adequate for video films, the period might not be appropriate for compact disks or computer software.

Clarke said the bill also provides for the moral rights of authors, who would have the right to object to distortions of their work, and introduces a new statutory framework of civil law for the protection of performers. Opposition members are expected to renew pressure for a blank-tape levy in about two weeks, when the bill is sent to a committee for study.

POISON, GREAT WHITE ALBUM ARTWORK ALTERED

(Continued from page 3)

VP of marketing for Capitol.

The new version of the Poison album includes two black bands running across the top and bottom thirds of the cover, leaving only a 3-to-4-inch gap that shows the model's eyes.

McCarrell says the initial manufacturing run for Poison's new album—approximately 1 million pieces divided among LPs, cassettes, and CDs—was shipped as scheduled. All future runs of the album will contain the new artwork, he says. Any double stocking of the new Poison album should be no more than a short-term problem for retailers and distributors because the album is expected to sell briskly, according to McCarrell.

Regarding Great White's "Recovery: Live," the artwork on the original LP version differs slightly from that on the original cassette version, but the two covers share the same theme, according to Enigma spokeswoman Lisa Gladfelter. The LP cover shows the band "operating" on lead singer Jack Russell with a buzz saw aimed at his crotch.

The cassette version depicts the band operating on a sexually excited Russell.

The cover of the CD version of "Recovery: Live," which has escaped the controversy, portrays the band operating on a blond female.

Enigma recalled approximately 40,000 of the cassettes, according to Laura Hughes, the company's national director of sales. The number of LPs recalled is not available, but Hughes estimates it is small because of the cassette-driven nature of heavy metal releases. Enigma will recycle the returned Great White product to outlets that have no objections, Hughes said.

Enigma replaced the cassette insert with a second set of photos from the same shoot, Hughes says.

The cost of replacing the Great White cassette insert was "several thousand dollars," Hughes says, but most copies of the product were recycled to accounts that didn't have a problem with the artwork. The label has yet to determine who is contractually obligated to absorb the cost of the recall.

"Problems don't crop up real often, about 3-5 times a year," she says. "Metal is a very strong subject matter, and the type of audience they have really gets into the gore-movie mentality. It's something we work on with our artists—not just the cover artwork, but the content."

Among the outlets complaining about the Great White product were Handelman Co., Lieberman Enterprises, Wal-Mart, and Musicland,

according to the label.

Harold Okinow, president of Lieberman Enterprises, the rackjobber for Wal-Mart, downplays the recall. "Most of the time we check it, and we're fairly sensitive to what can't go in there," he says. "But you just don't know how the public reacts to these. Whatever [the customers] say, we do."

Wal-Mart executives are cautious in commenting about the recall. The chain came under fire two years ago

for pulling certain rock magazines from its stores.

"We do have certain regulations—not really regulations. We do look at the album covers," says a Wal-Mart executive who asks not to be identified. "Everyone understands what we're looking for and what customers might object to."

Another source within the company says the Great White product was pulled in response to customer complaints.

Official Boots Metal From Univ. Radio

BY BRUCE HARING

NEW YORK Citing heavy metal's possible influence in the suicide of a New Jersey teenager, a faculty adviser at Seton Hall Univ.'s college radio outlet has banned the genre from the station playlist.

Staffers at WSOU-FM, a student-run 2,000-watt station at the South Orange, N.J., Catholic university, were told by 40-year-old lay adviser Michael Collazzo that heavy metal would no longer be aired because of its connection in the suicide of Walter Kulkusky, a 16-year-old Edison, N.J., youth.

Kulkusky shot himself in mid-April; his body was discovered with an Ozzy Osbourne tape in a pocket of his clothing. Middlesex County prosecutor Alan Rockoff, an outspoken opponent of heavy metal, tied the death to the

youth's affection for the genre. However, the Kulkusky family has disavowed any music connection in the youth's death.

In operation for 40 years, WSOU-FM has a guitar-oriented format that ranges from classic rock to heavy metal. Station manager Dave Packer says WSOU devoted 20% of its programming to heavy metal, mostly in afternoon and evening slots. The playlist included Iron Maiden, Judas Priest, Guns N' Roses, Stryper, Metallica, and Anthrax.

WSOU is still playing cuts from hard rockers White Lion, Journey, Foreigner, and Tesla in its restricted format, Packer says.

"Last week [Collazzo] just went through our playlists and deleted names," Packer says, adding that the criteria for deletion were song-name association with heavy metal or questionable

band names. "Even Stryper [a Christian metal act] was banned," he said.

Packer terms the screening process arbitrary, adding, "If you ban a song without sitting down and listening to it, I think there's a problem."

Faculty adviser Collazzo was unavailable for comment. However, Seton Hall spokeswoman Jane Degnan says the decision to ban heavy metal was an outgrowth of a universitywide drive to re-evaluate its organizations. Degnan says there had been complaints about the student station's music from listeners, the university community, and alumni.

As of press time, WSOU's staff was set to appeal the heavy metal ban to the station's board of governors. Packer also says the American Civil Liberties Union has expressed interest in the case.

NMS CO-FOUNDER JOEL WEBBER DEAD AT 33

(Continued from page 6)

own record label and management firm, Uproar, which released the successful single and video "The Dominatrix Sleeps Tonight" as well as a compilation album featuring such artists as Ann Magnuson, David Cale, Eric Bogosian, and Richard Price.

His next move was to Island, where he signed such artists as

Noel, Will Downing, and World At A Glance.

Webber is survived by his mother, Helen Webber; father, Dr. Banice Webber; sister, Rachel Webber; brother, Daniel Webber; and step-sister, Susan Webber; as well as his fiancée, Holly Sarre, founder and president of the N.Y. Speakers' Bureau.

NAIRD-GOERS MULL MUSIC MEDIUMS

(Continued from page 1)

tributor. "NAIRD distributors haven't experienced the decline in LP sales that others have, but they will begin to, and I'm sure that will be a prime topic of conversation."

Such talk isn't likely to emanate from the folks at Rykodisc, however. The Salem, Mass.-based label will use NAIRD to formally announce that it is adding LPs and cassettes to its previously CD-only product line. John Hammond, Ryko's director of marketing, says the label hopes to have a few samples to show at the Thursday (12) afternoon presentation, though the first vinyl and tape releases won't be out until June 10. The label's first album to come out in all three configurations simultaneously, the Screaming Tribesmen's debut, arrives later that month.

"CDs will still be our No. 1 priority, but there's great demand for stuff like our Hendrix record ["Live At Winterland"] on LP and cassette," says Hammond. "We expect to sell at least another 75,000 copies once it's available in those configurations." He says the move to analog was also prompted by the success of CDs in general: "It's no longer possible for us to cut CD-only deals like it was when we started [in 1984]. Nobody wants to acquire analog [rights] without digital."

About half of Ryko's product—primarily new-artist releases and priority projects—will come out on LP and cassette, on the new Ryko Analogue logo. All the LPs will be

pressed on "the highest-quality" clear vinyl and will be housed in gatefold sleeves, including single records. Ryko Analogue cassettes, too, will be "the highest quality you can do," according to Hammond. The label is still in the process of determining pricing.

"I think Ryko is acknowledging the fact that people are going to be keeping their record players for a while," says Jay Whitehouse, Alligator Records' national sales manager. "Especially the type of customer that we sell to. I'm certain that there will also be discussion at NAIRD about the future configurations we'll be dealing with as labels and distributors," he continues, adding to DAT. At least one label that will be attending NAIRD—Los Angeles-based Soundwings—has already announced plans to issue product on DAT.

Clay Pasternack, operations manager and buyer for Action Music, is uncertain how his company will handle DAT when it arrives. Action distributes product from DMP, which has just issued a DAT sampler. "I don't know how we'll handle it; I haven't seen it yet," he says. "But I'm sure it's something people will be talking about."

Also on the mind of NAIRD-goers, according to Pasternack, will be how to bring front-line CD list prices down to compete with the majors. "The price differential is a big problem," he says. "The majors will put their price point in there to ensure a large share of the market,

and we've got to keep up." Pasternack sees "viable" LP sales continuing for at least 24 months, but he says that if the majors decide to pull the plug, "there could be a real snowball effect" that would put things in disarray temporarily.

Alligator's Whitehouse draws attention to one problem arising from the declining market share of LPs. "There's sure to be even more debate on whether or not this is a consignment business—which the distributors obviously do think but some of the younger labels don't. It only becomes a problem because of

the increasingly heavier returns on vinyl: Some labels are going to be saying to the distributors, 'Hey, you bought this stuff.' But labels are just fooling themselves if they think they aren't responsible for selling product."

Rounder's Nowlin is optimistic, however, that if the problems being caused by the shifting configuration mix won't be solved at NAIRD, they will at least be addressed. "Label to label and distributor to distributor, people there are very frank in discussing costs and problems. It's a very open convention."

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R&H's Williamson Pub Solos With Its Sound Of Music

BY IRV LICHTMAN

NEW YORK After spending its entire 45-year existence as a music publishing company administered by others, Williamson Music, formed by Richard Rodgers and Oscar Hammerstein II, is striking out on its own.

Williamson—a coinage based on the fact that both Rodgers and Hammerstein had fathers named William—was started in 1943 in association with Chappell Music under the aegis of legendary Chappell chief Max Dreyfus. The company now holds all of the team's musical collaborations, including the firm's first show score, "Oklahoma!," produced the year Williamson was formed.

The Chappell administration link was broken for several years in the mid-'70s when MCA Music acquired administration rights to Williamson, but the catalog later returned to the Chappell (now Warner-Chappell) fold.

Under its new independent structure as part of the Rodgers & Hammerstein office on Madison Avenue in New York, Williamson is also getting its first president in Maxyne Lang, who has spent the last decade at Chappell, mostly working on special projects. Lang, a VP at Warner-Chappell, was to officially join Williamson Monday (9).

According to Ted Chapin, executive director of the R&H office, Lang will be joined shortly by two other appointees in the areas of licensing and copyright.

Lang promises "selective and careful expansion" of the Williamson catalog and says the company will become a "vital New York publishing presence—something, we believe, our industry needs."

MCA Acquires Winterland Buy Further Expands Co.'s Reach

LOS ANGELES Continuing a long string of entertainment-related acquisitions, MCA Inc. announced April 29 that it has acquired international merchandising company Winterland Productions. The purchase price was not disclosed.

San Francisco-based Winterland, founded by Bill Graham in the early '70s, designs, prints, markets, and licenses merchandise for the music, entertainment, and sportswear industries.

The Winterland acquisition follows previous MCA pacts that have already brought the company management and merchandising companies and concert amphitheaters.

In May 1986, MCA acquired Front Line Management, Facility Merchandising Inc., and a portion of the Warner Bros.-distributed Full Moon Records line—each partially owned by Irving Azoff, president and chief executive officer of

Chapin says Williamson will try to capitalize on what he regards as the unwieldiness of bigger entities that are the result of the recent rash of "mergers and buying and selling in music publishing." "We can be an alternative to people who don't want to be a part of that big-ness of scale," Chapin says.

Williamson is also the caretaker of all works created by Rodgers after his partner's death in 1960 (Rodgers died in 1979). Williamson controls the copyrights to only a handful of songs not written by either Rodgers or Hammerstein, including "I'll Be Seeing You" and "Tumbling Tumbleweeds." The former is the only title among Williamson's top 10 earners that was not written by Rodgers & Hammerstein. In addition to "Oklahoma!," Rodgers & Hammerstein wrote the scores to such landmark works as "Carousel," "South Pacific," "The King & I," and "The Sound Of Music." Interestingly, "Tumbling Tumbleweeds" is a rare example of a BMI-cleared Williamson song.

Chapin notes that the Williamson integration into the Rodgers & Hammerstein office reflects a desire to bring all of the writers' interests under a single, centralized roof. Other recent moves in this direction include the acquisition of all film and grand rights to Rodgers & Hammerstein shows. The copyrights to "Carousel," the second R&H musical, were recently absorbed by Williamson after being controlled since the show's debut in 1945 by T.B. Harms, now owned by the Lawrence Welk music publishing interests.

As for Lang, Chapin says he has turned to her often during her years at Chappell. "She's the person I dealt with the most there."

the MCA Music Group.

The company also owns the Universal Amphitheatre, situated here within its Universal City headquarters, and the Fiddler's Green Amphitheatre in Denver.

Also in the works at MCA is a new marketing division that will essentially be an offshoot of the "shopping-mall-tour" concept created for the young recording artist Tiffany.

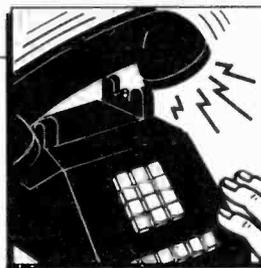
Winterland, now part of the MCA Music Entertainment Group, will continue to be managed by Dell R. Furano, president and chief executive officer, and Donald C. Hunt, executive VP and chief operating officer. Founder Graham will remain on board as a consultant.

"It was an opportunity to join forces with a major organization," Graham says. "It'll improve the overall operational structure of Winterland. It was a move made to improve our position in the merchandise industry. I know it'll work out. It's in the best interests of all concerned."

Winterland's corporate offices and manufacturing operations will remain in San Francisco, says MCA.

DAVE DIMARTINO

INSIDE TRACK



Edited by Irv Lichtman

GUILDING POLYGRAM: PolyGram International reported record profits after a take of 204 million guilders—some \$107.37 million (using an exchange rate of 1.90 guilders to \$1 U.S.), compared with the 1986 figure of \$90 million. The announcement came during PolyGram's international convention, staged in Marbella, Spain, May 2-5. Without taking currency fluctuations into account, this represents an 8% increase on the 1986 figure. In his review of the year, PolyGram International president David Fine noted that the worldwide revenues of PolyGram amounted to some \$1.5 billion, producing an increase before taxes of \$157.90 million, "which is the highest ever achieved by the company." The management board's report for the year 1987 said the company's CD sales exceeded \$526 million, which represents 40% of the sales of recorded music.

WHILE Chuck Kaye's departure from his chief-executive-officer post at Warner-Chappell Music was not officially acknowledged at press time, Kaye has left the company (Billboard, April 16) but will retain a consultancy that terminates before the end of the year (his current employment contract ends June 30). Following a vacation in Hawaii, Kaye is expected to return to music publishing in a big way. Track hears that he and his brother, Joel Kaye, are on tap to start a new publishing operation with the financial blessing of Japan's Fuji-Sankei, an entertainment/media conglomerate that includes Canyon Records and Fuji Pacific Music. Track further hears that the two brothers will get seed money of as much as \$50 million to help lay a catalog foundation for the firm. Meanwhile, back at Warner-Chappell, day-to-day management falls to worldwide president Les Bider and Jay Morgenstern, currently executive VP and president of the music print division and manager of the professional department. Kaye's departure leaves an executive committee now composed of Bider and Robert J. Morgado, exec VP of parent Warner Communications Inc.

POLYGRAM MOVES: Sources say PolyGram is planning to separate its Mercury and Polydor labels, perhaps as early as August, giving each its own promotion staff and perhaps one of the two an alternative focus. PolyGram won't comment. Also, Track hears that Harry Anger, PolyGram's senior VP of marketing, is about to be named executive VP of administration, replacing Mel Ilberman, who is rumored to be going to CBS. Reportedly moving up to fill Anger's old slot is Harry Palmer, now the senior VP of special markets.

JURY SELECTION was completed May 2 for the trial of Roulette Records executives Morris Levy and Howard Fisher, now scheduled to begin Monday (9) in a U.S. District Court in Camden, N.J. Presiding Judge Stanley Brotman was reviewing some key pretrial motions as of press time; his rulings on the motions could have a significant impact on the course of the trial.

EPIC MOVE?: The gossip circuit is hot with talk that Jim Caparro, VP of marketing for Epic, is being wooed by a music retailer. He confirms the rumor but won't disclose the suitor. Caparro was chief architect for the campaign that launched Michael Jackson's "Bad."

TUNEFUL COUPLING: DRG Records is soon releasing a double-CD cast album of Jerome Kern's "Leave It To Jane," taken from a '50s New York revival originally marketed on Strand Records. DRG is also releasing George & Ira Gershwin's "Oh, Kay!," another revival cast first released by 20th Century Records. Besides being recognized gems of the musical theater, the two shows have something else in common: Guy Bolton had a hand in both librettos... Sammy Cahn, the lyricist and current president of the Songwriters Hall of Fame, celebrates his 75th birthday June 18, an event to be heralded with a feature story in Sheet Music Magazine, which will also print Cahn's latest song, "It Isn't Quite The Same," co-written with Peter Daniels, along with eight standards with Cahn's words.

MTV NOTES: A morning exercise program coming this summer on MTV? Sounds like a reach, but insiders are saying it's a strong possibility. The likely host is home video-exercise-market star Denise Austin. Also on the MTV front, look for an upcoming Sunday New York Times piece in which MTV chieftains Tom Freston and Lee Masters confirm statements made months ago to Billboard that the channel is indeed planning to move away from back-to-back vidclips and to more blocks of "thematic" video programming, such as the successful "Club MTV" and "Headbanger's Ball" shows it now airs.

OPEN FOR BUSINESS: Lewis Kwiker, who exited Wherehouse Entertainment, has recently opened an office near the chain's base in Torrance, Calif.

AND OPEN FOR BUSINESS at their new location in New York at 810 Seventh Ave. are the Capitol Industries-EMI companies Angel, Blue Note, Capitol, EMI-Manhattan, EMI Music Publishing U.S.A., and EMI Music Publishing Worldwide.

NETWORKING: Industry heavyweights turned out in force for PolyGram act Dan Reed Network's April 28 showcase at the Club Lingerie in Los Angeles. Among those Track spotted backstage chatting in hushed tones were PolyGram A&R star Derek Shulman (howsabout all those street rumors?), Bill Graham (Reed's manager), Atco president/soon-to-be CBS high-ranker Jerry Greenberg, CAA's Tom Ross, John Sykes (the odds-on Champion man), and a high-spirited Doc McGhee, accompanied by clients Nikki Sixx, Mick Mars, and Tommy Lee of Motley Crue.

NOW EAR THIS: While attending a recent party in Cambridge, Mass., a Billboard editor spotted a woman wearing a 3-inch CD as an earring. Upon closer inspection it was learned that the disk was a Telarc sampler. "Just a bunch of classical stuff," said the woman.

NIKKI SIXX + 1: Matthew John Trippe has filed suit in the 11th U.S. Circuit Court of Appeals in Florida against manager Doc McGhee and his partner, Doug Thaler, claiming that the two hired him to impersonate Motley Crue's Nikki Sixx from 1983-85, during which time the original Sixx was reportedly incapacitated as the result of an automobile accident. Trippe says he didn't receive the agreed-upon payment for his services, which allegedly included concert appearances and songwriting. None of the parties involved could be reached for comment.

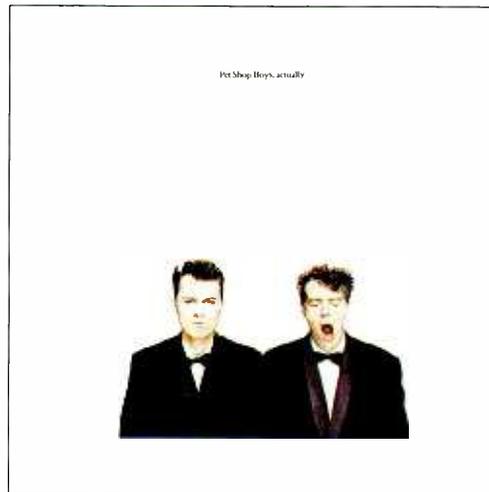
JEM FALLOUT: In the wake of Enigma Entertainment Corp.'s cancellation of its purchase of Jem Records (Billboard, May 7), industry sources report persistent rumors that Jem is preparing to pull the plug on its West Coast distribution outlet. Jem West GM Rick Williams denies the rumors, saying, "The doors are still open. We are still selling in all markets and still shipping to accounts." However, some nervous independent labels report that they have pulled their stock from Jem's Reseda, Calif., warehouse... Don Cornelius has had to bow out of a June tribute/roast hosted by the the New York chapter of the Black Music Assn. The creator of "Soul Train" hasn't been feeling well of late.

FILL IN THE BLANK: With June 1 the date for several top brands to hike blank-videotape prices, 3M is not talking. "We'll remain competitive" is all a spokesman will say. Fuji, Maxell, and TDK have announced 15%-20% price hikes.

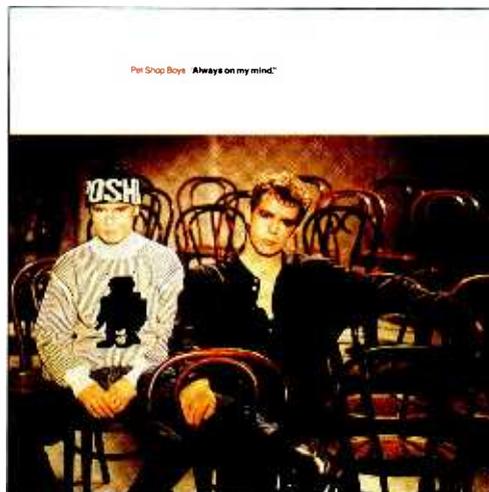
LEGAL VENOM: Enigma heavy metal act Poison has been hit with a \$45.5 million lawsuit by the band's former management group, which charges the group with breach of contract. In the suit, filed April 28 in California Superior Court in Los Angeles, Sanctuary Music Inc. alleges that Poison unjustly jettisoned its managers in March after the managers had brought the band "from the brink of obscurity to the midst of fame and fortune in less than six months." Sanctuary, which claims its contract entitles it to 20% of Poison's gross earnings for a five-year period, says it is owed more than \$400,000 in lost commissions. The suit also alleges that the band members made defamatory statements about their management and that their personalities were "made more noticeably volatile in part due to the drugs and alcohol they began to ingest with increasing frequency."

Campus puts lid on heavy metal airplay... see page 85

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