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VOLUME 100 NO. 21

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

May 21, 1988/\$3.95 (U.S.), \$5 (CAN.)

Retailers Fear Fallout From Blank-Videotape Price Hikes

This story was prepared by Earl Paige in Los Angeles and Geoff Mayfield in New York.

NEW YORK Music and video retailers are smarting over the impending price hikes on blank videotape by Maxell, TDK, Fuji, and Sony. The increases will kick in just six months after several of those Japanese firms instituted a troublesome price cut.

Some of the dealers are concerned they might lose more of the market to low-balling mass merchants; others are hopeful the latest moves will lead to more stable pricing for what has been a low-margin product line.

The increases, which take effect

June 1, will push up the price of the four Japanese brands by roughly 15%, although retailers are still awaiting specific details.

Additionally, Memtek, which markets Memorex brand tapes, is planning a similar hike, effective Sept. 1. Also said to be eyeing an increase is

(Continued on page 76)

'Lovesexy' Too Sexy For Some Prince's Album Art Meets Resistance

This story was prepared by Chris Morris in Los Angeles and Geoff Mayfield in New York.

LOS ANGELES Some retail accounts are finding the cover of Prince's new Paisley Park/Warner Bros. album, "Lovesexy," too hot to handle.

The jacket, which features a photograph of the superstar reclining in the nude against a large orchid with a prominent pistil, does not entirely reveal Prince's anatomy. But some chains—including department store giant Wal-Mart—have refused to carry it or are stocking it discreetly because of the singer's

provocative pose.

A similar controversy over the cover art for the new releases by Enigma Records metal acts Poison and Great White spurred the label to redesign the jackets (Billboard, May 14). However, Warner VP of sales Lou Dennis, who points out that "Lovesexy" is selling well out of the box, doubts that the label will make any alteration in the Prince artwork.

Wal-Mart's refusal to put the record in its 1,100 stores is not surprising considering the company's history of sensitivity to so-called objectionable material on album jackets and in print.

The Bentonville, Ark.-based chain

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WCI-Lorimar Deal: Vid Arms To Merge

BY JIM McCULLAUGH

LOS ANGELES The acquisition of Lorimar-Telepictures by Warner Communications Inc., announced last week, will apparently have a dramatic effect on the respective home video operations of each.

According to Geoff Holmes, WCI senior VP, "It makes no sense to have two different home video distribution arms." The Lorimar Home Video operation, he says, will thus be folded into Warner Home Video for both international and domestic purposes by September.

Though Holmes declines to elaborate on how Lorimar Home Video personnel will be affected—that is a "much harder issue," he says—some estimate that as many as 60 employees, including high-ranking executives, may be given their pink

(Continued on page 82)

Female Rappers Give Males Run For The Money

BY BILL COLEMAN

NEW YORK The platinum success of Salt-N-Pepa's Next Plateau album, "Hot, Cool & Vicious," has paved the way for a new generation of female rappers in what has long been a male-dominated form.

Chief among the emerging female rappers is MC Lyte, whose First Priority/Atlantic debut, "Lyte As A Rock," has sold a reported 75,000 copies in less than a month with virtually no airplay.

From the looks of upcoming singles releases, the marketplace will be deluged this summer by recordings from new female rappers. Strong City/Uni will introduce Philly rapper Ice Cream Tee with "It's

(Continued on page 29)

ADVERTISEMENTS

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HYPHEN-HYPHEN ETHNO-EVERYTHING descriptions won't help you understand CAMPER VAN BEETHOVEN. Hailing from Santa Cruz, California, (now do you understand?), Camper's trademarks are persuasive humor and genuine musical innovation. Popularity-acclaimed independent releases have finally succumbed to a major label debut: the Virgin release **OUR BELOVED REVOLUTIONARY SWEETHEART** features the song "EYE OF FATIMA."

A&M Records # SP 5197

Sal Pisello Gets 4-Year Sentence In L.A. Tax Trial

BY CHRIS MORRIS

LOS ANGELES Reputed mobster Salvatore Pisello was sentenced here May 9 to four years in prison for evading income taxes on close to \$300,000 made in various entrepreneurial deals involving MCA Records during 1984 and 1985.

U.S. District Court Judge William J. Rea handed down the sentence after rancorous statements by defense attorney David Hinden and prosecutor Marvin Rudnick. The exchange threw into sharp relief the remarks made during the trial—the defense's characterization of the Pisello affair as "a simple tax case" vs. the government's persistent insinuations about Mafia infiltration

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VOLUME 100 NO. 21

May 21, 1988

SILAS IS GOLDEN

Louil Silas Jr. says he hates to lose or come in second at anything, but that hasn't been much of a problem lately for the senior VP of A&R at MCA's black music division, with several current hits and more major releases due soon. Says Silas: "I'll do whatever it takes to be a success." **Page 26**

Spotlight On The U.K.

British talent continues to maintain its remarkable consistency and success at international levels. Billboard international editor Peter Jones reports on the U.K.'s crop of current and future chart toppers. **Follows page 42**

PERFORMANCE VIDEO EYES EXPANSION

Performance Video Inc., a division of Monarch Entertainment Bureau, has royal plans: The longform music video production company is looking not only to produce more music programming for TV and more music videocassettes, but also to explore the potential of music video pay-per-view programming. **Page 55**

Blockbuster Walks The Beat

Blockbuster Video has come up with a system to keep youths from renting "questionable" videos. A spokesman says the system was prompted by a speech at last year's Video Software Dealers Assn. convention, where retailers were warned to police themselves before state legislatures do it for them. Billboard's Ed Morris reports. **Page 60**

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Crossover Pioneers Leaning Top 40 In N.Y., L.A., Clubs' Influence Wanes

BY KEN TERRY

NEW YORK Dance-oriented WQHT "Hot 103" New York and KPWR "Power 106" Los Angeles, two of the stations that started the trend toward dance-oriented crossover radio in 1986, continue to move closer to top 40 in their quest for broader demos and higher ratings. At the same time, the influence of dance clubs on their playlists is decreasing,

according to radio programmers and club DJs.

But this move away from club music appears to be specific to Hot 103 and Power 106. Both are owned by Emmis Broadcasting,

which has long maintained that its two stations were just alternate-uni-

verse versions of top 40, not disco and certainly not urban contemporary.

In markets other than New York and Los Angeles, crossover stations have maintained a heavy emphasis on dance or black music or both. Meanwhile, crossover stations all over the country are exerting an increasingly powerful influence on dance club playlists.

Al Tavera, music director of KPWR "Power 106" Los Angeles, the city's top-rated radio station and a leader of the crossover trend, says that club play still has an impact on KPWR's programming. On the other hand, he points out, "We have moved very top 40 over the past two years we've been on the radio, and KIIS [Los Angeles' No. 1 top 40 outlet] has moved more in our direction.

"We play a lot of records we wouldn't have played two years ago, like Johnny Hates Jazz, Belinda Carlisle, Hall & Oates, and Scarlett & Black."

Not coincidentally, say L.A. club DJs, Power 106 is paying less attention to the records they're spinning than it used to. Ellie Leacock, who keeps the dance floor jumping at Tickets and Marilyn's, two L.A.-area night spots, contends that KPWR responds mainly to records on the dance charts and those that the major labels are promoting.

"Ideally we would like them to look at what we're doing in the clubs. I don't see them coming out in the clubs and taking mental notes.

(Continued on page 73)

Roulette's Levy Painted As Victim In N.J. Cutout Trial

BY BRUCE HARING

CAMDEN, N.J. The defense in the federal extortion trial of Roulette Records president Morris Levy is painting the industry veteran as the innocent victim of a business deal gone bad.

The trial, expected to last one month, is the culmination of a 3 1/2-year government investigation that contends that Levy, Roulette controller Howard Fisher, and reputed organized crime figure Dominick Canterino conspired to extort \$1.25 million from Darby, Pa., distributor John Lamonte as payment for 4.7 million records and cassettes shipped by MCA

Records to Lamonte's Out of the Past Ltd. The government alleges the trio used threats and violence in an attempt to collect the debt from Lamonte.

Although media speculation about the trial's impact on alleged organized crime infiltration of the record industry has cooled—only a handful of news organizations were on hand for the start of the trial—various record industry business practices are expected to come under scrutiny. Also at issue is the role played by Sal Pisello, an alleged broker in MCA cutout transactions, who was recently convicted of tax fraud in a federal (Continued on page 77)

Calls For Stronger Marketing Worldwide

PolyGram Chief Announces Record Profits

BY MIKE HENNESSEY

MARBELLA, Spain PolyGram president David Fine told 90 company executives gathered here recently that profits are good, but marketing still leaves a lot to be desired. Fine, speaking at PolyGram's four-day conference, also commented on new configurations, confirming that CD video will be launched in June and stating that complacency—and not DAT—is the biggest threat to growth of the CD marketplace.

Fine announced record profits for 1987 of \$159.9 million and a comparably encouraging performance for the first quarter of this year (Billboard, May 14). However, said Fine, "No matter how profitable we have become, we have not managed to increase our worldwide market share—which suggests that in turn-over terms our major competitors are doing at least as well as we are."

Although PolyGram had access to "ever-improving repertoire," Fine said, "we are by no means confident that we exploit it to the maximum. We are ready to make additional funding available to improve our marketing performance. Sales country by country of our important acts do not achieve adequate levels."

Fine said that if the group's marketing creativity could match that of its artist roster, PolyGram could become the world's No. 1 record company by 1990.

"We have a huge investment in

talent, and we must exploit this in every way we can," he said.

In his statement in the group's annual report, Fine said PolyGram in 1987 had consolidated its position as one of the world's three largest multinational organizations dealing in recorded music, with net sales last year of \$1.54 billion. While sales in Europe were roughly the same—\$957 million—as they were in 1986, sales in the U.S. and Canada rose 5%, from \$305.3 million to \$320 mil-

lion.

Although PolyGram's net worldwide sales in 1987 were some \$74 million lower than the figure for 1986, the decrease is accounted for by the negative effects of currency fluctuations, mainly of the U.S. dollar. After elimination of currency differences, the growth in net sales was 8%.

The report noted that after the restructuring of the company in Sep-

(Continued on page 83)

Erasable CD Idea Blasted Timmer Fears Market Confusion

MARBELLA, Spain The erasable CD announced by the Tandy Corp. (Billboard, May 7) has come under attack from Jan Timmer, president of the Philips consumer electronics division. Timmer frequently has sounded the theme that there are dangers in uncontrolled technological innovation.

Speaking as guest of honor at the gala dinner that wound up the recent PolyGram International conference here, Timmer said that the erasable CD was a hybrid likely to confuse the public.

"The whole world is working on the erasable CD idea, and this innovation is around the corner." But, Timmer asked, "Does the industry really want it?"

He said that Philips was preparing a position paper on the issue. "The subject is not without its dangers. We have to apply the same procedures as for DAT."

Timmer said the record industry is a twin-carrier industry, and a form of digital tape will surely replace the audiocassette, "just as CD is replacing the vinyl disk. But if we want to erase, we use tape and a tape recorder, not CD."

On the subject of DAT, Timmer said: "The chances are that the hardware and software industries will find an accommodation—but the problem is not solved yet. We are still in the discussion stage."

And he warned of an additional (Continued on page 83)

Heron Restructures Vid Companies

Media, Hi-Tops, Fox Hills Join Forces

BY JIM McCULLAUGH

LOS ANGELES The shifting dynamics of the home video business have prompted another supply-side move. Responding to what it claims are significant industry changes, Heron Communications—parent of Media Home Entertainment, Hi-Tops Video, Fox Hills Video, and Condor Video—has restructured its rental and sell-through activities.

Peter Pirner, president of Media Home, explains that the four divisions will remain intact as brand lines but will be folded into one centralized Media Home Entertainment marketing, sales, and distribution operation.

Under the restructured system, major executive positions and duties have been revamped and some 25 lower- to midlevel positions have been eliminated. Personnel cutbacks were made official May 6. The company retains a work force of approximately 180.

Heron Communications closed its fiscal year March 31 with \$150 million in revenues—up from the previous year's \$100 million. Profits remained steady at \$10 million. That performance, says Pirner, should dispel any "misperceptions" that the consolidation reflects any financial or programming ills on the part of the Heron lines.

Media, says Pirner, continues to position itself as a major indepen-

dent with significant A-title rental product, movie catalog sell-through product, and special-interest programming. Each label will remain committed, he says, to its original charters.

Nor does the consolidation reflect any change in distribution philosophy, Pirner says. The company, he adds, remains committed to independent wholesalers and has no plans to alter those ar-

rangements.

The separate children's label Hi-Tops and sports-oriented Fox Hills were begun two years ago to develop instant inroads into two expanding nontheatrical sectors of the business, says Pirner. Now, however, he says, the need to respond to the rapidly evolving sell-through and rental sectors overrides the completely autonomous

(Continued on page 83)



Gold Morning Vietnam. A&M's "Good Morning Vietnam" soundtrack, which features the hits of Martha Reeves & the Vandellas, Louis Armstrong, and Them, is certified gold. Shown, from left, are Chris Montan, VP, music, Disney/Touchstone Pictures; David Anderle, VP, film music, A&M; Gil Friesen, president, A&M; Alan Mason, music researcher; Barry Levinson, director, "Good Morning Vietnam"; and Mark Johnson, co-producer, "Good Morning Vietnam."

Music Biz Applauds 420-0 Vote

House Approves Berne Bill

BY BILL HOLLAND

WASHINGTON U.S. adherence to the powerful Berne Convention for the Protection of Literary and Artistic Works came a step closer May 10 when the House of Representatives unanimously approved legislation that would allow the U.S. to join the international treaty.

The bill, H.R. 4262, was passed by a vote of 420-0. The legislation makes small changes in current U.S. copyright law to bring it into line with the requirements of the Berne treaty. Among developed nations, only the U.S., the Soviet Union, and China are not signatories to Berne, which offers sig-

nificantly greater protection for copyrighted literary and artistic works.

This version of the House bill does not contain the so-called moral-rights provision that gives artists greater control over preventing mutilation of their works, such as colorization of black-and-white films.

Bowing to pressure earlier this spring, the bill's sponsor, Rep. Robert Kastenmeier, D-Wis., withdrew the moral-rights provision and agreed with legal advice from proponents and copyright experts that U.S. case law and legal precedent give adequate protection and conform to Berne statutes.

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EXECUTIVE TURNTABLE

RECORD COMPANIES. PolyGram Records in New York names **Harry Anger** VP, administration, and **Harry Palmer** senior VP, marketing. They were, respectively, senior VP, marketing, and senior VP, special markets, both for the label (see story, this page).

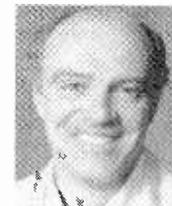
Phil Quartararo is promoted to senior VP, promotion and marketing, for Virgin Records in Los Angeles. He was VP, national promotion, for the label.

CBS Records Division in New York names **Mel Ilberman** senior VP, executive assistant to the president. He was executive VP for PolyGram Records. Columbia Records appoints **Vicki Batkin** manager, television/video promotion, West Coast. She was in video and artist development for the label.

Enigma Records in Los Angeles makes the following promotions: **Tom Cording** to director, press and artist relations; **Lisa Gladfelter** to manager,



ANGER



PALMER



QUARTARARO



ILBERMAN

press and artist relations; **Sandra Gustchen** to press and artist relations/tour press coordinator; and **Nancy Park** to tour coordinator. Cording was manager, press and artist relations; Gladfelter was coordinator, press and artist relations; Gustchen was an artist relations rep; and Park was an intern, all for the label.

J.B. Stone is named president of Total Experience Record Co. in Los Angeles. He was GM of KJLH radio in Los Angeles.

John Rogers is named national jazz radio promotion manager for Fantasy Records in Berkeley, Calif. He was in promotions for Concord Records.

Satin Records in Seattle appoints **Jon Donovan** national director of promotion and artist development. He was Northwest promotion manager for EMI-Manhattan Records.



BATKIN



CORDING



TEPPER



SYKES

PUBLISHING. **Allan Tepper** is appointed VP of Shapiro, Bernstein & Co. Inc. in New York. He was director of music publishing at Columbia Pictures Music Group.

The American Society of Composers, Authors and Publishers re-elects **Morton Gould** president. He has held the position since April 1986.

RELATED FIELDS. **John Sykes** is named president of Champion Entertainment Organization in New York. He was an agent in the film and music areas for Creative Artists Agency (see story, page 84).

MTV Networks in New York makes the following appointments: **David DeGiovanni**, senior producer, MTV special programming; **Joe Davola**, supervising producer, MTV special programming; **Eddie Dalva**, manager, acquisitions, VH-1/Video Hits One; and **Jim Drury**, account manager, MTV Networks, Chicago. DeGiovanni was a producer for special programming for the company; Davola was senior producer and co-creator of "Remote Control" for the company; Dalva was head of research for "Friday Morning Quarterback Album Report"; and Drury was an account executive for the Lifetime cable channel.

• VIDEO PEOPLE on the move, see page 50.

Industry Issues, Membership Drive, Grammy Growth On List

New NARAS Head Greene Sets Agenda

BY DAVE DiMARTINO

LOS ANGELES Increasing membership, taking stands on hot political issues, and possibly expanding the Grammy categories are high on the priority list of Mike Greene, newly installed as permanent president of the National Academy of Recording Arts & Sciences.

Greene, who assumed office full time in early March and has already served two terms as elected presi-

dent, sees his new duties as a means to several significant ends that could never before be completed. "The most heartbreaking thing for any of the [past] presidents," he says, "was that in order to be truly successful at getting an idea from the conception to the fruition stages requires full-time effort. It was just never possible."

First and foremost, says Greene, will be an all-out effort to increase NARAS membership by drawing

from "pockets of music" heretofore underrepresented, such as the heavy metal and Latin communities.

"I am going to go to the managers, agents, and record company executives—not just the presidents, but all the levels within the record company—and try to educate them on what this academy is, because if we're chronically deficient in any area, it's really educating everybody on why they should be a member," says Greene.

Second, among matters to be discussed during this week's trustees meeting in Santa Fe, N.M., says Greene, will be the possible establishment of new Grammy categories for hard rock, heavy metal, and rap music.

"Rap last year was at a totally different place than it is this year," says Greene. "This year, you're seeing not just the black music community doing rap: It's crossing. Those kinds of discussions about delineations—Where does pop start and rock begin? Where does rock stop and hard rock begin? Where does hard rock stop and metal begin?—those are things that will naturally be discussed."

Among major considerations in Grammy categories, says Greene, is the amount of product available in the eligibility year—a factor that knocked last year's best-rock-vocal-performance-by-a-female category out of the running, for example. "If you only have 20 pieces of product coming out in an area," he says,

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PolyGram Elevates Longtime Execs Anger And Palmer

BY STEVE GETT

NEW YORK Two longtime PolyGram executives, Harry Anger and Harry Palmer, have been upped to key positions within the company. Anger, senior VP of marketing for the past four years, has been named executive VP of administration; Palmer, formerly senior VP of special markets, assumes Anger's previous post.

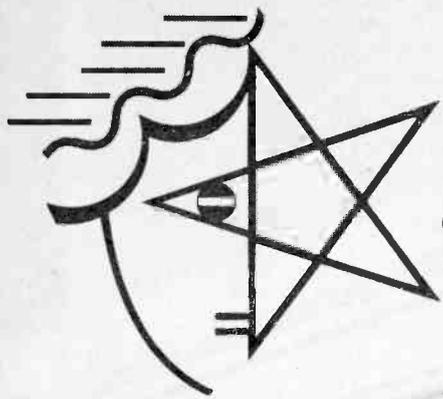
Anger replaces Mel Ilberman, who has left PolyGram to join CBS Records (see Executive Turntable, this page). In his new position, Anger will be responsible for overseeing the company's legal and business affairs, its human re-

sources department, and PolyGram Music Publishing.

"I'm replacing one of the most accomplished professionals who has ever done this kind of thing," says Anger. "It's a big challenge, but there's a great staff in each of the areas that I'll be responsible for. So I'll be able to be a bit more of a generalist as opposed to being a specific marketing person."

Anger joined PolyGram in 1976 as national sales director for Polydor. In 1979, he was promoted to Polydor VP of marketing. Following his May 1984 appointment as PolyGram senior VP of marketing, Anger was involved in helping

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SBK Entertainment World

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Casio Puts DAT Recorder On Hold

Some Cite Threat Of RIAA Suit

BY STEVEN DUPLER

NEW YORK Casio Inc. has postponed its planned introduction of the first consumer DAT recorder to the U.S. market, despite claims in January that its DA-1 portable recorders would begin shipping here in midspring.

Casio's action echoes that of Marantz Co., which late last year held off bringing its DT-84 DAT deck to the U.S., saying it was having trouble obtaining crucial original-equipment-manufacturer basic components from its Japanese suppliers.

Harman-Kardon, the U.S.-based

firm owned by Harman International Industries, has said it would have a DAT deck here in June, but industry sources say the company, like Marantz, is also having trouble locating a Japanese original-equipment-manufacturer supplier and may delay its introduction date.

According to some industry observers, it is likely that Casio does not wish to be first in the water with DAT, especially in light of the Recording Industry Assn. of America's recent threat to sue any firm that begins selling consumer DAT decks here. The RIAA statement was issued after the Nation-

al Bureau of Standards gave a negative evaluation to the CBS-developed Copycode antiduplication system.

Says Gary Shapiro, legal counsel for the Electronic Industries Assn., "It's certainly possible that Casio has held off formally introducing its DAT recorder because of the RIAA threat to sue. But frankly, it would be extremely difficult, if not impossible, for the RIAA to establish grounds for such a suit.

"What [the RIAA] would have to prove is called contributory infringement, and—similar to the earlier Sony Beta suit with the Motion Picture Assn. of America—that would entail first that the RIAA show that home taping is definitely illegal and second [that

(Continued on page 77)



Edelmusic. Randy Edelman, whose songs have been performed by Barry Manilow, Olivia Newton-John, and the Carpenters, signs an exclusive songwriter agreement with Famous Music Publishing Cos., a unit of Paramount Pictures Corp. Shown, from left, are Edelman; Alan Melina, VP, Famous Music; Joshua Wattles, senior VP, Paramount Pictures Corp.; Robert Fead, president, Famous Music; and Wally Schuster, consultant, Famous Music.

Tree Int'l Digs Up Record Roots For New Disk Division

BY EDWARD MORRIS

NASHVILLE Giant publisher Tree International here has set up a new division to compile and lease albums of hit material to record labels and direct marketers. Among the material to be mined are master recordings from Tree's own defunct labels Dial and Challenge.

Bill Isaacs, newly recruited to head up the special projects division, says Tree will also purchase other hit masters as well as rerecord hit songs by the original artists for leasing.

Despite reports elsewhere, howev-

er, Tree has no immediate plans for starting a new house label.

Isaacs, a former executive at the K-tel and MCA labels, reports that the first project from his division is a Joe Tex album, originally for Dial and leased to Rhino Records. While Tree is primarily a country and gospel publisher, its compilations will also cover pop and R&B.

The company will also soon rerecord a greatest-hits package by Roger Miller and is negotiating with Buck Owens for a similar arrangement.

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Artist, Labels Finding Four's A Charm When Releasing Singles From Albums

REMEMBER WHEN there would be only three hit singles from an album? Actually, it wasn't all that long ago. As recently as 1977 it was considered daring when Fleetwood Mac released a fourth single from its blockbuster album "Rumours." And when that single—"You Make Loving Fun"—managed to crack the top 10, it was taken as a sign of the group's phenomenal popularity.

How times have changed. Now, it's commonplace for labels to release four (or more) singles from an album.

And small wonder: Those fourth singles are increasingly performing like first singles on the Hot 100. Four of the last eight No. 1 pop hits have been the fourth release from an album: Exposé's "Seasons Change," Michael Jackson's "Man In The Mirror," Whitney Houston's "Where Do Broken Hearts Go," and Gloria Estefan & Miami Sound Machine's "Anything For You."

And the trend is certain to continue. George Michael's "One More Try," the fourth single from his "Faith" album, jumps to No. 2 and is expected to hit No. 1 next week.

The current rash of fourth-single chart toppers started two years ago with Houston's "Greatest Love Of All" and continued last year with Madonna's "Open Your Heart."

It wasn't always this way. Nobody thought twice in 1982 when Daryl Hall & John Oates' "Your Imagination"—the fourth single from "Private Eyes"—peaked at No. 33. In those days, you might try for a fourth single, but you certainly couldn't count on it.

Nowadays, labels count on it. The change is partly due to declining singles sales. The fourth single from an album traditionally doesn't sell that well because by the time it's released, most fans already have the album. But in an era when few singles sell well, the softness of fourth singles isn't as noticeable.

Another reason for the change: Today, artists take more time between albums. If a superstar delivers only one album every three years or so, his label has no choice but to milk it for all it's worth.

FAST FACTS: Daryl Hall & John Oates' "Everything Your Heart Desires" jumps to No. 9 on the Hot 100, becoming their 16th top 10 hit. This puts them ahead of the Everly Brothers as the duo with the most top 10 hits in the rock era. Don & Phil Everly had 15. Hall & Oates also edge out the Everlys as the duo with the most top 40 hits. They've had 26; the Everlys have had 25.

George Michael's "Faith" jumps to No. 1 on the Top Black Albums chart, making him the first white artist to land a No. 1 black album since the Bee Gees scored a decade ago with "Saturday Night Fever." Michael is the first white solo star to ever top the black album chart.

"Dirty Dancing" logs its 33rd week in the top 10 on the Top Pop Albums chart, which is the longest that any soundtrack has stayed in the top 10 since "Saturday Night Fever" had 35 weeks in 1978.

The Scorpions land their third straight top 10 album as "Savage Amusement" leaps to No. 10 in its third week on the pop album chart. It's the band's fastest-breaking album to date. The group's 1982 album, "Blackout," took 13 weeks to crack the top 10; its 1984 follow-up, "Love At First Sting," took five weeks.

Samantha Fox is having the last laugh on all of us who expected her to go the way of the Andrea True Connection. Fox, who hustled into the top five last year with "Touch Me (I Want Your Body)," returns to the top five with "Naughty Girls (Need Love Too)." To put Fox's achievement in some perspective, here's a partial list of female singers who have had fewer than two top five hits: Anne Murray, Janis Joplin, Joan Baez, Joni Mitchell, Judy Collins, Mary Wells, and Sarah Vaughan. It kind of gives you pause, doesn't it?

Songwriter/producers L.A. & Babyface land their second top 10 pop hit with the Deele's "Two Occasions." The team reached No. 5 in April with Pebbles' "Girlfriend" . . . New Order's "Blue Monday 1988"—a remixed version of the group's 1983 dance hit—jumps to No. 68 on the Hot 100. The original reached the top five on the dance chart but failed to crack the pop chart.

WE GET LETTERS: Mike Perini of Ypsilanti, Mich., notes that Madonna recently ended a streak of 244 straight weeks on the pop albums chart. That Girl had at least one album on the chart every week from Sept. 3, 1983, to April 30 but has been shut out since.

William Simpson of Los Angeles notes that "Always On My Mind" is the first song in the '80s to reach the top five in two different versions. Willie Nelson's ballad version hit No. 5 in 1982, and the Pet Shop Boys' dance-minded update jumps to No. 4 this week.

James A. Geoghan of Manhasset, N.Y., notes that all three top 10 hits from Miami Sound Machine's "Let It Loose" album have ended with the word "you": "Rhythm Is Gonna Get You," "Can't Stay Away From You," and "Anything For You." Asks Geoghan: "I wonder who 'you' is."

Attorney Counseled Top Stars, Execs Owen Epstein Dies At 37

NEW YORK Owen Epstein, a prominent New York entertainment attorney and partner in the law firm of Meibach and Epstein, died here May 7 of a brain tumor. He was 37.

Epstein, who suffered with cancer for nine years, was hospitalized at New York Univ. Hospital six months prior to his death. He remained hospitalized until his death.

Epstein graduated from Cornell Law School in 1975 and built his reputation representing recording artists. His clients included U2, Pat Benatar, Patty Smyth, the Hooters, Tom Verlaine, James Blood Ulmer, the Ramones, Peter Frampton, the Fixx, and the Outfield. He also represented music industry executives including Jeff Aldrich, senior VP of

Chrysalis International; Rick Chertoff, VP/staff producer for Columbia Records; and Steve Ralbovsky, senior VP of A&R at A&M Records.

Epstein participated as one of the organizers of Artists United Against Apartheid and was legal counsel to Amnesty International. With Amnesty, he worked on the 1985 Conspiracy of Hope Tour and the Human Rights Now! Tour, scheduled for September.

Epstein is survived by his parents, Herman and Elinor, and a brother, Robert. Family members have established a memorial fund for cancer research in Epstein's name, c/o the T.J. Martell Foundation, 730 Fifth Ave., New York, N.Y. 10019.

BPI Buys American Film

NEW YORK Billboard Publications Inc. has agreed to acquire the assets of American Film magazine from the American Film Institute. The purchase price was not disclosed.

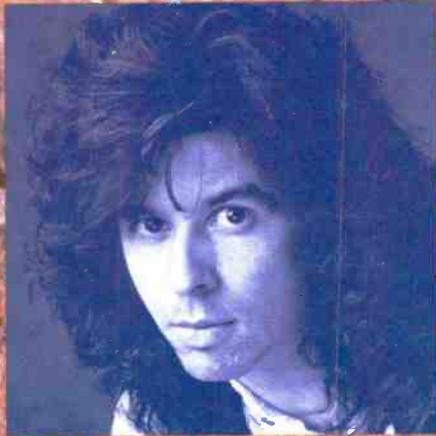
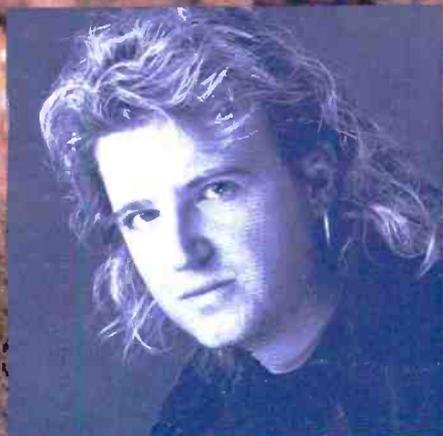
The agreement expands BPI's existing relationship with the AFI. Billboard magazine and the AFI collaborated last year to present the first American Video Conference. Plans are in the works for a reprise of the conference Nov. 9-11 in Los Angeles.

AFI—a national organization devoted to preserving, nurturing, and celebrating the art of the moving image—began publishing American

Film in 1975 as a magazine for individuals interested in the art of film, video, and television. Its current circulation is 130,000. Under the terms of the sale, AFI members will continue to receive American Film as a member benefit.

The agreement also provides for AFI's continuing involvement in American Film. Jerry Hobbs, president of BPI, explains, "BPI will provide publishing expertise, while AFI will continue to advise, consult, provide specific editorial material, and otherwise share in the financial pro-

(Continued on page 77)



CAREER DEVELOPMENT:

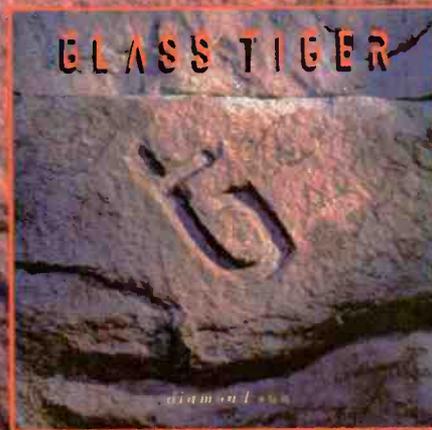
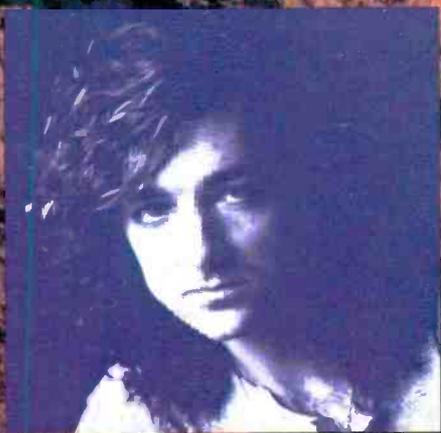
Glass Tiger's gold debut album "The Thin Red Line" garnered a #2 hit with "Don't Forget Me (When I'm Gone)" and a Top Ten hit with "Someday." A Grammy Nomination for "Best New Artist" followed, while Glass Tiger set about proving themselves on the road, supporting major tours in North America and Europe during '86 and '87.

GLASS TIGER

diamond sun

The new album "Diamond Sun" is already expanding the bands airplay base. "I'm Still Searching" the first hit single is exploding on rock radio and breaking at CHR radio and MTV. Summer '88 will see Glass Tiger on the road in North America confirming their status as one of today's outstanding young rock and roll bands. "Diamond Sun," Glass Tiger. Available on EMI-Manhattan Records (E1-48684), Cassettes (E4-48684) and CDs (E2-48684).

Produced by Jim Vallance.
Management & Direction: Derek Sutton/LA
Gary Pring & Joe Bamford/Toronto



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Support Is Wide For Legislative Remedy For Songwriters, Tax 'Reform' Needs Reforming

BY LINDSAY HOOPER

BMI and its president, Frances Preston, are leading a tax revolt of sorts on behalf of American songwriters before the Congress. The objective: to save American songwriters from what Preston has called "unfair and unintended" tax burdens imposed by the 1986 Tax Reform Act. While it is too soon to be certain, there is hope that this objective will become reality later this year.

BMI was the first to commit the resources of the company's Capitol Hill lobbyists to exempt songwriters from new "uniform capitalization rules." This new "reform" denies songwriters the ability to write off expenses incurred while writing a song until that song is actually sold and earning money.

BMI's effort to gain an exemption for the songwriters began back in 1987, just as the Authors Guild began its campaign on behalf of its authors. As soon as the impact of the tax reforms became evident, BMI lobbyist Jim Free began working Capitol Hill offices to spread the word. Free and I found many sympathetic ears in Congress. Sens. Daniel P. Moynihan, D-N.Y.; David L. Boren, D-Okla.; Malcolm Wallop, R-Wyo.; Bill Bradley, D-N.J.; and Thomas A. Daschle, D-S.D., and Reps. Thomas J. Downey, D-N.Y.; Edgar L. Jenkins, D-Ga.; Beryl Anthony, D-Ark.; and Ronald G. Flippen, D-Ala., tried to correct the problem. Their efforts, and ours, were stymied when the October stock market crash diverted Congress' attention.

However, that didn't stop our campaign to make Congress aware of the

songwriters' plight. Through 1987 and early 1988, our cause has been strengthened as ASCAP, SESAC, the Songwriters Guild of America, and other organizations representing free-lance creators have joined the fight. Every organization must be commended for adding to the energy that has moved us closer to the goal.

Our message to Congress has been simple: The capitalization rules pose a disaster for songwriters. For example, say a songwriter cuts a demo of a new song and sends it to a music publisher in an effort to place the song, but the song is not recorded during the year when the expenses related to writing it were paid. Historically,

not been contracted for, half of the songwriter's expenses must be capitalized and allocated to the other song.

BMI's Preston and other leading songwriter representatives are adamant about this issue because the capitalization rules will act to put a chill on creativity, simply because many songwriters have depended on the ability to deduct their expenses in a timely manner.

A songwriter's ability to keep writing, under this law, may depend more on the pocketbook than on the inspiration.

It would be impossible to list all the songs we love today that found their way to an audience because their creators were not hampered by a stifling tax code. Tax law and music may appear to be strange bedfellows at first, but in the case of uniform capitalization, Congress has the opportunity to make the atmosphere a lot friendlier—and more musical—by allowing songwriters to deduct their legitimate business costs as in the past.

So the battle is moving forward, but it is not over. We need all the support we can get, particularly on the Ways and Means Committee in the House.

We have already brought a group of Nashville songwriters in to lobby the Congress, and we plan to bring more songwriters to Washington in the near future. But every songwriter can help by writing letters to his or her House and Senate representatives. And, if you find yourself in Washington, visit your representatives personally and let them know where you stand on this crucial legislation.

'The capitalization rules pose a disaster for songwriters'

Lindsay Hooper is VP of the lobbying firm of Charles E. Walker Associates in Washington, D.C., which represents BMI on songwriters' and copyright issues.



We are pleased to report that legislation has just been introduced in the House by Downey that if passed would exempt songwriters and other creators from the uniform capitalization rules. Downey's bill (H.R. 4473) already has 59 co-sponsors. Moynihan plans to introduce similar legislation in the Senate in the near future.

We believe that support for the exemption is even stronger than it was when the issue first came to Congress' attention in 1987. The challenge to the present Congress will be to attach the exemption legislation to a larger package of technical tax corrections, which should be in place before Congress adjourns for November's general election.

the expenses related to the writing and production of the songwriter's work were deductible on the songwriter's tax return for the year when the expenses were incurred. Beginning with tax reform in 1987, however, those expenses have been considered capitalized and are deductible at a much later date, when and if the song generates enough income to cover expenses.

In a situation in which the songwriter cut two demos in 1987 and incurred \$5,000 in expenses and a publisher liked and advanced royalties on only one of the songs, the new uniform capitalization rules allow the songwriter to deduct only half of the \$5,000. Because the other song has

ment with the writers.

Since my start in radio in 1973, I have always considered it quite important to back-sell or back-announce artists and song titles whether or not I mentioned the information before I played the tune. I have seen surveys and conducted surveys on just this subject—and the people *do* want to know what they're hearing on the radio (at least serious/active listeners do).

I will admit that when you play "Layla" for the millionth time, you probably do not need to mention what you played. But for new music or a rare oldie (or for stations that are not locked in to a computerized playlist), back-announcing is a must.

Dave Johnson
Arlington, Texas

DJ NOT IN CONTROL

As a radio DJ with but a few years' experience, I'd like to rebut the claims made by Steven Kozak about the "irresponsible behavior" of DJs (Billboard, Letters to the Editor, March 26).

Without exception, my experience as a DJ has been that determining whether a song should be back-sold is a decision made by a radio station's program director/operations manager—not by a DJ. Typically, the DJ's programming

boss explains his decision not to back-sell by saying, "We want to keep a forward momentum, tell them what's coming up, and not dwell on what we've already done." Personally, I think this is shallow and goofy reasoning, but what my boss says goes (or else I will!). Preselling what's coming up after a commercial break is also the boss' decision; so is the decision to play what Kozak calls "stupid comedy bits" between songs.

Too often I hear people complaining about why a DJ does this, that, or the other thing when usually it's the programmer or consultant who makes the decision on what the DJ is going to do.

Finally, in response to Kozak's comment about us "mindless record spinners," virtually no one spins records anymore: We now use either tapes or CDs. As for the part about being mindless, I have no argument for that—well, no really good arguments, anyway.

Barry McCorkindale
Little Rock, Ark.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Ken Terry, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.



PRICE AND VALUE

I would like to respond to Stephen Kalhorn's "CD Value Depends on Quality" (Billboard, April 2). First of all, there is no relationship between cost and price. What price do you command for a good in an imperfectly competitive market? The price that the consumer is willing to pay.

Consumers consume to maximize value. Therefore, lengthening the playing time on a CD would increase the value of that CD and make the consumer more willing to purchase it without any decrease in price.

In other words, decreasing the price would not make the CD more valuable; if I do not care for a particular artist, I would not purchase his CD (or cassette or LP) for a penny, since it brings me no utility or value. Value is an individual and intrinsic perception, especially when it comes to music.

Monica Greer
Louisville, Ky.

WRONG COMPETITORS

I read with interest and some sur-

LISTENERS WANT TO KNOW

After reading the letters in the March 26 issue (concerning identification of artists and tunes played on radio), I had to write to express my sincere and complete agree-

James H. Murphy
Communications Manager
Philips and Du Pont Optical
Wilmington, Del.

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Credit Card Affinity Is A Boom For Broadcasters

BY PETER J. LUDWIG

Part one in a two-part series on the growth in radio credit cards.

NEW YORK As the marketing of credit cards by radio stations spreads, broadcasters are finding both a wider range of marketing options and increasing competition for fast start-up capital.

Since Lincoln Broadcasting joined with Empire Bank to offer WHAM Broadcast Cards in Rochester, N.Y., last Thanksgiving (Billboard, Feb. 6), a number of stations, broadcast group owners, and national promotion/marketing firms have struck their own deals with financial institutions.

The idea is simple enough. The radio station endorses, markets, and promotes a particular bank or credit merchant's credit card and takes a small percentage of the bank's income. Unlike the discount cards once issued to listeners, these are Visa or Mastercards, emblazoned with the station's logo.

As the station-credit-card concept evolved, competition increased. Now each program must increase its value to stations and card holders to maintain its market share. While stations that jumped on the idea in its testing phase have basked momentarily in market exclusivity, now competitors have three new bank-card programs to choose from, and others are expected to follow.

Because of the competition, speed is of the essence. But though the number of stations and marketing firms wanting to insti-

tute credit card programs quickly is growing, there are not yet enough banks with the capital to underwrite that many programs in a short period.

Advocates of the radio-credit-card programs are scrambling to convince banks that radio is the key to unlocking a broader credit-card-customer base. Increasingly, the struggle to interest banks in the programs resembles the struggle by stations to interest advertisers.

The incentive for broadcasters to adopt the card programs is their potential to generate new income for radio stations—upward of \$200,000 annually, depending on the market. Optimistic projections indicate that the eventual income may eclipse network compensations to stations.

The credit-card program also looks to be radio's first major direct-response campaign. If it lives up to current expectations, it will throw open the door for other direct-response campaigns on radio.

The success of the phenomenon is partly rooted in the fact that small regional banks have been selling off their credit portfolios to national credit institutions for some time. As the giant credit merchants have gone head to head with each other in an effort to expand their national customer base, target markets have become saturated with direct-mail campaigns. To increase the effectiveness of those campaigns, banks have turned to affinity groups.

The affinity group plans utilize the credibility of an established or-

ganization with its membership to promote a particular financial institution's credit card. In exchange, the organization gets either a bounty for each credit-approved member, a percentage of the card's billing, or both.

That idea appealed to radio as far back as 1981, according to Independent Group of Companies president Henry Kavett. The problem was that the affinity marketing approach had begun to saturate key markets.

First, radio had to convince banks to view radio-listening audiences as affinity groups, then convince them that radio's unique position and promotional acumen could cut through the affinity group and direct-mail glut.

Advocates claim that the advantage of radio over direct mail is radio's continuing personal presence with listeners. A bank that adds 10,000 new customers to its roster in a new market does not benefit if those 10,000 new cards are not used. Theoretically, radio could target a narrower audience, produce a greater response, and most importantly, provide a means to continually promote the cards.

The spring crop of station credit cards includes a number of one-station, one-bank arrangements, among them Cleveland-based Jacor Communications' involvement with Cincinnati-based Central Trust Co., Malrite's WMMS Cleveland, program with Ameritrust, and WMMR's card program with the large CoreStates Bank.

Indication that the phenomenon is evolving into a separate marketing business are the recent entries of the Kenilworth, N.J.-based IGC and San Diego-based Fairwest into the credit-card-marketing arena. Both companies have secured a number of banks to bankroll a national marketing program and are now selling credit-card-marketing

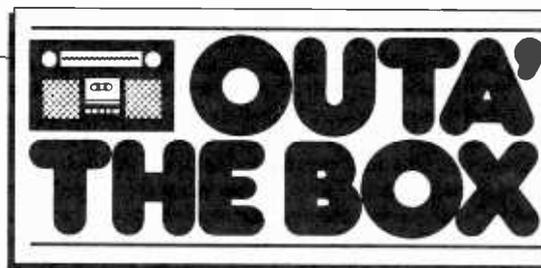
services to stations and group ownerships.

Neither IGC nor Fairwest has divulged the names of the bank that is capitalizing its campaign. Fairwest is involved in an agreement with American Bankcard Services, the company credited with inventing the affinity-group marketing approach with The Sierra Club.

Both IGC and Fairwest take the position that running a marketing campaign on this scale requires more attention than individual stations or even group owners can give them. By setting up a marketing network with a single source of capital, a marketing firm can offer a program as a service, and although stations will derive a small-

er percentage of the earnings, the loss will be more than made up for by the increase in card holders.

Thus, two radio-credit-card camps are developing: stations and groups that want to handle their programs themselves and the marketing firms of IGC and Fairwest, which plan to handle the details of the programs for a number of stations—for a share in the earnings. Jacor Communications, however, also owns the research firm Critical Mass and the Eastman stations group. Six Jacor stations will market the cards by June; recently, Jacor struck an agreement to institute programs at additional stations.



Programmers discuss their support of various new releases.

TOP 40

Although label sources say the record "hiccupped" last week, KOZE Lewiston, Idaho, PD/MD Jay McCall mentions Underworld's "Underneath The Radar" (Sire/Warner Bros.). "It's been No. 1 for us for the past month," he says. "And for a new act, the sales are substantial. In the past three weeks, the single has outsold just about everything 2-to-1." Performing well in requests is Louise Goffin's "Bridge Of Sighs" (Warner Bros.), which McCall says has nailed females 18-34 years old. "They'll call up for Bruce Springsteen records, but usually this demo is very passive," he notes. "Louise consistently shows in our top 20." A recommended record for males and older is Climie Fisher's "Love Changes (Everything)" (Capitol), and a "perfect pop record" is Wet Wet Wet's "Wishing I Was Lucky" (Uni/MCA). "This record is what top 40 is all about," says McCall.

BLACK/URBAN

KACE Los Angeles MD Lisa Lipps gives James Brown a second-week mention in Outa' The Box. Of "I'm Real" (Epic/Portrait/CBS Associated), she asks, "Who is more real than James Brown? That's what he's reminding us, and everybody needs to hear this record." Just added on KACE are the Mac Band's "Roses Are Red" (MCA) and Guy's "Groove Me" (MCA). "Both these records are great dance tunes and undoubtedly will do very well on the urban charts."

ALBUM ROCK

KLAQ El Paso, Texas, OM Nat Lamp's choices read like a Geffen Records ad. Getting excellent response after just one week of airplay is John Kilzer's "Red Blue Jeans" (Geffen). "It's easily working its way up to being a top-requested record," says Lamp. Jimmy Barnes' "Too Much Ain't Enough Love" (Geffen) is getting good phone response and is especially popular with females, according to Lamp. "After listening to Jimmy Barnes, you'll have to wipe that bovine perspiration off your upper-lip area," he says with a laugh. Next up is Robbie Robertson's "Somewhere Down The Crazy River" (Geffen), another track drawing strong phone response. "We've been on Robbie for a week," he notes. "And the response is already phenomenal."

COUNTRY

"We sampled it last week and are adding it this week," says WCMS Norfolk, Va., PD Mike Meehan of Restless Heart's "Bluest Eyes In Texas" (RCA). "They've got the handle on harmony and add a reassuring sound to the station. They're probably country's biggest crossover potential." Meehan also likes George Strait's latest, "Baby Blue" (MCA), which he calls "another nice, tender song from George." Meehan also casts a vote for "I Love You Yesterday" (MCA) by Lyle Lovett, whose music Meehan terms "untraditional country." "He's fast becoming a big hit in this market," Meehan says. "It's artists like this that help widen your core audience."

YVONNE OLSON

newslines...

SAGA COMMUNICATIONS has purchased MOR/top 40 combo KRNT/KRNQ Des Moines, Iowa, from Stauffer Publications for \$3.25 million.

JAMES PEACOCK has been promoted to director of research at Arbitron Ratings. Most recently he was manager of methods research.

NOBLE COMMUNICATIONS has acquired KMJQ Houston and KMJM St. Louis from Keymarket Broadcasting for \$81 million. Combined with the sale of WWBA Tampa, Fla., from Metropolitan Broadcasting to Cox for \$17.1 million, the deals represent the biggest week in the history of Washington brokerage Blackburn & Co.

STEVE NICHOLL has been named GM at KSKS/KVLT Tulsa, Okla. He was most recently PD and has also programmed KXKL-AM-FM Denver and KMGC Dallas.

HOWARD WILKINSON is now VP/chief financial officer at Fisher Broadcasting. He was promoted from treasurer.

THE NATIONAL ASSN. OF BROADCASTERS has named VP Michael Rau head of its science and technology department; he's been acting in that capacity for five months.

JACOR COMMUNICATIONS ups WEBN Cincinnati GSM Jaqui Brumm to GM. She replaces David Macejko, who recently transferred to sister stations WFLA/WFLZ Tampa.

JIM MADDOX, executive VP of All Pro Broadcasting and GM at that company's KACE Los Angeles, has broken his GM ties with cross-town KJLH. Since the fall, Maddox had been working with both urban-formatted rivals pending KJLH's appointment of a new GM. KJLH is now using "a collective general management staff."

MIKKI SPENCER is named GM at WKIE Richmond, Va. She's been PD/MD at the station for the last year and maintains those duties.

WASHINGTON ROUNDUP

BY BILL HOLLAND

TO THE SURPRISE of broadcast industry proponents, the House of Representatives gave a thumbs down to the Lottery Ad Clarification Act, H.R. 4136. Although the floor vote was 259-159 in favor of the bill, the legislation needed a two-thirds majority to pass. Authored by Rep. Barney Frank, D-Mass., and backed by the National Assn. of Broadcasters, the bill would have allowed stations to broadcast advertisements for private lotteries, including charity fund-raisers. Currently, you can't even mention a lottery on the air unless it is state run.

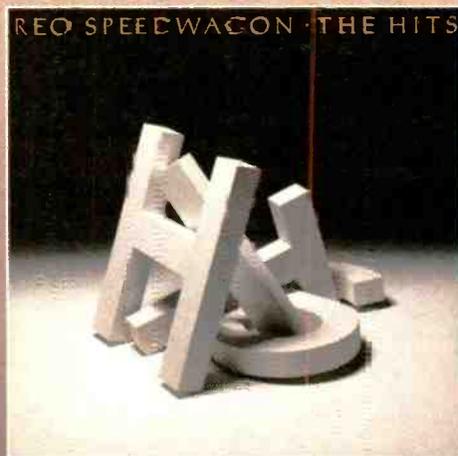
WAR CHEST: NAB's fund-raising chief for music licensing, Group W Radio president Dick Harris, is sending out letters to network, group station, and individual station

(Continued on page 16)

REO SPEEDWAGON.
 "THE HITS."
 THE BEST OF EVERYTHING...AND MORE.



With over 20,000,000 records sold, REO Speedwagon put it all together with classic track after classic track.



OE 44202

FEATURING:

- "Keep On Loving You"
- "Can't Fight This Feeling"
- "Don't Let Him Go"
- "Ridin' The Storm Out"
- "That Ain't Love"

PLUS TWO NEW SONGS:

- "Here With Me"* 34-01901
 - "I Don't Want To Lose You"
- AND MORE HITS!**

REO SPEEDWAGON. "THE HITS."
 FEATURING THE NEW SINGLE, "HERE WITH ME."
 ON EPIC RECORDS, CASSETTES AND COMPACT DISCS.

*Producer: Keith Olsen for Pogolago Corporation
 Management: Baruck-Console

JULIO IGLESIAS NON STOP



The new, all-English album OC 40995 that speaks to every heart.

Including the first single, "My Love," 38-07781 written by and featuring Stevie Wonder.*

On Columbia Records, Cassettes and Compact Discs.

SEE JULIO ON HIS "NON STOP" AMERICAN TOUR:

- May 31, Boston, MA — Great Woods
- June 1, Columbia, MD — Merriweather Post
- June 4, Chicago, IL — Poplar Creek
- June 7, St. Louis, MO — The Fox
- June 11, Albuquerque, NM — Tingley
- June 12, Los Cruces, NM — Pan Am Center
- June 16-19, Los Angeles, CA — Greek Theatre
- June 23-25, Los Angeles, CA — Greek Theatre
- June 29-30, Milwaukee, WI — Riverside
- July 1, Detroit, MI — Pine Knob
- July 5-7, Holmdel, NJ — Garden State
- July 9, Wantagh — Jones Beach
- July 12, Miami, FL — Miami Arena



*Appears courtesy of Motown Record Corporation. Produced by Humberto Gatica, Tony Renis, Julio Iglesias, Stevie Wonder and Ramon Arcusa.

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AC/DC



Explodes Into Platinum!

WITH
BLOW UP YOUR VIDEO

(81828)

featuring the current single and video "That's The Way I Wanna Rock N Roll"

(7-89098) (PR 2283)

in Breakout Rotation on 

FIRST LEG OF THE AC/DC TOUR:

5/3-4 Cumberland County Civic Center, Portland, ME • 5/5 Civic Center, Hartford, CT • 5/6-7 The Centrum, Worcester, MA • 5/9 The Spectrum, Philadelphia, PA • 5/13 War Memorial, Ft. Wayne, IN • 5/14 Joe Louis Arena, Detroit, MI • 5/15 Civic Arena, Pittsburgh, PA • 5/17 Broome County Memorial Arena, Binghamton, NY • 5/18 Civic Center, Providence, RI • 5/20 Meadowlands, East Rutherford, NJ • 5/21 Capitol Center, Landover, MD • 5/22 Coliseum, Hampton, VA • 5/24 Freedom Hall, Louisville, KY • 5/25 Market Square Arena, Indianapolis, IN • 5/26 Riverfront Coliseum, Cincinnati, OH • 5/27 Richfield Coliseum, Cleveland,

OH • 5/29 Castle Farms, Charlevoix, MI • 5/30 Joe Louis Arena, Detroit, MI • 5/31 Centennial Hall, Toledo, OH • 6/2 Arena, St. Louis, MO • 6/3 Dane County, Madison WI • 6/4-5 Met Center, Minneapolis, MN • 6/14 Portland Memorial Coliseum, Portland, OR • 6/15 Spokane Coliseum, Spokane, WA • 6/16 Tacoma Dome, Tacoma, WA • 6/18 Shoreline Amphitheater, Mountainview, CA • 6/19 Cal Expo Center, Sacramento, CA • 6/21 Thomas & Mack Center, Las Vegas, NV • 6/22-23 Arena, Long Beach, CA • 6/24 Irvine Meadows Amphitheatre, Irvine, CA • 6/25 Sports Arena, San Diego, CA.

DATES FOR THE SECOND LEG, BEGINNING JULY 20, TO BE ANNOUNCED SOON!

Produced by Harry Vanda and George Young
Management: Stewart Young/Part Rock Management



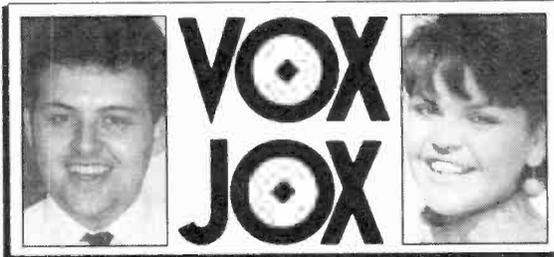
On Atlantic Records, Cassettes and Compact Discs

© 1988 Atlantic Recording Corp. A Warner Communications Co.

'Take Your Clothes Off & Get In The Tub': Memories Of KB Buffalo, Thoughts On AM

YOU'VE PROBABLY HEARD tapes of Larry Lujack signing off of WCFL Chicago as a top 40 rocker in 1976. As the sound of waves on a beach signaled the switch to easy listening, Lujack ordered listeners to "take your clothes off and get in the tub." (That line, by the way, often comes to mind while monitoring new age radio, but that's another column.)

These days, AMs don't live nearly as well as WCFL once did, and they rarely die as well, either. Since then we've seen most great AM rockers dismantled somehow. Most of them had long dropped top 40 for AC or oldies or something else; actually changing the calls or broadcasting via satellite was just a technicality. So, unless it's a KHJ Los Angeles or WABC New York that's changing, the mourning is now usually confined to the local media.



by Sean Ross and Yvonne Olson

WWKB Buffalo, N.Y. (nee WKBW), hasn't been a top 40 since 1983. It's been oldies by day and talk at night, but the news that it would adopt Satellite Music Network's Pure Gold format was a major story in Buffalo. While "KB" hasn't yet issued an official statement, expect the change in mid-June, when morning fixture **Dan Nevereath** goes across town to **WHTT**.

Most memories of KB focus on people like **Perry Allen, Joey Reynolds, Dick Biondi, Tom Shannon,** and **Nevereath**. Growing up with KB eight hours away, I never heard **Nevereath** live. Instead, I remember KB from the '70s and such night jocks as **Jim Quinn, Don Berns, Chuck Lakefield,** and **Jon Summers**.

Other AMs are a microcosm of radio history. Listen to air checks of **CKLW Detroit** from 1964, 1968, 1974, and 1978, and you'll hear everything that has happened to AM programming. But KB pretty well resisted the imprint of **Bill Drake** in the '60s and the Q-format in the '70s. The pacing always served the personalities, and not vice versa. I didn't pick up on that at age 15. I liked KB for its odd collection of local hits (e.g., "Cherry Baby" by Starz or "I Think We're Alone Now" by the Rubinoos).

KB's slogan then was, "A friendly place." At the top of the hour, various locals could be heard praising Buffalo, usually for its changes of season; these IDs often ran when Buffalo was under 8 inches of snow. KB's power as a publicity tool for the city was made clear when I finally saw downtown Buffalo in its pre-renovated state (circa 1981) and had a hard time reconciling it with the place I'd heard about for years.

It was in 1981-82 that WKBW shifted toward AC. Like those of a surprising number of AMs that also softened, KB's ratings weren't terrible when the change came; the assumption was that AM top 40 would no longer be able to compete with FM. Why should they wait around and find out? When KB softened, its ratings declined. In 1983, during the top 40 boom, KB toughened up and its ratings improved. Then it went to talk at night and mellowed again, and the ratings went down.

There's a disturbing correlation between the decline of 50-kilowatt AM rockers and the current talent crunch. You can't grow up listening to a **Ted Richards** in Ashland, Ky., anymore—you can listen to **John Landecker** again on today's **WLS Chicago**, but it's different. Ironically, the station most DXed by out-of-town listeners these days is probably **WLUP-AM Chicago**, formerly **WCFL**; otherwise, satellite formats have in many ways taken the place of the clears in terms of letting small-market listeners hear national-quality talent.

Many of the old AM rockers are still reacting to such programming mistakes made years ago as chasing away teens or locking in huge staffs for stand-alone AMs—decisions that seemed reasonable then. Just as it took years of accumulated actions to make their existence untenable, AM music stations can come into their own again, but it will take years of rebuilding. And few operators may have the resources or patience.

PROGRAMMING: APD/midday man **Richard Reed** is now PD at **KOMP Las Vegas**... **Ted Sellers** assumes PD duties at **WCCC Hartford, Conn.**, where he once did PM drive; new MD **Joe Marino** arrived last week... Former **WKDF Nashville** PD **Judy McNutt** is named PD at rocker **KRXQ Sacramento, Calif.**; across town, **Brian Casey** is the new PD at **AC KXOA-FM** from PD/mornings at **KUDL Kansas City, Kan.**... **WMAL Washington, D.C.**, veteran **Tom Gauger** is now PD/mornings for cross-town soft **AC WMMJ**. He wants to hear from people "who want to be part of personality radio"... **WDIA Memphis, Tenn.**, PD **Bobby O'Jay** is now OM for **WDIA** and FM sister **WHRK**. **Mark Christian** stays as **WHRK** PD and moves to middays, leaving an opening in mornings... At **WZOU Boston**, **Stella Mars** is promoted to MD... After several

months in the music library, **Deb Brown** is officially MD at **WDRE Long Island, N.Y.**; **Brown** joined the modern rocker on the request lines and worked her way up.

FORMATS: **KOFY-FM San Francisco** was scheduled to revive its eclectic adult format May 14 as "the City," under PD **Thom O'Hair**. A new transmitter and antenna are in place; so are announcers **Dan Carlisle**, mornings; MD **Bonnie Simmons**, middays; **Billy Kiernan**, PM drive; **Nancy Walton** and **Norman Davis**, nights; and **David Oz**, overnights... Format 41 affiliate **KJYY Houston** has quietly traded **Transtar** formats to become "Oldies 94.5" **KLDE**. There's also a lot more gold in Baltimore this week. **WCBM** has given up sports/talk to become "Solid Gold 680" and plans to affiliate with **Transtar** soon; **WWIN** moves from black AC to all R&B gold as "winners of the '60s, '70s, and '80s." Former PD **Curtis Anderson** is back for nights.

PEOPLE: As the search continues for a new PD at **AC KKHT Houston**, GM **Chuck Bortnick** wants to fill ex-PD **Chuck Crane's** PM drive job with a full-time announcer. Send T&Rs... After six weeks in Cincinnati, afternoon host **Dick Norman** is now at **WFLA Tampa, Fla.** His replacement at **WCKY** is **Roy Fox** from **WMCA New York** and newswoman **Nancy Grover** from **WEBE Bridgeport, Conn.**... At **WSB-FM Atlanta**, **Ron Richardson** goes from the swing shift to 1 p.m.-4 p.m. as PD **Phil LoCasio** goes off air... **Chris Taylor** moves from weekends at **WRQX Washington, D.C.**, to program assistant at **WHQT Miami**... **Marc Howard Jones** makes the move from swing at **WKYS Washington, D.C.**, to cross-town **WASH** for nights... **Don Imus** will be the MC at the first Radio Hall of Fame induction dinner in New York on May 17.

THE AMERICAN ARBITRATION ASSN.'S reinstatement of former **WHUR Washington, D.C.**, PD/morning man **Jesse Fax** is not that unusual. As part of **Howard Univ.**, **WHUR** usually hires and fires slowly; staff changes are often rumored months in advance. Several years ago, MD **Libbie Lawson** took what GM **Jim Watkins** termed a "minor" grievance to the AAA and lost. Her predecessor, **Oscar Fields**, also launched a lengthy termination procedure, though not through the AAA, since he wasn't union. **Watkins** says **WHUR** will find **Fax** an "equivalent" position.

SINCE BARBRA STREISAND said she won't marry **Don Johnson** unless he's kosher, **KIIS-FM Los Angeles' Rick Dees** has offered **Don** a circumcision as a wedding present. After checking prices at local hospitals, **Dees** decided that \$450 was a fair offer. He announced his plan last week and, according to **KIIS**, has every intention of following through if **Johnson** does.

Vox Jox was compiled with assistance from Bill Holland in Washington and Hanford Searl Jr. in Buffalo, N.Y.

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	4	4	THE VALLEY ROAD RCA 7645	BRUCE HORNSBY & THE RANGE 2 weeks at No. One
2	2	1	9	ONLY A MEMORY ENIGMA 44150/CAPITOL	THE SMITHEREENS
3	3	3	7	THE FLAME EPIC 34-07745/E.P.A.	CHEAP TRICK
4	8	—	2	BLACK AND BLUE WARNER BROS. 7-27891	VAN HALEN
5	4	8	4	AFTER MIDNIGHT POLYDOR 887 403-7/POLYGRAM	ERIC CLAPTON
6	6	7	6	TEN MEN WORKIN' REPRISE LP CUT	NEIL YOUNG
7	5	2	12	UNDER THE MILKY WAY ARISTA 1-9673	THE CHURCH
8	16	25	3	LOST IN YOU WARNER BROS. 7-27927	ROD STEWART
9	9	11	6	RHYTHM OF LOVE MERCURY LP CUT/POLYGRAM	THE SCORPIONS
10	10	13	12	SHIP OF FOOLS ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
11	7	6	14	BEDS ARE BURNING COLUMBIA 38-07433	MIDNIGHT OIL
12	15	15	6	I'M STILL SEARCHING EMI-MANHATTAN 50116	GLASS TIGER
13	14	14	7	LOVE CHANGES EVERYTHING WARNER BROS. 7-27935	HONEYMOON SUITE
14	13	5	12	TALL COOL ONE ESPARANZA 7-99348/ATLANTIC	ROBERT PLANT
15	18	18	8	I THINK SHE LIKES ME RCA LP CUT	TREAT HER RIGHT
16	22	35	3	TEAR IT UP ATLANTIC LP CUT	ROBIN TROWER
17	11	10	10	NEW SENSATION ATLANTIC 7-89080	INXS
18	27	39	3	ROOTY TOOT TOOT MERCURY 870 327-7/POLYGRAM	JOHN COUGAR MELLENCAMP
19	17	17	6	THIS IS LOVE DARK HORSE 7-27913/WARNER BROS.	GEORGE HARRISON
20	21	26	6	HEAVEN TONIGHT POLYDOR 887 518-7/POLYGRAM	YNGWIE J. MALMSTEEN'S RISING FORCE
21	12	9	14	STAND UP WARNER BROS. 7-28108	DAVID LEE ROTH
22	19	20	7	SERPENTINE RCA 7650	KINGS OF THE SUN
				★ ★ ★ POWER TRACK ★ ★ ★	
23	36	—	2	TOO MUCH AIN'T ENOUGH LOVE Geffen 7-27920	JIMMY BARNES
24	26	30	5	SOMEWHERE DOWN THE CRAZY RIVER Geffen 7-28111	R. ROBERTSON
25	37	45	3	DARLING DANIELLE DON'T CBS ASSOCIATED 4-07909/E.P.A.	HENRY LEE SUMMER
26	25	33	5	TELL ME ATLANTIC LP CUT	WHITE LION
27	33	40	3	TOMORROW PEOPLE VIRGIN 7-99347	ZIGGY MARLEY/MELODY MAKERS
28	32	38	4	THAT'S THE WAY I WANNA ROCK N ROLL ATLANTIC 7-89098	AC/DC
29	34	41	3	NOTHING BUT A GOOD TIME ENIGMA 44145/CAPITOL	POISON
30	40	46	3	I HATE MYSELF FOR LOVING YOU BLACKHEART LP CUT/E.P.A.	JOAN JETT
31	24	22	8	DIGNITY COLUMBIA 38-07755	DEACON BLUE
32	46	—	8	DOGS OF WAR COLUMBIA LP CUT	PINK FLOYD
33	39	43	3	RED BLUE JEANS Geffen LP CUT	JOHN KILZER
34	20	12	10	(NOTHING BUT) FLOWERS SIRE 7-27992/WARNER BROS.	TALKING HEADS
35	29	27	7	LIVING OUT OF TOUCH POLYDOR LP CUT/POLYGRAM	KINGDOM COME
36	43	50	3	WHEN THE SKY COMES TUMBLING DOWN EMI-MANHATTAN LP CUT	BRIAN SETZER
				★ ★ ★ FLASHMAKER ★ ★ ★	
37	NEW ▶	1	1	LOOK OUT ANY WINDOW RCA LP CUT	BRUCE HORNSBY & THE RANGE
38	23	16	11	I LOVE THE THINGS YOU DO TO ME VIRGIN 7-99340	BALAAM & THE ANGEL
39	45	—	2	REV. JACK & HIS ROAMIN' CADILLAC CHURCH I.R.S. LP CUT/MCA	TIMBUK 3
40	44	48	4	LIKE THE WEATHER ELEKTRA 7-69418	10,000 MANIACS
41	42	37	7	SURFING WITH THE ALIEN RELATIVITY LP CUT	JOE SATRIANI
42	47	—	2	WAIT ON LOVE COLUMBIA 38-07794	MICHAEL BOLTON
43	NEW ▶	1	1	FAST CAR ELEKTRA 7-69412	TRACY CHAPMAN
44	31	32	5	I WON'T BE YOUR FOOL VIRGIN LP CUT	ROCKY HILL
45	NEW ▶	1	1	BLIND SIRE LP CUT/WARNER BROS.	TALKING HEADS
46	28	19	15	I WISH I HAD A GIRL CBS ASSOCIATED 4-07720/E.P.A.	HENRY LEE SUMMER
47	50	—	2	CAN I PLAY WITH MADNESS CAPITOL 44154	IRON MAIDEN
48	35	23	16	REV IT UP SIRE 7-27977/WARNER BROS.	JERRY HARRISON: CASUAL GODS
49	30	21	9	I DON'T WANT TO LIVE WITHOUT YOU ATLANTIC 7-89101	FOREIGNER
50	NEW ▶	1	1	MAGIC TOUCH Geffen LP CUT	AEROSMITH

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.

WNEW's Muni To Host; Focus Will Be On New Releases DIR Syndicating Airshift For Album Rock

BY PETER J. LUDWIG

NEW YORK DIR Broadcasting has just begun affiliating stations for a new program hosted by WNEW-FM New York's Scott Muni. "The World Of Rock Starring Scott Muni" is scheduled to make its debut July 11 as the first syndicated airshift for album rock stations. Targeting a format often attacked by the record industry for not supporting new music, "World" will be centered around a brand-new album each week.

DIR executive Peter Kauff says, "We're trying to create the ultimate Saturday morning airshift. DIR is aiming to help PDs fill a weekend shift with a major air talent. The show has a relaxed pace, and it aims to give listeners as much information

about records, artists, and concerts as possible."

The central feature of "World" will be album premieres—as often as possible. Kauff says, "One of the main intentions of the show is to introduce new music, be it from established artists or newcomers. We want to try and help break new records into the mainstream."

He says the show will spend the better part of an hour tracking a new release. Kauff says that each show will be 80% music, so that even if a classic rock artist is featured, there will be room for new music.

To make the airshift approach work, DIR hopes to combat the predictability of syndication with a wide variety of features beyond the album premieres. These include hourlong

visits from guest artists, live-on-tape visits to the opening nights of concert tours with both live tracks and backstage interviews, thumbnail sketches of what to expect from upcoming tours, an hour of "Things From England" (a regular feature of Muni's afternoon-drive program on WNEW), news from veteran rock reporter Lisa Robinson, sound collages that put together a number of versions of the same song, and various listener-involvement features. The program will be delivered on vinyl disk.

DIR president Bob Meyerowitz says, "I think this is very important for radio and the labels. Now there is a major loop [syndicator] with a commitment to new music." Kauff adds, "It gives stations an expensively produced airshift with a major air personality [like] Scott Muni."

The program's success will depend on how well DIR follows the syndication adage "Offer local radio what it can't produce by itself."

Says Kauff, "The show is 80% music, with a playlist reflective of the nation's core album rock tracks."

Muni has been hosting DIR's Beatles program, "Ticket To Ride," for three years. "Ticket" runs on most affiliate stations on Sunday mornings, minimizing the possibility of a DIR/Muni conflict with "World Of Rock."

Muni says, "There are four or five excellent top 40 shows, but this is the first comprehensive show for album rock."

Additional features will include "whatever-happened-to" segments, features on rock artists' music-family trees, and reports from affiliate stations in cities where rock news is breaking.

Says Kauff, "One of the problems program directors have is [finding] people on the weekends. It's good to have the programming ready. The show is designed to follow what's happening."

WASHINGTON ROUNDUP

(Continued from page 10)

executives asking for donations in a bid to raise \$1 million. The money will be used to pay off legal debts incurred during the last round of negotiations with ASCAP and EMI and to build a fund for the next round, in 1990.

THE CHANCES FOR the continued success of the voluntary standards for better AM sound quality prescribed by the National Radio Systems Committee look good. So far, according to the NAB, 737 AM stations have signed up to fine-tune their signal so everybody's playing by the same rules.

FORGET IT: The NAB's Small Market Radio Committee unanimously nixed a Federal Communications Commission proposal to use directional antennae in commercial-FM-station service. While the FCC hasn't said the proposal is a good idea, the committee says firmly that it's a bad one—and that it would only add to current interference problems.

FOR WEEK ENDING MAY 21, 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
				★★ NO. 1 ★★	
1	3	4	7	SHATTERED DREAMS VIRGIN 7-99383	JOHNNY HATES JAZZ 1 week at No. One
2	1	2	9	I DON'T WANT TO LIVE WITHOUT YOU ATLANTIC 7-89101	FOREIGNER
3	5	8	6	ONE MORE TRY COLUMBIA 38-07773	GEORGE MICHAEL
4	4	3	10	PIANO IN THE DARK A&M 3003	BRENDA RUSSELL/JOE ESPOSITO
5	2	1	10	ANYTHING FOR YOU EPIC 34-07759/E.P.A.	GLORIA ESTEFAN/MIAMI SOUND
6	6	10	6	EVERYTHING YOUR HEART DESIRES ARISTA 1-9684	D.HALL J.OATES
7	12	22	4	THE VALLEY ROAD RCA 7645	BRUCE HORNSBY & THE RANGE
8	11	18	6	CARMELIA COLUMBIA 38-07772	DAN HILL
9	9	12	9	PAMELA COLUMBIA 38-07715	TOTO
10	7	5	13	WHERE DO BROKEN HEARTS GO ARISTA 1-9674	WHITNEY HOUSTON
11	13	15	9	SO MUCH IN LOVE COLUMBIA 38-07711	ART GARFUNKEL
12	21	35	3	HEART OF MINE COLUMBIA 38-07780	BOZ SCAGGS
13	22	27	5	CIRCLE IN THE SAND MCA 53308	BELINDA CARLISLE
14	18	24	4	MAKE IT REAL MCA 53311	THE JETS
15	8	6	11	ONE STEP UP COLUMBIA 38-07726	BRUCE SPRINGSTEEN
16	10	7	14	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE 1-9678/ARISTA	BILLY OCEAN
17	16	17	7	PINK CADILLAC EMI-MANHATTAN 50117	NATALIE COLE
18	24	26	4	TOGETHER FOREVER RCA 8319	RICK ASTLEY
19	20	21	9	I WASN'T THE ONE ATLANTIC 7-89145	AGNETHA FALTSKOG/PETER CETERA
20	27	37	4	BETWEEN LIKE AND LOVE CAPITOL 44149	BILLY VERA & THE BEATERS
21	19	16	16	ENDLESS SUMMER NIGHTS EMI-MANHATTAN 50113	RICHARD MARX
22	15	9	12	TALKING BACK TO THE NIGHT ISLAND 7-28122/WARNER BROS.	STEVE WINWOOD
23	32	—	2	★★★ POWER PICK ★★★ MY LOVE COLUMBIA 38-07781	JULIO IGLESIAS FEATURING STEVIE WONDER
24	17	11	12	SET THE NIGHT TO MUSIC RCA 6964	STARSHIP
25	28	29	6	I STILL BELIEVE MCA 53288	BRENDA K. STARR
26	14	13	10	YOU DON'T KNOW VIRGIN 7-99405	SCARLETT & BLACK
27	30	33	7	LOVE DON'T GIVE NO REASON MOTOWN 1925	SMOKEY ROBINSON
28	29	42	3	THIS IS LOVE DARK HORSE 7-27913/WARNER BROS.	GEORGE HARRISON
29	25	19	16	NEVER DIE YOUNG COLUMBIA 38-07616	JAMES TAYLOR
30	23	14	15	MAN IN THE MIRROR EPIC 34-07668/E.P.A.	MICHAEL JACKSON
31	26	20	18	NEVER GONNA GIVE YOU UP RCA 5347	RICK ASTLEY
32	33	43	4	TIME AND TIDE EPIC 34-07730/E.P.A.	BASIA
33	31	28	7	SOMEONE LIKE YOU MERCURY LP CUT/POLYGRAM	VAN MORRISON
34	41	47	5	TWO OCCASIONS SOLAR 70015	THE DEELE
35	42	—	2	WE ALL SLEEP ALONE Geffen 7-27986	CHER
36	38	45	4	ELECTRIC BLUE CHRYSALIS 43201	ICEHOUSE
37	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ FOOLISH BEAT ATLANTIC 7-89109	DEBBIE GIBSON
38	44	50	3	FAST CAR ELEKTRA 7-69412	TRACY CHAPMAN
39	50	—	2	WHAT BECOMES OF THE BROKENHEARTED? ARISTA 1-9698	R.HITCHCOCK
40	37	38	8	WE SAID HELLO GOODBYE ATLANTIC LP CUT	PHIL COLLINS
41	NEW ▶	1	1	PARADISE EPIC 34-07904/E.P.A.	SADE
42	35	25	13	WHAT A WONDERFUL WORLD A&M 3010	LOUIS ARMSTRONG
43	40	31	18	FATHER FIGURE COLUMBIA 38-07682	GEORGE MICHAEL
44	34	32	20	SHE'S LIKE THE WIND RCA 5363	PATRICK SWAYZE
45	47	—	4	WISHING WELL COLUMBIA 38-07675	TERENCE TRENT D'ARBY
46	43	41	16	THEME FROM L.A. LAW POLYDOR 887 145-7/POLYGRAM	MIKE POST
47	39	30	8	CENTURY'S END WARNER BROS. 7-27972	DONALD FAGEN
48	49	36	16	I GET WEAK MCA 53242	BELINDA CARLISLE
49	36	23	7	FAMILY MAN WARNER BROS. 7-28114	FLEETWOOD MAC
50	48	49	3	ENGLISHMAN IN NEW YORK A&M 1200	STING

FOR WEEK ENDING MAY 21, 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
				★★ NO. 1 ★★	
1	3	7	5	ONE MORE TRY COLUMBIA 38-07773	GEORGE MICHAEL 1 week at No. One
2	1	2	8	NITE AND DAY WARNER BROS. 7-28192	AL B. SURE!
3	6	12	5	MERCEDES BOY MCA 53279	PEBBLES
4	4	4	9	ANYTHING FOR YOU EPIC 34-07759/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND
5	5	3	17	TWO OCCASIONS SOLAR 70015	THE DEELE
6	8	11	7	MY GIRL CAPITOL 44124	SUAVE
7	2	1	11	WHERE DO BROKEN HEARTS GO ARISTA 1-9674	WHITNEY HOUSTON
8	12	21	4	TOGETHER FOREVER RCA 8319	RICK ASTLEY
9	11	17	5	WHEN WE KISS SYNTHICIDE 75018/ENIGMA	BARDEUX
10	7	5	12	NAUGHTY GIRLS (NEED LOVE TOO) JIVE 1089/RCA	SAMANTHA FOX
11	9	10	9	DA'BUTT (FROM THE "SCHOOL DAZE" SOUNDTRACK) EMI-MANHATTAN 50115	E.U.
12	13	16	4	SUPERSONIC RUTHLESS 7-99328/ATCO	J.J. FAD
13	23	—	2	ALPHABET ST. PAISLEY PARK 7-27900/WARNER BROS.	PRINCE
14	10	8	13	WISHING WELL COLUMBIA 38-07675	TERENCE TRENT D'ARBY
15	22	26	3	MAKE IT REAL MCA 53311	THE JETS
16	17	18	6	TAKE IT WHILE IT'S HOT ATCO 7-99352	SWEET SENSATION
17	19	20	9	PIANO IN THE DARK A&M 3003	BRENDA RUSSELL/JOE ESPOSITO
18	27	27	4	I STILL BELIEVE MCA 53288	BRENDA K. STARR
19	28	—	2	JUST GOT PAID COLUMBIA 38-07744	JOHNNY KEMP
20	26	30	3	LOVE STRUCK A&M 3020	JESSE JOHNSON
21	14	22	4	WILD, WILD WEST JIVE 1086/RCA	KOOL MOE DEE
22	25	25	3	EVERYTHING YOUR HEART DESIRES ARISTA 1-9684	D.HALL J.OATES
23	24	14	8	PROMISE ME FEVER 1917/SUTRA	THE COVER GIRLS
24	21	19	7	DREAMIN' OF LOVE LMR 74001	STEVIE B
25	NEW ▶	1	1	DIRTY DIANA EPIC 34-07739/E.P.A.	MICHAEL JACKSON
26	18	15	7	NIGHTTIME VIRGIN 7-99350	PRETTY POISON
27	NEW ▶	1	1	SOMETHING JUST AIN'T RIGHT VINTERTAINMENT 7-69411/ELEKTRA	KEITH SWEAT
28	29	—	2	FOOLISH BEAT ATLANTIC 7-89109	DEBBIE GIBSON
29	NEW ▶	1	1	SHOULD I SAY YES? ATLANTIC 7-89108	NU SHOOZ
30	NEW ▶	1	1	PARENTS JUST DON'T UNDERSTAND JIVE 1099/RCA	D.J. JAZZY JEFF

Products with the greatest airplay gains this week.

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

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **With A Little Luck**, Wings, CAPITOL
2. **The Closer I Get To You**, Roberta Flack, ATLANTIC
3. **Too Much, Too Little, Too Late**, Johnny Mathis & Deniece Williams, COLUMBIA
4. **You're The One That I Want**, John Travolta & Olivia Newton-John, RSO
5. **If I Can't Have You**, Yvonne Elliman, RSO
6. **Shadow Dancing**, Andy Gibb, RSO
7. **Feels So Good**, Chuck Mangione, A&M
8. **Count On Me**, Jefferson Starship, RCA
9. **Imaginary Lover**, Atlanta Rhythm Section, POLYDOR
10. **Night Fever**, Bee Gees, RSO

TOP SINGLES—20 Years Ago

1. **Tighten Up**, Archie Bell & the Drells, ATLANTIC
2. **Mrs. Robinson**, Simon & Garfunkel, COLUMBIA
3. **Honey**, Bobby Goldsboro, UNITED ARTISTS
4. **The Good, The Bad And The Ugly**, Hugo Montenegro (His Orchestra & Chorus) RCA
5. **Beautiful Morning**, Rascals, ATLANTIC
6. **Cowboys To Girls**, Intruders, GAMBLE
7. **Love Is All Around**, Troggs, FONTANA
8. **The Unicorn**, Irish Rovers, DECCA
9. **Young Girl**, Gary Puckett & the Union Gap, COLUMBIA
10. **Do You Know The Way To San Jose**, Dionne Warwick, SCEPTER

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

1. **The Graduate**, Soundtrack, COLUMBIA
2. **Bookends**, Simon & Garfunkel, COLUMBIA
3. **The Birds, The Bees & The Monkees**, Monkees, COLGEMS
4. **The Good, The Bad & The Ugly**, Soundtrack, UNITED ARTISTS
5. **Blooming Hits**, Paul Mauriat & His Orchestra, PHILIPS
6. **Lady Soul**, Aretha Franklin, ATLANTIC
7. **The Beat Of The Brass**, Herb Alpert & The Tijuana Brass, A&M
8. **The Dock Of The Bay**, Otis Redding, VOLT
9. **Parsley, Sage, Rosemary & Thyme**, Simon & Garfunkel, COLUMBIA
10. **Disraeli Gears**, Cream, ATCO

COUNTRY SINGLES—10 Years Ago

1. **She Can Put Her Shoes Under My Bed (Anytime)**, Johnny Duncan, COLUMBIA
2. **I'm Always On A Mountain When I Fall**, Merle Haggard, MCA
3. **Do You Know You Are My Sunshine**, Statler Brothers, MERCURY
4. **It's All Wrong, But It's Alright/Two Doors Down**, Dolly Parton, RCA
5. **Georgia On My Mind**, Willie Nelson, COLUMBIA
6. **If You Can Touch Her At All**, Willie Nelson, RCA
7. **Red Wine And Blue Memories**, Joe Stampley, EPC
8. **Night Time Magic**, Larry Gatlin, MORUMENT
9. **Gotta' Quit Lookin' At You Baby**, Dave & Sugar, RCA
10. **No, No, No (I'd Rather Be Free)**, Rex Allen Jr., WARNER BROS.

SOUL SINGLES—10 Years Ago

1. **Take Me To The Next Phase**, Isley Brothers, COLUMBIA
2. **Use Ta Be My Girl**, O'Jays, PHILADELPHIA INTERNATIONAL
3. **Stay**, Rufus/Chaka Khan, ABC
4. **The Groove Line**, Heatwave, EPC
5. **Too Much, Too Little, Too Late**, Johnny Mathis & Deniece Williams, COLUMBIA
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. **Dance Across The Floor**, Jimmy "Bo" Horn, SUNSHINE SOUND
10. **Riding High**, Faze-O, SHE

FEATURED PROGRAMMING

TRANSTAR RADIO NETWORK has announced that its 3-year-old special programming division will feature comedian **John Candy** as the host and focal point of a new weekly comedy and music show starting in September. The two-hour weekly "Radio Kandy" project will be geared for top 40 and AC formats and is the division's most adventurous effort yet.

Candy's national status should give Transtar a leg up in clearances and hopefully would give Candy room to utilize his improvisational gifts while Transtar blends in the music, celebrity guests, and pre-produced pieces. Except for **MJI Broadcasting's "The Comedy Hour"** and **Clayton Webster's** two-hour "Comedy Show With Dick Cavett," the recent growth of comedy syndication has been relegated to the realm of shortform programming. It will be hard to tell until the pilot show is ready, but "Radio Kandy" seems to be another attempt at the comedy-star-driven variety show approach that **DIR Broadcasting** used in its live longform comedy projects.

The "Radio Kandy" project is headed up by Transtar's newly appointed VP/GM of special programming, **Carl Goldman**. He had been director of sales for the division before his March promotion. Transtar currently produces the weekly longforms "Super Gold" and "Roman-cin' The Oldies" as well as five holiday specials and an increasing number of live specials. Transtar's longform programming, including "Radio Kandy," is offered on a market-exclusive barter basis and is delivered on vinyl disk.

UNITED STATIONS, New York, has announced that it will enter the public service/talk arena with "Family Talk From Covenant House" on May 22. The two-hour show is to be delivered live via satellite from 10 p.m. to midnight on Sundays, with a refeed immediately following.

John McConnell, US VP of news and sports, says the program will feature interviews with weekly guests and listener call-ins, both handled live in a tightly produced package. In describing the family-oriented show, McConnell says, "A whole gamut of problems will be covered in a positive way, looking for solutions to common—and crisis—problems. The show affords listeners the insight to make real-life decisions."

Hosts for the program are the husband and wife team of **Renn Vara & Maureen Taylor**. Vara is a member of Covenant House, the nationally recognized outreach program. Although the 20-year-old Covenant House is primarily known for its work with runaways and homeless children, the weekly program deals with a variety of topics and is not afraid of humor.

The program has actually been on the air for almost a year as an independent production. When McConnell arrived at US last September, he says, he was given the nod to "take our information servicing to



The new public affairs program distributed by United Stations Radio Network, "Family Talk From Covenant House," has been airing for the past year on 10 stations as the independent production "... off the streets." Seated, from left, are the show's hosts Renn Vara and Maureen Taylor. Standing, from left, are USRN manager/system sales Ed Quagliarello and USRN VP/news and sports John McConnell.

the next level." He says that in the last six months the entire US information service has been expanded, almost doubling US' time on the air.

Once that program was initiated, McConnell says, "I knew I still had another hole. I had to come up with a public affairs program, a task I didn't relish because, frankly, that kind of programming is rarely dynamic. I had heard that US Network's free-lance correspondent **Jim Cameron** was deeply involved with the program and I asked him to give me a tape. I was amazed at the quantity and quality of the production. They had the basic elements all there to be a top-notch public affairs show."

Cameron and the Covenant House team will still be initiating all the production, with US supplying support where necessary. US will clear and distribute the show. McConnell expects the show to eventually travel to affiliate stations, conventions, and political events to capture discussions of family-related issues live.

ABC Radio Network gets back into rock syndication in a big way with a one-hour simulcast of David Bowie's Glass Spider show June 3. The recorded concert will be simulcast with ABC Television, and ABC Radio will air a half-hour preshow

special with interviews and tracks not included in the simulcast.

ABC is offering affiliates cross promotions with their markets' ABC Television affiliates. Local radio stations' call letters will be subtitled on the TV screen, and ABC will have the simulcasting radio stations listed in TV Guide and will offer two-hour home video cassettes to affiliates as giveaways.

NEW BUSINESS CARDS update: Former **KLZI** Phoenix, Ariz., PD **Bob Glasco** is Transtar's PD for the company's **Special Blend** format... Former United Stations director of talent acquisition **Janice Ginsberg** now has that title at **DIR Broadcasting**... US filed in Ginsberg's slot by promoting **Cindy Sivak** to director of artist relations for US' top 40 and album rock programs—and by bringing in former WHN New York MD **Pam Green** to an identical spot for country and oldies shows... Shortly before ABC shook up its senior sales staff, it upped **Karen Foley** from manager to director of the giant **Information Network**, promoted **Richard Lorenzo** in the same way for the **Direction Network**, and brought in **Susan Storms** to handle network publicity... And finally, a nod to **Premiere Radio Network** for promoting office-view-envy. The com-

PROMOTIONS

NOAH'S PROMOTION

While thousands of missiles were paraded through Moscow's Red Square to celebrate May Day, **KRTH-FM** Los Angeles rolled out 600 feet of red carpet for its second annual Pet Parade. Along with a host of sponsors, "K-Earth" signed Du Pont Stainmaster carpeting—and the two hour parade of over 1,000 animals was a product demonstration out of a Du

Pont researcher's dream.

K-Earth had listeners and their leashed pets gather under a large tent and line up for the two-block long parade from the tent to the reviewing stand. Water—and bowls—were provided by a bottled water distributor. A high school band started off the parade for the marchers, their pets, and the 5,000 spectators.

The promotion was held to benefit the Los Angeles chapter of the ASPCA, and every species of animal was allowed. Participating

pany announced its move to the penthouse suite of Los Angeles' Motown Building with a photo taken from either a space shuttle or Skylab!

PETER J. LUDWIG

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

May 20-21, **Belinda Carlisle**, On The Radio, On The Radio Broadcasting, one hour.

May 20-22, **Judas Priest**, Metalshop, MJI Broadcasting, one hour.

May 20-22, **Jefferson Airplane/Rod Stewart/Aretha Franklin**, Cruisin' America With Cousin Bruce, CBS RadioRadio, three hours.

May 20-22, **The Bananarama Story**, Hot Rocks, United Stations, 90 minutes.

May 20-22, **Lou Gramm**, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

May 20-22, **Full Force**, Star Beat, MJI Broadcasting, one hour.

May 20-22, **The Smokey Robinson Songbook**, Motor City Beat, United Stations, three hours.

May 20-22, **Don Williams**, Country Today, MJI Broadcasting, one hour.

May 20-22, **INXS**, Rock Watch, United Stations, three hours.

May 21-22, **New Edition/Doug E. Fresh/Brothers Johnson**, RadioScope, Lee Bailey Communications, one hour.

May 22, **The Best Of Classic Call**, Classic Call, Premiere Radio Network, one hour.

May 22, **Lynyrd Skynyrd**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

May 22, **Glass Tiger/Robert Plant**, Powercuts, Global Satellite/ABC Radio Networks, two hours.

May 22, **Eddie Rabbitt**, Nashville Live, Emerald Entertainment Group, 90 minutes.

May 22, **Barbara Mandrell**, Countryline U.S.A., James Paul Brown Entertainment, one hour.

May 23, **Van Halen**, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

May 23-29, **David Grisman**, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

May 23-29, **Peter Wolf**, Classic Cuts, MJI Broadcasting, one hour.

May 23-29, **Genesis**, Part 1, Legends Of Rock, Westwood One Radio Networks, one hour.

May 23-29, **BBC Concert Classic: Pink Floyd**, In Concert, Westwood One Radio Networks, 90 minutes.

May 23-29, **INXS**, Rock Today, MJI Broadcasting, one hour.

May 23-29, **Lynyrd Skynyrd**, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

May 23-29, **Billy Ocean**, Star Trak Profiles, Westwood One Radio Networks, one hour.

May 23-29, **Stacy Lattisaw**, Special Edition, Westwood One Radio Networks, one hour.

May 23-29, **The Lost Lennon Tapes**, Westwood One Radio Networks Special Series, one hour.

were miniature horses, frisbee-catching whippets, pythons, boa constrictors, a llama, pygmy goats, iguanas, turtles, hamsters, a squirrel monkey, goldfish, and an assorted collection of mechanical and stuffed animals.

K-Earth equipped the area's "always-prepared" Boy Scouts with "pooper scoopers" to keep the proceedings civilized. **Beverly Ward** from K-Earth's promotions department says that there were no mishaps, no dog fights, and no

(Continued on next page)

Salsa Format Enjoys Newfound Popularity WADO Music Change Caps Latin Dance Boom

BY CARLOS AGUDELO

NEW YORK By spring's end, music at WADO New York, the most traditional of the city's four Spanish-language commercial outlets, will be mostly salsa and tropical. While WADO will still feature extensive talk programming, the format change, announced by new MD Pedro Biaggi, caps a recent trend in which salsa and other tropical dance music forms (such as merengue and cumbia) have suddenly supplanted the AC ballads that usually dominate Spanish radio here.

The programming change reflects a dramatic turnaround for salsa music, which is reaching heights of popularity similar to those seen in the '70s. A virtual explosion of new salsa releases, many of them romance oriented and produced by a new generation of mostly Puerto Rican musicians as well as a few veterans who have adopted the sound, have made it easier for the radio stations to try a different formula for reaching the Hispanic population.

The salsa boom has also been fueled by the recent opening of "Salsa," a movie similar to "Dirty Dancing." Although the movie has less real salsa than the title indicates, it has created a general climate of curiosity that presumably will attract attention to a genre usually neglected by the mainstream.

In the last two months, WADO, WJIT, and WKDM have all instituted more Afro-Caribbean music in their regular programming and/or have created special salsa-based programs. Tropical dance is now the predominant music heard on weekends, with at least three new shows debuting in recent weeks on Saturdays, Sundays, or both. This follows the success of salsa programs aimed at the Latin population on noncommercial FMs. Until recently, the shows were Afro-Caribbean music's main sources of exposure.

Nando Alvericci, co-host of what many consider the most popular noncommercial salsa show on the air, WBIA-FM's Sunday afternoon "Con Sabor Latino," says the reason commercial stations refused to play tropical music until recently had to do with "ignorance, arrogance, or an inferiority complex of those in charge of the stations."

Alvericci elaborates: "Ignorance because they don't know or understand the music; arrogance because they refused to consider it; and an inferiority complex because they think the music is for low-class people." Alvericci, perhaps the most vocal advocate of tropical dance music (and a popular MC), has kept the heat constantly on the commercial AMs. Many consider him at least partly responsible for

radio's recent acceptance of salsa. "WADO's programming changes are the result of a research study based on area record sales, which showed that tropical dancing music is what people buy most," says Biaggi, who also hosts the Saturday salsa show, the first

'People buy tropical dance music most often'

of its type on the weekends.

"Salsa has come back to past popularity levels," says WKDM GM Jimmy Jimenez, referring mostly to what he calls "salsa sensual." The station, the most musically oriented of the four, is now playing 40% tropical music during the week, at least 10% more than before.

Across town, WJIT, which until recently was called "sonido suave" (soft sound), with an all-Spanish AC format, now plays approximately one-third salsa, one-third merengue, and a balance of AC ballads. Dante Medina, one of WJIT's star announcers, cites attendance at numerous salsa and merengue dance halls and discos as proof of tropical dance music's strength. Even at WSKQ, the station least affected by the boom, 30% of the music mix is salsa and

merengue as a result of that outlet's reliance on listener requests.

The salsa boom follows a year of personnel upheaval at the Spanish-language outlets. WJIT has yet to replace PD Silvio Iglesias, who died in late 1987. Jimenez's WKDM has been looking for a new MD since he was promoted from that position to PD more than six months ago.

The programming shake-up reflects the enormous challenge in coping with the ethnic diversity of New York's Hispanic population. Many feel that such tropical genres as salsa, merengue, and cumbia may appeal more to Puerto Ricans, Dominicans, and other Caribbean immigrants, such as Colombians, who comprise the bulk of New York's Hispanic population and are known to be more inclined toward Caribbean-originated dance music.

As with its English-language counterparts, advertiser support has been the main reason that AMs here have traditionally targeted 18-54-year-old females. As a result, most of the under-18 market left long ago for top 40s WHTZ "Z100" and WWPR "Power 95," or crossover outlet WQHT "Hot 103." By emphasizing the tropical genres, PDs and MDs hope that some teen-agers, many of whom still fill up Latin discos and value their roots, may come back to the Spanish-broadcasting airwaves.

PROMOTIONS

(Continued from preceding page)

bites. But she added that many of the animals sauntered down the red carpet with perfect manners, only to grace the area in front of the reviewing stand with their "bows." It seems the animals tended to save up their presents for deposit in front of the K-Earth staff, presiding on the reviewing stand's stage. Ward says, "The encore was provided by a full-size horse, who brought up the rear—literally."

Both K-Earth and Du Pont deemed the promotion a success, and Ward says that with the Boy Scouts' diligence, the carpet looked amazingly good at the end of the day. Los Angeles' Mayor Bradley even came forward with a commendation—for the parade, that is. The K-Earth effort succeeded in getting nine of the L.A. SPCA's animals adopted.

IMAGINE

A last-minute call has gone out from KNX-FM Los Angeles to everyone interested in having a star for John Lennon placed on Hollywood's Walk of Fame. The write-in campaign was originated by KNX and has been joined by the Pollack Media Group.

With the beautiful Strawberry Fields now blooming in New York's Central Park, KNX is imploring America's rockers to help them push Lennon's nomination for the star over the top. Only 12 stars are dedicated each year.



Station Scrambler. Air talent Craig Hendrick from rocker WWCK Flint, Mich., basks in the glory of his first-place finish in the Coors Supercross Celebrity Quad Race in Detroit's Pontiac Silverdome. Hendrick left the rest of the area's media celebrities in the dust as he throttled his way through the motocross course.

KNX is hoping a flood of postcards will convince the Walk's committee to pay him tribute with a star.

The campaign's deadline is May 20, so send your postcards today to "John Lennon... A Star Forever," 6121 Sunset Blvd., Los Angeles, Calif. 90028. PETER J. LUDWIG

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, album=album rock, easy=easy listening, cross=crossover, cls rock=classic rock, var=variety.

Call	Format	'87	'87	'87	'88	Call	Format	'87	'87	'87	'88	Call	Format	'87	'87	'87	'88
KANSAS CITY—(27)																	
WDAF	country	14.3	8.0	12.8	12.6	WBSM	talk	2.1	2.6	2.2	1.2	KLOK	AC	2.1	1.9	2.0	1.1
KBEQ	top 40	9.3	8.8	9.8	9.5	WICE	oldies	1.5	.8	1.1	1.2	KSFO	gold	1.4	1.4	.9	1.0
KFFC-FM	country	6.3	5.3	6.8	9.5	WCRB	classical	.7	.5	.5	1.2	KLRS	adult alt	.8	1.1	.7	1.0
KYYS	album	10.4	8.3	9.2	9.4	WBOS	country	1.2	1.2	1.7	1.1	CINCINNATI—(30)					
KMBR	easy	7.3	6.0	7.1	7.2	WNBH	AC	1.2	1.1	.5	1.0	WBEW	album	10.3	16.7	11.9	12.4
KCMO	news/talk	5.0	8.2	7.6	7.0	SAN JOSE—(29)						WWEZ	easy	9.6	9.2	8.8	9.6
KPRS	urban	4.6	5.6	7.6	6.7	KBAY	easy	3.7	5.6	4.7	9.7	WKRQ	top 40	9.6	7.8	9.5	9.2
KCFX	cls rock	4.4	5.3	3.9	5.2	KGO	news/talk	7.5	8.6	8.3	7.2	WKRC	AC	6.3	6.1	8.0	8.1
KCPW	top 40	5.9	5.6	3.4	5.1	KWSS	top 40	4.7	5.7	6.4	6.5	WLW	AC	13.9	13.4	9.7	6.9
KLSI	AC	3.9	4.6	3.3	4.2	KOME	album	5.2	4.1	3.0	4.6	WCKY	news/talk	4.2	6.0	4.9	5.8
KUDL	AC	3.2	3.9	3.1	4.0	KSJO	album	3.5	2.3	2.8	4.5	WRRM	AC	4.0	4.2	5.3	5.6
KMBZ	news/talk	7.0	8.1	5.0	3.3	KCBS	news/talk	3.9	4.1	4.6	4.1	WLLT	AC	2.7	3.3	2.8	4.6
WHB	oldies	1.9	2.7	3.4	2.4	KARA	AC	3.7	3.0	3.8	3.9	WBLZ	urban	4.6	3.4	4.4	4.5
KJLA	nos	2.8	3.0	2.6	2.1	KMEL	top 40	2.8	2.7	3.4	3.8	WBVE	country	4.4	3.8	3.8	4.2
KXTR	clas	2.0	1.9	1.6	1.6	KATD	top 40	2.9	3.0	3.5	3.2	WWNK-FM	AC	3.3	2.2	3.4	3.4
KCVV	adult alt	1.9	2.4	1.2	1.5	KSOL	urban	6.1	3.4	3.9	2.8	WIZF	urban	2.5	2.4	3.7	3.2
PROVIDENCE—(28)																	
WPRO-FM	top 40	13.5	14.0	13.5	15.4	KHQT	cross	3.6	2.9	3.2	2.5	WMLX	nos	.4	.7	.8	1.6
WLKW	easy	11.0	10.9	11.3	10.5	KIOI	AC	2.1	2.6	3.1	2.5	WCIN	black	1.2	1.4	1.3	1.3
WHJY	album	9.8	10.5	9.7	8.4	KOIT-AM-FM	AC	2.6	2.9	2.7	2.5	WJOJ	AC	1.7	1.6	1.7	1.2
WWLI	AC	5.9	6.5	6.3	6.7	KSAN	country	2.6	3.0	4.4	2.5	WDJO	oldies	1.1	.6	.8	1.0
WPRO	AC	5.4	5.7	5.0	5.7	KYUU	AC	3.7	2.2	2.0	2.5	SACRAMENTO—(31)					
WSNE	AC	3.7	3.5	5.6	4.0	KEZR	AC	2.8	2.4	1.7	2.3	KCTC	easy	10.5	7.9	10.1	11.4
WHIM	country	2.3	3.4	1.5	3.3	KDFC-AM-FM	classical	2.1	1.7	1.7	2.1	KFBK	news/talk	8.3	9.5	8.3	8.9
WBRU	album	3.6	3.6	3.3	2.7	KITS	modern	2.3	3.1	2.3	2.0	KXOA-FM	AC	7.6	8.2	8.0	8.1
WMYS	AC	3.2	2.3	1.8	2.7	KFOG	album	1.5	1.4	.8	1.9	KRAK-FM	country	6.9	6.9	8.0	7.5
WWRX	album	1.3	1.5	2.0	2.2	KEEN	country	2.4	2.7	3.0	1.7	KZAP	album	6.3	8.8	7.2	7.0
WODS	oldies	.4	.4	1.0	2.3	KBRG	Spanish	.7	1.3	1.3	1.7	KRXQ	album	3.4	4.0	4.1	6.7
WXKS-FM	top 40	1.7	1.6	1.2	1.9	KNTA	Spanish	1.2	1.0	1.7	1.6	KWOD	top 40	7.5	6.1	6.2	6.5
WALE	news/talk	0.7	0.7	0.7	1.5	KKSF	adult alt	1.1	1.0	1.2	1.6	KSFM	top 40	6.0	7.2	6.4	5.1
WBZ	AC	2.0	1.5	1.2	1.4	KNBR	AC	4.3	4.6	2.5	1.5	KROY	top 40	7.0	4.6	4.7	4.0
WWAZ	nos	2.8	1.3	1.6	1.3	KLIV	nos	1.9	1.9	1.9	1.4	KRAE	AC	3.0	3.9	3.0	3.7
NEW ORLEANS—(32)																	
WQUE-AM-FM cross 15.2 12.4 15.6 15.0																	
WYLD-FM urban 12.2 11.5 9.0 10.8																	
WEZB top 40 9.6 9.7 10.0 8.8																	
WBYU easy 9.4 7.7 9.9 7.9																	
WWL news/talk 4.3 5.8 5.1 6.1																	
WLTS AC 5.9 8.1 7.3 5.9																	
WRNO top 40 4.9 5.2 5.6 5.5																	
WLMG AC 4.8 3.5 2.8 4.9																	
WBOK religious 6.2 4.5 4.4 4.2																	
WCKW-FM album 2.8 4.6 3.1 4.0																	
WSMB talk 2.4 3.8 3.1 3.7																	
WTIX oldies 3.1 2.2 2.0 1.7																	
WWIW nos 2.3 2.1 1.9 1.6																	
KHAA gospel — — .5 1.3																	
WNOE country 1.7 1.5 1.4 1.1																	
WYLD black 1.2 1.4 .8 1.0																	

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POWER PLAYS

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

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

PLATINUM

WHTZ 100 FM

New York O.M.: Steve Kingston

1	Gloria Estefan & Miami Sound Machine, Samantha Fox, Naughty Girls (Need Lov
2	George Michael, One More Try
3	Terence Trent D'Arby, Wishing Well
4	Natalie Cole, Pink Cadillac
5	The Deele, Two Occasions
6	Aerosmith, Angel
7	Rick Astley, Together Forever
8	Whitney Houston, Where Do Broken Hear
9	Debbie Gibson, Foolish Beat
10	Johnny Kemp, Just Got Paid
11	E.U., Da Butt (From The "School Daze"
12	Johnny Hates Jazz, Shattered Dreams
13	Al B. Sure!, Nite And Day
14	Foreigner, I Don't Want To Live Witho
15	The Jets, Make It Real
16	Stevie B, Dreamin' Of Love
17	White Lion, Wait
18	J.J. Fad, Supersonic
19	Daryl Hall John Oates, Everything You
20	Pebbles, Girlfriend
21	Michael Jackson, Dirty Diana
22	Icehouse, Electric Blue
23	Lita Ford, Kiss Me Deadly
24	Billy Ocean, Get Outta My Dreams, Get
25	Bardeux, When We Kiss
26	Def Leppard, Pour Some Sugar On Me
27	Prince, Alphabet St.
28	INXS, Devil Inside
29	Michael Jackson, Man In The Mirror

POWER 95

New York P.D.: Larry Berger

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

WBEB 93.6 FM

Chicago P.D.: Buddy Scott

1	Gloria Estefan & Miami Sound Machine,
2	Terence Trent D'Arby, Wishing Well
3	Pet Shop Boys, Always On My Mind
4	George Michael, One More Try
5	Natalie Cole, Pink Cadillac
6	Samantha Fox, Naughty Girls (Need Lov
7	Billy Ocean, Get Outta My Dreams, Get
8	The Deele, Two Occasions
9	Whitney Houston, Where Do Broken Hear
10	Rick Astley, Together Forever
11	Johnny Hates Jazz, Shattered Dreams
12	Daryl Hall John Oates, Everything You
13	Taylor Dayne, Prove Your Love
14	Orchestral Manoeuvres In The Dark, Dr
15	Pretty Poison, Nighttime
16	Michael Jackson, Dirty Diana
17	Pebbles, Mercedes Boy
18	Al B. Sure!, Nite And Day
19	INXS, Devil Inside
20	Prince, Alphabet St.
21	Debbie Gibson, Foolish Beat
22	Belinda Carlisle, Circle In The Sand
23	New Order, Blue Monday 1988
24	The Jets, Make It Real
25	Kylie Minogue, I Should Be So Lucky
26	Keith Sweat, Something Just Ain't Rig
27	Brenda Russell Featuring Joe Esposito,
28	Richard Marx, Hold On To The Night

KIM FM 102.7

Los Angeles P.D.: Steve Rivers

1	Terence Trent D'Arby, Wishing Well
2	Gloria Estefan & Miami Sound Machine,
3	George Michael, One More Try
4	Icehouse, Electric Blue
5	The Deele, Two Occasions
6	Pet Shop Boys, Always On My Mind
7	Samantha Fox, Naughty Girls (Need Lov
8	Whitney Houston, Where Do Broken Hear
9	Orchestral Manoeuvres In The Dark, Dr
10	Bardeux, When We Kiss
11	Johnny Kemp, Just Got Paid
12	J.J. Fad, Supersonic
13	Michael Jackson, Dirty Diana
14	Foreigner, I Don't Want To Live Witho
15	Rick Astley, Together Forever
16	Natalie Cole, Pink Cadillac
17	The Jets, Make It Real
18	Aerosmith, Angel
19	Daryl Hall John Oates, Everything You
20	Belinda Carlisle, Circle In The Sand
21	Taylor Dayne, Prove Your Love
22	Prince, Alphabet St.
23	No Shooz, Should I Say Yes?
24	Debbie Gibson, Foolish Beat
25	Jody Watley, Most Of All
26	Billy Ocean, Get Outta My Dreams, Get
27	Pebbles, Mercedes Boy
28	Pebbles, Girlfriend
29	L.L. Cool J, Going Back To Cali (From
30	Bruce Hornsby & The Range, The Valley
31	Times Two, Strange But True
32	Brenda Russell Featuring Joe Esposito,
33	Al B. Sure!, Nite And Day

GOLD

WASH 108 FM

Boston P.D.: Sunny Joe White

1	George Michael, One More Try
2	Rick Astley, Together Forever
3	Brenda Russell Featuring Joe Esposito,
4	The Deele, Two Occasions
5	Debbie Gibson, Foolish Beat
6	Times Two, Strange But True
7	Daryl Hall John Oates, Everything You
8	Cher, We All Sleep Alone
9	E.U., Da Butt (From The "School Daze"
10	Belinda Carlisle, Circle In The Sand
11	Paul Carrack, One Good Reason
12	Johnny Hates Jazz, Shattered Dreams
13	The Jets, Make It Real
14	Boz Scaggs, Heart Of Mine
15	Lita Ford, Kiss Me Deadly
16	Midnight Oil, Beds Are Burning
17	The Church, Under The Milky Way
18	Stevie Wonder & Michael Jackson, Get
19	10,000 Maniacs, Like The Weather
20	Prince, Alphabet St.
21	Nia Peeples, Trouble
22	INXS, Devil Inside
23	Johnny Kemp, Just Got Paid
24	Rod Stewart, Lost In You
25	Michael Jackson, Dirty Diana
26	Robert Plant, Tall Cool One
27	Sweet Sensation, Take It While It's H
28	Underworld, Underneath The Radar
29	Al B. Sure!, Nite And Day
30	Kylie Minogue, I Should Be So Lucky
31	The Cover Girls, Promise Me
32	Ziggy Marley & The Melody Makers, Tom
33	Glass Tiger, I'm Still Searching
34	Cherie, Love Changes (Everythi
35	Jane Wiedlin, Rush Hour
36	Pebbles, Mercedes Boy
37	INXS, New Sensation
38	Wet Wet Wet, Wishing I Was Lucky
39	Elsa Fiorillo, Forgive Me For Dreami
40	Sade, Paradise
41	Van Halen, Black And Blue
42	White Lion, Wait
43	Rick Springfield, Honeymoon In Beirut
44	Brenda K. Starr, I Still Believe
45	Tracy Chapman, Fast Car
46	Julio Iglesias Featuring Stevie Wonder,
47	Posy, Nothin' But A Good Time
48	Johnny Kemp, Most Of All
49	No Shooz, Should I Say Yes?
50	John Caffery, Song And Dance
51	Breath, Hands To Heaven

EAGLE 106

Philadelphia P.D.: Charlie Quinn

1	Gloria Estefan & Miami Sound Machine,
2	Samantha Fox, Naughty Girls (Need Lov
3	George Michael, One More Try
4	Pet Shop Boys, Always On My Mind
5	Brenda Russell Featuring Joe Esposito,
6	Johnny Hates Jazz, Shattered Dreams
7	The Cover Girls, Promise Me
8	Foreigner, I Don't Want To Live Witho
9	White Lion, Wait
10	Rick Astley, Together Forever
11	Debbie Gibson, Foolish Beat
12	Daryl Hall John Oates, Everything You
13	Pretty Poison, Nighttime
14	Whitney Houston, Where Do Broken Hear
15	Terence Trent D'Arby, Wishing Well
16	Natalie Cole, Pink Cadillac
17	Michael Jackson, Dirty Diana
18	The Jets, Make It Real
19	Belinda Carlisle, Circle In The Sand
20	Brenda K. Starr, I Still Believe
21	Glass Tiger, I'm Still Searching
22	Bruce Hornsby & The Range, The Valley
23	Icehouse, Electric Blue
24	INXS, New Sensation
25	J.J. Fad, Supersonic
26	Prince, Alphabet St.
27	Boz Scaggs, Heart Of Mine
28	Def Leppard, Pour Some Sugar On Me
29	Posy, Nothin' But A Good Time
30	Lita Ford, Kiss Me Deadly
31	Suave, My Girl
32	Times Two, Strange But True
33	Jane Wiedlin, Rush Hour
34	Rod Stewart, Lost In You
35	Al B. Sure!, Nite And Day
36	Pebbles, Mercedes Boy

WASH 108 FM

Boston P.D.: Tom Jeffries

1	Johnny Hates Jazz, Shattered Dreams
2	George Michael, One More Try
3	Brenda Russell Featuring Joe Esposito,
4	Icehouse, Electric Blue
5	Pet Shop Boys, Always On My Mind
6	Gloria Estefan & Miami Sound Machine,
7	Times Two, Strange But True
8	Daryl Hall John Oates, Everything You
9	Terence Trent D'Arby, Wishing Well
10	Foreigner, I Don't Want To Live Witho
11	Natalie Cole, Pink Cadillac
12	Midnight Oil, Beds Are Burning
13	The Deele, Two Occasions
14	Glass Tiger, I'm Still Searching
15	Orchestral Manoeuvres In The Dark, Dr
16	Pretty Poison, Nighttime
17	Rick Astley, Together Forever
18	Suave, My Girl
19	Toto, Pamela
20	The Church, Under The Milky Way
21	Bruce Hornsby & The Range, The Valley
22	Paul Carrack, One Good Reason
23	David Lee Roth, Stand Up
24	Cliff Richard, Love Changes (Everythi
25	Cher, We All Sleep Alone
26	Cheap Trick, The Flame
27	Prince, Alphabet St.
28	Michael Jackson, Dirty Diana
29	Robert Plant, Tall Cool One
30	Jane Wiedlin, Rush Hour
31	John Cougar Mellencamp, Rooty Toot To
32	Brenda K. Starr, I Still Believe
33	Rod Stewart, Lost In You
34	Tracy Chapman, Fast Car
35	INXS, New Sensation
36	Richard Marx, Hold On To The Night
37	White Lion, Wait
38	Underworld, Underneath The Radar
39	Michael Bolton, Wait On Love
40	Wierd Al Yankovic, Fat

WASH 108 FM

Washington P.D.: Mark St. John

1	George Michael, One More Try
2	Samantha Fox, Naughty Girls (Need Lov
3	Aerosmith, Angel
4	Richard Marx, Endless Summer Nights
5	The Deele, Two Occasions
6	Gloria Estefan & Miami Sound Machine,
7	The Jets, Make It Real
8	Terence Trent D'Arby, Wishing Well
9	Whitney Houston, Where Do Broken Hear
10	Brenda Russell Featuring Joe Esposito,
11	Debbie Gibson, Foolish Beat
12	Brenda K. Starr, I Still Believe
13	Keith Sweat, I Want Her
14	Michael Jackson, Man In The Mirror
15	White Lion, Wait
16	Johnny Hates Jazz, Shattered Dreams
17	Pebbles, Girlfriend
18	Rick Astley, Together Forever
19	No Shooz, Should I Say Yes?
20	Daryl Hall John Oates, Everything You
21	INXS, Devil Inside
22	Bruce Hornsby & The Range, The Valley
23	Michael Jackson, Dirty Diana
24	Al B. Sure!, Nite And Day
25	Posy, Nothin' But A Good Time
26	Foreigner, I Don't Want To Live Witho
27	Lita Ford, Kiss Me Deadly
28	Prince, Alphabet St.
29	E.U., Da Butt (From The "School Daze"
30	Icehouse, Electric Blue
31	Pebbles, Mercedes Boy
32	INXS, New Sensation

SILVER

Tower 94 FM

Pittsburgh P.D.: Jim Richards

1	Gloria Estefan & Miami Sound Machine,
2	I Don't Want To Live Witho
3	Samantha Fox, Naughty Girls (Need Lov
4	Johnny Hates Jazz, Shattered Dreams
5	George Michael, One More Try
6	White Lion, Wait
7	Aerosmith, Angel
8	Icehouse, Electric Blue
9	Orchestral Manoeuvres In The Dark, Dr
10	Daryl Hall John Oates, Everything You
11	Paul Carrack, One Good Reason
12	Debbie Gibson, Foolish Beat
13	Pet Shop Boys, Always On My Mind
14	Belinda Carlisle, Circle In The Sand
15	The Deele, Two Occasions
16	Whitney Houston, Where Do Broken Hear
17	Taylor Dayne, Prove Your Love
18	Poison, Nothin' But A Good Time
19	Cher, We All Sleep Alone
20	Brenda Russell Featuring Joe Esposito,
21	Prince, Alphabet St.
22	Johnny Hates Jazz, Shattered Dreams
23	The Jets, Make It Real
24	Pebbles, Girlfriend
25	Rod Stewart, Lost In You
26	Bruce Hornsby & The Range, The Valley
27	The Jets, Make It Real
28	Michael Jackson, Dirty Diana
29	Debbie Gibson, Foolish Beat
30	The Jets, Rocket 2 U
31	Van Halen, Black And Blue
32	Nia Peeples, Trouble
33	INXS, New Sensation
34	Def Leppard, Pour Some Sugar On Me
35	Lita Ford, Kiss Me Deadly
36	Al B. Sure!, Nite And Day
37	Rod Stewart, Lost In You
38	Michael Jackson, Dirty Diana
39	Robert Plant, Tall Cool One
40	Sweet Sensation, Take It While It's H
41	Underworld, Underneath The Radar
42	Al B. Sure!, Nite And Day
43	Kylie Minogue, I Should Be So Lucky
44	The Cover Girls, Promise Me
45	Ziggy Marley & The Melody Makers, Tom
46	Glass Tiger, I'm Still Searching
47	Cherie, Love Changes (Everythi
48	Jane Wiedlin, Rush Hour
49	Pebbles, Mercedes Boy
50	INXS, New Sensation
51	Wet Wet Wet, Wishing I Was Lucky
52	Elsa Fiorillo, Forgive Me For Dreami
53	Sade, Paradise
54	Van Halen, Black And Blue
55	White Lion, Wait
56	Rick Springfield, Honeymoon In Beirut
57	Brenda K. Starr, I Still Believe
58	Tracy Chapman, Fast Car
59	Julio Iglesias Featuring Stevie Wonder,
60	Posy, Nothin' But A Good Time
61	Johnny Kemp, Most Of All
62	No Shooz, Should I Say Yes?
63	John Caffery, Song And Dance
64	Breath, Hands To Heaven

EAGLE 106

Philadelphia P.D.: Charlie Quinn

1	Gloria Estefan & Miami Sound Machine,
2	Samantha Fox, Naughty Girls (Need Lov
3	George Michael, One More Try
4	Pet Shop Boys, Always On My Mind
5	Brenda Russell Featuring Joe Esposito,
6	Johnny Hates Jazz, Shattered Dreams
7	The Cover Girls, Promise Me
8	Foreigner, I Don't Want To Live Witho
9	White Lion, Wait
10	Rick Astley, Together Forever
11	Debbie Gibson, Foolish Beat
12	Daryl Hall John Oates, Everything You
13	Pretty Poison, Nighttime
14	Whitney Houston, Where Do Broken Hear
15	Terence Trent D'Arby, Wishing Well
16	Natalie Cole, Pink Cadillac
17	Michael Jackson, Dirty Diana
18	The Jets, Make It Real
19	Belinda Carlisle, Circle In The Sand
20	Brenda K. Starr, I Still Believe
21	Glass Tiger, I'm Still Searching
22	Bruce Hornsby & The Range, The Valley
23	Icehouse, Electric Blue
24	INXS, New Sensation
25	J.J. Fad, Supersonic
26	Prince, Alphabet St.
27	Boz Scaggs, Heart Of Mine
28	Def Leppard, Pour Some Sugar On Me
29	Posy, Nothin' But A Good Time
30	Lita Ford, Kiss Me Deadly
31	Suave, My Girl
32	Times Two, Strange But True
33	Jane Wiedlin, Rush Hour
34	Rod Stewart, Lost In You
35	Al B. Sure!, Nite And Day
36	Pebbles, Mercedes Boy

WASH 108 FM

Washington P.D.: Mason Dixon

1	Johnny Hates Jazz, Shattered Dreams
2	The Deele, Two Occasions
3	Gloria Estefan & Miami Sound Machine,
4	Foreigner, I Don't Want To Live Witho
5	The Jets, Make It Real
6	George Michael, One More Try
7	Billy Ocean, Get Outta My Dreams, Get
8	Debbie Gibson, Foolish Beat
9	White Lion, Wait
10	The Deele, Two Occasions
11	Pet Shop Boys, Always On My Mind
12	Bruce Hornsby & The Range, The Valley
13	Belinda Carlisle, Circle In The Sand
14	Icehouse, Electric Blue
15	Cher, We All Sleep Alone
16	Suave, My Girl
17	Cheap Trick, The Flame
18	Prince, Alphabet St.
19	Michael Jackson, Dirty Diana

WASH 108 FM

Tampa P.D.: Mason Dixon

1	Johnny Hates Jazz, Shattered Dreams
2	The Deele, Two Occasions
3	Gloria Estefan & Miami Sound Machine,
4	Foreigner, I Don't Want To Live Witho
5	The Jets, Make It Real
6	George Michael, One More Try
7	Billy Ocean, Get Outta My Dreams, Get
8	Debbie Gibson, Foolish Beat
9	White Lion, Wait
10	The Deele, Two Occasions
11	Pet Shop Boys, Always On My Mind
12	Bruce Hornsby & The Range, The Valley
13	Belinda Carlisle, Circle In The Sand
14	Icehouse, Electric Blue
15	Cher, We All Sleep Alone
16	Suave, My Girl
17	Cheap Trick, The Flame
18	Prince, Alphabet St.
19	Michael Jackson, Dirty Diana

SILVER

Tower 94 FM

Detroit P.D.: Brian Patrick

1	Gloria Estefan & Miami Sound Machine,
2	George Michael, One More Try
3	Johnny Hates Jazz, Shattered Dreams
4	Natalie Cole, Pink Cadillac
5	Pet Shop Boys, Always On My Mind
6	Icehouse, Electric Blue
7	Foreigner, I Don't Want To Live Witho
8	White Lion, Wait
9	Cher, We All Sleep Alone
10	Brenda Russell Featuring Joe Esposito,
11	Daryl Hall John Oates, Everything You
12	Aerosmith, Angel
13	Whitney Houston, Where Do Broken Hear
14	Bruce Hornsby & The Range, The Valley
15	The Jets, Make It Real
16	Times Two, Strange But True
17	Rick Astley, Together Forever
18	Suave, My Girl
19	Paul Carrack, One Good Reason
20	Orchestral Manoeuvres In The Dark, Dr
21	Belinda Carlisle, Circle In The Sand
22	Debbie Gibson, Foolish Beat
23	Samantha Fox, Naughty Girls (Need Lov
24	Pretty Poison, Nighttime
25	Glass Tiger, I'm Still Searching
26	Michael Jackson, Dirty Diana
27	The Jets, Make It Real
28	Prince, Alphabet St.
29	Poison, Nothin' But A Good Time
30	Boz Scaggs, Heart Of Mine
31	Pebbles, Mercedes Boy
32	The Church, Under The Milky Way
33	Kylie Minogue, I Should Be So Lucky
34	INXS, New Sensation
35	Climie Felt, Love Changes (Everythi
36	Al B. Sure!, Nite And Day
37	Rod Stewart, Lost In You
38	Richard Marx, Hold On To The Night
39	Eric Carmen, Make Me Lose Control
40	John Caffery, Song And Dance
41	Ziggy Marley & The Melody Makers, Tom
42	Henry Lee Summer, Darlin' Danielle Do
43	The Adventurers, Broken Land
44	

92 PRO-FM

Table with 2 columns: Rank and Song/Artist. Providence, P.D.: Mike Osborne. Songs include 'Johnny Hates Jazz', 'Foreigner, I Don't Want To Live Witho', 'George Michael, One More Try'.

96 TIC-FM

Table with 2 columns: Rank and Song/Artist. Hartford, P.D.: Dave Shakes. Songs include 'Samantha Fox, Naughty Girls (Need Lov)', 'Gloria Estefan & Miami Sound Machine', 'George Michael, One More Try'.

BIO 4 MIAMI MUSIC

Table with 2 columns: Rank and Song/Artist. Baltimore, P.D.: Chuck Morgan. Songs include 'George Michael, One More Try', 'Whitney Houston, Where Do Broken Hear', 'The Deele, Two Occasions'.

B1105

Table with 2 columns: Rank and Song/Artist. Orlando, P.D.: Brian Thomas. Songs include 'Gloria Estefan & Miami Sound Machine', 'Samantha Fox, Naughty Girls (Need Lov)', 'The Deele, Two Occasions'.

Table with 2 columns: Rank and Song/Artist. Songs include 'Rick Astley, Together Forever', 'White Lion, Wait', 'Daryl Hall John Oates, Everything You', 'Taylor Dayne, Prove Your Love'.

The New 100.7 FM

Table with 2 columns: Rank and Song/Artist. Miami, P.D.: Steve Perun. Songs include 'George Michael, One More Try', 'Aerosmith, Angel', 'Terence Trent D'Arby, Wishing Well'.

Z93

Table with 2 columns: Rank and Song/Artist. Atlanta, P.D.: Bob Case. Songs include 'George Michael, One More Try', 'Al B. Sure!, Nite And Day', 'Brenda Russell Featuring Joe Esposito'.

KHJR 105.5

Table with 2 columns: Rank and Song/Artist. St. Louis, P.D.: Kevin Young. Songs include 'Gloria Estefan & Miami Sound Machine', 'Natalie Cole, Pink Cadillac', 'Terence Trent D'Arby, Wishing Well'.

195

Table with 2 columns: Rank and Song/Artist. Dallas, P.D.: Buzz Bennett. Songs include 'Samantha Fox, Naughty Girls (Need Lov)', 'The Cover Girls, Promise Me', 'Michael Jackson, Dirty Diana'.

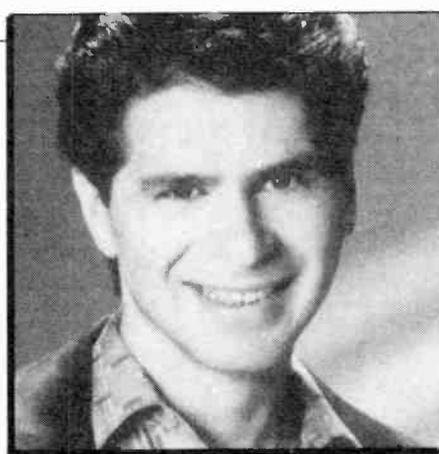
KZZP 104.7 FM

Table with 2 columns: Rank and Song/Artist. Phoenix, P.D.: Guy Zapoleon. Songs include 'The Deele, Two Occasions', 'Terence Trent D'Arby, Wishing Well', 'George Michael, One More Try'.

KUBE 93 FM

Table with 2 columns: Rank and Song/Artist. Seattle, P.D.: Gary Bryan. Songs include 'Gloria Estefan & Miami Sound Machine', 'Samantha Fox, Naughty Girls (Need Lov)', 'George Michael, One More Try'.

RADIO



Billboard's PD of the week

Jhani Kaye KOST Los Angeles

WHAT ARE THE SECRETS to Jhani Kaye's success? Kaye, the program and operations manager at KOST Los Angeles and the OM for its AM sister station, KFI, points to perseverance, consistency, commitment, and paying close attention to detail.

KOST's ratings have risen steadily since 1982, when the station moved from easy listening to AC. In the winter 1988 Arbitrons, the station pulled a 5.3 12-plus share—higher than any other FM AC in L.A. radio history.

To commemorate this and past accomplishments, Kaye keeps a sign posted in the control room tallying the number of books in which "Continuous Soft Hits, KOST 103" has beaten its AC competition; this winter was its 22nd straight format win.

"Nobody wants to see it stay the same," remarks Kaye. "It's become a ceremony of sorts each book, to go in and change that number."

Kaye says KOST's gains are due to the tightly controlled machine behind the scenes. He says he personally carts up every song and tracks every phone call that comes in. Assistants even log calls from people who hang up. "I want to know," he says.

And since "sound is crucial to a station's success," Kaye says, "I have equipment that makes '60s stuff sound like today's releases. It's very important to me that listeners aren't jarred every time a different song comes on."

Despite his fetish for precision, Kaye says he got into radio by accident. A friend asked him to fill in on a local station's high school radio hour; the GM liked his work so much that Kaye was offered an air slot.

From there he worked for a variety of Los Angeles-area stations; at one point, he worked simultaneously for KUTE (now KMPC-FM), KKDJ (now KIIS-FM), and KROQ. He had consecutive weekend shifts on KUTE and KKDJ, and with the help of pretaped welcomes and farewells, he could listen to himself sign on and off the air as he drove to his next gig.

the job after being told I wasn't the one," Kaye recalls. "Apparently Sneed heard me dealing with an employee in the station library and decided I could handle it."

KOST's music research includes call-outs and auditorium testing, both of which are used mainly to determine if old titles have lost their appeal. When it comes to new music, Kaye depends on his own ears and those of APD Liz Kiley. He also credits Sneed, who he says has been there for brainstorming sessions since the station's inception.

AC observers have long praised KOST for the "purity" of its format and for the station's attention to genuine AC product. KOST has made legitimate station hits of such unlikely prospects as "I'm Never Gonna Give You Up" by Frank Stallone & Cynthia Rhodes. It has even played tapes of unreleased material that fits its sound, because Kaye feels they give the station exclusivity.

The Stallone & Rhodes song still shows up in AM drive, as did Boz Scaggs' "Heart Of Mine," Deniece Williams' "Let's Hear It For The Boy," Fleetwood Mac's "You Make Lovin' Fun," and Rick Astley's "Never Gonna Give You Up" during a recently monitored hour. (The last-mentioned song appeared to have been slowed down; Kaye tends to edit or otherwise adjust songs to make them fit the station's identity.)

Kaye says KOST's success is also due to its evolution as "everybody's second-favorite station. I've always said that our dial proximity to KIIS and KPWR has played in our favor," he says. "We have a 25%-30% shared audience with these stations, and their success has definitely helped. When people want a change of mood, they come to us."

That change of mood was particularly apparent among males in the winter '88 Arbitrons; KOST ranked second to KIIS as the most-listened-to station among males aged 25-54.

"I can't even attempt to explain that," says Kaye. "I think I'll wait a few more books before I try."

Station promotions have probably helped. KOST is known for its heavy use of bus cards and its television ads featuring Dick Clark. But Kaye says that in the winter, he downplayed outside media.

For most of the last book, KOST gave away \$1,000 a day in its Song Of The Day promotion; it is now giving away vacations to Hawaii, the Bahamas, and Walt Disney World in Orlando, Fla.

KOST isn't afraid to go head to head with its top 40 competition. "Being a market leader puts you in a defensive position," says Kaye. "Rather than compete directly with the other ACs in town, we observe them and emphasize the differences." YVONNE OLSON

It's important not to jar listeners.

74 GREAT REASONS TO CELEBRATE!

CONGRATULATIONS TO
OUR AWARD WINNERS
WHO TOPPED THE
BLACK MUSIC CHARTS

IN 1987.



Jimmy Jam and Terry Lewis (3rd and 4th from left), accepting the award as songwriters of the most Top Ten hits on the Black Music charts in 1987. Their publishing company, Flyte Tyme Tunes tied with SBK April Music, Inc. in accumulating the

most Top Ten hits on the Black Music Charts. Accepting the award for SBK April Music, Inc. are Charles Koppelman, Pres. and CEO, and Deidre O'Hara, VP Creative East Coast (left); and Marty Bandier, Vice Chairman (far right).

Always
Writers DAVID LEWIS JONATHAN LEWIS
WAYNE LEWIS
Publisher JODAWAY MUSIC

Angel
Writer ANGELA WINBUSH
Publisher ANGEL NOTES MUSIC

Back And Forth
Writer LARRY BLACKMON
Publisher POLYGRAM MUSIC PUBLISHING, INC.

Ballerina Girl
Writer LIONEL RICHIE
Publisher BROCKMAN MUSIC

Candy
Writer LARRY BLACKMON
Publisher POLYGRAM MUSIC PUBLISHING, INC.

Diamonds
Writers JAMES HARRIS, III TERRY LEWIS
Publisher FLYTE TYME TUNES

Didn't We Almost Have It All
Writer MICHAEL MASSER
Publisher PRINCE STREET MUSIC

Dinner With Gershwin
Writer BRENDA RUSSELL
Publishers GEFEN MUSIC
RUTLAND ROAD MUSIC

Don't Disturb This Groove
Writers DAVID FRANK MIC MURPHY
Publishers SBK APRIL MUSIC, INC.
SCIENCE LAB MUSIC PROD. LTD.

Don't You Want Me
Writer DAVE BRYANT
Publisher ARDAVAN MUSIC

Caught Up In The Rapture
Writers GARRY GLENN DIANNE QUANDER
Publishers D Q MUSIC CORP.
SILVER SUN PUBLISHERS
WB MUSIC CORP.

C'est La Vie
Writers MARK HOLDING ROBBIE NEVIL
Publishers COLGEMS-EMI MUSIC, INC.
MARK I HOLDING MUSIC, INC.
MCA, INC.

Come Over
Writer MELVIN RILEY, JR.
Publishers MCA, INC. MOONWALK MUSIC, INC.
READY READY MUSIC
UNICITY MUSIC, INC.

Control
Writers JAMES HARRIS, III TERRY LEWIS
Publisher FLYTE TYME TUNES

Criticize
Writer JELLYBEAN JOHNSON
Publishers AVANT GARDE MUSIC PUB., INC.
FLYTE TYME TUNES

Fake
Writers JAMES HARRIS, III TERRY LEWIS
Publishers AVANT GARDE MUSIC PUB., INC.
FLYTE TYME TUNES

Girlfriend
Writers KIRK CRUMPLER LEE PETERS
LARRY WHITE
Publishers CLINTON STREET MUSIC
KAMALAR PUBLISHING
LET'S SHINE MUSIC

Happy
Writers DAVID CONLEY BERNARD JACKSON
DAVID TOWNSEND
Publishers BELOW THE SURFACE MUSIC
BRAMPTON MUSIC LTD (PRS)

Have You Ever Loved Somebody
Writer BARRY EASTMOND
Publishers BARRY EASTMOND MUSIC
ZOMBA ENTERPRISES, INC.

Heart Of Gold
Writers ZANE GILES BILLY OSBORNE
Publishers BILLY OSBORNE PUBLISHING
BLACK LION MUSIC CAPT Z MUSIC

Hold Me
Writer SHEILA E
Publisher SISTER FATE MUSIC

How Do You Stop
Writer DAN HARTMAN
Publishers SBK APRIL MUSIC, INC.
SECOND NATURE MUSIC, INC.

How Soon We Forget
Writers COLONEL ABRAMS
MARSTON FREEMAN
Publishers MCA, INC. MOONWALK MUSIC, INC.
UNICITY MUSIC, INC.

I Don't Think That Man Should Sleep Alone
Writer RAY PARKER, JR.
Publisher RAYDIOLA MUSIC

I Knew You Were Waiting (For Me)
Writer SIMON CLIMIE (PRS)
Publisher RARE BLUE MUSIC, INC.

I Live For Your Love
Writer PAM RESWICK
Publishers RESWICK/WERFEL MUSIC
VANDORF SONGS CO.

I Need Love
Writers BOBBY "BOB CAT" ERVIN
STEVEN ETTINGER L.L. COOL J
DARRYL PIERCE DWAYNE SIMON
Publisher DEF JAM MUSIC

I Really Didn't Mean It
Writers MARCUS MILLER LUTHER VANDROSS
Publishers MCA, INC. SBK APRIL MUSIC, INC.
THRILLER MILLER MUSIC
UNCLE RONNIE'S MUSIC COMPANY

I Wonder Who She's Seeing Now
Writers JIMMY GEORGE LOU PARDINI
Publishers GEFFEN MUSIC LUCKY BREAK
PARDINI MUSIC WB MUSIC CORP.

I'd Still Say Yes
Writers FENDERELLA GREGORY SCELSA
Publishers NOW AND FUTURE MUSIC, INC.
PSO LIMITED

I'm Bad
Writers BOBBY "BOB CAT" ERVIN L.L. COOL J
DARRYL PIERCE DWAYNE SIMON
Publisher DEF JAM MUSIC

I'm In Love
Writer PAUL LAWRENCE
Publisher BUSH BURNIN' MUSIC, INC.

I'm Not Perfect (But I'm Perfect For You)
Writers GRACE JONES BRUCE WOOLLEY (PRS)
Publishers GRACE JONES ENTERPRISES, INC.
SBK APRIL MUSIC, INC.

If You Can Do It: I Can Too!
Writer PAUL LAWRENCE
Publisher BUSH BURNIN' MUSIC, INC.
Jam Tonight (a/k/a Jam Song)
Writers FREDDIE JACKSON PAUL LAWRENCE
Publisher WAVEMAKER MUSIC GROUP, INC.

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

A

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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	MERCEDES BOY	PEBBLES	1
2	1	NITE AND DAY	AL B. SURE!	2
3	4	WILD, WILD WEST	KOOL MOE DEE	7
4	5	MY GIRL	SUAVE	3
5	7	JUST GOT PAID	JOHNNY KEMP	4
6	9	PIANO IN THE DARK	BRENDA RUSSELL/JOE ESPOSITO	11
7	11	SOMETHING JUST AIN'T RIGHT	KEITH SWEAT	5
8	12	STRANGE RELATIONSHIP	HOWARD HEWETT	10
9	13	KEEP RISIN' TO THE TOP	DOUG E. FRESH/GET FRESH CREW	15
10	14	LOVE STRUCK	JESSE JOHNSON	6
11	21	RUN'S HOUSE	RUN-D.M.C.	17
12	17	GET IT	STEVIE WONDER & MICHAEL JACKSON	8
13	19	LOVE ME ALL OVER	KASHIF	14
14	22	LITTLE WALTER	TONY! TONI! TONE!	9
15	8	DA'BUTT (FROM THE FILM "SCHOOL DAZE")	E.U.	24
16	3	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	21
17	20	ONE TIME LOVE	CHRIS JASPER	13
18	18	IF I WERE YOUR WOMAN	STEPHANIE MILLS	28
19	25	FLIRT	EVELYN "CHAMPAGNE" KING	12
20	10	THAT'S WHAT LOVE IS	MIKI HOWARD/GERALD LEVERT	40
21	35	ONE MORE TRY	GEORGE MICHAEL	19
22	6	EVERYTHING WILL B-FINE	LISA LISA & CULT JAM	35
23	24	SAY IT AGAIN	JERMAINE STEWART	16
24	28	EVIL ROY	EARTH, WIND & FIRE	25
25	16	PINK CADILLAC	NATALIE COLE	52
26	—	JOY	TEDDY PENDERGRASS	18
27	33	LOVE MAKES A WOMAN	JOYCE SIMS FEAT. JIMMY CASTOR	32
28	27	PARENTS JUST DON'T UNDERSTAND	DJ JAZZY JEFF/FRESH PRINCE	30
29	30	NO PAIN, NO GAIN	BETTY WRIGHT	20
30	—	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	31
31	39	YES (IF YOU WANT ME)	JUNIOR	26
32	15	HOW COULD YOU DO IT TO ME	REGINA BELLE	42
33	—	ALPHABET ST.	PRINCE	22
34	37	AIN'T NO WAY	JEAN CARNE	23
35	—	TURN OFF THE LIGHTS	THE WORLD CLASS WRECKIN CRU	48
36	34	I AM YOUR MELODY	NORMAN CONNORS FEAT. SPENCER HARRISON	56
37	—	ANTICIPATION	THE DAZZ BAND	38
38	38	DO YOU FEEL IT	TYRONE DAVIS	65
39	—	DIRTY DIANA	MICHAEL JACKSON	27
40	—	TIRED OF BEING ALONE	THE RIGHT CHOICE	29

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	MERCEDES BOY	PEBBLES	1
2	4	SOMETHING JUST AIN'T RIGHT	KEITH SWEAT	5
3	5	LOVE STRUCK	JESSE JOHNSON	6
4	7	JUST GOT PAID	JOHNNY KEMP	4
5	3	MY GIRL	SUAVE	3
6	1	NITE AND DAY	AL B. SURE!	2
7	11	LITTLE WALTER	TONY! TONI! TONE!	9
8	10	FLIRT	EVELYN "CHAMPAGNE" KING	12
9	12	GET IT	STEVIE WONDER & MICHAEL JACKSON	8
10	15	SAY IT AGAIN	JERMAINE STEWART	16
11	17	JOY	TEDDY PENDERGRASS	18
12	13	STRANGE RELATIONSHIP	HOWARD HEWETT	10
13	9	ONE TIME LOVE	CHRIS JASPER	13
14	16	NO PAIN, NO GAIN	BETTY WRIGHT	20
15	8	PIANO IN THE DARK	BRENDA RUSSELL/JOE ESPOSITO	11
16	14	LOVE ME ALL OVER	KASHIF	14
17	28	DIRTY DIANA	MICHAEL JACKSON	27
18	31	ONE MORE TRY	GEORGE MICHAEL	19
19	27	ALPHABET ST.	PRINCE	22
20	21	AIN'T NO WAY	JEAN CARNE	23
21	22	TIRED OF BEING ALONE	THE RIGHT CHOICE	29
22	25	DIVINE EMOTIONS	NARADA	34
23	24	YES (IF YOU WANT ME)	JUNIOR	26
24	6	WILD, WILD WEST	KOOL MOE DEE	7
25	29	I BET YA, I'LL LET YA	ADA DYER	33
26	23	I CAN'T STAND THE RAIN	TEASE	36
27	32	EVIL ROY	EARTH, WIND & FIRE	25
28	37	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	31
29	34	DINNER FOR TWO	MICHAEL COOPER	37
30	33	COMPASSION	GARY TAYLOR	39
31	39	SLOW STARTER	RANDY HALL	41
32	38	PARENTS JUST DON'T UNDERSTAND	DJ JAZZY JEFF/FRESH PRINCE	30
33	35	ANTICIPATION	THE DAZZ BAND	38
34	—	DAYDREAMING	MORRIS DAY	45
35	36	BETCHA CAN'T LOSE (WITH MY LOVE)	MAGIC LADY	47
36	—	RUN'S HOUSE	RUN-D.M.C.	17
37	—	MOST OF ALL	JODY WATLEY	44
38	—	VIBE ALIVE	HERBIE HANCOCK	43
39	—	LOVE MAKES A WOMAN	JOYCE SIMS FEAT. JIMMY CASTOR	32
40	40	KEEP RISIN' TO THE TOP	DOUG E. FRESH/GET FRESH CREW	15

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
23	AIN'T NO WAY	(Cotillion, BMI/14th Hour, BMI)
97	ALL IN MY MIND	(Forceful, BMI/Willesden, BMI)
22	ALPHABET ST.	(Controversy, ASCAP) WBM
38	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)
55	C'EST TOI (IT'S YOU)	(Angel Notes, ASCAP/WB, ASCAP)
39	COMPASSION	(Virgin Songs, BMI/Morning Crew, BMI) CPP
24	DA'BUTT (FROM THE FILM "SCHOOL DAZE")	(MCA, ASCAP/Sunset Burgundy, ASCAP/Tootsie Songs, ASCAP)
45	DAYDREAMING	(Ya D Sir, ASCAP/WB, ASCAP)
37	DINNER FOR TWO	(Jay King IV, BMI)
27	DIRTY DIANA	(Mijac, BMI/Warner-Tamerlane, BMI)
34	DIVINE EMOTIONS	(Gratitude Sky, ASCAP/When Words Collide, BMI)
65	DO YOU FEEL IT	(Content, BMI/Tyrnza, BMI)
59	DO YOU WANNA GO WITH ME	(Jobete, ASCAP/Tall Temptations, ASCAP/Dajoye, BMI/Ensign, BMI/American League, BMI) CPP
78	DON'T YOU KNOW	(Way To Go, ASCAP/E.F. Cuttin, ASCAP/Donril, ASCAP/Across 110th Street, ASCAP/SBK April, ASCAP)
35	EVERYTHING WILL B-FINE	(Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP
31	EVERYTHING YOUR HEART DESIRES	(Hot-Cha, BMI/Careers, BMI) CPP
25	EVIL ROY	(Sir & Trini, ASCAP/Streamline Moderne, BMI/Black Lion, ASCAP/Captain Z, ASCAP/Texas City, BMI)
12	FLIRT	(Jobete, ASCAP/R.K.S., ASCAP) CPP
8	GET IT	(Jobete, ASCAP/Black Bull, ASCAP) CPP
74	GET OUTTA MY DREAMS, GET INTO MY CAR	(Zomba, ASCAP)
81	GROOVE ME	(Cat-Gene, BMI/Donril, ASCAP/Virgin, ASCAP)
42	HOW COULD YOU DO IT TO ME	(Julie Moosekick, BMI/Mountain Peake, ASCAP)
56	I AM YOUR MELODY	(Valda, BMI/Sunlight, BMI/Boykin, BMI)
33	I BET YA, I'LL LET YA	(Jobete, ASCAP/Gentle General, ASCAP/Crystal Raisin, ASCAP) CPP
67	I CAME TO PLAY	(Fat Jack The Second, BMI/Music Corp. Of America, BMI)
61	I CAN'T COMPLAIN	(Brite Light, BMI/Summa Group, BMI/Gene McFadden, BMI/Careers, BMI)
36	I CAN'T STAND THE RAIN	(Irving, BMI) CPP
93	I NEED MONEY BAD	(Summa Group, BMI/Brite Light, BMI/Maird, BMI)
75	I SURRENDER TO YOUR LOVE	(Island, BMI/Stanton's Gold, BMI/April Joy, BMI)
28	IF I WERE YOUR WOMAN	(Jobete, ASCAP) CPP
73	IF WE TRY	(Hip Trip, BMI/Hip Chic, BMI) CPP
46	I'LL PROVE IT TO YOU	(Grabitt, BMI/SBK Blackwood, BMI)
50	I'M REAL	(Forceful, BMI/Willesden, BMI)
92	IN THE MIX	(Muscle Shoals, BMI/Jalew, BMI)
87	INSTANT REPLAY	(Mash-A-Mug, BMI/Island, BMI/What's New Wave, BMI/Irving, BMI) CPP
82	IT TAKES TWO	(Protoons, ASCAP/Hikim, ASCAP)
63	IT'S A COLD, COLD WORLD!	(Jay King IV, BMI/Birth Control, BMI)
98	I'VE BEEN A FOOL FOR YOU	(Abana, BMI)
18	JOY	(Caloco, BMI/Hip Trip, BMI) CPP
4	JUST GOT PAID	(Mochrie, ASCAP/Cat-Gene, BMI/Virgin Songs, BMI) CPP
96	JUST HAVIN' FUN	(Conceited, ASCAP/Let's Shine, ASCAP)
15	KEEP RISIN' TO THE TOP	(Entertaining, BMI/Danica, BMI)
62	KICK IT TO THE CURB	(Daughterson, ASCAP/Almo, ASCAP) CPP
77	KNOCKED OUT	(Kermy, BMI/Hip Trip, BMI)
53	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)
9	LITTLE WALTER	(PolyGram, ASCAP/Two Tuff-Enuff, BMI)
70	LIVING IN THE LIMELIGHT	(Willesden, BMI/WB, ASCAP)
32	LOVE MAKES A WOMAN	(Warner-Tamerlane, BMI/Unichappell, BMI)
14	LOVE ME ALL OVER	(Music Corp. Of America, BMI/Kashif, BMI/King Arthur, ASCAP)
6	LOVE STRUCK	(Shockadelica, ASCAP/Almo, ASCAP) CPP
100	LOVER FOR LIFE	(Feel The Beat, BMI/Stone Diamond, BMI) CPP
69	THE LOVERS	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
89	LOVIN' ON NEXT TO NOTHING	(Nelana, BMI/Rashida, BMI/Limited Funds, BMI/Texas City, BMI)
64	MAKE IT REAL	(Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP)
83	MARC ANTHONY'S TUNE	(Colgems-EMI, ASCAP)
1	MERCEDES BOY	(MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP)
44	MOST OF ALL	(Johnny Yuma, BMI/Warner-Tamerlane, BMI/Bertus, BMI) WBM
84	MOVE SOMETHIN'	(Pac Jam, BMI)
3	MY GIRL	(Jobete, ASCAP) CPP
85	NIGHTIME	(Genetic, ASCAP)
2	NITE AND DAY	(Al B. Sure! International, ASCAP/Key West International, ASCAP/Across 110th Street, ASCAP/SBK April, ASCAP)
20	NO PAIN, NO GAIN	(Miami Spice, ASCAP)
79	ON THE EDGE	(Glasshouse, BMI/Irving, BMI/Brenee, BMI) CPP
19	ONE MORE TRY	(Chappell, ASCAP/Morrison Leahy, ASCAP)
13	ONE TIME LOVE	(Jasper Stone, ASCAP)
99	OOO LA LA LA	(SBK April, ASCAP/Midnight Magnet, ASCAP/Oh-Bev, ASCAP/McNella, ASCAP)
51	PARADISE	(Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP
30	PARENTS JUST DON'T UNDERSTAND	(Zomba, ASCAP)
11	PIANO IN THE DARK	(Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarf-village, ASCAP)
52	PINK CADILLAC	(Bruce Springsteen, ASCAP) CPP
86	PLEASE DON'T GO GIRL	(Maurice Starr, ASCAP)
80	THE RIGHT STUFF	(RaceR-ex, ASCAP/Kip Teez, ASCAP/PolyGram, ASCAP)
66	ROSES ARE RED	(Kermy, BMI/Hip Trip, BMI)
17	RUN'S HOUSE	(Protoons, ASCAP/Rush-Groove)
16	SAY IT AGAIN	(SBK Blackwood, BMI/Henry Suemay, BMI)
57	SHOOT 'EM UP MOVIES	(Kenny Nolan, ASCAP)
49	SHOULD I SAY YES	(Poolside, BMI)
41	SLOW STARTER	(Raha, BMI/Black Lion, ASCAP/Captain Z, ASCAP)
60	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)
76	SOMETHING YOU CAN FEEL	(Trycey, BMI/Willesden, BMI)
71	STAND UP	(WB, ASCAP/Virgin, ASCAP) CPP
10	STRANGE RELATIONSHIP	(Make It Big, ASCAP/WB, ASCAP/Monty Seward, ASCAP/Yellowbrick Road, ASCAP)
95	SWEET SENSATION	(Trycey, BMI/Ferndiff, BMI/Willesden, BMI)
68	SYMPTONS OF TRUE LOVE	(Larry Spier, ASCAP/Rolf Budde GmbH, BMI)
40	THAT'S WHAT LOVE IS	(Trycey, BMI/Willesden, BMI/Mardago, BMI/Pera, BMI) CPP
29	TIRED OF BEING ALONE	(Irving, BMI/Al Green, BMI) CPP
72	TROUBLE	(MCA, ASCAP) HL
48	TURN OFF THE LIGHTS	(Lon-Hop, BMI)
43	VIBE ALIVE	(Hancock, BMI/Enemy, BMI/Mash-A-Mug, BMI/Island, BMI/What's New Wave, BMI/Irving, BMI) CPP
54	THE WAY YOU LOVE ME	(Wiz Kid, BMI/Irving, BMI) CPP
94	WE'RE GOING TO PARTY	(Houston Gold, BMI)
21	WHERE DO BROKEN HEARTS GO	(Scaramanga, ASCAP/Rare Blue, ASCAP/Baby Love, ASCAP) CPP
7	WILD, WILD WEST	(Willesden, BMI)
26	YES (IF YOU WANT ME)	(Perfect Punch, BMI/Pet Me, BMI)
58	YOU GOTTS TO CHILL	(Beach House, ASCAP)
90	YOUNG LOVE	(SAEG, BMI/Randy Michelle, BMI/Hello, BMI)

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	11
MCA (9)	10
Uptown (1)	
E.P.A.	7
Epic (4)	
CBS Associated (1)	
Scotti Bros. (1)	
Tabu (1)	
POLYGRAM	8
Mercury (3)	
Polydor (2)	
London (1)	
Wing (2)	
ATLANTIC (5)	6
Island (1)	
MOTOWN	6
WARNER BROS. (4)	6
Paisley Park (1)	
Reprise (1)	
A&M	5
ARISTA (4)	5
Jive (1)	
RCA (1)	5
Jive (4)	
CAPITOL	4
VIRGIN	4
EMI-MANHATTAN	3
ELEKTRA (2)	3
Vintertainment (1)	
PROFILE	2
SLEEPING BAG (1)	2
Fresh (1)	
SOLAR	2
4TH & B'WAY	1
ALPHA INT'L	1
CHRYSALIS	1
Cooltempo (1)	
FANTASY	1
Reality/Danya (1)	
FUTURE	1
HOUSTON INTERNATIONAL	1
ISLAND	1
LUKE SKYYWALKER	1
MACOLA	1
Kru'-Cut (1)	
MALACO	1
Muscle Shoals Sound (1)	
VISION	1
Ms. B (1)	

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

CLM Cherry Lane
CPP Columbia Pictures
HL Hal Leonard
WBM Warner Bros.

For Red-hot MCA, Senior A&R VP Silas Is Golden

BY DAVID NATHAN

LOS ANGELES With MCA's black music division celebrating its best year—its current hits include records by Jody Watley, Pebbles, the Jets, and Gladys Knight & the Pips—Louil Silas Jr. is busier than ever. Silas, senior VP of A&R, is involved in a variety of artist-development activities for the label; a visitor to his Universal City, Calif., office might catch him auditioning dancers for an appearance with Bobby Brown on "Soul Train," for example, or performing more traditional A&R duties like talking with L.A. Reid & Babyface, one of pop-R&B's hottest producing teams.

Silas, a former Los Angeles club DJ, feels the company's current

success is the result of a dogged determination to win. "I hate to lose or be second at anything," he says. "That's like a way of life for me. I'll do whatever it takes to be successful. If that means staying up for 28 hours straight, no problem."

Silas finds himself trying to balance his time between administrative functions and hands-on studio work. He has built an enviable reputation as a remixer of both MCA product and records from other labels. "If a Dick Griffey or a Clarence Avant or a Jimmy Jam & Terry Lewis or an L.A. & Babyface calls asking me to remix a record, it's an honor, and I'll always do it."

"Jheryl Busby [black music division president] and I looked upon

1987 as an artist-development year," says Silas. "There were certain key projects, such as repositioning Stephanie Mills and Gladys Knight & the Pips as important forces in the black music field, and we were successful at that." Also

'I hate to lose or be 2nd at anything'

in 1988, Silas worked with Watley, the Grammy Award winner for best new artist, whose debut album sold more than 1.5 million copies, and Pebbles (a Silas signing), who has enjoyed crossover success.

"We knew that 1988 would be a

'big-guns' year," says Silas. He notes that the label is gearing up for major releases from New Edition, Brown, Loose Ends, Ready For The World, and Patti LaBelle and that new albums from Mills and Watley are due by the end of the year.

New acts continue to be a priority for the label, according to Silas. "We have a number of very strong artists coming out: Guy, a New York-based trio signed to MCA via Andre Harrell's Uptown label; the MAC Band, whose first single, "Roses Are Red," was produced by L.A. & Babyface; and Sue Ann, a very talented young lady from Minneapolis."

Silas oversees the selection of songs for most of MCA's black roster, but he admits that he has pet projects he's involved in. Brown's second MCA album is one example. "I felt that Bobby had a lot of courage leaving the industry's hottest teen group, New Edition, to pursue a career on his own," Silas says. "I admired that, and I felt that his first album, which sold 250,000 copies, began to establish him as a solo artist. This next album is ridiculous." Among the producers contributing to Brown's album are L.A. & Babyface and Larry White (producer of Brown's 1986 hit "Girlfriend").

Despite his reliance on hot producer/writers, Silas says he's open to working with new and upcoming producers. "I have a particular formula that I work with on albums so they're not put together in a haphazard way, and part of that formula includes utilizing new people," says Silas. "For New Edition's first album we used Vincent Brantley and Rick Tinas. Bobby Nunn produced the Jets' 'Rocket 2 U,' and Robert Brookins is both an artist and producer for the label."

Silas is also using some new personnel to assist on remixes, including Steve Beltran, James Reese, and Greg "Mixmaster G" Royal. "Artists and managers sometimes don't think I'm committed to what they're doing if either I or Timmy Regisford [MCA's East Coast black A&R director] don't do the job ourselves. But I do want to keep opening doors for others, especially guys who are working in the clubs."

Prior to remixing a track, Silas listens to it "for two days solid to see what I can do with it." Silas often uses the services of engineer Taavi Mote and keyboardist Jeff Lorber in his remixes.

Silas, who worked at Atlantic for two years before joining MCA in 1983, says he makes time to visit clubs in Los Angeles and is "always listening to the radio, wherever I am. I'm fortunate in working with someone like Jheryl; he allows me the kind of autonomy that means I don't have to be in the office at 9 a.m. every morning."

"Occasionally it gets tough," he says. "There have been times when I've worked on a mix for 30 hours straight and then gone into the office. But I have a lot of willpower, so that natural adrenalin and a love for what I'm doing keeps me going." Silas has been busy of late working on new albums for Ready For The World, Mills, and one of his pet projects—male vocalist George Pettus.

Busby, according to Silas, has discussed the possibility of launching a subsidiary label at MCA that would emphasize developing acts. The subsidiary's projects could include material recorded at MCA but still unreleased, Silas says. "The idea is that the label will have some key staffers and that I'll be playing a major role in the label's development," he says.

More Black Cos. Should Produce Clips For Artists Vid Outlets Weak On Alternative Music

SINCE THE INTRODUCTION of Music Television, better known as MTV, the relationship between the black music and the video music industries has been rocky. The exposure, or more accurately the lack of exposure, of black music on MTV led that learned black spokesman, Rick James, to blast the network. The creation of Black Entertainment Television and VH-1 has helped, though many feel that both cable outlets serve mainstream tastes to the exclusion of rawer or more progressive styles. In addition, the budget for the average black video, while rising, still lags behind expenditures for white acts. And while quality isn't necessarily a result of money, it sure doesn't hurt a video to be budgeted at \$70,000 as opposed to \$35,000.

Now there is another issue of concern for those interested in black videos: who directs and produces them. Despite the presence of a number of qualified black production teams (e.g., Pam Gibson & Rolando Hudson's Atlantis and the Hudlin Brothers in New York and Bill Parker with Carolyn Ali in Los Angeles), over and over again black artists find their videos supervised by whites. If these choices were made purely on the basis of artistic merit, there wouldn't be much to say.

But they aren't. The gatekeepers at the major labels funnel black videos to the same small crew of video producers. Often they either won't consider black companies or won't tell artists and their managers of their availability. In fact, if it weren't for Dick Griffey's Solar Records, Russell Simmons' Rush Artists Management, Charles Huggins' Hush Management, and Andre Harrell's Uptown Enterprises, the aforementioned black video teams would be totally locked out of the business.

Right now, a hot young male vocalist and his manager are locked in a battle over who should produce the vocalist's next video. On one level it's a fight over money, but more profoundly it's a fight over who controls the image of the artist and whether a black video team will be given the same chance to mold the image of a young black star that whites receive as a matter of course.

Who knows? Maybe one day a black director will be given a shot at working with a white pop star. In an industry that is still patting itself on the back for Live Aid, that shouldn't seem like a radical concept, but it is.

SHORT STUFF: Stacy Lattisaw's duet with Howard Hewett on "Ain't No Mountain High Enough" is available both on Lattisaw's Motown album "Personal Attention" and on the CD of Hewett's "Forever And

Ever" . . . The video for Mantronix's "In Full Effect" was directed by Joel Stillerman, an animator who has worked on "Pee-wee's Playhouse" for CBS . . . Hall & Oates' "Everything Your Heart Desires" confirms their position as pre-eminent white soul men, though George Michael is hot on their trail . . . James Brown's "I'm Real," produced by Full Force, is happening at radio. There is also a strong buzz on "Static," another cut from Brown's upcoming Scotti Bros. album . . . Have you noticed how many former Quincy Jones associates are in A&R? Madeline Randolph works for Epic on the West Coast, Raoul Roach runs Elektra's black music A&R department in New York, and Steven Ray was with Capitol for a while. Of course, Ed Eckstine heads Wing/PolyGram Records . . . Motown fanatics will love David



by Nelson George

Bianco's "Heat Wave: The Motown Fact Book" from Pierian Press (560 pages, hardcover, \$39.50). The book claims to contain "the most extensive and detailed" Motown discography ever, listing over 5,500 recordings issued between 1959 and 1987. Supplementing that discography is one listing records from other important Detroit-based labels (e.g., Golden World, Anna) and biographies of all of Motown's greatest stars. "Heat Wave" can be purchased via Pierian Press, P.O. Box 1808, Ann Arbor, Mich. 48106 . . . A salute to Patti LaBelle will be held in Philadelphia June 11, with all proceeds going to the American Cancer Society. For more info write Salute To Patti LaBelle, P.O. Box 40102, Philadelphia, Pa. 19106-5102 . . . A&M Records' admirable Y.E.S. To Jobs program is returning for its second summer. Last year the program gave 50 teenagers hands-on experience in the industry. This year A&M is aiming to place 150 teens in industry gigs. For this effort to succeed, even more labels, retailers, and others need to become involved. It doesn't take a lot to make a difference in a young person's life. For more info call Karen Kennedy at 213-469-2411, extension 3501 . . . The Cover Girls will have a song, "Better Late Than Never," on the soundtrack to Eddie Murphy's upcoming feature, "Coming To America." The song was co-written by Andy "Panda" Tripoli and Freddie Washington . . . Yellowman is back with the Shanachie album "Don't Burn It." The burning the ribald reggae rapper refers to is the burning of marijuana fields . . . Black rock guitarist Greg Wright makes his solo debut with "Wake Up Call" on Motown's recently reactivated Rare Earth label. Wright was the flamboyant guitarist for the Jacksons during their 1984 Victory tour.

The Rhythm and the Blues

FOR WEEK ENDING MAY 21, 1988

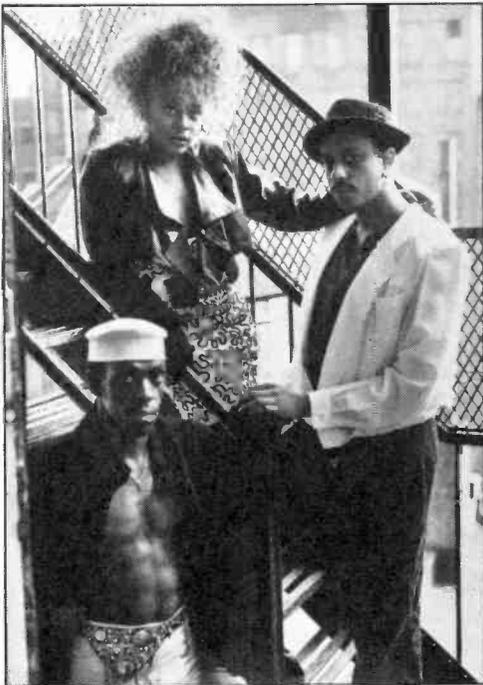
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HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 15 REPORTERS	SILVER ADDS 30 REPORTERS	BRONZE/ SECONDARY ADDS 48 REPORTERS	TOTAL ADDS 93 REPORTERS	TOTAL ON
THE RIGHT STUFF VANESSA WILLIAMS WING	6	13	13	32	37
I CAN'T COMPLAIN MELBA MOORE CAPITOL	1	11	16	28	69
PARADISE SADE EPIC	1	13	9	23	76
SHOOT 'EM UP MOVIES THE DEELE SOLAR	3	9	11	23	68
IT'S A COLD, COLD WORLD! CLUB NOUVEAU WARNER BROS.	2	5	16	23	57
ROSES ARE RED THE MAC BAND MCA	5	7	11	23	57
I'M REAL JAMES BROWN SCOTTI BROS.	3	5	12	20	71
KNOCKED OUT PAULA ABDUL VIRGIN	2	8	9	19	38
DAYDREAMING MORRIS DAY WARNER BROS.	2	6	9	17	73
SYMPTOMS OF TRUE LOVE TRACIE SPENCER CAPITOL	3	5	8	16	49

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.



"Sex w/o love
Is like a book with no pages
Is like a song with no changes
It's an empty heart
Reaching in the dark for what?
And it never is enough without you"

"Sex w/o Love"

(7-89067) (0-86557) (DMD 1186)

the first single by

Evon Geffries & The Stand

from the forthcoming album

CHAPTERS

A Novel By

EVON GEFFRIES & THE STAND

(81858)

Produced by V. Jeffrey Smith & Peter Lord for The Neptune Factor



On Atlantic Records

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FOR WEEK ENDING MAY 21, 1988

Billboard®

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	2	3	25	GEORGE MICHAEL ▲ ⁴ COLUMBIA OC 40867 (CD)	FAITH
				1 week at No. One	
2	1	1	29	TERENCE TRENT D'ARBY ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40954 (CD)	
3	3	2	22	KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
4	4	7	26	KOOL MOE DEE ● JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
5	5	5	26	THE DEELE SOLAR ST 72555 (8.98) (CD)	EYES OF A STRANGER
6	6	4	35	MICHAEL JACKSON ▲ ⁵ EPIC QE 40600/E.P.A. (CD)	BAD
7	7	10	19	PEBBLES ● MCA 42094 (8.98) (CD)	PEBBLES
8	9	8	9	BILLY OCEAN ● JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
9	8	6	24	GLADYS KNIGHT & THE PIPS ● MCA 42004 (8.98) (CD)	ALL OUR LOVE
10	10	9	45	NATALIE COLE ● EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
11	12	27	3	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
12	13	12	24	STEVIE WONDER ▲ MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
13	11	11	48	WHITNEY HOUSTON ▲ ⁶ ARISTA AL 8405 (9.98) (CD)	WHITNEY
14	16	17	8	SOUNDTRACK EMI-MANHATTAN 48680 (9.98) (CD)	SCHOOL DAZE
15	15	13	10	MORRIS DAY WARNER BROS. 25651 (8.98) (CD)	DAYDREAMING
16	14	15	26	MIKI HOWARD ATLANTIC 81810 (8.98) (CD)	LOVE CONFESSIONS
17	17	14	30	HEAVY D. & THE BOYZ MCA 5986 (8.98) (CD)	LIVING LARGE . . .
18	20	22	7	MANTRONIX CAPITOL 48336 (8.98) (CD)	IN FULL EFFECT
19	21	19	31	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (CD)	SHARP
20	19	24	9	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
21	23	18	6	TEENA MARIE EPIC FE 40872/E.P.A. (CD)	NAKED TO THE WORLD
22	18	16	60	SALT-N-PEPA ▲ NEXT PLATEAU PL 1007 (8.98) (CD)	HOT, COOL & VICIOUS
23	NEW ▶		1	AL B. SURE! WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
24	25	23	61	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
25	27	29	7	BRENDA RUSSELL A&M SP 5178 (8.98) (CD)	GET HERE
26	28	46	3	BOOGIE DOWN PRODUCTIONS JIVE 1097/RCA (8.98)	BY ALL MEANS NECESSARY
27	22	20	26	EARTH, WIND & FIRE ● COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
28	30	40	5	SUAVE CAPITOL 48686 (8.98) (CD)	I'M YOUR PLAYMATE
29	41	35	28	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
30	37	37	25	KASHIF ARISTA AL-8447 (8.98) (CD)	LOVE CHANGES
31	54	—	2	TONY! TONI! TONE! WING 835 549-1/POLYGRAM (CD)	WHO?
32	35	28	22	JOYCE SIMS SLEEPING BAG TLX 10 (8.98) (CD)	COME INTO MY LIFE
33	26	26	4	JESSE JOHNSON A&M SP 5188 (8.98) (CD)	EVERY SHADE OF LOVE
34	31	31	4	HOWARD HEWETT ELEKTRA 60779 (8.98) (CD)	FOREVER AND EVER
35	33	38	30	MILES JAYE ISLAND 90615/ATLANTIC (8.98) (CD)	MILES
36	24	21	18	JUST-ICE FRESH LPRE-5/SLEEPING BAG (8.98)	KOOL & DEADLY
37	NEW ▶		1	SOUNDTRACK WARNER BROS. 25713 (9.98) (CD)	COLORS
38	39	33	48	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	42	41	19	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
40	38	36	40	LEVERT ● ATLANTIC 81773 (8.98) (CD)	THE BIG THROWDOWN
41	29	30	14	HURBY'S MACHINE SOUND CHECK PLS 1009/NEXT PLATEAU (8.98) (CD)	THE HOUSE THAT RAP BUILT
42	56	60	4	WHISTLE SELECT 21625 (8.98)	TRANSFORMATION
43	40	44	6	NORMAN CONNORS CAPITOL 48514 (8.98) (CD)	PASSION
44	36	34	14	DIANNE REEVES BLUE NOTE BLJ 46906/EMI-MANHATTAN (8.98) (CD)	DIANNE REEVES
45	32	25	24	GERALD ALBRIGHT ATLANTIC 81813 (8.98) (CD)	JUST BETWEEN US
46	46	52	3	BETTY WRIGHT MSB MB 3301/VISION (8.98)	MOTHER WIT
47	44	39	25	TONY TERRY EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
48	34	32	13	STACY LATTISAW MOTOWN 6247 ML (8.98) (CD)	PERSONAL ATTENTION
49	45	51	4	JERMAINE STEWART ARISTA AL 8455 (8.98) (CD)	SAY IT AGAIN
50	63	64	6	JEAN CARNE ATLANTIC 81811 (8.98) (CD)	YOU'RE A PART OF ME
51	50	57	40	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
52	47	48	8	ALPHONSE MOUZON OPTIMISM OP 6002 (8.98) (CD)	EARLY SPRING
53	NEW ▶		1	LONZO & WORLD CLASS WRECKIN KRU TECHNOCUT TK 1001/MACOLA (8.98)	TURN OFF THE LIGHTS IN THE FAST LANE
54	53	47	54	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
55	43	56	12	VARIOUS ARTISTS PROFILE PRO 1248 (9.98) (CD)	BEST OF HOUSE MUSIC
56	48	63	6	VARIOUS ARTISTS PROFILE PRO 1251 (8.98)	HARD AS HELL
57	59	50	11	VARIOUS ARTISTS SLEEPING BAG TLX 42012 (8.98)	SLEEPING BAG'S GREATEST MIXERS COLLECTION II
58	75	—	2	CHUBB ROCK (FEATURING HITMAN HOWIE TEE) SELECT SEL 21624 (8.98)	CHUBB ROCK
59	64	74	41	ERIC B. & RAKIM ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
60	69	—	38	REGINA BELLE COLUMBIA BFC 40537 (CD)	ALL BY MYSELF
61	52	43	10	DA'KRASH CAPITOL CI 48355 (8.98) (CD)	DA'KRASH
62	62	75	3	LITTLE JOHNNY TAYLOR ICHIBAN 1022 (8.98)	STUCK IN THE MUD
63	51	42	26	FULL FORCE COLUMBIA FC 40894 (CD)	GUESS WHO'S COMIN' TO THE CRIB?
64	58	49	49	THE O'JAYS P.I.R. ST 53036/EMI-MANHATTAN (8.98) (CD)	LET ME TOUCH YOU
65	65	58	61	SMOKEY ROBINSON ● MOTOWN 6226 ML (8.98) (CD)	ONE HEARTBEAT
66	NEW ▶		1	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
67	49	53	23	MELI'SA MORGAN CAPITOL CLT-46943 (8.98) (CD)	GOOD LOVE
68	NEW ▶		1	JUNIOR LONDON 828 083-1/POLYGRAM (CD)	SOPHISTICATED STREET
69	57	54	27	CLARENCE CARTER ICHIBAN ICH 1016 (8.98) (CD)	HOOKED ON LOVE
70	55	55	4	BOBBY MCFERRIN EMI-MANHATTAN 48059 (9.98) (CD)	SIMPLE PLEASURES
71	66	45	25	ROGER ● REPRISE 25496/WARNER BROS. (8.98) (CD)	UNLIMITED!
72	73	59	15	CHRIS JASPER CBS ASSOCIATED BFZ 44053/E.P.A. (CD)	SUPERBAD
73	60	65	50	JONATHAN BUTLER ● JIVE/RCA 1032/RCA (8.98) (CD)	JONATHAN BUTLER
74	70	62	10	GAVIN CHRISTOPHER EMI-MANHATTAN 46998 (8.98) (CD)	GAVIN
75	72	66	22	ARETHA FRANKLIN ARISTA AL 8497 (11.98) (CD)	ONE LORD, ONE FAITH, ONE BAPTISM

○ 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.

HOT DANCE MUSIC™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				CLUB PLAY Compiled from a national sample of dance club playlists.	
				★★ No. 1 ★★	
1	2	5	9	LIKE A CHILD 4TH & B'WAY 458/ISLAND	◆ NOEL
2	4	6	6	TOGETHER FOREVER (REMIX) RCA 8320-1-RD	◆ RICK ASTLEY
3	1	2	8	INSTINCTUAL RCA 7605-1-RD	◆ IMAGINATION
4	3	3	10	BEHIND THE WHEEL/ROUTE 66 SIRE 0-20858/WARNER BROS.	◆ DEPECHE MODE
5	5	7	7	DIVINE EMOTIONS REPRISE 0-20874/WARNER BROS.	◆ NARADA
6	8	11	6	JUST GOT PAID COLUMBIA 44 07588	JOHNNY KEMP
7	10	15	7	THE PROMISE VIRGIN 0-96662	WHEN IN ROME
8	9	13	6	TROUBLE MERCURY 870 154-1/POLYGRAM	◆ NIA PEEPLES
9	15	26	4	DREAMING A&M SP-12258	◆ O.M.D.
10	11	14	9	LOVIN' ON NEXT TO NOTHIN' (REMIX) MCA 23804	◆ GLADYS KNIGHT & THE PIPS
11	13	12	7	I'M OVER YOU CAPITOL V-15347	SEQUAL
12	20	29	5	MERCEDES BOY MCA 23838	◆ PEBBLES
13	17	24	5	A LITTLE LOVE (WHAT'S GOING ON) NEXT PLATEAU NP50074	CEEJAY
14	16	17	7	STRANGE BUT TRUE REPRISE 0-20853/WARNER BROS.	◆ TIMES TWO
15	14	16	8	TAKE IT WHILE IT'S HOT NEXT PLATEAU NP-50072	◆ SWEET SENSATION
16	21	25	6	LOVE STRUCK A&M SP-12265	◆ JESSE JOHNSON
17	7	8	9	I FEEL IT POPULAR POP 6	SUZIE AND THE CUBANS
18	12	9	8	BANGO/BACK TO THE BEAT FRESH FRE-80117/SLEEPING BAG	THE TODD TERRY PROJECT
19	29	44	3	MOST OF ALL (REMIX) MCA 23825	◆ JODY WATLEY
20	31	45	3	LOVE IS THE ART CHRYSALIS IMPORT	LIVING IN A BOX
21	25	31	5	LOVE CHANGES (EVERYTHING) CAPITOL V-15373	◆ CLIMIE FISHER
22	19	21	7	SIMPLE SIMON (YOU GOTTA REGARD) CAPITOL V-15362	◆ MANTRONIX
23	27	33	4	SEE WANT MUST HAVE MCA 23857	◆ BLUE MERCEDES
24	38	—	2	I SHOULD BE SO LUCKY GEFEN 0-20914	◆ KYLIE MINOGUE
25	28	32	5	I CAN'T WAIT TOO LONG SLEEPING BAG SLX-40133	JOE CHURCH
26	23	23	7	DA'BUTT EMI-MANHATTAN V-56083	◆ E.U.
27	26	34	4	WHO DO YOU LOVE 23 WEST 0-86590/ATLANTIC	ROCHELLE
28	6	1	10	ADVENTURE COLUMBIA 44 07471	ELEANOR
29	33	42	3	BEDS ARE BURNING COLUMBIA PROMO	MIDNIGHT OIL
30	32	40	3	I NEED YOU ATLANTIC 0-86588	G.T.
31	35	—	2	HOUSE ARREST/JACK'S BACK MERCURY 870 278-1/POLYGRAM	◆ KRUSH
32	42	—	2	SAYIN' SORRY (DON'T MAKE IT RIGHT) VENDETTA VE-7000	DENISE LOPEZ
33	36	39	3	SUSPENSE/OPEN UP YOUR HEART JELLYBEAN 0-20817/WARNER BROS.	ANTHONY & THE CAMP
34	46	—	2	EXTRAORDINARY LOVE ATLANTIC 0-86583	REGINA
35	44	47	3	SURRENDER (REMIX) MERCURY 870 270-1/POLYGRAM	◆ SWING OUT SISTER
36	50	—	2	FORBIDDEN LOVER ARISTA ADI-9670	FIRST IMPRESSION
37	NEW	1	1	JINGO (REMIX) CHRYSALIS 4V9-43206	◆ JELLYBEAN
38	49	50	3	BY MY SIDE PROFILE PRO-7195	CHANELLE
39	34	36	5	I WANT YOUR LOVE IN ME EPIC 49 07494/E.P.A.	ILUSION
40	47	49	3	SIMON SIMON PAISLEY PARK 0-20818/WARNER BROS.	◆ DALE
41	NEW	1	1	NEW YORK OAK LAWN OLR 129	MICRO CHIP LEAGUE
42	45	48	3	SONIC BOOM BOY (REMIX) RCA 7600-1-RD	WESTWORLD
43	18	4	12	BLUE MONDAY/TOUCHED BY THE HAND OF GOD QWEST 0-20869/WARNER BROS.	◆ NEW ORDER
44	22	10	8	LOVE IN THE FIRST DEGREE/ECSTASY LONDON 886 262-1/POLYGRAM	◆ BANANARAMA
45	41	38	6	IT WORKS FOR ME 4TH & B'WAY 457/ISLAND	PAM RUSSO
46	RE-ENTRY			PEANUTS ATLANTIC 0-86585	TELEX
47	NEW	1	1	THE PARTY BIG BEAT BB-0002	KRAZE
48	24	22	7	EVERYTHING WILL B-FINE COLUMBIA 44 07584	LISA LISA & CULT JAM
49	NEW	1	1	DOMINION ELEKTRA PROMO	SISTERS OF MERCY
50	NEW	1	1	RIGHT BACK TO YOU ATLANTIC 0-86574	TEN CITY
BREAKOUTS	Titles with future chart potential, based on club play this week.			<ol style="list-style-type: none"> SUPERSONIC J.J. FAD DREAM TEAM THEME FROM S-EXPRESS S-EXPRESS CAPITOL I WANT YOUR (HANDS ON ME) SINEAD O'CONNOR CHRYSALIS SYMPTOMS OF TRUE LOVE TRACIE SPENCER CAPITOL BURNIN' LOVE ARTS AND CRAFTS PROFILE RUN'S HOUSE RUN-D.M.C. PROFILE AIRHEAD THOMAS DOLBY EMI-MANHATTAN I'M TIRED OF GETTING... TWO MEN A DRUM MACHINE & A TRUMPET I.R.S. DON'T TURN YOUR LOVE PARK AVE FEATURING TONY JENKINS MOVIN' ANOTHER LOVER MICHELLE AYERS JUMP STREET 	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.	
				★★ No. 1 ★★	
1	3	5	9	NITE AND DAY WARNER BROS. 0-20782	◆ AL B. SURE!
2	6	10	6	JUST GOT PAID COLUMBIA 44 07588	JOHNNY KEMP
3	8	13	5	MERCEDES BOY MCA 23838	◆ PEBBLES
4	5	14	10	DA'BUTT EMI-MANHATTAN V-56083	◆ E.U.
5	9	12	5	TOGETHER FOREVER (REMIX) RCA 8320-1-RD	◆ RICK ASTLEY
6	1	2	14	NAUGHTY GIRLS (REMIX)/I SURRENDER JIVE 1084-1-JD/RCA	◆ SAMANTHA FOX
7	2	1	11	NIGHTIME (REMIX) VIRGIN 0-96710	◆ PRETTY POISON
8	10	20	7	WILD, WILD WEST JIVE 1086-1-JD/RCA	◆ KOOL MOE DEE
9	4	3	15	WISHING WELL (REMIX) COLUMBIA 44 07543	◆ TERENCE TRENT D'ARBY
10	12	7	8	TAKE IT WHILE IT'S HOT NEXT PLATEAU NP-50072	◆ SWEET SENSATION
11	7	6	9	LIKE A CHILD 4TH & B'WAY 458/ISLAND	NOEL
12	21	—	3	SUPERSONIC DREAM TEAM DTR 532	J.J. FAD
13	13	8	12	PINK CADILLAC EMI-MANHATTAN V-56084	◆ NATALIE COLE
14	34	—	2	ALPHABET ST. PAISLEY PARK 0-20990/WARNER BROS.	PRINCE
15	11	9	12	DREAMIN' OF LOVE LMR 4001	◆ STEVIE B
16	17	38	3	BEHIND THE WHEEL/ROUTE 66 SIRE 0-20858/WARNER BROS.	◆ DEPECHE MODE
17	23	34	3	BLUE MONDAY/TOUCHED BY THE HAND OF GOD QWEST 0-20869/WARNER BROS.	◆ NEW ORDER
18	18	—	2	RUN'S HOUSE PROFILE PRO-7202	◆ RUN-D.M.C.
19	24	24	4	DIVINE EMOTIONS REPRISE 0-20874/WARNER BROS.	◆ NARADA
20	14	18	8	ALWAYS ON MY MIND EMI-MANHATTAN V-56089	◆ PET SHOP BOYS
21	22	17	7	INSTINCTUAL RCA 7605-1-RD	◆ IMAGINATION
22	29	30	4	TROUBLE MERCURY 870 154-1/POLYGRAM	◆ NIA PEEPLES
23	33	42	3	LOVE STRUCK A&M SP-12265	◆ JESSE JOHNSON
24	32	35	4	SHOULD I SAY YES? ATLANTIC 0-86599	◆ NU SHOOZ
25	30	47	3	DREAMING A&M SP-12258	◆ O.M.D.
26	20	15	10	LOVIN' ON NEXT TO NOTHIN' MCA 23804	◆ GLADYS KNIGHT & THE PIPS
27	15	11	11	PROVE YOUR LOVE (REMIX) ARISTA ADI-9677	◆ TAYLOR DAYNE
28	28	28	4	I NEED YOU ATLANTIC 0-86588	G.T.
29	25	22	8	BANGO/BACK TO THE BEAT FRESH FRE-80117/SLEEPING BAG	THE TODD TERRY PROJECT
30	35	40	3	MOST OF ALL (REMIX) MCA 23825	◆ JODY WATLEY
31	31	—	2	KEEP RISIN' TO THE TOP REALITY D-3101/DANYA	◆ DOUG E. FRESH & THE GET FRESH CREW
32	27	21	7	I'M OVER YOU CAPITOL V-15347	SEQUAL
33	NEW	1	1	SAYIN' SORRY (DON'T MAKE IT RIGHT) VENDETTA VE-7000	DENISE LOPEZ
34	26	19	7	SPEED OF LIGHT A&M SP-12268	REIMY
35	40	—	2	PARENTS JUST DON'T UNDERSTAND JIVE 1092-1-JD/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
36	36	36	3	THE PROMISE VIRGIN 0-96662	WHEN IN ROME
37	16	4	13	ROCKET 2 U (REMIX) MCA 23822	◆ THE JETS
38	43	43	3	A LITTLE LOVE (WHAT'S GOING ON) NEXT PLATEAU NP 50074	CEEJAY
39	19	16	9	BREAKAWAY A&M SP-12259	◆ BIG PIG
40	50	—	2	LITTLE WALTER WING 887 385-1/POLYGRAM	◆ TONY! TONI! TONE!
41	37	49	3	SOMETHING JUST AIN'T RIGHT VINTERTAINMENT 0-66776/ELEKTRA	◆ KEITH SWEAT
42	44	—	2	DON'T YOU THINK IT'S TIME VINYL MANIA VMR 014	FASCINATION
43	42	32	6	SIMPLE SIMON (YOU GOTTA REGARD) CAPITOL V-15362	◆ MANTRONIX
44	38	—	2	GIVE IT ALL YOU GOT SUNTOWN ST-00715	AFRO-RICAN
45	NEW	1	1	SHATTERED DREAMS VIRGIN 0-96668	JOHNNY HATES JAZZ
46	NEW	1	1	WHEN WE KISS SYNTHICIDE 71306-0/RESTLESS	◆ BARDEUX
47	45	37	5	ADVENTURE COLUMBIA 44 07471	ELEANOR
48	NEW	1	1	YOU GOT'S TO CHILL FRESH FRE-80118/SLEEPING BAG	◆ EPMD
49	NEW	1	1	I SHOULD BE SO LUCKY GEFEN 0-20914	◆ KYLIE MINOGUE
50	NEW	1	1	MY PHILOSOPHY JIVE 1096-1-JD/RCA	BOOGIE DOWN PRODUCTIONS
BREAKOUTS	Titles with future chart potential, based on sales reported this week.			<ol style="list-style-type: none"> IT TAKES TWO ROB BASE & DJ E-Z ROCK PROFILE RIGHT BACK TO YOU TEN CITY ATLANTIC CAN YOU PARTY ROYAL HOUSE IDLERS GET IT STEVIE WONDER & MICHAEL JACKSON MOTOWN IS IT ME OR IS IT HER MIDNIGHT FANTASY TROPICAL HEAT 	

○ 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.

Evelyn King's 'Flirt' Chock-full Of Royal Pleasers

BACK ON BLACK: Diva Evelyn King will be bustin' through with a new album that kicks much harder than the latest single lets on. "Flirt" (EMI-Manhattan) contains a host of R&B- and dance-oriented tasters that are club ready and should volley this fine vocalist to the forefront once again. "Hold On To What You've Got," "You Can Turn Me On," "When Your Heart Says Yes," and "Whenever You Touch Me Like That" are favorites that immediately click, with likable grooves to accompany strong songs... Prince's "Lovesexy" (Paisley Park) finds the chameleon engaging in a sparse, somewhat eclectic endeavor. The album covers the gamut but for the most part leans toward a pop edge. Recommended are "Anna Stesia," "I Wish U Heaven," "Positivity," and the title cut. The album is lyrically engrossing and musically adept; it will be interesting to see just how "Lovesexy" is welcomed... "Stronger Than Pride" (Epic) from Sade is a fine third album from the group. Thankfully, the pop/jazz outfit did not opt for a

more commercial approach following two very successful albums. The first single, "Paradise," follows a lazy, languid approach that really simmers. Other noteworthy and programmable items include "Noth-



by Bill Coleman

ing Can Come Between Us" (our choice for next single), "Turn My Back On You" (it pumps a sinister groove and could be a sleeper club record), "Keep Looking," and "Give It Up" (very simple, percussive, nice for mixing)... The dynamic duo of Daryl Hall & John Oates has also returned to the scene with a new album, "ooh yeah!," and a new label, Arista. The act's pop/R&B sensibilities have never been more intact and will delight those who grooved to their past work. Choices for the

dance floor include "Downtown Life," "Rocket To God," "Soul Love," "Talking All Night," and "Missed Opportunity."

NEW: Will To Power's latest, "Say It's Gonna Rain" (Epic), is a churning item that's as infectious as the group's last record, "Dreamin'"; vocal and instrumental hook percolate... "K.I.S.S.I.N.G." is the latest from Siedah Garrett, whose version is quite different from the original. In a postproduction and mix courtesy of Shep Pettibone & Steve Peck, Garrett's vocal strengths are highlighted within a contemporary "Philly"/house-like setting. It's a definite improvement over the original... Destined to be one of the summer's hits is "Wishing You Were Here" (Capitol) by the Gylrz. The young female act offers an arresting track that's annoyingly catchy—the kind of track that gets stuck in your head for hours. It was remixed by Jay Henry & Gail King... Carolyn Harding's vocal shines through on her latest, "I Need Some Time" (Profile, 212-529-2600); al-

though not as hooky as "Memories" or "Movin' On," the track pumps at a driving pace in its vocal and dub mixes... "Signed In Your Book Of Love" (Atlantic) is a strong club offering from Company B. The new "At The House" mix, remixed from the album, incorporates a strong hook in its postproduction and mix by Ish & Ciro Llerena. Incidentally, Ish and Linda Fine (formerly of Criminal Records) have set up a new label, Roll Records. It can be reached at 305-667-2757... Single Gun Theory's latest, "Open The Skies" (Nettwerk, 604-687-8649), will surprise many with its accessibility. Adopting a New Order-meets-Torch Song approach, the midtempo technonumber could make an impact.

BUST A MOVE: Run-D.M.C. has burst back on the scene after a prolonged absence with the long-awaited "Tougher Than Leather" (Profile) album. Nearly all the cuts are kicking as the boys mesh street beats with solid delivery. There's enough hardcore and pop-oriented items to please all. Picks to click include "They Call Us...," "Mary, Mary," "I'm Not Going Out Like That," "How'd Ya Do It Dee," "Soul To Rock And Roll," and the title cut... "Word 2" is the newest compilation from Jive/RCA spotlighting a few of the label's best. This time out, Boogie Down Productions, Skinny Boys, Ms.

Melodie, and the Wee Papa Girl Rappers are featured... Note "Partners In Crime" (MF, 212-873-1248) from Sweet Daddy Ceville.

TOO FUNKY IN HERE: Noteworthy R&B/dance tracks this week include the latest from "The Godfather," James Brown, who, with some aid from Full Force, takes on all those who have been "biting" his beats with "I'm Real" (Scotti Brothers/CBS); note the flip, a grooved, "hyped-up" mix... "Groove Me" (Uptown/MCA) marks the debut of the trio Guy. Featuring the talents of producer Teddy Riley (Keith Sweat, Johnny Kemp) and the Hall siblings, the track is hook laden... Former Miss America Vanessa Williams debuts her forthcoming album with the tough "The Right Stuff" (Wing/PolyGram), a Janetish number that benefits highly from its mix by Hank Shocklee, Eric Sadler, & Bill Stephney, which samples a bit of Jackson, Sweat, and more. Williams can sing and displays much charisma in the accompanying video... "Off The Hook" (EMI-Manhattan) from R.J.'s Latest Arrival is one of those simple groove records that work. The rhythm track is thorough and accented by a whistling hook; post-production and mix were handled by Robert Cliviles & David Cole... "Sweat" (Track Records, 206-223-7664) is the new, very funky return (Continued on next page)

FEMALE RAPPERS

(Continued from page 1)

An Ice Cream Tee Thing"; 4th & B'Way will release Evette Money's "I'm Gonna Get Mine"; Jive Records will introduce U.K. duo The Wee Papa Girl Rappers as well as Ms. Melodie (the wife of Boogie Down Productions' KRS-1); Cold Chillin' will unleash a new Roxanne Shante album; First Priority will introduce Peaches as well as Canadian rapper Michie Me; and Next Plateau is readying new product from Antoinette, female rap quartet Non-Stop, as well as the second album from Salt-N-Pepa. Additionally, Chrysalis has signed Spinderella, Salt-N-Pepa's DJ.

The increased flow of recordings from those females who pick up the mike has brought an entirely new perspective to rap music. Andre Harrell, president of Uptown Productions and manager of new female duo Finesse & Synquis, says the female rappers "deal with feminist views and talk about issues from a woman's perspective as far as how relationships are conducted and how they are viewed in society."

By representing a female point of view, rap music is sure to increase its appeal to female listeners and record buyers. Roddy McKenna, A&R manager of Jive Records U.K., comments, "The girls are looking for heroes as well. It's like in the punk thing, there weren't just guys doing it. There were girls out there doing it, too, and they identified with them."

Like their male counterparts, the female rappers also reflect elements of the youth culture. Describing Finesse & Synquis' video and album project "Soul Sisters," Harrell says, "What we really wanted to make was a young urban statement. [We] tried to capture the black urban young adults with dancers, styling, haircuts, and clothing selection."

Perception is crucial to today's female rappers, who want to be seen as more than a novelty. In the past, such female rappers as the Sequence lost any possible long-term

impact because of their sexy, glamorous, and somewhat frivolous image. Others lost their edge by not following initial singles with additional recordings.

MC Milk Dee of the male duo Audio Two, which produces Lyte, says, "Today, women rap about different things. In the past it seemed like they mostly rapped about how pretty they were or how good they were. Now they touch on the same topics that guys do and not just rap to tell the world that they are a girl and that they're sexy."

Says Profile artist Sweet Tee: "I'm trying to do exactly what [male rappers] are doing. The only difference is that I'm a girl. I'm not trying to do a 'girl's version' of rap. There is none. It's either good rap or bad rap."

It remains unclear whether top 40 radio will perceive the female rappers as more than mere novelties. While radio did embrace Salt-N-Pepa's "Push It" and J.J. Fad's recent "Supersonic," those records are not as street oriented as the average rap record. Similarly, male rap hits like Kool Moe Dee's "Go See The Doctor" and the Beastie Boys' "You Gotta Fight For Your Right To Party" are hardly typical of the genre.

Of "Push It," Chuck Woodson, program director of WAMO-FM Pittsburgh, says, "Because of the different style, a lot of people didn't view it as a rap."

Guy Zapoleon, PD for top 40 station KZZP Phoenix, Ariz., says, "The female rap songs are novelties. Some of them, like 'Push It,' are a little more of a song, while the others are a little more novelty. I hope the trend continues, but I don't want to see a glut of product."

Lady B, a former female rapper and host of "Street Beat" on WUSL Philadelphia, disputes this dim view and sees the emergence of females as part of the growth of rap music. "Just like there were males who started rock'n'roll and females came on the set strong, it's the same thing happening all over again."

Barry Weiss, VP of marketing &

operations for Jive, adds, "It's just a natural evolution of the whole rap world, which is a growing market and art form."

Says Harrell: "Rap isn't something that has to be for fellas; rap is from the urban environments talking about whatever's happening for fellas and girls."

"It only [stands] to reason that females are here to stay. It's good for the music, and hopefully you'll have an even number of females and fellas at the shows because there's something for both sexes to appreciate, [which] will hopefully calm down some of the violence and tensions we've been having [at the shows]."

Others agree with Harrell's assessment that females can counter the negative image sometimes linked to rap. Weiss says, "Females will broaden the image of rap. If you look in the same pop-oriented fanzines that George Michael is in and you suddenly see Salt-N-Pepa, then they are spreading a positive image."

More than anything, the female rappers are fighting for respect. And being branded "pop" is not necessarily the answer. In the past, Roxanne Shante and Sparky D gained respect as pioneer females in rap without breaking into the mainstream.

Today, Salt-N-Pepa are considered by their peers as leading the way as far as women are concerned. "I think they did a fabulous job. They've come a long way and are still progressing," says MC Lyte.

Lady B adds, "I consider them the first female act to go that big and get the recognition and respect."

Finesse echoes the sentiments: "In a way it's good that they came out first because they had to go through a lot of interviews and speculation while people just pushed them off. It's made it easier for us."

Assistance in preparing this story was provided by Sean Ross in New York.

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DANCE TRACKS

(Continued from preceding page)

of the Ohio Players, and yes, the cover remains true to form.

LEFT OF CENTER: Arrow is "Hot, Hot, Hot" on the trail with the new "Groove Master" (Mango, 212-995-7800), a soca record with some "house" flavorings in its "acid" mix, offering a more prominent bass line featuring a brief guest rap from Audio Two; all mixes were handled by Justin Strauss & Murray Elias... Capitol has finally released Afrika Bambaataa & the Family's U.K. pop hit "Reckless," which features UB40... Just out is "The Story Of The Clash Volume 1" (Epic), a 28-song compilation of the band's greatest moments, including everything from "The Magnificent Seven" to "Clampdown" to "White Riot"... Yet another vet act from the early '80s punk movement, X, has issued a double album. "Live At The Whisky A Go-Go On The Fabulous Sunset Strip" (Elektra) resembles a greatest-hits of sorts, with additional, previously unreleased tracks... The Shanachie label (201-445-5561) has made a dedicated effort to broaden musical horizons with its World Beat/Ethno Pop series. First off is Ofra Haza (whose voice most will recognize as the beautiful Arabic sample featured in the Coldcut U.K. mix of Eric B. & Rakim's "Paid In Full") with her album "50 Gates Of Wisdom-Yemenite Songs" and a newly remixed single, "Galbi"; we would love to hear her vocal over some contemporary grooves as well. Also of interest from the label is product from Dissidenten, Ashwin Batish, and Obed Ngobeni.

DANCING BAREFOOT: House music has been a traveling throughout the past year or so. It has managed to sway from the under-grounds of Chicago to the top of the pops in Europe, only to be reinterpreted and force fed back in abundance. Not all of it should be, however. Many of the Eurohouse (as well as some domestic) records come off as unimaginative and monotonous almost to the point of tediousness and never keep in mind that 1,000 samples do not a great record always make. Simon Harris' "Bass (How Low Can You Go)" (London) does escape the pack and is a noteworthy exception for the clubs; it manages to toss in everything but the kitchen sink in order to accentuate its teasing bass line... Note the brand new houseish remix of FFWD's "Baby Don't Go" (Criminal, 212-967-5465) by King.

In the we-just-don't-get-it department: RCA is getting rid of its dance division. Richard Smith, VP of black promotion, says of the move, "What we're trying to do is treat and promote the dance records like our pop or R&B records. We will be spreading the responsibility of these records across the board to the respective staffs, and our servicing will remain the same." To our recollection, the dance department, headed by Joe Hecht, has been instrumental in breaking many of the label's acts. Eurythmics, Samantha Fox, Imagination, Buster Poindexter, and Rick Astley were meaningful dance success stories that many a time were not as successful on the black or pop charts. Only time will tell.

Joe Satriani Set For 'Surfing' Tour

Guitarist's Album Climbs The Pop Chart

BY CHRIS MORRIS

LOS ANGELES After a stint as lead guitarist in Mick Jagger's band on the singer's Japanese tour, Joe Satriani is supporting the surprising success of his second all-instrumental Relativity album, "Surfing With The Alien," with a series of national dates in clubs and small halls.

"Surfing With The Alien," which has sold over 300,000 copies, is at No. 29 on the Top Pop Albums chart after 25 weeks. Satriani's first album, "Not Of This Earth," was a minor success by comparison; the album, to be reissued in a new package in June, sold 50,000-60,000 copies.

"Sometimes you get lucky and an album can catch the mood of the record-buying public," Satriani says of the success of "Surfing."

"Music provides a service," adds the self-effacing guitarist, who notes that he gravitates to different styles of music to satisfy his own varying moods. "I figure people out there must be using my stuff in the same way."

Satriani acknowledges that a non-singing guitarist/front man is "not the norm" in an era when such superstar fret men as Eddie Van Halen and former Satriani pupil Steve Vai play alongside vocalists like Sammy Hagar and David Lee Roth.

Cohen Has New Disk, Same Ol' Sense Of Humor

BY DAVE DIMARTINO

LOS ANGELES Leonard Cohen's latest album, "I'm Your Man," sold over 250,000 units in Europe before CBS Records recently issued it here. His previous album, 1984's "Various Positions," never even got that far; Jem's Passport label acquired the U.S. rights after Columbia decided not to release it here.

In spite of this, Cohen is a recent recipient of the CBS Records International Crystal Globe Award—an award signifying record sales of over 5 million outside the U.S.

"When I received this award," he says, "which I could have gotten any number of years ago—they were kind enough to give it to me now—I took the award in my hands and said, 'Over the years I've been deeply touched by the modesty of your interest in my work.'"

Before departing for an overseas tour, Cohen sent out letters to Columbia field staffers asking them to make a few calls on his behalf while he was in Europe. "I've enclosed a couple of bucks to pay for the calls," wrote Cohen, who included two very used dollar bills in each letter. The letters were dated April 1.

Cohen, signed to Columbia Records by John Hammond, has released 10 albums since 1967 and has maintained a strong sense of humor throughout. "I'm Your Man" may be his biggest record here in years, due

(Continued on page 35)

"I know that over the years people have said, 'You're crazy, it'll never work,'" Satriani says of the all-instrumental format. "My producer, John Cuniberti, and I thought, 'The hell with it, let's do what we like and enjoy it for ourselves.' When I took it live, I decided to do the same thing."

Satriani feels that the all-instrumental approach affords him opportunities that his colleagues aren't free to enjoy in a conventional rock band with a singer.

"When the guys are working in that format, they have to save up for their solo," he says. "Because there's a singer there, they miss the opportunity to be lyrical... I can do a song

and not dazzle. I can be tender. I don't have to wait for the solo to come to make my point."

Satriani is taking his trio (including bassist Stu Hamm and drummer Jonathan Mover) into 30 venues in major markets across the country through the summer. He says that the largest rooms he will play are 2,500-to-3,000-seaters; in smaller clubs, like the Roxy in Los Angeles, the group will play two or four shows.

"We'll do multiple shows in small clubs as long as they have a good vibe," says Satriani. "The first time around, it's better to do small places."

(Continued on next page)



Raw Instinct. Former Sex Pistol Steve Jones, left, jams with Iggy Pop during sessions for Pop's upcoming A&M album, "Instinct." The album, produced by Bill Laswell, will feature four songs co-written by Jones and Pop.

Patti Smith's Comeback: More Than Just A Dream

DREAM ON: Good news for Patti Smith fans: Her eagerly anticipated new album, "Dream Of Life," will be in stores July 12. Arista is gearing up a major campaign to support the album and will service radio with the leadoff single, "People Have The Power," June 8.

The Beat has managed to get a "Dream Of Life" prerelease cassette sampler, which features four cuts from the album, including two versions of "People Have The Power." The single is a definite winner ("absolutely brilliant"—Don Ienner), and the other cuts on the tape—"Paths That Cross," "Up There Down There," and "Looking For You I Was"—don't disappoint. Can't wait to hear the rest of the album.

To prepare programmers for Smith's return, Arista has serviced a special CD promo featuring six of her classic cuts: "Because The Night," "Gloria," "Redondo Beach," "Ask The Angels," "Space Monkey," and "Dancing Barefoot."

WONDER-FUL: Regular readers of The Beat may recall a recent rave review of the hot U.K. single "I'm Not Scared" by Eighth Wonder (featuring actress/singer Patsy Kensit). Released by CBS in Britain, the Pet Shop Boys/Phil Harding-produced song went top 10 there. Then, a couple of weeks ago, word came through from across the Atlantic that an Eighth Wonder album, "Fearless," was due out shortly in the U.K.

The Beat has gotten hold of an advance copy of said album and can't stop playing it. In addition to the brilliant "I'm Not Scared," the album boasts some top-notch dance/pop-oriented material. Key cuts include the infectious "Baby Baby," "Cross My Heart," and "Use Me" (definite hints of Madonna's "True Blue" here).

Alas, after mentioning Eighth Wonder to various CBS staffers here, no one has been able to offer any indication of when the album will be released in the U.S. P-L-E-A-S-E: Will somebody get on the case with Kensit and Eighth Wonder? One can't help feeling that the album has strong commercial possibilities here.

SHORT TAKES I: Phil Collins, Wet Wet Wet, Rick Astley, TPau, Eric Clapton, Joe Cocker, and the Four Tops are among the artists set to appear at this year's Prince's Trust Gala, to be held June 5-6 at London's Royal Albert Hall... Cutting Crew has signed with Bill Graham's management company, which is also handling hot up-and-coming acts Joe Satriani and Dan Reed Network... Coinciding with the release of her wonderful new Epic album, "Stronger Than Pride," was Sade's brief visit to CBS' New York headquarters May 5... James Brown was forced to cancel two shows May 6 at New York's LoneStar due to "high blood pressure"... During the recent New Orleans Jazz & Heritage festival, Stevie Ray Vaughan & Double Trouble

filmed a Showtime special to be aired in July. Highlighting the set was a jam featuring B.B. King, Albert Collins, and Katie Webster... New Brit sensation Bros kicks off its first-ever U.K. tour June 23 in Sheffield. Dates are booked through July 6, after which the band is tentatively scheduled to visit the U.S. to promote its Epic/Portrait/CBS Associated debut album, "Push"... Taylor Dayne is the latest artist to be featured in the poster magazine "Connections," which is being displayed in 5,000 high schools across the country during May... Jan Hammer and Bob Geldof teamed to create a series of British TV commercials to promote milk. Hammer wrote the music; Geldof stars on camera... Reckless Sleepers—Jules Shear, Steve Holley,



Brian Stanley, and Jimmy Vivino—are working on their debut album for I.R.S. Records, "Big Boss Sounds." The album, which is being co-produced by Shear and Scott Litt, is due in June... Philadelphia-based hard rock act Rough House (formerly Teeze) will release its Max Norman-produced debut album on Columbia this summer. The band is represented by Champion Entertainment... At least three major labels have reportedly expressed interest in a new band formed by Eric Martin, ex-David Lee Roth bassist Billy Sheehan, and new hotshot guitarist Paul Gilbert. The group, which is auditioning drummers, is managed by Herbie Herbert and Sandy Einstein for Nightmare.

HOT TOURS: John Cougar Mellencamp launches the third U.S. leg of his Lonesome Jubilee tour May 26 at Irvine Meadows, Calif. The Indiana rocker is on the road here through July 3... Steve Winwood will kick off his What The Night Can Do tour July 7 at the Muni in St. Louis. Booked by Triad, the extensive road trip will end Sept. 4 in Toronto. Confirmed dates include a July 26-29 stint at the Universal Amphitheatre in Los Angeles and an Aug. 16-19 booking at New York's Radio City Music Hall... The third leg of Barry Manilow's Big Fun Tour De Force tour starts July 8 in San Diego. Dates are booked through Sept. 11, after which Manilow will tour Europe, Japan, and Australia... Graham Parker will be promoting his fine debut RCA album, "The Mona Lisa's Sister," on a two-week U.S. tour starting May 31 in New Haven, Conn... Dwight Yoakam embarks on his 90-date North American Buenas Noches tour May 28 at

the Riverpark Amphitheatre, Tulsa, Okla. Country music legend Buck Owens, to whom Yoakam dedicated his second album, "Hillbilly Deluxe," will open a number of dates.

SHORT TAKES II: George Michael recently canceled a number of European dates on his world Faith tour because of a throat problem. The Bearded One was not happy about suggestions in one of the Brit tabloids that his ill health was caused by cocaine. "I've been suffering a recurrence of my throat problem, which besieged me in Australia, and on medical advice I'm taking two weeks off," he says. Word has it that Michael recuperated at his new St. Tropez house, which has its own heliport, pool, and tennis court... Gloria Estefan & Miami Sound Machine have joined Amnesty International's Human Rights Now! world music tour, set to begin in September... Deep Purple will release a double in-concert album, "Nobody's Perfect," June 20. In addition to 13 live tracks, the Mercury/PolyGram set—it will be available on two LPs, one cassette, or one CD—will include a newly recorded studio version of the group's classic "Hush," which will be released as a single. Plans call for Purple to embark on a summer tour... Julio Iglesias will be making his first-ever in-store appearance in the U.S. Friday (20) at the midtown Manhattan branch of Sam Goody's... Malcolm Young is not playing guitar on AC/DC's U.S. tour. Following dates in Australia and Europe, he felt it was "time to take a rest." Young's place has been taken by his nephew, Stevie, formerly of the Starfighters... Hardcore/thrash act Nuclear Assault will release its next album, "Survive," on I.R.S.'s Metal logo June 13... According to RCA, Rick Springfield's new U.S. single, "Honeymoon In Beirut" (from the "Rock Of Life"), is getting a lot of airplay in—you guessed it—Beirut, Lebanon... Original Sweet members Brian Connolly and Steve Priest have reformed the legendary Brit glam rock band and have inked a deal with Steve Sinclair's Mechanic label. The band, featuring guitarist Neil Hayward and a to-be-named drummer, will start recording an album in June... Howard Jones, 10,000 Maniacs' Natalie Merchant and Robert Buck, Guadalcanal Diary, Lene Lovich, Nina Hagen, and the B-52's are among those set to appear at the first-ever Animal Rights Musical Festival, to be held June 11 at the outdoor Sylvan Theatre, Washington, D.C. Admission will be free... Roomful Of Blues is holding a 20th Anniversary Grand Reunion show June 11 at the Rhodes-On-The-Pawtuxet ballroom in Cranston, R.I. Expected are the current band and all of its alumni, including Duke Robillard, Al Copley, Preston Hubbard, Fran Christina, Ronnie Earl, Porky Cohen, Lou Ann Barton, Curtis Salgado, Ron Levy, and Keith Dunn.

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SATRIANI SET FOR TOUR

(Continued from preceding page)

Satriani's U.S. trek comes on the heels of his eight-date tour of Japan with Jagger—a stint that added additional luster to his growing reputation as a guitar star. The guitarist, who joined the group at the last minute, found himself in the company of such diverse musicians as ex-Sugar Hill Gang bassist Doug Wimbish and former Tom Verlaine sideman Jimmy Ripp.

“It was an incredible group of people,” Satriani says. “Stylewise, it was a crazy group.”

Satriani says that the Japanese dates, which took Jagger's troupe to Tokyo, Osaka, and Nagoya, proved satisfying despite his smaller role as a sideman to the British vocalist.

“Maybe because I started out as a drummer and have been a bass player, it's never bothered me if my role isn't the one that has the most finger activity,” Satriani says with a laugh.



CLIMIE FISHER: Rob Fisher and Simon Climie.

NEW ON THE CHARTS

Climie Fisher, the U.K.-based duo of vocalist Simon Climie and keyboardist Rob Fisher, entered the Hot 100 Singles chart last week with “Love Changes (Everything),” the leadoff single from its Capitol debut album, “Everything.” The accompanying videoclip for the song, which reached No. 2 on the U.K. charts, is MTV's Hip Clip Of The Week.

Climie and Fisher are no newcomers to the business. From 1982-84, Fisher was in Naked Eyes (with singer Pete Byrne), which scored the hit singles “Always Something There To Remind Me” and “Promises, Promises.” After lukewarm response to the band's second album, Fisher did session work with Billy Ocean, the Alarm, and the Communards.

Meanwhile, Climie made his initial mark as a songsmith, signing a deal with Chrysalis Music at the age of 17. He penned hits such as Pat Benatar's “Invincible” and co-wrote the Aretha Franklin/George Michael smash, “I Knew You Were Waiting (For Me).” Following a chance meeting at London's Abbey Road studios, he and Fisher joined forces.

Production credits on “Everything” are split between Stephen Hague (Pet Shop Boys, New Order) and Steve Lillywhite (U2, Simple Minds). In addition to “Love Changes (Everything),” the album has spawned the U.K. hit “Rise To The Occasion.”

STUART MEYER

**TALENT
IN ACTION**

**BILLY BRAGG
MICHELLE SHOCKED
MAMBO-X**

Troy Music Hall, Troy, N.Y.

THERE IS POWER in a union, and there is power in the stripped-back songs and stories of Englishman Billy Bragg.

Bashing out his anthems with an electric guitar, Bragg enchanted the crowd with a two-hour show here April 13, the opening date of his latest U.S. tour. The acoustically renowned venue's stuffy atmosphere seemed transformed to the cozy feel of a pub, with Bragg drinking, swearing, joking, and chatting as though with friends and even scoffing at the room's grand history.

Bragg, touring behind his new Elektra/Nonesuch EP, "Help Save The Youth Of America," leavened his confrontational politics with plenty of humor and send-ups of every rock-star target from Deep Purple to Bruce Springsteen to Gene Loves Jezebel.

A good deal of new material, including the bitter "Valentine's Day Is Over" and the gentle a capella "Tender Comrade," was introduced along with old favorites such as "A New England," "Greetings To The New Brunette," "St. Swithin's Day," and "The Man In The Iron Mask."

Bragg brought along pianist Crara Tivey, obviously shy in her U.S. debut, for a few numbers that opened up his rough-and-tumble sound and left him seeming bare with just a guitar.

His new songs sound hardly more marketable than his past work, but for fans of pure pop with raw beauty, real honesty, and conviction he's a rare alternative.

The stocky singer responded in kind to his appreciative audience, making up for the early looseness of his scheduled 70-minute show with 50 extra minutes of songs and chatter, including four encores and his rousing anglicized takeoff of "Route 66."

Texas-folkie-turned-English-cult-star Michelle Shocked and local favorite Mambo-X preceded Bragg. PolyGram artist Shocked charmed a crowd almost completely unfamiliar with her quirky material, and the Mambos made an impressive large-hall debut, proving that their kinetic funky rock can work on a higher level.

MICHAEL P. ECK

ICEHOUSE

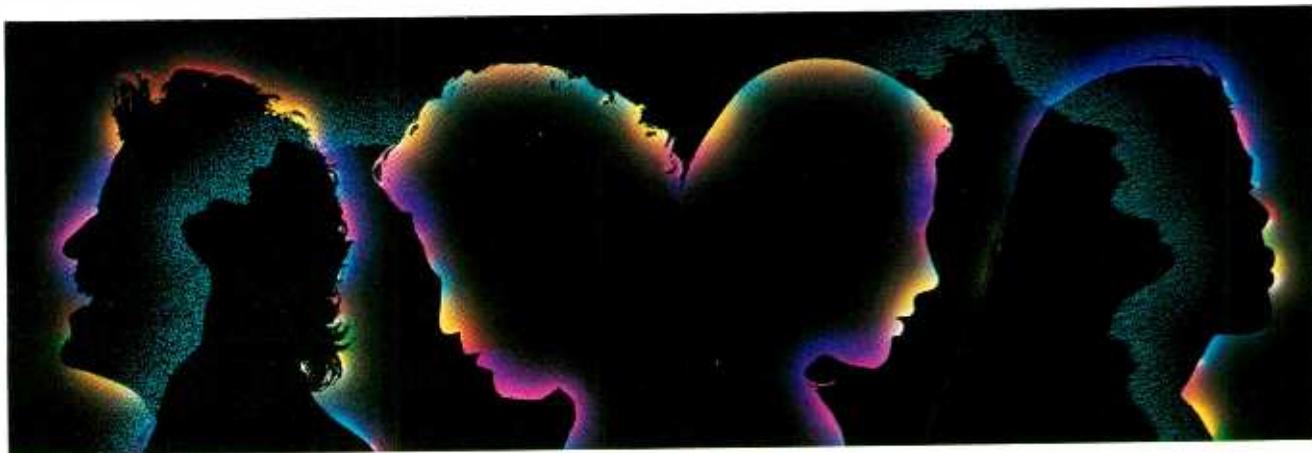
Beacon Theatre, New York

GIRLS LOVE TO scream over good-looking bands like Icehouse, but there was unisex approval of the Australian group's April 23 concert here. The Chrysalis act was anything but icy in a set featuring early hits such as "We Can Get Together" and "No Promises" as well as much of its current "Man Of Colours" album.

Even at its synth-textured heaviest, Icehouse maintained a warmth and humor that set its show apart from its genre competition. This was largely due to vocalist/guitarist Iva Davies, who exploited his Robert Palmer looks and suave moves to the fullest, but never went beyond good

(Continued on page 35)

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- Hot summer Films: A month-by-month release breakdown
- The Specialist: The connections between the music and film worlds
- Broadway: State of original cast recordings at key majors

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BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BRUCE SPRINGSTEEN & THE E STREET BAND	Tacoma Dome Tacoma, Wash.	May 5-6	\$1,071,945 \$22.50	47,642 sellout	Media One
BRUCE SPRINGSTEEN & THE E STREET BAND	Shoreline Amphitheatre Mount View, Calif.	May 2-3	\$900,000 \$25.00	40,000 sellout	Bill Graham Presents
PINK FLOYD	Carter-Finley Stadium Raleigh, N.C.	May 4	\$866,576 \$20.50	42,982 sellout	Pro Motion Concerts
GRATEFUL DEAD	Irvine Meadows Amphitheatre Laguna Hills, Calif.	April 22-24	\$759,988 \$18.50/\$15	44,836 sellout	Avalon Attractions Bill Graham Presents
BILL COSBY	Valley Forge Music Fair Devon, Pa.	May 6-8	\$482,824 \$37.50	14,092 14,660 sellout	Music Fair Prods.
AC/DC L.A. GUNS	Centrum in Worcester Worcester, Mass.	May 6-7	\$410,000 \$17.50/\$12.50	24,200 sellout	Frank J. Russo
AC/DC L.A. GUNS	Cumberland Co. Civic Center Portland, Maine	May 3-4	\$313,500 \$16.50	19,000 sellout	Frank J. Russo
BENEFIT FOR SCOTTISH RITE HOSPITAL: LIZA MINELLI	Fox Theatre Atlanta, Ga.	April 16	\$201,314 \$150/\$100/\$50/\$25	2,427 4,678	Jack Morton Prods.
SUPERCONSCIOUS WORLD OF REVEEN	Queen Elizabeth Theatre Vancouver Civic Theatres, Vancouver, B.C. Canada	April 7-17	\$194,339 (\$238,648 Canadian) \$16.50/\$14.50/\$12.50	16,245 10 shows	Al Johnson
DAVID LEE ROTH POISON	Reunion Arena Dallas, Texas	May 7	\$193,358 \$17.50	11,790 13,500	Beaver Prods. Cellar Door Prods.
GLADYS KNIGHT & THE PIPS ALEXANDER O'NEAL	Fox Theatre Atlanta, Ga.	May 6	\$193,307 \$22.75	9,326 sellout	Al Haymon Enterprises
TIFFANY VHF	Worcester Centrum Worcester, Mass.	April 28	\$173,446 \$14.50/\$13.50	12,443 sellout	Cafferty's Concerts Channel Concerts
AEROSMITH WHITE LION	Freedom Hall Coliseum, Kentucky Fair & Expo Center, Louisville, Ky.	April 30	\$172,266 \$16.50/\$15.50	11,000 19,293	Sunshine Promotions
HANK WILLIAMS JR. & THE BAMA BAND GEORGIA SATELLITES	Gulf Coast Coliseum & Convention Center Biloxi, Miss.	April 30	\$171,699 \$15.50	10,406 sellout	Little Wing Prods.
HANK WILLIAMS JR. & THE BAMA BAND GEORGIA SATELLITES	Municipal Auditorium Arena Kansas City, Mo.	April 10	\$153,285 \$15.50	9,955 sellout	Little Wing Prods.
SERGIO FRANCHI PAT COOPER DANA VALERY	Westbury Music Fair Westbury, N.Y.	May 6-8	\$149,878 \$20	7,952 8,586 sellout	Music Fair Prods.
ALABAMA MERLE HAGGARD EDDY RAVEN K.T. OSLIN	Richmond Coliseum Richmond, Va.	April 30	\$149,110 \$18.50	8,430 8,749	Keith Fowler Promotions
AEROSMITH WHITE LION	Freedom Hall Johnson City, Tenn.	April 29	\$145,514 \$16.50	9,070 sellout	Belkin Prods. Future Entertainment
ENGBERT HUMPERDINCK	Valley Forge Music Fair Devon, Pa.	April 26	\$140,644 \$20.00	8,075 11,728 sellout	Music Fair Prods.
GEORGE CARLIN DENNIS BLAIR	Westbury Music Fair Westbury, N.Y.	April 30-May 1	\$139,326 \$18.00	8,304 8,586 sellout	Music Fair Prods.
AEROSMITH WHITE LION	Roberts Municipal Stadium Evansville, Ind.	May 3	\$138,831 \$16.50/\$15.50	9,036 13,000	Sunshine Promotions
TERENCE TRENT D'ARBY CHRIS ROCK	Hollywood Palladium Hollywood, Calif.	May 5-6	\$134,560 \$16	8,800 sellout	Avalon Attractions
EARTH, WIND & FIRE	Baltimore Arena Baltimore, Md.	May 6	\$131,703 \$16.50	8,450 12,000	Chesapeake Concerts G-Street Express
EARTH, WIND & FIRE	Greensboro Coliseum Complex Greensboro, N.C.	May 7	\$131,571 \$16.50	7,974 15,781	G-Street Express
AEROSMITH WHITE LION	Dayton Hara Arena & Expo Center Dayton, Ohio	May 2	\$131,093 \$16.50	8,000 sellout	Jam Prods.
AGGIE SUPERFEST '88: DOUG E. FRESH & THE GET FRESH CRUE E.U. MIKKI HOWARD MILES JAYE TOUCH	Aggie Stadium No. Carolina A&T State Univ. Greensboro, N.C.	April 30	\$109,460 \$12/\$10/\$8	10,946 11,000	Diamond Life Concerts in-house
AEROSMITH WHITE LION	Arena, Mayo Civic Center Rochester, Minn.	May 6	\$102,123 \$15.50/\$14.50	7,012 sellout	Ogden-Allied Presents
STEVE LAWRENCE & EYDIE GORME	5th Ave. Theatre Seattle, Wash.	May 5-6	\$99,761 \$24.50/\$21.50	4,260 sellout	White Rose Ltd.
EARTH, WIND & FIRE	ARCO Arena Sacramento, Calif.	April 11	\$99,419 \$18.50	5,925 10,911	Bill Graham Presents
THE TEMPTATIONS/THE O'JAYS	Valley Forge Music Fair Devon, Pa.	May 1	\$98,760 \$19	5,784 5,864 sellout	Music Fair Prods.
THE TEMPTATIONS/THE O'JAYS	Westbury Music Fair Westbury, N.Y.	April 27-28	\$96,598 \$18	5,414 5,724 sellout	Music Fair Prods.
TIFFANY VHF	Providence Performing Arts Center Providence, R.I.	April 22	\$95,790 \$15.50	6,180 sellout	Frank J. Russo
TIFFANY VHF	Westbury Music Fair Westbury, N.Y.	April 29	\$95,089 \$18	5,643 5,724 sellout	Music Fair Prods.
RANDY TRAVIS KYLE PETTY	Central Alabama Music Park Jemison, Ala.	May 7	\$92,282 \$14	6,595 7,500 sellout	in-house
JAY LENO	Chastain Park Atlanta, Ga.	May 7	\$83,056 \$18.50/\$16.50/\$15.50	4,749 6,351	Concert Promotions/Southern Promotions
GARRISON KEILLOR/CHET ATKINS	Chastain Park Atlanta, Ga.	May 6	\$78,887 \$21.50/\$18.50/\$15.50	3,618 6,351	Concert Promotions/Southern Promotions
REBA MCENTIRE STEVE WARINER	Fox Theatre Atlanta, Ga.	May 7	\$77,585 \$17.75	4,573 sellout	Stellar Entertainment North American Tours
REBA MCENTIRE STEVE WARINER	Fox Theatre Atlanta, Ga.	May 7	\$77,585 \$17.75	4,573 4,678	North American Tours

Copyrighted and compiled by Amusement Business, A Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Kathy Vandercok in Nashville at 615-321-4278; Ray Waddell in Los Angeles at 213-859-5338; Louise Zepp in Chicago at 312-236-2085; or Melinda Newman in New York at 212-536-5188. For research information contact Karen Oertley in Nashville at 615-321-4250.

ARTIST DEVELOPMENTS

ON THE MOVE

Capitol Records' soulful rocker **Pat McLaughlin** has hit the road in support of his self-titled debut album. Following a 13-date major market club tour, he is set for a stint as opening act for **Bruce Hornsby & the Range**.

McLaughlin will be accompanied on tour by several of the players who appeared on his **Mitchell Froom**-produced album—guitarist **Billy Bremner** (late of **Rockpile**), bassist **Will McGregor**, and drummer **Carlo Nuccio**—as well as keyboard player **Dwight Scott**.

"It's the same group I've had [in Los Angeles] for the last two years, and then I just added my Nashville keyboard player," McLaughlin says.

The club tour will have "a college auditorium or two slipped in," according to McLaughlin; the group is set to open for **Slash Records** act the **Bo Deans** at the Univ. of Michigan at Ann Arbor.

The May 2 start of the club stint came two weeks after the release of McLaughlin's second single, "No Problem," which coincidentally features most of the members of his current road band.

After a one-week layoff in late

May, McLaughlin will hook up with **Hornsby** for what is set to be a three-week tour of concert venues.

T-BIRDS FEST

The **Fabulous Thunderbirds** have announced the lineup for their sixth annual T-Bird Riverfest, to be held May 30 at Auditorium Shores, an outdoor concert site at Town Lake in downtown Austin, Texas.

The show runs from 1 p.m. to midnight and features **Sweethearts Of The Rodeo**, **Joe Walsh**, **Bill Carter & the Blame**, **Doug Sahm**, and the **Thunderbirds**. The bill also includes "special guests" **Bonnie Raitt**,

Nick Lowe, **Carlos Santana**, and **Dave Edmunds**. The show is being produced by Jubilee Productions.

BREAKING LIVE

A product of Manhattan's avant-garde rock scene, **World At A Glance** has had problems getting radio play for its self-titled Island debut album. Consequently, both the act and its label view live concerts as the best way to get the band's music across.

Following a series of East Coast club dates, **World At A Glance** recently connected with guitar star **Joe Satriani** as opening act on his

national tour.

"We've busted our asses in tiny clubs playing music that album radio thinks is cutting-edge wild stuff, but alternative radio thinks it is too album radio," says drummer **Dougie Bowne**, a longtime **Lounge Lizard** who has been laying **World At A Glance's** groundwork with guitarist **Michael Lawrence** for seven years; bassist **Thaddeus Castanis** and vocalist **David Ilku** came on board more recently.

"We all come out of New York's late '70s-early '80s melting pot of different styles and various subgroupings of underground music,"

adds Bowne. "No one played or wrote music that people hear on the radio, but not because we were limiting ourselves."

Bill Berger, Island's executive VP/GM, says that since initial radio response to the group's **Francois Kevorkian**-remixed first single, "Burning Out," was lukewarm, the label will focus on breaking the band regionally.

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

TALENT IN ACTION

(Continued from page 33)

taste.

Davies' energetic band mates also contributed to the extremely clean-sounding and well-arranged performance. Guitarist **Bob Kretschmer** and keyboardist **Simon Lloyd** (who doubled on reeds) were especially featured upfront, though keyboardist **Andy Quinta** came forward frequently via a portable board. Drummer **Paul Wheeler**, meanwhile, was anything but synthesized.

In addition to first-class showmanship, **Icehouse** benefited from a well-designed light show featuring a

three-paneled rear projection screen. This was used to great effect, illustrating songs such as the latest album's title track with appropriate artwork—in this case, **Andrew Wyeth's "Helga"** portraits.

Opening act **Men Without Hats** was very good in its briefer set, playing much tighter than it did in its recent **Ritz** club engagement (**Billboard**, April 30).

JIM BESSMAN

TIFFANY

Rothman Center, Teaneck, N.J.

THE MAYTAG REPAIRMAN was the second loneliest guy in town the afternoon of **Tiffany's** April 23 performance at the **Rothman Center**. First came the men's room attendant at the show.

Teenage and preteen females dominated here, screaming like the wind for their lookalike heroine in an atmosphere more like a pep rally than a rock concert.

Performing just a few miles from the mall where it all began for her, **Tiffany** was in fine voice for the midday show, smiling frequently at the

numerous gifts arriving stageside.

A crack six-piece backup band cranked up the volume to ridiculous levels and nearly stole the show during a **Tiffany** costume change, reviving the crowd with a singalong original.

A long oldies medley jump-started the crowd, and the energy kept flowing with set highlights "I Saw Him Standing There" and "I Think We're Alone Now," the hits provoking near-hysteria as **Tiffany** descended into the audience, surrounded by beefy security. But **Tiffany's** rather shy stage presence and lack of recorded material caused the early show to lag, though her rich, interpretive reading of "Could've Been" was notable.

BRUCE HARING

EMMANUEL

The Felt Forum, New York

A NEW ALBUM, new songs, and a more definite approximation of the standard U.S. MOR sound gave **Emmanuel** the edge he needed to convince his public that he had in fact changed for the better at this, the

first of two dates here (April 16-17).

A great deal of that impression came in response to new and greatly improved arrangements of his songs, performed by a talented and well-balanced band that gave the Mexican artist the necessary background to develop his concentrated performance.

The singer's voice, however, remains as familiarly mellow as ever and he seems to have adapted well to the exigencies of his new arrangements. The strongest reactions to his music, however, came when he interpreted old songs such as "Quiero Dormir Cansado." Otherwise, **Emmanuel** managed to project a dynamic style that seemed more polished and secure than in the past, although he still needs more magnetism to drive his audience.

Now signed with **BMG-U.S.** to record in English by the end of the year, he is working hard onstage to meet expectations. He seems to have all the elements to cross over, providing he gets adequate musical material and keeps the band swinging.

CARLOS AGUDELO

LEONARD COHEN OFFERS NEW ALBUM

(Continued from page 31)

partly to the appearance on the album of singer **Jennifer Warnes**, whose 1986 all-Cohen set, "Famous Blue Raincoat" on **Cypress Records**, experienced strong sales.

"Jennifer helped me enormously in this country, and in many countries," Cohen says. "In the high, smoky rooms of power where these things are determined, I think maybe my career and name underwent some kind of revision."

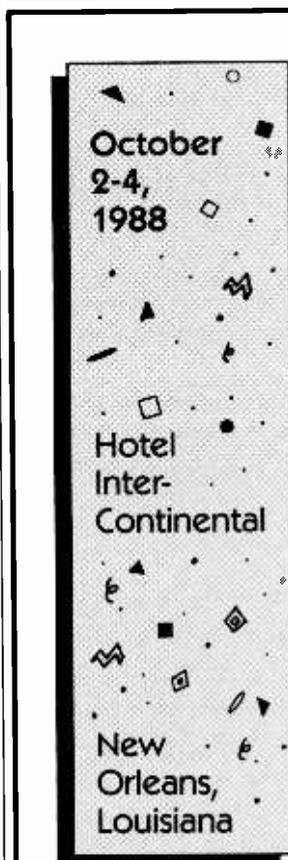
In fact, two tracks first heard on **Warnes'** album—"First We Take Manhattan" and "Ain't No Cure For Love"—reappear on "I'm Your Man," albeit with markedly different arrangements. Cohen says he especially enjoys synth player **Jeff Fisher's** arrangement of "Manhattan": "It had that kind of **Clint Eastwood/Sergio Leone** background that I think was necessary for that kind of lyric," he says. "Otherwise, I think, if the track didn't have a slightly ironic, funny edge to it, the thing would collapse from its own weight of seriousness and geopolitical ambition."

A video of that track has already been shot by well-known French photographer/commercial director **Dominique Isserman**—who directed **Cohen's** previous video, "Dance Me To The End Of Love"—but it has yet to be broadcast in the U.S. Cohen complains that he can't get his videos shown here at all; **Columbia**, however, is currently working "Ain't No Cure For Love," released as a single three weeks ago with no accompanying video.

Cohen offhandedly jokes about the airplay potential of "I'm Your Man." "I don't think anybody's in danger of being bored by hearing it on their car radios too many times," he says. Nonetheless, **Cohen** is now a star in Europe, where he plays to packed

venues. After completing 50 dates there, he'll return to North America for 20-30 U.S. and Canadian dates.

"I'll be playing a little bit of everything," he says. "There's going to be a strong emphasis on the last two records, especially in Europe, because the records have been very popular there."



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Cash Launched. Friends and colleagues join Johnny Cash at the Country Music Hall of Fame and Museum for the opening of "The Johnny Cash Exhibit," the largest and most elaborate biographical salute in the organization's 20-year history. Pictured, from left, are Emmylou Harris, president of the board of officers and trustees of the CMF; Cash; Joe Talbot, chairman of the board of the CMF; Kevin Jeter, director of national marketing, Holiday Inns Inc. (the sponsor of the exhibit); and Tennessee Gov. Ned McWherter.

CMA Approves \$1.2 Mil For New HQ Move OK'd At Quarterly Board Meeting

NASHVILLE The Country Music Assn. will spend approximately \$1.2 million in land and construction costs for its new headquarters here. The move was approved during a board of directors meeting April 13-14 in Phoenix, Ariz. The new headquarters will be located on Music Circle South, a block from the CMA's present, leased offices.

In related matters at the quarterly meeting, the directors voted to drop the music-video-of-the-year division from its annual awards categories (Billboard, May 14), authorized the creation of an album service for radio station members, added two new membership categories, and initiated a study of its present, past, and potential membership base.

The CMA paid Ron Kerr and Bob McKenzie \$385,000 for a one-acre site adjacent to the former SESAC building on Music Circle South. Ac-

Also OK'd: a study on how to halt the membership drop

ording to Joe Talbot, who chairs the organization's Building Study Subcommittee, the proposed headquarters will have approximately 10,000 square feet of floor space, half of which will be leased to other tenants. He says construction could start within the next six months and that the project will take about a year to complete.

Beginning July 1, the CMA will offer an album service to member radio stations. According to Janet Bozeman, CMA's director of membership, stations can pay a yearly fee and receive all the albums issued by participating labels. So far, Capitol, Warner Bros., RCA, MCA, CBS, and 16th Avenue have agreed to take part in the program. Stations may sign up for records from any or all of the participating labels. Bozeman says the fee varies from label to label and that only the vinyl version of albums will be offered. "In essence," she says, "radio stations will be put on the labels' priority lists." The CMA, Bozeman adds, will receive a \$15 fee from each radio station involved in the program.

Plagued by a slight but steady decline in membership (Billboard, Oct. 31, 1987), the CMA has commissioned the SRI Research Center of Lincoln, Neb., to conduct a

telephone survey of current, lapsed, and potential CMA members to find out what the organization's image is and how the association can better be marketed. Results of the survey will be presented at the board's July meeting in Minneapolis.

The CMA directors agreed to add a new membership category for companies outside the music industry. This "patron" division will have annual dues of \$1,000; each member will be entitled to several benefits, including four tickets to the CMA's annual awards show, a subscription to the monthly Close Up magazine, and insurance. The current patron category, for companies in the music industry, has been eliminated.

A second new organizational membership class—the "platinum"—has also been approved. (Continued on page 40)

'Album Country Countdown' Combines Tunes & Talk New Radio Show Previews The Hits

"ALBUM COUNTRY COUNTDOWN" is the name of the first syndicated radio show from the newly formed Music Row Network. "It's the only show that's a country album cut countdown," claims David Ross, president of the network and publisher/editor of Music Row, a feisty, incisive Nashville music industry publication. The weekly one-hour show previews the hot album cuts as reported in Music Row, combining them with a news/interview magazine format. The show, syndicated via vinyl disk, is already on 63 stations in 60 markets, including Calgary and Edmonton in Alberta, Canada.

Written by Robert K. Oermann and Gayle Hill, "Album Country Countdown" is hosted by veteran broadcaster Mac Allen, who has spun platters for the Mutual Radio Network and at such stations as WKDA Nashville; WKQS and WQAM Miami; and KIKK Houston. "We're placing more emphasis on albums, artists, and music as opposed to promotional singles," advises Ross, who expects the show to have a positive effect on country album sales. Early sponsors include CBS Records, RCA Records, and Music Row, and Ross is negotiating with several other labels for sponsorship.

Ross' research reveals that since his album cut charts began a year ago, 88% of the tracks entered the top 20 of Billboard's Hot Country Singles chart; 69% of the cuts reached the top 10; 58% went top five; and 42% have captured the No. 1 Billboard position.

The show is offered to stations on a barter/exchange basis. For further information, including market clearance, contact 615-321-3617. Ross expects strong label backing until the show gains enough markets and stature to start luring major national sponsors. "In previewing music from top albums and artists," he notes, "it gives listeners the opportunity to sample additional songs from an album and motivate them to go out and buy that album."

NEWSNOTES: John McEuen & Runaway Express recently became the first country act to play the Sands Hotel in Atlantic City, according to the former Nitty Gritty Dirt Band member who left the group last year after 20 years of getting nitty, gritty, and dirty. "It's fun to be playing music again,"

McEuen says, calling Nashville Scene from the road. He feels the country music market needs to be better exposed in Atlantic City. "It's a real market for the country audience." The seven-person group was formed after McEuen spun off as a solo performer in what he describes as a "difficult transition." He started using Runaway Express as a background band, then evolved into the total group concept. "The noise I'm making with this band is working well," states the veteran performer. The band is working on new material but does "15 minutes of generic Dirt Band stuff" in its show. It took a year for McEuen to recover from acute road burnout, but now his enthusiasm for making music is back. The group has signed with Tony Conway of Buddy Lee Attractions, and, knowing the mas-

terful musicianship of McEuen, it's likely that the act will soon be courted by record companies. Self-proclaimed music mogul Charlie Monk is at it again. The Nashville publisher/manager tells Nashville Scene about some new country acts: Eddy Van Raven, David Whitney Houston, Eddy Arnold Ziffell, Simply Red Steagall, T. Jackson Brown, Sheila E-I-E-I-O, and, my favorite, Madonna Fargo. The Nashville Entertainment Assn. plans to sponsor a booth at the New Music Seminar in New York, July 16-20. Music-related businesses interested in having materials distributed at the booth should contact the NEA at 615-256-4435. The NEA's music committee is compiling a Tennessee music recording for distribution to all seminar registrants.

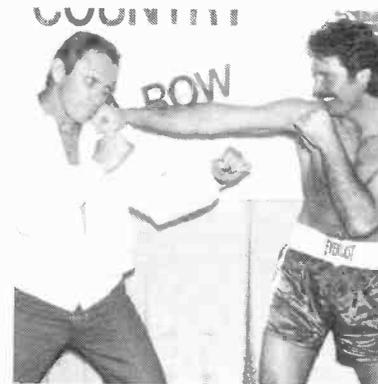
Yes, that is Dwight Yoakam we're hearing on a national radio spot for Coca-Cola. And it's Pete Anderson on guitar. The third annual Diamond Records/Ronnie Dove golf tournament is scheduled for May 21-23 in Winston-Salem, N.C. Proceeds from the event will go to U.S. prisoners of war and families of those reported missing in action. Confirmed performers include Johnny Lee, Ace Cannon, Chubby Checker, Buddy Knox, Johnny Tillotson, and Dickey Lee. Also scheduled to attend are former National Football League quarterback Roman Gabriel and former baseball star player Paul Blair.

MCA's Baltimore regional branch manager Ed Keelan feels that his counterparts in Cleveland and

(Continued on next page)



by Gerry Wood



Pugilist Mel. Mel Tillis, left, squares off with Golden Gloves boxer Danny Crouse at WBIG-FM's first-birthday party in Greensboro, N.C. Tillis and Crouse signed autographs and posed for pictures during the event.

FOR WEEK ENDING MAY 21, 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
BABY BLUE GEORGE STRAIT MCA	9	33	37	79	87
BLUEST EYES IN TEXAS RESTLESS HEART RCA	6	26	40	72	75
SUNDAY KIND OF LOVE REBA MCENTIRE MCA	6	16	21	43	105
I LOVED YOU YESTERDAY LYLE LOVETT MCA	2	11	18	31	36
DON'T WE ALL ... RICKY VAN SHELTON COLUMBIA	3	11	16	30	121
GOIN' TO WORK JUDY RODMAN MTM	1	7	22	30	42
I'LL GIVE YOU ALL ... BELLAMY BROTHERS MCA/CURB	3	11	14	28	88
I'M DOWN TO MY LAST ... K.D. LANG SIRE	2	5	11	18	57
BENEATH A PAINTED SKY TAMMY WYNETTE EPIC	1	8	8	17	72
REAL GOOD FEEL GOOD SONG MEL MCDANIEL CAPITOL	0	8	9	17	61

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

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NASHVILLE SCENE

(Continued from preceding page)

Boston threw him some curve balls in a May 7 Inside Track item concerning the MCA/Nashville spring promotion program linking baseball and country music. The badmouthing of the bad-news Baltimore Orioles has Keelan crying "foul." It all started snowballing when **Lew Zellman**, MCA regional branch manager for Cleveland (home of the Indians), claimed Keelan wouldn't return his call. The Baltimore bird watcher countered with, "I can understand why Lew would suddenly want to adopt the Tigers [Detroit]. His home team should change their name to the Cleveland Doormats." Keelan also

played hardball with **Rich Grobecker**, branch manager for Boston (home of the Red Sox), who had referred to the Orioles' 21-game losing streak by saying that perhaps Baltimore consumers would buy records instead of baseball tickets. Huffed Keelan: "Baltimore will sell more records and more tickets than Boston, where they booed Ted Williams."

KFKF scores big in winter Arbitrons
... see page 18

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FOR WEEK ENDING MAY 21, 1988

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TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	1	52	RANDY TRAVIS ▲ ² WARNER BROS. 25568-1 (8.98) (CD) 41 weeks at No. One	ALWAYS & FOREVER
2	2	2	8	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
3	3	3	63	RICKY VAN SHELTON ● COLUMBIA 40602/CBS RECORDS (CD)	WILD EYED DREAM
4	4	4	43	HANK WILLIAMS, JR. ▲ WARNER BROS. 25593-1 (8.98) (CD)	BORN TO BOOGIE
5	5	5	42	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
6	6	7	43	ROSANNE CASH COLUMBIA 40777/CBS RECORDS (CD)	KING'S RECORD SHOP
7	7	9	29	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
8	8	8	23	MERLE HAGGARD EPIC 40986/CBS RECORDS (CD)	CHILL FACTOR
9	9	10	44	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
10	10	11	34	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
11	18	19	26	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
12	13	14	40	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
13	12	13	15	VERN GOSDIN COLUMBIA 40982/CBS RECORDS (CD)	CHISELED IN STONE
14	15	15	54	DWIGHT YOAKAM ● REPRIS 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
15	14	12	6	RICKY SKAGGS EPIC 40623/CBS RECORDS (CD)	COMIN' HOME TO STAY
16	11	6	34	REBA MCENTIRE ● MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
17	16	16	100	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
18	17	17	16	LYLE LOVETT MCA 42028 (CD)	PONTIAC
19	19	18	61	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
20	NEW ▶		1	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
21	21	24	5	THE O'KANES COLUMBIA 44066/CBS RECORDS (CD)	TIRED OF THE RUNNIN'
22	24	25	8	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
23	20	20	65	THE JUDDS ● RCA 5916-1 (8.98) (CD)	HEART LAND
24	25	27	6	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
25	22	23	7	MICHAEL MARTIN MURPHEY WARNER BROS. 25644 (8.98) (CD)	RIVER OF TIME
26	23	21	54	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
27	26	22	31	ALABAMA ● RCA 6495-1 (8.98) (CD)	JUST US
28	30	40	3	RODNEY CROWELL COLUMBIA 44076/CBS RECORDS (CD)	DIAMONDS & DIRT
29	29	28	9	MOE BANDY CURB 10600	NO REGRETS
30	31	30	40	THE STATLER BROTHERS MERCURY 832 404-1 (CD)	MAPLE STREET MEMORIES
31	27	29	48	HOLLY DUNN MTM 71063 (8.98) (CD)	CORNERSTONE
32	28	26	49	THE DESERT ROSE BAND MCA 5991 (8.98) (CD)	DESERT ROSE BAND
33	33	31	15	GEORGE JONES EPIC 40781/CBS RECORDS (CD)	TOO WILD TOO LONG
34	36	37	4	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
35	37	38	7	CONWAY TWITTY MCA 42115 (8.98) (CD)	STILL IN YOUR DREAMS
36	38	36	26	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
37	35	35	117	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
38	44	39	16	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	32	33	35	SAWYER BROWN CAPITOL 46923 (8.98) (CD)	SOMEWHERE IN THE NIGHT
40	34	32	11	NANCI GRIFFITH MCA 42102 (CD)	LITTLE LOVE AFFAIRS
41	42	50	10	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
42	39	34	76	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
43	41	41	131	THE JUDDS ▲ RCA AHL-1-7042 (8.98) (CD)	ROCKIN' WITH THE RHYTHM
44	40	44	8	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
45	47	49	6	DAVID SLATER CAPITOL 48307 (8.98)	EXCHANGE OF HEARTS
46	46	42	67	HANK WILLIAMS, JR. ● WARNER BROS. 1-25538 (8.98) (CD)	HANK "LIVE"
47	49	—	2	LARRY GATLIN/GATLIN BROTHERS COLUMBIA 40905/CBS RECORDS (CD)	ALIVE & WELL... LIVIN' IN THE LAND OF DREAMS
48	50	45	67	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
49	45	47	110	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
50	51	46	33	DAVID LYNN JONES MERCURY 832 518-1	HARD TIMES ON EASY STREET
51	43	43	14	JOHN ANDERSON MCA 42037 (CD)	BLUE SKIES AGAIN
52	57	58	32	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
53	48	51	48	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
54	NEW ▶		1	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
55	54	57	31	EXILE EPIC 40901/CBS RECORDS (CD)	SHELTER FROM THE NIGHT
56	56	53	184	HANK WILLIAMS, JR. ▲ WARNER BROS. 60193 (8.98) (CD)	GREATEST HITS, VOLUME I
57	55	55	37	GLEN CAMPBELL MCA 42009 (8.98) (CD)	STILL WITHIN THE SOUND OF MY VOICE
58	58	56	32	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
59	53	48	27	WAYLON JENNINGS MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
60	59	59	39	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
61	62	70	31	SCHUYLER, KNOBLOCH AND BICKHARDT MTM 71064 (8.98)	NO EASY HORSES
62	68	65	165	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
63	61	62	50	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
64	63	63	52	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
65	60	60	508	WILLIE NELSON ▲ ³ COLUMBIA FC 35305/CBS RECORDS (CD)	STARDUST
66	65	61	116	HANK WILLIAMS, JR. ● WARNER BROS. 25328 (8.98) (CD)	GREATEST HITS, VOLUME II
67	64	54	23	DOLLY PARTON COLUMBIA 40968/CBS RECORDS (CD)	RAINBOW
68	66	67	3	RAY PRICE STEP ONE 0033 (8.98) (CD)	JUST ENOUGH LOVE
69	69	66	44	TAMMY WYNETTE EPIC 40832/CBS RECORDS (CD)	HIGHER GROUND
70	67	72	58	HOLLY DUNN MTM ST 71052 (8.98)	HOLLY DUNN
71	72	69	183	THE JUDDS ▲ RCA AHL-1-5319 (8.98) (CD)	WHY NOT ME
72	RE-ENTRY			ALABAMA ▲ ³ RCA AHL-1-4229 (8.98) (CD)	MOUNTAIN MUSIC
73	RE-ENTRY			RONNIE MILSAP ● RCA AHL-1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
74	71	71	40	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
75	75	74	202	ALABAMA ▲ ² RCA AHL-1-4663 (8.98) (CD)	THE CLOSER YOU GET

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.

HOT COUNTRY SINGLES™

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Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	4	5	11	★ ★ No. 1 ★ ★ EIGHTEEN WHEELS AND A DOZEN ROSES A.REYNOLDS (P.NELSON, G.NELSON)	◆ KATHY MATTEA MERCURY 870 148-7
2	3	4	14	BABY I'M YOURS J.BOWEN, S.WARINER (S.WARINER, G.CLARK)	STEVE WARINER MCA 53287
3	5	7	12	OLD FOLKS R.GALBRAITH, R.MILSAP (M.REID)	◆ RONNIE MILSAP & MIKE REID RCA 6896-7
4	2	3	14	YOUNG COUNTRY B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	◆ HANK WILLIAMS, JR. WARNER BROS. 7-28120
5	8	11	11	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
6	7	8	13	TRUE HEART J.BOWEN (D.SCHLITZ, M.CLARK)	THE OAK RIDGE BOYS MCA 53272
7	11	13	7	I TOLD YOU SO K.LEHNING (R.TRAVIS)	◆ RANDY TRAVIS WARNER BROS. 7-27969
8	10	12	12	ONE TRUE LOVE K.KANE, J.O'HARA (J.O'HARA, K.KANE)	◆ THE O'KANES COLUMBIA 38-07736/CBS RECORDS
9	12	14	14	NO MORE ONE MORE TIME B.HALVERSON, R.BENNETT (T.S.EALS, D.KIRBY)	JO-EL SONNIER RCA 6895-7
10	13	17	9	HE'S BACK AND I'M BLUE P.WORLEY (M.WOODY, R.ANDERSON)	◆ THE DESERT ROSE BAND MCA 53274
11	14	18	11	ANOTHER PLACE, ANOTHER TIME D.WILLIAMS, G.FUNDIS (B.MCDILL, P.HARRISON)	DON WILLIAMS CAPITOL 44131
12	16	22	8	IF IT DON'T COME EASY J.CRUTCHFIELD (D.L.GIBSON, C.KARP)	TANYA TUCKER CAPITOL 44142
13	15	19	10	CHILL FACTOR K.SUEVOV, M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-07754/CBS RECORDS
14	1	2	15	I'M GONNA GET YOU B.BECKETT (D.LINDE)	EDDY RAVEN RCA 6831
15	20	24	9	WILDFLOWERS G.MASSENBERG (D.PARTON)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-27970
16	19	23	11	OUT OF SIGHT AND ON MY MIND N.LARKIN (B.BURCH, R.PEOPLES)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 799364/ATLANTIC
17	18	20	12	YOUR MEMORY WINS AGAIN J.BOWEN, S.EWING (S.EWING, M.GEIGER, W.MULLIS)	◆ SKIP EWING MCA 53271
18	21	25	9	LOVE OF A LIFETIME C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY; THE GATLIN BROTHERS COLUMBIA 38-07747/CBS RECORDS
19	6	6	12	THE FACTORY L.BUTLER (B.MCGUIRE)	KENNY ROGERS RCA 6832-7
20	22	27	8	SATISFY YOU S.BUCKINGHAM (J.GILL, D.SCHLITZ)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38-07757/CBS RECORDS
21	23	26	8	IF YOU CHANGE YOUR MIND R.CROWELL (R.CASH, H.DEVITO)	ROSANNE CASH COLUMBIA 38-07746/CBS RECORDS
22	24	30	5	FALLIN' AGAIN H.SHEDD, ALABAMA (T.GENTRY, G.FOWLER, R.OWEN)	ALABAMA RCA 6902-7
23	9	9	12	ALWAYS LATE WITH YOUR KISSES P.ANDERSON (L.FRIZZELL, B.CRAWFORD)	◆ DWIGHT YOAKAM REPRISE 7-27994
24	26	33	7	SET 'EM UP JOE B.MONTGOMERY (H.COCHRAN, V.GOSDIN, D.DILLON, B.CANNON)	VERN GOSDIN COLUMBIA 38-07762/CBS RECORDS
25	28	37	6	WORKIN' MAN (NOWHERE TO GO) J.LEO (J.FADDEEN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27940
26	27	36	8	I WILL WHISPER YOUR NAME B.MAHER (R.VANWARMER)	MICHAEL JOHNSON RCA 6833-7
27	29	35	7	GOODBYE TIME J.BOWEN, C.TWITTY, D.HENRY (R.MURRAH, J.D.HICKS)	CONWAY TWITTY MCA 53276
28	30	34	9	HIGH RIDIN' HEROES R.ALBRIGHT, M.ROBINSON, D.L.JONES (D.L.JONES)	◆ DAVID LYNN JONES MERCURY 870 128-7
29	33	38	6	TALKIN' TO THE WRONG MAN S.GIBSON, J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY (WITH RYAN MURPHEY) WARNER BROS. 7-27947
30	36	40	7	TEXAS IN 1880 B.LLOYD, R.FOSTER (R.FOSTER)	FOSTER AND LLOYD RCA 6900-7
31	37	41	7	MIDNIGHT HIGHWAY SOUTHERN PACIFIC, J.E.NORMAN (K.HOWELL, J.MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27952
32	39	43	5	JUST ONE KISS E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-07775/CBS RECORDS
33	41	44	4	DON'T CLOSE YOUR EYES G.FUNDIS, K.WHITLEY (B.MCDILL)	◆ KEITH WHITLEY RCA 6901-7
34	17	1	15	CRY, CRY, CRY P.WORLEY (J.S.SHERILL, D.DEVANEY)	◆ HIGHWAY 101 WARNER BROS. 7-28105
35	45	61	3	DON'T WE ALL HAVE THE RIGHT S.BUCKINGHAM (R.MILLER)	RICKY VAN SHELTON COLUMBIA 38-07798/CBS RECORDS
36	40	42	9	I'M STILL YOUR FOOL R.SCRUGGS (B.HILL, P.SULLIVAN)	◆ DAVID SLATER CAPITOL 44129
37	42	45	5	OLD PHOTOGRAPHS R.CHANCEY (BEAL, MCELLELAND, BROOKS)	SAWYER BROWN CAPITOL 44143
38	44	46	5	SHE DOESN'T CRY ANYMORE R.HALL, R.BYRNE (R.BYRNE, W.ROBINSON)	SHENANDOAH COLUMBIA 38-07779/CBS RECORDS
39	43	49	5	GIVERS AND TAKERS J.STROUD (C.BICKHARDT)	◆ SCHUYLER, KNOBLOCH AND BICKHARDT MTM 72099
40	25	15	14	THE BEST I KNOW HOW J.KENNEDY (K.REID)	THE STATLER BROTHERS MERCURY 870 164-7
41	52	—	2	★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★ SUNDAY KIND OF LOVE J.BOWEN, R.MCINTIRE (B.BELLE, L.PRIMA, A.LEONARD, S.RHODES)	REBA MCENTIRE MCA 53315
42	46	47	7	I KNEW LOVE T.BROWN, N.GRIFFITH (R.BROWN)	◆ Nanci Griffith MCA 53306
43	50	56	4	I STILL BELIEVE J.BOWEN, L.GREENWOOD (D.JOHNSON)	LEE GREENWOOD MCA 53312
44	32	10	16	IF MY HEART HAD WINDOWS E.GORDY, JR., T.BROWN (D.FAZIER)	◆ PATTY LOVELESS MCA 53270
45	31	31	12	JONES ON THE JUKEBOX R.BENNETT (B.HOBBS, D.GOODMAN, M.VICKERY)	◆ BECKY HOBBS MTM 72104
46	34	16	18	IT'S SUCH A SMALL WORLD T.BROWN (R.CROWELL)	◆ RODNEY CROWELL AND ROSANNE CASH COLUMBIA 38-07693/CBS RECORDS
47	NEW	—	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ BABY BLUE J.BOWEN, G.STRAIT (A.BAKER)	GEORGE STRAIT MCA 53340
48	55	71	3	I'LL GIVE YOU ALL MY LOVE TONIGHT E.GORDY, JR., (D.BELLAMY, W.DENTZ, B.CRAIN)	THE BELLAMY BROTHERS MCA 53310
49	38	28	17	I'LL ALWAYS COME BACK H.SHEDD (K.T.OSLIN)	◆ K.T. OSLIN RCA 5330-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	54	63	3	I'M GONNA LOVE HER ON THE RADIO NOT LISTED (T.BRASFIELD, M.MCANALLY)	CHARLEY PRIDE 16TH AVENUE 70414
51	56	68	3	BENEATH A PAINTED SKY S.BUCKINGHAM (J.CHAMBERS, B.JONES)	◆ TAMMY WYNETTE EPIC 34-07788/CBS RECORDS
52	NEW	—	1	BLUEST EYES IN TEXAS T.DUBOIS, S.HENDRICKS, RESTLESS HEART (D.ROBBINS, V.STEPHENSON, T.DUBOIS)	RESTLESS HEART RCA 8386-7
53	35	21	17	AMERICANA J.KENNEDY (L.ALDERMAN, R.FAGAN, P.RYAN)	MOE BANDY CURB 10504
54	62	—	2	REAL GOOD FEEL GOOD SONG J.KENNEDY (R.FAGAN, L.ALDERMAN)	◆ MEL MCDANIEL CAPITOL 44158
55	60	73	3	STIPPIN' OUT M.WRIGHT, B.CHANNEL (D.BALL, M.WRIGHT)	DAVID BALL RCA 6899-7
56	67	—	2	I'M DOWN TO MY LAST CIGARETTE O.BRADLEY (H.HOWARD, B.WALKER)	K.D. LANG SIRE 7-27919/WARNER BROS.
57	58	66	5	THIS OLD FLAME N.LARKIN (P.WOLFE, B.BORCHERS)	ROBIN LEE ATLANTIC AMERICA 7-99353/ATLANTIC
58	48	50	7	STOP ME (IF YOU HEARD THIS ONE BEFORE) R.BAKER (G.DOBBS, T.DANIELS, T.ROCCO)	LARRY BOONE MERCURY 870 267-7
59	51	52	7	AS LONG AS WE GOT EACH OTHER R.C.BANNON (S.DORFF, J.BETTIS)	LOUISE MANDRELL WITH ERIC CARMEN RCA 20288
60	47	29	18	THE LAST RESORT B.LOGAN (BROWN, BOUTON, BURCH)	T. GRAHAM BROWN CAPITOL 44125
61	64	70	5	A LITTLE BIT OF LOVIN' (GOES A LONG LONG WAY) J.BRADLEY (B.WOOD, R.COOK)	VICKI BIRD 16TH AVENUE 70413
62	NEW	—	1	GOIN' TO WORK G.FUNDIS (B.LLOYD, P.TILLIS)	◆ JUDY RODMAN MTM 72105
63	74	84	3	LOVE'S LAST STAND B.KILLEN (T.RIGGS, D.KEES, J.JAY)	DONNA MEADE MERCURY 870 283-7
64	NEW	—	1	I LOVED YOU YESTERDAY T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA 53316
65	53	39	16	FAMOUS LAST WORDS OF A FOOL J.BOWEN, G.STRAIT (D.DILLON, R.HUSTON)	GEORGE STRAIT MCA 53248
66	49	32	12	YOU'LL COME BACK (YOU ALWAYS DO) H.SHEDD, A.BADALAMENTI (M.MAILER, A.BADALAMENTI)	MEL TILLIS MERCURY 870 192-7
67	76	87	3	(I WANNA HEAR YOU) SAY YOU LOVE ME AGAIN B.REED (B.D.REED)	LISA CHILDRESS TRUE 89
68	69	80	3	THE THINGS I DIDN'T SAY R.HAFFKINE (S.SILVERSTEIN)	THE MARCY BROS. WARNER BROS. 7-27938
69	78	—	2	THREE PIECE SUIT R.SMITH (R.SMITH, D.SHERRILL, L.SILVER)	RUSSELL SMITH EPIC 34-07789/CBS RECORDS
70	NEW	—	1	EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS D.JOHNSON (H.COLEMAN, K.GIBBONS)	BURCH SISTERS MERCURY 870 362-7
71	63	57	6	WHO WAS THAT STRANGER J.BOWEN, C.HARDY, L.LYNN (C.PUTNAM, M.D.BARNES, D.COOK)	LORETTA LYNN MCA 53320
72	83	—	2	THIS IS ME LEAVING P.MCMAKIN (K.STALEY, J.JARRARD)	LYNNE TYNDALL EVERGREEN 1071
73	82	—	2	STONE COLD LOVE B.CARR (R.BEARD, R.BEARD)	THE BEARDS BEARDO 001
74	57	59	6	THE RHYTHM OF ROMANCE R.PENNINGTON (S.BOGARD, R.GILES)	THE KENDALLS STEP ONE 384
75	68	48	19	I WANNA DANCE WITH YOU R.LANDIS (E.RABBITT, B.J.WALKER, JR.)	EDDIE RABBITT RCA 5238-7
76	71	58	22	IT'S ONLY MAKE BELIEVE R.MCDOWELL (C.TWITTY, J.NANCE)	RONNIE MCDOWELL CURB 10501
77	70	53	19	STRANGERS AGAIN T.WEST (H.DUNN, C.WATERS)	◆ HOLLY DUNN MTM 72093
78	73	64	18	LOVE WILL FIND ITS WAY TO YOU J.BOWEN, R.MCINTIRE (D.LOGGINS, J.D.MARTIN)	REBA MCENTIRE MCA 53244
79	80	—	2	(I'M LOOKING FOR SOME) NEW BLUE JEANS T.SHONDELL (SCOTT, S.ANDERS, SHONDELL)	TROY SHONDELL AVM 5-14
80	59	62	5	DON'T TALK TO ME H.SHEDD (B.RICE, S.RICE)	LIBBY HURLEY EPIC 34-07771/CBS RECORDS
81	75	54	6	WHERE DOES LOVE GO (WHEN IT'S GONE) S.BUCKINGHAM (P.ROWAN)	JANIE FRICKIE COLUMBIA 38-07770/CBS RECORDS
82	66	51	19	TIMELESS AND TRUE LOVE P.WORLEY (C.BLACK, A.ROBERTS, B.CASON)	THE MCCARTERS WARNER BROS. 7-28125
83	NEW	—	1	DO YOU HAVE ANY DOUBTS C.WEINMASTER (C.WEINMASTER, M.FHAULT)	ALIBI COMSTOCK 1884
84	NEW	—	1	ONE NITE STAN J.BOWEN, T.GLASER, W.R.HOLMES (K.JONES, JIGER)	ETHEL & THE SHAMELESS HUSSIES MCA 53323
85	81	79	24	I DIDN'T (EVERY CHANCE I HAD) T.COLLINS (B.P.BARKER, K.PALMER)	JOHNNY RODRIGUEZ CAPITOL 44071
86	NEW	—	1	IT'S TOO LATE TO LOVE YOU NOW COCHISE PROD. (B.WHITE)	BRIAN WHITE OAK 1050/NSD
87	65	67	6	MISSIN' TEXAS A.HENSON (R.BROWN)	KIM GRAYSON SOUNDWAVES 4800/NSD
88	61	60	6	ALL IN MY MIND F.KELLY (BROWN, KIRKLAND, JOHNSON)	CALI MCCORD GAZELLE 012
89	88	88	13	(ANGEL ON MY MIND) THAT'S WHY I'M WALKIN' R.SKAGGS (S.JACKSON, M.ENSLEY)	RICKY SKAGGS EPIC 34-07721/CBS RECORDS
90	72	55	17	EVERYBODY'S SWEETHEART R.LANDIS (V.GILL)	VINCE GILL RCA 5331-7
91	79	72	20	LIFE TURNED HER THAT WAY S.BUCKINGHAM (H.HOWARD)	◆ RICKY VAN SHELTON COLUMBIA 38-07672/CBS RECORDS
92	NEW	—	1	LET'S START A RUMOR TODAY B.BROMBERG, D.WALKER (B.DURHAM, T.SPANKE-DURHAM, W.DURHAM)	BOBBY DURHAM HIGHTONE 502
93	90	89	9	I'M A SURVIVOR B.SHERILL (K.STEGALL, J.MCBRIDE)	GEORGE JONES EPIC 34-07748/CBS RECORDS
94	87	85	10	ONE TIME ONE NIGHT T.BURNETT, LOS LOBOS (D.HIDALGO, L.PEREZ)	LOS LOBOS SLASH 7-28464/WARNER BROS.
95	85	78	20	SANTA FE E.GORDY, JR. (D.BELLAMY, R.TAYLOR)	◆ THE BELLAMY BROTHERS MCA 53222
96	89	86	9	I CAN'T TAKE HER ANYWHERE N.LARKIN (J.JARRARD, W.ALDREDGE)	DARRELL HOLT ANOKA 221
97	92	91	27	I'M GONNA MISS YOU, GIRL S.GIBSON, J.E.NORMAN (J.WINCHESER)	◆ MICHAEL MARTIN MURPHEY WARNER BROS. 7-28168
98	96	96	11	ANGELS LOVE BAD MEN T.COLLINS (W.JENNINGS, R.MURRAH)	BARBARA MANDRELL EMI-AMERICA 43042/CAPITOL
99	97	95	22	TOUCH AND GO CRAZY J.BOWEN, L.GREENWOOD (M.GARVIN, T.SHAPIRO, B.JONES)	LEE GREENWOOD MCA 53234
100	84	83	15	ALL OF THIS & MORE J.E.NORMAN (B.FOSTER, J.KIMBALL, G.PRESTOPINO)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28106

○ 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

REBA McENTIRE'S just-released "Sunday Kind Of Love" (MCA), a remake of a much-recorded R&B classic done by artists like **Lenny Welch** and **Dinah Washington**, is drawing a lot of initial raves. "This is the best song she has ever done—a true display of her vocal talents," says MD **Tim Roberts**, WPCM Burlington, N.C. "It just knocks me out, it's so beautiful. This lady can sing anything," says MD **Don Roberts**, KFGO Fargo, N.D. McEntire is charted at No. 41.

Roberts goes on to cite **k.d. lang's** "Down To My Last Cigarette" (Sire), now at No. 56. "I'm excited about it—this could be the one to establish her career," he says.

"**IT'S A RECORD TO WATCH,**" says MD **Nick Thomas**, KHAK Cedar Rapids, Iowa, of **Schuyler, Knoblock & Bickhardt's** "Givers And Takers" (MTM). "[It's] a sleeper that impresses me." MD **Morgan Scott**, WYGC Gainesville, Fla., adds, "It's such a pretty song, and initial response is good."

Also playing well in Gainesville, says Scott, is "High Ridin' Heroes" (Mercury) by **David Lynn Jones**, with vocal assistance from **Waylon Jennings**. "Jones is a super talent," adds MD **Jim Mickelson**, KKAT Salt Lake City. "This one will go a long way." Jones is at No. 28 on this week's chart.

MAKING A BIG IMPACT in the Northwest is the **Nitty Gritty Dirt Band's** "Workin' Man (Nowhere To Go)" (Warner Bros.), which is charted at No. 25. "People in all age groups, from 12-68, are calling for it," says MD **Ken Dean**, KGHL Billings, Mont. "The economy is so down here, everybody identifies with the song. It's the best NGDB has had in a long time."

Another group that is showing its best effort, says Dean, is **Shenandoah**, whose "She Doesn't Cry Anymore" (Columbia) is No. 38 this week. "It's a little different style for them and really shows off the range of the lead vocalist."

MD **John Hart** of WUSY Chattanooga, Tenn., agrees: "I wasn't sold on it initially, but I was convinced when the phones started ringing right away. It's a great record."

"**IT'S SO VIBRANT**, it literally makes the speakers jump," says PD **Johnny Dark**, WCAO Baltimore, of **Exile's** "Just One Kiss" (Epic), charted this week at No. 32. Adds MD **J.C. Simon**, KFMS Las Vegas, "It's Exile magic—it definitely will take them back to top 10."

FOR WEEK ENDING MAY 21, 1988

Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	3	EIGHTEEN WHEELS AND A DOZEN ROSES	KATHY MATTEA	1
2	5	OUT OF SIGHT AND ON MY MIND	BILLY JOE ROYAL	16
3	2	I'M GONNA GET YOU	EDDY RAVEN	14
4	7	BABY I'M YOURS	STEVE WARINER	2
5	8	ALWAYS LATE WITH YOUR KISSES	DWIGHT YOAKAM	23
6	1	YOUNG COUNTRY	HANK WILLIAMS, JR.	4
7	9	ONE TRUE LOVE	THE O'KANES	8
8	10	OLD FOLKS	RONNIE MILSAP & MIKE REID	3
9	15	I TOLD YOU SO	RANDY TRAVIS	7
10	16	WHAT SHE IS (IS A WOMAN IN LOVE)	EARL THOMAS CONLEY	5
11	4	CRY, CRY, CRY	HIGHWAY 101	34
12	17	CHILL FACTOR	MERLE HAGGARD	13
13	12	THE FACTORY	KENNY ROGERS	19
14	13	JONES ON THE JUKEBOX	BECKY HOBBS	45
15	20	SATISFY YOU	SWEETHEARTS OF THE RODEO	20
16	6	IT'S SUCH A SMALL WORLD	RODNEY CROWELL/ROSANNE CASH	46
17	14	IF MY HEART HAD WINDOWS	PATTY LOVELESS	44
18	25	IF YOU CHANGE YOUR MIND	ROSANNE CASH	21
19	18	AMERICANA	MOE BANDY	53
20	21	HE'S BACK AND I'M BLUE	THE DESERT ROSE BAND	10
21	23	LOVE OF A LIFETIME	THE GATLIN BROTHERS	18
22	11	I'LL ALWAYS COME BACK	K.T. OSLIN	49
23	24	IF IT DON'T COME EASY	TANYA TUCKER	12
24	22	NO MORE ONE MORE TIME	JO-EL SONNIER	9
25	29	SET 'EM UP JOE	VERN GOSDIN	24
26	26	TRUE HEART	THE OAK RIDGE BOYS	6
27	28	ANOTHER PLACE, ANOTHER TIME	DON WILLIAMS	11
28	19	THE BEST I KNOW HOW	THE STATLER BROTHERS	40
29	—	FALLIN' AGAIN	ALABAMA	22
30	27	IT'S ONLY MAKE BELIEVE	RONNIE MCDOWELL	76

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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	18
CBS RECORDS	17
Columbia (10)	
Epic (7)	
RCA	15
WARNER BROS. (11)	13
Sire (1)	
Slash (1)	
CAPITOL (7)	8
EMI-America (1)	
MERCURY	7
MTM	4
16TH AVENUE	2
ATLANTIC	2
Atlantic America (2)	
CURB	2
NSD	2
Oak (1)	
Soundwaves (1)	
AVM	1
ANOKA	1
BEARDO	1
COMSTOCK	1
EVERGREEN	1
GAZELLE	1
HIGHTONE	1
REPRISE	1
STEP ONE	1
TRUE	1

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

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

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

CLM Cherry Lane
 CPP Columbia Pictures
 HL Hal Leonard
 WBM Warner Bros.

L.A. Festival Corrals More Than 60 Artists

Organizers Predict Repeat Successful Performance

BY GERRY WOOD

NASHVILLE What could turn out to be the country music event of the year will be held in the Los Angeles area May 21-22. Country Fest '88 will feature more than 60 acts on five stages and is modeled after last year's Country Fest, which drew more than 200,000 fans.

Co-sponsored by KZLA/KLAC, the Los Angeles Times, and the county of Los Angeles, the two-day event will be held at the Santa Fe Dam Recreational Area in Irwindale. In addition to musical performances, the event will host such family-oriented entertainment as a rodeo, carnival, and country dance and will feature an international chili cook-off, food and beverage booths, and arts and crafts demonstrations and booths.

Radio and retail sectors are set to tie in with Country Fest. Tower Records will have an on-site location from which it will sell records by the performing acts. Nine California stations besides the co-sponsoring outlets are running promotions in conjunction with the event: KUZZ Bakersfield; KWDJ Riverside; KNTF Rancho Cucamonga; KCMJ Palm Springs; KHYE Hemet; KHAY Ventura; KCZN Ventura; KSON San Diego; and KFRE Fresno.

"This should be the biggest country music event in West Coast history," comments Norman Epstein,

VP/GM of KZLA/KLAC. "We proved last year that the response was tremendous, and this year looks bigger." Epstein believes attendance could reach 200,000-250,000 during the two days. "Our goal is to enhance the base of country music in the Los Angeles/Orange County area."

The weekend spectacular is slated to feature a Who's Who of established and new country acts, including Rosanne Cash, the Desert Rose Band, Earl Thomas Conley, Rodney Crowell, Michael Johnson, Jerry Lee Lewis, Patty Loveless, Bill Monroe, the Nitty Gritty Dirt Band, the O'Kanes, Carl Perkins, Mel Tillis, Hank Thompson, Dan Seals, Johnny Rodriguez, and Eddie Rabbitt.

Admission to Country Fest is \$3 per day; children under 10 are admitted free when accompanied by adults. Parking is free. Sponsors include Citibank, Pepsi, Sheraton Grande, American Airlines, BMW, Blue Shield of California, In-N-Out Burger, Millie's Country Kitchen, Miller High Life, Tower Records, Heineken/Amstel Light, Pasadena AMC/Jeep, and Kendall.

Proceeds from the event will benefit the charity programs of the Los Angeles Times Fund. Each festival attendee is asked to bring a nonperishable food item to be distributed by Love Is Feeding Everyone, the nonprofit antihunger group that helps feed more than 30,000 Los Angeles-

area needy people each week.

Organizers of last year's event, Southern California Festivals Inc., will produce Country Fest '88. Ticket outlets are Pasadena AMC/Jeep, the Los Angeles Times special events department, the Southern California Festivals office, and the Millie's Country Kitchen restaurants. Tickets are also being sold by mail order and telephone (213-237-5775).

Several record labels are involved with the project through a sponsorship package of radio spots, retail merchandising material, and the on-site Tower tie-in. Each label will reportedly put \$6,000 into the sponsorship account. KLAC (570 AM) and KZLA (93.9 FM) will be carrying concert updates and ticket information.



Tiny Honor. Tiny Tim, center, takes a bow after accepting a special commendation from Nashville mayoral aide Irene Ritter, second from left, during a recent reception at ASCAP's Nashville offices. Looking on, from left, are producer Dan Mitchell; Gordon Stinson, president of NLT Records; and Connie Bradley, Southern executive director, ASCAP.

McDowell Believes In Renewing Career

BY DEBBIE HOLLEY

NASHVILLE Gaining steam from the recent top 10 tune "It's Only Make Believe" and anticipating action from the follow-up, "I'm Still Missing You," Ronnie McDowell is looking to restore the standing he had in country music in the early '80s. In fact, he's aiming to do even better.

His newly released Curb Records album, also titled "I'm Still Missing You," has six of McDowell's own compositions, co-written with Joe Meador, Steve Shepherd, Doug Phelps, Rich Ripani, Richard O. Young, Bill Conn, and Karan McDowell. "It really isn't a concept album," says McDowell. "It's stuff I grew up with—my roots sung from the heart." The other four cuts are remakes of oldies: "Smokey Places," the 1962 Corsairs hit; Terry Stafford's 1964 release "Suspicion"; "Cry To Me," included on the "More Dirty Dancing" soundtrack; and "It's Only Make Believe," the 1958 Conway Twitty No. 1 pop hit that reached No.

10 on the pop chart and No. 3 on the country chart when Glen Campbell recorded it in 1970.

Most of the album was recorded in Nashville. "Never Too Old To Rock'N'Roll," a song McDowell persuaded Jerry Lee Lewis to join him on, was cut in Memphis. "When [Lewis] walked in the studio," says McDowell, "he said, 'Killer, I've never done this before and I'll never do it again, but I will do it with you.'"

Dick Whitehouse, president of Curb Records, says McDowell has become visible in two important arenas: "one at radio, where he had plateaued at best, and the other at the consumer level. Ronnie is truly a people's singer." Whitehouse describes the new album as "probably the most Ronnie McDowell-sounding Ronnie McDowell album he's ever released. And the response we've gotten on the album has been without exception sensational. The album has been extremely well received by the public."

"I'm also doing something that I haven't done before," says White-

house. "I'm going to concentrate on a lot of consumer print, because he's a people's act. I think it's going to be more effective to focus on the consumer-oriented exploitation efforts than the traditional trade ads."

"I went to Buddy Killen, whom I had worked with for nearly 10 years," says McDowell, "and told him I was going to try it on my own. We worked great together, but we just got stale. The material sounded forced, and it certainly wasn't selling albums." McDowell took creative control for a while and got his road band in the studio to record "It's Only Make Believe."

There are some Elvis Presley-like characteristics evident in McDowell's voice on the new album, something that McDowell no longer fears will make him seem an Elvis impersonator. "That's the way I sing," he says. "And I've quit fighting it or trying to run from it. I don't do it intentionally—it just comes out that way."

Festival Features Top Acts From Country And Other Genres

Summer Lights '88 Lineup Announced

NASHVILLE Some of country music's top acts are among the more than 200 artists scheduled to perform at the Summer Lights '88 outdoor festival here June 2-5. The acts will work on six separate stages scattered throughout a 22-block downtown area.

Country performers will include Ricky Skaggs, Don Williams, the Nitty Gritty Dirt Band, K.T. Oslin, Sweethearts Of The Rodeo, Foster & Lloyd, Newgrass Revival, SKB, Michael Johnson, the Whites, Southern Pacific, Suzy Bogguss, Skip Ewing, and Lane Caudell.

Acts from other genres booked for the festival include the Tams, the Blair Brothers, the Cornelius Brothers & Sister Rose, Clifford Curry & the Impressions, BeBe & CeCe Winans, Shirley Caesar, Bobby Jones, Take 6, Blue Monday, Celinda Pink, the Kingsnakes, the Dusters, Joe Rea Phillips, Stan Lassiter, Kirby Shelstad, Robin Crow, Giles Reaves, and Harry Robinson.

Bassist Edgar Meyer and banjoist Bela Fleck will introduce "Quintet For Strings And Banjo" with Vanderbilt Univ.'s Blair String Quartet. Multi-instrumentalist Mark O'Connor and the Tennessee Dance Theatre will present a musical piece about the history of American music and dance.

Summer Lights '88 is produced by the Metro Nashville Arts Commission, whose officials predict attendance of more than 500,000 at this year's festival.

CMA MOVING HEADQUARTERS

(Continued from page 36)

Each member of this division pays an annual fee of \$5,000, which buys four seats among the performers and nominees at the awards show, the right to purchase 10 additional tickets, and all the other organizational benefits.

A spokesman for the Talent Buyers Entertainment Marketplace Committee told the directors that the 1988 TBEM will be held Oct. 7-9 at the Hyatt Regency in Nashville. Its theme will be "To-

day's Country Music: Perception Vs. Reality." As in years past, there will be a series of new talent showcases during the other TBEM activities. The advance registration fee is \$150 for CMA members and \$215 for nonmembers.

The marketing and promotion committee recommended that Sheryl Johnston Communications of Chicago be hired as the public relations firm for the 1988 awards show.

EDWARD MORRIS

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TOP SPIRITUAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	21	ARETHA FRANKLIN ARISTA AL-8497	★ ★ NO. 1 ★ ★ 13 weeks at No. One ONE LORD, ONE FAITH, ONE BAPTISM
2	2	9	SHIRLEY CAESAR REJOICE WRB385/A&M	LIVE IN CHICAGO
3	5	9	NEW JERSEY MASS CHOIR LIGHT 7-115-72011-8/LEXICON	HOLD UP THE LIGHT
4	9	9	THE GEORGIA MASS CHOIR SAVOY 7093	WE'VE GOT VICTORY
5	4	49	FLORIDA MASS CHOIR MALACO 6001	LIVE IN MIAMI FLORIDA
6	10	21	TIMOTHY WRIGHT & JEROME FERRELL/LIGHTHOUSE CHOIR SOUND OF GOSPEL SOG-2D166	HALLELUJAH IS THE HIGHEST PRAISE
7	6	33	THE WINANS QWEST 25510/WARNER BROS.	DECISIONS
8	7	21	COMMISSIONED LIGHT 7-115-72005-3/LEXICON	ON THE WINNING SIDE
9	3	45	REV. MILTON BRUNSON/THOMPSON COMMUNITY SINGERS REJOICE WR 8369/A&M	IF I BE LIFTED
10	22	17	JAMES CLEVELAND KING JAMES KJ-8507/SOUND OF GOSPEL	INSPIRED
11	12	49	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL SOG-2B160	SHOW ME THE WAY
12	15	17	JEFF BANKS & THE REVIVAL TEMPLE MASS CHOIR SAVOY SL-14787	CAUGHT UP IN THE RAPTURE
13	13	29	GOSPEL MUSIC WORKSHOP OF AMERICA KING JAMES 8609/SOUND OF GOSPEL	LIVE IN THE MIAMI CIVIC AUDITORIUM
14	14	53	NICHOLAS COMMAND CRN 1006	A LOVE LIKE THIS
15	19	25	YOLANDA ADAMS SOUND OF GOSPEL SOG-163	JUST AS I AM
16	11	21	VANESSA BELL ARMSTRONG JIVE 10741J/RCA	VANESSA BELL ARMSTRONG
17	18	53	REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY SAV 14780	FROM THE SHIP
18	8	33	VICKIE WINANS LIGHT 7-115-72001-0/LEXICON	BE ENCOURAGED
19	23	13	THE YOUTH IV CHRIST SOUND OF GOSPEL SOG-165	THE TIME IS NOW
20	20	45	BEBE & CECE WINANS SPARROW 12573/CAPITOL	BEBE & CECE WINANS
21	17	9	WALTER HAWKINS AND THE FAMILY BIRTHRIGHT 70306	SPECIAL GIFT
22	16	13	WILLIE NEAL JOHNSON/GOSPEL KEYNOTES MALACO 4423	GOING BACK WITH THE LORD
23	24	49	MIGHTY CLOUDS OF JOY REJOICE WR8366/A&M	CATCHING ON
24	NEW ▶		KINGDOM LIGHT 7-115-72006-1/LEXICON	AMAZING
25	21	57	THE RICHARD SMALLWOOD SINGERS REJOICE WR 8355/A&M	TEXTURES
26	36	5	JOHN W. GRIGGS/ATLANTA PHILHARMONIC SOUND OF GOSPEL SOG-2D161	I'M SO GLAD I'M SAVED
27	NEW ▶		CANDI STATON BERACAH 2010	LOVE LIFTED ME
28	NEW ▶		WILLINGTON CHESTER MASS CHOIR SWEET RAIN 115	VICTORY SHALL BE MINE
29	26	69	NEW JERSEY MASS CHOIR LIGHT 7-115-711097/LEXICON	LOOK UP AND LIVE
30	31	13	THE TRUTHETTES MALACO 4421	EVERY STEP OF THE WAY
31	NEW ▶		RODNEY FRIEND COMMAND CRN 1008	DON'T LOSE SIGHT
32	29	13	SOUTHEAST INSPIRATIONAL CHOIR SWEET RAIN 117	INSPIRE ME
33	32	5	THE JACKSON SOUTHERNAIRES MALACO 4426	POWER PACT
34	30	57	DONALD VAILS & THE SALVATION COOPERATION SOUND OF GOSPEL SOG-2D155	UNTIL THE RAPTURE
35	28	5	ANGELIC GOSPEL SINGERS MALACO 4424	OUT OF THE DEPTHS
36	NEW ▶		ROBERT BLAIR ATLANTA INT'L AIR 10119	THE PINK TORNADO
37	27	53	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L AIR 10116	SEE WHAT THE LORD HAS DONE
38	38	57	SHIRLEY CAESAR REJOICE WR 8365/A&M	SHIRLEY CAESAR HER VERY BEST
39	39	37	CANTON SPIRITUALS J&B 0086	DETERMINED
40	25	57	AL GREEN A&M SP 5150	SOUL SURVIVOR

(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.

Gospel
LECTERN

by Bob Darden

IT HASN'T BEEN a good year for contemporary product. Outside of Russ Taff's latest, Kim Hill's debut album, Tonio K's "Notes From The Lost Civilization," and Adam Again's "Ten Songs By Adam Again," few of this year's releases merit repeated play. Fortunately, Sheila Walsh's latest Myrrh release, "Say So," is one that does.

Walsh is a survivor. The tiny lady from Scotland has caught more grief for her aggressive progressive rock than anyone this side of Petra, Stryper, and DeGarmo & Key. She's always had a surplus of talent, but before "Say So" you could never tell it from her albums. "Say So," produced by Richard Osborne and Jon Sweet, finally changes all that. Why? How?

"This time I got the tunes to go with my voice," she says matter-of-factly. "This is something I should have done years ago. When I started the new album, my manager, Steve Lorenz, confronted me with everything I'd done in the past. One of the things he asked me was, 'Why do you speak so much between songs?' And the more I thought about it, the more I realized it was because my songs didn't say anything.

"Steve made me go away for a weekend and get every record I ever loved, every singer who ever touched me, and made me ask myself, 'Why?' When I was through, I realized for the first time that I had to record the kind of music on the kind of instruments I loved hearing—even if it finished my career. I wanted something I would play for myself. 'Say So' is the result, but it is just the beginning. It's like the Yellow Brick Road for me."

From a critical standpoint, Walsh's observations are right on target. But she refuses to blame any of her record companies, managers, or producers.

"It is up to the artist to know who she is," Walsh says. "It is my fault. It has taken me a long time to be confident with who I am, to create an album I could live with. And I think that translated into the success 'Say So' has

enjoyed."

Something else caused Walsh to change her entire artistic sensibility. A serious throat illness forced her to cancel a British tour. Growths on her vocal cords rendered her virtually mute for 60 days. And the reconstructive procedure didn't guarantee success.

"It was a crucial time for me," she says. "I went away, but when I came back, I felt a lot of security in myself as a person. God loves me for me, not because I'm a gospel singer. That doesn't matter. At the point of feeling the most vulnerable, with nothing left, I realized I was actually richer than I'd ever known. I was secure in my place. I saw where a lot of things were just beginning. I have a quality of life that nobody can take away. Through that I found the freedom to admit that I didn't always have to have all of the answers."

On "Say So," the confidence shows. The album includes several moving, tuneful songs, including several that are surprising for a Christian release. Walsh took some time to talk about some of the tracks:

"Surrender"—"That's a song by Vector, and I just

Sheila Walsh's 'Say So': aggressive progressive rock

don't think Christian radio was prepared for the one album they did. Those guys wouldn't play a lot of games to make Christian radio stations play their music. And I wanted to include their 'Can't Help Falling In Love' on 'Say So' as well, but my producers said I shouldn't have two like that on the same album. So I'll do it on my next album. I played 'Surrender' for them, and they felt like it was more 'English'—whatever that means!"

"Love Is The Answer"—"I was driving somewhere when the DJ played the England Dan & John Ford Coley version of this song. It's a very honest song; the writers didn't know who to address it to. I understood everything they were saying, that life is hard and lonely. There's a place inside that no one else on the planet will ever understand—not even your husband or your wife. I wanted to sing the song, but I wanted to take it one step further. It is a valid cry, but there really is someone. Love is the answer. They're asking, 'Where is that love to be found?' I'd love to 'love the people who turn their heads and walk away.' He [God] does."

Jazz
BLUE
NOTES

by Peter Keepnews

IT'S SURPRISING how much great jazz has been recorded over the years but for one reason or other was never released. And it's gratifying to see at least some labels taking steps to get that music, however belatedly, onto the market.

A particularly noteworthy case in point involves Erroll Garner and PolyGram. A few months ago, the label released "Easy To Love," a delightful album of previously unreleased Garner trio selections from the '60s. Now comes word that there will be five more albums in the so-called Erroll Garner Series, all of them containing material that has never before been available and all of them digitally remastered. The next album in the series is due in September, and if it's half as enjoyable as "Easy To Love" it will be a real find.

Meanwhile, those diligent folks at PolyGram Jazz, in conjunction with Martha Glaser—who managed Garner for most of his career and has worked tirelessly to keep the great pianist's name and music alive since his death in 1977—will continue to reissue Garner's classic EmArcy recordings. Due for rerelease in August are "Mambo Moves Garner," including two previously unreleased tracks, and "Contrasts"—which has been retitled "The Original Misty" to call attention to the fact that it contains the first recording of that Garner composition, which went on to become one of the most widely performed and recorded tunes of all time.

PolyGram is reissuing a lot more recordings than

Erroll Garner's, of course. The label has been quietly maintaining one of the best archival programs in the business for some time, but if we were to discuss it in detail, we might not have room in this column for anything else—ever.

ALSO NOTED: Jimmy Heath, who has long been one of the most distinctive and prolific composers in jazz, is now officially a symphonic composer as well. "Three Ears," the saxophonist's piece for symphony orchestra and jazz quintet, was given its world premiere last month at Queens College in New York, where Heath teaches. The performance was a little ragged—the Queens College Alumni Orchestra, with the redoubtable Maurice Peress conducting, clearly could have used some more rehearsal time—but the piece itself was most impressive. It's not easy to blend

PolyGram Garners some 'Misty' musical memories

jazz and symphonic ideas, as too many composers have demonstrated over the years, but "Three Ears" works. Let's hope it has many, many more performances. . . . On what we suppose is a marginally related note, a New York-based quintet that calls itself the Metropolitan Bopera House is in legal trouble over its name. Believe it or not, the Metropolitan Opera House has taken the jazz group to court, charging it with trademark infringement. The Met claims that the group's name will confuse people; the group points out that the Royal Roost, a New York nightclub that flourished briefly during bebop's heyday, was nicknamed The Metropolitan Bopera House, which didn't seem to confuse anyone at the time.

POLYGRAM

BANANARAMA BARRY
 COMMUNARDS THE
 DOLLAR DUSTY STRAITS ELTON JOHN ERIC
 CLAPTON/CREAM FAITH NO MORE HOUSE
 SOUND OF CHICAGO INXS JAMES BROWN
 JOHN COUGAR MELLENCAMP JOYCE SIMS
 KINGDOM COME KIRI TE
 KANAWA/JEREMY IRONS
 KISS KRUSH LEVEL 42 LLOYD
 COLE AND THE COMMOTIONS
 MAGNUM THE
 MISSION NOW 10 NOW 11
 THE PHANTOM ORIGINAL
 CAST RICHARD CLAYDER-
 MAN SABRINA SALT 'N'
 PEPA THE SHADOWS SIMON

number one singles share



number one albums share



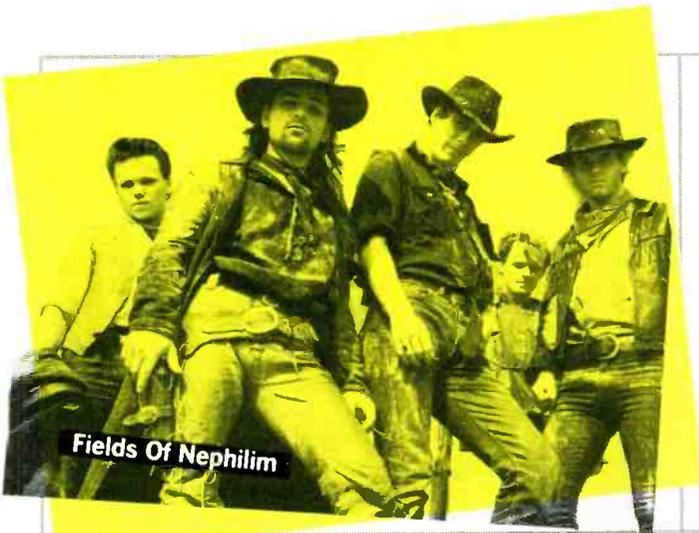
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 BANANARAMA BARRY
 WHITE BON JOVI COMMUNARDS
 THE CURE DEF LEPPARD
 DIRE STRAITS

DOLLAR DUSTY SPRINGFIELD ELTON JOHN
THE No. 1 GROUP
 ERIC CLAPTON/CREAM FAITH NO MORE
 HOUSE SOUND OF CHICAGO INXS JAMES



NUMBER ONE MARKET SHARE SINGLES JANUARY-MARCH 1988

NUMBER ONE MARKET SHARE ALBUMS JANUARY-MARCH 1988



Fields Of Nephilim

sterling, while total foreign artist earnings in the U.K. were just \$57.4 million. In other words, in that year, British artists earned roughly seven times as much in overseas markets as foreign artists earned from U.K. sales.

Boosted by that kind of success, it is no surprise to find that British record companies are continuing to invest heavily in brand new talent, and in some cases finance an act for several years before releasing a launch record. The U.K. charts show clearly this year that any kind of music stands a chance of making the top 10. And that poses the one major problem—a lack of direction with hardly any specific new trends emerging to take British pop and rock through into the 1990s.

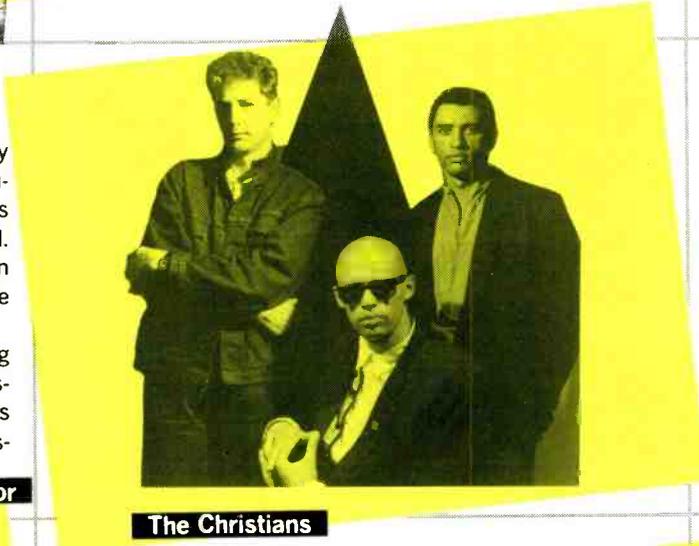
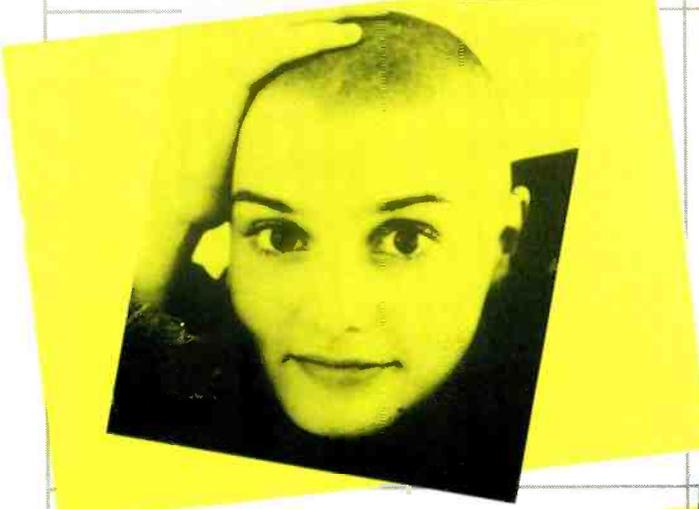
By CHRIS WHITE & PETER JONES

Ever since the Beatles spearheaded that high-energy drive which opened up world markets for British music back in the mid-'60s, British talent has maintained its remarkable consistency and success at international level.

And, as the 1980s fast draw to a close, there's no sign that the domestic creative flow is slowing down or that the product quality is diminishing.

Last year, for instance, Rick Astley was merely among the list of contenders for the British Phonographic Industry title "best newcomer of 1987." In the event, he was pipped at the post by Wet Wet Wet. Other strong contes-

Sinead O'Connor



The Christians

Muff Winwood, senior director of A&R at CBS U.K., has a hunch the future rests with the "the second generation black sound." Conceding that this needs further explanation as a potential new moneyspinning genre, he adds: "It's already starting to happen in the British scene and seems to me to have the necessary energy and punch to break through as a major influence."

He adds, "It's something rather special and significant within our domestic industry. The music comes from the kids whose parents arrived in Britain from places like West Africa, the Caribbean and Jamaica back in the 1950s."

"It's a second generation producing quite fantastic
(Continued on page U-6)



The Godfathers

tants were: Swing Out Sister, T'Pau, the Christians, the Proclaimers, Living In A Box, Curiosity Killed The Cat, Mel & Kim, Johnny Hates Jazz, Black and Pepsi & Shirlie.

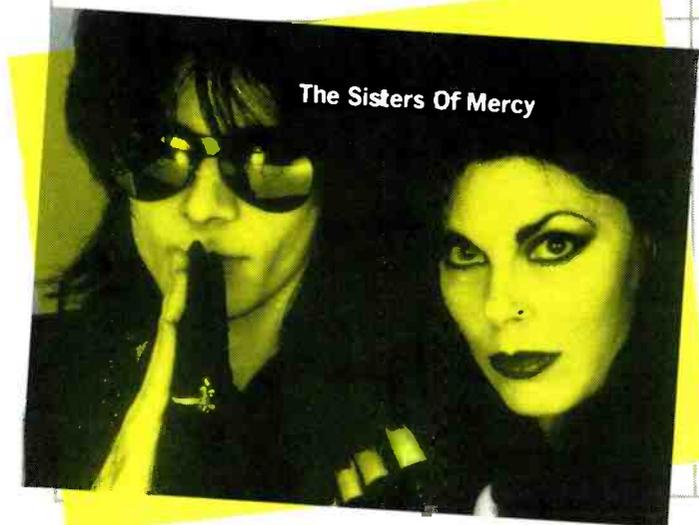
Yet Astley has already approached full international superstar status, with success in the U.S. matching chart-topping achievements in more than 20 other territories.

And the long list of even newer names from the current tidal wave of U.K. talent takes in all kinds of music and all styles of performer.

The exportability of British talent is vital to industry prosperity. For instance, in 1985 total royalty earnings of British artists outside the U.K. were estimated at \$422 million, taking an exchange rate of \$1.85 to the pound



Johnny Hates Jazz



The Sisters Of Mercy

a
Billboard
*International
Spotlight*

Long-Term

Commitments

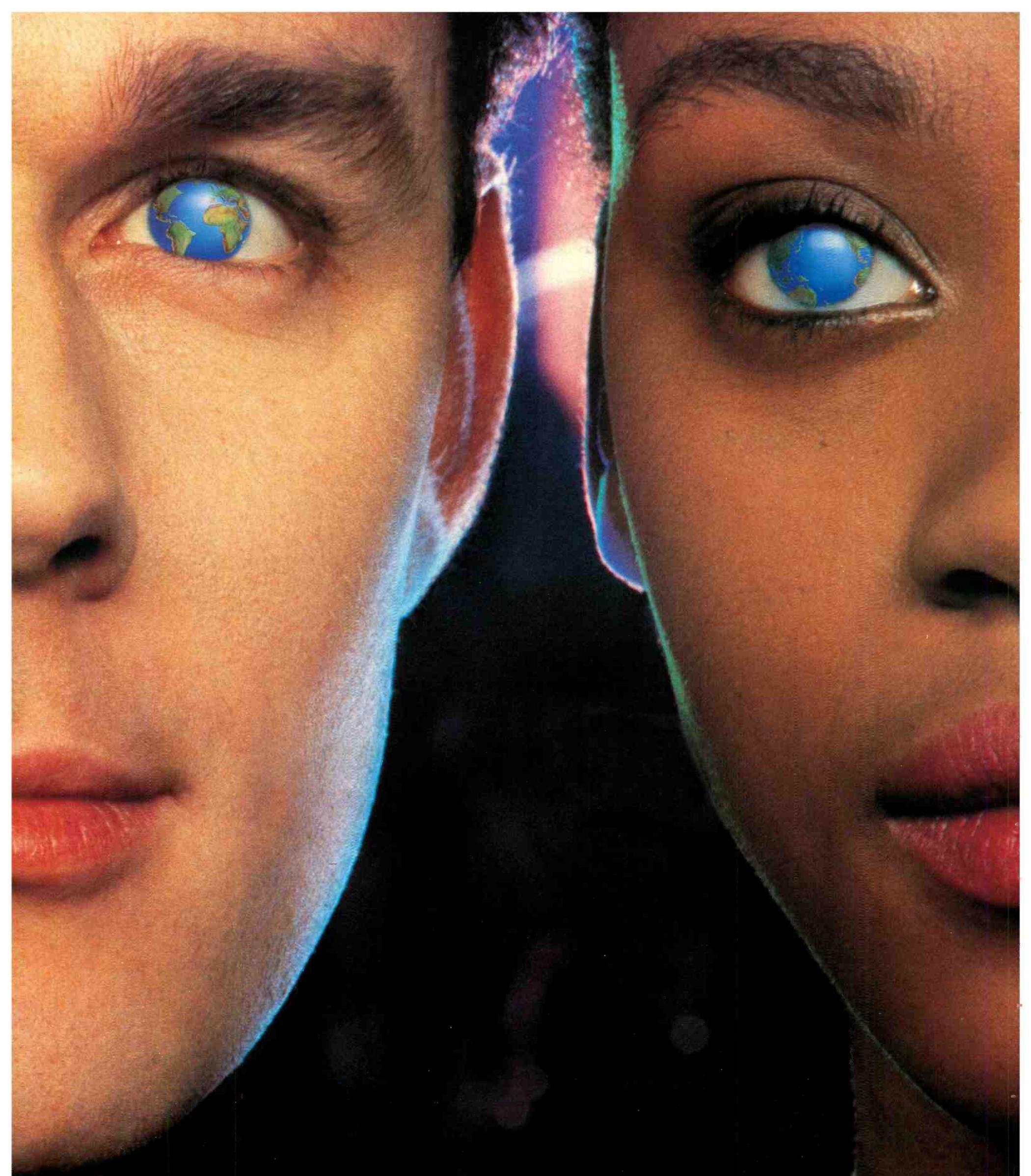
Bring Long

Term Success

in U.K.'s

Ongoing

Talent Boom



CBS Records UK · The best of all worlds

CD: The Dawning of a New Market

By NICK ROBERTSHAW

Five years down the line, today's British CD market is characterized by a proliferation of budget and mid-price product, a sudden keen interest in the potential of CD singles and some sense of anti-climax at the non-arrival of CDVideo, these developments being played out against the comfortable background of continuing 100%-plus year-on-year increases in the sales of both CD disks and hardware.

According to British Phonographic Industry figures, CD sales in 1987 totalled 18.2 million units, up from 8.4 million in 1986 and little over 3 million the year before. Trade deliveries were worth \$213.2 million compared with \$104.4 million in 1986 (taking an exchange rate of \$1.83 to the pound sterling), and represented some 26% of overall long-play soundcarrier grosses.

Sales of CD equipment reached 1 million units for the first time in 1987, double the 1986 figure and more than eight times higher than in 1985. While top-end sales remain buoyant, many Korean and Taiwanese machines now retail at little over \$300, and with the launch of Sony's remote autochange Disc Jockey the in-car market looks set to provide additional growth.

Some 8% of U.K. households now possess CD players, a proportion still arguably some way short of a true mass market, though their owners account for a disproportionate share of record industry revenues. But three out of every four players sold last year were sold as part of complete hi fi systems, whose appeal is very much to the mass market.

Purists believe such systems are not the best showcase for CD sound quality, but it can be argued that the difference between analog and digital quality is in fact far more apparent at the low end of the hardware market than at the high end. In any event, many new customers will doubtless be won over to CD software who might never have purchased stand-alone players.

The only thing likely to depress hardware growth is a reversal of the trend to lower prices. Philips, self-appointed guardian of European manufacture, has transferred its allegations of Japanese dumping from videorecorders to CD players, a complaint the European Commission is in process of investigating. If proven, import duties could rise again, and retail prices would follow.

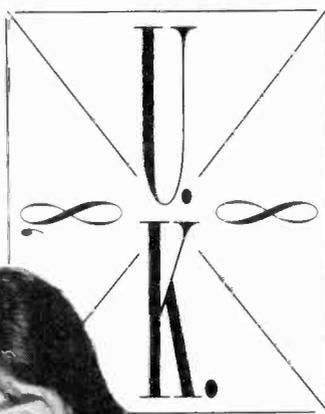
But such a move would only encourage Japanese companies to shift manufacture to Europe, where compliance with the 45% local value rule is enough to secure qualification as a non-import supplier. The Electronic Industries Assn. of Japan (EIAJ) points out that many major firms, including Sony, Matsushita, Toshiba, Sanyo and Hitachi, are among nearly 60 Japanese manufacturers already well established in the U.K., and warns that many may move from TV receivers and VCRs to CD players in the near future.

The beginnings of a mass market for hardware in the U.K. have been paralleled by the rapid introduction and growth of budget and mid-price CD software lines over the past year, often sold mainly or even exclusively through non-traditional department chains. Conifer's Compact Selection, sold at a ground-breaking \$7.30, was launched last November through the 265 branches of Boots the Chemist, and swiftly exhausted its initial 250,000 pressing run. Only since Christmas has it gone into more general distribution.

The price, considered rock bottom at the time, has already been beaten. Opening up a market of minimal margins and acute volume dependency, both Record Merchandisers and Warwick/MSD have bowed \$5.45 CD lines. Asked how it was done, the label manager of Warwick's Spectrum responds, "With great difficulty."

Ironically, the powerful Woolworth chain, which Record Merchandisers supplies, is pioneering the ultra-budget area at a time when its full-price product will cost more. The company will no longer attempt to lead the market into sub-10 pounds sterling (\$18.30) pricing for chart CDs, it says; henceforth it will fall in line with the still prevalent \$20.10 and \$21.95 price points.

The range of mid-price material available is now substantial, last year having seen a series of CD label launches from
(Continued on page U-12)



Stuart Hornall, MD, Rondor Music, London: Dismayed at "loss" of home taping levy.



Steve Lewis, MD, Virgin Music U.K.: Unhappy about impending loss of statutory mechanical royalty rate.



Paul Curran, GM, Chrysalis Music U.K.: "I'm concerned about the attitude of lawyers and managers."



Wombles' creator Mike Batt, center, newly signed by Filmtrax in London, with from right, Filmtrax Music executive Tim Hollier and colleague Mike Dolan.

MUSIC PUBLISHING: Getting the Artist to Support the Writer

By NIGEL HUNTER

Unlike the leopard, music publishing in the U.K. is having to change its spots fairly rapidly as the last decade of the 20th century looms ever nearer.

Paul Curran, GM at Chrysalis Music in London, is concerned by the forthcoming abolition of the statutory mechanical royalty rate of 6 1/4% of retail price.

He believes this means an inevitable reduction in income and profitability and consequent restriction of flexibility to invest in new talent.

"There must also be continuing concern about the attitude of lawyers and managers when negotiating business deals. Managers always seem to believe lawyers before publishers or record companies, and that means that deals struck are increasingly expensive and don't permit development of the artists and writers. Most bands take years rather

Zomba Music: Set up special songwriting complex four years ago to develop new writing talent. Among its writing team from left, Mark Shreeve, Pete Q. Harris, Jonathan Butler and Jolyon Skinner.

er than months to grow and crack the charts."

Chrysalis Music prefers to sign a band for a "modest advance" and then support and develop it over two or three years until it finds its right level. There are several currently under contract who have no record deals and who will be "advised and nurtured for however long it takes."

Rondor Group: From left: Herb Alpert, A&M hit-maker/chief; Stuart Hornall, MD, Rondor Music London; and Will Jennings, Rondor songwriter.

Curran points to the recently updated 16-track in-house studio as further evidence of the company's commitment to new talent.

Curran and Stuart Hornall, MD of Rondor Music (London) and VP of Rondor Music International, the publishing arm of A&M Records, wish more artists would patronize non-recording songwriters.

"I'd like more artists to realize songwriting is an art," Hornall says. "Artists may get paid more for writing their own songs, but what they write are not necessarily the best around. They should give more consideration to recording songs from outside. After all, some of the greats of the business like Elvis Presley and Frank Sinatra reached that status by recording other people's songs."

Hornall is dismayed by the U.K. government's reversal of its earlier decision to introduce a levy on blank tapes, and believes the politicians still don't understand that not all songwriters and rock stars are millionaires or that home copying is larceny.

"A man or a woman could spend 10 years writing songs before they click with the big one," he points out. "The good one is released on record—and people steal it by copying. We're still lobbying for a levy, but the music industry is notoriously disorganized about getting its collective acts together. I often wonder just how many music publishing and record company MDs even know the name of their local member of parliament."

Hornall also looks askance at the attitude of some attorneys negotiating deals. "Lawyers are aware of what deals are being done and seem to want to match them or go even better. They're more engrossed in how much they can take off you rather than your track record in creativity and suc-

(Continued on page U-12)

RETAILING: Will BARD Give Dealers More Muscle Power?

By JOHN TOBLER

The big development in the U.K. record/tape retailing sector in recent months has been the formation of the trade organization, the British Assn. of Record Dealers (BARD), already comprising the vast majority of major retailers, plus their counterparts in the independent distribution sector.

There have been retail trade groups in Britain before, but the general feeling was that they often fell short on industry unity and therefore muscle power. But there has never been doubt that a powerful group is needed to sort out the increasing number of trade problems and pressures—and maintain strong links with the manufacturers.

Initial BARD members include the U.S. chain Tower, now prestigiously established in London and whose director of European operations, Steve Smith, is the group's founding chair-

15 or 20 people in one room representing the bulk of the industry."

The funding is shared equally among the membership, though little is needed at this stage. Says Smith: "If we evolve and have some kind of annual event, then we'll probably have to start thinking about money. But that's in the future."

But while BARD represents a major advance for the U.K. retail sector, there is still concern that the small independent specialist shop may be in irreversible decline due to inability to match pricing advantages of the big-brother chains which have now become BARD founders.

However the general view of group members is expressed by Brian McLaughlin, HMV managing director: "I doubt whether we'll kill off the local specialist shops. Andy's, for instance, seems to be expanding in the area in which it operates, and there are numerous good specialists still around.

"HMV's policy on stock hasn't changed over the

we discover, through listeners, that the chains and shops are not stocking what they want, but would stock it if it made the chart. That's crazy."

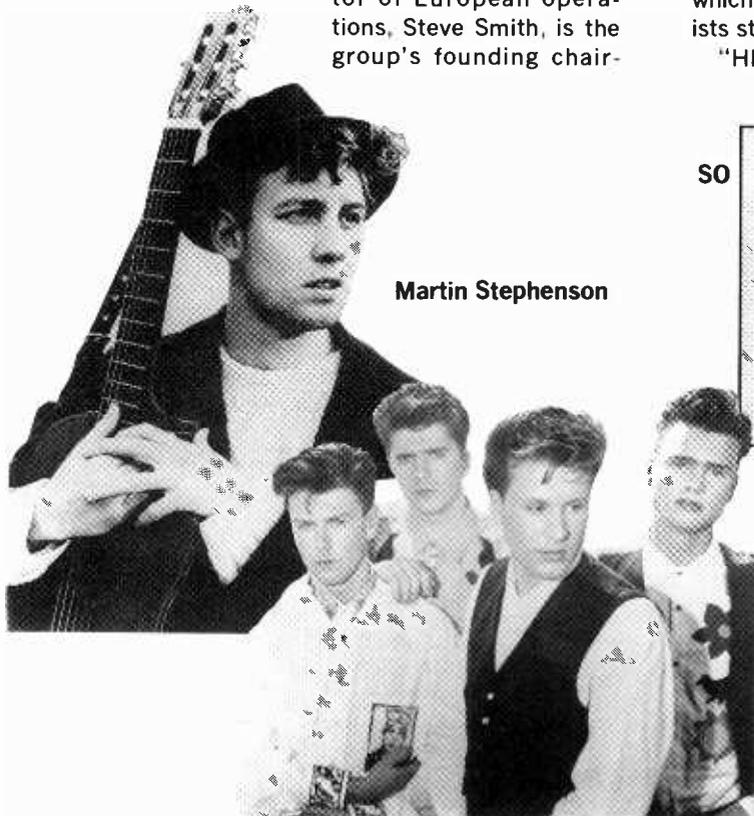
Andy's, a growing chain in the east of England, takes a different line to that of HMV. Says Andy Gray: "Singles aren't our strong point. They're a pain in the backside. But we're doing well with albums and cassettes. We stock 10,000-12,000 album titles and 6,000-7,000 tapes, so we have a wide range of product. We don't simply stock chart material. And anyway I think the Gallup charts are misleading. A lot of their data return machines are sited in outlets which aren't representative of general sales.

"Some dealers who have the machines only seem to be in business because they've become chart return shops.

"Although I have to say that in general terms, indie dealers are an endangered species in the U.K., there seem to be lots of second-half record stores springing up.

"Our own shops have done well because we've always had a policy of stocking a wide range of music. If you want

A Billboard Spotlight



Martin Stephenson

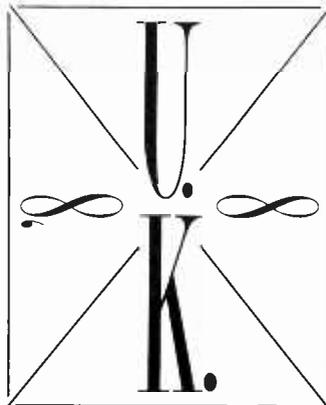
Breathe



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Primitives



man, HMV, Virgin, Our Price/W.H. Smith, Woolworths/Record Merchandisers and Andy's (basically the major chains), plus leading distributors S.Gold, Wynd Up, Terry Blood and Lightning, in addition to lower profile firms Soto Sound and Audio Merchandisers.

Follow-up invitations were extended to Discovery, Rival and Boots and with that augmentation BARD could accurately claim representation of more than 90% of the U.K. market at retail level, as well as a similar slice of the indie distribution action.

Smith traces the setting-up of BARD back to January this year when two executives of NARM, the U.S. trade equivalent, visited London and talked over the possibility of founding a British version of NARM. Smith: "What we felt was needed was a forum from which we could talk to manufacturers about our problems, like the falling sales of singles or the high price of compact disks, but essentially discuss our hassles in the right spirit."

It was planned from the start that membership of BARD would, through the formative months, have a controlled membership but not, as Smith emphasizes, because the founders wanted to keep it as an exclusive club.

Rather it was to ensure that the trade group had the best chance of becoming really established.

Says Smith, "Retail organizations in the U.K. have not lasted all that long in the past. We opted for a limited membership at the start but now we want to represent the interests of all retailers and eventually open up membership to all involved in relevant parts of the industry. We figured that the best way at the start was to have just

years—our market is targeted at the 15-25 age range, and we employ managers and staff who can relate to that market. Space is the only restriction, and inevitably we can't stock every single release."

It has to be underlined, says the U.K. trade, that because of the ever-increasing number of releases, often on independent labels with limited distribution, it's close to impossible for any retailer to acquire a really significant percentage of new items. That is even if the dealer wanted to, which often appears unlikely. This is due to the specialist nature of releases on certain labels. Plainly the output of some labels is suited only to the specialist outlet.

McLaughlin says, on the fall in single sales: "They're down for a variety of reasons. I'm particularly concerned about what Roger Lewis, head of the BBC Radio One music department, said at the Music Week awards ceremony in London earlier this year. He blamed retailers for the decline—and I refute that.

"One reason could be the very poor returns allowance of 4%-5%, compared with the U.S. where it is sometimes 20%. Another reason could be the compilation albums containing a number of recently-released singles. And that's not even mentioning price, of course."

Lewis had accused the chains of being out of touch with consumer demand. He said: "At Radio One, we stick our necks out over records more often than people give us credit for. Some of our producers are concerned that records they think are good and are playlisted are not being bought, and therefore don't show in the charts. They're nervous that they may be thought out of touch. But then

a back catalog item, you'd tend to come to us rather than one of the chains like Our Price or HMV."

One way in which Andy's has managed to thrive has been to take part in joint campaigns with record labels in the geographical areas in which it is strong.

"Though we're small compared to HMV or Our Price, we do provide a personal touch."

This philosophy is echoed by Dave Hatfield, of Projection Records, a specialist distributor of folk and roots music, which is not as yet a member of BARD. Hatfield wholesales to the London megastores in his musical area, supplying a range of product which some of the chains fail to stock in all but their central London sites.

Says Hatfield, "A company like Our Price is motivated towards the general public, not the connoisseur." But he cites several specialist retailers which are hardly affected by competition from multiples.

These include Andy's ("the best indie chain in the country"), Venus (with shops in the south of England) and Decoy, a specialist shop in Manchester, which is a "good barometer" for the rest of the country, according to Hatfield.

He adds, "My view is that the number of specialist shops in Britain is increasing. But a good specialist needs to be fully committed to what it's doing, because the big chains like Our Price, Smiths, Boots and Woolworths cream the top off the market, so you need to know what to stock to establish a reputation among buyers of specialist music."

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U.K. TALENT BOOM

(Continued from page U-1)

black music. It has already built into a healthy scene which bubbles away and there's nothing quite like it in Europe or even in the U.S. It contains all the roots of traditional black music, but because its creators have also been fed on a diet of white British pop music, there's a very interesting hybrid style coming through."

Winwood, brother of Steve (who was placed 12th in Billboard's year-end top pop artists of 1987, on combined album and singles success), played bass guitar with the old Spencer Davis Group, which broke through with a form of white R&B music in the 1960s. His own musical pedigree covers a wide range of styles, including trad jazz.

Now, in his role as CBS talent-spotting chief, he says: "I have got the greatest hopes for this burgeoning black music scene in the U.K., but I admit that I can't see too clearly where the white music sector is going right now. There are a lot of good indie bands around, but I don't really see anything in them which is going to make the same kind of fundamental changes to the general U.K. pop scene as the Sex Pistols achieved in the late 1970s.

"Even so, I'm confident something will emerge in the next year or so. It's true there isn't a lot happening musically in the charts this year but historically the pop scene has always been like this before a really big revolutionary scene turns up. Go back to the 1970s, and you seen that before punk and new wave came through, the singles chart was dominated by teenybop bands like Mud and Sweet, while the albums chart comprised mainly mega-names like Yes and ELP.

"It was the same in the 1960s, prior to the Beatles coming along. Before they changed everything, the acts in the charts were musically very lightweight. Mark my words: something will happen in the next year or 18 months in time for the new decade."

Nick Gatfield is EMI Records chief A&R executive and he stresses, "It's not the quantity of acts signed by a record company that matters but the quality. It's only too easy to go around and sign up dozens of bands and artists, but at the end of the day it is real talent that matters.

"I'll certainly admit that right now there doesn't seem to be any specific trend coming along. But there is some very good fledgling pop and rock talent out there, and EMI has been signing some of the best."

The company has particular confidence in Irish band Aslan (based in Dublin and coming through with the friendly support of supergroup U2). Gatfield sees this band as having the right kind of talent and staying power to reach well into the next decade. Visits to the U.K. late last year and earlier this year have boosted the band via word-of-mouth commendations, with the result that Aslan can now draw large and enthusiastic audiences. Last December the group toured the U.K. and Germany with fellow Irishmen Stiff Little Fingers.

Aslan signed a publishing deal with Rondor Music in the spring of 1987, followed soon afterwards by the EMI recording deal. The band's debut album was recorded at Dublin's Westland Studios last summer, Mick Glossop producing. And they played support to David Bowie at Slane Castle, in front of a 60,000 crowd. Additionally they were rapturously received by delegates at the EMI annual international sales convention.

EMI's Parlophone label signed the duo Mark Long and Marcus Bell two years ago, but it is only now, as SO, that they have the launch single, "Are You Sure," out. Says Parlophone's Murray Chalmers: "The delay was simply their desire to get everything absolutely right—to ensure that two years of patient songwriting and determination was not thrown into the wind or ruined by compromise."

SO were originally one half of the Opposition, who released four albums (two independently, two on Charisma) and built up a solid following through constant hard-grafting live work. The debut album "Horseshoe In The Glove"

came out in March this year, preceding their first dates as a duo.

Another Parlophone band, Empire, is tipped for overseas success. Liverpool duo Mark Kemp and John Uriel form the nucleus of the band, which gained attention through a support slot on T'Pau's big U.K. tour. The group's first single "Talk Free" was produced by Richard James Burgess.

The Syncopate label through EMI has supported Penthouse 4, alias Steve Warwick, a self-taught producer/composer/studio engineer who has been much in demand on the freelance circuit. The singer on Penthouse 4's debut single "Bust This House Down," a big dance hit, was Steve Myers, previously with Vince Clarke's Erasure.

To list all the new talents being showcased by U.K. record companies this year would take several hundred words. But A&M have special hopes for singer/songwriter Sam Brown, whose father Joe Brown was one of the most distinctive singer-guitarists of the 1960s. Her first album, "Stop," which she co-produced with brother Pete, features 12 of her songs.

She'd previously gained vocal experience singing with such major names as Spandau Ballet, Dexy's Midnight Runners and Adam & the Ants. Signed to A&M two years ago, she's been given time and encouragement to get her launch album just right. Pink Floyd's Dave Gilmour is convinced of her talent—and played guitar on a couple of the album tracks.

The Hothouse Flowers, another Irish rock band, gained rave reviews in consumer rock magazines long before they signed to a label (U2's Bono pacted them to the supergroup's own Mother Records label). The single "Don't Work This Way" was championed on BBC Radio and soon afterwards the group signed a major deal with London Records in London.

Tracey Bennett, London Records' senior A&R director, is another executive who sees a lot of "real talent coming through," but also feels there's no specific trend or style emerging. He says, "Bands and acts nowadays are much more studio-based than before. The live scene seems rather dead, as if people just don't like standing around in clubs any more. In a way this is a little trend, I suppose, for it is certainly affecting the business. British pop fans seem to prefer to spend their money on going to see big-name acts at Wembley Arena or Hammersmith Odeon.

"So there are now fewer creative areas for new bands, and it's cheaper for them to go into an 8-track studio and put down a dance track than go out gigging.

"It's a similar situation to that of 1974-75, when the music scene was also rather staid and studio-based. But I do think today's black hip-hop music scene is creative and could have a good future."

London a&r executive Ian Surry adds, "It's a case of watching, waiting and seeing what's happening out there. The indie scene is very dead at this time, and the lack of live venues for bands to play is having an effect. There simply are fewer avenues for a new act to take. There's one radio airplay list, and a few TV promotional slots, and that's it. It's affecting our business and that's why things are a bit stagnant."

But Hothouse Flowers are being groomed for the top, trend or no trend. Eugene Manzi, London Records press chief: "By the time we signed them, they'd played just about every gig there was to play in Ireland, including a support slot with U2. Within 18 months, they were, U2 apart, the biggest band in Ireland."

The band's first single was "Don't Go," produced by Clive Langer and Alan Winstanley. Since its release, the band has toured Europe and completed the eponymously-titled debut album. The second single, "Feet On The Ground," was linked with further major gigs.

Another London signing is Martin Stephenson & the Daintees. This is another long-term project. It's more than five years since the group signed with the company through all releases thus far have remained on Kitchenware, a label with roots in the north-east of England. But just out is a new album, "Gladsome, Humour & Blue," for London, after three years of touring and recording. It coincides with the publication of a volume of poetry by Stephenson, "Something To Carry With You."

Among BMG Records key new acts for the 1990s are Raingods, who rose from the ashes of the critically-ac-

(Continued on page U-10)

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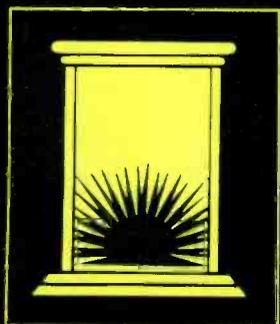
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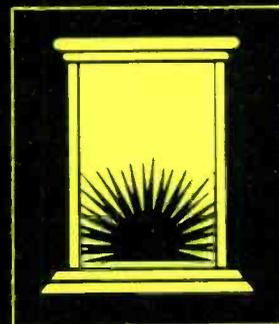
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U.K. TALENT BOOM

(Continued from page U-6)

claimed Simonics during 1985. The Simonics broke up, despite consistent support from writers and disk jockeys, and singer Nick Page, with Simon Walker, formed Raindogs. The band signed to BMG at the end of 1986 and Alan Shacklock produced their album, which took up most of 1987.

Another major new signing by BMG is Fairground Attraction, whose first album was co-produced by the band with Kevin Maloney, engineer on many of U2's records. The first single "Perfect" was linked with a support tour with Deacon Blue.

Epic Records is this year putting a great deal of promotional power behind two acts seen as having potential for international success. One is Basia, formerly with the jazz-pop combo Matt Bianco, and the other is Liverpool-born Thomas Lang. Polish-born Basia has built interest through her debut album "Time And Tide," which she co-wrote and

produced with Danny White, who was also with Matt Bianco.

The Basia album was launched via a week's residency at Ronnie Scott's in London and the title track made Billboard's jazz chart. Says Joanna Burns, of Epic, "Basia has a refreshingly cosmopolitan approach to making pop records. To listen to her album you'd think she spent half her time flying down to Rio. It has a great infusion of pop, funk and Latin."

Thomas Lang has already toured the U.K. with Suzanne Vega and his debut album is "Scallywag Jaz - Jaz," which includes his second single, a cover of the Gamble & Huff classic "Me & Mrs. Jones." A European tour with Alison Moyet brought the Lang band to an even wider audience.

CBS solo signing Wayne Hernandez has a solid background in the business, including work with Five Star, and his debut album was produced by 1970s chart performer Barry Blue. Solo gigs at Hammersmith Odeon gave him timely exposure.

Five-piece rock group the Godfathers had already sold 50,000 records on their own indie label before signing to

Epic last summer. An Epic spokesman says, "Good live bands seem to become scarcer every year but the Godfathers have a driving passion for music and an implacable belief in themselves."

This band has already toured the U.K. four times, the U.S. twice and also Finland, Germany, Italy, Switzerland and Canada. The group was formed in 1985 by the brothers Peter and Chris Coyne, who had previously been in the indie band the Sid Presley Experience.

Virgin, which has broken more new acts than most in the U.K. in recent years, has big hopes this year for Habit, a three-piecer formed at Brighton College Of Art and whose first single was "Lucy." An album, produced by Paul O'Duffy, follows later this year.

A British girl singer in with strong chances of making an impact at international level is Helen Watson, a one-time teacher from Manchester. EMI is spending heavily to ensure she's seen by European audiences, flying out a party of London journalists to see her support Joe Cocker in concert in Germany. The 33-year-old could well register along with the schoolgirl charters this year. Not so long ago she was singing in small clubs. Then, out of the blue, a demo tape was heard by the right person (Keith Hopwood, studio boss, ex-Herman's Hermits musician), and she was signed by Deke Arlon, who managed Sheena Easton to international fame.

Arlon says, "I knew instantly she was special. She has a 'signature' voice, by which I mean a uniquely distinctive quality which sets all great singers apart." Arlon's efforts led to an EMI contract and to an LP "Blue Slipper" recorded by producer Glyn Johns in Los Angeles.

Of the U.K. independents, Rough Trade has a great reputation for unearthing and backing new talent. A.R.Kane, an almost violently different kind of duo, is a good example. A series of EPs has had this band talked about initially as a "sort of black Jesus & Mary Chain, but also influenced by Miles Davis."

Also from the Rough Trade roster is Craig Davies, who was born in Manchester, wrote poetry at the age of 10, and now has an album "Jennifer Holiday," on which leading musicians like Danny Thompson were only too happy to appear. In his case, the inevitable comparisons include Donovan, Tom Waits and Billy Bragg. He's regarded as a very solid tip for the big-time in the next year or so.

One more Rough Trade act deserving special mention: The Stars of Heaven, formed in 1983, with a debut single back in mid-1985 and a well-acclaimed debut studio album "Speak Slowly" just out. The group has been regarded as talented but neglected in the past few years; but now the Dublin-spawned team look set for international recognition.

From a long WEA roster of up-comers, Aztec Camera is a major recipient of determined promotion. Formed in 1980, with Scottish-born singer/guitarist Roddy Frame the central figure, the band's third album "Love," out late last year, proved a saleable mix of Frame's acoustic harmonies and a strong U.S. studio sound.

WEA signing Ya Ya is another long-term commitment, formed in 1983 and which kicked off with a tour of India and Thailand. Mike Chapman worked with this band in Los Angeles and the album was completed with Tony Taverner and Adrian Lee in the U.K. The band cites as its influences Toto, Todd Rundgren, Al Jarreau, Sting, and the Beatles.

Louise Goffin, daughter of Carole King and Gerry Goffin, is building her career as singer-songwriter from a London base for WEA, and her launch album has been highly praised by the critics. And the duo Everything But The Girl, otherwise Ben Watt and Tracey Thorn, topped four years of solid achievement with the latest album "Idlewild."

Matt Bianco, another WEA high-flyer act, has a summery new LP "Indigo" to top the previous two, certainly in the opinion of the band's lyrical lynch-pin Mark Reilly. The three-strong Screaming Blue Messiahs is another WEA tip for international acceptance, not least in the U.S. where they've already toured. And the controversial four-strong girl-group We've Got A Fuzzbox And We're Gonna Use It is always good for attracting big crowds and sizable headlines.

There are many more, and some of the newer names are already breaking into the U.K. charts. Some will slot neatly into the anticipated new trend, whatever that may turn out to be. In the meantime, the superstars of the George Michael, U2, David Bowie, Elton John category continue their prestigious paths through the international pop world.

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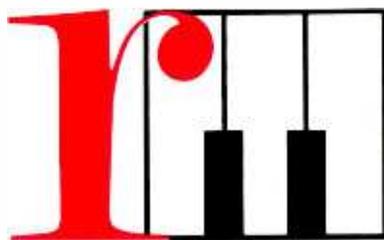
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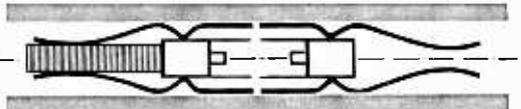


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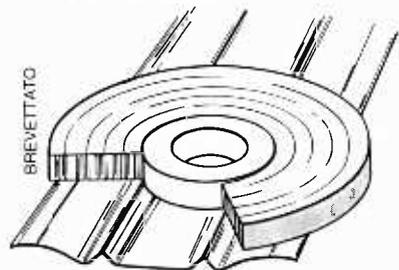
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MUSIC PUBLISHING

(Continued from page U-3)

cessful promotion."

He adds that the main gambles are on bands, with hundreds of thousands of pounds sometimes gambled on each, and publishers have to get it right. "We have to be that much better than record executives in A&R. If you find the right band first, you can end up with a good catalog."

Steve Lewis, MD of Virgin Music (Publishers) is another executive not happy about the impending loss of the statutory mechanical royalty rate, which at six-and-a-quarter percent is already lower in the U.K. than in many other countries. He thinks it will work against young writers' chances, and hopes it will be replaced by some kind of industry agreement rather than negotiating deal by deal.

And he also fears the coming of the American system of controlled compositions, whereby more points are added to an artist's record royalty rates instead of the publishing equivalent.

"There must be realism where deals with writers are concerned," says Lewis. "Some lawyers are asking for things their clients don't know about, like no retention period, which is unreasonable. Lawyers are good at negotiating commercial terms, but they're not very aware of the operation of the contracts."

"They often insert a consent clause, which hampers publishers if they have to check back with the writer on every point and opportunity which might arise. The time it takes getting the writer's consent could easily be long enough to lose the opportunity if the film or television company wants a quick decision. If they entrust us with the copyright, they should let us get on with it."

Lewis concedes that in the past some publishing practices were not in its best interests in terms of trust and image and understands why lawyers should be forthright in their demands to protect the position of writers. But he believes that any abuses have not been rectified.

Tim Hollier and John Clark at Filmtrax Music are worried about the protection of writer and publishers rights in a swiftly changing world of hi-tech communication.

"No one is collecting properly from the audio-visual market," asserts Hollier. "There is no legislation or statutory agreement anywhere in the world on audio-visual Music, and 95% of the videos on the market do not carry mechanical royalties. Unless we establish legislation through the Mechanical Rights Society, the Harry Fox Agency and all the major collection societies worldwide, the industry will lose some \$200 million a year and that will grow."

John Clark sees a big corporate threat as epitomized by mammoth conglomerates such as Warner-Chappell. "Four or five major companies will be owning more and more copyrights and getting the major market share."

Ralph Simon, director of Zomba Music Publishers, cites the high level of advances and reduced rights for new songwriters sought by attorneys and business managers as the reason for more emphasis on administering rather than creating new songwriting opportunities.

Zomba prides itself on grooming and developing strong songwriting talent, and four years ago started setting up a specialized songwriting complex, complete with the latest electronic technology and qualified technical back-up staff.

"Songwriting can't be fashion-led," says Simon. "Look how Zomba has developed Jonathan Butler and co-writer Jolyon Skinner. Butler's current double album has now sold over a million units worldwide, and we have created opportunities for his writing in the film area and background music as well as gaining covers on his songs by George Benson and Al Jarreau among others."

"We are constantly developing writing opportunities over a wide area—films, TV, TV themes, jingles, background music, specific songwriting assignments and covers while at the same time exposing writers to working within different idioms of music. We're building a songwriting complex in New York which will be ready later this year as a further springboard for getting the song in the grooves before recording."

CD MARKET

(Continued from page U-3)

the major companies, who are cynically suspected of showing belated enthusiasm for mid-price in the hope of deferring hard decisions on the correct level for full-price product. Criticism of record companies for excessive pricing remains vocal and even bitter, but may create more stir within the industry than outside it. There's little evidence that the growing mid-price share reflects consumer resistance to the cost of front-line product.

Some of the arguments for lower prices are no longer valid. Negotiating a new CD mechanical royalty, the BPI complained that the rate proposed by the Mechanical Right Society, far from being behind other countries as before, was now the most expensive in the world. Nevertheless, the dramatic fall in CD manufacturers' unit prices, brought on by substantial over-capacity last summer, provides a powerful new weapon to those who believe the record industry should be speeding market growth with more attractive software prices.

Some estimate the drop in unit cost at no less than \$2.75. Redundancies at Nimbus and the company's sale to media entrepreneur Robert Maxwell illustrate the strength of the squeeze put on CD manufacturers. Britain has four plants capable of turning out between 10-15 million compact disks a year: EMI, PDO, Nimbus and Distec, the latter now part of the Australian-based Discronics group.

Together their theoretical output is around 50 million units annually, though it is unlikely they are at full capacity. Diversification into CD-ROM and similar areas is understandably already under way.

CD singles may soon generate substantial extra business for manufacturers. Restored to the main U.K. singles charts in November subject to a minimum \$4.50 dealer price and label undertakings not to use the format as an inducement for orders, individual titles are now achieving sales in excess of 5,000, and the arrival later this year of portable Discman 3-inch CD players will add impetus.

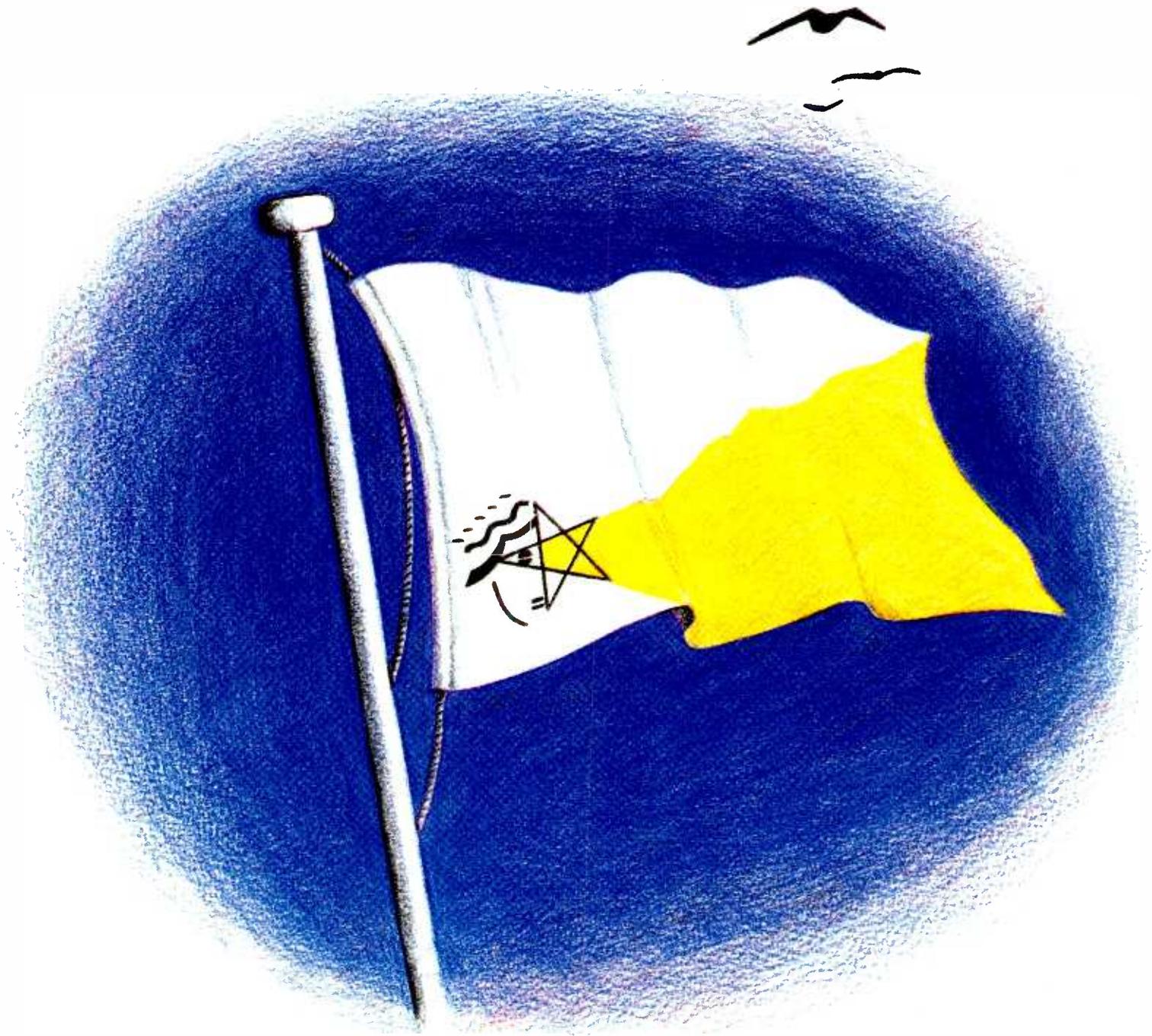
U.K. industry opinion on the relative merits of 3-inch and 5-inch singles remains sharply divided, but the Discman may tip the balance. Variations on the singles format are being explored. Picture CD singles have been released by CBS, Virgin, Beggars Banquet and others. Nimbus has introduced 25-minute classical singles retailing at \$5.45.

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Chicago Web Hopes Consumers Flip For Buy-It-Try-It Theme Of New Artist Promo

BY MOIRA McCORMICK

CHICAGO The Flip Side chain, in the latest in its ongoing series of high-profile promotions, is pushing developing artists with a buy-it-try-it campaign that is bolstered by support from a local radio station.

Customers who purchase product earmarked for the new-artist promotion have 24 hours to exchange the title for another one if it does not meet expectations, says Flip Side co-owner Carl Rosenbaum. Flip Side, which recently opened its 13th store and plans to open a 14th by the end of May, will run the program chainwide for a year. The chain's slogan in the new-artist program, says Rosenbaum, is "Make Flip Side your home for new guaranteed music."

Titled New Music Preview, the promo is being pushed via a series of radio ads on top 40 WYZZ-FM "Z-95," and according to Rosenbaum, an average of 12-36 spots are running each week. Among the artists featured so far in the promotion, which kicked off in February, are Paul Carrack, the Church, Bryan Ferry, Lita Ford, Buster Poindexter, the Kane Gang, Flesh For Lulu, Henry Lee Summer, Kingdom Come, Pebbles, Wax, Johnny Hates Jazz, Icehouse, and Big Pig.

In-store displays and end caps help publicize the program, which offers albums by featured artists at \$4.99 for an \$8.98 list and \$5.99 for a \$9.98 list.

According to Jeff Schwartz,

president of Chicago-based marketing and consulting company Promotional Rescue, which designs Flip Side's promotions, "Z-95 also understands the importance of new music, so they have given us a special advertising-rate arrangement for new artists only to help the promotion run more efficiently."

Schwartz says New Music Preview's effectiveness is "exceeding expectations" and that so far the

'Z-95 understands new music, so they gave us a special ad rate to help the promo run efficiently'

exchange rate has been "less than 1%."

The concept fared less successfully in a tie-in with country station WUSN-FM "US-99," where a similar program involving Lyle Lovett and Vern Gosdin was tested in mid-February. The promotion did not generate significant sales on those artists. Schwartz attributes the slow sales in part to country music's smaller market share in Chicago. "It doesn't mean we won't try a country promo again," he says, "but the consumer base is different. It's easier to excite the rock consumer."

Schwartz says Z-95 was chosen as the station to co-promote new rock artists because it is Chicago's No. 1 teen station, and "teens are the most likely group to give something new a chance." As to whether the buy-it-try-it campaign encourages home taping, Schwartz says, "We ran a similar program with Flip Side before, and the redemption rate was very low—maybe one in 150 copies sold."

Flip Side, under Schwartz's guidance, has run frequent promotions since 1982. One of the most successful has been a program executed in conjunction with classic rock station WCKG-FM, called The WCKG Classic Rock Collection Supersaver Series From WEA. All of the WEA LPs and cassettes featured in the promotion are available for \$4.99, while compact disks go for \$9.99.

Recently the retailer and the radio station offered a CD exclusive: "Classics Volume I—The WCKG/Flip Side Classic CD." It featured 12 tracks, including Free's "All Right Now," Joe Cocker's "She Came In Through The Bathroom Window," Derek & the Dominoes' "Layla," and Steppenwolf's "Magic Carpet Ride," and sold for \$10.59 (WCKG's radio frequency is 105.9).

"We had a total of 1,000 pieces, which were gone in four days," says Schwartz. "That was a better showing than the 'Sgt. Pepper' CD had." He adds that Volume II will appear some time this summer.

"There's a lot of talk that the classic format doesn't sell records," Schwartz notes. "We've proven it does. With the Supersaver Series, we've seen notable increases in sales of featured artists."

Also available is a Classic Rock Punchcard, which debuted in February and offers a free purchase after the customer buys 10 pieces. The cards are distributed in 75,000 inserts in local ad paper Tradin' Times and is also available through the mail.

With increased competition in the Chicago market from the likes of Dallas-based Sound Warehouse, Albany, N.Y.-based Trans World Music Corp., and the local Rose Records, Schwartz thinks it is important that Flip Side continue staging out-of-the-ordinary promotions. "The record business is unique by not being unique—everybody sells the same thing," he says.

This past Christmas, Flip Side offered a free Illinois State Instant Lottery ticket with a \$20 purchase. "You could buy 'Tunnel Of Love' anywhere, but only at Flip Side could you possibly become a millionaire, too," says Schwartz. On New Year's Day, a notoriously slow shopping day, Flip Side gave away a free drumstick from fast-food outlet Popeye's Chicken with any purchase. On Valentine's Day, Schwartz negotiated with local hot dog chain Irving's Red Hots to do a hot dog giveaway, tying in with Irving's slogan, "For red hot lovers."



Lita Ford, above center, is one of the developing artists that Chicago chain Flip Side is including in its buy-it-try-it campaign, supported by WYZZ "Z-95" and in-store displays, left photo. She reciprocated the effort with an in-store appearance. Flanking her, from left, are Dave Remedi, RCA promotion, Chicago branch; Flip Side president Carl Rosenbaum; Chris Biehl, RCA marketing, Chicago branch; and Larry Rosenbaum, Flip Side VP.



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Colo. Consumers Listen To Listen Up CDs Hi Fi Store Helped Pioneer Configuration

BOULDER, Colo. Listen Up, the hi fi store that claims it was the first in this area to sell compact disks, is one of area's most popular software retail outlets. Valerie Appelbaum, department manager of Disc Connection, the company's CD division, credits the firm's dedication to individual customer service for Listen Up's success.

"Typically, the experience of a record store in this area is one of self-service, says Appelbaum. "It's a convenience store; you walk in, and it feels like 7-Eleven."

Since the inception of Listen Up 15 years ago, the sales staff has been told to emphasize not volume, but repeat business and customer service.

"We're trying to make that good mix of having repeat customers that we know on a first-name basis," says Appelbaum. "At the same time, we want the prices low so the new customers will give us a try."

The company operates under the assumption that software customers are interested in the opinions of the sales staff. "Our classical customers are very knowledgeable, and so are our pop customers," says Appelbaum. "They expect people who can answer their questions and give their opinions."

Listen Up has six stores in the Denver/Boulder area. Three of the outlets are contained within the 8,000-square-foot Listen Up complex in

Denver. The complex, which was opened 15 years ago as the first Listen Up, houses a CD division, a store specializing in laser and other hardware, and an annex dedicated to car units (Billboard, March 1).

The company operates three more stores in Boulder, 40 miles northwest of Denver. Unlike the Denver outlets, these stores are spaced throughout the city rather than clustered together in one complex.

Although the firm's hardware stores carry turntables and cassette recorders, Listen Up does not sell the software to go with them. "We want to be committed to the best format," says Appelbaum. "It was obvious that the [CD had] a life of its own."

Listen Up carries more than 7,500 CD titles. Of those, 30% are pop, 30% classical, 20% jazz, 10% new age, and 10% miscellaneous. Appelbaum says rock from the '60s and '70s sells best at both the Denver complex and the 1,000-square-foot Boulder Disc Connection.

For much of the Boulder Disc Connection's existence, competition was limited. Although Rocky Mountain Records, a Boulder mainstay, had dominated the city's music retailing front for more than a decade, it is only within the last year that Sound Warehouse and the Denver-based LaserLand chain have penetrated this college-town market. Appelbaum says she's surprised it took others so long to invade Boulder.

In addition to its retail outlets, Listen Up operates a pro division, supplying sound systems for area concerts. That venture provided the company with its first opportunity to demonstrate CD technology; Listen Up previewed the technology at Denver's major daily newspapers, the Boulder daily paper, and a weekly alternative publication. The firm advertises on KBCO, a Boulder/Denver album rock station, and KVOD Denver, a classical outlet, and underwrites programming for KCFR, a classical-oriented public radio station.

Appelbaum says Listen Up will continue to grow as a retailer, but she is not sure about the direction or degree. One possibility currently under consideration: the construction of a new complex in Boulder.

"They're always talking about expansion," Appelbaum says of the firm's ownership. "They're really determined to grow, but we haven't entirely decided where."

[Distributors] can sell it for whatever they want as long as they paid the manufacturer."

Industry observers say video retailers might benefit slightly from one probable result of the ruling: The declining number of video stores still selling hardware might see relief from low-ball competitors.

The high court decision stemmed from an antitrust suit brought by the Business Electronics Corp. of Houston, which retailed calculators made by Sharp Electronics.

Sharp had terminated Business Electronic Corp.'s dealership in 1973 after another dealer complained about the firm's price cutting.

A jury had awarded Business Electronics \$600,000 in the case, an amount that was subsequently tripled—in accordance with antitrust rulings—by a panel of judges. But the Supreme Court ruling overturns that decision.

Dissenters on the high court say the new interpretation could make it more difficult for discount retailers to obtain products.

Don Mossman, general counsel for Sharp Electronics, says the Supreme Court decision will not affect the way the firm does business. Sharp manufactures VCRs and audio products, among other products.

"We're still going to make decisions whether to continue to deal with someone or not based on our best judgment, whether it maximizes sales and delivers the best service to consumers," Mossman says.

Assistance in preparing this story was provided by Geoff Mayfield in New York.



The copy was spare, but the message was clear when Listen Up's Disc Connection outlets advertised a Beatles CD campaign with this billboard.

Effect On Software Dealers Minor Court Slams Cost-Cutters

This story was prepared by Bruce Haring in New York and Bill Holland in Washington.

NEW YORK The U.S. Supreme Court decision granting manufacturers the right to deny merchandise to price-cutting dealers in certain instances will have a minor effect on the video and music software industries, according to surveyed officials.

The 6-2 ruling, reached May 2, is expected to weigh heaviest on discounters of electronic goods and clothing, which are traditionally among the leading low-ball retail outlets.

Citing the small margins represented by most prerecorded music products, label and retailer executives say they see the court's ruling as a nonissue for their sector of the retail industry.

Chuck Ruttenberg, a lawyer with the Washington D.C. firm Arent, Fox, Kintner, Plotkin & Kahn and counsel for the Video Software Dealers Assn. and the National Assn. of Recording Merchandisers, says the Supreme Court ruling will have little effect on those trade groups' constituencies.

"The court ruled that a manufacturer's decision to cut off a discounting retailer isn't automatically illegal unless it involves an effort between the manufacturer—and there's proof—and the complaining retailer to fix prices," Ruttenberg says. "It won't affect VSDA distributor members because manufacturers want to get the product out there. The purchase price from manufacturer to distributor is out front; the manufacturer gets paid what they want per tape.

FOR WEEK ENDING MAY 21, 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
1	1	8	3	ERIC CLAPTON CROSSROADS	POLYDOR 835 262-2/POLYGRAM
2	3	4	27	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
3	4	1	11	ROBERT PLANT NOW AND ZEN	ESPARANZA 2-90863/ATLANTIC
4	5	3	35	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R
5	2	2	8	TALKING HEADS NAKED	SIRE/FLY 2-25654/WARNER BROS.
6	6	5	11	TERENCE TRENT D'ARBY THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	COLUMBIA CK 40964
7	7	10	3	THE SCORPIONS SAVAGE AMUSEMENT	MERCURY 832 963-2/POLYGRAM
8	8	6	27	INXS KICK	ATLANTIC 2-81796
9	9	7	9	SOUNDTRACK MORE DIRTY DANCING	RCA 6965-2-R
10	10	11	3	ZIGGY MARLEY & THE MELODY MAKERS CONSCIOUS PARTY	VIRGIN 2-90878
11	14	26	5	GLORIA ESTEFAN/MIAMI SOUND LET IT LOOSE	EPIC EK 40769/E.P.A.
12	11	9	36	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
13	NEW ▶		1	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE	RCA 6686-2-R
14	NEW ▶		1	POISON OPEN UP AND SAY AHH	CAPITOL C2-48493
15	12	12	11	GUNS & ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
16	22	—	2	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
17	25	—	2	THOMAS DOLBY ALIENS ATE MY BUICK	EMI-MANHATTAN 48076
18	NEW ▶		1	DARYL HALL JOHN OATES OOH YEAH!	ARISTA ARCD 8539
19	19	27	6	JOE SATRIANI SURFING WITH THE ALIEN	RELATIVITY 8193-2/IMPORTANT
20	20	15	31	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
21	13	13	4	IRON MAIDEN SEVENTH SON OF A SEVENTH SON	CAPITOL C2-48982
22	23	30	4	10,000 MANIACS IN MY TRIBE	ELEKTRA 2-60738
23	24	22	30	STING ... NOTHING LIKE THE SUN	A&M CD 6402
24	16	20	5	MIDNIGHT OIL DIESEL & DUST	COLUMBIA CK 40967
25	NEW ▶		1	CHEAP TRICK LAP OF LUXURY	EPIC EK 40922/E.P.A./E.P.A.
26	28	21	4	NEIL YOUNG AND THE BLUENOTES THIS NOTE'S FOR YOU	REPRISE 2-25719
27	21	16	14	JAMES TAYLOR NEVER DIE YOUNG	COLUMBIA CK 40851
28	RE-ENTRY			DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
29	27	24	8	BILLY OCEAN TEAR DOWN THESE WALLS	JIVE ARCD 8495/ARISTA
30	15	14	9	THE BEATLES PAST MASTERS, VOL II	CAPITOL C2-90044

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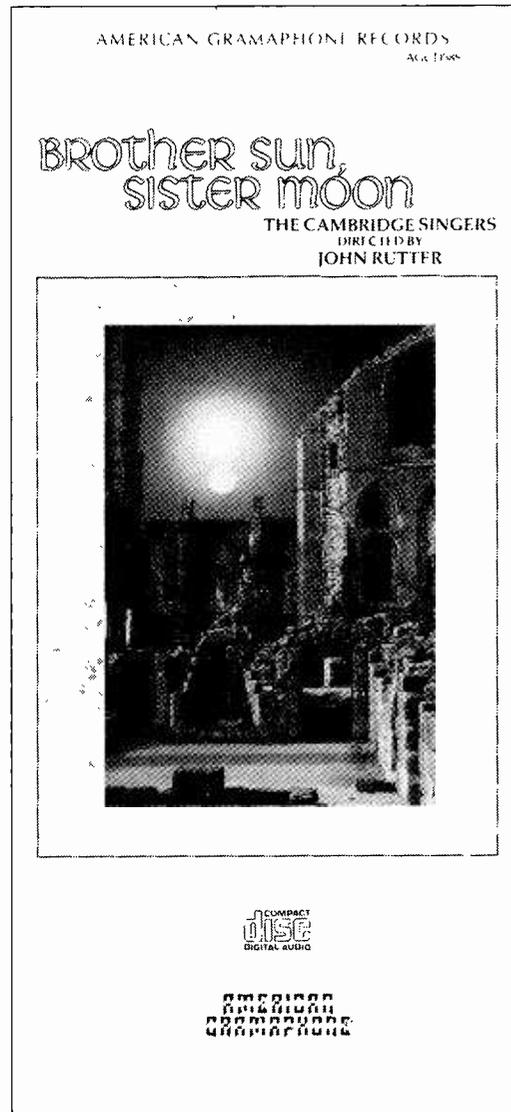
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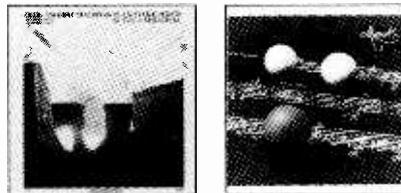


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AMERICAN GRAMAPHONE

(Continued on page 47)

Run-D.M.C. Seeks Profile Boost With New Album

BY JEAN ROSENBLUTH

RIGHT TO THE POINT: Run-D.M.C.'s new *Profile* album, "Tougher Than Leather," is amazing. It's groovy, def, happening,

neat-o, fly, hep, and far-out. We can't stop playing "Mary, Mary," "Miss Elaine," and "Papa Crazy."

But enough of what we think. Will it sell? Platinum is assured given the triple-platinum showing of its predecessor, "Raising Hell," one of

the biggest-selling independently distributed albums of the '80s. But without the crossover push that a "Walk This Way" or a ballad like L.L. Cool J's "I Need Love" provides, can "Tougher Than Leather" move millions.

Profile VP Steve Plotnicki thinks so. He says the record has shipped "in excess of 1.2 million copies. It all depends on how fast we can sell the same amount as last time. If we can do it in three months, we have a chance at 4 or 5 million."

One potentially lethal obstacle to his goal might be the first single, the street-oriented "Run's House." Although—or perhaps because—it's a masterpiece of scratching, it's having a tough time at top 40 radio. Black records don't usually cross over to the Hot 100 until they hit the top 10, which "Run's House" hasn't quite done as of this writing. But given Run-D.M.C.'s prior pop acceptance, the no-show so far on the Hot 100 must be something of a disappointment for the group and its label.

A quick remedy would be to release the pure-genius "Mary, Mary" (an inspired takeoff of the Monkees track) or the metal-influenced "Miss Elaine" (though the lyrics are a bit risqué) as the next single. Either one could bring top 40 into the fold.

Run-D.M.C.'s upcoming tour with Public Enemy, Stetsasonic, E.U., and DJ Jazzy Jeff & the Fresh Prince will solidify the group's black base, and stops along the way at pop radio stations and retail stores—in addition to R&B-oriented outlets—should help hold the interest of the more mainstream masses.

With a pared-down distribution

network—Landmark, California Record Distributors, Action, Navarre, Select-O-Hits, and Big State—Profile will be able to get the album into stores more efficiently, says Plotnicki. Since "Raising Hell" came out, Profile has dropped several distributors and is using Navarre instead of M.S.

As we stated at the beginning of this column, "Tougher Than Leather" is a great record—innovative, accessible, sincere, irresistibly danceable. The only sour note it strikes has nothing to do with the music: Why, given all the admirable work Run-D.M.C. has done against

our fans are confused about [Run-D.M.C.'s] message," we wonder how he can be so sure. Adler tells Grass Route that a columnist in The Washington Post raised the same issue. Independently of each other, then, two writers misinterpreted the beepers. Obviously, we're not typical fans. But if even one kid gets the wrong idea, aren't the beepers counterproductive to all that Run-D.M.C. has done to combat drug abuse?

SEEDS & SPROUTS: Jem's ongoing problems with Enigma haven't prevented the Rippingtons' "Kilimanjaro" album from performing phenomenally. The record is the first on Jem's affiliated Passport Jazz label to land on the pop albums chart—it's currently at No. 12 with a bullet. The group, led by guitarist *extraordinaire* Russ Freeman, recently made a guest appearance on VH-1... Over Easy Records (312-583-7499) is a new label based in Chicago that will concentrate on pop and roots rock by local bands. First release is the Indigos' "Union Station" album, which was engineered by Shoes' Jeff Murphy... Speaking of the Shoes, the group's revelatory compilation album, "Shoes Best," is now available on cassette as well as CD. Contact Black Vinyl Records at 312-746-3767... Ichiban has two records on the Top Black Albums chart, Little Johnny Taylor's "Stuck In The Mud" and Clarence Carter's "Hooked On Love"... Lola Blank, who is featured prominently on the Todd Terry Project dance hit "Bango," will issue "I Need More" on Vinylmania Records.

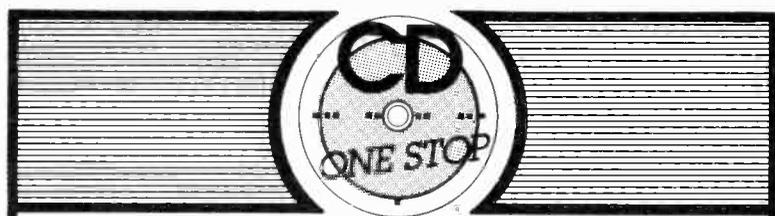


drug abuse—a couple of the songs on "Tougher Than Leather" even sport antidrug lyrics—are D.M.C. and Jam Master Jay wearing beepers on the cover?

Any homeboy or girl knows that in many neighborhoods, beepers are worn by young kids acting as drug couriers, though they have recently become trendy in wider circles as fashion accessories.

Bill Adler, a spokesman for Rush Artist Management, which handles Run-D.M.C., says the group members were wearing beepers "long before the fashion surfaced, simply for what they were made for: to stay in touch with friends and business. They're much-in-demand pop stars. Anyway, look at what they do, not what they wear."

Though Adler says that "none of



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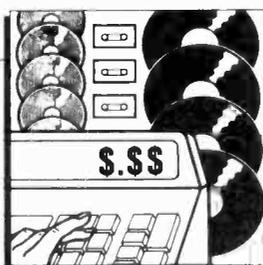
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RETAIL TRACK



by Earl Paige

CD-ONLY SLOWDOWN: Are the CD specialty chains losing momentum? This column has been noticing fewer openings among the larger and more aggressive CD-only chains but continuing—and often robust—growth among single- and two-unit firms.

The newest Atlanta Compact Disc store opened last fall, acknowledges president Kevin Sechrist (the chain has four stores in Atlanta and two in Tampa, Fla.). "We've hit that maturity wall. We're back to reality. The CD mania has passed. Supply has caught up with demand."

Another view comes from Robert Brownell, president of National Compact Disc in L.A. suburb Studio City. "We have our first franchisee outside the market," says Brownell, adding the firm is registered for franchising in 30 states, but not California or New York. Of the CD specialty scene, Brownell is optimistic overall. But, he says, "It's a crazy business. There are just such poor margins. The big question is how to make a profit. I would like to see more benefits for our employees [and] not having to kill managers with 80-hour weeks." Three National stores have opened since the firm bowed a year and a half ago: Brownell's home-base unit and partnerships in Encino and La Habra, Calif.

In suburban Philadelphia, Lenny Piazza, president of two-unit 21st Century Sound, notes another aspect of growth—more space instead of more stores. Opened three years ago this August, Piazza's first store struggled along in 400 square feet until just two months ago. Despite the cramped quarters, 21st is on open with all but two majors. "It was getting so I would pass on borderline titles. You can't do that in CD stores. There was no space. Then this store availability opened up: 1,600 square feet. Retail space is tight around here and very expensive," he says of Bryn Mawr, Pa. Now Piazza can concentrate on the other store, in Jenkinstown, Pa., which will be 2 years old in October. After that, store No. 3 is a possibility. "We're also stocking music videos—about 20 hot titles," he says. "It started out [with] people asking for them. Then their friends. I bought a Squeeze video for myself, and it got grabbed off."

Opening with a bang is Compact Disc Warehouse, in Pasadena, Calif., a franchisee of the Huntington Beach, Calif., chain now in the midst of restructuring. The Pasadena outlet boasts eight auditioning stations built around the 60-disk Nikko jukebox changer, notes Steve Larsen, marketing director, and Philip Hockwald, manager.

TAXING EXPERIENCE: Was your late-April business less than you expected? Steve Bennett, senior VP of marketing for Durham, N.C.-based The Record Bar, says blame the tax man. He observes that

revisions in the Internal Revenue Service's tax schedule found many consumers sending more dollars to Washington, D.C., than they have in years past. "It looks like we really got hammered by taxes during the last half of April," says Bennett. "I've been talking with a lot of the hardware dealers around here. They usually do well this time of the year, but this year they couldn't get arrested."

MOVING EXPERIENCES: There appears to be a changing of the guards in several retail quarters, with longtime employees departing their stints at chains—many of them presumably, to quote one of the industry's more common euphemisms, "to pursue other interests." One of the more recent exits was that of George Tunder, who as director of merchandising was National Record Mart's head buyer at its Pittsburgh headquarters.

Three familiar faces have exited Long Island, N.Y.-based Record World since the end of 1987: accessories buyer Mel Goldstein, classical product supervisor John Hankins, and director of merchandising Tom Pettit. Pettit's wife, Pauline Pettit, another longtime Record World staffer, remains as director of operations.

Meanwhile, former controller and 15-year accounting mainstay Jim Brelish has departed Camelot Enterprises, the North Canton, Ohio, parent of Camelot Music. Another Camelot vet is tendering a resignation: For personal reasons, director of video sales Carol Babeli is relocating to Chicago.

ADD ANOTHER BENEFIT to the growing list of industry events that support the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research. On June 10 the Camelot Music chain is sponsoring the Ray Samples Memorial, an invitation-only golf tournament and dinner at Firestone, the Akron, Ohio-area pro course located near Camelot's North Canton headquarters. Samples, who died last year after a two-year struggle with leukemia, was the company's VP of real estate. Tee times have already been filled, going to real estate and record company executives who knew Samples.

MORE GOOD WORKS: Music Plus' customers contributed \$3,600 in 200 canisters in its 54 stores as part of the Video Software Dealers Assn. and United Cerebral Palsy Assn. fund-raiser. In the same drive, 500 coupons, redeemed for free rental coupons, were forwarded for matching funds to VSDA, which tied in with Ralston Purina's Chex Snack Mix.

Assistance in preparing this week's column was provided by Geoff Mayfield, who constantly scouts Retail Track items. You too can scout by calling your hot news to Earl Paige at 231-273-7040.

UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE
SUMMER CES June 11	<ul style="list-style-type: none"> Countdown CDs & VCRs Retailing Hot Summer Software Blank Media 	May 17
THE WORLD OF BLACK MUSIC June 18	<ul style="list-style-type: none"> Crossover Majors & Indies Producer Profiles Retail Concerts & Venues 	May 24
THE WORLD OF JAZZ June 25	<ul style="list-style-type: none"> Overview Talent Majors & Indies Reissues & CD European View 	May 31
CONSUMER TAPE AND ACCESSORIES July 2	<ul style="list-style-type: none"> Retailing Audiotape Videotape A/V Accessories Promotions 	June 7
JAPAN July 9	<ul style="list-style-type: none"> VCRs Camcorders CD & CD Video Talent & Concerts Videodisks 	June 14

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- 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.
- CONSUMER TAPE & ACCESSORIES** updates the explosive blanktape market at retail by focusing on the latest trends of interest to consumers and retailers sorting through the confusion of brand profusion.
- SPOTLIGHT ON JAPAN** tracks the continuing global fascination in this front-and-center market, and explores the swift-moving currents of today's dynamic consumer electronics industry.
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(Continued from page 45)

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RETAILING

CBS-Musicland Promo For Concert Fun In Henry Lee Summer-time Ups Album Sales

BY GEOFF MAYFIELD

NEW YORK The Musicland Group tied in with CBS Associated artist Henry Lee Summer for a contest promotion that targeted high schools throughout the chain's 48-state territory.

According to Bob Ewald, director of sales for the CBS national accounts office in Minneapolis, the campaign apparently played a role in boosting sales on Summer's self-titled debut within the 621-store chain.

Originally, the top prize in the Henry Lee Summer Concert Contest was supposed to include a live performance by Summer at the winner's high school—either during a prom or a spring concert. The prize package will be altered, however, because the winner, Anne Kolbert of Austin, Texas, is a college student enrolled at the Univ. of Texas.

Kolbert also received \$1,000 in spending money and an album autographed by Summer. Three first-place winners also won \$1,000 cash prizes, along with autographed LPs. According to Dave Wicker, Musicland VP of advertising, the cash prizes were designated for individuals rather than for their high schools so the money can be spent on summer vacations—a promotion angle that takes advantage of Summer's surname.

Ewald says the cash prizes were intended also as a way of broadening the contest's appeal beyond high-school-aged consumers. "We figured that if an older person won, they could use the \$1,000 and give the [high school concert] to a son or daughter or a niece or nephew."

All of Musicland's record stores—including Sam Goody outlets—participated in the promotion. During the second weekend of April, the contest was touted on the front page of a four-color Sunday newspaper insert. Wicker says the drive also had in-store support.

In all, 27 million pieces were printed for the promotion, with 22 million of those allocated for newspaper insertion. The remaining pieces were distributed in store. Radio spots, however, were not used for this effort. Registrations were taken in store April 9-24, during which time close to 13,000 entries were submitted.

"I was particularly pleased with Musicland/Sam Goody's execution at the store level," says Jim Caparro, VP of marketing at Epic's New York headquarters. "It was phenomenal—one of the best promotions we've run in a long, long time."

During the month that the promotion was in place, Summer's album was also featured in the Musicland Group's New Auditions program, in which a handful of developing artists are given end-cap display space.

Ewald reports that the promotion helped boost sales of the album considerably at the Minneapolis-based chain. The album peaked

as the web's 31st best-selling title during one of those weeks. Prior to the campaign, its highest position at Musicland had been 57, which it reached the week of its debut in late February.

Ewald notes that coincidentally, grand-prize winner Kolbert originally lived in the Indianapolis area, the market in which Summer first developed a following. "When I called her to tell her she won she was really excited," Ewald says.

At 22, Kolbert is slightly older than the high school demographic

that CBS had expected the campaign to reach. Ewald does not have an age breakdown for all of the entries, but he notes that the other \$1,000 winners were younger than Kolbert: Two were 18, and one was 16.

Ewald says that since the Univ. of Texas' school year ends Tuesday (17), Kolbert, Epic's New York office, and Jim Bogart, Summer's manager, have agreed to postpone the concert until the late summer or early fall, possibly during the third week of September.

Disk & Dat Light Up Logos Outlets Stock What's In A Name

NEW YORK A punny thing is happening as DAT slowly makes its way to the U.S. marketplace: Several stores throughout the nation have adopted the name, playing off of "DAT" and the name of the other digital configuration, CD.

Disc & DAT has opened stores over the last year in California, New Hampshire, Texas, and Kentucky. Operating independently of one another, each of the outlets reports avid consumer interest in the format.

Wendy Coyne, manager of the Disc & DAT in North Hampton, N.H., says, "Customers are curious about what DAT looks like and how to use it. Most don't know anything about it."

The store, which sells CDs, pre-recorded analog cassettes, accessories, and blank analog cassettes, also offers the Capriccio DAT line at \$24.95 per unit, a price point that "floors" customers, Coyne says.

The suburbs of Dallas sport two Disc & DAT outlets. Alan Accardi, manager of the Richardson, Texas, store, says customers have responded well to a small advertisement that offered a preview of DAT sound on the store's Sony player.

The Richardson customers have such nuts-and-bolts questions as when DAT and its hardware will be available and how much a DAT player and tapes cost, according to Accardi.

"Generally, because there's so many different things people hear about [DAT], no one is sure what to believe," Accardi says. "They also want to know if Copycode will be in effect."

The Richardson store offers the Capriccio DAT line for \$28 each.

The Disc & DAT in Westminster, Calif. (it has a sister outlet in nearby El Toro, Calif.), and the Lexington, Ky., Disc & DAT report similar consumer enthusiasm for the format.

"People ask [about DAT]," says Marie Gonzalez of the Westminster store, which has sold four blank TDK DATs but doesn't currently stock them. "They know it's hung up in Washington," she says. "Some customers have machines that they got from overseas, but there's no tapes for them."

The Lexington store only offers CDs, but plans to add DAT if hardware for the configuration becomes widely available, according to store manager Tracey Wright.

BRUCE HARING

Test Spots Employees' Cash Overflow COIN Can Make A Change

NEW YORK Houston-based Team Building Systems, a company specializing in employee screening and business productivity programs, is offering a test that helps retailers cut down on profit losses due to employees who make incorrect change.

COIN is a test specifically designed to measure change-making abilities, according to Carl King, chief executive officer of Team Building Systems. The test helps businesses make better hiring decisions for cashiers, checkout clerks, tellers, and other counter positions, King claims.

"Under pressure, with a line of customers waiting, not everyone can count change in the right bills and coins to add up to the right

amount," King says, noting that although so-called smart cash registers can tell cashiers how much change to give back, they can't actually divide the coins.

The timed COIN test presents real situations instead of addition and subtraction problems. King cited studies that show only 14% of applicants for a job requiring a change-making function have the ability to do so correctly. The same studies show that an average cashier error costs an employer \$1.59, King says.

Three major retailers
dominate L.A.
... see page 69

Latin Notas



by Carlos Agudelo

BRONCO RECORDS, the company founded in 1977 by bassist **Bobby Valentin** in Puerto Rico, is a good example of a musician-owned label. Created in 1977 with Valentin as the main artist, Bronco now has seven acts signed, close to 30 albums in its catalog, and a steady production schedule of half a dozen records annually. Bronco's roster also includes **Willie Rosario**, **Ralph Leavitt & La Selecta**, **Orquesta Mulenze**, **Vicentico Valdez**, **Chico Alejandro**, and **Jorge Char**.

Valentin's move has set an example for several Puerto Rican artists, many of whom have started their own labels as a way to better control their product and/or preserve their creative freedom. They include **Danny Rivera (DNA)**, **Cheo Feliciano (Coche)**, **Wilkins (Masa)**, now distributed by **WEA Latina**, and more recently **Ismael Miranda (IM)** and **Cano Estremera (CE)**. But while most of these labels remain one-artist operations, Bronco has expanded. "We have annual sales of about \$700,000," Valentin says. "With good marketing our sales could increase substantially."

Valentin, who lived in New York for 10 years, is one of the best-known bassists on the Latin circuit. An original member of the **Fania All Stars**, he still records occasionally for the **Fania** label as part of that ensemble.

For Valentin, the hardest part of the business is promotion—getting the records played on the air. "After the promotion has been done and a song hits, the records more or less sell automatically," he says. U.S. distribution is handled in New York by **Audiorama Records**. Unfortunately, distribution and license deals with other Latin American markets are very difficult to make. One

reason is the parallel-imports and piracy situation. "Once [other Latin markets] begin to manufacture the records and send them back here, they will get me out of business." Valentin still believes that it is possible to get licensees, providing they release product six months later. "But not many people are willing to accept that."

SPEAKING OF PIRACY: Since the Hispanic Music Advisory Committee was formed in October, the Recording Industry Assn. of America has summarized its efforts to tackle the problem in the Hispanic music market. A total of 31 searches and 10 sight-seizures have taken place, including raids of seven illegal tape-duplication plants with a combined manufacturing capacity of 1.2 million cassettes per month, of which 80% are Spanish titles. Approximately 175,000 cassettes were seized, 29 individuals arrested, and 11 people convicted for viola-

Bronco is a model to other artist-run Latin music labels

tions of the federal copyright law or state piracy-related statutes. RIAA attorneys have also sent warning letters to 144 retailers, importers, and distributors, advising them of the legal consequences of selling or distributing bootleg product. More recently, on April 16, 106,480 allegedly counterfeit tapes were confiscated at two locations in California. Also seized were 1.3 million allegedly counterfeit cassette-insert cards, 1,800 master tapes, 39,250 cassette boxes, and other items totaling \$778,000. About 80% of the recordings were by Hispanic artists.

MAGIKCITY MEDIA, the independent promotion and public relations firm in Miami, has made it through its first year. The company provides exclusive representation for **Amanda Miguel**, **Diego Verdaguier**, **Fernando Allende**, **Adolfo Alvarez**, **Alvaro Torres**, **Laura Flores**, and **Denise De Kalaffe**. Congratulations to **Marcos Avila** and **Carlos Marrero** and the staff of **Magikcity**.

Classical KEEPING SCORE



by Is Horowitz

IN ONE ERA & OUT THE OTHER: There aren't too many people still active in the recording industry who were also participants 40 years ago, when the long-playing record burst upon the scene and profoundly affected the course of the industry. One of these rare individuals is **Howard Scott**, veteran record producer and music publishing executive.

Today Scott is busy supervising the transfer of many analog recordings to digital for release on CD by CBS. But four decades ago he was even busier, converting catalog 78 rpm recordings to LP.

Midwife to the birth of the LP, Scott is now helping officiate at its demise.

In 1947, Scott, then a trainee under Columbia Records VP **Goddard Lieberson**, was assigned to a confidential unit whose mission was to create an instant catalog of at least 100 LPs that would be ready for market within a year. This was the hush-hush project made possible by **Peter Goldmark's** pioneer development work.

Magnetic tape was not yet in use. The duplicating medium was a 17-inch lacquer that could accommodate the 20 minutes of music that could then be engraved on a 12-inch LP. For extended works, as many as four 78 rpm sides had to be sequenced in real time on a single lacquer with no audible clue as to the location of the joins. Tempos, pitch, and mechanical "splice" points had to be compatible. Ultimately, someone with musical expertise had to make those judgments. That was Scott's assignment.

The first album converted to LP was a performance of the Mendelssohn Violin Concerto by **Nathan Milstein** with **Bruno Walter** conducting the New York Philharmonic, a mono recording that was highly regarded by collectors. It was quickly followed by other

classics and a large number of pop and country LPs, all put together by Scott.

WHAT PRICE CLASSICAL? An arbitrator has decided that Gershwin's "Of Thee I Sing" and "Let 'Em Eat Cake" are really not classical works as defined by the parameters set in the AFTRA Phonograph Code, and that choristers who sang in the CBS recordings last year are entitled to the higher commercial-recording rate. The CBS case failed to convince the arbitrator that these classic American shows, despite being recorded by a symphony orchestra and a symphonic conductor, are truly classical. The 27 singers are entitled to additional compensation over the classical-choral rate, ruled the arbitrator.

PASSING NOTES: Conductor **Leonard Slatkin** picks up an honorary doctorate Friday (20) from the Juilliard School in New York . . . Telarc Records has brought its public relations operation in house. **Marie**

Howard Scott's 40-year career spans LPs, CDs

Giaino heads the office. Indie PR ace **Nat Silverman** handled the account for many years . . . Syndicated radio show "Adventures In Good Music" and its host, **Karl Haas**, capture another Peabody Award.

With "Rheingold" and "Siegfried" (taped in New York in April) safely in the can, **Deutsche Grammophon** looks to mid-June, when **Leonard Bernstein** will record his first project with the Chicago Symphony for the label. Live recordings of the Shostakovich First and Seventh symphonies are planned.

John Rutter, the British composer and choral director whose most recent album for American Gramophone, "Brother Sun, Sister Moon," has just been released, is touring the States. His next project for the label will probably be a Christmas album. Meanwhile, Rutter expects to reissue his highly regarded Faure "Requiem" on CD along with an added 25 minutes of Faure choral material in September. This would be on Rutter's own Collegium label.

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TOP LATIN ALBUMS™

		THIS WEEK		2 WKS. AGO		WKS. ON CHART		Compiled from a national sample of retail store and one-stop sales reports.	
		ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL					
POP	1	2	7	EMMANUEL ENTRE LUNAS RCA 6955					
	2	1	25	JOSE JOSE SOY ASI ARIOLA 6786					
	3	12	3	BRAULIO CON TODOS LOS SENTIDOS CBS 10534					
	4	3	51	JULIO IGLESIAS UN HOMBRE SOLO CBS 50337					
	5	5	17	ANA GABRIEL PECADO ORIGINAL CBS 20825					
	6	7	7	DYANGO CAE LA NOCHE EMI 7609					
	7	10	5	ISABEL PANTOJA DESDE ANDALUCIA RCA 6956					
	8	4	29	JUAN GABRIEL 14 EXITOS ORIGINALES ARIOLA 7289					
	9	6	29	JOSE LUIS RODRIGUEZ SENOR CORAZON MERCURY 832-763-4/POLYGRAM					
	10	8	15	LOS BUKIS SI ME RECUERDAS LASER 3044					
	11	9	29	JOSE FELICIANO TU INMENSO AMOR EMI 6672					
	12	—	1	CAMILO SESTO AMOR LIBRE GLOBO 7608-1					
	13	11	23	ALVARO TORRES MAS ROMANTICO QUE NADIE PROFONO 90547					
	14	16	9	YOLANDITA MONGE NUNCA TE DIRE ADIOS CBS 10516					
	15	24	3	VARIOS ARTISTAS 16 ESTRELLAS DE ORO CBS 10518					
	16	13	13	CHAYANNE CHAYANNE CBS 10492					
	17	22	3	RAPHAEL LAS APARIENCIAS ENGANAN CBS 460892					
	18	15	13	MARIA CONCHITA ALONSO MIRAME A&M 37800					
	19	—	25	LOS BUKIS ME VOLVI A ACORDAR DE TI LASER 3025					
	20	23	3	MIAMI SOUND MACHINE LET IT LOOSE EPIC 40769/E.P.A.					
	21	20	19	GRUPO FLANS LUZ Y SOMBRA MELODY 121					
	22	18	33	ROBERTO CARLOS ROBERTO CARLOS 87 CBS 12333					
	23	—	1	JOAN SEBASTIAN MASCARADA MUSART 6024					
	24	19	33	WILKINS PARAISO PERDIDO WARNER BROS. 54945					
	25	17	5	YURI AIRE EMI 7607					
TROPICAL/SALSA	1	1	21	EDDIE SANTIAGO SIGUE ATREVIDO TH 2497					
	2	5	3	EL GRAN COMBO ROMANTICO Y SABROSO COMBO 2054					
	3	3	19	WILFRIDO VARGAS EL BAILE SONOTONE 1409					
	4	2	11	WILLIE GONZALEZ EL ORIGINAL Y UNICO SONOTONE 1138					
	5	8	3	LALO RODRIGUEZ UN NUEVO DESPERTAR TH-RODVEN 2517					
	6	6	23	FRANKIE RUIZ HISTORIA MUSICAL DE FRANKIE RUIZ TH 2491					
	7	4	7	CANO ESTREMERASALVAJE CEG 001					
	8	7	17	PAQUITO GUZMAN TU AMANTE ROMANTICO TH-RODVEN 2495					
	9	13	3	CONJUNTO CHANEY MAS QUE ATREVIDO HIT MAKERS 71					
	10	11	23	BONNY CEPEDA THE MUSIC MAKERS COMBO 2025					
	11	24	3	ROBERTO TORRES Y SIGO CRIOLLO SAR 1046					
	12	21	7	ISMAEL MIRANDA POR EL BUEN CAMINO IM 001					
	13	18	5	CONJUNTO CLASICO CLASICO 88 LO MEJOR 816					
	14	16	21	HANSEL Y RAUL MI AMIGA MARGARITA RCA 6670					
	15	9	19	LA PATRULLA 15 CON FUERZA TTH 1923					
	16	20	33	CELIA CRUZ/WILLIE COLON THE WINNERS VAYA 109					
	17	19	3	COSTA BRAVA ORGULLO DE PUERTO RICO HIT MAKERS 70					
	18	—	1	BOBBY VALENTIN BOBBY VALENTIN BRONCO 148					
	19	10	19	ANDY Y HAROLD MONTANEZ EL COMIENZO DEL CAMINO SONOTONE					
	20	14	13	MARIO ORTIZ ALGO DIFERENTE RICO 913					
	21	—	1	JOSE ALBERTO SUENO CONTIGO RMM 1664					
	22	12	47	TOMMY OLIVENCIA 30 ANIVERSARIO TH 2464					
	23	15	29	JOHNNY VENTURA SI VUELVO A NACER CBS 999					
	24	17	17	ROBERTO LUGO EL GALAN DE LA SALSA SONOTONE 1132					
	25	22	59	FRANKY RUIZ VOY PA' ENCIMA TH 2453					
REGIONAL MEXICAN	1	1	17	LOS BUKIS SI ME RECUERDAS LASER 3044					
	2	5	5	LOS TIGRES DEL NORTE IDOLOS DEL PUEBLO FONOVISA 8800					
	3	4	21	LINDA RONSTADT CANCIONES DE MI PADRE ELEKTRA 60765					
	4	2	27	LOS YONICS PETALOS Y ESPINAS LASER 3041					
	5	3	21	VICENTE FERNANDEZ/VIKKI CARR DOS CORAZONES CBS 450711					
	6	7	17	BRONCO SUPERBRONCO ARIOLA 6618					
	7	17	3	AGUA PRIETA A LA MODERNA SONOTONE 1123					
	8	8	9	GRUPO VENUS ESCLAVO Y REY TESORO 202					
	9	16	21	GRUPO EL TIEMPO A FUEGO LENTO LUNA 1153					
	10	10	25	JOSE JAVIER SOLIS NO ME OLVIDARAS PROFONO 90544					
	11	9	73	LOS BUKIS ME VOLVI A ACORDAR DE TI LASER 3025					
	12	13	7	SONORA DINAMITA SACA LA MALETA SONOTONE 1624					
	13	18	27	GRUPO MAZZ BEYOND CBS 10495					
	14	11	7	JOAN SEBASTIAN MASCARADA MUSART 6024					
	15	14	33	FITO OLIVARES LA GALLINA GIL 20001					
	16	—	1	ELISEO ROBLES POBRE BOHEMIO RAMEX 1201					
	17	20	13	LOS BONDADOSOS COMO SIEMPRE AMIGOS PROFONO 90551					
	18	6	21	GRUPO PEGASO ENAMORADO REMO 1018					
	19	15	17	RAMON AYALA DAMELO FREDIE 1411					
	20	—	5	RAMIRO RAM HERRERA RAMIRO RAM HERRERA CBS 84336					
	21	—	3	LOS PLEBEYOS CON EL RITMO QUE CONTAGIA DMY 70					
	22	—	9	GRUPO ANHELO RAICES PROFONO 90552					
	23	24	5	DAVID MARES SOLD OUT CBS 84347					
	24	—	21	SONORA DINAMITA 16 SUPERCOMBIAS SONOTONE 1615					
	25	19	5	VARIOS ARTISTAS LAS SABROSITAS GLOBO 6934					

(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.

New Publication From Fairfield Group Report Eyes Ad Value Of Vid Titles

BY AL STEWART

NEW YORK A commercial on the video release of "Wall Street" would be worth just over \$1 million, while an ad on "The Last Emperor" would have a value of \$588,000. These are among the findings of Video Advertising Ratings, a new monthly report that endeavors to set a price tag on the commercial value of a video release.

The report is being offered by industry watchdog The Fairfield Group for an annual fee of \$995. Aside from projecting a price tag for the inclusion of an ad on future video releases, the report assesses the commercial value of tapes already on the market. In addition, the report takes a stab at determining the audience demographics for a release.

The preview issue, for example, reports that "Hope & Glory" will be viewed on video by 1 million women aged 55 and up and by 19 million men between the ages of 35 and 54. All told, Fairfield projects the video will be seen by an adult audience totaling 68 million.

"The report is based on a survey of 1,000 people," says Stephen L. Wil-

son, president of the Darien, Conn.-based research firm. "We survey them in two sequences: 'What have you done?' and 'What do you intend to do?' Ultimately you see a correlation between intent [to view] and the actual audience."

Wilson says once the audience size is determined, prevailing television ad rates are used to establish the value of an ad on the video. The lofty price tag for an ad attached to "Wall Street," for instance, is based on a projected total audience of 119 million adults. Nevertheless, CBS/Fox Home Video, which has scheduled a July 9 release date for the video, says the "Wall Street" video will be commercial free.

The front page of the four-page preview issue touts video as an effective ad medium. According to the report, an A title such as "The Last Emperor" can generate 1 billion ad exposures if the ad message is included on the video jacket, the point-of-purchase material, the cassette container taken home by the consumer, and the video itself.

The report says research reveals that it generally takes 20 advertising exposures to net three actual impres-

sions. It goes on to say, "If all video-based executions perform only as well as all other forms of advertising, a top A title could generate in two months of release 157 million actual ad impressions." The front page of the report concludes by urging media buyers to "take note."

Wilson won't say how many subscriptions he expects to sell, but he notes that ad agencies and video suppliers ready to test the ad-supported waters are likely candidates. The first issue of Video Advertising Ratings is due out in June.



"To All My Friends." Faye Dunaway, co-star of the film "Barfly," hoists a glass with Robbie Macdonald of Baker & Taylor's sales staff during a visit to the distributor's Sun Valley, Calif., office. Dunaway, on hand to discuss the release of "Barfly" on videocassette, met with branch manager Mary Flynn, front row, second from right, and regional sales manager Bear Racoff, back row, fourth from right. The film is scheduled for release May 25 by Warner Home Video for a list price of \$89.95. (Photo: Craig T. Mathew)

Vestron Nets \$13 Mil In 1st Quarter

BY AL STEWART

NEW YORK With the runaway success of "Dirty Dancing" and a hefty "Platoon" settlement in its coffers, Vestron Inc. is back in the black for the first time in more than a year.

A \$15.7 million pretax gain from the settlement of the legal bout involving the home video releases of "Platoon" and "Hoosiers" boosted Vestron's first-quarter net income to \$13 million, or 35 cents a share. This compares with a \$2 million loss in the first quarter of 1987.

The company's revenues for the period ended March 31 were \$79.4 million, compared with \$47.8 million in the same period a year ago.

"The business plan is working," says Austin O. Furst Jr., Vestron

chairman. "Vestron is well on its way toward building an integrated worldwide production and distribution organization."

The financial turnaround is largely attributable to "Dirty Dancing," the first feature film distributed nationally by the company's theatrical arm, Vestron Pictures. Not only has the film, which was produced and financed by Vestron, earned more than \$130 million at the box office, some 360,000 copies of the videocassette were sold when the tape was released in January (Billboard, Feb. 13). In addition, two soundtrack albums released by RCA Records have reportedly sold a total of 13 million copies, while the song "(I've Had) The Time of My Life" won an Oscar for best original song.

Not surprisingly, a sequel to

"Dirty Dancing" is reportedly in the works.

The company also points out that the films "Hamburger Hill" and "Big Town" generated "excellent sales," while the nontheatrical releases "National Geographic" and "Nova" each chipped in with a strong showing at retail.

The theatrical division plans to release at least 20 films in 1988. The most recent, "The Unholy," opened on nearly 1,200 screens nationwide.

The currently rosy financial picture presents a stark contrast to that of a year ago. In May 1987, a gloomy financial outlook at the company triggered a series of staff cuts that included four executives (Billboard, May 23, 1987). A total of 25 workers, or 6% of the company's

(Continued on page 54)

Canada To Up Distribution Gov't Addresses Film Rights Issue

BY KIRK LaPOINTE

OTTAWA After more than a year of delays, the Canadian government has finally outlined its plans to bolster distribution of video and films. While the measures fall short of the original plans, they are already earning favorable reviews among U.S. industryites.

Communications Minister Flora McDonald says the government will soon introduce legislation to ensure that Canada is treated as a distinct market by foreign film producers. Under the government's plans, producers will have

to show that Canadian rights for a film or video are being sold separately, not as part of North American rights for which no Canadian fee can be determined.

McDonald says the legislation is aimed at giving Canadian distributors access to a greater market share. Present Canadian distributors hold rights to about 3% of the market; American interests hold nearly 90%.

But McDonald's proposal, which also calls for providing an additional \$200 million (\$160 million U.S.) for production over the next

(Continued on page 53)

VIDEO PEOPLE

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

Lieberman Enterprises, distributor of video software and parent of International Video Entertainment Inc., names **Mike Curb** and **John Mason** to the board of directors. Curb is currently chairman of Curb Communications and Curb Records and was chairman of the Republican National Finance Committee. He has also served as lieutenant governor of California. Mason is president of the Los Angeles law firm Mason, Sloane & Gilbert.



DONOVAN

Denis Donovan leaves City Lights Home Video to form Movie Mogul Inc., a made-for-video supplier. He was VP, marketing and sales, for City Lights.

Home And Industrial Video, a distribution firm, makes the following appointments: **Stu Sable**, national sales manager; **Tom Croghan**, national purchasing manager; and **Pete Chiarmonte**, key account sales manager. All three were formerly with distributor Metro Video.

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TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	3	3	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R	34.95
2	2	13	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	39.95
3	1	9	ROBOCOP	Orion Pictures Orion Home Video 0040	Peter Weller Nancy Allen	1987	R	39.95
4	6	3	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R	34.95
5	NEW	▶	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	34.95
6	5	5	BLADE RUNNER	Voyager Company Criterion Collection	Harrison Ford	1982	R	79.95
7	8	21	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	34.95
8	4	11	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R	39.95
9	10	23	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	34.95
10	7	5	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG	34.95

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

VIDEO REVIEWS

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

"How To Make A Man Fall In Love With You," Crocus Entertainment, 60 minutes, \$19.95.

Dr. Tracy Cabot's popular 1984 book outlined a "man plan" for mate-seeking women that relied on basic psychology exercises. But the advice in Cabot's video treats the primary concern of single women in the AIDS age as a light-hearted comedy, complete with a series of vapid skits.

Cabot's step-by-step approach has a woman "shopping" for her ideal man in a store where each hanger represents a male attribute, a first date that turns into a slapstick comedy of errors, and even a game show with four date prospects. The information on how to attract a man and enjoy a problem-free relationship is based on human behavior patterns and plain old manipulation. The few valid tips offered are buried in the vaudeville-style presentation. Nevertheless, interest in the tape should be high given the hope-inspiring title and the sell-through-inspiring price.

J.C. McADAMS

"Common Home Repairs," HomeTime, 85 minutes, \$9.95.

For those of us who aren't handy around the house, even minor home repairs can become major problems. Fortunately, help is



Some Feat. Bela Karolyi, the coach who trained such famous gymnasts as Mary Lou Retton and Nadia Comaneci, is featured in a new instructional video on gymnastics. The 60-minute tape, "Gymnastics Fun With Bela Karolyi," is scheduled for release July 6 by Vestron Video for a list price of \$29.98.

here—even for those who can't tell an awl from a screwdriver. Hosts Joanne Liebler and Dean Johnson show how to save a great deal of aggravation—and money. With clear step-by-step instructions, they unravel for viewers the mysteries of leaky faucets, sticking doors, troublesome lamps, and a host of other domestic difficulties. Not only do they make home repairs look simple, they also convince the audience that such repairs actually are simple.

Considering the modest price of \$9.95, hapless homeowners should form long lines for what promises to become a heavy sell-through item.

RICHARD T. RYAN

"Follies In Concert," Fries Home Video, 90 minutes, \$39.95.

The Stephen Sondheim musical, first staged in 1971, centers on the alumni of a play who gather for a last reunion before the theater they performed in is demolished. This video offering features a special all-star cast presentation of "Follies," filmed at New York's Lincoln Center. Aside from the play itself—with Carol Burnett, Andre Gregory, Mandy Patinkin, Lee Remick, Elaine Stritch, and a score performed by the New York Philharmonic—the program includes rehearsal highlights and interviews with the cast. The combination makes for an intimate backstage and onstage look at one of Sondheim's classics. Drama students, theater buffs, and diehard fans of this popular musical will be likely to rent.

CHRIS MCGOWAN

"Free Danse II With Suzy Stone," MTI Home Video, 60 minutes, \$29.95.

For exercisers who are past the beginning stage, this program provides the perfect follow-up to the original "Free Danse." Based on a combination of aerobic and jazz dance movements originated by Marine Jahan (the "Flashdance" dance double), the routine of hip movements, kicks, turns, and other dance moves is fast paced, energizing, and fun. Suzy Stone is perky enough, and her group of chicly outfitted free-dancers whoop with glee as they boogie through a complex set of moves to the beat of some of the funkier, most action-inspiring original music heard on any exercise tape. Though the routine can be a challenge, it's never impossible to follow. The pumping music and beaming faces of the rapturous "Free Danse II" crew ought to inspire plenty of sell-through activity.

J.C.M.

"The Watchkins Adventures," UMA Entertainment Productions Inc., 24 minutes, \$19.95.

Song and sense blend perfectly here as a wide array of animal characters teaches children about self-worth, loyalty, perseverance, and other positive qualities. Highlighted by top-notch animation and a score that includes such diverse musical forms as the lullaby, blue-

(Continued on page 53)

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TOP VIDEOCASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			Compiled from a national sample of retail store sales reports.					
			★ ★ NO. 1 ★ ★					
1	3	70	CALLANETICS ▲ ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
2	1	9	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
3	6	31	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
4	2	31	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
5	5	133	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
6	4	83	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
7	8	22	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
8	7	2	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	89.95
9	10	81	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
10	NEW ▶		THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R	89.95
11	28	152	JANE FONDA'S EASY GOING WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
12	13	114	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
13	12	146	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
14	26	77	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
15	11	17	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
16	23	101	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
17	16	61	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
18	9	36	AN AMERICAN TAIL ◆	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
19	19	8	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	89.95
20	18	14	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
21	14	60	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
22	17	26	ANIMAL HOUSE ◆	Universal City Studios MCA Home Video 66000	John Belushi Tom Hulce	1976	R	19.95
23	31	9	SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS	NFL Films Video Fox Hills Video	Various Artists	1988	NR	19.95
24	32	30	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
25	22	79	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
26	25	106	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
27	20	35	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
28	21	100	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
29	NEW ▶		HAMLET	Rank Organisation Paramount Home Video 12569	Laurence Olivier	1948	NR	19.95
30	40	8	THE CURE IN ORANGE	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	NR	24.95
31	27	3	ADVENTURES IN BABYSITTING	Touchstone Films Touchstone Home Video 595	Elisabeth Shue	1987	PG-13	89.95
32	34	32	KATHY SMITH'S WINNING WORKOUT ◆	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
33	30	17	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver	1987	NR	14.95
34	24	142	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
35	29	134	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
36	15	127	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
37	35	43	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
38	36	2	LESS THAN ZERO	CBS-Fox Video 1649	Andrew McCarthy Jami Gertz	1987	R	89.98
39	38	4	FLOWERS IN THE ATTIC	New World Entertainment New World Video 85160	Victoria Tennant Louise Fletcher	1987	PG-13	89.95
40	37	5	INNERSPACE	Amblin Entertainment Warner Home Video 11754	Dennis Quaid Martin Short	1987	PG	89.95

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

TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
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Compiled from a national sample of retail store sales reports.

HEALTH AND FITNESS™

★★ NO. 1 ★★						
1	1	71	CALLANETICS ♦	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	4	71	JANE FONDA'S NEW WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
3	3	71	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 070	A fun and effective alternative to traditional dance aerobics.	39.95
4	2	9	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	This 25-minute video is more than a warm-up and less than a full workout.	19.95
5	5	71	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
6	6	13	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
7	7	71	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
8	10	71	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
9	8	71	JANE FONDA'S EASY GOING WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
10	9	33	KATHY SMITH'S WINNING WORKOUT	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.	29.95
11	15	65	THE JANE FONDA'S WORKOUT CHALLENGE	Lorimar/LightYear Ent. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	39.95
12	11	29	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Exercise techniques are performed employing the use of basic weights.	39.95
13	13	57	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
14	NEW▶		DENISE AUSTIN'S LOW-IMPACT AEROBICS	Parade Video 26	Fitness expert Denise Austin has a new workout designed for everybody.	19.95
15	17	67	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
16	12	65	JANE FONDA'S P. B. & R. WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	39.95
17	14	71	DONNA MILLS: THE EYES HAVE IT ♦	Donna Mills Inc. MCA Home Video 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
18	16	19	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. VidAmerica 1008	Debbie Reynolds leads three separate workouts set to big band music.	39.95
19	20	71	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
20	19	15	SUPER STOMACHS BY JOANIE GREGGAINS	Parade Video 22	Strengthen, tone, and reduce your stomach with this short workout.	19.95

BUSINESS AND EDUCATION™

★★ NO. 1 ★★						
1	1	67	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
2	2	69	CAREER STRATEGIES 1	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
3	9	31	CAREER STRATEGIES 2	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95
4	5	67	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
5	4	39	THE WINNING JOB INTERVIEW	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
6	7	33	SHATTERED	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
7	3	33	DRUG FREE KIDS: A PARENT'S GUIDE	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
8	8	69	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
9	6	37	AMERICAN HISTORY: THE CIVIL WAR	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
10	10	71	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
11	13	9	HELLO PC	Morris Video 3102	Video eases you through every basic function right up to using the printer.	29.95
12	14	69	CONSUMER REPORTS: HOUSES AND CONDOS	Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
13	15	11	INC. MAGAZINE: HOW TO REALLY START YOUR OWN BUSINESS	Lorimar Home Video 081	Topics include getting the idea, finding investors and making the deals.	29.95
14	12	33	LIVING LANGUAGE SPANISH LESSONS	Crown Video	Learn to speak Spanish at your own pace in six easy weeks.	29.95
15	NEW▶		EARTHQUAKE! DISASTER IN L.A.	Finlay Holiday Video	The American Red Cross helped create this guide to earthquake safety.	29.95

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

H HOME VIDEO



Video Is My Racket. Tennis pro Jimmy Connors, center, poses with officials from Vestron Video during a press conference in New York to promote Connors' two instructional videos, "Winning Fundamentals" and "Match Strategy." The tapes, priced at \$39.98 each, will be available beginning July 6. Vestron Video executives pictured with Connor are, from left, Bill Perrault, national marketing manager; Jon Peisinger, president; Michael Karaffa, VP/director of sales; and Al Reuben, senior VP of marketing and sales.

newslines...

FREE E.T.: The Pepsi Cola Co. will give away 100,000 MCA Home Video videocassettes of "E.T.—The Extra-terrestrial" as part of a sweepstakes promotion surrounding the Steven Spielberg film's home video release, set for Oct. 27 (Billboard, May 14). Pepsi chief operating officer Robert Enrico also says that Joe Pytko, director of the Pepsi TV spots starring Michael Jackson, will create new "minimovies" (commercials) featuring the cuddly alien in newly shot footage. Since Spielberg reportedly vetoed the idea of adding a commercial to the video release, the ads will be used strictly for broadcast television. Pepsi is co-promoting the limited-time-only video release with MCA.

DOUBLE DOSE OF "ANGUISH": Key Video, a division of CBS/Fox Home Video, will offer the psychological horror film "Anguish" in a discount-priced two-pack. Dealers who order two copies of the film will save approximately 25% off the wholesale cost of the video. The video has a suggested list price of \$79.98 and will be available beginning July 7. The prebook cutoff date is June 21.

LORIMAR READY FOR "ACTION": An ambitious promotional campaign is being readied for Lorimar Home Video's July 7 release of "Action Jackson." Lorimar says it will award five cherry-red '66 Chevy Impala convertibles (similar to the one driven by Carl Weathers in the film) as grand prizes. Two of the cars will go to retailers, another two to distributors, and the fifth car will be awarded through a consumer sweepstakes. Retailers will receive a 7-inch cardboard figure of Weathers imprinted with a five-digit number; distributors, meanwhile, will receive a cardboard figure of Vanity, the film's co-star. Two dealer numbers will match two distributor numbers, but the matching dealers and distributors must locate each other to win the cars. If the winners are not found by the end of the preorder period (June 30), the cars will be awarded through a drawing at the Video Software Dealers Assn. convention in August. The company is also planning a multicity tour for Weathers as well as a variety of promotional items for in-store use. The video will be available beginning July 7 for a list price of \$89.95.

CBS/FOX HOME VIDEO has announced its latest Five Star sell-through promotion. A total of 23 titles—including five films whose prices are being lowered for the first time—will be offered for a list price of \$29.98 each. The five titles making their Five Star debut are "Aliens," "The Fly," "Peggy Sue Got Married," "The Towering Inferno," and "Cocoon." Also included in the sell-through push are "The French Connection," "Commando," "Little Big Man," "The African Queen," and the remake of "The Postman Always Rings Twice" starring Jack Nicholson and Jessica Lange. The Five Star titles will be available beginning May 26.

HBO VIDEO has signed a multiyear agreement with Weintraub Entertainment Group. The licensing pact affects 200 Weintraub titles already in the HBO catalog and gives HBO access to many previously unreleased titles. HBO says it is planning an extensive marketing push for the titles, to be packaged under the Weintraub Entertainment Group Home Video label.

TIM CONWAY will hit the road this summer to promote the video "Dorf And The First Games Of Mt. Olympus" for J2 Communications. Cities included in the tour are Seattle; Milwaukee; San Antonio, Fort Worth, and Houston, Texas; Kansas City, Mo.; Des Moines, Iowa; Cleveland; and Louisville, Ky.

AL STEWART

Kid Vid Suppliers Focus On Three R's

BY CHRIS MCGOWAN

LOS ANGELES Within the framework of children's video, no-nonsense educational titles are emerging as a distinct category. CPV (the official name of Child's Play Video) and Concord Video, for example, are seeking sell-through success with children's product that focuses on education rather than live-action family movies or animated entertainment.

Concord Video, owned by American Educational Computer Inc., has more than 100 titles in its catalog, most of which are for children.

Concord's educational titles include the two-volume "SAT Prep Video" and the six-tape "The Concord Children's Video Encyclopedia" series. The latter set's first title, "Dinosaurs And Strange Creatures," was released in November and has sold more than 30,000 units at \$12.95 each, according to Doug Frans, president of AEC.

"The other volumes of the video encyclopedia [series] are right behind it in sales," says Frans. "We have plans for six additional titles in the near future."

Mass merchants have been the most important market for Concord, followed by video stores (which do both rental and sell-through business with the tapes), schools, and libraries.

Frans estimates that the retail level accounts for about 70% of the sales of his "SAT Prep Video" tapes, with schools and libraries accounting for the remaining 30%. Each 60-minute "SAT Prep Video" tape retails for \$19.95 (with a workbook). A two-tape set for schools and libraries that includes additional footage, instructional materials, and extra workbooks costs \$99.95.

"This area of home video is definitely growing," says Frans. "Interest in it is increasing as the video

market continues to mature. As long as children's educational and instructional tapes are related to specific topics of interest, there will continue to be a developing market for them."

Another label focusing on educational product is CPV, which carries a number of children's titles, including "Video Flash Cards," a 12-volume series of 30-minute, \$11.95 tapes that teach mathematics and spelling (four of the titles are in Spanish). Cumulative sales of the series have topped 75,000 units, according to Harold Weitzburg, president of CPV.

"We've had great success with the 'Video Flash Cards' tapes at Music Plus, Tower, Camelot, Charles Levy, East Texas Distributing, Audio Video Plus in Texas, and Sound Warehouse in Atlanta," says Weitzburg, who was the executive VP of Karl Lorimar Home Video before founding CPV.

"If the product is front-placed so parents can see it, it works. It works on the racks. We've seen success in supermarkets and as part of back-school programs."

To illustrate dealer-created opportunities in this area, Weitzburg points to Audio/Video Plus, a Houston-based video store that sends mailings to all the school districts in its area. "With a limited expenditure, retailers can find out if they have an educational market for their store," he says.

"We've been attempting to carve out a niche market and open a pipeline for educational videos which actually instruct. It won't be a big business for a lot of people, but a good business for some if they exploit it," says Weitzburg.

As for the content of CPV videos, Weitzburg says, "Our strength is in knowing what teachers really want from video educational tools. I was a teacher and school administrator for

many years, and we're being advised by Dr. Richard Zweig, who developed the Santa Clara Aptitude Test."

The no-nonsense educational approach of "Video Flash Cards" appeals to educators, but some retailers may initially be turned off by the idea.

"The tapes counter every perception as to what a video is supposed to be," says Weitzburg. "There's no entertainment and no star. But most education is not entertainment. Remember school? It's 80% work. The entertainment perception is adult, what they think they missed in education."

"There's also the issue of attention span. People think kids need entertainment or you lose them. The reality is that if people have short attention spans, you have to structure programs that way, to use it as a strength instead of a weakness."



Takin' Care Of Business. "Wall Street," the highly acclaimed film that earned Michael Douglas, left, an Academy Award for best actor, will be released on video by CBS/Fox Home Video July 7 for a list price of \$89.98. Pictured with Douglas is Charlie Sheen, who co-stars as a young stockbroker eager to crack the big time.

VIDEO REVIEWS

(Continued from page 51)

grass, R&B, and rock, this collection of kid videos should prove enormously popular with the younger set. Coloring books and audiocassettes are also available to further enrich the child's learning experience.

This is a brief program, which should aid in its appeal to children. That and the program's attractive characters and enjoyable storylines should make these musical lessons big sellers. **R.T.R.**

CANADIAN PLAN WOULD BOOST DISTRIBUTOR RIGHTS

(Continued from page 50)

five years, appears far different from her earlier plan. In January 1987, she said legislation would be introduced to provide for a licensing system under which Canadians would be guaranteed the right to distribute releases that producers either didn't hold worldwide rights to or didn't significantly help finance. That idea touched off a considerable lobbying effort by U.S. interests, including a personal plea by President Reagan to Prime Minister Brian Mulroney at a meeting in Ottawa last year.

"What are you doing to my friend Jack Valenti?" Reagan reportedly asked Mulroney, referring to the motion picture lobbyist who many believe played a powerful role in softening the Canadian

government's intentions.

Indeed, the original proposal failed to gain momentum. Before the bill had even been drafted, U.S. interests swamped the Canadian government with requests for changes. Some believe the idea of introducing a licensing system was a salvo fired by Mulroney to pressure Americans to take Canadian demands more seriously and to exclude culture from the U.S.-Canada free-trade deal.

Culture was largely excluded, and critics of the current legislation say the original version was traded away in the talks.

Even so, a number of producers and distributors from the U.S. and Canada have expressed praise for the new measure.

FREEDOM BEAT THE VIDEO

RECORDED LIVE JANUARY 5, 1988

<p>Sade Maxi Priest Gil Scott Heron The Style Council Peter Gabriel</p>	<p>Hugh Masekela Sting Elvis Costello Princess Big Audio Dynamite</p>	<p>Lorna Gee Billy Bragg All Star Band PAV 682 Color 70 minutes</p>
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\$19⁹⁵

UK ARTISTS AGAINST APARTHEID FREEDOM CONCERT

N.Y. Indie Supplier Thrives—Despite The Odds

BY JIM BESSMAN

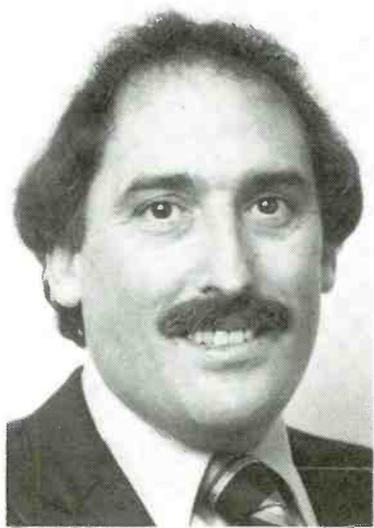
NEW YORK After seven years as an independent supplier, Best Film & Video Corp. continues to stand out as something of an oddity in the video business.

Call it luck or call it chutzpah, but the husband and wife team of Roy and Arlene Winnick has been able to stake a claim in a market in which many firms larger than Best Film & Video have failed.

And now, having carved a niche in video publishing, the Long Island, N.Y.-based alternative-video marketing supplier is ready to expand its 250-piece catalog via label deals with such companies as Polaris Communications, Rand McNally, and Family Circle. Additionally, it will step up its efforts in Canada with an exclusive pact with The Canadian Video Factory distributorship in Calgary, Alberta.

The company also hopes to further its acquisition efforts and to capitalize on the current reorganization of home video distribution channels.

"With the A distributors eliminating peripheral labels and the studios eliminating many of their B distributors, many of those smaller distributors will have to



Roy Winnick, president and founder, is looking to expand the company's 250-piece catalog through acquisition deals.

concentrate on marketing our type of product to make up for lost revenue," says Roy Winnick, the company's president. "Then the B-title companies that were cut out by the big distributors and lost a big portion of their business will have to affiliate with a company like us, which has stronger distribution."

Best Film & Video has come a long way since 1981, when it began as a production company for cable television. "The Sensuous Caterer" cable program took advantage of Winnick's previous experience as a caterer and taught him the ropes of video production and home video marketing (the title was later distributed by Vestron

Video).

In 1981, Winnick acquired a 17-piece library of martial arts films and together with his wife launched Best Home Video as a side business. He had the foresight to realize that "marginal" nonfilm product could in fact be marketed to thousands of retail outlets outside of the traditional video-specialty stores.

With the 1983 title "Jon Nagy—Learn To Draw," Best Film & Video pioneered the sale-only, "nonrentable" video title, packaging it with paper, pencil, and charcoal in a box configuration that wasn't conducive to video-store merchandising. So Winnick began marketing the title to art-supply stores and departments, and he did well with it through 1984.

Then, recognizing that a small independent company could not compete with the major studios for movie titles, he began concentrating on video publishing. In 1985 he developed such how-to product as "Charley Lau—The Art Of Hitting .300" and the Benihana cooking tapes, each targeted to 15,000-25,000 retail outlets other than video stores. Best Film & Video has since moved into children's tapes and VCR games (its 1983 "Video Trivia" was one of the first) and has begun marketing its product in specialty catalogs and magazines like Sharper Image and Reader's Digest.

"We were one of the first to break the \$20 barrier and focus on sell-through in product [other than public-domain titles]," says Winnick. "We went into shopping centers, supermarkets, drugstores, golf and sporting goods stores,

and the inobvious outlets, besides the obvious video store. Like I always say, you don't sell chickens in a carpet store."

In 1987, former Walt Disney VP Ben Tenn joined Best Film & Video as executive VP, and he has since assisted in revamping the company's catalog and developing a 20-man national sales network. According to Winnick, the company grew by 300% last year and this year has already surpassed last year's sales.

He attributes the company's surge to recently formulated label distribution deals with other companies. These include Polaris Communication Group and its "Esquire Ultimate Fitness—30 Minute

Workout"; VideoTrip Corp.'s Rand McNally travel guides; the Family Circle line of Storybook Theater titles; and the Power Productions (a joint venture among Best, Polaris, and VideoTrips) new car series showcasing the Corvette, Mustang, and Thunderbird.

Roy Winnick says Best is releasing some 60 new titles this year, and his catalog titles continue to enjoy steady sales.

"There are always new people learning how to play bridge," he says, alluding to "Play Bridge With Omar Sharif," one of the company's top-selling tapes. "We're very confident that we aren't vulnerable to anybody."

VESTRON HAS BANNER 1ST QUARTER

(Continued from page 50)

staff, were axed after the \$2 million first-quarter loss was reported last year.

At the time, company officials said they were pinning their hopes for a rebound on the outcome of the "Platoon" case. The film's producer, Hemdale Film Corp., accused Vestron of not meeting the payment schedule outlined in an acquisition deal that originally gave Vestron the rights to "Platoon" and "Hoosiers." After "Platoon" became a smash hit, Hemdale made the breach-of-contract charge against Vestron and refused to deliver the films. Hemdale then sold the rights to the two films to HBO Video for more than twice what Vestron had originally agreed to pay.

After a lengthy legal battle, Hemdale settled out of court. Vestron

came away from the settlement conference with a \$15.7 million payment and the right to distribute "Platoon" beginning Oct. 14. The settlement gave HBO Video an unspecified amount of cash and the right to distribute the film, but only for a period of seven months.

Vestron is planning an Oct. 14 release of the Academy Award-winning war epic. Revenue earned from Vestron's release of "Platoon" will be particularly significant to the company's bottom line since the court settlement stipulates that Vestron does not have to pay royalties to Hemdale. Vestron is widely expected to offer "Platoon" for a sell-through price.

Assistance in preparing this story was provided by Mark Mehler.

Dealers assess the effects of Warner Bros.' experiment with pay-per-view cablecasts in N.J. ... see page 61

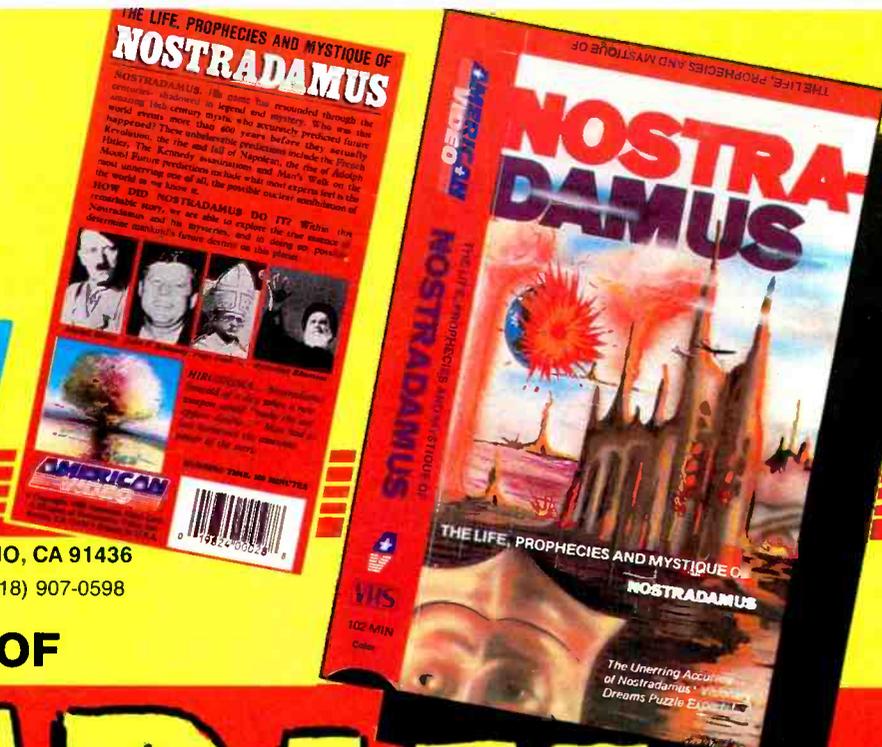
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THE LIFE, PROPHECIES AND MYSTIQUE OF



Monarch's Performance Video Pictures Expansion

BY JIM BESSMAN

NEW YORK Longform music video production company Performance Video Inc. is taking full advantage of its unique position as a division of the multifaceted New Jersey-based Monarch Entertainment Bureau.

Performance Video has regularly overlapped with the concert promotion and artist management divisions of John Scher's Monarch in producing numerous broadcast and cable television music programs as well as music videocassettes.

And while the 6-year-old production firm looks to expand its activities in these capacities, it is also planning to explore the potential of pay-per-view music video programming.

In April, Performance Video wrapped its third year of producing "Live At The Ritz," an MTV concert series taped at the Monarch-booked New York rock club.

Also in April was the Vestron MusicVideo home video release of "Lou Reed: Coney Island Baby," which was filmed at the Capitol Theater in New Jersey, directed by Clark Santee, and produced by Performance Video director Holly St. Lifer.

The Reed longform release follows Performance Video music videocassette product featuring the Allman Brothers and a "Blues Alive" grouping of U.S. and U.K.

blues veterans. As St. Lifer notes, it also illustrates the advantages that Performance Video enjoys under the Monarch umbrella.

"John [Scher] tour-managed Lou in the past—that's how our video relationship with him developed," says St. Lifer. "John is looked at as a rock'n'roll expert, so we're not just being hired as a production company that also does commercials or other nonmusic-related work, but as a company with special inside knowledge and talent."

"Nine out of 10 times we already have a relationship with the artist or manager and, of course, the label and agent."

St. Lifer adds that Performance Video strives to carry Monarch's concert promotion experience into concert video production.

"These [bands] are on the road whenever we get them [on film in concert]," she says. "We understand their music, but we also understand what they go through and know what their needs on stage are. So we're able to develop a personal rapport which benefits the final product."

Using the Reed tape as an example, St. Lifer says that the "definitely raw" end result was precisely what was called for by an artist whose performances are anything but "glitzy." Similarly, the company's other concert filmings stay away from special effects, instead emphasizing the "excitement of

the band on stage, which is the most important thing."

St. Lifer says that the costs of Performance Video productions vary according to various publishing, label, and artist rights but generally range from \$80,000-\$100,000. She says that although the ACE Award-nominated "Live At The Ritz" series may not be renewed by MTV, negotiations are under way with the network for another concert series.

St. Lifer adds she is hopeful that Performance's other ACE-nominated series, "Rock Influences," which ran on MTV for two seasons, will be reincarnated.

Performance Video also produced "A '60s Folk Rock Reunion" for PBS in 1984 and now hopes to branch into regular TV broadcasting and syndication, including non-music programming.

St. Lifer says that future home video concert releases are also in the bargaining stages, involving

"timeless artists" like Jethro Tull and Stevie Ray Vaughan, whose performances are already stashed in the Performance Video library.

Monarch's representation of the Grateful Dead in its negotiations for a New Year's Eve Dead pay-per-view concert has whetted Performance Video's appetite for future PPV music video applications.

Scher reports that Monarch is currently in negotiations with two PPV companies to produce a series of music-oriented events and expects signings within two months for staging four to six such events in the next calendar year.

"We think pay-per-view will be a monstrously important segment of the music video business," says Scher, noting that PPV can work hand in hand with live concert tours.

"The Grateful Dead clearly proved that you can go on the road after [a PPV concert] and do just as much or more business than

you'd do anyway."

PPV, notes Scher, is different from other TV exposure in that it doesn't "water down" an act's drawing power. "If you're interested enough in a band to pay \$10-\$20 to see a [PPV] event, if the act is that good, no TV event will replace the feeling of being there live with the sound cranked up and experiencing the physical feeling and sweat of a rock concert."

Scher hopes to combine his concert promotion and video production expertise to sell PPV music events across the country, enlisting the local cable, radio, promotion, and print media communities in a joint national promotion effort. He feels that the PPV format will permit narrow-casting of heavy metal, folk, new age, and other genres to a "huge" potential market.

'We understand the bands' music'

VIDEO TRACK

NEW YORK

IN RUBÉN BLADES' latest video, "Hopes On Hold," the focus is on relationships. The song is from his new Elektra album, "Nothing But The Truth," his first English-language album. The clip was lensed by **Pressure Pictures**. **Victoria Hamburg** produced; **Robert Longo** directed. The clip intercuts footage of Blades singing with color and black-and-white dissolves of people—including Blades and his wife—trying to make relationships work.

Music by the **Dave Brubeck Quartet** was the background for a corporate video featuring the **Murray Lewis Dance Company**. The video was directed by **Ron Van Oestren** at the **National Video Center**. **George Vicas** produced for **Alta Associates**.

Also at the National Video Center, **Select Records** rap group **Kid 'N Play** shot, transferred, and edited its debut music video, for "Do This Anyway."

LOS ANGELES

PRODUCTION OF Rod Stewart's clip for "Lost In You," at **Limelight Productions** has been completed. The song is from Stewart's new Warner Bros. album, "Out Of Order." In this performance piece, directed by **Daniel Kleinman** and **Jonathan Kaplan**, Stewart plays a

bartender in a strip joint who recognizes a beautiful woman he has seen before. The clip was produced by **Daniel Stewart** and **Beth Broday**.

Twelve-year-old singing sensation **Tracie Spencer** makes her video debut with the clip for "Symptoms Of Love," a track from her first Capitol album, "Tracie Spencer." She performs in a comic-strip setting in the video, directed by **Greg Gold** and produced by **Phil Rose** for **Propaganda Films**.

"Hear Me" is **Firehose's** first clip for its second SST release, "If'n." **Innovation** filmed this black-and-white performance piece. Produced by **Mary Reynolds** and directed by **Tom Mignone**, the clip features quick cuts between shots of the band performing at the **Music Machine** and action sequences of a little boy learning that it's sometimes difficult to get people to listen to what you have to say.

Envision Films just completed a video for **Road Racer/MCA** speed metal act **Gang Green**. The clip—"Born To Rock," produced by **Alec Peters** and directed and edited by **Paul Rachman**—features the band jamming on a skateboard ramp, with skateboarding dudes in the background.

Ry Cooder and **George Harrison** are featured in two new Warner Bros. promotional spots put together at **Editel/LA**. **Les Blanc** directed

(Continued on next page)

THE EYE



by Steven Dupler

THE CLOSE RELATIONSHIP between video and radio is tracked from an interesting perspective in the April 29 issue of Strategic Thinking, a newsletter published by Strategic Radio Research, the Chicago-based research house.

According to the results of a recent SSR national survey consisting of 1,012 phone interviews with a random population of respondents ages 18-49, videos often stimulate viewers to want to hear a song on the radio. In fact, more than 80% of the people who said they are regular vidclip watchers noted that videos have some effect on their desire to hear a song played more often on the radio.

The SSR survey came up with a few other interesting facts: Of those surveyed, 44% said they watch videos for at least 30 minutes in an average week. Urban, album rock, and top 40 radio listeners watch the most videos. In contrast, according to the survey, people who listen to oldies, AC, and country radio stations watch music videos much less often.

The survey indicates that 62% of the people who watch videos for at least a half-hour a week are between 18 and 24 years old. Viewing falls off sharply with the older age groups: 44% of the frequent watchers fall into the 25-39 bracket, and another 25% of the frequent viewers are 40-49.

Another notable bit of demographic data: When asked if videos make them "always" or "usually" want to hear a song played more often, 40% of the 18-24-year-olds said yes. For 25-39-year-olds, the figure was 30%, and for 40-49-year-olds it was 31%.

The survey data analyzed by race is also interesting. More than half of the blacks (54%) questioned who said they watch videos regularly also said they either "always" or "usually" want to hear a song more often because of its video. On the other hand, just 29% of the white frequent clip viewers gave the same responses to the question.

Blacks also watch far more videos than do whites, according to the survey: 62% of the black respondents said they are heavy watchers; for whites, the figure was 39%.

Other news flashes from the SSR report: More males (48%) than females (39%) are regular video watchers, although video influence among males

(33%) and females (34%) is practically identical.

More FM radio listeners (48%) watch videos than AM listeners (32%), and FM listeners (35%) are more likely to be influenced by videos than are AM listeners (30%).

ADDITIONAL EXPOSURE: It's a well-known secret that many of the slightly racier rock videos that find their way onto the tube have alternate "harder" versions that generally surface only in programmers' living rooms or on occasional videocassette compilations, such as those in the Red Hot Rock series issued by Vestron a couple of years ago.

Aside from titillating programming execs, band members, managers, and channel censors, what can these clips be used for? Well, the **Playboy Channel** will occasionally air some of them, and now we hear that **Bob Guccione** and several partners are investigating the start-up of a **Penthouse Channel**. No details on when such a service may get going are available yet, but the party who contacted us was very interested in finding out where soft-core vidclips could be obtained.

EYE LIKED: We've had some product accumulating this week, so without further delay, here are our top five releases for the week:

- (1) **Earth, Wind & Fire's** "Evil Roy," a really outstanding blend of live action and animation forming a potent antidrug message for kids. The clip, featuring great use of the Quantel Harry digital video editing system, was put together by special-effects whiz kid **Sean Naughton**, who normally does lots of commercial work with **Western Images** in San Francisco.
- (2) Director **Rebecca Blake's** classy, sexy clip for **PolyGram's Vanessa Williams's** "The Right Stuff." This clip features hot choreography with a sense of humor, and the monochromatic opening sequence is outstanding.
- (3) "Fat," "Weird" **Al Yankovic's** hilarious sendup of **Michael Jackson's Martin Scorsese**-helmed "Bad" video. The only problem is figuring out whether Yankovic actually comes off funnier than Jackson did in the original. **Jay Levey** directed.
- (4) **Thomas Dolby's** "Airhead," co-directed with **Drew Takahashi** of **Colossal Pictures**. The Mummenschanz-like dancing and the very loose plot (boy meets girl, boy saves girl from big-time exploitation) are just the surface stuff here on this really unique clip.
- (5) **Wet Wet Wet's** "Wishing I Was Lucky," directed by **Andy Morahan**, should have teenage girls across the U.S. climbing the walls. This is a nicely done, very effective clip.

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.

ANTHRAX
I'm The Man
I'm The Man/Island/Megaforce
Island Visual Arts
John Mills

THE ADVENTURES
Broken Land
The Sea Of Love/Elektra
Sharon Oreck/O Pictures
Mary Lambert

ASWAD
Don't Turn Around
Distant Thunder/Mango
Frasier Kent/Island Visual Arts
Bruno Tilley

JOHN CAFFERTY & THE BEAVER BROWN BAND
Song & Dance
Roadhouse/Scotti Bros./CBS Associated
Jay Roewe
Greg Gold

RICH CONTRI
Give It Up
Share This Fantasy/Moontide
Joe Kluge/Mediasync
Carlo Maggiora

MICHAEL COOPER
Dinner For Two
Love Is Such A Funny Game/Warner Bros.
Love Reardon/D.N.A.
Bruce Logan

THE COVER GIRLS
Promise Me
Show Me/Fever/Sutra
Julie Pantelich
Simeon Soffer

RODNEY CROWELL
I Couldn't Leave You If I Tried
Diamonds & Dirt/Columbia
Joanne Gardner/Acme Pictures
Bill Pope

THE CURE
Hot! Hot! Hot!
Kiss Me/Elektra
Lisa Bryer
Tim Pope

DRIVIN' N' CRYIN'
Can't Promise You The World
Whisper/Tapes The Lion/Island
Howard Libov Productions
Howard Libov

DAVID HALLYDAY
Move

VIDEO TRACK

(Continued from preceding page)

the Cooder piece, which combines concert footage and an interview with Cooder at his home in L.A. to support his latest album, "Get Rhythm." Shot in house at Warner Bros., the Harrison interview promotes "Cloud Nine."

"Killer Klowns" is the Dickies' latest video, produced by Michael Hill and directed by Chuck Cerino for Shadoe Steven Inc. Shot at GMC Studios, the clip features the band being taken over by—that's right—murderous clowns. The clip supports the new Transworld film "Killer Klowns From Outer Space."

OTHER CITIES

AFTER WRAPPING "The Decline & Fall Of Western Civilization, Part II," film director Penelope Spheeris met Will Sexton in Austin, Texas, to lens his clip for "Hearts Of Steel."

Osaka, Japan, is the site of Stevie Wonder's latest video, "Get It," from his new Motown album, "Characters." Producer Carmen Efferson and director Bob Higgins of Third Eye Films caught Wonder perform-

True Cool/Scotti Bros./CBS Associated
Celia Chapman/AWGO
Neil Abrahamson

ISLEY BROTHERS
It Takes A Good Woman
Smooth Sailing/Warner Bros.
David Taylor/D.N.A.
Mark Plummer

THE JAMAICA BOYS
Spend Some Time With Me
The Jamaica Boys/Warner Bros.
Mark Rains/P.R.A. Productions
Michael Wilson

SALIS KEITA
Souareba
Soro/Mango
PRV
Jean-Pierre Janssen

JOHN KILZER
Red Blue Jeans
Memory In The Making/Geffen
Janet Flora/Flora Films
Peter Mackay

NEW ORDER
Blue Monday 1988
Substance/Qwest
Michael Shamberg
Robert Breer, William Wegman

NOEL
Like A Child
4th & Broadway
Lynn Staats
Ted Bokhof

REO SPEEDWAGON
Here With Me
The Hits/Epic
Paul Flatterly
Jim Yukich

RHYTHM CORPS
Common Ground
Common Ground/Pasha/CBS Associated
Lynn Healy
Tony Vanden Ende

JANE SIBERRY
The Walking
The Walking/Reprise
Sharon Oreck/O Pictures
Matt Mahurin

SISTERS OF MERCY
This Corrosion
Floodland/Elektra
Ruth Orme
Stuart Orme

KEITH SWEAT
Something Just Ain't Right
Make It Last Forever/Elektra
Jon Small/Picture Vision
Jon Small

10,000 MANIACS
Like The Weather
In My Tribe/Elektra
Joanne Sellar
Adrian Edmondson

WORLD SAXOPHONE QUARTET
Hattie Wall
Dances And Ballads/Nonesuch
Victoria Hamburg
Robert Longo

ing this tune live, with Keith John performing the duet. On the recorded version of the song, Michael Jackson sings with Wonder.

INXS used a medieval church in Prague, Czechoslovakia, as the backdrop for "New Sensation," the latest clip from its Atlantic album "Kick." Richard Lowenstein Productions shot the piece, produced by Iain Brown and directed by Richard Lowenstein. Neon special effects are used.

Akiko Haida Productions recently wrapped shooting of the clip for Sinead O'Connor's "I Want Your Hands On Me." The song is from her Chrysalis album, "The Lion And The Cobra." Ali Newlings produced, and John Maybury directed. The clip was shot in London. Rapper M.C. Lyte makes a cameo appearance.

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.

AS OF MAY 11, 1988

Billboard THE CLIP LIST

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.
Lists do not include videos in recurrent or oldies rotation.



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Terence Trent D'Arby, Sign Your Name
Guns N' Roses, Sweet Child Of Mine
David Hallyday, Move
Herbie Hancock, Vibe Alive
Mighty Lemon Drops, Inside Out
Graham Parker, Get Started, Start A Fire
Scorpions, Rhythm Of Love
Joe Strummer, Trash City
White Lion, Tell Me
Jane Wiedlin, Rush Hour
Stevie Wonder & Michael Jackson, Get It

SNEAK PREVIEW

Def Leppard, Pour Some Sugar On Me
Hall & Oates, Everything Your Heart Desires
INXS, New Sensation
John Cougar Mellencamp, Rooty Toot Toot
Robert Plant, Tall Cool One
Rod Stewart, Lost In You
Jody Watley, Most Of All

HEAVY

Belinda Carlisle, Circle In The Sand
Paul Carrack, One Good Reason
Cheap Trick, The Flame
Cher, We All Sleep Alone
Natalie Cole, Pink Cadillac
Lita Ford, Kiss Me Deadly
Bruce Hornsby And The Range, The Valley Road
Michael Jackson, Dirty Diana
Johnny Hates Jazz, Shattered Dreams
George Michael, One More Try
Pink Floyd, Dogs Of War
Poison, Nothin' But A Good Time
David Lee Roth, Stand Up
Toto, Pamela
White Lion, Wait
Weird Al Yankovic, Fat

ACTIVE

10,000 Maniacs, Like The Weather
Tracy Chapman, Fast Car
The Church, Under The Milky Way
Climie Fisher, Love Changes (Everything)
Debbie Gibson, Foolish Beat
Glass Tiger, I'm Still Searching
Midnight Oil, Beds Are Burning
O.M.D., Dreaming
Brian Setzer, When The Sky Comes Tumblin' Down
Times Two, Strange But True
Dweezil Zappa, My Guitar Wants To Kill Your Mama

BUZZ BIN

Smithereens, Only A Memory
Morrissey, Suedehead

MEDIUM

Rick Astley, Together Forever
Michael Bolton, Wait On Love
Eric Clapton, After Midnight
Deacon Blue, Dignity
Samantha Fox, Naughty Girls (Need Love Too)
Honeymoon Suite, Love Changes Everything
Iron Maiden, Can I Play With Madness
Kingdom Come, What Love Can Be
Kings Of The Sun, Serpentine
Ziggy Marley/Melody Makers, Tomorrow People
Robbie Robertson, Somewhere Down The Crazy River

BREAKOUTS

AC/DC, That's The Way I Wanna Rock And Roll
The Alarm, Rescue Me
Jon Anderson, Hold On To Love
Depeche Mode, Behind The Wheel
Dokken, Heaven Sent
Thomas Dolby, Airhead
House Of Shock, Middle Of Nowhere
John Kilzer, Red Blue Jeans
Living Colour, Middle Man
Yngwie Malmsteen's Rising Force, Heaven Tonight
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
Run D.M.C., Run's House
Joe Satriani, Satck Boogie
Rick Springfield, Honeymoon In Beirut
Then Jerico, Let Her Fall
Timbuk 3, Rev. Jack & His Roamin' Cadillac Church



13 Hours Weekly
2806 Opryland Dr., Nashville, TN 37214

CURRENT

Lyle Lovett, She's No Lady
Vince Gill, Everybody's Sweetheart
Randy Travis, I Told You So
Hank Williams, Jr., Young Country
Tammy Wynette, Beneath A Painted Sky
K.T.Oslin, I'll Always Come Back
The Comedy Mill, I'm All Right
Sweethearts Of The Rodeo, Satisfy You
Ricky Van Shelton, Love Turned Her That Way
The Gatlin Bros., Love Of A Lifetime
Dave Gibson, Run To The Front

Billy Joe Royal, Out Of Sight And On My Mind
New Grass Revival, Can't Stop Now
Kathy Mattea, Eighteen Wheels And A Dozen Roses
Holly Dunn, Strangers Again
Highway 101, Cry Cry Cry
S-K-B, Givers And Takers
David Slater, I'm Still Your Fool
R.Crowell/R.Cash, It's Such A Small World
The O'Kanes, One True Love



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Hall & Oates, Everything Your Heart Desires
George Harrison, This Is Love
Foreigner, I Don't Want To Live Without You
Brenda K. Starr, I Still Believe
Gregory Abbott, Prove It To You

NOUVEAUX

Joni Mitchell, My Secret Place

POWER

G. Estefan/MSM, Anything For You
Bruce Hornsby And The Range, The Valley Road
Johnny Hates Jazz, Shattered Dreams
George Michael, One More Try

HEAVY

Rick Astley, Together Forever
Cher, We All Sleep Alone
Natalie Cole, Pink Cadillac
The Deele, Two Occasions
Billy Ocean, Get Outta My Dreams ...
Brenda Russell, Piano In The Dark
Boz Scaggs, Heart Of Mine

MEDIUM

10,000 Maniacs, Like The Weather
Basia, Time And Tide
Michael Bolton, Wait On Love
Breathe, Hands To Heaven
Tracy Chapman, Fast Car
Climie Fisher, Love Changes (Everything)
Louise Goffin, Bridge Of Sighs
O.M.D., Dreaming
Robbie Robertson, Somewhere Down The Crazy River
Smokey Robinson, Love Don't Give No Reason
Al B. Sure, Nite And Day
Toto, Pamela



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

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, Heetseker
Kid Creole With Barry Manilow, Hey Mambo
Kid Creole And The Coconuts, My Male Curiosity
Pink Floyd, Dogs Of War
Kid Creole, Annie



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

ADDS

Hall & Oates, Everything Your Heart Desires
Robert Plant, Tall Cool One
Climie Fisher, Love Changes (Everything)
Boz Scaggs, Heart Of Mine
Jane Wiedlin, Rush Hour
The Alarm, I'm On To You
The Alarm, Rescue Me

HEAVY

O.M.D., Dreaming
Brenda Russell, Piano In The Dark
Whitney Houston, Where Do Broken Hearts Go
White Lion, Wait
Icehouse, Electric Blue
George Michael, One More Try
Terence Trent D'Arby, Wishing Well
G. Estefan/MSM, Anything For You
Michael Jackson, Dirty Diana
Weird Al Yankovic, Fat
Aerosmith, Angel
Rick Astley, Together Forever

Samantha Fox, Naughty Girls (Need Love Too)
The Deele, Two Occasions
Johnny Hates Jazz, Shattered Dreams



Black Entertainment Television

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

ADDS

James Brown, I'm Real
Jody Watley, Most Of All
Vanessa Williams, The Right Stuff
Melba Moore With Freddie Jackson, I Can't Complain
Earth, Wind & Fire, Evil Roy
Boz Scaggs, Heart Of Mine
Krush, House Of Rest
Michael Bolton, Wait On Love
Jellybean, Jingo
Sinead O'Connor, (I Want Your) Hands On Me
Afrika Bambaataa W/UB40, Reckless
10,000 Maniacs, Like The Weather

HEAVY

Pebbles, Mercedes Boy
Jesse Johnson, Love Struck
Brenda Russell, Piano In The Dark
Keith Sweat, Something Just Ain't Right
Suave, My Girl
Al B. Sure, Nite And Day
Jermaine Stewart, Say It Again
Junior, Yes (If You Want Me)
Howard Hewett, Strange Relationship
Tony!Tony!Tone!, Little Walter
Michael Jackson, Dirty Diana

MEDIUM

Gary Taylor, Compassion
Kashif, Love Me All Over
Herbie Hancock, Vibe Alive
Narada, Divine Emotions
George Michael, One More Try
Teddy Pendergrass, Joy
Glady's Knight & The Pips, Lovin' On Next To Nothin'
Michael Cooper, Dinner For Two
Samantha Fox, Naughty Girls (Need Love Too)
Natalie Cole, Pink Cadillac
Kool Moe Dee, Wild Wild West



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

ADDS

Boz Scaggs, Heart Of Mine
Poison, Nothin' But A Good Time
Scarlett & Black, Let Yourself Go-Go
The Dazz Band, Anticipation
Devonsquare, Walking On Ice
Colortones, Nothing's Gonna Be All Right
John Kilzer, Red Blue Jeans
Kings Of The Sun, Serpentine
Yngwie Malmsteen's Rising Force, Heaven Tonight

POWER

Johnny Hates Jazz, Shattered Dreams
G. Estefan/MSM, Anything For You
George Michael, One More Try
Natalie Cole, Pink Cadillac
Pet Shop Boys, Always On My Mind
The Deele, Two Occasions
Icehouse, Electric Blue
Rick Astley, Together Forever
Whitney Houston, Where Do Broken Hearts Go
Brenda Russell, Piano In The Dark
O.M.D., Dreaming
Michael Jackson, Dirty Diana
Times Two, Strange But True



Continuous programming
704 18th Ave. South, Nashville, TN 37203

ADDS

Foster & Lloyd, Texas In 1880

HEAVY

Billy Joe Royal, Out Of Sight And On My Mind
Kathy Mattea, Eighteen Wheels And A Dozen Roses
Skip Ewing, Your Memory Wins Again
David Lynn Jones, High Ridin' Heroes
The O'Kanes, One True Love
Nanci Griffith, I Knew Love
Randy Travis, I Told You So
Dwight Yoakam, Always Late With Your Kisses
Ronnie Milsap/Mike Reid, Old Folks
Sweethearts Of The Rodeo, Satisfy You
Patty Loveless, If My Heart Had Windows
R.Crowell/R.Cash, It's Such A Small World
S-K-B, Givers And Takers
David Slater, I'm Still Your Fool
Keith Whitley, Don't Close Your Eyes
Tammy Wynette, Beneath A Painted Sky
Lyle Lovett, She's No Lady

June Confab On TV Production Set Int'l Monitor Awards To Be Presented

NEW YORK The International Teleproduction Society and the National Assn. of Television Programming Executives are joining forces June 25-28 in Los Angeles to present a new international conference on television production and programming.

Included in the first-time event will be the June 27 gala presentation of the International Monitor Awards, honoring outstanding achievements in audio/video production and post-production.

The ITS/NATPE conference will feature daily round-table breakfast discussions covering management and marketing topics for the video pro, workshops and seminars, and an equipment-exhibition area featuring

displays by about 75 firms.

Highlights are expected to include the presentation of a high-definition video system and a seminar by Sony Corp. and tours of teleproduction facilities and Hollywood film studios.

Among the key seminars and workshops planned are the following:

- Saturday, June 25: "Teleproduction Technology For The Chief Financial Officer" and "The Digital Time-table—Is It Much Too Soon?"

- Sunday, June 26: "The Digital Dilemma—Manufacturers And Users Evaluate Formats, Production Compatibility, and Prospects," "Commercial Editors Speak Out On Film Vs. Tape Editing," and "HDTV Today And Tomorrow—The Pros And The Cons."

- Monday, June 27: "The Challenge Of Future Audio Technology In Teleproduction," "The Digital Dilemma—Part II," and "The Entertainment Industry And Electronic Postproduction."

- Tuesday, June 28: "Marketing The '90s Facility—Getting Your Share Of The Marketplace," "Audio Studios And Video Opportunities," and "Computer Animation Production—Can It Be Creative And Profitable?"

ITS members attending the convention will have access to all NATPE seminars and workshops, which will cover different aspects of the production scene.

These include workshops on "Commercial Production," "Management Mindset," "Facilities & Personal Efficiency," and "Staying Out Of Court."

For more information about the conference and the Monitor Awards, call 212-629-3266.



Sales Giant. Agfa-Gevaert Inc.'s magnetic tape division held its annual sales meeting recently in Fort Lauderdale, Fla., where sales awards were presented by Robert Coppenrath, president and CEO of the company, left, and Andrew Da Puzzo, national sales manager of the magnetic tape division, right. In center is Walter Bremer, sales manager for the Pacific region, who received the Agfa President's Award.



The hi-tech good ol' boys seen smiling here are the reunited Dregs, the critically acclaimed classical/funk/country/rock/fusion group that has recorded a special promotional 3-inch CD for keyboard manufacturer Ensoniq Corp. The group may even hit the road briefly to help the company promote its new SQ-80 and EPS-1 synths. Shown, from left, are T Lavitz, Andy West, Rod Morgenstein, and Steve Morse.

Fusion Act's CD-3 Pushes Keyboards Dregs Reunite For Ensoniq

NEW YORK Ensoniq Corp.'s two latest digital keyboard instruments—the SQ-80 Cross Wave synthesizer and the EPS performance sampler—are the beneficiaries of a promotional campaign hinged on the reunion for the first time in six years, of the original Dregs, four-time Grammy nominees and one of the most critically acclaimed instrumental fusion bands ever.

Ensoniq is releasing a 3-inch CD single containing new versions of two Dregs classics—"Leprechaun Promenade" and "Take It Off The Top"—as well as interviews with band members Steve Morse, T Lavitz, Andy West, and Rod Morgenstein. Also featured on the recording are guest appearances by former Dregs violinists Allen Sloan and Mark O'Connor.

The Ensoniq CD is available for \$5 at authorized Ensoniq dealers or through mail order by writing Dregs CD, P.O. Box 2035, Bala Cynwyd, Pa. 19004.

Keyboardist Lavitz makes extensive use of the two Ensoniq keyboards on the CD, which was

recorded in April at MOR Sound, Morse's home studio near Atlanta.

According to an Ensoniq source, there is a "strong possibility" the reunited band will embark on a brief promotional tour for Ensoniq as well, with a centerpiece performance at the upcoming National Assn. of Music Merchants expo in Atlanta in June.

Priced at less than \$2,000 each, both new Ensoniq keyboards offer technology formerly reserved for far more expensive instruments. Like its predecessor, the ESQ-1, the SQ-80 is an all-in-one MIDI production studio. It offers an on-board 8-track sequencer and allows a wide range of creative control over a stable of well-produced digitally sampled voices.

The EPS sampler is notable because, among its other attributes, it can be played continually while another floppy disk is being loaded, a boon for performing musicians. Prior to the product's introduction, keyboardists had to wait up to 30 seconds to boot up a new floppy disk while the instrument stood idle.

STEVEN DUPLER

AUDIO TRACK

NEW YORK

PARIS FORD, former bassist for Rick James, was in at I.N.S. producing tracks for an album on Elektra Asylum/Vintertainment. The group is called In Paris.

At Quad, Nicole worked on cuts with producers Robert Clivilles and David Cole. Jim Lyon handled mixing with Steve Griffin teching on overdubs. The project is for Epic. Also, Was Not Was worked with producer Paul Simpson on PolyGram tracks. Bob Blank engineered. Jessie D. mastered tracks with producer Leah Greenwald. Le Roi Evans was executive producer and writer. The technical team included Bruce Miller, Henry Falco, and David Wolk. Vinny Ogni and Jay Pollock assisted.

Barbara Powell & Ammazzonn were in at Crystal Sound working on an EP for Sound and Master Records/Bellaphon Records. Powell produced the tracks with Daryl Kojak.

Private Life completed and mixed two tunes at the Power Station. Tony Bongiovi and Bill Grabowski produced. Also, Hybrid Ice mixed its new album, scheduled for release on A Street Records.

Charlie Elgart zipped by Platinum Island to produce and engineer Najee's second album, titled "Tonight I'm Yours."

Def Jam artist Slick Rick wrote and recorded a new project at Chung King House of Metal with producer Hank Shocklee and engineer Seiji. Also, folk/rock talent Steph Paynes worked on tracks with assistance from Greg Gordon and David Tobocman. Run-D.M.C. and its crew were in to film the video for "Run's House." The group also edited a television track for the single "Tougher Than Leather."

LOS ANGELES

THE WILD CARDS were in at the Control Center completing tracks

for their debut album on Dali Records. Jeff Eyrich produced with Mark Eittle and Jonathan Miles engineering.

Clasica Moderna group Zerimar worked on Budweiser spots at Studio Ultimo. Graydon Hillock produced, Joel Soifer engineered, and Mitch Zelezny assisted. David Forman was executive producer.

At Total Access, the Charms completed their first album for Mothersweight Records. The tracks were self-produced. Eddie Ashworth engineered. Wyn Davis produced and engineered a project with the Radio Bandits. Tyana Parr tracked a six-song EP. Parr produced, Peter Smith and Ashworth engineered, and Chris Steed assisted.

Sheena Easton popped by Galaxy Sound to put finishing touches on her latest material. L.A. Reid and Babyface produced (Reid and Babyface are members of the Deele). Jon Gass engineered, with second Spence Chrislu. Also, Kim Carnes checked the progress of overdubs for "Crimes Of The Heart" and "Brass Batons," two tunes scheduled to appear on her upcoming MCA album. Richard Bosworth engineered, while Lee Sklar and Bruce Hornsby influenced the tracks. Jimmy Bowen produced.

NASHVILLE

AEROSMITH worked on segments for Rock Talk Productions at the Soundshop. Keith Garde produced and Pat McMakin ran the board. Janie Frickie tracked radio spots with producer Tim Riley for Starliner. Bob Tassi was at the controls. And, producer John Jarvis worked on music tracks for a Mutual of Omaha special. McMakin engineered.

Comstock producer Patty Parker stopped by Chelsea to work on two new Doug Peters cuts. Jim Williamson was at the control panel.

Engineers Chuck Angley and George Clinton mixed the new Becky Hobbs album at the Music Mill. Richard Bennett produced the project for MTM Records. Also, Trinity Lane mixed a project with producer Norro Wilson. The tracks, engineered by Jim Cotton, are scheduled for release on Curb. And, Dudley Smith worked on overdubs and background vocals for Shiloh Records. Joe Huffman produced and Cotton engineered.

OTHER CITIES

BAD LEE WHITE completed pre-production at The Warehouse, Philadelphia, with producer Bill Grabowski. The EP is scheduled for release on A Street Records.

Quantum, Jersey City, N.J., had a visit from Dave Morales and Michael Hackman to remix Smokey Robinson's "Love Don't Give No Reason" on Motown. Doc Dougherty and John Poppo worked the board on alternative mixes, with Abdu Malahi assisting. Wild worked on final mixes with producer Andy Wallace (Slayer, INXS, Prince). Titles include "Sex Junky," "Hot For Love," and "Motor Angel." Wallace engineered the basics and the mix, assisted by Malahi. And, Gregory Abbott and Alan Palanker completed Abbott's second album for CBS. John Lombardo was behind the board with assistants Michelle Thomas and Rodney Whitehead.

Sawyer Brown was in at New River Studios, Fort Lauderdale, Fla., to work on tracks for Capitol. Ron Chancey produced, Joe Scaife engineered, and John Portuondo and Larry Janus assisted. Musicians on the project included Jerry Croon, Brent Rowan, and David Briggs.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

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Blockbuster Blocks Kids From Renting Some Titles

BY EDWARD MORRIS

NASHVILLE Blockbuster Video has established a computer-monitored Youth Restricted Viewing program aimed at keeping "questionable" videos out of the hands of anyone under 17. It is an extension of Blockbuster's policy of not renting R-rated tapes to children whose parents specifically request that prohibition in their application for Blockbuster membership.

Under the YRV program, Blockbuster buyers view unrated videos and apply the YRV stamp to those they consider unsuitable for viewing by children under 17. Thus, when a minor attempts to rent an R or a YRV title, a laser gun at the checkout counter reads the bar code on the membership card. If the card holder has specified that his children should not be allowed to rent adult-level titles, the clerk

refuses to check out the title.

According to Thomas A. Gruber, Blockbuster's senior vice president and chief marketing officer, more than 95% of the parents who have Blockbuster cards have asked that their children under 17 not be allowed to rent R titles.

At least 19 state legislatures are considering laws that seek to restrict titles that those under 18 can rent. Some of the bills call for the use of movie ratings by the Motion Picture Assn. of America when determining which videos should be restricted (Billboard, April 23).

Gruber says Blockbuster's decision to voluntarily set up its own guidance system is a natural extension of the company's original policy of being a family-oriented chain—one that decided at the outset not to rent X-rated material.

According to Gruber, his company began thinking of a more child-

proof rental system for selected videos after Jack Valenti, chairman and president of the MPAA, warned the Video Software Dealers Assn. at its 1987 convention that the video industry had better begin policing itself before the states take on that task (Billboard, Aug. 29). Another impetus was a segment of a 1987 "Siskel & Ebert & The Movies" show that Gruber says "was based on the proposition that all films are not created equal and that there is a lot of material on the market that kids

should not be allowed to watch." A portion of that show lauded Blockbuster for its policy on R-rated rentals, Gruber says.

Corporately, Blockbuster set the wheels of its YRV program in motion in December 1987. Gruber says it took approximately 900 man-hours of work, reviewing suspect—but unrated—videos. Once a list was made, the company's computer software was modified to flag the newly rated titles.

While Blockbuster has no plans for releasing a list of its own rat-

ings to the industry, Gruber says the chain would consider doing so if there were an official request from the VSDA.

The YRV program has no provisions for appealing its ratings, Gruber says. He stresses that a distinction must be made between Blockbuster's YRV and the MPAA's R ratings. "They've congratulated us on what we're doing," he says, "and they've cautioned us about letting anything we're doing be confused with their rating code."

FOR WEEK ENDING MAY 21, 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	31	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	35	AN AMERICAN TAIL ♦	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	4	82	SLEEPING BEAUTY ♦	Walt Disney Home Video 476	1959	29.95
4	5	138	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
5	3	101	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
6	7	138	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
7	6	50	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
8	9	9	BUGS!	MGM/UA Home Video M201233	1988	14.95
9	12	7	BUGS BUNNY SUPERSTAR	MGM/UA Home Video M201323	1988	19.95
10	14	101	WINNIE THE POOH AND TIGGER TOO ♦	Walt Disney Home Video 64	1974	14.95
11	8	50	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
12	17	133	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
13	13	9	DAFFY!	MGM/UA Home Video M201232	1988	14.95
14	18	110	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
15	11	28	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
16	15	2	PEE-WEE'S PLAYHOUSE, VOL. 1, ICE CREAM SOUP	Hi-Tops Video HT-0113	1987	14.95
17	16	93	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
18	10	29	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
19	19	97	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
20	NEW ▶		PEE-WEE'S PLAYHOUSE, VOL. 2, LUAU FOR TWO	Hi-Tops Video HT-0114	1988	14.95
21	25	50	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
22	20	99	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
23	21	50	WINNIE THE POOH AND A DAY FOR EEEYORE	Walt Disney Home Video 65	1983	14.95
24	24	8	PORKY!	MGM/UA Home Video M261236	1988	14.95
25	22	22	RAFFI-A YOUNG CHILDREN'S CONCERT ▲	A&M Video 6-21707	1986	19.98

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

Organize Those Unruly Video Games

Hartzell's Model 42000 Video Game Organizer can be used to store such popular video toys as the Nintendo, Sega, and Atari 2600 and 7800 systems.

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moved from the storage container. A power-cord outlet permits a one-time hookup and keeps the cords organized. The units, which retail for \$34.95 each, have no-mar rubber feet and full-color packaging that illustrates how all systems can be stored.

Contact: 612-646-9456.

Groceries Bag More Videos But Boom Could Turn To Bust

BY EARL PAIGE

LOS ANGELES The involvement of grocery stores in home video continues to burgeon, according to various firms now moving into the volatile segment. But, they caution, the sector is maturing more rapidly than the video-store field did and may soon approach a "shakedown" phase.

"A lot of people got burned because they went into [grocery] stores with 200-300 tapes and found out it's a different animal," says Louis Parks, president of RKO Warner Theatre Video International, the New York-based ALMI Group wing that just acquired grocery-store racker Super Video (Billboard, March 19).

A similar view comes from John Maioriello, president of JD Store Equipment, an L.A. manufacturer of store display racks exhibiting for

the first time at the Food Marketing Institute annual show May 8-11 at McCormick Place in Chicago.

"For years, the emphasis was in the basics—meats and produce. That's where the sizzle was. Now it's the hi-tech deli, the croissants, and video is all part of that. You pick up your hot or frozen dinner, some other items, and your videos," says Maioriello.

Grocery stores that got in early are also feeling the growth, says Vicki Gregerson, video supervisor at Gregerson's Foods, a five-store chain of supermarkets in Gadsden, Ala., about halfway between Atlanta and Birmingham, Ala. Gregerson's, in fact, is now moving into leased departments in other supermarkets and has just opened its first convenience store with video.

Citing competitive factors, Gregerson reveals few financial details, but says, "Video delivers a gross profit of 65% before payroll, which is way beyond most departments."

In fact, many people moving video into grocery stores are reticent to provide information. Principals at Win Records and Video Inc., based in Elmhurst, N.Y., for instance, would not discuss the firm's grocer-directed plans until after the FMI show.

Win is essentially rolling out a video store within a grocery store; its brochure describes a freestanding department offering "manufac-

(Continued on page 63)

FOR THE RECORD

John Lack, president and CEO of Nelson Video Technology, says the firm's shrinkage rate was 1,500 tapes in six months, not the shorter time frame reported in Billboard (May 7). He says that number included not only stolen and lost tapes, but also those not returned on time.

Warner Tests PPV Cablecasts On Video Titles

BY BRUCE HARING

NEW YORK A Warner Home Video experiment with pay-per-view cablecasts in Southern New Jersey has had little effect on business, according to area retailers.

Warner Pay TV, the company that handles PPV for films from Warner Bros. Pictures, contracted with NYT Cable's First Run channel—a Cherry Hill, N.J., outlet with limited availability in parts of Southern New Jersey—for showings of "The Lost Boys" and "Innerspace," simultaneous to those titles' release on video.

NYT Cable offered the two titles for \$4 each. The First Run PPV service is available in 65,000 of the 155,000 households wired by NYT, according to Brenda Cannon, public relations manager for the firm.

Warner plans a similar strategy for "The Witches Of Eastwick," making it available to First Run four days after its April 27 street release. The title will not be available to other, larger PPV distributors until June 8.

In the VSDA Pay Per View Report, an industry watchdog that monitors narrow windows between home video and PPV debuts (Billboard, April 9), Eric Frankel, VP of marketing for New York-based Warner Pay TV/Animation, termed the First Run arrangement a "limited test of varied window dates."

Steve Rockabrand, director of marketing, video, and pay-per-view for NYT Cable, says there was no commitment from Warner to extend the experiment. Rockabrand says, however, that NYT will continue to push for early PPV cablecasts. He says early showings in the future will be done on a per-title basis.

Ann Ezzo, owner of the Movie Shoppe II in New Egypt, N.J., had the most severe reaction to the early PPV cablecasts. Ezzo says the store sliced its usual videocassette orders in half when it heard that the Warner Home Video titles "The Lost Boys" and "Innerspace" would be shown on cable at the same time as the videocassettes hit the street.

"It's a lot easier to just stay home," Ezzo says, adding that the store intends to follow the same ordering pattern for "The Witches Of Eastwick."

Ezzo says the store will continue to support VSDA's call for a guaranteed window between home video and PPV (Billboard, March 5).

Ken Grossman, owner of a West Coast Video store in Cherry Hill, says the early release had no effect on business, although the franchisee admits that past PPV runs had done some damage.

Grossman says he will wait until he notices a real decline that could be attributed to early PPV before changing his business strategy.

Jeanette McKenna, manager of Good Time Video in Westmont, N.J., says the plan didn't have any
(Continued on next page)



DAN AYKROYD
CHARLES GRODIN

WALTER MATTHAU
DONNA DIXON

The Couch Trip

When John Burns (Dan Aykroyd), a not-so-crazy inmate of the Cicero County Correctional Facility for the Criminally Insane makes an ingenious escape, he heads straight to Los Angeles. There he impersonates his psychiatrist and takes over a celebrity shrink's call-in radio show—with insanely funny results! THE COUCH TRIP is absolutely therapeutic!

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and WALTER MATTHAU as "Becker"

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SCREENPLAY BY STEVEN KAMPMANN & WILL PORTER AND SEAN STEIN PRODUCED BY LAWRENCE GORDON
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CO-PRODUCERS ILANA FRANK, RAY SAGER PRODUCER PETER SIMPSON DIRECTOR JOHN SHEPPARD

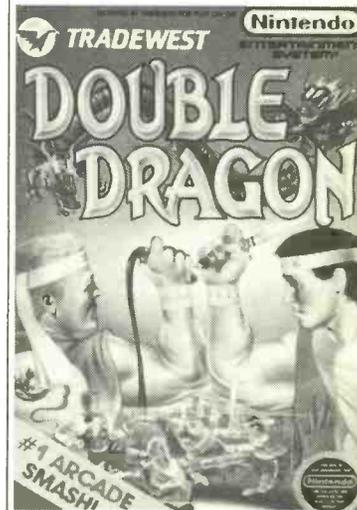


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Double Dragon for Nintendo Entertainment System.

Animated Activity

New for home video game buffs is "Double Dragon," the durable coin-op favorite. Designed for the Nintendo Entertainment System, the Japanese game is being handled in the U.S. by Tradewest.

Proponents of the "Double Dragon" adaptation laud the "superior play action and graphics" that animate the game's martial arts theme. Scheduled for early summer delivery, the game carries a suggested retail price of \$44.95.

Contact: 214-874-2683.

WARNER TESTS 2 ON PPV

(Continued from preceding page)

effect. The "Lost Boys" and "Innerspace" titles "are booked until next week," she says.

Store manager Roxanne Brown of Hanover Video in Wrightstown, N.J., says she "wasn't aware" of the early PPV exposure for the two titles and says she did not notice any specific effect.

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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.

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Buster Crabbe, Ray Roberts, Linda Lewis
♠♥ Genesis/\$24.95

BIGGLES
Neil Dickson, Alex Hyde-White, Peter Cushing
♠♥ New World/\$79.95

COMMANDO SQUAD
Peter Owen, April Adams, Chuck Alford
♠♥ Genesis/\$24.95

CONTAGION
John Doyle, Nicola Bartlett, Ray Barrett
♠♥ Sony/\$79.95

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DUCKTALES: DAREDEVIL DUCKS
Animated
♠♥ Disney/\$14.95

DUCKTALES: FEARLESS FORTUNE HUNTERS
Animated
♠♥ Disney/\$14.95

DUCKTALES: HIGH-FLYING HERO
Animated
♠♥ Disney/\$14.95

FATSO
Dom DeLuise, Anne Bancroft
♠♥ Playhouse/\$78.98

FIGHTER ACE
Documentary
♠♥ Fox Hills/\$39.95

FOR US, THE LIVING
Howard E. Rollins, Irene Cara, Margaret Avery
♠♥ Fox Hills/\$79.95

HELL COMES TO FROGTOWN
Roddy Piper, Sandahl Bergman
♠♥ New World/\$79.95

HORRORS OF THE RED PLANET
John Carradine, Roger Gentry, Vic McGee
♠♥ Genesis/\$24.95

THE HOSTAGE
Harry Dean Stanton, John Carradine
♠♥ Academy/\$29.95

THE HOUSE THAT VANISHED
Andrea Allan, Kyle Lanchbury, Maggie Walker
♠♥ Video Treasures/\$9.98

JOURNEY TO THE CENTER OF TIME
Scott Brady, Gigi Perreau, Antony Eisner
♠♥ Genesis/\$24.95

JULIA AND JULIA
Kathleen Turner, Sting, Gabriel Byrne
♠♥ CBS/Fox/\$89.98

NANCY LOPEZ: GOLF MADE EASY
Instructional
♠♥ Fox Hills/\$39.95

MICKEY AND THE BEANSTALK
Animated
♠♥ Disney/\$14.95

MISTER SCARFACE
Jack Palance, Al Chiver, Harry Baer
♠♥ Genesis/\$24.95

MOTHER'S DAY
Nancy Hendrickson, Deborah Luce
♠♥ Video Treasures/\$9.98

NICOLE
Leslie Caron, Catherine Bach, Raymon Bieri
♠♥ Genesis/\$24.95

OVERBOARD
Goldie Hawn, Kurt Russell
♠♥ CBS/Fox/\$89.98

PRICK UP YOUR EARS
Vanessa Redgrave, Gary Oldman, Alfred Molina
♠♥ Virgin/\$79.95

THE RELUCTANT DRAGON
Animated
♠♥ Disney/\$14.95

SAVAGE ABDUCTION
Tom Drake, Stephen Oliver, Joseph Turkel
♠♥ Genesis/\$24.95

SUGAR HILL
Leonard Turner, Blake Conway
♠♥ Active/\$39.95

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

GROCERY VIDEOS

(Continued from page 60)

turer co-op funds, marketing surveys in your store, pre-opening special events," and so forth.

Among the rack functions Win promotes are "weekly supervised visits, monthly inventories, stock rotation between stores, and a stock balance program."

There are still wary voices from those who are fearful grocery video will reach saturation before maturity, according to Allan Caplan, chairman of 68-store Applause Video in Omaha, Neb. "It's something you can't rush into. It's a special environment."

In Alabama, the near three years of experience acquired by the Gregerson's stores has resulted in some tough lessons, Gregerson admits. One such learning experience: department location. "The worst place is on the outside after [customers] have gone through the checkout." But interior locations are tricky, too, she says. "You don't want them bunching up. They want to get in and out of the department quickly."

Pricing is also changing, as grocery video departments are suddenly dueling with specialty and combo-store competition. Gregerson's has tiered prices—\$2.50 for new re-

leases down to \$1.00 for children's and special interest.

Super Video, admits Parks, "started out with the idea of 500 tapes in 12 square feet. To show how it's changed, our newest unit in Batavia [N.Y.] runs 48 linear feet of wall alone. The grocery industry realizes we deliver \$1,400 [gross income] per square foot. They're happy with \$200-\$300," says Parks, talking up Super Video's latest offering, vending machines.

"We're looking at 400 [grocery store] outlets by year-end, then doubling that next year. We see 2 million people a week walking past our video departments," says Parks.

At FMI, exhibit manager Chris Brown also sees growth—but not a flood of video-related exhibitors. "They're taking more space, though," he says, referring to such second-year returnees as Ingram Video, K&M Merchandising, Baker & Taylor, East Texas, Vend-A-Video, and Super Video. New attendees, besides JD Store Equipment, include Win, Box Office Hits, Artec, Good Time Kids Video, Flix Corp., and ZBS.

FOR WEEK ENDING MAY 21, 1988

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ NO. 1 ★ ★				
1	5	2	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R
2	6	3	ADVENTURES IN BABYSITTING	Touchstone Films Touchstone Home Video 595	Elisabeth Shue	1987	PG-13
3	3	5	INNERSPACE	Amblin Entertainment Warner Home Video 11754	Dennis Quaid Martin Short	1987	PG
4	1	7	STAKEOUT	Touchstone Films Touchstone Home Video 599	Richard Dreyfuss Emilio Estevez	1987	R
5	2	5	THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG
6	4	9	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R
7	NEW ▶		THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R
8	7	17	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
9	12	3	LESS THAN ZERO	CBS-Fox Video 1649	Andrew McCarthy Jami Gertz	1987	R
10	8	7	THE LIVING DAYLIGHTS	CBS-Fox Video 4745	Timothy Dalton Maryam d' Abo	1987	PG
11	25	3	THE PICK-UP ARTIST	CBS-Fox Video 1529	Robert Downey, Jr. Molly Ringwald	1987	PG-13
12	9	10	THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R
13	10	13	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R
14	14	14	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R
15	13	4	FLOWERS IN THE ATTIC	New World Entertainment New World Video 85160	Victoria Tennant Louise Fletcher	1987	PG-13
16	11	11	THE BIG EASY	Kings Road Entertainment HBO Video 0052	Dennis Quaid Ellen Barkin	1987	R
17	16	5	THE HIDDEN	New Line Cinema Media Home Entertainment M940	Michael Nouri Kyle MacLachlan	1987	R
18	15	15	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R
19	24	5	THE ROSARY MURDERS	Samuel Goldwyn Virgin Vision 70064	Donald Sutherland Charles Durning	1987	R
20	18	3	THE SICILIAN	Gladden Entertainment Corp. Vestron Video 6024	Christopher Lambert	1987	NR
21	21	4	DEATH WISH 4: THE CRACKDOWN	Cannon Films Inc. Media Home Entertainment M941	Charles Bronson	1987	R
22	20	5	MADE IN HEAVEN	Lorimar Home Video 423	Kelly McGillis Timothy Hutton	1987	PG
23	19	9	HAMBURGER HILL	RKO Pictures Vestron Video 6015	Michael Dolan Daniel O'Shea	1987	R
24	17	5	NO MAN'S LAND	Orion Pictures Orion Home Video 8710	Charlie Sheen D.B. Sweeney	1987	R
25	27	3	RUSSKIES	Lorimar Home Video 761	Leaf Phoenix Whip Hubley	1987	PG
26	33	2	DATE WITH AN ANGEL	HBO Video 0060	Michael E. Knight	1987	PG
27	23	7	HELLRAISER	New World Entertainment New World Video A87007	Andrew Robinson Clare Higgins	1987	R
28	NEW ▶		SOMEONE TO WATCH OVER ME	RCA/Columbia Pictures Home Video 6-20877	Tom Berenger Mimi Rogers	1987	R
29	22	8	MAID TO ORDER	Scotti Bros. Pictures, Inc. IVE 64311	Ally Sheedy	1987	PG
30	28	15	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R
31	31	2	MY LIFE AS A DOG	Skouras Pictures, Inc. Paramount Home Video 12651	Anton Glanzelius Tomas von Bromssen	1987	NR
32	26	7	SURRENDER	Cannon Films Inc. Warner Home Video 37077	Sally Field Michael Caine	1987	R
33	29	12	SPACEBALLS	MGM/UA Home Video M90179	John Candy Rick Moranis	1987	PG
34	30	7	SLAM DANCE	Island Pictures Key Video 3856	Tom Hulce Virginia Madsen	1987	R
35	36	5	THE BIG TOWN	Columbia Pictures Vestron Video 6016	Matt Dillon Diane Lane	1987	R
36	34	2	HIDING OUT	HBO Video 0042	Jon Cryer	1987	PG-13
37	38	11	NADINE	CBS-Fox Video 3841	Kim Basinger Jeff Bridges	1987	PG
38	32	15	LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13
39	40	16	DRAGNET	Universal City Studios MCA Home Video 45030	Dan Aykroyd Tom Hanks	1987	PG-13
40	39	4	DANCERS	Cannon Films Inc. Warner Home Video 37066	Mikhail Baryshnikov	1987	PG

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.

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 5/14/88

This Week	Last Week	SINGLES
1	2	PERFECT FAIRGROUND ATTRACTION RCA
2	1	THEME FROM S'XPRESS S'XPRESS RHYTHM KING/MUTE
3	10	BLUE MONDAY 1988 NEW ORDER FACTORY
4	17	LOADSAMONEY HARRY ENFIELD MERCURY
5	NEW	WITH A LITTLE... /SHE'S LEAVING HOME WET WET WET CHILDLINE
6	5	I WANT YOU BACK BANANARAMA LONDON
7	3	MARY'S PRAYER DANNY WILSON VIRGIN
8	4	WHO'S LEAVING WHO HAZELL DEAN EMI
9	18	ALPHABET STREET PRINCE PAISLEY PARK
10	8	I WANT YOU BACK '88 MICHAEL JACKSON/JACKSON 5 MOTOWN
11	6	PINK CADILLAC NATALIE COLE MANHATTAN
12	15	PUMP UP THE BITTER STAR TURN ON 45 PINTS PACIFIC/IMMACULATE
13	NEW	ANFIELD RAP (RED MACHINE IN FULL EFFECT) LIVERPOOL F.C. VIRGIN
14	11	LET'S ALL CHANT MICK AND PAT PWL
15	NEW	GOT TO BE CERTAIN KYLIE MINOGUE PWL
16	22	DIVINE EMOTIONS NARADA REPRIS/WEA
17	14	A LOVE SUPREME WILL DOWNING FOURTH & BROADWAY/ISLAND
18	7	HEART PET SHOP BOYS PARLOPHONE
19	9	ONE MORE TRY GEORGE MICHAEL EPIC
20	12	THE PAYBACK MIX PART ONE JAMES BROWN URBAN/POLYDOR
21	16	EVERYWHERE FLEETWOOD MAC WARNER BROS.
22	29	START TALKING LOVE MAGNUM POLYDOR
23	30	BROKEN LAND THE ADVENTURES ELEKTRA
24	20	SHE'S LIKE THE WIND PATRICK SWAYZE FEATURING WENDY FRASER RCA
25	26	BORN AGAIN THE CHRISTIANS ISLAND
26	36	BAD YOUNG BROTHER DEREK B TUFF AUDIO
27	24	WALK AWAY JOYCE SIMS FFR/LONDON
28	39	THE KING OF ROCK 'N ROLL PREFAB SPROUT KITCHENWARE
29	13	LOVES CHANGES (EVERYTHING) CLIMIE FISHER EMI
30	19	GET LUCKY JERMAINE STEWART SIREN/VIRGIN
31	NEW	CIRCLE IN THE SAND BELINDA CARLISLE VIRGIN
32	23	PIANO IN THE DARK BRENDA RUSSELL BREAKOUT/A&M
33	NEW	SOMEWHERE IN MY HEART AZTEC CAMERA WEA
34	12	GIRLFRIEND PEBBLES MCA
35	NEW	NOTHIN' BUT A GOOD TIME POISON CAPITOL
36	25	OUT OF REACH THE PRIMITIVES LAZY/RCA
37	NEW	OUT OF THE BLUE DEBBIE GIBSON ATLANTIC
38	NEW	IM NIN'ALU OFRA HAZA WEA
39	NEW	CALYPSO CRAZY BILLY OCEAN JIVE
40	NEW	WHAT ABOUT LOVE HEART CAPITOL
1	3	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
2	NEW	A-HA STAY ON THESE ROADS WARNER BROS.
3	NEW	SADE STRONGER THAN PRIDE EPIC
4	15	THE CHRISTIANS THE CHRISTIANS ISLAND
5	4	ORIGINAL SOUNDTRACK DIRTY DANCING (OST) RCA
6	3	VARIOUS NOW THAT'S WHAT I CALL MUSIC 11 EMI/VIRGIN/POLYGRAM
7	2	ERASURE THE INNOCENTS MUTE
8	8	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
9	NEW	VARIOUS MORE DIRTY DANCING RCA
10	10	WHITNEY HOUSTON WHITNEY ARISTA
11	9	BROS PUSH CBS
12	6	ORCHESTRAL MANOEUVRES IN THE DARK THE BEST OF OMD VIRGIN
13	13	VARIOUS NIGHT FLITE CBS
14	5	VARIOUS HIP HOP AND RAPPING IN THE HOUSE STYLUS
15	7	PET SHOP BOYS ACTUALLY PARLOPHONE
16	NEW	VARIOUS SIXTIES MIX 2 STYLUS
17	12	T'PAU BRIDGE OF SPIES SIREN/VIRGIN
18	NEW	SCORPIONS SAVAGE AMUSEMENT HARVEST/EMI
19	17	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
20	11	IRON MAIDEN SEVENTH SON OF A SEVENTH SON EMI
21	20	WILL DOWNING WILL DOWNING FOURTH & BROADWAY/ISLAND
22	18	CLIMIE FISHER EVERYTHING EMI
23	22	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
24	24	PREFAB SPROUT FROM LANGLEY PARK TO MEMPHIS KITCHENWARE/CBS
25	NEW	VARIOUS HOUSE HITS NEEDLE/SERIOUS
26	23	FOSTER & ALLEN REMEMBER YOU'RE MINE STYLUS
27	28	BANANARAMA WOW! LONDON
28	NEW	FLEETWOOD MAC RUMOURS WARNER BROS.
29	14	SUGARCUBES LIFE'S TOO GOOD ONE LITTLE
30	19	GEORGE MICHAEL FAITH EPIC
31	NEW	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA
32	25	THE PRIMITIVES LOVELY RCA
33	16	JESUS & MARY CHAIN BARBED WIRE KISSES BLANCO Y NEGRO/WEA
34	26	LUTHER VANDROSS GIVE ME THE REASON EPIC
35	29	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
36	34	SINITTA SINITTA! FANFARE
37	27	ALEXANDER O'NEAL HEARSAY TABU
38	32	MICHAEL JACKSON BAD EPIC
39	33	DEACON BLUE RAIN TOWN CBS
40	NEW	ICICLE WORKS BLIND BEGGARS BANQUET

CANADA (Courtesy The Record) As of 5/16/88

		SINGLES
1	1	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE/BMG
2	2	WISHING WELL TERENCE TRENT D'ARBY COLUMBIA/CBS
3	5	PUSH IT SALT-N-PEPA LONDON/POLYGRAM
4	7	ALWAYS ON MY MIND PET SHOP BOYS EMI-MANHATTAN/CAPITOL
5	6	I'M STILL SEARCHING GLASS TIGER CAPITOL/CAPITOL
6	4	I SAW HIM STANDING THERE TIFFANY MCA/MCA
7	3	NEVER GONNA GIVE YOU UP RICK ASTLEY ARISTA/BMG
8	9	DEVIL INSIDE INXS ATLANTIC/WEA
9	12	ELECTRIC BLUE ICE HOUSE CHRYSALIS/MCA
10	15	BURNING BED MIDNIGHT OIL COLUMBIA/CBS
11	11	ENDLESS SUMMER NIGHTS RICHARD MARX EMI-MANHATTAN/CAPITOL
12	10	MAN IN THE MIRROR MICHAEL JACKSON EPIC/CBS
13	8	PUMP UP THE VOLUME M/A/R/R/S VERTIGO/POLYGRAM
14	13	WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&M/A&M
15	NEW	PINK CADILLAC NATALIE COLE CAPITOL/CAPITOL
16	14	SITTIN' ON THE DOCK OF THE BAY MICHAEL BOLTON COLUMBIA/CBS
17	19	SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN/A&M
18	16	ROCKET 2 U THE JETS MCA/MCA
19	NEW	I WISH I HAD A GIRL HENRY LEE SUMMER CBS/CBS
20	NEW	ANGEL AEROSMITH GEFEN/WEA
1	2	INXS KICK ATLANTIC/WEA
2	2	VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
3	3	RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG
4	5	ROBERT PLANT NOW AND ZEN ESPERANZA/WEA
5	10	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO COLUMBIA/CBS
6	6	VARIOUS ARTISTS MORE DIRTY DANCING RCA/BMG
7	5	MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
8	8	GEORGE MICHAEL FAITH COLUMBIA/CBS
9	9	GLASS TIGER DIAMOND SUN CAPITOL/CAPITOL
10	7	BILLY OCEAN TEAR DOWN THESE WALLS JIVE/BMG
11	13	IRON MAIDEN SEVENTH SON OF A SEVENTH SON CAPITOL/CAPITOL
12	12	VARIOUS ARTISTS GOOD MORNING VIETNAM SOUNDTRACK A&M/A&M
13	11	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM
14	16	TIFFANY MCA/MCA
15	15	TALKING HEADS NAKED SIRE/WEA
16	18	ROBBIE ROBERTSON ROBBIE ROBERTSON GEFEN/WEA
17	14	MICHAEL JACKSON BAD EPIC/CBS
18	16	HONEYMOON SUITE RACING AFTER MIDNIGHT WEA/WEA
19	18	AC/DC BLOW YOUR HEAD ATLANTIC/WEA
20	NEW	ORCHESTRAL MANOEUVRES IN THE DARK THE BEST OF OMD A&M/A&M

WEST GERMANY (Courtesy Der Musikmarkt) As of 5/9/88

		SINGLES
1	1	HEART PET SHOP BOYS PARLOPHONE
2	5	ELLA ELLE L'A FRANCE GALL WEA
3	4	WAS SOLL DAS? HERBERT GROTOENEMEYER EMI
4	3	OKAY O.K. WESTSIDE
5	2	I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
6	6	PROVE YOUR LOVE TAYLOR DAYNE ARISTA
7	8	STAY ON THESE ROADS A-HA WARNER BROS.
8	7	COME INTO MY LIFE JOYCE SIMS LONDON
9	12	DROP THE BOY BROS CBS
10	9	SHIP OF FOOLS ERASURE MUTE
11	16	DOCTORIN' THE HOUSE COLDCUT INTERCORD
12	NEW	THE RACE YELLO FONTANA/PHONOGRAM
13	NEW	I'M NOT SCARED EIGHT WONDER CBS
14	11	BEAT DIS BOMB THE BASS BCM
15	19	PUSH IT SALT-N-PEPA METRONOME
16	14	WHEN WILL I BE FAMOUS BROS CBS
17	10	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE
18	17	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
19	13	TOGETHER FOREVER RICK ASTLEY RCA
20	NEW	MY BED IS TOO BIG BLUE SYSTEM HANSA
1	1	HERBERT GROENEMEYER OE EMI
2	2	SOUNDTRACK MORE DIRTY DANCING RCA
3	3	SOUNDTRACK DIRTY DANCING RCA/ARISTA
4	6	IRON MAIDEN SEVENTH SON OF A SEVENTH SON EMI
5	4	MUENCHENER FREIHEIT FANTASIE CBS
6	7	BROS PUSH CBS
7	NEW	SCORPIONS SAVAGE AMUSEMENT HARVEST
8	5	TINA TURNER TINA LIVE IN EUROPE CAPITOL
9	8	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
10	9	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
11	NEW	DIE AERZTE DAS IST NICHT DIE GANZE WAHRHEIT... CBS
12	11	ERSTE ALLGEMEINE VERUNSICHERUNG LIEBE, TOD & TEUFEL EMI
13	16	PET SHOP BOYS ACTUALLY PARLOPHONE
14	10	PETER MAFFAY LANGE SCHATTEN TELDEC
15	12	ORCHESTRAL MANOEUVRES IN THE DARK THE BEST OF OMD VIRGIN
16	13	RAINBIRDS RAINBIRDS MERCURY/PHONOGRAM
17	NEW	HOWARD CARPENDALE ERFLOGE EMI
18	18	MICHAEL JACKSON BAD EPIC
19	20	MAGNUM WINGS OF HEAVEN POLYDOR/DGG
20	19	TAYLOR DAYNE TELL IT TO MY HEART ARISTA

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 5/14/88

		SINGLES
1	3	YE KE YE KE MORY KANTE BARCLAY
2	1	GIMME HOPE JOANNA EDDY GRANT EMI
3	2	STOP LOVING YOU TOTO CBS
4	5	EVERYWHERE FLEETWOOD MAC WARNER BROS.
5	7	ONE MORE TRY GEORGE MICHAEL EPIC
6	4	BEDS ARE BURNING MIDNIGHT OIL CBS
7	NEW	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
8	8	STAY ON THESE ROADS A-HA WARNER BROS.
9	NEW	ALPHABET STREET PRINCE PAISLEY PARK
10	NEW	PROVE YOUR LOVE TAYLOR DAYNE ARISTA
1	1	TOTO THE SEVENTH ONE CBS
2	3	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROTHERS
3	2	SOUNDTRACK DIRTY DANCING RCA
4	5	IRON MAIDEN SEVENTH SON OF A SEVENTH SON EMI/BOVEMA
5	4	PAOLO CONTE COLLEZIONE EVA
6	8	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
7	NEW	STING ...NOTHING LIKE THE SUN POLYDOR
8	6	GOLDEN EARRING THE VERY BEST OF GOLDEN EARRING ARCADE
9	NEW	FRANK BOEIJEN GROEP ONDERWEG EVA
10	9	DIVERSEN DANCE CLASSICS ARCADE

MUSIC & MEDIA PAN-EUROPEAN CHARTS 5/14/88

		HOT 100 SINGLES
1	1	HEART PET SHOP BOYS PARLOPHONE
2	3	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
3	4	THEME FROM S'XPRESS S'XPRESS RHYTHM KING/MUTE
4	5	N'IMPORTE QUOI FLORENT PAGNY PHILIPS/PHONOGRAM
5	NEW	PERFECT FAIRGROUND ATTRACTION RCA
6	7	STAY ON THESE ROADS A-HA WARNER BROS.
7	16	QUAND JE T'AIME DEMIS ROUSSOS FLARENASCH/WEA
8	8	MARY'S PRAYER DANNY WILSON VIRGIN
9	2	I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
10	NEW	ELLA, ELLE L'A FRANCE GALL APACHE/WEA
11	19	LA GITANE FELIX GRAY EMI
12	12	WHO'S LEAVING WHO HAZELL DEAN EMI
13	13	PROVE YOUR LOVE TAYLOR DAYNE ARISTA
14	18	WAS SOLL DAS HERBERT GROENEMEYER EMI ELECTROLA
15	9	OKAY O.K. WESTSIDE/SPV
16	NEW	ONE MORE TRY GEORGE MICHAEL EPIC
17	14	DROP THE BOY BROS CBS
18	10	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
19	11	WONDERFUL LIFE BLACK A&M
20	17	I WANT YOU BACK BANANARAMA LONDON

		HOT 100 ALBUMS
1	1	SOUNDTRACK DIRTY DANCING RCA
2	2	IRON MAIDEN SEVENTH SON OF A SEVENTH SON EMI
3	3	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
4	4	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
5	13	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
6	6	SOUNDTRACK MORE DIRTY DANCING RCA
7	8	BROS PUSH CBS
8	7	HERBERT GROENEMEYER OE EMI
9	5	TINA TURNER TINA LIVE IN EUROPE CAPITOL
10	9	ERASURE THE INNOCENTS MUTE
11	10	ORCHESTRAL MANOEUVRES IN THE DARK THE BEST OF OMD VIRGIN
12	NEW	RENAUD PUTAIN DE CAMION VIRGIN
13	11	STING ...NOTHING LIKE THE SUN A&M
14	19	PET SHOP BOYS ACTUALLY PARLOPHONE
15	14	GEORGE MICHAEL FAITH EPIC
16	16	TOTO THE SEVENTH ONE CBS
17	12	TALKING HEADS NAKED EMI
18	15	JOHNNY CLEGG & SAVUKA THIRD WORLD CHILD EMI
19	NEW	INXS KICK MERCURY
20	NEW	MICHAEL JACKSON BAD EPIC

AUSTRALIA (Courtesy Australian Music Report) As of 5/16/88

		SINGLES
1	1	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN LIBERATION
2	6	THE FLAME CHEAP TRICK EPIC
3	14	(SITTIN' ON) THE DOCK OF THE BAY MICHAEL BOLTON CBS
4	4	SIGN YOUR NAME TERENCE TRENT D'ARBY CBS
5	2	STUTTER RAP MORRIS MINOR & THE MAJORS VIRGIN
6	5	WHEN I FALL IN LOVE/MY ARMS KEEP MISSING YOU RICK ASTLEY RCA
7	3	REV IT UP JERRY HARRISON: CASUAL GODS POLYGRAM
8	10	I FOUND SOMEONE CHER GEFEN
9	7	LOVE IN THE FIRST DEGREE BANANARAMA LIBERATION
10	19	BREAKAWAY BIG PIG WHITE LABEL
11	8	WHEN WILL I BE FAMOUS? BROS CBS
12	12	COULD'VE BEEN TIFFANY MCA
13	11	HAZY SHADE OF WINTER THE BANGLES LIBERATION
14	13	SHE'S LIKE THE WIND PATRICK SWAYZE VICTOR
15	NEW	WONDERFUL LIFE BLACK A&M
16	15	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
17	NEW	SUMMERTIME LOVE SABRINA LONDON
18	NEW	YOUR'RE NOT ALONE AUSTRALIAN OLYMPIANS CBS
19	NEW	ENDLESS SUMMER NIGHTS RICHARD MARX MANHATTAN
20	9	I SHOULD BE SO LUCKY KYLIE MINOGUE MUSHROOM
1	1	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
2	9	ORIGINAL MOTION PICTURE SOUNDTRACK GOOD MORNING VIETNAM A&M
3	2	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY
4	5	SOUNDTRACK DIRTY DANCING RCA
5	4	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
6	3	VARIOUS HIT PIX '88 FESTIVAL
7	6	CHOIRBOYS BIG BAD NOISE MUSHROOM
8	7	VARIOUS PUMP IT UP '88 CBS
9	8	ICEHOUSE MAN OF COLOURS REGULAR
10	13	JOHN WILLIAMSON THE BOOMERANG CAFE FESTIVAL
11	17	DIVINYLS TEMPERAMENTAL CHRYSALIS
12	11	THE CHURCH STARFISH MUSHROOM
13	NEW	CARL DOY PIANO BY CANDLELIGHT EMI
14	10	TALKING HEADS NAKED EMI
15	16	BILLY OCEAN TEAR DOWN THESE WALLS LIBERATION
16	12	JIMMY BARNES FREIGHT TRAIN HEART MUSHROOM
17	15	GEORGE MICHAEL FAITH EPIC
18	NEW	FOSTER & ALLEN REFLECTIONS RCA
19	20	IRON MAIDEN SEVENTH SON OF A SEVENTH SON EMI
20	14	ROBERT PLANT NOW AND ZEN ESPERANZA

FRANCE (Courtesy of Europe 1) As of 4/30/88

		SINGLES
1	1	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
2	2	N'IMPORTE QUOI FLORENT PAGNY PHILIPS
3	5	QUAND JE T'AIME DEMIS ROUSSOS FLARENASCH
4	6	LA GITANE FELIX GRAY CHARLES TALAR
5	4	WONDERFUL LIFE BLACK A&M
6	3	ETOILE DES NEIGES SIMON ET LES MODANAIS RCA
7	9	ASI MBO MANGA JOHNNY CLEGG EMI
8	7	LA QUEUE LEULEU BEZU LACLASSE CARRERE
9	8	BOYS AND GIRLS CHARLIE MAKES THE COOK TOUCH OF GOLD
10	NEW	EVIDENMENT FRANCE GALL WEA/APACHE
1	NEW	RENAUD PUTAIN DE CAMION VIRGIN
2	1	JOHNNY CLEGG AND SAVUKA THIRD WORLD CHILD EMI
3	2	JOHNNY HALLYDAY JOHNNY A BERCY PHILIPS
4	6	SERGE GAINSBURG YOUR'RE UNDER ARREST PHILIPS
5	3	JEAN JACQUES GOLDMAN ENTRE GRIS CLAIR ET GRIS FONCE EPIC
6	5	CLAUDE NOUGAR NOUGAYORK WEA
7	NEW	INXS KICK BARCLAY
8	4	BLACK WONDERFUL LIFE A&M
9	8	MYLENE FARMER AINSI SOIT JE POLYDOR
10	9	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA

U.S.S.R. Lacks Artist Protections Copyrights, Concert Fees Under Scrutiny

BY VADIM YURCHENKOV

MOSCOW As pop music assumes a higher profile here, media attention is focusing increasingly on the question of copyrights and performers' payments. While composers and authors are to some extent protected both nationally and internationally by the VAAP copyright agency, it has become obvious that many artists are unfairly treated, with minimal rewards for their efforts.

The Soviet record industry is one of the world's largest, and composers and lyricists can earn substantial sums from albums selling millions of units.

However, a top recording artist may earn only \$125 for his work on a successful album, and the attitude still survives that a record is a "free advertisement" for the artist concerned.

A similar situation prevails over live performances. Under a long-standing system, pop, rock, and jazz artists are paid according to the number of shows performed, regardless of the box office grosses. The average fixed-rate-per-

show fee is \$25, so that to earn the monthly wage of \$500 an artist must play 20 concerts.

National and local radio and television broadcasters completely ignore performers' rights. Radio and television stations may use any work without the consent of the artist or the author and—provided the work has been published,

recorded, or performed previously—need not pay any fee.

The Soviet Union is not a signatory of the 1961 Rome Convention, so it receives no income from overseas broadcasters for their use of works by Soviet authors. However, some observers believe the country may shortly take steps to join the convention.

ARIA Chief Wars On Piracy

BY GLENN A. BAKER

SYDNEY, Australia "It feels like a couple of years already," quips Brian Smith about his first couple of months as chairman of the Australian Record Industry Assn. Indeed, as he sits at the head of the ARIA table, the dishes before him are very much a mix of sweet and sour.

On one hand, the 48-year-old record industry veteran, with a 16-year career in the business, takes up the reins of one of the most unified and efficient music industry

bodies in the world.

But on the other hand, he is faced with the most alarming upsurge of music piracy experienced in this territory. He concedes: "Piracy is embedded in the domestic market now. It was almost entirely offshore in the past, but we now estimate that Australian production of illegal cassettes could be 150,000 units per month."

ARIA is expending at least \$250,000 annually, plus vast amounts of manpower, to battle the piracy growth. Having realized that the apprehension and prosecution of street dealers is, at best, a short-term hindrance to the piracy cartels, ARIA is now formulating new strategies of attack with a new range of targets. It does so with the total support and participation of all member countries.

"We will win because, over the past five or six years, ARIA has emerged as a democratic, forward-thinking organization with the capacity to formulate policy and accomplish goals. These days we have a much younger board able to better use committees. We've been able to keep company policies out of the board room and concentrate on issues of mutual advantage.

"Our industry catalog for dealers is a good example. I believe we're the first record-industry trade group in the world to accomplish such an ambitious goal."

The catalog, which is now being fine tuned, is gaining across-the-board support, and ARIA is putting much energy into initiating a chart unit. Previously, ARIA lent its name to national single and album charts prepared by chart expert David Kent. Now it has decided to take over full responsibility itself for the collation and publication of the charts.

Although ARIA will finance this operation, the compilers will operate under a guarantee of total independence from any and all record companies.

Smith replaces Paul Turner, who has become chairman of the new twin company operation of WEA Australia. And he's not merely paying lip service when he offers: "Paul instigated so many positive changes at ARIA that my major role is to keep the wheels on it. It's a more demanding job that I might have first believed, and I can now understand why Paul said he wanted to get back to running a record company."

Smith is assisted by vice president Denis Handling, young man-

Bootleg Prince Cassettes Enter Dutch Black Market

BY WILLEM HOOS

AMSTERDAM Bootleg cassettes and LPs of Prince's suppressed, untitled "black" album have surfaced in the Netherlands, according to executives of both WEA Holland and rights organization BUMA/STEMRA here. The discovery follows reports of bootleg

copies, possibly originating from Europe, circulating in the U.S. (Billboard, May 7).

BUMA/STEMRA's George Knops says the organization has acquired some of the bootleg tapes by answering advertisements placed in Dutch newspapers. He also says that the tapes are of good quality.

He believes the cassettes have come from the U.S. Those responsible have not yet been traced and no arrests have been made.

At WEA, Dick Pieren says the company is aware that bootleg tapes have been on sale in open-air markets in Amsterdam and Utrecht for several weeks. Many hundreds of copies have been sold, WEA estimates, at a price of only \$2.65.

WEA says that the sound quality of the illegal tapes is poor. In light of BUMA/STEMRA's conflicting report, there has been speculation that there is more than one source.

WEA alone cannot do much and is depending on BUMA/STEMRA to stamp out the trade, Pieren says. Bootleg LPs of the shelved Prince album are also on sale in markets here, priced at more than \$200, he adds.

Prince is one of the most popular international artists in the Netherlands. Last year he played six concerts to capacity audiences here, two in the 15,000-seat Utrecht football stadium and four in Rotterdam's 7,200-seat Ahoy Hall.

WEA held a Prince Day May 5 at its Hilversum headquarters and released the artist's new "Love-sexy" album on May 9. The album expected to top the Dutch album charts within two weeks.

Early '88 Rise Attributed To Price Cuts U.K. Video Sales Double

BY EDWIN RIDDELL

LONDON Sales of videocassettes in the U.K. increased by more than 100% in the first quarter of 1988, according to Britain's top-volume retailers.

"My best guess is the market is somewhere near double that of last year," says Terry Blackman, director of buying for Woolworths Entertainments, which accounts for some 45% of U.K. video sales, according to industry researcher BMRB.

Blackman estimates that the current market is between 10 million and 13 million units, a figure that is supported by other sources.

Given that recent research here shows that only 13% of the owners of videocassette recorders have ever bought sell-through video, the estimate of 20-million-plus units by year's end may be conservative. Angus Margerison, general manager of video at Virgin Vision, reports that sales are up 280% over last year. "We're outperforming the market," he says.

Sell-through in the U.K. started in a modest way about five years ago. Then, the number of available titles was about 100. As elsewhere, this figure was boosted by the sale of music videos, notably Michael Jackson's "Thriller." Now, about 2,000 titles are available.

The most important factor in the change has been price. While consumers will think twice before paying more than \$25 for a videocassette, "they're more than happy" to pay \$12.50-\$18, says Blackman.

For example, when Woolworths was offering "Beverly Hills Cop" for \$18, it sold more of that single

title than it did of all the titles in the James Bond series combined, even though the dozen or so Bond titles were selling for \$27 each.

That a video now costs about the same as an LP or audiocassette is an important reason why video sell-through has picked up here. "You can buy a 60-to-70 minute compilation for the same price as a CD," says Ross Crowley, video division manager at distributors Castle Communications.

Although sell-through here is very much the domain of the major retailers, until recently the market has been dominated by children's and special-interest titles. Jane Fonda's "Body Program" has sold more than 100,000 units in the U.K., according to Crowley. Operas, too, are popular, with Woolworths building great interest for the complete works of Gilbert & Sullivan.

But the market is now set for a change of direction, with the emphasis on music video. "The area of music compilation tapes is of special interest," says Blackman. Details on these deals are being kept under wraps, but it is likely that they would involve best-selling album compilations, such as the EMI/Virgin/PolyGram series "Now That's What I Call Music."

In the latest move to galvanize the market, sell-through label Video Collection is predicting that "Michael Jackson: The Legend Continues" will be the first video released in the U.K. with 500,000 units. The 55-minute compilation of songs from the superstar's career—from his Jackson 5 days to his current world tour—will be launched here in early June. It is expected to break all U.K. sell-through records.

Rights Group Under Fire South African Pubs Sue SARRAL

BY JOHN MILLER

JOHANNESBURG, South Africa A group of South African music publishers has sued the mechanical rights society in its territory, SARRAL, in an effort to terminate its relationship with the agency.

The legal proceedings are the culmination of a longstanding dispute between SARRAL and the publishers, who have banded together under the banner of the National Organization for Reproduction Rights In Music. Over the past several years, the publishers have become increasingly dissatisfied with SARRAL's handling of their interests and those of the composers they represent.

They claim that the large sums of money that SARRAL collects and holds on their behalf are being deposited with a small finance company, resulting in a far lower rate of interest than would be earned were the monies to be placed with any larger banking institution. On occasion, they contend, the rate of interest has been as much as 10% below prevailing bank rates.

Gallo Music Publishers Ltd., which is related to the Gallo record label, recently won an action in the South African Supreme Court that had been brought by SARRAL in an effort to stop Gallo from ending their relationship.

This means that any person or company can deal directly with Gallo concerning the licensing of all Gallo musical compositions for use in jingles, films, audiovisual presentations, theatrical shows, or other projects.

The publishers stated that victory in their collective suit against SARRAL would benefit both them and their songwriters.

"As publishers will have tighter control on funds due to them and their composers, they can use it to the better advantage of both parties, cutting commissions payable to third parties and effecting quicker royalty payouts," say the publishers.

"We will also be better placed to promote and market our copyright music more effectively, which ultimately means a better deal for composers and overseas licensors."

Senate Blasted For Copyright Stand

CRIA Head Decries 'Cultural Assassins'

BY KIRK LaPOINTE

OTTAWA The president of Canada's largest record industry trade group has called the Liberal Party politicians who are demanding changes to the proposed Copyright Act "cultural assassins" who are "ignorant of the needs of the artistic community."

Brian Robertson, president of the Canadian Recording Industry Assn., says the Liberals who engineered the Senate's blockage of the new Copyright Act will be held accountable by artists.

"They have committed one of the most disgraceful acts of all time in Canadian cultural history," Robertson says. "Their actions may kill a bill that would have made Canada a place that finally compensated its creators."

On May 3, the Liberal-dominated Senate applied its little-used powers by declining to pass the copyright bill, which had already been approved by the House of Commons. Members of the Senate are appointed rather than elected, while members of the Commons are elected by Canadian voters.

The Senate referred the bill back to the Commons with two proposed amendments, neither of which the Conservative government seems inclined to accept.

Regardless of whether the government wishes to accept the amendments, opposition parties may press

for further debate of the bill in the Commons or for a review of the bill by a Commons committee. Either move could prove fatal to the bill because Parliament is running out of time—a summer recess comes at the end of June, and an election is likely when Parliament reconvenes in the fall. And even if the opposition parties don't try to stall action on the bill, its survival is far from guaranteed: If the Commons simply passes the bill again, it would go back to the Senate, which could decline to approve it once again.

Clearly behind the Liberal-dominated Senate's refusal to pass the bill are Ian Sinclair, chairman of a Senate committee that reviewed the bill, and Lorna Marsden. Sheila Finestone, the Liberal communications and culture critic in the Commons, also appears to be playing a role.

"They [the three] have conspired to hold the artistic community for ransom," Robertson charges.

Under the bill, those who infringe on copyrights could receive fines of up to \$1 million Canadian (\$810,000 U.S.) and lengthy jail terms. The current maximum fine, under the 1924 Copyright Act, is \$200.

"We are a Third World country in the area of copyright," says Robertson. "I've been to many international gatherings on copyright, and Canada is the laughing stock in the intellectual-property community."

The Senate wants two amendments: the deletion of the so-called

exhibition right and the addition of a one-year delay on new powers for the copyright appeal board. The government offered a six-month delay, but the senators balked.

The industry says the ultimate disaster of the Liberals' tactic is that even if the bill passes, a second phase of reforms—which the government has promised—no longer seems likely. That phase, which the industry calls much needed, would deal with home taping. A recent industry survey indicated that home taping is costing the business \$1 (80 cents U.S.) for every \$1 of legitimate business done in Canada—or \$600 million a year (\$480 million U.S.).

"They've definitely killed the second phase," Robertson says.

Ironically, it was under Liberal governments that the artistic communities flourished. The Conservatives are widely seen as less sympathetic to the arts. Surprisingly, however, the Conservatives have launched a \$5-million-a-year (\$4.8 million U.S.) fund to assist the Canadian-owned sector of the music industry, and they have succeeded where the Liberals failed for nearly a decade in introducing copyright-reform proposals.

One of the most important provisions of the bill as far as the music industry is concerned is the replacement of the 2-cent-a-song compulsory mechanical rate—the lowest in the Western world—with a much higher rate.



Old Gold To Welk Fold. Executives of England's Old Gold Records meet with Welk Record Group president Larry Welk, center, to sign an exclusive representation agreement for Welk's Vanguard catalog in the U.K. and Eire. Shown from left are Keith Yershon, co-director of Old Gold; Welk; and Brian Gibbon, co-director of Old Gold.

ASAMI Plunders Pirates

BY JOHN MILLER

JOHANNESBURG, South Africa

The South African music industry has brought its first successful criminal court actions against record pirates here, in a move seen as a major breakthrough against a practice which costs the industry an estimated \$80 million annually in lost sales.

According to Brian Ellis, general manager of the Assn. of the South African Music Industry, this figure represents about \$30 million more than present annual prerecorded music grosses.

The outcome of the first Supreme Court action, against an 18-year-old found guilty of infringing South Africa's Copyright Act on two counts, was a \$10,000 fine or 10 years' imprisonment. In view of the age of the defendant, the fact that he was a first offender, and because the judge ac-

knowledged that he was merely a pawn in a much larger organization, the sentence was reduced to a \$1,000 fine or one year in prison, suspended for five years.

Nevertheless, the case is regarded as setting a precedent for all future actions. Owen Dean, legal adviser to the record industry and the country's foremost copyright lawyer, says the special attention given to the case and the stiff sentence handed down by the criminal court signify a victory for the music business here and mark "the opening salvo in a major war against record piracy."

Since the industry began a concerted crackdown on piracy some 18 months ago, Dean notes, the attitude of the South African authorities toward audio pirates has undergone a marked change. "We now have the full cooperation of the police whenever we raid a known pirate's premises."

MAPLE BRIEFS

IS THE BROADCAST regulator getting tough with CKFM-FM Toronto? Recently, the Canadian Radio-television and Telecommunications Commission indicated to the soft rock sta-

tion that it was distressed with the number of hits it was playing (Billboard, April 23), a move that apparently prompted the station to reduce the number of chartbusters it plays. But now the CRTC has called the station to a May 26 hearing, at which the station will have to show why its license shouldn't be revoked.

HEATHER SYM has been appointed to the newly created post of director of operations at the Foundation to Assist Canadian Talent On Record/Canadian Talent Library, a government-and-industry-sponsored group that finances record production and touring. She replaces Mel Shaw, who had been executive director.

PINDOFF RECORDS SALES Ltd. has gone to the Supreme Court of Ontario against CBS Records Canada Ltd. in a \$2.5 million suit that claims CBS breached its contract and interfered with Pindoff's business interests. Pindoff refused to assure CBS that goods shipped to its company would be distributed domestically only. The suit alleges that CBS refused to supply audio products to Pindoff with discounts, incentives, and allowances available to other accounts. The suit claims CBS has lessened competition in the sale and supply of CBS products and that Pindoff has sustained losses as a result.

GFOX-FM Vancouver, British Columbia, program director John Beau-doin is being replaced by CHAM-AM Hamilton, Ontario, PD Jim Johnson.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

Gov't To Tackle Taxes

OTTAWA A House of Commons committee has praised the government for taking positive steps in addressing longstanding inequities in the taxation system for the country's artists, but it says major reforms are still required.

The committee urged the government to formalize loose guidelines for the tax-collection agency, Revenue Canada, so that artists get special treatment. In particular, it called for the return of income averaging, a method by which artists can defer taxes during good years and probably would not have to pay them in poor years.

Finance Minister Michael Wilson has indicated that the government wished to introduce legislation shortly to address the problems, but with an election looming it's highly improbable that reforms are imminent. It is more likely that the government will act following an election, so actual tax changes

aren't due for at least another two tax years.

A key recommendation of the committee report is that the government publish the Revenue Canada guideline, which urges special tax treatment of artists, in the Canada Gazette, a government publication featuring regulatory changes. Then, the committee says, a simple amendment to the Income Tax Act would stipulate that judges refer to the gazette guideline when handling tax cases. As it stands, the Revenue Canada international guideline isn't used as a form of reference for judges; rather, it's a "bulletin" for the government department.

Although new legislation isn't likely to be passed soon, the government must respond to the committee's report within 120 days. That should indicate whether or not it supports the committee's findings.

KIRK LaPOINTE

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CEMA CONVENES IN L.A.

"Breaking Sound Barriers" was the theme of the Capitol/EMI/Manhattan/Angel convention, which brought together label and CEMA executives, promotion/sales personnel, and musical artists April 28-30 at Los Angeles' Registry Hotel.



The district-manager-of-the-year award is presented to Atlanta division manager Jerry Brackenridge. Pictured, from left, are Joe Mansfield, VP, sales, CEMA; Brackenridge; Bhaskar Menon, chairman, Chief Operating Officer, EMI Music Worldwide; Joe McFadden, VP, national accounts/sales operations, CEMA; and Dennis White, president, CEMA.



Blue Note artists Dianne Reeves and Michel Petrucciani offer their musical talents at the meet. Back row from left, are Reeves; Petrucciani; and Bruce Lundvall, president, Blue Note/East Coast GM, Capitol Records. Shown seated, from left, are Matt Pierson, jazz coordinator, Blue Note; and Susan Levin, director, promotion, and marketing, Blue Note.



New York/Northeast promotion manager Glynice Coleman is recognized as EMI-Manhattan's R&B promotion person of the year. Shown, from left, are Varnell Johnson, VP, R&B promotion, EMI-Manhattan; Coleman; Bhaskar Menon; Slack Johnson, director, national R&B promotion, EMI-Manhattan; and Sal Licata, president and CEO, EMI-Manhattan.



CEMA executives meet EMI-Manhattan artist Dan Seals. Pictured, from left, are Lynn Schults, VP, Nashville A&R, Capitol; Richard Lyttelton, president, Capitol Canada; David Berman, president, Capitol; Seals; Joe Smith, president, CEO, CEMA; and Jim Foglesong, president, Nashville division, Capitol.



Jim Fifield, left, president and chief operating officer, EMI Music Worldwide, shows solidarity with fellow executives Bhaskar Menon and Joe Smith.



Joe Smith, Dennis White, and Bhaskar Menon unite under the convention slogan "CEMA—Breaking Sound Barriers."



Mike Horton is presented with Capitol Records' award for R&B promotion person of the year. Pictured, from left, are Dick Dawkins, Atlanta promotion manager, Capitol; Jimmy Dodson, Miami promotion manager, Capitol; Horton; and Step Johnson, VP/GM, black music division.



International executives gather at the CEMA convention. Pictured, from left, are Rupert Perry, managing director, EMI Records U.K. and Eire; Peter Andry, president, International Classical Division; Brown Maggs, president, Angel; and John Patrick, director, international marketing, International Classical Division.



Boston promotion manager Tony Chalmers is honored as Capitol Records' pop promotion person of the year. Shown, from left, are Joe Mansfield; Joe McFadden; Chalmers; and Dennis White.

L.A. Retail Scene Dominated By Big 3

BY EARL PAIGE

LOS ANGELES The impact of the financial consolidation in the home-entertainment-retail business may be most apparent in the Los Angeles market, where three recently acquired or soon-to-be-acquired combo chains are among the dominant players.

The three chains—Music Plus, which is being acquired by Shamrock Holdings; Musicland, which has agreed to a leveraged buyout by its management; and Warehouse, which was taken private in an LBO by the investment firm of Adler & Shaykin—have enormous stakes in the nation's No. 2 market.

Local newspaper ads identify 114 Warehouse outlets (including 16 in the San Diego area); 54 Music Plus stores concentrated in the core Calif. counties of Los Angeles, Orange, and San Bernardino; and 53 Musicland-owned Sam Goody outlets. Tower Records, the other major combo chain in the market, has 12 outlets in the region. Sources peg Warehouse's local annual revenues (music and video) at about \$122 million. Music Plus does about \$80 million annually in the L.A. market, Musicland's local sales are about \$55 million, and Tower's volume is estimated at about \$35 million

to \$45 million.

Market watchers suggest that the financial consolidation reflects a mature recorded-music market, which already witnessed its growth heyday—on the wings of public financing—and is unlikely to experience dramatic near-term shifts in market share or an immediate rash of new store openings.

Keith Benjamin, a home-entertainment retail-analyst at Silberberg, Rosenthal, describes the L.A. music market as an oligopoly dominated by the four specialty retailers and a few mass merchandisers, with some independents holding their own.

"The head of Adler & Shaykin recently called the LBO an exercise in cash-flow management," explains Benjamin. "In other words, all these financial dealings represent a means of coming in and getting the most out of a mature market. In the case of Warehouse particularly, the emphasis is going to be on tighter financial controls, doing whatever is necessary to ensure that cash flow is sufficient [to meet debt obligations]."

Principals at Warehouse and Music Plus did not respond to calls inquiring about their expansion plans. Reports that Warehouse plans to open as many as 50 stores in 1989 and in 1990 were discounted, however. Music Plus recently opened two new units west of downtown, and Tower plans two new openings and is negotiating the purchase of an existing Costa Mesa, Calif., store.

'There's still room for smaller stores'

Stan Goman, senior VP of Tower's record and video division, agrees the battle for music market share has taken on a new flavor, as the competition has expanded throughout the region. "Our competitors are everywhere," says Goman. "We don't worry about where they are when we open new units."

One sign of a more established recorded-music marketplace is a slowdown in 12,000-square-foot store openings. Tower's giant Northridge, Calif., unit, opened about a year ago, was the last opening of this type of superstore.

Goman and other observers do see some room for expansion in both the suburbs and center city (only four communities are represented by all four major specialty chains). In addition, such retailers as Steve Kall, co-owner of Pacific

Coast One-Stop, which operates nine stores, argue "there is still a place for the smaller store" in the mature L.A. market. Kall's view is backed by several local one-stops, which are reporting increased billings (Billboard, May 14). Nevertheless, the frontier days of explosive population growth spurring store growth are believed to be gone. Benjamin points to Florida as a market-share battleground reminiscent of the situation in L.A. a few years ago.

In the video sphere, however, the outlook is very different. The L.A. video-rental/sell-through market is by no means a mature one, and analysts see plenty of opportunity for the large combo retailers to grab share from fading mom-and-pops. The expanded presence of specialty video retailers will further roil that market. Blockbuster Entertainment, for example, will begin participating in the L.A. market via its planned acquisition of Major Video.

Just how a more conservative emphasis on cash-flow management among the three largest combo retailers jibes with the desire to grow video market share will be one area of great interest in the coming months.

Assistance in preparing this story was provided by Mark Mehler in New York.

Infinity Takes \$1.5 Mil Loss In 1st Quarter

NEW YORK Infinity Broadcasting has reported a net loss of \$1.5 million in the first quarter ended March 31. This compares with a loss of \$734,000 in the first quarter of last year.

Earnings from broadcasting were \$6.1 million, up 58% from \$3.8 million a year ago.

Total revenues in the three-month period rose to \$20.6 million, up from \$14.4 million in the year-ago quarter. Net revenues were up 44%, from \$12.6 million to \$18.1 million. Comparable station revenues were up 17% due to improved results in New York, Philadelphia, San Francisco/San Jose, Calif., Chicago, Los Angeles, and Boston, the company says.

The company attributes the quarterly net loss to higher depreciation and amortization expenses and interest expense associated with the acquisition of KVIL-AM-FM in Dallas/Fort Worth, Texas.

Infinity owns and operates 15 radio stations. Earlier this month, it announced the acquisition of WOMC-FM Detroit for \$23 million.

NVI Reports 2nd 'Serious' Bid For Franchise Unit

NEW YORK National Video Inc., the 500-plus-store video retail chain based in Portland, Ore., says it has received a second "serious offer" for its franchise division.

A spokesman for the chain says the latest offer is under consideration by the board, which has been weighing an earlier bid since mid-April (Billboard, April 23). The spokesman declines to identify either bidder.

The sale of the franchise division would allow NVI to function as a distributor of pay-per-transaction videos to stores other than National Video.

New World's Debt Ratings Downgraded

NEW YORK Moody's Investor Service Inc. has downgraded the ratings of the subordinated debt of New World Entertainment Ltd., a movie and television production company.

New World's \$265 million in subordinated debt was downgraded to Caa from single-B-3. This includes 11% notes due in 1995 and 12.25% sinking-fund debentures due in 1993.

Moody's cited the company's deteriorating financial position and expectations of continued operating losses as reasons for its move.

Moody's added that it expects external financing or sales of assets to be necessary to fund operations this year.

Co. Buyout Drains \$\$, But Broadcast Income Up Viacom Inc. Posts \$45 Mil Loss

BY MARK MEHLER

NEW YORK Viacom Inc., a producer of television programming and an owner of cable systems and radio stations, posted a \$45.7 million net loss in the first quarter ended March 31. This compares with a \$54.5 million net loss in the comparable 1987 quarter.

Revenues rose 25% from \$234.2 million to \$293.1 million.

The company attributes the quarterly loss primarily to \$65.1 million in interest expenses incurred in last year's purchase of the company by a subsidiary of National Amusements Inc.

Operating income for the networks group, which includes MTV Networks, was \$16.4 million, up from \$10.4 million last year. Revenues for the group were \$148.4 million, 18% higher than last year's

\$125.6 million.

The company says MTV Networks benefited from increased customers, higher affiliate fees, and higher advertising revenues. Improved margins at the network, however, were partially offset by promotional expenses and increased programming costs at Showtime/The Movie Channel.

Operating income for the broadcasting unit was from \$9.7 million to \$9.9 million. Revenues from broadcasting operations rose from \$27.3 million to \$29.8 million. The company says higher revenues were partially offset by expenses related to the launch of a new format at recently acquired KBSG-FM Seattle/Tacoma, Wash.

Cable TV operating income was up 21% to \$31.7 million, while revenues for the cable group rose 18% to \$78 million.

1st Quarter Income Up For Josephson

NEW YORK Josephson International Inc. has reported net income of \$2.6 million, or 67 cents a share, on \$72.2 million in revenue for the quarter ended March 31. This compares with a loss of \$1.1 million, or a 24-cent-a-share loss, on revenue of \$58 million in the year-ago quarter.

Josephson, which supplies talent agency and management services through its International Creative Management unit, says nine-month net income was \$9.3 million, compared with \$23.2 million a year earlier. Revenues were \$192.6 million, vs.

\$180.2 million in the previous nine months. This year's results include a \$7.2 million pretax gain on the sale of Gruntal warrants, while last year's results included an after-tax gain of \$20.9 million from discontinued radio operations.

As reported (Billboard, May 7), a special committee approved a merger proposal from a company headed by chairman and chief executive Marvin Josephson. Under terms of the leveraged buyout, common stockholders would receive \$14.50 in cash per share.

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 5/3	Close 5/9	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	308.4	151 1/2	152 1/2	+1/2
Cannon Group	57.8	4 1/4	4 1/4	-1/2
Capital Cities Communications	167.1	327	320	-7
Coca-Cola	2179	38 1/2	36 3/4	-1 3/4
Walt Disney	1126.1	58 1/2	57 1/2	-1
Eastman Kodak	4593.9	41 1/2	41 1/2	-1/4
Gulf & Western	829.9	38	36 3/4	-1 1/4
Handleman	242.4	28 1/2	27 3/4	-1/4
MCA Inc.	762.2	44 1/2	42 3/4	-1 1/2
MGM/UA	742.1	16 1/2	17 1/2	+1/2
Musicland	31.2	34 1/2	34 1/2	+1/4
Orion Pictures Corp.	122.4	15 1/2	15 1/2	-1/4
Primerica	845.1	24 1/2	24 1/2	+1/4
Sony Corp.	157.8	45	43 3/4	-1 1/4
TDK	3.8	75 1/2	73 1/2	-2
Vestron Inc.	242.2	5 1/2	6	+1/4
Warner Communications Inc.	1404.2	32 1/2	33 1/2	+1 1/4
Westinghouse	1068.8	52 1/2	50 1/2	-2 1/4
AMERICAN STOCK EXCHANGE				
Commtron	23.2	2 1/2	2 1/2	.....
Electrosound Group Inc.	12.9	5 1/2	5 1/2	-1/4
Lorimar/Teletel	1896.1	12 1/2	13 1/2	+1 1/2
New World Pictures	49.9	2 1/2	2 1/2	.....
Price Communications	327.5	9 1/2	10 1/2	+1 1/2
Prism Entertainment	13.5	3 1/2	3 1/2	.....
Turner Broadcasting System				.....
Unitel Video	5.2	8 1/2	8 1/2	-1/4
Warehouse Entertainment				.....
Company	Open 5/3	Close 5/9	Change	
OVER THE COUNTER				
Crazy Eddie	1 1/2	1 1/2	.....
Dick Clark Productions	4 1/4	4 1/4	.....
Infinity Broadcasting	22 1/2	22 1/2	.....
Josephson Inc.	13 1/2	13 1/2	+1/4	
LIN Broadcasting	60 1/2	58 1/2	-1 1/2	
Malrite Communications Group	8	8 1/2	+1/4	
Recoton Corp.	3 1/2	3 1/2	.....
Reeves Communications	6 1/2	6 1/2	+1/4	
Satellite Music Network, Inc.	4 1/2	4 1/2	+1/4	
Scripps Howard Broadcasting	84	84	.....
Shorewood Packaging	15 1/2	15 1/2	+1/4	
Sound Warehouse	10 1/2	10 1/2	+1/4	
Specs Music	6 1/2	6 1/2	.....
Stars To Go Video	1/2	3/4	+1/4	
Trans World Music	20 1/2	20 1/2	+1/4	
Tri-Star Pictures			.....
Wall To Wall Sound And Video	3 1/2	3 1/2	.....
Westwood One	21	20 1/2	-1/4	
Company	Open 5/3	Close 5/9	Change	
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	120	121	+1	
Pickwick	233	233	.....
Really Useful Group	547	560	+13	
Thorn EMI	632	636	+4	
Virgin	104	100	-4	

POP

PICKS

JUDAS PRIEST

Ram It Down
PRODUCER: Tom Allom
Columbia C 44244

Taking its cue from prevailing speed/thrash sounds, group abandons top 40 pretensions of recent albums for hardcore metal. Results are mixed, but "Heavy Metal" is as fine a tribute to the music as ever blew out a speaker. Yet to surface: Stock/Aitken/Waterman sessions recorded for this album.

BRIAN SETZER

Live Nude Guitars
PRODUCERS: Larson Paine & Brian Setzer, David A. Stewart, Chris Thomas
EMI-Manhattan E-46963

Former Stray Cat isn't straying far from the sound that brought him to stardom; second solo foray is loaded with searing rockabilly-style guitar licks and odes to the joy of rocking. Tracks like "Red Lightning Blues" and "Rebelene" will play robustly at hipper album rock bastions.

KILLER DWARFS

Big Time
PRODUCER: Simon Hanhart
Epic 44098

Major label debut from Canadian pop-metal quartet with songs and vocal harmonies bright enough to stage a Def Leppard-style chart assault. Highlights include sharp rockers "Tell Me Please" and "We Stand Alone," but the best is the hard-hitting, hook-laden "Starting To Shine."

RECOMMENDED

MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK

Permanent Record
PRODUCER: None listed
Epic E 40879

Joe Strummer continues his winning soundtrack ways with the five cuts he contributes here, performed with his new band, the Latino Rockabilly War. Also included: excellent new Lou Reed and hip album tracks from the Godfathers, BoDeans, and Stranglers. Altogether an irresistible package for album rock and college programmers and their listeners.

JANE WIEDLIN

Fur
PRODUCER: Stephen Hague
EMI-Manhattan E-48683

Ex-Go-Go takes another crack at soloing after disappointing outing for I.R.S. Wiedlin's new one is far more satisfying; Hague clothes her little-girl vocals in perky-but-never-annoying synthesized garb. Rambunctious "Rush Hour" could take as a top 40 item.

THE CLASH

The Story Of The Clash Volume 1
PRODUCERS: Various
Epic E2 44035

Seminal English punk band gets a sterling two-record retrospective that samples the full range of its hard-rocking talents. Tracks range from latter-day radio hits to early obscurities; compilation will go over well with fans who want a diverse sampling of band's work in one package.

BRIAR

Crown of Thorns
PRODUCER: Jonathan King
Columbia C-44212

Heavy metal packaging belies a sound just left of the New Monkees, aimed at the young teen crowd. "La Bamba," "The Boys Are Back In Town," and Sister Sledge's "Frankie" are all covered by these young Englishmen. Outrageous "Fart" is album's wittiest moment.

SPOTLIGHT



PRINCE
Lovesexy
PRODUCER: Prince
Paisley Park 25720

The Kid rocks U down on his most satisfying single-album slab since "Purple Rain." Cover art is silly, grooves are hot and stirring, and lyrics run the gamut from lust to religiosity—in short, it's another attention-grabbing set from the most prodigious and influential musician of the day. "Alphabet St." has already taken off, "Glam Slam" looms as next single winner, and tough "Dance On," with strong antigang message, and "Anna Stesia" deserve to be heard.



SADE
Stronger Than Pride
PRODUCER: Sade
Epic E 44210

No one makes music like Sade. Though paucity of horns gives this record a funkier, less jazzy feel than group's previous chart-toppers, that unmistakable, inimitable air of sophistication is still there: Ten tracks are as archly cool as they are hot hot hot, simmering with style and substance. Single "Paradise" has all the earmarks of a multiformat smash; "Nothing Can Come Between Us" and "Clean Heart" shine, too. Vocalist's many fans won't be disappointed.

SPOOKIE

PRODUCER: David Kahne
Columbia BFC 40987

Debut album by Los Angeles street singer is no mere novelty. Spookie's tunes, which betray the influence of Prince and Stevie Wonder, are mostly engaging confessions; in particular, leadoff track "Don't Walk Away" could captivate top 40. Vocals aren't always convincing, but the talent is certainly here for development.

VARIOUS ARTISTS

Irving Berlin/Always
PRODUCER: Various
Verve 835 450-2

From its vast catalog of songbooks and other sources, Verve has assembled a star-studded tribute to Berlin on his 100th birthday. Two performers, Fred Astaire and Bing Crosby, introduced many Berlin standards; the others—Ella Fitzgerald, Billie Holiday, Sarah Vaughan, Billy Eckstine, Louis Armstrong, and Dinah Washington—add their distinctive talent to Berlin gems (four extra on the CD version).

STUMP

A Fierce Pancake
PRODUCERS: Holger Hiller & Stump, John Robie, Hugh Jones
Chrysalis BFV 41641

Daft English quartet displays influence of Captain Beefheart (with a little Talking Heads tossed in) on debut disk. Skewed, dissonant guitar work, warped vocals, and offbeat percussion propel a selection of charmingly peculiar songs. No future among the masses, but alternative-music heads will be turned.

THE SEX PISTOLS

Better Live Than Dead
PRODUCER: None listed
Restless 72255

Decidedly low-fi live package is one of three licensed Pistols sets just issued by Enigma subsid. Wicked energy and bourgeoisie-bashing ideals of these punk progenitors come across headily in concert recordings cut circa 1977 with original bassist Glen Matlock. A hot item for alternative retail.

ORIGINAL MOTION-PICTURE SOUNDTRACK

Mondo New York
PRODUCER: Stuart S. Shapiro
Great Jones GJ6000

First release from new independently distributed Island label accompanies bizarre documentary on New York's underground scene. Side one features Latin-influenced score and bits of dialog; second side showcases tracks by some of the city's fringe artists. Alternative radio can try Manitoba's Wild Kingdom's "New York, New York"; best track is Dean & the Weenies' "Fuck You."

BLACK

PICKS

GREGORY ABBOTT

I'll Prove It To You
PRODUCER: Gregory Abbott
Columbia C 44087

Follow-up to out-of-nowhere gold debut is even more impressive—and commercial. Doo wop-meets-Jackson 5 style of "Crazy Over You" demands immediate attention, but sultry title-track single and harder "Back To Stay" and "Prisoner Of Love" also shine. Definitive proof that "Shake You Down" was no fluke.

HERBIE HANCOCK

Perfect Machine
PRODUCERS: Bill Laswell, Material, Herbie Hancock
Columbia C 40025

Hancock's first "mainstream" album in some time kicks it good and hard; fabulous funk of "Vibe Alive" has propelled it onto the black chart in no time, with "Beat Wise" set to follow. One mean machine.

EVELYN "CHAMPAGNE" KING

Flirt
PRODUCERS: Leon F. Sylvers III, Ron Kersey, Alex Brown
EMI-Manhattan E-46968

Champagne music is again in vogue as title cut churns toward the top 10. Still faithful to the urban-dance teen dreams that swept her into power, this King's a queen when it comes to exercising vocal authority on "You Can Turn Me On" and "Stop It." Expect a summerlong reign.

THE DAZZ BAND

Rock The Room
PRODUCERS: Eumir Deodato, Bobby Harris, Ish Ledesma
RCA 6928-R

With Juan Lively livening up the vocal attack, former Motown dance/funk brigade makes the label switch a memorable one with the top-20-bound "Anticipation." Band's appeal widens with "Single Girls" and "Once In A Lifetime Love"; group keeps a toe in the "Let It Whip" bag with the mildly wicked dance groove "Huff & Puff."

SPOTLIGHT



RUN-D.M.C.
Tougher Than Leather
PRODUCERS: Run-D.M.C., Davy D., Rick Rubin
Profile PRO-1265

Kings of rap rock are raising hell once again, ready to reclaim the charts after a year of legal entanglements kept them out of action. And what a way to come back: "Tougher Than Leather" is brilliant, from ingenious skewering of the Monkees' "Mary, Mary" to heavy metal-ish "Miss Elaine" to more street-oriented "Run's House" (the leadoff single) and "Beats To The Rhyme." Poppier second single (for example, "Mary, Mary") should bring millions to the party.



JULIO IGLESIAS
Non Stop
PRODUCERS: Various
Columbia C 40995

Second English-language (except for a few verses in French) album shows signs of capitalizing on breakthrough success of 1984's "1100 Bel Air Place"; summer tour should boost sales. Highlight is duet with Stevie Wonder, "My Love," already on the AC chart. Production credits include Humberto Gatica, Ramon Arcusa, and Tony Renis; guest roster sports members of Toto, David Foster, Siedah Garrett.

NEW AND NOTEWORTHY

SHADOWFAX
Folksongs For A Nuclear Village
PRODUCERS: David Kerstenbaum, Harry Andronis
Capitol 46924

By most accounts, band has been Windham Hill's second-best-selling act; Capitol appears hungry to land an even larger audience for this label debut. The Shadowfax sound—difficult to categorize with its swirl of jazz, new age, and folk—is more aggressive and accessible here. Gymnastic dance troupe Momix lent support to video and may join band on summer tour, a hook that could grab more fans.

JAZZ

PICKS

CHICK COREA ELEKTRIC BAND

Eye Of The Beholder
PRODUCER: Chick Corea
GRP 1053

Acoustic piano, which has been little more than a prop for Corea on Elektric Band's past works, is out front on this mix, reminiscent of some of his late-'70s and early-'80s offerings. Not a groundbreaker, but this tried-and-true formula should get a broad reception.

DAVE GRUSIN & DON GRUSIN

Sticks And Stones
PRODUCERS: Dave Grusin & Don Grusin
GRP 9562

Hard to believe the brothers Grusin—both well-traveled keyboard artists—have never before shared billing. Through MIDI technology, the two provide all the sounds heard here and pull off the trick without sacrificing musical warmth. Probably too tame for mainstream stations, but fusion, new age, and others will eat it up.

RECOMMENDED

BOB MINTZER

Spectrum
PRODUCER: Bob Mintzer, Tom Jung
DMP 461

Still too early to compare him to Stan Kenton, Woody Herman, or Gil Evans, but like those late legends, Mintzer has a flair for writing big band music with a contemporary feel. CD-only label scored big jazz-station play for little-known Thom Rotella, and this—Mintzer's third album—sounds radio friendly, too.

CLASSICAL

RECOMMENDED

BETHOVEN: MISSA SOLEMNIS/MOZART: MASS IN C MINOR ("THE GREAT")
Soloists, Atlanta Symphony Orchestra & Chorus, Shaw
Telarc CD-80150

Deeply felt performances directed by a master hand. Experience tells, as recording crew and musical forces provide yet another in their string of telling choral productions. Packaging these works in a two-disk set (playing time of almost 140 minutes) makes artistic and commercial sense.

COPLAND: FANFARE FOR THE COMMON MAN; APPALACHIAN SPRING; RODEO; OLD AMERICAN SONGS
Warfield, London Symphony Orchestra, Columbia Symphony Orchestra, Copland
CBS MK 42430

Another in the valuable Copland Conducts Copland vault series, which documents the composer's own interpretive precepts. The historical importance of these readings is a given, even when others, as is the case with "Rodeo," may deliver more persuasive performances. William Warfield as soloist in the 10 "Songs" is especially a treat.

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.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

THERE ARE MANY STRANGE twists and turns on the Hot 100 this week, including the first record in several years to drop on the chart but hold its bullet and the first record in the '80s to make its debut at No. 100. First, let's examine the bullet situation, which graphically illustrates that chart moves are totally independent of bullets. "Anything For You" by **Gloria Estefan & Miami Sound Machine** (Epic) holds at No. 1, but its lead is narrowed dramatically as "One More Try" by **George Michael** (Columbia) and "Shattered Dreams" by **Johnny Hates Jazz** (Virgin) surge strongly in both sales and airplay. Michael's single has a larger total gain than that of Johnny Hates Jazz and thus jumps over it to No. 2, pushing "Shattered" to No. 3 despite its big gain in points. Hence, the British trio drops one position but keeps its bullet.

TWO OTHER RECORDS HOLD their bullets due to strong point gains, especially on the sales side, but are unable to move up in chart position: "My Girl" by **Suave** (Capitol) at No. 20 and "I'm Still Searching" by **Glass Tiger** (EMI-Manhattan) at No. 31. On the other hand, six records move up the chart—by three to six places—without sufficient point gains for a bullet, including "Wait" by **White Lion** (Atlantic), which jumps from No. 12 to No. 8, and "Two Occasions" by the **Dee** (Solar), which moves three places to No. 10.

ANOTHER SINGLE that climbs the chart this week but isn't bulleted is "Da' Butt" by **E.U.** (EMI-Manhattan), which is top five at stations in Detroit; San Antonio, Texas; Birmingham, Ala.; Jacksonville, Fla.; and Richmond, Va.. But it doesn't gain enough total points for a bullet. "Supersonic" by female teen trio **J.J. Fad** (Ruthless) is exploding in many markets, with jumps of 20-8 at KKYK Little Rock, Ark., and 21-9 at KRBE Houston and No. 1 reports from Power 96 Miami and KZZP Phoenix, Ariz.; overall it moves from 53 to 48 without a bullet, partly because of unreported airplay. "Should I Say Yes?" by **Nu Shooz** (Atlantic) is also a little short of bullet criteria but shows early strength at WAVA Washington, D.C. (26-19), Y-108 Denver (14-8), KMEL San Francisco (14-11), and FM-102 Sacramento, Calif. (18-11), where **PD Brian White** says, "It's retailing nicely—No. 6 in singles sales—and it came up very strong in 18-34-female call-out research."

QUICK CUTS: There are seven new entries on the chart, including records by rockers **Van Halen** and **Richard Marx**. Two artists make their Hot 100 bows: **D.J. Jazzy Jeff & the Fresh Prince**, a rap duo from Philadelphia, enter at No. 75 with "Parents Just Don't Understand" (Jive), already a hit at Z-93 Atlanta (19-5) and KZZP Phoenix (17-12); and the **Smithereens**, a four-man band from New Jersey, enter at No. 100 with "Only A Memory" (Enigma). The record, which has just enough points to make its debut, looks strong in Detroit, moving 24-20 at WDTX.

N.Y., L.A. CROSSOVER PIONEERS PLAY MORE TOP 40

(Continued from page 3)

"From my observation, when Power 106 started, they were a dance music station, but their parameters were wider . . . I think they've narrowed their format down and become more formulaic. They're picking up on some of the new wave dance bands, like New Order and Depeche Mode, but only after they've crossed to top 40."

The same complaint is voiced by Roman Ricardo, a DJ at New York's 1018 club, about that city's WQHT Hot 103. "A few months ago, it was picking up club records, but now it's just playing major-label stuff like Jody Watley and Belinda Carlisle," he says. "They just sent me their playlist, and 95% of it was stuff we'd never play . . . Last summer we [clubs and Hot 103] were both doing the same thing, and it was working better than it is now."

Joel Salkowitz, program director at WQHT, argues that while Hot 103 is "a top 40 radio station that leans toward dance music, we try to play the hottest club records in the city," including Trilogy's "Latin Love," J.J. Fad's "Supersonic," and Latin hip-hop records by Arlene and Fascination.

At the same time, he admits, "We don't dig so deep into [club play] as we used to. Those club records are not so much mass appeal and are an irritant to anyone over 25 . . . We have a shot at No. 1 [in the market], especially with our morning show. We'll never get there playing nothing but records with cowbells on them."

The situation is markedly different in Miami, where crossover station WPOW works closely with the clubs. "We pay an enormous amount of attention to the local clubs," notes WPOW program director Bill Tanner. "It's a very club-oriented society down here, and that's the most important influence on us."

Although he maintains his format is a variation of top 40, Tanner adds that "only selected top 40 records do well on our station."

"Just about the time a record is peaking on my station, it's crossing over to the other top 40s in town. But on the other hand, there are a number of records on my playlist that never cross over."

Among the records WPOW has picked up from the clubs recently, he notes, are Stevie B's "Dreamin' Of Love" and Trilogy's "Latin Love."

From time to time, Tanner says, WPOW becomes more conservative, trying to chase the older demos. "But every time we do that, we dilute our effectiveness" with the station's core audience of young whites and Hispanics, he observes.

Tony Garcia, who spins records at Fire & Ice, a progressive Miami club, and Club New, which plays regular dance music "for an older, money crowd," confirms that WPOW airs a lot of hot dance numbers. "A lot of times they go on stuff before or at the same time that club DJs go on them," he says.

Since Hispanics are strong supporters of dance music formats, the size of Miami's Latino population—larger than any other city's in the country—has much to do with the close relationship between WPOW and the local club scene.

Blacks play a similar role in New Orleans, where they make up a majority of the population. In that market, crossover outlet WQUE has snagged the No. 1 rating with an urban/top 40/dance mix that appeals

equally to blacks and whites, according to program director Jay Stevens.

In order to differentiate itself from the pure black and top 40 stations in town, WQUE stresses its dance image, picking up such club favorites as Stevie B's "Dreamin' Of Love," Egyptian Lover's "I Want You," Afro-Rican's "Give It All You've Got," and Sandra's "Everlasting Love."

Part of the reason for WQUE's

'We can be No. 1, but we'll never get there playing only records with cowbells on them'

deep involvement with the clubs, Stevens adds, is that New Orleans is an "all-night party town," which makes a dance outlet attractive.

Another dance-oriented station that mixes urban and top 40 sounds is WGHT Baltimore. But Don Brooks, the station's program director, says, "I get more coming out of radio and the labels than the clubs."

While he works closely with club jocks, particularly on dance mixes for the station, and has picked up club records by Taylor Dayne, Orchestral Manoeuvres in the Dark, Noel, Pretty Poison, and Blue Mercedes, he doesn't see clubs providing much direction for WGHT.

Instead, he says, WGHT is having a marked influence on the nightspots. "The Baltimore club scene is basically led by radio," he asserts. "We have jocks appearing in six clubs each week on a regular basis. Every Friday night, we have a live club night from the biggest club in Baltimore, and 98% of everything they play there is on our play list as either currents or reentrants."

The same is true of certain clubs in Miami and Los Angeles. DJ Garcia says, for instance, that Facade, a new Miami spot, plays exactly the same

records that are aired on WPOW.

Allan Parada, a turntable jockey at the Palace in Los Angeles, similarly says, "In a lot of situations, [club] DJs play what's on [KPWR], which negates their choice of music. They want to play what's on [KPWR] because it has big push and people relate to what's being played on it."

Stressing that the Palace is not one of the clubs that "follow" KPWR, Parada adds that his predominantly white, college-age crowd listens to the station, "but we play much more [than records on KPWR's playlist]."

With a largely white and Hispanic audience, Parada notes, KPWR "is adamantly against rap music" but does pay some attention to the Latin clubs. In the early days of its dance format, he notes, the station "played a lot of British music like ABC. But now it's gone the other way."

In the New York area, says Long Island club DJ Tommy Nappi, Hot 103 "is definitely influencing clubs a lot with [its] format"; unlike Parada, Nappi believes this is a positive trend. With the help of WQHT, he says, clubs like Speaks in Island Park, N.Y., where he works, have helped break records by such artists as Dayne and Pretty Poison.

Nappi contends that although Hot 103 was getting more top 40 for a while (he claims it's now going the other way), it's still much more dance oriented than the top 40s are. Before WQHT came along, he recalls, WPLJ, a local top 40 (now WWPR), was playing dance records only by big-name acts like Madonna, Wham!, and Michael Jackson, while the hip new dance numbers were ignored.

"The kids' only outlet was to come to clubs to hear that music. But now they can hear some of it on Hot 103." He adds that the station has also helped promote local clubs, including Speaks.

Similarly, Miami's Garcia feels WPOW has had a positive influence on the club scene in that market. "They [clubs and WPOW] are working hand in hand, which radio stations never did here before," he notes.

A&M Video In Big Pig Push \$9.98 Tape Added To Promo Mix

LOS ANGELES A&M Records is testing low-priced home video as an additional avenue for breaking a new act.

On May 31, A&M Video will release a four-clip compilation cassette of Big Pig, carrying a suggested retail price of \$9.98. Dubbed "Bonk: The Videos," the cassette will be shipped in four-tape pre-packs that convert into counter-top displays.

Included on the cassette are two versions of the band's first single, "I Can't Break Away," as well as "Hungry Town" and "Boy Wonder."

Steve Macon, A&M director of video sales and marketing, says the video release was prompted in part by an early abundance of clips by the band. But, he adds, the move is more a reflection of A&M's ongoing policy of putting home video to creative use—as epitomized by its recent two-hour, \$19.98 Joe Jackson

concert video featuring a free 3-inch CD as a bonus. In the past year, A&M Video has also stepped up its longform video music activities and has been aggressive with pricing and merchandising.

Macon notes that the band is already getting video exposure on MTV, where a clip for "I Can't Break Away" earned "breakout" status.

The counter-top display and the low price, says Macon, should arouse consumer interest, and the visibility should "feed into record sales."

If successful, the technique may be used for upcoming acts on the label. The band will be touring through June—and while Macon says A&M is doing the "normal" things associated with breaking a new band, low-priced home video may in the future be "another piece of the equation."

JIM McCULLAUGH

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
HOLD ON TO THE NIGHTS RICHARD MARX EMI-MANHATTAN	5	11	59	75	77
NEW SENSATION INXS ATLANTIC	7	15	46	68	157
MAKE ME LOSE CONTROL ERIC CARMEN ARISTA	2	10	51	63	68
MERCEDES BOY PEBBLES MCA	4	8	34	46	125
PARADISE SADE EPIC	1	7	36	44	82
BLACK AND BLUE VAN HALEN WARNER BROS.	2	7	31	40	78
RUSH HOUR JANE WIEDLIN EMI-MANHATTAN	1	7	22	30	105
HANDS TO HEAVEN BREATHE A&M	0	9	19	28	79
POUR SOME SUGAR ON ME DEF LEPPARD MERCURY	3	5	18	26	141
PARENTS JUST DON'T DJ JAZZY JEFF JIVE	1	2	19	22	35

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.

LIFELINES

BIRTHS

Girl, Jessica Beth, to **Mark and Carol Lapidos**, March 30 in Westwood, N.J. They are producers of Beatfest, the official Beatles Fans' convention.

Boy, Joseph Daniel, to **Dan and Karen Bayer**, April 7 in Lansing, Mich. He is a jazz/new age music director/producer at WKAR East Lansing, Mich.

Girl, McKenna Margaret, to **John and Dacia Burns**, April 12 in Northridge, Calif. He is executive VP of distribution, MCA/Los Angeles.

Boy, Devin James, to **Dan and Kim Carpenter**, April 15 in Salisbury, Md. He is manager of Camelot Music No. 62 there.

Girl, Samantha Heather Amelia, to **Warren and Denise Cosford**, April 16 in Huntington, N.Y. He is operations manager at WDRE New York.

Girl, Cameron, to **Geoff and Catherine Hughes**, April 24 in Montreal. He is VP of special projects for Paul Levesque Management Inc. and of A&R for Artiste Records, PLM Inc.'s new label.

Boy, Alexander George, to **David and Connie Leiken**, May 2 in Port-

land, Ore. He is the owner of Double Tee Promotions Inc.

Boy, Justin Dylan, to **Robert and Margo Bolland**, May 3 in Hilversum, Holland. He is a pop producer/composer and president of Le Disque Holland B.V., Le Disque Music Publishing, Bolland Music, and Bolland Studios.

Girl, Kalin Elizabeth, to **Rick and Robin Franks**, May 9 in Detroit. He is president of Cellar Door Productions.

MARRIAGES

David R. Witzig to Debbie Swanson, April 29 in Minneapolis. He is national sales manager for Capitol Records. She is with Musicland/Sam Goody.

Alan M. Leeds to Gwendolyn P. Gwyn, April 30 in Minneapolis. He is operations director for PRN Productions and tour manager for Prince. She is assistant tour manager for Prince.

Glen Gomez to Stephanie Kenney, April 30 in Houma, La. He is afternoon personality at KHOM-FM Houma/New Orleans/Baton Rouge, La., and is active in commercial work. She is a former air personality at KHOM and WQXY-FM, both in Baton Rouge.

DEATHS

Kelly Allen, 32, of injuries sus-

tained in a condominium fire, May 2 in Nashville. He was a bookkeeper for Loretta Lynn Enterprises. Allen was the son of Lorene Allen, VP of Loretta Lynn Enterprises, and a brother of Meredith Stewart, VP of the MTM Music Group publishing division. In lieu of flowers, donations can be made to the Oasis Center, Attention Kelly Allen Memorial Fund, P.O. Box 121648, Nashville, Tenn. 37212; or to any charity supporting homeless or otherwise needy children.

Fred Jacobson, 73, of a heart attack, March 27 in Greenwich, Conn. Jacobson wrote songs under the name Fred Jay. He received his doctor of laws degree from the Univ. of Vienna, Austria, and fled to New York in 1939. He was with the U.S. Office of War Information during World War II and in 1946 headed the German desk of the Voice of America. From 1963-73, he served as a foreign service officer in West Berlin and Munich, West Germany. For part of this time, he was also U.S. program director of radio station RIAS. Upon completion of his tour of duty in 1973, he returned to songwriting. His songs were recorded by Ray Charles ("What Am I Living For?"), Johnny Mathis (A Child Is Born), Perry Como, and Abba, among others. Other successful songwriting credits include "Es Faehrt Ein Zug Nach Nirgendwo" ("There Is A Train To Nowhere"), "Deine Spuren Im Sand" ("Traces Of Your Steps In The Sand"), and "Ein Neue Liebe Is Wie Ein Neues Leben" ("A New Love Is Like A New Life"). He is survived by his wife and a son.

Owen Epstein, 37, of cancer, May 7 in New York. Epstein was an entertainment attorney and partner in the law firm Meibach & Epstein. In lieu of flowers, contributions may be made to the T.J. Martell foundation for the Owen C. Epstein Cancer Research Memorial Fund, 730 Fifth Ave., New York, N.Y. 10019. (see story, page 6.)

Send information to *Lifelines*, *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 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



Poindexter. Buster Poindexter basks in the glow of his quadruple-award victory at the SKC Audio Tape/New York Music Awards, accompanied by audio and publishing brass. Pictured, from left, are Tom Anderson, national sales and marketing manager, SKC; Mark Fried, executive writer, publisher relations, BMI; Poindexter; and S.W. Park., GM, SKC Audio Tape Division.

NEW COMPANIES

B&B Productions, a radio-features-production organization, formed by Ron Brewington and Rudolph Brewington. Studio facilities will operate at a future location. P.O. Box 431578, Los Angeles, Calif. 90043; 213-750-0661.

Lady Phoenix Productions, formed by Laura Post. The company will specialize in the promotion of women's music in Buffalo, N.Y., and San Francisco. Suite 5, 3721 25th St., San Francisco, Calif. 94110; 415-826-1726.

Media Man, a promotion consultancy for radio stations, formed by Mike Evans. The company will help develop major promotions, tailoring each project to fit the needs of station markets. 4011 Kaimuki Ave., Honolulu, Hawaii 96816; 808-734-5134.

Axon Video, formed by Brenda G. Farrier, Stefanie Shulman, and Glen Zimmerman. Company will manufacture and distribute product to the home video market. First titles

York. 212-867-6650.

June 4-7, Summer Consumer Electronics Show, McCormick Center Hotel, Chicago. Kim King, 202-457-8709.

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 Altchuler, 212-244-1944.

June 22-24, APRS 88: 21st International Exhibition Of Professional Recording Equipment, Olympia, London, England. 923-772-907.

June 24-26, National Assn. of Music Merchants International Music And Sound Expo, Georgia World Congress Center, Atlanta. 619-438-8001.

JULY

July 16-20, New Music Seminar 9, Marriott Marquis Hotel, New York. Una Johnston, 212-473-4343.

are "Battle Of Algiers," "Carry On At Your Convenience," and "Quartet." 1900 Broadway, New York, N.Y. 10023; 212-787-8228.

The Phoenix Group, formed by Moorevell and Dohnel H. Williams. Company manages and promotes the Protectors. 156 E. 28th St., Brooklyn, N.Y., 11226; 718-213-9770.

VideoTeleCom, a music-video-production company, formed by Eddie Barber. First projects are "Rock'N' Roll To The Rescue" by the Beach Boys, "911" by Chill, and "No One Can Tell Me" by Hollistine. 1041 N. Highland Ave., Hollywood, Calif. 90038; 213-856-5300.

Send information to *New Companies*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

FOR THE RECORD

A listing for Third Story Music at 5120 Walnut St., Philadelphia, Pa., on page 68 of *Billboard's* 1988 International Buyer's Guide is incorrect. The name Third Story Music Inc. is registered with Martin Cohen, and the company operates out of Suite 1500, 6430 Sunset Blvd., Los Angeles, Calif. 90028. The phone is 213-463-1151. This correct listing appears on page 54 of the buyer's guide.

While the DAT release of the Devo album "Total Devo" will be distributed independently, as stated in an article in the May 7 issue of *Billboard*, it will bear the Enigma Records label. The LP, cassette, and CD versions of the album will be distributed via Capitol.

A May 14 article in *Billboard* incorrectly stated that Loranger Manufacturing Corp. is duplicating real-time DAT cassettes for Delta Records and its Capriccio and Jazzline subsidiaries. In fact, Delta duplicates its own product in-house.

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Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	ANYTHING FOR YOU	GLORIA ESTEFAN & MIAMI SOUND MACHINE	1
2	3	ALWAYS ON MY MIND	PET SHOP BOYS	4
3	8	SHATTERED DREAMS	JOHNNY HATES JAZZ	3
4	9	ONE MORE TRY	GEORGE MICHAEL	2
5	6	NAUGHTY GIRLS (NEED LOVE TOO)	SAMANTHA FOX	5
6	5	ELECTRIC BLUE	ICEHOUSE	7
7	10	WAIT	WHITE LION	8
8	12	I DON'T WANT TO LIVE WITHOUT YOU	FOREIGNER	6
9	14	PIANO IN THE DARK	BRENDA RUSSELL/JOE ESPOSITO	11
10	2	PINK CADILLAC	NATALIE COLE	13
11	16	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	9
12	4	WISHING WELL	TERENCE TRENT D'ARBY	12
13	15	TWO OCCASIONS	THE DEELE	10
14	18	TOGETHER FOREVER	RICK ASTLEY	14
15	7	ANGEL	AEROSMITH	15
16	21	CIRCLE IN THE SAND	BELINDA CARLISLE	18
17	20	MY GIRL	SUAVE	20
18	19	DREAMING	ORCHESTRAL MANOEUVRES IN THE DARK	16
19	32	MAKE IT REAL	THE JETS	17
20	11	PROVE YOUR LOVE	TAYLOR DAYNE	26
21	23	I STILL BELIEVE	BRENDA K. STARR	24
22	26	STRANGE BUT TRUE	TIMES TWO	21
23	13	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	19
24	33	WE ALL SLEEP ALONE	CHER	23
25	27	ONE GOOD REASON	PAUL CARRACK	28
26	28	DA'BUTT (FROM THE "SCHOOL DAZE" SOUNDTRACK)	E.U.	35
27	40	ALPHABET ST.	PRINCE	27
28	—	THE VALLEY ROAD	BRUCE HORNSBY & THE RANGE	25
29	39	FOOLISH BEAT	DEBBIE GIBSON	22
30	35	I'M STILL SEARCHING	GLASS TIGER	31
31	36	NITE AND DAY	AL B. SURE!	32
32	24	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	34
33	37	PROMISE ME	THE COVER GIRLS	40
34	—	KISS ME DEADLY	LITA FORD	30
35	—	NIGHTIME	PRETTY POISON	36
36	22	I SAW HIM STANDING THERE	TIFFANY	56
37	—	DIRTY DIANA	MICHAEL JACKSON	29
38	—	THE FLAME	CHEAP TRICK	33
39	—	BEDS ARE BURNING	MIDNIGHT OIL	38
40	30	GIRLFRIEND	PEBBLES	42

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	ONE MORE TRY	GEORGE MICHAEL	2
2	1	ANYTHING FOR YOU	GLORIA ESTEFAN & MIAMI SOUND MACHINE	1
3	3	SHATTERED DREAMS	JOHNNY HATES JAZZ	3
4	5	I DON'T WANT TO LIVE WITHOUT YOU	FOREIGNER	6
5	9	NAUGHTY GIRLS (NEED LOVE TOO)	SAMANTHA FOX	5
6	10	ALWAYS ON MY MIND	PET SHOP BOYS	4
7	13	WAIT	WHITE LION	8
8	12	TWO OCCASIONS	THE DEELE	10
9	14	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	9
10	11	ELECTRIC BLUE	ICEHOUSE	7
11	4	WISHING WELL	TERENCE TRENT D'ARBY	12
12	6	ANGEL	AEROSMITH	15
13	16	TOGETHER FOREVER	RICK ASTLEY	14
14	15	PIANO IN THE DARK	BRENDA RUSSELL/JOE ESPOSITO	11
15	8	PINK CADILLAC	NATALIE COLE	13
16	7	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	19
17	17	DREAMING	ORCHESTRAL MANOEUVRES IN THE DARK	16
18	21	FOOLISH BEAT	DEBBIE GIBSON	22
19	20	MAKE IT REAL	THE JETS	17
20	22	STRANGE BUT TRUE	TIMES TWO	21
21	27	CIRCLE IN THE SAND	BELINDA CARLISLE	18
22	29	DIRTY DIANA	MICHAEL JACKSON	29
23	24	WE ALL SLEEP ALONE	CHER	23
24	28	THE VALLEY ROAD	BRUCE HORNSBY & THE RANGE	25
25	26	MY GIRL	SUAVE	20
26	31	KISS ME DEADLY	LITA FORD	30
27	33	ALPHABET ST.	PRINCE	27
28	37	THE FLAME	CHEAP TRICK	33
29	35	I STILL BELIEVE	BRENDA K. STARR	24
30	34	I'M STILL SEARCHING	GLASS TIGER	31
31	30	ONE GOOD REASON	PAUL CARRACK	28
32	38	NOTHIN' BUT A GOOD TIME	POISON	37
33	36	NIGHTIME	PRETTY POISON	36
34	39	NITE AND DAY	AL B. SURE!	32
35	18	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	34
36	19	PROVE YOUR LOVE	TAYLOR DAYNE	26
37	—	POUR SOME SUGAR ON ME	DEF LEPPARD	39
38	40	WHEN WE KISS	BARDEUX	41
39	—	BEDS ARE BURNING	MIDNIGHT OIL	38
40	—	MERCEDES BOY	PEBBLES	44

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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)	
WARNER BROS. (4)	8
Sire (2)	
Paisley Park (1)	
Qwest (1)	
ARISTA (6)	7
Jive (1)	
E.P.A.	7
Epic (5)	
CBS Associated (1)	
Rock'N'Roll (1)	
EMI-MANHATTAN	7
RCA (4)	7
Jive (3)	
A&M	5
POLYGRAM	5
Mercury (4)	
London (1)	
CAPITOL (2)	4
Enigma (2)	
VIRGIN	4
CHRYSALIS	3
ELEKTRA (1)	3
Vintertainment (2)	
GEFFEN	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.
27 ALPHABET ST.	(Controversy, ASCAP) WBM	
4 ALWAYS ON MY MIND	(Screen Gems-EMI, BMI/Sebanine, BMI) WBM	
15 ANGEL	(Aero Dynamics, BMI/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM	
1 ANYTHING FOR YOU	(Foreign Imported, BMI) CPP	
38 BEDS ARE BURNING	(Sprint, APRA/Warner-Tamerlane, BMI) WBM	
66 BLACK AND BLUE	(Yessup, ASCAP)	
68 BLUE MONDAY 1988	(Bemisic, PRS/WB, ASCAP) WBM	
93 BREAKAWAY	(Colgems-EMI, ASCAP/Teenie Bopper, ASCAP) WBM	
18 CIRCLE IN THE SAND	(Virgin, ASCAP/Shipwreck, BMI) CPP/WBM	
35 DA'BUTT (FROM THE "SCHOOL DAZE" SOUNDTRACK)	(MCA, ASCAP/Sunset Burgundy, ASCAP/Toosie, ASCAP) HL/MCA	
46 DEVIL INSIDE	(MCA, ASCAP) HL/MCA	
29 DIRTY DIANA	(Mijac, BMI/Warner-Tamerlane, BMI) WBM	
80 DREAMIN' OF LOVE	(Saja, BMI/Mya-T, BMI)	
16 DREAMING	(Virgin, ASCAP) CPP	
7 ELECTRIC BLUE	(SBK April, ASCAP/10/10, BMI) HL/CPP	
60 ENDLESS SUMMER NIGHTS	(Chi-Boy, ASCAP) CLM	
9 EVERYTHING YOUR HEART DESIRES	(Hot-Cha, BMI/Careers, BMI) CPP	
99 FAT	(Mijac, BMI/Warner-Tamerlane, BMI)	
33 THE FLAME	(Lorimar, BMI/Hidden Pun, BMI) WBM	
22 FOOLISH BEAT	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	
73 FORGIVE ME FOR DREAMING	(Colgems-EMI, ASCAP/Lauren Wellstey, BMI/Rightsong, BMI) HL/WBM	
83 GET IT	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
34 GET OUTTA MY DREAMS, GET INTO MY CAR	(Zomba, ASCAP) HL	
42 GIRLFRIEND	(Kermy, BMI/Hip Trip, BMI) CPP	
90 GOING BACK TO CALI (FROM "LESS THAN ZERO")	(Def Jam, ASCAP)	
55 HANDS TO HEAVEN	(Virgin, ASCAP) CPP	
52 HEART OF MINE	(SBK Blackwood, BMI/Sin-Drome, BMI/Texas City, BMI/WB, ASCAP/Walpergus, ASCAP) HL/WBM	
69 HOLD ON TO THE NIGHTS	(Chi-Boy, ASCAP)	
6 I DON'T WANT TO LIVE WITHOUT YOU	(Michael Jones, ASCAP) HL	
56 I SAW HIM STANDING THERE	(Gil, BMI) WBM	
64 I SHOULD BE SO LUCKY	(All Boys, BMI) CPP	
24 I STILL BELIEVE	(Anta, ASCAP/Rare Blue, ASCAP/Colgems-EMI, ASCAP) CLM/WBM	
85 I WANT HER	(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/WB, ASCAP/E/A, ASCAP/Zomba, ASCAP)	
51 I WISH I HAD A GIRL	(Leesum, BMI) CLM	
31 I'M STILL SEARCHING	(Colgems-EMI, ASCAP/Tiger Shards, CAPAC) WBM	
79 JUST GOT PAID	(Mochrie, ASCAP/Cal-Gene, BMI) CPP	
95 KISS AND TELL (FROM "BRIGHT LIGHTS, BIG CITY")	(Virgin Songs, BMI) CPP	
30 KISS ME DEADLY	(Makiki, ASCAP/Twin Towers, ASCAP/Arista, ASCAP) CLM/CPP	
97 LIKE A CHILD	(Maz Appeal, ASCAP/SBK April, ASCAP/Noel Pagan, ASCAP/Ackee, ASCAP) HL/WBM	
82 LIKE THE WEATHER	(Christian Burial, ASCAP)	
53 LOST IN YOU	(Intersong-USA, ASCAP/SBK April, ASCAP/Poetlord, ASCAP/R.Stewart, ASCAP) HL	
81 LOVE CHANGES (EVERYTHING)	(Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI) CPP	
98 LOVE IN THE FIRST DEGREE	(In A Bunch, PRS/WB, ASCAP/Terrace, ASCAP) CPP/WBM	
89 LOVE STRUCK	(Shockadelica, ASCAP/Almo, ASCAP) CPP	
17 MAKE IT REAL	(Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP) HL	
78 MAKE ME LOSE CONTROL	(Eric Carmen, BMI/Istand, BMI/Pitchford, BMI)	
71 MAN IN THE MIRROR	(Yellowbrick Road, ASCAP/MCA, ASCAP/Aerostation Corporation, ASCAP) HL/MCA/WBM	
44 MERCEDES BOY	(MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP) HL	
67 MOST OF ALL	(Johnny Yuma, BMI/Warner-Tamerlane, BMI/Bertus, BMI) WBM	
20 MY GIRL	(Jobete, ASCAP) CPP	
94 MY LOVE	(Jobete, ASCAP/Black Bull, ASCAP)	
5 NAUGHTY GIRLS (NEED LOVE TOO)	(Forceful, BMI/Willesden, BMI)	
72 NEVER GONNA GIVE YOU UP	(Terrace, ASCAP) CPP	
47 NEW SENSATION	(MCA, ASCAP) HL	
36 NIGHTIME	(Genetic, ASCAP) HL	
32 NITE AND DAY	(SBK April, ASCAP/Across 110th Street, ASCAP/Al B. Sure! International, ASCAP/Key West International, ASCAP) HL	
37 NOTHIN' BUT A GOOD TIME	(Sweet Cyanide, BMI/Willesden, BMI) HL	
28 ONE GOOD REASON	(Plangent Visions, ASCAP/Virgin, ASCAP) CPP	
2 ONE MORE TRY	(Chappell, ASCAP/Morrison Leahy, ASCAP) HL	
63 ONE STEP UP	(Bruce Springsteen, ASCAP) CPP	
100 ONLY A MEMORY	(Famous Monsters, BMI/Screen Gems-EMI, BMI)	
87 OUT OF THE BLUE	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	
45 PAMELA	(Hudmar, ASCAP/Jogi Wimbald, BMI) WBM	
70 PARADISE	(Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP	
75 PARENTS JUST DON'T UNDERSTAND	(Zomba, ASCAP)	
11 PIANO IN THE DARK	(Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarf-village, ASCAP) WBM	
13 PINK CADILLAC	(Bruce Springsteen, ASCAP) CPP	
39 POUR SOME SUGAR ON ME	(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	
40 PROMISE ME	(Amber Pass, ASCAP/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals, BMI)	
26 PROVE YOUR LOVE	(November Nights, ASCAP/Chappell, ASCAP/Jobete, ASCAP) HL/CPP	
84 RITUAL	(Mind & Body, ASCAP/PolyGram, ASCAP) WBM	
58 ROCKET 2 U	(Groupie, BMI)	
86 ROOTY TOOT TOOT	(Riva, ASCAP) WBM	
61 ROUTE 66/BEHIND THE WHEEL	(Grabbing Hands, ASCAP/Sonet, PRS/Emile, ASCAP)	
57 RUSH HOUR	(I Before E, ASCAP/Rafelson, ASCAP)	
54 SAY IT AGAIN	(SBK Blackwood, BMI/Henry Suemay, BMI) HL	
3 SHATTERED DREAMS	(Virgin, ASCAP)	
49 SHOULD I SAY YES?	(Poolside, BMI)	
96 SOME KIND OF LOVER	(Ultrawave, ASCAP/SBK April, ASCAP/Rightsong, BMI) HL	
88 SOMETHING JUST AIN'T RIGHT	(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/Zomba, ASCAP/WB, ASCAP/E/A, ASCAP) WBM	
65 STAND UP	(Diamond Dave, ASCAP/Tuggle Tunes, ASCAP) WBM	
21 STRANGE BUT TRUE	(Maximum Media, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) WBM	
48 SUPERSONIC	(Bebica, ASCAP)	
59 TAKE IT WHILE IT'S HOT	(Shaman Drum, BMI)	
50 TALL COOL ONE	(Talktime, ASCAP/Virgin, ASCAP) CPP	
14 TOGETHER FOREVER	(Terrace, ASCAP) CPP	
77 TOMORROW PEOPLE	(Ziggy, ASCAP/Colgems-EMI, ASCAP) WBM	
74 TROUBLE	(MCA, ASCAP) HL	
92 TURN OFF THE LIGHTS	(Lon-Hop, BMI)	
10 TWO OCCASIONS	(Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI/Peer-Southern, ASCAP/Tammi, BMI) CPP	
43 UNDER THE MILKY WAY	(Funzalo, BMI/Bug, BMI/MCA, ASCAP) HL/MCA	
76 UNDERNEATH THE RADAR	(Colgems-EMI, ASCAP) WBM	
25 THE VALLEY ROAD	(Zappo, ASCAP/Basically Gasp, ASCAP) CLM	
8 WAIT	(Vavoom, ASCAP) WBM	
23 WE ALL SLEEP ALONE	(SBK April, ASCAP/Desmobile, ASCAP/Bon Jovi, ASCAP/PolyGram, ASCAP) HL/WBM	
41 WHEN WE KISS	(French Lick, BMI/Bug, BMI)	
19 WHERE DO BROKEN HEARTS GO	(Scaramanga, ASCAP/Rare Blue, ASCAP/Baby Love, ASCAP) CLM/CPP	
62 WILD, WILD WEST	(Willesden, BMI)	
12 WISHING WELL	(Virgin Songs, BMI/Young Terence, BMI/Rare Blue, ASCAP) CPP	
91 YOU DON'T KNOW	(Virgin, ASCAP/Bittern, BMI) CPP	

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

CLM Cherry Lane
CPP Columbia Pictures
HL Hal Leonard
WBM Warner Bros.

SAL PISELLO GETS FOUR YEARS FOR TAX EVASION

(Continued from page 1)

of the record industry.

Hinden, who said that Pisello "has never been charged as an organized-crime figure," asserted that "there is something of an agenda in this case" and that Rudnick is on "something of a crusade against MCA."

Rudnick, citing federally protected witness Craig Fiato's testimony that Pisello reports to reputed L.A. crime boss and Gambino-crime-family associate Mike Rizzitello, countered that Pisello "was doing the work of evil people" and that "his real problem is one of corruption."

The murky beginnings of Pisello's relationship with MCA—the subject of some dramatic but ultimately inconclusive testimony at Pisello's trial during March and April (Billboard, April 16 and April 23)—surfaced anew in Rudnick's presentencing memorandum, filed with the court May 5.

The document says that Pisello told a presentencing investigator that he was introduced to MCA Music Group president Irving Azoff by the maitre d' of the plush Palm Restaurant in Los Angeles and that Azoff subsequently referred him to MCA Records president Myron Roth.

However, the document adds, "It strains common sense that Pisello could be so successful in his dealings with MCA through the introduction of an unidentified maitre d'."

The memorandum also asserts that Pisello's business partner and

"friend" Rocco Mussachia, an alleged Gambino-crime-family figure, was present at meetings with Roth and Sugar Hill Records president Joe Robinson in 1983.

MCA attorney Dennis Kinnaird says that Azoff has "no recollection" of the purported introduction to Pisello at the Palm and that Roth has "no recollection" of meeting with Mussachia.

In the end, Pisello, who was found guilty April 8, was sentenced on one count of evasion during the 1984 tax year, in which he made \$282,000 and should have been liable for taxes of almost \$125,000. He will be eligible for parole after he serves 16 months of his sentence. He must surrender himself to federal officers May 31; an appeal hearing was set for May 24.

Pisello received a suspended sentence and three years of probation on a second count, which charged tax evasion on income of \$55,000 during the 1985 tax year. As conditions of the suspended sentence, Pisello must pay all taxes owed to the government, file returns, pay taxes during the probation period, and pay court costs.

A third count leveled against Pisello concerning the 1983 tax year was dismissed earlier by Rea.

Pisello could have received a maximum penalty of five years in jail and \$100,000 in fines on each count.

Hinden, who asked Rea for a six-month sentence for Pisello, called Pisello "an individual . . . who cares for his family" and "a religious

man" in his statement. He also presented letters from two doctors concerning the state of 64-year-old Pisello's health.

He then lashed out at the way the government depicted Pisello during the trial and in the pretrial memorandum.

"This is not an organized-crime case," Hinden said. "This is not a case where Mr. Pisello has defrauded MCA or Sugar Hill or [cutout firm] Betaco. This is not a case in which Mr. Pisello engaged in any wrongdoing with MCA or Sugar Hill."

Hinden also implied that Rudnick had secured a withdrawal of Pisello's furlough from Lompoc Prison in Lompoc, Calif., where he was serving time on a previous tax conviction, in March 1987 and that the prosecutor had subsequently written a letter to Hinden soliciting cooperation with the government in order to "squeeze" Pisello for information prior to his second indictment on tax charges.

"The government was sending a very clear message to Mr. Pisello, but Mr. Pisello had nothing to give the government," Hinden said.

In reference to the prosecutor's "agenda," Hinden also charged that Rudnick had photographs of top MCA executives posted on his office wall, with their salaries displayed beneath the pictures.

Visibly reddening with anger, Rudnick told Rea that he had written his letter to Hinden after Pisello wrote a September 1986 letter to

U.S. Attorney General Edwin Meese. According to Rudnick, Pisello told the attorney general: "I want to cooperate with the U.S., but Mr. Rudnick won't let me."

Rudnick told the court, "I said [in my letter], 'If you want to come forward to cooperate, come forward and cooperate,' but he never did."

Before the court, Rudnick reiterated his dismissal of Pisello's version of his introduction to Azoff.

"The question really is, What was said between Mr. Pisello and Mr. Azoff that caused all these events to happen?" said Rudnick, who added, "I want the court to reject Mr. Pisello's suggestion, because it just doesn't make any sense."

The presentencing memorandum also casts doubt on other statements made by Pisello concerning his dealings with MCA and Sugar Hill.

While Pisello admitted to an investigator that he lied to MCA president Roth when he said he was "representing" Sugar Hill in the label's bid for a distribution deal, the memo says that he also claimed that he "accidentally 'ran into'" Sugar Hill's Robinson, who asked for help in getting the distribution deal. Pisello also told the judge in his 1985 tax case that he was "Sugar Hill's West Coast business representative" and had to travel to New York while free on bond.

The memorandum calls Pisello's explanations of his activities as a middleman in the sale of MCA cutouts "inexplicable."

The document continues, "Pisello told the presentence officer that Roth 'wanted to know if [Pisello] could sell/market cutouts' even though he never heard of a cutout record at the time of the request."

According to the memo, Pisello "sought the help of 'long-term personal friend Morris Levy,'" president of Roulette Records, who urged Pisello to market the cutouts at the 1984 National Assn. of Recording Merchandisers convention in Miami.

The memo goes on to point out that Levy and "East Coast mob figures" Gaetano Vastola and Sonny Brocco were indicted for their part in the cutout transaction. Their trial is currently in progress in Camden, N.J. (see story, page 3).

With Pisello sentenced at last, it appears unlikely that the vagaries of the alleged gangland figure's dealings in the music business—specifically at MCA—will be scrutinized further by the government. John Newcomer, L.A. Organized Crime Strike Force chief, informed MCA last year that the company was "not a target" of any federal record industry probe (Billboard, Dec. 26).

Pisello, whose only appearance before the court was a brief statement to Rea prior to sentencing, sounded relieved as his case drew to a close. Asked for a comment on his sentence outside the courtroom, he responded, "Fine. No problem."

DEALERS FEARFUL OF IMPENDING BLANK-VIDEOTAPE PRICE HIKES

(Continued from page 1)

3M, although the company plans no announcement until the Summer Consumer Electronics Show, set for June 4-7 in Chicago. "We will remain competitive," says a 3M spokesman.

Competitive price pressures have always drained blank videotape's profit potential, not only for dealers, but for manufacturers and their sales firms as well. Rosalind Spooner, executive VP of 42-store Miami-based Spec's Music, is among those who are fearful the price hikes will make it more difficult for retailers to compete with mass merchants or other low-ball competitors.

"I think it will help the manufacturers, but I don't think it will help us," says Spooner. "It may cause us to cut down on the [SKUs] that we buy from some manufacturers. For example, we might only buy one grade from a manufacturer."

Kirk Brandenberger, accessories buyer for the Owensboro, Ky.-based wholesaler Wax Works/Video Works, which also runs the 55-store Disc Jockey web, is less afraid of how mass-merchant competitors might react, because those accounts will see their costs rise, too.

In an attempt to become more competitive, Japanese brands cut prices in January—even as the yen/dollar shift prompted a 15% hike on blank audiotape. The January cuts forced many dealers to reduce the selling price for tapes they had already bought in at higher prices.

"The three major Japanese brands thought they could increase market share by cutting prices," says a buyer at one major chain of the winter cuts made by Maxell,

TDK, and Fuji. "All it did was cut their profit."

Buyers acknowledge that manufacturers are giving them more warning this time than in the past about the price increase, which will allow them to buy in more product

'The increase is a case of cry uncle; it's a high-stakes game of chicken'

at current costs. And although concerned about the possible impact of the pricing moves, several retail executives contacted by Billboard understand the product has yielded little margin for manufacturers and do not begrudge the increases.

Gerry Ghinelli, Maxell marketing manager, admits that reducing videotape prices in January "was an unfortunate development" that followed a planned price cut in September. "Our price was not competitive," he explains.

The impending increase, Ghinelli says, "was a case of 'cry uncle' because everyone was afraid to be first. It was a high stakes game of chicken."

The other Japanese companies quickly followed suit once Maxell announced its move (Billboard, April 2).

The yo-yo pricing on blank video "didn't do us any short-term favor," says Bruce Imber, VP of planning and operations for 72-store Record

World, based in Roslyn, N.Y.

Like others, Imber notes that blank video is an important traffic builder and hopes the new moves will reduce dramatic price slashing at retail. "We seem to have blank videotape on sale 75% of the time. Unfortunately, it's one of those items [consumers] judge your store by."

Spooner of Spec's and Brandenberger of Wax Works are among the retailers who predict the increases will tempt consumers to purchase lower-priced brands.

"I think the consumer is more brand conscious on audiotape, so they'll pay whatever the price is. There's less loyalty with videotape," says Spooner.

Brandenberger notes that when any of Video Works' 4,000 accounts buy blank video, the most frequently asked question is, "What's the cheapest videotape today?"

How will record and video stores react to the moves? "It depends on how stupid we are," says Mitch Perliss, director of purchasing at 54-store Music Plus, Los Angeles. He says prices on some brands "dropped a good 15% to between \$3 and \$3.10" during the earlier part of the year.

Now, Perliss hopes retailers will be able to price standard-grade videotape at \$4.49. "I don't think there will be a negative consumer reaction to going up 50 cents," he says.

Al Holland, director of video accessories for 156-store Erol's, based in Springfield, Va., is also hopeful that the higher prices will thwart price erosion. "The way it's been, it seems like every time we do another 100,000 pieces there's \$100,000 less

in the cash register."

Joe Bressi, senior VP at North Canton, Ohio-based 213-store Camelot Music, and other dealers say the hikes by the Japanese will steer some accounts to increase their buys with other manufacturers. "I think you'll see retailers are going to shop around. There are Korean tape companies and there are American tape companies."

Some chains might consider increasing their stock of promotionally priced brands, but that option strikes a sour note with certain

NEW NARAS HEAD HAS AMBITIOUS PLANS

(Continued from page 4)

"what kind of a choice is that, really, for people to come up with five nominees? Has that particular music form evolved to the point that it should even be involved in the awards process? Maybe not."

Greene says NARAS, under his guidance, must be "courageous" and become involved in such issues as home taping and CD rental stores. "Damn right this is something I'm going to get right in the middle of," he says of the latter, "because theoretically, somebody can walk into a store and be handed a CD, go over in a booth to make a cassette, and that store is making its money off the blank tape stock. That spells the ruin of the record industry. Period. It has ramifications that are terrifying."

Greene says NARAS must consistently be watching for technological developments that affect its membership, including DAT and high-definition television. "We have to be

dealers, including Herb Wiener, co-owner of six-store Home Video in Austin, Texas, and Erol's Holland. "We won't handle unlicensed tape," says Wiener.

As for blank audiotape, most dealers say it is still too early to determine what effect the winter hikes might have on the line, largely because many bought in large quantities before the new prices kicked in. "At the end of the year, when the dollar fell, we were in a pretty good cash position, so we brought in a lot," says Camelot's Bressi.

involved from the very beginning of the development of a DAT format," he says, "or for that matter HDTV, now that we've got video membership. We need to be right there at the very beginning of it."

Also on the agenda, says Greene, is the eventual issue of a Grammy home video series—which he envisions as "probably something on the order of a 10-volume set, 60 minutes each"—and a second televised Lifetime Achievement Grammy Awards show.

Greene, a former member of Columbia Records act the Hampton Grease Band and a solo artist who has recorded for both the GRC and Mercury labels, served as executive VP of Atlanta's Crawford Post Production Inc. prior to his NARAS appointment as full-time president. He follows Joe Smith, who briefly held the same position before departing to helm Capitol Industries-EMI Inc. in early 1987.

Harry Belafonte Is Back

Album, Vids Focus On S. Africa

NEW YORK South Africa's culture, music, and political struggle are the focus of a new album and two videocassettes by Harry Belafonte.

The album, "Paradise In Gazankulu," is the singer's first recorded work in 10 years and marks his debut on EMI-Manhattan Records. It will be followed by two videocassettes from Kodak's home video division: one of a Belafonte performance in Zimbabwe and a second tape featuring a variety of renowned African artists. All proceeds from the second cassette will be contributed to UNICEF. Though the album is currently available, no price or release date has been set for the cassettes.

"It is an opportunity to speak about the life and suffering of the people in South Africa," said Belafonte during a press conference

here to announce the launch of the album and videocassettes. "When I saw the opportunity to enlighten the world, I asked Kodak to run the risk with me."

Belafonte said Kodak had initially agreed to produce an orthodox video in a "controlled setting" but "took a shot" and mobilized a 30-person crew to tape his performance in South Africa earlier this year. The production was assembled on a month's notice and is still being edited, Belafonte added.

The Belafonte performance video, his first ever, will include five songs from the new album plus selections from the entertainer's 40-year career. The second videocassette will feature Belafonte as well as African artists Miriam Makeba, Hugh Masekela, Youssou N'Dour, and Maxi Priest.

AL STEWART

'LOVESEXY' GETS RETAILERS HOT UNDER THE COLLAR

(Continued from page 1)

declined to carry Poison's "Open Up And Say . . . Ahh!" and Great White's "Recovery: Live" with their original covers. Two years ago, the chain removed from its shelves a variety of rock music publications.

"We are not carrying that particular album in our stores," says Wal-Mart corporate and public affairs officer Don Schinkle of "Lovesexy."

According to Schinkle, the chain is refusing to stock the album because of "the album cover itself. We find it offensive . . . We choose not to carry in our stores something with graphics of that nature. Our customers, we feel, would find it offensive."

Bob Schneider, executive VP of Amarillo, Texas-based rackjobber/retailer Western Merchandisers, says that objections from customers have resulted in "a total moratorium on sales to rack accounts."

Western services 207 Wal-Mart outlets, which is the company's largest single rack customer.

"Because of the [Prince] cover, we are suppressing well over 50% of our business that we can't put it into," Schneider says.

"It will be the rare account that will handle it," says David Lieberman, chairman of Minneapolis-based rackjobber Lieberman Enterprises, who estimates that 75%-90% of Lieberman's accounts will not handle the record.

"There are retailers who don't want to take the heat of irate parents, who'll say, 'Why did you sell my kid that product?'" Lieberman says. "I respect my customers who have a certain image to protect."

"Because our stores are family oriented, there is some resistance, and we will not be providing it to those accounts," says Frank Hennessey, president of Troy, Mich.-based rack leader Handleman Co.

Asked if the erosion of sales is significant, Hennessey replies that it is still too early to judge how many outlets won't carry the release: "A significant number of accounts will not carry that album, but I can't tell you how many."

Some specialty retailers—particularly those who have stores in communities that felt the effects of the

1985 "porn-rock" upheaval fueled by the Parents Music Resource Center and similar groups—are concerned about how the album will be received and are displaying it accordingly.

"We're playing it by ear," says Gary Ross, senior VP of marketing and merchandising at Minneapolis-based Musicland Group, which has 80% of its stores in mall locations.

A decision was made by Musicland to advise managers of the 616 stores to keep the LP behind the counter, Ross says. The CD and cassette are being displayed routinely.

"We're telling managers to use their best discretion," says Harold Guilfoil, buyer for the 54 Disc Jockey stores that are operated by Owensboro, Ky.-based Wax Works.

Guilfoil says several managers who were concerned about "customer complaints and community pressure" called the company's home office for guidance as soon as the album shipped. Wax Works counseled those stores to merchandise the album in bins, rather than in featured-product displays.

"We're definitely not going to make them put it in end caps or any conspicuous display, and we have called Warner Bros. to see what, if anything, they're going to do about it," Guilfoil says.

"We're going to let the customers decide," says Lew Garrett, VP of purchasing for North Canton, Ohio-based Camelot Music. "If we have adverse consumer reaction, we'll take appropriate steps."

Garrett says those steps include stickering potentially offensive albums and restricting sale of such titles to customers over the age of 18 (as some Camelot stores in northern Florida are reportedly doing). If neither of those measures abate pressure from community groups or mall landlords, Garrett says Camelot's ultimate safeguard is to pull such items.

"We would consider pulling any title if it becomes a problem," adds Camelot senior VP Joe Bressi. "We've done it before, and we'll do it again. Obviously, we're not looking to do that [with Prince]."

Bressi says the entire chain "fully

ROULETTE'S LEVY PAINTED AS VICTIM IN MCA CUTOUT TRIAL

(Continued from page 3)

trial in Los Angeles (see story, page 1). The prosecution and defense have waged a vigorous battle in pre-trial hearings and in court over the introduction of material relating to organized crime.

In a surprise move May 9, the trial's opening day, assistant U.S. attorney Bruce Repetto announced that Lamonte would not be called as a witness, asserting that the charges of conspiracy to extort did not require the presence of the plot's victim. Consequently, the government dropped a charge referring to the beating of Lamonte, leaving intact two counts of conspiracy to extort. Repetto is assisted in the prosecution by Donald Davidson, assistant U.S. attorney.

Defense attorney Martin London of the high-powered New York firm Paul, Weiss, Rifkind, Wharton & Garrison, spokesman for a defense team that includes lawyers representing Fisher and Canterino, claims that Levy was the guarantor of the cutout deal among Lamonte,

MCA, and Pisello's Consultants for World Records Inc. and was the only party who lost money when Lamonte refused to pay for the shipment.

According to London, Levy gave a check for \$120,000 to MCA Records and that check is "the only evidence that anyone lost a nickel" in the soured deal. London also characterized Lamonte as a deadbeat and ex-convict who acted dishonorably by balking at paying for the shipment, scrapping cassettes without consulting his partners, and generally working to defraud Gaetano Vastola, Elias Saka, and Palmer "Sonny" Brocco, the partners who brought him to the deal and vouched for his integrity. Vastola, Saka, and Brocco are to be tried later this year on charges stemming from the original 117-count indictment handed down in Newark, N.J., in September 1986. Levy, Fisher, and Canterino were separated from the other 21 defendants.

For proof of the alleged conspiracy, the prosecution is depending on over 40 wiretapped telephone conversations relating to the cutout deal. Repetto stressed in his opening arguments that the prosecution's focus will be "on the defendants' state of mind," whether they "knowingly and willingly" agreed to "take something of money or value under threat."

"The deal on the surface is simple," Repetto said in his address to the jury. "But there is no evidence that these people were licensed collection agencies."

In the end, Repetto contended, the cutout deal was "about control, about people agreeing to pull money out and control [Lamonte's] business."

The most intriguing revelation in the first two days of the trial was

CASIO PUTS DAT UNIT ON HOLD

(Continued from page 6)

the RIAA] prove that the only substantial use of DAT is taping of copyrighted works."

The EIA says it has established a six-figure legal defense fund to aid any member sued by the RIAA.

"We had a special vote to change the budget in midyear—very unusual for us—to add funds for this," says Shapiro. "Our members felt it was very important to get together on this."

An RIAA representative reiterated the organization's claim that it is ready and willing to sue any firm that brings a consumer DAT deck to market here. Winning such a suit would not be as difficult as Shapiro claims, insists the representative.

"Home taping is illegal, and it does constitute copyright infringement," states the RIAA staffer. "There are also major differences between a suit like this and the Sony Betamax suit. For one thing, people generally time-shift movies and then erase them. People don't time-shift records. They record them to build a library."

At least one copyright expert has gone on record saying that the RIAA likely would lose a court battle over the importation of DAT decks, based on the statute covering contributory infringement.

Sitting on a January 1988 CES panel titled "Will Congress Kill

Repetto's mention of Frederick "Fritzi" Giovanelli and Vincent "The Chin" Gigante in, respectively, his opening remarks and direct examination of the first witness. Gigante is alleged to be the head of the Genovese crime family; Giovanelli is a reputed crime figure with heavy political ties who has twice been tried for the slaying of a Long Island police officer, both cases ending in hung juries.

Defense attorney London was twice admonished by Judge Stanley Brotman for running overtime during lengthy opening remarks.

Speaking softly to the jury, London stressed the subjective nature of the government's tape recordings, punctuating his address with several parables designed to illustrate that there may be two interpretations of the taped conversations. He also attacked the accuracy of the tape transcripts provided to jurors by the government and vowed to deliver a separate set to jurors during the defense portion of the case.

"There's nothing evil about collection," London said. He contended Lamonte "lied to and deceived his partners" in the cutout deal, adding: "[Lamonte] wrote the book when it came to deceit and deception. He lied to the people who guaranteed the debt."

London drew a chart for the jury, tracing the cutout shipment from MCA Records through Pisello's Consultants for World Records to a group including Lamonte, Vastola, Brocco, and Saka, showing Levy standing on the side as a businessman hoping to make a profit. The attorney advised jurors that no statements on the tape recordings would reflect an extortionate agreement among Levy, Fisher, and Canterino.

DAT?" Ralph Oman, register of copyrights in Washington, D.C., stated: "In terms of the legality of the DAT machine under the current copyright laws, I would say it is entirely legal. It is not a blatant mechanism for infringement of copyrights. It has legitimate, non-infringing uses. And if presented with the issue, [I feel] the courts would not hold the DAT machine to be contributorily infringing."

BPI PURCHASE

(Continued from page 6)

gress of the magazine."

Says AFI director Jean Firstenberg: "This association represents the respect the AFI board of trustees has for the many publications in the Billboard family. We also will explore new opportunities with Billboard in a number of areas, including seminars, books, and other publishing ventures."

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TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ - NO. 1 - ★ ★	
1	1	2	27	GEORGE MICHAEL ▲ ⁴ COLUMBIA OC 40867 (CD) 8 weeks at No. One	FAITH
2	2	1	36	SOUNDTRACK ▲ ⁶ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
3	3	3	10	SOUNDTRACK RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
4	5	5	35	MICHAEL JACKSON ▲ ⁵ EPIC OE 40600/E.P.A. (CD)	BAD
5	4	4	31	TERENCE TRENT D'ARBY ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
6	8	8	11	ROBERT PLANT ▲ ESPARANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
7	6	6	28	INXS ▲ ² ATLANTIC 81796 (9.98) (CD)	KICK
8	7	9	39	GUNS & ROSES ▲ GEFLEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
9	10	14	49	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
10	18	33	3	THE SCORPIONS MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
11	11	10	40	DEF LEPPARD ▲ ³ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
12	9	7	35	TIFFANY ▲ ⁴ MCA 5793 (8.98) (CD)	TIFFANY
13	12	11	35	WHITE LION ● ATLANTIC 81768 (8.98) (CD)	PRIDE
14	15	24	4	IRON MAIDEN CAPITOL 1-90258 (8.98) (CD)	SEVENTH SON OF A SEVENTH SON
15	17	17	15	PEBBLES ● MCA 42094 (8.98) (CD)	PEBBLES
16	16	15	38	DEBBIE GIBSON ▲ ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
17	13	12	36	AEROSMITH ▲ GEFLEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
18	14	13	10	KINGDOM COME ● POLYDOR 835 368-1/POLYGRAM (CD)	KINGDOM COME
19	19	20	18	RICK ASTLEY ● RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
20	20	16	20	KEITH SWEAT ▲ VENTUREMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
21	21	19	8	TALKING HEADS SIRE/FLY 25654/WARNER BROS. (9.98) (CD)	NAKED
22	22	18	10	BILLY OCEAN ● JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
23	23	21	49	RICHARD MARX ▲ EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
24	24	26	48	WHITNEY HOUSTON ▲ ⁶ ARISTA AL 8405 (9.98) (CD)	WHITNEY
25	26	25	31	BRUCE SPRINGSTEEN ▲ ³ COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
26	27	31	15	MIDNIGHT OIL COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
27	25	23	15	DAVID LEE ROTH ▲ WARNER BROS. 25671 (9.98) (CD)	SKYSCRAPER
28	31	28	31	BELINDA CARLISLE ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
29	29	29	27	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
30	35	35	14	LITA FORD RCA 6397-1-R (8.98) (CD)	LITA
31	34	44	5	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
32	32	32	25	CHER GEFLEN 24164 (8.98) (CD)	CHER
33	30	27	36	JOHN COUGAR MELLENCAMP ▲ ² MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
34	36	80	3	ERIC CLAPTON POLYDOR 835 261 2/POLYGRAM (CD)	CROSSROADS
35	37	37	26	KOOL MOE DEE ● JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
36	33	30	12	AC/DC ▲ ATLANTIC 81828 (9.98) (CD)	BLOW UP YOUR VIDEO
37	38	42	36	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
38	28	22	16	SOUNDTRACK ● A&M SP 3913 (9.98) (CD)	GOOD MORNING, VIETNAM
39	51	78	3	CHEAP TRICK EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
40	40	50	5	YNGWIE J. MALMSTEEN'S RISING FORCE POLYDOR 835 451 1/POLYGRAM (CD)	ODYSSEY
41	39	34	62	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
42	47	49	29	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
43	NEW ▶		1	POISON ENIGMA C1-48493/CAPITOL (8.98) (CD)	OPEN UP AND SAY AHH
44	43	47	32	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
45	45	53	5	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	46	58	9	ORCHESTRAL MANOEUVRES IN THE DARK A&M SP 5186 (8.98) (CD)	THE BEST OF OMD
47	42	46	42	NATALIE COLE ● EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
48	41	36	16	SINEAD O'CONNOR ENSIGN BVF 41612/CHRYSALIS (CD)	THE LION AND THE COBRA
49	49	52	22	FOREIGNER ▲ ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
50	44	38	15	JAMES TAYLOR ● COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
51	67	77	4	TRACY CHAPMAN ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
52	61	63	11	THE CHURCH ARISTA AL 8521 (8.98) (CD)	STARFISH
53	55	55	52	RANDY TRAVIS ▲ ² WARNER BROS. 25668 (8.98) (CD)	ALWAYS & FOREVER
54	97		2	SOUNDTRACK WARNER BROS. 25713 (9.98) (CD)	COLORS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	75	122	3	"WEIRD AL" YANKOVIC SCOTTI BROS./ROCK'N'ROLL FZ 44149/E.P.A. (CD)	EVEN WORSE
56	48	40	40	SALT-N-PEPA ▲ NEXT PLATEAU PL 1007 (8.98) (CD)	HOT, COOL AND VICIOUS
57	65	74	6	JOHNNY HATES JAZZ VIRGIN 90860 (8.98) (CD)	TURN BACK THE CLOCK
58	53	48	7	MORRISSEY SIRE 24699/REPRISE (8.98) (CD)	VIVA HATE
59	56	56	11	HENRY LEE SUMMER CBS ASSOCIATED BFZ 40895/E.P.A. (CD)	HENRY LEE SUMMER
60	60	60	7	THE SMITHEREENS ENIGMA C1-48375/CAPITOL (8.98) (CD)	GREEN THOUGHTS
61	63	71	4	NEIL YOUNG AND THE BLUENOTES REPRISE 25719 (9.98) (CD)	THIS NOTE'S FOR YOU
62	62	69	10	BRENDA RUSSELL A&M SP 5178 (8.98) (CD)	GET HERE
63	50	39	60	U2 ▲ ⁴ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
64	59	57	35	PINK FLOYD ▲ ² COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
65	54	43	58	WHITESNAKE ▲ ⁵ GEFLEN GHS 24099 (9.98) (CD)	WHITESNAKE
66	52	41	30	STING ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
67	58	45	7	JONI MITCHELL GEFLEN GHS 24172 (9.98) (CD)	CHALK MARK IN A RAIN STORM
68	57	51	17	TAYLOR DAYNE ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
69	66	54	13	THE DEELE SOLAR ST 72555/CAPITOL (8.98) (CD)	EYES OF A STRANGER
70	NEW ▶		1	DARYL HALL JOHN OATES ARISTA AL 8539 (9.98) (CD)	OOH YEAH!
71	107		2	AL B. SURE! WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
72	77	109	11	SAMANTHA FOX JIVE 1061-1-J/RCA (8.98) (CD)	SAMANTHA FOX
73	64	64	10	TOTO COLUMBIA C40873 (CD)	THE SEVENTH ONE
74	72	72	34	PET SHOP BOYS ● EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
75	68	59	45	GREAT WHITE ▲ CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
76	71	70	16	L.A. GUNS VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
77	69	61	33	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER
78	82	92	4	BOOGIE DOWN PRODUCTIONS JIVE 1097-1-J/RCA (8.98)	BY ALL MEANS NECESSARY
79	73	62	27	GEORGE HARRISON ▲ DARK HORSE 25643/WARNER BROS. (9.98) (CD)	CLOUD NINE
80	70	66	16	GEORGE THOROGOOD ● EMI-MANHATTAN 46973 (9.98) (CD)	BORN TO BE BAD
81	92	128	3	THOMAS DOLBY EMI-MANHATTAN 48076 (9.98) (CD)	ALIENS ATE MY BUICK
82	99	99	5	BOBBY MCFERRIN EMI-MANHATTAN E1 48059 (9.98) (CD)	SIMPLE PLEASURES
83	79	79	6	JESSE JOHNSON A&M SP 5188 (8.98) (CD)	EVERY SHADE OF LOVE
84	90	120	3	GLASS TIGER EMI-MANHATTAN 48684 (9.98) (CD)	DIAMOND SUN
85	76	73	27	BRYAN FERRY REPRISE 25598 (8.98) (CD)	BETE NOIRE
86	81	81	10	SOUNDTRACK EMI-MANHATTAN 48680 (9.98) (CD)	SCHOOL DAZE
87	84	84	37	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
88	83	88	16	JERRY HARRISON: CASUAL GODS SIRE 25663/WARNER BROS. (8.98) (CD)	CASUAL GODS
89	78	65	6	TEENA MARIE EPIC FE 40872/E.P.A. (CD)	NAKED TO THE WORLD
90	74	67	8	SOUNDTRACK WARNER BROS. 25688 (9.98) (CD)	BRIGHT LIGHTS, BIG CITY
91	80	83	24	K.T. OSLIN ● RCA 5924-1-R (8.98) (CD)	80'S LADIES
92	NEW ▶		1	QUEENSRYCHE EMI-MANHATTAN 48640 (9.98) (CD)	OPERATION MINDCRIME
93	101	97	38	NEW ORDER ● QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
94	NEW ▶		1	BRUCE HORNSBY & THE RANGE RCA 6686-1-R (9.98) (CD)	SCENES FROM THE SOUTHSIDE
95	89	94	110	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
96	143		2	HONEYMOON SUITE WARNER BROS. 25652 (9.98) (CD)	RACING AFTER MIDNIGHT
97	93	93	9	BIG PIG A&M SP 6 5185 (6.98) (CD)	BONK
98	106	106	5	JERMAINE STEWART ARISTA AL 8455 (8.98) (CD)	SAY IT AGAIN
99	88	76	25	ORIGINAL LONDON CAST POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
100	95	95	8	DAN REED NETWORK MERCURY 834 309 1/POLYGRAM (CD)	DAN REED NETWORK
101	96	82	23	ANTHRAX MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
102	98	96	25	STEVIE WONDER ▲ MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
103	87	68	6	LYNYRD SKYNYRD MCA 2-8027 (10.98) (CD)	SOUTHERN BY THE GRACE OF GOD
104	94	87	16	MEGADETH CAPITOL C1-48148 (9.98) (CD)	SO FAR, SO GOOD... SO WHAT!
105	86	89	66	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
106	113	113	5	NU SHOOS ATLANTIC 81804 (9.98) (CD)	TOLD U SO
107	122	178	3	TIMBUK 3 I.R.S. 42124/MCA (8.98) (CD)	EDEN ALLEY
108	85	75	11	MORRIS DAY WARNER BROS. 25651 (8.98) (CD)	DAYDREAMING
109	116	181	3	KROKUS MCA 42087 (8.98) (CD)	HEART ATTACK

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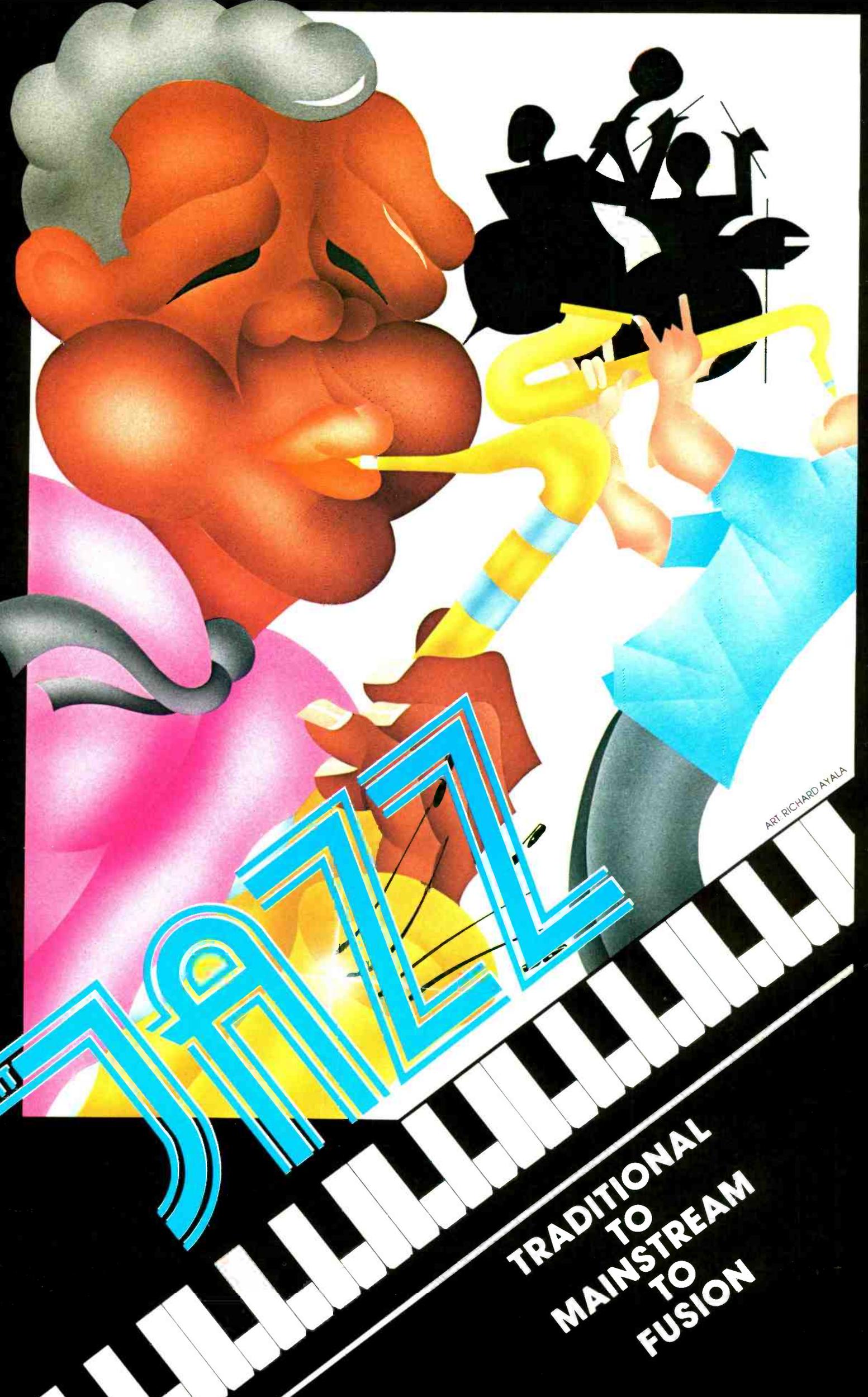
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TO
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Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	105	105	90	KENNY G. ▲ ARISTA AL 8427 (8.98) (CD)	DUOTONES
111	104	104	4	PRETTY POISON VIRGIN 90885 (8.98) (CD)	CATCH ME, I'M FALLING
112	120	139	3	RIPPINGTONS FEATURING RUSS FREEMAN PASSPORT JAZZ PJ88042 (8.98) (CD)	KILIMANJARO
113	115	115	5	SUAVE CAPITOL C1-48686 (8.98) (CD)	I'M YOUR PLAYMATE
114	103	101	27	PAUL CARRACK CHRYSALIS BFV 41578 (CD)	ONE GOOD REASON
115	108	98	25	DOKKEN ▲ ELEKTRA 60735 (9.98) (CD)	BACK FOR THE ATTACK
116	119	107	28	ROBBIE ROBERTSON GEFEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
117	138	143	31	DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
118	117	102	22	RICKY VAN SHELTON ● COLUMBIA 40602 (CD)	WILD-EYED DREAM
119	110	110	6	HOWARD HEWETT ELEKTRA 60779 (8.98) (CD)	FOREVER AND EVER
120	102	90	14	RICK SPRINGFIELD RCA 6620-1-R (8.98) (CD)	ROCK OF LIFE
121	134	154	4	BARDEUX SYNTHICIDE 73312/ENIGMA (8.98) (CD)	BOLD AS LOVE
122	91	103	49	L.L. COOL J ▲ DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
123	114	100	39	SWING OUT SISTER ● MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
124	100	85	24	GLADYS KNIGHT & THE PIPS ● MCA 42004 (8.98) (CD)	ALL OUR LOVE
125	128	130	5	FATES WARNING METAL BLADE 73330/ENIGMA (8.98) (CD)	NO EXIT
126	109	111	10	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
127	123	114	24	LINDA RONSTADT ● ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE
128	121	91	14	THE GODFATHERS EPIC BFE 40946/E.P.A. (CD)	BIRTH, SCHOOL, WORK, DEATH
129	141	158	7	TREAT HER RIGHT RCA 6884-1-R (8.98) (CD)	TREAT HER RIGHT
130	130	133	8	DRIVIN' N' CRYIN' ISLAND 90699/ATLANTIC (8.98) (CD)	WHISPER TAMES THE LION
131	111	86	7	TINA TURNER CAPITOL C1-90126 (8.98) (CD)	TINA LIVE IN EUROPE
132	125	123	12	ROBYN HITCHCOCK AND THE EGYPTIANS A&M SP 5182 (8.98) (CD)	GLOBE OF FROGS
133	133	136	5	BLACK 'N BLUE GEFEN GHS 24180 (8.98) (CD)	IN HEAT
134	118	112	13	THE POGUES ISLAND 90872/ATLANTIC (8.98) (CD)	IF I SHOULD FALL FROM GRACE WITH GOD
135	146	152	6	FIFTH ANGEL EPIC BFE 44201/E.P.A. (CD)	FIFTH ANGEL
136	139	149	4	KINGS OF THE SUN RCA 6826-1-R (8.98) (CD)	KINGS OF THE SUN
137	142	157	4	HURRICANE ENIGMA 73320 (8.98) (CD)	OVER THE EDGE
138	147	155	5	BETTY WRIGHT MS BMB3301/VISION (8.98)	MOTHER WIT
139	131	119	25	THE CALIFORNIA RAISINS ● PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
140	112	117	49	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
141	135	135	9	ZODIAC MINDWARP & THE LOVE REACTION VERTIGO 832 729 1/POLYGRAM (CD)	TATTOOED BEAT MESSIAH
142	124	116	89	BON JOVI ▲ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
143	126	126	4	THE MISSION U.K. MERCURY 834 263-1/POLYGRAM (CD)	CHILDREN
144	148	171	6	THE ADVENTURES ELEKTRA 60772 (8.98) (CD)	THE SEA OF LOVE
145	132	108	7	MANTRONIX CAPITOL C1-48336 (8.98) (CD)	IN FULL EFFECT
146	168	169	4	TIMES TWO REPRISE 25624 (8.98) (CD)	X2
147	140	140	10	UNDERWORLD SIRE 25627/WARNER BROS. (8.98) (CD)	UNDERNEATH THE RADAR
148	136	127	23	WARLOCK MERCURY 832 804-1/POLYGRAM (CD)	TRIUMPH AND AGONY
149	172	186	3	KING'S X MEGAFORCE 81825/ATLANTIC (8.98) (CD)	OUT OF THE SILENT PLANET
150	144	124	33	SOUNDTRACK ● ATLANTIC 81767 (9.98) (CD)	LOST BOYS
151	149	161	43	HANK WILLIAMS, JR. ▲ WARNER BROS. 25593 (8.98) (CD)	BORN TO BOOGIE
152	178	—	2	NIA PEEPLES MERCURY 834 303 1/POLYGRAM (CD)	NOTHIN' BUT TROUBLE
153	127	118	27	EARTH, WIND & FIRE ● COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
154	159	132	19	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
155	160	134	6	ART GARFUNKEL COLUMBIA FC 40942 (CD)	LEFTY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	156	190	3	RUBEN BLADES ELEKTRA 60754 (8.98) (CD)	NOTHING BUT THE TRUTH
157	151	147	89	PAUL SIMON ▲ ³ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
158	145	145	14	MIKI HOWARD ATLANTIC 81810 (8.98) (CD)	LOVE CONFESSIONS
159	166	167	4	THE BEARS PRIMITIVE MAN 42139/I.R.S. (8.98) (CD)	RISE & SHINE
160	154	141	10	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
161	163	162	6	WHITE LION GRAND SLAMM SLAM 1 (8.98) (CD)	FIGHT TO SURVIVE
162	177	165	14	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
163	173	—	2	RIOT CBS ASSOCIATED BFZ 44232/E.P.A.	THUNDER STEEL
164	137	121	29	THE ALARM I.R.S. 42061/MCA (8.98) (CD)	EYE OF THE HURRICANE
165	NEW	▶	1	BRENDA K. STARR MCA 42088 (8.98) (CD)	BRENDA K. STARR
166	170	177	13	VARIOUS ARTISTS WINDHAM HILL WH 1065/A&M (9.98) (CD)	WINDHAM HILL SAMPLER '88
167	155	125	56	FLEETWOOD MAC ▲ ² WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
168	164	148	57	CARLY SIMON ▲ ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
169	167	160	50	HEART ▲ ² CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
170	NEW	▶	1	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
171	153	142	33	KISS ▲ MERCURY 832 626-1/POLYGRAM (CD)	CRAZY NIGHTS
172	NEW	▶	1	ROBIN TROWER ATLANTIC 81838 (8.98) (CD)	TAKE WHAT YOU NEED
173	200	182	728	PINK FLOYD ● HARVEST SMAS 11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
174	150	170	95	POISON ▲ ² ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
175	157	144	24	FLESH FOR LULU CAPITOL CLT 48217 (8.98) (CD)	LONG LIVE THE NEW FLESH
176	193	—	2	BLUE MERCEDES MCA 42143 (8.98) (CD)	RICH AND FAMOUS
177	162	151	40	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
178	129	129	7	WILL & THE KILL MCA 42054 (8.98) (CD)	WILL & THE KILL
179	187	198	97	RANDY TRAVIS ▲ ² WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
180	169	166	20	TONY TERRY EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
181	NEW	▶	1	VINNIE VINCENT INVASION CHRYSALIS 41626 (8.98) (CD)	ALL SYSTEMS GO
182	182	—	2	X ELEKTRA 60788 (12.98) (CD)	LIVE AT THE WHISKY 'A GO-GO
183	184	192	96	AC/DC ATLANTIC 16018 (6.98) (CD)	BACK IN BLACK
184	165	138	10	SCARLETT & BLACK VIRGIN 90647 (8.98) (CD)	SCARLETT & BLACK
185	158	137	16	SISTERS OF MERCY ELEKTRA 60762 (8.98) (CD)	FLOODLAND
186	152	156	10	SOUNDTRACK VIRGIN 90690 (9.98) (CD)	THE LAST EMPEROR
187	195	164	11	JOHN BRANNEN APACHE 71650/CAPITOL (8.98) (CD)	MYSTERY STREET
188	176	168	44	SOUNDTRACK ▲ ² SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
189	RE-ENTRY	▶	1	DIANNE REEVES BLUE NOTE 46906/EMI-MANHATTAN (9.98) (CD)	DIANNE REEVES
190	NEW	▶	1	JOE JACKSON A&M SP 6706 (10.98) (CD)	LIVE 1980/86
191	191	—	2	PETER MURPHY RCA 7634-1-H (8.98) (CD)	LOVE HYSTERIA
192	171	153	10	BOOGIE BOYS CAPITOL C1-46917 (8.98) (CD)	ROMEO KNIGHT
193	161	131	12	LEATHERWOLF ISLAND 90660/ATLANTIC (8.98) (CD)	LEATHERWOLF
194	194	—	2	SHADOWFAX CAPITOL C1-46924 (8.98) (CD)	FOLKSONGS FOR A NUCLEAR VILLAGE
195	NEW	▶	1	DIRTY LOOKS ATLANTIC 81836 (8.98) (CD)	COOL FROM THE WIRE
196	186	159	10	KIRK WHALUM COLUMBIA FC 40812 (CD)	AND YOU KNOW THAT!
197	180	146	10	3 GEFEN GHS 24181 (9.98) (CD)	TO THE POWER OF THREE
198	188	180	20	ROSANNE CASH COLUMBIA FC 40777 (CD)	KING'S RECORD SHOP
199	175	176	37	ERIC B. & RAKIM ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
200	183	193	9	DANNY WILDE GEFEN GHS 24179 (8.98) (CD)	ANY MAN'S HUNGER

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 37	Rosanne Cash 198	Bryan Ferry 85	INXS 7	Ziggy Marley 31	The Pogues 134	Good Morning, Vietnam 38	Robin Trower 172
3 197	Tracy Chapman 51	Fifth Angel 135	Icehouse 44	Richard Marx 23	Poison 174, 43	La Bamba 188	Tina Turner 131
AC/DC 183, 36	Cheap Trick 39	Fleetwood Mac 167	Iron Maiden 14	Reba McEntire 170	Pretty Poison 111	The Last Emperor 186	U2 63
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HOUSE OKS U.S. ADHERENCE TO BERNE

(Continued from page 4)

The bill also changes the present system of compulsory licensing for jukebox owners. It encourages voluntary licensing agreements—although it allows a fallback compulsory license if negotiations fail.

Performance-rights groups ASCAP and BMI have OK'd the change in light of the more favorable U.S. position in American music performance fees overseas that Berne would offer.

In February, the Recording Industry Assn. of America joined other music industry groups in support of legislation calling for U.S. adherence to Berne. Jay Berman, RIAA president, said after the vote that the group is "pleased that the House acted so speedily" and added that "the momentum to adhere to Berne comes at a critical juncture in the process of greater protection worldwide for U.S. intellectual property."

In another fast-moving music-industry-related development on Capitol Hill, the House Subcommittee on Courts, Civil Liberties, and the Administration of Justice was expected to mark up on May 12 a bill to extend the record-rental provision of the Copyright Act for five more years.

Two weeks ago, the subcommittee heard brief testimony from the register of copyrights and from RIAA's Berman. There were no opposing witnesses at the May 2 hearing on H.R. 4310.

A similar bill, S. 2201, has already been reported out of the Senate Copyright Committee. However, that legislation permanently establishes a commercial-lending right in sound recordings.

During his testimony, Berman was asked which version the RIAA prefers. Smiling, he replied, "Today

I am testifying in favor of [the House] bill," but he later added that "if I had my druthers," the RIAA would prefer the permanent feature of the Senate version.

Kastenmeier said that he had drawn up the House bill with a five-year extension as a "cautious approach" because of the changing developments in software technology. He added, however, that without a continued record-rental provision, "the impact would be absolutely detrimental" to the industry.

Set aside by the Kastenmeier in his bill is any authority over CD videos or other music video. "We should go ahead [with the exten-

sion] in its current form," he said. "The staff and the copyright office can look at this new medium as it arises. Now is not the appropriate time."

Berman also told the subcommittee members that U.S. recordings are not protected from rental-shop activity in Japan, where there are thousands of shops, although Japanese-produced recordings are protected by a "window date-of-release protection" statute.

Berman described the rental activity in Japan, which accounts for 11% of the U.S. record industry's retail sales, "invidious."

Disney CEO Lauds Berne

LOS ANGELES Stressing the importance of the U.S. entertainment industry in the world economy, Walt Disney Co. chairman and chief executive officer Michael D. Eisner on May 4 urged Congress to "wholeheartedly endorse" the Berne Convention to help protect U.S. intellectual properties from piracy.

Six days prior to the House of Representatives' overwhelming approval of the Berne bill (story, page 4), Eisner, addressing a Los Angeles World Affairs Council luncheon here, called the Berne pact "the most significant international copyright treaty ever drawn up" and one that would provide protection for U.S. property in countries where no such protection now exists.

U.S. entertainment products, said Eisner, advance two very im-

portant goals of the U.S. in foreign affairs: They contribute positively to the country's foreign trade balances and, he said, "they earn this country a kind of respect, friendship, and understanding."

Although Americans have been lulled by the notion that new technology is the only valuable competitive edge, Eisner said, "all [hardware] systems depend on American intellectual property, and that is what propels hardware growth."

With a \$5.5 billion trade surplus, said Eisner, the U.S. entertainment industry is second only to the aircraft industry in countering the U.S. trade-balance deficit. "With adequate piracy laws," said Eisner, "entertainment could be our leading export."

DAVE DIMARTINO

WCI BUYS LORIMAR; VIDEO ARMS TO MERGE

(Continued from page 1)

slips. Executives who are highly skilled in the sell-through aspect of the business are likely to remain, observers say.

Sources also say that the Lorimar name will be retained as an identifiable brand logo. Lorimar's strong home video suit is the Jane Fonda exercise series. Another Fonda tape is scheduled to go into production in June for the fall selling season.

Warner Home Video is regarded as an extremely potent A-title supplier and an aggressive merchandiser of low-priced catalog movie titles.

Observers are also speculating on the move's impact at the distribution level. While Warner Home Video has not trimmed any of its independent wholesalers, as other studios have, there is continuing speculation that WEA will become

an even more potent home video distribution entity and that selling direct will become more pervasive. In that event, say sources, Lorimar will essentially disappear from the independent wholesaler universe.

Lorimar Home Video became a sore spot for parent Lorimar when company founder Stuart Karl and two senior executives resigned amid a conflict-of-interest scandal in March 1987. Lorimar Home Video has also been a source of financial loss for the parent company.

Under the agreement, Warner will acquire Lorimar's outstanding shares in exchange for Warner stock, valued at \$630 million. Warner also will assume \$570 million in Lorimar debt.

Lorimar-Telepictures' strong suit is network television programming;

it is the producer of "Dallas" and "Alf," among other shows.

Of interest to the music business is the status of radio syndicator DIR, which is owned by Lorimar. A spokesman for Lorimar says, "The purchase includes all of Lorimar—and DIR is part of Lorimar."

Lorimar also has a music publishing unit headed by Sam Trust, but there was no indication at press time of how the sale would affect the division.

TREE DIGS UP ROOTS

(Continued from page 6)

Among the Challenge masters Tree can draw from are recordings by the Champs, the Blossoms, Jan & Dean, the Knickerbockers, Gene Vincent, Big Al Downing, Bonnie Guitar, Jan Howard, Bobby Bare, Justin Tubb, Mary Ford, Mickey Dolenz, George Morgan, Donna Fargo, and Jeannie Seely.

Buddy Killen, who owns Tree, and Bob Montgomery, Tree's director of creative services, will produce the new material for leasing.

Isaacs worked at K-tel from 1978-1984 and was involved there in marketing albums for Floyd Cramer and Johnny Rivers. Later, at MCA, he did TV packages for the Oak Ridge Boys, Teresa Brewer, the Ink Spots, the Mills Brothers, and Roger Williams.

POLYGRAM PROMOTES EXECS

(Continued from page 4)

to break acts like Bon Jovi, Tears For Fears, Cameo, Cinderella, Kool & the Gang, and Swing Out Sister. Additionally, he oversaw the introduction of a new product manager system and the restructuring of the creative services and communications departments.

Palmer's tenure with PolyGram dates back to 1978, when he became label manager at the company's distribution wing. After holding vari-

ous sales and marketing positions at PolyGram, in December 1986 Palmer was named VP of special projects, which encompassed catalog development.

Anger says he is delighted that Palmer has been named as his successor. "To me, it typifies the growth of PolyGram as an organization, the fact that we are having this succession from within the company."

POLYGRAM CHIEF BRIEFS EXECs ON CO. STATUS

(Continued from page 3)

tember, PolyGram, previously a Dutch limited liability company, became a public limited liability company, a move that involved a change in the share capital to 80 million shares of 53 cents each.

This restructuring followed the decision to float 20% of PolyGram N.V.'s equity on the National Assn. of Securities Dealers Automated Quotations system, the U.S. over-the-counter trading market. The flotation was postponed "due to upheavals in the equity markets in the latter part of the year," according to the PolyGram report.

No date has been set for the flotation yet, but all signs now seem to

point to September as the likely month.

Fine's rallying call to intensify exploitation of repertoire in all possible ways included the comment that CD video would form an important part of PolyGram's future planning. This theme was taken up in a special presentation on CD video by Michael Kuhn, senior VP of PolyGram International, and Tim Read, managing director of the group's new business division.

Kuhn said that the launch of CDV, set for June in the U.S., would be spearheaded by the 5-inch disk "because it is a new carrier, whereas the 8-inch and 12-inch have been

around for some time."

Kuhn said that this policy was endorsed by the Japanese hardware industry. He told PolyGram executives that the new carrier should be approached as a means of entrenching the CD audio system. "CDV is a strategic issue," he said.

"The main problem we faced when we launched CD audio was that we could not get across the sound quality of the carrier in TV advertisements," Kuhn said. "But now everybody knows how good CD sound is, and they know that the quality of the broadcast television picture is excellent. So they can now get superb sound with great picture quality, and this will be our marketing message."

Kuhn said that themes used in the campaign would include "Now you get the picture" and "It's music to your eyes."

"As CD prices come down," he said, "doing volume is critical. DAT is not such a threat to us now. The main threat we face is complacency—the assumption that we will automatically be beneficiaries of CD growth. We must keep our profile as a hi-tech record company and seize the opportunity to drive CD volume as the singles market declines."

Kuhn said that the 3-inch and 5-inch CD formats were compatible and that the public will decide which format will replace the vinyl single.

The U.S. launch of CDV in June will be a joint initiative by PolyGram, its new business division, and

Magnavox. It will feature PolyGram CDV product from, among others, Bon Jovi, John Cougar Mellencamp, and Anita Baker as well as product from BMG, WEA, CBS, and A&M.

Kuhn predicted that videodisk sales in Japan this year will top 8.6 million units. By 1991, he projected, CDV software shipments to the trade in Japan will reach 24.1 million units.

The presentation included a demonstration of a CDV player that incorporates frame-stop facility and digital special effects to overcome the problem of the blank-screen segment of the 5-inch CD carrier.

In a presentation on the U.S. market, Bob Jamieson, executive VP of marketing/sales, said PolyGram has a 7% share of the U.S. pop record market—"a dramatic upswing from 6% in 1986." Its classical share is 40%, he said.

"In total marketplace," Jamieson said, "PolyGram is closing in on No. 3, BMG Distribution, which has about a 12% share. We're at 10% overall. CBS and WEA currently control about one-fourth of the U.S. marketplace each."

The conference also featured presentations on new product from around the world, publishing expansion news, marketing discussions, and a special confidential report from Gordon Stulberg and Bernie Luskin of American Interactive Media Inc. on CD-interactive, which is expected to be significant in PolyGram's product mix from 1989 on.

HERON RESTRUCTURES VID LINES

(Continued from page 4)

separate label concept.

"This restructuring 'was not done to save money,'" says Pirner. "That, of course, is a by product. We may turn around, however, and spend that money in marketing. The market is clearly separating into rental and sell-through, and we're adjusting to that. It will result in better efficiency and planning."

"Right now, we're running around with three different sales policies when there should only be two. When we set up the different labels, the objective was to gain rapid recognition and brand awareness. Now that we have that, we can respond to our customer base with a more efficient organization."

Under the new structure, all operations and personnel will be moved to Media's Culver City, Calif., headquarters. Hi-Tops and Fox Hills had been sharing a nearby Santa Monica, Calif., location.

Pirner will report directly to Steve Diener, Heron chairman. Reporting to Pirner will be four newly named VPs: Jack Bernstein, former president of Fox Hills Video, will be senior VP of sales, overseeing all sales activity of the rental and sell-through sales forces; Henry Mandell becomes senior VP of finance and administration; Jon

Turtle becomes senior VP of finance and administration; and Janice Whiffen becomes senior VP of marketing for all company brands.

Former Hi-Tops executive Wendy Moss becomes VP of marketing and merchandising for all brands; Nancy Steingard, another Hi-Tops executive, becomes VP of children's acquisitions and production; and Mark Gilula becomes VP of production and acquisitions of sports and other original programming. The Spanish-language-oriented Condor Video will continue to be run by general manager Ralph Riviera. Linda Smith-Frost, who had been VP of Media, was the most senior person to be let go; Moss takes over those job duties.

The other eliminated positions, says Pirner, covered some customer service, financial analysis, order entry, acquisitions, and sales responsibilities.

"When you consolidate," he says, "you have a lot of duplication."

In Media's upcoming rental lineup are such titles as "Sticky Fingers," "Bat 21," "King Lear," and "Seven Hours Of Judgment." The fourth quarter will see such titles as "The Invisible Kid" and "High Spirits"; next spring promises "Nightmare On Elm Street IV" and "Kansas."

PHILIPS HEAD BLASTS ERASABLE CD

(Continued from page 3)

danger, that of the capacity of the 3-inch CD to hold a great deal more music than it carries today.

"To achieve longer playing time at the expense of quality is to undermine the integrity and quality image of the CD," Timmer said.

He urged PolyGram to stop the music industry from falling asleep on the success of CD. Unless the industry understands and deals with future technological threats, "the wonderful CD base which we have built will be eroded," he said.

"We must not be indifferent to the potential of CD video and CD interactive, which will come next year. We have to entrench CD in the eyes of the public as the audio/visual carrier which will be there in the next century.

"A quick succession of technological wonders tends to bewilder the public. We have a responsibility to clarify the issues, and if we don't meet this challenge then, we are in trouble."

Timmer said he had no doubt that once the industry reaches the demonstration stage of CDV there will be no more doubts about the superiority of the optical disk.

"PolyGram has the opportunity to lead the industry into the world of CDV and to establish the optical disk as the world's favorite audio/visual carrier for the next 25 years at least," he said. MIKE HENNESSEY

Virgin Leads Way With New "Minialbum" Four-Track CD-3 Gets Push In Japan

BY SHIG FUJITA

TOKYO The Japan Phonograph Record Assn. has accepted a distinction proposed by Virgin here between 2-track and 4-track 3-inch CDs. The trade group has agreed to refer to the 4-track CD-3s as minialbums and is working on a special logo for future minialbum releases.

The move follows Virgin Japan's launch April 21 of 4-track CD-3s by Bryan Ferry, Belinda Carlisle, and Johnny Hates Jazz. Ferry's "Kiss And Tell" contains standard and extended mixes of the title song in addition to two other tracks—"Zamba" and "The Right Stuff." The Carlisle release has two mixes each of "I Get Weak" and "Heaven Is A Place On Earth."

The minialbums retail at \$9.45 each, compared with \$7.85 for the 2-

track CD-3 singles introduced in February by Virgin, CBS/Sony, and others. Canyon, Columbia, BMG, JVC, and CBS/Sony are planning to follow Virgin's lead by releasing their own CD-3 minialbums.

Akira Yokota, president of the 6-month-old Virgin Japan, says the company plans to release two or three CD-3 minialbums monthly. The label hopes to combine two catalog titles by each featured artist with two new tracks.

Initial pressings for the first three Virgin CD minialbums were 7,000 units each. By contrast, CBS/Sony promotion executive Kazuo Goto reports sales of more than 120,000 units for the label's top-selling 2-track CD-3 release, soul/pop singer Toshinobu Kubota's "You Are Mine."

Sales are expected to increase

substantially as more electronics manufacturers bring portable CD players designed for CD-3s to the market in time for the traditional summer bonus payments to Japanese workers. Sony put its Discman machine on sale earlier this year.

CBS/Sony will release its first CD minialbums Saturday (21) and should eclipse Virgin's pioneering work with the format. An initial batch of 10 4- or 5-track titles is planned, followed by four more in June.

In July, the company will celebrate its 20th anniversary with no fewer than 50 titles in a wide-ranging series called My Favorite Songs. According to Goto, more than 200 CBS/Sony CD minialbums should be available within one year. At the same time, CBS/Sony and Epic/Sony will continue releasing 2-track singles at the rate of 40-50 a month.

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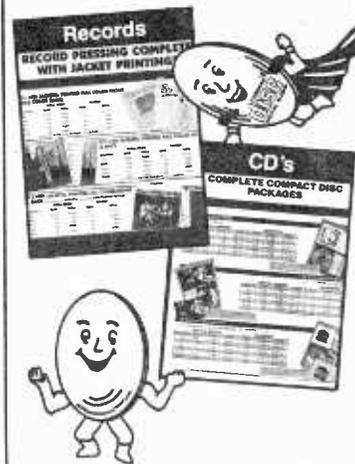
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Mottola Successor Plans Hands-On Role Sykes Champions Champion

BY STEVE GETT

NEW YORK "It's strange, but I got my first job in the business as a college rep in 1976 for the company that Tommy Mottola is now running," says John Sykes, the new president of Champion Entertainment, the management organization that Mottola ran before ascending to the presidency of CBS Records (Billboard, April 30).

Sykes, a film and music agent at the Creative Artists Agency in Los Angeles since 1986, assumes his new post June 1. Champion, founded by Mottola in 1976, handles the careers of Daryl Hall & John Oates, John Cougar Mellencamp, Carly Simon, John Eddie, and Holly Knight, among others.

Prior to working at CAA, Sykes was VP of programming at MTV, a network he helped launch in 1981. Before that, he was Midwest promotion manager for CBS, and in 1979 he was named Epic/Portrait/CBS Associated promotion manager of the year.

"I feel I've been through basic training in the music business," says Sykes. "After working at CBS, MTV, and CAA, I think I have a good solid base to step into management and view it as a natural evolution. In pursuing the other avenues, I've found myself wanting to work closer to the artists—my ultimate goal has been to work directly with them.

"This was an opportunity to become involved in a company that was already up and running yet still had a lot of potential for growth."

Sykes confirms that he will have an "ownership share" in Champion. "If the artists do well, I will also do well," he says. "It's something that was worked out at the start."

The offer to helm Champion came "right out of the blue," according to Sykes. "Things were going very well at CAA. I was involved in getting the U2 movie going and also in setting up a Jimi Hendrix life story at Warner Bros. Pictures, among other things. But when Tommy approached me, I decided this was the right move."

Sykes does not anticipate any immediate changes in the firm's structure. "My immediate goal is to be briefed on what's going on at the company right now so I can hit the ground running come June 1, when I move back to New York to get rolling," he says. "Then we'll see how the structure works.

"What I like about Champion is that it has specialists in every area. Al Smith, Harry Sandler, and Brian Doyle are touring pros; Pat Rustici is probably one of the best record men out there; Randy Hoffman is great at the European market; and Jeb Brian has always played a major role in the company.

"So you have someone who can plug into every aspect of an artist's career."

Of his own position, Sykes says, "I plan to be as hands on as Tommy was. I think that's what helped him build a successful company. He was always a great player/coach, and that's the role I hope to take there."

Sykes points out that he already has relationships with most of the acts on the Champion roster. "I've become friends with most of them over the past few years," he says. "I got to know Daryl Hall and John Oates, John Cougar Mellencamp, and Carly Simon through my days at MTV. And I got to know Holly Knight and John Eddie a little bit when I was at CAA. So I've had the opportunity to work with these artists in my other lives, so to speak."

Will Champion expand its roster?

"At this point in time I think I'm going to have quite a challenge with the roster that's already there," says Sykes. "However, if the right artist comes along, we'll be interested."

As for the company branching out into other areas of the entertainment business, Sykes says, "I think Champion will be, first and foremost, a music management company. You have to have a base. Music will be the base, but we have talked about getting involved in films, television, pay-per-view, and some of the new technologies that'll be coming down the way."

INSIDE TRACK



Edited by Irv Lichtman

EVEN WITH THE RELEASE OF "E.T." five months away, the Erol's chain has presold more than 10,000 copies of the videocassette in four days. The 120-store chain lured consumers in with newspaper ads offering a free E.T. doll to customers who pay cash for the video. "I guess people were afraid they would miss out," says **Ron Castell**, the chain's VP of advertising. He predicts Erol's will sell some 20,000 units once the **MCA Home Video** title becomes available Oct. 27. "I've never seen anything like it in moviedom," says Castell.

MOTOWN SLIPS: Motown Industries last year slipped from second to fifth place among the biggest black-owned companies in the U.S., according to the latest survey by **Black Enterprise** magazine. Motown reported to the magazine that it had revenues of \$100 million in 1987, a stiff decline from \$152.4 million a year before. Motown's difficulties are hardly news these days, and talk of an impending sale—Motown has an incredible catalog at its label and its **Jobete Music** publishing unit—are becoming more pronounced. The top black-owned company last year was **TLC Group**, an investment concern with \$1.8 billion in sales.

GOING HOLLYWOOD: **SBK Entertainment** will make a substantial investment in a hot motion picture/distribution company, **Track** hears.

THE NASHVILLE CATALOGS of **Dick James Music**—consisting of **Dejamus Music** and **Nashlon Music**—have been acquired by **Mike Stewart's Evergreen Entertainment Group**. The sale, suggested in a previous **Track** item, centered on DJM's move from Nashville to Los Angeles to expand its interests in rock/pop material. No purchase price was given. Songwriters in the Nashville catalogs include **Darden Smith, Rick Giles, Gary Harrison, Taylor Rhodes, Robert White Johnson, Byron Gallimore, and Steve Davis**.

BLOCKBUSTING: All **Allan Caplan** is saying is that there have been on-going talks between **Applause Video**, the 68-store Omaha, Neb., chain he heads, and **Blockbuster Entertainment**. The irony of such talks isn't lost on most observers: Caplan took a lot of shots at the giant chain during the recent **American Video Assn.** convention, where his presentation was billed "Beating The Blockbuster" (**Billboard**, April 16).

COURT STEPS: **Major Bill Smith**, owner of **LeCam Records** and **Lebill Music**, has sued **RCA** and **Vestron Pictures** over alleged nonpayment of royalties on the use of the song "Hey, Baby" and the original hit recording by **Bruce Channel** on the multiplatinum soundtrack album of Vestron's "Dirty Dancing." The suit, filed in U.S. District Court in Fort Worth, Texas, says royalty dollars have been diverted by the defendants to other parties under alleged "indemnity agreements." There appears to be some dispute over how much of the publishing rights Smith owns. A spokesman for RCA would not comment on the suit directly but stated that RCA had sent royalties to the plaintiff. Vestron could not be reached at press time.

NO BACKUP: Seven of the top 20 titles on this week's **Top Pop Albums** chart do not have a **Hot 100** single to support. Five of those seven are heavy metal acts.

TONYS, THE ALBUMS: Three musicals that garnered 30 Tony Award nominations last week—including best-musical nominations for each—have cast albums in the marketplace, something of a rarity these days. **RCA** boasts two of them with the revival of "Anything Goes" and "Into The Woods," which together earned 20 of the 30 nominations. The third is "Phantom Of The Opera," released by **Polydor** in its London-cast version, which features two of the Broadway leads.

LOUIS, LOUIS: Two different versions of **Louis Armstrong's** "What A Wonderful World" are now making the rounds on albums from **MCA** and **RCA's Bluebird** line. The albums, both titled after the song that made a recent entry on the **Hot 100** Singles chart thanks to its

exposure on the "Good Morning, Vietnam" soundtrack on **A&M**, feature versions recorded some years apart. **MCA** has the original, 20-year-old track, while **RCA** has one made a half-decade later for co-writer **Bob Thiele's Flying Dutchman** label, the rights to which are owned by **RCA**. The latter version has a dialog intro by the legendary jazz man.

BISHOP DESMOND TUTU, winner of the Nobel Peace Prize, is sponsoring two concerts at the Los Angeles Memorial Coliseum Sept. 10 to raise money for the South African Bursary Scholarship Fund and the South African Student Assembly. The shows, one scheduled for the day and the other for evening, will be run by **Michael Mitchell**, executive producer of **Live Aid**. Artists for the concerts had not been announced at press time.

AN INSIDER TRANSACTION that just came to light was that of **Handleman** president **Frank Hennessey's** sale of 37,000 shares traded between March 2 and March 30 at prices ranging from \$28.13-\$30. Total shares held by Hennessey totaled 104,147 at the end of March.

SPECIAL DELIVER-Y: **Richard Page** and **Steve George** of **RCA's Mr. Mister** performed an impromptu version of the film theme "Stand And Deliver" before 170 students in a master class at **Garfield High** in East Los Angeles during a special event April 28. Page joined **Jaime Escalante**, the **Garfield High** math teacher whose inspirational story serves as the basis for the **Warner Bros.** film, and actor **Edward James Olmos**, who portrays Escalante in the picture, to present musical equipment donated by **Yamaha Music Corp.** to the barrio school. **Yamaha** contributed the instruments after Page brought the school's needs to the attention of the equipment company.

GERMAN television is planning an hourlong documentary on lyricist **Fred Jay**, who died March 28 in Greenwich, Conn., at the age of 73 (see **Lifelines**, page 74).

STUCK ON HER: Proud papa **Tom Noonan** of **Billboard** reports that his daughter, actress **Kerry Noonan**, is featured on a national TV spot for **Delta Airlines**. The ad's story is that of a couple who get stuck on the road trying to reach the airport but are then sent on their way thanks to a **Delta** mechanic.

OPEN DIALOG: The **Music Publishers' Forum/New York** conducts an open forum 4:30 p.m. May 24 at the **Warwick Hotel**. Those who wish to attend the free event can contact **Karen Snowberg** at 212-370-5330.

HOLD THAT BALLOT: The announcement of at-large candidates for the impending **Video Software Dealers Assn.** board-of-directors election is due shortly. The cut-off date, by which members had to submit nominations for at-large candidates to secretary **Carol Pough**, was May 9; **VSDA** says letters of nomination must be post-marked—rather than delivered—by that date. The trade group will not identify any of the at-large candidates to the press until it begins mailing ballots to its members, but sources confirm that **Sharon House (Video Crossings, Minneapolis)** and incumbents **Brad Burnside (Video Adventures, Chicago)** and **Jack Messer (Vestron subsidiary The Video Store, Cincinnati)**, have received at least the required 20 nominations. Also reportedly seeking nomination are **Ron Berger (National Video, Portland, Ore.)** and **Howard Bregstein (Video Cafe, San Diego)** . . . The **International Tape/Disk Assn.** has named its first outside PR rep—the New York-based **Richard Gersh Associates**.

HE'S STAYING: **Jim Caparro**, VP of marketing at **Epic**, still won't say which retailer was courting him, but he does say he is staying with the label . . . The marketing staff at **Chrysalis** is buzzing because the initial shipment on the new album by **Vinnie Vincent Invasion** reached 200,000 units, higher than anticipated.

CHINA FETE: **BMI** will hold a May 18 reception to toast the premiere of **ChinAmerica's** "The American Music Hour," the first American pop music show to be broadcast in the People's Republic of China (**Billboard**, March 5). The show's creators, songwriter **Jeff Barry** and **Dr. Donald J. Altfeld**, will attend, as will a representative of the new Chinese consulate in Los Angeles. Segments from the first few broadcasts, including a message to the Chinese people from **President Reagan**, will be played at the event.

Iglesias, Carlos Team For Potential CBS Blockbuster

BY CARLOS AGUDELO

NEW YORK Julio Iglesias and Roberto Carlos, acknowledged as the biggest sellers of Spanish- and Portuguese-language records in the world, will team for an album to be released early next year by **CBS Records International**.

The album will include new versions of hits by Iglesias and Carlos. Some of the songs will be recorded as duets; in other cases the singers will exchange material. New songs by such renowned composers as **Manuel Alejandro** and **Ramon Arcusa** will also be included.

According to **Fernan Martinez**, Iglesias' spokesman, details of the project were worked out in a February Iglesias-Carlos meeting in Miami. "Julio always wanted to do an album with Roberto," says Martinez.

Helping to shape the project is **Tomas Munoz**, VP of A&R development at **CBS Records International**,

to which both artists are signed. According to the label, there is a potential market of 6 million buyers worldwide for the album.

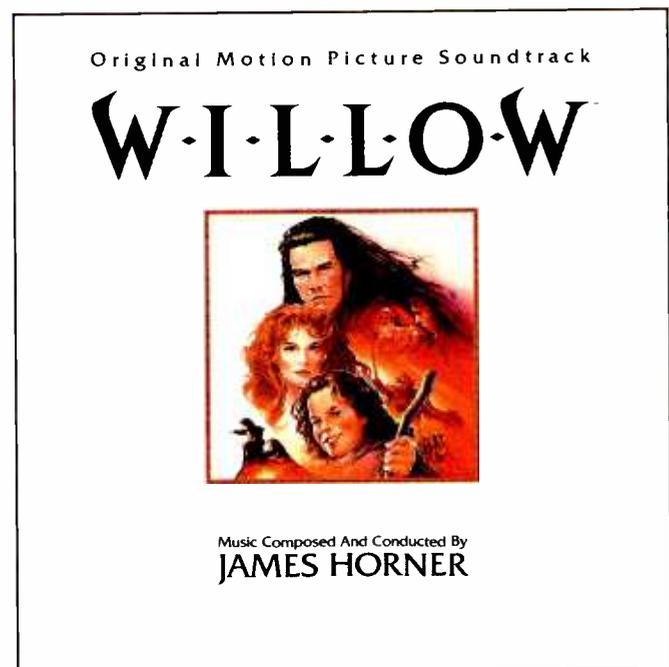
According to sources at **CBS**, Carlos' Spanish- and Portuguese-language releases regularly sell 2 million copies each, mainly in Latin America. The Spanish- and Portuguese-language versions of Iglesias' "Un Hombre Solo" have sold close to 3 million units.

Iglesias' new English-language album, "Non Stop," was released May 12, and the singer is set to perform a series of nine concerts beginning Thursday (19) at **New York's Radio City Music Hall**.

Carlos is in Los Angeles finishing the Spanish version of his latest Portuguese release. The album will include three new cuts in Spanish composed by **Roberto Livi**, who recently participated in recordings for Spanish singer **Raphael** and the new album in Spanish by **Eydie Gorme**.

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