



Follows page 38

Lots Of Big-Name Acts Set Spring, Summer Concerts

This story was prepared by Steve Gett and Bruce Haring.

NEW YORK All indications are that traffic on the 1988 spring-summer concert circuit will be jammed. However, unlike the situation last year, when a wave of superstar acts hit stadiums, most of the buildup will be in arenas and outdoor summer sheds.

Among the big-name attractions that will be out on the road during the coming months are Pink Floyd, George Michael, Van Halen, INXS, Foreigner, Sting, Hall & Oates, Whitesnake, the Grateful Dead, Aerosmith, Steve Winwood, David Lee Roth, Rod Stewart, Robert Plant, and Def Leppard. CBS superstars Bruce Springsteen and Michael

Jackson will continue U.S. tours through May; both artists are hotly tipped to be returning for second legs in August.

At press time, only two tours had been booked for stadiums: Pink Floyd's second North American leg for its Momentary Lapse Of Reason
(Continued on page 75)

'Hit-Driven' MTV Irks Majors Net Replies: We Still Help New Artists

BY STEVEN DUPLER

NEW YORK Major label video promotion executives charge MTV is becoming a radio-led "hits-only" channel, relegating most of the new and breaking acts' videos in the channel's breakout and medium rotations to ultralate night hours and

playing them only once every three or four days.

"There are inherent programming problems at MTV right now," claims one major label video executive, who, like others making similar claims, asks to remain anonymous. "They have to make the rotation categories mean something.

Right now, unless it's in heavy or Buzz Bin, it's basically not being seen in any meaningful time period."

In an exclusive interview, Lee Masters, senior vice president and general manager of MTV Networks, agreed that play for videos in the breakout and medium categories is generally light—at most, three to seven plays per week—and late at night. But he maintained that such exposure—given MTV's sizable audience (see story, page 66)—is still highly beneficial to the artist and label.

"MTV is still helping break new acts," says Masters. "Look at Guns N' Roses, White Lion, Terence Trent D'Arby, and the Godfathers. We've had a strong impact on all of
(Continued on page 66)

CEO Kwiker Exits Warehouse Chain

BY EARL PAIGE

LOS ANGELES Lou Kwiker, longtime president/CEO of the giant Los Angeles-based Warehouse Entertainment chain, has apparently left the company for unspecified reasons. At press time, a spokesman for Adler & Shaykin acquired Where-

house web's New York-based parent firm, said Kwiker's exit could not be "denied or confirmed," but numerous sources close to the chain confirmed his departure. Kwiker himself was unavailable for comment.

The new management team, acquired for a reported \$190 million following a tumultuous period beginning in October when the chain became the target of a hostile takeover bid by Shamrock Holdings (Billboard, Oct. 24).

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(Continued on page 74)

Goodtimes Gets RCA/Columbia Titles For Sell-through

BY AL STEWART

NEW YORK At least 50 titles from the RCA/Columbia Pictures Home Video catalog will soon be available from Goodtimes Home Video at a list price of less than \$15 each.

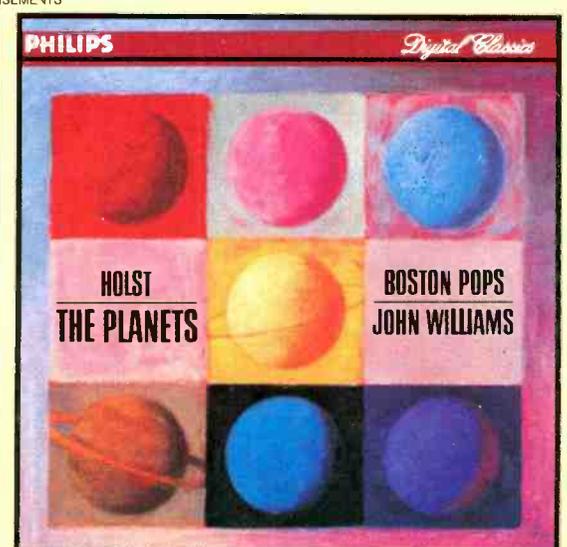
The new long-term acquisition pact between the two video suppliers is believed to be the first of its kind linking a major studio and a marketer of budget-priced titles. Under the terms of the agreement, Goodtimes will have the video rights to titles previously marketed by RCA/Columbia for as much as \$79.95.

Goodtimes previously had an acquisition pact with Warner Bros. Home Video.
(Continued on page 74)

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STETSASONIC busts a move with "SALLY" b/w "DBC (LET THE MUSIC PLAY)" (TB 912), the dope new single from their mega-hype new album, **IN FULL GEAR** (TB 1017). The button is pressed and '88 starts the panic. This April on Tommy Boy.



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Warner-Chappell 'Wedding' Spurs Global Changes

BY KEN TERRY

NEW YORK Five months after the merger of Warner Bros. Music and Chappell Music into the world's largest music publishing firm, Warner-Chappell has nearly completed consolidating the U.S. offices of its constituent entities. The company hopes to finish combining the former Warner and Chappell branches around the world within a year.

According to Chuck Kaye, chief executive officer of Warner-Chappell and former chairman of Warner Eros. Music., the company's operations in Australia, France, Holland, and Scandinavia have already been
(Continued on page 72)

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ITA MEET MULLS FUTURE OF HOME VIDEO

How can consumer enthusiasm for home video be maintained once the novelty has worn off? At the International Tape/Disc Assn. seminar, held March 16-18 in Tucson, Ariz., video professionals grappled with this and other challenges facing the industry as it looks ahead to the '90s. Home video editor Al Stewart reports. **Page 30**

Sports & Recreational Video Special

As the sports and recreation genre of home video grows, so do combinations of marketing, distribution, and sponsorship.

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MICHAEL'S SEXY SHOW SIZZLES IN SYDNEY

Former Wham! vocalist George Michael unleashed a lean and mean, fierce and funky concert show March 15 in Sydney, Australia. Billboard's correspondent Down Under, Glenn A. Baker, reviews this stop on Michael's world tour. **Page 37**

The Financial Side Of Radio Programming

Rising station costs and the resulting high debt service are being blamed for a new programming conservatism at radio. Financial editor Mark Mehler examines the financial pressures weighing down the industry. **Page 63**

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April Hot Album Releases

Eight albums are slated for release in April by artists who hit gold or platinum with their last release.

ARTIST	TITLE	LABEL	DATE	PRODUCER
JON ANDERSON	IN THE CITY OF ANGELS	COLUMBIA	APRIL 28	STEWART LEVINE, OTHERS
ERIC CLAPTON	CROSSROADS	POLYDOR	APRIL 18	VARIOUS
THE CLASH	THE STORY OF THE CLASH—VOLUME 1	EPIC	APRIL 27	VARIOUS
GLASS TIGER	DIAMOND SUN	EMI-MANHATTAN	APRIL 13	JIM VALLANCE
BRUCE HORNSBY & THE RANGE	SCENES FROM THE SOUTHSIDE	RCA	APRIL 21	BRUCE HORNSBY, NEIL DORFSMAN
IRON MAIDEN	SEVENTH SON OF THE SEVENTH SON	CAPITOL	APRIL 12	MARTIN BIRCH
NU SHOOZ	TOLD U SO	ATLANTIC	APRIL 1	JOHN SMITH, RICK WARITZ, DAVID Z., JEFF LORBER
SCORPIONS	SAVAGE AMUSEMENT	MERCURY	APRIL 18	DIETER DIERKS

Super Acts Take April Breather Clapton, Clash Sets Among Highlights

BY JEAN ROSENBLUTH

NEW YORK April traditionally sees a shower of platinum-potential albums released, but this year there will barely be a trickle: Of the eight albums due in April from artists who hit gold or platinum with their last studio releases, two are compilations and none of the others are from bona fide superstar acts.

Bruce Hornsby & the Range, Nu Shooz, and Glass Tiger hope their second releases prove that their initial success was no fluke, while metal mainstays Iron Maiden and the Scorpions will issue their seventh and fifth albums, respectively. Retrospectives of the Clash and Eric Clapton are scheduled for April, and

chart perennials Neil Young, Jon Anderson, Graham Parker, and Reba McEntire have new records planned.

Hornsby's "Scenes From The Southside" was originally set to hit the street at the beginning of the month, but now RCA won't ship the record until April 21; Hornsby still plans to tour later in the year. The label is hoping the record's sales appeal will match the double-platinum sheen of his debut, "The Way It Is."

Nu Shooz and Glass Tiger have somewhat less grandiose expectations to meet: Both acts hit gold with their first albums. The husband-and-wife team that is Nu Shooz broke out of nowhere in 1986 with the multiformat hit "I Can't

Wait." The new Atlantic album, "Told U So," will be led off by the single "Should I Say Yes?" The album goes out Friday (1). Canada's Glass Tiger had two top 10 hits from its debut, both co-written by Bryan Adams' buddy Jim Vallance. He shares the songwriting credit on the new album's first single, "I'm Still Searchin'." "Diamond Sun," which Vallance produced as well, arrives in stores April 13 on EMI-Manhattan.

Metal mavens can rejoice in the return of the Scorpions. The group's first album since 1984's platinum "Love At First Sting" is due April 18 on Mercury. Soon after, the German group hits the road in support *(Continued on page 75)*

Pact With TSS/Seedman's Follows Crazy Eddie Deal Trans World Widens 'Licensed Operations'

BY GEOFF MAYFIELD

NEW YORK The leased music and video departments operated at TSS/Seedman's stores are the latest acquisitions for fast-growing merchandiser Trans World Music Corp.

This 12-location deal and the firm's recent takeover of the 38 music and video departments at Crazy Eddie (Billboard, March 19) signal that Albany, N.Y.-based Trans World sees licensed operations as a viable avenue for growth over and above the revenue it derives from its freestanding and mall stores.

The terms of the deal were not disclosed by Trans World. At press time, TSS/Seedman's chairman Julius Kasinitz could not be reached for comment.

Trans World has already taken over departments in three of the TSS/Seedman's stores, says Jim Williamson, the music chain's vice president of finance. Trans World will move into the other nine locations within the next four to six weeks.

The departments were previously merchandised and staffed by Roslyn, N.Y.-based Elroy Enterprises, parent company of the 74-store Record World chain.

Two years ago, Elroy president Roy Imber had said his company was in the process of evaluating whether it wanted to remain involved with the TSS/Seedman's departments because growth in those

locations was not at the pace of business rung by Record World stores. Elroy pulled out of six of the locations last year and is in the process of yielding the other six to Trans World.

According to Williamson, Trans World has been working on the licensed-operations format "for some period of time." Such arrangements, he says, offer "another area in which we can increase our market

share and leverage our existing overhead with higher volume."

Trans World will pursue other opportunities in which it can sell audio and video products, Williamson says—including situations in which it can offer one product line and not the other, he adds. Williamson indicates that negotiations for rights to run music and video stores in other department store webs are already

(Continued on page 72)

Hot Dog!: Nathan's Chief Gets Megamovies Vid Web

BY GEOFF MAYFIELD

NEW YORK Megamovies, the five-unit Long Island, N.Y., video superstore chain, has been sold to Howard M. Lorber, chairman of the board for Nathan's Famous Inc., parent of the same-named hot-dog-restaurant web.

Bernard Patrusky, Lorber's attorney, describes the deal as an "asset purchase." The terms and dollar value of the transaction have not been disclosed. According to Patrusky, it was an all-cash purchase.

In November 1986, Megamovies

opened its first store with a splash. The store featured a 10,000-tape inventory that represented 6,000 titles (Billboard, Dec. 27, 1986). But the web, based in Huntington, never grew to the degree management had projected.

The company originally planned to roll out a dozen stores within its first year. Megamovies never grew beyond five units and, according to sources within the market, was eventually taken over by the bank that funded its start-up.

Patrusky will neither confirm nor deny reports of Megamovies' *(Continued on page 72)*

Vista No, Lorimar Maybe

Home Video Merger Talks On & Off

BY JIM McCULLAUGH

LOS ANGELES Hollywood deal making—with consequences in the home video area—continues churning.

In one development, Lieberman Enterprises and its wholly owned subsidiary, International Video Entertainment, ceased acquisition talks for the entire Vista Organization, an independent film producer and distributor with a home video arm. However, IVE still plans to acquire various theatrical distribution and home video rights to 11 Vista Films and the entire stock of Vista Home Video Corp.

Talks also continue between Lorimar Telepictures and Warner Communications Inc. concerning a possible merger, said to be imminent by sources at both companies. How that possible merger might affect either company's home video unit is unclear.

Last fall, IVE moved to acquire Vista Home Video for \$38 million in short-term notes (Billboard, Dec. 12). Those talks flowered into a move on Lieberman's part to acquire all of Vista Organization Partnership Ltd. and Vista Organization Ltd., including Vista's half of the New Century/Vista Film Co. theatrical distribution venture, in return for newly issued Lieberman common and preferred stock.

Lieberman cites "constraints and the alternative method of satisfac-

tion of the purchase commitment represented by a certificate tender" as reasons why the overall Vista Organization talks were shelved.

Under the terms of the newer, \$34 million acquisitions deal, IVE has gained home video rights to the already-released "Maid To Order"

and plans to release eight other Vista films on home video before the end of 1988.

Recently, Minneapolis-based rackjobber Lieberman and L.A.-based IVE completed a merger as IVE became a wholly owned subsid-

(Continued on page 72)

ITA Session Reveals Home Video Profit Breakdown

TUCSON, Ariz. How big a slice of the profit pie goes to the video supplier?

A video priced at \$89.98 nets its supplier a profit of \$29.38, and a video priced at \$29.98 earns \$6.28 for the supplier. A \$19.98 tape turns a \$2.68 profit for the supplier.

These were among the figures included in a detailed breakdown of the most popular video price points as presented by Dick Kelly, president of Cambridge Associates, during a presentation here at the International Tape/Disc Assn. Seminar. (For additional coverage, see page 30.)

According to Kelly, a video sold to a consumer for \$89.98 will generate a profit of \$27 for the retailer. A distributor's cut on an \$89.98

title is \$6.30. Marketing and distribution costs account for \$7, and the tape itself, with the program duplication, costs \$4.50. Royalties account for \$14, and \$1.80 of the total is earmarked for co-op advertising.

For the popular sell-through price point of \$29.98, the price breaks down this way: \$9 in profits for the retailer, \$2.10 for the distributor, \$4.50 for royalties, 60 cents for co-op funds, \$3 for marketing and distribution, and \$4.50 for tape costs.

At \$19.98, the breakdown is \$6 for the retailer, \$1.40 for the distributor, \$3 for royalties, 40 cents for co-op funds, \$2 for marketing and distribution, and the same \$4.50 for tape costs.

(Continued on page 74)



Silverman Honored. Mark D. Silverman, president of the Waxie Maxie Quality Music Co. retail chain, is presented with the American Jewish Committee's 1988 Human Relations Award at a black-tie reception at the New York Hilton. Shown, from left, are AJC award co-chairmen Harry Anger, PolyGram Records, and Ahmet Ertegun, Atlantic Records; Silverman; and Joe Cohen, the Leslie Group.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Atco Records in New York appoints Margo Knesz vice president/East Coast general manager. She was general manager for the label.

Rosalind Stevenson is named director of press and publicity for Motown Records in Los Angeles. She was a senior publicist for the motion picture marketing group at Universal.

Profile Records in New York appoints Kim Freeman national pop promotion director. She was the radio editor at Billboard.

Arista Records in New York makes the following appointments: Eva George, national coordinator of artist development, and Rhonda Rogers, coordinator of operations, r&b department. They were, respectively, an administrative assistant in promotion and a personnel representative, both for the label.

Laura Swanson is promoted to West Coast publicist by A&M Records in Los Angeles. She was publicity coordinator for the label.

I.R.S. Records in Los Angeles appoints Susan Deneau publicity manager. She was a publicist for the label's subsidiary, PMRC Records.



KNESZ



STEVENSON



FREEMAN



JAMES

Jellybean Records appoints Dennis Wheeler director of marketing and promotion. He was director of dance promotion at Warner Bros.

PUBLISHING. Scott James is promoted to vice president, film and television music by MCA Music, Publishing in Los Angeles. He was director of film and television music for the company.

MTM Music Group in Nashville promotes Meredith Stewart to vice president of the publishing division and appoints Dave Smith Western regional sales and promotion manager for the Music Group. They were, respectively, director of publishing for the company and director of Western regional promotion for PolyGram Records.

Robin Palmer is appointed professional manager by EMI Music Publishing Inc. in Nashville. She was professional manager for The Writers Group.

Peer-Southern Music in Los Angeles names Steven K. Rosen West Coast professional manager. He was in the professional department at Jobete Music.

Troy Tomlinson is appointed manager of Rick Hall Music in Nashville. He was professional manager at Don King Music.

DISTRIBUTION/RETAILING. MCA Distributing in Los Angeles promotes Mike Greene to vice president, sales. He was director, classical sales, for the company.

Win Records And Video Inc. in Elmhurst, N.Y., makes the following appointments: Michael Pollack, vice president, sales and marketing, and Gary Gutmann, record, cassette and compact disk sales manager. They were, respectively, chief operating officer/general manager for Metro Video and buyer/sales manager for Galit International.

Louis Parks is appointed president of Super Video Inc. in Chesnut Hill, Mass. He was president of RKO Warner Theatres Video International.

(Continued on page 71)

Jazz Innovator Gil Evans Dies At 75

BY PETER KEEPNEWS

NEW YORK Gil Evans, one of the most influential arrangers in the history of jazz, died March 20 in Cuernavaca, Mexico. He was 75.

Evans, who lived in New York, had been in ill health since shortly after the first of the year and had been hospitalized for most of that time. He had gone to Mexico to recuperate from prostate surgery and succumbed there to peritonitis.

Evans, who was best known for

his collaborations with Miles Davis, was not a prolific writer, but he made every note count. Only a relative handful of albums bear his distinctive musical imprint, and he did not begin performing regularly as a band leader until he was in his late 50s. But his influence far exceeded his output; in the opinion of many jazz musicians and historians, his skill as an orchestrator was second only to that of Duke Ellington.

He was not only one of the most influential artists in jazz; he was

one of the most beloved and one of the most modest as well. And he was remarkably open-minded: He was one of the few jazz musicians of his generation to incorporate electronic instruments and rock rhythms into his music, and he admired Jimi Hendrix as ardently as he admired Ellington, Davis, or Igor Stravinsky, an early influence.

Born Ian Ernest Gilmore Green in Toronto, Evans taught himself to play the piano when he was 14 and formed his first band three years later in Balboa, Calif. From 1933 to 1938 he led a dance band in nearby Stockton; another band leader, Skinny Ennis, took over after that, but Evans remained on board as an arranger. The band, which performed on Bob Hope's radio show, gave Evans his first national exposure, although few people seemed to notice.

He also managed to escape widespread notice when he joined Claude Thornhill's progressive New York-based big band in 1941, although his work there laid the foundation for his first collaboration with Miles Davis, the historic "Birth Of The Cool" sessions of 1949 and 1950.

His highly impressionistic writing for Thornhill, which employed unusual dynamics and instrumental textures, attracted the attention of Davis and such other like-minded musicians as Gerry Mulligan and John Lewis. The four men formed the core of an informal salon and began experimenting with arrangements for a nine-piece band that was in effect a scaled-down version of the Thornhill orchestra.

That band performed in public

(Continued on page 74)

Global Take Is Adding To A&M's 'Very Special' Aid

BY CHRIS MORRIS

LOS ANGELES A&M Records, distributor of the all-star charity album "A Very Special Christmas," will soon make further substantial contributions to the Special Olympics from international sales of the album.

"Based upon international sales figures, some of which are still going through our accounting system and for some of which A&M has not yet been paid by foreign licensees, the next check we present to the Special Olympics could be as much as \$3 million," an A&M spokesman says.

On March 12, A&M presented a check for \$5 million—the largest

single donation in Special Olympics history—to the charity's founder, Eunice Kennedy Shriver, and president, R. Sargent Shriver, at a Los Angeles press conference during the National Assn. of Recording Merchandisers convention. The check represented domestic proceeds from the Christmas set.

The unprecedented success of the record has spurred the organization of a music industry committee to monitor the ongoing distribution of funds from the album's sale.

Since its release in October, "A Very Special Christmas" has sold nearly 3 million copies worldwide. The album has been certi-

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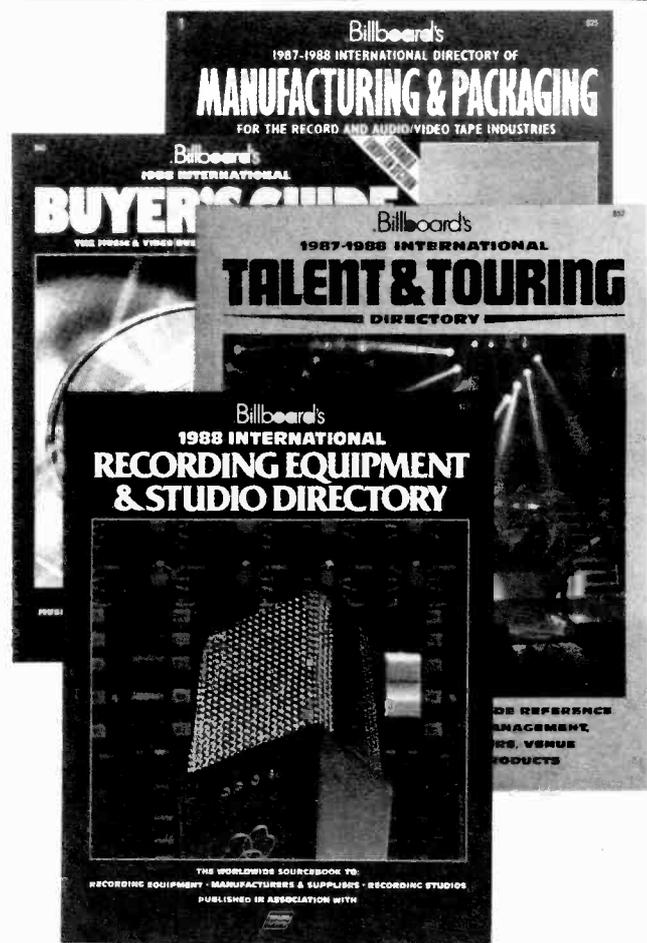
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MCA Pulls Out Of Syndication

Last 2 Shows Survive Network Fade-out

BY PETER LUDWIG

LOS ANGELES MCA Inc. has decided to unload the remainder of the revenue-producing product from its 14-month-old radio syndication division, MCA Radio Network. On March 21, MCA agreed to transfer the distribution, clearance, and sales rights of MCA Radio Network's two remaining programs to New York-based MediaAmerica, MCA's sales rep for the shows. The financial details of the agree-

ment were not made available.

MCA formed the network in December 1986 by acquiring a Los Angeles syndicator, Barnett/Robbins. The acquisition brought along Hollywood, Calif.-based Teleprograms as the network's program supplier. Teleprograms' three productions were dropped at the end of August, three months before its contracts were due to expire, because of the shows' poor clearance performances. By November, Bill Barnett and Lance Robbins, Barnett/Rob-

bins' founders, were no longer with MCA.

After dropping Teleprograms' shows, MCA developed five new programs. In November, two of those were dropped for lack of clearances in enough major radio markets to make them profitable, and a third was eliminated early this year.

Sources estimate MCA's initial cost of establishing the network was as low as \$500,000, far less than originally speculated. Nevertheless, other syndicators guess that MCA's Music Entertainment Group may
(Continued on page 66)



Four For CD-3. Tom Harvey, president of Sony Consumer Audio Products, discusses the new 3-inch compact disk format (CD-3) with industry executives. Pictured, from left, are Jayne Neches Simon, director, national singles sales, A&M; Harvey; Jerry Shulman, vice president, marketing and development, CBS; and Geoffrey Holmes, senior vice president, Warner Communications.

Congress Starts Ball Rolling On New Record Rental Bill

BY BILL HOLLAND

WASHINGTON A bill to extend the current record-rental provision of the Copyright Act was introduced in the Senate March 21 by the chairman of the Copyright Subcommittee and the ranking minority member. A similar bill is to be introduced shortly on the House side.

The Senate bill, S. 2201, was introduced by Sen. Dennis DeConcini, D-Ariz., and Sen. Orrin Hatch, R-Utah. The House version was authored by Rep. Robert Kastenmeier, D-Wis., chairman of the Subcommittee on Courts, Civil Liberties and the Administration of Justice, and the ranking minority member, Rep. Carlos Moorhead, R-Calif.

The bills would extend for five more years a provision in the current law that allows Congress to study the record-rental issue to determine if the section is still appropriate. Passed by Congress in October 1984, the sunset provision expires in October 1989.

The law, an amendment to section 17 of the Copyright Act, makes the rental of sound recordings—including compact disks—il-

legal without prior authorization of both record companies and the copyright owners of the musical works.

The Recording Industry Assn. of America and the panindustry Save America's Music coalition have sought to have the legislation introduced on the grounds that the industry needs further protection from a problem growing to epidemic proportions overseas, especially in Germany and Japan. In Japan alone, the number of rental shops has increased threefold—to 3,000 shops—since 1984.

The industry believes the record-rental update legislation is "noncontroversial" and will meet with little or no resistance. Trade groups are heartened by the fact that the two subcommittee chairmen and the ranking minority members are sponsoring the bills.

However, passage of the legislation might be hampered by other factors—the full agenda and the packed calendar Congress faces at a time when legislators are experimenting with a three-weeks-on, one-week-off schedule, further fragmented by back-home politics in a presidential election year.

FCC Set To Hear RKO Pitch To Keep Radio, TV Licenses

WASHINGTON The last act in a 22-year-old drama involving the Federal Communications Commission and RKO General Inc. over RKO's qualifications to be a licensee of its remaining 12 radio properties and two television stations will get under way at FCC headquarters April 26 when oral arguments in the tangled case take place before the full commission.

In its March 22 announcement, the FCC said that "because of the complexity of this case," the commission will give RKO 60 minutes to present its case, and another 60 minutes will be divided among three competitors for the licenses and the FCC's Mass Media Bureau.

At stake are properties worth about \$1 billion, according to analysts. In the fall, GenCorp, the parent company of RKO, appealed an FCC administrative law judge's decision in August that GenCorp/RKO should

be stripped of its licenses because of "a course of conduct exhibiting pervasive dishonesty," including falsely filed commission reports and fraudulent billing of station advertisers.

RKO in 1982 was stripped of WNAC-TV Boston and has been in legal limbo since; it has been mostly unsuccessful in selling off its remaining stations.

GenCorp argues that the management of RKO and its parent company have changed since the alleged violations took place and that the allegations thus have no bearing on RKO's present fitness as a licensee.

Radio stations affected would be KHJ and KRTH-FM Los Angeles; WHBQ Memphis, Tenn.; WOR and WRKS-FM New York; WRKO and WROR-FM Boston; WGMS Bethesda, Md.; WGMS-FM Washington, D.C.; KFRC San Francisco; WAXY-FM Fort Lauderdale, Fla.; and WFYR-FM Chicago. BILL HOLLAND

'More Dirty Dancing' Sashays To No. 11; Richard Marx Sets Male Debut Mark

THE "DIRTY DANCING" phenomenon just became a little more phenomenal. "More Dirty Dancing" leaps 19 notches to No. 11 in its third week on the Top Pop Albums chart, becoming the most successful sequel to a soundtrack since "Woodstock 2" cracked the top 10 in 1971. In addition, the original "Dirty Dancing" holds tight at No. 1 for the 13th week, the longest run of any multiartist soundtrack since "Saturday Night Fever" topped the chart for 24 weeks in 1978.

The big surprise is the smash success of "More Dirty Dancing." Labels often release sequels to best-selling soundtracks, but they normally don't go anywhere near the top 10. "More American Graffiti" peaked at No. 84. "More Songs From The Big Chill" chilled at No. 85. "Urban Cowboy II" stalled at No. 134. "Beat Street, Volume 2" petered out at No. 137. "2001: A Space Odyssey (Volume Two)" was earthbound at No. 147. And those were the most successful sequels.

In fact, not since "Woodstock 2" reached No. 7 in May 1971 has the sequel to a soundtrack approached the top 10.

A tantalizing question is what effect the success of "More Dirty Dancing" will have on sales of the original. Some argue that it will cut into the original's sales by in effect splitting the vote of the "Dirty Dancing" constituency. But others maintain that it will help the original by focusing more attention (and display space) on the "Dirty Dancing" phenomenon. According to this theory, the holdouts who are finally swayed—*swayzed?*—to see what all the fuss is about will be more apt to buy the original than the sequel.

Unless RCA has anything left for a "Still More Dirty Dancing," this is it until "Dirty Dancing II" and the inevitable "More Dirty Dancing II."

FAST FACTS: Richard Marx's "Endless Summer Nights," which holds at No. 2 on the Hot 100 for the second week, is the third single from the rocker's self-titled debut album to reach the top three. That makes it the first debut album by a male solo artist to yield three top three hits. (We're excluding George Michael's "Faith" on the grounds that he was a superstar before his solo debut album was even recorded.) The only other debut collections to do the trick have been by females or groups: Whitney Houston, Cyndi Lauper, the Supremes, and the Beatles. Marx's album has been listed in the top 30 on the pop album chart for 27 straight weeks.

Terence Trent D'Arby's "Wishing Well" jumps to No. 1 on the Hot Black Singles chart, dethroning Michael Jackson's "Man In The Mirror." The irony:

D'Arby has often said in interviews that Jackson is one of his musical idols.

Aerosmith's "Angel" jumps four notches to No. 16 on the Hot 100. It's the veteran band's second straight top 20 pop hit, following "Dude (Looks Like A Lady)." The amazing part: In 15 years of activity before "Dude," the band landed two top 20 hits—period.

George Thorogood just can't seem to crack the top 30 on the pop album chart—though he keeps coming close. The Delaware rocker's "Born To Be Bad" peaked at No. 32 a couple of weeks ago, which matched the peak position of 1985's "Maverick." An intervening "Live" album peaked at No. 33—the same position reached by his first hit album, 1979's "Move It On Over." Take heart, George: Slow and steady

wins the race.

WE GET LETTERS: Rick Jackson of Lincolnville, Maine, notes that of the six albums to log 10 or more weeks at No. 1 on the pop album chart in the last four years, four are soundtracks: "Footloose," "Purple Rain," "Miami Vice," and "Dirty Dancing." (The other two are Whitney Houston albums.)

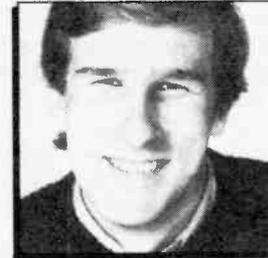
Christopher Arndt of Kinderhook, N.Y., notes that Toto has now had top 40 hits sung by four different lead singers (Joseph Williams, Bobby Kimball, David Paich, and Steve Lukather). Only one group—Chicago—has had five different lead singers on top 40 hits.

Dan Kraft of Boston notes that two songs in this week's top five include the phrase, "Out of the blue." It's in Debbie Gibson's hit as well as Billy Ocean's "Get Outta My Dreams, Get Into My Car." Kraft adds that this is the second time in less than two months that one phrase has appeared in two top five hits simultaneously. The phrase "seasons change" was in both the Exposé smash and the Bangles' "Hazy Shade Of Winter."

Gary R. Crepeau of Rte. 1 Video & Compact Disc in Kennebunkport, Maine, notes that Eric Clapton has hit the top 10 as a solo artist and as part of three groups (the Yardbirds, Cream, and Derek & the Dominoes). This tops Paul McCartney and Paul Carrack, who have hit the top 10 solo and with two groups.

Eric Fader of New York points out that Louis Armstrong's "What A Wonderful World" did not set a record by taking 20 years to crack the top 40. He notes that Benny Bell's "Shaving Cream" cracked the top 40 in 1975, 29 years after it was recorded.

Peter Hoehn of West Germany notes that Falco is a native of Austria, not Germany, as we indicated a few weeks ago.



by Paul Grein



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Length Of Program Not The Issue CD VALUE DEPENDS ON QUALITY

BY STEPHEN M. KALHORN

In recent editorials and verbal debates, industry observers have criticized record labels for failing to reduce compact disk prices quickly enough and for not increasing the length of CD programs in order to achieve a better value for the consumer. Specifically, the labels have been accused of complacency, laziness, greed, or indifference to the consumer's needs.

However, the issue of value for the consumer's dollar doesn't hinge solely on price and the quantity of music offered. Other major factors include the quality of production and engineering and the sophistication of the material on a particular recording.

Most recent criticisms have focused upon decreases in the consumer prices of compact disks. At the same time, several theorists have held that the length of recordings should be extended to accommodate the CD medium, which offers up to an hour and 15 minutes of playing time.

The extension of programs, though, creates a number of pressure points on a label. If the length of a project is increased by 50%, for example, studio production costs may increase as much as 50% for an album project. Hence, many more units must be sold before the artist/composer recoups production costs and receives a royalty. Second, it's not uncommon for an artist advance (recoupable or unrecoupable) to be based upon a production budget. As these budgets increase, the requests for higher advances escalate.

Third, labels must pay mechanical license fees to song owners for usage of the underlying compositions on their recordings. If the length of new releases is expanded, the mechanical fees will grow, although they can be kept down by negotiating limited rates or placing an overall limit on mechanical payments.

Fourth, as demand increases for additional playing time, the real pressure is brought to bear on the artist/composer, who must now put

forth the creative concepts for as much as an additional 50% of original work. Since the creative life span of an artist/composer tends to be somewhat limited, is it not fair for him or her to require at least 50% additional royalties due to the extra tapping of the limited creative faucet?

Realistically, it is not the record label, trade magazine, attorney, agent, manager, retailer, or radio station that is vital to the strength

As a result, labels may seek to negotiate lower-than-normal royalty rates in circumstances in which the relative bargaining positions are unequal. Even worse, they will not risk their capital on a new, unknown artist/composer. Record companies may also decide to cut back on promotion and advertising expenses.

Industry critics argue that labels should increase the length of CD recordings because the consumer knows the medium can accommo-

such ideas may have missed the essential point that music, like any other artistic work, is measured by quality, not quantity. As a way of illustrating this point, I might note that two recent Stephen King best sellers, "It" and "Eyes Of The Dragon," were of vastly different lengths, but sold for nearly the same price. "It," which weighed in at a massive 1,138 pages, listed for \$22.95 in hardcover, and "Eyes Of The Dragon," a relatively slim volume of 326 pages, listed for \$18.95.

Based upon the fact that "Eyes Of The Dragon" had 812 fewer pages than "It," the list price should have been only \$6.56, if the argument of record industry critics were applied to this case. Perhaps we should have asked King to couple "Eyes Of The Dragon" with another one of his books such as the "The Talisman," which filled out the scales at 645 pages. If this coupling had taken place, then King would have been able to get much closer to the magic 1,138 pages of "It."

Since the printed medium can accommodate more words, perhaps he should have added a James Beard cookbook to the end to make a "compilation." Better yet, before he publishes his next book, we should all write and ask him to include some of his chapters that undoubtedly ended up as wadded pieces of paper next to his typewriter. To get to the magic page number of 1,138 (which, by the way, can always be disputed because "the medium holds more"), let's ask him to include some of his drafts, or "alternate takes," as "bonus cuts." Better yet, perhaps his publishing company should reduce the price of his sub-1,138-page books because his shorter creative efforts "just weren't long enough."

In summary, to suggest that record labels are complacent, lazy, greedy, or indifferent to consumers is unfair. All participants in this industry must be concerned not only with the value of our product in the consumer's mind but also with the economic impact of the CD. This technological innovation has

(Continued on page 71)

'The commodity that we're dealing with is creative'

Stephen M. Kalhorn is executive vice president of American Gramophone Records.



and success of the recording industry. The spark of life in the industry is the artist/composer. The creative process that starts with these people is the essence of innovative, expressive, and high-quality recordings.

Creative burnout is a factor in this business. We must compensate artists/composers in a fair manner to ensure that worthwhile new music will continue to be made. As with any business, if the rewards are too small or the barriers to entering the profession are too great, individuals possessing the requisite aptitude are likely to look elsewhere.

At the same time, record companies must also receive a fair return on their investments. If one increases costs by lengthening CD programs and decreases gross profits by reducing prices, return on investment will suffer. When that occurs, competent executives will search for means of improving the return. One of the major areas to be focused upon may be artist/composer royalties.

date a length well in excess of the standard LP format. In addition, they maintain that CD prices must be reduced in order to enhance the CD's value to the consumer, thus stimulating industry sales.

A little common sense tells us these arguments are ludicrous. The commodity that we're dealing with is creative. The finished product starts with a spark of creativity and continues to be enjoyed many, many times over the years by the consumer and his or her friends, relatives, and acquaintances. Also, a number of the older projects being released on CD were originally recorded for other, shorter mediums.

Several methods have been suggested to take advantage of the CD's longer playing time. One source has suggested the coupling of new albums with older releases in order to use all of the CD's available space. Other authors have suggested compilations of new tracks with bonus cuts, unreleased sessions, and alternate takes.

I think that the proponents of



CHARTS HIGH, BUT NO GOLD

I follow Billboard's charts very carefully and also monitor the certifications of albums and singles.

I don't think it is fair that an album like the one by the California Raisins is certified gold when it is in the 70s on the Billboard Top Pop Albums chart while Jethro Tull's album "Crest Of A Knave," which reached the 30s on the chart, has not received a gold award.

They are both good albums, but why can't Tull get that gold album that the group richly deserves?

Jim Gifford
Syracuse, N.Y.
Progressive Rock Radio

BRING PROGRESSIVE ROCK BACK

Bravo for J.B. Griffith! He has eloquently argued the need to bring truly progressive rock radio back (Radio Guest Column, Billboard, Feb. 13). I would bet there are a lot of us out here who agree with his point of view.

I'm a music fan and consumer who is always eager to be turned on to exciting new sounds. But album rock radio simply doesn't do the trick. Sure, I can go to the left side of the FM dial and hear many varieties of alternative radio: reggae, synth pop, hard-core, or contemporary classical. A lot of it is good, but it leans toward the esoteric. On the other hand, there's a fertile in-between area that's not often touched by radio, and this includes music performed by such diverse acts as T Bone Burnett,

Buckwheat Zydeco, Tom Verlaine, Albert Collins, Richard Thompson, and NRBQ, to name just a few. These artists get plenty of media coverage but little airplay.

Sometimes I think that programmers and music directors have just gotten lazy, that there is so much product out there that they would prefer to take what gets handed to them. Maybe the hip music directors take a Lyle Lovett album home with them, but they pump out Whitesnake on the air. Well, we can change that.

I propose a new kind of "narrow-casting," in which stations play only high-quality current stuff, regardless of its genre. If there's a good Dwight Yoakam out, play it. If you think the Gladys Knight single smokes, then play it. And if you're worried that these artists

are not compatible with each other, then consider the way that top 40 outlets can segue from Dan Hill to Debbie Gibson just because they're both "hits." Keep the Bruce Springsteen, keep the R.E.M., and throw away some dinosaurs.

Your audience is waiting. You won't be sorry for taking the chance.

Richard Kashuk
New York, N.Y.

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

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Panel Debates Label, Programmer Needs Bickering Mars Urban Relations

This story was prepared by Charlene Orr with Yvonne Olson.

DALLAS Black programmers and label reps continue to publicly express antagonism toward each other. The latest round in their ongoing debate occurred during an evening urban contemporary panel at the Radio & Records Convention '88 here.

The panel opened with moderator Walt Love of R&R issuing a stiff warning that the session was not a free-for-all for stone throwing. Discussions quickly centered around the nagging contention in urban formats that label reps don't understand the needs of stations they service.

KMJQ "Magic 102" Houston PD Terri Avery typified the position of the programmers when she charged record reps with using any tactic, including personal problems, to get their records added to active rotation. The reps countered that PDs added music not by its worth or popularity, but based on their own tastes.

Love pointed out that such conflicts among black professionals are not unique to radio. He likened the problem of blacks dealing with blacks to "crabs in a barrel"—when one makes it to the top, the others pull him back down.

So how can programmers and reps improve their relationships?

Ruben Rodriguez, Columbia VP black music and jazz promotion, suggested that programmers and label reps not insult each other. "Being real with each other and communicating the thoughts and needs of each other are the keys to getting along."

Love suggested that some of the conflicts occurred because urban records do not sell well. Sylvia Rhone, Atlantic VP/GM black music, disagreed vehemently, saying that urban records had tremendous sales in 1987. Love clarified his statement by saying, "Let me put it to you this

way. An urban record doesn't sell until it crosses over to a top 40 station. Then it's recognized."

WGCI Chicago PD Sonny Taylor agreed with Love: "Urban does sell records but never gets the props until it crosses over. Our stations have the pressure to get the product by constantly cultivating and grooming the records, but labels aren't satisfied until top 40 picks it up."

Jheryl Busby, MCA executive VP

talent acquisition/president black music, was quick to respond. "Don't underestimate your role. You're right—when others pick it up, we get a larger sell. Our success is 500,000 units. The thing to keep in mind is that this isn't unique to [urban contemporary]; AC is the same way. They can get a ballad on their stations and it will do OK. But when it crosses to [contemporary hit radio], it's a hit."

Frisco PD: Radio & Retail Must Be Friends, Not Foes

BY EARL PAIGE

LOS ANGELES A lack of communication and vast changes during the past five years in both retail and radio have led to the false perception that the two business segments are adversaries.

That was the conclusion drawn March 13 in an address by David Logan, operations manager and program director at KFOG-FM San Francisco, at the National Assn. of Recording Merchandisers convention at the Century Plaza Hotel here.

The veteran of 18 years in the radio business linked some of the communication problems to the rapid changes at radio. When he was a consultant, for example, "23 of 26 of my client [stations] had first-time PDs, a jock just moved up."

Logan took few shots at retail, but he did warn that retail, like radio, must know its audience. "Have you been doing research? We spend \$50,000 a year on re-

search."

At KFOG, there is a deliberate effort to seek out what is happening at retail "because we're both battling for survival" and have to sort out the fallacies from reality, according to Logan. He said at times the station noticed artists who were coming from retail and "made us worry we were missing something."

He also alluded to the irony of "lack of airplay being a blessing" for some acts at retail, such as Guns N' Roses and Poison.

Nevertheless, radio remains important, said Logan, and he cited NARM's own statistics showing that radio exposure is a factor in 73% of consumer purchasing decisions. "You can't tune it away," he said.

Logan touched on personal relations as a vital link in industry communication. "The \$15 lunch is a lot more valuable than the \$200 dinner," said Logan. "It's better to go out to the smaller markets—the less jaded, the more hungry. Some of my dearest friends in the record business—those friendships were forged that way."



newsline...

BILL HILL is named GM at Clear Channel's WOAI San Antonio, Texas.

WZLX BOSTON GM David Meszaros is named VP/GM at the Cook Inlet station. Meszaros, a 14-year veteran of the company, worked previously for the group's KFMK Houston and WZGC Atlanta.

TSCHUDY COMMUNICATIONS buys Employee Owned Broadcasting Corp.'s WBRJ/WEYQ Marietta, Ohio, and WMQC Westover, W.Va. The combined price for the deal was \$1.7 million.

WMVA-AM-FM Martinsville, Va., is purchased by Joyner Communications from Martinsville Broadcasting Co. for \$2 million.

JAMES C. MAY has been named executive vice president of government relations for the National Assn. of Broadcasters. May, 42, has held several VP/public affairs posts, most recently with Coca-Cola.

HOKER BROADCASTING INC., Dallas, has reached an agreement to buy WDTX-FM Detroit from Metropolis Broadcasting Inc. of Detroit for \$12 million. The purchase, subject to Federal Communications Commission approval, would give Hoker seven stations.

Survival Key To Scripps Guide

"The Broadcaster's Survival Guide," published by Scripps Howard Books, is now available through Pharos Books, 200 Park Ave., New York, N.Y. 10166. The basic handbook by Jack Whitley and Gregg Skall is intended to offer the industry a "clear and concise explanation of the basic conduct expected of broadcasters by the Federal Communication Commission." The 127-page book includes sample forms and checklists.

Whitley, a senior associate with Baker & Hostetler, specializes in broadcast law and has worked as an advising attorney for the FCC. Skall, a Baker & Hostetler partner, specializes in telecommunications and served as acting general counsel to the White House's Office of Telecommunications Policy. The law firm of Baker & Hostetler is Scripps Howard's general counsel.



K-Rock Quivers. WXRK "K-Rock" New York morning show co-host Robin Quivers personifies her surname as Chrysalis artist Paul Carrack demonstrates Stern discipline to "Live From Grammy Week" attendee K-Rock morning show host Howard Stern. Shown, from left are Quivers, Carrack, and Stern.



Programmers reveal why they have jumped on certain new releases.

TOP 40

"An absolute smash," says KCPW "Power 95" Kansas City PD **Dene Hallam** of the Deele's "Two Occasions" (Solar/Capitol). "Last year [Solar] had the Whispers. This year [the label's] success will be duplicated with the Deele." Hallam also says Johnny Hates Jazz "may be a weird name for a group," but "Shattered Dreams" (Virgin) has "mass appeal written all over it." And, he predicts, "It's a guaranteed No. 1 record." Recognizing a few more ballads, Hallam mentions MCA's double hitters: Brenda K. Starr's "I Still Believe" and the Jets' "Make It Real." He also has a positive reaction to Suavé's remake of the Temptations' 1964 hit "My Girl" (Capitol). "There seem to be too many remakes these days," he cautions, "but this is one you have to go with." Lastly, getting his vote for "charisma" is "Naughty Girls (Need Love Too)" (Jive/RCA), the Samantha Fox/Full Force collaboration.

ALBUM ROCK

"I'm so glad we added it!" exclaims WPDH Poughkeepsie, N.Y., MD **Pam Brooks** about the Adventures' "Broken Land" (Elektra). "It knocks my socks off." She also says, "From a woman's point of view, Tracy Chapman's 'Fast Cars' [Elektra] gets you where you live. It's a nice, folksy ballad that will go great with females." Keeping Brooks' hips swaying is the Dan Reed Network, whose "Ritual" (Mercury) gets extra points for a hot video. Additionally, getting "strong immediate reaction" is the Smithereens' "Only A Memory" (Enigma/Capitol). "And definitely beyond hype," says Brooks, winding it up, "is 'Henry Lee Summer' [CBS Associated]. This album will go a lot deeper than just the first song ['I Wish I Had A Girl']". He could very well be one of our next superstars."

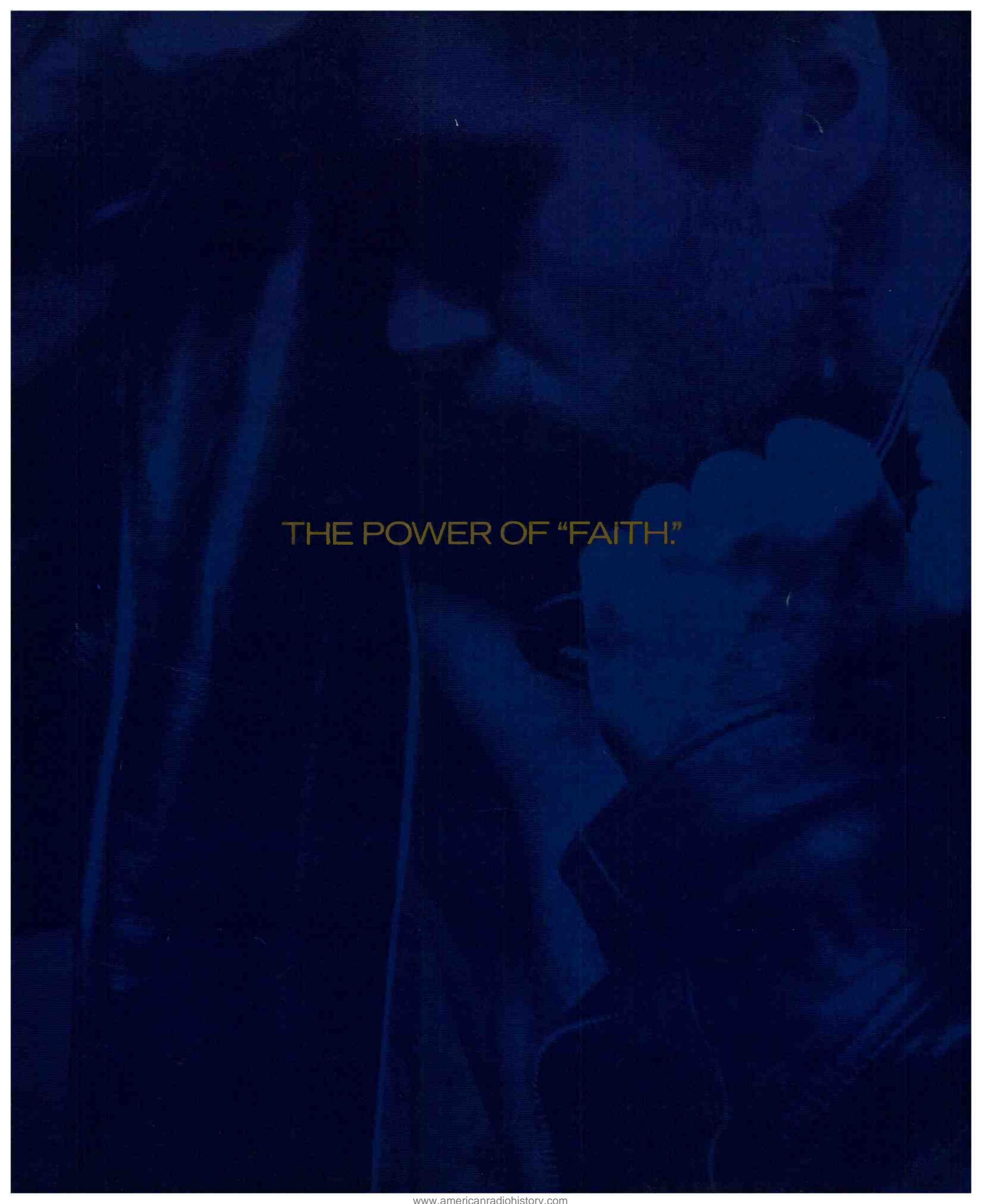
BLACK/URBAN

"Very adult, very female," says KJLH Los Angeles PD **Cliff Winston** of Betty Wright's "No Pain, No Gain" (Ms. B.). "And that's the way we like it." Winston also likes Norman Connors' "I Am Your Melody" (Capitol), which he terms a "menthol record." "It's so cool," he says, "it brings the temperature down at least five degrees." He notes a similarity between the style of Connors' current vocalist, Spencer Harrison, and the sound of old featuring Michael Henderson and Jean Carne. Al B. Sure!'s "Night And Day" (Warner Bros.) comes next, with credit for instant phones. "It doesn't take people long to get used to this," says Winston. "It went right into heavy rotation."

COUNTRY

Nanci Griffith's "I Knew Love" (MCA) gets the first vote from KCKC San Bernardino, Calif., OM **Bob Mitchell**. "She has the potential to be a very effective talent," he says. "There were other singles that didn't catch on, but this has the commercial appeal to be a chart success." Next up is Becky Hobbs' "Jones On The Jukebox" (PolyGram), which is "one of our most requested," says Mitchell. And, two weeks into airplay, Vern Gosdin's "Set 'Em Up Joe" (Columbia) "is so hot, it's already in heavy rotation." Lastly, says Mitchell, "When Randy Travis' 'I Told You So' [Warner Bros.] was tested on our nightly 'Rate A Record' feature, he received 115 calls within four hours."

YVONNE OLSON



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FEATURED PROGRAMMING

ON MARCH 21, MediaAmerica, New York, acquired the Los Angeles-based MCA Radio Network's contracts for the distribution, clearance, and sales of the network's two remaining shows (see story, page 4). The agreement marks the probable end of the 14-month-old MCA Radio Network.

As MediaAmerica was signing the agreement with MCA, it was also creating MediaAmerica Radio. The new division will be responsible for clearances on and affiliate relations with stations that take MediaAmerica-distributed programming. Bill Bartlett, recently hired by MCA as the network's director of affiliate relations, will be retained in that role by MediaAmerica Radio. MediaAmerica principal Gary Schonfeld says initial plans for the new division call for one or two additional staffers.

The two programs acquired are the bimonthly "Up Close," a 90-minute album rock series, and the weekly "Nashville Live," a one-hour country call-in show. The only other MCA program that had survived into the new year was the daily shortform "Breakfast With O.J.," but the sports-commentary program was quietly dropped in February due to lack of clearances.

The "Up Close" series of rock music/interview programs is considered to be the reason for the deal. The series has cleared well with stations and is a respected contender in the rock end of the syndication industry.

The industry has been speculating that MCA was close to closing up shop, and if that were true, the agreement brings a hot rock-format property into MediaAmerica's sales cata-

log before it went down with the ship—or went elsewhere.

"Up Close" has been produced by Dan Neer's Neer Perfect Productions from its inception, and Neer will continue to produce the show for MediaAmerica.

"Nashville Live," hosted by Lon Helton, was originally produced in house by MCA. Production duties were subsequently passed to Emerald Recording Studios, Nashville, and Emerald will continue to produce. "Nashville Live" is believed to be less successful than "Up Close," and MediaAmerica has not commented on why it chose to pick it up. Either the company feels that it can make the show work or MCA offered the two programs as a package deal.

Currently, MediaAmerica is the national sales rep for two other weekly national syndicators: Cutler Productions in Los Angeles (for top 40 and AC) and Lee Bailey Communications, also in Los Angeles (for urban). The company is also representing Los Angeles-based Radio Express' July 4 weekend nine-hour rock special, "Monterey Pop—The Radio Concerts"; Brooklyn, N.Y.-based Digital Radio Network's teleinformation service, "CD Hotline"; and the Canadian-based music magazine Rock Express.

Schonfeld says that initial reaction was positive from the other firms MediaAmerica represents, which reasoned that the acquisition enhances MediaAmerica's position as a sales force. Ron Cutler, president of Cutler Productions, says, "I'm watching the situation very closely. As long as MediaAmerica does a good job in reping my shows and stays out of the top 40 and AC formats, I'm happy with the situation."

The past 18 months have been a period of consolidation for the syndica-



A Westwood/Underworld Undertaking. Westwood One waits with baited mikes as Underworld performs its debut concert in New York. WW1 recorded the concert at the RCA studios. In the back row, from left, are Underworld's engineer, Mike Nielsen; Underworld members Rick Smith and Baz Allen; producer Rupert Hine; and band member Alfie Thomas. In the front row, from left, are Westwood One's Barbara Sarubbi, under-the-weather Underworld member Bryn Burrows, WW1's David Knight and Cathy Lehrfeld, and Underworld's Karl Hyde.

tion industry, which has seen a shakeout. Medium-sized syndicators are rethinking how they structure the three elements of syndication—production, clearances, and sales—in their efforts to survive. The entrance of a sales-specialty firm for medium-sized syndicators was seen as a positive sign for the smaller end of the industry. Whether or not a specialty firm can survive on sales or clearance services alone is still open to debate.

MediaAmerica's aggressive thrust will be watched closely. The move could result in MediaAmerica solidifying its position or spreading itself too thin. Whether it eventually puts the company in direct competition with its potential client base remains to be seen.

PETER J. LUDWIG

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

April 1-2, Exposé, On The Radio, On The Radio Broadcasting, one hour.

April 1-3, Ted Nugent, Metalshop, MJI Broadcasting, one hour.

April 1-3, The Debbie Gibson/Tiffany Story, Hot Rocks, United Stations, 90 minutes.

April 1-3, Michael Jackson, Star Beat, MJI Broadcasting, one hour.

April 1-3, John Cougar Mellencamp, Rock Watch, United Stations, three hours.

April 1-3, Oak Ridge Boys, Country Today, MJI Broadcasting, one hour.

April 2-3, Suavé/Mario Van Peebles/Mico

Wave, RadioScope, Lee Bailey Communications, one hour.

April 3, Joe Cocker, Part 1, Classic Call, Premiere Radio Network, one hour.

April 3, Robert Palmer, King Biscuit Flower Hour, DIR Broadcasting, one hour.

April 3, Bruce Springsteen/Talking Heads, Powercuts, Global Satellite/ABC Radio Networks, two hours.

April 3, Gatlin Brothers, Countryline U.S.A., James Paul Brown Entertainment, one hour.

April 3, Kathy Mattea, Nashville Live, MCA Radio Network, 90 minutes.

April 4, David Lee Roth, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

April 4-10, Talking Heads, Timothy White's Rock Stars, Westwood One Radio Networks, 90 minutes.

April 4-10, George Harrison, Classic Cuts, MJI Broadcasting, one hour.

April 4-10, Jean-Luc Ponty, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

April 4-10, Elton John, Part 2, Legends Of Rock, Westwood One Radio Networks, one hour.

April 4-10, Robert Plant, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

April 4-10, George Thorogood, Rock Today, MJI Broadcasting, one hour.

April 4-10, Desert Rose Band, Live From Gilley's, Westwood One Radio Networks, one hour.

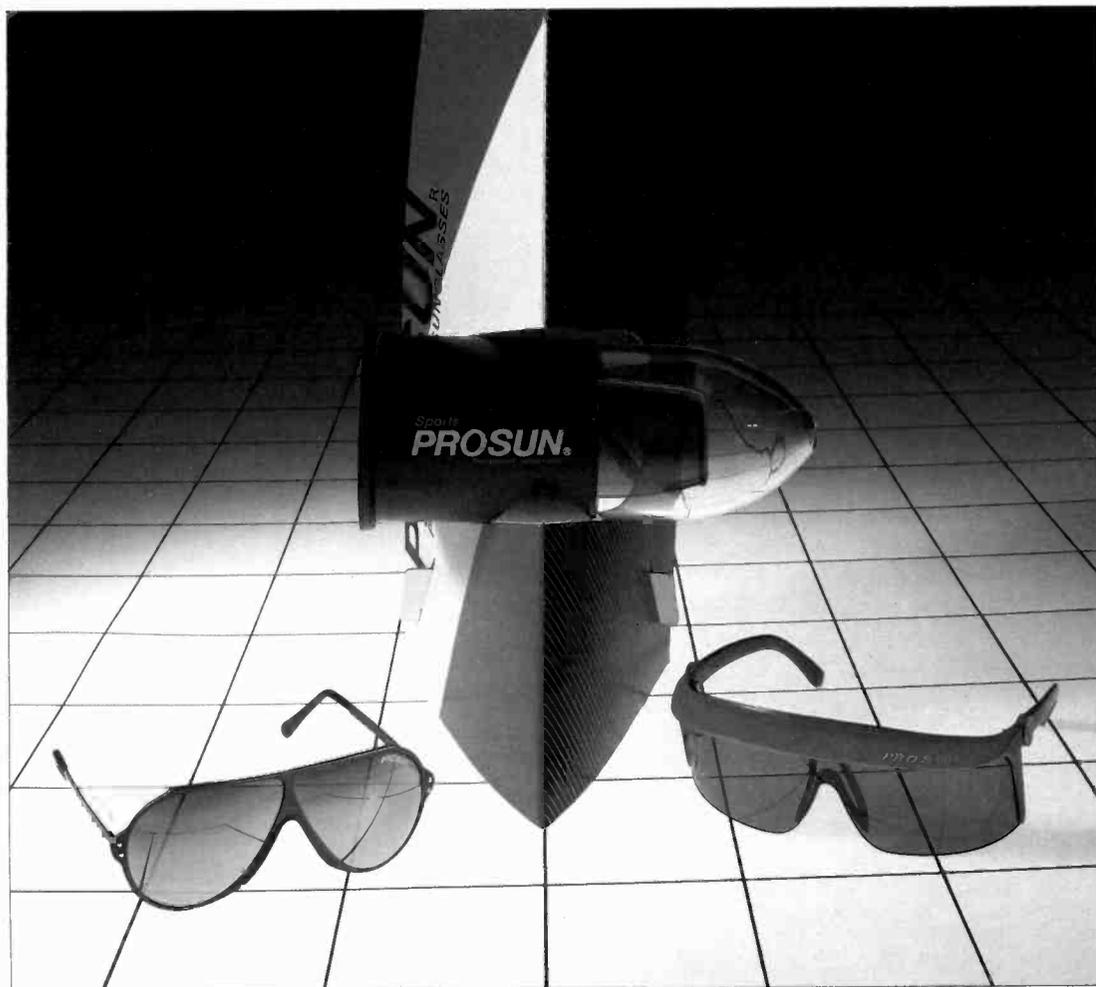
April 4-10, O'Jays, Night Scene, Westwood One Radio Networks, one hour.

April 4-10, Paul Simon, Part 1, Star Trak Profiles, Westwood One Radio Networks, one hour.

April 4-10, Peabo Bryson/Regina Belle, Special Edition, Westwood One Radio Networks, one hour.

April 4-10, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

**Is high-stakes radio making programmers more conservative?
... see page 63**



#1... With A Bullet!

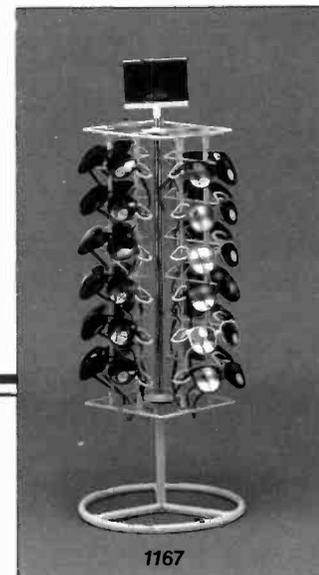
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1167

Year-Old Heftel-Statewide Merger Kaput; Dorsey Move Stirs Dallas Morning War

Vox Jox was compiled by Peter Ludwig in New York. Assistance was provided by Yvonne Olson in Los Angeles, Charlene Orr in Dallas, Moira McCormick in Chicago, and Bill Holland in Washington.

LAST YEAR'S MERGER of Honolulu-based Heftel Broadcasting and Dallas-based Statewide Broadcasting is now history. Heftel and Statewide had joined forces in April 1987, when Heftel's WLUP "Loop," Chicago's leading album rock station, acquired an AM counterpart in Statewide's WCFL-AM Chicago, a Christian station. The two companies pooled their resources and took the name H&G Communications, based in Dallas.

Says H&G VP/CEO Scott Ginsburg, "This is a management-led buyout of six of H&G's properties. I'm leading it together with managers of each of our markets. Some on-air talents (including WLUP-AM's Steve Dahl and Garry Meier) have equity positions as well, and they'll be included."

A total of 10 properties are involved in the split, which Ginsburg says becomes effective in four months. At that point, Ginsburg's group will retain ownership of WLUP-AM-FM; top 40 outlet WAPE-AM-FM Jacksonville, Fla.; Hispanic/ethnic WVCB-FM Coral Gables, Fla.; and top 40 KHYI "Y-95" Dallas. Heftel will control KLVE/KTNQ Los Angeles and KXPW/KSSK Honolulu.

Ginsburg, who will assume the role of president in the new firm, says there will be "no changes at all in personnel or format" in any of the stations he now owns. The two companies have yet to choose new names. Ginsburg says that his company plans to "grow and eventually go public."

ON THE TEXAS FRONT: After seven years as morning man at Susquehanna Broadcasting's top country outlet in Dallas, KPLX, Terry Dorsey has handed in his letter of resignation to take the same shift at rival Cap Cities/ABC's KSCS across town. He's currently finishing what's rumored to be his last 30 days at "K-Plex." Dorsey's starting date at KSCS has not been set, and KSCS PD Ted Stecker would say only, "We now have a long-term commitment."

Dorsey's move will change the complexion of the overall morning-show war in the Dallas/Fort Worth, Texas, market. That leaves current KSCS morning man Ron Foster's fate uncertain. Stecker would say only that he was pleased with Foster's performance.

Meanwhile, back at the rock ranch: Album rocker KZEW-FM Dallas has hired Jimmy Christopher as assistant PD/MD; he'll lend a helping hand to PD David Grossman. Grossman was brought aboard last year to add more classic rock to the playlist. Christopher was recently bounced from his post as PD of hard rocker KISS San Antonio, Texas, and sources are predicting that KZEW is going to pepper its playlist with classic metal in its fight for rock supremacy against KTXQ.

JUST-RELEASED Arbitrends in Los Angeles show crossover KPWR "Power 106" dropping one-tenth of a point from last month's 7.7 but still holding a significant lead over top 40 KIIS-AM-FM, where combo points add up to a 6.9. News/talk KABC has a 6.2, AC KOST a 5.2, and album-rock KROQ landed a 3.7 to round out the top five 12-plus rankings. In the coveted 25-54 arena, KIIS-AM-FM came in on top, with KOST a mere half-point behind. Rounding out that top five are classic rocker KLSX, oldies station KRTH-FM, and KPWR. (In case you're wondering, KTWV "the Wave" sits one-tenth of a point behind KPWR).

AFTER DOING WITHOUT one in his first year at WSHE Miami, PD Charlie Kendall has finally been

able to hire a promotions director. John Bloodwell gets the slot. Bloodwell was promotions director/assistant PD at WMMR Philadelphia when Kendall was 'MMR PD. Before his stint at WMMR, Bloodwell took a turn WWWW "W4" Detroit with Howard Stern. He started his career at WMMR when Jeff Pollack was PD. Kendall is counting on the Bloodwell addition to help in the station's tightening race against WGTR.

MOVEMENT: Top 40 WZOU "Z-94" Boston's Mike Colby has upped himself to OM and named WZOU afternoon driver Tom Jeffries PD. Colby had been acting PD since Harry Nelson left the post in November. Jeffries has been with Z-94 for the past two years and has manned the afternoon-drive slot for the past nine months. Former WBOS Boston PD Mark Tudor is named OM at country KAJA San Antonio, where KLAC/KZLA Los Angeles morning man Eddie Edwards will be joining him in a still-unnamed shift. Also at the L.A. combo, Jim Brady moves into the morning position. Rick Anhorn is the new MD at

KWSS San Jose, Calif. Anhorn is also handling on-air duties. Simon Jeffries exits WAQX Syracuse, N.Y., to program Indianapolis classic rocker WKLR. WHTX Pittsburgh PD Dave Mason opts for the programming slot at AC WLAC Nashville. John St. John gets the official nod to PD at country KFKF Kansas City, Mo. And congratulations to KFI/KOST Los Angeles newsmen Mike Nolan and Mark Denis, who were honored by the city of Los Angeles on Mike Nolan And Mark Denis Day, March 9.

Greg Funk is the interim PD at top 40 KDVV Topeka, Kan., following Kevin Rabat's departure. Gary Springfield exits KLLY Bakersfield, Calif., to program WKZQ Myrtle Beach, S.C. Bill Catcher is leaving his position as MD at top 40 WKZL Winston/Salem, N.C., to become PD at top 40 WJMX Florence, S.C. That means WKZL PD Chuck Holloway is in need of a good afternoon man/MD. After 10 months as a morning man at KMJM "Magic 108" St. Louis, Don Burley Allen has stepped into the programmer's seat at WMYK Norfolk, Va. He'll also handle the morning drive. And newly named WLOU Louisville, Ky., GM Bill Price is looking for an "inexpensive but talented" person to fill the outlet's OM/MD slot. Congratulations to Atlantic West Coast regional rep Mark Gorlick, who finished the L.A. Marathon in 3:45.19, his best time yet!

A QUICK REMINDER that April has been designated International Guitar Month. Over 25 stations in the nation's top markets have already pledged their involvement in the celebration. Other stations wanting to strum up a little guitar fever can pluck 212-582-0252 to reach the two sponsoring groups, the National Assn. of Music Merchants and the Guitar and Accessories Marketing Assn.

ONCE OR TWICE a season, the morning antics of WAVA Washington D.C. morning team Don Geronimo and Mike O'Meara result in an on-air soap opera. The lads poke so much fun at listeners, the staff, and management that sometimes composure collapses and the studio overheats. Last fall, O'Meara lost his temper at Geronimo on the air. Recently, superstraight newsman David Haynes lost his cool and stormed out of the studio in midshift after the team needled him about his politics by asking if he were planning to attend evangelist/presidential candidate Pat Robertson's birthday party. As the show ended, the devilish duo spun an apologetic platter for their piqued newsman—Brenda Lee's "I'm Sorry"—and agreed to cease the Haynes bashing.



ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	5	8	I WISH I HAD A GIRL CBS ASSOCIATED 4-07720/E.P.A.	HENRY LEE SUMMER 1 week at No. One
2	4	4	8	DAMN GOOD WARNER BROS. LP CUT	DAVID LEE ROTH
3	6	6	5	TALL COOL ONE ESPARANZA 7-99348/ATLANTIC	ROBERT PLANT
4	5	3	9	CHECK IT OUT MERCURY 870 126-7/POLYGRAM	JOHN COUGAR MELLENCAMP
5	7	7	8	GET IT ON POLYDOR 887 436-7/POLYGRAM	KINGDOM COME
6	1	1	8	HEAVEN KNOWS ESPARANZA 7-99373/ATLANTIC	ROBERT PLANT
7	8	8	6	ALL THAT HEAVEN WILL ALLOW COLUMBIA LP CUT	BRUCE SPRINGSTEEN
8	9	10	9	REV IT UP SIRE 7-27977/WARNER BROS.	JERRY HARRISON: CASUAL GODS
9	3	2	10	ANGEL GEPFEN 7-28249	AEROSMITH
10	13	16	4	BORN TO BE BAD EMI-MANHATTAN LP CUT	GEORGE THOROGOOD
11	12	11	7	TALKIN' 'BOUT GEPFEN 7-27988	3
12	14	30	3	NOTHING BUT FLOWERS SIRE LP CUT/WARNER BROS.	TALKING HEADS
13	10	12	11	ELECTRIC BLUE CHRYSALIS 43201	ICEHOUSE
14	11	9	8	CLOUD NINE DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
15	16	19	7	BEDS ARE BURNING COLUMBIA 38-07433	MIDNIGHT OIL
16	19	29	5	UNDER THE MILKY WAY ARISTA 1-9673	THE CHURCH
17	17	20	7	PRESENCE OF LOVE I.R.S. 53259/MCA	THE ALARM
18	24	34	4	I LOVE THE THINGS... VIRGIN LP CUT	BALAM & THE ANGEL
19	33	—	2	ONLY A MEMORY ENIGMA LP CUT/CAPITOL	THE SMITHEREENS
20	18	22	8	CAN'T WAIT ATLANTIC LP CUT	FOREIGNER
21	29	—	2	CENTURY'S END WARNER BROS. 7-27972	DONALD FAGEN
22	31	47	3	NEW SENSATION ATLANTIC LP CUT	INXS
23	20	21	7	FINAL EYES ATCO LP CUT/ATLANTIC	YES
24	34	—	2	SWAMP MUSIC MCA LP CUT	LYNYRD SKYNYRD
25	44	—	2	***POWER TRACK*** I DON'T WANT TO LIVE WITHOUT YOU ATLANTIC 7-89101	FOREIGNER
26	15	15	10	TIME RUNS WILD GEPFEN 7-27987	DANNY WILDE
27	23	26	9	HEATSEEKER ATLANTIC 7-89136	AC/DC
28	30	37	4	ONE GOOD REASON CHRYSALIS 43204	PAUL CARRACK
29	21	24	9	DESOLATION ANGEL APACHE LP CUT	JOHN BRANNEN
30	NEW ▶	—	1	***FLASHMAKER*** STAND UP WARNER BROS. LP CUT	DAVID LEE ROTH
31	28	31	9	FINEST WORKSONG I.R.S. LP CUT/MCA	R.E.M.
32	35	35	5	SHIP OF FOOLS ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
33	26	23	13	WAIT ATLANTIC 7-89126	WHITE LION
34	22	14	15	DEVIL INSIDE ATLANTIC 7-89144	INXS
35	43	44	3	HEART OF STEEL MCA LP CUT	WILL AND THE KILL
36	25	25	10	POUR SOME SUGAR ON ME MERCURY LP CUT/POLYGRAM	DEF LEPPARD
37	38	48	3	SNAKES AND LADDERS GEPFEN LP CUT	JONI MITCHELL
38	49	—	2	ENGLISHMAN IN NEW YORK A&M LP CUT	STING
39	40	36	5	SORROW COLUMBIA LP CUT	PINK FLOYD
40	42	38	9	BIRTH, SCHOOL, WORK, DEATH EPIC LP CUT/E.P.A.	THE GODFATHERS
41	32	18	11	YOU TALK TOO MUCH EMI-MANHATTAN LP CUT	GEORGE THOROGOOD
42	45	43	4	WITHOUT LOVE A&M LP CUT	TONIO K.
43	NEW ▶	—	1	I THINK SHE LIKES ME RCA LP CUT	TREAT HER RIGHT
44	46	40	5	KISS ME DEADLY RCA 6866	LITA FORD
45	27	13	12	BE STILL MY BEATING HEART A&M 2992	STING
46	RE-ENTRY	—	—	ONE STEP UP COLUMBIA 38-07726	BRUCE SPRINGSTEEN
47	NEW ▶	—	1	DIGNITY COLUMBIA LP CUT	DEACON BLUE
48	37	27	8	SATCH BOOGIE RELATIVITY LP CUT	JOE SATRIANI
49	48	45	7	KNUCKLEBONES WARNER BROS. LP CUT	DAVID LEE ROTH
50	NEW ▶	—	1	WELCOME TO THE JUNGLE GEPFEN LP CUT	GUNS & ROSES

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

PROMOTIONS

TRANSFORMATION ASSISTANCE

Promotions director's quandary No. 214: You need to stage a large dance party, but the biggest venue you can get your hands on will only fit half of your expected listeners. Then there's the issue of cost. There are some large spaces available, but turning a barn into a nightclub for a night turns the quandary into a nightmare.

Potential solution: Club Coke. BWI Ltd., New York, is involved in a multimillion dollar deal with Coca-Cola and Panasonic's professional division, Ramsa, to produce and sponsor six touring "clubs" to benefit the Special Olympics. Any one of the BWI tours (four small and two large) will turn a large facility into a hot dance club, complete with full club lighting, professional sound,

and giant videos. The package comes with a full complement of four-week promotional materials that can be used prior to the tour stop in your area. Included is a fully produced radio commercial.

As a given condition of the arrangement, Special Olympics is the beneficiary of all dates, regardless of where or when. BWI hopes to raise \$250,000 by the end of the project's 30-month run. All Club Coke touring promotions have a set admission fee of \$5 per person. A contracting station, however, is free to buy all of the evening's tickets and hold a free event. The money goes to the Special Olympics either way.

A small package is designed for 250-1,000 people and costs \$2,500. The large package, for 1,000-2,000 people, costs \$5,000. There's also the possibility of Super Show for \$10,000, for as many people as the

fire marshal will allow in your hall.

The six tours had hit 145 markets as of March 8 and will run for another two years. BWI has basically been an entertainment agency specializing in the college market. Its first big claim to fame was the G. Gordon Liddy/Timothy Leary Debate Tour. Besides classical-concert and lecture-tour production and promotion, BWI has recently been branching out with these promotion packages.

Stations may want to hook up with Club Coke through an already arranged tour stop at an area college, high school, or military base. BWI has built up a large network of college/university client relationships in its eight years and can assist in matchups. BWI can be contacted at 212-496-9450.

BRAINSTORM WARNINGS

KSHE St. Louis hooked up with a local television station to sponsor the second annual Blues Kazoo Night in support of the St. Louis Blues hockey team. The event distributed kazooes to the first 18,000 fans through the turnstiles for a Blues home game.

KSHE enlisted the aid of the arena organist to lead the fans through kazoo classics like "Louie, Louie" in hopes of throwing the visiting Hartford Whalers off their game—or give up the game and become ice dancers. Fans arriving wearing KSHE merchandise got a \$2 discount.

WWCK Flint, Mich., devoted this leap year to building its come from the very start. WWCK staked out six area hospitals and awarded the first leap-year baby born with \$1,000.

WWRM "Warm 98" Cincinnati has not only gone to the subdemos to build its audience—it wants that audience educated as well. Warm 98 held a Cincinnati's Cutest Baby Face promotion for children four years old or younger.

From all entered photos, the station randomly selected 25 to run in a full-page ad in the Cincinnati Post. Readers were then asked to vote for their top five choices. Five finalists were then submitted to the celebrity judges at the finals, held during the two-day Baby Expo 88, a baby-related product fair. The winning face won a full four-year scholarship to any university run by the state of Ohio.

PETER J. LUDWIG

FOR WEEK ENDING APRIL 2, 1988

Billboard

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HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	8	★★★ NO. 1 ★★★ MAN IN THE MIRROR EPIC 34-07668/E.P.A.	MICHAEL JACKSON 2 weeks at No. One
2	2	3	9	ROCKET 2 U MCA 53254	THE JETS
3	6	10	6	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE 1-9678/ARISTA	BILLY OCEAN
4	4	6	7	FISHNET WARNER BROS. 7-28201	MORRIS DAY
5	3	1	10	FATHER FIGURE COLUMBIA 38-07682	GEORGE MICHAEL
6	8	8	12	GIRLFRIEND MCA 53185	PEBBLES
7	9	9	9	OUT OF THE BLUE ATLANTIC 7-89129	DEBBIE GIBSON
8	11	12	10	TWO OCCASIONS SOLAR 70015	THE DEELE
9	7	5	12	SOME KIND OF LOVER MCA 53235	JODY WATLEY
10	5	7	12	I WANT HER VINTERTAINMENT 7-69431/ELEKTRA	KEITH SWEAT
11	16	16	6	WISHING WELL COLUMBIA 38-07675	TERENCE TRENT D'ARBY
12	13	15	4	WHERE DO BROKEN HEARTS GO ARISTA 1-9674	WHITNEY HOUSTON
13	12	13	5	GOING BACK TO CALI DEF JAM 38-07679/COLUMBIA	L.L. COOL J
14	15	14	5	NAUGHTY GIRLS (NEED LOVE TOO) JIVE 1089/RCA	SAMANTHA FOX
15	17	18	4	PROVE YOUR LOVE ARISTA 1-9676	TAYLOR DAYNE
16	19	22	3	PINK CADILLAC EMI-MANHATTAN 50117	NATALIE COLE
17	10	4	12	NEVER GONNA GIVE YOU UP RCA 5347	RICK ASTLEY
18	14	11	9	NEVER KNEW LOVE LIKE THIS TABU 4-07646/E.P.A.	ALEXANDER O'NEAL
19	26	—	2	ANYTHING FOR YOU EPIC 34-07759/E.P.A.	G.ESTEFAN/MIAMI SOUND
20	23	23	3	OOO LA LA LA EPIC 34-07708/E.P.A.	TEENA MARIE
21	20	19	5	DON'T MAKE A FOOL OF YOURSELF ATLANTIC 7-89135	STACEY Q
22	27	—	2	DA'BUTT (FROM THE FILM "SCHOOL DAZE") EMI-MANHATTAN 50115	E.U.
23	NEW	1	1	NITE AND DAY WARNER BROS. 7-28192	AL B. SURE!
24	25	28	3	TURN OFF THE LIGHTS KRU-CUT 006/MACOLA	WORLD CLASS WRECKIN CRU
25	22	27	3	LOVEY DOVEY EPIC 34-07697/E.P.A.	TONY TERRY
26	28	—	2	PIANO IN THE DARK A&M 3003	BRENDA RUSSELL
27	NEW	1	1	PROMISE ME FEVER 1917/SUTRA	THE COVER GIRLS
28	24	25	6	SHE'S LIKE THE WIND RCA 5363	PATRICK SWAYZE
29	NEW	1	1	SWEET SENSATION ATLANTIC 7-89124	LEVERT
30	NEW	1	1	LIKE A CHILD 4TH & B'WAY 7458	NOEL

○ Products with the greatest airplay gains this week.

FOR WEEK ENDING APRIL 2, 1988

Billboard

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	4	6	6	★★★ NO. 1 ★★★ WHERE DO BROKEN HEARTS GO ARISTA 1-9674	WHITNEY HOUSTON 1 week at No. One
2	1	1	11	NEVER GONNA GIVE YOU UP RCA 5347	RICK ASTLEY
3	6	7	8	MAN IN THE MIRROR EPIC 34-07668/E.P.A.	MICHAEL JACKSON
4	2	2	9	ENDLESS SUMMER NIGHTS EMI-MANHATTAN 50113	RICHARD MARX
5	3	5	9	NEVER DIE YOUNG COLUMBIA 38-07616	JAMES TAYLOR
6	5	3	11	FATHER FIGURE COLUMBIA 38-07682	GEORGE MICHAEL
7	8	15	6	WHAT A WONDERFUL WORLD A&M 3010	LOUIS ARMSTRONG
8	7	4	13	SHE'S LIKE THE WIND RCA 5363	PATRICK SWAYZE
9	9	13	9	I GET WEAK MCA 53242	BELINDA CARLISLE
10	20	35	3	ANYTHING FOR YOU EPIC 34-07759/E.P.A.	GLORIA ESTEFAN/MIAMI SOUND
11	10	14	9	WHEN WE WAS FAB DARK HORSE 7-28131/WARNER BROS.	GEORGE HARRISON
12	19	29	4	ONE STEP UP COLUMBIA 38-07726	BRUCE SPRINGSTEEN
13	13	17	9	THEME FROM L.A. LAW POLYDOR 887 145-7/POLYGRAM	MIKE POST
14	16	21	5	TALKING BACK TO THE NIGHT ISLAND 7-28122/WARNER BROS.	STEVE WINWOOD
15	18	23	7	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE 1-9678/ARISTA	BILLY OCEAN
16	11	12	10	DREAMS I DREAM MCA 53205	DAVE MASON (WITH PHOEBE SNOW)
17	15	10	19	CAN'T STAY AWAY FROM YOU EPIC 34-07641/E.P.A.	G.ESTEFAN/MIAMI SOUND
18	17	11	18	HUNGRY EYES (FROM "DIRTY DANCING") RCA 5315	ERIC CARMEN
19	14	8	13	WITHOUT YOU ELEKTRA 7-69426	PEABO BRYSON & REGINA BELLE
20	22	26	7	OUT OF THE BLUE ATLANTIC 7-89129	DEBBIE GIBSON
21	29	33	5	SET THE NIGHT TO MUSIC RCA 6964	STARSHIP
22	12	9	17	SEASONS CHANGE ARISTA 1-9640	EXPOSE
23	28	31	5	I KNOW YOU BY HEART COLUMBIA 38-07727	DOLLY PARTON
24	21	19	10	(SITTIN' ON) THE DOCK OF THE BAY COLUMBIA 38-07680	MICHAEL BOLTON
25	33	41	3	PIANO IN THE DARK A&M 3003	BRENDA RUSSELL/JOE ESPOSITO
26	27	28	8	NO CONVERSATION CAPITOL 44095	VIEW FROM THE HILL
27	23	24	7	HANDS TO HEAVEN A&M 2991	BREATHE
28	47	—	2	★★★ POWER PICK ★★★ I DON'T WANT LIVE WITHOUT YOU ATLANTIC 7-89101	FOREIGNER
29	38	50	3	YOU DON'T KNOW VIRGIN 7-99405	SCARLETT & BLACK
30	41	—	2	SO MUCH IN LOVE COLUMBIA 38-07711	ART GARFUNKEL
31	34	40	4	FEELIN' HAPPY CBS ASSOCIATED 4-07667/E.P.A.	DAN SIEGEL
32	24	25	9	TAKE GOOD CARE OF ME JIVE 1083/RCA	JONATHAN BUTLER
33	36	34	6	I FOUND SOMEONE GEPHEN 7-28191	CHER
34	26	16	11	YOU WILL KNOW MOTOWN 1919	STEVIE WONDER
35	45	44	3	ANOTHER CHANCE TO LOVE ARISTA 1-9596	DIONNE WARWICK/H.HEWETT
36	25	18	15	TWILIGHT WORLD MERCURY 888 484-7/POLYGRAM	SWING OUT SISTER
37	44	—	2	PAMELA COLUMBIA 38-07715	TOTO
38	35	32	18	EVERYWHERE WARNER BROS. 7-28143	FLEETWOOD MAC
39	30	20	11	WHAT HAVE I DONE TO DESERVE THIS? EMI-MANHATTAN 50107	PET SHOP BOYS
40	31	22	17	COULD'VE BEEN MCA 53231	TIFFANY
41	32	27	22	I LIVE FOR YOUR LOVE EMI-MANHATTAN 50094	NATALIE COLE
42	48	—	2	HIGHWAY RAIN CYPRESS 661 128-7	MICHAEL TOMLINSON
43	49	—	2	I WASN'T THE ONE ATLANTIC 7-89145	AGNETHA FALTSKOG/PETER CETERA
44	39	36	23	NEVER THOUGHT (THAT I COULD LOVE) COLUMBIA 38-07618	DAN HILL
45	46	37	19	ALL I WANT IS YOU ARISTA 1-9653	CARLY SIMON
46	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ WE SAID HELLO GOODBYE ATLANTIC LP CUT	PHIL COLLINS
47	40	30	6	WINTER GAMES ATLANTIC 7-89140	DAVID FOSTER
48	NEW	1	1	CENTURY'S END WARNER BROS. 7-27972	DONALD FAGEN
49	37	39	5	TAKE ME TO THE PILOT MCA 53250	ELTON JOHN
50	43	42	4	CROCKETT'S THEME MCA 53239	JAN HAMMER

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

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Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Night Fever**, Bee Gees, RSO
2. **Stayin' Alive**, Bee Gees, RSO
3. **Lay Down Sally**, Eric Clapton, RSO
4. **Can't Smile Without You**, Barry Manilow, ARISTA
5. **Emotion**, Samantha Sang, PRIVATE STOCK
6. **If I Can't Have You**, Yvonne Elliman, RSO
7. **I Go Crazy**, Paul Davis, BANG
8. **Love Is Thicker Than Water**, Andy Gibb, RSO
9. **Thunder Island**, Jay Ferguson, ASYLUM
10. **Dust In The Wind**, Kansas, KIRSHNER

POP SINGLES—20 Years Ago

1. **(Sittin' On) The Dock Of The Bay**, Otis Redding, VOLT
2. **Love Is Blue**, Paul Mauriat, PHILIPS
3. **Valleri**, Monkees, COLGEMS
4. **Simon Says**, 1910 Fruitgum Co., BUDDAH
5. **(Sweet Sweet Baby) Since You've Been Gone**, Aretha Franklin, ATLANTIC
6. **La-La Means I Love You**, Delfonics, PHILLY GROOVE
7. **Young Girl**, Gary Puckett & the Union Gap, COLUMBIA
8. **The Ballad Of Bonnie And Clyde**, Georgie Fame, EPIC
9. **Lady Madonna**, Beatles, CAPITOL
10. **(Theme From) Valley Of The Dolls**, Dionne Warwick, SCEPTER

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

1. **Blooming Hits**, Paul Mauriat & His Orchestra, PHILIPS
2. **The Graduate**, Soundtrack, COLUMBIA
3. **Lady Soul**, Aretha Franklin, ATLANTIC
4. **Axis: Bold As Love**, Jimi Hendrix Experience, REPRISE
5. **John Wesley Harding**, Bob Dylan, COLUMBIA
6. **Magical Mystery Tour**, Beatles, CAPITOL
7. **Greatest Hits, Volume 2**, Smokey Robinson & the Miracles, TAMLA
8. **Valley Of The Dolls**, Dionne Warwick, SCEPTER
9. **Rascals**, Once Upon A Dream, ATLANTIC
10. **... And Live!**, Lettermen, CAPITOL

COUNTRY SINGLES—10 Years Ago

1. **Ready For The Times To Get Better**, Crystal Gayle, UNITED ARTISTS
2. **Someone Loves You Honey**, Charley Pride, RCA
3. **It Don't Feel Like Sinner To Me**, Kendalls, OVATION
4. **Walk Right Back**, Anne Murray, CAPITOL
5. **A Lover's Question**, Jacky Ward, MERCURY
6. **I Cheated On A Good Woman's Love**, Billy "Crash" Craddock, CAPITOL
7. **Everytime Two Fools Collide**, Kenny Rodgers & Dottie West, UNITED ARTISTS
8. **Hearts On Fire**, Eddie Rabbitt, ELEKTRA
9. **I've Got A Winner In You**, Don Williams, ABC
10. **Mamas Don't Let Your Babies Grow Up To Be Cowboys/I Can Get Off On You**, Waylon & Willie, RCA

SOUL SINGLES—10 Years Ago

1. **The Closer I Get To You**, Roberta Flack & Donny Hathaway, ATLANTIC
2. **Flash Light**, Parliament, CASABLANCA
3. **Bootsy's**, Bootsy's Rubber Band, WARNER BROS.
4. **It's You That I Need**, Enchantment, UNITED ARTISTS
5. **Too Much, Too Little, Too Late**, Johnny Mathis & Deniece Williams, COLUMBIA
6. **Reaching For The Sky**, Peabo Bryson, CAPITOL
7. **Am I Losing You**, Manhattans, COLUMBIA
8. **Dance With Me**, Peter Brown, DRIVE
9. **Workin' Together**, Maze Featuring Frankie Beverly, CAPITOL
10. **Never Get Enough Of Your Love**, LTD, A&M

Billboard Hot Country Single Panel Extends Reach

NASHVILLE Effective with this issue, Billboard has revised and expanded the Hot Country Singles radio panel. There are now 150 reporting stations. The panel is revised twice a year after Arbitron ratings periods. Station weights have been adjusted to reflect changes in the sizes of their audiences and to add or delete stations. Stations reporting to the Hot Country Singles chart are divided into four weighted categories according to their weekly cumulative audience as measured by Arbitron.

The categories are weighted as follows: **gold**, stations with a weekly cume of at least 250,000; **silver**, 100,000-249,999; **bronze**, 50,000-99,999; and **secondary**, 20,000-49,999. On the following list, an asterisk indicates a new reporter.

GOLD

- KIKK-FM Houston, Texas
 KMPS-AM-FM Seattle, Wash.
 KNIX-FM Phoenix, Ariz.
 KPLX-FM Dallas/Fort Worth, Texas
 KRAK-AM-FM Sacramento, Calif.
 KZLA-FM Los Angeles, Calif.
 WAMZ-FM Louisville, Ky.
 WDAF-AM Kansas City, Mo.
 WESC-AM-FM Greenville, S.C.
 WFMS-FM Indianapolis, Ind.
 WGAR-FM Cleveland, Ohio
 WGKX-FM Memphis, Tenn.
 WIVK-FM Knoxville, Tenn.
 WKHX-FM Atlanta, Ga.
 WMZQ-AM-FM Washington, D.C.*
 WPOC-FM Baltimore, Md.
 WQYK-FM Tampa/St. Petersburg, Fla.
 WSM-FM Nashville, Tenn.
 WSOC-FM, Charlotte, N.C.
 WTQR-FM Winston/Salem, N.C.
 WUSN-FM Chicago, Ill.
 WWKA-FM Orlando, Fla.
 WWWW-FM Detroit, Mich.
 WXTU-FM Philadelphia, Pa.
 WYAY-FM Atlanta, Ga.
 WZZK-AM-FM Birmingham, Ala.

SILVER

- KAJA-FM San Antonio, Texas

WASHINGTON ROUNDUP

BY BILL HOLLAND

LAWFUL LOTTERY ADS ON radio and television? Indications are these ads could soon be a fact of life. The House Judiciary Committee has passed legislation that would allow stations to broadcast advertising of legal lotteries. The bill's author, Rep. Barney Frank, D-Mass., tipped his hat to broadcasters who have launched a grass-roots lobbying effort in support of the bill. The bill now goes to the full House.

PRESIDENT REAGAN will address the National Assn. of Broadcasters annual convention April 10 in Las Vegas. He'll also receive a special award for his longtime interest and leadership in broadcasting.

- KASE-FM Austin, Texas
 KEBC-FM Oklahoma City, Okla.
 KFBI-AM-FM Wichita, Kan.
 KFKF-FM Kansas City, Mo.
 KHEY-AM-FM El Paso, Texas
 KIIM-FM Tucson, Ariz.
 KKAT-FM Salt Lake City, Utah
 KKYX-AM San Antonio, Texas
 KLZ-AM Denver, Colo.
 KNEW-AM Oakland, Calif.
 KOUL-FM Corpus Christi, Texas*
 KRMD-AM-FM Shreveport, La.
 KRPM-FM Seattle/Tacoma, Wash.
 KRST-FM Albuquerque, N.M.
 KSON-FM San Diego, Calif.
 KSOP-AM-FM Salt Lake City, Utah
 KSSN-FM Little Rock, Ark.
 KTTS-FM Springfield, Mo.
 KUPL-AM-FM Portland, Ore.
 KUSA-AM St. Louis, Mo.
 KVOO-AM Tulsa, Okla.
 KWJJ-AM-FM Portland, Ore.
 KWKH-AM-FM Shreveport, La.
 KYGO-FM Denver, Colo.
 KXXY-AM-FM Oklahoma City, Okla.
 WAXX-FM Eau Claire, Wis.
 WBEE-FM Rochester, N.Y.*
 WBIG-FM Greensboro, N.C.*
 WCAO-AM Baltimore, Md.
 WCMS-FM Norfolk, Va.
 WCOS-FM Columbia, S.C.
 WDDO-FM Chattanooga, Tenn.
 WDSY-FM Pittsburgh, Pa.
 WEZL-FM Charleston, S.C.
 WGNA-FM Albany, N.Y.
 WITL-FM Lansing, Mich.
 WKCQ-FM Saginaw, Mich.
 WKJN-FM Baton Rouge, La.
 WKSJ-FM Mobile, Ala.
 WKY-AM Oklahoma City, Okla.
 WLVK-FM Charlotte, N.C.
 WLWI-FM Montgomery, Ala.
 WMIL-FM Milwaukee, Wis.
 WMSI-FM Jackson, Miss.
 WOKQ-FM Dover, N.H.
 WONE-AM Dayton, Ohio
 WOW-AM-FM Omaha, Neb.
 WPOR-FM Portland, Maine
 WQBE-FM Charleston, W.Va.
 WQIK-FM Jacksonville, Fla.
 WRKZ-FM Hershey, Pa.
 WRNS-FM Kinston, N.C.
 WTVR-FM Richmond, Va.
 WTVY-FM Dothan, Ala.
 WUBE-FM Cincinnati, Ohio

- WUSY-FM Chattanooga, Tenn.
 WWNC-AM Asheville, N.C.
 WXBQ-FM Bristol, Va.
 WYNK-AM-FM Baton Rouge, La.
 WYRK-FM Buffalo, N.Y.

BRONZE

- KDRK-FM Spokane, Wash.
 KEAN-AM-FM Abilene, Texas
 KFGO-AM Fargo, Neb.
 KFMS-AM-FM Las Vegas, Nev.
 KFRE-AM Fresno, Calif.
 KGHM-AM Billings, Mont.
 KHAK-AM-FM Cedar Rapids, Iowa
 KIKF-FM Orange, Calif.
 KIZN-FM Boise, Idaho
 KKAJ-FM Ardmore, Okla.
 KKCS-FM Colorado Springs, Colo.
 KKIX-FM Fayetteville, Ariz.
 KLLL-FM Lubbock, Texas
 KLUR-FM Wichita Falls, Texas
 KRRV-FM Alexandria, La.
 KSO-AM Des Moines, Iowa
 KTOM-AM-FM Salinas, Calif.
 KTPK-FM Topeka, Kan.
 KUZZ-AM Bakersfield, Calif.
 KWMT-AM Fort Dodge, Iowa
 KYKX-FM Longview, Texas
 WCRJ-AM-FM Jacksonville, Fla.
 WDEN-FM Macon, Ga.
 WDSO-FM Dover, Del.
 WDZQ-FM Decatur, Ill.
 WFLS-AM-FM Fredricksburg, Va.*
 WGEE-AM Green Bay, Wis.
 WGUS-FM Augusta, Ga.
 WIRK-FM West Palm Beach, Fla.

- WKKW-FM Clarksburg, W.Va.
 WKNN-FM Pascagoula, Miss.*
 WMC-AM Memphis, Tenn.
 WNNW-FM Coldwater, Mich.
 WOKK-FM Meridian, Miss.
 WOWW-FM Pensacola, Fla.
 WPAP-FM Panama City, Fla.
 WPCM-FM Burlington, N.C.
 WPCV-FM Lakeland, Fla.
 WTHI-FM Terre Haute, Ind.
 WTSO-AM Madison, Wis.
 WVA-AM Wheeling, W.Va.
 WXCL-AM Peoria, Ill.
 WYYD-FM Roanoke/Lynchburg, Va.*

SECONDARY

- KALF-FM Red Bluff, Calif.
 KCJB-AM Minot, N.D.
 KIXZ-AM Amarillo, Texas
 KJNE-FM Waco, Texas
 KMIX-FM Modesto, Calif.
 KNOE-AM Monroe, La.
 KRKT-AM-FM Albany, Ore.
 KSJB-AM Jamestown, N.D.*
 KVOC-AM Casper, Wyo.
 KXEL-AM Waterloo, Iowa
 KXXK-FM Dubuque, Iowa
 KYKN-AM Salem, Ore.
 WCAV-FM Brockton, Mass.*
 WHIM-AM Providence, R.I.
 WKAK-FM Albany, Ga.
 WKKQ-AM Hibbing, Minn.
 WKTY-AM LaCrosse, Wis.
 WPNX-AM Columbus, Ga.
 WYGC-FM Gainesville, Fla.
 WYNE-AM Appleton, Wis.

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- West Germany
- World Of Jazz

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POWERPLAYS™

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

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

PLATINUM

400
WHTZ FM

O.M.: Steve Kingston

- 1 Rick Astley, Never Gonna Give You Up
- 2 Michael Jackson, Man In The Mirror
- 3 George Michael, Father Figure
- 4 Debbie Gibson, Out Of The Blue
- 5 Pebbles, Girlfriend
- 6 Belinda Carlisle, I Get Weak
- 7 Keith Sweat, I Want Her
- 8 Billy Ocean, Get Outta My Dreams, Get Patrick Swayze (Wendy Fraser)
- 9 Terence Trent D'Arby, Wishing Well
- 10 Richard Marx, Endless Summer Nights
- 11 Whitney Houston, Where Do Broken Hearts Go
- 12 Gloria Estefan & Miami Sound Machine, I R/O/S, Pump Up The Volume
- 13 M/A/R/R/S, Push It
- 14 Pet Shop Boys, Always On My Mind
- 15 Samantha Fox, Naughty Girls (Need Love)
- 16 Jody Watley, Some Kind Of Lover
- 17 Louis Armstrong, What A Wonderful World
- 18 Expose, Seasons Change
- 19 Aerosmith, Angel
- 20 Eric Carmen, Hungry Eyes (From "Dirty")
- 21 Michael Bolton, (Sittin' On) The Dock
- 22 Jody Watley, Some Kind Of Lover
- 23 The Deele, Two Occasions
- 24 Tiffany, Could've Been

POWER 95
WABC

P.D.: Larry Berger

- 1 Rick Astley, Never Gonna Give You Up
- 2 Michael Jackson, Man In The Mirror
- 3 Debbie Gibson, Out Of The Blue
- 4 George Michael, Father Figure
- 5 Pebbles, Girlfriend
- 6 Keith Sweat, I Want Her
- 7 Belinda Carlisle, I Get Weak
- 8 Richard Marx, Endless Summer Nights
- 9 Patrick Swayze (Wendy Fraser)
- 10 Terence Trent D'Arby, Wishing Well
- 11 Billy Ocean, Get Outta My Dreams, Get Patrick Swayze (Wendy Fraser)
- 12 L.L. Cool J., Going Back To Cali (From "L.A. Party")
- 13 Whitney Houston, Where Do Broken Hearts Go
- 14 M/A/R/R/S, Pump Up The Volume
- 15 INXS, Devil Inside
- 16 Gloria Estefan & Miami Sound Machine, I R/O/S, Pump Up The Volume
- 17 Michael Bolton, (Sittin' On) The Dock
- 18 Cher, I Found Someone
- 19 Eric Carmen, Hungry Eyes (From "Dirty")
- 20 Def Leppard, Hysteria
- 21 Expose, Seasons Change
- 22 Natalie Cole, Pink Cadillac
- 23 Jody Watley, Some Kind Of Lover
- 24 The Deele, Two Occasions
- 25 A —

93.7
WJOL

P.D.: Buddy Scott

- 1 Rick Astley, Never Gonna Give You Up
- 2 Michael Jackson, Man In The Mirror
- 3 George Michael, Father Figure
- 4 Richard Marx, Endless Summer Nights
- 5 Patrick Swayze (Wendy Fraser)
- 6 Belinda Carlisle, I Get Weak
- 7 Debbie Gibson, Out Of The Blue
- 8 Pebbles, Girlfriend
- 9 Keith Sweat, I Want Her
- 10 Billy Ocean, Get Outta My Dreams, Get Patrick Swayze (Wendy Fraser)
- 11 The Jets, Rocket 2 U
- 12 Keith Sweat, I Want Her
- 13 Jody Watley, Some Kind Of Lover
- 14 Whitney Houston, Where Do Broken Hearts Go
- 15 Taylor Dayne, Prove Your Love
- 16 Tiffany, I Saw Him Standing There
- 17 Natalie Cole, Pink Cadillac
- 18 Brenda Russell Featuring Joe Esposito, Morning Dance
- 19 Morris Day, Fishnet
- 20 Michael Bolton, (Sittin' On) The Dock
- 21 Suave, My Girl
- 22 INXS, Devil Inside
- 23 Big Pig, Breakaway
- 24 Samantha Fox, Naughty Girls (Need Love)
- 25 Terence Trent D'Arby, Wishing Well
- 26 Gloria Estefan & Miami Sound Machine, I R/O/S, Pump Up The Volume
- 27 Pet Shop Boys, Always On My Mind
- 28 The Deele, Two Occasions
- 29 Pretty Poison, Nighttime

KISFM 102.7

P.D.: Steve Rivers

- 1 Michael Jackson, Man In The Mirror
- 2 Richard Marx, Endless Summer Nights
- 3 The Jets, Rocket 2 U
- 4 Debbie Gibson, Out Of The Blue
- 5 Pebbles, Girlfriend
- 6 Keith Sweat, I Want Her
- 7 INXS, Devil Inside
- 8 Belinda Carlisle, I Get Weak
- 9 Jody Watley, Some Kind Of Lover
- 10 Tiffany, I Saw Him Standing There
- 11 L.L. Cool J., Going Back To Cali (From "L.A. Party")
- 12 Rick Astley, Never Gonna Give You Up
- 13 Taylor Dayne, Prove Your Love
- 14 George Michael, Father Figure
- 15 David Lee Roth, Just Like Paradise
- 16 The Deele, Two Occasions
- 17 Alexander O'Neal Featuring Cherelle, I Wanna Be Your Girl
- 18 Terence Trent D'Arby, Wishing Well
- 19 Def Leppard, Hysteria
- 20 Gloria Estefan & Miami Sound Machine, I R/O/S, Pump Up The Volume
- 21 Whitney Houston, Where Do Broken Hearts Go
- 22 Natalie Cole, Pink Cadillac
- 23 Michael Bolton, (Sittin' On) The Dock
- 24 Morris Day, Fishnet
- 25 Patrick Swayze (Wendy Fraser)
- 26 M/A/R/R/S, Pump Up The Volume
- 27 Jody Watley, Some Kind Of Lover
- 28 The Deele, Two Occasions
- 29 Rick Springfield, Rock Of Life
- 30 Pet Shop Boys, Always On My Mind
- 31 Gloria Estefan & Miami Sound Machine, I R/O/S, Pump Up The Volume

GOLD

108 FM

P.D.: Sunny Joe White

- 1 Terence Trent D'Arby, Wishing Well
- Billy Ocean, Get Outta My Dreams, Get Patrick Swayze (Wendy Fraser)
- Pebbles, Girlfriend
- The Jets, Rocket 2 U
- Aerosmith, Angel
- Eria Fatchin, Savin' Myself
- Alexander O'Neal Featuring Cherelle, I Wanna Be Your Girl
- Debbie Gibson, Out Of The Blue
- Jody Watley, Some Kind Of Lover
- Whitney Houston, Where Do Broken Hearts Go
- Taylor Dayne, Prove Your Love
- Pet Shop Boys, Always On My Mind
- John Cougar Mellencamp, Check It Out
- Morris Day, Fishnet
- Bruce Springsteen, One Step Up
- Scarlett & Black, You Don't Know
- Spainia, Call Me
- Bananarama, Love In The First Degree
- Samantha Fox, Naughty Girls (Need Love)
- Louis Armstrong, What A Wonderful World
- INXS, Devil Inside
- Flesh For Lulu, Postcards From Paradise
- Toto, Pamela
- Natalie Cole, Pink Cadillac
- Bryan Ferry, Kiss And Tell (From "Bri")
- Foreigner, I Don't Want To Live Witho
- Eurythmics, You Put A Chill In My Hea
- Stacey Q, Don't Make A Fool Of Yourse
- Sinead O'Connor, Mandinka
- Cellarful Of Noise, Samantha (What Yo
- Brenda Russell Featuring Joe Esposito, Times Two, Strange But True
- Jermaine Stewart, Say It Again
- Sisters Of Mercy, This Corrosion
- Tiffany, I Saw Him Standing There
- Orchestral Manoeuvres In The Dark, Dr
- Paul Carrack, One Good Reason
- The Deele, Two Occasions
- James Taylor, Never Die Young
- Dan Reed Network, Ritual
- Icehouse, Electric Blue
- Big Pig, Breakaway
- The Alarm, Presence Of Love
- Laura Branigan, Cry Wolf
- Whitney Houston, Where Do Broken Heart
- M/A/R/R/S, Pump Up The Volume
- INXS, Devil Inside
- Gloria Estefan & Miami Sound Machine, I R/O/S, Pump Up The Volume
- Johny Hates Jazz, Shattered Dreams

93.7
WABC

P.D.: Tom Jeffries

- 1 Michael Jackson, Man In The Mirror
- Billy Ocean, Get Outta My Dreams, Get Patrick Swayze (Wendy Fraser)
- Keith Sweat, I Want Her
- Aerosmith, Angel
- Scarlett & Black, You Don't Know
- John Cougar Mellencamp, Check It Out
- The Jets, Rocket 2 U
- Terence Trent D'Arby, Wishing Well
- INXS, Devil Inside
- George Michael, Father Figure
- Alexander O'Neal Featuring Cherelle, I Wanna Be Your Girl
- Def Leppard, Hysteria
- Michael Bolton, (Sittin' On) The Dock
- Jody Watley, Some Kind Of Lover
- Bruce Springsteen, One Step Up
- Tiffany, I Saw Him Standing There
- M/A/R/R/S, Pump Up The Volume
- Icehouse, Electric Blue
- The Alarm, Presence Of Love
- Whitney Houston, Where Do Broken Heart
- Eria Fatchin, Savin' Myself
- Natalie Cole, Pink Cadillac
- Dan Reed Network, Ritual
- Icehouse, Electric Blue
- Big Pig, Breakaway
- Henry Lee Summer, I Wish I Had A Girl
- Toto, Pamela
- Bananarama, Love In The First Degree
- So, Are You Sure
- Whitesnake, Give Me All Your Love
- Bryan Ferry, Kiss And Tell (From "Bri")
- Pet Shop Boys, Always On My Mind
- Jermaine Stewart, Say It Again
- Gloria Estefan & Miami Sound Machine, I R/O/S, Pump Up The Volume
- James Taylor, Never Die Young
- Cellarful Of Noise, Samantha (What Yo

93.7
WABC

P.D.: Mark St. John

- 1 Patrick Swayze (Wendy Fraser)
- Billy Ocean, Get Outta My Dreams, Get Patrick Swayze (Wendy Fraser)
- George Michael, Father Figure
- Phil Collins, We Said Hello Goodbye
- Richard Marx, Endless Summer Nights
- Rick Astley, Never Gonna Give You Up
- The Jets, Rocket 2 U
- Richard Marx, Endless Summer Nights
- Michael Jackson, Man In The Mirror
- Debbie Gibson, Out Of The Blue
- Jody Watley, Some Kind Of Lover
- Keith Sweat, I Want Her
- Samantha Fox, Naughty Girls (Need Love)
- Whitney Houston, Where Do Broken Heart
- Eric Carmen, Hungry Eyes (From "Dirty")
- Keith Sweat, I Want Her
- The Deele, Two Occasions
- Natalie Cole, I Live For Your Love
- Steve Winwood, Talking Back To The Ni
- L.L. Cool J., Going Back To Cali (From "L.A. Party")
- INXS, Devil Inside
- Brenda Russell Featuring Joe Esposito, Morning Dance
- Taylor Dayne, Prove Your Love
- Gloria Estefan & Miami Sound Machine, I R/O/S, Pump Up The Volume
- INXS, Need You Tonight
- Tiffany, I Saw Him Standing There
- Foreigner, I Don't Want To Live Witho
- Jermaine Stewart, Say It Again
- Terence Trent D'Arby, Wishing Well
- Orchestral Manoeuvres In The Dark, Dr
- Merry Clayton, Yes
- Bruce Springsteen, One Step Up
- Debbie Gibson, Foolish Beat

93.7
WABC

O.M.: Mason Dixon

- 1 Billy Ocean, Get Outta My Dreams, Get Patrick Swayze (Wendy Fraser)
- 2 Michael Jackson, Man In The Mirror
- 3 Richard Marx, Endless Summer Nights
- 4 George Michael, Father Figure
- 5 David Lee Roth, Just Like Paradise
- 6 Michael Bolton, (Sittin' On) The Dock
- 7 Debbie Gibson, Out Of The Blue
- 8 Rick Astley, Never Gonna Give You Up
- 9 Cher, I Found Someone
- 10 Whitney Houston, Where Do Broken Heart
- 11 Terence Trent D'Arby, Wishing Well
- 12 Orchestral Manoeuvres In The Dark, Dr
- 13 L.L. Cool J., Going Back To Cali (From "L.A. Party")
- 14 Patrick Swayze (Wendy Fraser)
- 15 Toto, Pamela
- 16 Gloria Estefan & Miami Sound Machine, I R/O/S, Pump Up The Volume
- 17 Johny Hates Jazz, Shattered Dreams
- 18 Keith Sweat, I Want Her

Power Hits B94 FM

P.D.: Jim Richards

- 1 Richard Marx, Endless Summer Nights
- 2 Michael Jackson, Man In The Mirror
- 3 Aerosmith, Angel
- 4 Billy Ocean, Get Outta My Dreams, Get Patrick Swayze (Wendy Fraser)
- 5 Cher, I Found Someone
- 6 Rick Astley, Never Gonna Give You Up
- 7 John Cougar Mellencamp, Check It Out
- 8 Pebbles, Girlfriend
- 9 Debbie Gibson, Out Of The Blue
- 10 Def Leppard, Hysteria
- 11 Michael Bolton, (Sittin' On) The Dock
- 12 Jody Watley, Some Kind Of Lover
- 13 Whitney Houston, Where Do Broken Heart
- 14 Tiffany, I Saw Him Standing There
- 15 Keith Sweat, I Want Her
- 16 INXS, Devil Inside
- 17 Bruce Springsteen, One Step Up
- 18 Toto, Pamela
- 19 David Lee Roth, Just Like Paradise
- 20 Terence Trent D'Arby, Wishing Well
- 21 Samantha Fox, Naughty Girls (Need Love)
- 22 Rick Springfield, Rock Of Life
- 23 Foreigner, I Don't Want To Live Witho
- 24 The Jets, Rocket 2 U
- 25 Louis Armstrong, What A Wonderful World
- 26 Patrick Swayze (Wendy Fraser)
- 27 M/A/R/R/S, Pump Up The Volume
- 28 Taylor Dayne, Prove Your Love
- 29 Paul Carrack, One Good Reason
- 30 Dan Hill, Never Thought (That I Could
- 31 Jody Watley, Some Kind Of Lover
- 32 Michael Bolton, (Sittin' On) The Dock
- 33 John Cougar Mellencamp, Check It Out
- 34 Aerosmith, Angel
- 35 White Lion, Wait
- 36 Henry Lee Summer, I Wish I Had A Girl
- 37 Belinda Carlisle, I Get Weak
- 38 Merry Clayton, Yes
- 39 Natalie Cole, Pink Cadillac
- 40 Gloria Estefan & Miami Sound Machine, I R/O/S, Pump Up The Volume
- 41 Louis Armstrong, What A Wonderful World

EAGLE 106

P.D.: Charlie Quinn

- 1 Michael Jackson, Man In The Mirror
- 2 Debbie Gibson, Out Of The Blue
- 3 Richard Marx, Endless Summer Nights
- 4 INXS, Devil Inside
- 5 John Cougar Mellencamp, Check It Out
- 6 Keith Sweat, I Want Her
- 7 The Jets, Rocket 2 U
- 8 Billy Ocean, Get Outta My Dreams, Get Patrick Swayze (Wendy Fraser)
- 9 Taylor Dayne, Prove Your Love
- 10 Whitney Houston, Where Do Broken Heart
- 11 George Michael, Father Figure
- 12 Pebbles, Girlfriend
- 13 Jody Watley, Some Kind Of Lover
- 14 Def Leppard, Hysteria
- 15 Rick Astley, Never Gonna Give You Up
- 16 Belinda Carlisle, I Get Weak
- 17 Bruce Springsteen, One Step Up
- 18 Tiffany, I Saw Him Standing There
- 19 Samantha Fox, Naughty Girls (Need Love)
- 20 Robert Palmer, Sweet Lies
- 21 Natalie Cole, Pink Cadillac
- 22 Toto, Pamela
- 23 Alexander O'Neal Featuring Cherelle, I Wanna Be Your Girl
- 24 Terence Trent D'Arby, Wishing Well
- 25 Gloria Estefan & Miami Sound Machine, I R/O/S, Pump Up The Volume
- 26 Pet Shop Boys, Always On My Mind
- 27 Men Without Hats, Moonbeam, Beam Me
- 28 Johny Hates Jazz, Shattered Dreams
- 29 Brenda Russell Featuring Joe Esposito, Morning Dance
- 30 Foreigner, I Don't Want To Live Witho
- 31 Aerosmith, Angel
- 32 pretty Poison, Nighttime
- 33 Orchestral Manoeuvres In The Dark, Dr
- 34 Merry Clayton, Yes
- 35 Morris Day, Fishnet
- 36 Roxanne, Play That Funky Music
- 37 Louis Armstrong, What A Wonderful World
- 38 So, Are You Sure

93.7
WABC

P.D.: Chuck Morgan

- 1 George Michael, Father Figure
- 2 Rick Astley, Never Gonna Give You Up
- 3 Michael Jackson, Man In The Mirror
- 4 Richard Marx, Endless Summer Nights
- 5 Debbie Gibson, Out Of The Blue
- 6 Samantha Fox, Naughty Girls (Need Love)
- 7 Keith Sweat, I Want Her
- 8 Belinda Carlisle, I Get Weak
- 9 Jody Watley, Some Kind Of Lover
- 10 Billy Ocean, Get Outta My Dreams, Get Patrick Swayze (Wendy Fraser)
- 11 Tiffany, I Saw Him Standing There
- 12 Pebbles, Girlfriend
- 13 Pet Shop Boys, Always On My Mind
- 14 Samantha Fox, Naughty Girls (Need Love)
- 15 Whitney Houston, Where Do Broken Heart
- 16 David Lee Roth, Just Like Paradise
- 17 L.L. Cool J., Going Back To Cali (From "L.A. Party")
- 18 Michael Bolton, (Sittin' On) The Dock
- 19 Cher, I Found Someone
- 20 Def Leppard, Hysteria
- 21 Natalie Cole, I Live For Your Love
- 22 Steve Winwood, Talking Back To The Ni
- 23 Natalie Cole, Pink Cadillac
- 24 Morris Day, Fishnet
- 25 Brenda Russell Featuring Joe Esposito, Morning Dance
- 26 Toto, Pamela
- 27 Pet Shop Boys, Always On My Mind
- 28 Bruce Springsteen, One Step Up
- 29 Taylor Dayne, Prove Your Love
- 30 The Jets, Rocket 2 U
- 31 Gloria Estefan & Miami Sound Machine, I R/O/S, Pump Up The Volume
- 32 Aerosmith, Angel
- 33 The Deele, Two Occasions

Q103
TAMPA BAY

O.M.: Mason Dixon

- 1 Billy Ocean, Get Outta My Dreams, Get Patrick Swayze (Wendy Fraser)
- 2 Michael Jackson, Man In The Mirror
- 3 Richard Marx, Endless Summer Nights
- 4 George Michael, Father Figure
- 5 David Lee Roth, Just Like Paradise
- 6 Michael Bolton, (Sittin' On) The Dock
- 7 Debbie Gibson, Out Of The Blue
- 8 Rick Astley, Never Gonna Give You Up
- 9 Cher, I Found Someone
- 10 Whitney Houston, Where Do Broken Heart
- 11 Terence Trent D'Arby, Wishing Well
- 12 Orchestral Manoeuvres In The Dark, Dr
- 13 L.L. Cool J., Going Back To Cali (From "L.A. Party")
- 14 Patrick Swayze (Wendy Fraser)
- 15 Toto, Pamela
- 16 Gloria Estefan & Miami Sound Machine, I R/O/S, Pump Up The Volume
- 17 Johny Hates Jazz, Shattered Dreams
- 18 Keith Sweat, I Want Her

93.7
WABC

P.D.: Brian Patrick

- 1 Michael Jackson, Man In The Mirror
- 2 Keith Sweat, I Want Her
- 3 Richard Marx, Endless Summer Nights
- 4 Billy Ocean, Get Outta My Dreams, Get Patrick Swayze (Wendy Fraser)
- 5 Debbie Gibson, Out Of The Blue
- 6 Rick Springfield, Rock Of Life
- 7 Foreigner, I Don't Want To Live Witho
- 8 The Jets, Rocket 2 U
- 9 Alexander O'Neal Featuring Cherelle, I Wanna Be Your Girl
- 10 Whitney Houston, Where Do Broken Heart
- 11 White Lion, Wait
- 12 Rick Astley, Never Gonna Give You Up
- 13 The Jets, Rocket 2 U
- 14 Rick Springfield, Rock Of Life
- 15 Pebbles, Girlfriend
- 16 INXS, Devil Inside
- 17 Tiffany, I Saw Him Standing There
- 18 Jody Watley, Some Kind Of Lover
- 19 Michael Bolton, (Sittin' On) The Dock
- 20 John Cougar Mellencamp, Check It Out
- 21 Aerosmith, Angel
- 22 Henry Lee Summer, I Wish I Had A Girl
- 23 Belinda Carlisle, I Get Weak
- 24 Merry Clayton, Yes
- 25 Natalie Cole, Pink Cadillac
- 26 Gloria Estefan & Miami Sound Machine, I R/O/S, Pump Up The Volume
- 27 Louis Armstrong, What A Wonderful World
- 28 White Lion, Wait
- 29 Heart, I Want You So Bad
- 30 Bruce Springsteen, One Step Up
- 31 Taylor Dayne, Prove Your Love
- 32 Icehouse, Electric Blue
- 33 Scarlett & Black, You Don't Know
- 34 Relation, My Girl
- 35 So, Are You Sure
- 36 The Deele, Two Occasions
- 37 Cellarful Of Noise, Samantha (What Yo
- 38 Foreigner, I Don't Want To Live Witho
- 39 Johny Hates Jazz, Shattered Dreams
- 40 Roxanne, Play That Funky Music
- 41 Brenda Russell Featuring Joe Esposito, Morning Dance
- 42 Jermaine Stewart, Say It Again
- 43 Times Two, Strange But True
- 44 Paul Carrack, One Good Reason
- 45 Orchestral Manoeuvres In The Dark, Dr

POWER 96

P.D.: Rick Gillette

- 1 Michael Jackson, Man In The Mirror
- 2 Rick Astley, Never Gonna Give You Up
- 3 Keith Sweat, I Want Her
- 4 The Deele, Two Occasions
- 5 Gladys Knight & The Pips, Love Overbo
- 6 George Michael, Father Figure
- 7 Whitney Houston, Where Do Broken Heart
- 8 The Jets, Rocket 2 U
- 9 Alexander O'Neal Featuring Cherelle, I Wanna Be Your Girl
- 10 Bruce Springsteen, One Step Up
- 11 Debbie Gibson, Out Of The Blue
- 12 M/A/R/R/S, Pump Up The Volume
- 13 Billy Ocean, Get Outta My Dreams, Get Patrick Swayze (Wendy Fraser)
- 14 Jody Watley, Some Kind Of Lover
- 15 Gloria Estefan & Miami Sound Machine, I R/O/S, Pump Up The Volume
- 16 Tiffany, I Saw Him Standing There
- 17 Belinda Carlisle, I Get Weak
- 18 Terence Trent D'Arby, Wishing Well
- 19 Jerry Woo, How Long
- 20 Rick Astley, Never Gonna Give You Up
- 21 The Wind & Fire, Thinking Of You
- 22 Teena Marie, Ooo La La
- 23 Blue Mercedes, I Want To Be Your Prop
- 24 Natalie Cole, Pink Cadillac
- 25 Stacey Q, Don't Make A Fool Of Yourse
- 26 L.L. Cool J., Going Back To Cali (From "L.A. Party")
- 27 Taylor Dayne, Prove Your Love
- 28 INXS, Devil Inside
- 29 Brenda Russell Featuring Joe Esposito, Morning Dance

POWER 96

P.D.: Rick Gillette

- 1 Michael Jackson, Man In The Mirror
- 2 Rick Astley, Never Gonna Give You Up
- 3 Keith Sweat, I Want Her
- 4 The Deele, Two Occasions
- 5 Gladys Knight & The Pips, Love Overbo
- 6 George Michael, Father Figure
- 7 Whitney Houston, Where Do Broken Heart
- 8 The Jets, Rocket 2 U
- 9 Alexander O'Neal Featuring Cherelle, I Wanna Be Your Girl
- 10 Bruce Springsteen, One Step Up
- 11 Debbie Gibson, Out Of The Blue
- 12 M/A/R/R/S, Pump Up The Volume
- 13 Billy Ocean, Get Outta My Dreams, Get Patrick Swayze (Wendy Fraser)
- 14 Jody Watley, Some Kind Of Lover
- 15 Gloria Estefan & Miami Sound Machine, I R/O/S, Pump Up The Volume
- 16 Tiffany, I Saw Him Standing There
- 17 Belinda Carlisle, I Get Weak
- 18 Terence Trent D'Arby, Wishing Well
- 19 Jerry Woo, How Long
- 20 Rick Astley, Never Gonna Give You Up
- 21 The Wind & Fire, Thinking Of You
- 22 Teena Marie, Ooo La La
- 23 Blue Mercedes, I Want To Be Your Prop
- 24 Natalie Cole, Pink Cadillac
- 25 Stacey Q, Don't Make A Fool Of Yourse
- 26 L.L. Cool J., Going Back To Cali (From "L.A. Party")
- 27 Taylor Dayne, Prove Your Love
- 28 INXS, Devil Inside
- 29 Brenda Russell Featuring Joe Esposito, Morning Dance

WMMS 100.7 FM

O.M.: Kid Leo

- 1 Billy Ocean, Get Outta My Dreams, Get Patrick Swayze (Wendy Fraser)
- 2 Terence Trent D'Arby, Wishing Well
- 3 INXS, Devil Inside
- 4 Richard Marx, Endless Summer Nights
- 5 Bruce Springsteen, One Step Up
- 6 Michael Bolton, (Sittin' On) The Dock
- 7 Robert Plant, Heaven Knows
- 8 Henry Lee Summer, I Wish I Had A Girl
- 9 Aerosmith, Angel
- 10 John Cougar Mellencamp, Check It Out
- 11 Whitney Houston, Where Do Broken Heart
- 12 Def Leppard, Hysteria
- 13 The Cars, Coming Up You
- 14 Rick Springfield, Rock Of Life
- 15 Rick Astley, Never Gonna Give You Up
- 16 White Lion, Wait
- 17 Scarlett & Black, You Don't Know
- 18 So, Are You Sure
- 19 Icehouse, Electric Blue
- 20 Belinda Carlisle, I Get Weak
- 21 David Lee Roth, Just Like Paradise
- 22 Foreigner, I Don't Want To Live Witho
- 23 Toto, Pamela
- 24 Cellarful Of Noise, Samantha (What Yo
- 25 Whitesnake, Give Me All Your Love
- 26 Bruce Springsteen, One Step Up
- 27 Bryan Ferry, Kiss And Tell (From "Bri")
- 28 Kingdom Come, Get It On
- 29 Sting, Be Still My Beating Heart
- 30 Heart, I Want You So Bad
- 31 Paul Carrack, One Good Reason
- 32 Patrick Swayze (Wendy Fraser)
- 33 Louis Armstrong, What A Wonderful World
- 34 George Harrison, When We Was Fab
- 35 Dan Reed Network, Ritual
- 36 George Michael, Father Figure
- 37 Orchestral Manoeuvres In The Dark, Dr
- 38 Pet Shop Boys, Always On My Mind

93.7
WABC

P.D.: Brian Kelly

- 1 Rick Astley, Never Gonna Give You Up
- 2 Richard Marx, Endless Summer Nights
- 3 George Michael, Father Figure
- 4 Patrick Swayze (Wendy Fraser)
- 5 M/A/R/R/S, Pump Up The Volume
- 6 Debbie Gibson, Out Of The Blue
- 7 Belinda Carlisle, I Get Weak
- 8 Michael Jackson, Man In The Mirror
- 9 Pebbles, Girlfriend
- 10 Keith Sweat, I Want Her
- 11 Saft-N-Pepa, Push It
- 12 The Jets, Rocket 2 U
- 13 David Lee Roth, Just Like Paradise
- 14 Billy Ocean, Get Outta My Dreams, Get Patrick Swayze (Wendy Fraser)
- 15 Eric Carmen, Hungry Eyes (From "Dirty")
- 16 Natalie Cole, Pink Cadillac
- 17 White Lion, Wait
- 18 The Cover Girls, Because Of You
- 19 Roxanne, Play That Funky Music
- 20 Def Leppard, Hysteria
- 21 Tami Show, She's Only 20
- 22 Pet Shop Boys, Always On My Mind
- 23 INXS, Devil Inside
- 24 Aerosmith, Angel
- 25 Wax U.K., Bridge To Your Heart
- 26 Big Pig, Breakaway
- 27 Times Two, Strange But True
- 28 Icehouse, Electric Blue
- 29 Johnny Hates Jazz, Shattered Dreams
- 30 Al B. Sure, Night And Day
- 31 Whitney Houston, Where Do Broken Heart
- 32 Lita Ford, Kiss Me Deadly

WLOL 99.7

P.D.: Gregg Swedberg

- 1 Michael Jackson, Man In The Mirror
- 2 Def Leppard, Hysteria
- 3 Debbie Gibson, Out Of The Blue
- 4 Scarlett & Black, You Don't Know
- 5 Billy Ocean, Get Outta My Dreams, Get Patrick Swayze (Wendy Fraser)
- 6 Richard Marx, Endless Summer Nights
- 7 Jody Watley, Some Kind Of Lover
- 8 Gloria Estefan & Miami Sound Machine, I R/O/S, Pump Up The Volume
- 9 Icehouse, Electric Blue
- 10 INXS, Devil Inside
- 11 Limited Warranty, Carousel
- 12 Dan Hill, Never Thought (That I Could
- 13 Tommy Shaw, Ever Since The World
- 14 Whitney Houston, Where Do Broken Heart
- 15 David Lee Roth, Just Like Paradise
- 16 Tiffany, I Saw Him Standing There
- 17 Keith Sweat, I Want Her
- 18 Rick Springfield, Rock Of Life
- 19 Johny Hates Jazz, Shattered Dreams
- 20 Belinda Carlisle, I Get Weak
- 21 John Cougar Mellencamp, Check It Out
- 22 So, Are You Sure
- 23 Suave, My Girl
- 24 Henry Lee Summer, I Wish I Had A Girl
- 25 The Deele, Two Occasions
- 26 The Jets, Rocket 2 U
- 27 Taylor Dayne, Prove Your Love
- 28 Terence Trent D'Arby, Wishing Well
- 29 Cher, I Found Someone
- 30 Agnetha Faltskog with Peter Cetera, I
- 31 Patrick Swayze (Wendy Fraser)
- 32 Debbie Gibson, Out Of The Blue
- 33 M/A/R/R/S, Pump Up The Volume
- 34 Billy Ocean, Get Outta My Dreams, Get Patrick Swayze (Wendy Fraser)
- 35 Jody Watley, Some Kind Of Lover
- 36 Gloria Estefan & Miami Sound Machine, I R/O/S, Pump Up The Volume
- 37 James Taylor, Never Die Young
- 38 Cellarful Of Noise, Samantha (What Yo
- 39 Foreigner, I Don't Want To Live Witho
- 40 Bryan Ferry, Kiss And Tell (From "Bri")
- 41 White Lion, Wait
- 42 Orchestral Manoeuvres In The Dark, Dr
- 43 Jermaine Stewart, Say It Again
- 44 Pet Shop Boys, Always On My Mind
- 45 Bananarama, Love In The First Degree

POWER 96

P.D.: Rick Gillette

- 1 Michael Jackson, Man In The Mirror
- 2 Rick Astley, Never Gonna Give You Up
- 3 Keith Sweat, I Want Her
- 4 The Deele, Two Occasions
- 5 Gladys Knight & The Pips, Love Overbo
- 6 George Michael, Father Figure
- 7 Whitney Houston, Where Do Broken Heart
- 8 The Jets, Rocket 2 U
- 9 Alexander O'Neal Featuring Cherelle, I Wanna Be Your Girl
- 10 Bruce Springsteen, One Step Up
- 11 Debbie Gibson, Out Of The Blue
- 12 M/A/R/R/S, Pump Up The Volume
- 13 Billy Ocean, Get Outta My Dreams, Get Patrick Swayze (Wendy Fraser)
- 14 Jody Watley, Some Kind Of Lover
- 15 Gloria Estefan & Miami Sound Machine, I R/O/S, Pump Up The Volume
- 16 Tiffany, I Saw Him Standing There
- 17 Belinda Carlisle, I Get Weak
- 18 Terence Trent D'Arby, Wishing Well
- 19 Jerry Woo, How Long
- 20 Rick Astley, Never Gonna Give You Up
- 21 The Wind & Fire, Thinking Of You
- 22 Teena Marie, Ooo La La
- 23 Blue Mercedes, I Want To Be Your Prop
- 24 Natalie Cole, Pink Cadillac
- 25 Stacey Q, Don't Make A Fool Of Yourse
- 26 L.L. Cool J., Going Back To Cali (From "L.A. Party")
- 27 Taylor Dayne, Prove Your Love
- 28 INXS, Devil Inside
- 29 Brenda Russell Featuring Joe Esposito, Morning Dance

93.7
WABC

P.D.: John Roberts

- 1 Phil Collins, We Said Hello Goodbye
- 2 Michael Bolton, (Sittin'

92 PRO-FM

Table with 2 columns: Station (Providence) and P.D.: Mike Osborne. Lists top 30 songs including Michael Jackson, Richard Marx, and Billy Ocean.

96 TIC-FM

Table with 2 columns: Station (Hartford) and P.D.: Dave Shakes. Lists top 30 songs including Keith Sweat, Debbie Gibson, and David Lee Roth.

BIOLA MILANS MUSIC

Table with 2 columns: Station (Baltimore) and P.D.: Brian Thomas. Lists top 30 songs including Debbie Gibson, Michael Jackson, and Rick Astley.

BU105

Table with 2 columns: Station (Orlando) and P.D.: Brian Philips. Lists top 10 songs including Michael Jackson, Keith Sweat, and Richard Marx.

Table with 2 columns: Station (Dallas) and P.D.: Buzz Bennett. Lists top 30 songs including Aerosmith, Terence Trent D'Arby, and Michael Jackson.

F-100 AMERICAN MUSIC STATION

Table with 2 columns: Station (Miami) and P.D.: Steve Perun. Lists top 30 songs including George Michael, The Jets, and Belinda Carlisle.

Z-93 ATLANTA'S HIT RADIO

Table with 2 columns: Station (Atlanta) and P.D.: Bob Case. Lists top 30 songs including Michael Jackson, Pebbles, and The Jets.

KITR 107.5

Table with 2 columns: Station (St. Louis) and P.D.: Dave Robbins. Lists top 30 songs including Michael Jackson, Richard Marx, and Billy Ocean.

Table with 2 columns: Station (Dallas) and P.D.: Buzz Bennett. Lists top 30 songs including Aerosmith, Terence Trent D'Arby, and Michael Jackson.

KZZP 104.7-FM

Table with 2 columns: Station (Phoenix) and P.D.: Guy Zapoleon. Lists top 30 songs including George Michael, Michael Jackson, and The Jets.

KUBE 93.1 FM

Table with 2 columns: Station (Seattle) and P.D.: Gary Bryan. Lists top 30 songs including Billy Ocean, Richard Marx, and Rick Astley.

RADIO



Billboard's PD of the week

Michael Bright WFNX Balancemaster

ALTHOUGH steady growth for a 5-year-old station is not unheard of, it's a rare occurrence in the Boston market...

WFNX PD/OD Michael Bright remembers what he found when he first arrived: "When I first started here 4 1/2 years ago...

In the Boston market's fall '87 Arbitron ratings, 'FNX can be counted among the top four or five stations for its target demo...

Bright also suggested that 'FNX's listenership and impact extend well beyond any ratings-service figure...

Buyers and clubgoers than those for the area's other rock stations. That's what the local retailers, club owners, and promoters tell us...

'FNX's BIGGEST gains have come in the two years since Bright assumed programming responsibilities. "My first act as PD was taking myself off the air..."

The 31-year-old Bright's pre-'FNX background includes stints at Boston's WEEI and WCOZ as well as a tour at Publicast album rocker WZZX Detroit...

cial programming. Having come out of a John Sebastian [album rock] system and a kind of Lee Abrams-hybrid-style format...

BRIGHT EXPLAINS his programming mission by saying, "Our aim musically is to present the best possible new and alternative music to be the source for new and alternative music we have to cover a lot of musical bases in terms of both artists and how we choose to utilize each album..."

from new music staples like Elvis Costello, Joe Jackson, and the Ramones. Bright's current mix is about 45% new and 55% catalog.

have been important, too," notes Bright. "When I started here, we were about 70% music and 30% other things. I've really cut down on the nonmusical elements, focusing almost strictly on arts and entertainment..."

Bright can also cite other indicators of 'FNX's growing popularity. 'FNX was named Boston's best radio station last year by the influential Boston Magazine...

NOW THAT the station is poking its head up in the ratings, Bright's goals center around continuing the steady growth. "With the new antenna we cover a wider region, and I'd like to see us [now] attract a stronger listenership over suburban Boston..."

'Our listeners are more active'

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Ludwig van Beethoven, Famous Piano Sonatas, Moonlight Sonata, Pathétique, Waldstein Sonata, Dubravka Tomsic Klavier/Piano

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Wolfgang Amadeus Mozart, Piano Concertos No. 9 and 17, E flat major KV 271, G major KV 453, Leonard Hokanson, Klavier/Piano, Camerata Labacensis, Kurt Redel

Peter I. Tschaiakowsky, The Nutcracker, Swan-Lake, Ballett-Suiten/Ballet Suites, London Festival Orchestra, Alberto Lizzio
Ludwig van Beethoven, Symphony No. 5, Franz Schubert, Symphony No. 8 (Unfinished), Radio Symphony Orchestra Ljubijana, Anton Nanut
Wolfgang Amadeus Mozart, Horn Concertos No. 1 and 3, Concerto for Hautboy, Soloists: Joschi Fallout, Ivo Rogeljic, Camerata Labacensis, Kurt Redel
Antonio Vivaldi, Famous Concertos, I Solisti di Zagreb



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HOT DANCE MUSIC™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	2	2	6	★ ★ No. 1 ★ ★ DON'T LOOK ANY FURTHER (REMIX) CAPITOL V-15359	◆ THE KANE GANG
2	3	3	6	PINK CADILLAC EMI-MANHATTAN V-56084	NATALIE COLE
3	4	5	6	ROCKET 2 U (REMIX) MCA 23822	◆ THE JETS
4	5	9	6	PROVE YOUR LOVE (REMIX) ARISTA ADI-9677	◆ TAYLOR DAYNE
5	6	11	6	BEDROCK (REMIX) MOTOWN 4603MG	◆ GEORGIO
6	7	13	5	DON'T MAKE A FOOL OF YOURSELF (REMIX) ATLANTIC 0-86616	STACEY Q
7	1	1	8	THINKING OF YOU (REMIX) COLUMBIA 44 07566	◆ EARTH, WIND & FIRE
8	10	16	5	BREAKAWAY A&M SP-12259	◆ BIG PIG
9	17	27	5	BLUE MONDAY/TOUCHED BY THE HAND OF GOD QWEST PROMO/WARNER BROS.	NEW ORDER
10	9	14	7	NAUGHTY GIRLS (REMIX)/I SURRENDER JIVE 1084-1-JO/RCA	SAMANTHA FOX
11	11	17	7	HOT HOT HOT (REMIX) ELEKTRA 0-66783	◆ THE CURE
12	23	29	3	ADVENTURE COLUMBIA 44 07471	ELEANOR
13	14	21	6	CALL ME (REMIX) EPIC 49 07573/E.P.A.	SPAGNA
14	22	31	3	ALWAYS ON MY MIND EMI-MANHATTAN V-56089	◆ PET SHOP BOYS
15	13	19	6	FATHER FIGURE COLUMBIA 44 07547	◆ GEORGE MICHAEL
16	27	45	3	BEHIND THE WHEEL SIRE PROMO/WARNER BROS.	DEPECHE MODE
17	8	10	7	PARTY PEOPLE IDLERS WAR-015/WARLOCK	ROYAL HOUSE
18	21	30	4	STAND UP VIRGIN 0-96732	HINDSIGHT
19	35	—	2	LIKE A CHILD 4TH & B'WAY 458/ISLAND	NOEL
20	29	38	3	NIGHTTIME (REMIX) VIRGIN 0-96710	PRETTY POISON
21	16	23	6	DON'T STOP ME NOW DREAM MMD004	FOR BEAUTY'S SAKE
22	24	33	5	PLAYTHING (REMIX) COLUMBIA 44 07560	◆ REBBIE JACKSON
23	31	36	3	TIGHTEN UP (I JUST CAN'T STOP DANCIN') CRIMINAL CR-12-022	WALLY JUMP JR./THE CRIMINAL ELEMENT
24	28	34	4	DREAMIN' OF LOVE LMR 4001	STEVIE B
25	34	—	2	JACK THE LAD MAXIE MUSIC 4V9 43220/CHRYSALIS	3 MAN ISLAND
26	12	15	7	FISHNET WARNER BROS. 0-20778	◆ MORRIS DAY
27	41	—	2	KISS AND TELL REPRIS 0-20841/WARNER BROS.	◆ BRYAN FERRY
28	NEW ▶	1	1	INSTINCTUAL RCA 7605-1-RD	◆ IMAGINATION
29	37	42	3	LOVE DON'T LIVE HERE NO MORE JUMP STREET JS-1014	BASEMENT BOYS
30	NEW ▶	1	1	LOVE IN THE FIRST DEGREE LONDON 886 262-1/POLYGRAM	BANANARAMA
31	NEW ▶	1	1	BANGO (TO THE BATMOBILE) FRESH FRE-80117/SLEEPING BAG	THE TODD TERRY PROJECT
32	36	39	4	MACHINE DOG BROTHERS 003	KONK
33	50	—	2	I FEEL IT POPULAR POP 6	SUZIE AND THE CUBANS
34	42	—	2	LOVIN' ON NEXT TO NOTHIN' (REMIX) MCA 23804	GLADYS KNIGHT & THE PIPS
35	39	43	3	NEVERMORE JCI & ASSOCIATED LABELS JCO-9006/JCI	+ 1
36	38	41	4	LOVE KILLS/BOYS IN FURS CAPITOL V-15354	HANOVER FIST
37	46	50	3	SHE'S FINE VIRGIN 0-96733	VELORE & DOUBLE-O
38	NEW ▶	1	1	TAKE IT WHILE IT'S HOT NEXT PLATEAU NP-50072	SWEET SENSATION
39	20	4	11	MOVE THE CROWD/PAID IN FULL (REMIX) 4TH & B'WAY 456/ISLAND	◆ ERIC B. & RAKIM
40	48	—	2	LET'S GET BUSY TRAX TX159	CURTIS MCCLAIN & ON THE HOUSE
41	NEW ▶	1	1	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE JDI-9679/ARISTA	◆ BILLY OCEAN
42	NEW ▶	1	1	SPEED OF LIGHT A&M SP-12268	REIMY
43	47	49	3	BURNING RAIN CHRYSALIS PROMO	CRAZY HOUSE
44	26	22	10	MANDINKA (REMIX) CHRYSALIS PROMO	◆ SINEAD O'CONNOR
45	18	8	10	WISHING WELL (REMIX) COLUMBIA 44 07543	◆ TERENCE TRENT D'ARBY
46	49	—	2	SALVATION! GIANT GRI-6011-1	HOOD
47	NEW ▶	1	1	EXPRESSWAY TO YOUR HEART (REMIX) MCA 23833	THE BREAKFAST CLUB
48	44	46	3	WHICH WAY 4TH & B'WAY 455/ISLAND	THE TRIAD SOCIETY
49	NEW ▶	1	1	WHERE DID YOUR LOVE GO? BASEMENT BM-0071	E'LEESA
50	25	25	7	IMAGINATION TSR 857	LADY D

BREAKOUTS

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

1. DIVINE EMOTIONS NARADA REPRIS
2. STRANGE BUT TRUE TIMES TWO REPRIS
3. CAN'T LOVE YOU TONIGHT GWEN GUTHRIE WARNER BROS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	3	4	7	★ ★ No. 1 ★ ★ FATHER FIGURE COLUMBIA 44 07547	◆ GEORGE MICHAEL
2	2	1	10	GIRLFRIEND MCA 23794	◆ PEBBLES
3	4	7	6	THINKING OF YOU (REMIX) COLUMBIA 44 07566	◆ EARTH, WIND & FIRE
4	6	13	6	ROCKET 2 U (REMIX) MCA 23822	◆ THE JETS
5	5	6	8	OUT OF THE BLUE (REMIX) ATLANTIC 0-86621	◆ DEBBIE GIBSON
6	8	9	6	DON'T MAKE A FOOL OF YOURSELF (REMIX) ATLANTIC 0-86616	STACEY Q
7	1	3	11	PERFECT LOVER ATLANTIC 0-86619	◆ COMPANY B
8	9	10	7	FISHNET WARNER BROS. 0-20778	◆ MORRIS DAY
9	11	15	7	NAUGHTY GIRLS (REMIX)/I SURRENDER JIVE 1084-1-JO/RCA	SAMANTHA FOX
10	15	27	4	NIGHTTIME (REMIX) VIRGIN 0-96710	◆ PRETTY POISON
11	14	16	8	WISHING WELL (REMIX) COLUMBIA 44 07543	◆ TERENCE TRENT D'ARBY
12	7	5	9	I WANT TO BE YOUR PROPERTY MCA 23817	◆ BLUE MERCEDES
13	13	14	9	SAVIN' MYSELF CRITIQUE 0-96724/ATLANTIC	ERIA FACHIN
14	17	26	5	PINK CADILLAC EMI-MANHATTAN V-56084	NATALIE COLE
15	10	2	21	TRAMP/PUSH IT NEXT PLATEAU NP 50063	◆ SALT-N-PEPA
16	19	23	5	DREAMIN' OF LOVE LMR 4001	STEVIE B
17	23	34	4	PROVE YOUR LOVE (REMIX) ARISTA ADI-9677	◆ TAYLOR DAYNE
18	25	36	3	JUST A MIRAGE (REMIX) CHRYSALIS 4V9 43223	JELLYBEAN
19	22	20	6	GOING BACK TO CALI/JACK THE RIPPER DEF JAM 44 07563/COLUMBIA	◆ L.L. COOL J
20	12	8	16	MAGIC CARPET RIDE SYNTHICIDE 71302-0	BARDEUX
21	21	28	5	HYPNOTIZE (REMIX) MERCURY 870 169-1/POLYGRAM	TASTE-T-LIPS
22	29	38	5	CALL ME (REMIX) EPIC 49 07573/E.P.A.	SPAGNA
23	16	12	11	TEARS MAY FALL TOMMY BOY TB-907	TKA
24	27	44	3	BEDROCK (REMIX) MOTOWN 4603MG	◆ GEORGIO
25	26	41	4	STAND UP VIRGIN 0-96732	HINDSIGHT
26	49	—	2	LIKE A CHILD 4TH & B'WAY 458/ISLAND	NOEL
27	34	—	2	BREAKAWAY A&M SP-12259	◆ BIG PIG
28	36	42	3	DA'BUTT EMI-MANHATTAN V-56083	◆ E.U.
29	24	22	7	PARTY PEOPLE IDLERS WAR-015/WARLOCK	ROYAL HOUSE
30	18	17	20	I WANT HER VINTERTAINMENT 80-66788/ELEKTRA	KEITH SWEAT
31	40	—	2	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE JDI-9679/ARISTA	◆ BILLY OCEAN
32	20	11	13	SOME KIND OF LOVER (REMIX) MCA 23816	◆ JODY WATLEY
33	38	45	4	MAN IN THE MIRROR EPIC 49 07510/E.P.A.	◆ MICHAEL JACKSON
34	30	21	26	PUMP UP THE VOLUME 4TH & B'WAY 452/ISLAND	◆ M/A/R/R/S
35	46	50	3	LOVIN ON NEXT TO NOTHIN MCA 23804	GLADYS KNIGHT & THE PIPS
36	31	25	7	MOVE THE CROWD/PAID IN FULL (REMIX) 4TH & B'WAY 456/ISLAND	◆ ERIC B. & RAKIM
37	32	33	6	DEVIL INSIDE ATLANTIC 0-86622	◆ INXS
38	39	—	2	NITE AND DAY WARNER BROS. 0-20782	AL B. SURE!
39	35	46	4	BOUNCE BACK SPINN SP-2852	FIRE ON BLONDE
40	45	—	2	NO USE TO BORROW 23 WEST 0-86644/ATLANTIC	BLUE MODERNE
41	28	19	20	NEVER GONNA GIVE YOU UP (REMIX) RCA 6784-1-RD	◆ RICK ASTLEY
42	NEW ▶	1	1	ALWAYS ON MY MIND EMI-MANHATTAN V-56089	◆ PET SHOP BOYS
43	NEW ▶	1	1	TAKE IT WHILE IT'S HOT NEXT PLATEAU NP-50072	SWEET SENSATION
44	NEW ▶	1	1	DON'T LOOK ANY FURTHER CAPITOL V-15359	◆ THE KANE GANG
45	43	43	3	HOT HOT HOT (REMIX) ELEKTRA 0-66783	◆ THE CURE
46	NEW ▶	1	1	DON'T STOP ME NOW DREAM MMD004	FOR BEAUTY'S SAKE
47	37	40	6	MIRACLES EXPLODE CRIMINAL CR12-019	TINA B.
48	50	48	8	RUN TO ME (REMIX) MERCURY 870 033-1/POLYGRAM	◆ ANGELA WINBUSH
49	48	35	6	LEAVE IT ALL BEHIND CUTTING CR-216	TOLGA
50	NEW ▶	1	1	BANGO (TO THE BATMOBILE) FRESH FRE-80117/SLEEPING BAG	THE TODD TERRY PROJECT

BREAKOUTS

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

1. EVERYTHING WILL B-FINE LISA LISA & CULT JAM COLUMBIA
2. I'M OVER YOU SEQUEL CAPITOL
3. SPEED OF LIGHT REIMY A&M
4. LOVE DON'T LIVE HERE NO MORE BASEMENT BOYS JUMP STREET
5. INSTINCTUAL IMAGINATION RCA

○ 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.

Competition Ups Rap Creativity On New Releases

NO HALF STEPPIN': Not to belabor a point, but rap music continues to excite and entertain. The form is responsible for some of our most interesting and adventurous productions of late. Dipping occasionally into the classic rhythms of old, the market has become more and more competitive as artists find that average offerings just don't cut it anymore. When a song like "Paid In Full" reaches the top three of our Club Play chart, garnering support in a variety of markets, it leaves us gratified.

The hottest 12-inches to come our way this week are (as if you hadn't guessed) from the rap arena. **Doug E. Fresh & the Get Fresh Crew** give it all they've got after a long absence with a *deadly* double-sided hit package. "Keep Risin' To The Top" (Reality, c/o Danya, 415-947-1622) serves its sensuous bass line (reminiscent of the **Mary Jane Girls** "All Night Long") and drum track nicely, while "Guess? Who?" kicks at a wild tempo... "You Got To Chill" (Fresh, 212-724-1440) from **EPMD** will be a welcome item for those who were patiently waiting for **Zapp's** "More Bounce To The Ounce" to be used as the base for a rap... Produced by **Prince Paul** from **Stetsasonic**, "Plug Tunin'" (Tommy Boy, 212-722-2211) from **De La Soul** will knock you for a loop. Quirky production and rhythmic backing choice are rather unconventional, but it truly works. The flip, "Freedom Of Speak," is more standard fare, borrowing a weathered **James Brown** beat. The only twist here is that the impressive delivery is also accented by original production and scratching.

BEATS & PIECES: Haven't you heard? It has been rumored that talented singer/songwriter/keyboardist **Patrice Rushen** is leaving the Arista label after recording only one album for it, titled "Watch Out." Rushen was with Elektra prior to her brief tenure with Arista, scoring with such hits as the classic "Forget Me Nots." Rushen's most recent effort did not perform as well, spawning only one r&b top 10 hit, the title track. The question of artistic freedom was apparently the primary conflict between artist and label... Coming from Capitol is the debut of 12-year-old **Tracy Spencer**; the upcoming single "Symptoms Of True Love" was remixed by **David Todd**... **Arthur Baker** has signed with **Breakout/A&M** U.K. for his long-awaited solo project... Former Miss America **Vanessa Williams** will make her solo debut on **Wing/PolyGram** with the album "The Right Stuff"... **Michael Jackson's** "Bad" album track "Speed Demon" is being remixed and readied by **Omar Santana**... **Salt-N-Pepa's** single "Push It" is nearing gold certification—without ever reaching the top 10 on either the pop or r&b singles chart—oooh baby, baby... **Wee Papa Girls**, female rappers who have been causing a stir in the U.K., will be debuting stateside on **Jive** with a **Teddy Riley**-produced track... **Vendetta Records**, the new A&M-distributed dance label headed by **Larry Yasgar**, can be contacted at 212-758-6464... Next **Plateau** is gearing up for forthcoming product by **Taana Gardner** (!?) and **Kelly Charles**... A new **Book Of Love** album is due on

Sire, produced by **Flood (Erasure, Cabaret Voltaire)**... Producer **Ric Wake (Taylor Dayne)** has been in demand; scheduled collaboration: **Dead Or Alive**... The busy **Stock, Aitken & Waterman** are in the studio completing the debut album for **Kylie Minogue**. Her smash U.K. single, "I Should Be So Lucky,"

missed.

NEW: Astley's second single, "Together Forever" (RCA), finds the golden-throated vocalist bathing in a lush dance production; spirited "house mix" is recommended. Those awaiting the domestic release of Astley's U.K. hit "My Arms Keep Missing You" will apparently have to wait until his next album before it appears here. Those not that patient can find the catchy club number as the flip to the import "When I Fall In Love"... Following closely in an SAW-style is the appealing **Europop** item "A Little Love (What's Going On)" (Next Plateau, 212-541-7640) from **Ceejay**... **Anthony & the Camp** return with "Suspense" (Jellybean/Warner Bros.), a down-tempo number for radio. Its flip, "Open (Up Your Heart)," co-produced with **Blaze**, is the pick for clubs... Also in the danceable r&b mode is **Magic Lady's** "Betcha Can't Lose (With My Love)" (Moto-town) and **Keith Rogers'** "Tomorrow" (Easy Street, 212-254-7979).

REV IT UP: Quality hi-NRG releases for the week include "Xstasy" (Night Wave, 818-889-9022) by **Mickey's Crew**; **Mitch & Melanie's** "Coming For Your Love" (Oak Lawn, 214-520-2855) in four mixes; the propulsive "You Can Be The One" (Static, 714-798-5993) by **Jon Holland**; and the latest from the **Megatone** label (415-621-7475), **Jo-Carol's** "You Turn

Me On" and **Jackson Moore's** "One Look," both enhanced in "ul-timixes" by **Les Massengale** and **Bradley Hinkle**.

Recommended Latin hip-hop offerings for the week include **Tori & the Pack's** "Be Your Lover" (Covert, 516-759-4290); "I Need You" (Atlantic) by **G.T.**; "Together And Forever" (E.P., 212-823-5709); **Cynthia's** "Change On Me" (Mic Mac, 212-832-0292); and the X-rated "Fly Tetas" (Bassment, 201-963-1560) by **Jose Chinga**.

Additional rap tracks of interest include the tough track "On Fire" (Delicious Vinyl, c/o Danya) from **Tone-Loc**, which, along with its flip, "I Got It Goin'," lifts from old **Rufus** and **Tom Browne**... For their instrumentals, try the newest releases from **J.D. Ranks 10** and **Tick Tock** on **Straight Up Records** (305-756-7160).

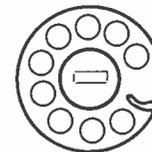


by Bill Coleman

will be released here on **Geffen** imminently. **SAW** also handled production for the title track to the forthcoming film "Fruit Machine" (from the producers of "A Letter To Brezhnev"), recorded by **Paul Lekakis**, as well as "Better Than This" from **Lisa Fabian**, who hit last year with **Rick Astley** under the working title of **Rick & Lisa**... Video pool **Telegenics** has completed two new 12-inch video remixes, for **Stacey Q's** "Don't Make A Fool Of Yourself" and **Debbie Gibson's** "Out Of The Blue." For information, call 212-227-5966... Sole Survivor: Video buffs should also check out the fabulous rerelease on both vinyl (Rhino, 212-828-1980) and video (VH-1) of **Nancy Sinatra's** "These Boots Are Made For Walking" (see **The Eye**, **Billboard**, March 26). Not to be

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Stop The Violence—Jam Massive	Pump Up—Bassix
A Day In The Life—Black Riot	Change On Me—Cynthia
Beat Goes On—Break Boys	Suspicious Minds—Bobby O
Hey You—Divine	Double Jackm Mix—Mirage
Hooked—Spyder D	I Feel It—Suzie + The Cubans
Feel The Music—Howard Sanders	Family—Situations
Bounce Your Body—Reese + Santonio	You're The One—Tapps
Let's Days—Keynotes (remix)	You To Blame—Sylve
You Gots To Chill—EPMD	Baila Baila—Remixes—Click
Be Your Lover—Tori + Pack	Crank It Up—Thomas & Shubert
Honey Bee—C. McKinon	Dancing On The Island—Liz Lau
Fly Tetas—Jose Chinga	sanne
	Jump To The Music—Lilac

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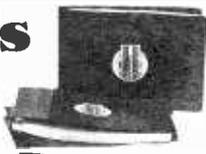


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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports.	
			★★ NO. 1 ★★	
1	1	25	DIANE SCHUUR - COUNT BASIE GRP 1039 (CD)	21 weeks at No. One DIANE SCHUUR - COUNT BASIE
2	2	21	JOE WILLIAMS VERVE 833 236-1/POLYGRAM (CD)	EVERY NIGHT
3	3	27	WYNTON MARSALIS COLUMBIA FC 40461 (CD)	STANDARD TIME
4	4	21	BRANFORD MARSALIS COLUMBIA FC 40711 (CD)	RENAISSANCE
5	6	9	BILL WATROUS SOUNDWINGS SW 2104 (CD)	REFLECTIONS
6	7	7	MIKE METHENY MCA/IMPULSE 42023/MCA (CD)	KALEIDOSCOPE
7	5	19	HENRY BUTLER MCA/IMPULSE 2-8023/MCA (CD)	THE VILLAGE
8	9	7	HENRY JOHNSON MCA/IMPULSE 42089/MCA (CD)	FUTURE EXCURSIONS
9	8	19	GERRY MULLIGAN PROJAZZ CDP-703/INTERSOUND (CD)	SYMPHONIC DREAMS
10	10	3	DAVID GRISMAN ZEBRA ACOUSTIC 42108/MCA (CD)	SVINGIN' WITH SVEND
11	14	3	LENI STERN PASSPORT JAZZ PJ 88035/JEM (CD)	THE NEXT DAY
12	NEW		GENE HARRIS CONCORD JAZZ CJ 337/CONCORD (CD)	TRIBUTE TO COUNT BASIE
13	NEW		MIKE LAWRENCE OPTIMISM OP 3104 (CD)	NIGHTWIND
14	13	25	SARAH VAUGHAN CBS MASTERWORKS FM 42519 (CD)	BRAZILIAN ROMANCE
15	11	45	MICHAEL BRECKER MCA/IMPULSE 5980/MCA (CD)	MICHAEL BRECKER

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	21	DIANNE REEVES BLUE NOTE BLJ 46906 (CD)	9 weeks at No. One DIANNE REEVES
2	2	15	THE MANHATTAN TRANSFER ATLANTIC 81803-1 (CD)	BRASIL
3	9	5	KIRK WHALUM COLUMBIA FC 40812 (CD)	AND YOU KNOW THAT!
4	4	23	STEVE KINDLER & TEJA BELL GLOBAL PACIFIC OW 40719/COLUMBIA (CD)	DOLPHIN SMILES
5	3	31	HIROSHIMA EPIC FE 40679/E.P.A. (CD)	GO
6	6	7	GEORGE HOWARD TBA 233/PALO ALTO (CD)	THE VERY BEST OF GEORGE HOWARD
7	5	33	PAT METHENY GROUP GEFEN GHS 24145 (CD)	STILL LIFE (TALKING)
8	10	7	DAN SIEGEL CBS ASSOCIATED BFZ 44026/E.P.A. (CD)	NORTHERN NIGHTS
9	14	7	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
10	7	11	GERALD ALBRIGHT ATLANTIC 81813-1 (CD)	JUST BETWEEN US
11	13	11	DAVID LANZ & PAUL SPEER NARADA EQUINOX 63001/MCA (CD)	NATURAL STATES
12	8	21	LEE RITENOUR GRP GR-1042 (CD)	PORTRAIT
13	12	57	KENNY G. ▲ ² ARISTA ALB 8427 (CD)	DUOTONES
14	16	7	MICHAEL PEDICIN JR. OPTIMISM OP 3106 (CD)	CITY SONG
15	22	3	VARIOUS ARTISTS WINDHAM HILL WH 1065 (CD)	WINDHAM HILL SAMPLER '88
16	20	5	SAMOA PROJAZZ CDJ 645/INTERSOUND (CD)	NO BAND IS AN ISLAND
17	21	33	TIM HEINTZ TBA 228/PALO ALTO (CD)	QUIET TIME
18	NEW		HERBIE MANN RBI 401/MOSS MUSIC (CD)	JASIL BRAZZ
19	11	29	SPYRO GYRA MCA 42046 (CD)	STORIES WITHOUT WORDS
20	23	5	TOM GRANT GAIA 13-9002/POLYGRAM (CD)	NIGHT CHARADE
21	NEW		GAMALON AMHERST AMH 3318 (CD)	GAMALON
22	15	37	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (CD)	COLLABORATION
23	NEW		VARIOUS ARTISTS GRP GR-2-1650 (CD)	GRP SUPER LIVE
24	19	11	MILES DAVIS/MARCUS MILLER WARNER BROS. 25655-1 (CD)	MUSIC FROM SIESTA
25	18	17	TOM SCOTT GRP GR-1044 (CD)	STREAMLINES

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

Jazz BLUE NOTES



by Peter Keepnews

EVERYBODY KNOWS that jazz is an iffy proposition at commercial radio. And everybody knows that New York—despite its status as the acknowledged, if unofficial, jazz capital of the world—hasn't had a commercial jazz station to call its own for many years.

But what a lot of people don't realize is that New York has something very close to a full-time commercial jazz station—on the AM band, no less. And that station has a very familiar set of call letters: WNEW.

WNEW-AM's evolution into a mostly jazz outlet has been so gradual that a lot of people may not have noticed. But the fact is that the station now devotes almost half its programming time to jazz—some of it live—and its on-air staff includes two of the most durable jazz jocks in the business, Al "Jazzbeaux" Collins and Les Davis, who between them have three-quarters of a century of radio experience.

Of course, WNEW has long been known for playing that mixture of mainstream, mostly big-band jazz and vintage pop that is sometimes euphemistically (and, in our opinion, rather arrogantly) referred to as "good music." But the station has been taking on more of a hard-core jazz (and even fusion) sound, at least during certain hours, ever since Davis moved his eclectic show there in May 1986. Collins, who first sat behind a WNEW mike in 1950, returned for his third tour of duty in January 1987.

Until recently, Davis held down the night shift, where

he frequently presented live remotes from some of the city's leading jazz nightclubs, and Collins handled overnights. As a result of a recent schedule change, Davis is now on from 2 to 6 p.m., with Meryl Kubrick sitting in his old slot (and playing jazz). Collins still occupies his "Purple Grotto"—where musicians frequently drop by for spontaneous studio jam sessions—after midnight three nights a week; Bill Quinn takes over that slot (and plays jazz) on Thursdays and Fridays, and Collins now also does a Saturday morning show. (WNEW is known to be for sale and is likely to change hands soon. All indications, however, are that the current format will be retained no matter whom the new owner is.)

"When I first came to the station, it lost a percentage of listeners," Davis admits. "But we've been attracting

One New York radio station helps the AM band to swing

some younger people, mixed in with the traditional WNEW listeners, ever since."

Both Davis and Collins choose their own music. "One of the conditions under which I came back [to WNEW] was that I have total freedom to play what I want to play," Collins says. "When I play what I like, it makes me happy, and when I'm happy, I do a better show. That's the way I am."

Neither Davis, who has been known to put a heavy emphasis on fusion, nor Collins, whose tastes lean toward the novel and the offbeat, could be accused of being an acoustic jazz absolutist. "I've never been a purist," Davis admits, "because I can't afford it. I need to play music that will appeal to a broad range of people, and the sound of electric instruments is a familiar one to people who grew up with it."

Gospel LECTERN



by Bob Darden

This is the second half of an interview with Sandi Patti, Billboard's No. 1 inspirational artist. The four-time Grammy winner has sold 3.5 million units—all in the strongly evangelical praise-and-worship-music genre. She's currently on tour with Billy Crockett in support of her latest Word Records release, "Make His Praise Glorious."

ONE OF THE MOST INTRIGUING aspects of Sandi Patti's continued success is her uncompromising lyric stance. Every song is either straightforward praise and worship or features overtly evangelical lyrics.

"The crossover concept was never a consideration of mine," she says. "Performing on 'The Johnny Carson Show,' they were kind enough to say, 'Just do what you do.' I've never had to compromise. I've always said I'll go where the Lord leads me. My goal is to honor him."

"I also want to say that I am what I am on stage. I'm not a character. I don't play a role when I go carpooling or change a couple dozen diapers a day. These are not just lyrics I'm singing, but a life style I've chosen. And even with that attitude, without altering my message, doors have continued to open. And for that, I'm amazed and thankful."

"Now, I realize there are those who disagree with some of the network shows I've done and some of the places I've played. But it is not like I can say, 'I'm sorry, but I can't take this opportunity to share Jesus Christ with you.'"

A&M Records, which distributes Word in the mainstream marketplace, has jumped behind "Make His Praise Glorious" and the single "In Heaven's Eyes." There's even talk of a video. But then, a figure like 3.5 million units sold tends to get a record company's attention in a hurry.

"Make His Praise Glorious" is Patti's first album in two years. (Of course, part of the delay may have been due to the arrival of twins Jennifer and Jonathon Nov. 30.) The album contains a good mixture of material.

"We've always listened to a lot of songs," she says, "and my parents never played us just one musical style. So when I started my performing and recording career, I decided to incorporate that variety—for myself, if no one else."

"Back then, the music-industry types kept telling me, 'You've got to define yourself; you've got to stick to a certain style.' But I look at it like actors playing different roles. With someone like Laurence Olivier, the different styles are the style. Now, of course, audiences are very accepting, and that makes the albums and concerts more interesting, instead of doing the same old 'thunder' song after song."

Longtime producer Greg Nelson, husband/manager John Helvering, and Patti begin screening material for her albums months in advance of the first studio date. She says Nelson listens to an average of 500-600 songs before passing down 200-300 of them to her. In narrowing the field to 40 or 50, certain themes begin to emerge

Sandi Patti takes her No. 1 success where she finds it

lyrically.

"It's at that time that we are really drawn to songs that reflect where we are at that time, too," she says. "A particular thread or theme begins to develop through this collection of songs."

"Make His Praise Glorious" has a good mix of famous (Gary McSpadden, Billy Smiley, Chris Christian, Dick & Melodie Tunney, Steven Curtis Chapman, Phill McHugh, and Nelson), and not-so-famous (Bill & Robin Wolaver, Eddie Carswell, Oliver Wells, Steve Wenger, and Jack Hayford) writers. She says this is intentional.

"I like to hear a song before I know who wrote it," she says. "If I see a song with a Gloria Gaither lyric, I immediately think, 'Oh, it's going to be great.' And sometimes that gives you high expectations and makes you blind to something really good."

"The title cut of this album is by a couple of Baylor Univ. graduate students, the Wolavers. We [Nelson, Helvering, and Patti] heard the cassette late one night and looked at each other and knew we were going to record it. I think songs like this are an inspiration to struggling songwriters everywhere. I know it is an inspiration to me!"



Picture Perfect. Actress/singer Lonette McKee recently recorded the Jerome Kern tune "The Folks Who Live On The Hill" for the soundtrack to "The Chair," a comedy financed by Angelika Films.

'Video Music Box' Program Rocks N.Y.'s Channel 31 Puts On The Hits

BY NELSON GEORGE

NEW YORK One of the most important music video broadcasts on the East Coast makes its home base not on a cable television channel or via syndication but on a UHF outlet. For the last four years "Video Music Box" has been available via WNYC Channel 31 on the UHF dial in New York. The hourlong show comes on Mondays through Fridays at 3:30 p.m. and Saturdays at 11 a.m. On occasion, the show airs at 11 p.m. on weekdays. Aside from airing on UHF, the show is also carried via 50 cable channels on Long Island, N.Y., in Connecticut, and New Jersey.

"Video Music Box" has made its reputation by being progressive in its programming philosophy, play-

ing rap, black rock, and "mainstream blacks acts that don't get played on [Black Entertainment Television]," according to the show's co-producer and host, Ralph McDaniel. "We try to play all the hip-hop we can get—sometimes as much as 60% hip-hop. We also are very supportive of videos by black rock acts and the Black Rock Coalition.

"From the very beginning, we began showing up in the Nielsen books, so we knew people were watching," says McDaniel. "We estimate our audience per broadcast is about 175,000 to 200,000. Word of mouth on the show has always been good. But in the last year we've really seen an upswing in visibility as many of the rappers themselves began watching the show because it's one of the only places they can see their videos and those of their peers."

Apart from screening videos, "Video Music Box" has a teen-oriented public service segment called "Word" that features young adults discussing such issues as acquired immune deficiency syndrome and teenage pregnancy.

One outgrowth of the program has been the involvement of McDaniel and partner Lionel Martin, aka "The Vid Kid," in music video production. Under the banner of Classic Concept Productions, the duo has made a number

of well-regarded clips, including M.C. Shan's "Left Me Lonely" and Davey Dee's "Ooh Girl," with Martin directing and McDaniel producing. The team currently has three videos in production: Biz Markie's "Biz Markie Is Goin' Off" and two for Heavy Dee & the Boyz, "Don't You Know" and "Money Earnin' Mount Vernon."



Tops' Cat. The Four Tops have been doing a series of parties on behalf of the Oldsmobile Cutlass Supreme automobile. Levi Stubbs, the group's lead singer, is shown here performing at New York's 4D Nightclub.

Smaller Record Cos. Benefiting From New Assertiveness Indies Shun Custom Deals With Majors

TEN YEARS AGO, MOST successful black-oriented record companies were involved in custom-label deals with major labels. Because of the big advances available from the majors and their extensive marketing and distribution networks, it seemed to make sense for black entrepreneurs to seek out liaisons. The two most successful black-owned labels of the '70s, **Kenny Gamble & Leon Huff's Philadelphia International** and **Dick Griffey's Solar**, made their marks while working closely with major, corporate-controlled record companies.

But in the late '80s there has been a great deal of disenchantment with the majors. As distribution deals have proliferated, filling rosters with acts and clogging release schedules, some have argued that black music should become less dependent on these deals. Solar, after exiting

RCA and later Elektra, now has a deal with Capitol covering pressing and distribution. But Solar exercises complete control over its marketing and promotion and receives more money per record than it did under custom-label agreements with the majors.

Moreover, Solar has had hits under the new setup. The **Whispers'** "It Just Gets Better With Time" was one of 1987's best. The **Deele's** "Eyes Of A Stranger," featuring "Two Occasions," has taken off. In addition, Solar has rebuilt its staff, pulling in industry vets and looking more aggressive than it has in years.

While Gamble & Huff still have the **O'Jays'** "Let Me Touch You" in distribution via Manhattan Records, they have inaugurated the independently distributed Gamble Records. So far, Gamble has issued an all-star "Run, Jesse, Run" 12-inch and a **Lou Rawls** album, and more product is expected, including a catalog of classic Gamble & Huff titles from the '70s on compact disk.

While these two black music institutions have already made the move for independence, some other young black industry figures are seriously weighing either signing with majors for pressing and distribution or supplementing or supplanting their custom agreements with majors. Considering the complacency with which black music is sometimes treated at the majors, this new open-mindedness is long overdue.

FIRST PRINCE'S "Black Album" was going to be released, and then it wasn't. Unfortunately for the artist and for Warner Bros., the album is very much avail-

able—bootleg tapes of it are circulating throughout the media and have been reviewed by publications on the East Coast. Rarely has an unreleased record by a major star been so widely available. Songs like "Superfunkacalafragasexy," "Hard Rock In A Hard Place," and "Ain't That A Bitch" suggest that Prince has moved out of his **James Brown** phase and into a **Parliament-Funkadelic** mode, though word on his next "official" release is that it recalls the **Beatlesque** "Around The World In A Day." (For more on the "Black Album," see Steve Gett's Beat, page 33).



SHORT STUFF: Donna Summer's new Geffen single is "Fascination." It was produced by **Harold Faltermeyer** . . . Prince co-produced and co-wrote **Jill Jones'** "For Love" with the singer. Another Minneapolis producer,

David Z., contributed production . . . D.C. blues man **Jesse James** makes his debut, "It Takes One To Know One," on **Maxx Kidd's T.T.E.D.** label. To contact T.T.E.D., write Custom Station, P.O. Box 41217, Washington, D.C. . . . **Peabo Bryson** is on the road promoting his current Elektra album, "Positive" . . . **Billy Mitchell** is a pianist and an actor. As a musician, Mitchell records for Optimistic Records; his current "Faces" album has made the jazz chart. As an actor, Mitchell plays a pianist in **Clint Eastwood's** upcoming film bio of **Charlie Parker** . . . Who made **Club Nouveau** such a rocking band? Was it spokesman/businessman **Jay King**? Or did 2 Tuff Enuff producers and former Nouveau group members **Denzil Forster** and **Tommy McElroy** provide the funk? That's the question raised by the upcoming release of **Club Nouveau's** second Warner Bros. album and the debut of **Tony! Toni! Tone!**, a Bay-area band produced by Forster and McElroy for Wing/PolyGram. The first blow in the battle has been struck by Forster and McElroy with **Tony! Toni! Tone!'s** first single, "Little Walter," a rich work of funk with strong lyrics, a melody adapted from "Wade In The Water," and a killing snare drum sound. Backed by a pointed yet humorous antidrug video, this song puts **Ed Eckstine's** Wing right in the forefront of progressive r&b. Club Nouveau comes out of its corner next . . . **Greg Walker**, former **Santana** lead vocalist, is showcasing material at My Place in Los Angeles this week.

George Michael's world tour stopped in Sydney, Australia March 15; for a review, see page 37

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HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 16 REPORTERS	SILVER ADDS 30 REPORTERS	BRONZE/ SECONDARY ADDS 50 REPORTERS	TOTAL ADDS 96 REPORTERS	TOTAL ON
LOVE STRUCK JESSE JOHNSON A&M	10	15	27	52	56
FLIRT EVELYN KING EMI-MANHATTAN	3	4	19	26	33
MERCEDES BOY PEBBLES MCA	3	7	12	22	77
I CAN'T STAND THE RAIN TEASE EPIC	3	4	14	21	35
YES (IF YOU WANT ME) JUNIOR LONDON	0	2	18	20	28
ONE TIME LOVE CHRIS JASPER CBS ASSOCIATED	3	9	5	17	62
LIVING IN THE LIMELIGHT GLENN JONES JIVE	4	4	8	16	57
JUST GOT PAID JOHNNY KEMP COLUMBIA	3	7	6	16	23
HOW COULD YOU DO IT TO ME REGINA BELLE COLUMBIA	5	6	4	15	49
SAY IT AGAIN JERMAINE STEWART ARISTA	2	7	6	15	47

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.

Michael Jackson, Watley Top List; Live TV Coverage Set Soul Train Award Nominees Announced

LOS ANGELES Michael Jackson and Jody Watley have received three nominations each in the second annual Soul Train Awards, set for Wednesday (30) at the Santa Monica Civic Auditorium in Calif. The awards show, to be hosted by Dionne Warwick and Luther Vandross, will be televised live.

Jackson's nominations are for the album "Bad" (best album by a male performer), his "Bad" single (best single), and his video for

"The Way You Make Me Feel" (best music video).

Watley's "Looking For A New Love" is nominated in the best-single and best-video categories, and her self-titled debut album is up for best album.

Ten other performers have received two nominations each: Whitney Houston; Stevie Wonder; Natalie Cole; Prince; Janet Jackson; Earth, Wind & Fire; Angela Winbush; Levert; the Whispers; and

L.L. Cool J.

"All My Love" by Gladys Knight & the Pips, who will be honored with the Heritage Award is among the nominees for best album of the year by a group or duo.

Janet Jackson will compete against brother Michael in the best-video category with her video for "Control."

The Soul Train Awards will be televised nationally by Tribune Entertainment.



Tempting Chicago. RCA signees David Ruffin and Eddie Kendrick visited Chicago recently on a promotional tour for their "Ruffin & Kendrick" album. While in the Windy City, Kendrick, left, Chicago Mayor Eugene Sawyer, center, and Ruffin practice the famous "Temptation Walk."

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Billboard

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★ ★ NO. 1 ★ ★	
1	1	1	15	KEITH SWEAT ● VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
2	2	2	28	MICHAEL JACKSON ▲ ⁵ EPIC QE 40600/E.P.A. (CD)	BAD
3	3	3	17	GLADYS KNIGHT & THE PIPS ● MCA 42004 (8.98) (CD)	ALL OUR LOVE
4	4	4	17	STEVIE WONDER ▲ MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
5	5	5	18	GEORGE MICHAEL ▲ ³ COLUMBIA OC 40867 (CD)	FAITH
6	6	9	19	THE DEELE SOLAR ST 72555 (8.98) (CD)	EYES OF A STRANGER
7	7	7	53	SALT-N-PEPA ● NEXT PLATEAU PL 1007 (8.98)	HOT, COOL & VICIOUS
8	10	10	38	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
9	15	32	3	MORRIS DAY WARNER BROS. 25651 (8.98) (CD)	DAYDREAMING
10	8	8	18	ROGER ● REPRISE 25496/WARNER BROS. (8.98) (CD)	UNLIMITED!
11	14	19	22	TERENCE TRENT D'ARBY ● COLUMBIA BFC 40964 (CD)	HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
12	12	13	41	WHITNEY HOUSTON ▲ ⁵ ARISTA AL 8405 (9.98) (CD)	WHITNEY
13	9	6	19	EARTH, WIND & FIRE ● COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
14	19	17	11	JUST-ICE FRESH LPRE-5/SLEEPING BAG (8.98)	KOOL & DEADLY
15	11	11	23	HEAVY D. & THE BOYZ MCA 5986 (8.98) (CD)	LIVING LARGE . . .
16	20	12	24	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (CD)	SHARP
17	17	20	54	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
18	13	16	19	MIKI HOWARD ATLANTIC 81810 (8.98) (CD)	LOVE CONFESSIONS
19	16	15	16	MELI'SA MORGAN CAPITOL CLT 46943 (8.98) (CD)	GOOD LOVE
20	23	21	12	PEBBLES MCA 42094 (8.98) (CD)	PEBBLES
21	24	27	19	KOOL MOE DEE JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
22	25	—	2	BILLY OCEAN JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
23	30	23	12	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
24	22	18	33	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
25	28	25	18	KASHIF ARISTA AL-8447 (8.98) (CD)	LOVE CHANGES
26	21	24	17	GERALD ALBRIGHT ATLANTIC 81813 (8.98) (CD)	JUST BETWEEN US
27	18	14	42	THE O'JAYS P.I.R. ST 53036/EMI-MANHATTAN (8.98) (CD)	LET ME TOUCH YOU
28	27	28	33	LEVERT ● ATLANTIC 81773 (8.98) (CD)	THE BIG THROWDOWN
29	29	29	6	STACY LATTISAW MOTOWN 6247 ML (8.98) (CD)	PERSONAL ATTENTION
30	31	26	15	JOYCE SIMS SLEEPING BAG TLX 10 (8.98) (CD)	COME INTO MY LIFE
31	26	22	11	SOUNDTRACK ● DEF JAM SC 44042/COLUMBIA (CD)	LESS THAN ZERO
32	32	31	21	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
33	36	43	41	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
34	33	35	48	PUBLIC ENEMY DEF JAM BFC 40658/COLUMBIA	YO! BUM RUSH THE SHOW
35	38	45	54	SMOKEY ROBINSON ● MOTOWN 6226 ML (8.98) (CD)	ONE HEARTBEAT
36	37	36	15	ARETHA FRANKLIN ARISTA AL 8497 (11.98) (CD)	ONE LORD, ONE FAITH, ONE BAPTISM
37	40	46	43	JONATHAN BUTLER JIVE/RCA 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
38	48	44	9	TAYLOR DAYNE ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	41	34	7	HURBY'S MACHINE SOUND CHECK PLS 1009/NEXT PLATEAU (8.98)	THE HOUSE THAT RAP BUILT
40	44	65	3	DA'KRASH CAPITOL CI 48355 (8.98) (CD)	DA'KRASH
41	51	59	47	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
42	42	41	18	TONY TERRY EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
43	64	54	4	VARIOUS ARTISTS SLEEPING BAG TLX 42012 (8.98)	SLEEPING BAG'S GREATEST MIXERS COLLECTION II
44	43	37	22	SHANICE WILSON A&M SP 5128 (8.98) (CD)	DISCOVERY
45	45	49	19	FULL FORCE COLUMBIA FC 40894 (CD)	GUESS WHO'S COMIN' TO THE CRIB?
46	54	47	23	MILES JAYE ISLAND 90615/ATLANTIC (8.98) (CD)	MILES
47	34	33	57	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
48	35	50	32	DANA DANE ● PROFILE PRO 1233 (8.98) (CD)	DANA DANE WITH FAME
49	47	48	20	CLARENCE CARTER ICHIBAN ICH 1016 (8.98) (CD)	HOOKED ON LOVE
50	56	51	82	KENNY G. ▲ ² ARISTA AL-8427 (8.98) (CD)	DUOTONES
51	49	52	5	VARIOUS ARTISTS PROFILE PRO 1248 (9.98) (CD)	BEST OF HOUSE MUSIC
52	58	42	5	PEABO BRYSON ELEKTRA 60753 (9.98) (CD)	POSITIVE
53	55	73	3	GAVIN CHRISTOPHER EMI-MANHATTAN 46998 (8.98) (CD)	GAVIN
54	53	30	24	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
55	50	55	104	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
56	68	67	7	DIANNE REEVES BLUE NOTE BLJ 46906/EMI-MANHATTAN (8.98) (CD)	DIANNE REEVES
57	NEW ▶		1	SOUNDTRACK EMI-MANHATTAN 48680 (9.98) (CD)	SCHOOL DAZE
58	65	66	4	REBBIE JACKSON COLUMBIA BFC 40896	R U TUFF ENUFF
59	62	68	34	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
60	59	38	22	BARRY WHITE A&M SP 5154 (8.98) (CD)	THE RIGHT NIGHT AND BARRY WHITE
61	39	40	34	ERIC B. & RAKIM ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
62	46	39	8	CHRIS JASPER CBS ASSOCIATED BFC 44053/E.P.A. (CD)	SUPERBAD
63	66	62	23	DEJA VIRGIN 90601 (8.98) (CD)	SERIOUS
64	52	53	50	LILLO THOMAS CAPITOL ST-12450 (8.98) (CD)	LILLO
65	57	64	50	GEORGIO MOTOWN 6229 ML (8.98) (CD)	SEXAPPEAL
66	60	61	45	THE WHISPERS ▲ SOLAR ST 72554 (8.98) (CD)	JUST GETS BETTER WITH TIME
67	67	58	42	L.L. COOL J ▲ ² DEF JAM FC 40793/COLUMBIA (CD)	BIGGER & DEFFER
68	75	—	2	BOOGIE BOYS CAPITOL 46917 (8.98)	ROMEO KNIGHT
69	63	57	24	WHODINI ● JIVE JL-8494/ARISTA (8.98) (CD)	OPEN SESAME
70	73	70	5	MICHAEL PEDICIN JR. OPTIMISM OP 3106 (8.98) (CD)	CITY SONG
71	74	—	2	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
72	69	71	67	NAJEE ● EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME
73	NEW ▶		1	ALPHONSE MOUZON OPTIMISM OP 6002 (8.98) (CD)	EARLY SPRING
74	61	56	32	UTFO SELECT SEL 21619 (8.98) (CD)	LETHAL
75	NEW ▶		1	BRENDA RUSSELL A&M SP 5178 (8.98) (CD)	GET HERE

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

Billboard Hot 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	5	WISHING WELL	TERENCE TRENT D'ARBY	1
2	1	MAN IN THE MIRROR	MICHAEL JACKSON	2
3	11	OOO LA LA LA	TEENA MARIE	3
4	12	LOVEY DOVEY	TONY TERRY	4
5	4	FISHNET	MORRIS DAY	5
6	14	WASN'T I GOOD TO YA?	DA'KRASH	6
7	13	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	7
8	20	DA'BUTT (FROM THE FILM "SCHOOL DAZE")	E.U.	8
9	6	ROCKET 2 U	THE JETS	9
10	19	SWEET SENSATION	LEVERT	10
11	3	FATHER FIGURE	GEORGE MICHAEL	11
12	8	GOING BACK TO CALI	L.L. COOL J	12
13	7	EVERY DROP OF YOUR LOVE	STACY LATTISAW	13
14	9	PLAYTHING	REBBIE JACKSON	14
15	25	LOVIN' ON NEXT TO NOTHIN'	GLADYS KNIGHT & THE PIPS	15
16	16	YOU ARE WHO YOU LOVE	GAVIN CHRISTOPHER	16
17	21	ALL IN MY MIND	FULL FORCE	17
18	10	TAKE GOOD CARE OF ME	JONATHAN BUTLER	18
19	27	THAT'S WHAT LOVE IS	MIKI HOWARD	19
20	36	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	20
21	2	THINKING OF YOU	EARTH, WIND & FIRE	21
22	26	HERE COMES THE NIGHT	MELI'SA MORGAN	22
23	32	I'VE BEEN A FOOL FOR YOU	MILES JAYE	23
24	33	PINK CADILLAC	NATALIE COLE	24
25	30	THRILL SEEKERS	ROGER	25
26	28	DON'T YOU KNOW	HEAVY D. & THE BOYZ	26
27	—	NITE AND DAY	AL B. SURE!	27
28	29	HOW LONG	GERRY WOO	28
29	—	COULDN'T CARE LESS	FORCE M.D.'S	29
30	—	INSTANT REPLAY	MICO WAVE	30
31	—	STAND UP	HINDSIGHT	31
32	35	WHO DO YOU LOVE	RODNEY SAULSBERRY	32
33	—	EVERYTHING WILL B-FINE	LISA LISA & CULT JAM	33
34	—	WILD, WILD WEST	KOOL MOE DEE	34
35	—	JUST HAVIN' FUN	THE FIT	35
36	—	LOVE DON'T GIVE NO REASON	SMOKEY ROBINSON	36
37	39	FALLING IN LOVE	WHISTLE	41
38	—	MY GIRL	SUAVE	37
39	—	MERCEDES BOY	PEBBLES	38
40	—	DON'T MESS WITH MY HEART	THE SKWARES	39

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	4	WISHING WELL	TERENCE TRENT D'ARBY	1
2	1	MAN IN THE MIRROR	MICHAEL JACKSON	2
3	6	OOO LA LA LA	TEENA MARIE	3
4	3	LOVEY DOVEY	TONY TERRY	4
5	2	FISHNET	MORRIS DAY	5
6	16	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	7
7	7	WASN'T I GOOD TO YA?	DA'KRASH	6
8	5	ROCKET 2 U	THE JETS	9
9	15	DA'BUTT (FROM THE FILM "SCHOOL DAZE")	E.U.	8
10	10	FATHER FIGURE	GEORGE MICHAEL	11
11	12	SWEET SENSATION	LEVERT	10
12	20	GOING BACK TO CALI	L.L. COOL J	12
13	9	EVERY DROP OF YOUR LOVE	STACY LATTISAW	13
14	8	PLAYTHING	REBBIE JACKSON	14
15	14	LOVIN' ON NEXT TO NOTHIN'	GLADYS KNIGHT & THE PIPS	15
16	19	YOU ARE WHO YOU LOVE	GAVIN CHRISTOPHER	16
17	17	ALL IN MY MIND	FULL FORCE	17
18	11	TAKE GOOD CARE OF ME	JONATHAN BUTLER	18
19	18	THAT'S WHAT LOVE IS	MIKI HOWARD	19
20	13	THINKING OF YOU	EARTH, WIND & FIRE	21
21	26	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	20
22	23	HERE COMES THE NIGHT	MELI'SA MORGAN	22
23	21	I'VE BEEN A FOOL FOR YOU	MILES JAYE	23
24	22	PINK CADILLAC	NATALIE COLE	24
25	27	THRILL SEEKERS	ROGER	27
26	34	DON'T YOU KNOW	HEAVY D. & THE BOYZ	26
27	24	HOW LONG	GERRY WOO	28
28	28	NITE AND DAY	AL B. SURE!	25
29	30	COULDN'T CARE LESS	FORCE M.D.'S	29
30	31	INSTANT REPLAY	MICO WAVE	30
31	29	STAND UP	HINDSIGHT	31
32	36	WHO DO YOU LOVE	RODNEY SAULSBERRY	32
33	35	EVERYTHING WILL B-FINE	LISA LISA & CULT JAM	33
34	37	WILD, WILD WEST	KOOL MOE DEE	34
35	32	JUST HAVIN' FUN	THE FIT	35
36	25	LOVE DON'T GIVE NO REASON	SMOKEY ROBINSON	36
37	—	FALLING IN LOVE	WHISTLE	41
38	—	NEVER KNEW LOVE LIKE THIS	ALEXANDER O'NEAL	43
39	—	MY GIRL	SUAVE	37
40	—	MERCEDES BOY	PEBBLES	38

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (12)	14
Def Jam (2)	
MOTOWN	9
E.P.A.	8
Epic (6)	
CBS Associated (1)	
Tabu (1)	
MCA	8
ATLANTIC (4)	7
Island (2)	
Lorimar (1)	
WARNER BROS. (2)	6
Reprise (2)	
Geffen (1)	
Tommy Boy (1)	
ARISTA (4)	5
Jive (1)	
RCA (2)	5
Jive (3)	
A&M	4
CAPITOL	4
EMI-MANHATTAN	4
ELEKTRA (2)	3
Vintertainment (1)	
POLYGRAM	3
Mercury (2)	
Polydor (1)	
PROFILE	2
SOLAR	2
TOMMY BOY	2
VIRGIN	2
4TH & B'WAY	1
FUTURE	1
HOUSTON INTERNATIONAL	1
LUKE SKYY WALKER	1
MACOLA	1
Kru'-Cut (1)	
MALACO	1
Muscle Shoals Sound (1)	
NEXT PLATEAU	1
RYAN	1
SELECT	1
TVT	1
VISION	1
Ms. B (1)	
WARLOCK	1
Idlers (1)	

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.			
91 ACTION JACKSON (FROM THE FILM "ACTION JACKSON")	(Kee-Drick, BMI/Black Eye, ASCAP)	(Juldum, ASCAP/Gouda, ASCAP/Buchu, ASCAP/Dream Dealers, ASCAP/Arista, ASCAP) CPP			
(Slap Me 1, ASCAP/Spectrum VII, ASCAP/Lorimar, BMI) CPP					
72 AIN'T NO WAY	(Protoons, ASCAP)	36 LOVE DON'T GIVE NO REASON	(Rutland Road, ASCAP/WB, ASCAP/Colegms-EMI, ASCAP/Dwarf-village, ASCAP)		
(Cotillion, BMI/14th Hour, BMI)		7 GET OUTTA MY DREAMS, GET INTO MY CAR	(Bruce Springsteen, ASCAP) CPP		
17 ALL IN MY MIND	(Zomba, ASCAP)	12 GOING BACK TO CALI	(Taj Mahal, ASCAP/Tavani, BMI)		
(Forceful, BMI/Willesden, BMI)		92 HE TURNED ME OUT (FROM "ACTION JACKSON")	51 LOVE ME ALL OVER	(Music Corp. Of America, BMI/Kashif, BMI/King Arthur, ASCAP)	
77 ANOTHER CHANCE TO LOVE	(WB, ASCAP/MCA, ASCAP)	80 HEADING IN THE RIGHT DIRECTION	62 LOVE STRUCK	(Shockadelica, ASCAP/Almo, ASCAP)	
(Albert Hammond, ASCAP/WB, ASCAP/Intersong-USA, ASCAP/Palancar, ASCAP)		(J.Albert & Son (USA), ASCAP)	78 LOVER FOR LIFE	(Feel The Beat, BMI/Stone Diamond, BMI)	
42 BED ROCK	(Julie Moosekick, BMI/Mountain Peake, ASCAP)	99 HEAVY ON MY MIND	4 LOVEY DOVEY	(Shaman Drum, BMI)	
(Georgio/Stone Diamond, BMI) CPP		(Jay King IV, BMI)	15 LOVIN' ON NEXT TO NOTHIN'	(Nelana, BMI/Rashida, BMI/Limited Funds, BMI/Texas City, BMI)	
94 BRING THE NOISE	(Music Corp. Of America, BMI/Bayjun Beat, BMI)	22 HERE COMES THE NIGHT	2 MAN IN THE MIRROR	(Yellowbrick Road, ASCAP/MCA, ASCAP/Aerostation Corporation, ASCAP)	
(Def American, BMI)		(Music Corp. Of America, BMI/Bayjun Beat, BMI)	38 MERCEDES BOY	(MCA, ASCAP/Copyright Control)	
57 CAN YOU WAIT	(Julie Moosekick, BMI/Mountain Peake, ASCAP)	65 HOW COULD YOU DO IT TO ME	37 MY GIRL	(MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP)	
(MCA, ASCAP/Gaidi, ASCAP/Mandels, ASCAP)		(Julie Moosekick, BMI/Mountain Peake, ASCAP)	31 MY GIRL	(Jobete, ASCAP) CPP	
29 COULDN'T CARE LESS	(MCA, ASCAP/Copyright Control)	28 HOW LONG	43 NEVER KNEW LOVE LIKE THIS	(Jobete, ASCAP) CPP	
(Jobete, ASCAP/MCA, ASCAP/RC Songs, ASCAP) CPP		(MCA, ASCAP/Copyright Control)	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	63 NEW GIRL ON THE BLOCK	(SMA, ASCAP)
8 DA'BUTT (FROM THE FILM "SCHOOL DAZE")	(Valda, BMI/Sunlight, BMI/Boykin, BMI)	40 I AM YOUR MELODY	71 NEXT TIME	(Jobete, ASCAP/Mazarati, ASCAP) CPP	
(MCA, ASCAP/Sunset Burgundy, ASCAP/Tootsie Songs, ASCAP)		68 I BET YA, I'LL LET YA	25 NITE AND DAY	(Al B. Sure! International, ASCAP/Key West International, ASCAP/Across 110th Street, ASCAP)	
75 DO YOU FEEL IT	(Jobete, ASCAP/Gentle General, ASCAP/Crystal Raisin, ASCAP)	76 I CAN'T STAND THE RAIN	87 NO 1/2 STEPPIN'	(Wiz Kid, BMI/Irving, BMI) CPP	
(Content, BMI/Tyronza, BMI)		(Irving, BMI)	66 NO PAIN, NO GAIN	(Miami Spice, ASCAP)	
39 DON'T MESS WITH MY HEART	(Summa Group, BMI/Bright Light, BMI/Maird, BMI)	69 I NEED MONEY BAD	58 ONE MORE FOR THE LONELY HEARTS CLUB	(Charles White, BMI)	
(Box Town, BMI/PolyGram Songs, BMI)		55 I NEED SOMEBODY	53 ONE TIME LOVE	(Jasper Stone, ASCAP)	
46 DON'T WASTE MY TIME	(Protoons, ASCAP/Guy Vaughn, ASCAP/Ackee, ASCAP/Shedrock, BMI/Island, BMI)	96 I WANT HER	3 OOO LA LA LA	(April, ASCAP/Midnight Magnet, ASCAP/Oh-Bev, ASCAP/McNella, ASCAP)	
(Wolftoons, ASCAP)		(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/WB, ASCAP/E/A, ASCAP)	74 PAID IN FULL	(Robert Hill)	
26 DON'T YOU KNOW	(Jobete, ASCAP) CPP	54 IF I WERE YOUR WOMAN	97 PARTY PEOPLE	(New York Style, BMI/Prodisc, BMI)	
(Way To Go, ASCAP/E.F. Cuttin, ASCAP/Donril, ASCAP/Across 110th Street, ASCAP)		70 IN THE MIX	88 PARTY REBELS	(Gentlemen West, BMI)	
13 EVERY DROP OF YOUR LOVE	(Muscle Shoals, BMI/Jalew, BMI)	30 INSTANT REPLAY	45 PIANO IN THE DARK		
(Music Corp. Of America, BMI/L'N Mama, BMI/Mercy Kersey, BMI)		(Mashamug, BMI/Island, BMI/What's New Wave, BMI/Irving, BMI) CPP			
95 EVERYBODY SAY YEAH	(Jobete, ASCAP) CPP	23 I'VE BEEN A FOOL FOR YOU			
(Pac Jam, BMI)		(Abana, BMI)			
33 EVERYTHING WILL B-FINE	(Jobete, ASCAP) CPP	84 JAMES BROWN (PT.1)			
(Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP		(Almo, ASCAP) CPP			
41 FALLING IN LOVE	(Jobete, ASCAP) CPP	35 JUST HAVIN' FUN			
(ADRA, BMI/Rapp City, BMI/Guinea Farm, BMI)		(Conceited, ASCAP/Let's Shine, ASCAP)			
11 FATHER FIGURE	(Jobete, ASCAP) CPP	59 LIVING IN THE LIMELIGHT			
(Chappell, ASCAP/Morrison Leahy, ASCAP)		(Willesden, BMI/WB, ASCAP)			
98 FEMALES (GET ON UP)	(Jobete, ASCAP) CPP	90 LOOK WHAT YOU STARTED			
(TVT, ASCAP)					
5 FISHNET					
(Ya D Sir, ASCAP/WB, ASCAP/Flyte Tyme, ASCAP)					
73 FLIRT					
(Jobete, ASCAP/R.K.S., ASCAP)					
48 FREE					

SHEET MUSIC AGENTS			
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.			
ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

ITA Meet Focus: What's In Store For Industry?

BY AL STEWART

TUCSON, Ariz. Its depth-of-copy woes may be easing, but the video industry is still eyeing a multitude of challenges as the VCR household-penetration rate moves past the coveted 50% mark, according to video suppliers and industry observers who gathered here March 16-18 for the 18th annual International Tape/Disc Assn. seminar.

While videocassette recorder penetration is expected to continue its climb, studies show that VCR owners tend to lose their enthusiasm for renting after they have owned the machine for a while, especially after the first six months. On the other hand, the longer a consumer owns a VCR, studies show, the more inclined he is to purchase prerecorded cassettes. "They acquaint themselves to the fact that they can buy these things," said Stephen L. Wilson, chairman and chief executive officer of the Fairfield Group, an industry watchdog organization.

Wilson's presentation, "Home Video: Stimulating Consumer Demand In The '90s," was one of several that explored the numerous factors likely to affect the future of home video. While there was no clear consensus on how successful the video industry will be in the '90s, the video executives on hand undoubtedly agreed with Wilson when he said, "The aging process has to be addressed."

While suppliers have repeatedly asserted that video stores do not buy enough copies of hit movies to keep consumers coming back for more, another side of the depth-of-copy issue emerged during the ITA meeting. Reg Childs, president of Nelson Entertainment, noted that the industry was becoming increasingly top heavy with hits.

"We keep learning about depth of copy, and during the first quarter of 1987 we saw it improve. We sold 285,000 copies of 'Princess Bride.' A year ago we would have been happy with 190,000," said

Childs.

Pointing out the downside of such brisk sales, Child said, "Out of the 29 titles released in January, eight accounted for 82% of the sales, and the ninth title sold no more than 50,000 units."

'There's too much junk in the market'

The softening of the B market, as illustrated by Childs' statistics, was also addressed by Nicholas Santrizos, president of Vista Home Video. Noting that the industry has grown by some 2,000% in the past five years, Santrizos said the growth was due to "freedom of choice."

"Studios pressing stores to take extra copies of top titles will lead to a great deal of stagnation and take the magic out," cautioned Santrizos, who, like Childs, was

speaking during a session titled "Home Video: Is There Life After 50?"—a reference to the VCR household-penetration rate.

Speaking at the same session, Tom Burnett, president of Virgin Vision, said, "There is going to be life after 50. It's the quality that concerns me." Turning his attention to the depth-of-copy issue, Burnett added, "Retailers would like to take more product—no question. But if they bring in enough copies to satisfy the demand in the first 30 days, they'll lose money. The way depth of copy is being handled is causing confusion."

During a presentation titled "The Future Of Prerecorded Video In The U.S.," Dick Kelly, president of the research firm Cambridge Associates, pointed to a number of factors that he said were likely to have a negative impact on the industry. One of his major complaints was that there is "too much

junk on the market."

He also cited "rental-habit decay" and provided data that showed a steady decline in the number of new VCR households and thus the sources of new business. He called the growth of pay-per-view another negative factor and said his firm found that when a film is released on video and PPV on the same day, the video experiences a 15% decline in rental. He called the 15% decline "not spectacular."

But on what he termed the positive side, Kelly also pointed to increased customer awareness, more retail outlets carrying product, and the consolidation of distributors as well as video retailers. As for pricing, he predicted that \$14.95 would eventually become the real price point for sell-through and said that \$99.95 will become the suggested list price for feature films targeted at the rental market.

Globo Offers Tapes In 3 Languages Portuguese Market Tapped

LOS ANGELES While a number of video companies pride themselves on offering both English- and Spanish-language tapes, New York-based Globo Video may be the first trilingual label operating in the U.S.

Globo offers videos dubbed in English, Spanish, and Portuguese. The large size of the U.S. Hispanic population is well known, but Globo believes that the U.S.' Portuguese-speaking community (immigrants and descendants of immigrants from Portugal and Brazil) constitutes a significant video market.

"The Portuguese and Brazilian communities are growing quickly in America," says Sonia Delgado, sales director for Globo Video, a subsidiary of Brazil's Globo Group, a multinational media giant with numerous overseas operations (including the recently formed Los Angeles-based Globo Records). TV Globo is Brazil's largest television network and exports its *novelas* (prime-time soap operas) around the world. The U.S. arm of Globo Video was formed in 1986.

Delgado cites New Jersey and New York (in that order) as the top Portuguese-language markets. Oth-

ers markets with large numbers of Portuguese-speaking people include Bedford, Mass.; Providence, R.I.; and Southern California.

Globo currently carries more than 100 Brazilian movies in its catalog; all are in Portuguese and have no subtitles. Each retails for \$79.95.

The label's Spanish-language videos include dubbed multiple-tape sets of TV Globo novelas, many of which have already seen extensive TV airplay in Europe, in Latin America, and on U.S. Hispanic television.

A new English-language release is "Carnaval 88," which documents the colorful, kaleidoscopic parade of students, staffs, and guests of the samba schools during the annual Carnival festival in Rio de Janeiro, Brazil.

Other English-language releases include educational videos on Brazilian geography and history and documentaries on previous Carnivals.

Advertising so far has been low-key. "We've mainly advertised in newspapers and the in-store publications of video stores frequented by Brazilians and Portuguese," says Delgado.

CHRIS MCGOWAN

'Star Trek' Tapes Due

LOS ANGELES Paramount Home Video is releasing the final 18 episodes of the "Star Trek" television series, each listing for \$12.95.

In addition, the list price of the previously released 59 episodes will drop from \$14.95 to \$12.95 each.

The pilot episode, "The Cage," and a two-part program called "The Menagerie" will remain priced at \$29.95.

Backing the push will be a specially designed convertible counter/floor product display that holds 46 units, a commemorative poster, and a Starship Enterprise mobile measuring 5 feet by 2 feet.

Among the final titles are "The Tholian Web," "Day Of The Dove," "All Our Yesterdays," "The Way To Eden," and "The Cloud Minders."

FOR WEEK ENDING APRIL 2, 1988

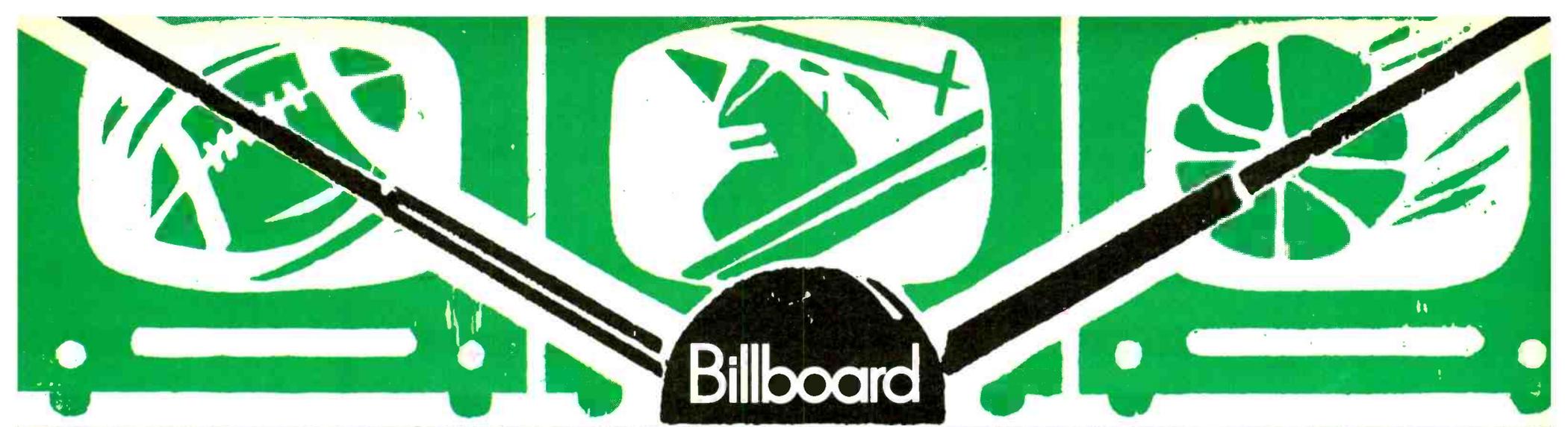
Billboard

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.								
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	2	17	STING: THE VIDEOS PART 1	A&M Records Inc. A&M Video VC61103	Sting	1987	SF	12.95
2	1	17	SO FAR ●	6 West Home Video SW-5701	Grateful Dead	1987	LF	29.95
3	3	17	SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
4	4	5	CV	Virgin Records America, Inc. Virgin Music Video	Peter Gabriel	1988	SF	19.98
5	NEW ▶		THE CURE IN ORANGE	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	C	24.95
6	6	13	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
7	5	15	WHITESNAKE: THE TRILOGY ▲	Geffen Home Video 38138	Whitesnake	1987	SF	14.95
8	9	19	AEROSMITH'S VIDEO SCRAPBOOK ●	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	D	19.98
9	NEW ▶		THE PRETENDERS "THE SINGLES"	Sire Records Warner Reprise Video 38140	The Pretenders	1988	LF	19.98
10	8	27	ONE NIGHT OF RAPTURE	Elektra Records Elektra Entertainment 40105-3	Anita Baker	1987	C	24.95
11	NEW ▶		STEVIE: LIVE AT RED ROCKS	LightYear Ent. Sony Video Software R0650	Stevie Nicks	1987	C	19.95
12	RE-ENTRY		MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
13	12	27	GRACELAND: THE AFRICAN CONCERT	Warner Reprise Video 38136	Paul Simon	1987	C	29.98
14	13	39	R.E.M. "SUCCUMBS"	I.R.S. Records A&M Video 61710	R.E.M.	1987	LF	19.98
15	11	27	CONTROL-THE VIDEOS, PART II ●	A&M Records Inc. A&M Video 6-21102	Janet Jackson	1987	SF	12.98
16	10	27	THE MAKING OF THE 'TOUCH OF GREY' VIDEO AND MORE	6 West Home Video SW-5700	Grateful Dead	1987	D	12.95
17	7	5	ELVIS '56	Elvis '56/LightYear Ent. Media Home Entertainment M470	Elvis Presley	1987	D	19.95
18	16	69	CONTROL-THE VIDEOS ▲	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95
19	NEW ▶		HEART "IF LOOKS COULD KILL"	MPI Home Video 1525	Heart	1987	SF	14.95
20	17	59	BON JOVI-BREAKOUT ▲	Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95

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

The Billboard logo is centered at the top of the page, set against a black background. Above the logo, three white icons are arranged horizontally: a tennis racket on the left, a baseball bat in the middle, and a tennis racket on the right. The entire graphic is set against a background of green and white geometric patterns, possibly representing a stylized stadium or arena.

Billboard

SPORTS AND RECREATIONAL VIDEO

Developing a Gameplan With Staying Power

By CHRIS MCGOWAN

Of all special interest video genres, sports and recreation may one day prove to have the best staying power.

Why? Because America is a sports-crazy country with a long memory for its famous athletes. A football, basketball or baseball star may have a career of 10 or 15 years, and the best ones stay in the public mind for decades.

Tapes by Julius Erving, Jack Nicklaus, John McEnroe and Ivan Lendl will probably continue to sell significant numbers well into the 21st century because the older fans at that time will remember them (as we remember Babe Ruth, Jesse Owens and Pele now) and because younger fans will want to collect the tapes and to study *all* the greats.

At the very least, many sports titles are currently demonstrating a longevity of two, three or more years. Many of the top titles on the Billboard recreational sports chart for '87 were in fact released in '86, or '85 or even earlier.

The No. 1 '87 title (No. 1 on the '87 recreational sports chart and 57th in sales for all videocassettes) was Video Reel's "Bob Mann's Automatic Golf," which was also the top title in the genre in '86.

Big news in '87 was the five-year, \$8 million agreement cut by Fox Hills Video with NFL Films Video. Fox Hills now is the sole distributor of NFL's lucrative catalog of over 150 titles and the latter firm will continue to produce a number of new football titles each year.

Another major deal was the pact between CBS/Fox and the NBA. "We signed an exclusive deal with them a year ago for all sorts of tapes, including championship, highlight, instructional and player-tapes. We've put out six programs so far, with many more to come," says Ken Ross, vice president of non-theatrical programming for CBS/Fox.

The Fox Hills and CBS/Fox deals are especially noteworthy because one of the strongest attributes of the sports and recreation genre is the intense TV exposure that its subjects receive. Events such as the Olympics and World Cup boost sales, as does ongoing coverage of baseball, football, basketball, golf, bowling, tennis, auto racing, wrestling, boxing and many other sports.

"There's no secret why we're so successful," says Richard Goffman, vice president of advertising and marketing for Coliseum Video, which has garnered six-figure unit sales on several wrestling titles. "We are successful because the WWF is so successful, it has broad appeal and is hyped on TV constantly. It's the third-highest syndicated TV

show, which gives wonderful exposure. There is a cast of characters with whom people are familiar, continuity and progression—like a soap opera."

Price points in the genre demonstrate a wide range (wider than in the health & fitness genre), from \$9.95 (for seven Morris Video sports titles recently reduced) to \$84.95 (for "Golf My Way With Jack Nicklaus"). The high tag on the latter tape doesn't seem to hurt sales. "The Nicklaus tape is a constant seller and renter, year after year," says Mike Ellis, general manager of Adventures in Video, a nine-store web based in Minneapolis.

Sports tapes are often (like sports) seasonal and many times sell best in the towns whose teams and players they present.

"In general, the tapes that do well in sell-through are market-specific," says Vans Stevenson, director of public relations for Erol's, a 143-store chain based in Springfield, Va. Consequently, videos featuring Philadelphia, Washington, D.C., and Baltimore-area athletes were among Erol's top '87 sellers.

"When the Twins won the World Series, we sold about 3,000 pieces [in nine stores] of the CBS/Fox 'Official World Series' video," says Ellis of Adventures In Video. "And in November when the Twins themselves put out 'Twins Win,' we sold about 1,000 units of that."

Hunting, fishing, skiing, baseball and other sports all have their months, and Adventures in Video changes its selection accordingly. Sell-through sports sections can range from 10-20 to 75 tapes, depending on the time of year, according to Ellis.

Video stores still often have a rough time with the genre, which has done better in other outlets. Adventures in Video carries about 150 sports and recreation titles for rental in its larger stores, but Ellis notes that "it is a small percentage of our business. It's mainly there for customer convenience."

Adds Troy Cooper, executive vice president of National Video, "In our larger superstores, the genre moves better, because there is a larger section and people are aware of it, but that's true in general of non-theatrical as a whole. The larger stores carry about 200 titles in both sports and recreation and health and fitness."

"We're hoping that more and more video stores will see the potential of non-theatrical video," says Carol Bystrycki, head of marketing for 3M/Leisure Time Products. Leisure Time carries more than 50 fishing, hunting and skiing tapes. "We think that they got inundated with how-to and couldn't decide what to carry. But now a lot of the low-end producers are falling out."

And the future? "Consumers want to view these tapes over and over, and thus own them. It's the key to sell-through," comments Jeff Jenest, vice

president of marketing for Lorimar.

"The genre will definitely continue to expand," says Ken Ross, director of non-theatrical programming for CBS/Fox. "There really is a demand at the consumer level for certain types of sports tapes. They are very collectible and they are a personal instant replay."

The growing number of sports and recreation tapes that have achieved six-figure sales attests to that optimism.

Marketing, Distribution, Sponsorship

As the sports and recreation genre of home video continues to grow, so too do possible combinations of marketing, distributing and sponsorship.

Five Vestron tapes illustrate this diversity. Vestron's "Learning Football The NFL Way" was sponsored by Wheaties, which featured the tape on the back of 12 million boxes, and was sold as well through bookstores, catalogs, video stores, sporting goods stores and in specialized mailings to 40,000 high school and Pop Warner football coaches. "The important thing is to take advantage of these alternative distribution opportunities," comments Jeffrey Peisch, director of non-theatrical programming for Vestron.

Arnold Palmer's two-part "Play Great Golf" Vestron series was featured in some 20 catalogs (including Sharper Image, Doubleday Video Catalog and Rand-McNally Video Letter), video stores, bookshops, golf pro shops and other alternative outlets, and will be advertised in a direct-response cable and network campaign this spring, according to Peisch.

And a two-tape Jimmy Connors tennis series (due from Vestron in July) is sponsored by Volvo, which is considering staging a sweepstakes around the tapes and the U.S. Open (prizes may include a trip to the Open, a Volvo and tennis lessons from Connors), as well as having its car dealers give the tape away to customers.

Morris Video also has had sponsorship or cross-promotion on many sports videos, such as the Budweiser-produced three-tape "On The Attack" soccer series and "Michelob Sailing" (all four bow this spring). Seven Morris titles (on golf, tennis, bowling, fishing, skiing and sailing) will be available at a retail price of \$9.95 apiece (minimum orders to dealers will be cases of 12). To sell at such a low price, Morris vice president George Morris comments, "You have to watch every penny and talk really seriously with your duplicators. And you have to make sure people pay their bills on time."

Morris hopes that the low price will trigger six-figure sales for some of the titles (the label's Billy Caspar and Johnny Miller golf tapes have topped 50,000 units apiece at higher price points).

Coliseum Video has sold the bulk of its enormously-successful WWF wrestling tapes in video stores, where they both rent and sell well. "At least

(Continued on page S-2)

GAMEPLAN

(Continued from page S-1)

80%-85% of our business is in video stores, and we do a little bit of direct mail through WWF magazines," comments Richard Goffman, vice president of advertising & marketing for Coliseum. "Now we're starting to enter record stores as well," he adds.

The 3M corporation has two video lines: 3M Magnetic Media (Scotch) and Leisure Time Video. The first label carries spectator sports tapes, while the latter offers instructional fishing,

hunting and skiing titles. 3M Magnetic is distributed in video stores, 7-Elevens and wherever else blank video tape is sold, while Leisure Time is sold in sporting goods stores, hunting stores, bait & tackle shops and some video stores. Different distribution channels account for the existence of two distinct video lines.

CREDITS: Editorial by Chris McGowan, Billboard contributor and free-lance writer in L.A.; Design, John Hart.

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	1	65	AUTOMATIC GOLF ▲◆	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	2	37	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
3	3	43	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
4	6	13	BOOM! BANG! WHAP! DOINK! JOHN MADDEN ON FOOTBALL	Fox Hills Video	The ultimate guide to watching and understanding the game of football.	29.95
5	15	37	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
6	9	9	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
7	8	19	A KNIGHT OF BASKETBALL	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
8	4	65	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
9	7	51	BASS FISHING: TOP TO BOTTOM	3M/Sportsman's Video Leisure Time Video	Ricky Clunn shows how to fish at all depths plus casting techniques.	69.95
10	RE-ENTRY		JAN STEPHENSON'S HOW TO GOLF	Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95
11	16	3	WARREN MILLER'S STEEP AND DEEP	Lorimar Home Video 109	Miller's latest adventure features action-packed ski footage.	19.95
12	11	47	JOHN MCENROE AND IVAN LENDL: THE WINNING EDGE	Vestron Video 1022	Learn tennis secrets and tips from the world's two best players.	29.95
13	20	57	WARREN MILLER'S LEARN TO SKI BETTER	Lorimar Home Video 103	A definitive guide to the art of skiing.	24.95
14	5	3	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1	Paramount Home Video	Pro Lee Trevino reveals the golfing techniques that made him famous.	19.95
15	14	17	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	29.95
16	12	11	BOB CHANDLER'S BIG FOOT	JCI Video Inc. JCI Video	Action-packed video featuring monster trucks in crazy competitions.	19.95
17	17	41	NFL CRUNCH COURSE	NFL Films Video Fox Hills Video	Profiles of football greats plus the NFL's greatest hits.	19.95
18	18	3	SUPER SUNDAYS-HISTORY OF THE SUPER BOWL	NFL Films Video Fox Hills Video	Tracing of the history of the Super Bowl, from game one to the present.	19.95
19	13	11	FESTIVAL OF FOOTBALL FUNNIES	NFL Films Video Fox Hills Video	Compilation of the NFL's funniest bloopers and blunders.	19.95
20	NEW▶		SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS	NFL Films Video Fox Hills Video	Comprehensive history of the Superbowl champs, the Washington Redskins.	19.95
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	1	65	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
2	3	65	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
3	8	43	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
4	6	51	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
5	7	47	JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95
6	10	39	MR. BOSTON'S OFFICIAL VIDEO BARTENDER'S GUIDE	Lorimar Home Video 064	Learn to mix your favorite drinks with easy instructions.	19.95
7	9	43	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
8	NEW▶		CHINA	Kodak Video Programs	Stalk the Great Wall, Canton, the Grand Canal, and Inner Mongolia.	19.95
9	14	45	JULIA CHILD: MEAT	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95
10	5	35	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	34.95
11	NEW▶		THE CHARM OF LONDON	International Video Network	Tour London with Susannah York, and see the famous sights of this historic city.	24.95
12	15	9	THE LAST CHANCE GARAGE	Crown Video	Learn to do basic repairs by following the easy, step-by-step instructions.	24.95
13	2	13	THE SILVER PALATE: GOOD TIMES LIVE	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	24.95
14	4	15	THE SIGHTS AND SOUNDS OF HAWAII	International Travel Network	Visit beautiful Hawaii and enjoy an in-depth look at the 4 main islands.	39.95
15	13	43	THE VICTORY GARDEN	Crown Video	Planning, planting, maintaining, and harvesting of the home garden.	24.95

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



The White Stuff. Vanna White's appearance at a Photo Drive-Up outlet spurred the sale of the television star's workout video "Get Slim, Stay Slim." The San Jose, Calif.-based chain drew close to 3,000 people and sold some 600 copies of White's Lorimar Home Video release during the two hours she hobnobbed at the store. Pictured, from left, are Tracey White, sales representative, Lorimar Home Video; Mack Tatarsky, regional sales manager, Lorimar; Vanna White; and Gregg Bunker, president of Photo Drive-Up.

New Hi-Band 8mm Vies With Super-VHS Format Matches Resolution Quality Of Camcorders

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

BY MARK HARRINGTON

THE ANNOUNCEMENT OF Hi-Band 8 millimeter video shouldn't have surprised anyone who's been following video developments over the past two years.

Hi-Band, which increases 8mm's horizontal resolution to over 400 lines from 230, was inevitable. The 8mm video camp had no choice but to match the higher quality of Super-VHS-C camcorders.

For Sony and Sanyo/Fisher, the big guns of 8mm, as well as for blank tape companies and 35mm camera companies whose video businesses focus on 8mm, Hi-Band is a statement to dealers that commitment to the format and advancements will continue.

The timing could not have been more appropriate. Word of Hi-Band's 10-company standardization came as some camcorder manufacturers and retailers were voicing doubts about S-VHS-C's sales potential. Thus, 8mm may pick up on S-VHS-C's market share. What's more, when product is introduced a year from now, Hi-Band will quickly equalize the selling advantage S-VHS-C camcorders have over 8mm—that of picture quality.

Retailers especially are said to be having difficulty selling S-VHS-C camcorders because of their

price and the need for an adapter. Hitachi, meanwhile, is rumored to be considering selling some of the thousands of 8mm camcorders it produces for other companies under its own brand.

But even with official Hi-Band public information, companies that participated in its standardization aren't saying much.

Shin Takagi, president of Sony's consumer video division, says that is because each of the

10 companies is working at its own pace and has agreed to release developments jointly with the others.

Nevertheless, he says, though Hi-Band speaks to a more sophisticated market that desires a wider range of products, it probably won't be the end-all format.

"The desire or need for these products is getting more diversified," Takagi explains. "We want to offer the consumer a wider choice."

As in the past, Takagi says he believes current 8mm products are good enough for the average consumer but adds, "If you have a customer who demands higher picture quality, you have to have that, too."

What about the potential for further video confusion? Hi-Band will require not only a new generation of hardware, but, like S-VHS, will need a new fleet of blank tape and prerecorded software.

Takagi concedes Hi-Band may cause buying hesitation among consumers, but he also warns that "technological evolution never stops, and if you're waiting for the ultimate thing to come out you'll probably never buy it."

He says a current estimate that 8mm commands as much as 35 percent of the camcorder market "makes me feel very much that we are firmly established in the market and are gaining position."

While much early attention will be on camcorders, both Takagi and Nobuhiro Arimoto, president of Sanyo/Fisher, indicate that home decks will also be part of the formula. Neither has specified hardware plans, but Takagi says, "The technology certainly has applications for home decks, too." He indicates that camcorders and decks will be introduced simultaneously.

On the prerecorded software side, however, he says he doesn't expect much early acceptance.

"I don't think the software people will pick up Hi-Band 8mm immediately, as has been the case with S-VHS," he says. "They seem to be happy with what they're marketing now."

Still, he says, Hi-Band may have appeal for software other than traditional movie-entertainment-oriented tapes.

"They may come up with some specialized software, something applicable to institutional, medical, encyclopedia formats or art reproductions as opposed to the heavy books available today," he says.

newsline...

THE DEPTH-OF-COPY PROBLEM is largely the creation of suppliers looking to fatten their bottom line. At least that is the consensus of retailers who attempted Virgin Vision retail seminars in several cities. Virgin sponsored the powwows with dealers in the hope of getting the perspective of retailers. What they got was an earful. Dealers on hand said depth of copy isn't the issue. The issue, they say, is return on investment, and the problem, according to Virgin, is better described as "depth of consumer." The company says it also encountered widespread resistance to the \$89.95 price point. Since competitive pressures keep many dealers from increasing their nightly rental fees, the move to \$89.95 means that stores just have to wait that much longer to break even and start to earn a profit on a tape. The dealers said they like multipacks but they are "title sensitive." Commenting on the discussions with dealers, Tom Burnett, executive vice president of Virgin Vision and the supervisor of the seminar program, said, "We have had a number of our myths exploded by this opportunity for direct communication with retailers. We've discovered that some assumptions which the industry as a whole has lived by are simply unfounded."

MUCHO MACHO: Warner Home Video's latest sell-through promotion focuses on some of Hollywood's top male stars. The Heroes campaign will offer 16 titles for a list price of \$19.95 each and will include films from Clint Eastwood ("Heartbreak Ridge"), Mel Gibson ("The Road Warrior" and "Mad Max Beyond Thunderdome"), Burt Reynolds ("Sharky's Machine"), and Robert Duvall ("The Great Santini").

NELSON ENTERTAINMENT says it has taken orders for some 285,000 copies for the film "The Princess Bride." The company says the success of the video release is particularly notable for two reasons. Not only has it become the company's top-selling title of all time, but according to Rand Bleimeister, executive vice president, "It outsold every other title ever released which grossed \$30 million [or less] at the domestic theatrical box office." The film, currently available for a list price of \$89.95, was also nominated for an Academy Award for best original song for "Storybook Love."

TURNING JAPANESE: Sony Video Software is set to release a series of films made in Japan. The company says the series consists of 40 of the finest-quality classic and modern Japanese films on video. Four films will be released each quarter beginning May 5 with "The Family Game," "Early Summer," "Stray Dog," and "Mother." Each of the titles has a list price of \$59.95 and is packaged in special cover paper designed with the look of *unryu* (traditional Japanese handmade paper). The cassette jackets will have a flap that includes a short synopsis of the program as well as information on the director. **AL STEWART**

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.

"The Secrets Of Pro Wrestling," Diamond Entertainment, 55 minutes, \$29.98.

Given the current popularity of professional wrestling—which shows no signs of waning—it was simply a matter of time before someone decided to debunk America's most popular spectator "sport." This tape features two wrestlers, said to be given "a raw deal by their chosen profession," who don masks to protect their identities and demonstrate the holds, moves, and dirty tricks that are the heart and soul of professional wrestling.

The premise is extremely provocative, but it is difficult to recommend any product that continually insults viewers and refers to them by such epithets as "pencil-necked geeks." Still, wrestling is so popular now that many viewers would probably be willing to overlook the slights, so this program couldn't

have come at a more propitious time. **RICHARD T. RYAN**

"Harmonic Voyage—A Bubble Of The Sea," Cine-Video West Inc., 24 minutes, \$29.98.

In a culture that has spent fortunes on Nehru jackets, mood rings, lava lamps, and pet rocks, there must surely be a market for an aid to complete relaxation. Featuring top-notch production values, breathtaking scenery, and an attractive new age score, this program, which traces the odyssey of a large bubble, is really a rather expensive gimmick. However, it is very well executed, and like so many other fads, it may achieve a degree of popularity that will probably be both limited and short-lived. **R.T.R.**

"Carnaval 88," Globo Video, 90 minutes, \$79.95.

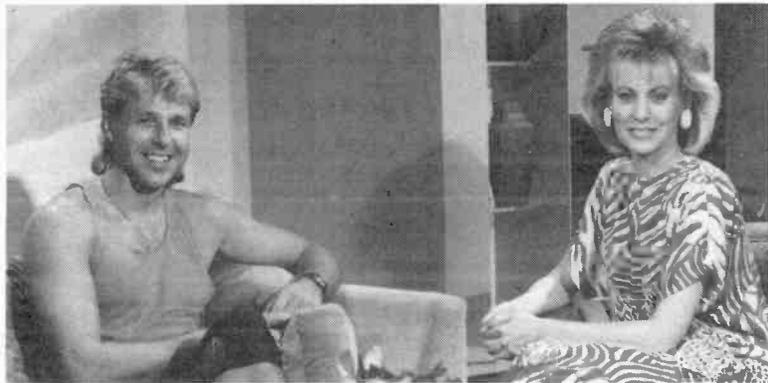
Brazil's Carnaval—an annual four-day festival that includes parades, feasts, and games—has been called "the greatest entertainment spectacle on earth." The parades feature the students, staffs, and guests of Rio de Janeiro's samba schools; grandiose floats; hundreds (sometimes thousands) of beautifully costumed dancers; and throngs of musicians pounding out a samba beat. Each samba school represents a particular neighborhood in Rio and spends countless hours and huge sums of money in a yearlong preparation for the event. The ef-

fect is dazzling and kaleidoscopic, and a crack Globo Video crew has captured the 1988 event in all its color and energy. A commentator explains the themes (often political or social) and backgrounds of the schools. In-store playing of the tape would capture customers' attention and inspire rentals. **CHRIS MCGOWAN**

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Beach Boy. David Essel chats with Marti Salt of WFTV Orlando, Fla., about his new video, "The Beach Workout With David Essel, M.S." The fitness tape is available for \$19.95 from Academy Entertainment.

Piracy Debate In Canada

OTTAWA The Canadian Motion Picture Distributors Assn. says new legislation in Quebec will play right into the hands of video pirates and take sizable sums of money away from retailers in the province.

Under Bill 109, English-language films and videos that are released must have French-language subtitles, and French-dubbed versions must be imminent. Films are pulled out of theaters after 60 days if no French dub is being readied.

"These impediments to the flow of legitimate product to theater

and video retailers in that province will result in a substantial short-fall," the association says. "Experience in other countries indicates that the void may well be made up by pirates producing illegal copies."

The association estimates that video piracy costs the legitimate business more than \$15 million a year. In 1987, the loss attributed to one convicted pirate alone was \$850,000.

Bill 109 "may provide an invitation to video pirates," the association asserts.

KIRK LaPOINTE

A Billboard Spotlight



Issue date: May 28 Ad closing: May 3

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FOR WEEK ENDING APRIL 2, 1988

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★ NO. 1 ★★					
1	1	24	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
2	2	63	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
3	3	76	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
4	8	2	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
5	NEW ▶		BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	89.95
6	5	126	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
7	4	29	AN AMERICAN TAIL ◆	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
8	14	139	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
9	10	15	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
10	6	24	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
11	16	70	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
12	7	10	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
13	9	74	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
14	22	93	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
15	24	99	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
16	20	72	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
17	12	53	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
18	15	7	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R	89.98
19	NEW ▶		THE CURE IN ORANGE	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	NR	24.95
20	23	135	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
21	37	29	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
22	28	2	SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS	NFL Films Video Fox Hills Video	Various Artists	1988	NR	19.95
23	25	107	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
24	31	26	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
25	19	19	BON JOVI-SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	NR	19.98
26	27	7	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
27	21	120	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
28	18	145	JANE FONDA'S EASY GOING WORKOUT ▲◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
29	11	8	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R	99.95
30	32	94	MARY POPPINS ◆◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
31	17	54	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
32	36	36	HERE'S MICKEY!	Walt Disney Home Video 826	Animated	1947	NR	19.95
33	35	25	KATHY SMITH'S WINNING WORKOUT ◆	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
34	34	6	ELVIS '56	Elvis '56/LightYear Ent. Media Home Entertainment M470	Elvis Presley	1987	NR	19.95
35	26	26	PLAYBOY VIDEO CENTERFOLD # 6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
36	33	32	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
37	29	18	GRATEFUL DEAD-SO FAR	6 West Home Video SW-5701	Grateful Dead	1987	NR	29.95
38	38	58	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
39	30	6	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R	89.95
40	13	2	HAMBURGER HILL	RKO Pictures Vestron Video 6015	Michael Dolan Daniel O'Shea	1987	R	89.98

◆ 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.

Smithereens Set For Radio Blowup *Capitol Act's Thoughts Turn To Green*

BY BRUCE HARING

NEW YORK Following the breakthrough success of their 1986 album, "Especially For You," the Smithereens seem poised to go for the gold. Or, more appropriately, the green, as in "Green Thoughts," the band's new Enigma/Capitol album.

A healthy industry buzz has marked the release, and the Enigma/Capitol forces are marshaled to take the band from its alternative/college/album rock base over to top 40, according to Capitol product manager Mike Stotter.

"They're a major-priority push for us," Stotter says. "All guns are ready to blast. We would certainly love to see them reach gold, but there's every belief that they could be platinum and beyond."

The initial launch of "Green Thoughts" has gotten under way with the servicing of a 12-inch single,

"Only A Memory," to album rock, college, and alternative radio stations, the band's traditional strongholds.

"If things develop like we think they're going to, within three or four weeks we can take that as a 7-inch single to [top 40]," Stotter says. "There's no reason they couldn't be a major success there. They write real strong, hooky songs."

According to Smithereens lead singer and principal songwriter Pat DiNizio, the new album is not a "radical departure" from its predecessor. "To my ears, it sounds a little better," he says. "Overall, I'd say 'Green Thoughts' is a stronger record both in terms of songwriting, lyric content, and recorded sound, and the production value is a little bigger."

To further boost their chances at a commercial pop breakthrough, the Smithereens recently signed with Fred DeMann's management team, which has worked with Madonna and Billy Idol. Previously, the Smithereens handled their own affairs.

Says Arthur Spivak, co-manager with DeMann, "We are definitely going to take them to top 40, and we're hoping to have the same kind of real, genuine enthusiasm that has happened at alternative radio translate to the top 40 arena. We're taking care of the basics and letting the music speak for itself. Even though they've been together for a while, they're not looking to rush."

The Smithereens are another "overnight" success story that took a few years to gel. Formed in 1980, the band was a regular on the New York/New Jersey club circuit, releasing several independent records and working with Otis Blackwell, the composer of "All Shook Up" and "Great Balls Of Fire."

It wasn't until a tape found its way to Enigma's West Coast office that big things began to happen. Shortly

after the Smithereens signed, Enigma inked a distribution agreement with Capitol, ensuring widespread availability for "Especially For You" and singles "Blood And Roses" and "Behind The Wall Of Sleep."

Work habits established in the days when studio time came out of the band's pocket saw the Smithereens write and record "Green Thoughts" inside of two months, defying the can-they-do-it-again? pressure that comes after a surprise hit.

"I hadn't written anything for a long time because I was caught up in the experience of our first tour, but I had bits of lyrics, melodies, and song titles," DiNizio says. "It was simply a matter of sitting down and getting organized."

"Green Thoughts" was recorded over a three-week period in December at the Capitol Tower in Los Angeles. Returning for production was Don Dixon, who helped craft "Especially For You."

Strong support from MTV was a key factor in breaking the band last time, and the video network has begun rotation of "Only A Memory" in its "New Video Hour." The clip is described by DiNizio as "our salute to the James Bond title sequences."

"Green Thoughts" also has guest shots from Del Shannon, singing a response to DiNizio's vocal on "The World We Know"; Los Lobos' Steve Berlin, who contributes baritone sax on "Especially For You" (which DiNizio emphasizes was written for "Green Thoughts" and is not a left-over track); and Marti Jones who contributes vocals on "Memory."

The Smithereens are scheduled to embark on an extensive tour in mid-April. Highlighting the early part of the itinerary will be a three-night, six-show stand at New York's Bottom Line and four dates at the Roxy in Los Angeles.



World Success. CBS Records International honored Leonard Cohen with a party at New York's Man Ray Bistro, during which the veteran artist received a Crystal Globe Award signifying overseas album sales in excess of 5 million units. Cohen's latest album, "I'm Your Man," is climbing the European charts and will be released in the U.S. shortly. Pictured, from left, are his longtime friend Judy Collins, Cohen, and CBS Records International President Robert Summer.

Prince's 'Black Album' A Real Beauty; Germany's Scorpions Unleash A 'Savage'

BLACK MAGIC: The Beat has finally tracked down a copy of Prince's infamous "Black Album" and is having a lot of fun playing the hot collectors' item. Originally slated to emerge last December, the album was instead shelved at the artist's request. However, it's no secret that "unofficial" cassette copies have begun to circulate on the street and through the industry.

Prince's funkier output in a long time, the "Black Album" boasts an abundance of hot tracks. No doubt about it: From the opening cut, "Le Grind," this album F-U-N-K-S out in style.

Many of the lyrics fall into in the rude/suggestive/obscene category, and certain cuts would definitely be taboo at radio even if the "Black Album" were released. On "Bob George," for example, the singer puts down his gal for eating too many TV dinners and dating ("rock star") Prince's manager and then whips out a gun and forces her to don a red/brown wig. And it doesn't stop there. Suffice is to say the "Black Album" would drive the Federal Communications Commission completely nuts, not to mention the Parents' Music Resource Center.

The complete track listing for the album is "Le Grind," "Cindy C," "Dead On It," "When 2 R In Love" (great ballad), "Bob George," "Superfunkyalifragixxi," "2 Nigs United 4 West Compton," and "Hard Rock In A Funky Place." But, please, no requests on how to obtain a copy—dig it out for yourself. The search is worth it.

Meanwhile, as Prince fanatics scramble to lay their hands on the "Black Album," the multitasking artist reportedly has just delivered a brand-new album to Warner Bros. Titled "Love Sexy," the project is scheduled for a May 3 release on Paisley Park. Word has it that the only track to be included from the "Black Album" is "When 2 R In Love." A song called "Alphabet Street" is said to be the first single.

STING TIME: More than four years after the emergence of their last studio album, 1984's "Love At First Sting," German hard rockers the Scorpions are finally gearing up for the release of their latest Mercury/PolyGram album, "Savage Amusement," unquestionably one of their strongest outputs to date.

Due in stores April 18, the Dieter Dierks-produced "Savage Amusement" comprises nine rock-solid tracks. Highlights include the hard-driving "Rhythm Of Love"

and the power ballad "Believe In Love." PolyGram will be mounting its assault on album rock radio April 4.

When "Savage Amusement" hits the streets here, the Scorpions will be playing their first-ever concerts in the Soviet Union. The band will then kick off its 1988 North American concert schedule as one of the acts on the Van Halen's Monsters Of Rock extravaganza, scheduled to begin over Memorial Day weekend in May. Upon completion of that tour, the Scorpions will be headlining arenas through the fall.



WONDERFUL SOUNDS: While not listening to the "Black Album," The Beat has been hooked on "I'm Not Scared" by new CBS/U.K. outfit Eighth Wonder, which has been climbing up the Brit singles chart. Produced by the Pet Shop Boys and

Phil Harding, the Eurodisco tune—very sexy, it could be a winner in the clubs here—will be featured on the forthcoming album from the act, which is fronted by the intriguing Patsy Kensit of "Absolute Beginners" fame. The U.K. compact disk single features a great French version of the (Pet Shop Boys) Neil Tennant-Chris Lowe-penned song, titled "J'ai Pas Peur."

The Eighth Wonder album will be on Columbia in the U.S., although no official release dates have been confirmed. Still, be on the lookout.

Another interesting album just out in the U.K. is Prefab Sprout's "From Langley Park To Memphis." Due out here in the coming weeks through Epic, the album features appearances by Pete Townshend and Stevie Wonder. The standout cut is "Cars And Girls."

SHORT TAKES: During the Australian leg of his Faith tour, George Michael received the Japanese equivalent of a Grammy, a Japan Gold Disc Award, for best international pop solo album of the year. (See page 37 for a review of Michael's Sydney concert.) Meanwhile, the fourth single from the "Faith" album, "One More Try," goes to radio Friday (1). Says Michael, "It's a ballad very close to my heart. Many people compare it to 'Careless Whisper,' but for me there is no comparison. I put my emotional heart into 'One More Try,' and it's my favorite off the album. I believe my best songs are the ballads, and down the road that is probably what I'll be remembered by" . . . Patti Smith's eagerly awaited Arista album is due May 12. It will be preceded by a single, "People Have The Power."

ARTIST DEVELOPMENTS

LOWE DOWN

Triple-threat musician/songwriter/producer Nick Lowe has been fairly ubiquitous lately. On the heels of his tour dates as a sideman with Paul Carrack, he has just seen the U.S. release of his Columbia album "Pinker And Prouder Than Previous."

The album, a collection of scattered tracks originally issued in the U.K. by Demon, is Lowe's last for CBS. After nearly a decade with the label, he has inked a contract with Warner Bros. Lowe is currently in Los Angeles, laying down tracks for his Warners debut with producer Dave Edmunds, his former partner in Rockpile.

Lowe is also repeating his role as bassist for John Hiatt on the A&M artist's follow-up to his critically acclaimed 1987 album, "Bring The Family." David Lindley is set to handle guitar chores on the album.

In spite of all his studio activity, Lowe recently found time to sit in

with another former Rockpile mate, guitarist Billy Bremner, at one of Bremner's regular Wednesday gigs at Raji's in Hollywood, Calif.

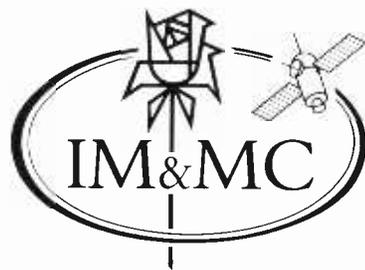
SHOW TIME

Chicago is a notoriously difficult town in which to land a recording contract, but new Chrysalis act TAMI Show managed to score a deal without having to leave the city limits. It seems it was a classic case of being in the right place at the right time: Vocalists Cathy and Claire Massey say it all began when ex-Blondie bassist Nigel Harrison, who was serving as the musical director of the film "Light Of Day," heard a tape of the band while the film crew was in Chicago.

A couple of months later, the TAMI Show and Harrison connected when the band opened for Charlie Sexton at the Chicago club Cabaret Metro. Harrison brought the group's demo to Los Angeles, where producer Mike Chapman took an interest in it. The TAMI Show was subsequently signed by Chrysalis, and Harrison now serves as the

(Continued on page 36)

THE 3RD INTERNATIONAL M Montreux, Switzerland

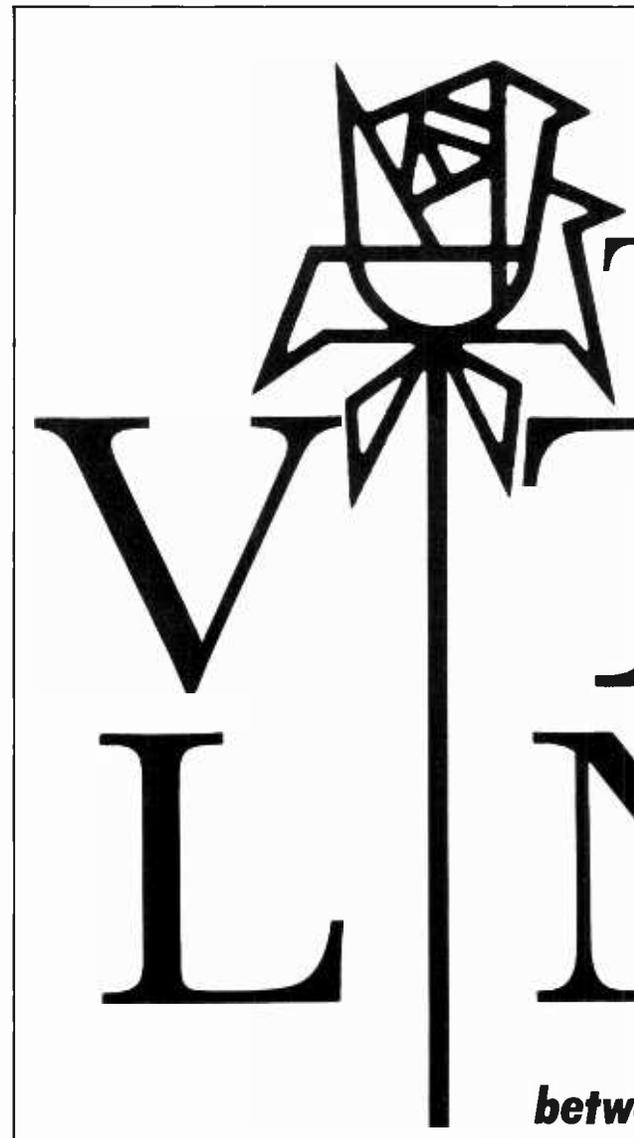


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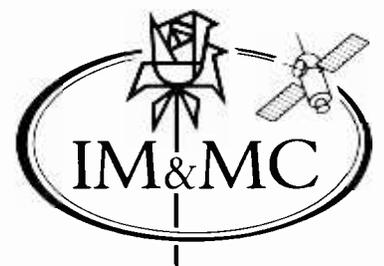
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By Jim Carmen

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TALENT IN ACTION

(Continued from page 33)

band’s manager under the auspices of Sanctuary Music.

TAMI Show’s self-titled album was released in February; the first single from the album, “She’s Only Twenty,” and an accompanying video followed. Early response in Chicago has been encouraging, but the group members remain cautious. Guitarist **Tommy Gauwenda** and drummer **Ken Harck** were involved in the enormously popular Chicago groups **Pezband** and **Off Broadway**, respectively, both of which waxed major-label product but never achieved significant renown outside the area.

“Actually, those two are more excited than Claire and I,” says Cathy Massey. “When we start selling the record, then we’ll get excited.”

BORN AGAIN

Annie Haslam, the voice of such Renaissance classics as “Ashes Are Burning” and “Sands Upon The Shores Of Time,” has returned to the U.S. seeking a solo deal and management after ending the band’s long career last year.

“Everything’s on the line,” she says. “We’ve sold the house and the cat; we’re putting everything into it. If it doesn’t work out, at least we had a good try and a good time.”

Haslam has not moved too far from her roots on the solo demo now circulating at major and independent labels. Produced by **Ron Edwards**, it features a re-recorded version of Renaissance’s “Northern Lights” and an up-tempo number written by **B.A. Robertson** and **Genesis** guitarist **Mike Rutherford**.

“It’s different, but because it’s got my voice, it’s familiar,” she says.

On her brief East Coast club tour, Haslam is performing five Renaissance songs in addition to the new material. Backing her on the tour are **Raphael Rudd** and **Mark Lamparello**, members of Renaissance’s last incarnation, and **John Mangolis** on synthesizer.

“I’m going to have a try at writing some things when I get back home,” Haslam says. “There’s a lot of different directions, so many ways I can go. I’m kind of delving into the unknown.”

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

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BRUCE SPRINGSTEEN & THE E STREET BAND	Rosemont Horizon Rosemont, Ill.	March 16-17	\$801,720 \$22.50	35,632 sellout	Jam Prods.
FRANK SINATRA/SAMMY DAVIS JR./DEAN MARTIN	Oakland-Alameda County Coliseum Oakland, Calif.	March 13	\$603,760 \$40/\$30	15,470 sellout	Bill Graham Presents
FRANK SINATRA/DEAN MARTIN/SAMMY DAVIS JR.	Coliseum, Seattle Center Seattle, Wash.	March 16	\$521,310 \$40/\$30	13,927 sellout	White Rose Limited
INXS PIL	Radio City Music Hall New York, N.Y.	March 18-20	\$345,600 \$20	17,622 sellout	Radio City Music Hall Prods.
GEORGE THOROGOOD & THE DESTROYERS	Patriot Center George Mason Univ. Fairfax, Va.	March 18-19	\$277,821 \$17.50	16,000 sellout	Cellar Door Prods.
JOHN COUGAR MELLENCAMP	Reunion Arena Dallas, Texas	March 3	\$224,368 \$17.50	13,388 sellout	PACE Concerts
JOHN COUGAR MELLENCAMP	The Summit Houston, Texas	March 6	\$209,948 \$17.50	12,499 sellout	PACE Concerts
LINDA RONSTADT	Irvine Meadows Amphitheatre Irvine, Calif.	March 20	\$192,860 \$25/\$20/\$17.50/\$15	10,501 15,000	Avalon Attractions
STING	The Summit Houston, Texas	March 11	\$178,337 \$16.75	11,337 sellout	PACE Concerts
DIO FEATURING RONNIE JAMES DIO MEGADETH SAVATAGE	Arena, Long Beach Convention & Entertainment Center Long Beach, Calif.	March 12	\$173,110 \$17.50	10,485 12,300	Avalon Attractions
STING	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	March 9	\$161,805 \$16.50/\$15.50/\$14.50	10,333 12,833 sellout	PACE Concerts in-house
FRANKIE VALLI & THE FOUR SEASONS/THE FOUR TOPS	Westbury Music Fair Westbury, N.Y.	March 18-20	\$159,090 \$20	8,453 8,586 sellout	Guber-Gross Prods.
GEORGE STRAIT HIGHWAY 101	ARCO Arena Sacramento, Calif.	March 10	\$155,925 \$16.50	9,625 sellout	Varnell Enterprises
GEORGE STRAIT HIGHWAY 101	Irvine Meadows Amphitheatre Laguna Hills, Calif.	March 11	\$153,178 \$22.50/\$17.50/\$16.50	9,001 10,418	Avalon Attractions
GEORGE STRAIT HIGHWAY 101	Selland Arena Fresno, Calif.	March 12	\$152,208 \$16	10,050 sellout	Varnell Enterprises
GEORGE THOROGOOD & THE DESTROYERS FLAMING HARRY	Rochester Community War Memorial Rochester, N.Y.	March 12	\$151,627 \$15.50/\$14.50	11,000 sellout	Monarch Entertainment Bureau John Scher Presents
WHITESNAKE GREAT WHITE	Special Events Center Univ. of Texas, El Paso El Paso, Texas	March 20	\$149,259 \$16.50	9,286 12,594	Stardate Concerts PACE Concerts
STING	University Activity Center Arizona State Univ. Tempe, Ariz.	March 18	\$140,175 \$17.50	8,491 9,436	Evening Star Prods.
A GREAT NIGHT FOR THE IRISH: FRANK PATTERSON GERALDINE O'GRADY DES KEOGH NA CASAIEGH EILY O'GRADY, & OTHERS	Radio City Music Hall New York, N.Y.	March 16	\$137,700 \$25/\$20	5,874 sellout	Radio City Music Hall Prods.
GEORGE STRAIT HIGHWAY 101	Lawlor Events Center Univ. of Nevada-Reno Reno, Nev.	March 13	\$112,000 \$16	7,150 8,000	Varnell Enterprises
HANK WILLIAMS JR. & THE BAMA BAND RESTLESS HEART	Robert's Municipal Stadium Evansville, Ind.	March 18	\$111,553 \$15.50	7,515 7,943	Richard Mischell Prods.
SANDI PATTI	Memorial Coliseum Portland, Ore.	March 17	\$108,906 \$12.50/\$11.50	8,785 9,800	Garland Enterprises
SANDI PATTI	Arena, Memorial Coliseum Complex Portland, Ore.	March 17	\$108,906 \$12.50/\$11.50	8,975 9,500	Terry Garland Prods.
YES	San Diego Sports Arena San Diego, Calif.	March 8	\$105,728 \$18.50	5,715 8,928	Bill Silva Presents
DAVID LEE ROTH FASTER PUSSYCAT	Ohio Center Columbus, Ohio	March 20	\$105,270 \$16.50	6,380 sellout	Cellar Door Prods.
RANDY TRAVIS/JUDDS	Lee Civic Center Fort Myers, Fla.	March 17	\$100,305 \$15	6,687 8,063	Special Moments Promotions
RANDY TRAVIS/JUDDS	Albany Civic Center Albany, Ga.	March 19	\$99,611 \$16.50	6,037 8,000	Special Moments Promotions
ALARM HOUSE OF FREAKS BRANDOS	Irvine Meadows Amphitheatre Irvine, Calif.	March 19	\$90,169 \$18.50/\$16.50	5,835 6,133	Avalon Attractions
GEORGE THOROGOOD & THE DESTROYERS	Stabler Arena Lehigh Univ. Bethlehem, Pa.	March 17	\$89,654 \$15.50/\$13.50	5,743 sellout	Electric Factory Concerts
FRANK ZAPPA	Royal Oak Music Theater Royal Oak, Mich.	Feb. 26-28	\$83,912 \$17	4,936 sellout	Brass Ring Prods.
STING	Municipal Auditorium San Antonio Convention Center Facilities San Antonio, Texas	March 14	\$81,393 \$17.50	4,726 sellout	PACE Concerts Stone City Attractions
YES	University Activity Center Arizona State Univ. Tempe, Ariz.	March 9	\$79,497 \$16.50	5,352 7,098	Evening Star Prods.
DIO FEATURING RONNIE JAMES DIO MEGADETH	San Diego Sports Arena San Diego, Calif.	March 7	\$78,884 \$18.50	4,264 8,940	Bill Silva Presents
DIO FEATURING RONNIE JAMES DIO MEGADETH	Arena, Henry J. Kaiser Convention Center Oakland, Calif.	March 10	\$75,491 \$19.50/\$17.50	4,310 6,500	Bill Graham Presents
KENNY ROGERS FORESTER SISTERS	Centennial Hall Univ. of Toledo Toledo, Ohio	March 18	\$73,524 \$16.50	4,624 9,662	North American Tours
REBA MCENTIRE STEVE WARNER	Arena, Amarillo Civic Center Amarillo, Texas	March 13	\$73,182 \$14.50	5,339 6,800	Star System in-house
STATLER BROTHERS HOLLY DUNN	Von Braun Civic Center Huntsville, Ala.	March 12	\$71,008 \$14	5,072 7,500	Varnell Enterprises

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TALENT IN ACTION

GEORGE MICHAEL

Sydney Entertainment Centre, Australia

THE SLOW-BUILD tease would not appear to be a component of George Michael's stage strategy. Within seconds of an enveloping canvas canopy lifting and a huge steel cage opening, the British sensation had set the tone for the evening. As he gyrated and gesticulated his way through "I Want Your Sex," laser beams garishly spelled out the words "sex," "lust," and "love." Subtle he is not.

However, popular he is. After six shows in Japan and one each in the Australian cities of Perth and Adelaide, Michael was plainly comfortable on stage at this March 15 date in Sydney. As playful as a puppy, in fact. Slipping in and out of various denim jackets, tossing off cute ad libs ("Bad luck, it's not my size" to the thrower of a purple bra), and prancing repeatedly up and down his stageside catwalks, the man had the 12,000-strong audience deftly in his grasp. Not all of them, despite the din, were young.

The most striking aspect of Michael's first world tour is the spruce leanness of the act. With just six musicians and a sole backing vocalist, he deliberately focuses the audience's attention almost wholly on himself. At times, the limitations of this slender ensemble show through, notably when singer Lynn Mabry turns into a sprint star to accommodate a frontstage lead vocal duet, a topstage go-go dancing routine, and midstage backing harmonies in one go.

If Michael's slick, streamlined set is highly sexed, it is also fiercely funky. A bubbling "Hard Day" from the "Faith" album gave way to a powerful version of Stevie Wonder's "Love's In Need Of Love Today." Later in the set he stormed through Wild Cherry's "Play That Funky Music," LaBelle's "Lady Marmalade," and the Wham! favorites "I'm Your Man" and "Everything She Wants." His own "Monkey" was delivered with a considerably harder edge than on record.

Yet, for all the power of his rhythm workouts, Michael was at his most impressive when he simply stood and sang. The ballad "A Different Corner" was a bona fide showstopper, as was "Careless Whisper" and another "Faith" cut, "One More Try." In "Knew You Were Waiting For Me," Aretha Franklin's absence was filled by the audience, which took over and sang

an entire verse and chorus before Michael returned to the microphone.

By the time the encore rolled around, the blatant eroticism of the opener had been allowed to ebb. This situation was rectified as Michael launched into another, extended treatment of "I Want Your Sex"—this time accompanied by the laser-etched outline of an extremely active female derriere, complete with panties and garter belt. George Michael left his audience with no doubt as to his primary interest, or should that be obsession?

GLENN A. BAKER

THE RADIATORS

The Stone Pony, Asbury Park, N.J.

THE RADIATORS' sound? Blues, Cajun, Calypso, and New Orleans "second line" funk (a form of parade band rhythm), with hints of Doobie Brothers, Grateful Dead, Allman Brothers, and Lynyrd Skynyrd.

In short, virtually everything from the last century fits into the steaming gumbo produced by the New Orleans-based Epic act. The band calls it "fishhead music," an attempt to avoid classifications.

At the Stone Pony on March 11, the Radiators didn't need to explain to the packed house what was going on. The band's years of touring created a following well versed in the sound even before last year's national breakout, the Epic album "Law Of The Fish."

Officially formed in 1977, the Radiators have built a reputation as one of America's best bar bands, and the intimate confines of the Stone Pony proved the perfect setting for the group's style. They whipped the crowd with a tasty dance groove that kept things percolating through a two-hour set.

"Law Of The Fish" was heavily showcased at the Pony, spiced with hints of the 200 songs the band keeps in its "active" repertoire.

Dance floor faves included new blasts "Doctor Doctor" and "This Wagon's Gonna Roll," straightforward rockers allowing guitarists Dave Malone and Camile Baudoin to stretch out for extended periods, much to the crowd's delight.

The funky "Suck The Head," a reference to the proper method for eating crawfish, capped the regular show, followed by a tasty encore of Van Morrison's "Brown-Eyed Girl," the singalong anthem highlighting a high-energy evening.

BRUCE HARING



Rising Star. New RCA artist Jo-Ei Sonnier recently played a showcase at the Club Lingerie in Los Angeles, where he was joined for an all-star jam by Dave Alvin, Jennifer Warnes, Garth Hudson, Russ Kunkel, and Albert Lee. Pictured after the show are, from left, Hudson, Sonnier, Kunkel, and Lee.

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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	★★ NO. 1 ★★ BAROQUE MUSIC FOR TRUMPETS CBS MK-42478 (CD) 1 week at No. One WYNTON MARSALIS	
2	1	18	HOROWITZ PLAYS MOZART DG 423-287 (CD) VLADIMIR HOROWITZ	
3	3	74	HOROWITZ IN MOSCOW DG 419-499 (CD) VLADIMIR HOROWITZ	
4	5	4	MENDELSSOHN: VIOLIN CONCERTO ANGEL CDC-49276 (CD) NADJA SALERNO-SONNENBERG	
5	4	20	BEETHOVEN: SYMPHONY NO. 9 ANGEL CDC-49221 (CD) LONDON CLASSICAL PLAYERS (NORRINGTON)	
6	6	30	BEETHOVEN: PIANO CONCERTO NO. 5 CBS MK-42330 (CD) MURRAY PERAHIA	
7	14	4	FINZI: CLARINET CONCERTO NIMBUS NI-5101 (CD) ENGLISH STRING ORCHESTRA (BOUGHTON)	
8	8	6	THE ACADEMY PLAYS OPERA ANGEL CDC-49552 (CD) ACADEMY OF ST. MARTIN-IN-THE-FIELDS (MARRINER)	
9	12	6	MAHLER: SYMPHONY NO. 2 ANGEL CDC-47962 (CD) CITY OF BIRMINGHAM SYMPHONY (RATTLE)	
10	7	18	GLASS: AKHNATEN CBS M2K-42457 (CD) STUTTGART STATE OPERA (DAVIES)	
11	10	4	AMERICAN "LIVE" DEBUT CBS M2K-44589 (CD) VLADIMIR FELTSMAN	
12	9	6	BARTOK: SONATA FOR TWO PIANOS CBS MK-42625 (CD) MURRAY PERAHIA, SIR GEORG SOLTI	
13	18	8	VERDI: REQUIEM TELARC CD-80152 (CD) DUNN, CURRY, HADLEY, PLISHKA (SHAW)	
14	15	4	ALBENIZ/TARREGA/TORROBA MCA MCAD-42069 (CD) ANDRES SEGOVIA	
15	13	22	BACH: CHACONNE/PARTITA/CELLO SUITE MCA MCAD-42068 (CD) ANDRES SEGOVIA	
16	24	18	BEETHOVEN: SYMPHONY NO. 9 LONDON 417-800 (CD) CHICAGO SYMPHONY ORCHESTRA (SOLTI)	
17	21	44	POPS IN LOVE PHILIPS 416-361 (CD) BOSTON POPS (WILLIAMS)	
18	16	12	GERSHWIN: RHAPSODY IN BLUE PRO ARTE CDD-352 (CD) DENVER SYMPHONY POPS (WAYLAND)	
19	11	22	RODRIGO/PONCE/TORROBA MCA MCAD-42067 (CD) ANDRES SEGOVIA	
20	19	8	BEETHOVEN/BRAHMS: VIOLIN CONCERTOS RCA RCD1-5402 (CD) JASCHA HEIFETZ	
21	22	14	THE UNKNOWN RECORDINGS ANGEL CDC-49428 (CD) MARIA CALLAS	
22	NEW ▶		CHOPIN: SELECTIONS FROM THE COLLECTION RCA 7725-RG (CD) ARTHUR RUBINSTEIN	
23	17	54	CARNAVAL CBS MK-42137 (CD) WYNTON MARSALIS	
24	20	106	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 (CD) KATHLEEN BATTLE, CHRISTOPHER PARKENING	
25	NEW ▶		RAVEL: BOLERO PRO ARTE CDD-361 (CD) DENVER SYMPHONY (ENTREMONT)	

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	20	★★ NO. 1 ★★ BY REQUEST... THE BEST OF JOHN WILLIAMS 10 weeks at No. One PHILIPS 420-178 (CD) BOSTON POPS (WILLIAMS)	
2	2	6	BEETHOVEN OR BUST TELARC CD-80153 (CD) DON DORSEY	
3	3	12	HOLLYWOOD'S GREATEST HITS TELARC CD-80168 (CD) CINCINNATI POPS (KUNZEL)	
4	4	32	KIRI SINGS GERSHWIN ANGEL CDC-47454 (CD) KIRI TE KANAWA	
5	5	20	VOLARE LONDON 421-052 (CD) LUCIANO PAVAROTTI (MANCINI)	
6	6	18	GERSHWIN: OF THEE I SING/LET 'EM EAT CAKE CBS M2K-42522 (CD) ORCHESTRA OF ST. LUKE'S (THOMAS)	
7	7	26	BACH ON ABBEY ROAD PRO ARTE CDD-346 (CD) JOHN BAYLESS	
8	10	46	IN IRELAND RCA 5798-RC (CD) JAMES GALWAY & THE CHIEFTAINS	
9	9	6	A LOVE UNTIL THE END OF TIME CBS MK-42520 (CD) PLACIDO DOMINGO	
10	8	10	CLASSIC GERSHWIN CBS MK-42516 (CD) VARIOUS ARTISTS	
11	11	24	CAROUSEL MCA MCAD-6209 (CD) BARBARA COOK, SAMUEL RAMEY	
12	12	28	STAR TRACKS II TELARC CD-80146 (CD) CINCINNATI POPS (KUNZEL)	
13	15	4	FLAMENCO GUITAR NIMBUS NI-5093 (CD) PACO PENA	
14	NEW ▶		THE JAZZ ALBUM ANGEL CDC-47991 (CD) LONDON SINFONIETTA (RATTLE)	
15	14	4	EBONY RCA 6486-RC (CD) RICHARD STOLTZMAN	

(CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Classical KEEPING SCORE



by Is Horowitz

THE PASSING SCENE: Over the past several years Northeastern Records has issued a small but select catalog of music largely neglected elsewhere. It took as its special province the work of women composers as well as composers of both sexes who were identified with the New England School.

Well, the venture appears to be coming to an end now as Northeastern Univ. in Boston, which sponsored the label as part of its university press division, feels it no longer wants to devote funds and time to its operation.

Lynn Joiner, Northeastern Records director, says the label's catalog is still being serviced and orders are still being shipped, but all new projects but one have been canceled. The one surviving new album is a three-record set devoted to the works of the legendary baritone Roland Hayes. To be released this spring, the album will offer material from concerts recorded in the '50s and '60s as well as a disk programming historical Hayes material transferred from 78 rpm records.

Releases aborted by the university's decision include eight compact disks, four of them due to be transferred from earlier LPs and four holding newly recorded performances. These latter CDs were to offer a new Walter Piston package featuring the Portland String Quartet and pianist Leonard Hokanson as well as three CDs of the music of George Chadwick, also featuring the Portland ensemble, this time with pianist Virginia Eskin.

What happens now? Joiner is not sure. He and others are exploring ways of salvaging the record operation, if not with the university, then perhaps elsewhere. The current catalog holds about 20 LPs and nine CD-only sets.

PASSING NOTES: CBS Masterworks introduces its new Digital Masters CD series in May with 15 releases, all recorded digitally, as the series title indicates, and playing for about 60 minutes. Pricewise, the series falls between the lowest-cost CBS line, Great Performances, and the Artist Signature series. Artists include Michael Tilson Thomas, Pinchas Zukerman, Zubin Mehta, and Rafael Kubelik.

Violinist Joseph Swenson, just signed to an exclusive contract by RCA Victor Red Seal, will be heard first on disk in the Beethoven concerto and the two romances for violin and orchestra. The recording, to be

Northeastern Univ.'s record operation comes to an end

released early this summer, was cut in December in London by Andre Previn & the Royal Philharmonic. Andrew Keener produced. Swenson also has two Schubert disks in the works that together will present just about all Schubert ever wrote for violin and piano. The first CD was recorded in February; recording on the next one begins in May. Jeffrey Kahane is the pianist. The producer is David Frost, son of Thomas Frost.

In addition to the quartet version by Beethoven of his Piano Sonata, Opus 14, No. 1, and several transcriptions by Mozart from Bach's "Well-Tempered Klavier," the final recording by the disbanded LaSalle Quartet will also hold these works in the keyboard originals played by pianist Stefan Litwin. That was the "twist" excised from last week's Keeping Score by a makeup editor pressed for space.

Does it come as a surprise to anyone that the favorite composer of listeners to WFMT Chicago is Mozart? In a poll that was part of an Amoco-sponsored contest offering two couples a chance to travel to Australia to catch the Chicago Symphony on tour, more than 25% of the listeners who responded gave the nod to Wolfgang Amadeus. The runners-up were Beethoven and Bach and Brahms, with Wagner bringing up the rear of the top 10 with 1.7% of the vote.

LA RADIO LATINA



by Carlos Agudelo

THE CARIBBEAN MUSIC FESTIVAL VII held in Cartagena, Colombia, March 17-21, brought together an impressive array of rhythms, musicians, and cultures in what has become the most important showcase for Caribbean music. Such styles as Calypso, reggae, Cuban son, cadence from Martinique, soca (soul-calypso), New York salsa, Dominican merengue, and Colombian cumbia were played by 22 groups repre-

Caribbean Music Festival '88 displays an array of rhythms

senting 13 countries for the delighted Cartagena audience, which for four days filled the 15,000-capacity La Monumenta bullfight ring. An estimated 40,000 also attended the event's final free concert.

The success of the festival, which has grown from a small reunion of groups to a gigantic event, is a confirmation of the existence of a Caribbean culture, according to Paco De Onis, the festival's founder and director. "The main objective is to bring together all Caribbean peoples through their music," says De Onis. The festival was also conceived as a showcase for new groups emerging from the many countries that comprise the West Indies, as well as such Spanish-speaking nations as Puerto Rico, the Dominican Republic, Venezuela, and Colombia.

Despite the organizers' intentions to help renovate

the music with new performers, some veterans come every year. This time around, one of the most acclaimed groups was the reggae orchestra Burning Spear. Also from New York came Yomo Toro, undoubtedly the best cuatro player today; from Puerto Rico came the group Zaperoko; from Martinique came Max Cilla; from St. Vincent, Alston Becket; from Venezuela came electronic salsa group Adrenalina Caribe; and many, many more.

"The festival is already having an important effect on the Caribbean's conception of the music," says De Onis. Such influence is obvious in Colombia, where Caribbean rhythms are surging as the new wave in music. "Since the beginning," says De Onis, "more than 100 groups have come to the festival. With an average of 10 musicians [in each], that makes for more than 1,000 of them spreading the word."

The success of the festival is the result of the perseverance of its founders and the support of the people of Cartagena, who pay most of the expenses every year. Surprisingly, the Colombian government, with a few exceptions, has given very little support to the event. Some private sponsors contribute a small part of the budget. This year, the festival has generated interest among international broadcasters, who may eventually carry it live in Caribbean countries. The organizers are also contemplating an expansion to include music from Africa and Brazil.

"I think the main incentive for the musicians to come," says De Onis, "is the possibility to play together with so many other musicians." Except for contributions from their own governments, which in some cases have sent ambassadors with their groups, the bands play for free.

Despite many organizational faults, which are the result of insufficient funding, the festival seems to be here to stay. It deserves all the support it can get, not only from the Colombian people, but from record companies, broadcasters, and all involved in the marvelous variety of Caribbean culture.

1968 · 1988



IT WAS 20 YEARS AGO TODAY . . .

By KIM FREEMAN

WBCN is nothing if not a forward-thinking radio station, but an understanding of its present is inextricably tied to its past. And, hey, the station will be 20 years old on March 15, so a little proud reminiscing should surely be part of the party. The 'BCN crew is a pretty talkative bunch. A reflective conversation with creative services director, David Bieber, starts with "Basically . . ." and ends 15 pages of notes later. But, the one question that will stump any staffer is asking them to describe the spirit that pervades the station's halls. Most of them stumble on statements so overused in this business that they sound like trite clichés and don't do justice to what's going on. Thank God for facts, as they provide the

(Continued on page W-13)

A man in a red protective suit and respirator mask is sitting on a bed in a room. Behind him is a large map of the United States. The room is decorated with model airplanes hanging from the ceiling and a framed picture on the wall. The lighting is dramatic, with strong highlights and shadows.

King Of The Airwaves.

**CBS Records Salutes WBCN,
"The Rock Of Boston,"
On 20 Years Of High-Flying The Airwaves.**

OEDIPUS/WBCN PROGRAM DIRECTOR—360 DEGREES OF ROCK'N'ROLL PROGRAMMING

Oedipus is an intriguing guy. He rules—and rule is the right word—with a strong hand. He knows the strengths and weaknesses of all the people here and he plays them like a piano. He's like a safecracker . . . one to the right, two to the left. Always adjusting, fine-tuning. He manages a sort of orchestrated anarchy."—Mark Parenteau on 'BCN PD Oedipus.

Not long after Oedipus pronounced himself a volunteer writer for Charles Laquidara's morning show in 1975, Laquidara tried to hip him to competitive realities by saying, "You'll never work at 'BCN. You're the wrong color and the wrong sex." In 1979, Oedipus was one of the leaders of the union that headed a successful strike against new owners Hemisphere/Infinity Broadcasting. And in 1981, he stepped into the PD chair just as WCOZ was kickin' 'BCN's butt with its "kick-ass rock'n'roll" format.

Now, Oedipus still hosts a weekly show—"Nocturnal Emissions" after several successful years in late nights. He's gone from company black sheep during the strike into a director's chair, WCOZ is just a memory, and 'BCN was No. 1 12-plus in the fall '87 Arbitrons against some stiff competition.

But, getting him to ponder his successes is as difficult as getting him to stop eyeballing the pile of new albums waiting to be listened to in the corner of his office.

"I guess I don't have

Oedipus, WBCN's Program Director, embraces all music, from Presley to punk to the present and beyond.



The WBCN staff gathers backstage with members of Aerosmith following the station's 18th birthday party. WBCN gave presents to the listeners . . . all 13,000 seats at the Centrum were given away free by the station.

WBCN staff, circa 1978.



DON'T DESTROY WBCN

much time to reflect, and I really don't think a lot about the future," he says. He'd rather talk about visions than goals, and seems to be saying that the realization of visions is the result of paying attention to the moment. "I'm doing exactly what I want to do now. It's been a very rich period of my life, and during my seven years as PD, there hasn't been a morning where I woke up and didn't want to come in and do just what I'm doing.

'BCN's all-over-the-place, free-form format. "At that time, none of us air personalities were painting the same picture, and I was the biggest culprit by overdoing it with my punk show."

You can't say 'BCN went from chaos to absolute order, as the structure of its current format still allows each personality far more freedom than most album rock outlets do these days. But, the evolution process that Oedipus added a new era to as PD was a radical change for some of 'BCN's staffers.

"I had to be fair, consistent, and understanding of their perspectives during that time," he says of his transition from being one of the jocks to being their boss. "I earned their respect because it worked, and I keep it because I continue being fair, consistent, understanding, and, occasionally, by calling their bluffs."

What seems to have burned Oedipus as much as (Continued on page W-17)

WBCN Events— THE CALENDAR ACCORDING TO WBCN

If it's October, shape up for the 'BCN Ski Season that starts in November by running in 'BCN's annual Road Race that is usually led—or at least run—by 'BCN morning man Charles Laquidara. If you survived that, get into a snow mode with a 'BCN Thanksgiving-time, film festival of sorts featuring Warren Miller's inspiring ski flicks. You could go for "Nocturnal Skiing" by listening for giveaways on Oedipus's Sunday night new music show, or tune in almost any day of the season to win freebie ski passes, equipment, videos, etc. Or perhaps you want to get your co-workers off their butts and take on the 'BCN Ski Team in its Corporate Challenge.

• **It's now December**, and you should be looking for "Hark, the Rock'n'Rollers Sing" at your local Strawberries Record store. The cassette features 'BCN-ers and local artists doing rockified versions of the season's favorite tunes. While at Strawberries or a Store-24, pick up a copy of 'BCN's annual Christmas Calendar quickly. Last year, all 15,000 sold out fast at the low, low price of \$8.98. Proceeds from both the cassette and calendar go completely to charity.

• **The 'BCN Ski Season** dominates January and February, and snowballs us right into Birthday Party Time: March. Original 'BCN jock-cum-superstar Peter Wolf will host and program the traditional birthday show close to March 15, and every day will feature a special free, live Lunchtime Concert during the Birthday Week festivities.

The weekly "Back To The Future show" will treat you to some blasts from the past—both music and people.

• **April starts frivolously** with 'BCN's annual Fools Day Parade. Stay tuned and you won't miss a bit of info about the budding Boston Music Awards Presentation, which 'BCN is heavily involved in. In May you'll be treated to an unpredictable variety of 'BCN events, and in June the Rock'n'Roll Rumble is in full swing. 'BCN will be with you at the beach all through July, and you can return the favor by making their 13th annual "Rock'n'Roll Up Your Sleeve" blood drive a big success in August. Last year's total to beat is 600 pints of blood.

• **Plan your route to the Boston Harbor** for 'BCN's Fireworks show in early September. Last year, 400,000 people turned out in less-than-perfect weather.

These represent just the tip of 'BCN's annual-event iceberg. Check any month's promotion meeting minutes and you'll find ticket giveaways for concerts by between 15 to 30 artists. Year-round events and presentations include the bi-monthly, freebie (Continued on page W-17)

WBCN gave away a pound of gold, worth more than \$7,000 at the time, to the listener who came up with the most original birthday greeting to WBCN. The human billboard who won tattooed his greeting on his back!



'BCN's Mark Parenteau ascends to 60 feet above the Charles River. He did a four-hour broadcast from the Renault, then gave it away courtesy of the Cars, Elektra Records and Strawberries.

WBCN's multi-talented Tank plays Santa at a check presentation ceremony to Massachusetts Gov. and Presidential candidate Michael Dukakis. WBCN produced a special Christmas tape featuring local musicians, and with Strawberries Records & Tapes donated proceeds to the Governor's Alliance Against Drugs. Right, 'BCN's David Bieber.



WBCN Announcers— No. 1 JOCKS OF BOSTON ARE ON No. 1 ROCK OF BOSTON

CHARLES LAQUIDARA has been host of the "Big Mattress" morning show for 19 of 'BCN's 20 years. His wake-up crank calls, "meshugas" contests, warm humor and high consciousness are as indigenous to Boston as baked beans. His co-workers comment on Laquidara's childlike enthusiasm, which is ir-repressible on air and off, and call the veteran the first to chip in with input, ideas, and praise for the work of others.

"If someone had told me I'd be a radio deejay 20 years ago I would have thrown up on their shirt," says Laquidara, who reluctantly accepted a radio gig while struggling as an actor in Los Angeles in the mid '60s. That was just around the time KMET there was blowing holes in traditional radio theory with its progressive FM rock approach. With KMET as an example, Laquidara began mixing Ravel's "Bolero" with Jeff Beck's "Bolero" during his classical station gig and decided deejay status was no longer to be vomited on.

He arrived at 'BCN December, 1968, quit in '76, and then was lured back six months later under his chosen pseudonym of Duane Glasscock. "I'd grown very cynical, I was sick of doing mornings, they'd added four commercials for a 12-spot load, and I just burned out," he says. A drug phase helped fry things a little further, but that period is now far behind Laquidara, who rises at 3:30 a.m. to exercise before going to work. Or should we say, "play." "I'm paid to do all the things I got expelled from high school for ... make wisecracks, speak my mind, etc."

Laquidara has had plenty of offers. "I was one of the first people they called to replace Howard Stern at WWDC Washington, but somebody misplaced the pink message slip, and I didn't find it 'til two months later," he recalls. What keeps him at 'BCN? "I have the best PD, MD, and GM around. My manager, Tony Bernardini, wears an earring, and my PD, Oedipus, knows more about music than I ever will," he says. "And, politically and morally, they care. They're idealists, and the station still has many of the ideals it had 20 years ago."

KEN SHELTON'S records show him to be the longest continually-on-the-air FM jock in Boston—a record he's earned after 15 years. That's without a day off between jobs, and still 'BCN's midday man says, "I'm one of the few people I know who loves getting up for work everyday. This is paid self-therapy." He joined 'BCN in March of '80, after gaining a high market profile at WCOZ. His resume also includes Boston stations, WBZ-FM and WEEI-FM, but it seems unlikely he'll ever use it.

"I'm like an old pair of jeans to most listeners," Shelton says. "There's a certain amount of pride working for 'BCN, but it goes far beyond that. This station is a true staple of New England life, and there are entire families that have grown up with us."

On top of the "old jeans" element, Shelton says he loves the freedom at 'BCN. "There are format guidelines, but we are constantly encouraged to maintain our own individuality." In the infrequent event that those freedoms are misused, Shelton says Oedipus is an easy PD to take direction from. "On the rare occasions that he does criticize something I've done, I've yet to find him wrong."

IT'S A BIRD! IT'S A PLANE! IT'S WBCN SUPER DJ broadcasting from yet another bizarre Boston location. Perhaps you heard him while he was skydiving, from that car suspended by a crane over the river, that canoe in the Boston Harbor, a series of crowded retail outlets during Christmas, the beaches, or a simple street corner. That's 'BCN's afternoon man of the last 10 years, **Mark Parenteau**.

(Continued on page W-8)

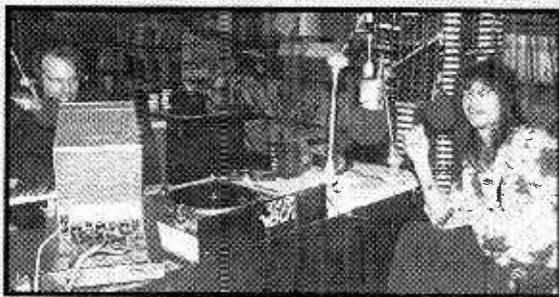


WBCN's Charles Laquidara makes a rare late-night appearance at a Boston AIDS Action Committee benefit concert which featured Dionne Warwick and Cyndi Lauper.

Mark Parenteau, left, and Ken Shelton took WBCN to the streets and beyond at the live broadcast from Florida's Walt Disney World 15th anniversary festivities.



Albert O., WBCN's king of the overnights, interviews members of Crossfire Choir.



WBCN late-night jock Bradley Jay gets the multipatinum update from Aerosmith's Steven Tyler.

The rock'n'roll continues long after her 6-10 p.m. weeknight show on WBCN as Tami Heide, right, gets ready to tour the clubs with WBCN's Lisa Traxler.



WBCN Air Staff Meeting— CREATIVE ROCK'N'ROLL CHAOS

The Setting: A WBCN airstaff meeting held for three reasons: 1) To discuss what songs will be used during 20th birthday on-air festivities that break each year into a daily dose of musical memories. 2) To make good on a lunch bet Charles Laquidara owed the air staff after betting that Frankie Goes To Hollywood would be the next Beatles several years ago. 3) To get a *Billboard* reporter up close and personal with the 'BCN air staff for the magazine's special section on the station. Reporter enters somewhat in awe, and slightly thrown off by the summons, "Bring that typist chick from *Billboard* in."

The Cast: Oedipus—PD; Sam Kopper—'BCN's first PD, now alternate weekly host of "Back To The Future," and president of Star Fleet Communications; Charles Laquidara—'BCN's morning man for 19 of its 20 years; Ken Shelton—midday man for eight years; Parenteau—afternoon personality for 10 years; Tami Heide—evening personality; Bradley Jay—late nights; Albert O—overnights; Billy West—production who plays various characters throughout the meeting; Shred—part-time personality; Carter Alan—music director/air personality; Steve Strick—assistant music director/air personality; Lisa Traxler—air personality; Bill Ketes—assistant production director; Peter Choyce—air personality. The character called "Crowd" represents whatever comments emerged when all present were talking at the same time. That happens a lot.

Billy: "La-a-ssie, I'm home."

Oedipus: "Okay, 'Marie Lepeau.' I never heard of this record."

Mark: "You'll love it. It's like a white rap record. It's like 'Alice's Restaurant.'"

Oedipus: "What year was it?"

Crowd: "... '68, '69, '70."

Charles: "'Lily Lepeau' was '68. How about 'In-A-Gadda-Da-Vida,' the long version. You gotta let me do it."

Oedipus: "Were you here then? When were you here?"

Charles: "'69"

Oedipus: "Then you can't play it."

Charles: "Oh, it was December, '68. Can I play 'Toad'?"

Oedipus: "No"

Charles: "But I have a *great* story to tell about it."

Oedipus: "So use it as background music, and talk over it."

Crowd: "'Sex And Violence,' the Hello People, the Machines, Moby Grape, Lothar & the Hand People."

Oedipus: "Lothar & the Hand People is irrelevant. That's a good one for 'Nocturnal Emissions.'"

Charles: "You wouldn't play that."

Oedipus: "I *have* played Lothar & the Hand People on 'Nocturnal Emissions.'"

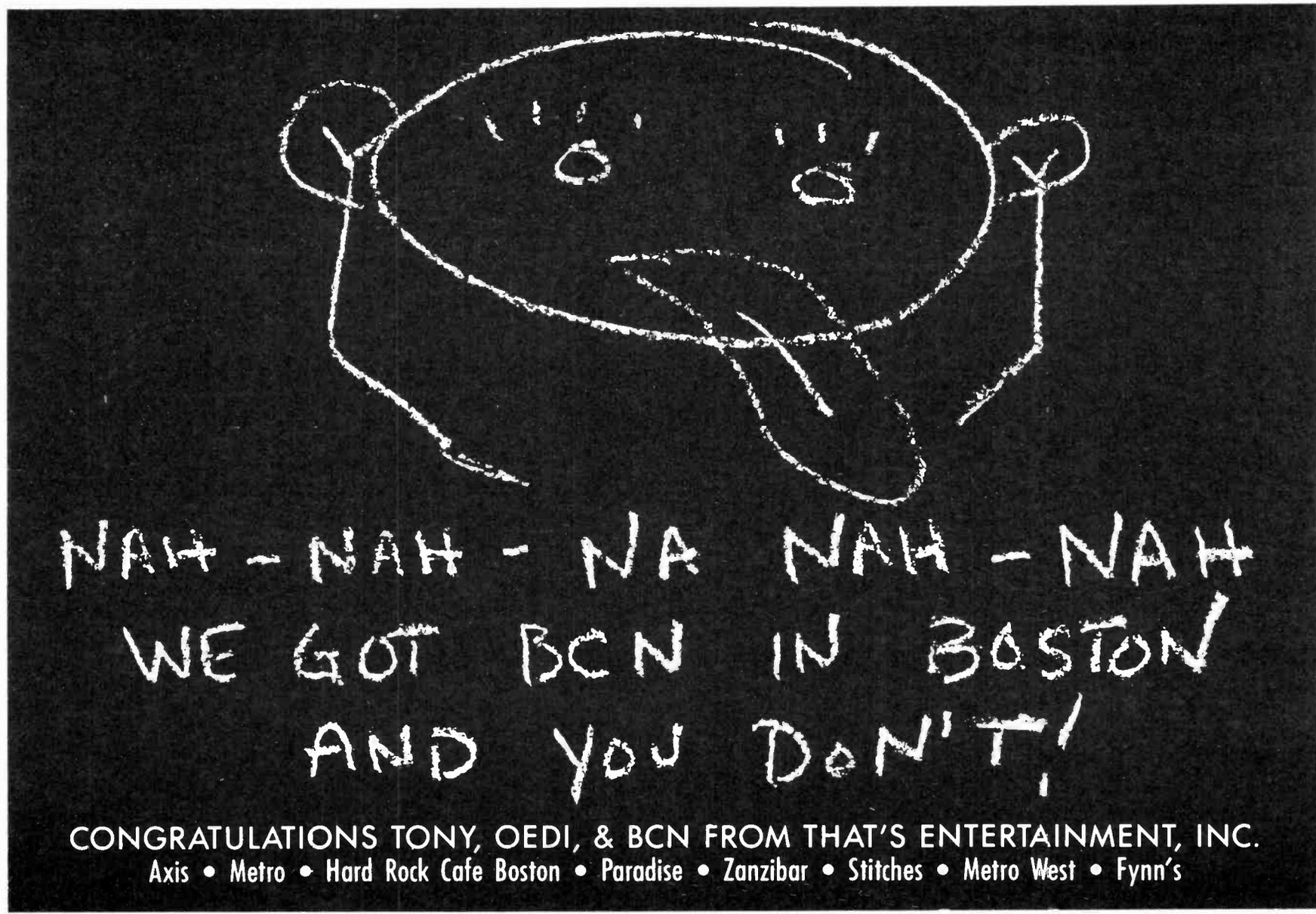
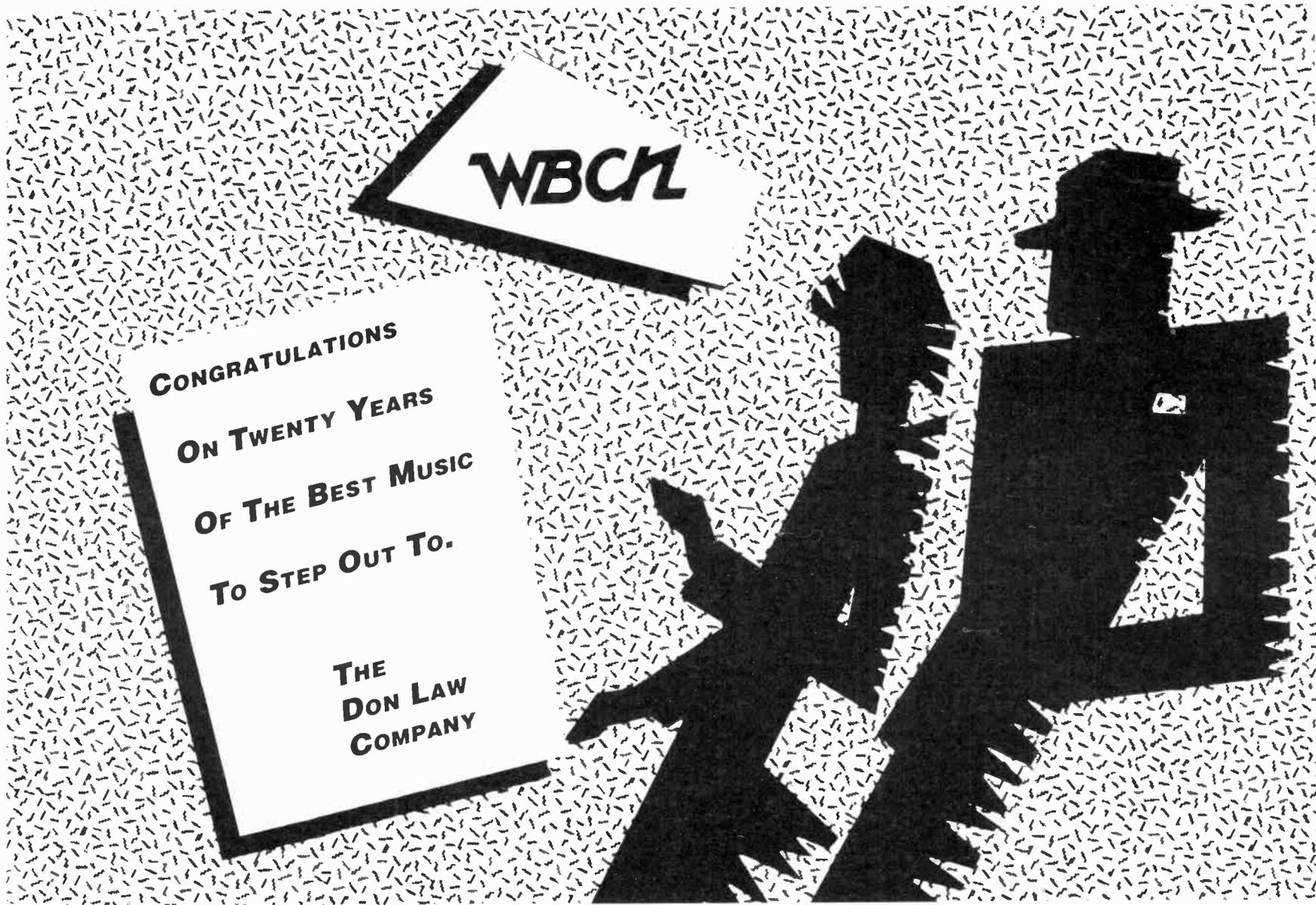
Mark: "Half the people on this staff remember all this stuff. I *wish* I was in the half that doesn't."

Charles: "Lily's too funky. (singing) 'I be runnin' down your leg, and she be lookin' up at me and here tail wa-a-a-ging. Do it, Lily. Boom, ba, ba, ba boom.' Remember that?"

Billy: "BUZZZZZZZ ... BUZZZZZZZ ... BUZZZZZZZZ"

Oedipus: "Thank you Billy. BILLY, that's enough! Obviously, we're going to play the major hits. But when
(Continued on page W-10)

The WBCN airstaff makes an appearance at the Boston Garden. Back row, from left: Ken Shelton, Tony Bernardini, Mark Parenteau, Charles Laquidara, Billy West. Middle row: Steve Strick, Carter Alan, Tom Sandman, Peter Wolf (Alumnus Emeritus), Bradley Jay, Peter Choyce. Front Row: Kathryn Lauren, Lisa Traxler, Tami Heide, and Oedipus.





Michael Weiner, Chairman of the Board, Infinity Broadcasting Corp. Mel Karmazin, President, Infinity Radio, Infinity Broadcasting Corp. Gerald Carrus, President, Infinity Broadcasting Corp. Bob Mendelsohn, WBCN General Sales Manager, Boston.

Infinity Broadcasting Inc.— OWNING THE AIR AROUND WBCN

In 1978, Infinity Broadcasting agreed to pay slightly under \$4 million to make its first major market acquisition with WBCN. That was then considered a whopping figure as the station was far from the most profitable in the market. Ten years later, WBCN's estimated value has been pegged at \$75 million, but Infinity president Mel Karmazin says he wouldn't even pick up the phone unless he heard numbers doubling that.

The WBCN story is one Infinity has told often since it became a public company and began breaking its own records for amounts of money spent to buy stations. In 1986, Infinity set a high mark for buying KROQ Los Angeles for \$45 million; then in '87, it bought KVIL-AM-FM Dallas for \$82 million. Having built 'BCN from a low revenue outfit to the No. 1 biller in Boston is a great testimonial to take to investors.

'BCN's real value, however, lies in its people. "Autonomy is something you earn," says Karmazin, and 'BCN's managers have earned it, along with complete

credit from their boss for the station's success. "There's an incredibly talented pool of people there, and I'm able to use them to bounce off ideas for our other stations. I've used Oedipus in other markets for the benefit of his experience and thinking. I'll bounce a promotional idea off of David Bieber. Tommy Sandman has done something for virtually every one of our stations—even our Spanish station, KXYZ, in Houston."

A good illustration of Infinity's belief in its people is the number of programmers it has in GM chairs. That started when Tony Berardini became GM of WBCN in 1981. "It was natural for us to look at Tony then because of his experience in dealing with creative people," says Karmazin. "'BCN's success has enabled us to believe that that approach will work, and I would think that's an inspiration to PDs around the country."

'BCN's product driven approach isn't for everyone, (Continued on page W-16)

Tony Berardini/WBCN Vice President & General Manager— FROM HEAVY METAL TO GENERAL MANAGEMENT

Anyone who knows anything about rock radio knows what WBCN GM Tony Berardini is famous for: Wearing an earring and hosting a hard rock show. He's probably the country's only GM that can make that claim, but Berardini's quirks go beyond that. He rose through the programming ranks. He does double duty as GM for both 'BCN and Infinity sister station KROQ Los Angeles. He's only worked full time for three stations—'BCN and KROQ being No. 2 and No. 3 on that resume. And, he believes that ideally, a GM's job is a breeze.

"In a perfect world, a GM shouldn't do anything," he says, and it seems Infinity Broadcasting comes pretty close to letting their people operate in that "perfect world." "The company's whole philosophy is to put the responsibility for managing a station on the station level. There are no corporate directors of anything.

And, that's to run 13 stations." As such, Berardini sees his main responsibility as hiring the right people and letting them do their job. Setting goals for each department head and ensuring that those goals are in focus over time fall within Berardini's self-defined job description. "I'm there to oversee, to assist, to referee maybe," he says. "And, of course, the basic responsibilities of protecting the license and maintaining the bottom line. It's that point of view, or hypothesis, that's created the situation that has me in Boston and Los Angeles."

Berardini's belief that being a GM "is not a difficult job" was planted early on by Infinity principals Mike Wiener and Gerry Carrus. "When they asked me if I wanted the job in 1981, I said I had no idea what a GM did. They said, 'You don't need to know. It's not that complicated.'"

(Continued on page W-12)



Tony Berardini, WBCN's multi-dimensional General Manager, gets the book on Boston from Mayor Raymond Flynn, then the raw power chant with members of Ratt.



Jeff Messerman, WBCN Sales Manager, center, toasts the Kingsmen's "Louie Louie"-ization of California Cooler in a special WBCN club night.

David Bieber/WBCN Creative Services Director— PROMOTION IN MOTION

WBCN is "the rock of Boston," "360 degrees of rock'n'roll," "classic to cutting edge," and "the concert connection." While rock'n'roll is the base for all that 'BCN does, there are branches sprouting out of that rock that reach into every imaginable facet of Boston life. It's truly a station you can set your calendar and your clock by, and a lot of listeners do.

Among the zillions of things WBCN's director of creative services David Bieber collects is a rather concise recollection of the catalytic points in 'BCN's career, and a big one came after a rock-bottom ratings

Carter Alan, WBCN Music Director, meets and greets listeners, gives away tickets, and takes the street pulse at a Boston Metro club event.



Tom Sandman and Billy West are the WBCN production wizards.

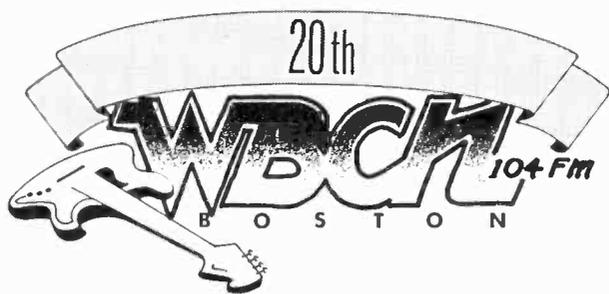


David Bieber, left, WBCN's Creative Services Director, welcomes Peter Wolf for the station's annual birthday special broadcast. Wolf's four hours of wacky zaniness include contributions from Peter Wassyn, WBCN's Billy West, WBCN's Tank, bon vivant Eddie Gorodetsky, front, WBCN's Larry "Cha-chi" Loprete.

loss in the summer of '81. With WCOZ close to 10 shares ahead of 'BCN, Bieber says, "We were confronted with the rather cold reality that perhaps we were internalizing our decisions too much. We were living and breathing this station 24 hours a day. While our listeners were still loyal and loved us, I think they were a little perplexed with so many other distractions in their lives.

"Recognizing the richness in our listeners' lives was a real turning point for us," he continues. "We are now an appropriate complement to the things that exist in our listeners' minds, and we play off of them. Rock'n'roll is the core of what we're about, but our orientation is toward people's style of living overall."

Picking out 'BCN's biggest annual event is hard to do, but the Rock'n'Roll Rumble and the Fireworks Show rank right up there on the most-mentioned list. "I remember the first year we did the Rumble. After we finally named the event, I was sitting with Eddie Gorodetsky in this tiny Cambridge bar, and the big issue was whether 'BCN or the bar owner would pay for the judges' pencils." This June's Rumble will be (Continued on opposite page)



PROMOTION IN MOTION

(Cont'd from opposite page)

'BCN's 10th, and throughout those years participants like 'til Tuesday, the Del Fuegos, Face To Face, New Man, and Scruffy The Cat have gone on to national label deals. But what's more important is the supportive edge the Rumble gives to all local bands, win or lose. Each year, the 24 selected local bands vie for career oriented prizes: Varying amounts of studio time and sound equipment, photography services, and video production, not to mention that blessing to all struggling bands—cash. In many cases, runner-up Rumble bands put out their own records based on the recognition factor inherent in the Rumble. "It's meant more as an acknowledgement than a competition," says Bieber, noting that the Rumble's regenerative nature gives a shot to 24 new bands every year.

The Rock'n'Roll Rumble spawned 'BCN's annual Comedy Riot, held every August for four years now. Boston has a healthy comedy scene—of which Mark Parenteau and Billy West are a big part—but the Riot seeks comics who haven't made their mark on that circuit yet.

If a Boston-ite makes only one fireworks show a year, it'll mostly likely be 'BCN's annual end-of-summer event, which has drawn close to 500,000 people and is rarely far away from that figure. This is Tommy Sandman's baby, as one of its highlights is the rock-to-classical soundtrack he synchronizes for the sky show each year.

These are just a few of 'BCN's big-scale annual events and Bieber says they've all played crucial roles in converting mainstream advertisers to 'BCN's "rock'n'roll lifestyle" religion. Tie-ins with various 'BCN functions often turn into coveted positioning statements for advertisers. Last year, for example, the Rumble was sponsored by the Nynex phone company, and Jordan Marsh department stores. "It's an example of two different worlds working together, rather than colliding," says Bieber. (For a broader look at 'BCN's year round schedule see "The Calendar According to 'BCN," page W-3).

In looking at what goes into 'BCN's overall sound, it's easiest to take separate glimpses at each major contributing factor:

Carter Alan/WBCN Music Director— Setting the Records Straight

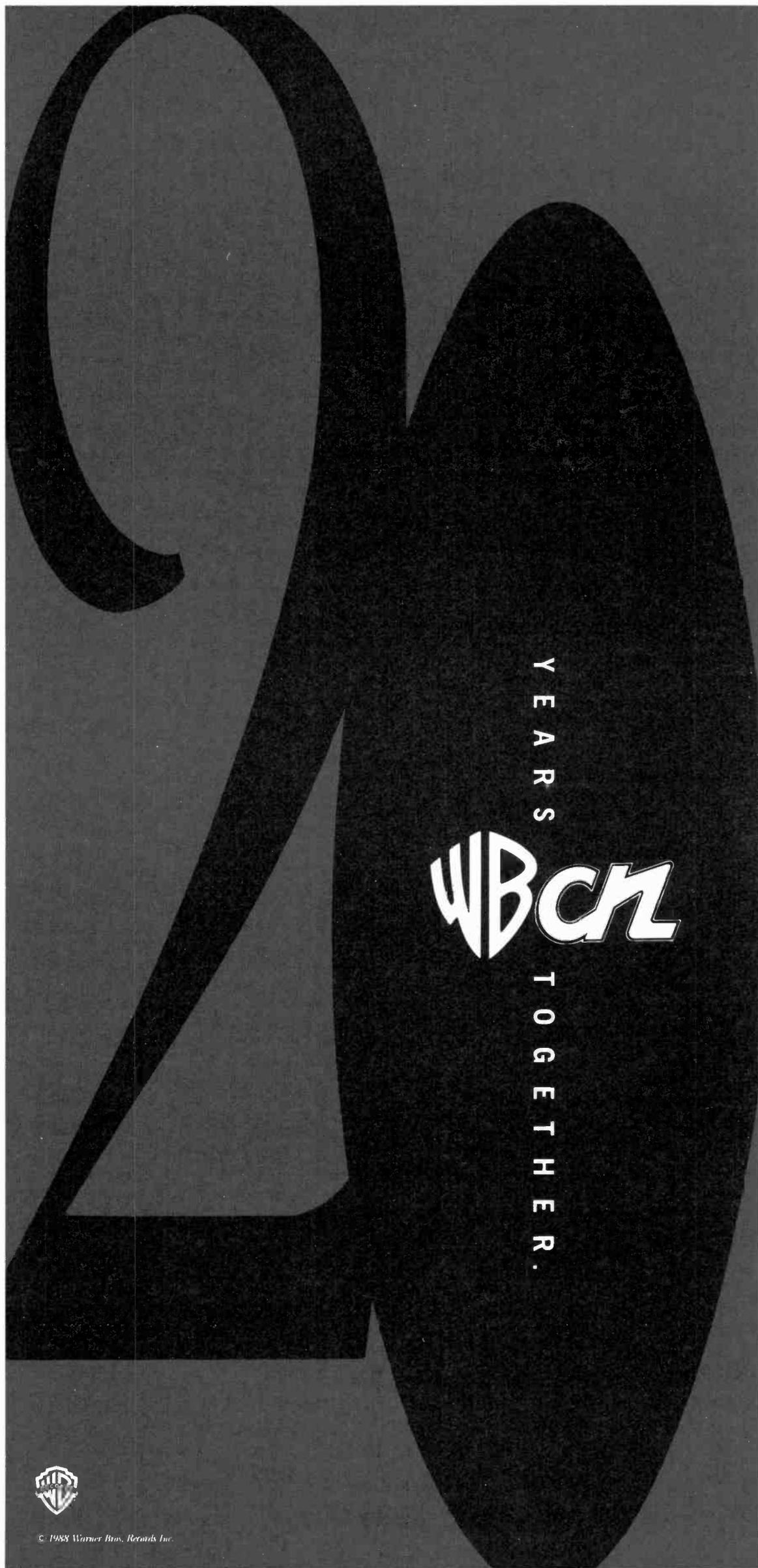
At the middle of 'BCN's "360 degrees of rock'n'roll" sits MD Carter Alan: a man with a mission. "One of the driving reasons why I come in and work too many hours is that I feel it's important to preserve what 'BCN is doing. Not 'BCN' per se, but what the people here are doing. One of those things is to prove that a rock station can be hugely successful in the ratings *and* take chances," he says. "I realize every market is different, but it's almost embarrassing to look in the trades and see so many markets where top 40s are breaking rock bands."

The trick to making a perennially full plate of new music palatable to 'BCN's audience is in the presentation, Alan says. In a tradition passed down through the ages, 'BCN's philosophy is to *make* hits through frequent airplay. "I'd rather concentrate on four or five new records and make them familiar," says Alan. It helps, of course, that 'BCN has a 20-year heritage as a progressive rocker. As the station's "classic to cutting edge" liner implies, both ends of the musical spectrum can coexist productively. "I want to get a Pink Floyd fan to listen to Love & Rockets, they both have the same approach," says Alan.

The fact that 'BCN's entire team are music lovers helps Alan keep pace with what's hot and what's not when looking to choose the cream of a broad musical crop. To Oedipus and most of 'BCN's full and part-time personalities, listening to records and live music are as habitual as brushing their teeth, and all offer their input to the music department.

Like a lot of 'BCN's team, Alan came to 'BCN from MIT's community station, now called WMBR. He joined in '79 as a part-timer and gravitated to the music room. Looking for more work, Alan says the local music bins "hadn't been changed in six months. Simultaneously, the local music scene was starting to build, and I asked if I could listen to it and make some recommendations." Alan earned a niche

(Continued on page W-11)



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JOCKS OF BOSTON

(Continued from page W-4)

"Back around the turn of the decade when they introduced the wireless mic, we had this wild idea that it would make live remotes really simple," and thus began Parenteau's brand of Kamikazee broadcasts. All of them put Parenteau right where he likes to be—in front of people and in touch with their lifestyles. He says his favorite form of show prep is "driving around town to see what's affecting people. I like to go out to bars and just hang out with people, or stand at Tower Records and slip in a question on why someone bought that second or third album." During his in-studio shows, Parenteau will often disguise his voice and answer the request lines himself. "I spend a lot of time chatting with people. It only takes two seconds to be nice to people, and that's the way I do my recognizance.

"In some cities, a DJ can't get a car loan," he observes. "Here, a DJ could practically run for Senate." Parenteau would surely have the familiarity polls in the bag, and that factor has made it increasingly difficult for him to do his man-on-the-street research without being recognized. His schedule includes hosting numerous 'BCN events, frequent comedy club emcee situations that he does in tandem with 'BCN production whiz Billy West, a heavily rotated, mini-talk show he chairs with 'BCN midday man Ken Shelton on local cable channel "Around Town," and that's not to mention afternoon remotes that often draw upwards of 500 people and require a bodyguard, two producers, and the presence of 'BCN's aptly-nicknamed sports director, Tank.

Coupled with his highly successful tenure in afternoons, those appearances make Parenteau a headliner among 'BCN's cast of characters. "But, I get along great with everyone," he says. "It's a family effort. We all became brothers in arms during the strike, and it's really stayed that way." The fact that he turned down a half million dollar offer to do mornings for WNEW-FM New York not too long ago is one of several indications that Parenteau is pretty happy where he is. "Doing afternoons for 'BCN in Boston *has* to be the best radio job around," he says.

(Continued on opposite page)

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JOCKS OF BOSTON

(Cont'd from opposite page)

TAMI HEIDE is a rookie relative to the tenure of much of the 'BCN staff, and her recruit and development offers a good insight on how the station has retained its continuity over the years. Heide says she was only "a little shocked" to be offered the evening shift when Kathryn Lauren left last November. After three years as a part-timer, Heide says, "Both Oedipus and I thought I was ready for it. He likes to hire people that don't have a lot of radio history that he'll have to de-program."

"Oedipus likes to promote from within," Heide continues. "because we've already got some familiarity among listeners, and he's had a chance to develop us for openings in the future." Now that she's filled an opening, Heide says the fine-tuning process couldn't be better. "Oedipus is a friend to the airstaff, so it's never like you think you're going to be terminated. Instead, he'll tell you what direction he wants you to move in, and help develop certain aspects of your on-air personality."

Given 'BCN's heritage, an intense musical knowledge is a pre-requisite for any hopeful jock. As an Emerson College student, Heide says she got in on the ground level of the punk movement, but has had "to make it my business" to acquire a strong working knowledge of the rock that came before punk. It helped greatly that she interned for Laquidara while in college, and later managed a Newbury Comics record store. Both posts made her a music devotee, and thus a part of 'BCN's extended family long before she joined the station.

BRADLEY JAY is the 10 p.m. to 2 a.m. personality, and a five year 'BCN veteran that grew up with the station while cutting his chops on various New England outlets. "I strive to be authoritative, easy going, and to give listeners a view of what's going on in the world that may be a little off center from their own," says Jay. Like Heide, Jay credits personal desire and expert tutelage from Oedipus as keys to his move from part-time to full-time. "Oedipus is able to coach in the language of each jock," says Jay. "He's able to be very specific in his direction, and he constantly encourages us to break the rules if it works."

Jay is known to listeners as a mix master of sorts. A spin of the Aerosmith/Run-D.M.C. version of "Walk This Way" on Jay's show, for example, will most likely be intro-ed with ex-

cerpted comments from the Beastie Boys and Jack Nicholson. "I think one of my fortes is presenting the music in a striking way," he says. But his late night duties represent only part of Jay's role at 'BCN. With Oedipus and Tommy Sandman, he's instrumental in compiling the music for the annual Fireworks show, he's an alternate host of "Nocturnal Emissions," and can frequently be seen in person as location host of 'BCN's lunch time concerts. Often he takes his show on the road. Last year, he broadcast from the United Nations in New York during Uni-



cef fund-raising events, from Philadelphia when Jay's hero, David Bowie, opened his American tour, and from Disneyland.

ALBERT O is another busy guy. He handles 'BCN's overnight shift, plays alternative host for "Nocturnal Emissions," and serves as 'BCN's local music director, a post accompanied by

the bulk of responsibility for the Rock'n'Roll Rumble. Part of the reason Albert O says he can handle a schedule like that is that he doesn't lose sleep "wondering if I'll lost my job the next day." He gives Oedipus much of the credit for 'BCN's stable environment. "He's got a knack for hiring people who will work well with others—people who are team players."

As overnight man, Albert O says his listeners are not much different from those in other dayparts. "Sixty to 70% are working people. We've got technology highway here and stu-

dents galore," he says. "My shift covers these people's daytime, and I treat it as such."

Long before the Rumble gets underway in June, Albert O will begin sorting through 'BCN's local music bins for the contest's 24 players. Previous Rumble participants and groups with major label deals are eliminated, and the rest are distributed to Carter Alan, Oedipus, Steve Strick, and Albert O for consideration. Albert O estimates that Boston has about 1,600 local groups, so the Rumble task is a huge one.

(Continued on page W-10)

WBCN,
THANKS FOR 20 GREAT YEARS OF
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PROMOTION IN MOTION

(Continued from page W-7)

for himself and later the title of local music director, a post he passed onto overnight talent Albert O when he became national MD.

In addition to his MD duties, Alan is also writing a book on U2.

**Tom Sandman & Billy West/
WBCN Production Dept.—
They Produce**

Having a production department is nothing unique, but having one that earns the national respect that 'BCN's has is extremely rare. A tradition of excellence initially was established by Steve Lushbaugh, continued and expanded by Tom Couch and Eddie Gorodetsky, and is now kept vividly alive by Tom Sandman and Billy West.

"We're given lots of creative freedom in what could be a very boring job elsewhere," says Sandman. "Oedipus tells us what he wants, but not how to do it." Responsible for 'BCN's personality 24 hours a day, Sandman and West bounce constantly between the zany and the straightforward. "Our job is to motivate people to buy things, to sell the station, and to generate response," says Sandman. "If those messages ever get lost in the humor, then we haven't done our job."

While it's difficult to convey the duo's talents in print, a good example of their versatility came when the Boston Patriots went to the '86 Superbowl. Representing "the home of the Sportsrockers," Sandman and West assembled "We Love The Pats," set to the tune of "We Are The World." 'BCN's entire staff sang the syrupy chorus, and Sandman and West swapped impressions of Stevie Wonder, Bruce Springsteen, Bob Dylan, Ray Charles, and the rest of the USA for Africa line-up. West, a self-described "human jukebox," does a lot of comedy/emcee work with Mark Parenteau and has 15 years of cover band experience to support 'BCN's vast cast of characters.

"We take great satisfaction in reaching that person on the other end of the chain," says Sandman. "There's a lot of the old hippie-ism idea of community that still works if you apply it right, and I don't think it's money that is the perpetuating factor behind 'BCN's community profile."

"Legions of people think Billy West has the easiest job in the world," says West. "But there's a big difference between being a wise guy and being a humorist. With the stuff I write in one day, I could go on the road stand-up for a year, and that's not to mention the nuts and bolts of basic production."

Sandman and West add about 30 top-of-the-hour IDs each year to a pool of roughly 250 customized for seasons, moods, current events, and history. An old favorite is "Faster than the speed of sound, stronger than an iron fist, more powerful than TNT, the *real* 'BCN Boston," an allusion to the "fake" 'BCN run by scabs during the three-week strike in '79. At presstime, West and Sandman were running through a goldmine of a production library for 20th birthday festivities. Raw mixes of Aerosmith live at Paul's Mall in '73, Rod Stewart at the Tea Party, and a two-hour live Canned Heat concert only scratch the surface of what's housed in 'BCN's archives.

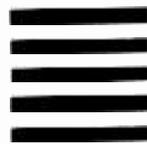
**Mat Schaffer/WBCN Cultural Director—
The Culture Vulture**

One of 'BCN most unique features is "the Culture Vulture," aka Mat Schaffer. As host of 'BCN's "Boston Sunday Review" and "Culture Vulture" three times weekly segments, Schaffer says he sees his job as appealing to "the more ephemeral side of a cross section of our listeners."

In any given week, he will read between six and 10 books and numerous periodicals, and see any number of films and plays—both serious and frivolous. He's usually interviewed half of the authors on the New York Times' best-seller list. Psychics, cooks, composers, playwrights, actors, and politicians round out the roster of typical guests on Schaffer's Sunday show.

"Hopefully, I add depth to people's lives by allowing my listeners to meet people that they may not have heard of yet, but will hear about very soon," he says. The fact that rock'n'roll and culture *do*

(Continued on page W-19)



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CREATIVE CHAOS

(Continued from page W-10)

shove, programming wins. The bosses give us lots of rope. If you screw up, it's your ass."

Crowd: "Oedi encourages all of us to push the envelope. To break the rules if we can make it work."

Billy: "This sounds like a Wang commercial."

Mark: "Other stations can raid their library time and time again."

What's at the bottom line is spontaneity—and that's guts and soul. They've retained that here."

Sam: "In the early days of progressive radio, that was the body and soul of it. But, most didn't figure out how to superimpose that on a commercial, palatable way of doing it. It's a real tight rope to be able to keep

that soul and creativity, and they've done it here."

Billy: "It's nice to hear other people copying things that you did." Charles: "Yeah, two weeks ago Billy did the bit taking off on how Ed McMahon is everywhere, the insurance, the sweepstakes, etc. Billy does this commercial—'Hi, it's ED MCMAHON. I just wanna use your bathroom.' (Various vomit sound effects). We ran it all week long, and suddenly Johnny Carson is doing a similar bit."

Shred: "When I was young, I listened to people like Charles, Duane, Oedipus. I didn't come here right out of college, but with some encouragement from my friends that work here, I did. And, I'm already loving it because I've been accepted. It's really like a family."

Reporter: "How do you keep from letting things go to your



head?"

Billy: "It's Oedipus. He's got his head in tomorrow."

Charles: "I go to Oedipus for anything."

Carter: "The first thing he said in this meeting is that we can't get complacent. We got complacent in the '70s and we got socked for it."

Billy: "Arrogance is not entertaining."

Oedipus: "Most of us come from college radio—which we still listen to by the way."

Charles: "Where's my CD? Someone stole it."

Oedipus: "Half of being here is having a feel for the area."

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Bradley: "Most everybody grew up with the station, and we all have a certain feeling for it."

Oedipus: "Charles, where are you going?"

Charles: (standing up, belongings—including CD—gathered.) "Nowhere. Just stretching. So, the story with the chicks. It was 1969. There had been this women's suffrage thing about a 100 years ago. Tami just pointed it out to me. I should have known it..."

Tami: "But, he still doesn't."

Charles: "But, none of us that were in the supposed 'hip consciousness' bracket of politics had known about the fact that we shouldn't use the word 'Chicks.' So, here I was doing a PSA for Project Place, a drug rehab center. I was doing a great thing..."

Ken: "You forgot to say '... for humanity.'"

Charles: "I took my own time, typing on my time to do this great thing for humanity. I came in that night and produced a whole commercial. Not being paid for it, and I finally came up with what I thought was this great PSA. I was very proud of it. It ran like this: doo, da, doo da... Some kind of music, then, 'Project Place needs doctors. They desperately need counselors. If you are trained as a counselor for drug users, or a doctor, or, in fact, if you're a chick and can type...' It was very hip. Now, you have to understand, it was okay back then to say 'Chick.' Nobody ever told us not to say it."

Sam: "I was the PD then. Charles' phraseology was a little bit heavy, and it belied where

the station really was. We had already hired the first two women on air, and in the sales department. In fact, we were way ahead of everybody in what was later to be called affirmative action. So Charles makes that little slip, and Bread & Roses, a feminist group in Cambridge attacked the station..."

Charles: "They came in with a box of chicks, went up to the manager of the station, and yelled (strained scream) 'THESE ARE CHICKS. WE ARE WOMEN.' They threw the baby chicks all over the place, demanded, and received I might add, airtime and also a permanent—up to the point that it was gotten rid of—women's show."

Sam: "Then, the Boston Globe calls me at home and starts grilling me on how a thing like that could be said on this allegedly new world station. I said, 'There are two issues here: 1) nobody tells us what we can and cannot say. 2) In certain contexts, all kinds of words can be used.' So, they quote me out of context and have me saying, 'We reserve the right to use the word 'Chicks.'"

Ken: "The real story they missed was that Charles threw the baby chicks in the deep fryer and had a great dinner that night."

Oedipus: "You just heard an elongated version of that story."

Charles: "I'm never going to tell another one of those stories. I'm going to go on the air and say, 'Screw the '60s. It's the '80s.'"

Reporter: "Anyone besides Charles have any favorite stories?"

Tami: "Charles is our favorite story."

TONY BERARDINI

(Continued from page W-6)

And, I've always remembered that." The possibility of moving from PD to GM "was like Mars to me," Berardini recalls. "I didn't know anything about business or sales. To me, sales were the people who put commercials in my show so I couldn't play more music. That was my level of sophistication at the time." Quickly, Berardini was able to bring the prospect of general management down to earth. "My love is and always has been the music, and I always enjoyed working with the programming aspects. So, I came to see the bottom line as being something crucial to my continuing to do the things that I enjoy."

One of Berardini's first decisions as GM was true to 'BCN's ballsy tradition. "At dinner, Gerry and Mike said, 'Okay, so if you accept this job, who would you appoint PD?' It took

me about two seconds to say Oedipus, who had taken over my 10 p.m. to 2 a.m. shift. You've got to remember, Oedipus was this crazy guy with pink hair at the time. I think Gerry and Mike considered withdrawing the GM question there for a moment, but my reasoning was that Oedipus a) had a rock'n'roll attitude, and b) he knew nothing about the job. He wasn't coming in with the preconceived notions that many programmers had. 1981 was the height of this consultancy thing, and a lot of programmers were of the cookie-cutter mold. I thought we needed someone with fresh ideas, who wasn't afraid to take chances. Plus, Oedipus was known to the air staff. Gerry and Mike could easily have told me 'no way.' Obviously they didn't."

Surely, Berardini's choice of Oedipus seemed more logical than it might to most because

(Continued on page W-14)

20 YEARS AGO TODAY

(Continued from page W-1)

spots for a dot-to-dot drawing that can only be colored in by eye-witnessing 'BCN operations. So, here comes some history.

WBCN was born in an era when youth mattered more than it does today. College campuses were the focal point of much of the decade's news. Protests. Marches. Flower Power. ROCK'N'ROLL. And, like Walter Cronkite, 'BCN WAS THERE. Prior to March 15, 1968, WBCN was catering to older demos as a classical station. Then, "The American Revolution" arrived, fittingly broadcast from a nightclub called "The Boston Tea Party." That was a midnight to 4 a.m. rock'n'roll show broadcast on 'BCN, and hosted by the likes of then-struggling musician Peter Wolf, and Mississippi Harold Wilson, who would later become known as Mississippi Fats. A lawyer by the name of Ray Riepen was a part owner of The Boston Tea Party, and felt rock deserved a bigger shot on the airwaves. He made a convert of major WBCN shareholder, T. Mitchell Hastings, and rock soon ruled 24 hours a day. From day one, 'BCN established what has long been its tradition of community leader and friend... taking stands against the Vietnam War, speaking up for gay rights, and in general running against the grain of traditional radio thinking, then, and for the most part, now. Leading the vanguard was morning man Charles Laquidara, who began his 19 years with the station then.

People tend to think of WBCN having had the ratings battle in the bag since day one. Not true. Memories are a little hazy on exact shares between start-up and through the early '70s, but are pegged to have peaked in the three and four shares. Competition was considerably less in those days, and that wasn't too impressive even for a station on the then-fledgling FM band. Boston's college-student population surely con-



stituted a huge audience of 'BCN fans, but one whose transitory living situations kept them out of the pool of diary recipients. Independent studies were done to prove 'BCN's pull within that group, and for a while, that was enough.

ENOUGH, AT LEAST UNTIL 1975, when WCOZ arrived and introduced 'BCN to the rude realities of direct competition. WCOZ debuted with "The Concert in Fantasy Park," which simulated a live concert with all the day's superstars and set an instant spotlight that WCOZ enjoyed at 'BCN's expense for years to come. WCOZ's PD at the time, Clark Smidt, put Mark Parenteau and Ken Shelton on the air and both quickly assumed high and long-lasting profiles as Boston talents. With GM Klee Dobra and PD Tommy Hedges at the helm, 'BCN began to fight back in '77 and '78 by doing things like: hiring someone—Bieber—to handle advertising and promotion for the first time; getting Laquidara back on the air after a brief sabbatical.

Hedges joined the enemy, WCOZ, in '78, but not without lighting a fire among 'BCN's ranks. That fire was fueled by the arrival of the punk music scene, and put 'BCN in a perfect position to exploit its always progressive musical posture. Back on an upwards roll, Dobra brought in PD Charlie Kendall, who brought in Tony Berardini as 10 p.m. to 2 a.m. talent, and Mark Parenteau joined as afternoon man. Just as

'BCN pulled up level ratings-wise with WCOZ, Hastings announced that he was going to sell 'BCN in the spring of '78, and thus began the most crucial point of the "WCOZ era"...

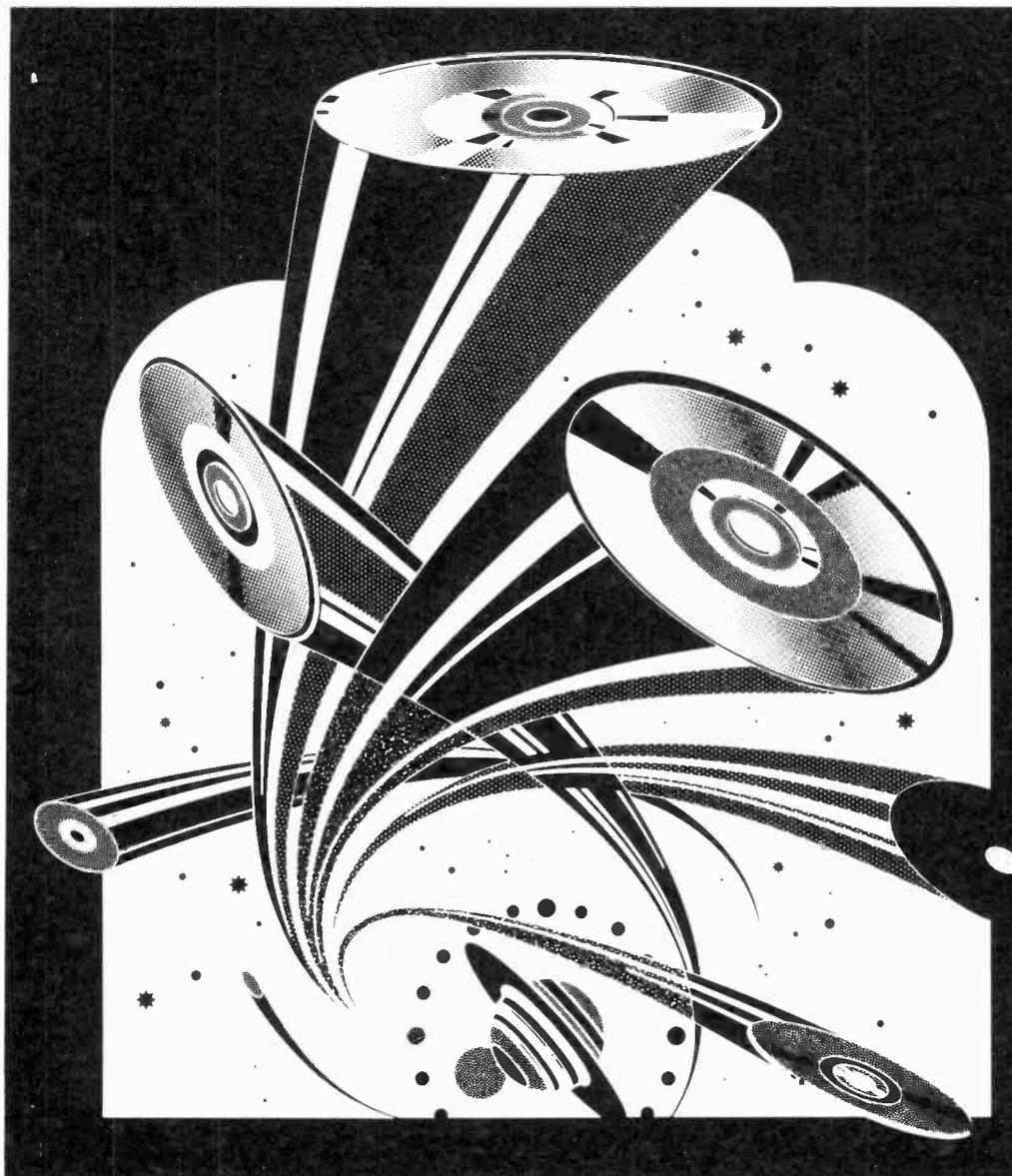
THE STRIKE. The famous 'BCN strike lasted only three weeks in actual fact, but circumstances preceding it and trailing it cemented the nucleus of the 'BCN family spirit, the sparks of which are still plenty visible nine years later.

In '79, the FCC was slow on clearing sales, and between May of '78 and February '79, the staff was operating in precarious limbo. Hastings was not willing to spend much as outgoing-owner, and Hemisphere/Infinity Broadcasting was not able to make any moves before the FCC gave its green light. Infinity already owned two stations at the time, and the ongoing fight against WCOZ was infused with the hope of what more experienced broadcasters could bring to the party. Those charged nine months of anticipation ended abruptly when Infinity came in and fired close to 20 staffers during the second week of February. An attempt to bust the union back-fired, and has since become a business school case study on how not to do things.

Laquidara, Parenteau, and Berardini were not fired, but were the first to stand up with their colleagues in protest. Now, it was Infinity that was in for a rude shock. Boston's newspapers, TV stations, and even radio stations, were on the staff's side. Peter Wolf, Aerosmith, Boston, and the Cars each took out a full page ad in local papers and the trades in protest. Local artists volunteered for fundraising concerts to keep the strikers going. And, most importantly, advertisers pulled their money out. 'BCN's commitment to its community was returned ten-fold, and Infinity principals Mike Wiener and Gerry Carrus came quickly to the negotiating table.

Relations between the new owners and the success-
(Continued on page W-17)

A Billboard Advertising Supplement



**PolyGram Records
congratulates
WBCN
on their
20th Anniversary!**

**A lot can happen in
20 years,
and WBCN was there
for all of it.**

PolyGram Records

© 1988 POLYGRAM RECORDS INC.



Congratulations to

"THE ROCK"

WBCN

from

Boston's best live rock

THE CHANNEL

TONY BERARDINI
(Continued from page W-12)

he had made the same personality-to-PD trek himself. He came to 'BCN in June of 1978, at the request of then-PD Charlie Kendall. When former music director John Brodey left in July, Berardini added MD duties to his late night shift. Kendall left in '79, and Carrus and Wiener popped the PD question to Berardini.

"I said 'no' because I had no idea what PDs did other than yell at me for not following the format and fill out timesheets," he says. "What really did it was Charles Laquidara and Mark Parenteau badgered me for about three weeks, saying, 'If you don't take it, they'll bring some jerk in from the outside.' They gave me a choice of taking the job, or they'd make my life miserable. If you know Charles and Mark, you know they could have made my life miserable, so I took it."

When Berardini stepped into the PD's office, Carrus and Wiener were on hand at all times running the station. "They taught me all the programming aspects, and a lot about how to manage people," he says. "And, it was during that time that I came to believe that you can never get into real serious trouble as long as you are not afraid to ask questions. That's always been a very *real* attitude at this company—the idea that there's no such thing as a stupid question."

Now, that attitude keeps Berardini constantly on call. "Unless I'm out of the country, people know where I am and how to reach me."

Since he began splitting his time between 'BCN and KROQ, Berardini says he's seen a clear illustration of Infinity's management philosophies translating into effective realities. "One of the most rewarding



The greats, near-greats and ingrates gathered in 1984 for a special comedy roast of WBCN announcer Mark Parenteau at Sketches comedy club. Roasters included comedian Steve Sweeney, Peter Wolf, WBCN's Ken Shelton, Peter Wassyn, WBCN's Billy West, Aerosmith's Steven Tyler and Joe Perry, comedian Lenny Clark, roastee Parenteau, John Garabedian, Boston Herald's columnist Norma Nathan, and Paul Ahern.

things in the last year has been to watch the various 'BCN department heads really blossom and grow as I've spent more time away," he says. "When, I'm away, one of two things happen: The conflicts that naturally arise could be put off until I got back, or met and resolved head on. The latter has happened. Everyone at 'BCN has learned to work with each other much better. The station runs incredibly well."

"Louise Sullivan, our business manager, is one of the people at WBCN who really has taken a leadership role. The business department interacts with every other department and Louise has been particularly effective maintaining cost controls and ensuring that the station's bottom line is met."

"There's a tremendous range of off-air talent at WBCN. From our accounting department with Paula Jones, Laura Lee Radicky and Michelle Brewington to Marty Acuff and his crew in the engineering department. Their efforts back-

up the more visible areas of the station to keep the machine always moving into the future," says Berardini.

Odd as it may seem, one of the challenges 'BCN now faces is to remind listeners that it's been there for 20 years. Recent research indicated that listeners perceived of 'BCN as a new music station. "Now, that's a strong image, and it's fine with me," says Berardini. "I think most stations that have been around this long would be perceived the other way. But, we do want to reinforce the heritage angle."

Berardini says he thinks many stations have the potential to achieve what 'BCN has. "Whether they do it or not depends on how well they are guided through the changes that listeners go through, and how well they serve the audience through those changes," he says. "The reason most don't make it to their 20th birthday is simply that they lose touch with their listeners."

HAPPY 20th BIRTHDAY WBCN
Our Best Wishes For Many More!

from
NEW ENGLAND
SONGWRITERS ASSOCIATION

This ad made possible by the following NESAs Members

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good vibrations *Salutes* **WBCN**

15TH ANNIVERSARY!

RECORDS • TAPES • VIDEO

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good vibrations
good vibrations

For It's
20th
Anniversary
On Our
15th

With 60 years of experience,
The **BOSTON GARDEN**
knows what it takes to be a champion.

Congratulations
WBCN

Boston's Champion Rocker.

At 20 years you are in your prime!
Happy Anniversary



WE'D LIKE TO AIR OUR THANKS
FOR YOUR LASTING SUPPORT.

HAPPY BIRTHDAY



SORRY... I thought this was the Folk Plumbing At Least... David Bieber

I thought Lithuanian Tribute Issue. That's what Told Me.

Seriously, Big Congrats

BOB HINKLE MGMT. INC.

We Love You
WBCN

Aimee, Michael
Robert, Tom
and Randall

McGATHY PROMOTIONS NYC

Emotion in Promotion

McGathy Promotions wishes **WBCN** a very special 20th Birthday.

HAPPY BIRTHDAY WBCN

Your 20th year in Boston . . . Our 1st!

TOWER RECORDS

CONGRATS 'BCN THE LINES!

INFINITY BROADCASTING INC.

(Continued from page W-6)

Karmazin admits. "There's plenty of people who wouldn't like working here. Like a sales person who is used to getting anything he sells on the air. Oedipus is very selective about that."

Bob Mendelsohn and Jeff Messerman/WBCN Sales Managers Commercial Ad-Vantages of WBCN

"In the early days, mainstream advertisers perceived us as crazy people and were able to write us off," says 'BCN's general sales manager Bob Mendelsohn. "Now those same advertisers realize that we're very good business people who do crazy things." 'BCN has been able to fight those fears with results. In the early '80s, the sales team got tired of hearing that rock'n'roll listeners and upscale products don't mix. So, 'BCN told listeners they could qualify for various contests and prizes by sending in their business cards. Ten thousand arrived in the first week, says Mendelsohn, "and they were from doctors, lawyers, engineers, etc."

With a limit of nine spots per hour, 'BCN is often in the happy position of being sold out. As such, major challenges including giving advertisers more bang for their buck, and creating new ad opportunities. Both, of course, must be achieved within the confines of good programming. When retail clients seemed a little nervous just before Christmas last year, the 'BCN sales team did just that. Afternoon personality Mark Parenteau was sent out for a series of live broadcasts from eight retail stores. "Mark is such an amazing talent—one that creates so much fun—that we turned what could have been crass hucksterism into good programming," says the GSM.

Jeff Messerman recently added management of local sales to his duties after handling national buys for several years. As we've said before, explaining 'BCN's spirit to the unenlightened is difficult to do without sounding sappy. Messerman says Boston's proximity to Madison Avenue helps because many New York buyers "have had 'the 'BCN Experience' at one time or another." Far beyond that advantage is the plus of 'BCN's heritage, the provable loyalty of its listeners, the longevity of its airstaff, and a "political heart and conscience that's as strong today as it was in the Vietnam era,"

says Messerman. "I make no apologies about becoming more mainstream, because we're still in spirit the same station we were 20 years ago.

"It's wonderfully easy to sell in one sense, sort of like Honda—it sells itself," Messerman continues. "I often tell my staff that it just doesn't get any better than this. Quantitatively and qualitatively, we're a quint-

essential yuppie station. But, the trick is making clients not resent the fact that our rates are higher than simple numbers may justify." What does justify those higher rates is the association with 'BCN, and a production department that often turns spots into highly requested programming elements.



The Huey Lewis Nine versus the WBCN Ballbusters softball game yielded not only an 11-10 WBCN victory, but also resulted in a \$5,104 contribution to the Jimmy Fund, the Boston-based children's cancer research organization. The proceeds, raised from donations of 5,000 fans, were presented at Fenway Park. Accepting the check is Jimmy Fund director and former Boston Red Sox player Mark Andrews, along with WBCN's Charles Laquidara, Red Sox ace pitcher Roger Clemens, WBCN's Oedipus, Larry Loprete, and Tank, WBCN's sports director.



WBCN staffers watch as David Byrne autographs posters during a visit to the station's Boston studios. Byrne also welcomed 1,500 people to three special WBCN-promoted benefit screenings of "True Stories" at the USA Cinema's Paris Theatre. More than \$20,000 was raised for Boston's Institute of Contemporary Art, which used the money to buy a new projector for its film department. From left: WBCN's Larry Loprete, David Bieber, Albert O, Talking Heads' David Byrne, and WBCN's Ken Shelton.



Stopping in the name of love are WBCN's David Bieber, former Supreme Mary Wilson, and WBCN's Mark Parenteau. Wilson discussed her book "Dreamgirls" on Parenteau's afternoon-drive time show.

20 YEARS AGO TODAY

(Continued from page W-13)

ful strikers were repaired so quickly that some accused Wiener and Bieber of staging the whole thing as a publicity stunt. In reality, Wiener and Carrus had just made a bad call, and were as quick to realize that as the staff was. "It was like getting a divorce on the wedding day of a pre-arranged marriage, and then we became friends once we got to know each other," says Bieber.

STILL THERE WAS WCOZ to contend with, and 'BCN's intense focus on internal matters became a weakness that went unrecognized in-house for a while, which 'COZ was able to exploit. Those were the days when 'BCN would drop a song simply because another station added it. In retrospect, 'BCN staffers say the station was simply way ahead of its audience. "We were elitists," PD Oedipus admits.

In the summer of '81, the problem, if not the disease, was diagnosed by the Arbitrons, which showed WCOZ at a 12.1, and 'BCN with a 3.9. For the first time, 'BCN looked outside itself for answers. Research was conducted. During a focus group, 'BCN listeners responded to a question about Prince with things like, "Oh, you mean that comedian who shot himself."

The changes implemented were executed in a context of evolution, rather than revolution. 'BCN still had its essence and its edge to maintain, while slowing itself down in some areas to match the existing tastes of a broader audience. It worked, and continues to. For the last three years, WBCN has not been out of the top three rankings, nor fallen much below a seven share.

WHICH BRINGS US TO THE PRESENT. And, from here the story is best told by the 'BCN-ers them-



selves. Understand first, that 'BCN is sort of like an octopus: From a central core of operations, tentacles reach deep and far in many directions, and come back to create the overall product.

OEDIPUS

(Continued from page W-3)

ratings defeat by WCOZ, was the fact that he considered WCOZ to be void of the magic of the medium. "Radio itself is an entertainer, it's a member of the community," he says. As anyone who ventures out into Boston wearing or carrying station paraphernalia can attest, 'BCN is just that. "Everyone has an opinion about 'BCN, good and bad," the PD says. "And, they seem to feel this need to express it. I'm very proud of this. I think the *realness* we all project bears much responsibility for this reaction. It's an amazing place to work."

Infinity "gives us all the tools we need, and they expect results," he says. "I've got immense respect for the company. Remember, I was part of a major strike, and now I'm a director. They don't go much for ass-kissers around here."

When Oedipus showed up on Laquidara's doorstep in '75, he was also hosting possibly the country's first punk show for MIT's student-run station while trying to make a living as a photographer. That was at a time

when Blondie, Talking Heads, Elvis Costello and others were nobodies, and punk was nowhere to be heard on the airwaves. Oedipus' devotion to the genre dovetailed with the request of a 'BCN news director hip enough to exploit Oedipus' late-night club habit and translate it into live reports on Boston's then-nascent punk rock'n'roll scene.

With that foot in the door, he soon began working weekends for 'BCN, and later teamed up with Berardini as late night co-host. Oedipus got that shift for himself when Berardini became his PD predecessor in '79.

Oedipus is his real name, by the way. "My mother knew I'd be blinded by the light of rock'n'roll," he says. Every Sunday night, Oedipus proves the truth of his mom's prophecy by hosting "Nocturnal Emissions," a new music specialty show.

THE CALENDAR

(Continued from page W-3)

"Lunchtime Concerts" held at various venues around town, two to three weekly free cinema sneak previews of upcoming major motion pictures, Darrell Martinie's daily Cosmic Muffin astrological reports, and Eli Sherer's traffic reports in the WBCN Wicked High helicopter. The 'BCN Business Card campaign qualifies white-collar listeners for zillions of prizes—large and small.

The WBCN/USA Cinemas' Movie Phone is a year-round campaign that represents a nice mix of public service and promotion. A free phone call to the 'BCN line provides times and locations of films playing in USA Cinema's 100-plus Boston-area theaters. In each of those movie houses, a 'BCN trailer is aired before every showing and reaches an estimated 10 million people annually.

On the scene for almost all of these events is 'BCN
(Continued on page W-18)

A Billboard Advertising Supplement

ROCKIN' INTO THE 21ST CENTURY



THE ROCK OF BOSTON
America's Hottest Rock 'n Roll Station
In Rock 'n Roll's Hottest Concert Market

HAPPY 20TH BIRTHDAY
Thanks For The Memories

FRANK J. RUSSO

and the staff of:

Concerts East,
Inc.





PROMOTION IN MOTION

(Continued from page W-11)

mix takes few Boston-ites by surprise these days, says Schaffer. "Anyone who is surprised by that is not in very good touch with the baby boom—that's the preeminent generation. And, in Boston, there's no medium that is better directed at the baby boom than 'BCN."

Tank/WBCN Sports Director— A Full Tank of Sports

'BCN sports director Tank, (nee Paul Sferruzza), is one of several graduates of what he calls the "Charles Laquidara boot camp." He reported to the Laquidara listener lines in '78 when not playing pool on the professional circuit. When the strike hit, Tank was a key organizer and endeared himself to Laquidara to the point where the morning man secured a \$120 per week salary to keep him full time.

Always a sports fan, Tank began to make somewhat shy contributions to 'BCN's morning sportscasts, and eventually earned the gig for himself. "I used to stutter as a child, and, at first, I was so nervous working in the studio that I had to go into a back room to record everything," he recalls. That faded quickly, and Tank moved on to host a sports show for the short-lived Boston video channel, V-66. The channel folded before 'BCN had found a replacement for Tank, and he came back. "One of the great things about this place is that they always want to help you advance your career," says Tank. "They never stood in my way, even though V-66 was considered competition."

Tank calls Laquidara "my mentor" and takes pride in being viewed "as an entertainer who does sports." He minds Laquidara's interruptions in his sportscasts less than several letter-writing listeners do. "That's all part of the rapport between us," he adds. "That's when the fun starts." Tank says the only dream likely to lure him away from 'BCN is his lifelong desire to be the broadcast voice of the Boston Celtics, a post which Johnny Most seems unlikely to relinquish in the near future.

Katy Abel/WBCN News & Public Affairs Director— News You Can Use

'BCN's approach to the news is one of "advocacy journalism" says news director Katy Abel, who cites 'BCN's birth in an era of deep political consciousness as responsible for setting that tone, and credits 'BCN's previous news director Danny Schechter, "your news dissector" with maintaining that tradition. Story selection is one process in which that heritage lives on, and Abel says 'BCN often focuses on stories that won't be covered elsewhere. "It's always a mixed decision between what I think people want to hear, and what I think they should hear," she says. "But what's usually more of a challenge is trying to make a story about the deficit listenable."

On Jan. 22, the Supreme Court's Roe Vs. Wade decision legalizing abortion marked its 15th anniversary. Seeking a local angle on the news, Abel produced a report on a Massachusetts law that prevents minors from getting an abortion without the approval of parents or a judge and the difficulty that process imposes on girls with unwanted pregnancies.

WBCN Interns— Radio's Future Players

'BCN's thriving intern program speaks volumes for the station's rapport with its listeners. Oedipus, Carter Alan, Tank, Larry "Chachi" Loprete, and evening talent Tami Heide are just a few of the 'BCN players who started as interns. Who knows what roles some of the 75 to 100 volunteers that grace 'BCN's halls all hours of the day in a given week will play in five or 10 years? One thing for sure is that a Charles Laquidara plea like, "Wanna get up at 4:30 in the morning, come work your ass off for five hours, and not get paid?" will have plenty of 'BCN hopefuls replying with an almost desperate "yes."

The interns can be found in every programming related department, and one area where they are most helpful is on 'BCN's listener line. It's one of the few listener lines manned by real people 24 hours a day, and the input gathered as a result is relied on heavily by all of 'BCN's staff.

FEARLESS PROGRAMMING.
TOTAL DEDICATION.
MASSIVE INFLUENCE.

ROCKING BOSTON AND
THE WORLD FOR 20 YEARS!

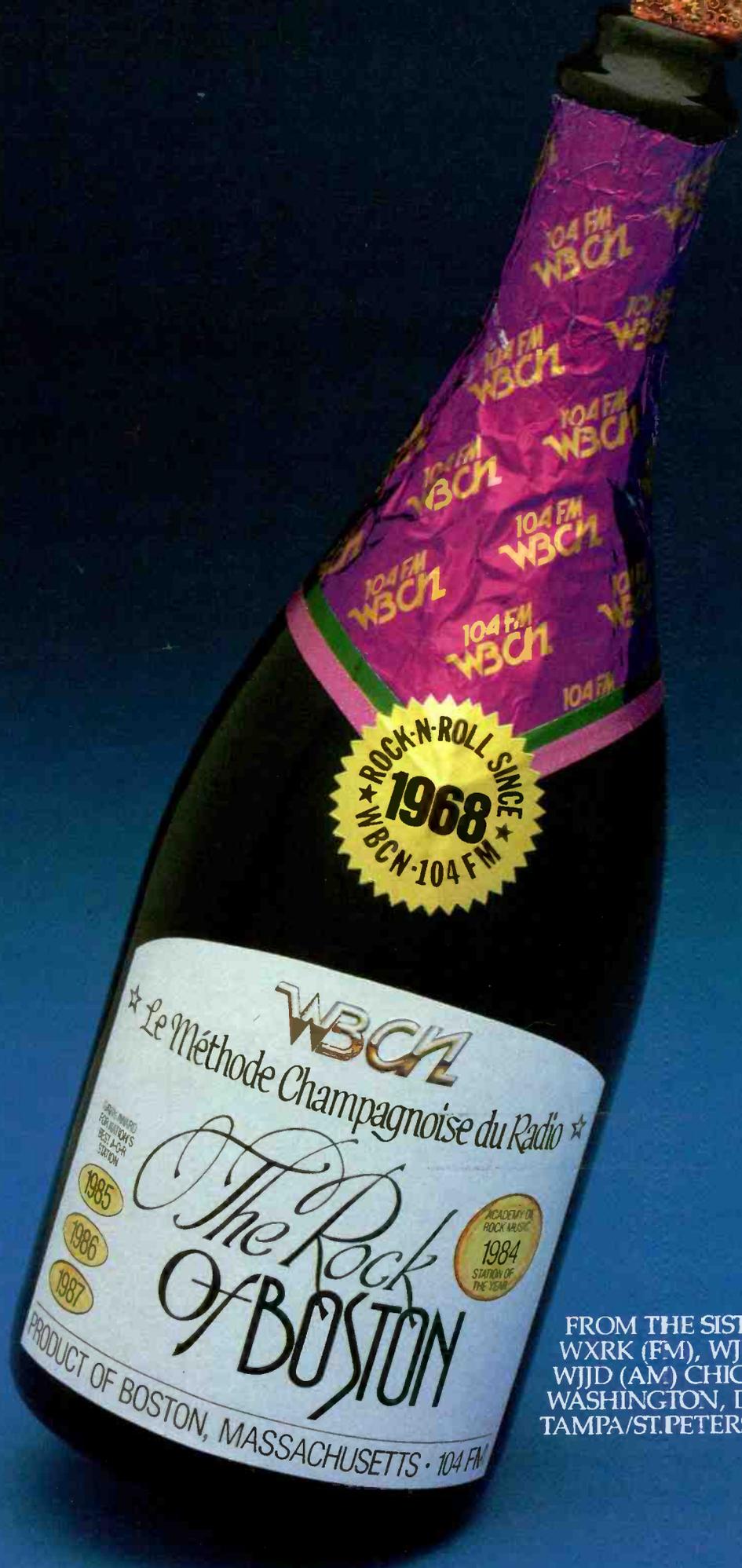
Congratulations to WBCN for twenty years spent
creating state-of-the-rock radio.



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Twenty Years*

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The Rock
of BOSTON
PRODUCT OF BOSTON, MASSACHUSETTS · 104 FM

ROCK-N-ROLL SINCE
1968
WBCN-104 FM

ACADEMY OF
ROCK MUSIC
1984
STATION OF
THE YEAR

1985
1986
1987

FROM THE SISTER STATIONS OF INFINITY BROADCASTING CORPORATION:
WXRK (FM), WJIT (AM) NEW YORK · KROQ (FM) LOS ANGELES · WJMK (FM);
WJJD (AM) CHICAGO · KOME (FM) SAN JOSE/SAN FRANCISCO · WBMW (FM)
WASHINGTON, D.C. · KVIL (AM/FM) DALLAS/FT. WORTH · WQYK (AM/FM)
TAMPA/ST.PETERSBURG · WYSP (FM) PHILADELPHIA · KXYZ (AM) HOUSTON

Sell-Through A 'Bonanza' At Movies Unlimited

BY WILLIAM SILVERMAN

PHILADELPHIA The trademark of Movies Unlimited reads, "We're the moviest!" and president Jerry Frebowitz says his chain tries to live up to that boast, not only at his four Philadelphia-area stores but also through mail-order sales.

Frebowitz modestly says there's "no secret to my sauce," but his stores appear to be unusually successful. He claims each does about \$500,000 in sales and an equal amount in rentals per year.

In addition, the Movies Unlimited catalog and its regular supplements generate more than \$8 million in mail-order sales a year, Frebowitz says.

Each of the retail stores measures about 6,000 square feet, and except for the original northeast Philadelphia location, which has 14,000 titles, each stocks about 12,000 titles.

The stores keep sale cassettes in their original boxes inside locked cases. Copies for retail are kept in the back, and pads and pencils are

provided for customers to write down selections.

"I can't understand why other people don't sell more video. It's always been a bonanza for us," Frebowitz says. "All we do is put the price out with the cassette, and the reduced prices from manufacturers have been a real boon. We always put sale tags out where appropriate. Really, all we do is make the tapes available."

Naturally, videos priced at \$89.95 do not sell nearly as well as those priced at \$19.95, and Frebowitz will usually have only two available for

sale at any time at a store. If more are needed, though, the stores can be supplied quickly.

A major Blow Out sale takes place each June, when used copies are sold off—most for \$29.95 but some for even less when lower manufacturer prices permit. The stores do not deal with used-tape brokers, Frebowitz adds.

The former novelty-store owner always loved movies, and he used to sell 16mm copies. He continues to play an active role in ordering Movies Unlimited merchandise, and he puts in office hours from 1-9 p.m.

because he prefers quiet to a constantly ringing telephone.

"I love this business—it's hard to imagine doing anything else," he says.

The four locations have a total of about 15,000 club members, each of whom pays a \$29.95 annual membership fee. While the club membership is not as high as that boasted by some other video retailers, Frebowitz says, "The fact that the fee is paid each year indicates a much higher proportion of staunch supporters."

(Continued on next page)



Movies Unlimited boasts four Philadelphia-area stores like the one above and a mail-order business that brings in more than \$8 million in sales a year, according to chain president Jerry Frebowitz.

FOR WEEK ENDING APRIL 2, 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	24	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	28	AN AMERICAN TAIL ♦	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	4	75	SLEEPING BEAUTY ♦	Walt Disney Home Video 476	1959	29.95
4	3	131	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
5	8	131	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
6	13	43	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
7	6	43	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
8	5	94	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
9	7	22	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
10	10	126	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
11	11	103	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
12	21	90	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
13	12	94	WINNIE THE POOH AND TIGGER TOO ♦	Walt Disney Home Video 64	1974	14.95
14	14	43	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
15	24	86	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
16	17	92	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
17	9	21	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
18	19	2	BUGS!	MGM/UA Home Video M201233	1988	14.95
19	22	2	IT'S THE EASTER BEAGLE, CHARLIE BROWN	Hi-Tops Video HT0094	1976	14.95
20	16	2	DAFFY!	MGM/UA Home Video M201232	1988	14.95
21	20	15	RAFFI-A YOUNG CHILDREN'S CONCERT ●	A&M Video 6-21707	1986	19.98
22	15	43	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
23	NEW ▶		ELMER!	MGM/UA Home Video M201235	1988	14.95
24	NEW ▶		PORKY!	MGM/UA Home Video M261236	1988	14.95
25	18	54	THE TRANSFORMERS: THE MOVIE ♦	Family Home Entertainment 26561	1986	14.95

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

CBS/Fox Says Trailer Tape Boosted Sales Of Classics

BY BRUCE HARING

NEW YORK CBS/Fox Home Video's release of an hourlong trailer tape highlighting classic films has proven to be a hit with video merchandisers, boosting sales in the last quarter of 1987 up to 40% at some participating retailers.

The promo trailer, designed to spark greater sell-through on lower-profile CBS/Fox catalog during the holiday season, was provided to 3,800 merchandising accounts. Some 50 tapes were highlighted, including CBS/Fox's Marilyn Monroe series; 14 James Bond titles; 11 Elvis Presleys; 20 tapes from the Spotlight III collection of films starring Woody Allen, Marlon Brando, or Sidney Poitier; and 15 tapes from the CBS/Fox Five Star Five Collection.

Laura Terranova Taylor, CBS/Fox's director of merchandising, says the trailer resulted in "a definite increase in orders, both rentals and sales," for participating retail accounts. Merchandisers were questioned at the end of each month regarding the trailer. Of the 3,800 merchandisers using the tape, 440 provided results to CBS/Fox.

In October, 26% of the 440 retailers saw an increase in video sales, according to Taylor. In November,

38% of that group increased sales, with 40% reporting gains in December. Of those reporting a sales gain in the last quarter, 21% ordered up to five additional units in October; 31% increased orders up to 10 units in November; and 40% increased orders up to 10 units in December.

Of the items featured on the trailer, the Monroe series was the best seller in October, with Bond second, Taylor says. But Bond topped the sales list for November and December, with Monroe second.

In October, rentals were up 48% overall among the 440 surveyed retailers. Rental gains of 49% and 53% were reported for November and December, respectively.

The Bond line was the top rental for all three months, followed by the Monroe series.

"We sold quite a few movies from [the trailer]," says Tony Dibacco, the owner of two outlets in the 8-store Video 1 chain in Glendale, Ariz. "I'd estimate it boosted sell-through 30%-40%. I'd like to see them do something more like that."

CBS/Fox plans another trailer release in the last quarter of 1988. More retailers will be offered the new trailer, which may be longer than one hour because of its demonstrated selling power and dealer requests, Taylor says.

La. Chain Opens Franchise Frontiers ZM Vid Uses Class System

BY EDWARD MORRIS

NASHVILLE When ZM Video opened its first store in December 1984, the company's stock value was \$25 a share. In 1985, the Kenner, La.-based firm began franchising, and by the end of 1987 it boasted a total of 23 stores in three states and had a stock value of \$1,000 a share.

George Brooks, executive vice president of marketing and franchising, predicts there will be 40 ZM Video stores in operation by the end of 1988. ZM Video is privately held, though Brooks adds that the company intends to go public within the next two years.

Brooks says that already this year the company has added two more stores, opened a corporate headquarters and a warehouse, and expanded two existing locations. It is now negotiating to acquire franchises that will open up the Florida, Maryland, and New York regions. The company currently has operations in Louisiana, Mississippi (three stores), and Alabama (one).

The right to sell franchises in all of Florida, Brooks says, will be sold for \$6 million. If the company divides the state into four regions for potential franchisers, the price per region will be set at \$2 million. Purchase prices for New York and Maryland rights have not yet been announced. Brooks says a "minicorporate office" will be set up in each state in which franchis-

er privileges will be sold.

By Brooks' count, the ZM Video warehouse "buys and moves out" about 10,000 videotapes a month. The stores, most of which are located in small strip centers, rent a total of 25,000 tapes a day, Brooks says.

ZM Video stores fall into three classes and are sold to franchisees accordingly. All are complete turnkey operations, Brooks asserts. Class one stores have inventories of approximately 1,400 tapes each and sell for \$75,000. Class two stores stock 3,500-4,500 tapes and are tagged at \$150,000 each, and class three superstores carry inventories of more than 7,000 tapes and sell for \$300,000 each.

ZM's preference, Brooks points out, is for a class two store to develop into a class three unit. He says that unless demographic and marketing studies convince the company that an area can sustain a class-three store, no franchise will be sold. Twenty of the current stores fall into the class one category, and three are class two stores.

When a franchise applicant is accepted, the company finances up to half the package at 14% interest. All franchisees must complete a two-week training course. They pay the parent company 4% of the gross in royalties for the first five years and 7% of the gross for the remainder of the franchise term.

"We've never had a store lose mon-

(Continued on next page)

MOVIES UNLIMITED: A PHILADELPHIA STORY

(Continued from preceding page)

About 90% of those who visit the store are members. Many bring the 600-plus-page catalog they receive as a membership benefit.

The stores use point-of-purchase displays extensively. "They're either for hit movies or old classics; there's no point in trying to sell someone on a lesser title," Frebowitz says.

The rental rates are \$2 more for nonmembers and include options for one-day, three-day, or one-week rentals. The rates are among the highest in the area. On most titles, club members pay \$3 overnight, \$5.95 for three days, and \$7.95 for a week. New releases that carry manufacturers' suggested retail prices of \$69.95 or higher are priced at \$4.50 for one night, \$7.95 for three, and \$10.95 for a week.

Frebowitz makes no apologies for his variable price schedule. "This is the only business in the world that doesn't reflect at retail what goods cost at wholesale," he says. "If you go to a supermarket for a loaf of bread or any other item, the ones that cost the supermarket more will cost you more."

The Movies Unlimited club membership includes four free one-week rentals. There are also \$1.50 overnight specials on several hundred rotating cassettes each month. Members can rent four movies for the price of three.

They also get 10% off all movie purchases and \$1 off all blank-tape purchases. Members get a free seven-day rental when their "freebie card" is stamped 10 times, free pop-

corn with each rental and purchase, a lower rental fee, catalogs, catalog updates, and newsletters.

Beta cassettes are still stocked but are being phased out. Only one or two copies of top titles are being ordered for each store. Movies Unlimited is currently selling off previously viewed Beta cassettes—except new releases—for \$10.

The annual catalogs are widely advertised, primarily in video magazines. The catalog was first published in 1978; it was eight pages long at the time. The current volume numbers more than 600 pages. It is printed on glossy paper, makes liberal use of promotional stills, and features second-color highlighting and some four-color ads. It has more than two dozen sections, including performing arts, silent films, television, and cult classics.

Several updates, each of which can run up to 250 pages, are sent during the year to customers who have bought videos. "Once you buy from us, we never let you alone," Frebowitz jokes.

The \$7.95 cost of the catalog is refunded with the first purchase. Movies Unlimited also puts out a \$3.95 adult-video catalog.

The stores have adult sections. Frebowitz views the category as profitable, but he says he has some doubts about whether it is appropriate for the company.

Customers can also call a 24-hour-a-day fulfillment house and charge mail-order purchases. A customer-service line is open from 9 a.m.-5 p.m. on weekdays.

FOR WEEK ENDING APRIL 2, 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
1	1	10	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
2	2	7	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R
3	9	3	THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R
4	3	8	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R
5	36	2	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R
6	4	6	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R
7	6	4	THE BIG EASY	Kings Road Entertainment HBO Video 0052	Dennis Quaid Ellen Barkin	1987	R
8	5	8	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R
9	11	2	HAMBURGER HILL	RKO Pictures Vestron Video 6015	Michael Dolan Daniel O'Shea	1987	R
10	8	5	SPACEBALLS	MGM/UA Home Video M90179	John Candy Rick Moranis	1987	PG
11	7	8	LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13
12	10	9	DRAGNET	Universal City Studios MCA Home Video 45030	Dan Aykroyd Tom Hanks	1987	PG-13
13	14	4	REVENGE OF THE NERDS II: NERDS IN PARADISE	CBS-Fox Video 1514	Robert Carradine	1987	PG-13
14	16	4	NADINE	CBS-Fox Video 3841	Kim Basinger Jeff Bridges	1987	PG
15	NEW		MAID TO ORDER	IVE 64311	Ally Sheedy	1987	PG
16	13	20	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R
17	12	13	ROXANNE	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG
18	19	2	THE SQUEEZE	Tri-Star Pictures HBO Video 0053	Michael Keaton	1987	PG-13
19	15	13	THE SECRET OF MY SUCCESS	Universal City Studios MCA Home Video 80637	Michael J. Fox	1987	PG-13
20	26	3	A PRAYER FOR THE DYING	Samuel Goldwyn Virgin Vision 70050	Mickey Rourke Bob Hoskins	1987	R
21	25	2	MATEWAN	Lorimar Home Video 384	James Earl Jones	1987	PG-13
22	17	18	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R
23	21	12	THE BELIEVERS	Orion Pictures HBO Video 0034	Martin Sheen	1987	R
24	18	6	JAWS THE REVENGE	Universal City Studios MCA Home Video 80723	Lorraine Gary Michael Caine	1987	PG-13
25	20	13	THE FOURTH PROTOCOL	Lorimar Home Video 320	Michael Caine Pierce Brosnan	1987	R
26	27	5	THE MONSTER SQUAD	Tri-Star Pictures Vestron Video 6014	Andre Gower Robby Kiger	1987	PG-13
27	29	12	HOLLYWOOD SHUFFLE	Samuel Goldwyn Virgin Vision 70032	Robert Townsend	1987	R
28	23	13	SUMMER SCHOOL	Paramount Pictures Paramount Home Video 1518	Mark Harmon	1987	PG-13
29	33	6	IN THE MOOD	Lorimar Home Video 475	Patrick Dempsey Talia Balsam	1987	PG-13
30	24	20	TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	R
31	30	25	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13
32	NEW		STREET TRASH	Lightning Pictures Lightning Video 9981	R.L. Ryan Vic Noto	1987	R
33	31	25	ANGEL HEART	IVE 60460	Mickey Rourke Lisa Bonet	1987	NR
34	32	9	LADY BEWARE	IVE 63753	Diane Lane Michael Woods	1987	R
35	35	3	SURF NAZIS MUST DIE	Troma Media Home Entertainment M951	Barry Brenner Gail Neely	1987	NR
36	28	5	DISORDERLIES	Warner Bros. Inc. Warner Home Video 11752	The Fat Boys	1987	PG
37	22	18	HARRY AND THE HENDERSONS	Amblin Entertainment MCA Home Video 80677	John Lithgow	1987	PG
38	34	6	THE BUDDY HOLLY STORY	RCA/Columbia Pictures Home Video 6-20801	Gary Busey	1978	PG
39	39	25	FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	PG
40	37	26	BLIND DATE	Tri-Star Pictures RCA/Columbia Home Video 6-20822	Kim Basinger Bruce Willis	1987	PG-13

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New Karlin Firm Specializes In Retail Catalogs

NEW YORK The Karlin Marketing Group of New York and Hoboken, N.J., has announced the formation of Video Marketing and Publications Inc., a firm devoted to video-store services and publications.

Video Marketing and Publications specializes in customizing retail catalogs for specific video outlets. It publishes Vidpix, a consumer-oriented monthly magazine detailing new releases and other video news items.

The firm also provides direct-mail services for retailers, including fulfillment, labeling, and mailing.

Ed Karlin, Video Marketing's creative director, says that the firm has so far provided 20 clients with catalogs detailing the tapes available in their stores.

Future plans for the firm include production of taped sales seminars for video retailers.

More information is available at 212-964-7997 or 201-653-7979.

ZM VIDEO FRANCHISES

(Continued from preceding page)

ey," Brooks says. He says ZM holds more than \$500,000 in accounts receivable from its franchisees and that its liability is less than 1% of its net worth.

To build sales, the company launches a chainwide promotion every 90 days. A recent promo offered a coupon book valued at \$63 for \$6. Customers could rent a second video with a coupon each time they paid the going rental rate for one. This tactic wedded the consumer to ZM Video, Brooks says.

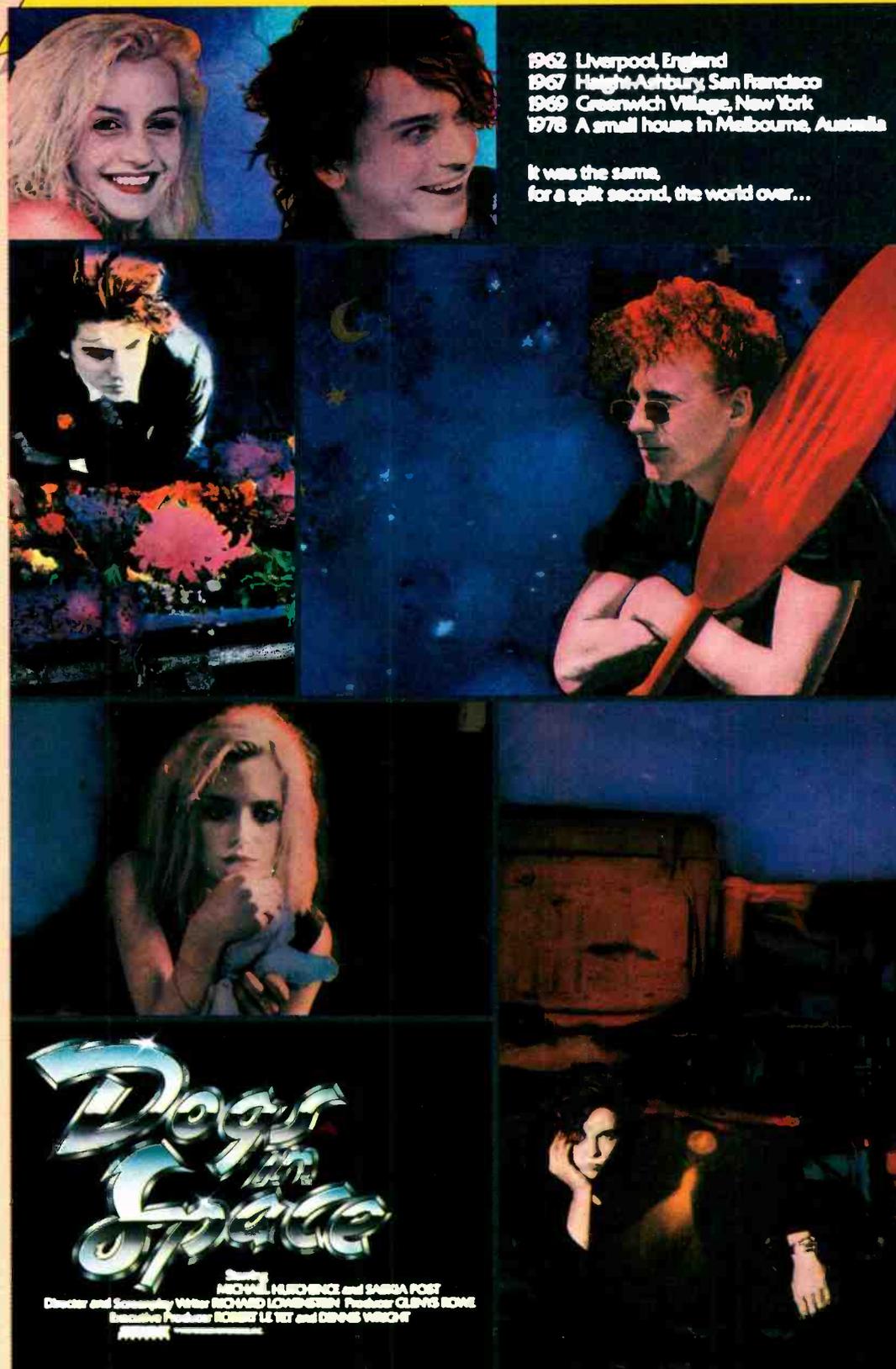
The company advertises daily on local television, according to Brooks, and uses its 30-second spots to heighten its visibility and to draw attention to promotions. Print ads are placed in local newspapers "at least four times a week," he says. To support such an intensive campaign, each franchise is required to put \$170 a week into an advertising fund.

Rental rates at ZM stores range from 75 cents to \$1.99 a day per tape except for "hard-to-get" titles. Brooks says that "Platoon," for example, rented for \$3 a day the first two weeks it was available, after which it went to \$1.99. Brooks says it was first tagged at \$1.99, but many renters kept it overtime and paid the usual 99-cents-a-day late fee.

Stores in the network also rent VCRs and sell blank tapes and head cleaners. In March the chain will launch a rent-to-own program for VCRs, possibly offering several brands, Brooks says.

Plans for the coming year include opening up the Lake Charles, Baton Rouge, and Lafayette markets in Louisiana as well as expanding operations in the states already opened up. Corporate growth is expected to call for the addition of up to 75 employees. In the total operation, the number of employees has grown from four to more than 2,000.

THE NEXT CULT CLASSIC, IN THE TRADITION OF SID AND NANCY



1962 Liverpool, England
1967 Haight-Ashbury, San Francisco
1969 Greenwich Village, New York
1978 A small house in Melbourne, Australia

It was the same,
for a split second, the world over...

Rocker Michael Hutchence stars in a post-punk epic.

When DOGS IN SPACE made its theatrical debut in 1987, young people started talking.

They talked about its star, Michael Hutchence, someone they'd met before in the Billboard Top Ten chart in his other incarnation as lead singer for the Australian band, INXS.

They talked about its subject matter, an explosive blend of wild times and rock 'n roll served up in a house that could be anywhere the counter-culture has surfaced in the last twenty years.

And most of all, they talked about how entertaining it was, how they could see it again and again.

Now they can. Because now, the Australian film that's going to be nothing less than the next cult classic is available on video.

Street date is May 12.
Order your copies today.



KEY VIDEO®

AVAILABLE ON VIDEOCASSETTE

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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.

ANY WEDNESDAY
 Jane Fonda, Jason Robards, Dean Jones
 ▲♥ Warner Bros./\$59.95

BORN IN EAST L.A.
 Cheech Marin
 ▲♥ MCA/\$89.95

BLUE MONKEY
 Steve Railsback, Susan Anspach,
 Gwynyth Walsh
 ▲♥ RCA/Columbia/\$79.95

COLD STEEL
 Brad Davis, Adam Ant
 ▲♥ RCA/Columbia/\$79.95

CHLOE IN THE AFTERNOON
 Bernard Verley, Zouzou
 ▲♥ Tamarelle's/\$59.95

CRUEL TRICKS FOR DEAR FRIENDS
 Penn & Teller
 ▲♥ Lorimar/\$19.95

DOOM ASYLUM
 Patty Mullen, Ruth Collins
 ▲♥ Academy/\$79.95

HIDE AND GO SHRIEK
 Brittain Frye, George Thomas
 ▲♥ New Star/\$79.95

THE JETSONS MEET THE FLINTSTONES
 Animated
 ▲♥ Worldvision/\$29.95

MAID TO ORDER
 Ally Sheedy, Tom Skerritt, Beverly
 D'Angelo
 ▲♥ IVE/\$89.95

MATEWAN
 James Earl Jones
 ▲♥ Lorimar/\$79.98

MR. NASTY
 Mr. Nasty
 ▲♥ Video Treasures/\$10.00

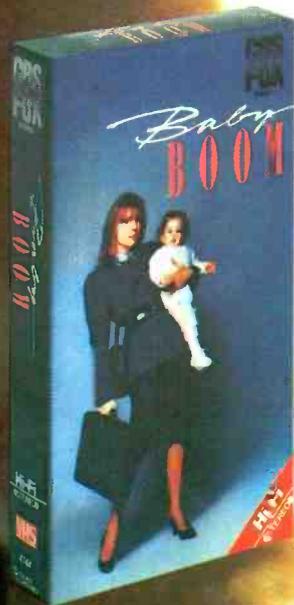
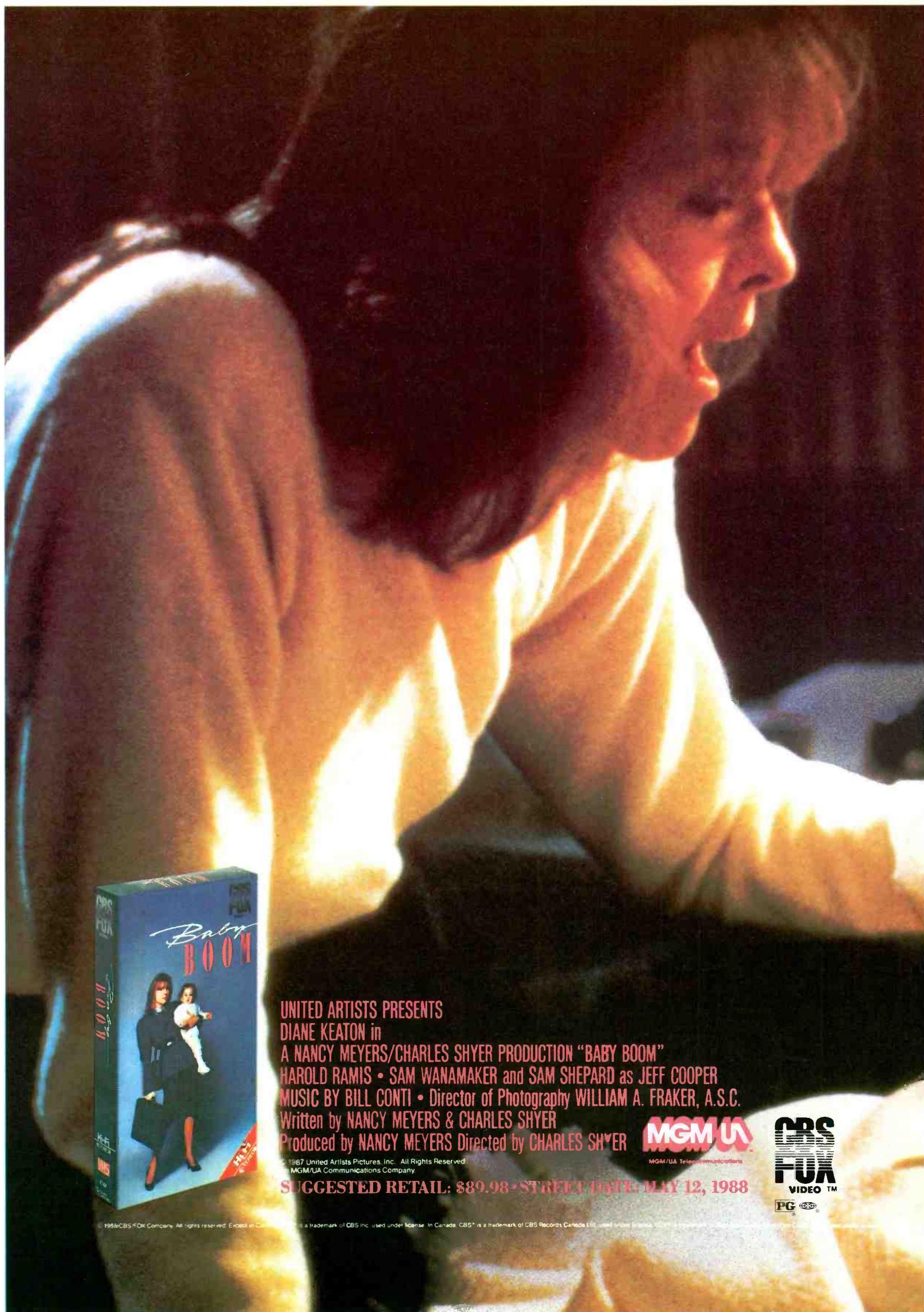
NIGHTFLYERS
 Catherine Mary Stewart, Michael Des
 Barres
 ▲♥ IVE/\$79.95

RITA, SUE & BOB TOO
 Siobhan Finneran, Michelle Holms,
 George Costigan
 ▲♥ Lorimar/\$79.95

(Continued on next page)



Golf Partners. Professional golfer Nancy Lopez takes a break from shooting her new video, "Nancy Lopez: Golf Made Easy," to pose with Mark Gilula, vice president of marketing for Fox Hills Video. The 48-minute program offers step-by-step demonstrations and tips from one of the top players on the women's golf circuit. It is priced at \$39.95 and will be released by Fox Hills June 9. The prebook cutoff date is May 25.



UNITED ARTISTS PRESENTS
 DIANE KEATON in
 A NANCY MEYERS/CHARLES SHYER PRODUCTION "BABY BOOM"
 HAROLD RAMIS • SAM WANAMAKER and SAM SHEPARD as JEFF COOPER
 MUSIC BY BILL CONTI • Director of Photography WILLIAM A. FRAKER, A.S.C.
 Written by NANCY MEYERS & CHARLES SHYER
 Produced by NANCY MEYERS Directed by CHARLES SHYER



© 1987 United Artists Pictures, Inc. All Rights Reserved.
 MGM/UA Communications Company
SUGGESTED RETAIL: \$89.98 • STREET DATE: MAY 12, 1988



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EXPECTING PROFITS! DIANE KEATON IN

Baby
BOOM

"Baby Boom" is the box office smash

that critics raved about and that Rex Reed called the "knock-out performance of Diane Keaton's career." Which ain't bad praise for a former Oscar winner who's appeared in such critically acclaimed smash hits as "Annie Hall," "Looking For Mr. Goodbar," "Beds," "Shoot The Moon" and "Crimes Of The Heart!"

A STORY OF OUR TIMES!

"Baby Boom" is one of the year's most pointed comedies... one that touches a nerve in everyone who sees it.

It's the story of what happens to a "Tiger Lady" '80s career woman when she inherits a 1 1/2 month-old baby girl.

She soon finds that business and mommy don't mix. And so "supermom" steps out of the fast lane and into the sleepy Vermont countryside where, sure enough, she's accepted like any other mom... who just landed from Mars!

CRITICS IN LOVE!

"It's funny...a delightfully good performance by Diane Keaton."

— Janet Maslin, N.Y. Times

"An Oscar-caliber performance."

— Michael Medved, Sneak Previews

"Hilarious and touching...honors the great '30s tradition of sophisticated screwball comedy."

— Kevin Thomas, Los Angeles Times

AN "EVERYBODY" MOVIE—RATED PG!

"Baby Boom" is a PG comedy with a positive outlook on life that appeals to the whole family...city, suburban and rural audiences alike.

EXCLUSIVE SIX-MONTH WINDOW!

"Baby Boom" arrives May 12th, and for six months the only place to see it will be on home video! A six month window before Pay Cable allows you a long, exclusive profit opportunity!

A SHOWER OF TV ADVERTISING!

Three flights of television advertising will have customers crying for "Baby Boom." National print advertising in video publications and eye-catching P.O.P. will add further support, increasing rental turns. Stock deep!

"EABY BOOM"—THE HIT DIANE KEATON COMEDY THAT'LL MAKE YOUR BUSINESS BOOM!



Hartzell Park Avenue cassette and travel case.

**Hartzell Bows
Cassette Case**

Where can travelers store their cassettes, books, billfold, cameras, and cassette players?

Hartzell Manufacturing of St. Paul, Minn., has the answer: the company's new Park Avenue Cassette N' Travel case, a naugahyde fabric bag featuring two separate zippered compartments, including a storage tray that will hold 30 boxed or 48 unboxed audiocassettes.

More information is available at 612-646-9456.

**V.I.E.W. Vid Set
For Baby Boom**

V.I.E.W. Video is set to release its first video designed to entertain and educate babies. "Infantasia—A Musical Mobile For You And Baby" has an orchestrated soundtrack of eight songs, including "Pop! Goes The Weasel," "Brahms' Lullaby," and "Twinkle, Twinkle, Little Star."

It also presents pictures of basic shapes, animals, and easily recognizable objects, all set to computer animation. Accompanying the 25-minute video is a lyric booklet with tips on how to make the best use of the program.

The video was designed by Dick Feldman, who helped create "The Great Space Coaster" television series for children. The suggested retail price is \$19.95.

For more information, contact 212-674-5550 or 800-843-9843.

VIDEO RELEASES

(Continued from preceding page)

SPECTERS
Donald Pleasence,
♥ Imperial/\$79.95

TELL ME A RIDDLE
Melvyn Douglas, Lila Kedrova
♥ Media/\$79.95

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.

HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	11	★ ★ NO. 1 ★ ★ LOVE WILL FIND ITS WAY TO YOU J.BOWEN,R.MCINTIRE (D.LOGGINS, J.D.MARTIN)	REBA MCENTIRE MCA 53244 1 week at No. One
2	4	8	9	FAMOUS LAST WORDS OF A FOOL J.BOWEN,G.STRAIT (D.DILLON, R.HUSTON)	GEORGE STRAIT MCA 53248
3	3	7	12	I WANNA DANCE WITH YOU R.LANDIS (E.RABBITT, B.J.WALKER, JR.)	EDDIE RABBITT RCA 5238-7
4	7	11	10	I'LL ALWAYS COME BACK H.SHEDD (K.T.OSLIN)	◆ K.T.OSLIN RCA 5330-7
5	8	10	13	SANTA FE E.GORDY, JR. (D.BELLAMY, R.TAYLOR)	◆ THE BELLAMY BROTHERS MCA/CURB 53222/MCA
6	9	13	12	TIMELESS AND TRUE LOVE P.WORLEY (C.BLACK, A.ROBERTS, B.CASON)	THE MCCARTERS WARNER BROS. 7-28125
7	10	15	11	IT'S SUCH A SMALL WORLD T.BROWN (R.CROWELL)	◆ RODNEY CROWELL AND ROSANNE CASH COLUMBIA 38-07693
8	11	14	15	IT'S ONLY MAKE BELIEVE R.MCOWELL (C.TWITTY, J.NANCE)	RONNIE MCDOWELL CURB 10501/MCA
9	13	18	8	CRY, CRY, CRY P.WORLEY (J.S.SHERILL, O.DEVANEY)	◆ HIGHWAY 101 WARNER BROS. 7-28105
10	14	17	12	STRANGERS AGAIN T.WEST (H.DUNN, C.WATERS)	◆ HOLLY DUNN MTM 72093/CAPITOL
11	15	19	11	THE LAST RESORT B.LOGAN (BROWN, BOUTON, BURCH)	T. GRAHAM BROWN CAPITOL 44125
12	1	2	12	TURN IT LOOSE B.MAHER (D.SCHLITZ, C.BICKHARDT, B.MAHER)	THE JUDDS RCA/CURB 5329-7/RCA
13	17	20	10	EVERYBODY'S SWEETHEART R.LANDIS (V.GILL)	VINCE GILL RCA 5331-7
14	18	23	8	I'M GONNA GET YOU B.BECKETT (D.LINDE)	EDDY RAVEN RCA 6831
15	20	24	7	YOUNG COUNTRY B.BECKETT,H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	◆ HANK WILLIAMS, JR. WARNER/CURB 7-28120/WARNER BROS.
16	6	1	13	LIFE TURNED HER THAT WAY S.BUCKINGHAM (H.HOWARD)	◆ RICKY VAN SHELTON COLUMBIA 38-07672
17	21	25	11	IF OLE HANK COULD ONLY SEE US NOW J.BOWEN,W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53243
18	19	22	13	A LITTLE BIT CLOSER J.CRUTCHFIELD (KENNEDY, ROSE, SCHUYLER)	◆ TOM WOPAT EMI-MANHATTAN 50112
19	22	27	7	BABY I'M YOURS J.BOWEN,S.WARINER (S.WARINER, G.CLARK)	STEVE WARINER MCA 53287
20	23	28	10	AMERICANA J.KENNEDY (L.ALDERMAN, R.FAGAN, P.RYAN)	MOE BANDY CURB 10504/MCA
21	24	29	10	SHE'S NO LADY T.BROWN,L.LOVETT,B.WILLIAMS (L.LOVETT)	◆ LYLE LOVETT MCA/CURB 53246/MCA
22	25	30	9	IF MY HEART HAD WINDOWS E.GORDY, JR., T.BROWN (D.FRAZIER)	◆ PATTY LOVELESS MCA 53270
23	26	31	5	THE FACTORY L.BUTLER (B.MCGUIRE)	KENNY ROGERS RCA 6832-7
24	27	32	6	TRUE HEART J.BOWEN (D.SCHLITZ, M.CLARK)	THE OAK RIDGE BOYS MCA 53272
25	29	39	5	OLD FOLKS R.GALBRAITH,R.MILSAP (M.REID)	RONNIE MILSAP & MIKE REID RCA 6896-7
26	31	40	4	EIGHTEEN WHEELS AND A DOZEN ROSES A.REYNOLDS (F.NELSON, G.NELSON)	◆ KATHY MATTEA MERCURY 870 148-7/POLYGRAM
27	28	35	5	ALWAYS LATE WITH YOUR KISSES P.ANDERSON (L.FRIZZELL, B.CRAWFORD)	◆ DWIGHT YOAKAM REPRISE 7-27994
28	5	6	17	SHOULDN'T IT BE EASIER THAN THIS J.BRADLEY (J.JARRARD, R.GILES)	CHARLEY PRIDE 16TH AVENUE 70408/CAPITOL
29	30	34	8	ALL OF THIS & MORE J.E.NORMAN (B.FOSTER, J.KIMBALL, G.PRESTOPINO)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28106
30	34	37	7	THE BEST I KNOW HOW J.KENNEDY (K.REID)	THE STATLER BROTHERS MERCURY 870 164-7/POLYGRAM
31	32	33	10	I TAUGHT HER EVERYTHING SHE KNOWS ABOUT LOVE W.ALDRIDGE (W.ALDRIDGE, T.GENTRY, G.FOWLER, J.JARRARD)	THE SHOOTERS EPIC 34-07684
32	16	5	15	TOUCH AND GO CRAZY J.BOWEN,L.GREENWOOD (M.GARVIN, T.SHAPIRO, B.JONES)	LEE GREENWOOD MCA 53234
33	38	45	5	ONE TRUE LOVE K.KANE, J.O'HARA (J.O'HARA, K.KANE)	◆ THE O'KANES COLUMBIA 38-07736
34	12	12	17	I DIDN'T (EVERY CHANCE I HAD) T.COLLINS (B.P.BARKER, K.PALMER)	JOHNNY RODRIGUEZ CAPITOL 44071
35	35	36	10	IT GOES WITHOUT SAYING J.RUTENSCHROER,T.MALCHAK (L.PALAS, J.JARRARD, M.SANDERS)	TIM MALCHAK ALPINE 008
★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★					
36	44	50	4	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
37	40	41	7	I REMEMBER YOU J.BOWEN,G.CAMPBELL (J.MERCER, V.SCHERTZINGER)	GLEN CAMPBELL MCA 53245
38	41	44	7	NO MORE ONE MORE TIME B.HALVERSON,R.BENNETT (T.SEALS, D.KIRBY)	JO-EL SONNIER RCA 6895-7
39	42	43	6	(ANGEL ON MY MIND) THAT'S WHY I'M WALKIN' R.SKAGGS (S.JACKSON, M.ENSLEY)	RICKY SKAGGS EPIC 34-07721
40	33	3	18	THIS MISSIN' YOU HEART OF MINE R.CHANCEY (W.MULLIS, M.GEIGER)	SAWYER BROWN CAPITOL/CURB 44108/CAPITOL
41	45	49	5	YOUR MEMORY WINS AGAIN J.BOWEN,S.EWING (S.EWING, M.GEIGER, W.MULLIS)	◆ SKIP EWING MCA 53271
42	37	16	17	TOO GONE TOO LONG K.LEHNING (G.PISTILLI)	RANDY TRAVIS WARNER BROS. 7-28286
43	36	9	16	WILDER DAYS K.LEHNING,P.DAVIS (C.BICKHARDT, M.BONAGURA)	BAILLIE AND THE BOYS RCA 5327-7
44	48	58	4	ANOTHER PLACE, ANOTHER TIME D.WILLIAMS,G.FUNDIS (B.MCDILL, P.HARRISON)	DON WILLIAMS CAPITOL 44131
45	47	52	5	YOU'LL COME BACK (YOU ALWAYS DO) H.SHEDD,A.BADALAMENTI (M.MAILER, A.BADALAMENTI)	MEL TILLIS MERCURY 870 192-7/POLYGRAM
46	49	54	4	OUT OF SIGHT AND ON MY MIND N.LARKIN (B.BURCH, R.PEOPLES)	BILLY JOE ROYAL ATLANTIC AMERICA 799364/ATLANTIC
47	50	61	3	CHILL FACTOR K.SUESOV,M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-07754
48	58	—	2	HE'S BACK AND I'M BLUE P.WORLEY (M.WOODY, R.ANDERSON)	THE DESERT ROSE BAND MCA/CURB 53274/MCA
49	51	55	4	ANGELS LOVE BAD MEN T.COLLINS (W.JENNINGS, R.MURRAH)	BARBARA MANDRELL EMI-AMERICA 43042/CAPITOL
50	52	59	5	JONES ON THE JUKEBOX R.BENNETT (B.HOBBS, D.GOODMAN, M.VICKERY)	◆ BECKY HOBBS MTM 72104/CAPITOL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	63	—	2	WILDFLOWERS G.MASSENBERG (D.PARTON)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-27970
52	54	57	5	CAN'T STOP NOW G.FUNDIS (NICHOLSON, WALDMAN)	◆ NEW GRASS REVIVAL CAPITOL 79257
53	61	—	2	LOVE OF A LIFETIME C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07747
54	39	21	20	I'M GONNA MISS YOU, GIRL S.GIBSON,J.E.NORMAN (J.WINCHESTER)	◆ MICHAEL MARTIN MURPHEY WARNER BROS. 7-28168
55	43	26	18	FACE TO FACE H.SHEDD,ALABAMA (R.OWEN)	ALABAMA RCA 5328-7
56	66	—	2	HIGH RIDIN' HEROES R.ALBRIGHT,M.ROSON,D.L.JONES (D.L.JONES)	DAVID LYNN JONES MERCURY 870 128-7/POLYGRAM
57	59	68	4	FIRST IN LINE M.DANIEL,D.KNIGHT (B.BAKER, W.KIRBY)	SHURFIRE AIR 181
58	NEW	—	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ SATISFY YOU S.BUCKINGHAM (J.GILL, D.SCHLITZ)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07757
59	65	80	3	ONE TIME ONE NIGHT T.BURNETT,LOS LOBOS (D.HIDALGO, L.PEREZ)	LOS LOBOS SLASH 7-28464/WARNER BROS.
60	46	38	20	I WON'T TAKE LESS THAN YOUR LOVE J.CRUTCHFIELD (P.OVERSTREET, D.SCHLITZ)	TANYA TUCKER/P.DAVIS/P.OVERSTREET CAPITOL 44100
61	NEW	—	1	IF IT DON'T COME EASY J.CRUTCHFIELD (D.L.GIBSON, C.KARP)	TANYA TUCKER CAPITOL 44142
62	64	74	3	MIRRORS DON'T LIE M.STUART (M.HAGGARD)	MARTY STUART COLUMBIA 38-07729
63	73	—	2	I'M A SURVIVOR B.SHERILL (K.STEGALL, J.MCBRIDE)	GEORGE JONES EPIC 34-07748
64	69	78	3	SO FAR NOT SO GOOD H.SHEDD (E.ROWELL)	JEFF CHANCE CURB 10506/MCA
65	71	—	2	TRAINS MAKE ME LONESOME J.STROUD (P.OVERSTREET, T.SCHUYLER)	◆ MARTY HAGGARD MTM 72103/CAPITOL
66	NEW	—	1	IF YOU CHANGE YOUR MIND R.CROWELL (R.CASH, H.DEVITO)	ROSANNE CASH COLUMBIA 38-07746
67	80	—	2	I'M STILL YOUR FOOL R.SCRUGGS (B.HILL, P.SULLIVAN)	◆ DAVID SLATER CAPITOL 44129
68	72	79	4	BIG OLE TEARDROPS R.PENNINGTON (D.KIRBY, W.ROBB)	RAY PRICE STEP ONE 383
69	NEW	—	1	I WILL WHISPER YOUR NAME B.MAHER (R.VANWARMER)	MICHAEL JOHNSON RCA 6833-7
70	82	—	2	I CAN'T TAKE HER ANYWHERE N.LARKIN (J.JARRARD, W.ALDRIDGE)	DARRELL HOLT ANOKA 221
71	56	47	21	THAT'S MY JOB J.BOWEN (G.BURR)	CONWAY TWITTY MCA 53200
72	57	48	21	TELL ME TRUE R.LANDIS (B.MAHER, P.KENNERLEY)	JUICE NEWTON RCA 5283-7
73	55	60	5	PUT US TOGETHER AGAIN J.STROUD (G.MCMAHON)	THE GOLDENS EPIC 34-07716
74	53	42	22	DO YOU BELIEVE ME NOW B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-07627
75	NEW	—	1	I'LL KNOW THE GOOD TIMES J.SLATE (D.MORRISON, S.BAILEY, T.MORRISON)	BILL NUNLEY CANNERY 0402
76	76	83	3	COUNTRY HIGHWAY B.FERREIRA (B.FERREIRA)	C.W.FERRARI SOUTHERN SOUNDS 1001
77	62	46	20	TWINKLE, TWINKLE LUCKY STAR K.SUESOV,M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-07631
78	60	56	7	LITTLE MAGGIE R.BENSON (D.SMITH)	DARDEN SMITH EPIC 34-07709
79	68	51	18	TALKIN' TO MYSELF AGAIN S.BUCKINGHAM (J.O'HARA)	TAMMY WYNETTE EPIC 34-07635
80	74	67	21	TENNESSEE FLAT TOP BOX R.CROWELL (J.CASH)	◆ ROSANNE CASH COLUMBIA 38-07624
81	81	70	23	ONE STEP FORWARD P.WORLEY (C.HILLMAN, B.WILDES)	THE DESERT ROSE BAND MCA/CURB 53201/MCA
82	75	75	4	WE'RE GONNA LOVE TONIGHT F.MORRIS (E.RAGER, V.PRATT)	DON JUAN MAXX 821
83	77	63	21	OH WHAT A LOVE M.MORGAN,P.WORLEY (J.JIBBOTSON)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28173
84	70	72	5	A NIGHT OF LOVE FORGOTTEN G.KENNEY (D.JUDD, D.GRAHAM)	BOBBY G. RICE DOOR KNOB 295
85	83	69	7	PERFECT STRANGERS J.WHITE (FIELD, ANDERSON, GAREUSEN, SPINO)	ANNE MURRAY WITH DOUG MALLORY CAPITOL 44134
86	85	84	24	I WOULDN'T BE A MAN D.WILLIAMS,G.FUNDIS (R.M.BOURKE, M.REID)	DON WILLIAMS CAPITOL 44066
87	84	62	6	LIFE IN THE CITY M.WRIGHT (B.CANNON)	PAKE MCENTIRE RCA 5332-7
88	87	73	23	LYN' IN HIS ARMS AGAIN J.L.WALLACE,T.SKINNER (T.SKINNER, J.L.WALLACE)	THE FORESTER SISTERS WARNER BROS. 7-28208
89	86	65	17	STOP THE RAIN R.HALL,R.BYRNE (W.HOLYFIELD, R.LEIGH)	SHENANDOAH COLUMBIA 38-07654
90	79	53	7	I WILL HOLD YOU T.COLLINS (R.VANWARMER, R.MURRAH)	RANDY VANWARMER 16TH AVENUE 70407/CAPITOL
91	67	66	6	LOVE AIN'T MADE FOR FOOLS J.MORRIS (T.SKINNER, J.L.WALLACE)	KEVIN PEARCE EVERGREEN 1067
92	92	87	16	ROSES IN DECEMBER R.BAKER (L.BOONE, P.NELSON)	LARRY BOONE MERCURY 870 086-7/POLYGRAM
93	88	64	9	AFTER LAST NIGHT'S STORM M.LLOYD (J.C.KELLY)	RIDE THE RIVER ADVANTAGE 189
94	78	77	4	DALLAS DARLIN' J.KENT,T.MIGLIORE,J.WILLIAMSON (S.DORFF, M.BROWN)	NORM SCHAEFFER DSP 8712/ELK PRODUCTIONS
95	95	94	25	ONE FRIEND K.LEHNING (O.SEALS)	DAN SEALS CAPITOL 44077
96	89	71	13	SIX DAYS ON THE ROAD S.EARLE,T.BROWN (E.GREEN, C.MONTGOMERY)	◆ STEVE EARLE & THE DUKES MCA/HUGHES 53249/MCA
97	96	90	23	WHEELS T.DUBOIS,S.HENDRICKS,RESTLESS HEART (O.LOGGINS)	RESTLESS HEART RCA 5280-7
98	90	81	21	SOME OLD SIDE ROAD B.MEVIS (R.FERRIS)	KEITH WHITLEY RCA 5326-7
99	93	76	7	I MAKE THE LIVING (SHE MAKES THE LIVING WORTHWHILE) S.MACLELLAN (B.KEEL, K.BELL)	DANNY SHIRLEY AMOR 2004
100	99	91	25	JUST LOVIN' YOU K.KANE,J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07611

○ 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

BREAKING THROUGH to the upper reaches, Patty Loveless has her highest number to date—No. 22—on the Hot Country Singles chart with her remake of the George Jones classic "If My Heart Had Windows" (MCA). "This is a perfect record for her," says MD Donna Cavender, WDSO Dover, Del. "We're getting a lot of calls on it."

The heavy phone response at WOWW Pensacola, Fla., surprised MD Chris Hampton. "I heard it as a good phone record, but I had no idea it would be this good," he says. "This one will put her up where she belongs."

Hampton's audience is also fired up about newcomer Skip Ewing's first MCA single, "Your Memory Wins Again." "A very talented young man, he'll be a massive star," Hampton adds. Ewing is charted at No. 41.

"GREAT POTENTIAL," says PD Bear O'Bryan, WPNX Columbus, Ga., of Shurfire's "First In Line" (Air). "It's really hot on the phones down here." Adds MD Michael Stone of neighboring WDEN Macon, Ga., "They could have a hit. It's the first one of theirs to get this kind of attention." It's No. 57 this week.

Stone also sees an unusual response to Don Williams' "Another Place, Another Time" (Capitol), charted at No. 44. "Action on a Don Williams release usually just builds gradually and peaks, but this one started off with a bang."

"IT'S A HOME RUN for Marty Haggard with "Trains Make Me Lonesome" [MTM]," says MD Randy Chapman, KALF Red Bluff, Calif., "and of course Dad can absolutely do no wrong around here." "Dad" is local resident Merle Haggard, who lives on nearby Lake Shasta and is sporting a strong follow-up to his recent chart-topping "Twinkle, Twinkle Lucky Star."

"Chill Factor" (Epic) looks good for Merle Haggard at WIRK West Palm Beach, Fla., too. PD Mike Oakes says, "He's refound his niche." Merle Haggard is charted at No. 47; his son's single is No. 65.

AREA ACTION: "David Lynn Jones has a super song in 'High Ridin' Heroes' [Mercury]," says MD B. Mitchell, WKJN Baton Rouge, La. "It's a crossover blend that will bring to country the folks that loved Jerry Jeff Walker and John Prine. It just blows me away." Jones is charted at No. 56.

MD Ray Randall, KRMD Shreveport, La., predicts big things for Nanci Griffith's "I Knew Love" (MCA). "This one really impresses me. It should do the trick for her."

FOR WEEK ENDING APRIL 2, 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	2	SHOULDN'T IT BE EASIER THAN THIS	CHARLEY PRIDE	28
2	4	FAMOUS LAST WORDS OF A FOOL	GEORGE STRAIT	2
3	3	TURN IT LOOSE	THE JUDDS	12
4	1	LIFE TURNED HER THAT WAY	RICKY VAN SHELTON	16
5	7	IT'S SUCH A SMALL WORLD	RODNEY CROWELL AND ROSANNE CASH	7
6	5	LOVE WILL FIND ITS WAY TO YOU	REBA MCENTIRE	1
7	8	STRANGERS AGAIN	HOLLY DUNN	10
8	9	I'LL ALWAYS COME BACK	K.T. OSLIN	4
9	11	I WANNA DANCE WITH YOU	EDDIE RABBITT	3
10	15	SANTA FE	THE BELLAMY BROTHERS	5
11	17	CRY, CRY, CRY	HIGHWAY 101	9
12	20	IT'S ONLY MAKE BELIEVE	RONNIE MCDOWELL	8
13	6	DO YOU BELIEVE ME NOW	VERN GOSDIN	74
14	13	TWINKLE, TWINKLE LUCKY STAR	MERLE HAGGARD	77
15	12	I'M GONNA MISS YOU, GIRL	MICHAEL MARTIN MURPHEY	54
16	16	TOUCH AND GO CRAZY	LEE GREENWOOD	32
17	—	YOUNG COUNTRY	HANK WILLIAMS, JR.	15
18	24	SHE'S NO LADY	LYLE LOVETT	21
19	10	TOO GONE TOO LONG	RANDY TRAVIS	42
20	28	TIMELESS AND TRUE LOVE	THE MCCARTERS	6
21	14	THIS MISSIN' YOU HEART OF MINE	SAWYER BROWN	40
22	22	THE BIRD	GEORGE JONES	—
23	—	I'M GONNA GET YOU	EDDY RAVEN	14
24	23	WILDER DAYS	BAILLIE AND THE BOYS	43
25	25	I DIDN'T (EVERY CHANCE I HAD)	JOHNNY RODRIGUEZ	34
26	26	TENNESSEE FLAT TOP BOX	ROSANNE CASH	80
27	—	THE LAST RESORT	T. GRAHAM BROWN	11
28	—	BABY I'M YOURS	STEVE WARINER	19
29	29	IF OLE HANK COULD ONLY SEE US NOW	WAYLON JENNINGS	17
30	30	(ANGEL ON MY MIND) THAT'S WHY I'M WALKIN'	RICKY SKAGGS	39

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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 (10)	18
MCA/Curb (4)	
Curb (3)	
MCA/Hughes (1)	
CAPITOL (10)	17
MTM (3)	
16th Avenue (2)	
Capitol/Curb (1)	
EMI-America (1)	
RCA (15)	16
RCA/Curb (1)	
COLUMBIA	11
WARNER BROS. (8)	10
Slash (1)	
Warner/Curb (1)	
EPIC	8
POLYGRAM	5
Mercury (5)	
ADVANTAGE	1
AIR	1
ALPINE	1
AMOR	1
ANOKA	1
ATLANTIC	1
Atlantic America (1)	
CANNERY	1
DOOR KNOB	1
EMI-MANHATTAN	1
ELK PRODUCTIONS	1
DSP (1)	
EVERGREEN	1
MAXX	1
REPRISE	1
SOUTHERN SOUNDS	1
STEP ONE	1

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

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

SHEET MUSIC AGENTS

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

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



Ski Buddies. Republican Sen. Jake Garn of Utah, host of the 1988 Senators' Ski Cup, welcomes RCA artist Eddie Rabbitt, left, and BMI president and CEO Frances Preston, right, to the charity event, held in Park City, Utah. One of the major co-sponsors, BMI provided two nights of entertainment, including a concert by Rabbitt, who debuted cuts off his new album.

Lots Of Live Music Set For Fan Fair Booths Booked; No Change In Ticket \$\$

NASHVILLE The 17th annual Fan Fair, scheduled for June 6-12 at the Tennessee State Fairgrounds here, will feature more than 30 hours of live entertainment, according to the Country Music Assn., which co-sponsors the event with the Grand Ole Opry. Tickets will remain at last year's level of \$60 per person.

All the 350-plus display booths have been reserved, according to Helen Farmer, the CMA's director of programs and special projects. A waiting list is being kept to fill any booth cancellations, she adds.

Although the label and special-interest shows have been scheduled, specific acts for them are still being chosen.

Here is the schedule:

Monday, June 6—bluegrass show, 7-10 p.m.

Tuesday, June 7—international show, 10 a.m.-noon; independent-label show, 1-2:30 p.m.; Mercury/PolyGram show, 4-6 p.m.; CBS show, 8-10 p.m.

Wednesday, June 8—All American Country Games (at Vanderbilt Univ. Stadium) 10 a.m.-noon; Warner Bros. show, 2:30-4:30 p.m.; RCA show, 7:30-9:30 p.m.; Cajun show, 10 p.m.-midnight.

Thursday, June 9—Capitol show, 10 a.m.-noon; 16th Avenue show, 2:30-4 p.m.; MCA show, 7:30-9:30

p.m.

Friday, June 10—songwriters show, 10 a.m.-noon; MTM show, 2:30-4:30 p.m.

Sunday, June 12—Grand Masters Fiddling Championship (at Opryland), 10:30 a.m.-6 p.m.

Except as noted, all the shows will be held at the fairgrounds grandstand.

Acts applying to appear in the independent-label show must be on established labels and must have had some chart activity in Billboard, Radio & Records, or Cash Box since July.

Hank Williams Jr. Takes Top ACM Award Again

NASHVILLE There were few upsets at the Academy Of Country Music awards show March 21, which was broadcast from Buena Park, Calif. Hank Williams Jr. took his second consecutive ACM entertainer-of-the-year honor, and Randy Travis continued his prize-winning juggernaut by picking up the top trophies for male vocalist, single record, and song of the year.

Reba McEntire, who co-hosted the show with Williams, won as top female vocalist. Perhaps the biggest surprise of the evening occurred when newcomer Highway 101 was crowned vocal group of the year over veteran competitors Alabama, Exile, Restless Heart, and the Oak Ridge Boys.

K.T. Oslin earned the best-new-female-vocalist and top-country-video awards, and Ricky Van Shelton copped the prize for best new male vocalist. Both he and Oslin

have had No. 1 country hits within the past few months.

"Trio," the platinum-selling back-to-basics album by Dolly Parton, Emmylou Harris, and Linda Ronstadt, was proclaimed ACM's album of the year. The Judds won in the top-vocal-duet slot.

Songwriter/singer/actor Roger Miller was given the academy's Pioneer Award and was saluted via videoclips by Minnie Pearl, Willie Nelson, Faron Young, and Chet Atkins.

Other prize winners were Crazy Horse Steak House And Saloon of Santa Ana, Calif., top country nightclub; KNIX Phoenix, Ariz., top country station; and Jim Tabor, WMC Memphis, top DJ.

Billboard expands its country radio panel ... see page 17

Stars' Childhood Pix Published by WSIXer Paul Randall Celebrity Baby Book Will Be Fun For Fans

"BABY PHOTOS OF THE COUNTRY STARS" is the title of an enjoyable new trash-and-trivia book by Paul Randall. The ever-chuckling sidekick of madman DJ Gerry House on WSIX Nashville, Randall has published a book that should climb the country book charts with a bullet.

The concept is simple. The photos of artists as youths in the first part of the book are captioned with identification clues and a page number where the answers can be found along with a recent photo of the artist. Thank God Randall didn't confine himself to baby-only photos. That would have gotten redundant and boring in a hurry.

It's a fun book for fans and industry wags alike. There's 8-year-old Cub Scout Gary Morris. A persuasive, wide-eyed 4-year-old Willie Nelson. A strikingly handsome 8-year-old Del Reeves. The winsome smile of Naomi Judd is already evident in a photo of her at age 3. Little Jimmy Dickens when he was even littler. A great shot of 3-year-old Sylvia. Dolly Parton, a beauty at age 9. Loretta Lynn, looking exactly like a Kentucky coal miner's daughter, at 7. Hank Williams Jr., 2 years old, with a guitar in his lap. The Gatlin Brothers, ranging in age from 5 to 7, singing on stage.

The book was originally planned as a six-month, 60-page project featuring childhood snapshots of some 35 country stars. It grew rapidly, reaching 196 pages and spotlighting 150 country stars. Spanning ages from a few months old to the preteens, the photos are a fascinating gallery of greats and near greats. And for all of those fans who couldn't go to sleep without it, Randall includes a baby photo of ... Randall.

These babies have come a long way, and the photos demonstrate that some of them didn't exactly grow up in the lap of luxury. From diapers to divas in one fell swoop—Randall's book has it all.

Promotional copies of the \$10 book are available (for \$6) from Randall's publishing company, Union and Confederacy Inc., P.O. Box 11, College Grove, Tenn. 37046. My suggestion is for Randall and House to form their own publishing firm named Randall House. They, and this book, will give a new meaning to the term "baby boomers."

NEWSNOTES: Robin Lee, newly signed to Atlantic Records, recently returned from New York, where she met with label officials to plan the marketing and promotion of her debut single and album.

Country group Mason Dixon is scheduled to be

joined by many entertainers and sports personalities for the second annual Mason Dixon Sports Classic April 23-25 in Tyler, Texas. Those currently scheduled to participate in the fund-raiser include football stars Ed "Too Tall" Jones, Earl Campbell, Danny White, and "Big" Ed White; film and television personalities Claude Akins, Andrew Stevens, Mayf Nutter, and Jennifer Savage; and country entertainers Johnny Lee, Barbara Fairchild, Doug Kershaw, and Rex Allen Jr. Proceeds from the event—which includes fishing, golf, and tennis tournaments; a concert; and a celebrity auction—benefit several children's charities.

Tiny Tim is back. The father of the "Tiptoe Through The Tulips" sensation has just released a country song on Nashville-based NLT Records titled "Leave Me Satisfied." A complete album of country material is in the works, according to Gordon Stinson, president of NLT.

Waylon Jennings will be honored by the Horatio Alger Assn. of Distinguished Americans with the 1988 Horatio Alger Award. According to Love Smith, executive director of the association, "Mr. Jennings displays all of the attributes associated with a Horatio Alger hero. Against dramatic odds he has worked his way to the pinnacle of success. Now he is using his talent to inspire others to succeed."

Membership in the association is composed solely of recipients of the award and includes President Ronald Reagan; J.B. Fuqua, chairman and CEO of Fuqua Industries; New York Gov. Mario Cuomo; Mary Kay Ash, chairman of the board of Mary Kay Cosmetics; singer Johnny Cash; former Olympic and heavy-weight champion George Foreman; and entertainer Bob Hope. The 1988 award winners are Carol Burnett, Trammell Crow, Robert Dole, Dr. Willie W. Herenton, Jennings, W. Thomas Johnson, Donald R. Keough, Frank E. Resnik, Eddie Robinson, and David M. Roderick.

The formal presentation of the award will be May 20 in the Independence Ballroom of the Grand Hyatt Washington, Washington, D.C. Tickets are available through the Horatio Alger Assn. of Distinguished Americans Inc. Proceeds will benefit the association's work with underprivileged children.

The Miracle Music Group, Nashville, recently announced the opening of Miracle Manor, a bed-and-breakfast-style residence for music industry personnel visiting Music City. The facility is set on seven acres, 15 minutes from Nashville.



by Gerry Wood

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
SATISFY YOU					
SWEETHEARTS OF RODEO CBS	3	19	27	49	55
IF IT DON'T COME EASY					
TANYA TUCKER CAPITOL	7	18	22	47	47
WILDFLOWERS					
PARTON, RONSTADT, HARRIS	2	17	18	37	77
HE'S BACK AND I'M BLUE					
DESERT ROSE BAND MCA/CURB	3	16	15	34	82
IF YOU CHANGE YOUR MIND					
ROSANNE CASH COLUMBIA	0	14	16	30	39
WHAT SHE IS					
EARL THOMAS CONLEY RCA	6	16	6	28	130
LOVE OF A LIFETIME					
GATLIN BROTHERS COLUMBIA	5	11	12	28	71
I WILL WHISPER YOUR NAME					
MICHAEL JOHNSON RCA	0	10	18	28	36
HIGH RIDIN' HEROES					
DAVID LYNN JONES MERCURY	2	11	13	26	65
CHILL FACTOR					
MERLE HAGGARD EPIC	3	4	10	17	86

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.

Stir Over 'Faded Love' Lyrics A Battle Of Wills

BY ELLIS WIDNER

TULSA, Okla. For years, the late western swing pioneer Bob Wills has been given credit for writing the lyrics to the classic mournful ballad "Faded Love." The Wills family, however, says it was really Billy Jack Wills, Bob's brother, who wrote the song's words. And the family believes Billy Jack is long overdue for recognition.

On Feb. 2, the Oklahoma Senate named "Faded Love" the state's official country song. The song's copyright credits Bob Wills and his father, John.

"This should be Billy Jack's moment, too," says Irene Wills, the widow of Johnnie Lee Wills, a former band leader and the brother of Bob and Billy Jack. Adds Lorene Wills, sister of Bob, Johnnie Lee, and Billy Jack: "Billy Jack wrote the lyrics all by himself. I'd love to see him be able to get something out of it, even the praise of it if nothing else."

"Faded Love" was performed by Bob Wills & the Texas Playboys on radio in the late '40s, according to Guy Logsdon, an authority on Bob Wills and a professor of education and U.S. folklore at the Univ. of Tulsa.

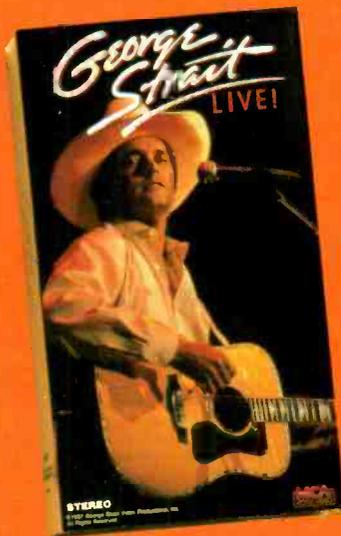
The song is "a genuine standard in the same class with any of the great Hank Williams songs," says Pat Rolfe of ASCAP. More than 300 versions of "Faded Love" have been recorded by artists ranging from Willie Nelson to the Boston Pops.

Irene Wills says the melody of "Faded Love" was a fiddle tune that had been in the family for generations. "Before there were words to it, Bob gave the song to their father, John. Billy Jack wrote the words, Bob arranged it, and they left it in their father's name. They wanted it as security for their parents."

Bob Wills inherited the song after his parents' deaths, and when he died, the rights passed to his widow, Betty. Circumstances surrounding the transfer of ownership have left some members of the Wills family angry. "The song belongs in the Wills family," Lorene Wills says. "We're very disappointed, especially for Billy Jack."

Betty Wills could not be reached
(Continued on page 48)

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'FADED LOVE' FLAP

(Continued from page 47)

for comment.

The family has kept silent about "Faded Love," Irene Wills says, "because the Wills family is very proud and didn't want the family name smeared."

Logsdon says the family later added Bob Wills' name to the copyright. "Bob was the head brother. A decision by Bob was final."

Rolfe estimates that royalties from the song over the years total just short of \$1 million. Irene Wills says Billy Jack received less than \$2,000 from Bob for the song. She adds that Billy Jack is "very bitter and has withdrawn from the world. He has given up."



Happy B-Day T. Capitol artist T. Graham Brown, center, celebrates his birthday by wearing the cake presented to him backstage by members of his band, the Hardtops, following a show in Birmingham, Ala. Pictured with Graham are saxophonist Joe McGlohon, left, and keyboardist Garland Craft.

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FOR WEEK ENDING APRIL 2, 1988

Billboard

TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	45	RANDY TRAVIS ▲ ² WARNER BROS. 25568-1 (8.98) (CD) 37 weeks at No. One	ALWAYS & FOREVER
2	2	2	56	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD EYED DREAM
3	4	4	35	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
4	NEW ▶		1	GEORGE STRAIT MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
5	5	5	27	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
6	6	6	36	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
7	7	7	36	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
8	3	3	27	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
9	9	10	22	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98)	THE ROYAL TREATMENT
10	8	9	16	MERLE HAGGARD EPIC 40986 (CD)	CHILL FACTOR
11	11	15	37	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
12	14	20	8	VERN GOSDIN COLUMBIA 40982 (CD)	CHISELED IN STONE
13	12	16	93	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
14	10	11	24	ALABAMA ● RCA 6495-1 (8.98) (CD)	JUST US
15	16	17	9	LYLE LOVETT MCA/CURB 42028 (CD)	PONTIAC
16	18	18	33	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
17	17	19	58	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
18	13	13	47	DWIGHT YOAKAM ● REPRIS 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
19	20	21	54	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
20	19	14	8	GEORGE JONES EPIC 40781 (CD)	TOO WILD TOO LONG
21	15	12	47	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
22	21	8	19	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
23	23	23	69	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
24	22	22	28	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
25	24	24	19	KATHY MATTEA MERCURY 832 793-1/POLYGRAM (CD)	UNTASTED HONEY
26	26	25	42	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
27	29	28	41	HOLLY DUNN MTM 71063/CAPITOL (8.98) (CD)	CORNERSTONE
28	25	26	45	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
29	31	31	33	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
30	27	27	24	EXILE EPIC 40901	SHELTER FROM THE NIGHT
31	33	38	4	NANCI GRIFFITH MCA 42102 (CD)	LITTLE LOVE AFFAIRS
32	30	30	16	DOLLY PARTON COLUMBIA 40968 (CD)	RAINBOW
33	35	36	9	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
34	28	29	60	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
35	32	32	110	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
36	34	34	124	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
37	36	37	26	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
38	NEW ▶		1	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	JO-EL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	38	43	32	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
40	50	—	2	MOE BANDY CURB 10600/MCA	NO REGRETS
41	45	39	103	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
42	NEW ▶		1	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
43	43	41	7	JOHN ANDERSON MCA 42037	BLUE SKIES AGAIN
44	39	40	60	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
45	37	35	33	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
46	44	42	41	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
47	47	44	30	GLEN CAMPBELL MCA 42009 (8.98)	STILL WITHIN THE SOUND OF MY VOICE
48	42	33	20	WAYLON JENNINGS MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
49	52	48	33	BARBARA MANDRELL EMI-AMERICA 46956/CAPITOL (8.98) (CD)	SURE FEELS GOOD
50	40	45	48	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
51	51	51	12	VARIOUS ARTISTS K-TEL 701 (6.98)	COUNTRY COLLECTION
52	48	53	71	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES
53	41	46	25	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
54	53	55	177	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
55	46	47	25	STEVE WARINER MCA 42032 (8.98) (CD)	GREATEST HITS
56	60	56	24	S-K-B MTM 71064/CAPITOL (8.98)	NO EASY HORSES
57	59	59	176	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
58	58	62	43	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
59	49	49	85	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
60	62	63	501	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
61	55	54	25	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
62	66	65	158	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
63	63	58	37	TAMMY WYNETTE EPIC 40832 (CD)	HIGHER GROUND
64	69	70	3	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
65	65	57	54	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
66	57	60	25	GEORGE JONES EPIC 40776	SUPER HITS
67	67	66	83	EXILE EPIC FE 40401 (CD)	GREATEST HITS
68	68	75	25	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 25507-1 (8.98) (CD)	WHAT IF WE FALL IN LOVE
69	61	67	109	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
70	73	61	51	HOLLY DUNN MTM ST 71052/CAPITOL (8.98)	HOLLY DUNN
71	70	69	19	THE BELLAMY BROTHERS MCA/CURB 42039/MCA (8.98) (CD)	CRAZY FROM THE HEART
72	72	68	31	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
73	74	72	15	JANIE FRICKIE COLUMBIA 40684	CELEBRATION
74	56	50	23	FOSTER AND LLOYD RCA 6372-1 (8.98) (CD)	FOSTER & LLOYD
75	64	64	24	GARY MORRIS WARNER BROS. 1-25581 (8.98) (CD)	HITS

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

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'Joshua Tree' Takes Root As '87 Best Seller

BY PAUL GREIN

LOS ANGELES U2's "The Joshua Tree" was the surprise winner of the best-selling-album-of-the-year prize at the 30th annual NARM Best Seller Awards. The album, which has been certified for U.S. sales of 4 million copies, topped Bon Jovi's "Slippery When Wet" and Whitney Houston's "Whitney," both of which were certified for domestic sales of 5 million copies in 1987. Another of the NARM finalists, "Whitesnake," sold 4 million copies last year and has since advanced to the 5-million-certification plateau.

The NARM Awards are voted on by member retailers, rackjobbers, and one-stops, with each company receiving one vote.

"The Joshua Tree" is only the eighth album in the past 30 years to win both the Grammy for album of the year and the NARM award for best-selling album. The others, in reverse chronological order: Michael Jackson's "Thriller," the "Saturday Night Fever" soundtrack, Fleetwood Mac's "Rumours," Carole King's "Tapestry," Simon & Garfunkel's "Bridge Over Troubled Water," the Beatles' "Sgt. Pepper's Lonely Hearts Club Band," and Vaughan Meader's "The First Family."

U2 won another NARM award, for best-selling album by a group. A year ago, that prize went to "Slippery When Wet," which sold 3 million copies in 1986. But Bon Jovi got a consolation prize of sorts this year: The "Slippery When Wet" video won for best-selling videocassette merchandised as music video.

The NARM members dealt another surprise, in the category of best-selling 7-inch single. The winner, determined by a write-in vote, was the Bangles' "Walk Like An Egyptian." That single never went gold, as did three other 1987 re-

U2 beats Bon Jovi for NARM honors

leases: Club Nouveau's "Lean On Me," Houston's "I Wanna Dance With Somebody," and Michael Jackson & Siedah Garrett's "I Just Can't Stop Loving You."

Houston's "Whitney" and Jackson's "Bad" were victorious in other key categories. Houston won for best-selling album by a female artist for the second straight year and for best-selling black music album by a female artist for the third straight year. Jackson won for best-selling album by a male artist for the second time in five years and for best-selling black music album by a male artist for the fourth time in nine years.

Randy Travis and Reba McEntire also topped their categories for the second straight year. Travis won for best-selling country album by a male artist ("Always & Forever"), and McEntire for best-selling country album by a female artist ("Greatest Hits"). But after six consecutive awards, Alabama was finally dethroned in the category of best-selling country album by a group. That award went instead to Dolly Parton, Linda Ronstadt & Emmylou Harris' "Trio."

Two awards went to best-selling artists who seemed somewhat out of place in their categories. Born-again headbangers Stryper won in the category of best-selling gospel/spiritual album ("To Hell With The Devil"), beating traditional favorites Amy Grant (who had won the past four years), Sandi Patti, Aretha Franklin, and Al Green. And rude-boy rappers the Beastie Boys won in the category of best-selling black music album by a group ("Licensed To Ill"), beating such established black groups as Cameo and Atlantic Starr. It's the second straight year that a rap group has won in that category: Run-D.M.C. was the champ last year.

In addition, the Beastie Boys were one of three recipients of the award for best-selling album by a new artist. The two others were Tiffany's self-titled album and Kenny G's "Duotones." The latter title won a second award, for best-

selling jazz album. "Horowitz In Moscow," which won the Grammy for best classical album, won as best-selling classical album.

"Dirty Dancing" was, as expected, the winner for best-selling movie or TV soundtrack album. "Les Misérables" beat back an 11th-hour challenge from PolyGram's "Phantom Of The Opera" to win for best-selling original cast album. It's the sixth straight year that Geffen Records has triumphed in this category: "Dreamgirls" won in 1983, and "Cats" won

the last four years.

Jackie Mason's "The World According To Me" won for best-selling comedy album. Raffi won for the second straight year in the category of best-selling children's product, with "Everything Grows." Linda Ronstadt's "Canciones De Mi Padre" won for best-selling foreign-language album. George Michael's "I Want Your Sex" won the best-selling 12-inch single award.

Record Retailers Bid For NARM Ad Awards

LOS ANGELES The record-retailing industry's growing marketing sophistication has record numbers of members vying for the annual advertising awards presented by the National Assn. of Recording Merchandisers.



At this year's presentation, held March 14 at the Century Plaza Hotel during the trade group's annual convention,

winners of NARM's own awards as well as winners of the display competitions run by the Country Music Assn. and Dick Clark Productions' American Music Awards were announced from a field of more than 638 entries.

A total of 230 retailers and 23 rack firms participated in merchandising-award contests, part of NARM's fifth year with CMA and its first in conjunction with AMA/Dick Clark Productions. There were 385 submissions for NARM's advertising contest.

Held the morning of the NARM confab's final day, the advertising awards show rolled out with the California Raisins on stage and Jerry Sharell dishing up some roast-type commentary as master of ceremonies.

The advertising award winners

were as follows:

- Radio: Rainbow Records (retail); Handleman Co. (rack); Western Merchandising (one-stop).
- Newspapers: El Roy Enterprises (retail); Handleman Co. of Canada (rack); RTI Homer's (one-stop).
- TV: Peaches Entertainment Corp. (retail); Handleman Co. (rack).
- Special media and events: Record Bar (retail); Lieberman Enterprises (rack); Navarre Corp. and City 1-Stop (one-stop).

The more subdued presentation of the merchandising awards was handled by Jo Walker-Meador, executive director of CMA, and Al Schwartz, vice president of television for Dick Clark Productions.

Winners of the American Music Awards display contest were Camelot Music No. 108, Brownwood, Texas, for retail; Camelot Music for best overall; and Handleman Co. (Dallas; Kansas City; Little Rock, Ark.; Seattle; Tampa, Fla.; Youngstown, Ohio; Denver; and Charlotte, N.C.) and Lieberman Enterprises (Cleveland and Minneapolis) for rack branches with 100% participation.

The winners of the NARM/CMA merchandising awards appeared in the Dec. 26 issue of Billboard.

EARL PAIGE

Customers Come First In NARM Seminar Speaker Tacy Takes Retailers To Task On Service

BY CHRIS MORRIS

LOS ANGELES Noting that "today in America, good customer service is a void," consultant Robert Tacy Jr. offered music retailers attending a National Assn. of Recording Merchandisers seminar here March 13 some simple suggestions for improving service.

In his "Professional Sales People? Or Clerks?" session, which was presented twice, Tacy, president of Modern Creative Seminars and a frequent speaker at the annual Video Software Dealers Assn. convention, urged retailers to train employees in the basics of service.

Tacy noted that the rise of television has brought retailers "this new product called image. The companies that understood that in the early days are the real big companies today." He cited the Southland Corp. (parent of 7-Eleven) and McDonald's as examples.

However, as image became central to marketing, Tacy said, "we lost sight of the power of the interaction of the customer and the professional salesperson."

According to Tacy, the early '70s, a period of economic instability, saw a rise in the need for satisfactory customer service.

Like fellow consultant Peter Glen, who roasted retailers at the NARM and VSDA conventions last year, Tacy cited Nordstroms department stores as the exemplary customer-service chain.

"Their people are the store in the eyes of the company," Tacy said of Nordstroms. "That's another commodity you can sell—the interchange between the customer and your people. Customer service today pays."

Tacy added that the Nordstroms service philosophy is "Never let a customer go over your head to be satisfied." He illustrated this with a story about an 80-year-old woman who received a full refund for a set of tire chains—even though Nordstroms does not sell tire chains. According to Tacy, the clerk who gave the refund received a bonus for bringing "a customer for life" to the chain.

Tacy said that customers today respond to businesses that offer four things: meticulous appearance; helpfulness and friendliness; a feeling of specialness or importance; and a total image that says, "We care."

Tacy cautioned that "you must train your employees if you want top performance." He outlined four steps for superior customer service:

- Greet every customer. "One-third of American customers are so introverted and shy that they

will not stimulate the first conversation," Tacy said. "Teach your young people to think of them as their best friends."

- Give every customer 100% of your attention. "But also teach your people to have the simplest form of conversation," Tacy added.

- Handle transactions quickly and accurately. "Make sure your people are fully trained before they go on the floor," Tacy warned. "One-half of the people in a retail store under the age of 30 do not know how to count money back."

- Thank each customer for his business. "Take the time to look them in the eye," Tacy said.

"Encourage [your employees] to have fun," he added. "Don't be serious in your stores. It's a game. You're in the entertainment business."

Tacy concluded that better interpersonal interaction with customers can result not only in better sales, it can also affect the fabric of society at large.

Offering the opinion that the social tumult of the '80s has brought about "the breakdown of the human element," he said, "I honestly believe that people want to do business in a caring, likable way. We can bring about a change in this country that is truly dynamic."

Sony Bows 3 Fashion Tape Lines Blank Tapes For Youths

Sony is aiming at the youth market for blank tape by using bold graphics and brighter packaging. Out of this concept has come three new Fashion Tape lines for different age groups.

My First Sony tapes are for children ages 5-8. The cassette spools come in more than 4,000 different color combinations of red, blue, yellow, and green; according to Sony, virtually no two prepackaged cassettes look alike. The 46-minute tape retails for \$3.99.

Music Pops cassettes are for 9- to 12-year-olds and come in strawberry, lemon, orange, and watermelon colors in packaging with bold graphics. The shells are opaque and

are colored to match the wrapping. The 46-minute tapes come in two- and four-pack formats that are designed to retail for \$4.99 and \$9.99, respectively.

Hip Pops tapes are for children 13 years old and up. They come in four graphic designs in marine green, taxicab yellow, tomato red, and electric blue. The shells are clear, and the spools are colored to match the packaging. Ninety minutes each, the tapes are sold in two-packs for a suggested price of \$5.99.

Sony intends to market the Fashion Tapes in previously untried outlets, including clothing stores, toy stores, and specialty shops.

Bright L.A. Club Scene Shines

BY JEAN ROSENBLUTH

A RECENT TRIP to Los Angeles was much fun for several reasons, not least of which were the 80-degree weather and the chance to meet many previously disembodied phone friends. (A special Hi! and thanks to the folks at Rhino, who showed us about their new Santa Monica headquarters and feted us with a delectable lunch in the company of a very spirited and charming Cindy Lee Berryhill.)

One of the nicest surprises of our sojourn in the sun was the fecundity of the club scene. There's a much wider array of venues in L.A. than in New York and, consequently, more places for young bands to play out. There was a definite vibrancy in the air at the clubs Grass Route visited, something that's been missing in the Big Apple since the heyday of Hurrah, Irving Plaza, and Tier 3 at the turn of the decade.

We're not sure what, if anything, can be done to revitalize New York's nightlife, but perhaps if the city's radio stations gave indie and unsigned bands some spins, folks would turn out to see them play. But the sorry state of radio here is a whole 'nother column.

SEEDS & SPROUTS: The Cover Girls are blanketing the Hot 100. The N.Y.C. trio has two—count 'em, two—Fever/Sutra singles on the chart, "Because Of You" and

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"Promise Me," which debuted last week at No. 82. The two records account for 40% of the independently distributed singles on the Hot 100. Rykodisc, meanwhile, has an indie monopoly of the Top Compact Disks chart: Frank Zappa's "Hot Rats"

GRASS ROUTE

just bowed on the chart at No. 26... "That's What I Need," the revelatory debut album of the Whooping Cranes, is being released in Holland, Belgium, Luxembourg, Germany, Austria, and Switzerland through Megadisc. The album appeared on Zip Records (212-677-2049) in the States. The group is currently recording its follow-up in Hoboken, N.J. . . . Relativity has

scheduled the Dancing Hood's "Hallelujah Anyway" for an early April release. According to the label, the compact disk of the album is the first full-color CD made in the U.S.; it was manufactured by Discovery Systems in Ohio. In other news for the label, Joe Satriani returns from a tour of Japan backing Mick Jagger to start a U.S. trek of his own. The first date is April 12 in California . . . The National Assn. of Independent Record Distributors and Manufacturers is gearing up for its annual convention, which this year will be held in New Orleans May 11-15. Unfortunately, that's two weeks after the city's Jazz Fest. But NAIRD is making sure there'll be fun aplenty in the Crescent City while it's in town: A riverboat cruise is planned for the second night, during which Rounder's Beausoleil will play. For more details contact NAIRD at 609-665-6636.

Catalog-Oriented Music Chain Turns 15 Good Vibrations Expands

BY DAVID WYKOFF

WORCESTER, Mass. Kicking off its monthlong 15th anniversary celebration by enlarging an existing store and opening a new unit, the Good Vibrations chain expands its umbrella of stores around the west and south of Boston to the lucky number 13.

Within the past two weeks, the catalog-oriented operation relocated from a 900-square-foot to a 2,500-square-foot space inside the Walpole Mall and debuted a unit in the Frank-

lin Village strip center.

"Even at 900 square feet, the Walpole unit has been our No. 2 volume store. With the additional space and increased store frontage, we expect to see growth in much the same manner as we would with an entirely new unit, only quicker," says Good Vibrations vice president and general manager Bill Gerstein. The old Walpole unit was Good Vibrations' longest existing location.

The new Franklin unit is located near the Rhode Island border and (Continued on page 53)

PDO Introduces Process For CD Artwork

A new process for creating six-color artwork directly on compact disks has been instituted by the Philips Du Pont Optical Co. The technique, which has been under development for several years, is exclusive to the company and has already been used on the most recent albums by Michael Jackson,

Bruce Springsteen, George Michael, and Terence Trent D'Arby.

According to a spokesman for the company, this Picture Disc process was developed "to overcome endurance problems sometimes associated with silk-screening."

For more information, contact: 212-764-4040.

FOR WEEK ENDING APRIL 2, 1988

Billboard

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ NO. 1 ★ ★	
1	4	4	4	ROBERT PLANT NOW AND ZEN	ESPARANZA 2-90863/ATLANTIC
2	2	1	20	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
3	9	—	2	THE BEATLES PAST MASTERS, VOL II	CAPTOL C2-90044
4	1	3	28	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R
5	3	2	20	INXS KICK	ATLANTIC 2-81796
6	12	—	2	THE BEATLES PAST MASTERS, VOL I	CAPTOL C2-90043
7	NEW		1	TALKING HEADS NAKED	SIRE/FLY 2-25654/WARNER BROS.
8	7	10	29	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
9	5	5	23	STING ... NOTHING LIKE THE SUN	A&M CD 6402
10	19	19	4	TERENCE TRENT D'ARBY INTRO. THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	COLUMBIA CK 40964
11	15	—	2	SOUNDTRACK MORE DIRTY DANCING	RCA 6965-2-R
12	11	9	7	JAMES TAYLOR NEVER DIE YOUNG	COLUMBIA CK 40851
13	10	7	7	SOUNDTRACK GOOD MORNING, VIETNAM	A&M CD 3913
14	6	6	30	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
15	13	12	54	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC
16	8	8	8	DAVID LEE ROTH SKYSCRAPER	WARNER BROS. 2-25671
17	17	18	24	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
18	14	27	3	KINGDOM COME KINGDOM COME	POLYDOR 835 362-2/POLYGRAM
19	16	15	7	ORIGINAL LONDON CAST PHANTOM OF THE OPERA	POLYDOR 831 273-2/POLYGRAM
20	22	16	7	RICK ASTLEY WHENEVER YOU NEED SOMEBODY	RCA 6822-2-R
21	18	13	33	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
22	NEW		1	BILLY OCEAN TEAR DOWN THESE WALLS	JIVE ARCD 8495/ARISTA
23	25	28	4	GUNS & ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
24	23	14	28	PINK FLOYD A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599
25	20	11	20	GEORGE HARRISON CLOUD NINE	DARK HORSE 2-25643/WARNER BROS.
26	26	—	2	FRANK ZAPPA HOT RATS	RYKODISC RCD-10066
27	24	20	5	SINEAD O'CONNOR THE LION & THE COBRA	ENSGN 2-41612/CHRYSALIS
28	27	23	42	WHITNEY HOUSTON WHITNEY	ARISTA ARCD 8405
29	30	24	13	TIFFANY TIFFANY	MCA MCAD 5793
30	21	17	5	AC/DC BLOW UP YOUR VIDEO	ATLANTIC 2-81828

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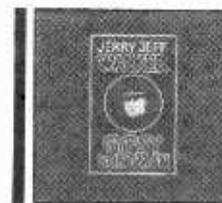
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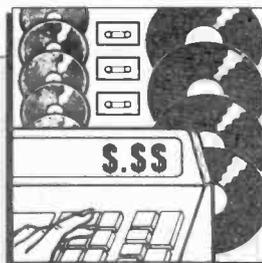
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RETAIL TRACK



by Earl Paige

CD, CD, CD: The dominance and future impact of compact disk continue to reverberate following the 30th session of the National Assn. of Recording Merchandisers, held March 11-14 in Los Angeles. CD manufacturers at NARM included Technidisc, SKC America, Nimbus, Shape, Disctronics, Pilz Compact Disc, Denon America, and Digital Audio Disc Corp.

Jim Frische, executive vice president of DADC, says his firm's CD plant in Terre Haute, Ind., is running at full capacity, due partly to the big demand created by CD record clubs. (He adds that DADC has several real-time digital audiotape duplicators ready to roll.) Most manufacturers around the world, however, have unused capacity, and competition for business is fierce. SKC America, a subsidiary of Sunkyong, was soliciting orders for its Korean CD plant at NARM, offering a raw disk price of about \$1 and three-week turnaround. Pilz Compact Disc, a West German firm, quoted a raw disk price of \$1.25, relatively high by U.S. standards. The fact that the company exhibited at NARM indicates how much overcapacity there is among European CD plants.

DAT SOON?: The inchoate prerecorded digital audiotape market is developing very much like the early compact disk market did, says Mary Ellen Hardy, saleswoman at wholesale firm Precision Sound Marketing, with demand beginning in CD-only stores and audio-hardware outlets. There is also the nascent near hysteria that engulfs any new product. "We had a call from a hardware chain that has just received its first gray-market players," says Hardy, whose firm is now marketing two lines with a total of 40 titles, primarily classical.

Many CD specialty principals are wary, however. "We want to retain the pioneering image, but we have to be careful not to alarm or alienate our present customers," says Ted Vinson, president of Compact Disc Center, Dallas, which has three company-owned stores and consultant deals with five others; it has also just bowed a one-stop arm. Vinson, who is keeping his eye on DAT and is being solicited by suppliers,

says "it's still just tape" when asked about the audiophile segment of the CD market becoming interested.

Other veteran CD-only store operators are less anxious, according to Howard Axe, a partner at single-store Mark's Compact Shop in Cleveland. "DAT is happening at the high end," says Axe, who believes that DAT will not significantly chill CD fans concerned with obsolescence.

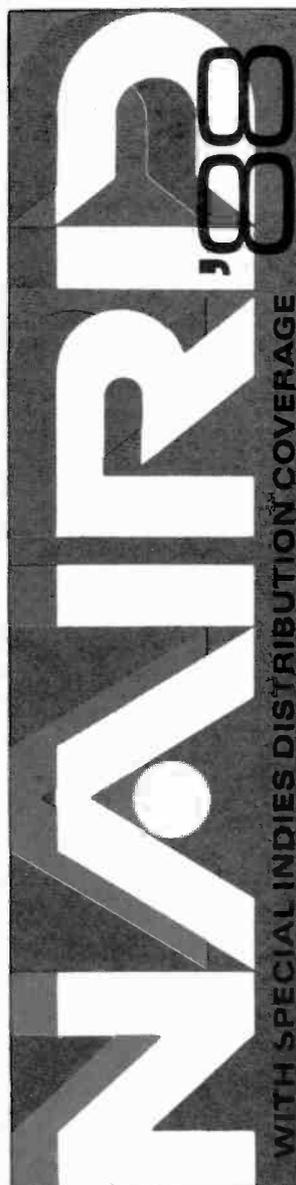
Dealer margins provide another intriguing case of déjà vu, says Hardy. "Our price to dealers is \$19.40, and we hear most are pricing DAT at \$24.95. That's 35%."

COMPUTER ERROR: Carmen LaRosa says he is not letting the Century Plaza hotel, where NARM was held, off the hook "because their computer error cost me four days of losing all my calls." According to LaRosa, a manufacturer rep affiliated with Serv-Rite Record & Tape Co., his name was misspelled in the hotel's computerized records, and thus hotel staffers were unable to verify that he was at the hotel. At one point, LaRosa says, he invited the security chief down to the registration desk and told him, "Come down and meet me. I don't exist." He adds, "It finally ended up with the hotel giving me my fifth day free."

STEAL THIS: Reformed thief Mike McCaffrey's seminar on store security was videotaped by NARM; the presentation, "Good Security And Loss Prevention: A Bottom Line Profit Builder," will be made available to members on cassette at a later date.

NO, THEY WEREN'T GIVING IT AWAY: Perhaps because of its title, "Sex, Drugs, Rock'N'Roll: Health In The Workplace" was one of the most eagerly anticipated seminars at this year's NARM. To the dismay of many in the capacity crowd—which winnowed out as the seminar wore on—the only topic addressed was acquired immune deficiency syndrome. Attorney Allen G. Siegel, who was obviously delivering a set lecture, at one point even noted the relative irrelevance of the subject of AIDS in the workplace to his audience: "I don't know that the record industry offers any great examples [of the danger of AIDS spreading in the workplace], so I'll use the hotel industry as an example." Siegel did, however, offer some useful advice on how an employer should deal with a staffer who is afflicted with AIDS. One tip: In most states, AIDS is considered a handicap, so discrimination on the basis of the disease is against the law.

Did you make a deal at NARM? Pick up a merchandising idea? Give Earl Paige a call, 213-273-7040.



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ALBUM RELEASES

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

POP/ROCK

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Nite And Day
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CA 8122-70833-4/\$8.98
- DALE**
Riot In English
▲ LP Paisley Park 1-25599/\$8.98
CA 4-25698/\$8.98
- GWEN GUTHRIE**
Lifeline
▲ LP Warner Bros. 1-25698/\$8.98
CA 4-25698/\$8.98
- MORRISSEY**
Viva Hate
▲ LP Sire/Reprise 9-25699-1/NA
CA 9-25699/NA

JIMMY PAGE

The Jimmy Page Band

- ▲ LP Geffen GHS 24188/NA
CA MSG 24188/NA

SEMI-TWANG

Semi-Twang

- ▲ LP Warner Bros. 9-25682-1/NA
CA 9-25682/NA

THROWING MUSES

House Tornado

- ▲ LP Sire 25710-1/NA
CA 25710/NA

COMPACT DISK

FLIGHT OF THE GREEN LINNET

Various

- ▲ CD Rykodisc RCD 20075/NA

OUT OF AFRICA

Various

- ▲ CD Rykodisc RCD 20059/NA

RESIDENTS

God In Three Persons

- ▲ CD Rykodisc RCD 20044/NA

JAZZ/NEW AGE

NARADA

Divine Emotion

- ▲ LP Reprise 1-25694/\$8.98
CA 4-25694/\$8.98

ROBBEN FORD

Robben Ford

- ▲ LP Warner Bros. 1-25647/\$8.98
CA 4-25647/\$8.98

VARIOUS

- The Best Of The Big Bands

- ▲ CD Denon DC-8518/NA
CA YM1003/\$9.98

CLASSICAL

BEETHOVEN

The Complete String Quartets, Volume 3

- ▲ CD Denon CO-1978-81/NA

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Store Positioning Called Key In Market-Share War

BY DAVE DIMARTINO

LOS ANGELES Music retailers are vying in a "holy war" for market share in which store positioning is becoming foremost in importance, said Jack Trout, president of the consultancy firm Trout & Ries, at the National Assn. of Recording Merchandisers convention here March 11-14.



Trout—whose presentation was titled "Marketing Warfare: Positioning Your Company In The Battle For The Music Marketplace"—told convention attendees that the retail battle he sees is taking place not on the streets, but within consumers themselves. "Positioning is not what you do to the product," said Trout. "It's what you do with the mind."

Citing a changing marketplace, Trout declared that several so-called cornerstones of business thinking have shifted in applicability. The cornerstone of marketing, that truth will out, is "not working anymore, necessarily," he said; similarly, the cornerstone of advertising, that dollars will out, does not necessarily hold true, either, he added. More important than both, he said, is the cornerstone of positioning—that perceptions will out.



Jack Trout, president of the marketing firm Trout & Ries, discusses "Marketing Warfare: Positioning Your Company In The Battle For The Music Marketplace" during the March 12 opening business session of the 30th annual NARM convention, held in Los Angeles.

Trout reminded listeners that the Avis car-rental agency successfully positioned itself as the No. 2 company against the more successful Hertz company in its well-known '60s advertising cam-

paign, yet met little success with one ad declaring, "Avis is going to be No. 1." Trout told the audience, "You can expand a perception, but you can't change one."

Successful music retailers supply marketing hooks in their advertising that ensure specific positioning in consumers' minds, said Trout. Sam Goody's Goody Got It campaign, for example, emphasizes the chain's wide selection, he said, just as Musicland's We Got What's Hot tag emphasizes its current selection. And the name of retail outlet Rock Bottom Records alone, added Trout, tells consumers they'll be getting low prices.

Other names such as LaserLand, House Of Oldies, and Classical Wax were singled out as names purposefully emphasizing areas of specialization—all a vital part of store positioning in a crowded marketplace, he said.

After his firm surveyed a list of music retailers' names, said Trout, three stood out as especially good—Sound Warehouse, Record Archive, and Good Vibrations. Each name, he said, gives consumers an accurate picture of what to expect. In contrast, Trout singled out Electric Fetus, Moby Disc, and Karma Records as three chains with names that might be confusing.

In all, he added, music retailers must ask themselves six questions in regard to the positioning of

their stores:

- What position do they have in the minds of consumers?
- What position do they want?
- Who is their competition?
- Do they have enough money?
- Can they stick it out for the duration?

• Do their ads match their position?

When those questions are fully explored and adequately answered by retailers, said Trout, proper store positioning naturally follows.

BOSTON GETS 13 GOOD VIBRATIONS

(Continued from page 51)

right off major highway Route 495. "The area is seeing very strong development and growth with the continuing strength of hi-tech industry, and we look for Franklin to be one of our better locations. As with most of our stores, it's in close proximity to a number of discounters that deal in prerecorded music. But, as long as we pursue our typical scheme of price, selection, and service, they should prove to be no competition at all," says Gerstein.

Competition vis-a-vis the myriad of area discounters has proven to be little trouble for Good Vibrations, according to Gerstein. The web's Worcester unit, located in the Greendale Mall on the city's outskirts, opened before Christmas and had to go head to head with the music department of the mall's anchor store, discounter Lechmere Sales, a highly aggressive and knowledgeable dealer in prerecorded music.

"The Worcester store has performed well beyond expectations, and it has been [one of] our four top stores in terms of volume. Even though Lechmere devotes hundreds of thousands of dollars to advertising music and stocks a good selection, we can compete very, very favorably," says Gerstein.

In addition to the usual grand-opening sales, both new units are included in Good Vibrations' chainwide 15th anniversary sale that runs through the month of March. According to Gerstein, approximately 60 titles are on sale at \$3 off list for the entire month, and each week features labelwide sales from the major distributors. Print ads run monthlong in the Boston Globe, Worcester Telegram, Providence (R.I.) Journal, and New Bedford (Mass.) Standard-Times.

"We're also running major promotions on Boston and Providence's two dominant AOR stations—WBCN and WHJY—that will culminate with giveaways for trips for two to the Prince's Trust show in London for WBCN and a week in Acapulco [Mexico] for WHJY. We'll also be giving away to 15 people the 15 top-selling albums in the 15 years of Good Vibra-

tions," he says, noting that all the manufacturers have been very helpful in terms of supplying ad dollars. The WHJY drawing will be held at the new Franklin store.

Another promotional tool that is well supported by the vendors is Good Vibrations' development of artist packages, called Hits Of Tomorrow, which Gerstein believes is among the country's first such programs.

"We're oversold on these packages. We have to turn the vendors away right now," he says, adding that many recent chart toppers—Sinead O'Connor, Terence Trent D'Arby, Paul Carrack, and the Fabulous Thunderbirds—were initially featured by Good Vibrations in these packages. A new program, co-promoted with Boston alternative rock station WFNX, called New Music Now, is another variant on this theme.

Country music, an often-ignored category in New England, is also making strides at Good Vibrations, according to Gerstein.

"We've made a concerted effort to be the outlet for new country music. It's still a limited market, and it may never be much more than that, though it's still growing. We're trying to target those people who weren't buying country music five years ago and are excited about some of the new sounds and artists," says Gerstein. Good Vibrations advertises regularly on two area country radio stations, WCAV and WORC, and includes country artists in its Hits Of Tomorrow promotions.

Additionally, Gerstein notes that the recent spate of expansions marks Good Vibrations' commitment to growth beyond the one-to-two-new-stores-per-year plan of the past few years.

"We're planning another two or three stores before the year's end, and I think that continued expansion will be at that pace. We're now looking to spread the umbrella further out around Boston and the surrounding region—maybe into southern New Hampshire and Rhode Island," he says.

Calif. Catalog Firm Boasts 18,000 Roots-Oriented Titles Mail-Order Music Gets Down Home Touch

BY DAVID WYKOFF

BOSTON Increasing consumer awareness of roots-oriented music has greatly benefited Down Home Music, one of the U.S.' leading mail-order specialists.

"We've seen a 60% growth in the past two years, and I think that's almost entirely attributable to greater knowledge and interest in the kinds of music that we carry," says Frank Scott, general manager/co-owner of the El Cerrito, Calif.-based company.

Scott estimates that Down Home carries in excess of 18,000 titles from more than 800 labels, many of which are foreign imports or U.S. independents not widely available. Down Home's catalog carries an extensive selection of blues, r&b, bluegrass, old time, folk, world/ethnic, classic country, classic rock'n'roll, and jazz from the late '20s to the late '60s. The 10-year-old firm also carries related books, magazines, and video-cassettes.

Scott cites country and African music as two of the biggest growth areas for Down Home. "A lot of people, myself included, were not aware of the contemporary African music that uses traditional sounds and instrumentation, and that's just exploded in the past few years," he says, noting that Shanachie and Warner Bros.' Ladysmith Black Mambazo releases have been particularly strong per-

formers, "though African music started to grow well before Paul Simon brought those sounds to the radio."

"There are very, very few stores that carry the range and depth that we do. And even though the music in general is selling better, it's harder and harder to find in stores with cassette tapes and [compact disks] eating away [at] record inventories, especially outside of the major urban centers," says Scott. Some major-label product—such as MCA's Chess reissues and CBS' budget line—does very well for Down Home, according to Scott, "because the chains really don't know what to do with them."

Though Down Home's annual revenues of approximately \$600,000 ring in well below those of most music retailers, this figure grows in significance when one considers that a big seller for the firm checks in at about 100 copies.

"It's a very labor-intensive business, more than our affiliated store. An average title sells 10-20 copies—50 or more is something to get excited about," says Scott. Down Home sells all product at retail list, according to Scott, "because that's the only way that we can afford to stay in business."

Comprehensiveness is Down Home's primary goal, he says, "and we do our best to carry everything that we can for every artist possible in the categories we

specialize in. Often that means tracking down obscure Japanese or European labels, and we can end up selling those records back to our customers from those countries," he says. Of Down Home's current mailing list of 14,500 customers, approximately 1,500 live outside of the U.S., Scott says.

Down Home publishes a bi-monthly newsletter of new releases (600-800 titles, almost all reviewed in a consumer-guide style) that usually runs 48 pages as well as annual or biannual catalog listings in specific genres such as blues/gospel, vintage rock'n'roll, and country. "These larger catalogs are as comprehensive as we can make them, both in terms of the individual releases/reviews and biographical information on each of the particular artists. That's one clear way we differentiate ourselves from the others in this field," says Scott. A year's subscription to the newsletter costs \$3, and the catalog runs \$5.

Scott says Down Home devotes approximately \$15,000 to advertising to attract new customers. "We do most of our advertising in specialty magazines in the different fields, such as Living Blues or the Music City News. However, I'd guess that we get most of our new business from word of mouth or getting mention as a source in newspaper articles or books," he says.

Sharp Debuts Stereo In A Headphone

A boosted-bass circuitry that reaches down to the 40-hertz level is one of the main features of the new Sharp personal headphone stereo, the Model JC-K15G.

The unit, which is no larger than a cigarette pack, is coated with a smudgeproof surface called Durasilk and is available in black, blue, and gray. The auto-reverse player

incorporates Dolby B noise reduction, has metal-tape capability, and is equipped with an LED power indicator. Powered by two AA batteries, the Model JC-K15G comes with a set of lightweight inner-ear dynamic headphones and has a suggested price of \$129.95.

Contact 201-529-8677 for more information.

Holland's Firato Music Fair Booked Solid; Key Topics To Include DAT, CDV, HDTV

AMSTERDAM Exhibition space at the biannual Firato '88 audio/video music fair, scheduled to open Aug. 26, is sold out, with more than 120 international exhibitors set to occupy the 4,940-square-foot site at the RAI Exhibition Center here. Dutch-based multinational company Philips will once again boast the largest exhibition space at the show.

Key topics of the 10-day event are expected to be digital audio-tape, compact disk video, satellite television, and high-definition television. The show—the second-largest of its kind in Europe—is being staged for the 25th time, and the organizers plan a special exhibition illustrating technical highlights of all previous fairs.

A specially constructed pavilion will house cable and satellite displays, and local radio and television stations will offer daily demonstrations.

Amsterdam KTA, which claims it is the biggest cabling organization in the world, and local broadcast promotion groups OLON and NILO are responsible for this section of the exhibition, which will also include a series of broadcast shows by all Dutch national broadcasters featuring domestic and international pop artists.

Electronic musical instruments

will be given a higher profile than they were at previous shows, and special cabins will be available for playing and listening to the instruments.

Firato '88 will also mark the return of audio hi-fi manufacturers, and new facilities will be available for testing and demonstrating their hardware. For the last three shows, the hi-fi industry has been absent, preferring to stage its own fair at a nearby location, saying that Firato was too noisy.

Philips, Sony, and other manufacturers are to sponsor a special Firato exhibition this year to provide information on all aspects of electronic technology.

With the exception of the Berlin International Audio & Video Fair, Firato is Europe's largest audio/video event. Its last staging, in 1986, attracted more than 310,000 visitors, though the all-time attendance record was set by Firato '84, which brought in almost 327,000.

WILLEM HOOS

Canadian Studio Owner Loses Interest Perry Sheds Co. Control

OTTAWA Andre Perry, founder of Le Studio, the well-respected Canada-based recording operation, has sold his interest in the publicly traded company.

Perry and studio manager Yael Brandeis have shed their controlling interest in the Andre Perry Group Inc., which operates digital recording and video postproduction facilities in Morin Heights, Quebec, and a new Washington, D.C., facility scheduled for imminent opening.

Perry is maintaining his minority stake in the company. He will

also stay on as chairman of the board and consultant to the firm. Brandeis will also act as a consultant.

In explaining Perry and Brandeis' decision, executive director Pierre Thibeault was quoted as saying the company had "outgrown their professional interests." Neither Perry nor Brandeis could be reached for comment.

Le Studio has played host to such artists as David Bowie, the Police, and Supertramp.

KIRK LAPOINTE



Golden Touch. Superstar country band Alabama is the most recent recipient of the Ampex Golden Reel award, won for the band's "Touch" album, which was recorded and mastered exclusively on Ampex audio mastering tape. Pictured during a presentation ceremony backstage at the Starwood Ampitheatre in Nashville are Ampex sales rep Tom Clark, left, and Alabama's Mark Herndon. Other recipients of the award include album co-producer Harold Shedd; engineers Jim Cotton, Joe Scaife, Benny Quinn, and Paul Goldberg; and studios Music Hill and Masterfonics.

SOUND INVESTMENT

A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

GIMME A LIGHT: Klark-Teknik Electronics Inc., Farmingdale, N.Y., branches out into the professional lighting business with its purchase of Celco Inc., the U.S. distributor for Celco Ltd. and several other lighting-equipment manufacturers.

According to Jack Kelly, Klark-Teknik's president, the move is a logical progression for his firm, which already carries its own line of signal processors, as well as DDA mixing consoles and Midas live sound mixing boards.

"Our company is currently a leader in the sound-reinforcement and sound-contracting industries," states Kelly. "Thus, lighting is a logical area for growth because many of our customers require lighting as well as sound."

Contact 516-249-3660.

EASTERN BLOC GOES HI-TECH: Cetec Gauss, a manufacturer of high-speed tape-duplicating systems, says its has been doing big business recently in Eastern Europe. According to Jim Williams, president of Gauss, the firm has sold duplicating gear to eight music and record companies in five different nations in that region, and more sales are imminent.

East Germany is at the forefront of the surge to increase cassette quality, Williams says. That country's national record label, VEB Deutsche Schallplatten, recently acquired the sophisticated Gauss 2400 duplicating system, capable of operating with ferric-, chrome-, or metal-particle tape formulations.

"The Eastern-bloc countries are determined to advance quality music tape systems," says Williams.

VILLAGE POST: That's the name of the recently formed audio/video post-production facility owned by the Village Recorder studios in Los Angeles. The new division is housed in the Recorder's Studio F and features a wide range of top-notch audio and video gear, including a Trident 65-input audio console, Sony video machines, and Timeline synchronization equipment. Services include voice-over recording, video screening and spotting, lay-back, and sweetening. Contact 213-478-8227.

NEW GENERATION: Kurzweil Music Systems has introduced its second-generation sampling products, dubbed the 1000 Series. Priced from \$1,995 to \$2,595, the products in the line feature up to 120 of the same digitally sampled sounds originally produced for the Kurzeil 250. Included in the series are four rack-mounted expanders as well as a keyboard-equipped version of the 1000 PX professional expander. Contact 617-893-5900.

TWO-TIMERS: Kenneth A. Bacon Associates has developed Double-time, a system for audiophile cassette duplication. KABA calls it a "viable alternative to high-speed duplication that is far more affordable than real-time [duplication]."

The system employs a half-inch, 4-track master running at 30 inches per second to record both sides of the program at once on KABA decks, running at 3³/₄ inches per second. The resulting cassettes are produced four times faster than traditional real-time duplicated product, with extremely good specifications. Contact 1-800-231-TAPE.

Edited by STEVEN DUPLER

B I L L B O A R D H I T M A K E R S G E T I T

Billboard Tracks The Whole Hit Making Process In Music And Video!

#13
FACT
OF THE WEEK

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H I T M A K E R S U S E I T

Sam Ash Opens Music Academy In N.J. School Is Based On Yamaha System In Japan

NEW YORK A tour of a progressive Japanese music-school system has prompted Sam Ash Music, the preeminent U.S. musical-instrument retailer, to open its own music academy in Edison, N.J.

The new school will employ the same psychological techniques used in Japan to produce music students who learn faster and are better able to retain knowledge.

Yamaha International Corp. owns and operates the Tokyo music school viewed by members of the Ash family on a recent trip to Japan. According to Paul Ash, Yamaha will act as an "unofficial, friendly adviser" to the Edison

school, which will be an adjunct to the Sam Ash Music retail outlet there.

Ash says the Yamaha school that the family toured employed tactics much different from those used by conventional music programs. "The preschool classes for students aged 4 consisted of mostly rhythms, singing, and playing toy instruments," he says. "They did not learn notes or specific patterns. The Japanese believe that comes later."

Also, says Ash, to make the learning experience more comfortable for the children, parents often sit with the instructor and child at

the piano.

The Yamaha music school offers instruction on 13 instruments—all of which are manufactured by Yamaha. Drum lessons account for 25% of an average class.

Of all musical-instrument manufacturers, Yamaha has been the most successful in realizing the potential for creating a future customer base by teaching young children how to play instruments, a lesson that is not lost on Sam Ash Music.

In addition to its music-school system, Yamaha also operates the Yamaha Music Foundation, a non-profit group that trains teachers and promotes music events, including several prestigious classical competitions, around the world.

STEVEN DUPLER



DATs For Sale. Take a good look at this photo—you're seeing history in the making. On Feb. 5, retailers began selling Clarion digital audioplayer—the first DAT players officially available (outside of product sold through the gray market, that is) in the U.S. Shown, from left, are Tom Campbell of DOW Stereo/Video in San Diego, the first store to have the DAT player; Tom Mitchell, Clarion's marketing director; Sandy Romagnolo; and her husband, Mike, president of DOW.

PolyGram Closes Doors Of London LP Plant

LONDON The accelerating success of the compact disk is a major factor behind PolyGram's decision to close its vinyl pressing plant in Walthamstow in London's East End.

Trade union officials were told of the decision Jan. 30. The actual closing, which will result in the loss of 300 jobs, is set for the end of April.

PolyGram chief executive Maurice Oberstein points to the rapid growth of the CD and the decline in the demand for vinyl disk in explaining the decision to close the plant. He cites the success of WEA and the Bertelsmann Music Group with both al-

bums and singles, with most of the product originating in Europe. PolyGram has been importing classical repertoire directly from the Continent and CDs from Hanover, West Germany, for some time.

He adds that the U.K. has a considerable capacity to manufacture vinyl and tape and that the company will be negotiating a deal to meet its requirements.

"European Economic Community law [regarding] interchange of product played a part," says Oberstein. "It simply was a matter of rationalization, and closure was inevitable."

Mich. Stage Will Be 1 Of Area's Biggest Megastudio Opening Soon

NEW YORK What will be Michigan's largest production studio and sound stage is set to open in mid-April as part of Grace & Wild Studios' ongoing expansion of its Farmington Hills video-production and postproduction facilities.

The huge sound stage, measuring 108 feet by 140 feet, comprises 15,120 square feet and has a 50-foot-high ceiling with a full lighting grid and catwalk system. The set also includes a 4-foot-by-8-foot camera pit at the rear of the stage as well as a camera position that

will allow wide-angle shots of up to 32 feet.

Final construction of the stage and its adjacent support areas is now being supervised by Grace & Wild stage manager Joe Parise.

'Our focus is to get it operative ASAP'

"Our focus at this point is to get the stage operative as soon as possible," he says, noting that video and film clients have already begun inquiries into booking the facility, which will be one of the largest of its kind in the Midwest.

The production support areas for the new sound stage include an 1,800-square-foot vehicle/set preparation area; a 2,500-square-foot storage area; client viewing rooms on two levels; and full dressing rooms with makeup and showers, all air-conditioned.

Grace & Wild's overall expansion plans have been the result of a steady increase over the past few years in the amount of video and film production in the Midwest.

AUDIO TRACK

NEW YORK

AT UNIQUE RECORDING, producer Ivan completed final mixes on Gene Loves Jezebel for Geffen. Hugo Dwyer was mixing engineer, with Quinn Batson assisting. Also, Don Johnson recorded his second album for CBS Records. Keith Diamond produced the tracks with Les Davis programming. Paul Pesco was on guitars, Acar Key engineered, and George Karras assisted. And, Melba Moore put down tracks with Howard "Chad" King and Morgan & Morgan producing. Michael Finlayson engineered with Matt Hathaway and Shaun James assisting.

Laurie Anderson worked at KCC Audio/Video on her new Warner Bros. album. Mike Thorne produced, with Dominick Matta at the controls and Thomas Schaumann assisting. Also, Harrison/Blanchard worked on tracks with producer George Pettit. Tim Williams was at the board, with Dimitri Jakimowicz and Schaumann assisting. And, Yosuke Yamashita was in working on tracks with producer Bill Laswell. Bob Musso ran the controls with Jakimowicz assisting.

The score for "Sticky Fingers," a new Spectra Films motion picture, was recently mixed at Pyramid by Gary Chang. Rick Kerr guided the controls on the Virgin Records project. In activity included, former Billy Squire bassist Doug Lubahn was in to produce a new Shelley English single.

LOS ANGELES

At Studio D Recording, Huey Lewis & the News worked on tracking their next album. Robert Missbach engineered, with Watts assisting. Michael Shrieve, Michael Carabello, and Victor Pantoja (of the original Santana band) were joined by David Beale (currently with Joe Cocker) for a solo Shrieve project. Jeff Norman engineered with Rob Beaton assisting. Crowded House was in at Sunset Sound Factory with producer

Mitchell Froom, working on tracks for Capitol Records. Tchad Blake engineered with Scott Woodman assisting. Also, Columbia's Fishbone worked on cuts with David Kahne producing and engineering. David Knight assisted. Deborah Harry was in with producer Mike Chapman, working on a new album project for Warner Bros.

The Commodores were in at Ameraycan Studios working on a cut from their upcoming PolyGram album. William King produced with Alan Meyerson engineering.

At Larrabee, producer Steve Beltran was in to mix the Oingo Boingo tune "Elevator Man" for MCA. Keith Cohen engineered. Also, Bryan Loren was in producing three Brothers Johnson's tunes, "Still In Love," "Forever And Always," and "Real Love." John Hegedes engineered this A&M project. Finally, Preston Glass was in to produce mixes on the new Pieces Of A Dream album for Manhattan Records. Jeff Lorenzen ran the board.

OTHER CITIES

Jimmy Buffett worked on tracks for a new MCA album at New River Studios, Fort Lauderdale, Fla. The project was produced by Mike Utey and Russell Kunkel. Jay Rifkin engineered. The Neville Brothers helped out on backing vocals.

Krystol put down vocals on tracks for an upcoming Epic album at Studio A, Dearborn Heights, Mich. Eric Morgeson produced. Morgeson and John Jaczcz sat at the controls.

At Reflection Sound, Charlotte, N.C., Maurice Williams cut tracks produced by Jimmy Robinson; Steve Haigler was at the board.

Larry Millas was behind the board at River North Recorders in Chicago, working on sessions for Chrysalis artist Tami Show's second album. Millas also worked on songs by CBS' Dan Hill for the upcoming film "Boulevard Of Broken Dreams."

Robin Williams was in at Diferent Fur Recording in San Francisco, recording narration for a Rabbit Ears production of "Pecos Bill." Mark Sotnick produced, Howard Johnston engineered, and Devon Bernardoni assisted. Additional production was handled by Will Ackerman and Dawn Atkinson of Windham Hill Records. Also, Dov Christopher mixed his independent album for Zip 2 Hip Productions; Marc Senasac engineered. And the Looters mixed their first album for Island Records; Ken Kessie produced. Hein Hoven engineered the mix and provided additional production.

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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SONY

FOR THE RECORD

To clarify a headline in the March 5 issue of Billboard: There is no business connection between Focusrite Ltd., a manufacturer of recording consoles and equalization modules, and Rupert Neve Inc., the console manufacturer founded by A.R. Neve, who is currently managing director of Focusrite.

Virgin Backing Major Euro Promo Mainland Seen As Ripe For Sales Boom

BY WILLEM HOOS

AMSTERDAM In an effort to boost Pan-European sales of music videocassette product, Virgin Vision, Virgin's video arm, is coordinating campaigns in major European markets.

According to the company, France and the GAS countries (West Germany, Austria, and Switzerland) have already been the subject of highly successful major marketing pushes, and the company has now turned its attention to Benelux nations (Belgium, the Netherlands, and Luxembourg).

"Four months after the start of the campaign in the GAS countries, music video grosses were 10 times higher than in the same period a year earlier," says Angus Margerison, Virgin Vision's general manager. "In February, a total of 12,000 units were sold in France, which is more than had been sold in the whole of the preceding 18 months."

Although it is still regarded by

many as the music industry's poor relation, music video has sold better in the U.K.—where videocassette recorder household penetration is more than 50%—than elsewhere in Europe, where

Sound quality is improving, prices are dropping, and VCR household penetration is up

sales are frequently numbered in hundreds rather than in thousands.

According to Margerison, some U.K. record retailers now derive 10% of their earnings from music video product.

Executives like Virgin Benelux marketing manager Ruud van Buschbach now see similar opportunities in mainland Europe, where most countries are expected to have VCR household-penetration rates of 60%-80% by 1992. The sound quality of music video product is now close to that of compact disks, and prices, a crucial factor in music video, should continue to

fall as the expanding hardware base brings in additional sales.

Also vital is what Virgin calls the "force format marketing strategy." This entails simultaneously releasing titles in all audio and video formats.

The Benelux campaign centers on 65 key retailers who have been provided with pink metal display boxes capable of holding 48 Virgin titles and with accompanying display material. Featured are some 50 releases from such artists as Elvis Presley, David Bowie, Elton John, Genesis, U2, and Peter Gabriel, all intended to retail at between \$21 and \$26.50.

The Benelux market is already showing signs of rapid growth. In the six-month period that ended in January, music video sales were 83% up over those of the equivalent period of a year before.

Now Virgin is looking to stimulate growth in Scandinavia, Italy, and Spain, with campaigns expected this fall. Compact disk video is not seen as a potential threat to the videocassette business. Says Margerison, "It hasn't been launched yet, so there is no competition at all. And even when it is, it will take two or three years to build up significant machine penetration."



Robert Meets Ruben. Robert Plant and Ruben Blades recently visited National Campus Television in New York to make separate guest appearances on NCTV's "New Grooves With Meg Griffin" program. The two met for the first time on the show's set. Shown standing, from left, are Plant; Blades; and Scott Gordon, director of music programming for NCTV. Seated is host Griffin.

THE EYE



by Steven Dupler

CRANKIN' EM OUT: According to the heads of video production and promotion at most of the major labels, videoclip production continues to be on the rise. Last time we checked—about six months ago—the labels said they were making about 30% more videos than during the same period the prior year. Now, many of those same labels say they are producing about 10% more clips than they were six months ago.

In these video-conscious days, nearly every release being worked at radio is accompanied by a video, label executives say. RCA, for example, notes it has videos for about 95% of its new releases. Executives at Warner Bros., Capitol, MCA, and other majors give similar estimates.

What accounts for the steady growth? Part of the reason may be that label video promoters are paying closer attention than ever to the ability of local video outlets to help sell records and break new acts on a regional level. Although MTV continues to be the primary focus of major labels—the channel receives 25-35 clips per week, and notes that figure is significantly higher than last year—record companies realize that even if a clip might not get superheavy exposure on MTV, it could benefit greatly from heavy play on the smaller video services. A number of label video promo executives say they are paying considerably more attention to locals than in years past.

TELEGENICS CONTINUES TO crank out intelligently conceived and edited extended video remixes for 12-inch records. Most recent are for Atlantic label mates Stacey Q's "Don't Make A Fool Of Yourself" and Debbie Gibson's "Out Of The Blue." Remix producer and editor Tom De Ieso says that on the Stacey Q video, he went for extensive video re-editing and increased graphics to give the clip a more "hi-tech look to match the remixed audio.

For Gibson's "Out Of The Blue," the remix was created not only to increase club play but also to "renew play by broadcast and cable outlets that have already been playing the 7-inch version," De Ieso says. The

Gibson clip is considerably different from the original, with many effects eliminated and completely new sections inserted to give a fresh performance feel.

BIG SCAN ON CAMPUS: The college market is extremely important not only to video outlets but to television in general. To get a better handle on that under-analyzed audience, a major marketing research study on college students has been jointly launched by MTV, Showtime, and the Commercial Analysts Co., a New York-based research outfit. According to an MTV representative, the study is expected to yield information about the "attitudes, beliefs, and feelings of American college students and how their values affect their consumer power in the marketplace."

The survey, dubbed **College Scan**, will focus on a representative sample of 3,000 college students nationwide and is planned to be a biannual tracking study. The report will be sold by the Commercial Analysts Co.; clients may either insert specific questions into the survey or purchase the entire report. The Commercial Analysts Co. may be reached at 212-481-5000.

CLASS VIDEO: If you thought sociology was a gut major before, you haven't heard—or seen—anything yet. Chromavision, a video production and postproduction house based here, says watching videos provides a legitimate educational experience and is attempting to prove it by bringing music promos into college sociology classes.

Beginning this spring, the company is marketing nationwide to colleges a new video compilation/documentary titled "Reflections On American Society." The video is intended to serve as visual support for the Macmillan & Co. textbook "Sociology."

"Reflections" features clips drawn from 32 music videos by such artists as Cyndi Lauper, Boy George, the Cars, Eurythmics, Simply Red, Madonna, Anita Baker, and Jackson Browne. The half-hour videocassette is spiced with voice-over narration discussing "cultural phenomena, such as race, gender, and class in music videos past and present," say the producers.

"We're attempting to provide students with a different way of looking at a popular art form while better understanding different sociological aspects of American society," says Stephen James, the video's producer. At the very least, Chromavision may have another first under its belt: For the first time, students will be able to watch television and do their homework at the same time.

VIDEO TRACK

NEW YORK

ZIGGY MARLEY, son of the late reggae master Bob Marley, recently completed the clip for "Tomorrow People," a cut from his Virgin album "Conscious Party." Also appearing in the performance piece are members of Ziggy Marley's band, including his sisters. Drew Carolyn directed; the producer was Paula Greif Zanes with DB Communications. National Video Center's Glenn Lazzaro and Laura Israel were in charge of on-line and off-line editing, respectively.

Another boy wonder, Dweezil Zappa, an offspring of Frank, was on the National Video Center stage miming his guitar solo on Jellybean's video for "Jingo Rap," the third single from the Bean's "Just Visiting This Planet" album on Chrysalis Records. The clip was directed and produced by Marc Bienstock for Avanti Films.

"Bette Midler's Mondo Beyondo," a spoof of public-access television, was produced by Fred Berner and directed by Thomas Schlamme of Berner/Schlamme Productions. The show features clips by David Cale, Bill Irwin, the Kipper Kids, La La La Human Steps, Pat Oleszko, Yes/No People, and Paul Zaloom. Edited by Margot Francis, the show was mixed by John Alberts of Howard Schwartz Recording.

LOS ANGELES

HER directed the video of "We All

Sleep Alone" in support of her self-titled album on Geffen. Shot by Vilmos Zsigmond at Raleigh Studios and Burbank Studios, the clip was produced by Patrick Palmer for Mark Freedman Productions in association with P.J.S. Productions. There are two versions of this clip; both include performance footage, and one features choreography by Kenny Ortega.

Jermaine Stewart's clip for "Get Lucky" was directed by Dee Trattman and shot by Mark Rochevsky at Triangle Stage. The video was produced by Anthony Taylor for Mark Freedman Productions in conjunction with P.M.I. London. Andre Maclan was the choreographer.

Ry Cooder turns a quiet barroom into a hopping dance hall in his video for "Get Rhythm," the title track from his most recent Warner Bros. release. The clip, directed by David Fincher, was lensed by Jack Wallner at The Complex. Produced by Michelle Manning and Steven Kane for Mary & Bob Productions, it features a special guest appearance

(Continued on next page)

After four years, New York City UHF urban vid show "Video Music Box" still rates high marks ... see page 25.

Billboard THE CLIP LIST

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.



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.

NIA PEEPLES

Trouble
Nothin' But Trouble/Mercury
Sir Aaron's/VIVID Productions
D.J. Webster

SEMI TWANG

Salty Tears
Salty Tears/Warner Bros.
Louise Barlow/Richard Levine Productions
Richard Levine

JANE SIBERRY

Ingrid (And The Footman)
The Walking/Reprise
Don Allen/D'Allan Productions Ltd.
Don Allen, Donald Robertson

SWING OUT SISTER

Surrender
It's Better To Travel/Mercury
4D Productions
Willie Smax

TIMES-TWO

Strange But True
X 2/Reprise
David Naylor/DNA
Howard Woffinden, Rick Elgood

TONY! TONII TONÉ!

Little Walter
Who?/Wing
Carolyn Alt/Renge Films
Bill Parker

WHITESNAKE

Give Me All Your Love
Whitesnake/Geffen
Doug Major/Cream Cheese Productions
Marty Callner

DANNY WILDE

Time Runs Wild
Any Man's Hunger/Geffen
Tamara Wells/One Heart Productions
Jim Shea



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Cher, We All Sleep Alone
Whitney Houston, Where Do Broken Hearts Go
The Jets, Rocket 2 U
Judas Priest, Johnny B. Goode
Prophet, Sound Of A Breaking Heart
Smithereens, Only A Memory
Sting, Englishman In New York
Tiffany, I Saw Him Standing There
Times Two, Strange But True
Tonio K., Without Love
Treat Her Right, I Think She Likes Me
Will & Kill, Heart Of Steel

HIP CLIP

Johnny Hates Jazz, Shattered Dreams

SNEAK PREVIEW

Eurythmics, You Have Placed A Chill In My Heart
Robbie Robertson, Somewhere Down The Crazy River
Bruce Springsteen, One Step Up
Whitesnake, Give Me All Your Love

HEAVY

AC/DC, Heat Seeker
Aerosmith, Angel
Terence Trent D'Arby, Wishing Well
Michael Bolton, (Sittin' On) The Dock Of The Bay
Def Leppard, Hysteria
Debbie Gibson, Out Of The Blue
George Harrison, When We Was Fab
Icehouse, Electric Blue
INXS, Devil Inside
Michael Jackson, Man In The Mirror
Richard Marx, Endless Summer Nights
John Cougar Mellencamp, Check It Out
George Michael, Father Figure
Billy Ocean, Get Outta My Dreams ...
Robert Plant, Heaven Knows
David Lee Roth, Just Like Paradise
Rick Springfield, Rock Of Life
Jody Watley, Some Kind Of Lover
White Lion, Wait

ACTIVE

Paul Carrack, One Good Reason
Kingdom Come, Get It On
L.L. Cool J, Going Back To Cali
Scarlett & Black, You Don't Know
So, Are You Sure
Henry Lee Summer, I Wish I Had A Girl

BUZZ BIN

The Church, Under The Milky Way
The Godfathers, Birth, School, Work, Death
Midnight Oil, Beds Are Burning

MEDIUM

10,000 Maniacs, Like The Weather
The Alarm, Presence Of Love
Cheap Trick, The Flame
Bryan Ferry, Kiss And Tell
Guns N' Roses, Welcome To The Jungle
Jerry Harrison, Rev It Up
Bonnie Hayes, Soul Love
Robert Palmer, Sweet Lies
Pet Shop Boys, Always On My Mind
The Radiators, Suck The Head
Dan Reed Network, Ritual
R.E.M., Finest Worksong
Toto, Pamela
Danny Wilde, Time Runs Wild

BREAKOUTS

Balaam And The Angel, I Love The Things ...
Big Pig, Breakaway
John Brannen, Desolation Angel
T-Bone Burnett, Killer Moon
Godley & Creme, A Little Piece Of Heaven
The Kinks, The Road
Marilyn Martin, Possessive Love
Pat McLaughlin, Wrong Number
Mr. Mister, Stand And Deliver
Noiseworks, Take Me Back
Sinead O'Connor, Mandinka
O.M.D., Dreaming
Ryuichi Sakamoto, Risky
Sisters Of Mercy, This Corrosion
Tami Show, She's Only 20
3, Talkin' Bout



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Donald Fagen, Century's End
Art Garfunkel, So Much In Love
Louise Goffen, Bridge Of Sighs
Swing Out Sister, Surrender

NOUVEAUX

Nancy Sinatra, These Boots Are Made For Walking

POWER

Louis Armstrong, What A Wonderful World
Rick Astley, Never Gonna Give You Up
Whitney Houston, Where Do Broken Hearts Go
Michael Jackson, Man In The Mirror
Billy Ocean, Get Outta My Dreams ...

HEAVY

Michael Bolton, (Sittin' On) The Dock Of The Bay
The Contours, Do You Love Me
George Harrison, When We Was Fab
George Michael, Father Figure
Pebbles, Girlfriend
Brenda Russell, Piano In The Dark
Scarlett & Black, You Don't Know
James Taylor, Never Die Young
Toto, Pamela

MEDIUM

10,000 Maniacs, Like The Weather
Cher, We All Sleep Alone
Mary Clayton, Yes
Bryan Ferry, Kiss And Tell
Johnny Hates Jazz, Shattered Dreams
Alexander O'Neal/Cherrelle, Never Knew Love ...
O.M.D., Dreaming
Robert Palmer, Sweet Lies
Smokey Robinson, Love Don't Give No Reason
Jermaine Stewart, Say It Again
View From The Hill, No Conversation

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

ADDS

Centerfold, Party Rebels
Jean Carne, Ain't No Way
Isley Brothers, It Takes A Good Woman
Wally Jump, Jr., Tighten Up
Walter Beasley, On The Edge
Nia Peeples, Trouble
Bridgett Grace, Just A Memory
Millions Like Us, In Love With Yourself

HEAVY

Michael Jackson, Man In The Mirror
Terence Trent D'Arby, Wishing Well
Morris Day, Fishnet
da'Krash, Wasn't I Good To Ya
Rebbie Jackson, Plaything
Jonathan Butler, Take Good Care Of Me
Deja, That's Where You'll Find Me
LeVert, Sweet Sensation
Alexander O'Neal/Cherrelle, Never Knew Love ...
Billy Ocean, Get Outta My Dreams ...
Whitney Houston, Where Do Broken Hearts Go

MEDIUM

George Michael, Father Figure
Gavin Christopher, You Are Who You Love
The Jets, Rocket 2 U
E.U., Da Butt
Stacy Lattisaw, Every Drop Of Your Love

THE NASHVILLE NETWORK

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

CURRENT

Waylon Jennings, America
Holly Dunn, Strangers Again
John Fogerty, Centerfield
The Comedy Mill, My Eyes Are Like Whiskey
New Grass Revival, Can't Stop Now
Ricky Van Shelton, Life Turned Her That Way
Dwight Yoakam, Always Late With Your Kisses
Alabama With K.T. Oslin, Face To Face
Tom Wopat, A Little Bit Closer
Alabama, Tar Top
Sweethearts Of Rodeo, Midnight Girl/Sunset Town
Highway 101, Cry Cry Cry
Vince Gill, Everybody's Sweetheart
Country Bill Nunley, I'll Know The Good Times
K.T. Oslin, I'll Always Come Back
Nanci Griffith, I Knew Love
Rodney Crowell/Rosanne Cash, It's Such A Small World
The O'Kanes, One True Love
Mel McDaniel, Ride This Train
Hank Williams, Jr., Young Country

WIZARD TRACKS

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

ADDS

O.M.D., Dreaming
The Church, Under The Milky Way
James Taylor, Never Die Young
The Cure, Hot Hot Hot!!
Cher, We All Sleep Alone
Robert Palmer, Sweet Lies
Stevie B, Dreamin' Of Love
Blue Mercedes, I Want Your Property
Tiffany, I Saw Him Standing There
Will & Kill, Heart Of Steel
Johnny Hates Jazz, Shattered Dreams
Ziggy Marley, Tomorrow People

HEAVY

Whitney Houston, Where Do Broken Hearts Go
Billy Ocean, Get Outta My Dreams ...
Debbie Gibson, Out Of The Blue
INXS, Devil Inside
Terence Trent D'Arby, Wishing Well
Michael Bolton, (Sittin' On) The Dock Of The Bay
George Michael, Father Figure
Richard Marx, Endless Summer Nights
Michael Jackson, Man In The Mirror
The Godfathers, Birth, School, Work, Death
The Jets, Rocket 2 U
Belinda Carlisle, I Get Weak
Jody Watley, Some Kind Of Lover
Pebbles, Girlfriend
Def Leppard, Hysteria
John Cougar Mellencamp, Check It Out
Rick Astley, Never Gonna Give You Up
Rick Springfield, Rock Of Life
Bryan Ferry, Kiss And Tell

THE ALL NEW VIDEO GUIDE

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

CURRENT

Flesh For Lulu, Postcards From Paradise
54-50, One Day
Squeeze, 853-5937
They Might Be Giant, Don't Let Start
Boom Crash Opera, Her Charity
Flesh For Lulu, Siamese Twist
Rick Astley, Never Gonna Give You Up
Gladys Knight & The Pips, Love Overboard
The Deele, Two Occasions
Michael Jackson, Man In The Mirror
10,000 Maniacs, Like The Weather
Alexander O'Neal/Cherrelle, Never Knew Love ...
Joe Ely, My Baby Thinks She's French
R.E.M., Finest Worksong
The Church, Under The Milky Way
Glen Burtnick, Follow You
Belinda Carlisle, I Get Weak
Whitesnake, Give Me All Your Love
Elton John, Take Me To The Pilot
David Lee Roth, Just Like Paradise
Platinum Blonde, Fire
Natalie Cole, I Live For Your Love
Natalie Cole, Jump Start My Heart
Ben E. King, Stand By Me

HIT VIDEO

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

ADDS

Men Without Hats, Moonbeam
Brenda Russell, Piano In The Dark
Robert Palmer, Sweet Lies
Cheap Trick, The Flame
Blue Mercedes, I Want Your Property
Tiffany, I Saw Him Standing There
Danny Wilde, Time Runs Wild
Suave, My Girl
The Adventures, Broken Land

POWER

Michael Jackson, Man In The Mirror
Debbie Gibson, Out Of The Blue
Billy Ocean, Get Outta My Dreams ...
Terence Trent D'Arby, Wishing Well
Michael Bolton, (Sittin' On) The Dock Of The Bay
Rick Astley, Never Gonna Give You Up
Rick Springfield, Rock Of Life
John Cougar Mellencamp, Check It Out
INXS, Devil Inside
Jody Watley, Some Kind Of Lover
The Jets, Rocket 2 U
Scarlett & Black, You Don't Know
Pebbles, Girlfriend

HEAVY

White Lion, Wait
Henry Lee Summer, I Wish I Had A Girl
Icehouse, Electric Blue
Flesh For Lulu, Postcards From Paradise
Bryan Ferry, Kiss And Tell
Johnny Hates Jazz, Shattered Dreams
Taylor Dayne, Prove Your Love
Alexander O'Neal/Cherrelle, Never Knew Love ...
Morris Day, Fishnet
Jermaine Stewart, Say It Again
Whitney Houston, Where Do Broken Hearts Go
O.M.D., Dreaming
Pet Shop Boys, Always On My Mind

THE BEAT

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

CURRENT

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

VIDEO TRACK

(Continued from preceding page)

by Harry Dean Stanton.

Directors Howard Woffinden and Rick Elgood recently finished production on Times Two's clip for "Strange But True," a cut from its debut album, "X 2." Produced by David Naylor for DNA, the clip was lensed by cinematographer Mark Plummer.

The team of director Jim Yuchich, producer Paul Flattery, and director of photography Jeff Zimmerman recently completed clips for 3 and Cheap Trick. 3's first video, "Talkin' 'Bout," which supports its Geffen debut, "... To The Power Of 3," was shot on S.I.R.'s sound stage. The clip features performance footage of the band—Keith Emerson, Carl Palmer, and Robert Berry—and "things in threes." Don't miss the special appearance of Maggie Thatcher, who waves three fingers to the camera. Cheap Trick's video for "The Flame" supports its "Lap Of Luxury" album on Epic. Both clips were edited by Jerry Behrens at Offscreen Editing. On-line editing was by Mike Dennis at The Post Group.

OTHER CITIES

CLIPS DOWN UNDER: Noted Australian producer Stephen Priest and director John Jopson recently completed promotional clips for the Choirboys and the Eurogliders. The Choirboys' "Boys Will Be Boys" video was lensed by John Brock in Sydney, Australia, and edited by Simon Dobbs. The Eurogliders clip for "Groove," which features a skateboarding canine wearing sunglasses, was shot by Lou Irving in

Granville and Manly Beach, both in Australia. Director Jopson's credits include work with the Hooters, Hall & Oates, Icehouse, Pseudo Echo, and Air Supply.

Kathy Mattea's video for "18 Wheels & A Dozen Roses," a cut from her "Untasted Honey" album on Mercury, was directed by Jim May and Coke Sams. The clip was shot by May and Mark Van Loon at various Nashville locations. It was produced by Clarke Gallivan for Studio Productions.

The O'Kanes' clip for "One True Love," the first single from their "Tired Of Runnin'" album on Columbia, was directed and lensed by Bill Pope. This clip was produced by Joanne Gardner and singer Rosanne Cash for their recently formed Acme Pictures Inc. production company. David Carter and Pope edited.

Luc Roeg produced Bryan Ferry's video for "Kiss And Tell," a cut from his "Bête Noire" album. Directed by Andy Morahan, the clip was lensed in London by Mike Southon for Vivid Productions.

Director Storm Thorgerson, best known for his work on Yes' "Owner Of A Lonely Heart" clip, was responsible for Wax U.K.'s video for "Bridge To Your Heart," the group's first single from its RCA release "American English." The video was produced by Anthony Taylor for P.M.I. in London.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Valerie Bisharat, Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

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PRODUCTION ASSISTANT
 Growing Independent Record label seeks conscientious worker to assist Production Manager/Art Director. Responsibilities include inventory control, trafficking, contacting vendors, assisting in scheduling and coordinating projects. Knowledge of Record Industry/Music preferred. Must be good with numbers. Salary is based on production experience/skills. Send resume to: A. Bennick, 949 Broadway, Room 209, New York, NY 10010.

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U.K., German Music Groups Unite Vow To Jointly Protect Interests

BY MIKE HENNESSEY

LONDON The British and German music publishing industries have agreed to work together to combat potential threats to their mutual interests, such as home taping and central licensing and accounting.

This was the main outcome of a unique and historic meeting that took place in London March 17 between a delegation from the West German music publishers' association, DMV, and the British Music Publishers' Assn.

The meeting, first mooted a year ago and called at the instigation of the DMV, was held at the MPA's London headquarters, where both sides confirmed their total opposition to the bilateral licensing agreement concluded between PolyGram International and STEMRA, the Dutch mechanical licensing body (Billboard, Jan. 9).

Headed by Hans Sikorski, a GEMA board member and head of Sikorski Musikverlag, the German delegation expressed its disapproval of the lack of any provision in the new British Copyright Bill for a home-taping levy. The German publishers said it is unthinkable that the U.K. should emerge as the only significant developed country to ignore the damage done to copyright

owners by private copying and to make no effort to provide for compensation to those suffering moral and financial damage.

Sikorski agreed to write to the British Department of Trade & Industry urging the government to reconsider its rejection of a tape levy and explaining the effectiveness and justice of the home-copying royalty legislation in West Germany.

Goetz Kiso, head of Warner Chappell, Germany, said after the meeting: "It was a most productive and positive encounter, and it paved the way for future cooperation. We shall be inviting a delegation of British music publishers to visit us in Bonn later in the year.

"It is extremely important for the publishers of Europe's biggest music market, West Germany, to maintain regular and fruitful contact with their opposite numbers in the U.K., the major repertoire source for Europe."

Kiso said the British delegation made it very clear that it identifies with the DMV position on the central-licensing issue and is totally opposed to any development that would undermine the operations of the continental collecting societies.

The German delegation included Michael Karnstedt, head of Peer Southern; Josef Bamberger of UFA

Musikverlag; and Hans Wittgen, secretary of the DMV.

Representing the MPA were secretary Peter Dadswell; Jonathan Simon, head of Warner Chappell; Frans de Wit, head of EMI Music Publishing; Dennis Collopy, managing director, BMGF Music U.K.; Irene Retford, managing director, Schauer & May; Stuart Hornall, managing director, Rondor Music London; Mark Rowles of Really Useful Music; and Tony Pool, deputy managing director, Boosey & Hawkes.

U.K. Composers Vocalize Support For Tape Levy

BY NICK ROBERTSHAW

LONDON U.K. copyright owners have delivered a musical appeal to Trade Secretary Lord Young in a bid to reverse the government's abandonment of plans for a home-taping levy.

Key extracts from a 1986 White Paper on copyright, set to music by composers Donald Swann, Chris Gunning, and Graham Whetting, were taken to Parliament March 21, as the Music Copyright Reform

'87 Vid Technology Sales Soar In West Germany

BY WOLFGANG SPAHR

HAMBURG More than 2.15 million VCRs were sold in West Germany in 1987, contributing to a strong performance by the entertainment electronics sector here. Some 3.6 million television sets, over 200,000 camcorders and 20,000 stand-alone video cameras were also sold.

Compared with 1986, VCR sales were up 23%, camcorder sales up 54%, and TV sales up 20%. VCR penetration is now 34% of households, and according to German Video Institute spokesman Klaus Mueller-Neuhof, videotape recorder business stimulates other areas of audio/video trade, acting as an incentive for the purchase of additional TV receivers and even encouraging microcomputer sales.

Mueller-Neuhof's argument that home-video filming will soon make little sense without some form of computer facility reflects the growing sophistication of the equipment available. Almost all the VCRs sold in 1987 have cable tuners. More than 20% were stereo hi-fi models, and 60% featured video program service,

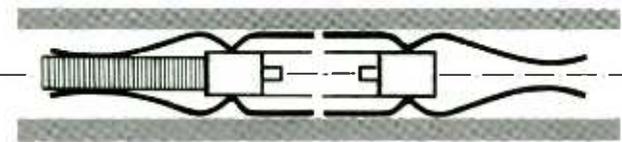
a facility for automatic recording triggered by broadcast signals. Upcoming developments include line-code programming, videotex, and the arrival this fall of Super-VHS machines.

Eight-millimeter video continues to hold over 50% of the camcorder market, with VHS-C taking just under 30% and full format VHS just under 20%. Blank videotape sales totalled 63 million units, up 49% on the 1986 figure, and it is estimated that more than 80% are used for off-air recordings.

Although video-software trade can now contribute up to 60% of the cost of new movie projects, the prerecorded video market remains underdeveloped, despite a recent drastic fall in prices. Gross earnings from video sales and rentals totalled \$164 million last year.

A GVI analysis shows that action movies are the most popular video product with a 9.5% market share, followed by documentaries (8.5%), educational programs (8.1%), and thrillers (5.8%). Titles featuring hardcore pornography and violence were not included in the institute survey.

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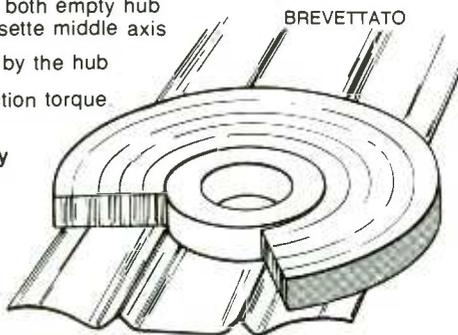
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'Home taping is unjust to writers'

Group launched a national campaign to highlight its grievances.

Members of the MCRG coalition include the Performing Right Society, Mechanical Copyright Protection Society, Composers' Guild, and other organizations, which are staging a last-minute push for the reinstatement of a levy provision in the U.K. Copyright Bill. Says Michael Freegard, PRS chief executive: "The 1986 White Paper acknowledges that composers suffer an injustice from the many millions of people who tape their music at home.

"Alas, the Copyright Bill has dropped the idea of a blank-tape levy with no good reason and without consultation. We say that isn't good enough, and we're saying to the government: You have accepted that composers suffer an injustice. What do you intend to do about it?"

The section of the White Paper set to music by the MCRG is Clause 6.6, which states: "Copyright owners and performers should be remunerated for the use of their material and performances by those who tape them at home to the prejudice of the legitimate interests of copyright owners; there is no real alternative to a compulsory levy on blank recording tape as a means of providing such remuneration."

An additional lyric, addressed directly to Lord Young, reads: "You know we tape from the radio/But it's all wrong/That we can't pay the
(Continued on page 62)

A BILLBOARD SPOTLIGHT



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HITS of the WORLD

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CANADA (Courtesy The Record) As of 3/21/88

		SINGLES
1	1	NEVER GONNA GIVE YOU UP RICK ASTLEY ARISTA/BMG
2	4	PUMP UP THE VOLUME M/A/R/R/S VERTIGO/POLYGRAM
3	6	FATHER FIGURE GEORGE MICHAEL COLUMBIA/CBS
4	2	WHAT HAVE I DONE TO DESERVE THIS PET SHOP BOYS & DUSTY SPRINGFIELD EMI-MANHATTAN/CAPITOL
5	10	SHE'S LIKE THE WIND PATRICK SWAYZE ARISTA/BMG
6	9	I GET WEAK BELINDA CARLISLE MCA/MCA
7	11	HANDS UP SWAY VIRGIN/A&M
8	14	GET OUT OF MY DREAMS (GET INTO MY CAR) BILLY OCEAN JIVE/BMG
9	15	JUST LIKE PARADISE DAVID LEE ROTH WARNER BROS./WEA
10	5	TELL IT TO MY HEART TAYLOR DAYNE ARISTA/BMG
11	8	HUNGRY EYES ERIC CARMEN ARISTA/BMG
12	17	I FOUND SOMEONE CHER GEFEN/WEA
13	13	SEASONS CHANGE EXPOSE ARISTA/BMG
14	19	MAN IN THE MIRROR MICHAEL JACKSON EPIC/CBS
15	3	COUL'D'VE BEEN TIFFANY MCA/MCA
16	NEW	HYSTERIA DEF LEPPARD MERCURY/BLUDGEON RIFFOLA/POLYGRAM
17	7	NEED YOU TONIGHT INXS ATLANTIC/WEA
18	NEW	SITTIN' ON THE DOCK OF THE BAY MICHAEL BOLTON COLUMBIA/CBS
19	NEW	CHECK IT OUT JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
20	NEW	ENDLESS SUMMER NIGHTS RICHARD MARX EMI-MANHATTAN/CAPITOL
		ALBUMS
1	1	VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
2	3	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM
3	5	INXS KICK ATLANTIC/WEA
4	4	TIFFANY MCA/MCA
5	2	GEORGE MICHAEL FAITH COLUMBIA/CBS
6	6	AC/DC BLOW UP YOUR VIDEO ATLANTIC/WEA
7	7	MICHAEL JACKSON BAD EPIC/CBS
8	11	RICK ASTLEY WHENEVER YOU NEED SOMEBODY ARISTA/BMG
9	9	ROBERT PLANT NOW AND ZEN ESPERANZA/WEA
10	10	VARIOUS ARTISTS GOOD MORNING VIETNAM SOUNDTRACK A&M/A&M
11	8	DAVID LEE ROTH SKYSCRAPER WARNER BROS./WEA
12	13	STING ... NOTHING LIKE THE SUN A&M/A&M
13	NEW	TERRENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO TERRENCE TRENT D'ARBY COLUMBIA/CBS
14	16	U2 THE JOSHUA TREE ISLAND/MCA
15	20	MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
16	12	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
17	NEW	ROBBIE ROBERTSON ROBBIE ROBERTSON GEFEN/WEA
18	18	SINEAD O'CONNOR THE LION & THE COBRA CHRYSALIS/MCA
19	14	GEORGE THOROGOOD BORN TO BE BAD CAPITOL/CAPITOL
20	17	BELINDA CARLISLE HEAVEN ON EARTH MCA/MCA

MUSIC & MEDIA PAN-EUROPEAN CHARTS 3/26/88

		HOT 100 SINGLES
1	4	I SHOULD BE SO LUCKY KYLE MINOGUE PWL
2	1	TOGETHER FOREVER RICK ASTLEY RCA
3	2	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
4	3	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE
5	8	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
6	17	WONDERFUL LIFE BLACK A&M
7	5	BOYS SABRINA FIVE RECORDS
8	13	JOE LE TAXI VANESSA PARADIS FA PRODUCTIONS/POLYDOR
9	6	ETOILE DES NEIGES SIMON ET LES MODANAIS ARIOLA
10	11	OKAY O.K. WESTSIDE/SPV
11	NEW	DON'T TURN AROUND ASWAD MANGO/ISLAND
12	7	BEAT DIS BOMB THE BASS RHYTHM KING/MUTE
13	NEW	SHIP OF FOOLS ERASURE MUTE
14	12	HOUSE ARREST KRUSH MERCURY
15	9	I THINK WE'RE ALONE NOW TIFFANY MCA
16	10	MY LOVE IS A TANGO GUILLERMO MARCHENA TELDEC
17	NEW	WHEN WILL I BE FAMOUS? BROS CBS
18	NEW	CRASH THE PRIMITIVES LAZY/RCA
19	18	ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE
20	15	QUELQUE CHOSE DANS MON COEUR ELSA GM PRODUCTIONS/ARIOLA
		HOT 100 ALBUMS
1	1	TERRENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
2	2	SOUNDTRACK DIRTY DANCING RCA
3	3	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
4	4	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
5	NEW	ORCHESTRAL MANOEUVRES IN THE DARK THE BEST OF OMD VIRGIN
6	5	GEORGE MICHAEL FAITH EPIC
7	7	MICHAEL JACKSON BAD EPIC
8	11	STING ... NOTHING LIKE THE SUN A&M
9	6	AC/DC BLOW UP YOUR VIDEO ATLANTIC
10	8	TOTO THE SEVENTH ONE CBS
11	10	JEAN JACQUES GOLDMAN ENTRE GRIS CLAIR ET GRIS FONCE EPIC
12	13	PETER MAFFAY LANGE SCHATTEN TELDEC
13	NEW	BILLY OCEAN TEAR DOWN THESE WALLS JIVE
14	12	THE COMMUNARDS RED LONDON
15	9	T'PAU BRIDGE OF SPIES SIREN
16	14	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
17	16	BLACK WONDERFUL LIFE A&M
18	17	CLAUDE NOUGARO NOUGAYORK WEA
19	NEW	INXS KICK MERCURY
20	NEW	LEONARDO COHEN I'M YOUR MAN CBS

BRITAIN (Courtesy Music Week/Gallup) As of 3/26/88

This Week	Last Week	SINGLES
1	4	DON'T TURN AROUND ASWAD MANGO/ISLAND
2	17	DROP THE BOY BROS CBS
3	1	I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
4	NEW	CAN I PLAY WITH MADNESS IRON MAIDEN EMI
5	22	COUL'D'VE BEEN TIFFANY MCA
6	3	JOE LE TAXI VANESSA PARADIS FA PRODUCTIONS/POLYDOR
7	5	CRASH THE PRIMITIVES LAZY/RCA
8	12	NEVER/THOSE DREAMS HEART CAPITOL
9	6	SHIP OF FOOLS ERASURE MUTE
10	11	I GET WEAK BELINDA CARLISLE VIRGIN
11	2	TOGETHER FOREVER RICK ASTLEY RCA
12	7	LOVE IS CONTAGIOUS TAJA SEVELLE PAISLEY PARK/REPRISE/WEA
13	20	I'M NOT SCARED EIGHTH WONDER CBS
14	30	CROSS MY BROKEN HEART SINITTA FANFARE
15	16	WHERE DO BROKEN HEARTS GO WHITNEY HOUSTON ARISTA
16	29	BASS (HOW LOW CAN YOU GO) SIMON HARRIS FFRR/LONDON
17	18	RECKLESS AFRIKA BAMBAATAA/UB40 EMI
18	NEW	STAY ON THESE ROADS A-HA WARNER BROS.
19	13	I KNOW YOU GOT SOUL ERIC B & RAKIM COOLTEMPO/CHRYSALIS
20	9	DOCTORIN' THE HOUSE COLDCUT FEATURING YAZZ & THE PLASTIC POPULATION AHEAD OF OUR TIME
21	10	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE
22	37	ONLY IN MY DREAMS DEBBIE GIBSON ATLANTIC
23	8	BEAT DIS BOMB THE BASS MISTER-RON/RHYTHM KING/MUTE
24	19	HEART OF GOLD JOHNNY HATES JAZZ VIRGIN
25	36	TEMPTATION WET WET WET PRECIOUS/PHONOGRAM
26	38	LOVES CHANGES (EVERYTHING) CLIMIE FISHER EMI
27	31	I WANT HER KEITH SWEAT VINTERTAINMENT/ELEKTRA
28	15	THAT'S THE WAY IT IS MEL & KIM SUPREME
29	40	I FOUGHT THE LAW THE CLASH CBS
30	14	GIMME HOPE JO'ANNA EDDY GRANT ICE
31	27	JUST LIKE PARADISE DAVID LEE ROTH WARNER BROS.
32	32	DAYS OF NO TRUST MAGNUM POLYDOR
33	NEW	DREAMING GLEN GOLDSMITH REPRODUCTION/RCA
34	NEW	PROVE YOUR LOVE TAYLOR DAYNE ARISTA
35	26	HOW MEN ARE AZTEC CAMERA WEA
36	23	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
37	NEW	AIN'T COMPLAINING STATUS QUO VERTIGO/PHONOGRAM
38	21	HAZY SHADE OF WINTER BANGLES DEF JAM
39	24	GOODGROOVE DEREK B MUSIC OF LIFE
40	NEW	JUST LIKE A MIRAGE JELLYBEAN FEATURING ADELE BERTEI CHRYSALIS
		ALBUMS
1	NEW	MORRISEY VIVA HATE HIS MASTER'S VOICE
2	2	OMD THE BEST OF OMD VIRGIN
3	NEW	TALKING HEADS NAKED EMI
4	6	ALEXANDER O'NEAL HEARSAY TABU
5	NEW	PREFAB SPROUT FROM LANGLEY PARK TO MEMPHIS KITCHENWARE/CBS
6	1	TERRENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
7	5	VARIOUS UNFORGETTABLE EMI
8	3	BILLY OCEAN TEAR DOWN THESE WALLS JIVE
9	7	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
10	4	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
11	8	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
12	10	THE WHO WHO'S BETTER, WHO'S BEST POLYDOR
13	12	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
14	9	LUTHER VANDROSS GIVE ME THE REASON EPIC
15	16	WHITNEY HOUSTON WHITNEY ARISTA
16	17	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
17	40	VARIOUS HORIZONS KTEL
18	NEW	MEGADETH SO FAR, SO GOOD... SO WHAT! CAPITOL
19	11	T'PAU BRIDGE OF SPIES SIREN/VIRGIN
20	NEW	VARIOUS THE CHART SHOW ROCK THE NATION COVER/CHRYSALIS
21	26	INXS KICK MERCURY/PHONOGRAM
22	14	VARIOUS THE GREATEST LOVE TELSTAR
23	20	TIFFANY TIFFANY MCA
24	13	THE MISSION CHILDREN MERCURY/PHONOGRAM
25	15	MICHAEL JACKSON BAD EPIC
26	18	THE CHRISTIANS THE CHRISTIANS ISLAND
27	19	STING ... NOTHING LIKE THE SUN A&M
28	21	U2 THE JOSHUA TREE ISLAND
29	25	PET SHOP BOYS ACTUALLY PARLOPHONE
30	23	EVERYTHING BUT THE GIRL IDLEWILD BLANCO Y NEGRO
31	33	HEART BAD ANIMALS CAPITOL
32	NEW	ORIGINAL SOUNDTRACK DIRTY DANCING (OST) RCA
33	30	ERASURE THE CIRCUIT DUTE
34	38	THE POGUES IF I SHOULD FALL FROM GRACE WITH GOD STIFF
35	37	TAYLOR OAYNE TELL IT TO MY HEART ARISTA
36	22	ROBERT PLANT NOW AND ZEN ESPERANZA/ATLANTIC
37	28	JOYCE SIMS COME INTO MY LIFE FFRR/LONDON
38	27	VARIOUS BEST OF HOUSE VOLUME 4 SERIOUS
39	31	GEORGE MICHAEL FAITH EPIC
40	36	DAVID LEE ROTH SKYSCRAPER WARNER BROS.

WEST GERMANY (Courtesy Der Musikmarkt) As of 3/21/88

		SINGLES
1	1	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
2	2	OKAY O.K. WESTSIDE
3	6	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE
4	NEW	I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
5	4	I NEED YOU B.V.S.M.P. BCM RUSH
6	3	MY LOVE IS A TANGO GUILLERMO MARCHENA TELDEC
7	5	HOUSE ARREST KRUSH MERCURY/PHONOGRAM
8	10	TOGETHER FOREVER RICK ASTLEY RCA
9	12	COME INTO MY LIFE JOYCE SIMS LONDON
10	7	SIGN YOUR NAME TERRENCE TRENT D'ARBY CBS
11	11	AN DER COPACABANA E.A.V. EMI
12	8	BLUEPRINT RAINBIRDS MERCURY/PHONOGRAM
13	NEW	BEAT DIS BOMB THE BASS BCM
14	15	WHEN WILL I BE FAMOUS BROS CBS
15	9	HERE I AM DOMINOE RCA
16	14	I THINK WE'RE ALONE NOW TIFFANY WEA
17	NEW	ANGEL EYES WET WET WET PRECIOUS/PHONOGRAM
18	20	MR MANIC AND SISTER COOL SHAKATAK POLYDOR
19	NEW	WENN WIR UNS WIEDERSEHEN MUENDHENER FREIHEIT CBS
20	NEW	SHE'S LIKE THE WIND PATRICK SWAYZE RCA
		ALBUMS
1	1	SOUNDTRACK DIRTY DANCING RCA/ARIOLA
2	2	PETER MAFFAY LANGE SCHATTEN TELDEC
3	3	RAINBIRDS RAINBIRDS MERCURY/PHONOGRAM
4	4	TERRENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
5	5	ERSTE ALLGEMEINE VERUNSICHERUNG LIEBE, TOD & TEUFEL EMI
6	8	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
7	6	AC/DC BLOW UP YOUR VIDEO ATLANTIC
8	7	CLIMIE FISHER EVERYTHING EMI
9	9	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
10	10	TOTO THE SEVENTH ONE CBS
11	14	INXS KICK MERCURY/PHONOGRAM
12	13	GEORGE MICHAEL FAITH EPIC
13	20	MICHAEL JACKSON BAD EPIC
14	11	PET SHOP BOYS ACTUALLY PARLOPHONE/EMI
15	15	BLACK WONDERFUL LIFE A&M
16	17	RICK SPRINGFIELD ROCK OF LIFE RCA
17	18	STING ... NOTHING LIKE THE SUN A&M
18	NEW	TAYLOR DAYNE TELL IT TO MY HEART ARISTA
19	12	SIGI SCHWAB ANNA - SOUNDTRACK TELDEC
20	19	T'PAU BRIDGE OF SPIES VIRGIN

AUSTRALIA (Courtesy Australian Music Report) As of 3/28/88

		SINGLES
1	1	I SHOULD BE SO LUCKY KYLIE MINOGUE MUSHROOM
2	2	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
3	4	WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
4	3	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
5	5	HUNGRY EYES ERIC CARMEN RCA
6	7	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
7	6	FATHER FIGURE GEORGE MICHAEL EPIC
8	20	SOME PEOPLE CLIFF RICHARD EMI
9	8	DEVIL INSIDE INXS WEA
10	9	LOVE IN THE FIRST DEGREE BANANARAMA LIBERATION
11	11	AM I EVER GONNA SEE YOUR FACE AGAIN THE ANGELS MUSHROOM
12	13	STUTTER RAP MORRIS MINOR & THE MAJORS VIRGIN
13	10	SAY YOU WILL FOREIGNER ATLANTIC
14	17	SHOULD'VE KNOWN BETTER RICHARD MARX MANHATTAN
15	NEW	HAZY SHADE OF WINTER THE BANGLES LIBERATION
16	12	ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE
17	15	NOTHING'S GONNA CHANGE MY LOVE GLENN MEDEIROS MERCURY
18	NEW	BOYS WILL BE BOYS CHOIRBOYS MUSHROOM
19	19	RUN TO PARADISE CHOIRBOYS MUSHROOM
20	16	I THINK WE ARE ALONE NOW TIFFANY MCA
		ALBUMS
1	1	SOUNDTRACK DIRTY DANCING RCA
2	2	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
3	4	GEORGE MICHAEL FAITH EPIC
4	7	JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY
5	3	ICEHOUSE MAN OF COLOURS REGULAR
6	13	CLIFF RICHARD ALWAYS GUARANTEED EMI
7	6	PINK FLOYD A MOMENTARY LAPSE OF REASON CBS
8	5	THE ANGELS LIVELIVE MUSHROOM
9	8	JIMMY BARNES FREIGHT TRAIN HEART MUSHROOM
10	10	NOISEWORKS NOISEWORKS CBS
11	9	THE TWELFTH MAN WIRED WORLD OF SPORTS EMI
12	12	INXS KICK WEA
13	15	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
14	11	AC/DC BLOW UP YOUR VIDEO ALBERT PRODUCTIONS
15	NEW	TERRENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
16	14	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
17	NEW	SPY VS SPY XENOPHOBIA (WHY?) WEA
18	16	GEORGE HARRISON CLOUD NINE DARK HORSE
19	17	JOHN FARNHAM WHISPERING JACK WHEATLEY
20	NEW	U2 THE JOSHUA TREE ISLAND

JAPAN (Courtesy Music Labo) As of 3/21/88

		SINGLES
1	NEW	PARADISE GINGA HIKARU GENJI PONY/CANYON/JOHNNYS
2	NEW	GOOD MORNING CALL KYOKO KOIZUMI VICTOR/VARNING
3	NEW	DOWN TOWN MYSTERY CARLOS TOSHIKI AND OMEGA TRIBE VAPA/BERMUDA/NTV.M
4	2	KANPAI TSUYOSHI NAGABUCHI TOSHIBA/EMI/YUI ONGAKU/YAMAHAMA
5	1	TOIKI DE NET YOKO MINAMINO CBS/SONY/S ONE COMPANY/FUJI/PACIFIC
6	4	BEYOND THE TIME TM NETWORK EPIC/SONY/NICHION/JK
7	3	DAITEKURETARA IINONI SHIZUKA KUDO PONY/CANYON/FUJI/PACIFIC/RUTS
8	6	YOU WERE MINE TOSHINOBU KUBOTA CBS/SONY/KITTY M
9	9	KAZE NO EOLIA HIDEAKI TOKUNAGA APOLLON/JCM/THINKHOUSE
10	5	SILENT DANCER SHONENTAI WARNER/PIONEER/JOHNNYS
		ALBUMS
1	2	TSUYOSHI NAGABUCHI NEVER CHANGE TOSHIBA/EMI
2	1	AKINA NAKAMORI STOCK WARNER/PIONEER
3	NEW	SHONENTAI BEST OF SHONENTAI WARNER/PIONEER
4	3	KAZUMASA OOA BETWEEN THE WORD AND THE HEART FUN HOUSE
5	NEW	DORAGON QUEST 3 KOICHI SUGIYAMA APOLLON
6	4	CHAGE AND ASUKA RHAPSODY PONY/CANYON
7	5	MIHO NAKAYAMA CATCH THE NITE KING
8	9	TOTO THE SEVENTH ONE CBS/SONY
9	7	BOOWY MORAL + 3 VICTOR
10	8	HIKARU GENJI HIKARU GENJI PONY/CANYON

FRANCE (Courtesy of Europe 1) As of 3/19/88

		SINGLES
1	1	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
2	4	ETOILE DES NEIGES SIMON ET LES MODANAIS ARIOLA
3	2	WONDERFUL LIFE BLACK A&M
4	3	BOYS SABRINA BABY RECORDS/POLYDOR
5	5	QUELQUE CHOSE DANS MON COEUR ELSA ARIOLA
6	6	SLAVE FRANCOIS FELDMAN PHONOGRAM
7	8	QUAND JE T'AIME DEMIS ROUSSOS FLARENASCH
8	19	LA QUEUE LEULEU BEZU LACLASSE CARRERE
9	13	MY BABY JUST CARES FOR ME NINA SIMONE CARRERE
10	7	JUST A FRIEND OF MINE VAYA CON DIOS ARIOLA
11	11	NEVER CAN SAY GOODBYE THE COMMUNARDS LONDON
12	10	LA BAS J. J. GOLDMAN EPIC/CBS
13	17	A CAUS' OES GARCONS A CAUS' DES GARCONS WEA
14	9	MAITRESSE IMAGES FLARENASCH
15	16	COMBIEN OE TEMPS STEPHAN EICHER BARCLAY
16	15	ETIENNE GUESCH PATTI COMOTION/PATHE MARCONI
17	14	NOUGAYORK CLAUDE NOUGARO WEA
18	12	SANS CONTREFAÇON MYLENE FARMER POLYDOR
19	20	GOT MY MIND SET ON YOU GEORGE HARRISON WEA
20	18	PUMP UP THE VOLUME MARRS VIRGIN

Radio Radio To Bow In U.K. Nighttime Virgin Service Unique

LONDON Richard Branson's Virgin Group is to launch Britain's first satellite-delivered nighttime radio network in May. Known as Radio Radio, the national service will be offered free to independent local radio operators.

The \$1.8 million project follows

'Stations can offer varied material'

the U.K. government's decision to allow split-frequency broadcasting and is also seen as paving the way for Virgin's expected bid for one of the three national commercial-radio-network franchises to be auctioned by the government in 1990.

Carried on the Eutelsat FI satellite, Radio Radio will effectively be a production and syndication service, offering 11 hours per night of music and news to be broadcast between 7 p.m. and 6 a.m. on either FM or AM wavelengths. Well-known presenters, including Jools

Holland, Paula Yates, and Ruby Wax, have been approached to front the programs, for which stations will provide their own brand identity and local advertising.

The project is expected to break even in its second year, with subsequent profits being split among Virgin, independent radio stations that take a share of the equity, and the company's management. Says managing director Rob Jones: "Smaller stations will now be able to offer solid local material on one frequency and top national programming on another."

Up to 20 Independent Local Radio stations here are reported close to taking the service, but it is not without stumbling blocks. A new ILR deal with Phonographic Performance Ltd. to secure increased needle time at affordable prices is seen as a prerequisite, and unfavorable audience research may deter some stations from introducing split-frequency broadcasting as quickly as had been hoped.

U.K. COMPOSERS PETITION GOV'T

(Continued from page 60)

man who writes the song/So legalize home taping/Just a few pence on a blank cassette/Will legalize home taping/Oh Lord, why ain't you done it yet?"

According to MCRG estimates, at least 2.5 times as much music is privately copied here as is sold through record shops. Some 73% of adults own recording hardware, and more than four in five of such owners tape music from records, with almost as many taping from radio. Blank tape for up to 100 million cassettes is imported every year, and about 90% of it is used to make copyright-infringing copies.

The government initially accepted arguments in favor of a tape levy, but following a massive advertising campaign by foreign-based tape manufacturers, it reversed its position last fall. At that time, Trade Minister Kenneth Clarke claimed that administrative costs would be disproportionate to revenues, that unacceptable "rough justice" would result, and that possible markups of blank tape prices by retailers would be unfair to consumers.

The MCRG rejects these claims, saying that of the estimated \$12.5 million raised annually by a 10% levy, some \$9.9 million would still be available for distribution even after administrative and exemption scheme costs and that evidence from 11 European countries indicates no significant rise in tape prices and no fall in sales.

The group hopes Lord Young will agree to reexamine the options before the Copyright Bill completes its

passage through the House of Lords. It will be debated this month in the House of Commons at a second reading, where the government's U-turn is expected to come under renewed scrutiny.

But supporters of the prolevey campaign fear they may face a new onslaught from the powerful tape manufacturers.

FOR THE RECORD

The listing in the 1988 International Buyer's Guide for the Italian company ATB SPA was omitted. The listing should have appeared under the "Cartridge, Cassette, Reel & Parts Manufacturers" heading. Here is the correct information:

ATB SPA, Via Palmiro Togliatti, No. 30, Senago, 20030 Milano, (02) 9989976-7-8. Cable: ATIBISENAGO. Telex: 334457 ATIBIX. Managing director: Abramo Bordignon.

Audio: Single and band-assembled components for cassettes, digital cassettes, spring pads, and antifriction liners; full, flat shields in any magnetic alloy; custom-designed parts.

Video (VHS): Reel spring (spool holder), wiper tab, guide sleeve (tape guide), guide pole, and reel lock.

In 1987, ATB produced and sold audio components for 1 million audiocassettes all over the world. ATB's components are particularly aimed at satisfying automatic assembling requirements. They are up to the latest international standard specifications both for quality and technology contents. Main audio and video components are covered by patents extended in the main world markets.

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Senate Urged To OK Bill Fast Copyright Act Pushed

BY KIRK LaPOINTE

OTTAWA Communications Minister Flora MacDonald has urged a Canadian Senate committee to speedily pass the proposed reforms of the Copyright Act, indicating that any move by the Senate to amend the bill will result in a lengthy—perhaps even fatal—delay.

MacDonald, appearing before the Senate Banking, Trade, and Commerce Committee, appealed on behalf of arts groups and the computer industry for swift passage of the bill. She said there is no guarantee that amendments to the bill would be considered soon by the House of Commons.

Under Canadian parliamentary procedure, a proposed bill goes first to the House of Commons, whose members are elected. The Commons studies the bill, debates it, decides whether to amend it, and finally votes on whether the bill should become law. Next, the bill goes to the Senate, whose members are appointed rather than elected. The Senate has the power to propose changes to the bill, but such proposals are rare and usually are either rejected immediately by the party in power in the Commons, accepted in part and referred back to the Senate, or referred in their entirety to a Commons committee for study.

Experts and insiders say that should the Senate propose changes to the Copyright Act, the most likely result would be for those changes to be referred to a Commons committee for further study. Such a move could be time-consuming, they say, and could dash any hopes of the bill being passed soon. A general election is expected later this year, so there is little time left for debate.

The music industry is watching the Commons-Senate warfare with great anxiety. For years, it has lobbied the government for an overhaul of the 1924 Copyright Act, considered by many to be among the worst in the world. The proposed re-

forms would provide greater protection for copyright works and greater rewards for creators.

Among other things, the new legislation provides for fines of up to \$1 million for copyright infringement (the current maximum fine is a world-low \$200). Additionally, the compulsory mechanical rate of 2 cents a song would be abolished; in its place would be a negotiated rate among creators and the recording industry.

The bill took months to wheel through the Commons, and most expected a smooth ride in the Senate. But the Senate has raised some concerns about the bill. Apparently, it does not take issue with provisions relating to the music business, although some senators have expressed minor concerns about the powers of collectives established under the bill. Instead, many senators are arguing on behalf of libraries and other institutions that fear the bill would result in restricted access to copyright works.

MacDonald told the committee that "the bill must be passed, and it must be passed now," but the panel responded with some stern words of its own. And it wasn't simply Liberal-appointed senators who gave the Conservative minister trouble. Conservative-appointed Sen. Finlay MacDonald (no relation to the minister) said it sounded as if the minister's departmental officials had taken arts groups "into an upstairs room and bludgeoned them" into saying they don't want amendments to the bill.

The minister is promising a second phase of reforms to address such issues as rental rights and home taping, but she clearly indicates that neither the first nor the second phase can be expected to pass if senators don't give the bill the go-ahead.

Finlay MacDonald said he gets a little tired of being told "that if we don't hold our nose and pass it, we're holding up the business of Canada."

Law Bars Late Concerts Ottawa Freezes Out Major Tours

OTTAWA Canada's capital gets the most snowfall of any world capital, and is outdone only by Mongolia's Ulaanbaatar as the world's coldest capital. Now, it can likely also lay claim to being one of the frostiest to rock music.

Despite pleas from the mayor that it would make Ottawa look second class and a warning from the city's top promoter that big-name acts will stay away in droves, a by-law requiring outdoor concerts to end by 10:30 p.m. has been passed by the City Council.

That will mean much earlier starts to the few summer shows than can now be procured under the curfew law, says promoter Dennis Ruffo. With the new law, the city has pretty much seen the last of concerts by such acts as four-hour-

performer Bruce Springsteen.

Mayor Jim Durrell and key alderman Darrell Kent argued strenuously against accepting recommendations by the city's staff for the concert-ending curfew. They noted that outdoor shows only occur a few nights a year and bring a lot of money into Ottawa's economy, particularly from city-run Lansdowne Park, the object of the curfew.

Last summer, late shows by the likes of David Bowie and Pink Floyd drew the ire of nearby residents. The result was considerable study by the city and a surprising council vote March 16.

Now the cynics are out in force again, posing a riddle about the difference between yogurt and Ottawa. The former, they note, has live culture.

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Sinéad O'Connor

The Naked Truth

The ink is still wet on this year's most exciting success story. Sinéad O'Connor is the young Irish singer whose unique vocal and songwriting gifts immediately captured hearts of progressive radio and the alternative press. *The Lion And The Cobra* (41612) hit the top of every college and progressive radio chart while normally jaded music writers strove to outdo each other with praise:

"Shattering the boundaries of pop music"
Rolling Stone

"An arresting new voice in the pop wilderness"
Music Connection

"Stunning!"
Rock Express

"A strong, stubborn individuality—a willingness to go out on a limb and shout when she gets there."
The New York Times

Certified Gold in Canada, in the four months since its American release, *The Lion And The Cobra* has already sold one hundred fifty thousand copies. With a two-month North American tour starting March 23 (selling out almost as quickly as dates were announced) and the release of the album's first single "Mandinka," the Sinéad phenomenon continues

HIT-DRIVEN MTV IRKS LABELS

(Continued from page 1)

these. One thing I've found is when a label is hot, they think MTV is wonderful. When things aren't going all that well, we're miserable.

"It goes in cycles. As far as the light rotations go, I challenge any promotion executive to say, 'Well, in 1983, I thought breakout or medium was good rotation to be in.'"

There is little doubt that hit songs represented by videos in heavy rotation take great precedence over new acts on MTV. Masters estimates that of the 240 video airings during an average day on the channel, somewhere between 60 and 120, or 25%-50%, are of clips in the heavy rotation category. (There are 19 of these videos this week.)

But, says Masters, most radio stations in the U.S. devote between 90%-95% of their music time to songs in their heavy rotations. "By that gauge, we're doing pretty well," he says.

To get more play for high-priority new acts lost in the breakout and medium rotations, a number of video promoters say, they would like to see MTV cut its playlist from the current 80-85 clips to 60-65.

But, says MTV, when it offered to do this during various label meetings last fall, the channel was asked not to by two-thirds of the labels.

"We're under a great deal of pressure from the managers and artists to be able to tell them we got their video added to MTV's playlist," admits one video promoter. "If they cut the breakout and medium rotations, it would make things difficult politically for us."

But, says another video promoter in favor of MTV's suggestion to cut the list, "Any promo person would rather have the breakout category cut in half and have those clips remaining played more."

"We as promo people really only have a couple of serious priorities at any given time, and we'd be willing to not have every video we submit get on if we knew that the important ones we needed MTV's help to break were getting meaningful airplay."

In addition to complaints about the lighter rotation categories, some video promoters express reservations about the amount of MTV's nonvideoclip programming, such as strip shows like "Remote Control," "The Week In Rock," "Monty Python," and "The Young Ones."

The gradual increase of programs like these—and the high ratings

garnered by "Remote Control"—has led to rumors that MTV Networks parent company Viacom International is seeking to develop more nonvideoclip shows, thus leaving less room for music on the channel.

Not true, says Masters. "First of all, the only directive we have received from Viacom is to make MTV Networks as big a business as we possibly can," he says. "They are not offering directives of any sort as far as our programming."

"Second, we are not devoting all that much time to strip programming. In the context of our 168-hour programming week, only about 14 hours, or 12%, is nonvideoclip programming. If we were playing 50 hours per week of this kind of thing, then I could see people being worried."

Masters insists MTV's primary focus will remain the music videoclip, although the videos will likely be packaged more and more into "block programming" shows like MTV's "Rock Blocks," "Club MTV," and "Headbanger's Ball."

According to Masters, MTV viewers respond best to shows that "of-

fer a beginning, middle, and end. That doesn't mean less videos being aired; it just means they're presented differently.

"With randomly programmed clips, you tend to get viewers who tune in and then tune out," he notes. "But every time we package videos, the shows do great, and the viewers tend to stay for the whole thing."

Some video promoters, however, remain unconvinced of MTV's commitment to music video and especially to new artist clips. "With all the strip and nonvideoclip programming they have on, the day is simply not long enough to give significant airplay to anything but product that no longer needs all that help because it already is a hit," claims one label video executive. "They have to rethink their commitment to the labels."

Masters says that MTV's videoclip commitment is as strong as ever, but he notes that the channel has to be "realistic" about getting and keeping viewers as well. This is why clip programming is being continually reviewed and why more block programming is planned, he explains.

MTV Ratings Nos. Overlook College Dorms, Bar Viewers

NEW YORK Just how many people are watching MTV? That, like most questions involving television ratings services, is not simple to answer.

First, some figures. According to Marshall Cohen, MTV Networks senior vice president for corporate affairs and communications, the channel's ratings for 1986-1988 have averaged a 0.6 every quarter.

Viewed in context with other basic cable services, MTV's A.C. Nielsen rating for the fourth quarter of 1987 places the channel under cable television leader Superstation TBS, which rated a 1.6, and directly below ESPN, Nickelodeon, and USA, all with a 0.9 rating. Other cable networks with ratings equal to MTV's are Cable News Network and The Nashville Network.

Although MTV's ratings have remained flat for the past three years, the number of its subscribers (defined as households able to receive the channel) has risen regularly.

During the past year, that figure has increased 22% to about 40 million

households. When MTV was launched in 1981, it was available to just 1 million homes.

According to Cohen, a 0.6 rating means that there is an average of 240,000 homes tuned to MTV at any given time. As for how many bodies are actually in front of the TV sets during that time, Cohen says that number is more difficult to pin down. It could range anywhere from 1.5-3.5 people, he says.

"We've only seen one month of People Meter data from Nielsen," he says. "Since we haven't really analyzed it yet, all I can tell you is that while basically every cable and broadcast service is showing lower numbers with the People Meter [than with the diary method], MTV is showing the highest number of teens watching among any stations."

Cohen says MTV's ratings would likely be higher if venues termed "Nielsen-ineligible" were allowed to be wired with People Meters.

"Nielsen will not allow meters to be placed in things like frat houses, bars, and college dorms," he says. "All the viewing of services like ESPN and MTV that occurs in these places is not reported, and we feel that MTV is watched in many of these venues."

Despite the lack of increase in MTV ratings, MTV Networks—which is composed of Nickelodeon, MTV, VH-1, and Nick At Nite—has not suffered financially. The most recent quarterly report from parent company Viacom International shows that MTVN had a 10% increase in pro forma revenues in the 1987 fiscal year. Breakouts of individual earnings for the four divisions are not available, but an MTV representative says that the channel's advertising revenues remain healthy.

"We have never been a ratings-driven service," says the executive. "Advertisers know we deliver the age group they want better than anyone else."

STEVEN DUPLER

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

MICHAEL JACKSON HOLDS at No. 1 with "Man In The Mirror" (Epic) and widens his margin over "Endless Summer Nights" by **Richard Marx** (EMI-Manhattan) with continuing gains in airplay and sales points. Jackson's attempt to stay on top for a third week will be vigorously challenged by **Billy Ocean's** "Get Outta My Dreams, Get Into My Car" (Jive), which, at No. 3, is within striking distance.

BOTH POWER PICKS GO to EMI-Manhattan records. **Natalie Cole** wins on the sales side for "Pink Cadillac," and the **Pet Shop Boys** nab the airplay award for last week's Hot Shot Debut, "Always On My Mind." The latter also makes the biggest chart move, 17 places to No. 44, fueled by the most adds (66) and early upward moves at Kiss-108 Boston (20-12), Y-95 Dallas (26-14), and KITS San Francisco (15-10). There are three strong runners-up for the airplay honor: "Anything For You" by **Gloria Estefan & Miami Sound Machine** (Epic), which moves 20-10 at WKQB Charleston, S.C. and 3-1 at Z-93 El Paso, Texas; "Shattered Dreams" by **Johnny Hates Jazz** (Virgin), with top 20 reports from WROQ Charlotte, N.C. (31-18), Q-105 Tampa, Fla. (21-17), and WLOL Minneapolis (23-19); and **Foreigner's** "I Don't Want To Live Without You" (Atlantic), with early strength at WYDD Pittsburgh (25-17), KEGL Dallas (24-17), and Power 99 Atlanta (24-18).

FIVE ARTISTS MAKE their first appearance on the Hot 100 this week. Twenty-year-old New Yorker **Brenda K. Starr** enters at No. 80 with "I Still Believe" (MCA); it's already been No. 2 at Power 96 Miami and is breaking out of San Francisco (25-17 at KMEL). Los Angeles-based artists **Lita Ford** (RCA) and **Kingdom Come** (Polydor) enter at Nos. 90 and 93, respectively. From foreign shores come Australia's **Midnight Oil**, entering at No. 86 with "Beds Are Burning" (Columbia), and the U.K.'s **3** **Island**, charting at No. 94 with "Jack The Lad" (Chrysalis), which is breaking out in California (15-12 at KBOS Fresno and 22-20 at FM-102 Sacramento). "We Said Hello Goodbye" by **Phil Collins** (Atlantic) has enough airplay points to debut—in fact, it would be in the 50s—but it is an album cut from the "Playing For Keeps" soundtrack and the "No Jacket Required" CD and is not available as a single.

AN INDEPENDENT LABEL pulls off what no major label has done so far in 1988: **Salt-N-Pepa's** "Push It" on Next Plateau is the first gold single of the year. The record peaked at only No. 19 on the Hot 100 because of widespread unreported airplay at top 40 radio, but the combined sales for the 7-inch and 12-inch single have approached 900,000 units, according to label prez **Eddie O'Loughlin**. With 12-inch sales counted double by the RIAA, the two-sided hit is gold. (The original A side, "Tramp," was a hit on the Hot Black Singles chart.) In the future, the RIAA will not count 12-inch sales twice, making it even more difficult for singles to go gold.

FOR WEEK ENDING APRIL 2, 1988

Billboard

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 52 REPORTERS	BRONZE/ SECONDARY ADDS 164 REPORTERS	TOTAL ADDS 236 REPORTERS	TOTAL ON
ALWAYS ON MY MIND PET SHOP BOYS EMI-MANHATTAN	4	14	48	66	158
NIGHTTIME PRETTY POISON VIRGIN	4	7	28	39	43
I DON'T WANT TO ... FOREIGNER ATLANTIC	1	10	26	37	173
SAY IT AGAIN JERMAINE STEWART ARISTA	3	1	33	37	129
SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN	5	6	24	35	184
DREAMING OMD A&M	5	5	20	30	129
ANYTHING FOR YOU GLORIA ESTEFAN/MSM EPIC	2	7	19	28	194
ONE GOOD REASON PAUL CARRACK CHRYSALIS	1	5	20	26	94
PIANO IN THE DARK BRENDA RUSSELL A&M	4	6	14	24	142
I STILL BELIEVE BRENDA K. STARR MCA	2	5	17	24	32

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.

MCA PULLS OUT OF SYNDICATION

(Continued from page 6)

have lost up to \$4 million on operation of the network.

[In a late comment at press time, MCA Radio Network president Bob Kardashian said that the network office would remain open and that MCA would retain the programming projects currently in development. Official word is that MCA is reassessing its position. It is unlikely that the network will produce any programming this year.]

The syndication network is MCA's first outright failure among several recent thrusts into new fields. Over the past few years, MCA has also moved into facility management, concert merchandising, and artist management.

This vertical integration has

sparked some controversy, and the move into radio syndication was no exception. MCA Records was the first major label tied to a national radio syndicator since the field opened up with the rock explosion of the late '60s. The entry into the industry by a major label was viewed as a possible conflict of interest, particularly if the network were to grow to the point of taking over other syndicators. Nevertheless, there is no evidence that MCA Radio Networks favored artists from its parent label or that it had any problem in obtaining performances by artists on other labels.

Assistance in preparing this story was provided by Ken Terry.

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	MAN IN THE MIRROR	MICHAEL JACKSON	1
2	3	ENDLESS SUMMER NIGHTS	RICHARD MARX	2
3	7	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	3
4	5	OUT OF THE BLUE	DEBBIE GIBSON	4
5	6	I WANT HER	KEITH SWEAT	5
6	8	ROCKET 2 U	THE JETS	6
7	9	(SITTIN' ON) THE DOCK OF THE BAY	MICHAEL BOLTON	11
8	11	GIRLFRIEND	PEBBLES	9
9	13	DEVIL INSIDE	INXS	7
10	10	HYSTERIA	DEF LEPPARD	13
11	4	NEVER GONNA GIVE YOU UP	RICK ASTLEY	8
12	17	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	10
13	19	WISHING WELL	TERENCE TRENT D'ARBY	12
14	23	I SAW HIM STANDING THERE	TIFFANY	17
15	15	CHECK IT OUT	JOHN COUGAR MELLENCAMP	18
16	18	SOME KIND OF LOVER	JODY WATLEY	14
17	22	ANGEL	AEROSMITH	16
18	2	I GET WEAK	BELINDA CARLISLE	15
19	25	PROVE YOUR LOVE	TAYLOR DAYNE	20
20	24	ROCK OF LIFE	RICK SPRINGFIELD	22
21	27	PINK CADILLAC	NATALIE COLE	23
22	28	ONE STEP UP	BRUCE SPRINGSTEEN	25
23	14	FATHER FIGURE	GEORGE MICHAEL	19
24	12	JUST LIKE PARADISE	DAVID LEE ROTH	24
25	16	SHE'S LIKE THE WIND	PATRICK SWAYZE	21
26	21	WHEN WE WAS FAB	GEORGE HARRISON	33
27	36	FISHNET	MORRIS DAY	30
28	32	ELECTRIC BLUE	ICEHOUSE	26
29	33	NEVER KNEW LOVE LIKE THIS	ALEXANDER O'NEAL	28
30	29	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG	32
31	37	YOU DON'T KNOW	SCARLETT & BLACK	27
32	34	GOING BACK TO CALI	L.L. COOL J	31
33	31	PUSH IT	SALT-N-PEPA	52
34	30	PUMP UP THE VOLUME	M/A/R/R/S	47
35	—	ANYTHING FOR YOU	GLORIA ESTEFAN/MIAMI SOUND	29
36	20	BE STILL MY BEATING HEART	STING	48
37	26	I FOUND SOMEONE	CHER	37
38	—	NAUGHTY GIRLS (NEED LOVE TOO)	SAMANTHA FOX	36
39	—	ARE YOU SURE	SO	43
40	35	CAN'T STAY AWAY FROM YOU	GLORIA ESTEFAN/MIAMI SOUND	46

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19	10	SHE'S LIKE THE WIND	PATRICK SWAYZE	21
20	22	CHECK IT OUT	JOHN COUGAR MELLENCAMP	18
21	24	PROVE YOUR LOVE	TAYLOR DAYNE	20
22	21	ROCK OF LIFE	RICK SPRINGFIELD	22
23	13	JUST LIKE PARADISE	DAVID LEE ROTH	24
24	30	ANYTHING FOR YOU	GLORIA ESTEFAN/MIAMI SOUND	29
25	27	PINK CADILLAC	NATALIE COLE	23
26	25	YOU DON'T KNOW	SCARLETT & BLACK	27
27	29	ELECTRIC BLUE	ICEHOUSE	26
28	28	ONE STEP UP	BRUCE SPRINGSTEEN	25
29	26	NEVER KNEW LOVE LIKE THIS	ALEXANDER O'NEAL	28
30	35	PAMELA	TOTO	34
31	—	SHATTERED DREAMS	JOHNNY HATES JAZZ	39
32	36	I WISH I HAD A GIRL	HENRY LEE SUMMER	35
33	—	I DON'T WANT TO LIVE WITHOUT YOU	FOREIGNER	42
34	—	PIANO IN THE DARK	BRENDA RUSSELL	40
35	—	NAUGHTY GIRLS (NEED LOVE TOO)	SAMANTHA FOX	36
36	23	I FOUND SOMEONE	CHER	37
37	—	TWO OCCASIONS	THE DEELE	38
38	40	FISHNET	MORRIS DAY	30
39	—	WAIT	WHITE LION	41
40	—	ALWAYS ON MY MIND	PET SHOP BOYS	44

HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA (9)	11
Def Jam (2)	
ATLANTIC (8)	10
Critique (1)	
Island (1)	
MCA (9)	10
I.R.S. (1)	
E.P.A.	8
Epic (4)	
CBS Associated (2)	
Scotti Bros. (1)	
Tabu (1)	
RCA (6)	7
Jive (1)	
WARNER BROS. (4)	7
Dark Horse (1)	
Island (1)	
Paisley Park (1)	
EMI-MANHATTAN	6
A&M	5
ARISTA (4)	5
Jive (1)	
CHRYSLIS	5
POLYGRAM	5
Mercury (3)	
London (1)	
Polydor (1)	
CAPITOL	3
GEFFEN	3
REPRISE	3
VIRGIN	3
ELEKTRA (1)	2
Vintertainment (1)	
SUTRA	2
Fever (2)	
4TH & B'WAY	1
ENIGMA	1
MACOLA	1
Kru-Cut (1)	
NEXT PLATEAU	1
SOLAR	1

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	WBM	(Diamond Dave, ASCAP/Tuggle Tunes, ASCAP)	85 PRESENCE OF LOVE (Illegal, BMI)
44 ALWAYS ON MY MIND (Screen Gems-EMI, BMI/Sebanine, BMI) WBM	93 GET IT ON (Blue Vision, BMI)	45 KISS AND TELL (FROM "BRIGHT LIGHTS, BIG CITY") (Virgin-Nymph, BMI) CPP	77 PROMISE ME (Amber Pass, ASCAP/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals, BMI)
16 ANGEL (Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL/WBM	3 GET OUTTA MY DREAMS, GET INTO MY CAR (Zomba, ASCAP) HL	90 KISS ME DEADLY (Makiki, ASCAP/Twin Towers, ASCAP/Arista, ASCAP)	20 PROVE YOUR LOVE (November Nights, ASCAP/Chappell, ASCAP/Jobete, ASCAP) CPP/CHA/HL
29 ANYTHING FOR YOU (Foreign Imported, BMI) CPP	9 GIRLFRIEND (Kermy, BMI/Hip Trip, BMI) CPP	64 LOVE IN THE FIRST DEGREE (In A Bunch, PRS/WB, ASCAP/Terrace, ASCAP) CPP/WBM	47 PUMP UP THE VOLUME (MNS, PRS/WB, ASCAP) WBM
43 ARE YOU SURE (Charisma, ASCAP/Hidden Pun, BMI) WBM	57 GIVE ME ALL YOUR LOVE (Whitesnake Overseas, ASCAP/WB, ASCAP) WBM	1 MAN IN THE MIRROR (Yellowbrick Road, ASCAP/MCA, ASCAP/Aerostation Corporation, ASCAP) WBM/MCA/HL	52 PUSH IT (Next Plateau, ASCAP/Turnout Bros, ASCAP)
48 BE STILL MY BEATING HEART (Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI) HL	31 GOING BACK TO CALI (FROM "LESS THAN ZERO") (Def Jam, ASCAP)	59 MY GIRL (Jobete, ASCAP) CPP	60 RITUAL (Mind & Body, ASCAP/PolyGram, ASCAP)
62 BECAUSE OF YOU (Amber Pass, ASCAP/Disco Fever, ASCAP/Red Instructional, ASCAP)	100 HAZY SHADE OF WINTER (Paul Simon, BMI)	36 NAUGHTY GIRLS (NEED LOVE TOO) (Forcelut, BMI/Willesden, BMI)	22 ROCK OF LIFE (Super Ron, BMI) CLM
86 BEDS ARE BURNING (Sprint (Apra), BMI/Warner-Tamerlane, BMI)	68 HOT HOT HOT!!! (Bleu Disque, ASCAP/WB, ASCAP) WBM	72 NEED YOU TONIGHT (MCA, ASCAP) MCA/HL	6 ROCKET 2 U (Groupe, BMI)
78 BREAKAWAY (Colgems-EMI, ASCAP/Teenie Bopper, ASCAP)	97 HOT THING (Controversy, ASCAP) WBM	88 NEVER DIE YOUNG (Country Road, BMI)	73 SAMANTHA (WHAT YOU GONNA DO?) (Avsec, ASCAP/Mike & Jules, ASCAP)
46 CAN'T STAY AWAY FROM YOU (Foreign Imported, BMI) CPP	51 HUNGRY EYES (FROM "DIRTY DANCING") (Knockout, ASCAP/Jemava, ASCAP/R.U. Cyrus, ASCAP) CPP	8 NEVER GONNA GIVE YOU UP (Terrace, ASCAP) CPP	81 SAVE YOUR LOVE (White Vixen, BMI)
92 CENTURY'S END (FROM "BRIGHT LIGHTS, BIG CITY") (U/A, ASCAP/Freejunkt, ASCAP)	13 HYSTERIA (Bludgeon Rifola, ASCAP/Zomba, ASCAP) HL	28 NEVER KNEW LOVE LIKE THIS (Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	54 SAVIN' MYSELF (Southern, ASCAP) CPP
18 CHECK IT OUT (Riva, ASCAP) WBM	42 I DON'T WANT TO LIVE WITHOUT YOU (Michael Jones, ASCAP) CHA/HL	76 NEVER THOUGHT (THAT I COULD LOVE) (CAK, ASCAP/Songs Of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP) HL	50 SAY IT AGAIN (Blackwood, BMI/Henrey Suemay, BMI) SBK
69 COULD'VE BEEN (George Tobin, BMI) HL	37 I FOUND SOMEONE (April, ASCAP/Is Hot, ASCAP/But For, ASCAP) HL	79 NIGHTTIME (Genetic, ASCAP)	67 SAY YOU WILL (Michael Jones, ASCAP/Stray Notes, ASCAP/Colgems-EMI, ASCAP) WBM/CHA/HL
7 DEVIL INSIDE (MCA, ASCAP) MCA/HL	15 I GET WEAK (Not Listed) WBM	56 ONE GOOD REASON (Plangent Visions, ASCAP/Virgin, ASCAP) CPP	74 SEASONS CHANGE (Panchin, BMI/Screen Gems-EMI, BMI) WBM
70 DON'T MAKE A FOOL OF YOURSELF (French Lick, BMI/Dutch Puppet Music/Bug, BMI)	83 I LIVE FOR YOUR LOVE (O'Lyric, BMI/Tunetworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Arista, ASCAP) CPP	25 ONE STEP UP (Bruce Springsteen, ASCAP) CPP	39 SHATTERED DREAMS (Copyright Control)
66 DON'T SHED A TEAR (High Frontier Music, PROCAN/Blackwood, BMI/Little Life, ASCAP/Wood Monkey, ASCAP) HL	17 I SAW HIM STANDING THERE (Gil, BMI) WBM	87 OOO LA LA LA (April, ASCAP/Midnight Magnet, ASCAP/Oh-Bev, ASCAP/McNella, ASCAP) HL	21 SHE'S LIKE THE WIND (Trophi, BMI/Strawberry Fork, BMI) HL
49 DREAMING (Virgin, ASCAP) CPP	80 I STILL BELIEVE (Anta, ASCAP/Rare Blue, ASCAP/Colgems-EMI, ASCAP)	4 OUT OF THE BLUE (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	89 SHE'S ONLY 20 (Makiki, ASCAP/Tami Show) CPP
26 ELECTRIC BLUE (SBK Songs/April, ASCAP/10/10, BMI) HL	5 I WANT HER (Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/WB, ASCAP/E/A, ASCAP)	34 PAMELA (Hudmar, ASCAP/Jogi Wimbali, BMI) WBM	11 (SITTIN' ON) THE DOCK OF THE BAY (Irving, BMI) CPP
2 ENDLESS SUMMER NIGHTS (Chi-Boy, ASCAP) CLM	99 I WANT TO BE YOUR MAN (Troutman's, BMI/Saja, BMI) HL	40 PIANO IN THE DARK (Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarf-village, ASCAP) WBM	14 SOME KIND OF LOVER (Ultrawave, ASCAP/April, ASCAP/Rightsong, BMI) CHA/HL
84 EVER SINCE THE WORLD BEGAN (WB, ASCAP/Easy Action, BMI/Holy Moley, ASCAP/Rude, ASCAP) WBM	71 I WANT TO BE YOUR PROPERTY (Magnet, ASCAP/Theobalds, ASCAP) WBM	23 PINK CADILLAC (Bruce Springsteen, ASCAP) CPP	53 STRANGE BUT TRUE (Maximum, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) WBM
95 FAMILY MAN (Now Sounds, BMI/Putz Tunes, BMI)	58 I WANT YOU SO BAD (Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM	75 PLAY THAT FUNKY MUSIC (Rwp, ASCAP/Bema, ASCAP)	96 SWEET LIES (Island, BMI/Bungalow, ASCAP/Ackee, ASCAP) WBM
19 FATHER FIGURE (Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL	35 I WISH I HAD A GIRL (Leesum, BMI) CLM		65 TALKING BACK TO THE NIGHT (F.S.Limited, PRS/Warner-Tamerlane, BMI/Blue Sky Rider, BMI/Willin' David, BMI) WBM
30 FISHNET (Ya O Sir, ASCAP/WB, ASCAP/Flyte Tyme, ASCAP)	94 JACK THE LAD (PSO Ltd., ASCAP)		
	24 JUST LIKE PARADISE		

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

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

POP

MORRISSEY

Viva Hate
 PRODUCER: Stephen Street
 Sire/Reprise 25699

Former Smiths singer releases a solo album that betters his band's finale. Despite absence of guitarist/songwriting partner Johnny Marr, set boasts strong tunes and musical backing—largely due to Durutti Column's Vini Reilly and producer Street. Track "Suedehead" is already making big noise, and equally compelling cuts abound.

THE SMITHEREENS

Green Thoughts
 PRODUCER: Don Dixon
 Enigma/Capitol C1-48375

Can the Smithereens do it again? "Green Thoughts" delivers more of the hooky, guitar-driven pop that made 1986's "Especially For You" a critical fave; gruffer guitars and cleaner production are the new twists. Several tracks sound hit bound, including first single, "Only A Memory," and "House We Used To Live In."

TINA TURNER

Tina Live In Europe
 PRODUCERS: John Hudson, Terry Britten
 Capitol C1-90126

Turner's star has fallen a bit of late, but no matter: This fine two-record compendium should have legs to rival Tina's own. Featured are Turner's own recent hits: oldies—Ike & Tina Turner and otherwise; blistering covers of such modern-day staples as "Addicted To Love"; and guest shots by David Bowie, Robert Cray, Bryan Adams, and Eric Clapton. LP buyers really lose out: Cassette and CD packages contain a tour booklet and four extra tracks.

JONI MITCHELL

Chalk Mark In A Rain Storm
 PRODUCERS: Joni Mitchell, Larry Klein
 Geffen GHS 24172

Songstress' most commercial-sounding effort in years combines her usual cerebral approach to lyrics with some shimmering pop hooks. Best candidates for radio acceptance include "Snakes And Ladders" and "My Secret Place," duets with Don Henley and Peter Gabriel, respectively. Eclectic group of sidemen, including Wayne Shorter, Tom Petty, Billy Idol, Thomas Dolby, and Wendy & Lisa, offers fine support.

LYNYRD SKYNYRD

Southern By The Grace Of God/Tribute Tour 1987
 PRODUCER: Jimmy Johnson
 MCA2-8027

Go-for-the-gusto set is sure to be snatched up by the 350,000 or so hardcore fans who wouldn't have missed the remaining members' reunion tour for all the Jack Daniels in the South. Not a favorite is missing on this \$10.98 two-record (or single-CD) package; "Freebird" is here in all its glory, taking up an entire side, while "Swamp Music" is picking up album rock play.

ORIGINAL MOTION PICTURE SOUNDTRACK

Sweet Lies
 PRODUCERS: Various
 Island 90855

His three songs here are Palmer's last hurrah for Island; his next album will be on EMI-Manhattan. Soundtrack accompanies the first starring vehicle of Julianne Phillips, Mrs. Bruce Springsteen, and in addition to Palmer's somewhat-out-of-the-mainstream contributions features Caribbean-flavored tracks.

ART GARFUNKEL

Lefty
 PRODUCERS: Geoff Emerick & Art Garfunkel, Jay Graydon, Steve Gadd
 Columbia FC 40942

Carefully produced outing should reap major benefits at AC for Garfunkel, whose solo work has never been more relaxed. First single, cover of doo wop oldie "So Much In Love," strikes nostalgic chords; album highlight may be radically rearranged "When A Man Loves A Woman," with flute by Jeremy Steig. Nice Stephen Bishop-penned originals round out splendid package.

THE MISSION U.K.

Children
 PRODUCER: John Paul Jones
 Mercury 834 263

Brit gothic rockers lighten up their image a bit with the help of improved songwriting from lead singer Wayne Hussey and attractive production touches from Led Zep man Jones. Highlights include the majestic, well-arranged "Kingdom Come," the sunny "Child's Play," and the undeniably hooky acoustic "Black Mountain Mist."

GODLEY & CREME

Goodbye Blue Sky
 PRODUCERS: Godley & Creme
 Polydor 422 835 348

10cc vets have been making a name for themselves of late by directing innovative videos; latest album project marks a return to low-tech days, and the results are endearing. First single, "A Little Piece Of Heaven," brings to mind the Spanish-tinged sounds of Ben E. King; its video is being backed by an attention-getting promo tie-in with Heaven ice cream bars.

SEMI-TWANG

Salty Tears
 PRODUCERS: Mitchell Froom, Chris Thomas, Jerry Harrison
 Warner Bros. 25682

Former members of Milwaukee's R&B Cadets and E*1*E*1*O combine for a compelling debut that will remind some of vintage mid-'70s English pub rock. Title single will lead album out nicely at album rock outlets; disk is packed with similarly attractive rockers.

THE BUS BOYS

Money Don't Make No Man
 PRODUCERS: Brian O'Neal & John Hug
 Voss D1 72915

High-energy L.A. pop-funk band is back after extended hiatus from recording with a rambunctious serving that should tickle a variety of musical palates. Voltage level is as stratospheric as ever; however, tunes have a more serious bent than earlier work. Should kick album rock in the ear. Distributed through Allegiance/Capitol.

DWEEZIL ZAPPA

My Guitar Wants To Kill Your Mama
 PRODUCER: Beau Hill
 Chrysalis BFV 41633

Frank's kid proves that fast fingers run in the family—album is choek-a-block with astonishingly fleet hard rock/metal guitar work by the younger Zappa. Title track, a hot remake of Mothers Of Invention classic, is an easy album rock segue. Dweezil's MTV notoriety will stoke sales.

BLACK 'N BLUE

In Heat
 PRODUCER: Gene Simmons
 Geffen GHS 24180

Journeyman L.A. metallists' fourth foray is their second with Kiss' Simmons, who sympathetically produces their brand of street-level hard rock. The one killer cut to put these consistent performers over the top isn't here, but B'NB always draws at the turnstiles.

NEW AND NOTEWORTHY

TONI CHILDS

Union
 PRODUCER: David Tickle
 A&M SP 6-5175

Childs has one of those rare voices—a la Angela Bofill or Phoebe Snow—that knocks the listener out immediately, a full, commanding alto that can handle any material with authority but never overwhelms it. Happily, the songs she has to work with here, many of them co-written with David & David's David Ricketts, are worthy of her vocal touch. Album rockers should start with "Don't Walk Away," while all others can try "Zimbabwe" or "Stop Your Fussin."

DEACON BLUE

Raintown
 PRODUCER: Jon Kelly
 Columbia BFC 49015

While sounding little like Steely Dan, the band whose "Deacon Blues" inspired its name, Scottish sextet has many of the U.S. group's assets—intelligence, first-rate melodic sense, top production values. Smart debut album should win acceptance in many formats, from alternative to pop. Needle-dropping is OK because high quality is consistent.

THE BEARS

Rise And Shine
 PRODUCER: Adrian Belew
 Primitive Man IRS-42139

Second album again rests on exotic guitarisms of Belew and Rob Fetters. Eclectic song bag features contributions from all four band members; bassist Bob Nyswonger's idealistic anthem "Not Worlds Apart" and drummer Chris Arduser's Big Star-like "Little Blue River" shouldn't be ignored by album rock outlets.

THE STRANGLERS

All Live And All Of The Night
 PRODUCERS: The Stranglers, Ted Haydon
 Epic BFE 42209

Live disk culled from European concerts in '85 and '87 offers a vigorous career retrospective of long-lived, hard-edged English band with roots in the '77 punk revolt. Tracks from all eras of group's career should please fan base.

ROBERT HUNTER

Liberty
 PRODUCER: Robert Hunter
 Relix RRLP 2029

Grateful Dead lyricist/ideologue Hunter's simple, modest collection of self-penned songs will probably be a must for Dead completists—especially with guitar work by Jerry Garcia—although it's in a more countrified vein than Deadheads might prefer. The snappy "Do Deny" is most reminiscent of Uncle Jerry's Band.

HUE & CRY

Seduced And Abandoned
 PRODUCER: Various
 Virgin 90646

Debut offering from the Scotland-based Kane brothers, in the currently fashionable pop-jazz mode, spawned three U.K. chart climbers. U.S. prospects are bright if initial single, "I Refuse," can break out of the spring pack.

THROWING MUSES

House Tornado
 PRODUCER: Gary Smith
 Sire 25710

Boston-based femme-dominated quartet built sizable college/alternative following with U.K. indie releases; well-produced second stateside effort, which filters folkish vocals through punkish matrix, will bolster left-field following.

THE WILD SWANS

Bringing Home The Ashes
 PRODUCER: Paul Hardman
 Sire 25697

Semilegendary Brit band released precious little material before breaking to form even more cultish band Care; first "official" album since 1982 U.K. debut single comes better late than never. Though vocalist Paul Simpson's purist pop tones may take some getting used to, impeccable production and playing assure significant college airplay.

BLACK

TEENA MARIE

Naked To The World
 PRODUCER: Teena Marie
 Epic FE 40872

Album's first single, "Ooo La La La," has already cracked the black top 10 and sounds destined for the top. Marie's best-ever platter contains a number of similarly strong offerings, including two duets with longtime mentor Rick James, either of which could pop as singles. Richly produced set of high-tension funk and affecting ballads won't miss with black audience and could cross over.

JESSE JOHNSON

Every Shade Of Love
 PRODUCER: Jesse Johnson
 A&M SP 5188

Johnson's pretty much a one-man band and production team here, which may account for the one-dimensional feel of some of the music. Still, single "Love Struck" is seductively redolent of Minneapolis; "So Misunderstood" burns courtesy of a sizzling guitar break; and "Every Shade Of Love" is endearingly sweet. And there's no denying the funk.

NORMAN CONNORS

Passion
 PRODUCER: Norman Connors
 Capitol C1-48515

Master of the quiet storm who took us on a "Starship" ride in the mid-'70s returns with an album that lives up to its title. Drummer is complemented by talented newcomer vocalists Gabrielle Goodman and Spencer Harrison. Jazz, ballads, and vibrant dance tunes shine.

PAUL JOHNSON

Prodigious
 PRODUCER: Junior Giscombe
 Epic E 44038

Former backup and gospel vocalist debuts with a strong collection of originals and carefully chosen covers, such as "Every Kinda People" and "Heaven Is 10 Zillion Light Years Away." The exuberance with which Johnson approaches his material is nearly palpable. First single, "When Love Comes Calling," is making inroads on the chart.

PAUL JACKSON JR.

I Came To Play
 PRODUCERS: Paul Jackson Jr., Cornelius Mims
 Atlantic 81841

Potato-chip-crisp instrumentation and production from top session guitarist combine to make this an aural joy; first single, "I Came To Play," should bow soon on the black singles chart. Guests include Gerald Albright and George Duke.

VARIOUS ARTISTS

Hard As Hell
 PRODUCERS: Simon Harris, others
 Profile PRO-1251

Profile brings us Britain's rappers, who, to judge from this compilation, have injected little of their own style into the distinctly American music. One exception: Asher D & Daddy

Freddy, whose "Ragamuffin Hip Hop" is an intriguing combination of drone, reggae, and hip-hop.

COUNTRY

THE O'KANES

Tired Of The Runnin'
 PRODUCERS: Kieran Kane, Jamie O'Hara
 Columbia BFC 44066

Lyrically, this is a disappointing follow-up to the O'Kanes' impeccable debut album, but the acoustic instrumentation here is beautifully alluring, as are the duo's vocal harmonies. Press build-up should push sales.

JAZZ

ARTHUR BLYTHE

Basic Blythe
 PRODUCER: Dr. George Butler
 Columbia FC 40884

Altoist's latest CBS venture is anything but basic—in fact, it's his most intriguing work in some time. Standard quartet of Blythe, John Hicks, Anthony Cox, and Bobby Battle is augmented by eight-piece string section; new takes of familiar tunes from Blythe's repertoire are electrifying stuff.

PETE ESCOVEDO

Mister E
 PRODUCER: Pete Escovedo
 Crossover/Concord Jazz CR-5005

Veteran Latin percussionist cuts loose with his big band on hot set of tropic tunes. Cover of Janet Jackson's "Let's Wait Awhile" could find a home at jazz radio; daughter Sheila E. guests on "Dawn—The Beginning," cut at Prince's Paisley Park Studios.

CLASSICAL

BEETHOVEN: SYMPHONIES NOS. 2 & 5

Vienna Philharmonic, Abbado
 Deutsche Grammophon 423 590

Live performances, with perhaps a retake here and there, that are models of balance and internal clarity. A Beethoven Symphony cycle in progress that argues persuasively for the modern orchestra in the face of period-instrument inroads.

SHCHEDRIN: THE LADY WITH A LAPDOG

Bolshoi Theatre Orchestra, Lazarev
 Mobile Fidelity MFCD 893

An accessible score that's only slightly laced with tart dissonances. The ballet based on the Chekhov story gained lots of attention following recent performances in Boston during the Soviet-American arts festival. Prima ballerina Maya Plisetskaya, for whom the work was written, starred.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

POP

PICKS

BRENDA K. STARR *I Still Believe* (3:50)
 PRODUCER: Eumir Deodato
 WRITERS: Antonina Armata, Bepee Cantorilli
 PUBLISHERS: Anta/Rare Blue/Colgems-EMI, ASCAP
MCA 53288

The solid performance and tasteful production on this ballad should surely break Starr at radio. Top add this week.

TALKING HEADS (*Nothing But*) *Flowers* (4:15)
 PRODUCERS: Steve Lillywhite, Talking Heads
 WRITERS: David Byrne, Chris Frantz, Jerry Harrison, Tina Weymouth
 PUBLISHERS: Index/WB, ASCAP
Sire 7-27992 (c/o Warner Bros.)

Those Heads are at it again; this time, they accent their genuinely unconventional pop with south-of-the-border rhythms.

CHER *We All Sleep Alone* (3:53)
 PRODUCERS: Desmond Child, Jon Bon Jovi, Richie Sambora
 WRITERS: Jon Bon Jovi, Richie Sambora, Desmond Child
 PUBLISHERS: April/Desmobile/BonJovi/PolyGram, ASCAP
Geffen 7-27986 (c/o Warner Bros.)

One of the media's hottest properties at the moment handles Bon Jovi ballad territory with incredible ease.

STING *Englishman In New York* (4:00)
 PRODUCERS: Neil Dorfsman, Sting
 WRITER: Sting
 PUBLISHERS: Magnetic/Regatta/Illegal/Atlantic, BMI
A&M AM-1200

Languid and fluid it may be from the recent Grammy winner's "... Nothing Like The Sun."

RECOMMENDED

ROBERT PLANT *Tall Cool One* (4:37)
 PRODUCERS: Tim Palmer, Robert Plant, Phil Johnstone
 WRITERS: Plant, Johnstone
 PUBLISHERS: Talktime/Virgin
Es Paranza 7-99348 (c/o Atlantic)

Techno-trust rocker packs a mean wallop with shades of Cars; first single was a major smash at the album rock level. Love the sampled Zep finish.

ADVENTURES *Broken Land* (4:07)
 PRODUCER: Garry Bell
 WRITER: P. Gribben
 PUBLISHERS: Chrysalis/Rare Blue, ASCAP
Elektra 7-69414

Sextet makes a label switch and sings hopefully about its native land of Ireland in a sweet pop setting.

WALK THIS WAY *In My Room* (3:56)
 PRODUCER: Walk This Way
 WRITER: Walk This Way
 PUBLISHERS: SBK April/Take A Walk, ASCAP/SBK
 Blackwood/Fluff & Fold, BMI,
Mercury 870 249-7 (c/o PolyGram)

Duo debuts with a clutching and somewhat moody slow-tempoed vision that could succeed at pop, r&b, and AC levels.

CHURCH *Under The Milky Way* (3:58)
 PRODUCERS: Greg Ladanyi, Waddy Wachtel, Church
 WRITERS: Kilbey, Jansson
 PUBLISHERS: Funzalo/Bug, BMI/MCA, ASCAP
Arista AS1-9673

Hailing from Sydney, Australia, quartet has a new label affiliation and great new album, which have worked to broaden its audience; engaging, ethereal pop single can only help.

SWEET SENSATION *Take It While It's Hot* (3:59)
 PRODUCER: Ted Currier
 WRITER: J. Malloy
 PUBLISHER: Shaman Drum, BMI
Atco 7-99352 (c/o Atlantic) (12-inch reviewed Feb. 20)

DONALD FAGEN *Century's End* (4:13)
 PRODUCERS: Donald Fagen, Gary Katz
 WRITERS: D. Fagen, T. Meher
 PUBLISHERS: U/A/Freejunket, ASCAP
Warner Bros. 7-27972

Jazz-paced offering lifted from the "Bright Lights, Big City" soundtrack.

JAMES BROWN *I Got You (I Feel Good)* (2:45)
 PRODUCER: None listed
 WRITER: James Brown
 PUBLISHERS: Fort Knox/Trio, BMI
A&M AM-3022

Just gets better with time. Vintage Brown goes down nice and easy; from the soundtrack to "Good Morning Vietnam."

R.E.M. *Finest Worksong* (3:48)
 PRODUCERS: Scott Litt, R.E.M.
 WRITERS: Berry, Buck, Mills, Stipe
 PUBLISHERS: Night Garden/Unichappell, BMI
I.R.S. 23850 (c/o MCA) (12-inch single)

Noteworthy beat-laden selection from "Document" features three live collectibles on the flip, including a cover of Peter Gabriel's "Red Rain."

SQUEEZE *Footprints* (3:44)
 PRODUCERS: Eric E.T. Thorngren, Glenn Tilbrook
 WRITERS: Diford, Tilbrook
 PUBLISHER: Virgin, ASCAP
A&M AM-3021

Crisp, digestible pop.

RACHEL SWEET *Hairspray* (3:13)
 PRODUCER: Kenny Vance
 WRITERS: Rachel Sweet, Anthony Battaglia, Willa Bassen
 PUBLISHER: not listed
MCA 53303

Fun, early '60s frolic about Aqua Net—what more could you ask for? From the soundtrack to the hit film.

DOUG WAIN VIA SATELLITE *Slavedriver (She's A Mean Man)* (3:20)
 PRODUCERS: Doug Wain, Jack Lesley
 WRITER: Doug Wain
 PUBLISHER: Wain Wave, ASCAP
T.C. TC 512 (12-inch version also available, T.C. 7018)

New Jersey-based musician follows his "How's Your Head" with a much stronger chart contender. Driving rock pace and a tongue-in-cheek lyric treatment entertain. Contact: 201-359-5110.

BLACK

PICKS

SHANICE WILSON *The Way You Love Me* (4:12)
 PRODUCER: Bryan Loren
 WRITER: None listed
 PUBLISHERS: Wiz Kid/Irving, BMI
A&M AM-3018

One of Wilson's finest selections from her debut album is this enchanting ballad.

MICHAEL COOPER *Dinner For Two* (3:50)
 PRODUCERS: Michael Cooper, Ron Everette, Felton Pilate
 WRITER: Ron Everette
 PUBLISHER: Jay King IV, BMI
Warner Bros. 7-27934

Sensuous singer's enticing pleas should make this a tempting invitation.

REDDINGS *So In Love With You* (4:24)
 PRODUCER: Robert Brookins
 WRITERS: R. Brookins, Reddings
 PUBLISHERS: Sac-Boy/MCA/Redlock, ASCAP/BMI
Polydor 887 395-7 (12-inch version also available, Polydor 887 395-1)

Otis' boys are back with a simmering r&b item that preludes a forthcoming eponymous album.

ANGELA WINBUSH *C'est Toi (It's You)* (4:30)
 PRODUCER: Angela L. Winbush
 WRITER: Angela L. Winbush
 PUBLISHERS: Angel Notes/WB, ASCAP
Mercury 870 305-7 (c/o PolyGram) (12-inch version also available, Mercury 870 305-1)

Third single from "Sharp" is gritty, manageable funk and follows two top 10 hits.

DOUG E. FRESH & THE GET FRESH CREW *Keep Risin' To The Top* (3:50)
 PRODUCERS: Doug E. Fresh & the Get Fresh Crew
 WRITER: Doug E. Fresh
 PUBLISHERS: Entertaining/Danica, BMI
Reality D-3101 (12-inch single)

La-di-da-di, he likes to party. Fresh and crew have outdone themselves with a sinewy new rap offering that sports an equally delightful flip, "Guess? Who?" Contact: 415-947-1622.

MAGIC LADY *Betcha Can't Lose* (3:33)
 PRODUCER: Michael Stokes
 WRITERS: M. Stokes, L. Stokes, G. Mallory, W. Parker, D. Parker, A. Steele

NEW AND NOTEWORTHY

GODFATHERS *Birth, School, Work, Death* (3:43)
 PRODUCER: Vic Maile
 WRITERS: Godfathers
 PUBLISHER: not listed
Epic 34-07725

This succinct number from the English band's label debut combines an outspoken, cynical, and potent lyric treatment with an unabashed, fiery rock 'n' roll delivery. Five-member outfit's straight-ahead power stance has made impressive inroads at the alternative level, with album rock and pop sure to follow suit.

PUBLISHERS: Stone
 Diamond/Leachim/Sekots/Jobete, ASCAP
Motown 1929MF (12-inch version also available, Motown 4605MG)

Sauntering r&b/dance item features an appealing vocal and rhythmic hook from the female duo.

RECOMMENDED

ANTHONY & THE CAMP *Suspense* (6:25)
 PRODUCER: Marcus Miller
 WRITERS: A. Malloy, F. Golde, P. Fox
 PUBLISHERS: Lost In Music/Knot Sew, ASCAP/Franne Gee/Rightson/Paul Fox/Summa, BMI
Warner Bros. 0-20817 (12-inch single)

Act traditionally associated with the dance floor returns after a long absence with a down-tempo r&b number ready for the airwaves.

MANHATTAN TRANSFER *So You Say (Esquinas)* (4:19)
 PRODUCER: Tim Hauser
 WRITERS: Djavan, Doug Figer
 PUBLISHERS: Rashida/Capim/Tasteful, BMI
Atlantic 7-89094

Popular vocal quartet deserves r&b radio support on this serene, slow number, which has all the elements equated with the quiet storm format.

RANDY HALL *Slow Starter* (4:10)
 PRODUCER: Randy Hall
 WRITERS: Randy Hall, Attala Zane Giles
 PUBLISHERS: Raha/Black Lion/Captain Z, BMI/ASCAP
MCA 53139 (12-inch version also available, MCA 23840)

Vocalist recalls elements of both Ray Parker Jr. and Kashif in delivery and in stylish r&b material.

COLONEL ABRAMS *Soon You'll Be Gone* (4:30)
 PRODUCERS: Ron "Have Mercy" Kersey, Colonel Abrams
 WRITERS: Colonel Abrams, Marston Freeman
 PUBLISHERS: MCA/Unicity/Moonwalk, ASCAP
MCA 53282

Vocalist engages in a late-night, amorous groove from the album "You & Me Equals Us."

DE LA SOUL *Plug Tunin'* (3:41)
 PRODUCER: Prince Paul
 WRITERS: K. Mercer, D. Jolicoeur
 PUBLISHER: Tee Girl, BMI
Tommy Boy TB-910 (12-inch single)

Rap release of an unconventional nature. Producer Paul (from Stetsasonic) holds it all together; note the flip, "Freedom Of Speak." Contact: 212-722-2211.

GEORGE HOWARD *Love Will Conquer All* (3:58)
 PRODUCER: George Howard
 WRITERS: Lionel Richie, Greg Phillinganes, Cynthia Weill
 PUBLISHERS: Brockman/Dyad/King Arthur, ASCAP/BMI
MCA 53280 (12-inch version also available, MCA 53280)

Saxophonist's instrumental interpretation of Richie's mellow hit.

WALTER BEASLEY *On The Edge* (3:58)
 PRODUCER: Lionel Job
 WRITERS: Preston Glass, Kenny G
 PUBLISHERS: Glasshouse/Irving/Brenee, BMI
Polydor 887 413-7 (c/o PolyGram) (12-inch version also available, Polydor 887 413-1)

Instrumental selection's sway and saxophone inflections make it much more likable than its predecessor.

EPMD *You Gots To Chill* (4:25)
 PRODUCER: EPMD
 WRITERS: E. Sermon, P. Smith
 PUBLISHER: Beach House, ASCAP
Fresh FRE-80118 (12-inch single)

This one's gonna hurt. Rhymes are intact, and the beats have got "More Bounce To The Ounce." Contact: 212-724-1440.

ADA DYER *I Bet Ya, I'll Let Ya* (3:47)
 PRODUCER: James Anthony Carmichael
 WRITERS: M. McDowell, N. McKinnor
 PUBLISHERS: Jobete/Gentle General/Crystal Raisin, ASCAP
Motown 1905MF (12-inch version also available, Motown 4602 MG)

Seductive-sounding female debuts with an average Minneapolis-influenced track.

ISLEY BROTHERS *It Takes A Good Woman* (7:59)
 PRODUCER: Isley Brothers
 WRITER: Angela L. Winbush
 PUBLISHERS: Angel Notes/WB, ASCAP
Warner Bros. 7-27954 (12-inch version also available, Warner Bros. 0-20884)

Yet another fine romantic number from the "Smooth Sailer" album.

EXTRA CURRICULAR *Super Trooper* (5:46)
 PRODUCERS: Tyrone T. Scott, Rudolph King
 WRITERS: Rudolph King, Tyrone T. Scott
 PUBLISHER: Gaucho, BMI
Posse POS 1227 (12-inch single)

Now-standard James Brown riff does benefit from a witty arrangement. Contact: 212-581-5398.

D.J. JAZZY JEFF & THE FRESH PRINCE *Parents Just Don't Understand* (5:12)
 PRODUCERS: DJ Jazzy Jeff, the Fresh Prince, Bryan "Chuck" New, Pete Q. Harris
 WRITERS: W. Smith, J. Townes, P. Harris
 PUBLISHER: Zomba, ASCAP
Jive 1099-7-J (c/o RCA) (12-inch version also available, Jive 1092-1-JDCD)

Buoyant beats and an amusing story line flavor the first cut from the act's new album.

COUNTRY

PICKS

JANIE FRICKIE *Where Does Love Go (When It's Gone)* (2:43)
 PRODUCER: Steve Buckingham
 WRITER: P. Rowan
 PUBLISHERS: Hall-Clement/Ricky Skaggs/Welk, BMI
Columbia 38-07770

Frickie sounds more country than usual on this up-tempo, acoustic-backed number; her reading of the lyrics pulsates with earnestness.

LORETTA LYNN *Who Was That Stranger* (2:08)
 PRODUCERS: Jimmy Bowen, Chip Hardy
 WRITERS: Curly Putman, Max D. Barnes, Don Cook
 PUBLISHERS: Tree/Cross Keys/Tree, BMI/ASCAP
MCA 53320

After a too-long absence, Lynn returns with a spirited tribute to love surprisingly renewed; delightful lyrics delightfully sung.

RECOMMENDED

JOHN ANDERSON *It's Hard To Keep This Ship Together* (2:50)
 PRODUCERS: Jimmy Bowen, John Anderson
 WRITERS: John Anderson, Fred Carter Jr.
 PUBLISHERS: John Anderson/Sweedie, BMI
MCA 53307

A droning, ominous instrumental backing and a pained vocal delivery put this account of the perils of a relationship at odds with the whimsical title.

LARRY BOONE *Stop Me (If You've Heard This One Before)* (2:46)
 PRODUCER: Ray Baker
 WRITERS: G. Dobbins, T. Daniels, T. Rocco
 PUBLISHERS: Unichappell/Chappell/Intersong, BMI/ASCAP
Mercury 870 267-7 (c/o PolyGram)

Boone sings this pickup parable in a big, hard-country voice; dance rhythm is energized by plenty of fiddling.

LIBBY HURLEY *Don't Talk To Me* (3:24)
 PRODUCER: Harold Shedd
 WRITERS: B. Rice, S. Rice
 PUBLISHERS: April/Shalofork, ASCAP
Epic 34-07771 (c/o CBS)

Cline-like vocal approach and slow,

bluesy piano riffs.

WESS COOKE *The Wind Keeps Whistlin' Dixie* (3:53)
 PRODUCER: None listed
 WRITERS: Ronnie Scafie, Mark Collie
 PUBLISHERS: Vogue/Partner/Welk
Door Knob DK88-298

Vivid images and a vibrant, ingratiating voice.

JUANITA ROSE *Baby* (2:39)
 PRODUCERS: Jack Gale, Jim Pierce
 WRITER: Ray Griff
 PUBLISHER: Blue Echo, ASCAP
Gallery II

Rose's vocals moan new life into this standard. Contact: 305-935-4880.

DANCE

PICKS

CEEJAY *A Little Love (What's Going On)* (7:20)
 PRODUCERS: Bernard Oattes, Rob Van Schaik
 WRITERS: B. Oattes, R. Van Schaik
 PUBLISHERS: Company of the two Pieters/Limit, BMI
Next Plateau NP-50074 (12-inch single)

With eyes closed you'd swear this was a swift Stock, Aitken, Waterman production; danceable pop tune should catch on. Contact: 212-541-7640.

RECOMMENDED

G.T. *I Need You* (3:30)
 PRODUCERS: G.T., Tolga
 WRITER: G. Tutalo
 PUBLISHER: Tutalo, BMI
Atlantic 0-86588 (12-inch version also available, Atlantic 7-89097)

Hardcore Latin hip-hop TKA style.

TORI & THE PACK *Be Your Lover* (8:24)
 PRODUCER: Covert Crew
 WRITERS: T. Rey, R. Tancredi
 PUBLISHER: Covert
Covert COV 003 (12-inch single)

Energetic technotrack with a "Hot Crossover" dance sound. Contact: 516-759-4290.

MICKEY'S CREW *Xstacy* (7:04)
 PRODUCER: Dane Rowade
 WRITER: M. Martinez
 PUBLISHER: Night Wave
Nightwave NWO-9220 (12-inch single)

Label's finest release in some time propels a whirling synth hook in a hi-NRG-ish manner. Contact: 818-889-9022.

REIMY *Speed Of Light* (7:49)
 PRODUCER: Trevor Veitch
 WRITER: Debbie Gibson
 PUBLISHERS: Creative Bloc/Deborah Ann's, ASCAP
A&M SP-12268 (12-inch single; 7-inch version also available, A&M AM-1202)

Busy, well-produced hi-NRG from the 21-year-old female vocalist; written by teen wonder Gibson.

AC

PICKS

DAN HILL *Carmelia* (3:37)
 PRODUCERS: Hank Medress, John Capek
 WRITERS: D. Hill, J. Capek
 PUBLISHERS: April/CAK/Songs Of Jennifer/H Dreams Had Wings/Unicity/A Question of Material/J.J.C., ASCAP
Columbia 38-07772

Midtempo love song searches for ideals in life.

PICKS: New releases with the greatest chart potential.
 RECOMMENDED: Records with potential for significant chart action.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention.
 Records equally appropriate for more than one format are reviewed in the category with the broadest audience. All singles commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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	1	29	SOUNDTRACK ▲ ⁵ RCA 6408-1-R (9.98) (CD) 13 weeks at No. One	DIRTY DANCING
2	2	2	20	GEORGE MICHAEL ▲ ³ COLUMBIA OC 40867 (CD)	FAITH
3	3	4	28	MICHAEL JACKSON ▲ ⁵ EPIC OE 40600/E.P.A. (CD)	BAD
4	4	3	21	INXS ▲ ² ATLANTIC 81796 (9.98) (CD)	KICK
5	5	5	28	TIFFANY ▲ ³ MCA 5793 (8.98) (CD)	TIFFANY
6	6	6	8	DAVID LEE ROTH WARNER BROS. 25671 (9.98) (CD)	SKYSCRAPER
7	7	7	33	DEF LEPPARD ▲ ³ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
8	8	8	31	DEBBIE GIBSON ▲ ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
9	16	22	4	ROBERT PLANT ESPERANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
10	10	11	9	SOUNDTRACK A&M SP 391.3 (9.98) (CD)	GOOD MORNING, VIETNAM
11	30	67	3	SOUNDTRACK RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
12	9	9	29	JOHN COUGAR MELLENCAMP ▲ ² MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
13	11	10	11	RICK ASTLEY ● RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
14	15	17	32	GUNS & ROSES ● GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
15	12	14	5	AC/DC ATLANTIC 81828 (9.98) (CD)	BLOW UP YOUR VIDEO
16	14	12	41	WHITNEY HOUSTON ▲ ⁵ ARISTA AL 8405 (9.98) (CD)	WHITNEY
17	23	28	24	TERENCE TRENT D'ARBY ● COLUMBIA BFC 40964 (CD) INTRO. HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	INTRO. HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
18	13	16	24	BRUCE SPRINGSTEEN ▲ ² COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
19	22	20	13	KEITH SWEAT ● VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
20	21	21	42	RICHARD MARX ▲ EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
21	20	24	53	U2 ▲ ⁴ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
22	31	51	3	KINGDOM COME POLYDOR 835 368-1/POLYGRAM (CD)	KINGDOM COME
23	19	18	29	AEROSMITH ▲ GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
24	17	15	24	BELINDA CARLISLE ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
25	18	13	23	STING ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
26	25	29	55	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
27	28	30	28	WHITE LION ATLANTIC 81768 (8.98) (CD)	PRIDE
28	24	19	20	GEORGE HARRISON ▲ DARK HORSE 25643/WARNER BROS. (9.98) (CD)	CLOUD NINE
29	42	83	3	BILLY OCEAN JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
30	27	25	8	JAMES TAYLOR COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
31	29	26	33	SALT-N-PEPA ● NEXT PLATEAU PL 1007 (8.98) (CD)	HOT, COOL AND VICIOUS
32	26	23	51	WHITESNAKE ▲ ⁵ GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
33	36	36	42	GLORIA ESTEFAN & MIAMI SOUND MACHINE ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
34	43	44	8	PEBBLES MCA 42094 (8.98) (CD)	PEBBLES
35	33	32	9	GEORGE THOROGOOD EMI-MANHATTAN 46973 (9.98) (CD)	BORN TO BE BAD
36	35	35	10	TAYLOR DAYNE ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
37	37	33	18	ORIGINAL LONDON CAST POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
38	32	27	59	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
39	34	31	15	FOREIGNER ● ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
40	39	38	45	RANDY TRAVIS ▲ ² WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
41	45	45	20	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
42	48	50	4	MORRIS DAY WARNER BROS. 25651 (8.98) (CD)	DAYDREAMING
43	44	46	9	SINEAD O'CONNOR ENSIGN BVF 41612/CHRYSALIS (CD)	THE LION AND THE COBRA
44	40	40	18	CHER GEFEN 24164 (8.98) (CD)	CHER
45	46	42	38	GREAT WHITE ● CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
46	53	47	26	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER
47	38	34	28	PINK FLOYD ▲ ² COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
48	49	49	27	PET SHOP BOYS ● EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
49	41	37	9	MEGADETH CAPITOL CL 48148 (9.98) (CD)	SO FAR, SO GOOD... SO WHAT!
50	47	39	17	GLADYS KNIGHT & THE PIPS ● MCA 42004 (8.98) (CD)	ALL OUR LOVE
51	54	52	9	L.A. GUNS VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
52	52	41	18	STEVIE WONDER ▲ MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
53	50	43	18	DOKKEN ▲ ELEKTRA 60735 (9.98) (CD)	BACK FOR THE ATTACK
54	51	48	32	SWING OUT SISTER MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	56	56	7	RICK SPRINGFIELD RCA 6620-1-R (8.98) (CD)	ROCK OF LIFE
56	NEW ▶		1	TALKING HEADS SIRE/FLY 25654/WARNER BROS. (9.98) (CD)	NAKED
57	57	57	35	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
58	59	61	7	LITA FORD RCA 6397-1-R (8.98) (CD)	LITA
59	55	55	22	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
60	58	62	25	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
61	66	85	8	MIDNIGHT OIL COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
62	60	59	17	LINDA RONSTADT ● ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE
63	64	65	42	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
64	61	53	49	FLEETWOOD MAC ▲ ² WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
65	62	54	103	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
66	77	86	29	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
67	78	78	6	THE DEELE SOLAR ST 72555/CAPITOL (8.98) (CD)	EYES OF A STRANGER
68	68	71	17	K.T. OSLIN RCA 5924-1-R (8.98) (CD)	80'S LADIES
69	69	73	16	ANTHRAX MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
70	74	74	20	BRYAN FERRY REPRISE 25598 (8.98) (CD)	BETE NOIRE
71	63	58	43	HEART ▲ ² CAPITOL PJ-1 2546 (9.98) (CD)	BAD ANIMALS
72	85	90	3	TOTO COLUMBIA C40873 (CD)	THE SEVENTH ONE
73	67	64	83	KENNY G. ▲ ² ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
74	71	72	30	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
75	79	88	18	THE CALIFORNIA RAISINS ● PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
76	72	66	28	R.E.M. ▲ I.R.S. 42059/MCA (8.98) (CD)	DOCUMENT
77	70	69	26	KISS ▲ MERCURY 832 626-1/POLYGRAM (CD)	CRAZY NIGHTS
78	92	106	4	HENRY LEE SUMMER CBS ASSOCIATED BFZ 40895/E.P.A. (CD)	HENRY LEE SUMMER
79	141	—	2	ORCHESTRAL MANOEUVRES IN THE DARK A&M SP 5186 (8.98) (CD)	THE BEST OF OMD
80	73	63	18	SOUNDTRACK ● DEF JAM SC 44042/COLUMBIA (CD)	LESS THAN ZERO
81	76	76	20	PAUL CARRACK CHRYSALIS BVF 41578 (CD)	ONE GOOD REASON
82	94	95	15	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD-EYED DREAM
83	97	107	19	KOOL MOE DEE JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
84	84	96	17	BARRY MANILOW ARISTA AL 8527 (9.98) (CD)	SWING STREET
85	83	87	16	WARLOCK MERCURY 832 804-1/POLYGRAM (CD)	TRIUMPH AND AGONY
86	89	81	82	BON JOVI ▲ ⁸ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
87	82	68	20	EARTH, WIND & FIRE ● COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
88	98	104	6	THE POGUES ISLAND 90872/ATLANTIC (8.98) (CD)	IF I SHOULD FALL FROM GRACE WITH GOD
89	65	60	37	ELTON JOHN ● MCA 2-8022 (10.98) (CD) LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.	LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.
90	90	97	9	JERRY HARRISON: CASUAL GODS SIRE 25663/WARNER BROS. (8.98) (CD)	CASUAL GODS
91	102	119	3	GEORGE STRAIT MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
92	75	70	25	YES ● ATCO 90522/ATLANTIC (9.98) (CD)	BIG GENERATOR
93	108	121	4	THE CHURCH ARISTA AL 8347 (8.98) (CD)	STARFISH
94	106	125	4	SOUNDTRACK I.R.S. 6211/MCA (9.98) (CD)	SHE'S HAVING A BABY
95	81	77	50	CARLY SIMON ▲ ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
96	80	75	19	ROGER ● REPRISE 25496 (8.98) (CD)	UNLIMITED
97	86	82	31	NEW ORDER QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
98	91	84	6	FREHLEY'S COMET MEGAFORCE 81826/ATLANTIC (6.98) (CD)	LIVE + 1
99	87	80	21	ROBBIE ROBERTSON GEFEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
100	105	98	12	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
101	93	79	18	MADONNA ▲ SIRE 25535/WARNER BROS. (9.98) (CD)	YOU CAN DANCE
102	96	94	33	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
103	99	102	17	FLESH FOR LULU CAPITOL CLT 48217 (8.98) (CD)	LONG LIVE THE NEW FLESH
104	101	91	37	SOUNDTRACK ▲ ² SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
105	95	93	15	EURHYTHMICS RCA 6794-1-R (9.98) (CD)	SAVAGE
106	104	101	9	SISTERS OF MERCY ELEKTRA 60762 (8.98) (CD)	FLOODLAND
107	100	89	21	MEN WITHOUT HATS MERCURY 832 730-1/POLYGRAM (CD)	POP GOES THE WORLD
108	103	110	42	L.L. COOL J ▲ ² DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
109	88	92	20	STEVE WINWOOD ● ISLAND 25660/WARNER BROS. (9.98) (CD)	CHRONICLES

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

LIFELINES

BIRTHS

Boy, Barry Jackson, to **Fred and Linda Avner**, March 1 in San Francisco. He is regional accounting manager for KITS "Live 105" there.

Girl, Alice Frieda, to **Nick and Trina Robertshaw**, March 4 in London. He is a Billboard London correspondent.

Girl, Kate Nanet, to **Dan and Suzie Castilleja**, March 5 in San Gabriel, Calif. She is a singles buyer for Tower Records, West Covina, Calif.

Boy, Joseph Michael, to **Mike and Molly Delich**, March 14 in Omaha, Neb. He is national sales manager for American Gramophone Records there.

Girl, Stevie-Anne, to **Stephen and Robin Redfearn**, March 15 in Newport Beach, Calif. He is general manager of the Pacific Amphitheater, Costa Mesa, Calif.

Boy, Stephen Anton James, to **Steve and Mary Sue Brownlee**, March 2 in Torrance, Calif. He is an export sales representative for Sounds Good Music Co., an independent West Coast distributor. She was formerly with Rave Up Records, Lancaster, Calif.

Girl, Megan Maureen, to **Dave and Lori Prescott**, March 5 in West Palm Beach, Fla. He is Southeastern regional director of pop promotion, Arista Records.

Girl, Cassandra Ray, to **Donnie and Tammi Cohen**, March 5 in Los Angeles. He is national promotion coordinator for MCA Records there.

Boy, Daniel Abraham, to **Jay and Rhonda Herlich Dorfman**, March 6 in New York. He is president of Unheard Of Productions. She is a national promotion representative, RCA Records.

Boy, Daniel Matthew, to **Larry and Valerie Sloven**, March 8 in Berkeley, Calif. He is a managing partner of HighTone Records, Oakland, Calif.

Boy, Julian, to **Peter and Barbara Frampton**, March 19 in Los Angeles. He is an Atlantic Records recording artist.

Girl, Ella Rose, to **Jeff and Jody**

Gold, March 21 in Los Angeles. He is vice president of creative services, A&M Records.

MARRIAGES

Bert Holman to Randysue Foster, Feb. 21 in Boston. He is vice president of Collins Management Inc., which manages Aerosmith.

Dick Pinson to Lisa Curtright, Feb. 27 in Dallas. He is vice president of sales, RCA/Columbia Pictures Home Video. She is Southern California regional sales manager, Nelson Entertainment.

Sandy Torano to Tracy Lewis, March 2 in New York. He is a recording artist and producer.

DEATHS

Evan Tuber, 6, of a brain tumor Feb. 19 in Los Angeles. He was a son of Keith Tuber, editor of SilentRadio and Orange Coast Magazine.

Dannie Richmond, 52, of a heart attack March 16 in New York. An unusually smooth and melodic jazz drummer, Richmond was best known for his long association with Charles Mingus, with whom he worked off and on from 1956 until Mingus' death in 1979. Richmond, who began his career as a saxophonist and taught himself to play drums, can be heard on virtually every important album Mingus made. In the early '70s he broke with Mingus and worked with the Mark-Almond Band and other pop and rock acts, but he reunited with Mingus in 1974. After Mingus died, Richmond briefly worked with the band Mingus Dynasty before joining the quartet co-led by saxophonist George Adams and pianist Don Pullen.

Sidney J. "Fiddlin' Sid" Harkreader, 90, March 19 in Nashville. Harkreader's musical career began in 1921 when he walked to Nashville from Wilson County, Tenn., with his fiddle and bow in a grass sack to play on the former WDAD radio. Shortly afterward, he became the first on-stage partner of Uncle Dave Macon and played fiddle in the Grand Ole Opry off and on through the '50s. Harkreader recorded for Aeolian Records and Paramount Recordings during the '20s. He became best known for "The Mockingbird Breakdown." He is survived by a daughter, a son, eight grandchildren, three great-grandchildren, and a great-great-grandchild.

Gil Evans, 75, one of the most influential arrangers in the history of jazz, of peritonitis March 20 in Cuernavaca, Mexico. (See story, page 4.)

Joseph S. Tushinsky, 78, of pneumonia March 21 in Encino, Calif. A musician and inventor, Tushinsky became the first importer of product—stereo tape recorders—from Sony Corp. in 1957. In 1964, he purchased hi-fi manufacturer Marantz under the banner Superscope—named after his wide-screen film process that competed unsuccessfully with Cinemascope in the '50s. He sold Marantz in 1987 to Cobra/Dynascan.

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.



Womack To Womack. Songwriters/producers Womack & Womack meet with Island Records' founder Chris Blackwell to mark their signing with the label. Pictured, from left, are Linda Womack, Blackwell, and Cecil Womack.

NEW COMPANIES

Spotz Productions, formed by Craig Currier and Mark Haffner. An advertising music production company specializing in music for radio, television, video, and film. Suite 120, 1717 W. End Ave., Nashville, Tenn. 37212; 615-320-0644.

Pau! Productions, formed by Ronald T. Dubin and Chip Fabrizi. Company creates, produces, and markets radio programs for national syndication. First project is "Bringin' It Back," a daily 10-minute show featuring music and news for adult contemporary, urban contemporary, and country stations. 360 Third Ave., New York, N.Y. 10016; 718-376-2743.

Periodic Music, an independent compact disk label dedicated to innovations in electronic music, formed by Ron M. Goldberg. First releases are "The Hay Wain" by Sergio Cervetti, "Solestas" by Mark Styles, and "These Last Days" by Richard Laihart. Suite 908, 271 Madison Ave., New York, N.Y. 10016; 212-330-0363.

Wild Pitch Records, formed by Stu Fine. Company specializes in rap and street music. First releases are "This Cut's Got Flavor" by Latee and "Dedication" by Gang Starr. 333 E. 43rd St., New York, N.Y. 10017; 212-687-1817.

Dalcar Records and The Oxbridge Publishing Co., an independent label

FOR THE RECORD

Trans World Music Corp. was nominated for the National Assn. of Recording Merchandisers' retailer-of-the-year award in the large-chain category. In an article in the March 26 issue, the company's name was inadvertently omitted from a list of nominees. In that same article, Burlingame, Calif.-based wholesaler Sight And Sound Distribution was misidentified.

and publisher, formed by Forrest Norman Weiss. Company specializes in Broadway-musical-style music. First album is "There Are Love Songs." Suite 419, 15720 Ventura Blvd., Encino, Calif. 91436; 818-789-3286.

Eagles Eat Music, formed by Simon Magus and Dawn Richardson. Company manages and promotes Sleep That Burns. 107 Prospect St., Providence, R.I. 02906; 401-751-6964.

Egghead & Boojee Ltd., a music production and publishing company, formed by Ellie Ellsworth and Ron Mizrachi. Company concentrates on dance and r&b. Suite 2B, 710 W. End Ave., New York, N.Y. 10025; 212-864-2249.

Send information to *New Companies*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

EXECUTIVE TURNTABLE

(Continued from page 4)

Erol's Inc. in Springfield, Va., makes the following promotions: **Ronald C. Williams**, executive vice president; **J. Ronald Castell**, vice president, advertising; and **Richard A. Kerin**, vice president of the video club operations division. Williams was vice president of finance, and Kerin was manager of video clubs.

Schwartz Brothers Inc. in Lanham, Md., makes the following appointments: **Richard E. Salvador**, vice president; **Glenn Gatlin**, director of marketing; **Jake Lamb**, director of video sales; **Larry Maxwell**, director of record promotion; **Belinda Molendijk**, field sales manager, Washington, Baltimore, and Virginia; and **Wayne Parks**, advertising and promotions manager. Salvador was branch manager of the Philadelphia operation for the company; Lamb was vice president of sales for IVE; Molendijk was corporate training manager for the company; and Parks was director of marketing and communications for Community Computers.

Jo-Ann Ciavolella is promoted to manager, sales administration and marketing services, for BMG Distribution in New York. She was advertising administrator for the company's Eastern division.

Arrow Distributing Co. in Solon, Ohio, names **Jennifer Hamilton** director of advertising. She was co-op advertising director at ZBS Industries Inc.

Joey Quarles is appointed branch field sales manager/black music by the Warner/Elektra/Atlantic Corp. He was regional black music marketing manager for the company.

Highland Superstores Inc. in Plymouth, Mich., appoints **Mary Swick** media research and negotiations manager. She was senior media negotiator for W.B. Doner.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

MARCH

March 28-31, **Peabody Electronic And Computer Music Studios: "20 Years Of Looking Into The Future,"** Peabody Conservatory Of Music, Baltimore. Bruce Mahin, 301-659-8107.

March 29-31, **Home Video Week '88**, Jacob K. Javits Convention Center, New York. 914-328-9157.

APRIL

April 9, **1988 New York Music Awards**, Beacon Theater, New York. Marilyn Lash, 212-265-2238.

April 9-12, **National Assn. Of Broadcasters 66th Annual Convention & International Exposition/42nd Annual Broadcast Engineering Conference**, Las Vegas. Hank Roeder, 202-429-5356.

April 10-14, **Gospel Music Assn. Gospel Music '88**, Stouffer Hotel, Nashville. Pamela Muse, 615-327-3747.

April 13, **Second Annual Boston Music Awards**, Wang Center, Boston. Anne-Marie Rowan, 617-484-5151.

April 13-14, **Country Music Assn. Board Of Directors Meeting**, Arizona Biltmore, Phoenix, Ariz. Judi Turner, 615-244-2840.

April 16, **The T.J. Martell Foundation For Leukemia, Cancer & AIDS Research 1988 Humanitarian Award Dinner**, New York Hilton, New York. Muriel Max 212-245-1818.

April 18, **Songwriters' Hall Of Fame 19th Annual Awards Dinner**, Marriott Marquis, New York. Terri Robinson, 212-935-1840.

April 25, **Songwriter's Guild Of America General Membership Meeting And Aggie Awards Presentation**, Hyatt Regency Hotel, Nashville. 615-329-1782.

April 27-30, **Impact Super Summit Conference II**, Harrah's, Atlantic City, N.J. 215-825-4082.

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.

CD VALUE

(Continued from page 9)

brought new excitement to the industry, but it may also have a negative impact if we don't use the technology intelligently.

I question the extent to which dialog, education, and analysis were completed prior to the recent editorials that in effect endorsed an increase in economic pressures on the industry. It is a dangerous precedent to leap to simple conclusions and remedies without expending the effort to understand the total picture. We cannot consciously deny the economic forces impacting this business to the detriment of the creative spark that provides us all with an opportunity to work in the entertainment and recording industries.

'WEDDING' OF WARNER, CHAPPELL PUBLISHERS LEADS TO JOINT CHANGES

(Continued from page 1)

consolidated. The creative operations of the two U.K. firms are also being wedded, and their professional staffs have been reduced, he says.

He stresses, however, that the administrative staff will remain intact for now because "we're in the process of bridging the Warner and Chappell computer systems." Noting that Chappell's worldwide computer center is in England, he points out, "Royalties are an ongoing process. You can't minimize that."

Kaye adds that Warner-Chappell won't integrate the two computer systems for at least another year. It has not yet been decided where the data center will be located after that, he says.

Warner-Chappell is based in Los Angeles, and the company's New York office, headed by Frank Military, will have a primarily creative function, says Kaye. "Three or four" East Coast executives will soon move to the West Coast, and 20-25 employees will remain in New York, he states. In addition, a dozen former Chappell staffers in Los Angeles will be relocated to Warner-Chappell headquarters. An extra floor is being rented in the company's Sunset Boulevard building to accommodate the ex-Chappell personnel.

In Nashville, the Chappell operation was folded into Warner Bros. Music a few months ago.

Sources estimate that Chappell had approximately 100 people on its U.S. staff prior to the merger. If so,

it would appear that at least half of the staff either left or became redundant in the wake of the merger. Among the top executives who departed Chappell were president Irwin Robinson, Steve Fret, and Ira Jaffe.

Currently, Kaye says, Warner-Chappell employs approximately 600 people worldwide, 150 of them in the U.S. Subtracting the 25-30 people in the Warner Bros. print music operation in Secaucus, N.J., Warner-Chappell's U.S. music publishing wing encompasses about 120 staffers.

Although the majority of Warner-Chappell's U.S. employees seem to be ex-Warner Bros. people, Kaye maintains that overall the company has taken an even-handed approach to the consolidation. In the upper echelon, he states, Warner-Chappell retained "a fairly good mix" of people from both prior entities.

For example, he points out, the new president of international for Warner-Chappell, Goetz Kiso, was formerly managing director of Chappell in West Germany. And in France, the remaining Warner staffers joined the Chappell office.

"There have been redundancies on both sides [i.e., Warner and Chappell]," observes Kaye. "Everybody had to show their capabilities, including me. There was no foregone conclusion as to who was going to run the company."

At present, Warner-Chappell is run by a management committee comprising Kaye, Robert J. Mor-

gado, executive vice president of the WCI record and music publishing group, and Les Bider, president and chief operating officer.

Until his recent appointment, Bider had been COO of Warner Bros. Music since 1983 and the company's chief financial officer since 1981. Effective May 1, Ira Pianko, formerly of Arthur Young, will be chief financial officer of Warner-Chappell.

Other key executives include Don Biederman, VP of legal and business affairs; John Brunning, who reports to Kiso and oversees international and legal business affairs; Jonathan Simon, senior VP of international, who reports to Bider; and Jay Morgenstein, who helms worldwide print operations as president of publications.

Kaye, who was chairman of WB Music for seven years, has a 25-year history in the music business. In 1962, he became sales manager for Philles Records, owned by Phil Spector and Kaye's stepfather, Lester Sill (now president of Jobete Music). Later, he worked for Don Kirshner's Dimension Records, Screen Gems/Columbia Music, Almo/Irving Music, A&M Records, and Geffen/Kaye Music, which he formed with David Geffen in 1980. He joined WB Music in 1981, after it acquired Geffen/Kaye.

Before Warner Bros. Music and Chappell merged, they were considered the two largest global publishing operations. Kaye estimates that the combination of the companies "has the potential" to double the income of the Warner publishing wing.

One reason for Kaye's optimism is that Warner-Chappell owns the majority of its 700,000 copyrights, many of which date back a number of years. But the company also administers a lot of catalogs for songwriters, self-contained artists, and "boutique" publishers. Some rival publishers have suggested that given Warner-Chappell's size, some of these parties are afraid they will get lost in the shuffle and seek to change their affiliations.

Kaye pooh-poohs this notion. When the merger was first agreed upon, he notes, he called the managers of all the major artists who had publishing deals with Warner or Chappell. "Not one of them showed any dissatisfaction or any inclination to alter their publishing relationships," he declares. "There were two reasons for this: First, WCI is a major entertainment entity, and second, Warner Bros. Music is the finest-run music publishing company in the world. Our management was such that they felt very confident in our ability."

Kaye adds that music publishing is "a people business. We are music people, and we understand musicians' needs and desires, and what we have to do fulfill them."

More specifically, he points out, "The main thrust [of Warner-Chappell's job] is taking care of responsibilities [to clients], accommodating technological changes, and having the computer systems take care of this vast amount of repertoire."

Warner-Chappell will bend its best efforts, he says, to maximizing income from cable television, films,

home video, compact disks, and all new forms of audio technology. Recently, he notes, income has increased markedly from use of music in advertising and films. More emphasis will be placed on pitching songs to the movie studios under the direction of Gregory Sill, he says.

Among the recent film soundtracks incorporating Warner-Chappell songs are "La Bamba," "Dirty Dancing," "The Secret Of My Success," "Little Shop Of Horrors," "Who's That Girl," "Soul Man," and "The Big Easy." Film/television composers signed to the publisher include Harold Faltermeyer, David Foster, John Williams, Mike Post, and Vangelis.

While Warner-Chappell will continue to service its major clients as effectively as possible, Kaye stresses that "the essence of our business is the newcomer, the new act. I put emphasis on me and my staff relating to new talent. Our doors are always open."

The company must remain open, he notes, if it is to be competitive with smaller houses like SBK, Virgin, and MCA Music. Despite Warner-Chappell's size, he states, "we still have to be a sensitive, aggressive music publisher, or we don't stay contemporary."

To show that Warner-Chappell is indeed moving with the times, he cites examples of its current chart hits, including Keith Sweat's "I Want Her," Morris Day's "Fishnet," Brenda Russell's "Piano In The Dark," White Lion's "Wait," and Times Two's "Strange But True."

Among the company's hottest writers are Gardner Cole, who wrote Madonna's "Open Your Heart" and upcoming singles by Jody Watley and Jane Wiedlin; Albert Hammond, who penned Starship's "Nothing's Going To Stop Us Now" and anticipated singles by Chicago and Aretha Franklin; Seth Swirsky, composer of Taylor Dayne's "Tell It To My Heart" and "Prove Your Love" plus cuts by Fiona, Kashif, and Wiedlin; and Diane Kuander, who wrote Anita Baker's "Caught Up In The Rap-ture."

A BILLBOARD SPOTLIGHT

2nd ANNUAL LATIN MUSIC BRAVO AWARDS 88

Billboard's expansive editorial coverage of the Bravo Awards (honoring the finest in Latin music) will include: established stars . . . emerging talent . . . major sponsorship . . . the nominees . . . significance of the awards . . . and the story behind-the-scenes.

Your ad message shows Billboard's extensive worldwide readers that you're a part of one of Latin music's biggest events.

BONUS DISTRIBUTION at the Bravo Awards ceremony, MAY 14, in the Dominican Republic.
ISSUE DATE: MAY 14 AD CLOSING: MARCH 29

FOR AD DETAILS CONTACT:

<p>LOS ANGELES Marv Fisher (213) 273-7040</p>	<p>MIAMI Angela Rodriguez (305) 448-2011</p>
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HOME VIDEO MERGER TALKS

(Continued from page 4)

ary of Lieberman (Billboard, Feb. 13). The Lieberman/IVE entity is owned by L.A.-based Carolco Pictures, producer of the Sylvester Stallone "Rambo" films. The Vista films acquisition arrangement is seen as further strengthening IVE's position as a major A title home video distributor. Carolco in turn is positioned as a nearly complete vertical player in home entertainment with interest in film production and distribution; home video manufacturing, duplication, and distribution; and retail racking.

Sources close to both Warners and Lorimar have no official comment on a planned merger but acknowledged several weeks ago that discussions were taking place. Since

TRANS WORLD

(Continued from page 3)

in progress.

Williamson says that for now Trans World prefers to confine licensed departments to "its current geographic boundaries"—primarily the Eastern and Midwestern states.

Trans World operates 311 retail stores under various logos, including Record Town, Tape World, Great American Music, and Coco-nuts. The Crazy Eddie and TSS departments will boost its location count to more than 360 stores by the close of the company's first fiscal quarter on May 1; the company says it also anticipates opening new stores by that date.

then, entrepreneur Marvin Davis, former owner of 20th Century-Fox, has made overtures to Lorimar.

Lorimar, whose primary business is television and film production, recently announced that its trimmed home video wing will relocate to the studio's Culver City, Calif., lot from its former location in Irvine Calif. Warners is a powerful force in both international and domestic home video.

NATHAN'S CHIEF GETS MEGAMOVIES VID WEB

(Continued from page 3)

financial problems. He says that since Lorber only bought the company's assets, he never became privy to specifics regarding Megamovies' debt situation.

The previous owner of the web was Jerry's Entertainment Inc., named for former Megamovies president Jerry Lotterstein, who left Megamovies "within a matter of days" after Lorber bought the company, says a source.

Scott Biel, executive vice president, remains, and he says that most staffers from Megamovies' previous organization have also retained their positions. Patrusky, however, says some executives have been released and that Lorber has added new members to the chain's management staff.

Under Lorber's management, Megamovies will soon open an unspecified number of new locations in Nassau and Suffolk counties on Long Island, Patrusky says. At a

later date, the chain plans to expand into other markets through franchising, he adds.

In addition to his positions with Nathan's Famous and Megamovies, Lorber is also president and CEO of the pension consulting and actuarial firm Hallman and Lorber Associates Inc. and the national real estate company Board Of Aegis Planning.

A unique marketing tool for Megamovies is its Pick-A-Flick computer system, which has been in place since the opening of its first store. Pick-A-Flick places terminals on the sales floor, and consumers can access the terminals to find out if the titles they desire are available. The system, which includes reviews, can also be used to determine rental decisions.

Megamovies also operates a 24-hour-a-day hot line that updates customers on new titles in stock.

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	112	116	7	THE GODFATHERS EPIC BFE 40946/E.P.A. (CD)	BIRTH, SCHOOL, WORK, DEATH
111	114	99	8	GREAT WHITE ENIGMA 73295 (8.98) (CD)	RECOVERY: LIVE
112	110	115	82	PAUL SIMON ▲ ³ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
113	117	123	5	ROBYN HITCHCOCK AND THE EGYPTIANS A&M SP 5182 (8.98) (CD)	GLOBE OF FROGS
114	131	165	3	3 GEFEN GHS 241 81 (9.98) (CD)	TO THE POWER OF THREE
115	116	122	5	STACEY Q ATLANTIC 81802 (9.98) (CD)	HARD MACHINE
116	107	108	24	DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
117	120	120	7	LYLE LOVETT MCA/CURB 42028/MCA (8.98) (CD)	PONTIAC
118	121	109	21	JOE COCKER CAPITOL CLT 48285 (8.98) (CD)	UNCHAIN MY HEART
119	119	113	88	POISON ▲ ² ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
120	130	170	3	BOOGIE BOYS CAPITOL 46917 (8.98) (CD)	ROMEO KNIGHT
121	129	145	5	LEATHERWOLF ISLAND 90660/ATLANTIC (8.98) (CD)	LEATHERWOLF
122	150	158	3	SOUNDTRACK EMI-MANHATTAN 48680 (9.98) (CD)	SCHOOL DAZE
123	123	175	3	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
124	136	147	3	SO EMI-MANHATTAN 46997 (9.98) (CD)	HORSESHOE IN THE GLOVE
125	152	141	22	THE ALARM I.R.S. 42061/MCA (8.98) (CD)	EYE OF THE HURRICANE
126	167	—	2	ORIGINAL CAST RCA 6796-1-R (9.98) (CD)	INTO THE WOODS
127	126	127	23	LOVE & ROCKETS BIG TIME 6058-1-B/RCA (8.98) (CD)	EARTH - SUN - MOON
128	155	178	3	BRENDA RUSSELL A&M SP 5178 (8.98) (CD)	GET HERE
129	132	130	43	THE FAT BOYS ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
130	148	152	30	ERIC B. & RAKIM ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
131	143	160	3	SCARLETT & BLACK VIRGIN 90647 (8.98) (CD)	SCARLETT & BLACK
132	109	100	51	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
133	111	118	19	GENE LOVES JEZEBEL GEFEN GHS 241 71 (8.98) (CD)	THE HOUSE OF DOLLS
134	118	135	36	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
135	133	134	6	PEPSI & SHIRLIE POLYDOR 833 724-1/POLYGRAM (CD)	ALL RIGHT NOW
136	127	124	25	ALABAMA ● RCA 6495-1-R (8.98) (CD)	JUST US
137	182	200	722	PINK FLOYD ● HARVEST SMAS1 1163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
138	142	151	13	ROSANNE CASH COLUMBIA FC 40777 (CD)	KING'S RECORD SHOP
139	162	176	4	PROPHET MEGAFORCE 81822/ATLANTIC (8.98) (CD)	CYCLE OF THE MOON
140	125	131	10	DAVID LANZ & PAUL SPEER NARADA 63001/MCA (9.98) (CD)	NATURAL STATES
141	146	157	90	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
142	138	138	6	MIKE OLDFIELD VIRGIN 90645 (8.98) (CD)	ISLANDS
143	139	139	13	BUSTER POINDEXTER RCA 6633-1-R (8.98) (CD)	BUSTER POINDEXTER
144	113	103	27	SQUEEZE A&M SP 51 61 (8.98) (CD)	BABYLON AND ON
145	128	117	75	EUROPE ▲ ² EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
146	151	150	6	VARIOUS ARTISTS WINDHAM HILL WH 1065/A&M (9.98) (CD)	WINDHAM HILL SAMPLER '88
147	192	—	2	BIG PIG A&M SP 6-5185 (6.98) (CD)	BONK
148	168	168	3	KIRK WHALUM COLUMBIA FC 40812 (CD)	AND YOU KNOW THAT!
149	115	112	5	TED NUGENT ATLANTIC 81812 (9.98) (CD)	IF YOU CAN'T LICK 'EM
150	NEW	—	1	THE BEATLES CAPITOL C2-90044 (CD)	PAST MASTERS VOL.II
151	137	126	28	RUSH ● MERCURY 832 464-1/POLYGRAM (CD)	HOLD YOUR FIRE
152	134	143	54	SMOKEY ROBINSON ● MOTOWN 6226 ML (8.98) (CD)	ONE HEARTBEAT
153	153	182	5	STACY LATTISAW MOTOWN 6247 ML (8.98) (CD)	PERSONAL ATTENTION
154	157	148	8	METALLICA ELEKTRA 60766 (8.98) (CD)	KILL 'EM ALL
155	159	153	22	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (CD)	SHARP

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	122	105	26	BILLY IDOL ▲ CHRYSALIS OV 41620 (CD)	VITAL IDOL
157	166	171	4	JOHN BRANNEN APACHE 71650/CAPTOL (8.98) (CD)	MYSTERY STREET
158	158	177	4	THE CHRISTIANS ISLAND 90852/ATLANTIC (8.98) (CD)	THE CHRISTIANS
159	124	111	7	DAVID FOSTER ATLANTIC 81799 (9.98) (CD)	THE SYMPHONY SESSIONS
160	NEW	—	1	THE BEATLES CAPITOL C2-90043 (CD)	PAST MASTERS VOL.I
161	147	137	18	THE MANHATTAN TRANSFER ATLANTIC 81803 (9.98) (CD)	BRASIL
162	135	114	26	JETHRO TULL CHRYSALIS OV 41590 (CD)	CREST OF A KNAVE
163	163	189	3	THE POINTER SISTERS RCA 6562-1-R (9.98) (CD)	SERIOUS SLAMMIN'
164	145	155	28	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. II
165	161	146	10	TKA TOMMY BOY 1011 (8.98) (CD)	SCARS OF LOVE
166	177	180	3	UNDERWORLD SIRE 25627/WARNER BROS. (8.98) (CD)	UNDERNEATH THE RADAR
167	140	129	16	PAUL MCCARTNEY CAPITOL CLW 48287 (14.98) (CD)	ALL THE BEST
168	189	—	2	ZODIAC MINDWARP & THE LOVE REACTION VERTIGO 832 729 1/POLYGRAM (CD)	TATTOOED BEAT MESSIAH
169	188	193	32	FASTER PUSSYCAT ELEKTRA 60730 (8.98) (CD)	FASTER PUSSYCAT
170	154	128	30	DANA DANE ● PROFILE PRO 1233 (8.98) (CD)	DANA DANE WITH FAME
171	156	164	7	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
172	144	144	16	MASON WILLIAMS & MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 800 (11.98) (CD)	CLASSICAL GAS
173	164	136	16	MELI'SA MORGAN CAPITOL CLT 46943 (8.98) (CD)	GOOD LOVE
174	NEW	—	1	SOUNDTRACK MCA 6228 (9.98) (CD)	HAIRSPRAY
175	NEW	—	1	DAN REED NETWORK MERCURY 834 309 1/POLYGRAM (CD)	DAN REED NETWORK
176	160	149	19	EXODUS COMBAT 8169/IMPORTANT (8.98) (CD)	PLEASURES OF THE FLESH
177	170	166	6	SOUNDTRACK VIRGIN 90690 (9.98) (CD)	THE LAST EMPEROR
178	195	187	35	ECHO AND THE BUNNYMEN SIRE 25597/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN
179	NEW	—	1	DRIVIN' & CRYIN' ISLAND 90699/ATLANTIC (8.98) (CD)	WHISPER TAMES THE LION
180	191	173	26	THE SMITHS SIRE 25649/WARNER BROS. (8.98) (CD)	STRANGWAYS, HERE WE COME
181	173	169	20	AEROSMITH ▲ COLUMBIA PC 36865 (CD)	AEROSMITH'S GREATEST HITS
182	185	179	18	KASHIF ARISTA AL 8447 (8.98) (CD)	LOVE CHANGES
183	180	163	11	PUBLIC ENEMY DEF JAM BFC 40658/COLUMBIA (CD)	YO! BUM RUSH THE SHOW
184	169	154	43	MOTLEY CRUE ▲ ² ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
185	194	—	2	DANNY WILDE GEFEN GHS 241 79 (8.98) (CD)	ANY MAN'S HUNGER
186	165	140	72	STRYPER ▲ ENIGMA PJAS 73237 (9.98) (CD)	TO HELL WITH THE DEVIL
187	171	172	13	TONY TERRY EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
188	179	162	7	MIKI HOWARD ATLANTIC 81810 (8.98) (CD)	LOVE CONFESSIONS
189	175	133	20	THE KANE GANG CAPITOL CLX48176 (6.98) (CD)	MIRACLE
190	183	183	5	CLANNAD RCA 6846-1-R (8.98) (CD)	SIRIUS
191	174	167	50	GEORGIO MOTOWN 6229ML (8.98) (CD)	SEXAPPEAL
192	176	142	30	METALLICA ● ELEKTRA 60757 (5.98) (CD)	THE \$5.98 EP-GARAGE DAYS RE-REVISITED
193	172	156	15	ARETHA FRANKLIN ARISTA AL 8497 (11.98) (CD)	ONE LORD, ONE FAITH, ONE BAPTISM
194	NEW	—	1	SOUNDTRACK WARNER BROS. 25688 (9.98) (CD)	BRIGHT LIGHTS, BIG CITY
195	149	132	9	THE COMMUNARDS MCA 42106 (8.98) (CD)	RED
196	187	161	24	MSG CAPITOL CLT 46985 (8.98) (CD)	PERFECT TIMING
197	181	191	7	ELISA FIORILLO CHRYSALIS BFV 41608 (CD)	ELISA FIORILLO
198	193	185	48	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
199	190	198	16	THE RADIATORS EPIC BFE 40888/E.P.A. (CD)	LAW OF THE FISH
200	200	190	19	THE RAINMAKERS MERCURY 832 795-1/POLYGRAM (CD)	TORNADO

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 66	Natalie Cole 57	Bryan Ferry 70	Billy Idol 156	Richard Marx 20	Robert Plant 9	So 124	George Thorogood 35
3 114	The Communards 195	Elisa Fiorillo 197	Michael Jackson 3	Paul McCartney 167	The Pogues 88	SOUNDTRACKS	Tiffany 5
AC/DC 15	Michael Cooper 100	Fleetwood Mac 64	Jethro Tull 162	John Cougar Mellencamp 12	Buster Poindexter 143	Bright Lights, Big City 194	Toto 72
Aerosmith 181.23	The Cover Girls 74	Flesh For LuLu 103	The Jets 59	Men Without Hats 107	The Pointer Sisters 163	Dirty Dancing 1	Randy Travis 40.141
Alabama 136	The Cure 63	Lita Ford 58	Elton John 89	Metallica 192.154	Poison 119	Good Morning, Vietnam 10	U2 21
The Alarm 125	Terence Trent D'Arby 17	Foreigner 39	The Kane Gang 189	Prince Michael 2	Prince 132	Hairspray 174	Underworld 166
Anthrax 69	Dana Dane 170	David Foster 159	Kashif 182	Midnight Oil 61	Prophet 139	La Bamba 104	The Last Emperor 177
Rick Astley 13	Morris Day 42	Aretha Franklin 193	Kiss 77	Melissa Morgan 173	Public Enemy 183	More Dirty Dancing 11	Less Than Zero 80
Anita Baker 65	Taylor Dayne 36	Frehley's Comet 98	Gladys Knight & The Pips 50	Motley Crue 184	R.E.M. 76	School Daze 122	More Dirty Dancing 11
Basia 171	The Deele 67	Kenny G. 73	Kool Moe Dee 83	New Order 97	The Radiators 199	She's Having A Baby 94	Rick Springfield 55
The Beatles 150.160	Def Leppard 7	Gene Loves Jezebel 133	L.A. Guns 51	Ted Nugent 149	The Rainmakers 200	Bruce Springsteen 18	Squeeze 144
Big Pig 147	Depeche Mode 116	Georgio 191	L.L. Cool J 108	Sinead O'Connor 43	Dan Reed Network 175	Stacy Q 115	Sting 25
Michael Bolton 46	Dokken 53	Debbie Gibson 8	David Lanz & Paul Speer 140	Alexander O'Neal 102	Robbie Robertson 99	George Strait 164.91	Henry Lee Summer 78
Bon Jovi 86	Drivin' & Cryin' 179	The Godfathers 110	Stacy Lattisaw 153	Billy Ocean 29	Smokey Robinson 152	Stryper 186	Keith Sweat 19
Boogie Boys 120	Earth, Wind & Fire 87	Great White 45.111	Leatherwolf 121	Orchestral Manoeuvres In The Dark 79	Roger 96	She's Having A Baby 94	Swing Out Sister 54
John Brannen 157	Echo And The Bunnymen 178	Guns & Roses 14	Lisa Lisa & Cult Jam 198	ORIGINAL CAST	Linda Ronstadt 62	She's Having A Baby 94	TKA 165
The California Raisins 75	Eric B. & Rakim 130	Jerry Harrison: Casual Gods 90	Love & Rockets 127	Into The Woods 126	David Lee Roth 6	She's Having A Baby 94	Talking Heads 56
Belinda Carlisle 24	Gloria Estefan & Miami Sound Machine 33	George Harrison 28	Lyle Lovett 117	Original London Cast 37	Rush 151	She's Having A Baby 94	James Taylor 30
Paul Carrack 81	Europe 145	Hear 71	MSG 196	K.T. Oslin 68	Brenda Russell 128	She's Having A Baby 94	Joe Satriani 41
Rosanne Cash 138	Eurythmics 105	Robyn Hitchcock And The Egyptians 113	Madonna 101	Pebbles 34	Salt-N-Pepa 31	She's Having A Baby 94	Scarlett & Black 131
Cher 44	Exodus 176	Whitney Houston 16	Megadeth 49	Pepsi & Shirlee 135	Joe Satriani 41	She's Having A Baby 94	Carly Simon 95
The Christians 158	Expose 38	Miki Howard 188	The Manhattan Transfer 161	Pet Shop Boys 48	Paul Simon 112	She's Having A Baby 94	Sisters Of Mercy 106
The Church 93	Faster Pussycat 169	INXS 4	Barry Manilow 84	Sisters Of Mercy 106	The Smiths 180	She's Having A Baby 94	The Smiths 180
Clannad 190	The Fat Boys 129	Icehouse 60	Biz Markie 123			She's Having A Baby 94	
Joe Cocker 118						She's Having A Baby 94	

WHEREHOUSE'S KWIKER LEAVES CEO POST

(Continued from page 1)

According to sources, is headed by Jerry Goldress, a general partner with Adler & Shaykin, who will be the new Wherehouse board chairman and CEO. Goldress is identified in merger documents as president of Gristanti, Galef & Goldress Inc. of Encino, Calif. Goldress holds directorships with MSI Data Corp., L.B. Foster Co., Dreco Energy Services, and Crutcher Resources Corp.

Scott Young, hired as senior vice president of marketing a year ago and named executive vice president/ chief operating officer in October, now serves as president/COO, insiders report.

Unconfirmed reports indicate Kwiker may have disagreed with new management over expansion plans for the chain. Says one source, "He just couldn't get along with [the new owners]. He has \$8 million. Why should he go through the hassle of being a caretaker?"

Suppliers, all asking not to be identified, suggest Kwiker's exit will lead

to significant new strategies.

Says the president of one major home-computer-software firm that has product in Wherehouse stores: "Our understanding is that there will no change in their policy toward computer software. But frankly, you never know. Scott Young is an operations and numbers guy. Kwiker was a marketer.

"We estimate that Wherehouse should do about \$30 million in 1988 from computer software. That's against a total sales picture of about \$350 million. Young may look at that and decide to reallocate that space and utilize it for compact disks or lower the inventory commitment to computer software."

At one key store recently, computer software was being taken off the shelves and boxed. It could not be determined whether the move was chainwide.

In Los Angeles, which is close to Wherehouse's Torrance, Calif., headquarters, word of Kwiker's depart-

ture leaked to local industryites March 21. One ex-employee says corporate staff members were informed that day "by word of mouth only."

By the next day, suppliers were passing along the word about Kwiker and rumors of "massive layoffs" set for March 24-25, according to one source.

Kwiker, 53, joined Wherehouse as president/COO in January 1980 after serving as a consultant to the company for a year. He was elected CEO in February 1982. Immediately prior to joining Wherehouse, Kwiker served three years as president of Music Shop in Detroit. Before that, he served first as executive vice president and then as president and COO of Handleman Co.

According to Wherehouse's proxy statement of last summer, Kwiker entered into a new three-year employment agreement that took effect July 1. His total compensation package is worth \$500,000 for the year ending June 30 and \$550,000 per year in 1989 and 1990.

The agreement's termination policy covers various contingencies—including his resignation in the event that the company "made his position of lesser importance than that of CEO." Under the plan, he is entitled to "termination compensation of not less than one-half of his basic compensation and benefits during the remaining term of his employment agreement."

The proxy statement identifies Kwiker's amount of beneficially owned stock at 546,188 shares. That would be worth around \$7.6 million at the \$14-per-share value of Wherehouse stock at the time the merger was completed.

Young, 41, boasts industry experience going back to 1974, when he was with Record Bar. He went to Musiland in 1977 and subsequently left that company to form the Franklin Music chain in Atlanta. That chain was ultimately sold to Camelot Music. Young was with the Silicon Valley-based in-store taping firm Personics briefly before joining Where-

house.

Young's employment package, according to the proxy, shows his contract expiring in April 1990. His base salary is stated at \$150,000 for the first two years, later rising to \$200,000 a year plus bonuses and stock options.

Kwiker's departure caps a gradual exodus of Wherehouse executives that began early last year.

Martin Binder, who was senior vice president of corporate automation, departed two months ago; Jesse Stancarone, a former company vice president, is also gone; Richard Chapin, former senior vice president and chief financial officer, left in October; and Ralph Levy, a former controller, departed in June.

Among veteran employees, John W. Scales Jr., resigned last April—the same month Young joined the company. Scales, who joined the company in 1973 and worked in several major areas, was a vice president from 1979 to 1982, later becoming senior vice president of operations.

ITA SESSION OUTLINES HOME VID PROFITS

(Continued from page 4)

During his presentation, "The Future Of Prerecorded Video In The U.S.," Kelly also said that home video revenue for suppliers is poised to hit \$3.7 billion this year, up from last year's \$2.95 billion. Total consumer spending on video is expected to reach \$10.5 billion, up from the \$8.9 billion spent in 1987.

The nontheatrical market was identified as a particularly strong growth area. Kelly said sales were

expected to climb from 30.5 million units in 1987 to 38 million this year and 46 million in 1989.

Kelly noted that the growth in the nontheatrical market will also usher in a jump in the direct-response end of the business. Last year 8% of the business came from direct response; the figure is expected to climb to 10% this year and 13% next year.

AL STEWART

JAZZ INNOVATOR GIL EVANS DEAD

(Continued from page 4)

only a few times and recorded only a handful of selections for Capitol, but it proved to be a trend setter, paving the way for the softer sounds of what came to be called the cool school of jazz. Nonetheless, Evans himself remained behind the scenes, writing arrangements for various big bands and vocalists, until 1957, when he and Davis teamed up again for the Columbia album "Miles Ahead."

That album, on which the trumpeter was backed by a 19-piece ensemble, was an immediate sensation and led to two equally successful sequels, "Porgy And Bess" and "Sketches Of Spain." (Columbia later released a fourth Davis-Evans album, "Quiet Nights," consisting of material recorded at these earlier sessions but never issued.) Evans and Davis subsequently went their separate ways, although they remained close friends and occasional collaborators, with Evans making

uncredited contributions to Davis' albums "Filles De Kilimanjaro" and "Star People."

The success of the Columbia albums led Evans to form his own band, which performed sporadically in 1959 and 1960 and recorded for World Pacific, Prestige, Impulse, and Verve in the early '60s. But the band proved economically unfeasible, and Evans did not surface again as a band leader until 1969, by which time his musical conception had changed dramatically.

His album "Gil Evans," released on the Ampex label that year, served notice that he was aware of and receptive to recent developments in the fusion of jazz and rock. That became even clearer in the early '70s, when he began working regularly in New York, Europe, and Japan at the helm of a young, heavily amplified ensemble.

Evans, who in 1973 was named one of the musical directors of the

ambitious but short-lived New York Jazz Repertory Company, alienated many of his old fans when he went electric and began mixing material by the likes of Jimi Hendrix into his repertoire. (He and Hendrix had discussed a possible collaboration shortly before the guitarist's death in 1969, and Evans eventually recorded an entire album of Hendrix compositions for RCA.) But he won a substantial new following as well, and his enthusiasm for the unusual blend of old and new that his band represented was obvious to anyone who saw him in action.

Evans recorded for Atlantic, RCA, Antilles, and other labels both here and abroad during the '70s and '80s. A few years ago he and his band found a permanent home at the New York nightclub Sweet Basil, where they remained in residence as the Monday attraction until illness forced him to curtail performances in January.

The most recent Evans albums to be released in this country were volumes one and two of "Live At Sweet Basil" on Gramavision. Two more are due for release in May, both through PolyGram: a duet album with Evans' longtime colleague, soprano saxophonist Steve Lacy, and a vocal album by Helen Merrill featuring Evans' orchestrations. Evans had also recently worked with two of the rock world's leading lights, Sting and Robbie Robertson.

Evans is survived by his wife, Anita, and two sons, Noah and Miles. Anita Evans says that his band will go ahead with its current tour plans under the direction of Miles Evans, who plays trumpet in the band.

RCA/COLUMBIA PACTS FOR BUDGET VID RELEASES

(Continued from page 1)

quisition arrangement with MCA Home Video aimed at testing a handful of budget-priced feature films at mass-merchant outlets. The deal with RCA/Columbia is a long-term agreement in which Goodtimes will obtain titles for at least the next five years. The titles, which will be marketed beginning in June outside of video-specialty channels, will be priced at either \$14.95 or \$9.95.

Titles slated for the \$14.95 price point include "Neighbors," "The China Syndrome," "The Owl And The Pussycat," "The Deep," "The Anderson Tapes," "Bob & Carol & Ted & Alice," and "The Odessa File."

"This is the biggest thing to ever happen to Goodtimes," says Joe Cayre, the company's president. "For the first time a major studio has entered into a long-term agreement with a sell-through company. We anticipate that our sales will double as a result of this deal."

Cayre says that a popular title like "Neighbors" will likely sell ap-

proximately 70,000 copies at the discount price. He adds that Goodtimes is anticipating similar acquisition deals in the near future.

"We didn't do it to be trailblazers; we did it because it made sense," says Rob Blattner, president of RCA/Columbia Home Video. "We have well over 600 titles in our catalog, and we're releasing new titles all the time. Goodtimes is very significant in a segment of the market, and they felt they could extend the marketing to different forms of distribution, like mass merchants. That made a lot of sense to us."

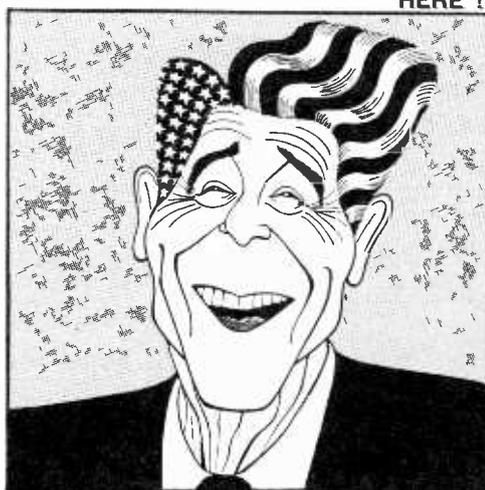
Neither of the parties would disclose the financial terms of the deal.

The RCA/Columbia agreement with Goodtimes comes on the heels of a similar deal between Video Treasures and Media Home Entertainment (Billboard, March 12). Under the terms of the deal, Video Treasures will market a number of Media titles, including "Texas Chainsaw Massacre," "A Force Of One," and "The Groove Tube," for \$9.98 each.

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HARD ROCK TO HEAT UP SUMMER TOUR CIRCUIT

(Continued from page 1)

tour and the Monsters Of Rock extravaganza, a heavy metal package featuring Van Halen, the Scorpions, Dokken, Metallica, and Kingdom Come.

Promoters are anticipating particularly strong business for the Monsters Of Rock tour, which kicks off Memorial Day weekend and is scheduled for stops in 25 stadiums. With tickets priced at \$22.50, the dates look certain to draw high grosses.

Rumors abound that Springsteen may venture outdoors if he returns for a second North American leg of his Tunnel Of Love Express tour. Premier Talent, his agency, does not indicate plans for any stadium dates.

Last year's concert scene saw a wave of stadium shows by the likes of Genesis, David Bowie, Madonna, Pink Floyd, the Grateful Dead and Bob Dylan, and U2. No less than 14 of the 20 top-grossing North American concerts were held outdoors. Most agents and promoters agree, however, that 1987 was very much a "freak year" in terms of the number of stadium bookings.

Still, despite the lack of stadium bookings, there will be plenty of action on the touring circuit, particularly in the hard rock area.

Whitesnake, Roth, AC/DC, and Aerosmith will be continuing tours already in progress. May calls for the return of Iron Maiden, supporting its latest Capitol album, "Seventh Son Of A Seventh Son." Also scheduled to hit the road in May is Plant, whose "Now And Zen" album has gotten off to a flying start, bulletted at No. 9 in its fourth week on the Top Pop Albums chart. Plant's former Led Zeppelin team-

mate Jimmy Page is also due for a summer tour to promote his debut Geffen debut album.

Other hard rock acts going out include Judas Priest (with Cinderella), starting in mid-July; the Scorpions, embarking on an arena trek following the Monsters Of Rock tour; Def Leppard, touring with Europe starting July 16; Heart, out on the final leg of its Bad Animals tour; Foreigner, reportedly set to tour after singer Lou Gramm completes his second solo album; and Deep Purple, slated to hit the road at the end of July.

On the more mainstream, pop/rock front, strong business is expected for Sting and INXS, both scheduled to resume tours that started during the early months of this year. Depeche Mode will headline arenas from May through June.

Michael's Faith tour should be one of the summer's highlights. The former Wham! vocalist recently toured Japan and Australia (see review, page 37) and will be playing in Europe through July before he hits North America in August, kicking off on the East Coast.

Platinum-plus acts touring behind new releases this summer include Daryl Hall & John Oates, Stewart, and possibly Winwood. A Who reunion tour and George Harrison concerts are also in the rumor mill.

Teen sensations Debbie Gibson and Tiffany will embark on their first-ever full-scale concert tours—no more shopping malls or lip-syncing for these two. Gibson will support her platinum Atlantic debut album, "Out Of The Blue," starting in July; Tiffany will promote her triple-platinum debut, kicking off with a three-week stint in midsize halls in

April and May before moving into outside venues for the summer.

Among the other acts with hit albums scheduled to go out are Belinda Carlisle, playing theatrical dates in May and outdoor shows in July; Richard Marx, continuing his extensive road trek through the summer; and Terence Trent D'Arby, continuing his breakout U.S. tour through June. As for recent chart-topper Rick Astley, he will probably hold off on live dates until the release of a follow-up to his hit RCA debut album.

New, developing, and midlevel acts going on the road include Taylor Dayne, Jon Butcher, UB40, the Radiators, the BoDeans, the Alarm, the Smithereens, the Rainmakers, Thomas Dolby, Joe Satriani, So, Vinnie Vincent Invasion, Erasure, and Everything But The Girl.

The "Dirty Dancing" phenomenon has precipitated a summer tour of outdoor sheds by performers from the movie's soundtracks. Organized by David Fishof, producer of the Happy Together and Monkees tours, the audio/visual show will offer choreography, big video screens showing scenes from the movie, and a stage plot involving several characters. Bill Medley was the only announced act as of press time; Patrick Swayze will definitely not be part of the package, Fishof says.

As usual, several blasts from the past are planned for the summer. The Super '70s Fest unites five chart-toppers from the "me" decade: Bachman Turner Overdrive, the Guess Who, Dr. Hook, Rare Earth, and Grand Funk Railroad guitarist Mark Farner.

The 20th anniversary of the Ras-

cal's "Good Lovin'" will see a reunion tour by the originals, back together after years of squabbles. Mitch Ryder will lend support on early dates.

Rock veterans are well represented, some continuing tours, others heading out on first legs. These include Joan Baez, Roy Orbison, the Tubes, Squeeze, the Ozark Mountain Daredevils, Boz Scaggs, Chicago, Dan Fogelberg, 3 (with Carl Palmer, Keith Emerson, & Robert Berry), Kenny Loggins, Jimmy Buffett, the Lynyrd Skynyrd tribute tour, Jethro Tull, Santana, and Joe Cocker (with America).

Leading the black/urban contemporary front will be rap packages headlined by the likes of L.L. Cool J, Run-D.M.C., and Eric B. & Rakim, scheduled for arenas and sheds throughout the summer.

Kool & the Gang, Billy Ocean, the Jets, and Exposé will be out; Rick James is set to embark on his first tour in five years in July, with Teena Marie opening. There are also rumors of Stevie Wonder dates.

Other black/urban acts due out are Freddie Jackson, Ashford & Simpson, Melba Moore, Angela Bofill, Miki Howard, Patti La Belle, Club Nouveau, Morris Day, Alexander O'Neal, Cherelle, Gladys Knight & the Pips, the Whispers, Lisa Lisa & Cult Jam With Full Force, Meli'sa Morgan (with Keith Sweat), Jeffrey Osborne, Jesse Johnson, Natalie Cole, the Pointer Sisters, Smokey Robinson, the Fat Boys, UTFO, and Najee. Additional packages pair the Four Tops with Frankie Valli, Peabo Bryson with Regina Belle, and the Temptations with the O'Jays.

HORNSBY, CLAPTON ALBUMS AMONG APRIL ALBUM RELEASES

(Continued from page 3)

of "Savage Amusement" as part of the Monsters Of Rock tour, featuring headliner Van Halen.

Elsewhere on the metal front, Iron Maiden is taking an unusual tack to support its new album, "Seventh Son Of The Seventh Son," which comes out April 12 on Capitol. The band is not in the video for the record's first single, "Can I Play With Madness"; instead, Monty Python's Graham Chapman stars.

The most ambitious release of the month is undoubtedly "Crossroads," a six-record (or four-cassette or -CD) compilation spanning Clapton's 25 years of making music, from early Yardbirds demos to a new recording of "After Midnight," which was done for a Michelob commercial and will be released as a single. The Polydor package, which lists for \$44.98 in cassette and LP form and \$59.98 for the CDs, goes out April 18. Tentatively scheduled to come out a few months later is a companion video retrospective featuring footage from all phases of Clapton's career.

Though less thorough than "Crossroads," "The Story Of The Clash" contains all of that group's hits. The two-record set is due April 27 from Epic.

Clapton is not the only two-decade veteran represented in April's releases. Neil Young and his new combo, the Bluenotes, will play a few dates this month in support of "This Note's For You," Young's venture into bar blues. The album has been given an April 12 release

date by Reprise, to which label Young has returned after a seven-year stint at Geffen. Another Young release has been rumored for the near future, a reunion project from Crosby, Stills, Nash & Young.

April entrant Jon Anderson has also been in the business for nigh on two decades, most prominently as a member of Yes. On April 28, Anderson makes his label debut for Columbia with "In The City Of Angels." The record sports two cuts co-written with Motown legend Lamont Dozier and features guest appearances by Siedah Garrett and Bonnie Hayes.

Also making a label debut is Graham Parker, in his case for RCA. "The Mona Lisa's Sister" is getting an all-out push from the company and should also benefit from Parker's tour, scheduled to begin soon after the album ships April 21.

The growing importance of dance music is reflected in the number of such releases scheduled for April. In addition to RCA's "Dance! Dance! Dance!" (April 21)—which collects the greatest hits of the early disco era—new albums are due from Blue Mercedes, Gwen Guthrie, and Narada.

Blue Mercedes' "Rich & Famous" (MCA, April 18) features the No. 1 dance hit "I Want To Be Your Property." Guthrie hit in '86 with "Ain't Nothin' Goin' On But The Rent" but is having a harder time getting the first single from "Lifeline" (on her new label, Warner Bros., April 26),

played. The subject matter of "Can't Love You Tonight" is sexually transmitted diseases, and radio is staying away from the single as if it were infected itself. Narada is, of course, the *nom de disque* of Narada Michael Walden, who recently won a Grammy for producer of the year. His "Divine Emotion" is due April 26 on Reprise.

Other highlights of the month:

- Jermaine Stewart's much-tinkered-with, often-delayed Arista album "Say It Again" will finally see the light of day Friday (1). Late in May, Stewart, who hit it big in '86 with "We Don't Have To Take Our Clothes Off," begins a three-month tour of the States.

- "Reba" is McEntire's sixth album for MCA; the most recent, "The Last One To Know," has been on the Top Country Albums chart for 27 weeks. After having been held back for a month, "Reba" will ship April 18.

- Timbuk 3 made waves in late 1986 with "The Future's So Bright, I Gotta Wear Shades." The I.R.S. duo will go for the gold again with "Eden Alley," which has an April 18 release date and spotlights the considerable talents of accordionist Ponty Bone.

- Sting and Miles Copeland's new label, Pangaea, debuts the same day with four albums of music from a shifting ensemble of artists. MCA is handling distribution of the line.

- Ziggy Marley & the Melody Makers are already drawing rave reviews for "Conscious Party,"

which was produced by Talking Heads and Tom Tom Club members Chris Frantz and Tina Weymouth; the album features a guest shot by Keith Richards. Virgin will issue "Conscious Party" Friday (1).

- M.C. Lyte's "I Cram To Understand U (Sam)" was hailed by critics as a breakthrough in rap. The saucy 17-year-old female will see that track included on her debut album, "Lyte As A Rock," scheduled to be released Friday (1) on First Priority through Atlantic.

Assistance in preparing this story was provided by Valerie Bisharat in Los Angeles and Bill Coleman in New York.

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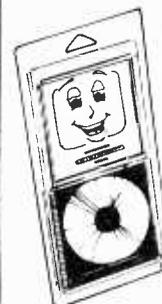
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CCC Poised To Manage Soviet Acts In U.S.

BY KEN TERRY

NEW YORK Contemporary Communications Corp., a management company that handles the Scorpions, Joan Jett, Michael Bolton, and MSG, among others, is trying to place Stas Namin, a leading Soviet rock singer, or one of the groups he produces with a U.S. label.

According to Steve Leber, a partner in CCC, Namin will bring the company other promising Russian bands. The only one in which CCC is currently interested, he says, is Gorky Park.

Namin, who toured the U.S. in 1987 with the Peace Child tour, is preparing demo tracks for CCC. The Soviet export/import agency, Mezhdunarodnaya Kniga, has given consent for him to record here, says Leber.

This squares with the fact that the export/import agency is stepping up efforts to market Soviet bands abroad (Billboard, Feb. 13). The Soviet Union's only record company, Melodiya, has produced videoclips for some of its pop acts, has approved an English-language recording by Russian rock act Avtograf, and is partially funding an upcoming New York recording session by another Soviet rocker, Boris Grebenshikov.

CCC has a production management deal with Namin and hopes to take on his personal management at a later date, says Leber. The company also would like to bring

him back to the U.S. for another tour, perhaps with Gorky Park.

Leber became aware of Namin when he saw him perform recently in Namin's homeland. The manager visited the Soviet Union in November and January and will return there in May, primarily to sew up details of the Moscow Circus' forthcoming trip to the U.S. In August, the circus begins a 20-week North American tour that will be produced by CCC.

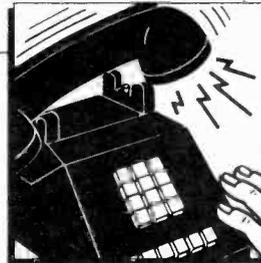
For CCC, the circus deal represents a thrust into a whole new field—one that Leber believes can be quite lucrative. "We will be getting more involved with bringing in Soviet attractions," he declares. Asked why, he replies, "I think there's a warm feeling between the two countries [the U.S. and the Soviet Union], and there's a great deal of interest [among U.S. audiences]."

Meanwhile, one of CCC's premier acts, the Scorpions, plans to tour the U.S.S.R. April 16-29. This concert swing, which will be managed by Leber's partners, David Krebs and Olof Schroder, has nothing to do with CCC's interest in importing Soviet acts to the U.S.

"The Soviets wanted the Scorpions, and the Scorpions wanted to tour the Soviet Union, so it worked out fine," notes Leber.

Assistance in preparing this story was provided by Vadim Yurchenkov in Moscow.

INSIDE TRACK



Edited by Irv Lichtman

TRIAL in which the U.S. government will present charges of extortion against **Roulette** topper **Morris Levy** and label controller **Howard Fisher**, among others, has been delayed from April 11 to May 2 in U.S. District Court in Camden, N.J. At a March 17 pretrial hearing, lawyers for Levy and Fisher said they would provide proof that **John La Monte**, the owner of a cut-out business and the alleged extortion victim, had engaged in the sale of bogus recordings with the knowledge of the government. According to the U.S., La Monte is not in the witness protection program but is being protected. The defendants were originally charged in September 1986.

AFTER YET ANOTHER DELAY, the income-tax-evasion trial of reputed mob associate **Salvatore Pisello** is now set to begin March 29 in a federal court in Los Angeles. The trial was first scheduled for February, then postponed to March 21. Pisello is charged with evading the payment of more than \$187,000 in taxes on income the government says was earned from business associated with MCA Records.

STAY TUNED: The sale of **Columbia Pictures'** music publishing interests, including the **Mills Music** catalog and **Al Gallico Music**, appears near. More than 20 bidders are out there, most of whom are offering a deal in the \$50 million range. However, several foreign-owned entities are more to Columbia's liking because their offers are closer to \$80 million.

NOW IT'S VIDEO'S TURN: Blank audiotape prices increased in the beginning of the year; now look for the strong yen to finally have an impact on the video end as well. **Maxell** is the first major to announce a price hike—a 15% increase effective June 1. Key blank tape companies have been holding off on price hikes on their video wares because of the stiff competition among manufacturers for consumer dollars.

IS PEACE AT HAND? Track hears that **Gold Mountain** chief **Danny Goldberg** is organizing a grand-scale "desert peace festival" to take place in a politically volatile corner of the world; several superstar acts are being enlisted to take part. Goldberg wouldn't comment other than to say that "something along those lines" is under discussion.

CALL IT A WRAP: **WEA International's** acquisition of Germany's **Teldec** label was approved March 23 by West German antitrust authorities. Also, senior WEA International VP **Stephen Shrimpton** has announced the appointment of **Jürgen Otterstein**, formerly the company's European marketing director, as managing director and **Manfred Zumkeller** as Teldec's chairman. Zumkeller retains his title of managing director of WEA in Germany.

THAT HALF OF IT: **The New Benson Co.** has just marketed **Jimmy Swaggart's** new **JIM Records** album, "Christ Is My Everything," recorded before the television evangelist's tryst with a prostitute was made public. The next-to-last cut on the album is called "The Half That Never Has Been Told."

JUST FORMED IN THE BIG APPLE is the **New York International Press For Arts & Entertainment**, a nonprofit professional group of foreign journalists. Among the group's plans is the creation of a Liberty Crown Award for achievement in the arts, including music. The NYIP president is **Inge Sager**, who can be reached at 212-645-8569.

AJK MUSIC, **K-Tel's** outlet for special projects, plans to have the first eight of the **Marshall Tucker Band's** original albums released by October. The project will include the act's first appearance on compact disk. The first two albums, "The Marshall Tucker Band" and "A New Life," are just about ready, complete with their original cover art as presented by **Capricorn Records**. Also, **AJK** has marketed a single and an album paying tribute to the 1,000th birthday of

Dublin, Ireland. Many traditional and contemporary Irish performers are featured.

THE ART'S THE THING: Track hears that **Tommy Boy Records' Tom Silverman** and **Sire Records' Seymour Stein** had an animated discussion during the recent **National Assn. of Recording Merchandisers'** confab in Los Angeles. No, the conversation did not involve a merger, a buyout, or, for that matter, anything to do with the music business. Stein, a collector of art deco, was advising Silverman on where to find '50s modern pieces for Silverman's new recording studio, **Sanctuary**, due to open Friday (1).

RHINO VIDEO, a specialist in the crazed and tasteless in home video, is taking its product to the big screen in Los Angeles. From April 22-27, the company will present a **Rhino Film Fest** at the **NuArt Theatre**, a noted West L.A. revival house. Programs will include "Monkeemania Night," "Sleazemania," and a tribute to schlockmeister **Edward D. Wood Jr.** ("Plan 9 From Outer Space").

JUST SAY YES TO JUST SAYING NO: The federal Drug Enforcement Administration, the **Dave Winfield Foundation**, the **District of Columbia**, and **D.C. radio outlet WHUR** are sponsoring an antidrug concert featuring **Run-D.M.C.** and **Lisa Lisa & Cult Jam With Full Force** at Washington's **Constitution Hall** Tuesday (29). No tickets will be sold; instead, they will be awarded to students at D.C. public schools who have "achieved excellence in their own way." **WHUR** plans to broadcast the show live.

BACK IN THE FAMILY: **Rodgers & Hammerstein**, the company representing the interests of the late **Richard Rodgers** and **Oscar Hammerstein**, has taken another step in its desire to obtain rights to the filmed versions of the great songwriting team's shows. The company has just obtained all rights except home video to "Flower Drum Song," the 1961 film version of the 1958 musical. Its other film holdings are "Oklahoma!" and "South Pacific," which R&H owns, and the second television version of "Cinderella," for which it controls the distribution rights, which in all cases go to **The Samuel Goldwyn Co.**

THE LONG-DELAYED LAWSUIT filed by **Creed Taylor Inc.** against **Warner Bros. Records**, which began March 8 in California Superior Court in Los Angeles, drew in **WB** chairman **Mo Ostin**, among others, to testify about events that took place more than 12 years ago. **Ostin**—who took the stand March 18, 21, and 22—was quizzed about Warner's signing of **George Benson** in 1975, which **CTI** alleges derogated **CTI's** original 1973 contract with the artist. Also claimed by **CTI** is that **Warners** violated a 1975 three-way agreement in which **Benson** agreed to deliver a total of 3½ albums to **CTI** while recording nonexclusively for **Warners**. **CTI** claims that **Benson** failed to deliver any material to **CTI** while he recorded three hit albums for **Warners** in 1976-77. **CTI** is seeking real and punitive damages in excess of \$50 million.

CD ONSLAUGHT: Two historic firsts mark this week's **Top Pop Albums** chart, both reflecting the swift rise of the compact disk. For the first time in **Billboard's** history, each of the 200 albums on the album chart is available in **CD** form. Furthermore, two albums entering the chart—**Capitol's** two "Past Masters" **Beatles** compilations—are available *only* in **CD**.

GUNS 'N' POSES: Word from **L.A.** management firm **Stravinsky Brothers Productions**, which manages rockers **Guns N' Roses** and **Great White** among others, is that a man named **Michael Forte** is running up and down the East Coast falsely claiming affiliation with the firm. **Forte**, also going under the name **Michael Roth**, is asking bands and managers for sums of money to commit to "recording contracts." **Forte/Roth** is 5 feet 6 inches tall and missing a front tooth, say reps at **Stravinsky Brothers**.

CYPRESS SWITCH: **Cypress Records** has just inked a distribution and marketing deal with **A&M** effective Saturday (2). The 2-year-old label, whose product is aimed at baby boomers, previously enjoyed success with product by **Jennifer Warnes**, among others, through a similar **PolyGram** deal. Upcoming **A&M**-distributed releases will include albums by **Gary Wright**, **Kenny Rankin**, and **Shirley Eikhard**.

A&M TO ADD TO SPECIAL OLYMPICS DONATIONS

(Continued from page 4)

fied platinum in the U.S., double platinum in Canada, and gold in the U.K. and Australia.

A&M claims that "A Very Special Christmas" is the biggest-selling charitable album project ever, even outdoing the receipts from **USA For Africa's** "We Are The World" album.

Special Olympics, which provides year-round training and competition in Olympic-style events for mentally retarded children and adults, intends to use proceeds from the album for expanding its programs in anticipation of the 1991 **International Summer Special Olympics** Games. The charity plans to double its participants, expand into 91 countries, and double family participation by that time.

Funds will also be used to train 100,000 coaches, referees, umpires, and other officials for year-round events. Other possible uses for the money include training of volunteers and athletes and purchases of equipment and vehicles.

The newly formed industry committee that will monitor the funds consists of **Jimmy Iovine**, who produced the majority of the tracks on "A Very Special Christmas," and his wife, **Vicki**, coordinating producer of the album and an active supporter of the charity; **A&M** co-founder **Herb Alpert**; **Paul Marshall** of the **New York** entertainment law firm of **Marshall, Morris, Wattenburg & Platt**; **Leo Strauss** of the **New York** accounting firm of **Praeger & Fenton**; publisher **Mike Stewart**; and **Robert S. Shriver III**,

a director of **Special Olympics** who also served as coordinating producer of the album.

Robert Shriver, son of **Eunice and R. Sargent Shriver**, says that the staggering success of "A Very Special Christmas" prompted the formation of the industry group.

"When we realized this was going to be successful beyond our wildest dreams, we realized we needed a group of people who would be in close touch with handling this money," **Robert Shriver** says.

"This is [the musicians'] money, and it's important for them to know how their money is being spent," he continues.

The fact that additional funds will be derived from "A Very Special Christmas" from year-to-year sales also served as an impetus for the organization of an ongoing monitoring group, **Robert Shriver** says.

The committee will also have a networking function, he explains, so that interested artists may have a medium for communicating with **Special Olympics** chapters in their home countries.

"We view the donation of the money as the beginning of a new venture," **Robert Shriver** says. "The next step is the beginning of a relationship between artists and **Special Olympics** throughout the world."

"We got people's attention with this record," he adds. "Now we've got to tell them the story. The committee will be very important in telling this story."

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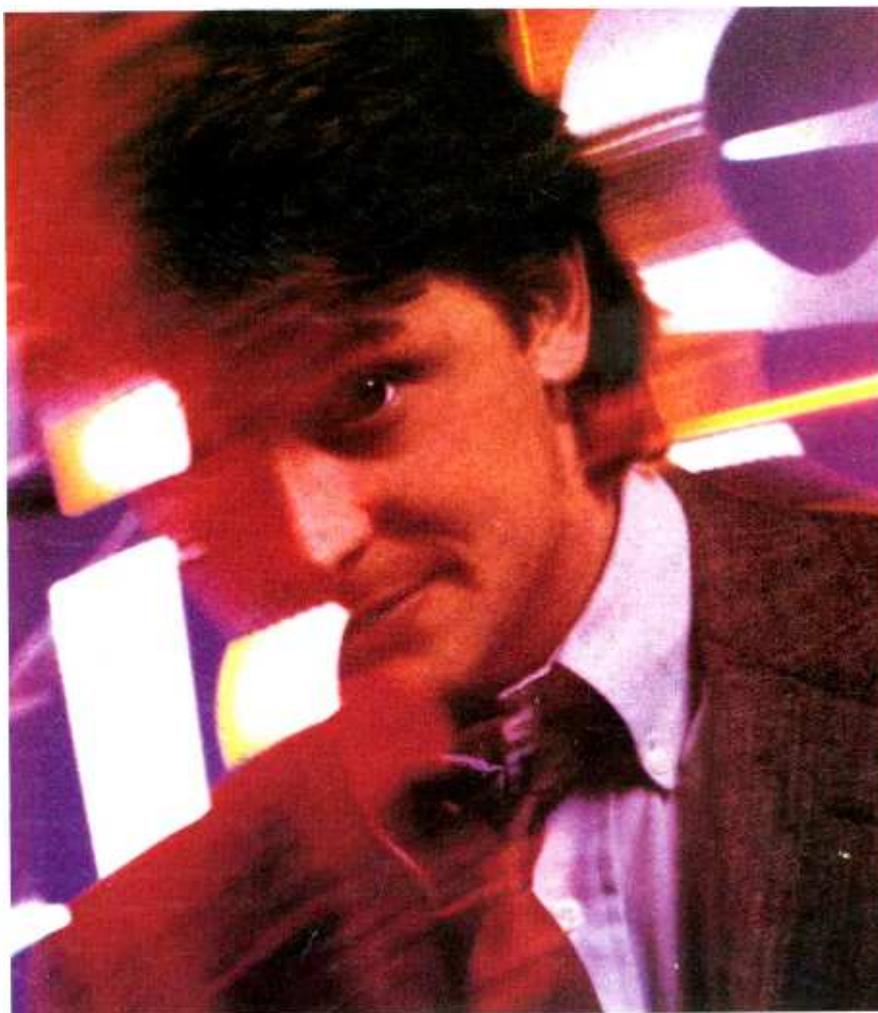
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