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VOLUME 100 NO. 19

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

May 7, 1988/\$3.95 (U.S.), \$5 (CAN.)

## Record Retail In Doldrums, But May Could Spell Relief

BY GEOFF MAYFIELD

NEW YORK The report card for spring business, say record dealers, is C+. "It's not bad, but it's not great," says Steve Bennett, senior vice president of marketing for 138-store The Record Bar, based in Durham, N.C.

Price cuts on compact disks have contributed to recent increases, but overall, retailers complain that the hits market has been soft through much of 1988.

Dealers hope relief is in sight and that imminent releases from Prince, Run-D.M.C., Hall & Oates, Van Halen, Bruce Hornsby, and others will heat up sales during the summer (see story, page 5).

"Tell the major labels that we

need some big hits," says David Colson, vice president of Albany, N.Y.-based Transcontinent Record Sales, which operates a one-stop and the 17-store, multistate Record Theatre chain.

"I don't know of any upcoming release that's going to turn around  
(Continued on page 86)

## Wholesale Landscape Headed For New Look RCA/Columbia Axes 7 Distributors

BY JIM McCULLAUGH

LOS ANGELES The ongoing reorganization of home video distribution was switched to fast forward as RCA/Columbia Pictures Home Video moved to drop seven of its 18 independent distributors.

The decision, announced April 22,

followed by several weeks MCA Home Video's cutback of 11 of 21 distributors (Billboard, April 9), a move that still has the industry reeling. Last fall, Vestron Video generated the first such vendor jolt in distribution by axing nine of 24 wholesalers (Billboard, Nov. 21).

Several other dramatic announce-

ments regarding distribution changes appear imminent from other major program suppliers, say industry observers. MGM/UA Home Video, for instance, is reportedly planning to make a distribution-related statement in several weeks.

A substantially revamped home video distribution landscape is predicted to take shape by year's end, as various independent wholesalers are also expected to make fundamental business-strategy alterations.

Commtron, the largest U.S. independent wholesaler, revealed at the just-concluded National Assn. of Video Distributors Conference in Palm Springs that it would drop at least 30 lines, reducing its offerings to 16 majors and 16 independents.

(Continued on page 80)

## Madison Ave. Taking To Hot Vid Titles

BY AL STEWART

NEW YORK Madison Avenue, poised to fully embrace home video as a viable medium for commercials, is preparing ads for a number of upcoming major titles priced for the rental market.

Such titles as "The Last Emperor," "Moonstruck," and "Hope And Glory" are expected to carry commercials when they are released on video this year. And indications are that a significant portion of titles released in 1989 will likewise be ad supported.

There is also widespread speculation that MCA Home Video will soon announce a sponsorship deal for the fourth-quarter release of "E.T.—The Extra Terrestrial." Though the company will not comment, it has called a press confer-  
(Continued on page 89)

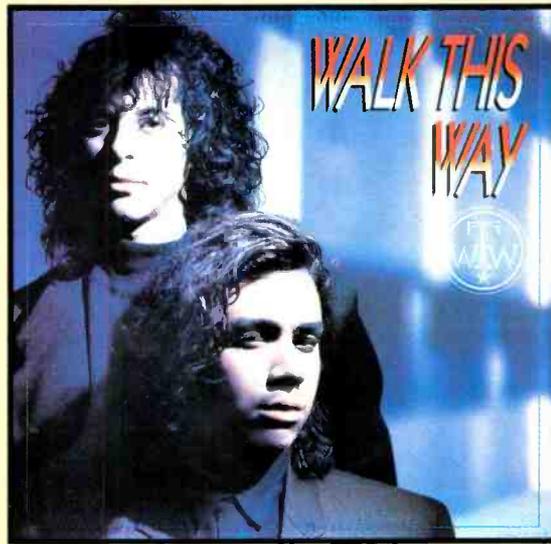
## Mottola Gets Official Nod As CBS Labels Head

BY STEVE GETT

NEW YORK Tommy Mottola, the newly named president of CBS Records' domestic division, says he does not anticipate any significant executive changes at Columbia Records, one of CBS' two major labels. In an in-depth interview with Billboard, Mottola revealed his plans for CBS Records and confirmed that two senior executives from other labels will soon be following him into the CBS fold.

The official announcement of Mottola's appointment, which had been rumored for months, was made April 25 by Walter Yetnikoff, president and CEO of CBS  
(Continued on page 83)

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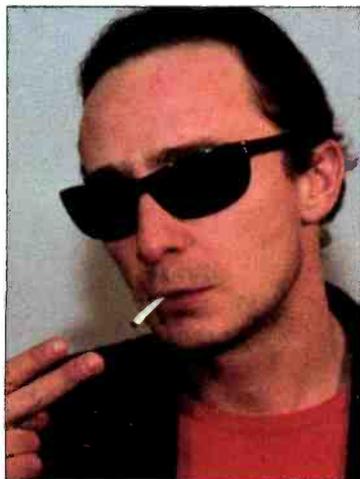
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## CD Recorder: Is It Too Good To Be True?

BY STEVEN DUPLER

NEW YORK Industry observers and top executives at major electronics firms say they are "interested but skeptical" when it comes to the details of Tandy Corp.'s April 21 announcement of a "breakthrough" in the development of a compact-disk-compatible disk that can be recorded and erased many times over. Tandy's claim that the technology could yield within two years a consumer product costing under \$500 made major headlines in the consumer news media.

Experts say there is little doubt that some form of erasable/re-  
(Continued on page 83)



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Dates subject to change

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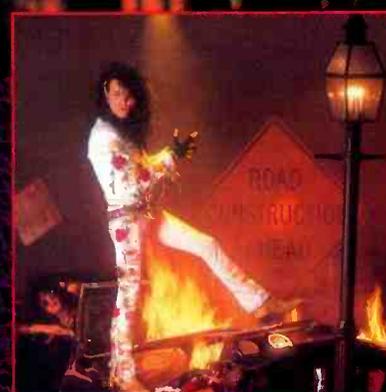
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**Most Performed Themes On TV— 1987**

**MICHAEL ALTMAN  
BILL CONTI  
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HENRY MANCINI  
JOHNNY MANDEL**

**Most Performed  
Background Scores On TV — 1987**

**JOHN DAVIS  
DANA KAPROFF  
DENNIS McCARTHY  
DAVID ROSE  
MARK SNOW**

**Top Ten Rated Series On TV— 1987**

*Cheers*  
**JUDY HART ANGELO  
GARY PORTNOY  
CRAIG SAFAN**

*The Golden Girls*  
**GEORGE TIPTON**

*Growing Pains*  
**JOHN BETTIS**

*Moonlighting*  
**ALF CLAUSEN  
LEE HOLDRIDGE**

*Murder, She Wrote*  
**JOHN ADDISON  
DAVID BELL  
RICHARD MARKOWITZ**

*Who's The Boss*  
**LARRY CARLTON**

**Most Performed Songs  
From Motion Pictures — 1987**

*Meet Me Halfway ("Over The Top")*  
*Writers:* **GIORGIO MORODER  
TOM WHITLOCK**  
*Publishers:* **GIORGIO MORODER  
PUBLISHING COMPANY  
GO-GLO MUSIC**

*Nothing's Gonna Stop Us Now ("Mannequin")*  
*Writers:* **ALBERT HAMMOND  
DIANE WARREN**

*Shakedown ("Beverly Hills Cop II")*  
*Writers:* **HAROLD FALTERMEYER (GEMA)  
KEITH FORSEY  
BOB SEGER**

*Publishers:* **FAMOUS MUSIC CORPORATION  
GEAR PUBLISHING CO.  
KILAUEA MUSIC  
SWINDLE MUSIC**

**Most Performed Songs  
From Motion Pictures — 1987**

*Somewhere Out There ("An American Tail")*  
*Writers:* **JAMES HORNER**  
*Publisher:* **MCA, INC.**

*Who's That Girl ("Who's That Girl")*  
*Writer:* **MADONNA**  
*Publishers:* **BLEU DISQUE MUSIC CO., INC.  
WB MUSIC CORP.  
WEBO GIRL MUSIC**

**Top Box Office Films In 1987**

*Beverly Hills Cop II*  
**HAROLD FALTERMEYER (GEMA)**  
*Platoon*  
**GEORGES DELERUE**  
*Fatal Attraction*  
**MAURICE JARRE (SACEM)**  
*The Untouchables*  
**ENNIO MORRICONE (SIAE)**

**Most Performed Feature Film Standards—  
Oct. 1, 1977 To Sept. 30, 1987**

*Evergreen (Love Scene From "A Star Is Born")*  
*Writers:* **BARBRA STREISAND  
PAUL WILLIAMS**  
*Publisher:* **WB MUSIC CORP.**

*Gonna Fly Now ("Rocky")*  
*Writers:* **CAROL CONNORS  
AYN ROBBINS**  
*Publisher:* **SBK U CATALOG INC.**

*The Pink Panther Theme ("The Pink Panther")*  
*Writer:* **HENRY MANCINI**  
*Publishers:* **NORTHRIDGE MUSIC  
SBK U CATALOG INC.**

*Raindrops Keep Fallin' On My Head  
("Butch Cassidy & The Sundance Kid")*  
*Writers:* **BURT BACHARACH  
HAL DAVID**  
*Publishers:* **BLUE SEAS MUSIC, INC.  
JAC MUSIC COMPANY, INC.  
WB MUSIC CORP.**

*Song From M\*A\*S\*H ("M\*A\*S\*H")*  
*Writers:* **MICHAEL ALTMAN  
JOHNNY MANDEL**  
*Publisher:* **WB MUSIC CORP.**

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For Lifetime Achievement  
In Film And Television Music**

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such memorable  
music, we  
honor our  
members with  
ASCAP's 1988  
Film & Television  
Music Awards.*

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**A S C A P**

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VOLUME 100 NO. 19

May 7, 1988

## WINTER ARBS: WINNERS & LOSERS

Week two of the winter Arbitron returns includes enough success stories to make fans of every kind of format happy. Radio editor Sean Ross reports on the big winners, losers, and trends—and on what it all means.

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## Joni Chalks Up Another Album

Joni Mitchell's new album, "Chalk Mark In A Rainstorm" on Geffen, is a star-studded affair that took two years to complete and was recorded in nine studios on two continents. Mitchell takes talent editor Steve Gett globe-trotting as she reviews the album's preparation.

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## THE IMPORTANCE OF SELL-THROUGH

More and more, sell-through's the thing at video stores across the country, but senior news editor Ken Terry reports that sell-through dollars account for a much greater percentage of overall revenue for some major retailers than it does for others.

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## Heavy Metal Spotlight

A number of metal bands that even a year ago would not have stood a chance of being signed to a major record company are now central figures in vast new marketing campaigns by major labels. Los Angeles bureau chief Dave DiMartino reports.

Follows page 48

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# May Hot Album Releases

Fourteen albums are slated for release in May by artists who hit gold or platinum with their last studio release.

ARTIST	TITLE	LABEL	DATE	PRODUCER
GREGORY ABBOTT	I'LL PROVE IT TO YOU	COLUMBIA	MAY 12	GREGORY ABBOTT
CLUB NOUVEAU	LISTEN TO THE MESSAGE	WARNER BROS.	MAY 24	JAY KING, DIAMOND CROSLLEY, ALEX HILL, KHAYREE, AMOS CARTER
DARYL HALL & JOHN OATES	OOH YEAH!	ARISTA	MAY 3	DARYL HALL, JOHN OATES, TOM "T-BONE" WOLK
JULIO IGLESIAS	NON STOP	COLUMBIA	MAY 12	VARIOUS
JUDAS PRIEST	RAM IT DOWN	COLUMBIA	MAY 12	TOM ALLOM
POISON	OPEN UP AND SAY... AH!	ENIGMA/CAPITOL	MAY 3	TOM WERMAN
PRINCE	LOVESXY	PAISLEY PARK	MAY 10	PRINCE
REO SPEEDWAGON	THE HITS	EPIC	MAY 31	VARIOUS
RUN-D.M.C.	TOUGHER THAN LEATHER	PROFILE	MAY 16	RUN-D.M.C., DAVY D., RICK RUBIN
SADE	STRONGER THAN PRIDE	EPIC	MAY 10	SADE, BEN ROGAN, MIKE PELA
BOZ SCAGGS	OTHER ROADS	COLUMBIA	MAY 12	BILL SCHNEE, STEWART LEVINE
VAN HALEN	OU812	WARNER BROS.	MAY 24	DONN LANDEE
BILLY VERA & THE BEATERS	RETRO NUEVO	CAPITOL	MAY 3	TOM DOWD
VARIOUS ARTISTS	BATTLE OF THE DJS	JIVE/RCA	MAY 31	VARIOUS

## Record Labels Turn Up The Heat In May With Bevy Of Sizzling Album Releases

BY JEAN ROSENBLUTH

NEW YORK The first wave of summer releases hits store shelves in May, and it's of the tidal variety: New studio albums are due from Van Halen, Prince, Run-D.M.C., Poison, Sade, Daryl Hall & John Oates, Club Nouveau, Bob Dylan, Gregory Abbott, Julio Iglesias, Judas Priest, Boz Scaggs, and Billy Vera. Rounding out the month's hottest releases are a greatest-hits package from REO Speedwagon and a double live set from Joe Jackson.

Almost two years to the day after its triple-platinum "Raising Hell" album came out, Run-D.M.C. will follow it up with "Tougher Than Leather," due May 16 from Profile. The album, which is not a soundtrack despite the imminent opening of a Run-D.M.C. movie of the same name, was held up for months by a series of legal battles between Profile and Run's management, Rush Artist Management (formerly Rush Productions).

The group also appears on Jive's "Battle Of The DJs" collection, which features additional previously released material from Eric B. & Rakim, DJ Jazzy Jeff & the Fresh Prince, and Whodini, among others. On May 26, five days before the album arrives in stores, Run-D.M.C. and Jazzy Jeff will hit the concert circuit together.

Adding to the high profile of black music during the month are records from Prince, his sister Tyka Nelson, Sade, Club Nouveau, Gregory Abbott, Herbie Hancock, the Brothers Johnson, R.J.'s Latest Arrival, and Marvin Sease.

The prolific Prince has recorded two albums since the platinum double set "Sign 'O' The Times" came out just a bit over a year ago. Unfortunately, the new "Love-sexy" will be the only one to see the light of day; the much-rumored "black album" was pulled from re-

lease in late '87 by the artist, though tapes of it are circulating and have even been played on the radio (see story, page 82). Paisley Park will issue "Lovesxy" May 10, but Prince's accompanying tour, originally scheduled to start this summer, has been put off indefinitely. Meanwhile, his younger sister Tyka Nelson bows May 25 with "Royal Blue," which will be the first album on Chrysalis' new dance label, Cooltempo.

Sade's "Stronger Than Pride" hits the street May 10, following up a platinum and a double-platinum album. The first single from the record is "Paradise." Club Nouveau also has a platinum reputation to uphold: It wants us to "Listen To The Message" May 24, courtesy of Warner Bros. Gregory Abbott, who shook the industry

down in late 1986 with his gold debut, returns May 12 with "I'll Prove It To You"; he hopes to do just that with the already-released single of the same name.

Since 1983's "Future Shock" went platinum, none of Herbie Hancock's records have been certified, though most were scored soundtracks or jazz—much harder sells. "Vibe Alive" is the hot first single from "Perfect Machine," and it will be available in both cassette-maxisingle and single formats. The album ships May 12 on Columbia.

Close-to-the-street records are due from Marvin Sease and R.J.'s Latest Arrival. Sease got less-than-zero airplay on his London debut because of its racy lyrics, but he's not candy licked yet. That rec-

(Continued on page 82)

## Vid Chain Merger May Lead \$\$ Pack The Major Blockbuster Deal

This story was prepared by Mark Mehler and Earl Paige.

LOS ANGELES The \$56 million merger of Blockbuster Entertainment and Major Video, which was announced April 25, could produce the largest U.S. video retail chain in terms of volume.

Although the combined entity will include 344 stores, compared with National Video's 540 outlets, the Blockbuster and Major Video stores are generally larger than National's, so the two chains may generate more volume than their competitor. They are also growing fast. By the end of the year, according to Thomas Gruber, senior vice president and chief marketing officer of Blockbuster, the combined firms could have more stores than National.

The merger comes only weeks after Fort Lauderdale, Fla.-based Blockbuster Entertainment expand-

ed in another direction through a franchise arrangement with a cable television and movie theater company that plans to build 100 stores in 35 states (Billboard, April 16).

For its most recent fiscal year, which ended Dec. 31, Blockbuster's revenues rose 481% to \$43.2 million. In December, when it celebrated the opening of its 100th store and its new Las Vegas headquarters, Major Video estimated its market value at \$44.2 million and boasted it would generate \$88 million in 1988 (Billboard, Dec. 26).

Under arrangements worked out by the boards of both Blockbuster

(Continued on page 82)

**Executive Turntable appears this week on page 90**

# DAT Makers' Pro End Run In U.S.?

## Say Gambit Brings In Consumer Decks

BY STEVEN DUPLER

NEW YORK Although political and economic pressures continue to keep digital audiotape recorders out of U.S. consumer electronics retail outlets, sharp-eyed consumers can now find DAT decks costing between \$2,500 and \$3,000 right in their neighborhood professional audio retail shops.

At least one consumer audio manufacturer, Sharp Electronics, has begun selling a consumer-model DAT deck unabashedly masquerading as a professional model in pro audio retail

stores (Billboard, April 30).

At the same time, in what they say is an effort to help pro audio dealers gain back clients lost to gray-market DAT importers, several professional audio manufacturers are providing machines to dealers that are more "professional" than Sharp's \$2,700 SX-D100 but are little more than consumer-model decks outfitted with some basic studio-type requirements.

The Recording Industry Assn. of America has stated it would sue any firm that sells consumer DAT machines in the U.S. prior to a resolu-

tion to the association's grievances about the dangers such machines pose to the music industry's copyright interests. No law currently exists banning the importation of either consumer or professional DAT recorders, a fact that makes any legal grounds for such a suit vague at best.

In response to Sharp's move, however, the RIAA seems to be backing down from its strong words.

"If they want to market a product to pro audio stores—ostensibly to professionals—that doesn't offer the same features as true profes-

(Continued on page 86)



**Fund Fest.** Michael Jackson is honored at the 44th United Negro College Fund Anniversary Dinner, which was sponsored by CBS Records and the Sony Corp. Pictured, from left, are Liza Minnelli; Walter Yetnikoff, president, CBS Records; Jackson; and Elizabeth Taylor.

## Enigma Is First U.S. Label To Issue Pop Album On DAT

BY CHRIS MORRIS

LOS ANGELES Enigma Records is poised to become the first U.S. record label to market any of its rock/pop albums on digital audiotape.

On Friday (6), the El Segundo, Calif.-based label, under its Restless banner, will issue "The Ideal Copy," a 1987 album by the English band Wire, on DAT.

This will be followed on May 20 by what Enigma chief executive officer William Hein calls "the first simultaneous four-format release," when Restless issues Devo's new album, "Total Devo," on

LP, CD, cassette, and DAT.

"We seriously considered putting [the Devo album] out with an 8-track on it, but we couldn't get 8-track duplication fast enough," Hein says.

To date, the only other U.S. labels to announce they will market DAT product are GRP Records, which plans to issue a handful of jazz DATs in late spring or early summer, and DMP Records, a Connecticut-based jazz/new age firm that is selling a sampler DAT via mail order and retail. (DMP plans to come out with two more DAT titles in the near future.)

(Continued on page 83)

## Tries Double Play With Major Leagues

### MCA Hits Baseball Sequel

BY GERRY WOOD

NASHVILLE Buoyed by the results of MCA/Nashville's 1987 baseball-oriented campaign, the label returns to the ballpark with its Swing For A Million sweepstakes promotion. In what could be the largest, most extensive promotion in country music history, MCA will offer 21 grand-prize winners the chance to grab a bonus prize of \$1 million.

The 21 finalists—chosen in a random drawing of entry forms—will be flown to Nashville for three days

of sightseeing and a Nashville Sounds baseball game. Before the game, the winners will step to home plate and face a pitching machine for three pitches. Any participant to hit a home run will win a 1988 Dodge truck and receive three more pitches. A home run in this second round wins the \$1 million bonus (the money will be split in the unlikely event that two finalists clear the fences).

MCA plans multimedia support for the campaign using print, radio,

(Continued on page 80)

## Indonesia Moves To Protect European Sound Recordings

BY MIKE HENNESSEY

LONDON A major breakthrough in the fight against the multi-million-dollar piracy industry was indicated last week when the government of Indonesia announced it was ready to give protection to sound recordings produced in the European Community countries in return for reciprocal protection for Indonesian recordings.



For many years, Indonesian suppliers have been among the chief

sources of pirated product in countries around the world, notably in the Middle East. But under the Indonesian government's new policy, effective June 1, repertoire from all member states of the European Community except West Germany, Greece, and Luxembourg will be protected in Indonesia.

The three excluded countries must modify their national legislation before they can come under the umbrella of the agreement. The West German government is already understood to be considering an extension of copyright protection for Indonesian sound re-

(Continued on page 82)

## Magic In 'Wishing Well' Slow But Strong; Clapton Weighs In On The Charts

TERENCE TRENT D'ARBY'S "Wishing Well" reaches No. 1 in its 17th week on the Hot 100, which makes it the slowest-climbing No. 1 hit in nearly five years. The last single to take this long to top the chart was Eurythmics' "Sweet Dreams," which, like "Wishing Well," was the career-launching hit of an acclaimed rock act.

Though D'Arby is one of the most critically lauded newcomers in years, he lost the Grammy for best new artist to Jody Watley. D'Arby's problem: His records didn't really kick in until after the voting closed, whereas Watley had by that time landed a top 10 album and a pair of top 10 singles. (The Grammys aren't based on popularity, but it never hurt.)

The irony: By hitting No. 1, "Wishing Well" has outperformed Watley's biggest hit, "Looking For A New Love," which stopped at No. 2. And D'Arby's debut album, which climbs to No. 4 on the Top Pop Albums chart, has outperformed Watley's, which peaked at No. 10.

ERIC CLAPTON'S six-record set, "Crossroads," debuts on the pop album chart at No. 80. Only one other artist—Elvis Presley—has reached the top 100 with a package containing six or more records. The eight-record "Elvis Aron Presley" hit No. 27 in 1980; the six-record "Elvis—A Golden Celebration" peaked at No. 80 in 1984.

In addition, two five-record sets have cracked the top 100. "Bruce Springsteen & The E Street Band Live/1985-86" hit No. 1 in late 1986; Bob Dylan's "Biograph" reached No. 33 earlier that year.

"Crossroads," which is also available in packages of four cassettes or CDs, traces Clapton's career from his early days with the Yardbirds and John Mayall's Bluesbreakers through his associations with Cream, Blind Faith, Delaney & Bonnie & Friends, and Derek & the Dominos on through his solo work.

FAST FACTS: "Dirty Dancing" logs its 18th week at No. 1 on the pop album chart, which makes it one of the five longest-running No. 1 albums of the past 20 years. The others: Michael Jackson's "Thriller" (37 weeks), Fleetwood Mac's "Rumours" (31 weeks), and the "Saturday Night Fever" and "Purple Rain" soundtracks (24 weeks each).

The Scorpions' first studio album in more than four years, "Savage Amusement," enters the pop album chart at No. 33. That's the highest debut to date for the German heavy metal band, which suggests that the long layoff between albums hasn't eroded its huge following. (The group's last two studio sets,

"Blackout" and "Love At First Sting," both went top 10.) The Scorpions aren't the only top PolyGram act to take a long time between albums: Def Leppard took 3½ years between its last two albums, and Tears For Fears have already let more than three years go by since their last release. Maybe the label ought to file a missing-persons report on some of these acts.

Jackson & Stevie Wonder's "Get It" enters the Hot 100 at No. 89, marking Motown's return to the chart after an embarrassing eight-week absence. Even though "Get It" pairs two pop legends, it faces an uphill climb to become a major hit. It has to compete with Jackson's "Dirty Diana," which enters the Hot 100 at No. 53, and with Wonder's duet with Julio Iglesias, "My Love,"

which is expected to chart next week.

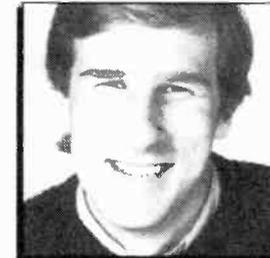
Johnny Hates Jazz, whose "Shattered Dreams" leaps to No. 8 on the Hot 100, is the fourth act on Virgin Records to land a top 10 hit in the past year, following Cutting Crew, T'Pau, and Pretty Poison. Virgin is also scoring with the soundtrack to "The Last Emperor," which re-enters the pop album chart at No. 156 in the wake of the film's Oscar sweep.

Samantha Fox's "Naughty Girls (Need Love Too)" jumps to No. 10 on the Hot 100, becoming the fourth top 10 hit in 18 months for writer/producers Full Force. The group previously supervised three smashes by Lisa Lisa & Cult Jam.

WE GET LETTERS: Rudy Balwant of Trinidad was one of several readers to note that the titles of all three of Billy Ocean's No. 1 hits have consisted of eight words: "Caribbean Queen (No More Love On The Run)," "There'll Be Sad Songs (To Make You Cry)," and "Get Outta My Dreams, Get Into My Car." Balwant's conclusion: "I suggest they change the title on the title track of his new album to 'Tear Down These Walls (It's All Or Nothing).'" Balwant, there's a future for you in this business.

Chuck Thomas of the Sound Shop in Natchez, Miss., notes that four types of wild cats are represented on the current Hot 100, via White Lion, Def Leppard, Glass Tiger, and John Cougar Mellencamp.

We got a lot of letters commenting on a recent item about groups that have featured the greatest number of different lead singers on top 40 hits. Brinke Guthrie of WKRC in Cincinnati and Tony Verive of Addison, Ill., note that Chicago is out front with six; Anthony Loiacono of Martins Creek, Pa., and Wayne M. Studer of Minneapolis add that the Beach Boys are in second place with five.

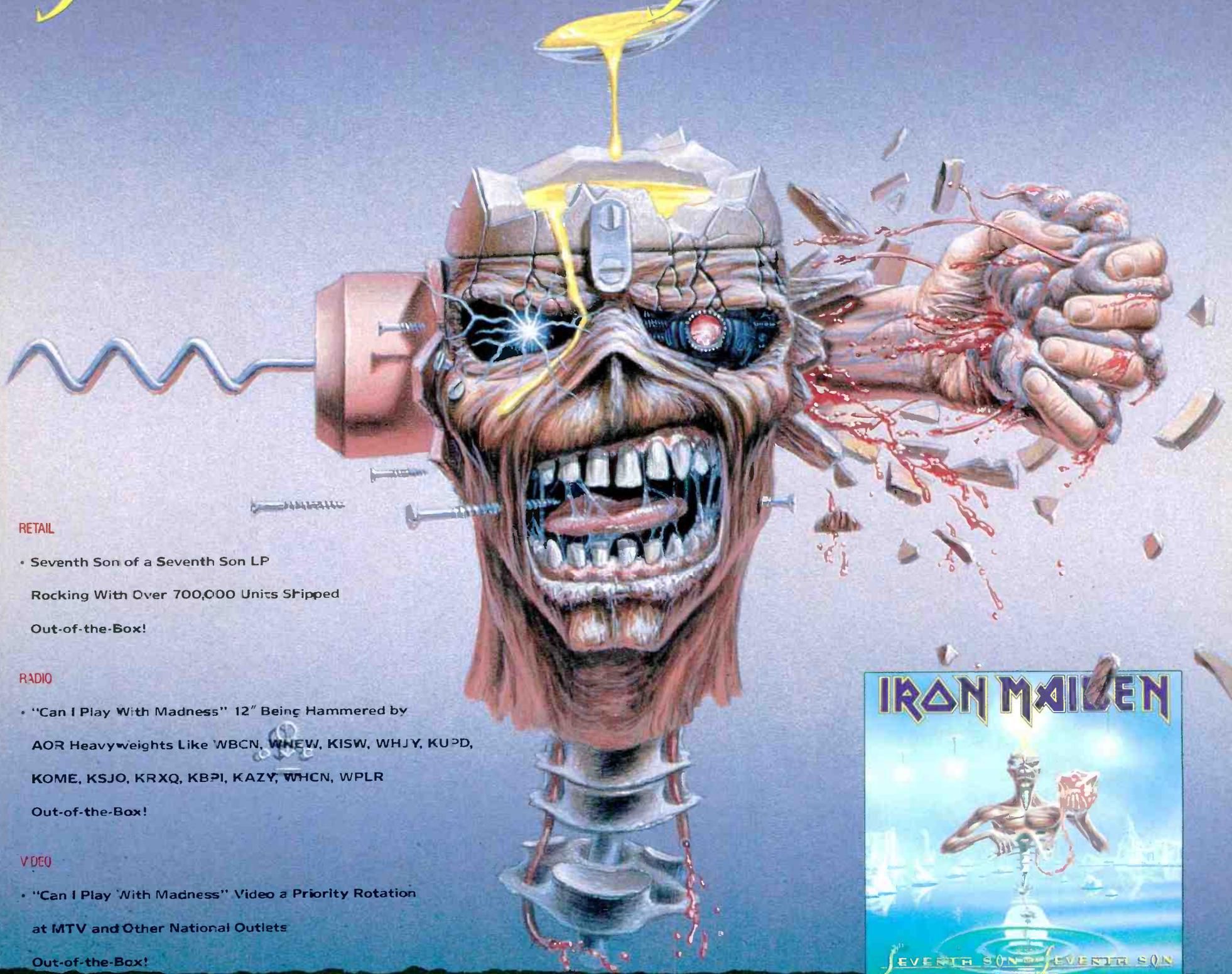


by Paul Grein

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# Talent Scouts Practice Inexact Science

## THERE IS NO MAGIC A&R FORMULA

BY JAY LANDERS

Oh, I get it, an April Fools' Commentary.

Unless Thomas A. White (Billboard Commentary, April 23), has found some heretofore-secret method of developing brilliant new artists and divining hit records with guaranteed presales, he won't find many in accord with his blanket negative assessment of the A&R community.

Mr. White states that 85% to 90% of A&R activities are unprofitable. Well, I'm not a numbers cruncher, but I suspect that like most figures the efficiency experts use to effect scientific methods in areas principally operated on creative fuel, his numbers don't tell the whole story.

Though Mr. White would probably have allowed him no quarter, the late great John Hammond could admit to a mistake or two but also recognized that initial A&R failure is not *always* a sign that the process is fraudulent. More often, he would have said, the process is merely imprecise. Remember "Hammond's Folly," Bob Dylan, or the equally "limited appeal" of Bruce Springsteen?

I'm afraid Mr. White sounds like nothing more than the proverbial Monday morning quarterback. This is not to proclaim every A&R person a genius and every A&R decision flawless. The fact is that A&R, fraught as it is with personal opinion and value judgments of every kind, is simply not foolproof. We walk a tightrope, balancing art and commerce, following as well as influencing public taste.

For every Hornsby, Houston, or D'Arby—who as far as the public is concerned spring up without warning—there is a Janet Jackson, Billy Joel, Hall & Oates, Bowie, or Beatles,—an act initially met with public indifference only to be embraced later by that same public.

In the meantime, the act's glorious future is a vision nurtured almost against defined logic by a small

group of people—hoping, feeling, molding, and indeed praying they will be vindicated by showers of critical praise and gold records. Most of the time, the odds are against that dream coming true. So, instead of roundly criticizing A&R, people should commend those who succeed for their insight and dedication. For those of us who care are truly devoted to music in an unchallengeable way.

To assert that A&R executives are "surrounded by music yet deeply isolated from it in any meaningful way" is simply risible. What labels have

increasingly specialized. A&R staffs are occasionally guilty of ignoring certain music in pursuit of that which is trendy, only to find the public really wants it all. The "tonnage" artists are not only in the field of hard rock, but also in adult contemporary, urban, and other hybrid styles. The ultimate A&R goal is to encourage quality, whatever form it takes.

A competent A&R person must be able to find talent, pick songs, choose producers, recognize charisma, and enhance the careers of established artists. It's an expensive, usually slow, and chancy proposition for which there is no training but experience.

If there were one prerequisite for applying for an A&R (or publishing) position, it would be the ability to recognize where music has been in order to understand where it is headed. Sometimes I think our pop music history is being forgotten.

However, this feeling is tempered by the knowledge that every generation wants its own music. Our abilities as members of the A&R community to deliver that music are shaped by our individual experiences as listeners.

Finally, Mr. White points to a need for A&R to develop greater "musical understanding." Certainly, this is a desirable trait that is manifested in different ways in different people. It should be acknowledged, however, that this is an evolving process that some refer to as having "ears." When you can bottle that, Mr. White, please give us a call.



### 'Mr. White sounds like a Monday morning quarterback'

As a publisher, Jay Landers has had his copyrights recorded by Barbra Streisand, Diana Ross, Bon Jovi, and Smokey Robinson. He is currently on Columbia Records' West Coast A&R staff.

in choosing prospective A&R executives that doesn't boil down to an *informed* gut instinct. As John Lennon once sang, "You say you got a revolution... We'd all love to see the plan."

Pop music has thankfully grown from a commodity aimed exclusively at teenagers to one aimed at a broader demographic—which in turn has created a greater appetite for musical variety. Accordingly, to the degree to which an A&R person has a feel for a particular style of music, certain A&R functions are becoming

aging, omitting such items as inserts, lyrics, liner notes, and photos that are found in LP packages; (3) CDs that include mono recordings of older material when stereo masters are known to exist; and (5) CDs that actually omit songs found on LPs rather than add new ones.

There were other complaints, but your editorial pointed to the general problem: This is still a growing medium, and record companies will have to upgrade the standards of their software to match the technological promises of the hardware. The days of shortcuts are over.

Jeff Tamarkin  
Hoboken, N.J.

#### CDS CALL FOR MORE MUSIC

Stephen Kalhorn's lengthy Commentary (Billboard, April 2) about CD program length misses the most important point. He says that asking artists to create longer albums for CD is like asking Stephen King to pad his novels so that they can all approach the 1,138 pages of "It." But the greater length of the CD medium was not the reason for Billboard's call for longer programs. (After all, cassettes have been able to carry 90 minutes or more all along, and no one has suggested that artists try to create 90-minute albums to take advantage of cassette length.) Longer CD programs are called

for because record companies persist in charging several dollars more for CDs, reaping enormous new profits. Since they're charging consumers so much extra, it seems fair to offer some sort of bonus in the program material so that the buyers will feel they're getting their money's worth.

This bonus material needn't strain the artists or the production budget. It can be alternate mixes of songs, special live recordings, or songs that were recorded and then rejected. Often the material is sitting around on tape already.

CDs don't have to be full 70-minute albums every time. But the consumer deserves some token of appreciation for accepting inflated CD prices.

Paul Nordquist  
Philadelphia, Pa.

#### OUTRAGEOUS COMMENTARY

Who is this "consultant," Thomas White? [Ed. note: White wrote a Commentary in the April 23 issue of Billboard.] I have been in the music business for 30 years and have never heard of him. What has he accomplished? What record companies has he worked for? Whom has he signed?

Why do you allow him to make a statement that "A&R as it is commonly practiced is a fraud"? You do a disservice to many fine record companies and many fine and talented individuals who are combing

this world for new talent and new ideas in music.

I am absolutely outraged at the utter lack of intelligence that White has shown with regard to the business in which he calls himself a "consultant."

Ed Rosenblatt  
President  
Geffen Records  
Los Angeles, Calif.

Thomas White replies as follows: I will always bow to superior reasoning when it is presented. Here I find no reasoning at all.

Those who object to new ideas and seek to suppress them are invariably the threatened and the culpable. Name recognition is superfluous in a forum of issues and concepts, and personal attacks are wholly inappropriate. The need for professionalism, maturity, and good judgment could not be more apparent in this context.

My Commentary stands on its merits. I believe time will prove its validity.

Thomas White  
Beverly Hills, Calif.

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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#### MISUSE OF COMPACT DISK

Bravo to Billboard for taking a stand on the misuse of the compact disk (editorial, March 5). You are indeed correct when you state that this time, the wool isn't being pulled over the consumer's eyes.

I edit Goldmine, a magazine for record collectors. Our March 12 issue included the results of a readers' poll on CDs conducted late last year. In the poll, we asked our readers, 40% of whom already own CD players, to name the best CD (the Beatles' "Sgt. Pepper's Lonely Hearts Club Band"), the most disappointing CD (mono Beatles titles), and the CD they'd most like to see released (Badfinger's "Straight Up").

We then opened up the floor for comments, and the complaint that topped the list was about CDs that do not make use of the disk's full capacity. Our readers are not happy with LP-length CDs, and many indicated they will no longer buy a 35- or 45-minute CD.

Just for your information, the other chief targets of the complaints were (1) labels that do not use first-generation master tapes in making CDs, resulting in hiss, distortion, and poor sound in general; (2) labels that skimp on pack-

## Winter Arbitrons Have Good News For All Formats

BY SEAN ROSS

**NEW YORK** Gainers in the second week of Arbitron radio ratings returns included top 40s KMEL San Francisco and WEGX Philadelphia, AC WWMX Baltimore, and easy listening WGAY Washington and WQAL Cleveland. With the relatively mild northeastern winter limiting the number of "snow-closing" winners, there were a sufficient variety of success stories in the winter books for every format to be cheered by something.

Many of the new stations in this year's hot formats—oldies and new age—had respectable debut books, even as some of their formats' pioneers declined or held steady. Ironically, the winter ratings came out concurrently with a format study by Interep showing that the oldies/classic rock trend of the last year was far more prevalent than the new age boom. In fact, evidence in the new ratings shows that oldies and new age outlets perform in proportion to the effort and resources that go into them, just like any other format.

The following are summaries for Chicago; San Francisco; Philadelphia; Detroit; Boston; Washington;

Miami-Fort Lauderdale; Nassau-Suffolk, N.Y.; Pittsburgh; Baltimore; San Diego; Cleveland; and Tampa-St. Petersburg, Fla. Complete 12-plus overall Arbitrons for these markets appear on page 12 (Chicago numbers appeared last week). Other winter returns will be highlighted in following weeks.

### CHICAGO (Market No. 3)

For the second straight book, urban WGCI-FM and MOR WGN tied for the lead. WGN, back after an off fall, posted a 14.5 share in morning drive to easily lead that slot. WGCI-FM won the rest of the day, including evenings, where it cracked an 11 share.

Other winners included WBBM-FM, which inched forward to open a lead over top 40 rival WYZZ. (WYZZ's chief promotion is an ongoing cash call, perhaps explaining a much different Birch result.) AC WCLR came within 0.1 of a share of softer rival WLAK. And WLUP-AM continued its forward progress as a younger-demos talk outlet. While afternoon drivers Steve Dahl and Gary Meier accounted for the station's best daypart, WLUP actually posted its gains in every other time period.

### SAN FRANCISCO (4)

Fueled by a heavily covered scavenger-hunt promotion, KMEL shot to within a share of market leader KGO and in the process posted the best top 40 book in the city since KFRC's heyday. By contrast, KHIT—which had promised that its gorilla mascot would "hump the camel," referring to KMEL—didn't show up at all. AC KIOI ran a cash-call contest with \$1,101 and \$2,202 prizes and backed it heavily with television spots to rise from a 2.7 to a 3.5. Other gainers included nostalgia KFRC, also its best showing since its top 40 heyday; easy KABL-AM-FM; modern rock KITS (another personal-high book); and album rocker KRQR.

### PHILADELPHIA (5)

Album rock WMMR held its market lead by 0.1 of a share over WEAZ, which switched from traditional easy listening during the winter to soft AC. What made WEAZ's strength particularly impressive was the 4.6-to-5.9 rise of nostalgia WPEN, which may have picked up some of WEAZ's disenfranchised older demographics.

The major surprise here was top 40 WEGX, which rose from a 1.6 to a 6.5 in a year's time. WEGX managed to do what predecessors WWSH, WZGO, and WTRK could not: force rival WCAU-FM out of the format

and make top 40 a viable force in Philadelphia again. Over the past year, WEGX has evolved from conservative, recurrent-oriented programming to a more foreground musical approach billed as "unadulterated, nuclear-powered fun."

Country WXTU regained all of what it had lost in the fall. Classic rock WYSP gained only 0.1 of a point overall but had a substantial rise in mornings, where satellite AM driver Howard Stern took third place. Oldies warriors WOGL and WIOQ were a half-share apart, with neither having a spectacular 12-plus book.

### DETROIT (6)

MOR WJR and urban WJLB were Detroit's top two again. Two books after its initial splash in the market, classic rock WCSX rebounded strongly to pass album outlets WLLZ and WRIF. WCSX promoted its "yesterday-and-today" music sets from core artists with "yesterday-and-today" Ford Mustangs—one from 1965 and another from 1988.

After several books in the four-share range, WCZY matched its 5.5 showing from exactly a year ago and retook the top 40 lead from crossover-leaning WHYT. WVAE, which had shown only a 0.6 as AC WNTM, added nearly a share and a half in its first new age book. Another station that had rarely been found over a 1.0 share, r&b oldies WMTG, added a half-share for its best recent showing.

### BOSTON (7)

Rock legend WBCN and full-service AM WBZ held their places at 0.1 of a share from each other. WBZ's main competitor, WHDH, went from a 5.2 to a 5.8, its exact showing a year ago, as easy WJIB returned to the six-share range. WODS "Oldies 103" shot into contention, moving from 2.9 to 4.8. Its format switch last fall had been backed by billboards, TV, live appearances, and a Tell A Friend contest with \$103 prizes for listeners and those whose names they submitted.

### WASHINGTON (8)

After a year in the sixes and sevens, WGAY widened its market lead to nearly 2.0 shares and ended up back in the eights. Urban WKYS and MOR WMAL slipped evenly to tie for second. Top 40 WAVA, which fell sharply in the fall, rebounded to open a healthy lead over rival WRQX "Q107." Classical WGMS-AM-FM returned to the threes, as it had last winter. Crossover WPGC-AM-FM, the success story of recent months, was off from 5.1 to 4.7,

thus putting it firmly behind two of the market's three urbans.

### MIAMI/FORT LAUDERDALE (11)

Easy WLYF held both its 8.5 share and first-place ranking. Urban WEDR was down from 5.3 to 5.0 but retook the contemporary music lead as the top 40 race tightened. Steve Perun's WHYI "Y100," which has tightened considerably in recent months, rebounded from a 3.3 to a 4.2 in two books to trail Bill Tanner's crossover WPOW "Power

96" by only 0.1 of a share. WHQT, the widest musically of the three top 40s, also rebounded slightly. Country WKQS returned to the fours for the first time since last winter; oldies WMXJ has increased 1.7 to 4.4 since last spring.

### NASSAU-SUFFOLK (12)

Promotionally hyperactive AC WALK-AM-FM was back in first place after trailing WHTZ "Z100" by 0.2 of a share in the fall. In the

(Continued on page 12)



### TOP 40

Always on the cutting edge of top 40, KSFM "FM 102" Sacramento, Calif., PD Brian White plugs his most requested song this week, Depeche Mode's "Behind The Wheel/Route 66" (Sire/Warner Bros.). "They've got a real strong following here," says White. He notes that the band's last record, "Strangelove," is still doing well, and "Pleasure, Little Treasure" (Warner Bros.) from the "Bright Lights, Big City" soundtrack is just starting to kick in. Keith Sweat's "Something Just Ain't Right" (Elektra) is going strong on FM 102, as is "How Deep Is Your Love," a ballad from Sweat's album that's already ranked top five in requests. And, "It's no secret that Nu Shooz will have a big record," says White. He says the group's "Should I Say Yes" (Atlantic) is not only selling but has registered in call-outs in just three weeks. Al B. Sure's "Nite And Day" (Warner Bros.) gets a vote, and honorable mentions go out for Pebbles' "Mercedes Boy" (MCA), Jody Watley's "Most Of All" (MCA), and Bardeux's "When We Kiss" (Synthicide/Enigma).

### BLACK/URBAN

"Undoubtedly No. 1," says KMJQ "Magic 102" Houston PD Terry Avery of James Brown's "I'm Real" (Scotti Bros./CBS). "The lyrics are great, and the music moves," he says. Next up is the Mac Band, whose "Roses Are Red" is described by Avery as a "funky, up-tempo-type song, perfect for springtime and Mother's Day!" The sultry Millie Jackson is noted for "Something You Can Feel" (Jive/RCA), and Avery terms Gregory Abbott's "I'll Prove It To You" (Columbia) a "hit-bound" record.

### CROSSOVER

"He always seems to play something strange and make it work," says Dave Allan, WUSL "Power 99" PD and Billboard's PD of the week. The "he" is Prince, and what's "strange" is "Alphabet St." (Warner Bros.), which Allan calls "a wonderful record." The all-male Tony! Toni! Toné! is up next with "Little Walter" (Wing/PolyGram), which Allan terms "a good street hit with a nice hook that's working very well with males." And if you're looking for another Salt-N-Pepa's "Push It," Allan recommends you look no further than J.J. Fad's "Super-sonic" (Atco).

### ALBUM ROCK

"Brash, sassy singing about what most people would love to say to their bosses," says KEZE Spokane, Wash., MD Curt Cartier of Joanna Dean's "Kiss This" (Mercury/PolyGram). Getting good response at KEZE is "Serpentine" (RCA) by Kings Of The Sun. Of Kings, Cartier says, "You know what you're getting when these guys get on the radio: straight-ahead, party rock'n'roll." And last up is Living Colour's "Middle Man" (Epic), which Cartier compliments for "fantastic guitar work" and describes as "very bluesy but palatable to the mainstream."

### COUNTRY

"Absolutely obvious to me," says KYAK Anchorage, Alaska, PD Bill Fink of the Bellamy Brothers' "I'll Give You All My Love Tonight" (Curb/MCA). "I was a little concerned about its different sound—it's not real country—but it's such a strong song." Also "obvious" to Fink is Reba McEntire's "Sunday Kind Of Love" (MCA). "Reba can do no wrong," he says. Also doing well on KYAK is "Old Pictures" (RCA) by the Judds, which Fink notes as the only album cut being played right now. And, "We've been early on k.d. lang exactly zero times," he says. "She's relatively unknown for us, but 'Down To My Last Cigarette' [Warner Bros.] is such a good song we had to add it."



**Campaign Feeding.** Presidential candidate Jesse Jackson targets the radio audience as he campaigns recently from the ABC Radio Network studios in New York. Jackson took calls from the news departments of nine medium-and small-market stations and the National Black Network. Jackson was the only candidate to hold a radio-only press conference. The ABC satellite feed was made available simultaneously to all other networks.

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**TOM BRESHNAHAN** continues Cap Cities/ABC's GM shuffle as he moves to WMAL Washington, D.C., to become the station's president/GM. Former WMAL GM Fred Weinhaus left the station two months ago to become WABC New York's president/GM. Breshnahan was formerly GM at Sconnix's KFKF-AM-FM Kansas City, Kan. Weinhaus has appointed John Mainelli WABC's operations director.

**METROPOLITAN BROADCASTING** sells off easy listening WWBA Tampa/St. Petersburg, Fla., to Cox Enterprises, Atlanta, for \$17.1 million, excluding receivables. WWBA is Cox's 12th station.

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JULY 25-26 PHOENIX, AZ • JULY 28 LOS ANGELES, CA •  
JULY 29 SAN DIEGO, CA • JULY 30 OAKLAND, CA •  
JULY 31 FRESNO, CA • AUGUST 1 SEATTLE, WA •

TOUR DATES ARE SUBJECT TO CHANGE

## HOW YA LIKE ME NOW?

# GOLD

"WILD WILD WEST" NOW CROSSING CHR

Produced By: M. Dewese, Lavaba Mallison, Pete Q. Harris, Bryan "Chuck" New and Teddy Riley  
Engineered and Mixed by Bryan "Chuck" New, Recorded and Mixed at Sotten Studios, London



## WINTER '88 ARBITRONS

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

Call	Format	'87	'87	'87	'88	Call	Format	'87	'87	'87	'88	Call	Format	'87	'87	'87	'88	Call	Format	'87	'87	'87	'88	Call	Format	'87	'87	'87	'88																																																																																																																																																
<b>SAN FRANCISCO—(4)</b>																																																																																																																																																																													
KGO	news/talk	7.8	8.7	8.0	6.8	KMEL	top 40	3.9	4.9	4.9	6.1	KABL-AM-FM	easy	4.8	3.9	4.7	5.9	KCBS	news	5.2	5.6	5.4	4.7	KSOL	urban	4.8	4.1	4.7	4.4	KFRC	nos	3.6	3.6	3.3	4.3	KIOI	AC	2.1	2.5	2.7	3.5	KITS	modern	2.3	3.2	3.0	3.3	KOIT-AM-FM	AC	3.5	3.5	3.7	3.2	KSAN	country	2.3	3.2	3.4	3.2	KBAY	easy	1.4	2.0	1.8	2.8	KRQR	album	2.6	2.2	1.7	2.5	KBLX-AM-FM	quiet storm	2.5	2.1	2.9	2.4	KKSF	adult alt.	2.9	1.6	2.7	2.4	KDFC-AM-FM	classical	2.2	2.0	1.9	2.4	KYUU	AC	2.7	2.4	2.8	2.3	KFOG	album	2.3	1.7	2.1	2.2	KNBR	AC	4.9	5.2	3.1	2.1	KWSS	top 40	1.1	1.5	1.7	1.7	KSFO	oldies	2.4	2.2	1.4	1.7	KNEW	country	1.7	1.9	1.4	1.5	KOME	album	1.7	1.5	1.1	1.5	KYA	oldies	1.7	1.5	1.4	1.4	KDIA	urban	1.2	1.1	1.3	1.3	KSJO	album	.9	1.0	.8	1.3	KKHI-AM-FM	classical	1.9	1.6	1.3	1.1	KIQI	Spanish	.9	.8	1.1	1.1	KBRG	Spanish	.9	.8	1.1	1.1	KARA	AC	1.1	.9	1.0	1.1
<b>BOSTON—(7)</b>																																																																																																																																																																													
WBCN	album	7.1	7.3	7.4	7.2	WBZ	AC/var	8.7	7.1	7.3	7.1	WRKO	talk	6.9	6.4	6.9	6.7	WXKS-FM	top 40	8.8	8.1	7.0	6.5	WJIB	easy	5.7	6.3	5.7	6.1	WHDH	AC	5.7	4.6	5.2	5.8	WZOU	top 40	4.7	4.3	5.2	5.4	WODS	oldies	1.4	1.5	2.9	4.8	WSSH	AC	4.7	4.4	4.4	4.3	WEEI	news	4.6	4.9	5.2	4.1	WROR	AC	3.8	4.2	3.2	3.5	WZLX	cls rock	4.5	4.0	4.4	3.4	WMJX	AC	3.5	2.9	2.9	3.0	WVBF	AC	2.5	2.7	2.7	2.6	WBOS	country	2.2	1.9	2.3	2.1	WAAF	album	2.7	1.9	2.0	1.9	WCRB	classical	1.4	1.8	1.4	1.8	WXKS-AM	nos	1.8	1.7	1.6	1.7	WILD	urban	2.3	2.8	3.0	1.6	WFNX	modern	.6	1.4	1.5	1.3	WPLM-FM	big band	1.0	1.8	.6	1.2																																																
<b>WASHINGTON—(9)</b>																																																																																																																																																																													
WGAY	easy	6.8	6.7	7.4	8.1	WMAL	MOR	6.0	6.6	6.5	6.2	WKYS	urban	7.2	5.1	6.5	6.2	WMZQ-AM-FM	country	5.8	5.4	7.3	5.7	WHUR	urban	5.3	5.3	5.0	5.2	WAVA	top 40	5.5	6.1	4.5	5.2	WWDC-FM	album	5.9	4.7	5.6	5.1	WPGC-AM-FM	cross	1.9	4.6	5.1	4.7	WTOP	news	4.1	4.3	4.7	4.4	WDJY	urban	5.1	5.7	3.6	3.9	WRQX	top 40	4.6	4.8	4.3	3.8	WLTT	AC	3.2	3.0	3.4	3.6	WCXR-FM	cls rock	3.7	3.8	4.0	3.4	WGMS-AM-FM	classical	2.5	2.3	2.7	3.3	WXTR-FM	oldies	2.3	3.0	2.3	2.7	WASH	AC	3.1	2.6	2.9	2.5	WWRC	nos	2.3	2.1	2.3	2.3	WBMW	adult alt.	2.4	1.3	1.7	1.7	WHFS	album	1.9	1.5	.9	1.7	WOL	urban	1.0	1.5	1.7	1.5	WYCB	religious	1.7	1.6	1.5	1.3																																																
<b>MIAMI—(11)</b>																																																																																																																																																																													
WLYF	easy	8.6	7.0	8.5	8.5	WEDR	urban	4.1	3.9	5.3	5.0	WCMQ-FM	Spanish	4.8	4.2	5.3	4.6	WMXJ	oldies	1.7	2.5	3.7	4.4	WPOW	cross	5.4	5.0	5.7	4.3	WQBA-AM	Spanish	5.1	6.5	5.4	4.2	WHYI	top 40	4.5	3.3	3.8	4.2	WIOD	AC	3.5	2.9	3.6	4.1	WJQY	AC	4.4	4.7	4.2	4.0	WKQS	country	2.8	3.1	3.0	4.0	WNWS	news	3.9	3.3	3.5	3.4	WLVE	AC	3.7	3.2	2.8	3.3	WINZ	news	6.3	5.0	3.9	3.2	WAQI	Spanish	3.2	3.4	3.6	3.1	WAXY	AC	3.5	4.5	4.2	3.1	WGTR	album	2.6	3.2	3.4	3.0	WHQT	top 40	3.3	3.2	2.8	2.9	WTMI	classical	3.3	2.5	2.5	2.8	WZTA	album	1.2	1.4	2.0	2.4	WQBA-FM	Spanish	2.3	2.1	2.1	2.2	WXDJ	adult alt.	—	—	2.1	1.9	WIDL	AC	1.6	1.9	1.2	1.9	WSHE	album	2.2	2.6	1.7	1.7	WCMQ-AM	Spanish/MOR	1.2	1.5	1.7	1.6	WEAT-AM-FM	easy listening	.8	1.1	.9	1.6	WRHC	Spanish	1.1	1.4	1.0	1.5	WMBM	gospel	1.0	1.2	.8	1.0												
<b>NASSAU-SUFFOLK, N.Y.—(12)</b>																																																																																																																																																																													
WALK-AM-FM	AC	4.5	6.3	6.1	7.0	WHTZ	top 40	5.8	5.2	6.3	6.5	WHLI	MOR	3.0	3.5	5.2	5.1																																																																																																																																																												
<b>PITTSBURGH—(14)</b>																																																																																																																																																																													
KDKA	MOR	14.6	13.9	14.3	13.2	WSHH	easy	8.2	8.1	8.2	10.3	WBZZ	top 40	9.9	11.6	11.3	9.7	WWSW-FM	oldies	4.4	4.2	3.4	5.8	WDVE	album	8.0	7.3	5.6	5.7	WAMO-FM	urban	5.8	5.6	5.2	5.6	WMYG	cls rock	3.9	5.3	5.5	5.4	WDSY	country	4.4	4.6	4.2	4.1	WLTJ	AC	4.3	3.2	3.1	4.0	WHTX	AC	3.5	3.7	4.9	3.6	WJAS	nos	3.8	3.8	3.2	3.6	WTAE	AC	3.1	2.0	3.6	3.2	WYDD	top 40	2.2	2.0	2.2	3.1	KQV	news	2.0	2.0	2.2	2.9	WWSW	oldies	2.9	3.6	3.1	1.9	WEEP	oldies	1.1	1.9	2.8	1.4	WXXP	modern	1.2	1.0	1.1	1.3	WMBS	AC	1.4	1.7	1.6	1.0																																																																		
<b>BALTIMORE—(16)</b>																																																																																																																																																																													
WLIF	easy	9.8	8.9	9.8	9.6	WBAL	AC	6.7	7.8	6.3	7.3	WBSB	top 40	9.7	8.9	8.0	6.8	WMMX	AC	3.3	4.1	4.4	6.4	WXVY	urban	5.7	7.4	8.7	5.7	WYIY	album	5.0	5.6	4.6	5.5	WPOC	country	5.9	6.6	6.6	5.3	WGHT	cross	2.5	2.4	3.0	3.7	WQSR	oldies	3.0	2.8	3.4	3.6	WYST-FM	AC	2.1	2.5	2.5	3.5	WGRX	cls rock	1.8	1.9	2.7	3.4	WFRB	AC	3.2	3.2	3.4	3.0	WCAO	country	4.1	2.2	2.3	2.5	WWDC-FM	album	2.6	2.1	2.9	2.4	WITH	nos	2.6	2.7	2.1	2.4	WBGR	religion	3.2	2.3	2.5	2.3	WRBS	religion	1.6	.8	1.5	2.2	WHUR	urban	1.3	1.3	1.2	2.1	WEBB	urban	2.1	2.6	1.8	2.0	WWIN-AM	urban	2.4	3.0	1.5	1.9	WHFS	album	1.2	1.3	1.6	1.5	WRQX	top 40	2.2	1.6	1.9	1.1	WCBM	sports	2.8	2.7	1.2	1.1																																				
<b>SAN DIEGO—(19)</b>																																																																																																																																																																													
KKLQ-AM-FM	top 40	3.0	6.6	8.8	8.7	KSDD-AM	news/talk	6.8	5.7	6.1	8.1	KJQY	easy	8.7	8.2	8.5	7.9																																																																																																																																																												
<b>TAMPA/ST. PETERSBURG—(22)</b>																																																																																																																																																																													
WRBQ-FM	top 40	17.8	16.9	14.5	16.6	WWBA	easy	9.4	10.3	10.8	10.5	WQYK	country	6.4	5.3	8.0	8.7	WYNF	album	6.0	6.5	4.8	5.9	WUSA	AC	5.0	5.0	4.8	5.2	WNLT	AC	5.1	3.9	4.0	5.2	WFLZ	AC	3.5	3.9	4.1	4.7	WFLA	news/talk	3.8	3.7	5.1	4.4	WKRL	cls rock	3.4	4.8	3.2	3.8	WSUN	country	3.6	3.3	2.7	3.4	WGUL-AM-FM	MOR	4.5	3.4	5.2	3.1	WDUV	easy	2.5	2.6	3.2	3.0	WDAE	nos	3.8	3.7	2.2	2.9	WPLP	news/talk	3.3	3.4	3.7	2.6	WHVE	adult alt.	.8	1.7	2.2	1.8	WTMP	urban	2.1	2.0	1.7	1.8	WNCX	cls rock	4.1	4.7	4.8	4.8	WWWE	news	6.9	6.4	5.3	4.7	WERE	news/talk	3.2	2.9	3.7	4.4																																																												

### WINTER ARBITRON RATINGS

(Continued from page 10)

winter book alone, WALK sent listeners to the Super Bowl, to Jamaica, on ski trips, to Ireland for St. Patrick's Day, and to the Olympics. Soft AC WKJY also had a nice showing, nearly doubling from 1.5 to 2.8. Among stations targeted to New York, WQHT, Z100, and WXRK repeated their city success on Long Island.

#### PITTSBURGH (16)

MOR KDKA has gone up and down for the last year; the surprise here is easy WSSH in double digits after three books in the eights. WWSW-FM added more than two shares by shifting outright from gold-slanted AC to oldies. Its AM, which added a similar format, lost more than a share—some of which seemed to surface at news/talk KQV, but the combo was up by a share anyway. AC WLTJ added nearly a share to return to the fours after two books.

#### BALTIMORE (17)

Easy WLIF continues to plug along in first place here, with MOR WBAL rebounding to second. Among contemporary outlets, top 40 WBSB was apparently hit from both sides, decreasing from 8.0 to 6.8, while bright AC WMMX moved from 4.4 to 6.4 and crossover WGHT went from 3.0 to 3.7. Album rock WIYY rebounded from an abnormally low 4.6 to a 5.5, even as classic rock WGRX rose from 2.7 to 3.4; the latter, licensed to Westminster, recently added a translator to improve its signal in downtown Baltimore. Soft AC WYST-FM also added a share.

#### SAN DIEGO (19)

This was the market kindest to al-

ternative adult outlets, with KIFM rebounding strongly from a 2.9 to 4.7 and Wave affiliate KSWV up from 1.5 to 2.1. KSWV's AM sister, news KSDO, had a personal-high book in the winter, moving from 6.1 to 8.1. Crossover-leaning top 40 KKLQ-AM-FM held the market lead as its primary music competition; heavily up-tempo AC KFMB-FM moved back to within a share's distance. Other risers included modern album outlet XETRA-FM (4.9 to 5.4) and oldies KCBQ-AM-FM (3.4 to 3.6).

#### CLEVELAND (21)

With top 40 WMMS stable in first, easy WQAL continued to consolidate its format monopoly by rising from 10.1 to 11.4. Its former competitor, WDOK, tracked downward along with the other ACs, WMJI and WLTJ. That may explain the rise of country WGAR-FM from 5.2 to 6.1. Suburban WNWV is a good example of a station put on the map by new age, rising from 1.0 to 2.5. WERE made a rare appearance in the fours, rising from 3.7 to 4.4. AM WRMR had a similar success story, up from 1.1 to 2.9.

#### TAMPA/ST. PETERSBURG (22)

Top 40 giant WRBQ-FM was down to "only" the 15s last time, something it rectified easily this winter. If you count WRBQ AM and FM together, which Arbitron didn't this time, the pair is back in the 17s. Easy WWBA held steady in second. A couple of formats tracked together this time: All three ACs—WUSA, WFLZ, and WNLT—were up nicely. So were album WYNF and classic competitor WKRL.

It's better than good. It's Vera good.

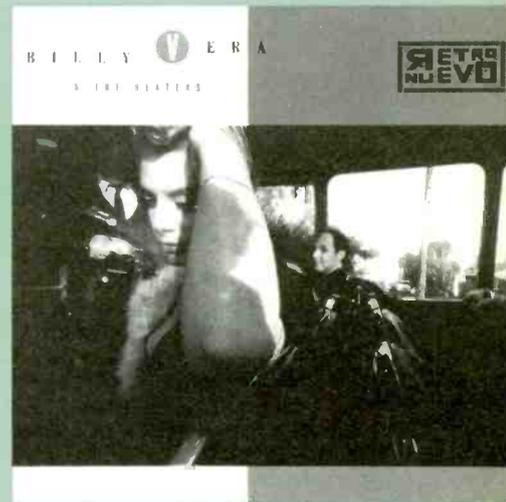
# BILLY VERA & THE BEATERS



THE NEW ALBUM



Includes *Between Like And Love* · *I Got My Eye On You* · *Wrong When I'm Right*



Produced by Tom Dowd  
Management: Gallin Morey Associates—Jim Morey & Mike Trost

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on High Quality XDR Cassettes,  
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# THE 3<sup>RD</sup> INTERNATIONAL MUSIC & MEDIA CONFERENCE Montreux, Switzerland May 11-15 1988

## ARTISTS & ENTERTAINMENT

More than 50 of today's hottest acts will perform at the Golden Rose Montreux Rock Galas, May 12-14 at the Montreux Casino. The show will be produced for worldwide telecast by Michael Hurl for Swiss television and the BBC.

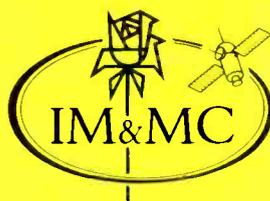
Confirmed names include Steve Winwood, Robert Palmer, Chris Rea, Mananarama, Jellybean, Aswad, Climie Fisher, Johnny Hates Jazz, Roz Scaggs, The Communards, Wet Wet Wet and many others.

In conjunction with international companies, IMMC will be organising intimate parties and press conferences at the convention centre.

Unique live Showcases will also be staged at the Hazyland nightclub. Already appearing will be Trance Dance, Gringos Locos and Bardeux.

## THE MUSIC-IN-MEDIA MARKETPLACE

The Music-In-Media Marketplace at the Montreux Convention Centre with exhibit areas and listening and viewing facilities, will be the ultimate meeting place for music, media and marketing professionals. It is the perfect platform for the international presentation of products, artists and services.



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## LOOK WHO'S COMING:

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... and many more to come! Shouldn't you be there as well???

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## THE HIGH LEVEL CONFERENCE

This year, more than ever, European broadcasting is changing at a very rapid pace. This provides unique opportunities for the Media and the Music industries. But it also brings challenges for the Marketing world, Sponsors, Syndicators, Copyright Societies, Publishers and the New Media. With the disappearance of national frontiers, there are many urgent topics to be discussed in order to bring all groups together.

## THE PANELS

BRAVE NEW WORLD  
THE TOP 40 TYRANNY  
AFTER DAT, WHAT?  
ARE EUROPEAN BROADCASTERS BACKING EUROPE?  
MULTI-MEDIA BROADCASTING  
MAXIMIZING MUSIC & MEDIA OPPORTUNITIES  
THE PROS AND CONS OF CENTRAL ACCOUNTING  
TV TOMORROW  
THE RADIO DOCTOR  
WILL THE COMPUTER REPLACE THE HUMAN PRESENTER?  
DEREGULATION BY THE BACK DOOR  
RED ROCK, THE POST GLASNOST PERSPECTIVE  
THINK LOCAL, ACT GLOBAL  
THE FACT AND THE FICTION  
MUSIC SPONSORSHIP

## THE SPEAKERS

Machgiel Bakker (Music & Media Holland)  
Jim Beach (Manager Queen)  
Johnny Beerling (BBC Radio 1 UK)  
Tim Blackmore (Piccadilly Productions UK)  
Mark Booth (MTV Europe UK)  
Vera Brandes (Verabral)  
Paul Burger (CRI UK)  
Andy Economos (Radio Computing Services USA)  
Hein Endlich (Buma/Stemra Holland)  
Helmut Fest (EMI Electrola)  
Tom Freston (MTV Networks USA)  
Harvey Goldsmith (Allied Entertainment UK)  
Lex Harding (Veronica Holland)  
Jenny Hazan (Rete 105 Italy)  
Mike Hennessey (Billboard UK)  
Patrick Isherwood (BPI UK)  
Gary Landis (Westwood One USA)  
Klara Landwehr (Artas)  
Roger Lewis (BBC Radio 1 UK)

Gordon Link (McCann-Erickson USA)  
Bruce Lundvall (Capitol Records)  
Bill Lynn (Coca Cola Corporation USA)  
Tony McGinn (MCM Networking Australia)  
Jacques Monnet (Sacem France)  
Richard Park (Capital Radio)  
Ralph Peer (Peer-Southern UK)  
Jeff Pollack (JPC USA)  
Paul Russell (CBS Records USA)  
Ed Salomon (United Stations USA)  
Steven Saltzman (ROL)  
Ekke Schnabel (BMI USA)  
Gary Shapiro (EIA USA)  
Hans Sikorski (Gemal)  
Jim Vale (The Vale Group)  
Kevin Wall (Radio Vision USA)  
Vangelis Yannopoulos (Top FM Greece)

... and more to be announced next week...

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Send to your nearest IMMC office. **Please include passport photo.**

## Build Your Own Radio Section: Billboard Team Gets A New Anchor, Seeks Input

BY SEAN ROSS

THIS BEING THE BEGINNING of a new era for Billboard's radio section, there really ought to be some sort of ceremony. Perhaps the Joyner, Ark., High School marching band can play "Push It" as it forms a mammoth boom box. Or city council members can make speeches about how excited they are by this unique challenge. Or something.

Actually, it's a little soon for ceremonies. So, this is who we are and what we want to do: I recently spent four years at Radio & Records, beginning in 1983 as a part-time report taker, then working my way up to the black/urban section as Walt Love's assistant. I was also R&R's gold radio editor, writing about oldies and classic rock stations.

I've also written for RadioPhiles, a radio fanzine whose audience is divided between industry people and those who follow radio from the outside. I met my next boss, WDRE Long Island, N.Y., OM Warren Cosford, through RP; after five years of doing radio part time at such places as WVOI Toledo, Ohio, and KMYX Oxnard-Ventura, Calif., I was lured out of trade journalism by Cosford to become WDRE's creative director.

Now, I'll be heading Billboard's expanded radio coverage from New York. Yvonne Olson will handle the West Coast. Other contributors include Peter Ludwig, who has been Billboard's national syndication reporter for two years and held the radio section together for two months between editors; Bill Holland in Washington, D.C.; Moira McCormick in Chicago; and Billboard's national network of correspondents.

There are a lot of trade publications these days, but there's surprisingly little to actually read. The trades arrive in a clump sometime between Friday and Monday, depending on the vagaries of the postal service. You probably read whatever gets there first, then skim everything else. The best way for us to increase your loyalty to this section is by giving you something that you won't get in five other places.

I have my own ideas about what that might be: more stories about formatics; more stories from outside the top 50 markets, since they're often ignored by everybody else; more stories that cut across format boundaries and affect all radio people; more stories about the formats that other trades usually ignore—oldies, classical, religious, foreign language, easy listening, and so on; and more stories about how radio affects people—on both sides of the speakers.

That's what I'd write if I were writing for myself. Since I'm not, I'm soliciting your input. The direct line to this section is 212-536-5028. If I don't answer, a machine will. Tell us what you'd like to see more (or less) of in this radio section, what you read, and what you don't read. Tell us what we can do to make this section indispensable to you. As with changes in radio programming, these improvements are going to take a few minutes, but with your input and encouragement they will happen.

**NEW CONSULTANTS:** "The real difference is that he'll be two miles away instead of 20 yards away." That's EZ Communications president Alan Box talking about his programming VP/PD Dan Vallie, whose consultancy officially opens Monday (2). EZ will be Vallie's first client. Since EZ recently moved to a system with three regional PDs, a new national PD probably won't be named. Vallie can be reached at 703-830-5200. Meanwhile, Bob Elliot joins Toronto/Atlanta-based Joint Communications to concentrate on "programming, marketing, and special

projects." The move reunites him with Jon Sinton, a former co-worker at what is now Burkhart/Douglas & Associates.

**NEW MANAGEMENT:** Following David Grossman's sudden departure from KZEW Dallas, cross-town top 40 rival KEGL PD John Roberts has taken the job. KEGL GM Ed Watka says, "We probably have the strongest lineup we've ever had, and it's John we have to thank." As for a new PD, Watka says that "at least three of the top five programmers in the nation are looking at us right now." But word on that is a few weeks off.

Chuck Morgan, whose top top 40 background includes stints at KTKS Dallas; WKQX Chicago; WPIX New York during its brief run at the format in the early '80s; and most recently WRQQ

Washington, D.C., is the new PD at WBSB "B104" Baltimore. He replaces Brian Thomas... R&B veteran Steve Harris has been quietly programming WJMO Cleveland for about a month now; his replacement at WCIN Cincinnati is Everett Cork, who is promoted from mornings/promotion director... Tony Brown is officially the PD at WYLD-FM New Orleans after acting as Ty Bell's replacement for several weeks. Aaron Appleberry is programming WYLD-AM, which after an attempt at black AC/talk is now targeting 12-24 with a rap-heavy music mix.

Providence, R.I., radio veteran Tyler is now PD at WWKX Woonsocket, R.I. "Kicks 106," which recently switched to an urban/crossover mix reminiscent of WXKS-FM Boston in the early '80s. Kicks 106, whose music mix ranges from E.U.'s "Da Butt" to the Who's "Emminence Front," has plans for a new transmitter and site that, Tyler says, should give it a city-grade signal in Providence.

**PEOPLE:** In a chain reaction that began when WUSL Philadelphia's Mike Love joined mornings at WRKS New York, John Monds has moved from his temporary perch in morning drive at WQHT New York to afternoons at WUSL. He won't replace Love as MD, and PD Dave Allan doesn't plan to name an MD just yet. This means that comedy team Ron Stevens & Joy Grdnic are joining WQHT for mornings; they'll continue their syndicated projects through L.A.'s All Star Radio. Also, Tim Byrd has jumped from WPIX to WQHT for weekends... WDTX Detroit promotions director Carolyn Krieger moves to similar duties at cross-town WOMC... Mario Prince & Aretta Jenkins are teamed for mornings at WEKS Atlanta. They replace Greg Anthony.

**ALSO:** As of this writing, the Baltimore Orioles still hadn't won a game; this means that WIYY Baltimore morning man Bob Rivers is still on the air. Rivers' vigil began April 19th and has gotten him coverage in the Washington Post and USA Today, and a guest appearance on Howard Stern's WXRK New York morning show... WFNX Boston has become the first station to air a digitally recorded concert broadcast; the Bears show was recorded April 26 and aired three days later... KTAR Phoenix, Ariz., will have a new morning show co-host in former Arizona Gov. and former presidential candidate Bruce Babbitt when KTAR broadcasts live from the Democratic National Convention.

**CLARIFICATIONS:** In the April 30 issue of Billboard, WQXR-AM-FM New York's winter Arbitron rating was inadvertently shown in combo. In the winter book, WQXR's AM & FM have been split, and the 1.4 reflects only the FM. As a combo, the stations have a 1.7.

Assistance in preparing this column was provided by Yvonne Olson in Los Angeles, Peter Ludwig in New York, and Bill Holland in Washington.



FOR WEEK ENDING MAY 7, 1988

Billboard®

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## ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	7	★ ★ NO. 1 ★ ★ ONLY A MEMORY ENIGMA 44150/CAPITOL	THE SMITHEREENS 1 week at No. One
2	3	3	10	UNDER THE MILKY WAY ARISTA 1-9673	THE CHURCH
3	4	7	5	THE FLAME EPIC 34-07745/E.P.A.	CHEAP TRICK
4	9	—	2	THE VALLEY ROAD RCA 7645	BRUCE HORNSBY & THE RANGE
5	1	1	10	TALL COOL ONE ESPARANZA 7-99348/ATLANTIC	ROBERT PLANT
6	7	11	12	BEDS ARE BURNING COLUMBIA 38-07433	MIDNIGHT OIL
7	6	9	4	TEN MEN WORKIN' REPRISE LP CUT	NEIL YOUNG
8	15	—	2	AFTER MIDNIGHT POLYDOR 887 403-7/POLYGRAM	ERIC CLAPTON
9	5	6	12	STAND UP WARNER BROS. 7-28108	DAVID LEE ROTH
10	8	10	8	NEW SENSATION ATLANTIC 7-89080	INXS
11	11	16	4	RHYTHM OF LOVE MERCURY LP CUT/POLYGRAM	THE SCORPIONS
12	10	5	8	(NOTHING BUT) FLOWERS SIRE 7-27992/WARNER BROS.	TALKING HEADS
13	17	21	10	SHIP OF FOOLS ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
14	18	19	5	LOVE CHANGES EVERYTHING WARNER BROS. 7-27935	HONEYMOON SUITE
15	20	26	4	I'M STILL SEARCHING EMI-MANHATTAN 50116	GLASS TIGER
16	13	15	9	I LOVE THE THINGS YOU DO TO ME VIRGIN 7-99340	BALAAM & THE ANGEL
17	24	25	4	THIS IS LOVE DARK HORSE 7-27913/WARNER BROS.	GEORGE HARRISON
18	27	31	6	I THINK SHE LIKES ME RCA LP CUT	TREAT HER RIGHT
19	14	4	13	I WISH I HAD A GIRL CBS ASSOCIATED 4-07720/E.P.A.	HENRY LEE SUMMER
20	25	24	5	SERPENTINE RCA 7650	KINGS OF THE SUN
21	19	18	7	I DON'T WANT TO LIVE WITHOUT YOU ATLANTIC 7-89101	FOREIGNER
22	28	30	6	DIGNITY COLUMBIA 38-07755	DEACON BLUE
23	16	8	14	REV IT UP SIRE 7-27977/WARNER BROS.	JERRY HARRISON: CASUAL GODS
24	12	12	7	CENTURY'S END WARNER BROS. 7-27972	DONALD FAGEN
25	NEW ▶	1	1	★★★ FLASHMAKER ★★★ LOST IN YOU WARNER BROS. 7-27927	ROD STEWART
26	30	34	4	HEAVEN TONIGHT POLYDOR 887 518-7/POLYGRAM	YNGWIE J. MALMSTEEN'S RISING FORCE
27	31	36	5	LIVING OUT OF TOUCH POLYDOR LP CUT/POLYGRAM	KINGDOM COME
28	22	14	11	ALL THAT HEAVEN WILL ALLOW COLUMBIA LP CUT	BRUCE SPRINGSTEEN
29	23	17	7	SWAMP MUSIC MCA LP CUT	LYNYRD SKYNYRD
30	38	48	3	★★★ POWER TRACK ★★★ SOMEWHERE DOWN THE CRAZY RIVER Geffen 7-28111	R. ROBERTSON
31	21	13	9	BORN TO BE BAD EMI-MANHATTAN LP CUT	GEORGE THOROGOOD
32	34	39	3	I WON'T BE YOUR FOOL VIRGIN LP CUT	ROCKY HILL
33	42	44	3	TELL ME ATLANTIC LP CUT	WHITE LION
34	26	20	9	ONE GOOD REASON CHRYSALIS 43204	PAUL CARRACK
35	NEW ▶	1	1	TEAR IT UP ATLANTIC LP CUT	ROBIN TROWER
36	29	28	8	HEART OF STEEL MCA 53318	WILL & THE KILL
37	43	43	5	SURFING WITH THE ALIEN RELATIVITY LP CUT	JOE SATRIANI
38	48	—	2	THAT'S THE WAY I WANNA ROCK'N ROLL ATLANTIC LP CUT	AC/DC
39	NEW ▶	1	1	ROOTY TOOT TOOT MERCURY 870 327-7/POLYGRAM	JOHN COUGAR MELLENCAMP
40	NEW ▶	1	1	TOMORROW PEOPLE VIRGIN 7-99347	ZIGGY MARLEY/MELODY MAKERS
41	NEW ▶	1	1	NOTHIN' BUT A GOOD TIME ENIGMA 44145/CAPITOL	POISON
42	39	40	4	BROKEN LAND ELEKTRA 7-69414	THE ADVENTURES
43	NEW ▶	1	1	RED BLUE JEANS Geffen LP CUT	JOHN KILZER
44	40	38	6	WELCOME TO THE JUNGLE Geffen LP CUT	GUNS & ROSES
45	NEW ▶	1	1	DARLING DANIELLE DON'T CBS ASSOCIATED LP CUT/E.P.A.	HENRY LEE SUMMER
46	NEW ▶	1	1	I HATE MYSELF FOR LOVING YOU BLACKHEART LP CUT/E.P.A.	JOAN JETT
47	37	33	8	SNAKES AND LADDERS Geffen LP CUT	JONI MITCHELL
48	47	—	2	LIKE THE WEATHER ELEKTRA 7-69418	10,000 MANIACS
49	45	41	18	WAIT ATLANTIC 7-89126	WHITE LION
50	NEW ▶	1	1	WHEN THE SKY COMES TUMBLING DOWN EMI-MANHATTAN LP CUT	BRIAN SETZER

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

### RETRO-PROMOTION

WQHT "Hot 103" New York shifted from its forward-thinking approach to raise over \$130,000 for Northern Lights Alternative's work with AIDS patients and their families by having a little backward fun. Hot 103 retrofitted one of last year's promotional ideas—the backward race.

The one-mile event through Manhattan's Battery Park was run entirely backward. Noted retro-running advocate Ron Austin traveled from Kentucky to challenge last year's returning champions, but the "retro evangelist" could have saved the plane fare. Both last year's men and women champions beat out the field of 400 retros and repeated their wins—in better times.

WPGR Philadelphia tied on its sneakers to help sponsor the Vietnam

Veterans Second Annual 10 Kilometer Run. The \$10 entrance fee paid by this year's 1,500 runners will be used to further a scholarship fund for the children of Vietnam veterans.

And congratulations to KIIS-FM Los Angeles for raising a record \$100,000 in the Ninth Annual Tom Sullivan Run to benefit the Family Center for Blind Children. Sullivan, the author of "If You Could See What I Hear," is a world-class athlete who hasn't let blindness keep him in the dark.

### WHAT'S DOING

Two stations recently concentrated promotions on the parking lots at major concerts. WCXR Washington, D.C., bought all 7,727 parking spaces for both of Bruce Springsteen's recent concert nights at the area's Capital Centre. At \$3.50 a throw, the sta-

tion's total parking tab was \$54,000 and change.

KRQR San Francisco used the same idea at a recent Sting concert date, but gave concert-goers a choice. The KRQR staff handed out complimentary parking passes at the event—but then asked drivers if they would like to donate the \$4 parking fee to Amnesty International. Since most people had already budgeted the parking fee into their evening's expenses, they felt it was no great loss to donate to the cause. Thanks to KROQ and Sting, Amnesty International did quite nicely.

The increase in postage prices and the dreaded April 15 tax deadline were both capitalized on by stations. WNCI Columbus, Ohio, awarded hundreds of 3-cent stamps to lucky callers over the air the day after the postal increase. KMEZ Dallas also put the idea to work, having its KMEZ van make the rounds of area malls to dispense rolls of 3-cent stamps to residents. The idea seems to have popped up in a number of markets across the country, so if the local post office is sold out of 3-centers, chances are a local station is the culprit.

New York's WQHT "Hot 103" and WWPR "Power 95" were both at Gotham's giant General Post Office—the one that's open 24 hours a day—to "stamp" last-minute tax returns. Power 95 brought along stamps, a supply of soft drinks, and a portable phone to relay procrastinators' horror stories to the station. Hot 103 took to the P.O.'s front steps by setting up its giant inflatable boom box and staffing it with Post Office and Internal Revenue Service workers to answer last-minute questions. They also had a large supply of 25-cent stamps on hand. Many a return was successfully completed at Hot 103's boom box.

After Columbus, Ohio's WNCI "stamped" its listeners, it gave them an early start on the beach—by trucking tons of sand into a local hall and throwing a pre-season beach party. WNCI joined with swimwear, windsurfing, boat, and car companies to treat listeners to a performance by Men Without Hats. We're pleased to report that both genders were represented in the WNCI beach party's Tacky Tourist Look-Alike and Best Legs contests.

KMOX and KHTR St. Louis and KLSY Seattle, did their part to make up for all the screaming bosses, screaming telephones, and copy-machine-toner stains by celebrating National Secretaries Week. KMOX gave out 60 prizes, including getaway packages, dinners, jewelry, events tickets, and a weeklong cruise to secretaries whose names were submitted to the station.

KHTR really pampered five St. Louis secretaries. Not only did the five winners get a day off, they got the full treatment at a beauty salon—body massages, facials, hair styling, manicures, pedicures, and a catered luncheon. The offices that entered their secretaries' names for the free day weren't forgotten either. A temporary office worker was supplied to each office for the day. KLSY also remembered to supply a replacement to offices that they short-handed with their version of the promotion. Nice touch.

PETER J. LUDWIG

FOR WEEK ENDING MAY 7, 1988

Billboard

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## HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Compiled from a national sample of radio playlists.	
				★ ★ NO. 1 ★ ★	
1	1	1	8	ANYTHING FOR YOU Epic 34-07759/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND 3 weeks at No. One
2	2	4	7	I DON'T WANT TO LIVE WITHOUT YOU ATLANTIC 7-89101	FOREIGNER
3	6	9	8	PIANO IN THE DARK A&M 3003	BRENDA RUSSELL/JOE ESPOSITO
4	8	13	5	SHATTERED DREAMS VIRGIN 7-99383	JOHNNY HATES JAZZ
5	3	2	11	WHERE DO BROKEN HEARTS GO ARISTA 1-9674	WHITNEY HOUSTON
6	4	3	9	ONE STEP UP COLUMBIA 38-07726	BRUCE SPRINGSTEEN
7	5	6	12	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE 1-9678/ARISTA	BILLY OCEAN
8	17	24	4	ONE MORE TRY COLUMBIA 38-07773	GEORGE MICHAEL
9	7	7	10	TALKING BACK TO THE NIGHT ISLAND 7-28122/WARNER BROS.	STEVE WINWOOD
10	18	22	4	EVERYTHING YOUR HEART DESIRES ARISTA 1-9684	D. HALL J. OATES
11	9	10	10	SET THE NIGHT TO MUSIC RCA 6964	STARSHIP
12	12	15	7	PAMELA COLUMBIA 38-07715	TOTO
13	14	16	8	YOU DON'T KNOW VIRGIN 7-99405	SCARLETT & BLACK
14	10	5	13	MAN IN THE MIRROR EPIC 34-07668/E.P.A.	MICHAEL JACKSON
15	15	17	7	SO MUCH IN LOVE COLUMBIA 38-07711	ART GARFUNKEL
16	11	8	14	ENDLESS SUMMER NIGHTS EMI-MANHATTAN 50113	RICHARD MARX
17	20	28	5	PINK CADILLAC EMI-MANHATTAN 50117	NATALIE COLE
18	25	32	4	CARMELIA COLUMBIA 38-07772	DAN HILL
19	13	12	14	NEVER DIE YOUNG COLUMBIA 38-07616	JAMES TAYLOR
20	16	11	16	NEVER GONNA GIVE YOU UP RCA 5347	RICK ASTLEY
21	23	27	7	I WASN'T THE ONE ATLANTIC 7-89145	AGNETHA FALTSKOG/PETER CETERA
				★ ★ ★ POWER PICK ★ ★ ★	
22	40	—	2	THE VALLEY ROAD RCA 7645	BRUCE HORNSBY & THE RANGE
23	28	29	5	FAMILY MAN WARNER BROS. 7-28114	FLEETWOOD MAC
24	39	—	2	MAKE IT REAL MCA 53311	THE JETS
25	19	14	11	WHAT A WONDERFUL WORLD A&M 3010	LOUIS ARMSTRONG
26	42	—	2	TOGETHER FOREVER RCA 8319	RICK ASTLEY
27	37	50	3	CIRCLE IN THE SAND MCA 53308	BELINDA CARLISLE
28	35	36	5	SOMEONE LIKE YOU MERCURY LP CUT/POLYGRAM	VAN MORRISON
29	33	33	4	I STILL BELIEVE MCA 53288	BRENDA K. STARR
30	30	31	6	CENTURY'S END WARNER BROS. 7-27972	DONALD FAGEN
31	21	18	16	FATHER FIGURE COLUMBIA 38-07682	GEORGE MICHAEL
32	22	20	18	SHE'S LIKE THE WIND RCA 5363	PATRICK SWAYZE
33	34	34	5	LOVE DON'T GIVE NO REASON MOTOWN 1925	SMOKEY ROBINSON
34	26	26	8	ANOTHER CHANCE TO LOVE ARISTA 1-9596	DIONNE WARWICK/H. HEWETT
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
35	NEW ▶	1	1	HEART OF MINE COLUMBIA 38-07780	BOZ SCAGGS
36	27	19	14	I GET WEAK MCA 53242	BELINDA CARLISLE
37	43	—	2	BETWEEN LIKE AND LOVE CAPITOL 44149	BILLY VERA & THE BEATERS
38	36	39	6	WE SAID HELLO GOODBYE ATLANTIC LP CUT	PHIL COLLINS
39	31	30	23	HUNGRY EYES (FROM "DIRTY DANCING") RCA 5315	ERIC CARMEN
40	32	23	12	OUT OF THE BLUE ATLANTIC 7-89129	DEBBIE GIBSON
41	29	21	14	THEME FROM L.A. LAW POLYDOR 887 145-7/POLYGRAM	MIKE POST
42	NEW ▶	1	1	THIS IS LOVE DARK HORSE 7-27913/WARNER BROS.	GEORGE HARRISON
43	44	—	2	TIME AND TIDE EPIC 34-07730/E.P.A.	BASIA
44	24	25	7	HIGHWAY RAIN CYPRESS 661 128-7/A&M	MICHAEL TOMLINSON
45	50	—	2	ELECTRIC BLUE CHRYSALIS 43201	ICEHOUSE
46	38	37	22	SEASONS CHANGE ARISTA 1-9640	EXPOSE
47	45	45	3	TWO OCCASIONS SOLAR 70015	THE DEELE
48	41	35	24	CAN'T STAY AWAY FROM YOU EPIC 34-07641/E.P.A.	G. ESTEFAN/MIAMI SOUND
49	NEW ▶	1	1	ENGLISHMAN IN NEW YORK A&M 1200	STING
50	NEW ▶	1	1	FAST CAR ELEKTRA 7-69412	TRACY CHAPMAN

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Billboard

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## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Compiled from national radio airplay reports.	
				★ ★ NO. 1 ★ ★	
1	1	3	9	WHERE DO BROKEN HEARTS GO ARISTA 1-9674	WHITNEY HOUSTON 2 weeks at No. One
2	7	9	6	NITE AND DAY WARNER BROS. 7-28192	AL B. SURE!
3	3	2	15	TWO OCCASIONS SOLAR 70015	THE DEELE
4	9	10	7	ANYTHING FOR YOU EPIC 34-07759/E.P.A.	GLORIA ESTEFAN/MIAMI SOUND
5	4	6	10	NAUGHTY GIRLS (NEED LOVE TOO) JIVE 1089/RCA	SAMANTHA FOX
6	6	5	9	PROVE YOUR LOVE ARISTA 1-9676	TAYLOR DAYNE
7	13	21	3	ONE MORE TRY COLUMBIA 38-07773	GEORGE MICHAEL
8	5	4	11	WISHING WELL COLUMBIA 38-07675	TERENCE TRENT D'ARBY
9	2	1	11	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE 1-9678/ARISTA	BILLY OCEAN
10	8	7	7	DA'BUTT (FROM THE "SCHOOL DAZE" SOUNDTRACK) EMI-MANHATTAN 50115	E.U.
11	11	16	5	MY GIRL CAPITOL 44124	SUAVE
12	15	24	3	MERCEDES BOY MCA 53279	PEBBLES
13	10	11	8	PINK CADILLAC EMI-MANHATTAN 50117	NATALIE COLE
14	17	15	6	PROMISE ME FEVER 1917/SUTRA	THE COVER GIRLS
15	16	20	5	NIGHTTIME VIRGIN 7-99350	PRETTY POISON
16	22	—	2	SUPERSONIC RUTHLESS 7-99328/ATCO	J.J. FAD
17	23	22	3	WHEN WE KISS SYNTHICIDE 75018/ENIGMA	BARDEUX
18	25	29	4	TAKE IT WHILE IT'S HOT ATCO 7-99352	SWEET SENSATION
19	18	18	5	DREAMIN' OF LOVE LMR 74001	STEVIE B
20	20	17	7	PIANO IN THE DARK A&M 3003	BRENDA RUSSELL/JOE ESPOSITO
21	27	—	2	TOGETHER FOREVER RCA 8319	RICK ASTLEY
22	28	—	2	WILD, WILD WEST JIVE 1086/RCA	KOOL MOE DEE
23	12	12	14	ROCKET 2 U MCA 53254	THE JETS
24	14	8	13	MAN IN THE MIRROR EPIC 34-07668/E.P.A.	MICHAEL JACKSON
25	NEW ▶	1	1	EVERYTHING YOUR HEART DESIRES ARISTA 1-9684	D. HALL J. OATES
26	NEW ▶	1	1	MAKE IT REAL MCA 53311	THE JETS
27	29	—	2	I STILL BELIEVE MCA 53288	BRENDA K. STARR
28	24	23	6	LIKE A CHILD 4TH & B'WAY 7458	NOEL
29	21	14	17	GIRLFRIEND MCA 53185	PEBBLES
30	NEW ▶	1	1	LOVE STRUCK A&M 3020	JESSE JOHNSON

Products with the greatest airplay gains this week.

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

Hits From Billboard 10 and 20 Years Ago This Week

## POP SINGLES—10 Years Ago

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

## POP SINGLES—20 Years Ago

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

## TOP ALBUMS—10 Years Ago

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

## TOP ALBUMS—20 Years Ago

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

## COUNTRY SINGLES—10 Years Ago

1. **It's All Wrong, But It's Alright/Two Doors Down**, Dolly Parton, RCA
2. **She Can Put Her Shoes Under My Bed (Anytime)**, Johnny Duncan, COLUMBIA
3. **Hearts On Fire**, Eddie Rabbitt, ELEKTRA
4. **I'm Always On A Mountain When I Fall**, Merle Haggard, MCA
5. **Everytime Two Fools Collide**, Kenny Rogers & Dottie West, UNITED ARTISTS
6. **Unchained Melody/Softly, As I Leave You**, Elvis Presley, RCA
7. **Maybe Baby**, Susie Allanson, WARNER/CURB
8. **Do You Know You Are My Sunshine**, Statler Brothers, MERCURY
9. **The Power Of Positive Drinking**, Mickey Gilley, PLAYBOY
10. **Come On In**, Jerry Lee Lewis, MERCURY

## SOUL SINGLES—10 Years Ago

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

## FEATURED PROGRAMMING

**SJS ENTERTAINMENT CORP.**, New York, has spent its first 15 months of existence quietly offering its services as an ad sales rep and adding longform programming to its catalog. It is now making the rounds with the 20-hour "Complete History Of The Rolling Stones," which it is offering as a special series for the summer. SJS started working on the project in November and is reporting clearances for the program in 40 of the top 50 markets.

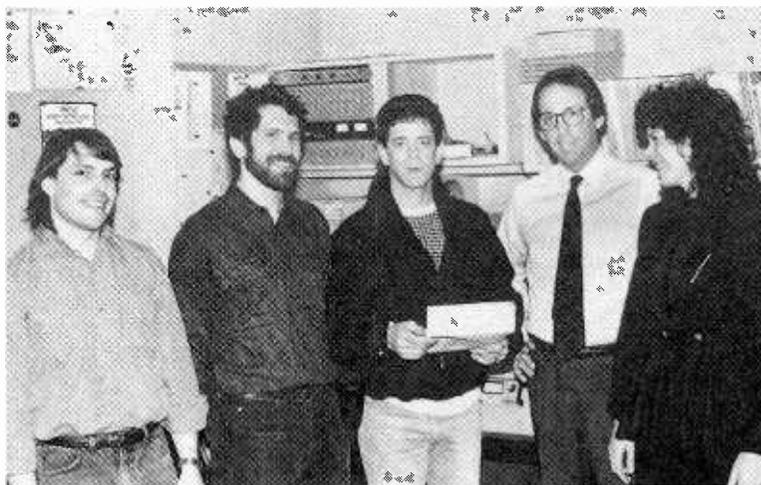
Like last year's "The Beatles: The Days Of Their Lives" (the company's only other rock-format offering so far), the Rolling Stones special has been produced in house. The entire history of the Stones is covered—from before "Satisfaction" to the latest solo projects. The disk-delivered package can be stripped into one-hour installments, but SJS says most stations are running it as a blockbuster weekend series in early July. Each hour has 12 minutes of commercial spots, six national and six local.

SJS is made up of **Steven Saslow**, president, and **June Brody**, vice president. Saslow was director of special programming for the now-defunct NBC Radio Entertainment from 1983-85. Brody refers to herself as a "media-barter industry veteran." The company was initially put together to produce and market a shortform feature on black history for a Florida client. SJS produced and cleared the one-minute daily for 18 months.

SJS has been steadily taking on the syndication, sales, and clearance rights to shows ever since. When Saslow formed SJS, he brought along the show that **Sid Mark's Orange Productions** has been doing for 31 years, "The Sounds Of Sinatra." Saslow and Brody then got involved with real nostalgia radio by taking on clearance and sales duties for "Same Time, Same Station" from **Real Radio**, Pasadena, Calif., and "The Golden Age Of Radio Theater" from **Portland, Ore.-based Broadcast Connection**.

In June, SJS took over the full syndication of **Bullet Productions'** "Highlights," the three-hour weekly that had been **DIR Broadcasting's** urban offering. **Bullet** then began to produce the weekly "B.B. King Blues Hour," and SJS took on that show as well. Most recently, SJS sold the advertising for **Jerry Roberts/Peter Bie Broadcast Service's** "With Love, Whitney." The 90-minute Valentine's Day special worked out well for both Roberts/Bie and SJS.

SJS offers national-spot sales service for independently produced programs. Saslow also offers a syndication sales and clearance package service. SJS has been doing the sales for **Starstream Communication's** year-old "The Car Show, Coast To Coast" since it hit the air more than a year ago. SJS can be reached at 212-370-9640.



**A Natural Biscuit.** DIR Broadcasting takes a walk on the wild side as it brings in Lou Reed to guest co-host a four-hour celebration of the 15th anniversary of the "King Biscuit Flower Hour." The special "Biscuit" gala will air over the Memorial Day weekend with seven of rock's luminaries as guest hosts. From left are DIR's production coordinator Mitch Maketansky and engineer Bruce Raney, Reed, DIR exec VP Peter Kauff, and DIR's new director of talent acquisition Janice Ginsberg, who comes to DIR from United Stations.

**A LOOK** at specials for the Memorial Day weekend shows **DIR Broadcasting** pulling out all the stops to celebrate 15 years of the "King Biscuit Flower Hour" in syndication. The granddaddy of live rock programming will get a four-hour tribute when DIR pulls in Robert Plant, Pete Townshend, Robbie Robertson, Phil Collins, and Elton John as guest hosts.

Included in the special will be performances by the Stones, David Bowie, the Who, the Kinks, and—from the very first "King Biscuit"—a then-unknown named Bruce Springsteen. His "Spirits In The Night" was recorded in front of an audience of 50 at a small New York club in 1972.

**United Stations**, New York, is ushering in a flood of summer programming with four specials for the Memorial Day weekend. The focus will be on rock with the three-hour "Rolling Stones Silver Anniversary Salute," the latest installment in a series of silver-anniversary tributes begun last year.

AC stations will get a full look at "Sting: The Police Decade And Beyond" in a three-hour special. US will go to celluloid soundtracks again this year to bring top 40

"Rockin' At The Movies." The three-hour program will track the top songs from the year's hit movies. And the company's "Country Six-Pack" will crack open the first can of its sixth year when it salutes "Hank Williams Jr.: Entertainer Of The Year" in a three-hour toast to the country great.

**ABC Radio Network** will also bring out a country special: **Bob Kingsley** will host a four-hour look at the "Ladies Of The Eighties." The music-intensive special will feature interviews with the top women in country.

And speaking of women, **Sheridan Broadcasting Network** will broadcast the National Council of Negro Women's second annual "Black Family Reunion Tribute To Mothers" on Mother's Day, May 8.

**Melba Moore** and **Freddie Jackson** will host the three-hour show, which will feature a parade of stars stopping by to pay tribute to the council and to mothers everywhere. The show will also be carried on the **National Black Network**.

PETER J. LUDWIG

*Below is a weekly calendar of upcoming network and syndicated*

*music specials. Shows with multiple dates indicate that local stations have option of broadcast time and dates.*

May 6-7, **Swing Out Sister**, On The Radio, On The Radio Broadcasting, one hour.

May 6-8, **Al B. Sure/Miles Jaye**, On The Move With Tom Joyner, CBS RadioRadio, three hours.

May 6-8, **Teena Marie**, Star Beat, MJI Broadcasting, one hour.

May 6-8, **Scorpions**, Metalshop, MJI Broadcasting, one hour.

May 6-8, **Randy Travis**, Country Today, MJI Broadcasting, one hour.

May 6-8, **Jermaine Jackson**, Motor City Beat, United Stations, three hours.

May 6-8, **The Toto Story**, Hot Rocks, United Stations, 90 minutes.

May 6-8, **Lynyrd Skynyrd**, Rock Watch, United Stations, three hours.

May 8-9, **Howard Hewett/Norman Connors/Dawnn Lewis/Randy Hall**, RadioScope, Lee Bailey Communications, one hour.

May 8, **Ted Nugent**, Classic Call, Premiere Radio Network, one hour.

May 8, **the Radiators**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

May 8, **Neil Young/Kingdom Come**, Powercuts, Global Satellite/ABC Radio Networks, two hours.

May 8, **Buck Owens**, Countryline U.S.A., James Paul Brown Entertainment, one hour.

May 8, **Janie Frickie**, Nashville Live, Emerald Entertainment Group, 90 minutes.

May 9, **Robbie Robertson**, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

May 9-15, **In The Spotlight: Howard Hewett and Evelyn Champagne King**, Westwood One Radio Networks Special, one hour.

May 9-15, **Wayne Shorter**, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

May 9-15, **Crosby, Stills & Nash**, Legends Of Rock, Westwood One Radio Networks, one hour.

May 9-15, **Icehouse**, In Concert, Westwood One Radio Networks, 90 minutes.

May 9-15, **Steve Miller**, Classic Cuts, MJI Broadcasting, one hour.

May 9-15, **Aerosmith**, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

May 9-15, **David Lee Roth**, Rock Today, MJI Broadcasting, one hour.

May 9-15, **Best Of Gilley's: Ronnie Milsap/Mel Tillis**, Live From Gilley's, Westwood One Radio Networks, one hour.

May 9-15, **Toto**, Star Trak Profiles, Westwood One Radio Networks, one hour.

May 9-15, **Morris Day**, Special Edition, Westwood One Radio Networks, one hour.

May 9-15, **The Lost Lennon Tapes**, Westwood One Radio Networks Special Series, one hour.

## WASHINGTON ROUNDUP

BY BILL HOLLAND

**IT'S BACK:** Remember the bill introduced in—and soundly defeated by—the Senate last session that would have taxed broadcasters when stations are sold? Well, the bill has been reintroduced by its sponsor, Sen. Ernest Hollings, D-S.C., who held a hearing on the legislation April 27. The bill would channel the proceeds of the so-called transfer tax to a trust fund that would be used to finance public broadcasting. Commercial broadcasters are still opposed to the measure.

This year's version of the bill doesn't call for codification of the

controversial fairness doctrine—a development welcomed by most broadcasters. But the call for the 2% tax remains, and so does a proposed 4% tax on stations that have belonged to their current owner for less than three years. National Assn. of Broadcasting president Eddie Fritts has released a white paper that states that the U.S. system of commercial broadcasting has benefited from the long-range thinking of Congress, and that's why it's an "immense national resource." In other words, leave good enough alone. Hollings' bill has no co-sponsors, and other Senate Communications Subcommittee members are either ambivalent about or opposed to the measure.

**CHANGED WORDING:** NAB government relations and legal officials spotted some vague wording in the

Senate's Trademark and Revisions Act that they say would have posed "significant legal threats" to advertising and program content. The passages would have altered the way governments look at truth in advertising and even satire. For instance, if the wording stood, an advertiser telling the truth about a product would have to tell every truth about it—a difficult task in a 30-second spot.

**THE MOST** frequently aired public-service announcements on radio stations across the country, according to a new NAB survey, are those on drug abuse, drunk driving, and AIDS. Of the stations that participated in the poll, 32.1% said antidrug-abuse campaigns are tops, 30.1% named antidrunk-driving spots and programs, and 24.3% named public-service spots on AIDS.

# POWERPLAYISTS™

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

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

**PLATINUM**  
**WHTZ FM 94.0**  
New York  
O.M.: Steve Kingston

- 1 Whitney Houston, Where Do Broken Hearts Go
- 2 Terence Trent D'Arby, Wishing Well
- 3 Samantha Fox, Naughty Girls (Need Love)
- 4 INXS, Devil Inside
- 5 Pebbles, Girlfriend
- 6 The Deele, Two Occasions
- 7 Aerosmith, Angel
- 8 Gloria Estefan & Miami Sound Machine, Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 9 Natalie Cole, Pink Cadillac
- 10 Michael Jackson, Man In The Mirror
- 11 George Michael, One More Try
- 12 E.U., Da Butt (From The "School Daze")
- 13 Rick Astley, Together Forever
- 14 Richard Marx, Endless Summer Nights
- 15 Debbie Gibson, Foolish Beat
- 16 Tiffany, I Saw Him Standing There
- 17 Jody Watley, Some Kind Of Lover
- 18 Foreigner, I Don't Want To Live Witho
- 19 Steve B. Dreamin' Of Love
- 20 Debbie Gibson, Out Of The Blue
- 21 The Jets, Rocket 2 U
- 22 Johnny Hates Jazz, Shattered Dreams
- 23 White Lion, Wait
- 24 J.J. FAD, Supersonic
- 25 Johnny Kemp, Just Got Paid
- 26 Daryl Hall John Oates, Everything You
- 27 Keith Sweat, I Want Her
- 28 Michael Jackson, Dirty Diana
- 29 Lita Ford, Kiss Me Deady
- 30 Def Leppard, Pour Some Sugar On Me

**POWER 95**  
New York  
P.D.: Larry Berger

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

**B96**  
Chicago  
P.D.: Buddy Scott

- 1 Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 2 Terence Trent D'Arby, Wishing Well
- 3 Natalie Cole, Pink Cadillac
- 4 Gloria Estefan & Miami Sound Machine, Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 5 Whitney Houston, Where Do Broken Hearts Go
- 6 George Michael, One More Try
- 7 Samantha Fox, Naughty Girls (Need Love)
- 8 Taylor Dayne, Prove Your Love
- 9 INXS, Devil Inside
- 10 The Deele, Two Occasions
- 11 Pet Shop Boys, Always On My Mind
- 12 Johnny Hates Jazz, Shattered Dreams
- 13 Jermaine Stewart, Say It Again
- 14 Rick Astley, Together Forever
- 15 Daryl Hall John Oates, Everything You
- 16 The Jets, Rocket 2 U
- 17 Pretty Poison, Nighttime
- 18 Orchestral Manoeuvres In The Dark, Dr
- 19 Brenda Russell Featuring Joe Esposito, Jody Watley, Some Kind Of Lover
- 20 Jody Watley, Some Kind Of Lover
- 21 Jesse Johnson, Love Struck
- 22 New Order, Blue Monday 1988
- 23 Michael Jackson, Man In The Mirror
- 24 Suave, My Girl
- 25 Pebbles, Girlfriend
- 26 Pebbles, Mercedes Boy
- 27 Prince, Alphabet St.
- 28 Michael Jackson, Dirty Diana
- 29 Al B. Sure!, Nite And Day
- 30 EX Belinda Carlisle, Circle In The Sand
- 31 Debbie Gibson, Foolish Beat

**KIISFM 102.7**  
Los Angeles  
P.D.: Steve Rivers

- 1 Terence Trent D'Arby, Wishing Well
- 2 Gloria Estefan & Miami Sound Machine, Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 3 Whitney Houston, Where Do Broken Hearts Go
- 4 J.J. FAD, Supersonic
- 5 Taylor Dayne, Prove Your Love
- 6 Icehouse, Electric Blue
- 7 Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 8 Natalie Cole, Pink Cadillac
- 9 The Deele, Two Occasions
- 10 Pet Shop Boys, Always On My Mind
- 11 George Michael, One More Try
- 12 Aerosmith, Angel
- 13 Johnny Hates Jazz, Shattered Dreams
- 14 Samantha Fox, Naughty Girls (Need Love)
- 15 Pebbles, Girlfriend
- 16 Orchestral Manoeuvres In The Dark, Dr
- 17 L.L. Cool J., Going Back To Cali (From "Bardeux, When We Kiss")
- 18 Jody Watley, Some Kind Of Lover
- 19 Michael Jackson, Man In The Mirror
- 20 Foreigner, I Don't Want To Live Witho
- 21 Times Two, Strange But True
- 22 The Jets, Rocket 2 U
- 23 Rick Astley, Together Forever
- 24 INXS, Devil Inside
- 25 Jermaine Stewart, Say It Again
- 26 Daryl Hall John Oates, Everything You
- 27 Belinda Carlisle, Circle In The Sand
- 28 Bananarama, Love In The First Degree
- 29 Nu Shooz, Should I Say Yes?

**GOLD**  
**Kiss 108 FM**  
Boston  
P.D.: Sunny Joe White

- 1 Gloria Estefan & Miami Sound Machine, Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 2 Taylor Dayne, Prove Your Love
- 3 Pet Shop Boys, Always On My Mind
- 4 Samantha Fox, Naughty Girls (Need Love)
- 5 Brenda Russell Featuring Joe Esposito, Foreigner, I Don't Want To Live Witho
- 6 Natalie Cole, Pink Cadillac
- 7 Rick Astley, Together Forever
- 8 The Deele, Two Occasions
- 9 Times Two, Strange But True
- 10 Toto, Pamela
- 11 George Michael, One More Try
- 12 Cher, We All Sleep Alone
- 13 Debbie Gibson, Foolish Beat
- 14 Sinead O'Connor, Mandinka
- 15 Jermaine Stewart, Say It Again
- 16 Johnny Hates Jazz, Shattered Dreams
- 17 Paul Carrack, One Good Reason
- 18 Icehouse, Electric Blue
- 20 Big Pig, Breakaway
- 21 Midnight Oil, Beds Are Burning
- 22 E.U., Da Butt (From The "School Daze")
- 23 The Church, Under The Milky Way
- 24 Daryl Hall John Oates, Everything You
- 25 Orchestral Manoeuvres In The Dark, Dr
- 26 Suave, My Girl
- 27 Lita Ford, Kiss Me Deady
- 28 Dan Reed Network, Ritual
- 29 Belinda Carlisle, Circle In The Sand
- 30 Smokey Robinson, Love Don't Give No R
- 31 10,000 Maniacs, Like The Weather
- 32 EX Sweet Sensation, Take It While It's H
- 33 EX Steve Wonder & Michael Jackson, Get
- 34 EX Robert Plant, Tall Cool One
- 35 EX The Jets, Make It Real
- 36 EX Tracy Chapman, Fast Car
- 37 EX Clime Fisher, Love Changes (Everythi
- 38 EX Kylie Minogue, I Should Be So Lucky
- 39 EX Nia Peeples, Trouble
- 40 EX Rod Stewart, Lost In You
- 41 EX Poison, Nothin' But A Good Time
- 42 EX Julio Iglesias & Steve Wonder, My Lo
- 43 EX White Lion, Wait
- 44 EX The Godfathers, Birth, School, Work,
- 45 EX Rick Springfield, Honeycomb In Beirut
- 46 EX Underworld, Underneath The Radar
- 47 EX Prince, Alphabet St.
- 48 EX Boz Scaggs, Heart Of Mine
- 49 EX David Lee Roth, Stand Up
- 50 EX The Cover Girls, Promise Me
- 51 EX Ziggy Marley And The Melody Makers, T
- 52 EX Brenda K. Starr, I Still Believe

**POWER 104**  
New York  
P.D.: Larry Berger

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

**B96**  
Boston  
P.D.: Tom Jeffries

- 1 Terence Trent D'Arby, Wishing Well
- 2 Taylor Dayne, Prove Your Love
- 3 Whitney Houston, Where Do Broken Hearts Go
- 4 Johnny Hates Jazz, Shattered Dreams
- 5 Natalie Cole, Pink Cadillac
- 6 Brenda Russell Featuring Joe Esposito, Icehouse, Electric Blue
- 7 Pet Shop Boys, Always On My Mind
- 8 Bruce Springsteen, One Step Up
- 9 INXS, Devil Inside
- 10 Dan Reed Network, Ritual
- 11 Bananarama, Love In The First Degree
- 12 Gloria Estefan & Miami Sound Machine, Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 13 Times Two, Strange But True
- 14 Jermaine Stewart, Say It Again
- 15 Toto, Pamela
- 16 George Michael, One More Try
- 17 Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 18 Bryan Ferry, Kiss And Tell (From "Bri
- 19 Foreigner, I Don't Want To Live Witho
- 20 Daryl Hall John Oates, Everything You
- 21 The Jets, Rocket 2 U
- 22 Daryl Hall John Oates, Everything You
- 23 Pretty Poison, Nighttime
- 24 Midnight Oil, Beds Are Burning
- 25 EX Prince, Alphabet St.
- 26 EX Suave, My Girl
- 27 EX Rick Astley, Together Forever
- 28 EX The Deele, Two Occasions
- 29 EX Bruce Hornsby & The Range, The Valley
- 30 EX David Lee Roth, Stand Up
- 31 EX Debbie Gibson, Foolish Beat
- 32 EX Belinda Carlisle, Circle In The Sand
- 33 EX Prince, Alphabet St.
- 34 EX Clime Fisher, Love Changes (Everythi
- 35 EX The Church, Under The Milky Way
- 36 EX Cheap Trick, The Flame
- 37 EX Jane Wiedlin, Rush Hour
- 38 EX John Cougar Mellencamp, Rooty Toot To
- 39 EX Big Pig, Breakaway
- 40 EX Robert Plant, Tall Cool One

**WAVA 107.3**  
Washington  
P.D.: Mark St. John

- 1 Richard Marx, Endless Summer Nights
- 2 Whitney Houston, Where Do Broken Hearts Go
- 3 Samantha Fox, Naughty Girls (Need Love)
- 4 Michael Jackson, Man In The Mirror
- 5 Keith Sweat, I Want Her
- 6 Aerosmith, Angel
- 7 INXS, Devil Inside
- 8 The Deele, Two Occasions
- 9 Pebbles, Girlfriend
- 10 George Michael, One More Try
- 11 Gloria Estefan & Miami Sound Machine, Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 12 Debbie Gibson, Foolish Beat
- 13 Brenda Russell Featuring Joe Esposito, The Jets, Make It Real
- 14 Terence Trent D'Arby, Wishing Well
- 15 Taylor Dayne, Prove Your Love
- 16 The Jets, Rocket 2 U
- 17 Debbie Gibson, Foolish Beat
- 18 Foreigner, I Don't Want To Live Witho
- 19 Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 20 Brenda K. Starr, I Still Believe
- 21 Rick Astley, Together Forever
- 22 White Lion, Wait
- 23 Daryl Hall John Oates, Everything You
- 24 Belinda Carlisle, Circle In The Sand
- 25 Bananarama, Love In The First Degree
- 26 Bardeux, When We Kiss

**Power Hits B94 FM**  
Pittsburgh  
P.D.: Jim Richards

- 1 Whitney Houston, Where Do Broken Hearts Go
- 2 Aerosmith, Angel
- 3 Pebbles, Girlfriend
- 4 Samantha Fox, Naughty Girls (Need Love)
- 5 Daryl Hall John Oates, Everything You
- 6 Gloria Estefan & Miami Sound Machine, Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 7 Taylor Dayne, Prove Your Love
- 8 Terence Trent D'Arby, Wishing Well
- 9 Michael Bolton, (Sittin' On) The Dock
- 10 Johnny Hates Jazz, Shattered Dreams
- 11 George Michael, One More Try
- 12 Paul Carrack, One Good Reason
- 13 Orchestral Manoeuvres In The Dark, Dr
- 14 White Lion, Wait
- 15 Bruce Springsteen, One Step Up
- 16 INXS, Devil Inside
- 17 Daryl Hall John Oates, Everything You
- 18 Pet Shop Boys, Always On My Mind
- 19 Icehouse, Electric Blue
- 20 Belinda Carlisle, Circle In The Sand
- 21 Debbie Gibson, Foolish Beat
- 22 The Deele, Two Occasions
- 23 The Jets, Rocket 2 U
- 24 Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 25 Cher, I Found Someone
- 26 Rick Astley, Together Forever
- 27 EX Cher, We All Sleep Alone
- 28 EX Poison, Nothin' But A Good Time
- 29 EX Brenda Russell Featuring Joe Esposito, Foreigner, I Don't Want To Live Witho
- 30 EX Rod Stewart, Lost In You
- 31 EX Prince, Alphabet St.
- 32 EX Bruce Hornsby & The Range, The Valley
- 33 EX E.U., Da Butt (From The "School Daze")

**EAGLE 106**  
Philadelphia  
P.D.: Charlie Quinn

- 1 Whitney Houston, Where Do Broken Hearts Go
- 2 Terence Trent D'Arby, Wishing Well
- 3 Taylor Dayne, Prove Your Love
- 4 Samantha Fox, Naughty Girls (Need Love)
- 5 Gloria Estefan & Miami Sound Machine, Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 6 Natalie Cole, Pink Cadillac
- 7 Bruce Springsteen, One Step Up
- 8 Pet Shop Boys, Always On My Mind
- 9 Brenda Russell Featuring Joe Esposito, Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 10 George Michael, One More Try
- 11 Johnny Hates Jazz, Shattered Dreams
- 12 Foreigner, I Don't Want To Live Witho
- 13 The Cover Girls, Promise Me
- 14 INXS, Devil Inside
- 15 The Jets, Rocket 2 U
- 16 Pretty Poison, Nighttime
- 17 White Lion, Wait
- 18 Rick Astley, Together Forever
- 19 Aerosmith, Angel
- 20 Jermaine Stewart, Say It Again
- 21 Orchestral Manoeuvres In The Dark, Dr
- 22 The Deele, Two Occasions
- 23 Daryl Hall John Oates, Everything You
- 24 Brenda K. Starr, I Still Believe
- 25 Debbie Gibson, Foolish Beat
- 26 Icehouse, Electric Blue
- 27 EX Belinda Carlisle, Circle In The Sand
- 28 EX Glass Tiger, I'm Still Searching
- 29 EX Bruce Hornsby & The Range, The Valley
- 30 EX Michael Jackson, Dirty Diana
- 31 EX J.J. FAD, Supersonic
- 32 EX Prince, Alphabet St.
- 33 EX The Jets, Make It Real

**Q107**  
Washington  
P.D.: Chuck Morgan

- 1 Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 2 Samantha Fox, Naughty Girls (Need Love)
- 3 Whitney Houston, Where Do Broken Hearts Go
- 4 Pebbles, Girlfriend
- 5 INXS, Devil Inside
- 6 Cher, I Found Someone
- 7 Richard Marx, Endless Summer Nights
- 8 Aerosmith, Angel
- 9 Rick Astley, Together Forever
- 10 Terence Trent D'Arby, Wishing Well
- 11 Pet Shop Boys, Always On My Mind
- 12 Brenda Russell Featuring Joe Esposito, George Michael, One More Try
- 13 Michael Jackson, Man In The Mirror
- 14 The Jets, Make It Real
- 15 George Michael, One More Try
- 16 The Deele, Two Occasions
- 17 White Lion, Wait
- 18 Gloria Estefan & Miami Sound Machine, Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
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- 23 E.U., Da Butt (From The "School Daze")
- 24 Brenda K. Starr, I Still Believe
- 25 Rick Astley, Together Forever
- 26 Johnny Hates Jazz, Shattered Dreams
- 27 EX Poison, Nothin' But A Good Time
- 28 EX Foreigner, I Don't Want To Live Witho
- 29 EX Glass Tiger, I'm Still Searching
- 30 EX Bardeux, When We Kiss
- 31 EX Prince, Alphabet St.
- 32 EX Lita Ford, Kiss Me Deady
- 33 EX Icehouse, Electric Blue
- 34 EX Cheap Trick, The Flame

**Q105**  
Tampa  
O.M.: Mason Dixon

- 1 Gloria Estefan & Miami Sound Machine, Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 2 Johnny Hates Jazz, Shattered Dreams
- 3 Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 4 The Deele, Two Occasions
- 5 Terence Trent D'Arby, Wishing Well
- 6 Foreigner, I Don't Want To Live Witho
- 7 Whitney Houston, Where Do Broken Hearts Go
- 8 Aerosmith, Angel
- 9 The Jets, Make It Real
- 10 Michael Jackson, Man In The Mirror
- 11 Samantha Fox, Naughty Girls (Need Love)
- 12 George Michael, One More Try
- 13 Icehouse, Electric Blue
- 14 Pebbles, Girlfriend
- 15 Debbie Gibson, Out Of The Blue

**WJZZ 95.5**  
Detroit  
P.D.: Brian Patrick

- 1 Terence Trent D'Arby, Wishing Well
- 2 Whitney Houston, Where Do Broken Hearts Go
- 3 Gloria Estefan & Miami Sound Machine, Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 4 Pebbles, Girlfriend
- 5 Aerosmith, Angel
- 6 INXS, Devil Inside
- 7 George Michael, One More Try
- 8 Toto, Pamela
- 9 White Lion, Wait
- 10 Natalie Cole, Pink Cadillac
- 11 Johnny Hates Jazz, Shattered Dreams
- 12 Icehouse, Electric Blue
- 13 Merry Clayton, Yes (From The Motion P
- 14 Foreigner, I Don't Want To Live Witho
- 15 Taylor Dayne, Prove Your Love
- 16 Pet Shop Boys, Always On My Mind
- 17 Cheryll Frazier, The Flame
- 18 INXS, Devil Inside
- 19 Brenda Russell Featuring Joe Esposito, Jody Watley, Some Kind Of Lover
- 20 Suave, My Girl
- 21 Paul Carrack, One Good Reason
- 22 Daryl Hall John Oates, Everything You
- 23 Times Two, Strange But True
- 24 Jermaine Stewart, Say It Again
- 25 Cher, We All Sleep Alone
- 26 Rick Astley, Together Forever
- 27 Pretty Poison, Nighttime
- 28 Belinda Carlisle, Circle In The Sand
- 29 Bruce Hornsby & The Range, The Valley
- 30 Samantha Fox, Naughty Girls (Need Love)
- 31 Glass Tiger, I'm Still Searching
- 32 Debbie Gibson, Foolish Beat
- 33 The Jets, Make It Real
- 34 EX Boz Scaggs, Heart Of Mine
- 35 EX Michael Jackson, Dirty Diana

**POWER 96**  
Detroit  
P.D.: Rick Gillette

- 1 Whitney Houston, Where Do Broken Hearts Go
- 2 Terence Trent D'Arby, Wishing Well
- 3 George Michael, One More Try
- 4 Michael Jackson, Man In The Mirror
- 5 Pebbles, Girlfriend
- 6 The Jets, Rocket 2 U
- 7 Gloria Estefan & Miami Sound Machine, Natalie Cole, Pink Cadillac
- 8 The Deele, Two Occasions
- 9 Jody Watley, Some Kind Of Lover
- 10 INXS, Devil Inside
- 11 E.U., Da Butt (From The "School Daze")
- 12 Brenda Russell Featuring Joe Esposito, Taylor Dayne, Prove Your Love
- 13 Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 14 Tiffany, I Saw Him Standing There
- 15 Daryl Hall John Oates, Everything You
- 16 Brenda K. Starr, I Still Believe
- 17 Pet Shop Boys, Always On My Mind
- 18 Samantha Fox, Naughty Girls (Need Love)
- 19 Daryl Hall John Oates, Everything You
- 20 Prince, Alphabet St.
- 21 Debbie Gibson, Foolish Beat
- 22 Jody Watley, Some Kind Of Lover
- 23 Noel, Like A Child
- 24 Rick Astley, Together Forever
- 25 The Cover Girls, Promise Me
- 26 Al B. Sure!, Nite And Day
- 27 Jody Watley, Some Kind Of Lover
- 28 EX Johnny Hates Jazz, Shattered Dreams
- 29 EX Michael Jackson, Dirty Diana

**Wmms 100.1 FM**  
Cleveland  
O.M.: Kid Leo

- 1 Aerosmith, Angel
- 2 White Lion, Wait
- 3 Foreigner, I Don't Want To Live Witho
- 4 Henry Lee Summer, I Wish I Had A Girl
- 5 Johnny Hates Jazz, Shattered Dreams
- 6 Icehouse, Electric Blue
- 7 Pet Shop Boys, Always On My Mind
- 8 INXS, Devil Inside
- 9 Paul Carrack, One Good Reason
- 10 Scarlett & Black, You Don't Know
- 11 Orchestral Manoeuvres In The Dark, Dr
- 12 Bruce Springsteen, One Step Up
- 13 Terence Trent D'Arby, Wishing Well
- 14 Bryan Ferry, Kiss And Tell (From "Bri
- 15 Midnight Oil, Beds Are Burning
- 16 Whitney Houston, Where Do Broken Hearts Go
- 17 Gloria Estefan & Miami Sound Machine, David Lee Roth, Stand Up
- 18 George Michael, One More Try
- 19 Times Two, Strange But True
- 20 Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 21 Kingdom Come, Get It On
- 22 The Church, Under The Milky Way
- 23 Dan Reed Network, Ritual
- 24 Bruce Hornsby & The Range, The Valley
- 25 Belinda Carlisle, Circle In The Sand
- 26 Glass Tiger, I'm Still Searching
- 27 Big Pig, Breakaway
- 28 EX Jerry Harrison: Casual Gods, Rev It U
- 29 EX Cheap Trick, The Flame
- 30 The Church, Under The Milky Way
- 31 Robert Plant, Tall Cool One
- 32 Merry Clayton, Yes (From The Motion P
- 33 EX Lita Ford, Kiss Me Deady

**93Q**  
Houston  
P.D.: Bill Richards

- 1 Gloria Estefan & Miami Sound Machine, Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 2 Aerosmith, Angel
- 3 Whitney Houston, Where Do Broken Hearts Go
- 4 Terence Trent D'Arby, Wishing Well
- 5 George Michael, One More Try
- 6 The Deele, Two Occasions
- 7 Natalie Cole, Pink Cadillac
- 8 Brenda K. Starr, I Still Believe
- 9 Michael Jackson, Man In The Mirror
- 10 Samantha Fox, Naughty Girls (Need Love)
- 11 Orchestral Manoeuvres In The Dark, Dr
- 12 Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 13 Taylor Dayne, Prove Your Love
- 14 Alexander O'Neal Featuring Cherelle, L.L. Cool J., Going Back To Cali (From "Bardeux, When We Kiss")
- 15 Lita Ford, Kiss Me Deady
- 16 Johnny Hates Jazz, Shattered Dreams
- 17 INXS, Devil Inside
- 18 Michael Jackson, Dirty Diana
- 19 Jermaine Stewart, Say It Again
- 20 Suave, My Girl
- 21 Brenda Russell Featuring Joe Esposito, Al B. Sure!, Nite And Day
- 22 Rick Astley, Together Forever
- 23 Foreigner, I Don't Want To Live Witho
- 24 Icehouse, Electric Blue
- 25 Debbie Gibson, Foolish Beat
- 26 Bardeux, When We Kiss
- 27 Daryl Hall John Oates, Everything You
- 28 EX Cher, We All Sleep Alone
- 29 Prince, Alphabet St.
- 30 EX White Lion, Wait
- 31 EX Pretty Poison, Nighttime
- 32 EX Lita Ford, Kiss Me Deady
- 33 EX The Jets, Make It Real
- 34 EX E.U., Da Butt (From The "School Daze")
- 35 EX Jazzy Jeff & The New Generation, Just Don't Under
- 36 EX Mercedes Boy
- 37 EX Depeche Mode, Route 66/Behind The
- 38 EX J.J. FAD, Supersonic
- 39 EX Nu Shooz, Should I Say Yes?

**WJZZ 95.5**  
Chicago  
P.D.: Brian Kelly

- 1 Natalie Cole, Pink Cadillac
- 2 Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 3 White Lion, Wait
- 4 Tiffany, I Saw Him Standing There
- 5 Whitney Houston, Where Do Broken Hearts Go
- 6 INXS, Devil Inside
- 7 Aerosmith, Angel
- 8 Terence Trent D'Arby, Wishing Well
- 9 Pebbles, Girlfriend
- 10 Michael Jackson, Man In The Mirror
- 11 Pet Shop Boys, Always On My Mind
- 12 Debbie Gibson, Foolish Beat
- 13 Gloria Estefan & Miami Sound Machine, Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 14 George Michael, Father Figure
- 15 Big Pig, Breakaway
- 16 Rick Astley, Never Gonna Give You Up
- 17 Pet Shop Boys, Always On My Mind
- 18 Debbie Gibson, Foolish Beat
- 19 Johnny Hates Jazz, Shattered Dreams
- 20 The Jets, Rocket 2 U
- 21 Big Pig, Breakaway
- 22 Lita Ford, Kiss Me Deady
- 23 Richard Marx, Endless Summer Nights
- 24 The Scorpions, Rhythm Of Love
- 25 Patrick Swayze (Wendy Fraser), George Michael, One More Try
- 26 Belinda Carlisle, Circle In The Sand
- 27 Rick Astley, Together Forever
- 28 Def Leppard, Pour Some Sugar On Me
- 29 Michael Jackson, Dirty Diana

**WJZZ 95.5**  
Minneapolis  
P.D.: Gregg Swedberg

- 1 Terence Trent D'Arby, Wishing Well
- 2 Johnny Hates Jazz, Shattered Dreams
- 3 White Lion, Wait
- 4 Gloria Estefan & Miami Sound Machine, Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 5 Whitney Houston, Where Do Broken Hearts Go
- 6 Times Two, Strange But True
- 7 Henry Lee Summer, I Wish I Had A Girl
- 8 Agnetha Faltskog/Peter Cetera, I Wasn
- 9 Taylor Dayne, Prove Your Love
- 10 Suave, My Girl
- 11 Aerosmith, Angel
- 12 Pebbles, Girlfriend
- 13 George Michael, One More Try
- 14 Foreigner, I Don't Want To Live Witho
- 15 Tommy Shaw, Ever Since The World
- 16 Bananarama, Love In The First Degree
- 17 Icehouse, Electric Blue
- 18 James Taylor, Never Die Young
- 19 Toto, Pamela
- 20 Natalie Cole, Get Outta My Dreams, Get Outta My Dreams
- 21 Belinda Carlisle, Circle In The Sand
- 22 Colortone, Nothing's Gonna Be All Rig
- 23 Orchestral Manoeuvres In The Dark, Dr
- 24 Samantha Fox, Naughty Girls (Need Love)
- 25 Pet Shop Boys, Always On My Mind
- 26 Jermaine Stewart, Say It Again
- 27 The Jets, Make It Real
- 28 Daryl Hall John Oates, Everything You
- 29 Paul Carrack, One Good Reason
- 30 Glass Tiger, I'm Still Searching
- 31 Rick Astley, Together Forever
- 32 Keith Sweat, I Want Her
- 33 EX The Deele, Two Occasions
- 34 EX Dan Reed Network, Ritual
- 35 EX Midnight Oil, Beds Are Burning
- 36 EX Bruce Hornsby & The Range, The Valley
- 37 EX Debbie Gibson, Foolish Beat
- 38 EX Prince, Alphabet St.
- 39 EX Michael Jackson, Dirty Diana
- 40 EX Lita Ford, Kiss Me Deady
- 41 EX Underworld, Underneath The Radar
- 42 EX E.U., Da Butt (From The "School Daze")

**KMET 105 FM**  
San Francisco  
P.D.: Keith Nafaily

- 1 Samantha Fox, Naughty Girls (Need Love)
- 2 The Deele, Two Occasions
- 3 J.J. FAD, Supersonic
- 4 Whitney Houston, Where Do Broken Hearts Go
- 5 Brenda Russell Featuring Joe Esposito, Gloria Estefan & Miami Sound Machine, Billy Ocean, Get Outta My Dreams, Get Outta My Dreams
- 6 Sweet Sensation, Take It While It's H
- 7 Jane Wiedlin, Rush Hour
- 8 Al B. Sure!, Nite And Day
- 9 Johnny Hates Jazz, Shattered Dreams
- 10 Bryan Ferry, Kiss And Tell (From "Bri
- 11 Phil Collins, We Said Hello Goodbye
- 12 Poison, Nothin' But A Good Time
- 13 Rick Springfield, Rock Of Life
- 14 Def Leppard, Pour Some Sugar On Me
- 15 David Lee Roth, Stand Up
- 16 White Lion, Wait
- 17 Gloria Estefan & Miami Sound Machine, David Lee Roth, Stand Up
- 18 White Lion, Wait
- 19 David Lee Roth, Damn Good
- 20 So, Are You Sure
- 21 Scarlett & Black, You Don't Know
- 22 David Lee Roth, Stand Up
- 23 The Cars, Coming Up You
- 24 Glass Tiger, I'm Still Searching
- 25 Honeymoon Suite, Love Changes Everyth
- 26 Sting, Be Still My Beating Heart
- 27 Donny Fagen, Century's End (From "Br
- 28 Big Pig, Breakaway
- 29 Kingdom Come, Get It On
- 30 Cher, We All Sleep Alone
- 31 Belinda Carlisle, Circle In The Sand
- 32 Paul Carrack, One Good Reason
- 33 The Scorpions, Rhythm Of Love
- 34 Midnight Oil, Beds Are Burning
- 35 Bhd., Never Give Up
- 36 EX The Church, Under The Milky Way
- 37 EX George Harrison, This Is Love
- 38 EX Daryl Hall John Oates, Everything You
- 39 EX Robert Plant, Tall Cool One
- 40 EX Bruce Hornsby & The Range, The Valley
- 41 EX Cheap Trick, The Flame
- 42 EX Jane Wiedlin, Rush Hour

**all hit 97.1 KEGL**  
The Eagle  
Dallas  
P.D.: John Roberts

**93Q**  
Houston  
P.D.: Bill Richards

SILVER

92 PRO-FM

Table with 2 columns: Providence and P.D.: Mike Osborne. Lists top 40 songs and artists.

96 TIC-FM

Table with 2 columns: Hartford and P.D.: Dave Shakes. Lists top 40 songs and artists.

BIO 4 MEANS MUSIC

Table with 2 columns: Baltimore and P.D.: Brian Thomas. Lists top 40 songs and artists.

BJJ 105

Table with 2 columns: Orlando and P.D.: Brian Phillips. Lists top 40 songs and artists.

Table with 2 columns: Miami and P.D.: Steve Perun. Lists top 40 songs and artists.

The New 100.7 FM

Table with 2 columns: Miami and P.D.: Steve Perun. Lists top 40 songs and artists.

Z 93

Table with 2 columns: Atlanta and P.D.: Bob Case. Lists top 40 songs and artists.

KHUR 103.5

Table with 2 columns: St. Louis and P.D.: Kevin Young. Lists top 40 songs and artists.

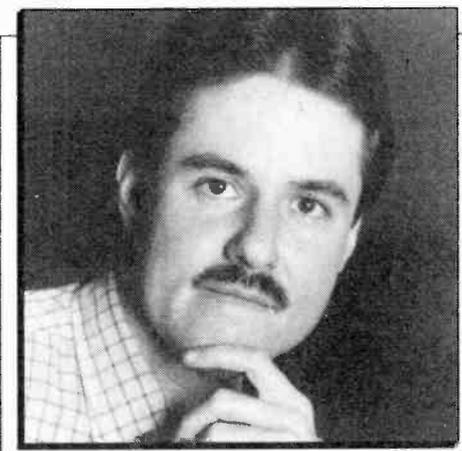
Table with 2 columns: Dallas and P.D.: Buzz Bennett. Lists top 40 songs and artists.

WZZP 104.7 FM

Table with 2 columns: Phoenix and P.D.: Guy Zapoleon. Lists top 40 songs and artists.

KUBE 93 FM

Table with 2 columns: Seattle and P.D.: Gary Bryan. Lists top 40 songs and artists.



Billboard's PD of the week Dave Allan WUSL, Philadelphia

"I SET MY sights on this station," says WUSL "Power 99" Philadelphia PD Dave Allan. "And I was fired all the way to a major market!"

Allan, who joined Power 99 in September, comes from an urban/crossover background. His first program director stint was at WOCQ "OC-104" Ocean City, Md., where he worked from 1982-86. He left OC-104 on top with a 12 share to program WZZR Richmond, Va., which went classic hits in February 1987 (and has since returned to urban), then joined WMYK "K-94" Norfolk, Va., only to exit last September, despite a rise in K-94's 12-plus overall Arbitrons from 4.6 to 7.3.

Allan's track record plus his long-term professional relationship with consultant Don Kelly enabled him to take a "healthy jump" in market size, from Norfolk to Philadelphia. He arrived just in time for the surge of top 40 WEGX "Eagle 106," which rose from 4.8 to 6.5 this winter while WUSL fell from 7.8 to 7.1. Album rock WMMR, which had also benefited from the lack of a strong top 40, went from 8.1 to 7.7. WUSL placed No. 1 in Birch's winter ratings with a 10.0, and Allan attributes Power 99's winter Arbitron losses to a bad survey sample.

'We're proud of being urban'

"I know, that's what they all say, but as long as I've worked in the urban format, I've never had a good winter book," says Allan. "If you examine the losses of the other urbans here in town, you can deduce that the sample was lacking in terms of black males—that's where we really lost out."

Power 99 did well with women, with whom its ratings increased or remained stable in every age group. And among all adults, the station moved from fifth place to fourth. Among teens, WUSL dropped from first to second.

"I started following Power [99] in Ocean City," says Allan. "I followed it from its birth and learned a great deal of programming just by listening to what [former PD Jeff] Wyatt was doing there."

Power 99 works, says Allan, because it accurately reflects its market and responds quickly to audience needs. The key, he says, is "constant input" from all possible sources: consultant Kelly, extensive research, GM Bruce Holberg (who has a programming background), a weekly networking PD meeting, and "anyone who has an opinion on music."

WUSL hits the streets each weekend, broadcasting from 7 p.m. Saturdays to 2 a.m. Sundays from the Trocadero nightclub in Philly's Chinatown with jock Frank Cerami. And DJ Lady B, the Queen of Rap, is soon to go live from 10 p.m. to 2 a.m. Fridays at a rap club reopening in the area.

But, Allan says, "I don't think Philly is as developed as a club town as it could be or should be." On the subject of Power 99's success with club-oriented records, Allan says

he depends more on "pool" reports and his listener-feedback line for the latest street trends.

"This station was built through careful affiliation with listeners," says Allan. "There's a lot of musical influences here—rap, soul, pop, r&b, dance. We try to effectively please as many of these audiences as we can."

Other nightly musical features include more rap offerings, a quiet storm show, and a "Make It Or Break It" segment to preview new music.

Daily contests at Power 99 include a Kelly-Wyatt invention titled Powermax; a Let's Make A Deal offering, giving listeners the chance to bargain for mystery prizes; and a \$99 birthday wake-up call each morning.

"We're lucky; we have management that believes in promotion," says Allan. "We get a tremendous amount of support in terms of budget and creativity."

Power 99 has served as a significant steppingstone for two former PDs: Wyatt moved on to KPWR Los Angeles, and Tony Gray became PD at WRKS New York. Allan says he has no real desire to "do top 40" right now.

"To me, Power 99 is the top 40 station in Philadelphia," he says. "I always thought top 40 had to be the top 40 records in the city—nobody said contemporary hits had to be ballads, dance, and rock. We consistently reflect the current musical trends in this market, while we've watched mainstream top 40s here suffer because of strict format definition. Listeners don't care what you're labeled; they listen if you sound good."

And unlike most crossover PDs, who stress their station's whiteness over hard-to-sell black demos, Allan says, "We're an urban station because that's what urban is designated to be. That's what this city is, and that's what we are. We're proud of being urban and have no problem with who listens to the station. We're proud of every single one of our listeners."

But Allan acknowledges that age-old prejudices against the ethnic members of his audience do exist. Power 99 rates highly with nearly every optimal demographic, "but from an advertising standpoint, we've encountered problems," he says. "It all goes back to preconceived notions and prejudice against that part of your audience. If you're an advertiser, you should be interested in people who want to buy your product, not their color."

"Urban is fine, getting healthier all the time," he says. "There are several markets that could use a good urban station, and there's a good chance the top 40s in those markets are leaning urban, because they know they can win with it. I think in the next couple of years, this format is going to come into its own and surprise a lot of people. It's going to spring up in markets nobody thought it would; it just may be the format of the '90s."

YVONNE OLSON

# Warner Bros. Takes 6 With Nashville Vocal Group

BY DAVID NATHAN

LOS ANGELES At a time when adventurous signings are hardly the order of the day, the recent contracting of Nashville-based group Take 6 to Warner Bros. is a welcome sign. The sextet's self-titled debut album blends gospel, jazz, and pop harmonies and has already become a word-of-mouth favorite among industry insiders, including Patti Austin and the Beach Boys' Brian Wilson, who recently attended the group's Los Angeles showcase. Tagging the music "contemporary Christian a cappella pop jazz," the group—album co-producers Claude V. McKnight III, Mark Kibble, and Mervyn Warren along with Cedric Dent, David Thomas, and Alvin "Vinnie" Chea—has created a style that fully demonstrates the vocal dexterity of its members.

Originally formed as a quartet

at Oakwood College in Huntsville, Ala., Take 6 has evolved to its present lineup over a period of some eight years, with McKnight now the only original member of the group. "I heard four guys rehearsing in the bathroom," recalls

**'By emulating instruments and harmonizing, we create something different'**

Kibble, "and I told them they needed a fifth voice." In 1981 the addition of Warren to the group created the nucleus for the current team. When three of the original members graduated from college, Thomas, Dent, and Chea were

drafted as replacements.

At that time the six young singers were known as Alliance, and initially they "sang as a hobby at school until we found ourselves in front of 1,000 at a time," says Kibble. After journeying to New York and other Eastern cities to sing on weekends in the mid-'80s, the group put its music on wax via an album for Legacy Records, a label formed by their then manager.

While each member continued his college studies, the group played weekend and vacation gigs before finally deciding that it was time to showcase its wares for the Christian music industry. With a new manager, Gail Hamilton, Alliance performed before a selected audience in June 1987. "We didn't invite any executives from secular companies, but Jim Ed Norman [executive vice president, Nashville] from Warners came down anyway," says Kibble. "He'd had a

tape of ours for a year, and he came to see if this was the same Alliance he'd heard."

Word on the street was that Norman was hot on the group, prompting interest from MCA and Capitol. But within a month of seeing it perform, Norman offered Alliance a deal with Reprise. That deal now includes a special co-distribution pact with Christian label Reunion Records, ensuring that the group's product is available in both the Christian and secular marketplaces.

Despite its new jazzy-sounding name, the sextet, according to Kibble, views its album "as an inspirational project, but one that is palatable to many different audiences. Our intention has been to be accessible, and although we expected a strong response to the two original tunes, we are very happy about the reaction to the more traditional cuts like 'Milky White Way' and 'He Never Sleeps.' We definitely feel that we're achieving our purpose by ministering to people through music. We want to be examples to Christians and entertainers and show that the two are not in conflict."

Members of the group agree that by working as an a cappella group they are resurrecting what has become a dying art. "The a

cappella groups that came before us were maybe not doing anything particularly fresh or innovative. By emulating musical instruments as well as harmonizing, we've created something different," says McKnight. "There are people who hear drums, bass, and percussion and don't believe that there are no instruments used."

Initial response to the album has been encouraging, according to Vic Faraci, Warners senior vice president, Nashville. "Our aim is to continue to service the gospel market while expanding to stations that play jazz, quiet storm, and urban contemporary music," he says. Several markets, notably Chicago, Atlanta, and Washington, D.C.-Baltimore, have reacted strongly to the project.

"We're putting together two special promotional EPs," says Ray Harris, the label's vice president, black music promotion. "One is for the gospel market and one is for other formats, including new age, jazz, and urban." Harris feels that radio feedback will provide Warner Bros. with a choice for single release. Take 6 will soon open for Sandi Patti at Radio City Music Hall in New York and may also do some dates with label mate Al Jarreau.

## Many Accuse Singer Of Abandoning Black Roots For Pop Debate Over Whitney Gets So Emotional

LIKE MOST SUPERSTARS, Whitney Houston has become both a popular icon and a popular target. Her beauty and record-breaking sales have made her one of the most famous women in the country if not the world. In an era that has seen several black stars (Bill Cosby, Eddie Murphy, Michael Jackson, Prince) win mass appeal, she and actress Lisa Bonet are the most prominent young female stars around. Her sex appeal transcends race and class. In fact, at this point Houston is an all-American diva, reminiscent of Diana Ross during her heyday with the Supremes and her solo career around the time of "Lady Sings The Blues."

But there's a flip side, too. Many—though certainly not all—blacks have come to resent the New Jersey native. The most graphic illustration of that came during

the recent Soul Train Awards in Los Angeles, where the announcement of Houston's name drew boos from the audience. It was the manifestation of something that has been bubbling under since Arista established Houston with the pop audience. The argument made is that Houston, through her selection of singles and marketing, has avoided identification with black America, that instead of using her gospel roots she sings ultrabland pop.

However, the question that raises is, What's a girl to do? Houston has had a record number of No. 1 pop singles; she's done commercials for Coca-Cola; and she has signed a deal with Tri-Star to appear in several films, including a long-rumored project with Robert De Niro and Quincy Jones. As criticized as Houston's music (and Clive Davis' taste) has been, the fact is she's still winning. Until her sales figures begin to slacken, Houston will probably continue in the adult contemporary vein. (There is talk her next album will have a "black direction." It would certainly be pleasing to hear Houston sing more songs like "The Lonely Talkin' Again" and "The Love Of You" and fewer like some of her single choices.)

But the bottom line is that in an industry in which critical acclaim doesn't pay the bills, Houston is getting paid in full.



by Nelson George



SHORT STUFF: Georgio has signed with General Talent International for exclusive talent representation... Former Miss America Vanessa Williams makes a confident (and commercial) debut with the Wing single "The Right Stuff"—a strong urban record with pop potential much like that of "Girlfriend"... The black video team of Warrington & Reggie Hudlin has shot the video of GUY's "Groove Me" for MCA. It was the first video shot at the Apollo Theater's recently completed television studio,

which is located in a building adjacent to the legendary venue... The Warner Bros. soundtrack to "Colors" is the best hip-hop record ever released on the label. It contains such already-certified hits as "Paid In Full" by Eric B. & Rakim. But the surprise is Ice-T's "Colors," which is harder than

anything on this Los Angeles rapper's Sire album. If the movie takes off, it could really help expand his audience. Herbie Hancock also deserves praise for his instrumental score... The long-anticipated (and apparently long-negotiated) deal between Maze Featuring Frankie Beverly and Warner Bros. has been finalized. After more than a decade as the backbone of Capitol's r&b roster, the super-consistent Bay-area band moves on, hoping to break out of the 600,000-unit-sales ghetto. The question for the group is how to achieve additional sales without alienating one of the most loyal audiences in the business... Several urban/black stations are playing the Stacy Lattisaw-Howard Hewett duet "Ain't No Mountain High Enough," which is interesting since that cut is available only on the compact disk version of Hewett's "Forever And Ever" on Elektra... Granting executive producer credits to a&r executives has become a standard practice—even if it does seem somewhat redundant. (Isn't it their job to oversee the completion of albums?) At least some women are getting in the game. PolyGram a&r staffer Vivian Scott has that credit on the Reddings' new self-titled album. Producers on the album include Robert Brookins, Billy Osborne, Zane Giles, and the three members of the Reddings.

## Strong City Pacts For MCA Distrib Deal

NEW YORK Yet another independent hip-hop label has pacted with a major distributor. The latest to join this growing industry trend is Bronx, N.Y.-based Strong City Records, whose product will now be distributed

via MCA through the reactivated Uni label. The 7-year-old label is run by founder Rocky Bucano and mixer/producer Jazzy Jay along with Skeff Anselm, who serves as assistant a&r director and chief engineer.

FOR WEEK ENDING MAY 7, 1988

Billboard

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## HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 15 REPORTERS	SILVER ADDS 30 REPORTERS	BRONZE/ SECONDARY ADDS 49 REPORTERS	TOTAL ADDS 94 REPORTERS	TOTAL ON
I'LL PROVE IT TO YOU GREGORY ABBOTT COLUMBIA	7	14	20	41	41
DIRTY DIANA MICHAEL JACKSON EPIC	6	10	18	34	72
ALPHABET ST. PRINCE PAISLEY PARK	2	10	14	26	76
I'M REAL JAMES BROWN SCOTTI BROS	5	12	9	26	26
LET ME TAKE YOU DOWN STACY LATTISAW MOTOWN	3	5	12	20	51
KICK IT TO THE CURB THE BROTHERS JOHNSON A&M	2	8	9	19	33
MOST OF ALL JODY WATLEY MCA	2	2	12	16	54
SHOULD I SAY YES NU SHOOZ ATLANTIC	4	6	6	16	52
DAYDREAMING MORRIS DAY WARNER BROS	4	3	8	15	50
I CAME TO PLAY PAUL JACKSON, JR. ATLANTIC	3	8	4	15	36

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

# Billboard Hot Black Singles SALES & AIRPLAY™

A ranking of the top 40 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	DA'BUTT (FROM THE FILM "SCHOOL DAZE")	E.U.	4
2	2	NITE AND DAY	AL B. SURE!	1
3	3	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	2
4	4	MERCEDES BOY	PEBBLES	3
5	5	WILD, WILD WEST	KOOL MOE DEE	6
6	6	THAT'S WHAT LOVE IS	MIKI HOWARD (DUET WITH GERALD LEVERT)	7
7	7	PINK CADILLAC	NATALIE COLE	12
8	8	DON'T YOU KNOW	HEAVY D. & THE BOYZ	14
9	9	EVERYTHING WILL B-FINE	LISA LISA & CULT JAM	9
10	10	MY GIRL	SUAVE	5
11	11	SWEET SENSATION	LEVERT	20
12	12	PIANO IN THE DARK	BRENDA RUSSELL FEATURING JOE ESPOSITO	10
13	13	JUST GOT PAID	JOHNNY KEMP	13
14	14	SOMETHING JUST AIN'T RIGHT	KEITH SWEAT	8
15	15	LOVIN' ON NEXT TO NOTHIN'	GLADYS KNIGHT & THE PIPS	19
16	16	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	24
17	17	I'VE BEEN A FOOL FOR YOU	MILES JAYE	32
18	18	STAND UP	HINDSIGHT	16
19	19	LOVE STRUCK	JESSE JOHNSON	11
20	20	KEEP RISIN' TO THE TOP	DOUG E. FRESH & THE GET FRESH CREW	29
21	21	STRANGE RELATIONSHIP	HOWARD HEWETT	15
22	22	INSTANT REPLAY	MICO WAVE	31
23	23	HOW COULD YOU DO IT TO ME	REGINA BELLE	23
24	24	LOVE ME ALL OVER	KASHIF	18
25	25	ALL IN MY MIND	FULL FORCE	36
26	26	IF I WERE YOUR WOMAN	STEPHANIE MILLS	21
27	27	ONE TIME LOVE	CHRIS JASPER	17
28	28	SAY IT AGAIN	JERMAINE STEWART	26
29	29	WISHING WELL	TERENCE TRENT D'ARBY	62
30	30	LITTLE WALTER	TONY! TONI! TONE!	25
31	31	OOO LA LA LA	TEENA MARIE	59
32	32	GET IT	STEVIE WONDER & MICHAEL JACKSON	27
33	33	PLEASE DON'T GO GIRL	NEW KIDS ON THE BLOCK	55
34	34	RUN'S HOUSE	RUN-D.M.C.	43
35	35	NO PAIN, NO GAIN	BETTY WRIGHT	28
36	36	FLIRT	EVELYN "CHAMPAGNE" KING	22
37	37	LIVING IN THE LIMELIGHT	GLENN JONES	34
38	38	DO YOU FEEL IT	TYRONE DAVIS	58
39	39	LOVE MAKES A WOMAN	JOYCE SIMS FEATURING JIMMY CASTOR	44
40	40	JUST HAVIN' FUN	THE FIT	53

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	NITE AND DAY	AL B. SURE!	1
2	2	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	2
3	5	MY GIRL	SUAVE	5
4	6	MERCEDES BOY	PEBBLES	3
5	7	SOMETHING JUST AIN'T RIGHT	KEITH SWEAT	8
6	15	LOVE STRUCK	JESSE JOHNSON	11
7	13	WILD, WILD WEST	KOOL MOE DEE	6
8	11	EVERYTHING WILL B-FINE	LISA LISA & CULT JAM	9
9	16	PIANO IN THE DARK	BRENDA RUSSELL FEATURING JOE ESPOSITO	10
10	3	THAT'S WHAT LOVE IS	MIKI HOWARD (DUET WITH GERALD LEVERT)	7
11	22	JUST GOT PAID	JOHNNY KEMP	13
12	17	ONE TIME LOVE	CHRIS JASPER	17
13	23	FLIRT	EVELYN "CHAMPAGNE" KING	22
14	4	DA'BUTT (FROM THE FILM "SCHOOL DAZE")	E.U.	4
15	25	STRANGE RELATIONSHIP	HOWARD HEWETT	15
16	26	LOVE ME ALL OVER	KASHIF	18
17	30	GET IT	STEVIE WONDER & MICHAEL JACKSON	27
18	14	STAND UP	HINDSIGHT	16
19	19	I AM YOUR MELODY	NORMAN CONNORS/SPENCER HARRISON	30
20	29	LITTLE WALTER	TONY! TONI! TONE!	25
21	28	IF I WERE YOUR WOMAN	STEPHANIE MILLS	21
22	27	SAY IT AGAIN	JERMAINE STEWART	26
23	31	NO PAIN, NO GAIN	BETTY WRIGHT	28
24	36	AIN'T NO WAY	JEAN CARNE	33
25	35	TIRED OF BEING ALONE	THE RIGHT CHOICE	37
26	39	JOY	TEDDY PENDERGRASS	38
27	33	I CAN'T STAND THE RAIN	TEASE	39
28	37	YES (IF YOU WANT ME)	JUNIOR	35
29	32	HOW COULD YOU DO IT TO ME	REGINA BELLE	23
30	34	LIVING IN THE LIMELIGHT	GLENN JONES	34
31	38	I BET YA, I'LL LET YA	ADA DYER	40
32	40	DIVINE EMOTIONS	NARADA	42
33	8	LOVIN' ON NEXT TO NOTHIN'	GLADYS KNIGHT & THE PIPS	19
34	—	EVIL ROY	EARTH, WIND & FIRE	41
35	12	PINK CADILLAC	BETTY WRIGHT	12
36	—	BETCHA CAN'T LOSE (WITH MY LOVE)	MAGIC LADY	45
37	—	COMPASSION	GARY TAYLOR	52
38	—	ALPHABET ST.	PRINCE	54
39	—	ANTICIPATION	THE DAZZ BAND	49
40	—	DINNER FOR TWO	MICHAEL COOPER	48

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## BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (12)	13
Def Jam (1)	
MCA	8
POLYGRAM	8
Mercury (4)	
Polydor (2)	
London (1)	
Wing (1)	
WARNER BROS. (5)	8
Paisley Park (1)	
Reprise (1)	
Tommy Boy (1)	
ATLANTIC (6)	7
Island (1)	
MOTOWN	7
E.P.A.	6
Epic (5)	
CBS Associated (1)	
A&M	5
ARISTA (4)	5
Jive (1)	
RCA (2)	5
Jive (3)	
CAPITOL	4
EMI-MANHATTAN	4
ELEKTRA (2)	3
Vintertainment (1)	
VIRGIN	3
SLEEPING BAG (1)	2
Fresh (1)	
SOLAR	2
ALPHA INT'L	1
FANTASY	1
Reality/Danya (1)	
FUTURE	1
HOUSTON INTERNATIONAL	1
MACOLA	1
Kru'-Cut (1)	
MALACO	1
Muscle Shoals Sound (1)	
PROFILE	1
RYAN	1
SELECT	1
VISION	1
Ms. B (1)	

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

TITLE	Publisher - Licensing Org.	Sheet Music Dist.
33 AIN'T NO WAY	(Cotillion, BMI/14th Hour, BMI)	
36 ALL IN MY MIND	(Forceful, BMI/Willesden, BMI)	
54 ALPHABET ST.	(Controversy, ASCAP) WBM	
49 ANTICIPATION	(SBK Songs/SBK Blackwood, BMI/Multi-Level, BMI)	
96 BED ROCK	(Georgio/Stone Diamond, BMI) CPP	
45 BETCHA CAN'T LOSE (WITH MY LOVE)	(Stone Diamond, BMI/Leahcim, BMI/Sekots, ASCAP) CPP	
70 CAN YOU WAIT	(MCA, ASCAP/Gaidi, ASCAP/Mandels, ASCAP)	
92 CAN'T LOVE YOU TONIGHT	(Tiju, ASCAP/PolyGram, ASCAP)	
71 C'EST TOI (IT'S YOU)	(Angel Notes, ASCAP/WB, ASCAP)	
52 COMPASSION	(Virgin Songs, BMI/Morning Crew, BMI) CPP	
73 COULDN'T CARE LESS	(Jobete, ASCAP/MCA, ASCAP/RC Songs, ASCAP) CPP	
4 DA'BUTT (FROM THE FILM "SCHOOL DAZE")	(MCA, ASCAP/Sunset Burgundy, ASCAP/Tootsie Songs, ASCAP)	
61 DAYDREAMING	(Ya D Sir, ASCAP/WB, ASCAP)	
48 DINNER FOR TWO	(Jay King IV, BMI)	
57 DIRTY DIANA	(Mijac, BMI/Warner-Tamerlane, BMI)	
42 DIVINE EMOTIONS	(Gratitude Sky, ASCAP/When Words Collide, BMI)	
58 DO YOU FEEL IT	(Content, BMI/Tyronza, BMI)	
66 DO YOU WANNA GO WITH ME	(Jobete, ASCAP/Tall Temptations, ASCAP/Dajoye, BMI/Ensign, BMI/American League, BMI) CPP	
84 DON'T MESS WITH MY HEART	(Box Town, BMI/PolyGram Songs, BMI)	
14 DON'T YOU KNOW	(Way To Go, ASCAP/E.F. Cuttin, ASCAP/Donril, ASCAP/Across 110th Street, ASCAP/SBK April, ASCAP)	
9 EVERYTHING WILL B-FINE	(Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	
50 EVERYTHING YOUR HEART DESIRES	(Hot-Cha, BMI/Careers, BMI) CPP	
41 EVIL ROY	(Sir & Trini, ASCAP/Streamline Moderne, BMI/Black Lion, ASCAP/Captain Z, ASCAP/Texas City, BMI)	
95 FALLING IN LOVE	(ADRA, BMI/Rapp City, BMI/Guinea Farm, BMI)	
22 FLIRT	(Jobete, ASCAP/R.K.S., ASCAP) CPP	
27 GET IT	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
24 GET OUTTA MY DREAMS, GET INTO MY CAR	(Zomba, ASCAP)	
98 GOING BACK TO CALI	(Def Jam, ASCAP)	
100 HERE COMES THE NIGHT	(Music Corp. Of America, BMI/Bayjun Beat, BMI)	
23 HOW COULD YOU DO IT TO ME	(Julie Moosekick, BMI/Mountain Peake, ASCAP)	
30 I AM YOUR MELODY	(Valda, BMI/Sunlight, BMI/Boykin, BMI)	
40 I BET YA, I'LL LET YA	(Jobete, ASCAP/Gentle General, ASCAP/Crystal Raisin, ASCAP) CPP	
78 I CAME TO PLAY	(Fat Jack The Second, BMI/Music Corp. Of America, BMI)	
39 I CAN'T STAND THE RAIN	(Irving, BMI) CPP	
74 I NEED MONEY BAD	(Summa Group, BMI/Bright Light, BMI/Maird, BMI)	
21 IF I WERE YOUR WOMAN	(Jobete, ASCAP) CPP	
65 IF WE TRY	(Hip Trip, BMI/Hip Chic, BMI) CPP	
77 I'LL PROVE IT TO YOU	(Grabitt, BMI/SBK Blackwood, BMI)	
85 IN THE MIX	(Muscle Shoals, BMI/Jalew, BMI)	
31 INSTANT REPLAY	(Mash-A-Mug, BMI/Island, BMI/What's New Wave, BMI/Irving, BMI) CPP	
32 I'VE BEEN A FOOL FOR YOU	(Abana, BMI)	
38 JOY	(Caloco, BMI/Hip Trip, BMI) CPP	
13 JUST GOT PAID	(Mochrie, ASCAP/Cal-Gene, BMI/Virgin Songs, BMI)	
53 JUST HAVIN' FUN	(Conceited, ASCAP/Let's Shine, ASCAP)	
29 KEEP RISIN' TO THE TOP	(Entertaining, BMI/Danica, BMI)	
81 KICK IT TO THE CURB	(Daughterson, ASCAP/Almo, ASCAP)	
69 LET ME TAKE YOU DOWN	(Screen Gems-EMI, BMI/Living Disc, BMI)	
25 LITTLE WALTER	(PolyGram, ASCAP/Two Tuff-Enuff, BMI)	
34 LIVING IN THE LIMELIGHT	(Willesden, BMI/WB, ASCAP)	
44 LOVE MAKES A WOMAN	(Warner-Tamerlane, BMI/Unichappell, BMI)	
18 LOVE ME ALL OVER	(Music Corp. Of America, BMI/Kashif, BMI/King Arthur, ASCAP)	
11 LOVE STRUCK	(Shockadelica, ASCAP/Almo, ASCAP) CPP	
91 LOVER FOR LIFE	(Feel The Beat, BMI/Stone Diamond, BMI) CPP	
19 LOVIN' ON NEXT TO NOTHIN'	(Nelana, BMI/Rashida, BMI/Limited Funds, BMI/Texas City, BMI)	
80 MAKE IT REAL	(Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP)	
79 MAN IN THE MIRROR	(Yellowbrick Road, ASCAP/MCA, ASCAP/Aerostation Corporation, ASCAP)	
3 MERCEDES BOY	(MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP)	
64 MOST OF ALL	(Johnny Yuma, BMI/Warner-Tamerlane, BMI/Bertus, BMI) WBM	
5 MY GIRL	(Jobete, ASCAP) CPP	
89 NEW GIRL ON THE BLOCK	(SMA, ASCAP)	
83 NIGHTTIME	(Genetic, ASCAP)	
1 NITE AND DAY	(Al B. Sure! International, ASCAP/Key West International, ASCAP/Across 110th Street, ASCAP/SBK April, ASCAP)	
28 NO PAIN, NO GAIN	(Miami Spice, ASCAP)	
94 NO PAIN, NO GAIN	(R.K.S., ASCAP/Jobete, ASCAP) CPP	
82 ON THE EDGE	(Glasshouse, BMI/Irving, BMI/Brenee, BMI)	
46 ONE MORE TRY	(Chappell, ASCAP/Morrison Leaty, ASCAP)	
17 ONE TIME LOVE	(Jasper Stone, ASCAP)	
59 OOO LA LA LA	(SBK April, ASCAP/Midnight Magnet, ASCAP/Oh-Bev, ASCAP/McNella, ASCAP)	
47 PARENTS JUST DON'T UNDERSTAND	(Zomba, ASCAP)	
10 PIANO IN THE DARK	(ASCAP/Dwari-village, ASCAP)	
12 PINK CADILLAC	(Bruce Springsteen, ASCAP) CPP	
55 PLEASE DON'T GO GIRL	(Maurice Starr, ASCAP)	
43 RUN'S HOUSE	(Protoons, ASCAP/Rush-Groove)	
26 SAY IT AGAIN	(SBK Blackwood, BMI/Henrey Suemay, BMI)	
68 SHOULD I SAY YES	(Poolside, BMI)	
51 SLOW STARTER	(Raha, BMI/Black Lion, ASCAP/Captain Z, ASCAP)	
72 SO IN LOVE WITH YOU	(Sac-Boy, ASCAP/MCA, ASCAP/Redlock, BMI)	
8 SOMETHING JUST AIN'T RIGHT	(WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP/Donril, ASCAP/Zomba, ASCAP)	
86 SPEND SOME TIME WITH ME	(Sunset Burgundy, ASCAP/MCA, ASCAP/Liyac, ASCAP/Mchoma, BMI/Bernard Wright, BMI)	
16 STAND UP	(WB, ASCAP/Virgin, ASCAP) CPP	
15 STRANGE RELATIONSHIP	(Make it Big, ASCAP/WB, ASCAP/Monty Seward, ASCAP/Yellowbrick Road, ASCAP)	
20 SWEET SENSATION	(Trycep, BMI/Ferncliff, BMI/Willesden, BMI)	
7 THAT'S WHAT LOVE IS	(Trycep, BMI/Willesden, BMI/Mardago, BMI/Pera, BMI) CPP	
37 TIRED OF BEING ALONE	(Irving, BMI/Al Green, BMI) CPP	
76 TROUBLE	(MCA, ASCAP)	
63 TURN OFF THE LIGHTS	(Lon-Hop, BMI)	
60 VIBE ALIVE	(Hancock, BMI/Enemy, BMI/Mash-A-Mug, BMI/Island, BMI/What's New Wave, BMI/Irving, BMI)	
99 WASN'T I GOOD TO YA?		
80 THE WAY YOU LOVE ME	(Crazy People, ASCAP/Almo, ASCAP) CPP	
56 THE WAY YOU LOVE ME	(Wiz Kid, BMI/Irving, BMI) CPP	
88 WE'RE GOING TO PARTY	(Houston Gold, BMI)	
90 WHEN LOVE COMES CALLING	(Colgems-EMI, ASCAP/MCA, ASCAP)	
2 WHERE DO BROKEN HEARTS GO	(Scaramanga, ASCAP/Rare Blue, ASCAP/Baby Love, ASCAP) CPP	
97 WHO DO YOU LOVE	(Peter Brown, ASCAP/Rod Saulsongs, ASCAP)	
6 WILD, WILD WEST	(Willesden, BMI)	
62 WISHING WELL	(Virgin Songs, BMI/Young Terence, BMI/Rare Blue, ASCAP) CPP	
87 YES (FROM THE MOTION PICTURE "DIRTY DANCING")	(Hands Down, ASCAP)	
35 YES (IF YOU WANT ME)	(Perfect Punch, BMI/Pet Me, BMI)	
93 YOU ARE WHO YOU LOVE	(Chappell, ASCAP/Intersong, ASCAP/God's Little Publishing Co., ASCAP)	
75 YOU GOT TO CHILL	(Beach House, ASCAP)	
67 YOUNG LOVE	(SAEG, BMI/Randy Michelle, BMI/Hello, BMI)	

### SHEET MUSIC AGENTS

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

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

# O'Connor Track A Hands-Down Winner

**GOTTA REGARD:** All right, we've been babbling about this collaboration since the beginning of the year, and it's finally available for your listening pleasure: "I Want Your (Hands On Me)" (Ensign/Chrysalis), the new release from **Sinead O'Connor**, features a guest rap from **MC Lyte**. The simmering funk is interpreted in two noteworthy remixes. Two copies may be required for mixing purposes; the club mix by **Cliff St-Cyr & Calvin Gaines** highlights the keyboard, and percussive, sinewy feel of the song in a primarily instrumental version sans (for the most part) O'Connor's vocal, and involving some interesting effects and Lyte's rap. The street mix by **Audio Two** is much sparser but is equally effective; it features both O'Connor and Lyte. Don't be too surprised if this one pops up on urban radio. For collectors, the flip includes a live version of "Just Call Me Joe" recorded this winter... **Tommy Page** debuts with a **Mark Kamins**-produced technopop number called "Turning Me On" (Sire). The sprightly, up-tempo number is offered in four versions, post-produced and mixed by **Scott Blackwell** and **Bob Brockmann**... We really liked the song "Hypnotized" (Polydor) from **Visions**; the r&b track pumps a generous instrumental hook in mixes provided by **Timmy Regisford**... Check out **Candy J's** "Some Things They Never Change" (Hot Mix 5, 312-622-1499), which is

much more intriguing than "Desire" was. Co-written by **J and Adonis** and featuring mixes by **Ralph Rosario** and **Kenny Jason**, this item has the potential to make an impact on the dance floor... "Jingo" (Chrysalis) from **Jellybean** has been a U.K. pop hit, and in his new mixes it serves as one of the album's best club offerings. The record is primarily instrumental. Both the more ethnic and house-inspired mixes move well... Note the flip to **Ten City's** new one, "Right Back To You" (Atlantic), titled "One Kiss Will Make It Better," which is even more arresting than the A side.

**LEFT OF CENTER:** **Thomas Dolby** is back with his tongue in cheek and a **Stevie Wonder**-ish groove to boot in "Airhead" (EMI-Manhattan); two thorough mixes from **Rusty Garner** and two sparse versions from **Francois Kevorkian & Goh Hotoda** are provided. The album, "Aliens Ate My Buick," features a **George Clinton**-penned song, "Hot Sauce," that is also an attention getter... Those who miss the days of **Gang Of Four/Violent Femmes/old Talking Heads** should invest in a copy of "Surfer Rosa," the album from the Boston quartet **Pixies** (Rough Trade, 212-777-0100). It's uncompromising and raw rock that's ripe for alternative outlets. Nearly all tracks are great, but note "Bone Machine," "Something Against You," "Gigan-

tic," and "Tony's Theme"... Also out is **Divinyls'** "Temperamental" (Chrysalis), one of the group's strongest albums. Lead vocalist **Christina Amphlett** reminds us of a **Marianne Faithfull** of sorts. Picks to click are "Because," "Dirty Love," "Hey Little Boy," and "Run-A-Way Train"... **APB** is back with "When I Feel This



by Bill Coleman

Way" (Link, 212-334-9556), which assumes the band's customary pop/funk hybrid.

**BEAT CRAZY:** **Todd Terry** is back with two new projects on **Idlers**, 718-372-0783. "Can You Party" can best be described as "Party People" part two; it uses the same rhythm track

with new samples. "The Texican" follows the same basic style with a more Latin-influenced backing... "I'll Always Follow You" (EMI-Manhattan) from **C.C. Diva** is pleasing, danceable pop that offers seven mixes. **Shep Pettibone** and **Steve Peck & Nayan** handled the varied versions; note Pettibone's "Hard Boiled" and Peck & Nayan's "Bad Egg" interpretations... "Never Lock Me Out" (Epic) is leisurely paced pop from **Errol Moore** (formerly of **Monyaka**) that's infectious enough to catch on big.

**FAT GOLD CHAINS:** **True Mathematics** are kickin' real hard with "For The Money" (Select, 212-777-3130). Soul shuffle and innovative delivery make this a must-have; note the flip, "K.A.O.S.S."... Also out is one of **Whodini's** best from "Open Sesame" (Jive/Arista), "You Brought It On Yourself" backed with the **Hank Shocklee, Sinister & Roy Cormier** mix of "I'm Def (Jump Back And Kiss Myself)."

## Documentary To Capture The Garage Mystique Paradise Lost Then Found On Film

BY CAROL COOPER

**NEW YORK** "No one has done this kind of documentary before, so we're still searching for the correct way to describe it," says **David Bronstein**, the young director/producer of a film project currently titled "Confessions Of A Garage Addict." This film will attempt to capture the sociology of **New York's** legendary after-hours club **The Paradise Garage**.

For nearly a decade, the members-only entertainment complex had a reputation within the industry for breaking new acts and setting trends. When the **Greenwich Village** venue closed its doors in **September** (Billboard, Oct. 3), a unique environment for the dissemination of new music went with it.

At the height of the club's popularity, **New York** radio programmers stopped in weekly to hear the latest in innovative dance music as played by house DJ **Larry Levan**, and their station formats reflected the **Garage's** influence.

"The place attracted fans from widely divergent backgrounds and kept them by offering things no other disco could," says **Bronstein's** partner, **Ica Mueller**. Free food, free movies, three or four completely different environments on different levels, and an incredible sound system that kept pumping well after dawn were the kinds of things which filled the **Garage** mailing list with addresses from

all over the nation and the world."

For the past few years, **Bronstein** and **Mueller** have collected hours of original and archival footage, including performances by **Madonna** and **Grace Jones**; elaborate art and theme-party installations by such patron/artists as **Keith Haring**; and interviews with visiting celebrities as well as the inner circle of owners and staff who masterminded the disco-as-movable-feast. The two have edited the material down to a reel of about 2,000 feet to show potential investors.

**Motown** and a few film-packaging firms have expressed interest, but **Bronstein** and **Mueller** are cautious. Says **Bronstein**, "We want to avoid the kind of **Hollywood** fictionalization of the project that would misrepresent the scene we're striving to document. The **Paradise Garage** was a predominantly black, Latin, and gay institution with a tremendous if underrecognized impact on the pop music mainstream.

"We want people to leave our film feeling that they've just attended the best party of their lives—knowing that the experience transcended barriers of race, class, and sexual preference."

Labels hire clip pools for dance remixes... see page 43

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Is It Me—Midnight Fantasy	Hot Traxx—Ultimate JB JR.
Some Things—Candy J	Pump Up—Bassix
Thats How I Feel—Hokus Pokus	Change On Me—Cynthia
Reach—Modern Rocketry	Suspicious Minds—Bobby O
Stop The Violence—Jam Massive	Double Jack Mix—Mirage
A Day In The Life—Black Riot	I Feel It—Suzie + The Cubans
Beat Goes On—Break Boys	Family—Situations
Hey You—Divine	You're The One—Tapps
Hooked—Spyder D	You To Blame—Sylve
Feel The Music—Howard Sanders	Bang Bang Boogie—Hipnosis
You Gots To Chill—EPM D	Name Of The Game—Jannetta
Be Your Lover—Toni + Pack	Baila Baila—Remixes—Click
Fly Tetas—Jose Chinga	Dancing On The Island—Liz Lausanne

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### BILLBOARD SPOTLIGHTS



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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> Compiled from a national sample of dance club playlists.					
<b>★ ★ NO. 1 ★ ★</b>					
1	2	3	8	<b>ADVENTURE</b> COLUMBIA 44 07471	ELEANOR
2	3	6	6	<b>INSTINCTUAL</b> RCA 7605-1-RD	◆ IMAGINATION
3	4	5	8	<b>BEHIND THE WHEEL/ROUTE 66</b> SIRE 0-20858/WARNER BROS.	◆ DEPECHE MODE
4	1	2	10	<b>BLUE MONDAY/TOUCHED BY THE HAND OF GOD</b> QWEST 0-20869/WARNER BROS.	◆ NEW ORDER
5	5	8	7	<b>LIKE A CHILD</b> 4TH & B'WAY 458/ISLAND	NOEL
6	13	21	4	<b>TOGETHER FOREVER (REMIX)</b> RCA 8320-1-RD	◆ RICK ASTLEY
7	11	17	5	<b>DIVINE EMOTIONS</b> REPRISE 0-20874/WARNER BROS.	◆ NARADA
8	6	13	7	<b>I FEEL IT</b> POPULAR POP 6	SUZIE AND THE CUBANS
9	8	12	6	<b>BANGO/BACK TO THE BEAT</b> FRESH FRE-80117/SLEEPING BAG	THE TODD TERRY PROJECT
10	12	15	6	<b>LOVE IN THE FIRST DEGREE/ECSTASY</b> LONDON 886 262-1/POLYGRAM	◆ BANANARAMA
11	18	31	4	<b>JUST GOT PAID</b> COLUMBIA 44 07588	JOHNNY KEMP
12	19	26	5	<b>I'M OVER YOU</b> CAPITOL V-15347	SEQUAL
13	21	28	4	<b>TROUBLE</b> MERCURY 870 154-1/POLYGRAM	◆ NIA PEEPLES
14	16	20	7	<b>LOVIN' ON NEXT TO NOTHIN' (REMIX)</b> MCA 23804	◆ GLADYS KNIGHT & THE PIPS
15	22	33	5	<b>THE PROMISE</b> VIRGIN 0-96662	WHEN IN ROME
16	20	24	6	<b>TAKE IT WHILE IT'S HOT</b> NEXT PLATEAU NP-50072	◆ SWEET SENSATION
17	26	35	5	<b>STRANGE BUT TRUE</b> REPRISE 0-20853/WARNER BROS.	◆ TIMES TWO
18	10	10	7	<b>JACK THE LAD</b> MAXIE MUSIC 4V9 43220/CHRYSALIS	3 MAN ISLAND
19	9	9	8	<b>ALWAYS ON MY MIND</b> EMI-MANHATTAN V-56089	◆ PET SHOP BOYS
20	14	18	6	<b>SPEED OF LIGHT</b> A&M SP-12268	REIMY
21	23	29	5	<b>SIMPLE SIMON (YOU GOTTA REGARD)</b> CAPITOL V-15362	◆ MANTRONIX
22	27	39	5	<b>EVERYTHING WILL B-FINE</b> COLUMBIA 44 07584	LISA LISA & CULT JAM
23	28	34	5	<b>DA'BUTT</b> EMI-MANHATTAN V-56083	◆ E.U.
24	31	48	3	<b>A LITTLE LOVE (WHAT'S GOING ON)</b> NEXT PLATEAU NP50074	CEEJAY
25	29	37	4	<b>LOVE STRUCK</b> A&M SP-12265	JESSE JOHNSON
26	50	—	2	<b>DREAMING</b> A&M SP-12258	O.M.D.
27	24	27	7	<b>LET'S GET BUSY</b> TRAX TX159	CURTIS MCCLAIN & ON THE HOUSE
28	7	1	11	<b>PROVE YOUR LOVE (REMIX)</b> ARISTA ADI-9677	◆ TAYLOR DAYNE
29	44	50	3	<b>MERCEDES BOY</b> MCA 23838	◆ PEBBLES
30	32	36	1	<b>JAMS (LP CUTS)</b> DOG BROTHERS 004	KONK
31	43	49	3	<b>LOVE CHANGES (EVERYTHING)</b> CAPITOL V-15373	◆ CLIMIE FISHER
32	42	45	3	<b>I CAN'T WAIT TOO LONG</b> SLEEPING BAG SLX-40133	JOE CHURCH
33	48	—	2	<b>SEE WANT MUST HAVE</b> MCA 23857	BLUE MERCEDES
34	47	—	2	<b>WHO DO YOU LOVE</b> 23 WEST 0-86590/ATLANTIC	ROCHELLE
35	33	41	4	<b>TWENTY KILLER HURTS</b> GEFEN PROMO	GENE LOVES JEZEBEL
36	39	46	3	<b>I WANT YOUR LOVE IN ME</b> EPIC 49 07494/E.P.A.	ILUSION
37	15	4	11	<b>PINK CADILLAC</b> EMI-MANHATTAN V-56084	◆ NATALIE COLE
38	45	43	4	<b>IT WORKS FOR ME</b> 4TH & B'WAY 457/ISLAND	PAM RUSSO
39	<b>NEW ▶</b>	1	1	<b>SUSPENSE/OPEN UP YOUR HEART</b> JELLYBEAN 0-20817/WARNER BROS.	ANTHONY & THE CAMP
40	<b>NEW ▶</b>	1	1	<b>I NEED YOU</b> ATLANTIC 0-86588	G.T.
41	17	14	8	<b>NIGHTTIME (REMIX)</b> VIRGIN 0-96710	◆ PRETTY POISON
42	<b>NEW ▶</b>	1	1	<b>BEDS ARE BURNING</b> COLUMBIA PROMO	MIDNIGHT OIL
43	30	25	6	<b>GET OUTTA MY DREAMS, GET INTO MY CAR</b> JIVE JDI-9679/ARISTA	◆ BILLY OCEAN
44	<b>NEW ▶</b>	1	1	<b>MOST OF ALL (REMIX)</b> MCA 23825	JODY WATLEY
45	<b>NEW ▶</b>	1	1	<b>LOVE IS THE ART</b> CHRYSALIS IMPORT/IMPORT	LIVING IN A BOX
46	<b>NEW ▶</b>	1	1	<b>PEANUTS</b> ATLANTIC 0-86585	TELEX
47	<b>NEW ▶</b>	1	1	<b>SURRENDER (REMIX)</b> MERCURY 870 270-1/POLYGRAM	◆ SWING OUT SISTER
48	<b>NEW ▶</b>	1	1	<b>SONIC BOOM BOY (REMIX)</b> RCA 7600-1-RD	WESTWORLD
49	<b>NEW ▶</b>	1	1	<b>SIMON SIMON</b> PAISLEY PARK 0-20818/WARNER BROS.	◆ DALE
50	<b>NEW ▶</b>	1	1	<b>BY MY SIDE</b> PROFILE PRO-7195	CHANELLE
<b>BREAKOUTS</b>	Titles with future chart potential, based on club play this week.				
	<ol style="list-style-type: none"> <li>1. I SHOULD BE SO LUCKY KYLIE MINOGUE GEFEN</li> <li>2. SAYIN' SORRY (DON'T MAKE IT RIGHT) DENISE LOPEZ VENDETTA</li> <li>3. EVIL ROY EARTH, WIND &amp; FIRE COLUMBIA</li> </ol>				

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>12-INCH SINGLES SALES</b> Compiled from a national sample of retail store sales reports.					
<b>★ ★ NO. 1 ★ ★</b>					
1	1	4	9	<b>NIGHTTIME (REMIX)</b> VIRGIN 0-96710	◆ PRETTY POISON
2	2	3	12	<b>NAUGHTY GIRLS (REMIX)/I SURRENDER</b> JIVE 1084-1-JD/RCA	SAMANTHA FOX
3	4	5	13	<b>WISHING WELL (REMIX)</b> COLUMBIA 44 07543	◆ TERENCE TRENT D'ARBY
4	3	2	11	<b>ROCKET 2 U (REMIX)</b> MCA 23822	◆ THE JETS
5	7	9	7	<b>NITE AND DAY</b> WARNER BROS. 0-20782	◆ AL B. SURE!
6	9	13	7	<b>LIKE A CHILD</b> 4TH & B'WAY 458/ISLAND	NOEL
7	11	17	6	<b>TAKE IT WHILE IT'S HOT</b> NEXT PLATEAU NP-50072	◆ SWEET SENSATION
8	5	6	10	<b>PINK CADILLAC</b> EMI-MANHATTAN V-56084	◆ NATALIE COLE
9	8	8	10	<b>DREAMIN' OF LOVE</b> LMR 4001	◆ STEVIE B
10	19	32	4	<b>JUST GOT PAID</b> COLUMBIA 44 07588	JOHNNY KEMP
11	10	10	9	<b>PROVE YOUR LOVE (REMIX)</b> ARISTA ADI-9677	◆ TAYLOR DAYNE
12	21	36	3	<b>TOGETHER FOREVER (REMIX)</b> RCA 8320-1-RD	◆ RICK ASTLEY
13	23	35	3	<b>MERCEDES BOY</b> MCA 23838	◆ PEBBLES
14	14	18	8	<b>DA'BUTT</b> EMI-MANHATTAN V-56083	◆ E.U.
15	15	20	8	<b>LOVIN' ON NEXT TO NOTHIN'</b> MCA 23804	◆ GLADYS KNIGHT & THE PIPS
16	16	16	7	<b>BREAKAWAY</b> A&M SP-12259	◆ BIG PIG
17	18	24	5	<b>INSTINCTUAL</b> RCA 7605-1-RD	◆ IMAGINATION
18	12	14	6	<b>ALWAYS ON MY MIND</b> EMI-MANHATTAN V-56089	◆ PET SHOP BOYS
19	22	26	5	<b>SPEED OF LIGHT</b> A&M SP-12268	REIMY
20	28	33	5	<b>WILD, WILD WEST</b> JIVE 1086-1-JD/RCA	◆ KOOL MOE DEE
21	25	29	5	<b>I'M OVER YOU</b> CAPITOL V-15347	SEQUAL
22	24	27	6	<b>BANGO/BACK TO THE BEAT</b> FRESH FRE-80117/SLEEPING BAG	THE TODD TERRY PROJECT
23	6	1	13	<b>OUT OF THE BLUE (REMIX)</b> ATLANTIC 0-86621	◆ DEBBIE GIBSON
24	32	—	2	<b>DIVINE EMOTIONS</b> REPRISE 0-20874/WARNER BROS.	◆ NARADA
25	20	11	8	<b>JUST A MIRAGE (REMIX)</b> CHRYSALIS 4V9 43223	JELLYBEAN
26	13	7	11	<b>DON'T MAKE A FOOL OF YOURSELF (REMIX)</b> ATLANTIC 0-86616	◆ STACEY Q
27	34	44	4	<b>LOVE IN THE FIRST DEGREE/ECSTASY</b> LONDON 886 262-1/POLYGRAM	◆ BANANARAMA
28	39	—	2	<b>I NEED YOU</b> ATLANTIC 0-86588	G.T.
29	17	12	12	<b>FISHNET</b> WARNER BROS. 0-20778	◆ MORRIS DAY
30	47	—	2	<b>TROUBLE</b> MERCURY 870 154-1/POLYGRAM	◆ NIA PEEPLES
31	37	41	4	<b>LOVE DON'T LIVE HERE NO MORE</b> JUMP STREET JS-1014	BASEMENT BOYS
32	31	37	4	<b>SIMPLE SIMON (YOU GOTTA REGARD)</b> CAPITOL V-15362	◆ MANTRONIX
33	26	23	7	<b>GET OUTTA MY DREAMS, GET INTO MY CAR</b> JIVE JDI-9679/ARISTA	◆ BILLY OCEAN
34	<b>NEW ▶</b>	1	1	<b>BLUE MONDAY/TOUCHED BY THE HAND OF GOD</b> QWEST 0-20869/WARNER BROS.	◆ NEW ORDER
35	46	—	2	<b>SHOULD I SAY YES?</b> ATLANTIC 0-86599	◆ NU SHOOZ
36	<b>NEW ▶</b>	1	1	<b>THE PROMISE</b> VIRGIN 0-96662	WHEN IN ROME
37	43	49	3	<b>ADVENTURE</b> COLUMBIA 44 07471	ELEANOR
38	<b>NEW ▶</b>	1	1	<b>BEHIND THE WHEEL/ROUTE 66</b> SIRE 0-20858/WARNER BROS.	◆ DEPECHE MODE
39	45	—	2	<b>SUSPENSE/OPEN UP YOUR HEART</b> JELLYBEAN 0-20817/WARNER BROS.	ANTHONY & THE CAMP
40	<b>NEW ▶</b>	1	1	<b>MOST OF ALL (REMIX)</b> MCA 23825	JODY WATLEY
41	30	19	8	<b>BEDROCK (REMIX)</b> MOTOWN 4603MG	◆ GEORGIO
42	<b>NEW ▶</b>	1	1	<b>LOVE STRUCK</b> A&M SP-12265	JESSE JOHNSON
43	<b>NEW ▶</b>	1	1	<b>A LITTLE LOVE (WHAT'S GOING ON)</b> NEXT PLATEAU NP 50074	CEEJAY
44	27	15	11	<b>THINKING OF YOU (REMIX)</b> COLUMBIA 44 07566	◆ EARTH, WIND & FIRE
45	48	—	2	<b>MOONBEAM, BEAM ME UP</b> MERCURY 870 153-1/POLYGRAM	◆ MEN WITHOUT HATS
46	35	30	11	<b>GOING BACK TO CALI/JACK THE RIPPER</b> DEF JAM 44 07563/COLUMBIA	◆ L.L. COOL J
47	<b>NEW ▶</b>	1	1	<b>DREAMING</b> A&M SP-12258	O.M.D.
48	33	31	5	<b>EVERYTHING WILL B-FINE</b> COLUMBIA 44 07584	LISA LISA & CULT JAM
49	<b>NEW ▶</b>	1	1	<b>SOMETHING JUST AIN'T RIGHT</b> VINTERTAINMENT 0-66776/ELEKTRA	◆ KEITH SWEAT
50	29	28	6	<b>DON'T LOOK ANY FURTHER</b> CAPITOL V-15359	◆ THE KANE GANG
<b>BREAKOUTS</b>	Titles with future chart potential, based on sales reported this week.				
	<ol style="list-style-type: none"> <li>1. SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN</li> <li>2. PARENTS JUST DON'T UNDERSTAND D.J. JAZZY JEFF &amp; THE FRESH PRINCE JIVE</li> </ol>				

○ 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.

# Mitchell Returns To Court & Spark Gabriel, Idol, Nelson Guest On Album

BY STEVE GETT

NEW YORK "I feel as vital if not not more so than I did when I first came into the game," says Joni Mitchell. Some two decades after her eponymous debut album emerged, the Canadian singer/songwriter is still hooked on making music and has just released a new album on Geffen, "Chalk Mark In A Rainstorm."

Not surprisingly, Mitchell is enthusiastic about her latest work, which she co-produced with her husband, bassist/keyboardist Larry Klein. The album took just more than two years to complete and was recorded at no fewer than nine studios in England and California.

"It started in Britain because I went to visit my husband when he was producing Ben Orr's album in the Southwest of England," says Mitchell. "Peter Gabriel had just completed his album ['So'], and his studio was empty. My husband had also played on his record, so as a kind of favor to me, Peter said, 'If you want to do some recording while you're here, be my guest.'"

In addition to providing free studio time, Gabriel ended up sharing lead vocals with Mitchell on the track "My Secret Place," slated for upcoming release as a single.

"Originally, I'd had an idea for Peter to sing just background,"

says Mitchell. "When we started messing around with the vocals, it came to me that rather than doing a traditional duet, it would be interesting to let our voices keep dissolving into each other, where the gender keeps changing. Instead of singing at each other, it's like people thinking the same thing—a kind of one-mindedness."

After working at Gabriel's studio, Mitchell returned to the U.S. and continued recording in California. "The moving around just happened naturally," she says. "We spent a lot of time shopping around for rates. It's expensive to make 48-track albums—all that layering costs—so that's also why we moved around so frequently."

Did Mitchell have set goals of what she wanted to achieve with the album?

"I tend to let things kind of unfold," she says. "But one thing I knew I wanted before I started this album was to have more of a live rhythm section. So there are several tracks where the rhythm was played live, instead of everything being layered on. I wanted that more for the emotional part of the process, the camaraderie. If you just layer and stack, the results are wonderful; it's good for composition. But the process can be very 'Wizard Of Oz'-ish—very isolated and tedious. Part of the joy of music

is playing together."

In addition to Mitchell and Klein, the principal players on "Chalk Mark In A Rainstorm" are drummer Manu Katche and guitarist Michael Landau. The album also boasts cameo appearances by Billy Idol, Willie Nelson, Orr, Steve Stevens, Don Henley, Thomas Dolby, and Tom Petty.

Why such a diverse selection of guests?

"It's really just an extension of things I've been doing for many years," says Mitchell. "Maybe the use of some people was a little different this time. For example, Peter's voice is a new idea, and I've never heard a duet like that before."

"With people like Billy and Willie, I just thought their voices had the right sound for those particular

(Continued on page 30)



Les & Paul. During an April 16 meeting in New York, Les Paul, left, gave Paul McCartney, center, a custom-made Les Paul Light guitar that he had recently designed for the former Beatle. Also pictured is McCartney's publicist, Joe Dera, of Rogers & Cowan.

# Morrissey Makes His Mark Without Promos Or Tour

BY CHRIS MORRIS

LOS ANGELES Few rock artists can claim great marketplace success without the benefit of extensive touring or promotional activities, but it looks like Sire/Reprise artist Morrissey may prove to be one of those rare birds.

The initial response to the former Smiths lead singer's debut solo album, "Viva Hate," has been very positive. The album sold over 215,000 copies in its first month of release and is at No. 48 after five weeks on the Top Pop Albums chart.

However, according to Warner Bros. vice president of product management Steve Baker, the charismatic but sphinxlike British vocalist has no plans to promote his record in the U.S.

"We have a record that's selling really well," Baker says. "By most standards in the record industry, you'd have the artist over here doing interviews."

Baker says that Morrissey has traditionally eschewed the standard methods used to promote records, which may explain his great appeal among longtime college and alternative radio and retail outlets.

"He seems to promote himself without promoting himself," Baker says. "You just can't pin him down. It's kind of exciting in a way. He's got a peculiar sensibility about himself and how he's going to market himself, and it's always worked for

him."

The Warner Bros. staffers whose job it is to promote Morrissey have learned to deal with the singer's unique style over the years, according to Baker.

"These days, because we had the Smiths before, people say, 'Oh, it's Morrissey,'" Baker says. "He's trained us. When he makes a move, we'll be only too happy to help out."

Sire/Reprise is promoting the single "Suedehead" with a promo-only compact disk release and a 12-inch vinyl version, but Baker acknowledges that "these aren't special things."

The most striking aspect of the initial Morrissey marketing campaign may be the "Suedehead" video, which was shot in actor/cult figure James Dean's hometown in Indiana and features the singer moodily contemplating Dean's grave site. The video has been in rotation in MTV's Buzz Bin, the cable network's breakout slot for alternative artists.

Clearly, Warner Bros. is relying on the Smiths' past bastion of support to create excitement about "Viva Hate."

"Because Morrissey was a member of the Smiths, it's obvious that [the album] picks up at the level of support he had at the college and alternative level," Baker says.

As for breaking the Morrissey album beyond the singer's bedrock base, Baker says, "It's going to have to rely on the [top 40] side of Reprise Records."

# Will Britain's Bros Be Famous In U.S.? New Judas Priest Album Is Hard & Heavy

**BIG IN BRITAIN:** One of the hottest acts in the U.K. at the moment is **Bros**, the teenage trio of brothers **Matt** and **Luke Goss** (vocals and keyboards, respectively) and **Craig Logan** (drums). The group's recently released CBS debut album, "Push," is riding high on the Brit charts and has produced two top five singles, "When Will I Be Famous?" and "Drop The Boy." The band members' fresh-faced looks have won them a huge following—in short, Bros-mania has swept through the U.K. like wildfire.

Look for Epic to launch a major campaign to break Bros here in early June, starting with the release of the very catchy "When Will I Be Famous?" as the leadoff single. The "Push" album is set to hit stores during the second week of July.

After listening to a compact disk import copy of "Push" for the past few weeks, The Beat can't help feeling that Bros will make significant waves here this summer. The album boasts 10 hook-laden cuts written by Bros and highlighting the talents of vocalist Matt Goss. While the music may not exactly be groundbreaking—file "Push" under commercial Brit pop fare—it does have definite chart potential.

"Push" was produced by veteran producer/musician/a&r man **Nicky Graham**, who initially saw Bros playing in a small club. Graham was responsible for connecting the group with **Tom Watkins** of Massive Management, whose clients also include **Pet Shop Boys**.

The members of Bros recently visited Epic's New York offices to meet the label's staff. Look for them to return on a promo visit when "Push" hits the stores.

**LOUD'N'PROUD:** Metal maniacs will be (literally) knocked out by **Judas Priest's** latest Columbia album, "Ram It Down," due out May 12. The near-50-minute album represents the veteran U.K. rock act's hardest-hitting set in a long time. Clearly, the band wanted the ultimate H-E-A-V-Y sound this time, which it has achieved.

Kicking off with its electrifying title track—guitarists **Glen Tipton** and **K.K. Downing's** solo work will give any of the new hotshots a run for their money—"Ram It Down" boasts 10 rock-solid cuts, including Priest's cover of "Johnny B. Good," the theme song for the recently released Orion Pictures movie. The new album, recorded over a four-month period in Denmark, was produced by **Tom Allom**; Tipton, Downing, and vocalist **Rob Halford** earn co-production credits.

Although they were good albums, sales of Priest's last two studio releases—1984's "Defenders Of The

Faith" and 1986's "Turbo"—did not live up to expectations. However, don't be surprised to see "Ram It Down" take off in a big way.

Judas Priest is set to launch a world tour May 7 in Sweden. Following a six-week European stint, the band will kick off the North American leg July 22 in Montreal.

**SHORT TAKES I:** The Dirty Dancing Concert tour looks set to become one of the summer's box-office winners. Tickets for three shows (June 14-16) at New York's

Radio City Music Hall sold out in less than a day, forcing the venue to add two extra dates, June 17-18... **Morris Day** starts a national tour Wednesday (4) in El Paso, Texas; MCA artist **Pebbles** will open the shows... Look for **Debbie Gibson** to appear in print ads for Revlon's Natural

Wonder cosmetics line... In London to promote his Chrysalis album, "My Guitar Wants To Kill Your Mama," **Dweezil Zappa** joined papa **Frank** on stage at Wembley Arena April 9 to play the lead break on "Chunga's Revenge," the title track from Zappa Sr.'s 1970 album... New signings for the General Talent International agency include **Laura Branigan** and **Motown's Georgio**... **Dee Snider** has officially quit **Twisted Sister** to start a new band... **Bill Nelson** and U.K. rockers **Saxon** have inked deals with **Enigma**.

**ROCK THE WORLD:** **Sharon Osbourne**, who conceived the idea of bringing Europe's **Monsters Of Rock** touring festival to the U.S. this summer, is looking to set up several international tours in 1988.

"Next year, with a completely different lineup of bands, I'll be bringing **Monsters Of Rock** to Japan, South America, and Australia," says Osbourne, who manages husband **Ozzy Osbourne** and **Lita Ford**. "And in Europe, I'm mounting a **Monsters USA** [tour]."

**SHORT TAKES II:** The Beat recently connected with **David Bowie** at the hip Manhattan eatery **Columbus**; also in attendance were actors **Michael Douglas** and **James Woods**... **Omar & the Howlers** are cutting a new album with producer **Terry Manning**... **Big Audio Dynamite's** next album, "Dread Astaire," should be out in June; the band has no immediate touring plans... Look for **Mick Jagger** to sport one of the hip Kingdom Of Color T-shirts, designed by the celebrated **Andre Miripolsky**, who has worked with **Elton John** and **Bette Midler**. After one of Jagger's recent concerts in Japan, Miripolsky gave the singer a set of the T-shirts.



## New Glass Tiger Title: Difference Is In The Bite

BY BRUCE HARING

NEW YORK Although political and social issues are addressed in some of the songs on Glass Tiger's latest album, "Diamond Sun," the EMI-Manhattan act is not trying to change the world in three minutes and 30 seconds.

"I don't think we should wake up and ram volatile subjects down people's throats," says vocalist/ chief lyricist Alan Frew. "We've always been a band that likes to address issues, but never straight on. I prefer to take an issue and give it back with what I consider right and wrong, give it the flavor of the images."

The medium may remain more massage than message, but Glass Tiger still devotes a fair amount of space to human concerns on "Diamond Sun." Such themes as the band's Celtic heritage, starvation, and the demise of tribal cultures are covered—subjects that are definitely not standard top 40 fare.

The album's lyrical insight and the band's musical growth as a result of being on the road constantly over the last year help make "Diamond Sun" different than Glass Tiger's smash debut, "The Thin Red Line," which spawned two top 10 singles, "Don't Forget Me (When I'm Gone)" and "Somebody."

"This album has a real edge—like our lives for the last year and a half," Frew says. "There's more continuity track to track, a little bit more of a bite."

For the band, these days of new-found prominence are a far cry from those when Glass Tiger traveled Canada's infamous Snowbelt circuit, living on (if you can call it that) \$20 a week.

"There are two ways to do it," says bassist Wayne Parker. "Take that \$20; keep a cooler in your room; buy up as much fruit, vegetables, and peanut butter and yogurt as you can; and live off whatever handouts you get for the rest of the week. The other way is to eat great for two days and starve for the rest of the week."

In those days, Glass Tiger frequently performed in free shows.  
(Continued on page 29)

# "L.A.'s Best Hotels..."



## L'Ermitage Hotels, a collection of originals.

By Jim Carmen

At a time when most hotel chains are taking their design concepts down the path of mediocrity, L'Ermitage is operating seven, absolutely unique, all-suite luxury hotels in Los Angeles.

These hotels appeal to the discriminating traveller, the one searching for a unique experience.

Each suite offers more living space than I have seen in any other hotel, tastefully decorated and surrounded with wonderful, exciting works of art.



### L'Ermitage Hotel... "Ultimate Hideaway"

—Vogue

The first and flagship hotel is world famous L'Ermitage Hotel in Beverly Hills. The *New York Times* has stated "...Even other hoteliers speak of L'Ermitage as special."

The *Boston Globe* has said "... This may well be the finest hotel in the new world" and *Vogue* has said "L'Ermitage is Beverly Hills' ultimate hideaway."

### Bel Age Hotel... "Nothing Short of Spectacular"

—Performing Arts

This magnificently decorated hotel boasts paintings by grand masters and prompted *Performing Arts Magazine* to state that Bel Age was "Nothing short of spectacular."

The *Los Angeles Times* wrote that the Bel Age was "a place for feeling guilty—happily!"

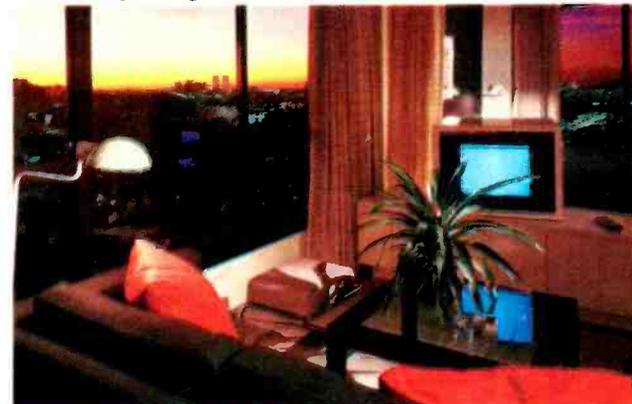
### Mondrian Hotel... "A Los Angeles Landmark"

—Washington Times

Close to the Bel Age on famous Sunset Blvd. is the Mondrian Hotel, where the owners of this collection of originals, the ASHKENAZY family, have created a hotel which, in itself, is a work of art, painted by the famous modern painter YAACOV AGAM. The Mondrian is a great favorite of the Music Set. The *Washington Times* has called Mondrian "a Los Angeles landmark... with bold elegance."



The collection's four other properties, Le Dufy, Le Parc, Le Rêve and Valadon have an intimacy and grace rarely found



in North American hotels. They are warm and inviting which *Contract Magazine* has called "Little gems in a sea of mediocrity."

The refreshing key to all of these wonderful hotels is that they fit the economy of nearly every traveller.

I highly recommend that on your next visit to Los Angeles, you choose among this "collection of originals."



A collection  
of  
originals  
Los Angeles

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# TALENT IN ACTION

**ROBYN HITCHCOCK**  
Beacon Theatre, New York

**T**HE SAYING "When the going gets weird, the weird turn pro" was never more appropriate than for pop surrealist Robyn Hitchcock. Having made a career as the René Magritte of the psychedelic revival, Hitchcock led his fans to expect performances that are as quirkily unpredictable as his records. Yet at this March 31 show, Hitchcock was a model of relaxation and professionalism.

Opening the program alone with an acoustic guitar, his renditions of "I Often Dream Of Trains" and "I've Got A Message For You" were prime examples of not only how to sing a simple song but how to write one as well. There were few of Hitchcock's trademark stream-of-consciousness commentaries at the mike, but his informal audience poll on fish sticks vs. breaded vegetables reaffirmed his ability to find dadaism in everyday life.

Hitchcock's backup ensemble, consisting of Squeeze bassist Andy Metcalfe, drummer Morris Windsor, and moonlighting R.E.M. guitarist Peter Buck, brought out the best in older favorites "Cars She Used To Drive," "Bass," "Airscape," and "The Man With The Lightbulb Head."

Naturally, songs from Hitchcock's new A&M album, "Globe Of Frogs," were showcased—and the band's treatment of "Tropical Flesh Mandala," "Balloon Man," "Sleeping With Your Devil Mask," and "Flesh Number One" show how great performances can boost occasionally lackluster material. Stalwart fans were rewarded with an encore version of "Queen Of Eyes," a pop gem that dates back to Hitchcock's old band, the legendary Soft Boys.

DREW WHEELER

**JOHN BRANNEN**  
The Roxy  
West Hollywood, Calif.

**A**PACHE RECORDS ARTIST John Brannen showed that he still has a few kinks to work out of his promising live set during this April 2 industry showcase.

Brannen's debut album, "Mystery Street," continues to climb the lower reaches of the Top Pop Albums chart, and the action is generally well deserved. The album's moody collection of introspective songs bears the hallmark of early Tom Petty or John Cougar Mellencamp.

Material certainly wasn't the problem at the Roxy. Nor was there any lack of adequate backup: Brannen's five-piece group included guitarists Warner Hodges and Andy York, both of Jason & the Scorchers, and keyboardist Tom Grey, former leader of the Brains.

The trouble boiled down to presentation. Brannen, whose vocals are usually well controlled on record, too often launched into a strained scream on stage. The guitar-wielding triumvirate of Brannen, Hodges, and York engaged in an overabundance of familiar macho posturing. And Brannen's attempts at communicating with the audience sometimes came off as rote and overly calculated.

Nonetheless, the set gained a heavy head of steam near the end as Brannen moved into versions of his radio hit "Desolation Angel," "Dreaming Girl," and "Paradise Highway" (featuring a lengthy, exciting Hodges solo). Encores included a robust cover of T. Rex's "Bang A Gong."

CHRIS MORRIS

**JIM ED BROWN & HELEN CORNELIUS**  
Little Nashville Opry  
Nashville

**B**ETWEEN 1976, when they were first paired, and 1980, when personal problems led to the breakup of their act, Jim Ed Brown and Helen Cornelius made up one of country music's hottest duos. Since then, Brown has performed at the Grand Ole Opry and hosted a cable-TV show; Cornelius has plied the concert trail. Neither has had much recording success. Still, they recently launched a reunion tour with two sellout dates here.

They still have immensely persuasive vocal harmonies. Better yet, they retain that slightly strained interpersonal magnetism that makes the best duets something more than vocal exercises. On stage, the stiff, stuffy Brown is a symbol for every middle-age claims adjuster who has ever harbored a romantic fantasy; Cornelius stands in as the blond trailer-park queen ready to seduce and save him. It is quintessential country.

Working with a 10-piece backup unit, Brown & Cornelius reprised such hits as "I Don't Want To Have To Marry You" and "Morning Comes Too Early." Both did a solo set, and they charmed the crowd by joking about their rustiness as a team. It was almost as if they were sharing a treasured family album of slightly blurred photos.

EDWARD MORRIS

## Sponsorship Confab Set

**NEW YORK** The sixth annual Amusement Business/Billboard Sponsorship Seminar will be held October 2-4 at the Hotel Inter-Continental, New Orleans. The latest information on creating sponsorship programs through entertainment and event marketing will be presented at the three-day conference, which will also focus on the strategies involved in developing sponsorships that are both innovative and profitable.

Attendees at this year's seminar will include approximately 300 top executives from arenas, stadiums, fairs, theme parks, clubs, and festivals who are responsible for

planning special events.

Several panels are being lined up. They will feature speakers experienced in all facets of sponsorship and will cover such topics as writing proposals, finding resources, marketing events, and evaluating the results of sponsorship.

A registration brochure with details on speakers and sessions will be available soon. For more information, phone 615-321-4254 or write Amusement Business/Billboard Sponsorship Seminar, Box 24970, Nashville, Tenn. 37202.

STEVE GETT



AMUSEMENT BUSINESS®

# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PINK FLOYD	Mile High Stadium Denver, Colo.	April 18	\$1,143,472 \$22	51,976 65,000	Fey Concert Co.
BRUCE SPRINGSTEEN & THE E STREET BAND	The Summit Houston, Texas	April 12-13	\$690,713 \$23	34,128 sellout	PACE Concerts
BRUCE SPRINGSTEEN & THE E STREET BAND	St. Louis Arena St. Louis, Mo.	April 17	\$416,408 \$22.50	18,532 sellout	Contemporary Prods.
KENNY ROGERS FORESTER SISTERS	Chicago Theatre Chicago, Ill.	April 21-24	\$404,255 \$36.50/\$32.50 /\$28.50/\$21.50	13,031 20,400	in-house
BRUCE SPRINGSTEEN & THE E STREET BAND	McNichols Arena Denver, Colo.	April 20	\$397,350 \$22.50	17,660 sellout	Fey Concert Co.
BRUCE SPRINGSTEEN & THE E STREET BAND	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	April 15	\$386,775 \$22.50	17,190 sellout	PACE Concerts in-house
ENGLEBERT HUMPERDINK DICK CAPRI	Westbury Music Fair Westbury, N.Y.	April 5-10	\$315,255 \$20/\$18	17,403 20,034 sellout	Music Fair Prods.
DAVID LEE ROTH POISON	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	April 21	\$311,898 \$18.50/\$17.50	17,538 sellout	Monarch Entertainment Bureau John Scher Presents Larry Vaughn Presents
WHOOPI GOLDBERG	Fox Theatre Atlanta, Ga.	April 20-23	\$268,252 \$20.25/\$17.75	13,278 28,068	Concert Promotions/Southern Promotions
WHITESNAKE GREAT WHITE	Compton Terrace Phoenix, Ariz.	April 6	\$207,403 \$16.50/\$15.50	13,829 20,000	Fey Concert Co.
EARTH, WIND & FIRE	Oakland-Alameda County Coliseum Oakland, Calif.	April 9	\$205,017 \$18.50	11,082 12,500	Bill Graham Presents
ALABAMA MERLE HAGGARD EDDY RAVEN	Arkansas State Convocation Center Jonesboro, Ark.	April 23	\$166,500 \$18.50	9,000 10,799	Keith Fowler Promotions
AEROSMITH WHITE LION	Sportatorium Hollywood, Fla.	April 17	\$161,130 \$15	11,193 12,937	Cellar Door Prods.
RUSH RAINMAKERS	Kemper Arena, American Royal Center Kansas City, Mo.	April 7	\$152,609 \$16.75	9,524 11,200	Contemporary Prods. New West Presentations
AEROSMITH WHITE LION	Gulf Coast Coliseum & Convention Center Biloxi, Miss.	April 14	\$139,755 \$15.50	9,240 15,000	Concert Promotions/Southern Promotions
THE JUDDS, RANDY TRAVIS, TAMMY WYNETTE	Richfield Coliseum Richfield, Ohio	April 17	\$137,511 \$18.50	8,068 10,000	Pro Tours
AEROSMITH WHITE LION	Arena, Lakeland Civic Center Lakeland, Fla.	April 19	\$134,535 \$15.00	9,310 10,000	Cellar Door Prods.
RANDY TRAVIS, THE JUDDS, TAMMY WYNETTE	Jacksonville Veterans Memorial Coliseum Jacksonville, Fla.	March 18	\$133,298 \$17.50	7,617 8,006	Pro Tours
EARTH, WIND & FIRE	Mid-South Coliseum Memphis, Tenn.	April 23	\$129,393 \$16.50	7,842 11,999	Mid-South Concerts
AEROSMITH WHITE LION	Jacksonville Veterans Memorial Coliseum Jacksonville, Fla.	April 16	\$127,650 \$15	8,765 11,676	Cellar Door Prods.
NEIL YOUNG	The World New York, N.Y.	April 17-20	\$101,655 \$22.50	4,518 sellout	Ron Delsner Enterprises
RED SKELTON	Arena, Danville Civic Center Danville, Ill.	April 16	\$94,460 \$60/\$30/\$20	2,684 3,757	Whirl Wind Prods. in-house
RAP ATTACK TOUR II: WHODINI ZAPP ROGER M.C. HAMMER KOOL MOE DEE	Arena Henry J. Kaiser Convention Center Oakland, Calif.	April 3	\$84,972 \$18.50/\$16.50	4,952 sellout	Bill Graham Presents Bay Area Prods.
CONWAY TWITTY, LORETTA LYNN	Arena Cumberland County Memorial Auditorium Fayetteville, N.C.	April 23	\$84,332 \$16.50	5,322 sellout	Jayson Promotions
REBA McENTIRE STEVE WARINER	Kansas Expoentre Topeka, Kan.	April 16	\$72,091 \$13.75	5,481 6,382	North American Tours II Stellar Entertainment
GEORGE STRAIT HIGHWAY 101	Four States Fair Entertainment Center Texarkana, Ark.	April 23	\$69,874 \$15.50	4,508 7,200	Varnell Enterprises
TED NUGENT L.A. GUNS	Fox Theatre Atlanta, Ga.	April 24	\$51,624 \$16.75	3,082 4,678	Cellar Door Prods.
THE ALARM FACE TO FACE	Beacon Theater New York, N.Y.	April 20	\$51,120 \$20	2,556 sellout	Ron Delsner Enterprises
REBA McENTIRE STEVE WARINER	Five Seasons Center Cedar Rapids, Iowa	April 17	\$49,143 \$13.75	3,751 5,123	North American Tours II Stellar Entertainment
THE KINKS TONIO K	Music Hall Cleveland Convention Center Cleveland, Ohio	April 5	\$47,804 \$17	2,812 sellout	Belkin Prods.
RAP ATTACK TOUR II: WHODINI KOOL MOE DEE M.C. HAMMER WORLD CLASS WRECKIN' CRUE J.J. FORD	Selland Arena Fresno Convention Center Fresno, Calif.	April 1	\$46,959 \$18.50/\$16.50	2,846 3,500	Bill Graham Presents Bay Area Prods.
THE KINKS TONIO K	Berkeley Community Theatre Berkeley, Calif.	April 19	\$44,456 \$18.50	2,403 3,000	Bill Graham Presents
EXPOSÉ	Westbury Music Fair Westbury, N.Y.	April 14	\$43,610 \$17	2,862 sellout	Music Fair Prods.
MIRIAM MAKEBA HUGH MASEKELA	Orpheum Theatre San Francisco, Calif.	April 15	\$42,939 \$18.50	2,321 sellout	Bill Graham Presents
SOUTHSIDE JOHNNY & THE JUKES JANATA (15TH) WALT WHITNEY BAND (16TH)	The Ritz New York, N.Y.	April 15-16	\$42,484 \$14.50/\$13.50	3,000 sellout	Monarch Entertainment Bureau John Scher Presents
MIDNIGHT OIL HOUSE OF FREAKS	Orpheum Vancouver Civic Theatre Vancouver, British Columbia	April 22	\$41,264 \$19.50	2,596 sellout	Perryscope Concert Prods.

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**BASIA**

**NEW ON  
THE CHARTS**

**SINGER/SONGWRITER** Basia is enjoying success on the Top Pop Albums and Contemporary Jazz charts with her Epic debut album, "Time And Tide." Additionally, the album's title track recently entered the Hot Adult Contemporary chart.

Born in Poland, Basia cut her musical teeth with an all-girl group, Alibabki, before forming Perfect, a Chicago band. She remained with the group for a year.

In 1981, Basia moved to London and joined Bronze, which featured Danny White, Warne Livsey (later producer of Midnight Oil and the The), and Andy and Peter Ross (of Immaculate Fools). After Bronze, Basia and White enjoyed European success with the band Matt Bianco.

When Matt Bianco folded in 1985, Basia and White began working on demos. Eventually, Basia landed a deal with Epic.

"Time And Tide" was produced by Basia and White. A video for the title track, the third single from the album, has been serviced nationally.

**STUART MEYER**

**NEW GLASS TIGER ALBUM**  
(Continued from page 27)

cases for record companies, which accounts for the group's lack of dollars. "We never felt a reason to promote ourselves when only 30 people would come to bars to see us," Parker says. "We didn't make enough money to pay a five-man band, two-man crew, union dues, two trucks, and lighting. There was just no money for us. Our love of music kept us going. We refer to it as 'the cold years.'"

But these are definitely hot times for Glass Tiger. Last year's tour with Tina Turner and the band's five Juno awards have heated up industry and public enthusiasm for the band.

"It will be nice to see more of America," Parker says of the coming tour. "The difference this time is we'll be accepted with a bit more credibility."

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## ARTIST DEVELOPMENTS

### R U READY TO ROCK?

Van Halen is back on the airwaves with "Black And Blue," the leadoff single from its new Warner Bros. album, "OU812," set for release May 24. Commercial copies of the single, which were due in stores April 28, feature the band's reworking of the Little Feat song "Apolitical Blues" on the B side. The cover tune will also be available on the compact disk version of the "OU812" album, but it won't be

available on the cassette and vinyl versions.

Meanwhile, nine more dates have been added to Van Halen's Monsters Of Rock summer tour, which kicks off May 27 at Alpine Valley, East Troy, Wis. (Billboard, April 9). Additional stops for the heavy metal extravaganza—the bill boasts Van Halen, **Scorpions**, **Dokken**, **Metallica**, and **Kingdom Come**—include Tampa, Fla.'s Tampa Stadium, June 5; Pittsburgh's Three River Stadium, June 15; Buffalo, N.Y.'s Rich Stadium, June 19; Foxboro, Mass.' Sullivan Stadium, June 22; Houston's Rice Stadium, July 2; Indianapolis'

Hoosier Dome, July 6; Memphis, Tenn.'s Liberty Bowl, July 8; Minneapolis' Metrodome, July 13; and Seattle's King Dome, July 27.

### TRIPLE TREAT

Frank Sinatra and Sammy Davis Jr. will be joined by Liza Minnelli for The Ultimate Event, an 18-concert, 12-city national tour that will start Sept. 17 at Houston's Summit Arena and conclude with an Oct. 13-16 stint at the Chicago Theatre.

The dates were originally booked as the second leg of the Together Again tour, featuring Sinatra, Davis, and Dean Martin. However, af-

ter Martin was forced to bow out midway through the first leg due to illness, his fellow Rat Packers decided to bring Minnelli on board for the fall shows.

"We miss Dean, and we love him—he's like a brother to me and Sam," says Sinatra. "Liza is the greatest female performer of our time. She is a great lady, and it is always a privilege to share a stage with her."

The Together Again tour produced some of this year's highest box-office grosses. As on those dates, which climaxed with an April 6-9 run at New York's Radio City

Music Hall (Billboard, April 23), a significant number of tickets for The Ultimate Event shows will be made available to American Express card members in advance of public sales.

In addition to performing together during the tour, Sinatra, Davis, and Minnelli will join forces for a Nov. 26 fund-raiser at the Los Angeles Forum. All proceeds will benefit the Barbara Sinatra Children's Center at Eisenhower Medical Center.

Artist Developments is edited by Steve Gett.

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## JONI MITCHELL TO RELEASE NEW ALBUM

(Continued from page 26)

tracks: Willie for 'Cool Water' since it's an old country hit—he has a warm, almost jazzy voice, but he's not a typical country singer—and I think he works beautifully for that; and Billy for the character in the song ['Dancin' Clown'] that he portrays. He has the right roughness and attitude."

Of her working relationship with husband Klein, Mitchell says, "It's really good in that he's familiar with just about every keyboard there is. So sometimes he functions in the capacity of helping me find the colors I need for a certain piece and then turning the keyboard over

to me. He's also really good at distilling sounds, making new sounds.

"I want it to remain my music even though I'm experimenting into keyboards and so on, and Larry respects that wish. The three songs that are collaborations—the compositions are his for the main part—are different rhythmically from things I might invent myself, and I think they give the album a better texture."

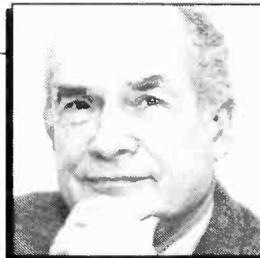
According to Mitchell, there is a chance she may play live concerts in the fall. "If the album is successful, it would make sense to go out," she says. "Otherwise, I don't really

think it would."

Mitchell says she has no "burning desire" to hit the road, however. "I like it behind the scenes better," she says. "I really like making records and painting. My makeup is more like an artist; I like to do the art and then go out and party with friends. That's the life I would like to lead. But that's not the life this business offers."

Mitchell recently embarked on an international promo tour scheduled to run through June. While in Britain, she was set to connect with Gabriel to shoot a videoclip for "My Secret Place."

## Classical KEEPING SCORE



by Is Horowitz

**NOTHING LIKE SUCCESS:** RCA Records will soon be marketing a new budget classical compact disk line created from Erato catalog material. The new logo, called Success, is being issued by the French label as a follow-up to what it describes as strong public response to its midline Bonsai series.

Success became available in France early in April and is expected to reach the U.S. market sometime this summer, although no firm release date has yet been set. In France, promotion will stress that the line sells at a price "cheaper than records" (read LPs).

The initial release comprises 15 CDs and presents mostly standard works performed by some of the label's most active artists. Among them are trumpet player Maurice Andre, pianists Gina Bachauer and Gyorgy Sebok, and conductors Charles Dutoit, Karl Ristenpart, and Jean-Francois Paillard.

Also awaiting a release schedule here is Erato's landmark integral recording of the Scarlatti keyboard sonatas played on harpsichord and organ by Scott Ross. There are 55 sonatas in all, carried on 34 CDs. In France the complete package lists at a price comparable to that of 20 CDs.

**PASSING NOTES:** Delos Records continues to nibble away at its Haydn project, an ambitious undertaking that seeks eventually to encompass all the symphonies and concertos as well as selected choral works. In April, producer Adam Stern and engineer John Earle recorded symphonies Nos. 51, 61, 100, and 103 in Edinburgh, Scotland, with Gerard Schwarz and the Scottish Chamber Orchestra. These will be programmed along with Haydn concertos performed by pianist Carol Rosenberger and cellist Janos Starker.

Also in April, Delos recorded Schwarz and the New

York Chamber Symphony in Schubert's Symphony No. 5. This was cut in the orchestra's home base, Manhattan's Kaufmann Hall. On album, the recording will be coupled with Schubert's Third Symphony, already recorded, with the German Dances as added filler.

Vintage RCA recordings currently being reprocessed by Chesky Records include Fritz Reiner's 1954 performance of Strauss' "Ein Heldenleben" with the Chicago Symphony. Another is Charles Munch's first disk version (1954) of the complete "Daphnis Et Chloe" with the Boston Symphony and the New England Conservatory Chorus. Like other recordings Chesky has released from the RCA vaults, these will be made available on imported LP pressings only.

Chesky also has CD rights to Reader's Digest recordings and in that format is currently processing a Beethoven program featuring Rene Leibowitz and the Royal Philharmonic. This will offer the Second and Fifth symphonies plus the "Leonore Overture No. 3" on a single disk. Another new CD will have Leibowitz

## RCA's new budget CD line borrows from Erato's vault

share a Mozart/Haydn program with Josef Krips. These recordings date from the early '60s.

Capriccio Records takes its digital audiotape road show to New York Friday (6) with demonstrations of the new technology at the uptown Tower Records store. Marketing director Jerome Stine reports good results with prior demonstrations at Barnes & Noble in Boston and Sound Warehouse in Chicago. Capriccio has the largest catalog of DAT cassettes currently available.

Television's Gene Shalit and Juilliard School president Joseph Polisi will be among 40 professional and amateur bassoonists who will participate in a "monster blowout" at New York's Lincoln Center May 16. The concert will kick off a drive to endow the bassoon chair of the center's Chamber Music Society, currently occupied by Loren Glickman, in perpetuity. More than \$250,000 is needed.

Latin

# Notas



by Carlos Agudelo

**SPRINGTIME IS HERE**, and so are some of the season's new releases. Let's begin with **Yomo Toro's** "Funky Jibaro" on the Antilles New Directions (in Latin jazz) label. That a real *jibaro*—a Puerto Rican peasant—playing the *cuatro* (a small guitar with double strings) can get this funky only confirms his great talent and incredible versatility. At times the record sounds rough, but the album's energy and swing more than make up for that. **Lewis Kahn**, one of the great masters of the Afro-Cuban violin, adds flavor to the mix; so do vocalists **Dalia Silvia** and **Cali Rivera** and the rhythm section of **Steve Sandberg**, **Ruben Figueroa**, **Orlando Silva**, and **Angel Luis Cabrera**.

**EL GRAN COMBO** has come out with yet another gem in its long and illustrious career. This one, called "Romantico Y Sabroso," is on the Combo label and has all the elements of a winner—excellent arrangements; top-notch vocals; resourceful lyrics; and the strength, swing, and *sabor* that is the bench mark of today's Afro-Caribbean music.

Another new album is **Cano Estremera's** "Salvaje 88," a well-orchestrated, easy-to-like collection of Puerto Rican salsa. This is Estremera's first album on his own label, CEG Records. Lots of good luck. And in "Nadie Mas," **Angelito Villanona** takes a stab at ballad-merengue-crossover music. The kid can sing, and the music is put together well. The album even has two straight ballads, both of which are good enough to become hits.

**THE 12TH ANNUAL** telethon for the benefit of the

League Against Cancer Thursday (5) will be a star-studded event, with some 60 artists, more than ever before, participating in the 13 1/2-hour program. Performing live will be **Valeria Lynch**, **Maria Marta Serra Lima**, **Alvaro Torres**, **Sophy**, **Basilio**, **Willie Chirino**, **Celia Cruz**, **Rocio Banquells**, **Karina**, **Johnny Ventura**, **Ana Gabriel**, **Hansel Y Raul**, **Moce-dades**, **Franco**, **Johnny Ventura**, and others. The organizers and producer of the event, which is being sponsored and will be broadcast by Channel 23, expect to raise more than \$2.14 million, the amount donated last year. The group **Exposé** has already donated its \$1,000 Golden Reel Award, which was given to it by Ampex. The event is being produced and coordinated by **Alma Guerra**, Channel 23's program director, and **Angela Fuente** and **Carmen Teresa Roiz**.

## New albums: funk from Toro and an El Gran Combo gem

**MEXICAN SINGER MARISELA** was set to co-host "Billboard's Latin Hits Countdown," the syndicated radio program based on the Billboard Hot Latin 50 chart, on April 30 and May 1. Marisela, who has an acting part in the film "Salsa," was to introduce her new single, "Yo Se." . . . **Cuco Valoy** has resigned with Miami's Kubaney Records. He says his song "Minimengue" has *soca*, calypso, and reggae influences. The record is a big hit in Santo Domingo, the Dominican Republic . . . **Gloria Estefan & Miami Sound Machine** don't need to improve their artistic standing among U.S. Latins. They are already at the head of the pack. They could sell even more records among other Latins, though, if they recorded more often in Spanish. Clear enough? . . . To clarify a comment in an earlier column: **Frank Welzer** is Discos CBS vice president and general manager, and **George Zamora** is the company's director of national sales and promotion.

FOR WEEK ENDING MAY 7, 1988

Billboard

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# TOP LATIN ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	1	23	JOSE JOSE	SOY ASI	ARIOLA 6786
2	3	5	EMMANUEL	ENTRE LUNAS	RCA 6955
3	2	49	JULIO IGLESIAS	UN HOMBRE SOLO	CBS 50337
4	8	27	JUAN GABRIEL	14 EXITOS ORIGINALES	ARIOLA 7289
5	4	15	ANA GABRIEL	PECADO ORIGINAL	CBS 20825
6	5	27	JOSE LUIS RODRIGUEZ	SEÑOR CORAZON	MERCURY 832-763-4
7	9	5	DYANGO	CAE LA NOCHE	EMI 7609
8	6	13	LOS BUKIS	SI ME RECUERDAS	LASER 3044
9	7	27	JOSE FELICIANO	TU INMENSO AMOR	EMI 6672
10	15	3	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
11	17	21	ALVARO TORRES	MAS ROMANTICO QUE NADIE	PROFONO 90547
12	—	1	BRAULIO	CON TODOS LOS SENTIDOS	CBS 10534
13	11	11	CHAYANNE	CHAYANNE	CBS 10492
14	13	33	DANNY RIVERA	AMAR O MORIR	DNA 336
15	12	11	MARIA CONCHITA ALONSO	MIRAME	A&M 37800
16	18	7	YOLANDITA MONGE	NUNCA TE DIRE ADIOS	CBS 10516
17	23	3	YURI AIRE	EMI 7607	
18	16	31	ROBERTO CARLOS	ROBERTO CARLOS 87	CBS 12333
19	14	31	WILKINS	PARAISO PERDIDO	WARNER BROS. 54945
20	20	17	GRUPO FLANS	LUZ Y SOMBRA	MELODY 121
21	10	77	BRAULIO	LO BELLO Y LO PROHIBIDO	CBS 10452
22	—	1	RAPHAEL	LAS APARIENCIAS ENGANAN	CBS 460892
23	—	1	MIAMI SOUND MACHINE	LET IT LOOSE	EPIC 40769
24	—	1	VARIOS ARTISTAS	16 ESTRELLAS DE ORO	CBS 10518
25	—	3	DANIELA ROMO	GITANA	EMI 6859
1	1	19	EDDIE SANTIAGO	SIGUE ATREVIDO	TH 2497
2	2	9	WILLIE GONZALEZ	EL ORIGINAL Y UNICO	SONOTONE 1138
3	3	17	WILFRIDO VARGAS	EL BAILE	SONOTONE 1409
4	4	5	CANO ESTREMER	SALVAJE	CEG 001
5	—	1	EL GRAN COMBO	ROMANTICO Y SABROSO	COMBO 2054
6	6	21	FRANKIE RUIZ	HISTORIA MUSICAL DE FRANKIE RUIZ	TH 2491
7	5	15	PAQUITO GUZMAN	TU AMANTE ROMANTICO	TH-RODVEN 2495
8	—	1	LALO RODRIGUEZ	UN NUEVO DESPERTAR	TH-RODVEN 2517
9	9	17	LA PATRULLA 15	CON FUERZA	TTH 1923
10	7	17	ANDY Y HAROLD MONTANEZ	EL COMIENZO DEL CAMINO	SONOTONE 1131
11	8	21	BONNY CEPEDA	THE MUSIC MAKERS	COMBO 2025
12	11	45	TOMMY OLIVENCIA	30 ANIVERSARIO	TH 2464
13	—	1	CONJUNTO CHANEY	MAS QUE ATREVIDO	HIT MAKERS 71
14	12	11	MARIO ORTIZ	ALGO DIFERENTE	RICO 913
15	—	27	JOHNNY VENTURA	SI VUELVO A NACER	CBS 999
16	23	19	HANSEL Y RAUL	MI AMIGA MARGARITA	RCA 6670
17	10	15	ROBERTO LUGO	EL GALAN DE LA SALSA	SONOTONE 1132
18	21	3	CONJUNTO CLASICO	CLASICO 88	LO MEJOR 816
19	—	1	COSTA BRAVA	ORGULLO DE PUERTO RICO	HIT MAKERS 70
20	17	31	CELIA CRUZ/WILLIE COLON	THE WINNERS	VAYA 109
21	19	5	ISMAEL MIRANDA	POR EL BUEN CAMINO	IM 001
22	13	57	FRANKY RUIZ	VOY PA' ENCIMA	TH 2453
23	—	1	SERGIO VARGAS Y LOS HIJOS DEL REY	SERGIO VARGAS	KAREN 110
24	—	1	ROBERTO TORRES	Y SIGO CRIOLLO	SAR 1046
25	—	17	OSCAR D'LEON	LA SALSA SOY YO	TH 2490
1	1	15	LOS BUKIS	SI ME RECUERDAS	LASER 3044
2	2	25	LOS YONICS	PETALOS Y ESPINAS	LASER 3041
3	4	19	VICENTE FERNANDEZ/VIKKI CARR	DOS CORAZONES	CBS 450711
4	3	19	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
5	23	3	LOS TIGRES DEL NORTE	IDOLOS DEL PUEBLO	FONOVISA 8800
6	7	19	GRUPO PEGASO	ENAMORADO	REMO 1018
7	5	15	BRONCO	SUPERBRONCO	ARIOLA 6618
8	10	7	GRUPO VENUS	ESCLAVO Y REY	TESORO 202
9	8	71	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
10	9	23	JOSE JAVIER SOLIS	NO ME OLVIDARAS	PROFONO 90544
11	14	5	JOAN SEBASTIAN	MASCARADA	MUSART 6024
12	15	27	LOS BRIOS	NUEVAS VERSIONES	PROFONO 90524
13	6	5	SONORA DINAMITA	SACA LA MALETA	SONOTONE 1624
14	11	31	FITO OLIVARES	LA GALLINA	GIL 20001
15	13	15	RAMON AYALA	DAMELO	FREDDIE 1411
16	20	19	GRUPO EL TIEMPO	A FUEGO LENTO	LUNA 1153
17	—	1	AGUA PRIETA	A LA MODERNA	SONOTONE 1123
18	16	25	GRUPO MAZZ	BEYOND	CBS 10495
19	21	3	VARIOS ARTISTAS	LAS SABROSITAS	GLOBO 6934
20	—	11	LOS BONDADOSOS	COMO SIEMPRE AMIGOS	PROFONO 90551
21	18	41	LOS CAMINANTES	GRACIAS MARTIN	LUNA 1147
22	24	27	LOS CAMINANTES	21 EXITOS VOL. I	LUNA 1135
23	12	71	LOS TIGRES DEL NORTE	GRACIAS AMERICA	PROFONO 90499
24	22	3	DAVID MARES	SOLD OUT	CBS 84347
25	25	21	INDUSTRIA DEL AMOR	MARCHATE	RAMEX 1190

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## Vid Execs Debate PPT, Co-op \$\$ At NAVD Forum

BY JIM McCULLAUGH

INDIAN WELLS, Calif. Pay-per-transaction is likely to achieve a niche in the home video market; VCR owners are as active as they were a year ago; buyback plans will probably not be launched in the U.S.; television advertising is most effective for cassettes poststreet date; co-op advertising is giving way to "controlled" advertising; and the sometimes-controversial distributor mailers are likely to remain as they are.

These were the generalized conclusions drawn from a far-ranging issues forum held here April 22 during the fifth annual National Assn. of Video Distributors Conference.

The panel members who participated in a "talk-show" format included Ron Eisenberg, East Texas Distributors; Warren Lieberfarb, Warner Home Video; Bill Mechanic, Walt Disney Home Video; and Gary Rockhold, Commtron, who also acted as moderator.

Mechanic said PPT is really a "business that will find its own niche in the distribution scheme. Certain types of stores will find it the most beneficial way of doing business."

PPT, he said, is geared toward megahit A titles. The bigger stores have little interest in it, he said, while small stores are too small to take in the necessary systems to run that kind of business.

"That leaves a niche in the mid-

dle," Mechanic said. "If it fully matures, it will get into 15% of the 30,000-store range and will not cannibalize that much of the business."

Lieberfarb said home video accounts for substantial studio revenue; thus, PPT "exposes us to a risk that might not be prudent," although it has merit theoretically.

"From Warner's point of view," he said, "we endorse revenue sharing because it reflects the true nature of how product earns its income," but the "risk of tampering with the economic structure of the business is enormous, and we have to proceed in cautious, experimental ways before making any commitment to it."

Rockhold contended that "some customers are being adversely affected by some of the PPT tests" currently taking place. "Some customers have been buying titles 30 deep, and they are being attacked by a test program down the street where the investment on a PPT basis is very small. I have concern about the dealer who made the financial investment."

Lieberfarb cited a recent Alexander & Associates study that compared rental activity among VCR owners for the last two weeks of March in both 1987 and '88. According to the study, during this year's two-week time frame some 67.5 million rental transactions took place, which is 4% better than 1987's annual average of 65 million and 16% better than the 58.1 million average during the same two-week period

last year.

The real issue in the business, said Lieberfarb, is keeping VCR owners as active renters. Thus the study results, which reflect manufacturer marketing techniques, advertising, prepacks, and volume discount approaches, are very encouraging for the industry.

On the issue of leasing, Lieberfarb said that although Warner was quite pleased with its buyback plans in such direct markets as Australia, New Zealand, Germany, France, Belgium, and Holland, similar plans

probably could not be implemented through the present U.S. two-step distribution structure, in part because the accounting and administrative infrastructure is inadequate.

Eisenberg, however, took vehement exception to that view, saying the infrastructure is "85% in place now and would not require that great an alteration to handle a lease/buyback program."

Lieberfarb said Warner will continue its strategy of advertising cassettes on TV well after the street date to "prolong rental activity of a

title and increase profitability."

Mechanic, however, said he felt that going out six to eight weeks after initial release might be too much of a soft sell, as renters won't pay heed. "Reorders out of this business are minimal. I believe in a push on the front end."

Eisenberg said, "The customers come down on the side of poststreet-date advertising. From studio and distributor standpoints, we have never seen heavy poststreet-date advertising materialize into a  
(Continued on page 38)

## Election Of Major Video Concepts Head Announced At Meet Walt Wiseman Gets Nod As NAVD Topper

INDIAN WELLS, Calif. Walt Wiseman, president of Major Video Concepts, was named president of the National Assn. of Video Distributors, succeeding Commtron's Gary Rockhold.

Other board members whose elections were announced April 22 at the trade group's fifth annual conference here included Gus Umlauf of Baker & Taylor, vice president, and Dalton McArthur of Video One Canada Ltd., secretary and treasurer. Video Trend's David Moscow and Best Video's David Bronstad were also elected to the board of directors.

More than 450 registrants—100 more than a year ago—were on hand at the confab, during which an estimated 600 manufacturer-distributor meetings took place.

According to Rockhold, 26 distributors were represented, compared with 30 at last year's event. He attributed the drop to acquisitions and consolidations that took place during the past 12 months. He said attendance was higher this year because more representatives from each distributor showed up.

Rockhold said the meet featured the NAVD's first-ever general "distributor round-table" discussion, held April 20. Addressed were such sensitive topics as how to dispose of inventory for distributors who may be terminated, sales quotas, street date vs. ship date, exclusive territories, advertising, the brand management concept, pay-per-transaction, depth of copy, and distributor mailers.

Rockhold said most participants

urged that the NAVD issue a formal statement of the group's policy on how manufacturers' product should be disposed of in the event of distributor termination. That statement should be issued soon, said Rockhold.

Rockhold said he hopes the distributor round-table sessions will be ongoing industrywide events.

Pressures on operating margins remain a chief concern of distributors, said Rockhold.

"Competition continues to be fierce," he said. "Something has to suffer, and that's usually margin. Distributors are better than they were a year ago. The survivors will continue to improve. Distribution is not out of the woods, but I am optimistic."  
JIM McCULLAUGH

## VIDEO PEOPLE

Video People is a new feature of Billboard's Home Video section. The weekly column will spotlight personnel changes and promotions announced by pre-recorded video suppliers, distributors, duplicators and hardware manufacturers. Announcements should be sent to: Video People; Billboard Magazine, 1515 Broadway, New York, NY 10036.

E.J. McGuire is named national account representative for Media. Media's parent company, Heron Communications, promotes Lee Tarnor to manager of business affairs and names Lisa Lyons contract administrator.



BASEMAN



BAYH



LISAIUS



WARBURTON

Lorimar Home Video promotes Neal S. Basemen to senior vice president, business affairs. He was vice president, legal and business affairs.

Fred Bayh leaves Kartes Video Communications to form his own consumer electronics and video marketing firm, Fred Bayh & Associates. He was general manager and copy chief for Kartes.

Joe Lisaius is named director of marketing for Academy Entertainment. Previously, he coordinated the company's advertising and promotion efforts.

James B. Warburton is named president of Baker & Taylor Video. Previously he was president of W.R. Grace & Co.'s transportation unit.

Jill Pesciotta becomes Wood Knapp Video's product manager for the 1988 Summer Olympics video releases and will coordinate all aspects of the marketing and promotion of the Olympic video releases. She was a video buyer for Publishers Central Bureau, a division of Crown Publishing.

FOR WEEK ENDING MAY 7, 1988

Billboard.

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## TOP VIDEODISKS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price	Compiled from a national sample of retail store sales reports.		
									★ ★ NO. 1 ★ ★		
1	1	7	ROBOCOP	Orion Pictures Orion Home Video 0040	Peter Weller Nancy Allen	1987	R	39.95			
2	2	11	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	39.95			
3	NEW ▶		PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R	34.95			
4	3	9	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R	39.95			
5	4	3	BLADE RUNNER	Voyager Company Criterion Collection	Harrison Ford	1982	R	79.95			
6	NEW ▶		NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R	34.95			
7	8	3	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG	34.95			
8	7	19	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	34.95			
9	NEW ▶		THE WOLFMAN	Universal City Studios MCA Home Video 80685	Lon Chaney Claude Rains	1941	NR	34.98			
10	10	21	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	34.95			

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

## TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	7	START UP WITH JANE FONDA	★ ★ NO. 1 ★ ★ Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
2	3	68	CALLANETICS ▲ ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
3	2	29	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
4	4	81	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
5	5	131	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
6	8	29	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
7	7	20	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
8	11	112	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
9	6	34	AN AMERICAN TAIL ◆	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
10	10	15	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
11	16	99	MARY POPPINS ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
12	15	144	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
13	9	79	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
14	14	6	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	89.95
15	13	12	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
16	27	58	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
17	32	30	KATHY SMITH'S WINNING WORKOUT ◆	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
18	NEW ▶		ADVENTURES IN BABYSITTING	Touchstone Films Touchstone Home Video 595	Elisabeth Shue	1987	PG-13	89.95
19	29	104	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
20	RE-ENTRY		ANIMAL HOUSE ◆	Universal City Studios MCA Home Video 66000	John Belushi Tom Hulce	1976	R	19.95
21	17	150	JANE FONDA'S EASY GOING WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
22	21	75	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
23	19	59	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
24	33	7	SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS	NFL Films Video Fox Hills Video	Various Artists	1988	NR	19.95
25	25	3	THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG	89.98
26	18	140	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
27	26	28	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
28	RE-ENTRY		NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver	1987	NR	14.95
29	39	132	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
30	20	6	THE CURE IN ORANGE	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	NR	24.95
31	38	125	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
32	28	77	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
33	36	3	INNERSPACE	Amblin Entertainment Warner Home Video 11754	Dennis Quaid Martin Short	1987	PG	89.95
34	35	2	HEIDI	Twentieth Century Fox Playhouse Video 1066	Shirley Temple	1937	NR	19.98
35	NEW ▶		THE SICILIAN	Gladden Entertainment Corp. Vestron Video 6024	Christopher Lambert	1987	NR	89.98
36	22	33	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
37	40	24	BON JOVI-SLIPPERY WHEN WET ▲	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	NR	19.98
38	30	41	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
39	31	2	FLOWERS IN THE ATTIC	New World Entertainment New World Video 85160	Victoria Tennant Lousie Fletcher	1987	PG-13	89.95
40	12	98	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95

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Reliance On Sell-Through \$\$  
Varies Widely For Dealers

BY KEN TERRY

NEW YORK Sell-through of home video product is increasing across the country, yet the percentage of retailers' revenues that comes from sell-through varies widely.

The RKO Warner Theatres Video chain, which has 20 locations in the New York metropolitan area, takes in 70% of its revenues from sell-through. In contrast, the 148-unit Springfield, Va.-based Erol's chain derives only 6% of its gross from sell-through, even though it moved 550,000 units last year. In between is Applause Video, an Omaha, Neb.-based operation that owns 21 locations and has 26 franchises and 43 racked accounts. Applause, which received a Cassy Award from the Video Software Dealers' Assn. for its sell-through efforts, generates 35% of its revenues from that source.

No single factor explains this wide variation. All three of these retailers are strongly committed to sell-through and do better with it than most other video chains. All three have stores in a variety of locations. And all three do a healthy rental business as well.

The chains' individual stories, however, contain some clues to their relative positions as sell-

through retailers. Steve Berns, president of RKO Warner Theatres Video, for example, explains that "RKO had its beginnings in the Video Shack chain. Video Shack began eight-plus years ago, and even during the industry's infancy, they were sell-through oriented."

"The belief was—and is—that people want to own a library of cassettes, just like books and records. So our advertising, merchandising, and everything is geared to telling people that we are a sell-through outlet."

In addition, he admits, "One reason for our success [with video sales] might be that other [area] retailers haven't made a commitment to sell-through."

At the other end of the spectrum, Erol's regards sell-through as "an add-on" to its rental business, according to Jenny Skipper, sales tape merchandising manager for the chain. The reason lies in the figures: The 550,000 tapes sold last year—including "previously rented" cassettes—accounted for 55% of the chain's inventory of 1 million tapes, but Erol's rang up 30 million rental transactions in 1987. Even accessories—blank tape, head cleaners, and so forth—brought in a greater percentage of revenues than did video

(Continued on page 41)

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## 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.

**"Little League Baseball: How To Pitch & Field/How To Hit & Run," Kids Classics, 30 minutes each, \$9.95.**

Little leaguers looking to improve their pitching, hitting, and fielding skills can receive help from the bullpen through this two-volume series by Bragg Stockton, head baseball coach of the Univ. of Houston. Parents should sit with the kids for this one, as Stockton's pitch is a clinical, disciplined approach that may need constant reinforcement on the playing field. The lessons tend to be more effective when young players move through the paces under the coach's direction. His segment on pitching is an uninvolved monologue, and kids would relate better to watching youngsters perform, make mistakes, and perfect their drills. Stockton has more to brag about than his name—he has an 80%-career-win record and has run his own baseball camp for 25 years. The experience shows in two helpful videos that may not cover all

the bases, but certainly cover all the basics. **ED BURKE**

**"National Geographic: Australia's Improbable Animals," Vestron Video, 60 minutes, \$29.98.**

Narrator Leslie Nielson treats viewers to a trip to the land Down Under. In Australia there exists a wild array of creatures found nowhere else on earth. In addition to the well-known kangaroo and koala bear, viewers also get to see the lyrebird, wombat, emu, and dozens of exotic animals in their natural surroundings.

Nielson also explains how many of these creatures are coping with encroaching civilization. Top-notch camera work and excellent production values further enhance this visual journey to the land of the dingo and the outback. **RICHARD T. RYAN**

**"National Geographic: The Invisible World," Vestron Video, 60 minutes, \$29.98.**

Through the magic of modern technology, viewers are made privy to a number of phenomenal sights normally beyond the limits of the human eye. Time-lapse photography allows us to see a flower bloom in seconds, and Kirlian photography captures on film that invisible aura given off by each one of us. Bacteria, plankton, and a host of other microscopic creatures as well as quarks, those subatomic particles that make up atoms, can all be clearly seen during this fascinating visual journey beyond the

limits of human sight.

In addition to the uniformly high production values, there is also a very clear script, narrated by Richard Basehart, that never gets overly technical. A must for science buffs! **R.T.R.**

**"Afro-Workout: Aerobics With Soul," Crocus Entertainment, 60 minutes, \$19.95.**

Although the title may conjure up images of James Brown or Aretha Franklin putting an aerobics class through its paces, "Afro-Workout" is actually a fusion of aerobics and traditional African dance movements. Host Maria Bergh has been teaching African dance and lecturing on African culture since she came to the U.S. from Tanzania more than 20 years ago. In this sensuous, lively, and fun exercise tape, she leads a vigorous workout that demonstrates the essentials of several expressive, fluid, and fascinating African dances. And behind the steps are the infectious rhythms of songs by Phillip Gonzales, Derf Reklaw, Alphonsus Casel, and Hassan Omari. If there is any one tape that can beat the boredom suffered by jaded fitness seekers, this unique video is it.

**CHRIS MCGOWAN**

**"Golfoolery," New Star Video, 60 minutes, \$19.95.**

Bob Hope and Sam Snead join host Merlin Olsen as willing foils to trick-shot artist Mike Smith, who swings a variety of wacky golf clubs during a

*(Continued on page 40)*



Eight independent video producers have agreed to use 8mm equipment for their next project as part of a loan program aimed at increasing awareness of the format. On hand for a ceremony in New York are, clockwise from upper left, Ted Cott, executive director of the 8mm Video Council, Robert Beck, producer; Penny Ward, producer; Dan Minahan, programming director for The Kitchen; and producers Peter Mentrie, Abigail Child, Jim Hubbard, and Arlene Child. (Photo: Camera 1)

## Film Makers Turn To 8mm Trade Group Lends Equipment

BY JIM BESSMAN

**NEW YORK** With an eye toward building support for 8mm video among budding film makers, backers of the format are furnishing 8mm gear to the winners of a contest dubbed Made In 8.

The loan program is sponsored by the 8mm Video Council, a 2-year-old trade group established by 8mm manufacturers and The Kitchen, a widely recognized film and video art facility based here.

After reviewing more than 100 applications and work samples submitted in response to the loan program, a panel of Kitchen video curators and experts narrowed the field to eight artists, who will now receive a full complement of 8mm video equipment on five-month loan from the 8mm Video Council members.

During a ceremony to announce the winners, Ted Cott, executive director of the nonprofit trade group, said Made In 8 provides the 8mm in-

dustry with another opportunity to show the flexibility and scope of the medium.

"A lot of emerging artists can't afford expensive 3/4-inch equipment. With 8mm, they can still get what they're after in a lower price range," said Cott.

Specifically, Cott pointed out that the 8mm format's advantages include portability, hi-fi sound, low-light capability, and small-format viewing, all at a price he estimated in the neighborhood of \$1,500 before discounting. He said that users were chosen for the "uniqueness" of their proposals as well as their potential for "stretching the equipment."

The Made In 8 judges sought diversity in their award choices, and the winning applicants variously represented documentary, animation, narrative, advocacy, and other experimental video uses. The winners are Arlene Schloss for "Eat Your Words/Letter by Letter";

*(Continued on page 42)*

## EXECS DEBATE KEY ISSUES AT NAVD MEET

*(Continued from page 32)*

preorder increase, but significant preadvertising can result in 20% unit increases."

Manufacturers Lieberfarb and Mechanic said they felt co-op advertising has never been used that effectively in the home video business and therefore is shrinking.

Said Lieberfarb: "How do we keep people coming into the stores? is the question, and Warner decided that controlled advertising is better. We have finally seen some results from our advertising expenditures."

Finally, on the subject of distributor mailers, Mechanic said, "We are told it's effective but haven't seen it as being that effective. It probably has a ton of waste in it."

But Eisenberg noted that it was the studios that "built the flier part of the business. Studios kept insisting they wanted more written communications to a point where in our shop, that activity runs \$1.5 million a year and we charge a good buck to recoup. We responded to the studios, and most of us have built up very expensive operations. If they now have changed their minds, they can't expect us to make that expenditure for free."

Said Rockhold: "My salespeople say the customers are really sold by seeing [rental information] in writing, right or wrong. We would have a tough time getting by without [mailers] now."

**B I L L B O A R D**

**H I T M A K E R S**

**GET IT**

# **19**

**FACT OF THE WEEK**

**EXTENSIVE VIDEO COVERAGE**

Each week Billboard lists new videoclips, new video releases and offers a sampling of playlists (The Clip List) at national video music outlets . . . In addition to reviews of new videos.

\*ABC Audit 1987

**H I T M A K E R S**

**USE IT**

**Billboard Tracks The Whole Hit Making Process In Music And Video!**

**Whatever Your Product, Billboard Covers Your Market!**

**Over 180,000\* readers every week!**

# TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
Compiled from a national sample of retail store sales reports.						
<b>HEALTH AND FITNESS™</b>						
★★ NO. 1 ★★						
1	1	69	<b>CALLANETICS ♦</b>	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	4	7	<b>START UP WITH JANE FONDA</b>	Lorimar/LightYear Ent. Lorimar Home Video 077	This 25-minute video is more than a warm-up and less than a full workout.	19.95
3	3	69	<b>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</b>	Lorimar/LightYear Ent. Lorimar Home Video 070	A fun and effective alternative to traditional dance aerobics.	39.95
4	2	69	<b>JANE FONDA'S NEW WORKOUT</b>	Lorimar/LightYear Ent. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
5	5	69	<b>KATHY SMITH'S BODY BASICS</b>	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
6	8	11	<b>KATHY SMITH'S STARTING WORKOUT</b>	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
7	6	69	<b>RICHARD SIMMONS AND THE SILVER FOXES</b>	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
8	9	69	<b>JANE FONDA'S EASY GOING WORKOUT</b>	Lorimar/LightYear Ent. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
9	16	31	<b>KATHY SMITH'S WINNING WORKOUT</b>	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.	29.95
10	7	69	<b>KATHY SMITH'S ULTIMATE VIDEO WORKOUT</b>	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
11	17	27	<b>JANE FONDA'S WORKOUT WITH WEIGHTS</b>	Lorimar/LightYear Ent. Lorimar Home Video 076	Exercise techniques are performed employing the use of basic weights.	39.95
12	10	63	<b>JANE FONDA'S P. B. &amp; R. WORKOUT</b>	Lorimar/LightYear Ent. Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	39.95
13	13	55	<b>A WEEK WITH RAQUEL</b>	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
14	14	69	<b>DONNA MILLS: THE EYES HAVE IT ♦</b>	Donna Mills Inc. MCA Home Video 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
15	11	63	<b>THE JANE FONDA'S WORKOUT CHALLENGE</b>	Lorimar/LightYear Ent. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	39.95
16	15	17	<b>DO IT DEBBIE'S WAY</b>	Raymax Prod. P. Brownstein Prod. VidAmerica 1008	Debbie Reynolds leads three separate workouts set to big band music.	39.95
17	RE-ENTRY		<b>RAQUEL, TOTAL BEAUTY AND FITNESS</b>	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
18	RE-ENTRY		<b>THE FIRM AEROBIC WORKOUT WITH WEIGHTS</b>	Meridian Films	Susan Harris presents a combination of weights and exercise for men & women.	39.95
19	18	13	<b>SUPER STOMACHS BY JOANIE GREGGAINS</b>	Parade Video 22	Strengthen, tone, and reduce your stomach with this short workout.	19.95
20	12	69	<b>20 MINUTE WORKOUT</b>	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
<b>BUSINESS AND EDUCATION™</b>						
★★ NO. 1 ★★						
1	1	65	<b>PERSUASIVE SPEAKING</b>	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
2	7	67	<b>CAREER STRATEGIES 1</b>	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
3	3	31	<b>DRUG FREE KIDS: A PARENT'S GUIDE</b>	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
4	6	37	<b>THE WINNING JOB INTERVIEW</b>	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
5	10	65	<b>SAY IT BY SIGNING</b>	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
6	2	35	<b>AMERICAN HISTORY: THE CIVIL WAR</b>	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
7	5	31	<b>SHATTERED</b>	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
8	9	67	<b>CONSUMER REPORTS: CARS</b>	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
9	RE-ENTRY		<b>CAREER STRATEGIES 2</b>	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95
10	13	69	<b>STRONG KIDS, SAFE KIDS</b>	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
11	15	29	<b>LIVING LANGUAGE FRENCH LESSONS</b>	Crown Video	Learn basic French in just 6 weeks-look, listen, and repeat the phrases!	29.95
12	8	31	<b>LIVING LANGUAGE SPANISH LESSONS</b>	Crown Video	Learn to speak Spanish at your own pace in six easy weeks.	29.95
13	14	7	<b>HELLO PC</b>	Morris Video 3102	Video eases you through every basic function right up to using the printer.	29.95
14	12	67	<b>CONSUMER REPORTS: HOUSES AND CONDOS</b>	Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
15	4	9	<b>INC. MAGAZINE: HOW TO REALLY START YOUR OWN BUSINESS</b>	Lorimar Home Video 081	Topics include getting the idea, finding investors and making the deals.	29.95

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

## newsline..

**VIRGIN VISION** is the latest supplier to offer a discount-priced two-pack. Retailers that buy one of the company's new releases are eligible to receive a \$59.95 title for \$14.95. The other tape in the pack is available for \$79.95. The promotion, which offers dealers a \$139.90 retail value for \$94.90, was initiated after company officials met with retailers during a series of seminars sponsored by the company. During the meetings, Virgin says, the dealers said they wanted to see a quicker return on their investment. The three discount-priced two-packs, with the \$79.95 title listed first, are "Kidnapped" and "Far East," "The Climb" and "Playing For Time," and "Backlash" and "Next Of Kin." More news from Virgin: The company has moved its corporate office. The new address is 16th Floor, 6100 Wilshire Blvd., Los Angeles, Calif. 90048.

**BLACK-BOX WARS:** Macrovision says that six retailer/distributors have ceased selling or distributing devices that defeat its proprietary anticopying technology. The company initiated six lawsuits against 18 defendants in early February for alleged patent infringement. Deluxe Electronics Inc. of California, one of four manufacturers named as defendants, says it no longer makes its Decode-A-Tape Ex-1 product. Macrovision president Eugene Eidenberg says other manufacturers and retailer/distributors have complied with the company's letters demanding that they cease marketing the products.

**MGM AND NATIONAL LAMPOON** have inked an agreement that will ultimately give MGM/UA Home Video rights to at least eight films over the next four years. The acquisition pact calls for MGM to distribute the titles theatrically before they become available on videocassette. A comedy titled "No Such Luck" will reportedly be the first film produced as a result of the deal.

**TRANS WORLD ENTERTAINMENT** figures it scored a real coup by snaring the video rights to "Maniac Cop." The film, which stars Tom Atkins and opens in theaters May 13, will be the first TWE video release to have a significant theatrical window prior to its video debut. Yoram Pelman, TWE's president of distribution, says "many major studios" were in the hunt for rights to the film. "In order to acquire it we had to go well up into the seven-figure range. However, it's well worth it," Pelman says.

**BAKER & TAYLOR PARENT W.R. GRACE & CO. SAYS NO** to rumors that Baker & Taylor and Ingram are involved in any business discussions. A representative says "emphatically and unequivocally" that "no past or present discussions have occurred between the two companies regarding the sale, acquisition, or merger of the respective video distribution units."

**VESTRON VIDEO** is reducing the price of five action films: "The Final Countdown" starring Kirk Douglas and Martin Sheen; "Good Guys Wear Black" starring Chuck Norris; "Lone Wolf McQuade" starring David Carradine and Chuck Norris; "Under Fire" starring Nick Nolte and Gene Hackman; and "Go Tell The Spartans" starring Burt Lancaster. The titles are each priced at \$19.98 and have a street date of June 22.

**PLAYHOUSE VIDEO** has won an Achievement In Children's Television Award for its video "Kids In Motion." The ACT award is given by the organization Action For Children's Television in recognition of the program's "outstanding quality both in production and content." The video is described as a "lively combination of interactive dance, music poetry, and imaginative game play."

**HBO VIDEO** is promoting its new comedy series by giving away copies of the first three tapes in the series to members of the audience at three top comedy nightclubs. The three tapes, "Howie Mandel: Live From Maui," "Reunion—The 10th Annual Young Comedians Special," and "The Roseanne Barr Show," will be given out by the MC at each club, based on audience participation. The clubs taking part in the promotion are Caroline's in New York, the Funny Bone in Chicago, and the Comedy Club in Los Angeles. Each of the tapes has a running time of 60 minutes and a suggested list price of \$39.99.

**ANDRE BLAY'S** company, Palisades Entertainment, has sold to Paramount Home Video the rights to three films, the suspense thriller "Jack's Back" and two horror films, "White Of The Eye" and "Brain Damage." The agreement gives Paramount the video, pay-per-view, commercial television, and cable TV rights to the films.

**CELEBRITY HOME ENTERTAINMENT** has vowed to hold the \$79.95 price point. The company says the move will give distributors and retailers the confidence to buy newly released product instead of waiting for the price to drop.

**BEST FILM & VIDEO** has inked a deal with the Calgary, Alberta-based Canadian Video Factory to distribute Best's product in Canada beginning in June.

AL STEWART

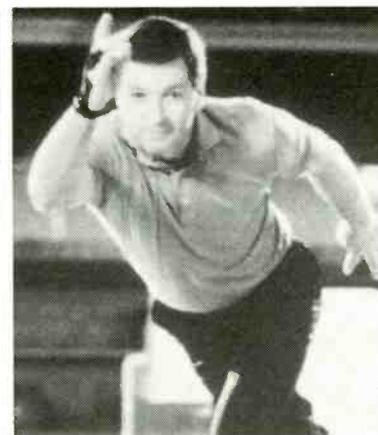
# MUST "HEAR" VIDEO!

Johnny O'Keefe — who called himself **The Wild One** and sometimes **The Crown Prince of Rock** (who else but Elvis was King?), who was the number-one "live" act in his country, who had three national television series, who recorded and released gold and platinum singles and albums, who scrapped his way toward the top, not only spotlighting his talents but also providing showcases and direction for other artists — According to the incomparable **HELEN REDDY**, who knew him at the beginning of her rise to stardom and had "grown up on 6 O'clock Rock" (one of Johnny O'Keefe's network tv shows.) **Johnny O'Keefe** was "one of Australia's greatest undiscovered natural resources; a lot of Australians didn't really know what we had with Johnny O'Keefe." This is the story of Johnny O'Keefe — who almost had it all. This is **SHOUT!**

**SPECIAL INTRODUCTION  
BY HELEN REDDY**  
IN COLOR  
CATALOG NO. 97900

**\$59.95** SUGGESTED LIST PRICE  
UNRATED: PARENTAL GUIDANCE SUGGESTED

**ORDER DATE: MAY 13**  
**STREET DATE: MAY 31**



**On A Roll.** Hall of Fame bowler Nelson "Bo" Burton shares his expertise in the CBS/Fox Home Video release "Score More! By Bowling With Nelson 'Bo' Burton." The 55-minute instructional video is targeted at league bowlers and demonstrates a series of drills designed for home practice. The tape is currently available for a list price of \$24.98.

## Vestron Calls For Encore Prices For 28

**NEW YORK** Twenty-eight titles from the Vestron Video catalog are being repriced at \$29.98 each for a sell-through promotion dubbed Encore! The titles, all currently priced between \$69.98 and \$89.98, will be available in the VHS and Beta formats beginning July 6.

The titles permanently reduced for Encore! include "Animal Farm," "Blame It On Rio," "The Bounty," "Breathless," "The Adventures Of Buckaroo Bonzai," "Cat On a Hot Tin Roof," "Chained Heat," "The Coca Cola Kid," "Desert Hearts," "Endless Love," "Fort Apache, The Bronx," "Gorky Park," "Heidi," "The Hotel New Hampshire," and "Irreconcilable Differences."

Also included are "Liars Moon," "The Lion, The Witch And The Wardrobe," "Peter And The Lion And Other Tales," "The Reincarnation Of Peter Proud," "Scandalous," "Suburbia," "Up The Creek," "Valley Girl," "The Warrior And The Sorceress," "The Wild Pony," "The Wind In The Willows," "The Wonderful World Of Puss 'N Boots," and "Young Doctors In Love."

## VIDEO REVIEWS

(Continued from page 38)

demonstration at the La Costa Country Club in California. However, even the presence of these luminaries fails to enliven this incredibly boring presentation. Amateurish camera work, a terribly redundant script, gratuitous gimmicks, and the inherent predictability of Smith's shots and jokes make a bad situation even worse.

R.T.R.

## SELL-THROUGH REVENUE

(Continued from page 37)

sell-through, says Skipper.

Allan Caplan, head of Applause Video, says the Midwestern chain does "real well on sell-through," which it emphasizes year round, not just at Christmas. Applause outlets apply a variety of methods to maximize sell-through, including elaborate displays, sales commissions for clerks, and the taking of special orders.

"We do a tremendous amount of special-order business," says Caplan, noting that last Christmas, Applause had 800-1,000 titles available for sale and was taking 300 orders a week on items that weren't in stock.

Both Caplan and Berns stress the importance of having special sections for sell-through product. "Too many [other] stores blend for-sale with for-rental items," Caplan points out. Similarly, Berns says, "When you walk into a store, you can't be bombarded by 99-cent rentals. If you orient the customer to rentals, he thinks rental."

Another key to sell-through is visibility. Caplan says, "The real key ingredient is we display it. What a concept! If you don't have it on the shelf, how's your customer going to know you have sell-through?"

Hot exercise and sale-priced movie tapes are displayed up front or on end caps in Applause units, while cassettes that come in without display pieces are racked by genre in the sell-through section. "The ones that move the best are the ones from studios that put out the best display pieces," Caplan says.

Caplan and Erol's Skipper say that among the major suppliers, Paramount and Walt Disney provide the most merchandising and advertising support for sell-through product. There's a consensus that co-op ad funding is essential to promoting this area of the business.

"In the past six to nine months," states Berns, "the suppliers have made inroads with consumer advertising. As a large healthy chain, we'd like to see co-op funding continue. That would help the industry by bringing consumers to the better stores that have decent depth and breadth of product."

Berns adds that to succeed in sell-through, a retailer must make a substantial financial commitment. "You have to carry depth—you can't carry 50 titles and say you're in sell-through." Each RKO Warner Theatres outlet, he points out, carries an average of 1,000 for-sale titles.

While the majority of these titles are priced from \$19.95 to \$29.95—less for kiddie product and more for fine arts and adult videos—a good number of new A and B titles also are displayed with price tags ranging from \$69.95 to \$89.95.

Berns notes his chain offers all new rental titles for sale, despite their often high prices. He claims RKO Warner Theatres Video has sold 500 copies of "Dirty Dancing" and 300 of "RoboCop," though both

(Continued on next page)

# MUST "HEAR" VIDEO!



THIS IS A CONCERT VERSION OF TONY AWARD WINNING STEPHEN SONDHEIM'S "FOLLIES."

IT'S A BLACK TIE EVENT THAT HAD THE AUDIENCE ROARING ITS APPROVAL...ON VIDEO WE SEE THE REHEARSALS, THE BACK STAGE JITTERS AND AN ELECTRIFYING LIVE PERFORMANCE.

IF YOU ARE A DEVOTEE OF THE BROADWAY MUSICAL THEATRE, THIS IS A PROGRAM YOU WILL WANT TO SEE OVER AND OVER AGAIN, AND CHERISH FOREVER. IT'S ONE OF A KIND!

"A  
Magical Moment  
of Theatrical  
History."

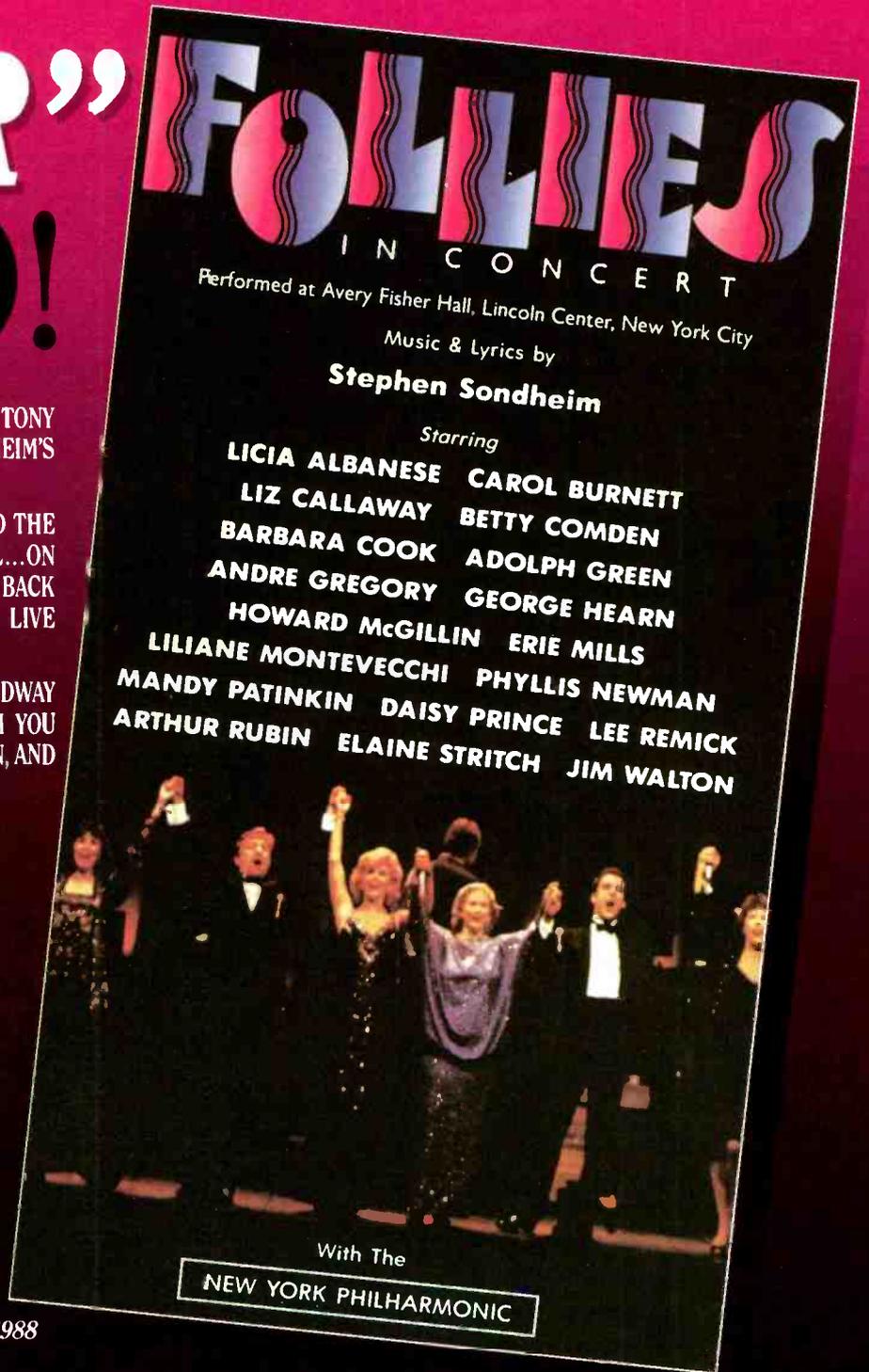
JOHN J. O'CONNOR,  
THE NEW YORK TIMES

APPROXIMATE RUNNING TIME: 90 MINUTES  
CATALOG NO. 92700  
SUITABLE FOR ALL AGES

**\$39.95** EACH

ORDER DATE: MAY 13, 1988

STREET DATE: MAY 31, 1988



Wall Street questions  
home video's future  
... see story, page 75



Before now, marketing a special interest video could pose something of a problem. No matter how good your video was, you didn't have an effective, affordable way to reach your target audience. Video stores catered to movie videos. Special interest videos were left out in the cold.

## S.I. Video gives you marketing muscle.

S.I. Video's marketing program will boost your sales—as it already has for hundreds of video producers. With a slick, readable catalog that puts special interest videos right in front of the people who will buy them. The first test issue of this catalog had a whopping response rate. Over 15,000 special interest videos were sold in just one month—and this was only the test! The next issue will only be greater. Back this up with direct response TV, direct mail solo pieces, in-flight programs—and watch your sales figures rise.

**This spring, 2 million people will look for your video here.**

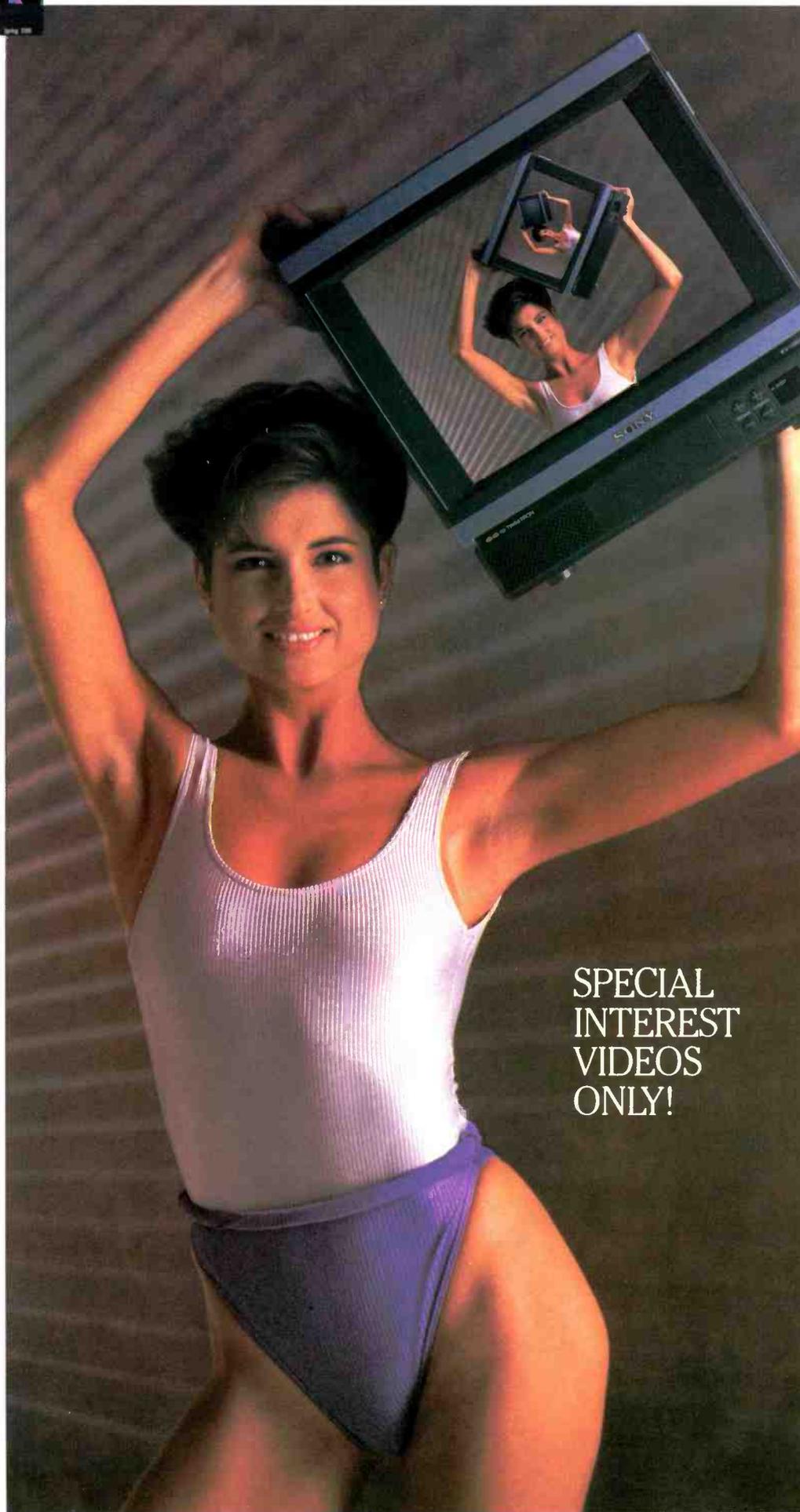
In our next catalog, 2 million VCR-friendly readers will be looking for your video. In the cooking section, in the sports section, in the business section, in the hobby section—in whatever section suits your video best. Right next to top-selling videos from Jane Fonda, Bill Cosby, Arnold Palmer, and Walt Disney.

Don't let them down. Let them see your video, read about it, and buy it. Remember, no matter how good your video is, it won't sell if you don't reach your audience. Call S.I. Video today at (818) 845-5599. And reach your audience this spring.

**S.I. VIDEO DIRECT SALES**  
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**Closing date: June 1, 1988**

# Lift your video sales to bold new heights with S.I. Video Direct!



**SPECIAL INTEREST VIDEOS ONLY!**

## SELL-THROUGH REVENUE

*(Continued from preceding page)*

are tagged at \$89. "I'm not saying they sell as well as \$20 or \$30 titles, but they sell."

Overall, he says, his margin on video sales averages 30%-32%. He'd like margins to be better, but "if I can make 30-32 points and sell product, I should be in the sell-through business."

Skipper says that at Erol's, "there's a large range of [sell-through] margins, depending on how we buy and what we promote it for." The gross profit range, she estimates, is from 20%-35%.

While Erol's does sell some new films, operas, and boxed sets at higher price points, Skipper stresses that "the majority of business is under \$30." That breaks down to 38% for \$25-\$35 titles, 33% for \$10-\$25 items, and 22% for product priced below \$10.

She feels too much sell-through video carries a list-price of \$29.95: "Under \$20 is the price point where they [suppliers] could move the kind of volume they want to move."

Caplan says he obtains an average margin of 35% on video sales and 27% on titles bought as sell-through product. He makes a higher profit on hot rental tapes, but he says, "If people want to buy it, why should we force them into somebody else's store?"

Even when Applause offers sell-through items at a deep discount to meet competition, especially from mass merchandisers, the chain can make money by moving volume, notes Caplan. Equally important from his viewpoint is not losing customers to the competition.

States the outspoken Caplan, "I'm on a crusade to get every video retailer in the country to get into sell-through to combat the mass merchants who are using video as a whore to get customers across the doorstep... They destroyed the video game business; we don't want them destroying the video business."

## ARTISTS TRY 8MM

*(Continued from page 38)*

Margaret Ahwesh, "Disneyland, An Iowa Farm and Mesta Machine"; Robert Beck, "Learning From Dallas"; Jim Hubbard, an AIDS documentary; Abigail Child, "Project X"; Peter Mentrie, "This Isn't Pedro Peitri"; Maria Maggenti and Jean Carlomusto, "Women And AIDS"; and Penny Ward, a documentary on Japanese dancers.

Ward, who specializes in video/dance applications, said that 8mm equipment is "so useful with dancers because of portability, and also the picture is very sharp. I hope to take the equipment abroad and record a class in Indonesia, then create a collage section involving close-ups of different details."

The eight projects will be considered for exhibit in The Kitchen's Video Viewing Room in September and may be additionally exhibited and distributed by The Kitchen and the 8mm Video Council thereafter.

"The Kitchen's fine reputation should have an umbrella effect in spreading awareness of the technology," said William Fisher, Sony Corp.'s Consumer Video Products Division's national software marketing manager.

## Labels, Vidclip Pools Play Remix-For-Hire Game

BY MOIRA McCORMICK

**CHICAGO** As a result of increased demand at the club level for 12-inch video remixes, record labels have for some time been hiring indie VJs to rework 7-inch-length clips to fit the dance-length versions of hits.

Now some labels have begun turning to clip-compilation club pools as well for their versions of dance videos.

New York-based Telegenics, whose primary clients are dance clubs, is now producing an average of three 12-inch video remixes a month for labels, according to Chris Russo, the company's president.

In the Midwest, Wolfram Video of Milwaukee recently completed its

first commissioned 12-inch remix for Arista, of Taylor Dayne's "Prove Your Love."

Using remixes provided by clip-compilation services is "an interesting and inexpensive way to promote this music," says Abbey Konewitch, vice president of artist development and video at Arista.

"We've been shooting 12-inch versions of some videos ourselves, including Jermaine Stewart and Whitney Houston, but where it makes sense we use outside sources," he says. "It's always nice to have [clip services] do it, because they know the tastes of the clubs they serve."

According to Telegenics' Russo, the video pool's production arm,

Telegenics Production Crew, handles all video remixes as a separate entity.

"We're not just a clip service doing 12-inch video," he says. "Where a lot of independent remixers simply use and reuse the existing 7-inch clip footage, we get hold of unused footage from the labels, digital audio where available, 1-inch masters—it's more legitimate."

Russo notes that on the 12-inch remix for Atlantic artist Debbie Gibson's "Out Of The Blue," his company "literally recut the entire video."

Curt Creager, manager of video services for Atlantic, says he was pleased with Telegenics' work on the remixes of both "Out Of The

Blue" and Stacey Q's "Don't Make A Fool Of Yourself."

Creager says he'll use Telegenics again, but adds, "We'll continue to go to independent VJs as well. It depends on who's got the best feel for a particular artist or record."

Telegenics has been promoting its services to the labels for about two years. Its first commissioned clips were Exposé's "Point Of No Return" and "Come Go With Me" for Arista. Recent projects have included Jellybean's "Jingo" and a "megamix" for the Madonna medley put together by the DJ remixing service Disconet.

Telegenics has also been researching clubs via its Vinyl Video Connection service to determine "which vinyl has no video and which 7-inch-length videos need 12-inch-length versions, based on VJ/DJ feedback." The results of such surveys are fed to labels.

As for Wolfram Video, marketing director Bob Huntington says Arista hired the video pool for the Taylor Dayne clip after Wolfram had sent Arista a remix of Dayne's "Tell It To My Heart."

"They thought they'd give us a chance on the follow-up," says Huntington. For the "Prove Your Love" remix, Arista provided no original footage, he adds. "We enhanced existing footage through digital effects—frame flips, page turns, and

so on," he says.

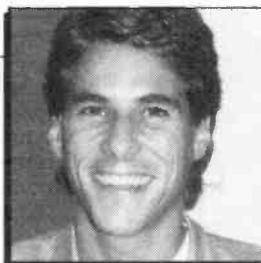
According to Wolfram's president, Wolf Zimmerman, the clip service does not wish to become a provider of remixes to record companies as much as it hopes to "get the go-ahead to do more remixes for our clients and get permission to do more in-house projects. Ideally, we'd like to have a one-month window on what we'd produce for our clients."

Not all major labels have used clip services as remixers. Doug Cerrone of MCA, considered a label pioneer in 12-inch remixes, says MCA has been hiring indie remixers but has yet to use a clip service, although he notes the label plans to do so at some point.

Craig Kostich, vice president of contemporary music at Warner Bros., says he has some reservations about video pools going into the remix-for-hire game. "If they want to get into production and remixing, great—if they can also at the same time cover their original task of aggressive club promotion," he says. Kostich points out that a "conflict of interest" could develop if a clip pool were to begin pushing its own remixes over some others.

Nevertheless, says Telegenics' Russo, clip services have a distinct remix advantage: "What better people to do a remix than those who know what the clubs want?"

# THE EYE



by Steven Dupler

**ANATOMY OF A WORLD PREMIERE:** On Monday (2), MCA artist Jody Watley gets her first world premiere Sneak Preview Video on MTV, for the new clip for "Most Of All."

It's been a long strange trip for Watley to achieve that recognition on the country's most influential (and difficult to break into) music channel. So, here's how the saga stacked up, according to an inside source:

"First, there was Watley's 'Lookin' For A New Love,' and over at MTV, it was 'Jody Who?'" he notes wryly. "Next came 'Still A Thrill,' and it was 'Oh, yeah, she's that black Madonna.'"

"On 'Don't You Want Me' they got warmer, but not hot, although she did finally win admission to 'Club MTV,'" he continues. When "Some Kind Of Lover" hit the channel, it was "still not an automatic play," says the source. "But as soon as it got significant top 40 radio play, the channel climbed on."

Finally, Stevie Wonder called and told MTV he wanted Watley for his upcoming "Characters" special. "So now, here she is, with a world premiere," the source concludes.

"I've got to say, I'm really glad to see the Grammy Award-winning new artist is now a bona fide MTV star," the source adds. "I guess it's really a matter of timing." Yup. That, and a top 40 hit.

**ROWE PLAYS DIRTY:** Rowe International Inc. and RCA Records are working together on a major promotion on behalf of the upcoming *Dirty Dancing: The Concert Tour*, which will see the more than 1,300 Rowe video jukeboxes around the U.S. utilized to bang in a big way the previously released videos from the soundtrack to the hit movie.

During June and July, according to Rowe's Michael Reinert, every Rowe video jukebox will feature a number of these videos. Each will be specially marked on the jukebox's selection panel and will also appear as an automatic selection when the jukebox is not in use. In addition, every Rowe video jukebox location will receive albums, tour posters, album flats, and other "Dirty Dancing" merchandise.

To ensure the Rowe locations' interest in the promotion, Rowe and RCA are running contests in eight markets (San Francisco, Chicago, Los Angeles, Houston, Cleveland, Pittsburgh, Detroit, and Boston), in which the jukebox location that assembles the "most impressive" display for the tour will win tickets to see the show in their town. The prize includes limousine service to and from the show as well as backstage passes.

Artists featured on the tour include Bill Medley, Eric Carmen, Merry Clayton, and the original Contours.

**HOT FLASH:** Will Michael Pillot, ex-Columbia promotion person and former videoclip producer, get the nod from the powers-that-be at MTV to fill Sam Kaiser's shoes at the 24-hour-per-day channel? Strong inside word has it that he will, and soon. Stay tuned.

**FLY FREE:** Spectra Films is running a sweepstakes promotion through May 8 on "Rockworld," the one-hour video show seen nationwide by 2.2 million students on 550 college campuses, on behalf of the film "Sticky Fingers," which is the second film Spectra has promoted heavily to college students. (The first was "Tokyo Pop.") Winners receive free round-trip travel anywhere in the U.S. on Continental airlines.

**PATENTED METHOD:** Video Jukebox Network, the computer-controlled, viewer-selected, Florida-headquartered music video service available in a number of locations via cable and low-power television stations, has been allowed a patent by the U.S. Patent & Trademark Office on the proprietary viewer-interactive display systems used in programming its shows. The patent should be issued in three to four months, the company's attorneys say.

**EYE LIKED MCA/Uptown** female rappers Finesse & Synquis' clip for "Soul Sisters," a great song (whose bass line and chorus appropriates more than just a little bit from LaBelle's "Lady Marmalade," but, hey, so what?) and even better performance video that, in a perfect world, would find its way onto more than just black video outlets.

Contrast the vitality of this rap video with the rather stale visuals of the new Run-D.M.C. clip for "Run's House" on Profile. We're handed jumpy hand-held camera shots of the boys parading on New York City streets and a by-rote performance. Come on, you can do better than that, and we've seen the proof with "Walk This Way" and "King Of Rock." "House" is a great song, true, but the video simply doesn't do it justice. These guys may be the kings of rock, but the queens of rap could show them a thing or two about video, at least judging by these two clips.

**MICK ROCKS:** That's Mick, as in Mickey. Mouse, that is. The Disney Channel's "Videopolis" dance show is apparently receiving such a strong response that the channel's programmers have decided to boost the show from a weekly to a daily flight, beginning April 25.

"We've been pleased with the response since 'Videopolis' debut in February," says Patrick Davidson, Disney Channel vice president. "As a daily program, we expect it to build a large following with our afternoon audience."

The half-hour show will be seen every day at 5:30 p.m. EST and PST. Contact 818-569-7855 or 818-569-7803 for information.

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Name .....

Address .....

Country .....

## 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.

**ALIAS**  
Knight Of The Realm  
Alias/Grudge  
In Union Productions  
Dirk Van Tilborg

**BLACK FLAG**  
Drinking And Driving  
Wasted... Again/SST  
J.R. Johnson  
Becka Boss

**ERIC CLAPTON**  
After Midnight  
Crossroads/Polydor  
Calhoun Productions  
Larry Jordan

**JOANNA DEAN**  
Kiss This  
Misbehavin'/Polydor  
Michael Piliot/Calhoun Productions  
Larry Jordan

**DEF LEPPARD**  
Pour Some Sugar On Me  
Hysteria/Mercury  
Carl Wyatt, Curt Marvis/The Company  
Wayne Isham

**THE DICKIES**  
Killer Klowns  
Killer Klowns/Enigma  
Michael Hill/Shadoc Steven Inc.  
Chuck Cerino

**FATES WARNING**  
Silent Cries  
No Exit/Enigma/Metal Blade  
Debra Norman/DDN Productions  
Gerry Ranson

**GOVERNMENT CHEESE**  
Face To Face

C'mon Back To Bowling Green... And Marry Me/Reptile  
Scott Tutt/Reptile Productions  
Cory Lash

**HURRICANE**  
I'm On To You  
Over The Edge/Enigma  
Craig Fanning/Mark Freedman Productions Inc.  
Dominic Orlando

**PAUL JACKSON JR.**  
I Came To Play  
I Came To Play/Atlantic  
Tina Silvey/Silvey & Co.  
Jane Simpson

**JUNIOR**  
Yes (If You Want Me)  
Sophisticated Street/London  
PMI  
J. Caidan, B. Travers

**SUSAN MARSHALL**  
Why Can't You Tell Me Why  
Don't Play Innocent With Me/Reptile  
Scott Tutt/Reptile Productions  
Terry White, Scott Tutt

**NEGATIVLAND**  
No Other Possibility  
Negativland/SST  
Landon Spearman

**WALK THIS WAY**  
In My Room  
Walk This Way/Mercury  
Lynne Miller/AWGO  
Greg Masuak

**WARLOCK**  
Fur Immer (Forever)  
Triumph And Agony/Mercury  
Craig Fanning/Mark Freedman  
Jeff Zimmerman

**PATRICK WILLIAMS NEW YORK BAND**  
10th Avenue  
10th Avenue/Soundwings  
Bill Davis/Pacific Video  
Bill Davis

**ANGELA WINBUSH**  
C'est Toi (It's You)  
Sharp/Mercury  
Karolyn Ali/Renge Films  
Bill Parker

**TAMMY WYNETTE**  
Beneath A Painted Sky  
Higher Ground/Epic  
Mary Matthews/Studio Productions  
Jim May

## New Film Reveals Russian Rock Roots 'Rok' Shown In Leningrad

BY VADIM YURCHENKOV

**MOSCOW** The first Soviet documentary on rock music here has premiered in Leningrad.

Titled "Rok," a word that means both "rock music" and "fate" in Russian, the music film deals with the semi-underground world of Leningrad-based bands in 1986, before *glasnost* had taken hold.

Acts featured in the Alexei Utchitel-directed film include Aquarium, DDT, Kino, and Auktzone and leading artists Boris Grebenshchikov, Yuri Shevtchuk, Oleg Garkusha, Victor Tsoi, and Anton Adasinsky. In 1986, when the film was shot, none were fully professional musicians and all had menial daytime jobs.

So far, the film has only been seen at private showings. V/O Videofilm has suggested that video copies be duplicated and made available to video-rental outlets and so-called video salons where fans could view the documentary for a small admission charge, but there are hopes that full theatrical distribution may ultimately be allowed.

Since returning from the U.S., Grebenshchikov says that the widely held belief that Soviet rock is inferior to the Western variety may be an illusion. Technical facilities and band equipment are superb in the West, but are not the most important things in art, he says.

"The sensibility and individuality of the performers is, to my mind, the most important thing," he comments.

"The artist expresses the consciousness of his society, and music communicates what is in the mind and soul. Western groups often lack this kind of sensibility."

Meanwhile the growth of interest in rock here is being hampered by shortages of blank cassettes for home taping.

The practice became widespread when high-quality recorders, both imported and Russian made, were first made available to consumers, and millions of C90 blank cassettes from TDK, Sony, Maxell, and other manufacturers were imported, selling at around \$15 apiece in department stores and electrical goods shops.

This market paved the way for the establishment of a wide network of small state-run and, later, cooperative duplication studios. But over the last two years the supply situation has changed dramatically.

In 1986, about 2 million blank cassettes—1.4 million of them imported—were supplied to shops in the Leningrad area. But last year the figure dropped to 630,000, and this year it is expected to fall to 460,000.

With cassette imports slashed and local manufacturing confined to one Kazan-based plant, no immediate remedy for the shortfall is in prospect.

To keep cooperative duplication plants from snapping up all available supplies, the Leningrad City Council has now decreed that the plants may use only the customers' blank-tape software.

AS OF APRIL 27, 1988

# Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	<p>Dolly Parton, The River Unbroken Dwight Yoakam, Always Late With Your Kisses Neal James, Hurricane Shoals Sweethearts Of The Rodeo, Satisfy You Chas &amp; Dave, Ain't No Pleasing You Earl Thomas Conley, Once In A Blue Moon The Statler Bros., Sweeter &amp; Sweeter New Grass Revival, Can't Stop Now Lyle Lovett, She's No Lady Holly Dunn, Strangers Again Steve Earle, Guitar Town Patty Loveless, If My Heart Had Windows The D'Kanes, One True Love Hank Williams, Jr., Young Country</p>	<p>INXS, Devil Inside White Lion, Wait Icehouse, Electric Blue Terence Trent D'Arby, Wishing Well Bruce Springsteen, One Step Up Pet Shop Boys, Always On My Mind Natalie Cole, Pink Cadillac G. Estefan/MSM, Anything For You Michael Jackson, Dirty Diana Henry Lee Summer, I Wish I Had A Girl Angela Winbush, Angel Tiffany, I Saw Him Standing There The Deele, Two Occasions Johnny Hates Jazz, Shattered Dreams The Godfathers, Birth, School, Work, Death</p>
<p><b>ADDS</b></p> <p>Rick Astley, Together Forever Thomas Dolby, Airhead Samantha Fox, Naughty Girls (Need Love Too) Climie Fisher, Love Changes Everything Living Colour, Middle Man Richard Marx, Hold On To The Night New Drdr, Blue Monday 1988 Joe Satiriani, Satch Boogie Rick Springfield, Honeymoon In Beirut Rod Stewart, Lost In You Tina Turner, I Can't Stand The Rain Weird Al Yankovic, Fat</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Black Entertainment Television</p>
<p><b>SNEAK PREVIEW</b></p> <p>Belinda Carlisle, Circle In The Sand Def Leppard, Pour Some Sugar On Me Hall &amp; Oates, Everything Your Heart Desires John Cougar Mellencamp, Rooty Toot Toot Pink Floyd, Dogs Of War Robert Plant, Tall Cool One Poison, Nothin' But A Good Time David Lee Roth, Stand Up</p>	<p><b>ADDS</b></p> <p>Michael Bolton, Wait On Love</p> <p><b>NOUVEAUX</b></p> <p>Louise Goffin, Bridge Of Sighs</p> <p><b>POWER</b></p> <p>Natalie Cole, Pink Cadillac G. Estefan/MSM, Anything For You Johnny Hates Jazz, Shattered Dreams George Michael, One More Try Bruce Springsteen, One Step Up</p>	<p>14 hours daily 4217 Wheeler Ave., Alexandria, VA 22304</p> <p><b>ADDS</b></p> <p>Weird Al Yankovic, Fat Jesse Johnson, Love Struck The Brothers Johnson, Kick It To The Curb Michael Cooper, Dinner For Two Run D.M.C., Run's House Herbie Hancock, Vive Alive Samantha Fox, Naughty Girls (Need Love Too) Asia, Time And Tide The Cover Girls, Promise Me Jean Beauvoir, Jimmy Mikata, Ready, Aim, Fire</p>
<p><b>HEAVY</b></p> <p>Aerosmith, Angel Paul Carrack, One Good Reason Cheap Trick, The Flame Natalie Cole, Pink Cadillac Taylor Dayne, Prove Your Love Whitney Houston, Where Do Broken Hearts Go Icehouse, Electric Blue INXS, Devil Inside Michael Jackson, Dirty Diana Johnny Hates Jazz, Shattered Dreams Kingdom Come, Get It On George Michael, One More Try Pet Shop Boys, Always On My Mind Bruce Springsteen, One Step Up Henry Lee Summer, I Wish I Had A Girl Tiffany, I Saw Him Standing There Toto, Pamela White Lion, Wait Whitesnake, Give Me All Your Love</p>	<p><b>HEAVY</b></p> <p>Rick Astley, Together Forever Cher, We All Sleep Alone The Deele, Two Occasions Bruce Hornsby And The Range, Valley Road Whitney Houston, Where Do Broken Hearts Go Billy Ocean, Get Outta My Dreams... Brenda Russell, Piano In The Dark Jermaine Stewart, Say It Again Toto, Pamela</p> <p><b>MEDIUM</b></p> <p>10,000 Maniacs, Like The Weather Breathe, Hands To Heaven Donald Fagen, Century's End Art Garfunkel, So Much In Love Nanci Griffith, I Knew Love Michael Jackson, Man In The Mirror Richard Marx, Hold On To The Night D.M.D., Dreaming Robbie Robertson, Somewhere Down The Crazy River Smokey Robinson, Love Don't Give No Reason Scarlett &amp; Black, You Don't Know Al B. Sure, Nite And Day</p>	<p><b>HEAVY</b></p> <p>Michael Jackson, Dirty Diana Whitney Houston, Where Do Broken Hearts Go Al B. Sure, Nite And Day E.U., Da Butt Natalie Cole, Pink Cadillac Gladys Knight &amp; The Pips, Lovin' On Next To Nothin' Miki Howard &amp; Gerald LeVert, That's What Love Is Billy Ocean, Get Outta My Dreams... Brenda Russell, Piano In The Dark Kool Moe Dee, Wild Wild West Pebbles, Mercedes Boy Suave, My Girl</p> <p><b>MEDIUM</b></p> <p>Jermaine Stewart, Say It Again The Fit, Just Havin' Fun Mico Wave, Instant Replay LeVert, Sweet Sensation Full Force, All In My Mind Keith Sweat, Something Ain't Just Right Junior, Yes (If You Want Me) Gavin Christopher, You Are Who You Love Kashif, Love Me All Over George Michael, One More Try Angela Winbush, C'est Toi (It's You)</p>
<p><b>ACTIVE</b></p> <p>10,000 Maniacs, Like The Weather Tracy Chapman, Fast Car Cher, We All Sleep Alone Debbie Gibson, Foolish Beat Guns N' Roses, Welcome To The Jungle Midnight Oil, Beds Are Burning D.M.D., Dreaming Times Two, Strange But True Dweezil Zappa, My Guitar Wants To Kill Your Mama</p>	<p><b>BUZZ BIN</b></p> <p>The Church, Under The Milky Way Robyn Hitchcock, Balloon Man Morrissey, Suedehead Smithereens, Only A Memory</p>	 <p>7 hours daily 1000 Louisiana Ave., Houston, TX 77002</p>
<p><b>MEDIUM</b></p> <p>Balaam And The Angel, I Love The Things... Eric Clapton, After Midnight Deacon Blue, Dignity Lita Ford, Kiss Me Deadly Glass Tiger, I'm Still Searching Bruce Hornsby And The Range, Valley Road Kings Of The Sun, Serpentine Ziggy Marley/Melody Makers, Tomorrow People Dan Reed Network, Ritual James Reyne, Fall Of Rome Sting, Englishman In New York</p>	 <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p> <p><b>CURRENT</b></p> <p>Natalie Cole, Pink Cadillac Chad, Luv's Passion &amp; You Michael Jackson, Dirty Diana O.M.D., Dreaming Jody Watley, Some Kind Of Lover Def Leppard, Hysteria Lita Ford, Kiss Me Deadly Paul Carrack, One Good Reason Buster Poindexter, Fool For You Kingdom Come, Get It On Gene Loves Jezebel, Suspicion Platinum Blonde, Fire Platinum Blonde, Somebody Somewhere The Woodentops, Wheels Turning Laura Branigan, Cry Wolf Laura Branigan, Self Control Laura Branigan, Shattered Glass Bruce Springsteen, One Step Up</p>	<p><b>ADDS</b></p> <p>Warlock, Fur Immer Bruce Hornsby And The Range, Valley Road David Lee Roth, Stand Up The Cover Girls, Promise Me Samantha Fox, Naughty Girls (Need Love Too) Blue Mercedes, See Want Must Have Timbuk 3, Easy Bon Fire, Sweet Obsession Weird Al Yankovic, Fat Keith Sweat, Something Ain't Just Right Killer Doors, We Stand Alone</p>
<p><b>BREAKOUTS</b></p> <p>AC/DC, That's The Way I Wanna Rock And Roll The Adventures, Broken Land The Alarm, Rescue Me Jon Anderson, Hold On To Love Big Pig, Breakaway Blvd, Never Give Up Joanna Dean, Kiss This The DeLords, Judas Kiss Depeche Mode, Behind The Wheel Dokken, Heaven Sent House Of Shock, Middle Of Nowhere Iron Maiden, Can I Play With Madness Kiss, Turn On The Night Living Colour, Middle Man Martini Ranch, Reach Jenny Morris, Body And Soul Robbie Robertson, Somewhere Down The Crazy River Rocky Hill, I Won't Be Your Fool Robert Tepper, The Unforgiven Treat Her Right, I Think She Likes Me Will &amp; Kill, Heart Of Steel</p>	 <p>14 hours weekly 6430 Sunset Blvd., Hollywood, CA 90028</p> <p><b>ADDS</b></p> <p>Sinead O'Connor, Mandinka Tracy Chapman, Fast Car Bardeux, When We Kiss Joe Strummer, Trash City Nia Peeples, Trouble Eric Clapton, After Midnight Run D.M.C., Run's House Bruce Hornsby And The Range, Valley Road Samantha Fox, Naughty Girls (Need Love Too) Kool Moe Dee, Wild Wild West David Lee Roth, Stand Up New Order, Blue Monday 1988</p>	<p><b>POWER</b></p> <p>Whitney Houston, Where Do Broken Hearts Go G. Estefan/MSM, Anything For You Taylor Dayne, Prove Your Love Johnny Hates Jazz, Shattered Dreams Terence Trent D'Arby, Wishing Well Natalie Cole, Pink Cadillac Billy Ocean, Get Outta My Dreams... Icehouse, Electric Blue Pet Shop Boys, Always On My Mind INXS, Devil Inside Toto, Pamela George Michael, One More Try The Deele, Two Occasions</p>
 <p>The Nashville Network</p> <p>13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</p> <p><b>CURRENT</b></p> <p>Kathy Mattea, Eighteen Wheels And A Dozen Roses Alabama w/K.T. Dslin, Face To Face Joe Kenyon, Hymne Kenny Rogers, Morning Desire</p>	<p><b>HEAVY</b></p> <p>Taylor Dayne, Prove Your Love Whitney Houston, Where Do Broken Hearts Go Billy Ocean, Get Outta My Dreams...</p>	<p><b>HEAVY</b></p> <p>Michael Jackson, Dirty Diana O.M.D., Dreaming Paul Carrack, One Good Reason Dan Reed Network, Ritual Glass Tiger, I'm Still Searching Bryan Ferry, Kiss And Tell Bruce Springsteen, One Step Up Rick Astley, Together Forever Jermaine Stewart, Say It Again Times Two, Strange But True Brenda Russell, Piano In The Dark Cher, We All Sleep Alone Debbie Gibson, Foolish Beat Suave, My Girl Pretty Poison, Night Time White Lion, Wait</p>

## Starship Chain Blasts Off With Marketing Plans

BY RUSSELL SHAW

NORCROSS, Ga. Starship Records & Tapes, which is based in the Atlanta area and is now entering its second decade, is adding prerecorded video product to more of its locations and increasing its emphasis on compact disks.

The 15-store chain, which is concentrating its efforts on developing a pocket of stores it has opened in the prosperous Raleigh-Durham, N.C., market, also plans to develop better media-buying efficiency and to launch a youth-oriented direct-mail campaign.

In early April, as a result of the high priority it has given its four Raleigh-Durham locations, Starship moved its advertising account from the Atlanta-based Unger Associates agency to Raleigh-based Williford, Winstead, James.

Starship is a curious retailing anomaly. Although based in the upscale, yuppie-dominated, compact-disk-and-video-crazy Atlanta suburb of Norcross, the web has not operated any stores in its home market for several years. A related company had four stores in downtown Atlanta but pulled up its tent when pedestrian shopping started to decline.

Rather than compete toe-to-toe with the sprawling Turtle's Records & Tapes, which is also based in the Atlanta area, Starship has

carved out a niche in small and secondary markets throughout Georgia—including two stores in Savannah, four in the Macon-Warner Robins area, and one store each in Gainesville and Valdosta.

Last year the company took another leap, branching out from its home state to open two of the Raleigh-Durham locations on Labor Day, with an additional two stores opening there around Thanksgiving. The company is examining other Raleigh-Durham sites for rollout by early fall.

The move into Raleigh-Durham is not a brazen move to taunt Durham-based powerhouse retailer The Record Bar, Starship officers say.

"We looked into it very carefully," says Mike Goldwasser, Starship merchandising manager. "In our opinion, there were no corner record stores there to speak of. The mall record business is a different business than your corner neighborhood record-and-movie store.

"I've watched what has happened as strip stores have boomed in Atlanta. When you open up a corner store, you create a whole new genre of business. Someone is riding in a car," Goldwasser continues, "and they hear a theme from 'Dirty Dancing' and they tell themselves they are going to buy it. The next time they are in a mall

is two weeks later, but by that time they've forgotten they were going to pick it up. If they are driving by a strip store every day, though, they can pull in with easy access—and rent a movie, too."

Currently, Starship is offering movie rentals only in its four North Carolina stores. But, consistent with Goldwasser's "easy access" theory, it plans to add video departments to strip stores by midsummer. "With vinyl shrinking, we can find that space," he says.

Goldwasser estimates that systemwide, LP sales only account for 7.5% of gross sales of prerecorded product, with prerecorded cassettes at 35%, compact disks at 50%, and 45s, 12-inch singles, and video accounting for the remaining 7.5%.

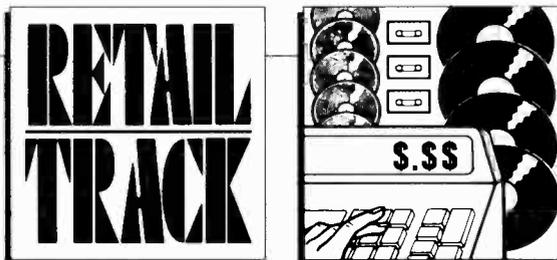
Despite increasing video activity, the company does not pretend to be a superstore player within the prerecorded video market. Future video departments, according to plans, will be confined to slightly more than 2,000 titles, with movies renting at \$2.50 per night. At an average size of 2,000 square feet per store, a 10,000-title operation would be unwieldy.

"Plus," says Goldwasser, "I'd rather be 25 or 30 deep with 'Predator' than have two or three or more of everything. That way, we

(Continued on page 52)



Starship's Clocktower store, above, in Raleigh, N.C., is one of four outlets the chain has opened in the Raleigh/Durham market. Inside, shown below, the Georgia-based web has stepped up its commitment to video and compact disks.



by Earl Paige

**SHOPPING SUMMIT:** Several topics at the International Council of Shopping Centers spring convention will address the fast-changing relationships between chains and developers. The big mall event, expected to draw 24,000 to the Las Vegas Convention Center May 15-20, will feature Michael Bozic, chairman/CEO of the Sears merchandising group, as one special speaker. Among the seminars will be "Changing Dynamics In Small Center Development," which will be divided into three geographical regions, Eastern, Midwest/Southeast, and Western.

**NAIRD COMPS RETAILERS:** The National Assn. of Independent Record Distributors & Manufacturers is waiving its annual \$125 registration for retail convention delegates, and has already picked up North Canton, Ohio-based Camelot Music as a first-time attendee firm. Even with the push, NAIRD is somewhat disappointed in retail interest, but Jim Thompson at Record Bar is optimistic. Thompson, senior product manager for the Durham, N.C.-based Record Bar chain, will chair a retail panel during the May 11-15 event at New Orleans' Monteleone Hotel. Other panelists: Chris Young, retail promotions director, Alligator Records; Ray Genovese, New Orleans branch manager, Sound Warehouse; Michael Crockett, Austin, Texas-based rep for The House Distributors; and Lem Sylvest, manager at Raccoon Records, Lafayette, La.

**GES WEST** is not the official name of the show, but the E.R.A. Consumer Electronics Expo, which fol-

lows the big Chicago Summer Consumer Electronics Show, is getting bigger every year. According to Ron Bernard, president of Jack Carter Associates, exhibitors are up to 200 from last year's 90. Only four rep firms promoted products in the first show in 1986; involvement has grown now to 21 rep companies. The June 21-22 event at the Sheraton Plaza La Reina, right outside Los Angeles International Airport, runs 10 a.m.-8 p.m. with free parking and buffet. Participating rep firms: Bark Associates, Brant Hodges & Associates, California Sales & Marketing, Calwest Marketing South, Jack Carter Associates, Damark Industries, Mike Fallen & Associates, Horizon Marketing Group, Krauss Sales, Markman Co., Marshank Sales, Mayhew Co., Morris Adato Sales, Network Marketing 20th Century, Promarx, Rick Sordini & Associates, Tri-West Marketing, Venture Sales & Marketing, Vinger Marketing, and Western Sales & Marketing.

**BLANK BOOST:** Some buyers at chains are still uncertain as to how much prices will be bumped up on those videotape brands announcing cost increases. Fuji and TDK both hiked prices on videotape effective June 1. Fuji's increase will average 15%, but will vary depending on product. TDK's boost will range 15%-20%, again depending on tape grade. "TDK just lowered the price recently," says Joyce Quist, director of operations at 29-store Record Shop. "I haven't seen the new price list," she says, adding that the always confusing blank tape category is even more uncertain in light of recent changes. Record Shop just added Denon and has passed along audio price hikes, which started blank tape's yen/dollar ball rolling early this year. "We haven't had the new prices long enough to see a big difference. But the tape consumer is very price conscious," she says. Maxell's 290 went from \$5.99 list to \$6.39. Sound Shop also carries Memorex, which hasn't raised prices—at least, not yet.

**BLOCKBUSTER'S BLOCKBUSTER:** In Southern California, combo-store operators are poised for an in-

(Continued on page 53)

## Malls Find Peanut Heaven

BY BRUCE HARING

NEW YORK Peanut Heaven, a nationally distributed children's record label based in Pittsburgh, Pa., has launched a seven-state concert tour of shopping malls in conjunction with National Record Mart. The label hopes the move will perk interest in its product and children's music in general.

Frank Cappelli, Peanut Heaven artist and co-owner, has been on the

road since the end of March, performing at shopping malls close to his Pittsburgh base in support of four children's recordings released in October 1987 on Peanut Heaven: "Look Both Ways," "You Wanna Be A Duck," "On Vacation," and "Good."

"It's not our intent to follow in Tiffany's footsteps," says Patty Cappelli, who co-owns the label with her husband, Frank. "We get the exposure to sell the tapes, but we also im-

(Continued on page 48)

### NEW REGGAE ALBUMS

- |                                   |                       |            |
|-----------------------------------|-----------------------|------------|
| 1. COME ALONG .....               | GREGORY ISSACS .....  | LALP 22    |
| 2. THINK ABOUT IT .....           | JOHNNY CLARKE .....   | SPLP 07    |
| 3. WE WANT A LADY .....           | DERRICK IRIE .....    | WENLP 3036 |
| 4. CASSANOVA .....                | FRANKIE PAUL .....    | LALP 23    |
| 5. ONE THE HARD WAY .....         | CHUCH TURNER .....    | LALP 21    |
| 6. FOUR SEASONS LOVER .....       | LEROY GIBBONS .....   | SPLP 06    |
| 7. THE INVINCIBLE BEANY MAN ..... | BEANY MAN .....       | JUSLP 03   |
| 8. TULLOT "THE TEACHER" .....     | TULLOT .....          | JUSLP 04   |
| 9. D.J.'S GREATEST .....          | VARIOUS .....         | LALP 20    |
|                                   | VARIOUS ARTISTS ..... | LALP 20    |

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## Staff, Roster Are Cut, But L.A. Office Stays Open Big-Time Rumors Fly At Label's U.S. Arm

BY JEAN ROSENBLUTH

**BIG-TIME CONFUSION:** For weeks, scuttlebutt has been circulating about the fate of Big Time's U.S. operation, whose last release, Max Eider's "The Best Kisser In The World" album, was in January. President Fred Bestall says that in a few weeks' time he'll be "making some announcements about the overall direction Big Time will take," but in the interim, here's what we've found out.

Despite rumors to the contrary, the company's U.S. office, in Los Angeles, will remain open, according to Big Time business affairs manager Doug Freeman. He acknowledges, however, that the label's staff and roster have both been substantially cut back. And though several sources say that Big Time's distribution deal with RCA is kaput, both Freeman and an RCA spokeswoman say that isn't so. According to RCA, the next Love & Rockets album, for in-

stance, will be on Big Time through RCA. (In a one-off deal, RCA marketed as well as distributed Love & Rockets' current "Earth\*Sun\*Moon" album.) Of



course, Love & Rockets is actually a Beggars Banquet act and was licensed for the U.S., Australia, and New Zealand by Big Time.

To add to the confusion, RCA also handles Beggars Banquet in the U.S. A spokesman for Beggars Banquet says that although it is "undecided" what label the next Love & Rockets album will be on, releases beyond that will come out on Beggars Banquet/RCA. Freeman says that although Big Time technically still has a distribution deal with RCA, "probably nothing else will go through" the major.

Meanwhile, Big Time has estab-

lished a much more limited affiliation with PolyGram: The next Huxton Creepers album will come out here on Big Time through PolyGram, with RCA's blessing.

As for the rest of Big Time's roster, most of it is scattering out to the majors and other indies. The Wild Flowers are now with Slash; Dumptruck has signed with PolyGram—which is also reportedly looking at Love Tractor—through a deal worked out in the U.K. with Phonogram; Dream Syndicate is with Enigma; and I.R.S. is talking with Christmas. That leaves the Lucy Show, Redd Kross, Eider, and the Alter Boys still on the label (Alex Chilton had a record-by-record deal, according to Freeman). Freeman says "it remains to be seen" whether those acts' next albums will go through independent distribution or another major.

Bestall attributes the company's troubles to "growing too rapidly." Perhaps, then, the success of Love & Rockets' "Earth\*Sun\*Moon" was the straw that broke the camel's back. By far Big Time's biggest-selling record in the U.S., the album has reportedly sold in the neighborhood of 300,000 copies.

**SEEDS & SPROUTS:** The fate of New Jersey-based Jem is up in the air after rumors last week that Enigma had backed out of its agreement to buy the distributor and its labels. Sources say the company was barely meeting its payroll before Enigma rode into town... Rock Hotel is no longer being distributed by Profile. According to Profile president Cory Robbins, several of the acts that had records out on Rock Hotel during the outfits' two-year affiliation, including the Cro-mags and Murphy's Law, will now be on Profile... The Washington, D.C.-based reggae label RAS has some exciting summer releases scheduled: Israel Vibration has regrouped and will put out its first album in four years, "The Strength Of My Life." And "Reggae Around The World" collects tracks from reggae outfits in New Zealand, Poland, Italy, the Ivory Coast, Japan, and other reggae hotbeds... No matter where your political sympathies lie, "Jump For Jesse" (as in Jackson) is a treat. The calypso 12-inch, on the brand-

(Continued on page 55)

FOR WEEK ENDING MAY 7, 1988

Billboard®

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## TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	1	1	9	ROBERT PLANT NOW AND ZEN	ESPARANZA 2-90863/ATLANTIC
2	2	2	6	TALKING HEADS NAKED	SIRE/FLY 2-25654/WARNER BROS.
3	5	3	33	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R
4	4	6	25	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
5	3	4	9	TERENCE TRENT D'ARBY THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	COLUMBIA CK 40964
6	6	5	25	INXS KICK	ATLANTIC 2-81796
7	8	8	7	SOUNDTRACK MORE DIRTY DANCING	RCA 6965-2-R
8	<b>NEW</b>		1	ERIC CLAPTON CROSSROADS	POLYDOR 835 262-2/POLYGRAM
9	9	9	34	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
10	<b>NEW</b>		1	SCORPIONS SAVAGE AMUSEMENT	MERCURY 832 963-2/POLYGRAM
11	<b>NEW</b>		1	ZIGGY MARLEY & THE MELODY MAKERS CONSCIOUS PARTY	VIRGIN 2-90878
12	12	14	9	GUNS & ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
13	29	—	2	IRON MAIDEN SEVENTH SON OF A SEVENTH SON	CAPITOL C2-48982
14	7	7	7	THE BEATLES PAST MASTERS, VOL II	CAPITOL C2-90044
15	18	20	29	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
16	16	13	12	JAMES TAYLOR NEVER DIE YOUNG	COLUMBIA CK 40851
17	11	16	8	KINGDOM COME KINGDOM COME	POLYDOR 835 362-2/POLYGRAM
18	17	18	10	SINEAD O'CONNOR THE LION & THE COBRA	ENSIGN 2-41612/CHRYSALIS
19	10	10	5	JONI MITCHELL CHALK MARK IN A RAIN STORM	GEFFEN 2-24172
20	14	23	3	MIDNIGHT OIL DIESEL & DUST	COLUMBIA CK 40967
21	28	—	2	NEIL YOUNG AND THE BLUENOTES THIS NOTE'S FOR YOU	REPRISE 2-25719
22	13	12	28	STING ... NOTHING LIKE THE SUN	A&M CD 6402
23	25	15	12	SOUNDTRACK GOOD MORNING, VIETNAM	A&M CD 3913
24	20	21	6	BILLY OCEAN TEAR DOWN THESE WALLS	JIVE ARCD 8495/ARISTA
25	15	11	7	THE BEATLES PAST MASTERS, VOL I	CAPITOL C2-90043
26	23	24	3	GLORIA ESTEFAN/MIAMI SOUND MACHINE LET IT LOOSE	EPIC EK 40769/E.P.A.
27	19	26	4	JOE SATRIANI SURFING WITH THE ALIEN	RELATIVITY 8193-2/IMPORTANT
28	22	17	35	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
29	21	19	4	MORRISSEY VIVA HATE	SIRE 2-24699/WARNER BROS.
30	30	—	2	10,000 MANIACS IN MY TRIBE	ELEKTRA 2-60738



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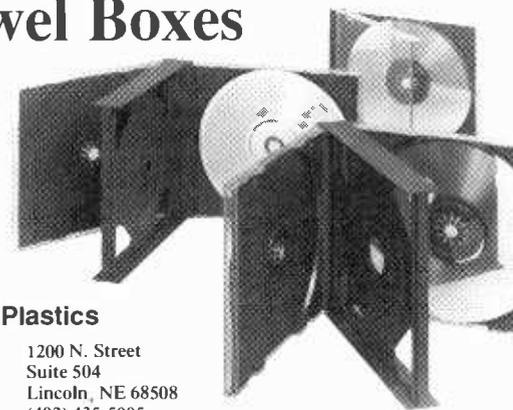
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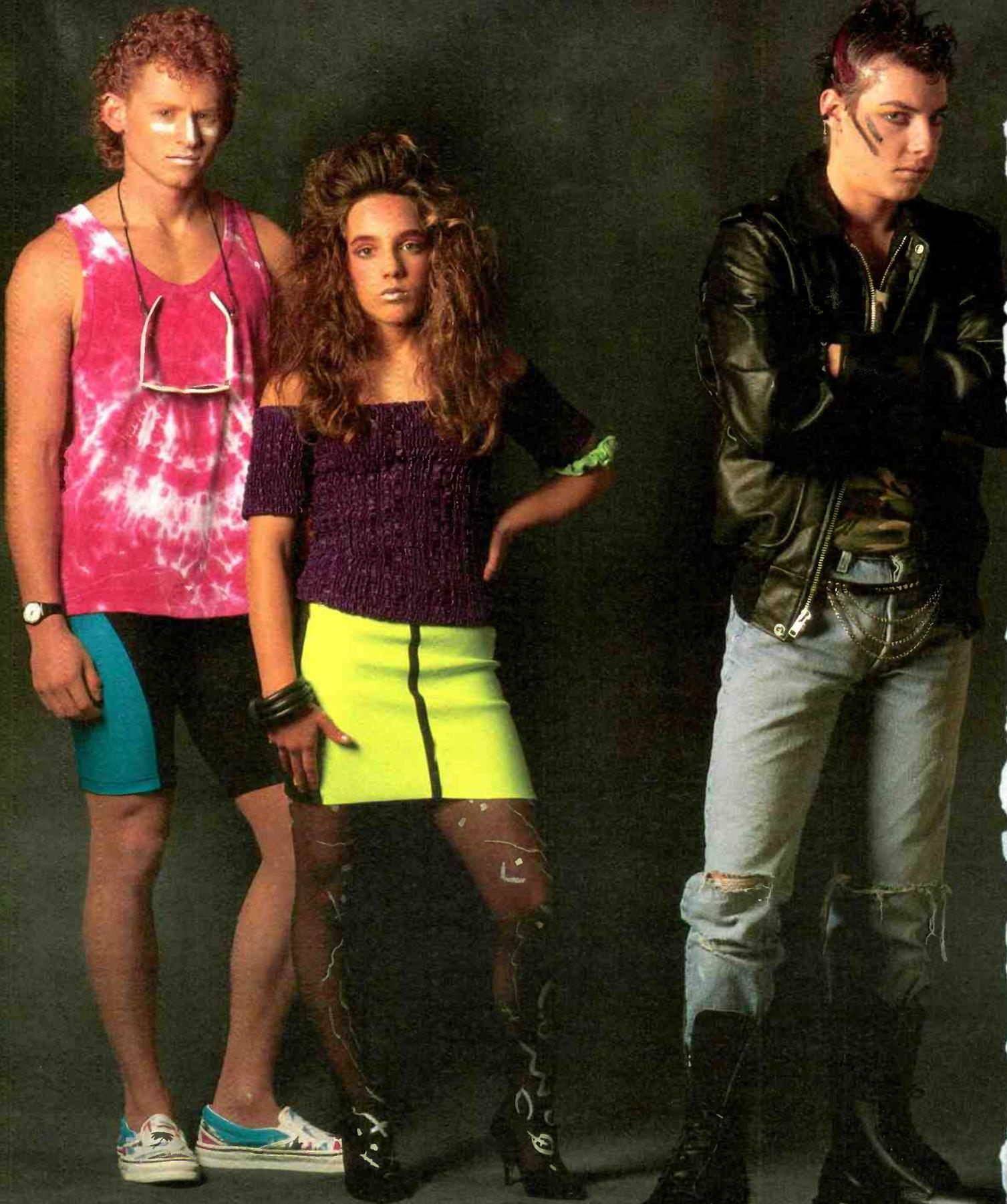
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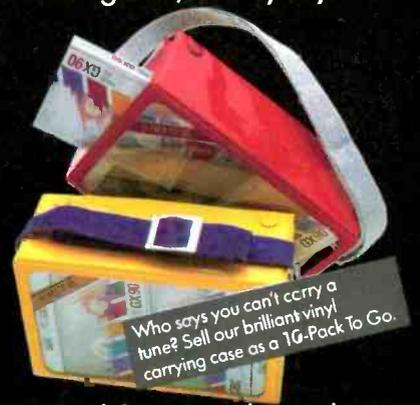
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## TOP MIDLINE ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	88	<b>LED ZEPPELIN</b> ATLANTIC SD-19129 (1971) (CD)	25 weeks at No. One <b>LED ZEPPELIN IV</b>
2	3	236	<b>AEROSMITH</b> COLUMBIA PC-36865 (1980) (CD)	<b>AEROSMITH'S GREATEST HITS</b>
3	2	244	<b>ELTON JOHN</b> MCA 1689 (1974) (CD)	<b>ELTON JOHN'S GREATEST HITS</b>
4	5	80	<b>AC/DC</b> ATLANTIC SD-16018 (1980) (CD)	<b>BACK IN BLACK</b>
5	4	76	<b>THE EAGLES</b> ASYLUM 6E-105/ELEKTRA (1976) (CD)	<b>GREATEST HITS 1971-1975</b>
6	6	64	<b>PATSY CLINE</b> MCA 12 (1973)	<b>PATSY CLINE'S GREATEST HITS</b>
7	9	68	<b>JAMES TAYLOR</b> WARNER BROS. BSK-3113 (1976)	<b>GREATEST HITS</b>
8	8	45	<b>WHITESNAKE</b> GEFEN GHS 4018 (1984) (CD)	<b>SLIDE IT IN</b>
9	7	41	<b>U2</b> ISLAND 90127/ATLANTIC (1983) (CD)	<b>UNDER A BLOOD RED SKY</b>
10	10	112	<b>STEVE MILLER BAND</b> CAPITOL SN-16321 (1978) (CD)	<b>GREATEST HITS 1974-1978</b>
11	11	60	<b>FLEETWOOD MAC</b> WARNER BROS. BSK-3010 (1977) (CD)	<b>RUMOURS</b>
12	12	88	<b>PHIL COLLINS</b> ATLANTIC SD-16029 (1981) (CD)	<b>FACE VALUE</b>
13	15	25	<b>INXS</b> ATCO 81277-1/ATLANTIC (1985)	<b>LISTEN LIKE THIEVES</b>
14	13	64	<b>LED ZEPPELIN</b> ATLANTIC SD-19127 (1969) (CD)	<b>LED ZEPPELIN II</b>
15	14	242	<b>ELTON JOHN</b> MCA 1690 (1977) (CD)	<b>ELTON JOHN'S GREATEST HITS VOL. II</b>
16	19	41	<b>SEX PISTOLS</b> WARNER BROS. 3147 (1977)	<b>NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS</b>
17	17	21	<b>CREEDENCE CLEARWATER REVIVAL</b> FANTASY CCR-2 (1976)	<b>CHRONICLE (THE 20 GREATEST HITS)</b>
18	18	56	<b>YAZ</b> SIRE 23737/WARNER BROS. (1982) (CD)	<b>UPSTAIRS AT ERIC'S</b>
19	16	116	<b>MEATLOAF</b> EPIC PE-34974/E.P.A. (1977) (CD)	<b>BAT OUT OF HELL</b>
20	36	21	<b>CREAM</b> RSO 811639-11/POLYGRAM (1983)	<b>STRANGE BREW (THE VERY BEST OF CREAM)</b>
21	30	33	<b>VAN MORRISON</b> WARNER BROS. 1835 (1970) (CD)	<b>MOONDANCE</b>
22	26	41	<b>GRATEFUL DEAD</b> WARNER BROS. 2764 (1974)	<b>THE BEST OF/SKELETON'S FROM THE CLOSET</b>
23	35	9	<b>AC/DC</b> ATLANTIC 19244 (1979)	<b>HIGHWAY TO HELL</b>
24	20	45	<b>THE RIGHTEOUS BROTHERS</b> VERVE 5020 (1967)	<b>GREATEST HITS</b>
25	23	80	<b>SOUNDTRACK</b> MCA 3046 (1978)	<b>ANIMAL HOUSE</b>
26	27	250	<b>STEELY DAN</b> ABC 1006 (1977) (CD)	<b>AJA</b>
27	21	45	<b>LED ZEPPELIN</b> ATLANTIC 19126 (1969) (CD)	<b>LED ZEPPELIN I</b>
28	22	37	<b>LED ZEPPELIN</b> ATLANTIC 7255 (1973) (CD)	<b>HOUSES OF THE HOLY</b>
29	34	9	<b>THE MOODY BLUES</b> DERAM 18012/POLYGRAM (1968)	<b>DAYS OF FUTURE PASSED</b>
30	24	202	<b>STEPPENWOLF</b> DUNHILL 50135/MCA (1973) (CD)	<b>16 GREATEST HITS</b>
31	31	17	<b>TRAFFIC</b> ISLAND 9306/ATLANTIC (1971)	<b>LOW SPARKS OF HIGH HEELED BOYS</b>
32	32	9	<b>SOUNDTRACK</b> COLUMBIA SC 40549 (1986)	<b>TRICK OR TREAT</b>
33	37	84	<b>THE WHO</b> MCA 5408 (1982)	<b>THE WHO'S GREATEST HITS</b>
34	25	88	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> ATLANTIC SD-19119 (1974) (CD)	<b>SO FAR</b>
35	RE-ENTRY		<b>THE GUESS WHO</b> RCA 1004 (1971)	<b>THE BEST OF THE GUESS WHO</b>
36	33	244	<b>THE WHO</b> DECCA 79182/MCA (1971) (CD)	<b>WHO'S NEXT</b>
37	29	17	<b>PINK FLOYD</b> COLUMBIA 37680 (1981)	<b>A COLLECTION OF GREAT DANCE SONGS</b>
38	28	64	<b>BRUCE SPRINGSTEEN</b> COLUMBIA PC-32432 (1973) (CD)	<b>THE WILD, THE INNOCENT &amp; THE E STREET SHUFFLE</b>
39	40	13	<b>INXS</b> ATCO 90160/ATLANTIC (1984)	<b>THE SWING</b>
40	NEW		<b>METALLICA</b> ELEKTRA 60757 (1987)	<b>THE \$5.98 EP-GARAGE DAYS RE-VISITED</b>

(CD) Compact disk available.

## 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

## THE BEARS

Rise &amp; Shine

▲ LP PMRC IRS-42139/NA  
CA IRSC-42139/NA

## FACE TO FACE

One Big Day

▲ LP Mercury 834376-1/NA  
CA 834376-4/NA

## HUE &amp; CRY

Seduced &amp; Abandoned

LP Circa/Virgin 90646-1/NA  
CA 90646-4/NA

## IRON MAIDEN

Seventh Son Of A Seventh Son

▲ LP Capitol C1-90258/NA  
CA C4-90258/NA

## MICHAEL JOHNSON

That's That

▲ LP RCA 6715-1/NA  
CA 6715-4/NA

## KINGS OF THE SUN

Kings Of The Sun

LP RCA 6826-1/NA  
CA 6826-4/NA

## LYNYRD SKYNYRD

Southern By The Grace Of God—Lynyrd  
Skynyrd Tribute Tour-1987▲ LP MCA 2-8027/NA  
CA MCAC2-8027/NA

## DANA McVICKER

Dana McVicker

LP Capitol C1-46967/NA  
CA C4-46967/NA

## PETER MURPHY

Love Hysteria

▲ LP Beggar's Banquet 7634-1/NA  
CA 7634-4/NA

## ONLY CHILD

Only Child

▲ LP Rhino R1-70835/NA  
CA R4-70835/NA

## PAPER BAG

Land Without Fences

CD SST 170/NA  
CA C-170/NA

## NIA PEEPLES

Nothin' But Trouble

▲ LP Mercury 834303-1/NA  
CA 834303-4/NA

## REAL SOUNDS

Wende Zako

▲ LP Rounder 5029/NA  
CA C-5029/NA

## SCORPIONS

Savage Amusement

(Continued on page 54)

## LABEL ACTS TOUR MALLS FOR PEANUT HEAVEN

(Continued from page 45)

press National Record Mart with sales. When we first put out our product, we wanted to be in all the National Record Marts. We realized if we did a good job, the records would sell."

The two-month tour is an attempt to break down the merchandising barriers that ghettoize children's product, says Patty Cappelli.

"We can go into bookstores and the alternative market, but it's hard to get into record stores," Cappelli says. "There's a new wave in children's music, and we're trying to make them recognize it isn't Disney. With NRM taking us on, we've proven that there is a place in record stores for children's music."

George Balicky, vice president of purchasing for NRM, says the Peanut Heaven tour has been a hit at the cash register.

"Anywhere [Frank Cappelli] appears, the store gets a lot of requests and sells a lot of product," Balicky says. Other children's records benefit as well, as the excitement for Peanut Heaven product "puts a spark in the customer's mind, puts an interest back," Balicky says. "That's a customer we're looking for, the over 25 or 30 with children. We want to bring them into the store."

John Artale, NRM buyer of children's product and video, says the Peanut Heaven tour went over well in malls where it was promoted and generated strong interest in children's music.

"Stores are more aware of it and realize something can be done with that product," Artale says. "It's brought interest back to an area that hadn't gotten much interest."

The Cappellis make all the concert arrangements with the malls. NRM coordinates with its store managers, asking them for displays and assistance in setting up an in-store autograph session for Cappelli following the performance.

With proper promotion, the mall shows have moved an average of 80 albums—20 of each available Peanut Heaven title. The company expects to sell about 1,000-2,000 records during the 29-date tour. NRM stores put the four Peanut Heaven titles on sale during the tour and conducted an in-store display contest among branches.

Peanut Heaven projects total sales of about 15,000 copies of the four ti-

ties and has already moved 10,000, Patty Cappelli says.

The tour's budget is a rock-bottom \$1,500, Patty Cappelli continues, including a \$750 liability premium required by the malls. Most of the performances were within driving distance of Pittsburgh, which kept costs down. Frank Cappelli appeared in New York, Virginia, West Virginia, Ohio, Indiana, and Illinois as well as

Pennsylvania.

Balicky says NRM is eager for quality children's product. "All we're trying to do is get the right children's product instead of a huge catalog that doesn't move," he says. "Peanut Heaven is excellent product, and there's a natural relationship there with people wanting [their titles] at the time of performance."



The world's loudest sextet, Immaculate Mary, cools off after setting a new sound-pressure record. The group performed "Fading Out," a song written and recorded in the late '60s by Armond Schaubroek, now co-owner of the House of Guitars store in Rochester, N.Y. Pictured, from left, are Blaine Schaubroek, co-owner of the store; Armond Schaubroek; and the members of Immaculate Mary: singer Mike Polli, guitarist Tom Brunett, bassist A.D. Zimmer, and drummer Tom Schippers.

## Store's Promo An Earful

NEW YORK You probably haven't heard of Immaculate Mary—and if you were at one of the band's recent performances, you might be having a hard time hearing at all.

Immaculate Mary claims that on March 13 it set a new world record for loud performances, registering 123 decibels at 50 meters in a promotion staged at the House of Guitars, a Rochester, N.Y., store that sells prerecorded music as well as instruments and other musical equipment.

The band's decibel level topped the previous record of 120 decibels at 50 meters, set at a concert by the Who. Immaculate Mary's sound was measured by a standard handheld sound-pressure-level meter at a C weighting. A film crew from the

Australian television show "Just For The Record" recorded the event.

An independent audio technician from CSE Audio, a N.Y. firm that constructs recording studios, monitored the decibel readings. The equipment used provided 12,000 watts, with an extralow frequency of 10, subwoofer cabinets, 10 regular woofer cabinets, 10 200-watt Marshall amplifier stacks with all settings turned up to maximum, and a 4,000-watt public address system.

Immaculate Mary received attention previously for its work with AIDS Rochester Inc., a nonprofit organization helping victims of acquired immune deficiency syndrome and their families.

BRUCE HARING



## Turning Up the Heat

By DAVE DiMARTINO

**B**ritish rock'n'roll historian Pete Frame is famous for constructing elaborate family trees of long-lived bands with shifting personnel. Typically, the most interesting of these studies are those representing bands which underwent regular shifts of major players—a Fleetwood Mac or Savoy Brown treatment by Frame, for example, might involve a shifting cast of dozens, whereas a family tree of the Beatles would involve only John Lennon, Paul McCartney, George Harrison, Ringo Starr, and earlier drummer Pete Best. Uniformly, the more complex the personnel situation—the more subgroups, offshoots, joinings and rejoinings among various bandmembers—the more fascinating historian Frame's miniature studies become.

One task much too daunting for Frame—or indeed, for anybody in their right mind—would call for the construction of a much larger tree.

A Heavy Metal Tree.

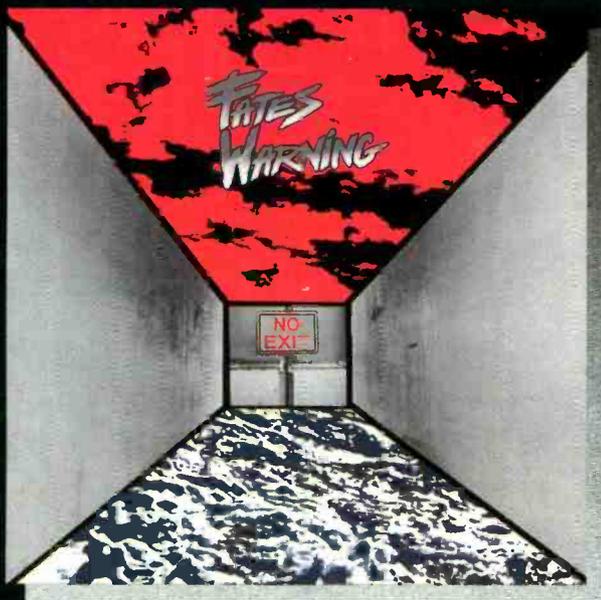
A tree that would begin in the mid-'60s with the rock'n'roll bands that influenced other bands that influenced other bands . . . until, eventually, a chart would emerge that carried names like the Yardbirds, Blue Cheer, and Led Zeppelin at its narrow top, that expanded to encompass such bands as Black Sabbath and Aerosmith in the early '70s, that again expanded

*(Continued on page H-8)*

# THE FOLLOWING FIRST APPEARED ON METAL BLADE RECORDS

Metallica, Slayer, Ratt, Dave Mustaine, Armored Saint, Metal Church, Ron Keel, Malice, Black 'N Blue, Overkill, Lizzy Borden, Vci Vod, Flotsam and Jetsam, Destruction, Celtic Frost, Possessed and Dark Angel.

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## FATES WARNING

### "No Exit"

album D1-73330  
cassette D4-73330  
compact disc D2-73330



## D.R.I.

### "4 Of A Kind"

album D1-73304  
cassette D4-73304  
compact disc D2-73304



## MASI

### "Downtown Dreamers"

album D1-73324  
cassette D4-73324  
compact disc D2-73324



## HALLOWS EVE

### "Monument"

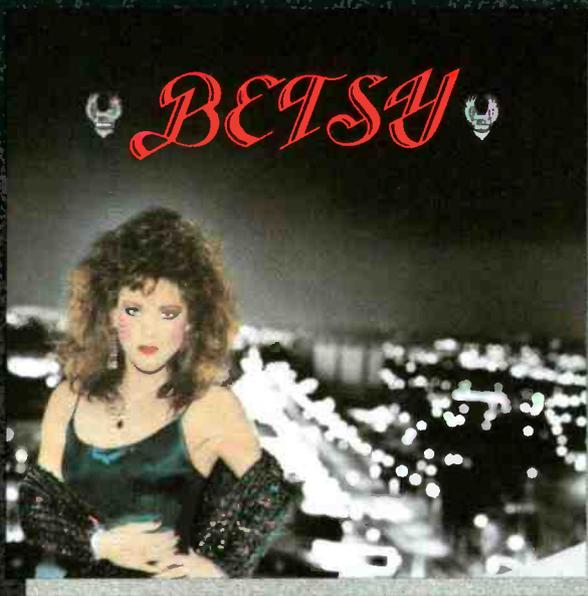
album D1-73290  
cassette D4-73290  
compact disc D2-73290



## CANDLEMASS\*

### "Nightfall"

album 72241-1  
cassette 72241-4  
compact disc 72241-2



## BETSY

### "Betsy"

album D1-73318  
cassette D4-73318  
compact disc D2-73318

# THE MAJOR LABELS: 1988 Is Shaping Up as a Banner Year for Metal Madness

By DAVE DiMARTINO

If the ultimate gauge of heavy metal's popularity in a given year is the extent to which major record labels are involved with it, chalk up 1988 as a banner year for the corporate screech.

Major metal inroads were made.

Most notably, a number of metal bands that even a year ago would not have stood a chance of being signed to a major are now central figures in vast new marketing campaigns by labels such as Epic and MCA. Formerly independent labels such as Megaforce and Roadracer are now—for the first time—seeing their product in the tiniest stores in the hinterlands, thanks to Atlantic and MCA respectively. And I.R.S. Records, once champion of new wave sensations Wazmo Nariz, Skafish, and the Humans, have now instituted no less than a new label devoted solely to metal.

Epic Records is as good an example as any. Though the label has had scattered metal successes through the years with such acts as Ted Nugent, Quiet Riot, and, more recent-

ly, Ozzy Osbourne, few have regarded the company as being any sort of leader in the field. Yet take a look at the label's current metal roster—consisting of Sanctuary, Fifth Angel, Roxanne, Lion, Riot, the Killer Dwarfs, John Norum, Accept, Suicidal Tendencies, Pretty Maids, 220 Volt, Quiet Riot, Osbourne, and on the fringes, Europe, Joan Jett, and the Slammin' Watusis.

Diarmuid Quinn, product manager at Epic, credits the label's expanding metal roster to Don Grierson, senior vice president of a&r, and Bob Feineigle, director of a&r Epic/Portrait International, both whom he credits with being par-

ticularly astute within the form. He also sees Epic's move as a natural reflection of the major labels' refocusing their attention on an area they had perhaps unwittingly neglected.

"Smaller cult bands like Suicidal Tendencies and Sanctuary were fairly overlooked here," says Quinn, "because we don't really have a very easy time marketing bands like that. Our marketing machine, our sales machine, our promotion machine, they're all geared toward—obviously—mass appeal material. And for us to get into the smaller outlets—such as mom and pop metal shops, rock'n'roll radio stations that lean toward metal in smaller corners, and college metal markets—takes a lot of going deeper into marketing a record. And there is such a massive amount of product that major labels put out, I think it's left to its own until it gets to a certain level and then it's picked up.

"Now it's coming to the stage where major labels are trying to get on it earlier, because they're seeing the massive potential that the last couple of years have shown with Megadeth and with Metallica, especially. And bands that have just exploded from cult status through touring and through

(Continued on page H-15)



Def Leppard



Megadeth



Poison



Angus Young of AC/DC



Guns N' Roses



Metallica

## METAL INDIES: Still the Launching Pad for Tomorrow's Superstar Rockers

By JEFF SILBERMAN

While the major labels continue to pluck the top-selling heavy metal act from their rosters on the one hand, and offer them distribution deals on the other, the independent record companies that specialize in metal once again discovered that they can still prosper by signing and developing a wealth of raw, new talent.

"We can do just fine through independent distribution," declares Scott Givens, label manager for Combat Records, a New York-based indie tied to Important distribution. "Important has been successfully selling hardcore metal longer than some of the majors have. A lot of majors are just jumping on the bandwagon. We'll definitely be able to sign new bands in the future."

Although Combat has already lost Megadeth to Capitol Records, and their most recent act to sell over 100,000 copies, Heathen, is drawing intense major label interest as well, they've also developed a strong sales base for the band Heathen, among others. "We're definitely going to hold onto the bands we have," he says. "We're also looking for new bands who may be inexperienced, but we'll be able

to mold them and bring them up."

"It's tough to be a total independent because when you get a band to a certain level, the majors come in and take them away," says Brian Slagel of Metal Blade Records. The Southern California label was one of the first metal labels to ink a major distribution agreement. In their agreement with Capitol through Engima Records, the more established Metal Blade acts are run through branch distribution. Most new acts signed to Metal Blade are independently distributed. "With this deal, we're able to keep bands for longer term deals. We can invest more money into them, knowing that they'll stay on the label. It really helps us.

"There are still certain acts that will always remain independent, because that's their forte," he continues. "But any metal act that wants to be really successful has to go through major distribution. You have to do it the right way. A lot of bands who were signed directly to majors had problems in the past. The successful bands today have all started out independently. It's still the best way to build acts."

"We're trying to develop a farm team concept," adds Ron Goudie of Medusa Records in Los Angeles. "It's better for a band to be on an indie if it sells under 50,000 records. An

independent release that sells 15,000-25,000 records is a hit; a major label release that sells the same amount is a disappointment. The theory is, at some point the band will sell more records at a major, but until it reaches that certain point, you might as well sell less and make money at it."

In 1985, Noise International, a Berlin-based label (started in '84) whose German-metal releases had been previously available in the U.S. as imports or one-off licenses, signed for distribution with Combat/Important. In 1987, Noise landed the huge-selling record most indies dream of, Helloween's "Keeper Of The Seven Keys, Part 1." It sold 200,000 in Europe, over 150,000 in the U.S., where it was licensed through RCA. Now having the sales clout of Helloween, as well as Voivod and Frost, and having "outgrown" Important, Noise signed a distribution deal with Epic in February. First releases slated for May are Voivod, Sabbath, and a "Doomsday News" compilation. Rage, Sinner, Scanner and Turbo are slated for late Spring release, Helloween's "Keeper, Part 2" is due in August.

"Initially," says Noise representative Don Kaye, "the label signed bands only from Germany, but as the underground

(Continued on page H-10)

# CONCERTS: Everyone's Ready to Kick Out the Jams for a 'Monster' Summer

By JEFF SILBERMAN

**S**ummertime, and the rockin' is heavy ... " Booking agents, promoters, and venue owners should be forgiven for paraphrasing Lerner & Loewe, because things look extremely bright for hard rock and metal groups on the concert trail this summer.

Without a doubt, the "Monsters of Rock" mega-tour promises to be the hottest ducat of the year, yet all parties involved with the concert trail predict a strong summer season for almost all hard-rock tours, from arena rockers like AC/DC to younger bangers like Megadeth, Slayer, and the newest sensations, Kingdom Come. And while certain nagging obstacles remain, they should be no greater than minor irritations, like mosquitoes on a hot summer night.

"Business is tremendous this year," Troy Blakely of ICM exclaims. "As usual, the high end—the Aerosmiths and Def Leppards—are doing sell-out business, but newer acts like Dokken and White Lion have just broken through. As long as there are new bands coming up all the time, you know the kids are out there, buying tickets."

Apparently, security problems like the melee outside of Iron Maiden show a couple of years ago haven't had long-lasting repercussions. "That was just one singular incident," Blakely says. "It hasn't affected Maiden or any other metal bookings. The press tends to blow things out of proportion, so when people read about it, they think it'll have a negative effect, but generally it doesn't."

"In fact, Iron Maiden went one step further by putting up signs at their concerts, telling the kids to cool it," confirms Steve Rennie of Avalon Attractions, a Southern California promoter. "Security is always a concern, but it's nothing out of the ordinary any more. Everyone knows what to expect when holding a metal show."

With security problems basically solved, and potential repercussions from the PMRC's anti-metal crusade effectively negated, the burgeoning ticket demand has enticed the more reluctant venue owners to start booking metal again. "The people who weren't ready for it last year are slowly, but surely, coming around," Andy Somers notes. Somers brought his roster of speed and thrash metal acts to FBI within the past year. "Two years ago, there were less places to play than last year, and it was even worse three years ago."

Metal is doing well despite the continuing ignorance by mainstream radio. "Besides KNAC, the odd Z-Rock station, and the weekly specialty shows, radio doesn't want to hear metal," Somers declares. "They're afraid of it, and programmers don't want to let it get too popular because they can't stand it. But the kids still love it, and the word-of-mouth is still there. The underground promoters know how to reach the kids who don't listen to the radio. I know who they are and where they are, and that's where I book my bands."

"We have to make sure the promoters are promoting street level," Blakely adds. "Instead of placing ads on radio stations that don't play the music, they have to go to the source, by promoting through the record stores and high schools with posters, flyers, and in local fanzines."

Indeed, the main weakness in the metal concert circuit is with the 21-and-over clubs that automatically eliminate a lion's share of a new band's audience. "It's a struggle for young bands to play those clubs," Rennie admits. Avalon has that problem booking metal bands into San Diego clubs like the Bacchanal and the Rio. "It's virtually impossible to book new metal bands on a club level until they get big. The only way around it is to break in cities where they allow all-ages club shows, like Los Angeles and Chicago."

"Younger bands have to come up however they can,"  
(Continued on page H-17)



Dokken



L.A. Guns



Kingdom Come



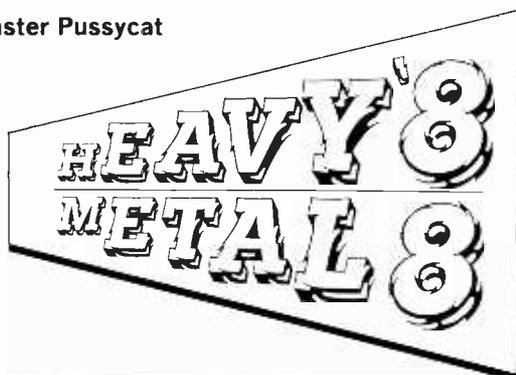
Great White



White Lion



Faster Pussycat



# RADIO: 'Heavy' Programmers Say Album Rock Can't Survive Without Metal Edge

By PETER LUDWIG

**I**f you're asking for pure heavy metal programming on the radio waves—you have to define your terms first. And you'll have to go looking. With a little over a half-dozen hard rock stations, one national satellite service and one national syndication, the hard rock/heavy metal format isn't taking over the country. But as heavy rockers have been saying for some time, the reality of heavy metal concert sell-outs, and the strong retail action of new metal artists without the benefit of airplay won't go away. There's a market out there. The questions for radio are of location, size and "advertisability."

What most of the country considers heavy metal is simply hard rock to metal programmers and their head-banging legions—equally loved—but not heavy metal. If you subscribe to the definitions of hard rocking programmers; there are no pure heavy metal stations. That's not to say that most ears would find heavy rockers like KNAC Long Beach, Calif., KJJO Minneapolis, KISS San Antonio or KRIX Brownsville, Texas soothing. These stations pride themselves on rocking hard, but even on these stations, heavy metal cuts are the peppers in the salsa. Hard rock is the overall main course.

Beyond the half dozen or so stations that have enough edge to be called hard or heavy rockers, Satellite Music Network's Z-Rock format is now on four stations, two FM and two AM. The format has not taken off quite as SMN had hoped, but the marketing switch to the AM band may turn the trick. MJI Broadcasting started its "Metalshop" syndication in January of 1984. The story goes that MJI president Josh Feigenbaum walked into an Iron Maiden concert in 1983 and decided that the sell-out crowd was trying to tell him something. The weekly show, hosted by WSHE Miami PD Charlie Kendall, is heard on over 100 markets, in eight of the top 10, and recently went to two hours. It's one of MJI's most successful programs.

In describing the heavy rock format, Z-Rock PD Wild Bill Scott says, "The difference between us and an album rock station, [is that] if you're calling Fleetwood Mac a rock act—it's too loud and you're too old." Scott says that you have to remember that one of the basic principles of the music, and therefore of the heavy rock format, "is that it's music by people, not machines. It's very anti-synthesizer and pro-human." Unaccustomed ears may find that an ironic statement, and actually, synthesizers do occasionally find their way onto a heavy metal track. But the sentiment holds; this is meant to be a hard rockin' format for hard workin' people. And heavy rock programmers believe this format will work wherever you find them.

Most of the radio industry thinks of hard rock/heavy metal programming as living under a double whammy; an abrasive sound and a teen demo. They also tend to see it as a new format and doubt its longevity. Heavy rock programmers don't agree. Maybe it's the solidarity of being in a maligned minority, but heavy rock programmers agree with each other on a number of topics. They agree on what they're trying to do with the music as a format, they agree that it's commercially viable, and they agree that it pulls in an older demo than they're given credit for. They also agree that they've actually added new listeners to radio's audience.

One of the oldest hard rockers is San Antonio's KISS. PD Tom Schepke says, "KISS has been pumping for 18 years. I've been in this market since 1975 and the station's had a hard rock sound all along." He notes that the station has been playing Judas Priest and Scorpions for so long, "we've  
(Continued on page H-18)

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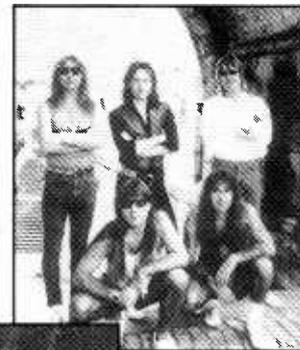




Helloween



Scorpions



Iron Maiden



Sabbat



Udo



Bonfire



## INTERNATIONAL: Second Wave of British Metal Is on the Way, Insiders Say

By MAGGI FARRAN

**I**n the affluent 1980s, heavy rock is really thriving in the U.K., through continental Europe and in many other countries. And insider pundits are convinced that sweeping in on the rock-ready world is a second wave of British heavy metal.

Radio in the U.K. has become much more amenable to this worldwide genre and that, in turn, has meant that most of the major record companies in Britain are a good deal less frightened these days of signing these bands with the much-maligned image. What is more, the contracts are signed with a confident belief that they will prove profitable.

In the last few months, a much higher programming percentage of heavy metal rock has made the all-important BBC Radio One playlist in London, and bands involved in the welcome exposure include Iron Maiden, Magnum, David Lee Roth, Noiseworks, Mammoth, Faith No More and others.

What has impressed those pundits who have observed the heavy rock situation thus far is that there are often now three or four rock records on the playlist at any one time.

Another linked and interesting point is that much of the AOR rock these days seems dated. Even the heaviest of bands in the past generally had an AOR soft-mix single up their collective sleeve in the hope of getting airplay in the U.K., but this system is now seen as being redundant.

In fact, many of the U.K. rock acts which stuck with this operating format in the hope of breakthrough more quickly have found themselves stuck in a rut—and so been rated as dated.

The exception to the rule regarding network daytime radio in Britain, though, is thrash metal. Most of the interesting thrash material still comes through from the U.S. Gang Green, Crumbsuckers, Dirty Rotten Imbeciles and, for sure, Anthrax and Megadeth, all continue to thrive in the U.K. with no sign of anything from the international industry knocking them off their perch.

Even so, Britain does have its fair share of worthwhile thrash waiting in the wings in bands like Onslaught, Sabbat, Virus, all kicking up a healthy reputation.

The smaller labels are still providing a great service in terms of boosting the U.K. heavy metal market into the position of being regarded as prestigiously near the U.S. industry. Labels like Music For Nations, which has just celebrated its fifth anniversary, continue to progress, ears close to the ground, and with a high proportion of their artist rosters enthusiastically headhunted by the majors.

Does this prospect (talent acquisition followed by instant poaching) worry those who run the smaller labels? Martin Hooker, managing director of Music For Nations: "It's simply an inevitable fact of life. Obviously bands are tempted by huge advances and retainers, but at the end of the day the verdict is that they want their band to become famous and sell records.

"For the marketing of a heavy metal band, we feel we have more knowledge and patience than the majors which is a belief reflected by the fact that we can now afford to pay big advances and back it up with a thorough knowledge of this area of the music. That knowledgeable back-up is something many of the majors still can't provide."

However it is fair to say that for some bands who switched from independent record company to major, the transfer worked out well. Megadeth has gone from strength to strength since first signing to MFN and then switching to Capitol.

That BBC Radio One, the fully networked pop channel, is playing more heavy rock on daytime radio is in no small part due to Tony Wilson, producer of the "Friday Rock Show." He has done a great deal to bring heavy rock to the attention of his colleagues, but it has to be said that the success rate is still disheartening for new banks. U.K. rockers Magnum, signed to Polydor, and recently in the national top 30 with a hit single, had to wait years for the breakthrough.

Maybe Wilson found that the still low success ratio meant that fewer demo tapes of heavy metal material were landing on his desk. But he insists: "The tapes come pouring in as fast as ever. Radio One, as the nation's only national pop/rock broadcaster, has built an enviable tradition of giving exposure to new artists. It has its own modern 24-track recording studios and mobiles which

are in daily use, recording live shows as well as studio work, and many of those sessions are on unsigned bands, or bands just starting out on a recording career.

"So, in a heavy metal sense as well as in other areas, you can confidently say that U.K. radio acts as an a&r force, often being the first to give exposure to acts who later go on to find international fame and fortune.

"In fact, few big U.K. rock acts could say they didn't get BBC Radio One exposure right at the start of their career. But it has to be said that radio can afford to take more chances.

"Deciding to record a session with a band for radio is not the same as committing a company to a hundred thousand pound deal. As an example of this, bands recorded for Radio One's "Friday Rock Show" so far this year include Slammer, Wolfsbane, Assassin, Cry Wolf and plans are under way to rehearse a rhythm section to back a new British techno guitarist named Dave Sharma. None of these acts has a record deal, but they have all had an opportunity which radio is uniquely able to give."

On the wider continental front, it's interesting to note that Roadrunner Records, based in Amsterdam, Holland, has opened up an office in London. General manager Phil Scott says that U.K. signings are high on the agenda, but the immediate priority is to promote their U.S. acts, plus King Diamond (who though selling truck-loads of records in the U.S. is nowhere near that status in the U.K.)

Swedish metal outfit Candlemass seems to be picking up good press as are Bonfire, the German rockers who recently headlined a European tour with British band Strangeways supporting. Another new band whose self-titled debut album has received outstanding reviews in the metal specialist press is Gringos Locos, from Finland.

Germany continues to be a heavy duty breeding ground for new bands while for the second year running Doro Pesch of Warlock is high in the popularity polls. Steeler, Railway and Helloween, among many others, seem set fair and on the brink of bigger and better things.

But the U.K. continues to lead the way. And that Second Wave of British Heavy Rock is quite categorically on the way.



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# TURN IT UP TILL IT HURTS! "MEGAHURTZ"

# HEAVY METAL '88

## TURNING UP THE HEAT

(Continued from page H-1)

to display the so-called "new wave of heavy metal" bands like Iron Maiden and Def Leppard that arose in the early '80s, that included metal/hardcore punk hybrid bands such as Metallica and Megadeth, who would eventually play what was termed "thrash metal" and end up producing the most vital and exciting heavy metal music since Blue Cheer cranked "Doctor Please" through their hallowed stacks of Marshall amps 20 years ago.

All of this not because anybody necessarily *wants* a Metal Family Tree, mind you. But as the '80s wind down, it may be getting harder and harder to tell all the players without a scorecard.

Murking the matter considerably is the inevitable "what *is* heavy metal" question, which arises with great regularity in these sort of discussions and is never adequately resolved. No, some will say, *this* is not heavy metal—it's rock'n'roll, it's hard rock, it's, heaven help us, power pop, and so on. But a Metal Family Tree would put an end to such disputes; a Metal Family Tree would illustrate that early Aerosmith may have borrowed from the Stones in some ways but also drew from metal, and that any bands who borrow from Aerosmith ultimately borrow from Aerosmith's metal influences as well. So this band plays melodic hard rock and not metal? Great. File them under Bon Jovi. Loud and fast guitar? Try underneath Metallica. Startlingly Led Zeppelin-like? Well, if such a category *were* to exist, no problem.

With all that in mind, consider the State Of Heavy Metal 1988. As of this writing, 13 of the top 50 albums on Billboard's Top Pop Albums chart are—or draw inspiration from—heavy metal records. That's 26%, you realize. All 13 of the groups or artists that made those albums would appear on the hypothetical Metal Family Tree; they are, in descending order, David Lee Roth, Def Leppard, Robert Plant, Guns N' Roses, AC/DC, Kingdom Come, Aerosmith, White Lion, Whitesnake, Foreigner, Joe Satriani, Great White, and

Megadeth. Quibble if you will about the inclusion of Foreigner, Robert Plant or Aerosmith; not counted here, but in the same Top 50 albums, are records by George Thorogood and known Bon Jovi-collaborator Cher. And consider that between the No. 50 and No. 60 slot on the chart are records by the L.A. Guns, Dokken, and Lita Ford.

The State Of Heavy Metal 1988?

Hot. Very, very hot.

Kingdom Come, one of this year's best-selling metal bands, has taken flak from some pundits who, perhaps too Family Tree-conscious, have declared the group's debut albums as startlingly Led Zeppelin-like. Derek Shulman, vice president of a&r at PolyGram—and the man who signed the band—believes that may very well be beside the point.

"The riffs are sort of very-early '70s riffs that Zep were very good at," says Shulman, "but there again, the record is a *great* rock'n'roll record. And I'm not worried about the so-called 'flak,' because it always happens when a band or a record become very big quickly. And the key to this thing is—is this band *real* or is it not?"

Kingdom Come is very real indeed, says Shulman.

The other major metal/hard rock sensation of 1988? Unquestionably Guns N' Roses—an influential band that, Family Tree-wise, seems destined to begin yet another bushy branch of its own. Tom Zutaut, who signed the band to Geffen, sees them as uniquely their own band.

"They bridge a very important gap between heavy metal, hard rock, punk and thrash," says Zutaut. "They're bad boys. Some bands dress up to be bad boys, but Guns 'N' Roses really *are* bad boys. And the kids know they're for real, and genuine. In other words, the things that Guns N' Roses are singing about are things that really *happened*, as opposed to kids fantasizing in their bedroom and writing a song about a bad experience, a good experience, or any experience.

"They've basically carved new territory," he says. "Some Metallica fans wouldn't be caught dead with a Poison record, but a Metallica fan *and* a Poison fan can like Guns N' Roses."

Producer Ric Browde was responsible for the first albums

by Poison and Faster Pussycat, among others, and his perspective on the success of today's crop of glam-rockers is quite revealing. "It's the triumph of image over substance, really," says Browde. "I was the first person who signed W.A.S.P., and I signed [Faster] Pussycat before they had record deals, and what I was looking for when I signed them was not so much talent, per se, or your standard definition of it. In this MTV age, you have to look at it from the standpoint of *so kids want to be like this when they grow up?* and *do they wish they were that?*"

"A lot of these bands are not the greatest musicians in the world," says Browde. "I mean, Poison couldn't play a lick. So we did the whole album, with everything included, for only \$23,000. So the idea was not to make art. Basically, I just look at myself as a huckster of cool, you know? When you shut your eyes at the end of the day and listen to the music, you see what you get. I'm not [producer] 'Mutt' Lange, and whereas he's the most brilliant producer in the world, he and [producer Bruce] Fairbairn, it's a completely different style. Basically, I'm trying to preserve the trash, and trying to preserve the image, and letting that flow off the record."

Concludes Browde, who tends to view bands in the Family Tree manner: "The way I always described Poison was the Bay City Rollers meet the New York Dolls."

There are others who do not espouse the Metal Family Tree approach, at least when it applies to certain artists. Take Mike Bone, president of Chrysalis Records, on his company's approach to promoting the new Vinnie Vincent Invasion album. Guitarist Vincent was at one point a member of multi-platinum metal standard-bearers Kiss; yet, says Bone, that relationship will go unmentioned by Chrysalis.

"It may be in his bio, but it's not mentioned in any of our trade advertising, our consumer print advertising, or radio advertising," says Bone. "It's not on our poster. The Vinnie Vincent Invasion stands on its own, based on its own musical validity. It's not a history lesson here—we're looking forward, not backward." The first Vincent album sold more than 200,000 units, says Bone, and the company plans on

(Continued on page H-22)

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WARLOCK • ZODIAC MINDWARP & THE LOVE REACTION

PolyGram Records  
.....

## INDIES

(Continued from page H-3)

market grew, so did Noise, signing Celtic Frost from Switzerland and Voivod from Canada, as well as looking at Stateside acts to this day." U.S. activities are being coordinated by Kaye from a Crosby St. listening outpost in N.Y.C. Noise was the brainchild of Karl Walterbach, director of Modern Music in Berlin, who saw a market for bands who had been gaining cult followings on the underground tape-trading circuit. Now, five years later, a German underground label is poised to make an aboveground mark on the U.S. metal scene.

Since metal isn't played to any great extent on top 40 or album rock radio, hardcore thrash and speed metal bands garner exposure through alternative outlets like press expo-

sure and college radio. "A lot of the specialty metal magazines can help," Combat's Givens says. "A positive response in Creem Metal, Rip, and Kerrang can really determine a band's initial success."

Surprisingly, even limited exposure on the weekly metal specialty radio shows can also get a metal band off the ground. "There's a couple of hundred of them on college radio," Goudie notes. "The metal kids sit down and really listen to those shows. If they hear something they like, they'll go to their neighborhood store and practically beat up the manager to get them the record. They're really aggressive buyers who'll search out the new stuff, as opposed to pop buyers who have to hear a song in heavy rotation before they even notice it."

What's more, plenty of records go through the small mom-and-pop stores that cater to metal's passionately loyal following. "Independent distributors know how to get the records into the right mom-and-pop stores that create a strong buzz about the new bands," explains Doug Keough, general manager of Roadracer Records, a

New York label that recently signed a partial distribution deal with MCA Records at the beginning of the year, and is about to start up a new hardcore indie label called Hawker Records. "It's not that the majors don't get their product in those stores; they just don't have the hot new bands that the kids are looking for."

"The bulk of the thrash and speed metal records are sold through the mom-and-pops," confirms Joe Leonard, label manager of SPV Records. SPV is a European label that decided to start its own American label, Steamhammer, instead of licensing product through American indies. "Small stores don't have terms with the major distributors; they can't buy records directly from RCA. With most thrash product, the independent distribution network does a better job."

"If we get the records into the stores, they'll sell," Goudie states. "We think more about selling to the stores than selling to the customers."

He also notes that the PMRC's tirade against metal has made it difficult to get certain records into the stores. "If the album cover has any blood or a four-letter word on it, some big chains refuse to carry it. The Coven cover has an illustration of Jesus with a forked tongue, which symbolizes what the tele-evangelists are doing to Christianity. Some big chains won't carry it, but that doesn't bother us too much. Most of our customers don't frequent the chains anyway, and most chains won't pick up stuff until it's an easy sell."

Metal's resurgence, from the multi-platinum "mainstream" bands like Poison, Def Leppard, and AC/DC to the up-and-coming hardcore acts like Megadeth, Metallica, and Slayer, has generated a lot of interest in the genre at all levels of the record industry. "The good thing about the new metal boom is that a lot of the better lawyers and managers in the business are taking it more seriously now," Slagel says. "They're getting involved with the younger bands, which really helps."

And while the increased interest has had the majors closely scrutinizing the young metal acts, there's still plenty of talent for the independents to sign and develop. "We've been working with what we've got for a good eight months now," Givens says. "Right now we're starting to look for new talent, and there will be a few new signings in the coming months."

"I'm sitting on maybe 200 tapes that are worth listening to," Goudie says. "There are a million bands out there, and while the metal scenes in San Francisco and New York have been picked over, midwest and Seattle bands are starting to break big."

Practically all of the label reps found burgeoning metal scenes throughout the country. Roadracer's Keough cites action in Chicago, Cleveland, and Texas, while Givens believes there are still some bands in San Francisco that will make an impact in the future. "There's good metal practically everywhere," Slagel agrees. "In the past year or so, bands have been popping up in strange places, like Phoenix, Tampa, Minneapolis, and Nashville."

"As far as trends go, speed metal was the big thing last year, and now it seems to be reversing into the real slow, heavy stuff," he continues. "People have gone as fast as they can, now it might be time to back down a bit slower."

Slagel notes that regardless how radical the new metal sound becomes, the majors will eventually pick up on it if it reaches a certain sales level. "Eight years ago, Iron Maiden was really radical. Now they're passe, while Megadeth and Metallica are the new hardcore. In a few years, they will be on the same level as Maiden, and there will be something new being signed by the indies."

"The majors will never sign the metal bands at the ground level," Keough concludes. "The indies will always be signing the new and different bands, and if promoted correctly, they'll continue to make money."

Rock Hotel, under the direction of N.Y. punk-metal promoter Chris Williamson, has been a division of Profile Records for the past two years. The label just released albums by Boston's Wargasm and Germany's Destruction, who will tour together this summer. Included on the roster are Lee-way, Cro-Mags, D.O.A., Murphy's Law, and Sicilian Vespers. Acts are signed exclusively to Rock Hotel or Rock Hotel/Profile depending on preference or need. Profile also distributes Shatter Records, whose roster includes Paul Di'anno's Battlezone, and GWR Records who has Motorhead, (Continued on page H-20)

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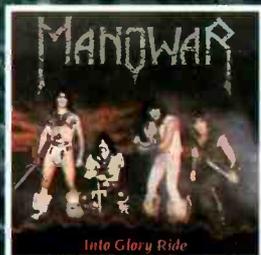
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TT QUICK 1984  
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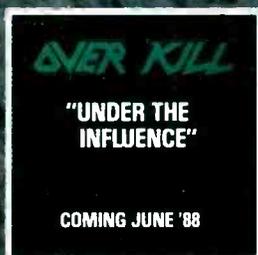
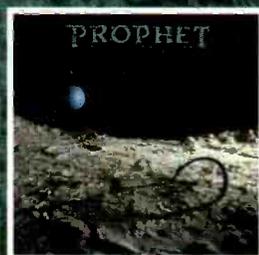
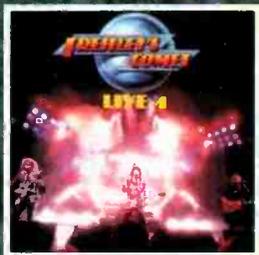
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# HEAVY METAL '88

## MAJOR MADNESS

(Continued from page H-3)

extensive word of mouth—things that are very difficult to tap into.”

One way for major labels to tap into that market is to go with proven experts in the field—which is exactly the course of action MCA Records has followed this year, on two counts.

First, the company established a new custom label, Mechanic Records, that will cater exclusively to metal. The new label, based in New York, is helmed by Steve Sinclair, who while at the independent Important/Relativity label brought the likes of Robyn Hitchcock and the Cocteau Twins to the great American public for the first time. New Mechanic releases by Stone and Violence will hit the streets in late June; many more are promised.

Secondly, MCA recently worked out a pressing and distribution deal with the Dutch Roadrunner label, which began in Amsterdam eight years ago and opened its New York office in November 1986. The company, which releases metal under the Roadrunner banner in the U.S.—it can't get clearance for "Roadrunner"—also releases alternative rock by such artists as the Fleshtones, Waxing Poetics, and Neighborhoods on its Emergo label. Both Roadrunner and Emergo product will see MCA distribution, though, says Doug Keogh, general manager of the label, select titles will maintain independent distribution. "Whatever's best for the record," says Keogh.

Already out on MCA-distributed Roadrunner are albums by Gang Green, Toxik, and Znowhite; due June 20th is the latest effort by King Diamond, whom Keogh refers to as "our big act." All told, he says, he expects the Roadrunner/Emergo labels to issue 15-20 releases this year—not to mention other material on the newly-started, indie-distributed Hawker logo, the company's "hardcore specialty label."

Atlantic Records' linking with the indie Megaforce line has resulted in prime distribution of such artists as Ace Frehley and Frehley's Comet, Testament, Prophet, Overkill, and King's X; combine that line-up with Atlantic's own metal roster and you've got all bases covered. Notes Atlantic president Doug Morris of the company's commitment to metal:

"Atlantic Records boasts a long and illustrious tradition in the hard rock arena. We were involved with heavy metal long before the term was even coined. Twenty years ago, the likes of Iron Butterfly were direct precursors of the current heavy rock scene. Such past superstars as Led Zeppelin and Cream are often credited for having fathered the genre—an accolade which reflects but one facet of their considerable talent.

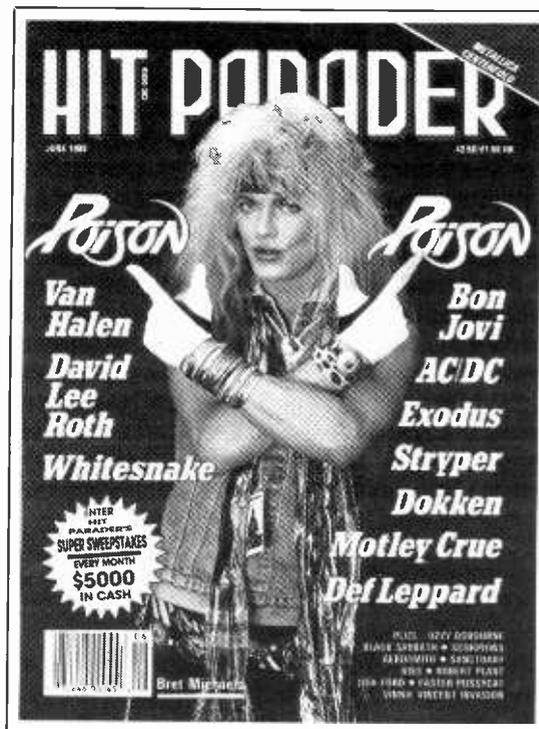
"Since those early days," continues Morris, "Atlantic has kept its faith in hard rock, regardless of the trend of the moment. Carrying on the legacy of these pioneering artists, our roster of today includes such hard rock perennials as AC/DC, original gonzo guitarist Ted Nugent, and confirmed multi-platinum winners Ratt. The break-out success of Megaforce's Ace Frehley in 1987 and our own White Lion in 1988 spearhead the Atlantic Family's next generation of rock superstars, soon to be joined by the likes of Kix, Savatage, Malice, Loudness, Prophet, King's X, and Dirty Looks."

Jon Zazula—better known as Johnny Z., Megaforce chairman—says that Atlantic is doing "everything possible to make Megaforce the label we want it to be." He points proudly to the company's steady growth and to the near-gold status of the Frehley's Comet album. And he also points to a shift that's taken place at Megaforce since the hook-up.

"When we joined up with Atlantic," he says, "we joined up at a time when we decided we would not be doing any more thrash acts. And we're known for putting speed metal on the map. Basically, after bringing Metallica to the world, and Anthrax, and MOD, and Testament and Overkill... If the main purpose of a record company is to find new sounds and new talent, something *different*—then just to capitalize on the same old crap is not gonna cut the cheese."

(Continued on page H-16)

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# BASICALLY... WE'VE COME TO CRUSH!

## MAJOR MADNESS

(Continued from page H-15)

Thanks to the Atlantic machinery, says Johnny Z., Megaforce can therefore release the "new sounds" of King's X—a band which he refers to as "the pride of the '80s." Thrash metal? Says Johnny of the group's sound: "It's totally original. It's like Foreigner get together with Crosby, Stills & Nash, put on some U2, take some acid, and decide to play."

Perhaps the best-known of the indie-major links has been the deal struck by El Segundo, Calif.-based Enigma Records and the Capitol-EMI distributing arm of CEMA. Since the first batch of CEMA-distributed Enigma product emerged in April '86, a host of adventurous metal bands on both the Enigma and Metal Blade labels (the latter also a beneficiary of the CEMA deal) have enjoyed a greatly expanded marketplace. A scenario which, says Enigma president Wesley Hein, has its upside *and* its downside.

"The difference that it has meant to us," says Hein, "obviously is the fact that through major label distribution, the penetration of the records to the chains and the racks and the large accounts got some credibility. We saw much better penetration at places like Musicland and Camelot, with records that maybe would have had a more difficult time getting there. So that was a benefit—and needless to say, sales went up.

"What we also saw, however, on the potential downside, is that you have very important trend accounts who do not deal directly with major distributors. And these accounts—like Texas Tapes and Records in Houston—are the accounts that are so important in getting things going. Because the fanzine reader is the one frequenting these shops. It's just kind of *key* to get records going well there, now that they no longer have the direct contact with the distributor, because they're buying from one-stops. You can lose that, if you're not very careful."

In April '87, Enigma and Metal Blade signed a new long-term development and distribution deal which will benefit select Metal Blade acts such as Lizzy Borden, Fates Warning, and Sacred Reich. Previously, Enigma had marketed and distributed those groups' records; now, while also taking them through CEMA distribution, says Hein, "we're working with them hand-in-hand on the promotion end—much more so than on a standard pressing and distribution deal."

Among those Enigma bands currently enjoying CEMA distribution are Laaz Rocket, Death Angel, Wild Dogs, Stryper, Hurricane, Ronnie Montrose, Obsession, Barren Cross, Saxon, and, of course, Poison (in conjunction with Capitol); other Metal Blade bands include Betsy, Hallows Eve, Omen, Masi, Trouble, and Anvil.

If, to many, this indie-to-major transition sounds a tad familiar in a historical sense, it should: It's part of the music business cycle. Last time the cycle turned in such a direction—in 1978—indie label I.R.S. Records had just lined up major label distribution through A&M, and bands like Brit punk sensations the Buzzcocks were finding space in the racks right next to "The Buckingham's Greatest Hits." Now, 10 years later, word comes that I.R.S. is unveiling I.R.S. Metal, a new label featuring such acts as England's Chrome Molly, New Jersey's Nuclear Assault, Detroit's Seduce, and Cleveland's Shok Paris, who have already recorded for I.R.S. proper.

"This is actually giving I.R.S. an opportunity to step back a little bit again," says Barbara Bolan, vice president of sales, "back into a mode of marketing that was really 24-hours-a-day here, in the early times—when we started to get the Go-Go's off the ground, and the work that we did with the English Beat. The bands that we initially introduced where there was absolutely no hope of any kind of radio coverage, or we didn't *expect* any radio coverage."

Bolan says I.R.S. will market metal by using "the same kind of aggressiveness" the label has become well-known for. "Our keen interest is on working with cutting-edge bands," she says.

Another label in an interesting position regarding metal is

EMI-Manhattan. Queensryche and the all-female Vixen are the only bands there even *close* to being considered metal. Nevertheless, says Gerry Griffith, senior vice president of a&r, the new effort by Queensryche should prove a significant factor in the '88 metal wars.

Why so little metal at EMI-Manhattan?

"When the two labels came together, they were two diametrically-opposed types," says Griffith. "Manhattan was a very artsy, boutique-type label, very artist-oriented and artist-driven, while EMI America was a very diverse label with *all* types of artists. And we were very fortunate that we could merge the two and bring all this music together, which I think is a very healthy situation—and the reason why, when you look at the charts, you can see the success that we're having. But metal was never part of the Manhattan philosophy, and it wasn't totally the philosophy of EMI America.

"But at this stage of the game," says Griffith, "we're trying to build a label, we're trying to build on the successes we have. We realize that this is an area of music that we have to be in—and not just be in, but totally *support*. And the Queensryche record is going to be our entree into the arena. And we feel that we've got a superb record to let everybody know we have arrived."

With the major labels' surging interest in metal, however, one might ask whether the market is capable of being fully saturated. Wendy Goldstein, director of a&r East Coast at RCA, doesn't think so.

"I still think the great stuff will rise to the top," she says. "I think it's actually getting more attention than it's ever gotten." RCA metal bands include Bonfire, Helloween, Grim Reaper, and, on RCA-distributed Jive, Slave Raider. Due soon, says Goldstein, are the first album from former Accept vocalist Udo Dirkschneider and the hotly-contested debut by the East Village's Circus Of Power—a band she is greatly enthused about. "It's really this new kind of metal sound that you might even be able to get on album-rock radio these days," she says. "I think it's of more broad appeal than your Metallicas and Grim Reapers."

At Capitol, two of metal's biggest bands—Iron Maiden and Poison—have just released new albums. Another Capitol band, Megadeth, is one of the most-admired, influential bands in thrash metal. And the label has also broken Great White, whose recent "Once Bitten" just turned gold. With Michael Schenker's MSG group, W.A.S.P., and new signing Rigor Mortis also on the label, it would appear that Capitol is one label that has all its metal bases covered.

"Maybe the consistent thread that you would find here," says Bill Burks, vice president of artist and product development, "and it probably sounds corny, and I'm sure that every record company will tell you this, so it may not be unprecedented—but I think each one of these acts demonstrates Capitol's commitment to artist development. We didn't just go out and buy any of these acts after they achieved the level of success that they now enjoy.

"This is Iron Maiden's ninth album with us—and that's been a steady progression," says Burks. "It isn't all Capitol; they've certainly done their part, too. They have maintained their integrity, and have never turned away from their audience. They have really stuck behind their fans and set certain standards in the genre. And Poison the same."

Larry Braverman does national new music marketing at Elektra, a label that has shown consistent growth in the metal market with such bands as Metallica, Metal Church, Flotsam & Jetsam, Smashed Gladys, Dokken, Faster Pussycat, and, of course, Motley Crue. Obviously those bands vary in style, musically and otherwise; yet Braverman, like Capitol's Burks, cites a "consistent thread" of his own.

"There are some similarities with all these bands and how they break on the heavy metal scene," says Braverman. "The number one theme throughout is the fact that they go out and they tour. We've seen it time in and time out, on every single project: When we put a band on the road, they sell records. It's that simple. When we put out a rock'n'roll record, we try to make sure a band has some kind of tour set up, whether it be a club tour or a tour-support situation. Whatever is open and available at that time. We try to go out there and encourage them to play, play, play. Everywhere and anywhere."

Also in agreement is Derek Shulman, vice president of a&r West Coast for PolyGram—a label that numbers among its roster such bands as Bon Jovi, Kiss, Magnum, Scorpions,

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# HEAVY METAL '88

Def Leppard, Yngwie J. Malmsteen, Deep Purple, Tony MacAlpine, Michael Monroe (originally of Hanoi Rocks), Warlock, Vinnie Moore, Zodiac Mindwarp, Cinderella, the L.A. Guns, and Shulman's latest smash find, Kingdom Come.

"The key to hard rock bands is not just records," says Shulman. "It's having someone *real*. Where kids can see the band play, and consistently be aware of the band, as opposed to just a piece of plastic. That's the key. What I try to do is sign *bands*, not records."

So does Tom Zutaut. Zutaut is the a&r man who brought Dokken and Motley Crue to Elektra; he's also responsible for bringing Guns N' Roses and Tesla to Geffen, where he is now employed. Other metal/hard rock bands at Geffen include Whitesnake, Aerosmith, Black N' Blue.

Zutaut talks about bands, not records. And he's really excited about the Rock City Angels, whose Geffen debut is due in July.

"They're an L.A. band originally from Florida," he enthuses. "They're like a cross between old Rolling Stones, old ZZ Top, and Lynyrd Skynyrd. They're like a shit-kickin' southern rock'n'roll band—and when I say 'southern,' I don't mean *country*, I just mean shit-kickin'."

"And I'm really excited about them, because in my mind, there hasn't been a great shit-kickin' rock'n'roll band in a long time."

At the major labels, metal marches on: the Vinnie Vincent Invasion at Chrysalis; Judas Priest at Columbia; Leatherwolf and Anthrax at Island (due to unique Megaforce deal); Krokus, Femme Fatale, and Lilian Axe on MCA proper; Black Sabbath, the Cult, Dio, David Lee Roth, and Van Halen at Warner Bros.

That's a lot of bands.

Says PolyGram's Shulman, who has signed a large number of successful ones: "What you need is a degree of foresight, to look ahead a year, two years, even *five*—and see what the kids are going to be into. Or what you *hope* they're going to be into. As opposed to what they're into today."

## MONSTER SUMMER

(Continued from page H-4)

says Blakely, who signed Poison and Faster Pussycat to ICM. "The best method is to get them on a major tour as an opening act, but until they have some notoriety, there's little possibility of that. So you have to do the clubs or book small packages with up-and-coming bands on their second or third album. Since there's not much radio playing those acts, getting them on the road is very important."

Ironically, Rennie points a finger at some of the bigger metal acts for not taking a chance with unknown bands as openers. "A lot of headliners don't want to pay for opening acts," Rennie says. "In effect, they're making it harder for the newer bands to develop audiences and break into the concert circuit. It could come back to haunt them."

Yet the booking problems for new bands are partially alleviated by income generated from merchandising. Joe Blalock is a Seattle agent who books mostly Christian hard rockers. "My bands don't play places that serve alcohol, so the money they make from merchandising can pay the extra expense in renting a hall."

The more orthodox young hard rockers also benefit tremendously from major merchandisers like Winterland Productions. "Sometimes we go out for new metal bands that have generated a buzz," Winterland executive Andrew Rich says. "Slightly more often than not, bands are smart enough to come to us before we go to them."

The reason for the metal merchandising mania is obvious: "Playing identical halls to the same sized audience, heavy metal groups do about 20%-40% more business than an equally popular pop band," he states.

In that light, it's not surprising to find a consensus regarding the future of metal, with its seemingly never-ending supply of new hard rockers ready and willing to take up the metal reins. "We've always done well with metal," Steve Rennie says. "Not too long ago, Bon Jovi was just another opening act for bands like Ratt and Scorpions. Now they're

(Continued on page H-22)



A Billboard Spotlight

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# HEAVY METAL '88

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(Continued from page H-4)

got guys 36 years old who are regular listeners and very loyal." Heavy rockers feel that they, not today's classic or album rock stations, are continuing the tradition of real rock radio.

As for being abrasive, most of the programmers we spoke to laughed and felt it was a compliment. Their attitude is that they play real rock'n'roll. If it doesn't have some sort of edge—it's AC. KISS' MD Joe Anthony, considered by some to be the "Godfather of heavy metal radio," says, "This is simply exciting, adrenaline-pumping music."

Heavy rock programmers all have basically the same attitude when it comes to building a playlist. KNAC Long Beach's PD Tom Marshall says, "I'm interested in playing the best *hard* rock I can find. We're looking for loud guitars, [but] we don't want to hear formula." Other than that, he says he's actually looking for the same things programmers in other formats look for: good singing and attention-getting songs.

Z-Rock's Scott says he has a single criterion for a track-add: "Does it rock?" To elaborate, he says, "Listen, if there's a good guitar and good energy—we'll play it." Both KISS' Schepke and Anthony warn against "scrap metal," however, and warn against playing whatever comes across the desk. All heavy rock programmers agreed that they have to stay in touch with the street to know what to add.

As for being a teen-only format, Z-Rock's Scott points out that heavy metal began with Hendrix and has a long history with rock lovers. He says, "We leave the trendy, fad-oriented teens to top 40." He and the other heavy rock programmers feel the format will grow as rock lovers get tired of what they see as album rock's shift toward "top 40 rock," and away from *album* rock. They feel that they have already brought a large chunk of 18-34 year-olds back to the tuner who left album rock radio over the past four-eight years because it got too soft. KISS' Anthony says he doesn't see album rock surviving as a rock format *without* heavy metal.

How much—and when—heavy metal is played depends on the station, but all hard rock stations daypart their playlists. Currently, most true heavy metal is tracked in the evening and weekend shifts. Each of these stations claims an older demo than they think anyone is giving them credit for and they say it's dayparting that's helping them pull it in.

Classic *hard* rock tracks, and an occasional ballad from a heavy metal act, are found during the day when the younger demo is in school. Heavy rock programmers are finding that during the early dayparts, the advertiser enticing 18-34 year-olds who still want to rock are listening to the radio. As afternoon drivers turn the mikes over to the night jocks, teens tune in and the edge gets put back on; more depth during the day, more intensity at night. KISS MD Joe Anthony says, "Right now, I'm looking at two different audiences and trying to please both. In the afternoons, you segue from one to the other."

Heavy rock programmers, with the possible exception of Z-Rock's Scott, also agree on the need for a programming blend. KJJO Minneapolis PD Scott Clone says, "The ingredients you work with are classic rock, current hard rock, and heavy metal—carefully blended." KISS' Anthony says it even more simply, "The secret to heavy metal [programming] is balance, balance, balance." All say that there's no substitute for knowing the music. Again, they say, "When in doubt, go to the street."

Every programmer, from long-time heavy rock crusader Joe Anthony to screaming playlister Bill Scott agree on one more thing; there's no satisfaction like playing new music. As KNAC's Marshall says, "It's fun to be on the cutting edge. We're closer to the street, not caught up in hype and the trapping of a fad. We can also stay on a particularly good track longer because no one else is playing it." KJJO's Clone says, "[Now] we're the place to hear new things in the market."

When you look to find heavy rock stations, it makes sense that you'd find KISS in San Antonio, KNAC in Long Beach, or Z-Rock on a station in Cleveland—they all have a history of

(Continued on page H-22)



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**HURRICANE EYES** (1981)

featuring "Rock 'N' Roll Gypsies"  
(1980)

## MANOWAR

**FIGHTING THE WORLD** (1983)

featuring "Blow Your Speakers"  
NEW ALBUM SHIPPING IN AUGUST!

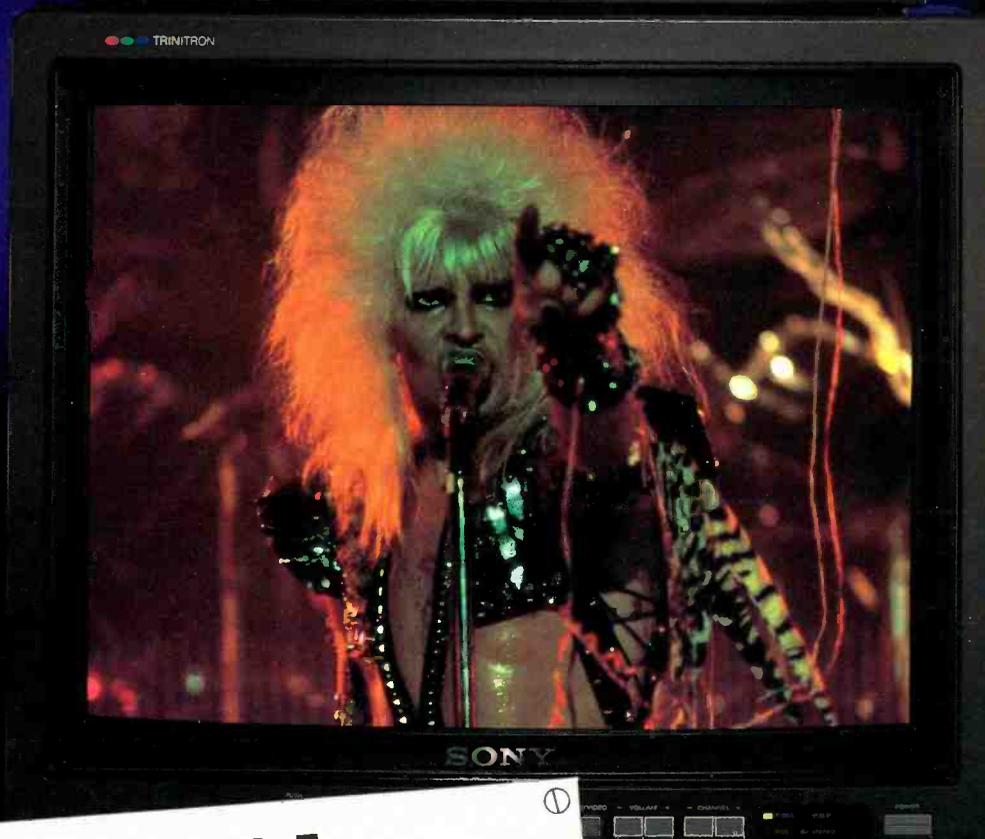
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## INDIES

(Continued from page H-10)

Girlschool, and Hawkwind. Profile has also licensed four classic Motorhead albums.

New York-based Celluloid Records has been putting out metal on the affiliated Mercenary label since April '87. Vancouver's Kick Axe is top act along with German's Victory featuring guitarist Herman Frank from Accept, Charlie Huhn, former vocalist with Ted Nugent, and Gary Moore. Kick Axe's "Rock The World" is the label's top seller thus far, having moved about 25,000 copies, but it's still early in the game. On the front burner for May release are MeanStreet, an all-girl band from New York, and Attacker from New Jersey. The very-different Goo Goo Dolls are on a U.S. tour with Roadracer/MCA's Gang Green. Also due for '88 release is latest-signing Powermad, and an "All Knobs To The Right Vol. 1" great-unsigned-bands compilation album in September, diced and spiced by the label's Sal Treppiedi. Says label chief Dean Brownrout, a former agent booking Raven and Megadeth, "We're concentrating on our new releases. We're getting a lot of attention in Europe, through fanzines and glossy metal magazines. We sign 5-8 acts a year and concentrate on developing them." Though weaned on thrash metal, Brownrout says the label now aims for a diverse roster of dedicated bands.

Rap/dance label Select Records has also branched into the metal arena via subsidiary Mondo Music. Toledo-based Damien is the initial signing. Its debut album "Every Dog Has Its Day" received a boost via lead singer Randy Mikelson's appearance on the Morton Downey, Jr. show.

**CREDITS:** *Special Issues Editors, Ed Ochs & Robyn Wells; Editorial Assistance, Dave DiMartino; Editorial by Billboard writers except "Indies" and "Concerts" by Jeff Silberman, L.A. free-lance writer, and "International" by Maggie Farran, London-based free-lance writer; Design, Stephen Stewart; Cover, John Zeleznik.*



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# HEAVY METAL '88

## TURNING UP THE HEAT

(Continued from page H-8)

matching that number on initial shipment of the new one.

The key words here are *musical validity*. Chrysalis will be utilizing a dual strategy in promoting Vincent's new album, one that superbly illustrates how diverse the audience for heavy metal—or, indeed, whatever you choose to call it—has become. That strategy recognizes the existence of two audiences out there—a core metal audience, and a larger, general audience.

"The first track we're going to go after is a song called 'Ashes To Ashes,'" says Bone, "and we're not going to make a video. We will make a video of the second track. The first track in our marketing campaign is totally slanted toward his fan base—it's a real uptempo, hard-rock track that we will get on the Z-Rock-type radio stations, the rocking album rock stations. Currently we don't have any plans to release it as a single.

"The second track that we go after is a much more mass appeal track, a power ballad called 'Love Kills.' And we will have a massive album rock acceptance on that, there will be a video on that, and we will release it as a single for the hard-rocking top 40 stations."

Why the dual approach? "You can't afford to offend your core market," says Bone, "and that first track will be very palatable to those people. It's just a matter of making the video—because the damn things are so expensive now—on the right track. And the right track, the one that's going to get played on MTV, is the track that's going to get played on mainstream album rock radio, then hopefully cross over and be somewhat of a pop hit single."

In that very same quest for mainstream rock success, Randy Phillips and Andy Hewitt of Los Angeles management firm the Arnold Stiefel Co. have decided to put the British Virgin Records act Balaam & the Angel out on the road in a "heavy metal" context. Though the band's roots certainly seem as much a Gothic English Rock as metal—much like the Cult, whom they have both toured with and been likened to—"it's just a great rock'n'roll band who happens to be from England," says Phillips. "We're just trying to avoid that new wave stereotype.

"We're not trying to capitalize on anything. What we're trying to do is be successful, and expose them to the widest market possible.

"But," he asks, "you know what's going to end up really breaking them, when it's all said and done? If they have a hit single."

So heavy metal is hot. It comprises more than a quarter of the Top 50 album chart in mid-1988. Fans of the music remain loyal. There is a loyal fan base there that never goes away. It evolves, but never changes. Hit singles are great. Major labels look for up-and-coming new bands, up-and-coming new labels, and work deals with them. Once brand new bands on the lowest rung of the Metal Family Tree, artists like Iron Maiden, Motley Crue, Metallica have now wielded their influence and become forefathers of still more new bands.

Heavy metal 1988.

Heavy metal in general.

A family affair.

## PROGRAMMERS

(Continued from page H-18)

a hard-rockin' core audience. It may seem odd to find one of the current heavy rock successes in Minneapolis. KJJO Minneapolis PD Clone doesn't think it's odd at all. Like other programmers for this format, he thinks there are more hard rocking markets than people realize.

KJJO went from an oldies format to "Hot Rockin' 104" in February of 1987 and isn't looking back. The station took its underdog status and positioned itself as "The Twin Cities Rocker" against KQRS, the market's album rock stalwart. KJJO's hard rock thrust with heavy metal overtones poked a hole in KQRS's evening and night ratings.

KJJO's format switch has boosted its 12-plus share in

the seven to midnight ratings by almost nine points from fall '86 to fall '87. With a couple of books now under its heavy rock belt, KJJO's formula bests KQRS in 12-plus by five points from seven to midnight (fall '87). On weekends, KJJO tops KQRS in 12-plus.

Clone says that after a year on the air, "KQ's" classic rock/AC approach is now only a problem during the day." In response to the complaint that the format can't deliver the 18-34 year-olds, Clone points out that KJJO has carved out a strong chunk of the demo overall, and is now only a point behind KQRS's strong seven to midnight performance in 18-34. Clone is also quick to add that the station is committed to the format. Now that former KQRS sales manager John Rolm is KJJO's GM, Clone says, "Nothing's going to stop us now. We're in this for the long haul and it'll take us three to four years to get the format to mature. We're looking to develop an audience that will grow with us."

KNAC's Marshall tells a similar story. He says, "We've had a lot of success selling the older demo. We bowed in January of '85, coming from a rock'n'rhythm/rock'n'blues sound, and we've doubled our listeners. I think it was a complete turnover in audience. We're in this for the long run. We're already in the top 10 for 18-34 men."

The keys to a station's success, of course, turn on finding itself a sizable audience and advertiser support. For all their crusading for hard rock and heavy metal, heavy rock programmers are very aware of the bottom line. They feel the secret to making the format work commercially is to get back to the street, the place that put the food on album rock radio's plate in the first place.

They believe the elements of success are in place; the audience is undeniably there, the labels are getting better about putting out quality rock product and local promoters are thrilled at having the format in town. They feel that most markets' stations are over-consulted into chasing only the national time buys and that radio has ignored a large portion of the local retailers. Z-Rock's Scott says, "It's time to stop tapping your foot on the agency rug and look to local needs." Meanwhile, KJJO's Clone is elated with the success of the station in one year. He says, "We've doubled our rates since last year and are now selling out on a monthly basis. It's been an unbelievable difference."

## MONSTER SUMMER

(Continued from page H-17)

pop stars—not in a negative sense, but just popular across the board. Megadeth got a great response opening for Dio, and now they're starting to do some serious business on their own."

"I still feel real good about it," says Somers, the agent for Megadeth. "A lot of new bands are getting more popular, major labels are getting more behind it, and the street buzz is even bigger now. Kids are paying more attention to each other, and listening to a lot more new music."

"I see more fragmentation in the definition of metal," Blakely says. "At one time, metal was just one kind of act; you could lump all different kinds of metal or hard rock bands together for a package tour. There's been a lot of fragmentation in the last few years—speed metal, thrash, glam metal, and pop metal. Certain kids will cross over between certain genres, like Bon Jovi and Iron Maiden, but others will not. It's a little more difficult to package tours when it's so fragmented. You almost have to predict what genre an act is going to fall into. But it hasn't hurt us overall; it's just given more different acts more opportunities to be seen.

"The biggest area for development is speed metal, because there aren't that many speed metal acts who can go and do major buildings. Metallica is probably the only one who can go out right now and do that across the board, but we believe there will be more bands, and that's why we're very interested.

"As agents, we have to be aware of all metal genres," Blakely says. "Of course, we are signing newer speed metal acts along with the ones we've had for years. On top of Metallica, we've signed Slayer, Metal Church, and Exodus. To follow in the tracks of Motley Crue, we've signed bands like Guns N' Roses. We always have to see where the young Def Leppards and young Motley Crues are coming from."

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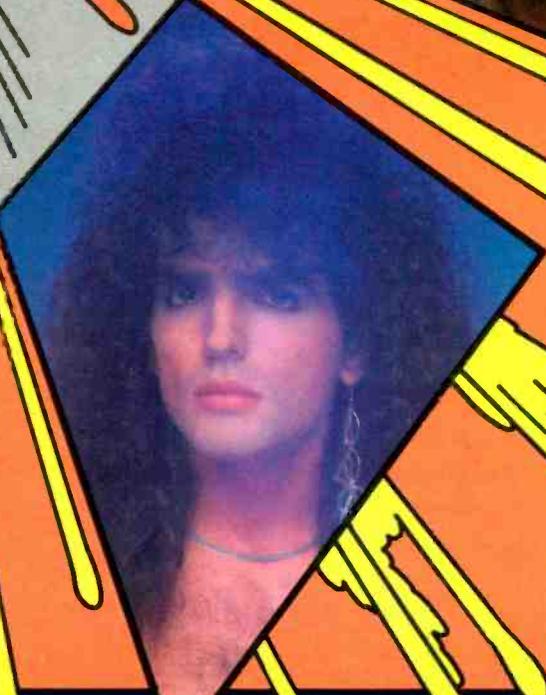
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(September 1975)  
Quadruple Platinum



**Destroyer**  
(March 1976)  
Triple Platinum



**Rock & Roll Over**  
(November 1976)  
Double Platinum



**Love Gun**  
(June 1977)  
Double Platinum



**Alive II**  
(October 1977)  
Triple Platinum



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Platinum



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**The Elder**  
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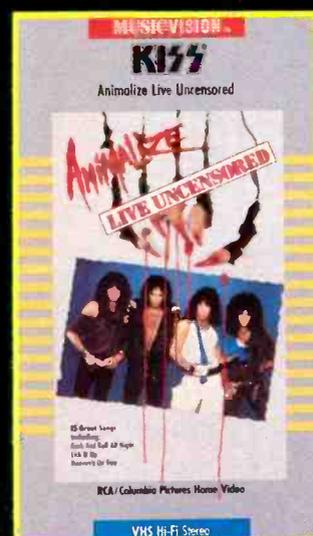
**Lick It Up**  
(September 1983)  
Platinum



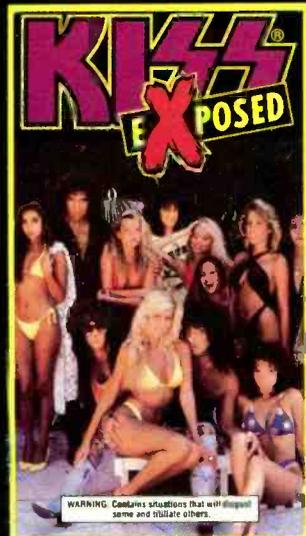
**Animalize**  
(September 1984)  
Platinum



**Asylum**  
(September 1985)  
Platinum



**Animalize Live**  
Long Form Video  
Platinum



**Exposed**  
Long Form Video  
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**Crazy Nights**  
(September 1987)  
Platinum

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## Vending Firms Regroup After Financial Woes VIP, Nelson: Vid Units Still Viable

This story was prepared by Edward Morris in Nashville and Geoff Mayfield in New York.

NEW YORK Two video vending machine companies are being restructured. In both cases, the changes were apparently forced because neither firm's performance was able to meet projections.

Southlake, Texas-based vending machine operator Video International Products has closed up shop, although its product—the V Mart machine—is being marketed by a newly formed company. Meanwhile Nelson Vending Technology, which operates 71 machines in the Toronto area, faces similar changes.

In recent years, naysayers predicted that vending machines were one of the rental mediums that posed a threat to conventional video stores. The financial troubles experienced by VIP and Nelson do not necessarily mean that vending machines cannot be profitable rental vehicles, but do suggest that success in the arena is not as easy to achieve as some industryites once thought.

VIP, which developed the V Mart machine, went out of business at the end of March. GVO Corp., one

of VIP's creditors, took over all the manufacturing, software, and distributing rights to the machine and is operating under the V Mart International shingle.

Meanwhile, Nelson Holdings International Ltd., which has announced its intention to sell off its 59% share in Toronto-based Nelson Vending (Billboard, April 16), could well find a buyer within NVT's management.

"They're selling it to me and an investor group," says John Lacke, president and CEO of NVT, who claims that "it was at my behest that they're divesting themselves" of the vending division.

Lacke notes that the transaction has not yet taken place and admits the deal might not be realized. "I'm not going to buy it if I can't fund it, because it's still in the development stage," he says.

"Even Toronto, where 400 new machines will be installed, is not going to break even until mid-'89, so we need more capital. That's one of the reasons Nelson's divesting—because it wants to concentrate its capital in its core business, which is really video publishing," Lacke adds.

NVT has pacted with North Can-

ton, Ohio-based manufacturer Diebold to get 200 units of a new customized machine delivered to the Toronto market in July, with another 200 expected by the start of next year (Billboard, Jan. 23). A spokesman at Diebold says the deal is still on.

As for V Mart, director of marketing and sales Larry Goldstein says the rapid rise, fall, and rebirth of its machine was "really a case of a company that couldn't make it but whose product has survived."

(Continued on page 54)



**Magic Moment.** Magic/comedy stars Penn & Teller materialize for an autograph session at the flagship store of the RKO Warner Theatres Video chain, located near Times Square in New York. The duo, whose Lorimar video is titled "Cruel Tricks For Dear Friends," also appeared at the chain's Greenwich Village, N.Y., location.

FOR WEEK ENDING MAY 7, 1988

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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	29	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	33	AN AMERICAN TAIL ♦	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	8	99	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
4	5	136	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
5	3	80	SLEEPING BEAUTY ♦	Walt Disney Home Video 476	1959	29.95
6	4	136	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
7	6	48	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
8	9	7	BUGS!	MGM/UA Home Video M201233	1988	14.95
9	10	99	WINNIE THE POOH AND TIGGER TOO ♦	Walt Disney Home Video 64	1974	14.95
10	12	7	DAFFY!	MGM/UA Home Video M201232	1988	14.95
11	16	131	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
12	7	48	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
13	14	5	BUGS BUNNY SUPERSTAR	MGM/UA Home Video M201323	1988	19.95
14	13	91	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
15	15	27	MICKY & MINNIE	Walt Disney Home Video 576	1987	14.95
16	19	95	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
17	17	108	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
18	20	6	PORKY!	MGM/UA Home Video M261236	1988	14.95
19	21	48	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
20	11	97	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
21	24	20	RAFFIA YOUNG CHILDREN'S CONCERT ▲	A&M Video 6-21707	1986	19.98
22	RE-ENTRY		CHIP 'N' DALE	Walt Disney Home Video 579	1987	14.95
23	22	48	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
24	18	26	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
25	23	6	ELMER!	MGM/UA Home Video M201235	1988	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.



Carl Pallini, right, a former Palmer Video franchisee who was also the chain's national franchise sales director, has sold his five stores to the company and has been promoted to executive vice president of retail operations. He, executive vice president Peter Margo, left, and president Peter Balner are seen at a future store site in Lawrenceville, N.J.

## Palmer Palms Pallini 5

NEW YORK Palmer Corp., parent company of franchiser Palmer Video, has added five company-owned stores to its total by buying out franchisee Carl A. Pallini.

The deal, in which the rental-oriented Palmer chain acquires 100% of Pallini's stock, went into effect April 1. Union, N.J.-based Palmer also promoted Pallini, a franchiser since 1983, from national franchise sales director to executive vice president of retail operations.

Palmer has 103 stores, 82 of which are owned by franchisees, located in seven states. Pallini's stores were all in Union, Middlesex, and Somerset counties in New

Jersey. The company claims the five units drew \$2 million in annual volume.

According to Pallini, Palmer has no immediate plans to buy out other franchisees. Future additions to the chain's company-owned-or-controlled-store tally will be realized through the construction of new stores. Those stores, like recently opened company units, will range in size from 3,500 square feet to 6,000 square feet.

Peter Balner, Palmer president and CEO, says the chain's goal is to become a \$10 million business by fiscal year 1989.

GEOFF MAYFIELD



The Select-A-Vision system, which was demonstrated at the New York Home Video Show in March, allows consumers to catch a 30-second sample from one of 50 catalog titles. Update laserdiscs, with another 50 previews, are made available every six to eight weeks at \$50 a disk.

## Preview Unit Pitches Classic Catalog Clips

BY BRUCE HARING

NEW YORK It's like hiring the perfect employee, one who works tirelessly from 9 to 5 to promote your back catalog. That's the claim being made for Select-A-Preview, an in-store viewing system that lets customers watch short clips from older titles by pushing a few buttons on a computer.

Although the machine is not the only video preview device available to video stores, it's moving back catalog titles in impressive numbers, according to company officials.

"A customer has the choice between wandering around the store looking at boxes or taking a couple of minutes to look at previews to choose their selection," says Chris Naab, president of Disc Information Systems of Ann Arbor, Mich., Select-A-Preview's parent corporation. "When they're familiar with the system, the next time they come in, more and more people go to the unit to pick out a movie."

The results have drawn raves from retailers, according to Gordon Matesic, a sales representative with the firm.

"'Goonies' went from 0 to 48 rentals out of one store in the initial 25-day period the system was installed," Matesic says. "In another, 'The Color Of Money' went from 43 rentals to 105 rentals in the 25 days before the system and the 25 days after. 'Peggy Sue Got Married' went from 13 to 91."

Select-A-Preview units consist of a Pioneer laserdisk player, a 13-inch monitor, and a disk with 50 previews of former A releases that are past their renting prime (anywhere from three to nine months old). Titles are chosen by Select-A-Preview from commonly carried titles. The firm provides updates every six to eight weeks for a fee of \$50 per disk.

The machine comes in two models, one featuring buttons and the other a key pad. The button model  
(Continued on page 54)

# WOMAN OVERBOARD: GOLDIE HAWN!

Together they're what USA Today called "A Comic Dream Team" in a swimmingly funny riches-to-rags love story your customers will go overboard for!

"Overboard" is a wet-and-wild throwback to the classic screwball comedies everybody loves!

Goldie Hawn is a super-rich spoiled brat. Over-bored you might say!

Kurt Russell is a struggling carpenter who should know how to handle brats... he raised four of them!

One night Goldie goes overboard on her yacht... winds up in Kurt's world... and sparks begin to fly that even the Pacific Ocean can't put out!

Directed by Garry Marshall ("Nothing In Common", "The Flamingo Kid") and written by Leslie Dixon ("Outrageous Fortune"), "Overboard" is a movie filled with PG fun for the entire family. Watch it rise to the top of your 10-most rented list the moment it drops in!

**GOLDIE HAWN KURT RUSSELL**  
**OVERBOARD**

**PG**

METRO-GOLDWYN-MAYER PRESENTS  
GOLDIE HAWN KURT RUSSELL IN A GARRY MARSHALL FILM "OVERBOARD"  
EDWARD HERRMANN KATHERINE HELMOND AND RODDY MCDOWALL MUSIC BY ALAN SILVESTRI  
DIRECTOR OF PHOTOGRAPHY JOHN A. ALONZO, A.S.C. WRITTEN BY LESLIE DIXON EXECUTIVE PRODUCER RODDY MCDOWALL  
PRODUCED BY ANTHEA SYLBERT AND ALEXANDRA ROSE DIRECTED BY GARRY MARSHALL

**MGM**

1987 METRO-GOLDWYN-MAYER PICTURES, INC.

## VIDEO RELEASES

# MAN OVERBOARD: KURT RUSSELL!

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.

**CAN'T BUY ME LOVE**  
 Patrick Dempsey, Amanda Peterson,  
 Dennis Duggan

◆♥ Touchstone/\$89.95

**THE CITY KILLER**  
 Heather Locklear, Gerald McRaney

◆♥ Prism/\$79.95

**COMIC RELIEF 2**  
 Billy Crystal, Whoopi Goldberg, Robin  
 Williams

◆♥ Axon/\$59.95

**DRIVE TO WIN**

Documentary

◆♥ Pacific Arts/\$39.95

**FREEDOM BEAT: ARTISTS AGAINST  
 APARTHEID**

Sting, Peter Gabriel, Sade, Billy Bragg

◆♥ Pacific Arts/\$19.95

**IRONWEED**

Meryl Streep, Jack Nicholson

◆♥ Vestron/NA

**ISLANDS**

Louise Fletcher

◆♥ LCA/\$19.95

**LEADER OF THE BAND**

Steve Landesberg

◆♥ IVE/\$79.95

**THE LEGENDARY LADIES OF ROCK 'N'  
 ROLL**

Mary Wells, Lesley Gore, Brenda Lee,  
 Martha Reeves

◆♥ HBO/\$19.99

**LONG DAY'S JOURNEY INTO NIGHT**

Jack Lemmon, Peter Gallagher, Kevin  
 Spacey

◆♥ Vestron/NA

**MONTY PYTHON'S FLYING CIRCUS:  
 BEHIND THE 8 BALL**

John Cleese, Graham Chapman, Terry  
 Jones, Eric Idle, Michael Palin

◆♥ Paramount/\$24.95

**MONTY PYTHON'S FLYING CIRCUS:  
 SILLY PARTY AND OTHER FAVORS**

John Cleese, Graham Chapman, Terry  
 Jones, Eric Idle, Michael Palin

◆♥ Paramount/\$24.95

**VAN MORRISON—LIVE IN IRELAND**

Van Morrison

◆♥ Passport/\$29.95

**NOVA: THE BERMUDA TRIANGLE**

Documentary

◆♥ Vestron/\$29.98

**NOVA: FAT CHANCE IN A THIN WORLD**

Documentary

◆♥ Vestron/\$29.98

**NOVA: SIGNS OF THE APES, SONGS OF  
 THE WHALES**

Documentary

◆♥ Vestron/\$29.98

**ROY ORBISON AND FRIENDS: A BLACK  
 & WHITE NIGHT**

Roy Orbison, Elvis Costello, Bruce  
 Springsteen, Tom Waits

◆♥ HBO/\$19.99

**REAL MEN**

James Belushi, John Ritter

◆♥ CBS/Fox/\$79.98

**REVENGE**

Joan Collins, James Booth

◆♥ Axon/\$69.95

**SISTER SISTER**

Eric Stoltz

◆♥ New World/\$79.95

**THE SURROGATE**

Art Hindle, Carole Laure, Shannon  
 Tweed

◆♥ Fox Hills/\$79.95

**TILL MARRIAGE DO US PART**

Laura Antonelli

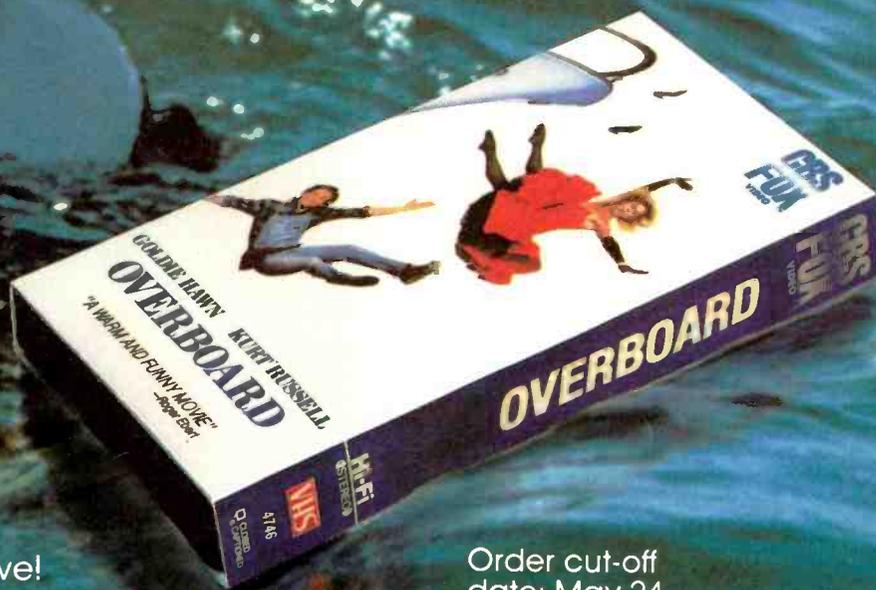
◆♥ Axon/\$59.95

**THE UNDERACHIEVERS**

Edward Albert, Barbara Carrera

◆♥ Lightning/NA

To get your company's new video releases  
 listed, send the following information—title,  
 performers, distributor/manufacturer,  
 format(s), catalog number(s) for each for-  
 mat, and the suggested list price (if none,  
 indicate "no list" or "rental")—to  
 New Releases, Billboard, 1515 Broadway,  
 New York, N.Y. 10036.



### STAR POWER!

Goldie Hawn and Kurt Russell!  
 A real-life superstar couple  
 that your customers know and love!

### UNLIMITED AUDIENCE!

Romance... comedy... and a PG rating.  
 It all adds up to the widest possible appeal!

### 6-MONTH EXCLUSIVE!

"Overboard" won't come to pay cable until six months after it  
 arrives in stores! It's all yours to profit from for half a year!

### P.O.P. AVAILABLE:

Theatrical-sized poster!

**OVERBOARD. A SURE-FIRE OVER-THE-COUNTER  
 HOME VIDEO HIT! FROM CBS/FOX VIDEO**

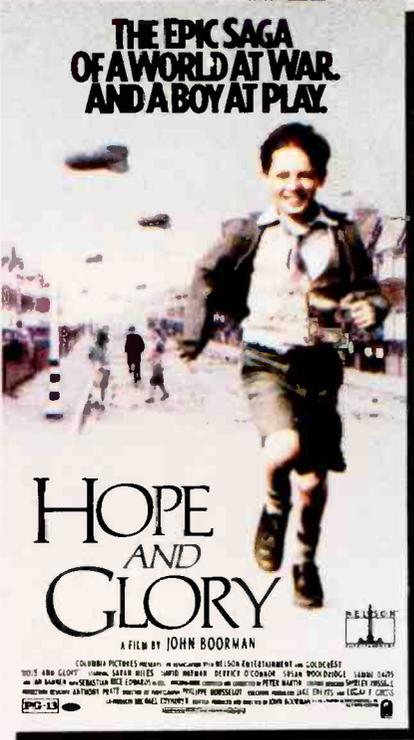
Order cut-off  
 date: May 24  
 Street date: June 9  
 Suggested retail  
 price: \$89.98



© 1988 CBS/FOX Company. All rights reserved. Except in Canada, CBS®  
 is a trademark of CBS Inc. used under license. In Canada, CBS® is a  
 trademark of CBS Records Canada Ltd. used under license. FOX® is  
 a trademark of Twentieth Century-Fox Film Corporation used under license.

**WAR IS HELL.  
BUT OCCASIONALLY IT'S  
KIND OF NIFTY.**

**5 ACADEMY AWARD  
NOMINATIONS, INCLUDING  
BEST PICTURE AND BEST DIRECTOR**



**A**ir raids. Bombings. A nation at war. Even then, Bill knew it was the best time he'd ever have. Acclaimed director John Boorman ("The Emerald Forest," "Excalibur") brings us his most critically admired film yet; mankind's greatest conflict, as seen through the eyes of a seven year old. Sarah Miles ("The Sailor Who Fell from Grace with the Sea") stars as Bill's ever-tolerant mother, who does her best while dad's at war. But when your street's in rubble, the school's ablaze and the Luftwaffe is parachuting into your backyard, one tends to be a lot more lenient. The L.A. Film Critics awarded it Best Picture, Best Director and Best Screenplay. And its hugely successful theatrical release shows the audience agreed. *Hope and Glory.* The epic saga of a world at war. And a boy at play.



Available on videocassette May 25, 1988.

Artwork and Design © 1988 Nelson Entertainment Inc.™

**Home Videos  
Go Hollywood  
With Movie Kit**

Attention home movie moguls: The era of blank stares and embarrassed grins is over. For this cultural leap forward thank Hollywood Make A Movie, a sort of cinema in a kit. Aimed at camcorder owners who have videotaped the family dog into whining seclusion, the kit contains miniscripts, props, music, and sound effects. All the director needs to do is assign parts and aim the camcorder.

The first kit in this line is a comedy series and includes three scripts on color storyboards; such props as a fake mustache, fake cigar, chef's hat, waiter's vest, fake cleaver, and eyeglasses; and a cued cassette with music and dozens of sound effects, including crowd noises, doors slamming, water running, food frying, and chimes ringing. Each script is good for a three- to five-minute video production.

The comedy series hits the shelves in May, with the horror, children's, short take, commercial, and animation kits planned for release in June. The suggested retail price is \$49.95.

Contact Transaction Marketing at 212-947-9466.

**STARSHIP BLASTS OFF**

*(Continued from page 45)*

can satisfy the customer's wants rather than running short."

Don't count out CD-hardware penetration in the boonies either: Starship says it is not surprised by the high-flying performance of the format in its hinterland locations. "Maybe the small towns are a year behind some of the middle markets, but you open a paper there and see that the local Sears has a sale on. CDs are there," Goldwasser says.

Goldwasser is encouraged by the growth of CD midlines, but he wishes that the price point on many new CDs would come down. "At \$15.99 average retail [for CDs], we operate on a lower gross profit than we'd like to."

Currently, Starship is not actively considering new markets. Company officials feel that running multiple locations in secondary markets makes for more efficient use of advertising dollars.

Starship has little need for the expensive radio ads in Atlanta, although its stores in Carrollton and Gainesville, Ga. fall within the listening range of Atlanta stations.

Since it would be impractical to buy air time at Atlanta ad rates to cover those fringe markets, Starship advertises in mall supplements or local newspapers.

Starship is also testing direct mail. One possibility is implementing cross-promotions with youth-oriented marketers to give direct-mail campaigns a younger skew.

# 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	5	<b>STAKEOUT</b>	Touchstone Films Touchstone Home Video 599	Richard Dreyfuss Emilio Estevez	1987	R
2	2	7	<b>BEVERLY HILLS COP II</b>	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R
3	3	3	<b>THE PRINCESS BRIDE</b>	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG
4	10	3	<b>INNERSPACE</b>	Amblin Entertainment Warner Home Video 11754	Dennis Quaid Martin Short	1987	PG
5	4	15	<b>DIRTY DANCING</b>	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
6	6	5	<b>THE LIVING DAYLIGHTS</b>	CBS-Fox Video 4745	Timothy Dalton Maryam d' Abo	1987	PG
7	5	8	<b>THE LOST BOYS</b>	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R
8	<b>NEW</b>		<b>ADVENTURES IN BABYSITTING</b>	Touchstone Films Touchstone Home Video 595	Elisabeth Shue	1987	PG-13
9	8	12	<b>ROBOCOP</b>	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R
10	7	11	<b>NO WAY OUT</b>	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R
11	9	9	<b>THE BIG EASY</b>	Kings Road Entertainment HBO Video 0052	Dennis Quaid Ellen Barkin	1987	R
12	11	13	<b>PLATOON</b>	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R
13	12	7	<b>HAMBURGER HILL</b>	RKO Pictures Vestron Video 6015	Michael Dolan Daniel O'Shea	1987	R
14	14	5	<b>HELLRAISER</b>	New World Entertainment New World Video A87007	Andrew Robinson Clare Higgins	1987	R
15	20	3	<b>THE HIDDEN</b>	New Line Cinema Media Home Entertainment M940	Michael Nouri Kyle MacLachlan	1987	R
16	18	2	<b>FLOWERS IN THE ATTIC</b>	New World Entertainment New World Video 85160	Victoria Tennant Louise Fletcher	1987	PG-13
17	13	6	<b>MAID TO ORDER</b>	Scotti Bros. Pictures, Inc. IVE 64311	Ally Sheedy	1987	PG
18	34	2	<b>DEATH WISH 4: THE CRACKDOWN</b>	Cannon Films Inc. Media Home Entertainment M941	Charles Bronson	1987	R
19	21	3	<b>MADE IN HEAVEN</b>	Lorimar Home Video 423	Kelly McGillis Timothy Hutton	1987	PG
20	28	3	<b>NO MAN'S LAND</b>	Orion Pictures Orion Home Video 8710	Charlie Sheen D.B. Sweeney	1987	R
21	16	13	<b>PREDATOR</b>	CBS-Fox Video 1526	A. Schwarzenegger	1987	R
22	<b>NEW</b>		<b>THE SICILIAN</b>	Gladden Entertainment Corp. Vestron Video 6024	Christopher Lambert	1987	NR
23	15	10	<b>SPACEBALLS</b>	MGM/UA Home Video M90179	John Candy John Moranis	1987	PG
24	24	3	<b>THE ROSARY MURDERS</b>	Samuel Goldwyn Virgin Vision 70064	Donald Sutherland Charles Durning	1987	R
25	<b>NEW</b>		<b>THE PICK-UP ARTIST</b>	CBS-Fox Video 1529	Robert Downey, Jr. Molly Ringwald	1987	PG-13
26	17	5	<b>SURRENDER</b>	Cannon Films Inc. Warner Home Video 37077	Sally Field Michael Caine	1987	R
27	<b>NEW</b>		<b>LESS THAN ZERO</b>	CBS-Fox Video 1649	Andrew McCarthy Jami Gertz	1987	R
28	19	13	<b>LA BAMBA</b>	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13
29	<b>NEW</b>		<b>RUSSKIES</b>	Lorimar Home Video 761	Leaf Phoenix Whip Hubley	1987	PG
30	26	5	<b>SLAM DANCE</b>	Island Pictures Key Video 3856	Tom Hulce Virginia Madsen	1987	R
31	22	25	<b>LETHAL WEAPON</b>	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R
32	23	14	<b>DRAGNET</b>	Universal City Studios MCA Home Video 45030	Dan Aykroyd Tom Hanks	1987	PG-13
33	29	4	<b>TOUGH GUYS DON'T DANCE</b>	Cannon Films Inc. Media Home Entertainment M938	Ryan O'Neal Isabella Rossellini	1987	R
34	25	18	<b>ROXANNE</b> ♦	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG
35	37	2	<b>DANCERS</b>	Cannon Films Inc. Warner Home Video 37066	Mikhail Baryshnikov	1987	PG
36	36	18	<b>THE SECRET OF MY SUCCESS</b>	Universal City Studios MCA Home Video 80637	Michael J. Fox	1987	PG-13
37	27	8	<b>A PRAYER FOR THE DYING</b>	Samuel Goldwyn Virgin Vision 70050	Mickey Rourke Bob Hoskins	1987	R
38	30	9	<b>REVENGE OF THE NERDS II: NERDS IN PARADISE</b>	CBS-Fox Video 1514	Robert Carradine	1987	PG-13
39	33	9	<b>NADINE</b>	CBS-Fox Video 3841	Kim Basinger Jeff Bridges	1987	PG
40	31	3	<b>THE BIG TOWN</b>	Columbia Pictures Vestron Video 6016	Matt Dillon Diane Lane	1987	R

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

## VIDEO RETAILING

### RETAIL TRACK

(Continued from page 45)

vasion by **Blockbuster Entertainment**. The sprawling video superstore chain now has an office in Long Beach, Calif., headed up by **John Scales Jr.**, who was last with **Wherehouse**, where he was vice president of operations. Also with Scales is **Jeffrey D'Arcy**, former vice president of retail at **Wherehouse**.

**MUSIC TO GO** is the name of the Orange County-based, mall-only chain being rolled out by **Keith Powell** and **Mike Pastore**. Powell was president and Pastore senior vice president of operations of **Federated Group**. Of the basically hardware-oriented game plan, Powell says, "Since the department stores have gone out of portable stereo, there's no one out there. What we're talking about is 'disposable electronics.' It costs too much to fix a lot of these items, so people just buy new ones." Powell hopes Music To Go can offer service not usually available with typically low-price-point goods.

**SHOPPING GOES SOUTH:** Where are retail's hot spots? The ICSC's most recent statistics show the South leading in new center construction starts, with 850 a year compared to 460 in the West, 400 in the Midwest, and 330 in the East. ICSC's regions include more states than the more conventional six-region blocks (i.e. "South" includes Texas, Midwest everything from Ohio to North Dakota).

**RICHMAN RESURGENCE:** **Richman Bros. Records**, the veteran wholesale firm in suburban Philadelphia and parent of chains **Variety Records** and **Sound Odyssey**, is expanding its retail wing, according to **Allen Richman**, 49, one of three brothers who run the company (the other two are Jerry, 59, and Richie, 47). The brothers have traditionally shrugged off the use of titles, although Jerry of-

ten identifies himself as manager. Jerry is also patriarch of the trade group **NAIRD**, historically headquartered at **Richman Bros**.

One facet of expansion, says **Allen**, is in combo stores. Seven of the 17 **Sound Odyssey** stores are combo with the newest in Baltimore seen as a model. The unit has a 3,000-square-foot annex for video rental, with rental revenue tripled. **Allen** says the firm has been continually reorganizing. **Bob Weekly**, a store manager in **Cherry Hill, N.J.**, for six years, was recently appointed to the new post of general manager. Also heading up a new post is **Dean Tabac** as warehouse coordinator. **Tabac** was also at the **Cherry Hill** store.

**ON LINE:** Add another sign of one-stop growth out of Michigan: father-and-son operation **State Wide Distributing** of **Charlotte, Mich.** **Norman Martens** and son **Mark** head a 22-year-old operation that will soon come on line.

**INDIE COUP:** Can independent stores land their own promotions? Yes, boasts **Cindy Kuester**, vice president at single-store **Records, Tapes & Tickets**, soon-to-be **Records, Tapes & Discs**, **Evansville, Ind.** The outlet rolled in a 1957 **Jaguar** and built a **CBS-sponsored** promotion called **Cruise Into Spring**. The car was used for display, not as a giveaway. "It's a drop-head **XK140** coupe, just to grab attention, and it really works," says **Kuester**. The store copped 24 spots on rock-formatted **WBBF-FM** plus a quarter-page in the Sunday paper and promoted 13 artists at \$5.98 on regular \$8.98 list items, others at \$6.99, and compact disks at \$12.99.

*Cindy Kuester recently appeared in Retail Track—but she still called us because her promotion was so hot. When your store has news, call Earl Paige at 213-273-7040.*



**Firing Blanks.** Denon has introduced a line of extended-length, metal-based audiotapes for recording digital sources. The new HDM series, which offers a wider dynamic range than previous HDM tapes, is available in 100- and 90-minute lengths, as well as in the conventional 60- and 75-minute formats. A Denon spokesman says that a company survey of about 600 current digital titles revealed that only 35% were short enough to be recorded on a C-90 tape. Suggested retail prices for the new blank tapes are as follows: HDM-60, \$4.50; HDM-75, \$4.99; HDM-90, \$5.50; and HDM-100, \$5.99. Contact: 201-575-7810.

## Conn. Vid Web Stays In The Fami-Le Sibling-Run Stores Pool Resources, Ad Dollars

BY DAVID WYKOFF

HARTFORD, Conn. Business is all in the family for Le Video, a seven-store home video web owned and operated by the five Le (pronounced lee) siblings.

"We all own our own stores, but we pool together for advertising and buying. We can also capitalize on each other's expertise and inventory," says Hong Le, owner of the Farmington Avenue unit in affluent West Hartford.

The family started in the video retailing business in 1980, when Le's brother Hghi opened stores in Middletown, New Britain, and Wallingford, Conn. Since then, other of Le's siblings have launched their own stores in or near Hartford. Three brothers have single-store operations within Hartford proper, and her sister opened the newest family unit a year ago in West Hartford.

Contrary to industry practice in the area, none of the Le Video stores are in strip malls. "We prefer storefront locations, usually sharing street-front space with other businesses in the same or adjacent buildings. We

like to be right in the center of where people live, and mall locations tend to be removed from those areas," says Hong Le. She also notes that most of the stores have their own parking.

Each store has its own rental program that tailors prices and practices to area clientele and competition. However, each store will reserve or transfer product for customers of other Le units. "Even though we all carry our own distinct inventories, we can offer our customers the possibility of getting product we don't stock from one of the other stores. That way we all don't have to stock everything possible," she says.

All stores will reserve product for their customers, says Hong Le, both on a formal and an informal basis. "All of our stores are small enough that we get to know most of our customers. If they ask, we will reserve tapes for them. But many times we'll also hold on to movies we know they'll want to watch even before they ask for us to reserve them," she says.

In an effort to establish itself within a competitive market, Hong Le's West Hartford store honors club

memberships from any video dealer.

"We've been here for just over a year, and people still come in who've just discovered that we're here. As long as it seems that we're still gaining new customers with the deal, we'll keep doing it," she says, adding that she is confident that once a customer starts shopping there, he or she will continue to do so. She also notes that it took four or five months before she was able to develop a steady clientele, even with this offer.

At 650 square feet, Hong Le's store is the smallest of the seven family outlets. "All but one or two are the same size or a little bit bigger. The New Britain store just moved to a new location down the street from the old one, and it's now about three times as large as this," she says.

According to Hong Le, the Les do not purposely try to offer a different inventory than those offered by their competitors. Instead, they respond to their customers' desires and demands. "We don't make a serious attempt to carry things that other stores don't have. We concentrate on stocking what it is that our customers want," she says.



**Second Time Around.** Sony Magnetic Products Co. recently won its second Target Stores award, given annually in recognition of vendor cooperation, dependability, and outstanding service. Sony first won in 1985. Showing off the award, from left, are Pat Murray, Sony Magnetic Products vice president; Richard Andres, Target/Jetco buyer; John Hollands, Sony Magnetic Products president; John Bermingham, Sony Magnetic Products senior vice president; and Haruo Akita, Sony Magnetic Products Group deputy senior general manager.

## VIP, NELSON SAY VID UNITS ARE VIABLE

(Continued from page 49)

Goldstein, who held a similar position with VIP, says V Mart's failure was not tied to inadequacies of the machine. He says the demise came about largely because the company underestimated marketing costs.

Goldstein claims the company received "orders for 1,000" machines when V Mart debuted at the 1987 Winter Consumer Electronics Show in Las Vegas, but decided not to deliver them "because they weren't right" yet.

VIP test-marketed about 50 of them in various locations in Texas. "But what happened," Goldstein reports, "is we ran out of money." Of the approximately \$5 million raised

to develop the machines, \$1.5 million was diverted to testing. Goldstein says that several loans were negotiated through 1987 to keep the company going but that after the first of this year, the principal secured lenders foreclosed.

Lacke says Nelson Vending has been stymied by poor cash flow because the Toronto market requires more than the 71 machines now in place. But sources close to NVT say the firm has also suffered inordinately high losses due to shrinkage because its first-generation machines—the ones it now uses—are not equipped with the security precautions that have been built into its

new Diebold machines.

Nelson's shrinkage has reportedly been as high as 25%; the firm is said to have lost 1,500 videocassettes during a recent six-week period. V Mart's Goldstein says security problems did not contribute to VIP's demise.

According to Goldstein, making money through video vending requires more than simply placing machines in high-traffic areas and stocking them with hit titles. He recalls that VIP placed hidden cameras at test locations to determine consumer response and learned that people were curious about the machines, but not enough to use them.

## SELECT-A-PREVIEW PUSHES CATALOG VIDS

(Continued from page 50)

allows customers to choose a title and play by pressing one of three buttons. The key pad model requires customers to choose a code number from 50 cassette boxes located in an adjacent rack, then enter the three-digit code to view their choice.

When customers are not operating the machine, continuous trailers are shown.

Dealers also use the system to sell off extra copies of popular releases six to nine months after they are first promoted on the system, Naab says.

"When [dealers] get done with the disk and have squeezed all these extra rentals out of the product, they put up a sign: 'All these movies are now available for \$19.95.'" "

The purchase price for Select-A-Preview is \$2,995, but the majority of dealers use monthly lease terms of \$149 for 24 months, \$108 for 36 months, \$88 for 48 months, or \$77 for 60 months with a 10% purchase option at the end of the lease.

Matesic says that approximately 60 customers are using the system in 78 Eastern and Midwestern stores.

Shreveport, La.'s Video One has installed Select-A-Previews in each of its 10 stores, according to Bill Culver, the web's general

manager. The first one was delivered on a trial basis in December; the rest were installed in January.

"We feel that it's a possible answer to one of the problems of the video business: that everyone wants everything immediately," Culver says. "This gives them some way to change their mind, reminds them of good movies they may have missed, and hopefully alleviates a little of the pressure on [having copies of] brand-new movies."

Although Culver had reservations about some of the titles included on the initial disks, he cites revivals of several titles that had "stopped dead in their tracks"—including "American Flyers" and "Gardens Of Stone." You call [these] adequate movies, not great renters," he says.

"We have extended the [time] we keep them in our main inventory. There have been some B's that have shown phenomenal performance, even some that outperformed [the number of rentals they had] when they first came in."

Ken Davis, president of Delmar Video in Fort Wayne, Ind., says the Select-A-Preview has increased business by 50% on its selected titles since he first bought the machine.

## ALBUM RELEASES

(Continued from page 48)

▲ LP Mercury 832963-1/NA  
CA 832963-4/NA

**MICHELLE SHOCKED**  
The Texas Campfire Tapes

▲ LP Mercury 834581-1/NA  
CA 834581-4/NA

**TONY! TONI! TONÉ!**  
Who?

▲ LP Wing 835549-1/NA  
CA 835549-4/NA

**WALK THIS WAY**  
Walk This Way

▲ LP Mercury 834398-1/NA  
CA 834398-4/NA

### JAZZ/NEW AGE

**LOUIS ARMSTRONG**  
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Andy Sheppard

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**VARIOUS ARTISTS**  
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## Plastic Milk Box Latest In Home Delivery

Video Delivery Systems—the folks who brought you the metal Video Milk Boxes for home delivery and pickup of videos—is back with lower-cost plastic units. Like their predecessors, the plastic Video Milk Boxes can be hung on an outside doorknob and securely locked. Each box holds three tapes, is weather-resistant, and fits between most doors and storm doors. The manufacturer also provides home-delivery retailers with preprinted circulars that can be passed to customers, explaining how the lock-box system works.

The key-locked boxes sell for \$18 each in lots of one to 25. In lots of 151 or more, the boxes sell for \$15.75 each.

Video Systems is also selling the Secure-It power-cord lock that attaches around the plug end of a power cord, rendering the machine the cord is attached to inoperable.

The Secure-It locks cost retailers \$3.49 each in lots of 25 and come with a counter display card. The suggested retail price is \$6.95.

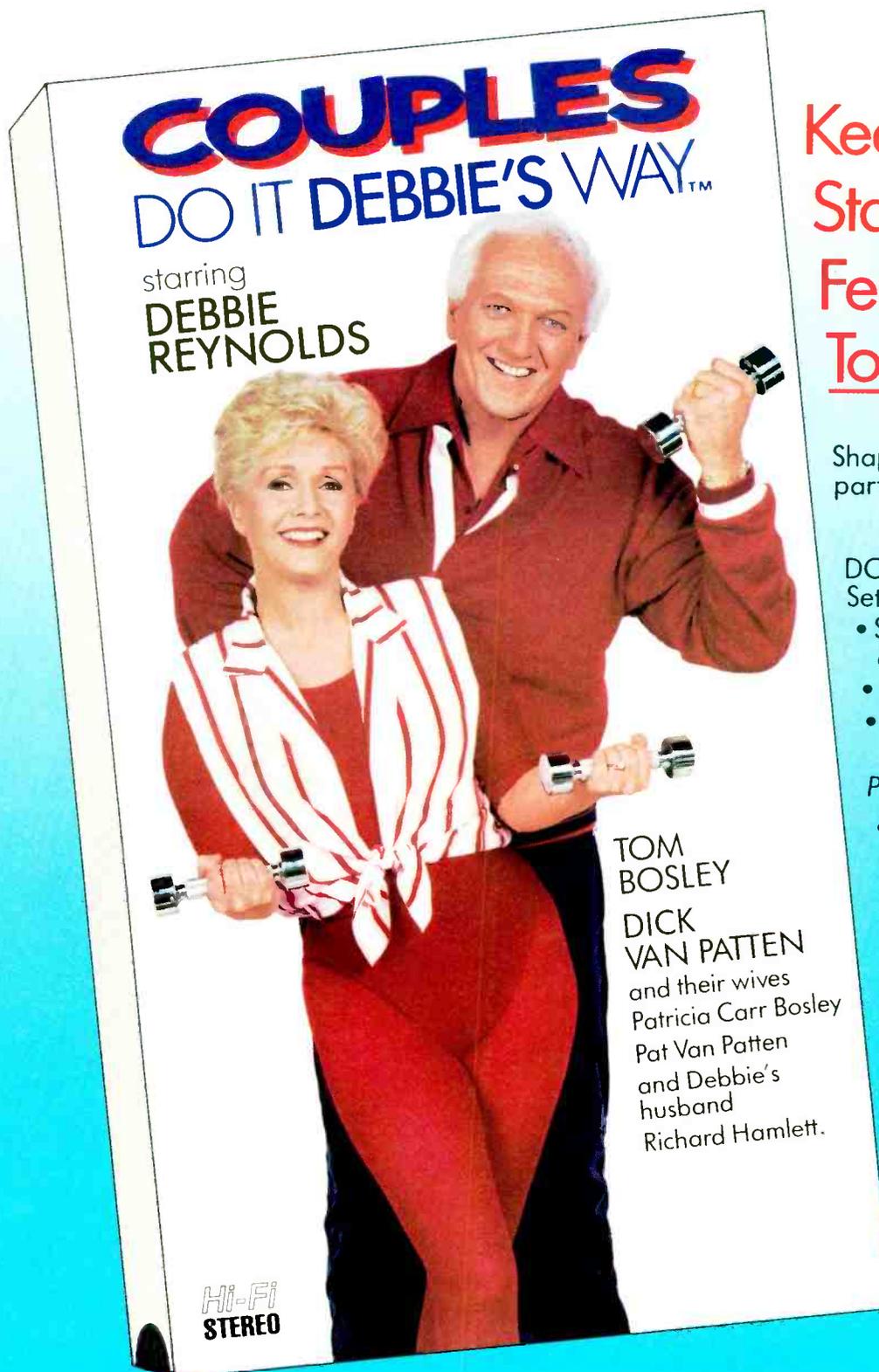
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## GRASS ROUTE

(Continued from page 46)

new **New Dove Productions** label, has the **Mighty Sparrow** singing the track on one side and **David Rudder & George Victory** doing the honors on the other. Both are backed by Broadway's **Sarafina** singers. For info, call 718-826-1186 or 718-783-3060 . . . With their new album, "Totally Lost," the **Young Fresh Fellows** are on **Frontier** proper. The prolific Northwestern troupe's records had been coming out on **Poplama** through Frontier . . . Audiophile label **Mobile Fidelity** in Petaluma, Calif., is buzzing that its president, **Herbert A. Belkin**, will be among the 6,000 state residents included in the 18th edition of "Who's Who In California." The tome will be published in December . . . **Capriccio**, the digital label marketed here by **Delta Music**, is staging a digital audiotape demonstration in New York Friday (6) at **Tower Records'** Lincoln Center store. In February, Delta/Capriccio staged a similar demonstration at the **Barnes & Noble** bookstore in downtown Boston . . . **Rykodisc's** package for Church member **Steve Kilbey's** late-May "Earthed" album includes a very nice booklet of his poetry. The single-compact-disk set, packaged in a double jewel box to accommodate the booklet, will carry a \$17.98 list . . . The "Music Industry Legends" panel at the **National Assn. of Independent Record Distributors & Manufacturers** confab in New Orleans May 11-15 will include the normally reclusive **Allen Toussaint**.

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THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	5	5	<b>SANDI PATTI</b> WORD 7019064108	★ ★ NO. 1 ★ ★ 1 week at No. One MAKE HIS PRAISE GLORIOUS
2	2	17	<b>RUSS TAFF</b> MYRRH 701684806X/WORD	RUSS TAFF
3	7	5	<b>CARMEN</b> BENSON R2463	RADICALLY SAVED
4	1	89	<b>AMY GRANT</b> MYRRH SP 3900/WORD	THE COLLECTION
5	4	109	<b>SANDI PATTI</b> WORD WR 8325	MORNING LIKE THIS
6	3	37	<b>PETRA</b> STARSONG SSR8084/SPARROW	THIS MEANS WAR
7	<b>NEW ▶</b>		<b>EVIE</b> WORD 7-01-891910-X	HYMNS
8	10	17	<b>FIRST CALL</b> DAYSPRING 7014161016/WORD	SOMETHING TAKES OVER
9	11	129	<b>SANDI PATTI</b> IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
10	25	5	<b>KIM BOYCE</b> MYRRH 7016861066/WORD	TIME AND AGAIN
11	6	21	<b>WHITE HEART</b> SPARROW SPR1144	EMERGENCY BROADCAST
12	8	25	<b>SECOND CHAPTER OF ACTS</b> LIVE OAKS 701000921X/WORD	FAR AWAY PLACES
13	12	21	<b>DEGARMO &amp; KEY</b> POWERDISC PWR01092	D & K
14	29	49	<b>WAYNE WATSON</b> DAYSPRING 7014155016/WORD	WATER COLOR PONIES
15	13	5	<b>CYNTHIA CLAWSON</b> DAYSPRING 7014162012/WORD	HYMNSINGER
16	15	33	<b>MICHAEL W. SMITH</b> REUNION 7010026122/REPRISE	THE LIVE SET
17	24	25	<b>WHITE CROSS</b> REFUGE 790-0602712/LEXICON	WHITE CROSS
18	17	37	<b>BEBE &amp; CECE WINANS</b> SPARROW SPR1132	BEBE AND CECE WINAN
19	16	85	<b>STEVE GREEN</b> SPARROW ST41040	FOR GOD AND GOD ALONE
20	14	117	<b>CARMAN</b> MYRRH WR 8321/WORD	THE CHAMPION
21	33	13	<b>POWERSOURCE</b> POWERVISION C86200/POWERSOURCE	SHELTER FROM THE STORM
22	9	25	<b>LARNELLE HARRIS</b> IMPACT R02370/BENSON	THE FATHER HATH PROVIDED
23	26	73	<b>STRYPER</b> ENIGMA 73237/CAPITOL	TO HELL WITH THE DEVIL
24	37	13	<b>ALLIES</b> DAYSPRING DC4164/WORD	SHOULDER TO SHOULDER
25	<b>NEW ▶</b>		<b>JOHN MICHAEL TALBOT</b> SPARROW SPR1153	REGATHERING
26	31	25	<b>STEVE CAMP</b> SPARROW SPR1140	AFTER GOD'S OWN HEART
27	19	21	<b>STEVE TAYLOR</b> MYRRH 7016873064/WORD	I PREDICT 1990
28	RE-ENTRY		<b>TWILA PARIS</b> STARSONG SSR8078/SPARROW	SAME GIRL
29	35	5	<b>VANESSA BELL ARMSTRONG</b> JIVE 6887902/RCA	VANESSA BELL ARMSTRONG
30	27	29	<b>RICHARD SMALLWOOD</b> REJOICE 701501128X/WORD	TEXTURES
31	<b>NEW ▶</b>		<b>THE NEW JERSEY MASS CHOIR</b> LIGHT 7115720118	HOLD UP THE LIGHT
32	21	33	<b>BRYAN DUNCAN</b> MODERN ART 7014600516	WHISTLING IN THE DARK
33	RE-ENTRY		<b>CARMAN</b> PRIORITY 38713	SUNDAY'S ON THE WAY
34	<b>NEW ▶</b>		<b>MYLON LEFEBRE AND BROKEN HEART</b> STARSONG SSR8099/SPARROW	FACE THE MUSIC
35	RE-ENTRY		<b>THE WINANS</b> QWEST 1-25510/WARNER BROS.	DECISIONS
36	RE-ENTRY		<b>AMY GRANT</b> ● MYRRH SP 5060/WORD	UNGUARDED
37	<b>NEW ▶</b>		<b>VARIOUS ARTISTS</b> REFUGE 7900821325	CALIFORNIA METAL
38	RE-ENTRY		<b>KEITH GREEN</b> SPARROW SPC1146	THE MINISTRY YEARS VOLUME 1
39	18	73	<b>SECOND CHAPTER OF ACTS</b> LIVE OAKS 7010007217/WORD	HYMNS
40	<b>NEW ▶</b>		<b>LESLIE PHILLIPS</b> MYRRH 7016874060/WORD	RECOLLECTION

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## Gospel

## LECTERN



by Bob Darden

This is the first half of an interview with Dove Award winners First Call. The group is currently on tour in support of its latest album.

THE VOCAL GROUP First Call used to be best known as Sandi Patti's backup trio. But this year's Dove Award for group of the year and a brilliant new album on DaySpring titled "Somethin' Takes Over" has changed all that.

All three members of the group—Marty McCall, Bonnie Keen, and Melodie Tunney—have belonged to Nashville's A team of session singers for several years. Before turning to studio singing, McCall led the criminally neglected rock group Fireworks. He says the eclectic nature of the hit album is intentional.

"It definitely took a different direction, which is something we wanted," he says. "There's a lot of variety here, partly because in our studio work, that's what we do every day. When we got to talking about what we wanted for the next album, we decided to do things we really like.

"We wanted the first album to be as mainstream as we could make it. Now we've decided we've got to do something challenging. Frankly, we've all been bored with a lot of the stuff going on musically. We wanted something that could challenge us and challenge the market. I think this album is a natural progression for us. And the next one will take it even further."

In addition to a number of first-rate tunes, the album includes a vocal approach on "Somethin' Takes Over" that is much more aggressive than anything First Call has recorded before. Again, McCall says that's intentional, partly to help establish a more distinctive sound

for the group.

"We wanted that more aggressive sound individually, but at the same time [we wanted to] capitalize on our natural blend of voices," he says. "The result was that our personalities began to emerge. As studio singers, that's what we were trained not to do. So for this album, we really experimented as soloists. We stayed in our three-part [harmonies] but dared to take off on our own as well. It was exciting."

First Call is often compared to Manhattan Transfer, and McCall says that's one reason the group remains a trio, instead of expanding.

"That's so if we do veer over into a Manhattan Transfer sound occasionally, three voices sound nothing like four voices," he says. "Sure, it would be more fun with a fourth person sometimes. We really enjoy singing with our arranger/producer David Maddux, who did all of the bass parts on 'O Sifuni Mungu' [All Creatures Of

## First Call: It's not just Sandi Patti's backup trio anymore

Our God And King,' one of the cuts on the new album]. But that's not First Call.

"We're still working to find our sound and what we are going to do when we get there. [The] three of us have varied musical tastes. We're still seeking to understand what it is we need to be doing musically."

In contemporary Christian music, accompaniment tracks are still accepted—which has enabled First Call to travel without the huge band required to duplicate its musical arrangements. Surprisingly, McCall says he doesn't miss working with a live band—at least not yet.

"Sure, it is new to me after Fireworks, but tracks enable you to get on a plane, do your show, then come home again," he says. "As much as First Call means to us, it is still just one aspect of our lives. We're still making our living from studio work, and we all three have families with small children. I'm not ready to put the kind of time and energy it would take into traveling with a live band. Maybe someday I will."

## Jazz

## BLUE NOTES



by Peter Keepnews

NOBODY SHOULD BE SURPRISED that the schedule for this summer's JVC Jazz Festival in New York, as reported in last week's Billboard, is heavy on backward glances and familiar names. The conservatism of George Wein's annual jazz gala is a perennial complaint. It is also a pointless one: Wein isn't likely to change what has long been a successful formula, and criticizing the JVC Festival for not taking chances or looking to the future makes about as much sense as criticizing the sun for not rising in the west.

Still, it should be noted that Wein has not, now or ever, completely turned his back on what's contemporary. We're not referring just to the obvious moneymaking acts like Kenny G. and Najee, both featured on this year's JVC bill. We also note that the gifted but still relatively unknown pianist Geri Allen will get some valuable exposure this year, opening for a reconstructed Charles Mingus big band, and that Courtney Pine, the young British saxophonist whose following on both sides of the Atlantic is growing, will open for the still-breathing Gil Evans ensemble.

And though some might decry Wein's emphasis on tribute concerts (there are seven this year, not including the piano spectacular in New Jersey dedicated to Dick Wellstood), even the most hardened cynic must admit that the artists whose memories are being honored this year are more than worthy, and that the people doing the honoring comprise an impressive list. Particularly noteworthy—because it represents a departure for Wein—is the lineup for the Machito tribute (including Celia Cruz, Tito Pu-

ente, Mongo Santamaria, and Paquito D'Rivera), which should inject a welcome dash of spice into the festival mix. And speaking of spice, the JVC Festival debut of Carlos Santana—co-leading a group with Wayne Shorter, no less—promises to provide a heavy dose.

This year's festival is associated, at least tangentially, with the month-long New York International Festival of the Arts. A concert of symphonic works by Duke Ellington is being presented in cooperation with that event, as is an evening of French jazz.

The JVC Jazz Festival will take place at various venues from June 24 through July 3.

## JVC: business as usual, some unusual exceptions

**MORE FESTIVAL NEWS:** The third annual Mount Fuji Jazz Festival, the largest in Japan, is set for Aug. 26-28. Such top U.S. artists as Art Blakey, Donald Byrd, and Tony Williams will be on the bill. . . . Tickets have gone on sale for this fall's 31st annual Monterey Jazz Festival, with prices for single seats to all five concerts set at \$90, \$85.50, and \$80.50. MCI Telecommunications is again sponsoring the event. For more information, write P.O. Box JAZZ, Monterey, Calif. 93940. . . . Entries for the Florida National Jazz Festival/Jacksonville's seventh annual piano competition are due Aug. 12. If you're interested in competing, you need to put together a tape of 10 minutes or less, with no spoken introductions, demonstrating more than one jazz piano style and tempo. The entry fee is \$20; the top prize is \$2,000. The festival takes place Oct. 13-15. For more information write to 100 Festival Park Ave., Jacksonville, Fla. 32202.

"I heard this girl sing on the awards show, and I said, 'My gosh, who's that girl! When they told me I thought, 'That's the girl we're gonna be singing with! I was really happy I was gonna be singing with someone that great!"

— Loretta Lynn

"She is one of the greatest singers since Patsy Cline. She is a more than talented girl and a great entertainer."

— Kitty Wells

"She is a true stylist and definitely an asset to music. I am proud to be associated with her and her new hit album, *Shadowland*."

— Brenda Lee

"She's the most exciting voice of this decade. She has a piece of my heart!"

— Owen Bradley

"k.d. is a fresh breath of life in country music. She has an incredible voice and a fresh approach, is deeply sensitive and I love her!"

— Minnie Pearl

"I heard her for the first time when she appeared on the Opry in October of 1987. I told everyone that she is the best girl singer I've ever heard!"

— Grant Turner

Dean of Grand Ole Opry Announcers



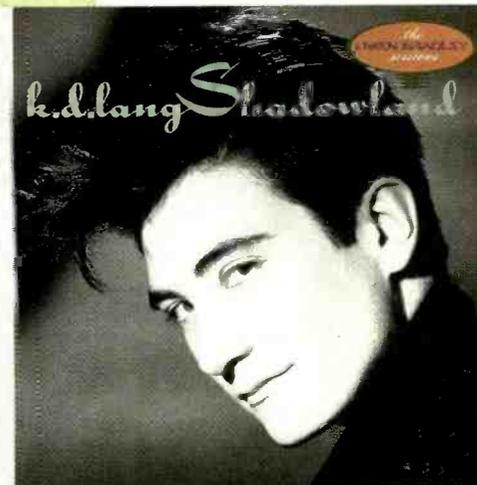
## Singing Her Praises.

# k.d. lang Shadowland



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**A Platinum Celebration.** George Strait, center, visits with fans Brian Trewartha, left, and Don Fish backstage following Strait's Corpus Christi, Texas, concert. Fish purchased the commemorative 1-millionth copy of Strait's "Ocean Front Property" album, which had been sprayed platinum by MCA Records and packaged with a note to the record buyer explaining that the purchaser was to receive an all-expense-paid trip for two to a Strait concert of his or her choice in Texas. MCA distributed the album through normal channels and waited for the winning phone call.

## 3rd Int'l Country Fest Set For U.K. Tent Shows To Feature Skaggs, Milsap

NASHVILLE Eleven U. S. acts will be among the more than 30 artists from five nations performing at the third annual International Country Music Festival in Peterborough, England, Aug. 26-29. The event is being promoted by Jeffrey Kruger.

The American acts are Ricky Skaggs, Ronnie Milsap, Dottie West, Kitty Wells, Johnny Wright, Tom T. Hall, Bill Anderson, Tom Wopat, Paul Overstreet, Dave Dudley, and Johnny Russell.

Concerts at the festival will be held in a 4,000-seat tent. Kruger will construct a replica of a Western town in the area surrounding the show tent. The area will be worked by 200 vendors.

Seven matinee and evening performances are set for the period. The Nashville Network will tape a 60-minute special of the festival, which will air in November.

Some of the artists booked for

the event will also travel to Wales and Scotland for shows connected with the festival.

Kruger is currently promoting European tours by Johnny Cash, Don Williams, Tammy Wynette,

and Glen Campbell. Besides concert promotions, the Kruger Organization Group Of Leisure Cos. embraces home video marketing, films, records, music publishing, and an international travel agency.

## Enigma Releases Second Calif. Country Compilation

BY HOLLY GLEASON

LOS ANGELES First there was "A Town South Of Bakersfield," a low-budget compilation album designed to showcase Southern California's burgeoning cow-punk scene on independent Enigma Records. The inauspicious release gained little airplay and only moderate press, yet served as an introduction to artists such as Dwight Yoakam, Rosie Flores, and Katy Moffat.

Produced for some \$5,000, the album was compelling proof that California country was just as viable in the '80s as it was during the '60s when the Bakersfield sound reigned. But Bakersfield only scratched the tip of the iceberg. "Originally, we started the first [album] because of Dwight," says Ron Goudie, Enigma's director of a&r. "But in doing that album, I became aware of all the strong country-type music being made. So this project seemed like a natural because there was so much we didn't get to cover the first time."

Now comes "A Town South Of Bakersfield Two," produced by Pete Anderson with Dusty Wake-man serving as engineer and

sounding board. Dan Fredman returns as executive producer, helping in selection of the artists and handling the liaison chores.

"I felt a special responsibility to this project because my name is on the first record," comments An-

### 'Styles have never been a factor'

erson. "And I feel a very strong sense of commitment to the scene here."

Among the artists taking part in Bakersfield Two are Jim Lauderdale, Jan Brown, Lucinda Williams, Kandy Kane, and James Intveld. Though none of these acts have signed with a major label, there's hope that some of them will be picked up, as were Yoakam and Flores after the initial release.

Enigma isn't ruling out the possibility of also working with some of these artists further. Although the label's strengths are currently in the heavy metal/hard rock vein, with acts like multiple-platinum Poison and Christian rockers Stryper, Goudie feels a strong

(Continued on next page)

## New Album Is A Lot Country, A Little Bit Rock 'N' Roll Rodney Crowell's Sound Mellows With Age

WITH APOLOGIES TO WILLIE NELSON, "Hindsight ain't no good sight, but it's my sight."

That's Rodney Crowell on Rodney Crowell. His career has included raucous stabs at rock'n'roll that yielded such albums as "Street Language," which ventured far beyond the borders of country music. It showcased the strength and sensitivity of this remarkable talent who gave us the quintessential ballad of faith on the rebound, "'Til I Gain Control Again."

Crowell has long been known and admired as a perceptive songwriter and potent producer, but as a singer he has had his ups and downs—more of the latter than the former when it comes to major action on the charts. "I lost touch with me," the candid Crowell admits when discussing his last album. So his new "Diamonds & Dirt" album for Columbia finds Crowell toning his sound down a bit, putting himself at center stage, and staying there.

The new album, his first recorded entirely in Nashville, has already yielded a No. 1 hit on Billboard's Hot Country Singles chart, "It's Such A Small World," a duet with his wife, Rosanne Cash. Co-produced by Crowell and Tony Brown, the album features a rich blend of songs, most of them written or co-written by Crowell.

Crowell migrated to Nashville from Houston in 1970 after playing honky-tonks with his dad and folk clubs on his own. As for the musicians who back up Crowell on the album: Lead guitarist Stuart Smith came to Nashville from Baltimore; steel guitarist Paul Franklin came from Detroit; keyboardist Barry Beckett from Birmingham, Ala.; bassist Michael Rhodes from Monroe, La.; drummer Eddie Bayers from Oakland, Calif.; drummer Russell Kunkel from Los Angeles; fiddler/mandolinist Mark O'Connor from Mount Lake Terrace, Wash.; twin fiddler Glen Duncan from Columbus, Ind.; vocalist Vince Santoro from Alexandria, Va.; vocalist Vince Gill from Oklahoma City; and vocalist Preston Smith from Phoenix, Ariz. Producer Tony Brown is from Winston-Salem, N.C. Cash came from Ventura, Calif. Welcome to the Nashville sound, 1988 style.

Though some prefer Crowell on the rocks, he communicates best with his soul-searching ballads. Check out "The Last Waltz" and "After All This Time," Crowell's best song since "'Til I Gain Control Again," his aforementioned out-of-control epic. Crowell's onto something great here, and listeners seem to realize it: "Diamonds & Dirt" makes it debut on the album chart this week at No. 40 with a bullet.

But is he country or rock? "I came to the realization that I'm basically a country singer," answers Crowell. "But I don't see much difference. The rock'n'roll I liked was Chuck Berry and Little Richard—and that's honky-tonk, too."

Of his new album, he says, "Sometimes the simplest things come up diamonds, and sometimes it's just a handful of dirt. Ultimately, they're equally important. The best things I've done are important, but so are the times I've tried and fallen on my ass."

**NEWSNOTES:** Checking the Nashville Scene mailbag, we discover one or two more letters have poured in.

From Clifffe Stone of Clifffe Stone Productions, Canyon Country, Calif.: "I see that I have once again been honored by you in your most informative column. Your [April 9 column on the Academy of Country Music Awards] showed great creative perceptiveness. I was honored to be included. Since Highway 101 got the gold, my price for the Clifffe Stone Show, 'Senile Country,' has doubled. I now advertise myself as the father of Curtis Stone. I also now have three groupies—the 'good old girls'—who show up wherever I am booked. I told Curtis to save his money so he will be able to support Dorothy (his angelic mother) and me in the manner to which he has become accustomed during his 35 formative years." The letter is signed by "Clifffe—a by god country music legend." And not only in his own mind, I might add.

From Jerry Melton of Piedmont Airlines, Jacksonville, Fla.: "In your [Feb. 6] Nashville Scene column on Jerry Jeff Walker, you mention his 'Gypsy Songman' compact disk. Can you help me find where I can get a copy of it?" The address is Rykodisc USA, Building C-3G, Pickering Wharf, Salem, Mass. 01970. Tell them Gerry sent you.



by Gerry Wood



FOR WEEK ENDING MAY 7, 1988

Billboard

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## HOT COUNTRY SINGLES ACTION RADIO MOST ADDED

	GOLD ADDS 26 REPORTERS	SILVER ADDS 61 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 150 REPORTERS	TOTAL ON
I'M GONNA LOVE HER . . . CHARLEY PRIDE 16TH AVENUE	1	15	21	37	40
DON'T WE ALL HAVE . . . RICKY VAN SHELTON COLUMBIA	6	18	11	35	35
I'LL GIVE YOU ALL MY . . . BELLAMY BROTHERS MCA/CURB	1	11	20	32	32
STEPPIN' OUT DAVID BALL RCA	2	12	13	27	27
BENEATH A PAINTED SKY TAMMY WYNETTE EPIC	5	11	9	25	28
DON'T CLOSE YOUR EYES KEITH WHITLEY RCA	3	9	11	23	87
I STILL BELIEVE LEE GREENWOOD MCA	2	7	13	22	50
TALKIN' TO THE WRONG MAN MICHAEL M. MURPHEY W.B.	3	12	6	21	113
JUST ONE KISS EXILE EPIC	4	6	10	20	87
GIVERS AND TAKERS S-K-B MTM	0	8	12	20	72

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.

## Radio Signs On In Great Outdoors

NASHVILLE A North Carolina outdoor-advertising company is spearheading a nationwide Country Music Gives Me Goose Bumps promotion for radio stations. The promotion requires that participating stations buy four-color billboard-size posters featuring pictures of four different country stars and commit to minimum space and time exposure of the signs.

The slogan was conceived by Nashville's Zodiac Enterprises. OASI, Winston-Salem, N.C., is

printing and distributing the signs as well as making a line of merchandise available to the stations.

So far, George Jones, Merle Haggard, Lee Greenwood, and Dan Seals have agreed to have their pictures appear on the billboards. Each board also carries the logo of the participating station.

William C. Porter, OASI president, says details of the campaign have been sent to more than 2,000 country stations. Stations that

take part in the campaign, which began April 15, will be given exclusivity in their broadcast area.

The posters sell for \$55 each from OASI. The artists are paid a "small" royalty on each sign sold that uses their likeness, Porter says.

Currently, promotion officials are negotiating to have "a couple of female stars" in the next phase, which will start in the last quarter of this year, according to Porter.

EDWARD MORRIS

## ENIGMA RELEASES 2ND CALIF. COUNTRY ALBUM

(Continued from preceding page)

commitment to these country acts. "We're open to anything at Enigma," he says. "It's always been a matter of, if you've got the energy and you want to do it, then it gets done. Styles have never really been a factor for me."

The refusal to operate according to traditional categories extends to Enigma's marketing plans as well. The album will be worked aggressively among the rock press as well as at the album rock level. A single, perhaps the Lauderdale track, may be pulled for country radio. "I have a feeling that this record is everything that Nashville

doesn't like," says Goudie. "It was made for \$15,000, and all of the bands actually played on their own songs instead of hiring session players to do some other writer's song."

With increased distribution from Enigma's alliance with Capitol, Goudie feels optimistic about the album's future. He's pushing for sales in the 25,000-50,000 range. Both albums will be released on one CD concurrently, as the label hopes to attract consumers who weren't able to buy the first album because of limited distribution.

FOR WEEK ENDING MAY 7, 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	2	2	50	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
2	1	1	6	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
3	3	3	61	RICKY VAN SHELTON ● COLUMBIA 40602 (CD)	WILD EYED DREAM
4	4	4	41	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
5	5	5	40	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
6	7	6	32	REBA MCENTIRE ● MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
7	6	7	41	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
8	8	8	21	MERLE HAGGARD EPIC 40986/E.P.A. (CD)	CHILL FACTOR
9	9	11	27	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
10	10	10	42	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
11	11	9	32	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
12	17	20	4	RICKY SKAGGS EPIC 40623/E.P.A. (CD)	COMIN' HOME TO STAY
13	13	13	13	VERN GOSDIN COLUMBIA 40982 (CD)	CHISELED IN STONE
14	15	15	38	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
15	14	12	52	DWIGHT YOAKAM ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
16	16	17	98	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
17	12	14	14	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
18	18	16	59	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
19	21	21	24	KATHY MATTEA MERCURY 832 793-1/POLYGRAM (CD)	UNTASTED HONEY
20	19	18	63	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
21	20	19	52	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
22	22	22	29	ALABAMA ● RCA 6495-1 (8.98) (CD)	JUST US
23	24	25	5	MICHAEL MARTIN MURPHEY WARNER BROS. 25644 (8.98) (CD)	RIVER OF TIME
24	25	33	3	THE O'KANES COLUMBIA 44066 (CD)	TIRED OF THE RUNNIN'
25	26	26	6	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
26	27	28	47	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
27	30	37	4	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
28	32	34	7	MOE BANDY CURB 10600/MCA	NO REGRETS
29	28	24	46	HOLLY DUNN MTM 71063/CAPITOL (8.98) (CD)	CORNERSTONE
30	29	30	38	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
31	23	23	13	GEORGE JONES EPIC 40781/E.P.A. (CD)	TOO WILD TOO LONG
32	31	27	9	NANCI GRIFFITH MCA 42102 (CD)	LITTLE LOVE AFFAIRS
33	33	31	33	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
34	34	29	74	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
35	35	35	115	ALABAMA ▲ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
36	37	32	24	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
37	41	—	2	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
38	42	43	5	CONWAY TWITTY MCA 42115 (8.98) (CD)	STILL IN YOUR DREAMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	38	40	14	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
40	NEW	—	1	RODNEY CROWELL COLUMBIA 44076 (CD)	DIAMONDS & DIRT
41	39	39	129	THE JUDDS ▲ RCA/CURB AHL 1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
42	45	41	65	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
43	48	47	12	JOHN ANDERSON MCA 42037 (CD)	BLUE SKIES AGAIN
44	36	38	6	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
45	44	36	65	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
46	46	49	31	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
47	47	48	108	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
48	40	45	25	WAYLON JENNINGS MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
49	55	57	4	DAVID SLATER CAPITOL 48307 (8.98)	EXCHANGE OF HEARTS
50	50	55	8	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
51	52	51	46	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
52	51	53	17	VARIOUS ARTISTS K-TEL 701 (6.98)	COUNTRY COLLECTION
53	53	54	182	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
54	43	42	21	DOLLY PARTON COLUMBIA 40968 (CD)	RAINBOW
55	56	50	35	GLEN CAMPBELL MCA 42009 (8.98) (CD)	STILL WITHIN THE SOUND OF MY VOICE
56	57	52	30	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
57	49	44	29	EXILE EPIC 40901/E.P.A. (CD)	SHELTER FROM THE NIGHT
58	60	56	30	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
59	54	46	37	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
60	66	60	506	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 35305 (CD)	STARDUST
61	59	61	114	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
62	65	64	48	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
63	61	59	50	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
64	69	68	5	VARIOUS ARTISTS K-TEL 736 (6.98)	NEW FACES OF COUNTRY
65	67	65	163	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
66	70	66	42	TAMMY WYNETTE EPIC 40832/E.P.A. (CD)	HIGHER GROUND
67	NEW	—	1	RAY PRICE STEP ONE 0033 (8.98) (CD)	JUST ENOUGH LOVE
68	68	70	30	GEORGE JONES EPIC 40776/E.P.A. (CD)	SUPER HITS
69	64	69	181	THE JUDDS ▲ RCA/CURB AHL 1-5319/RCA (8.98) (CD)	WHY NOT ME
70	62	63	29	SCHUYLER, KNOBLOCK AND BICKHARDT MTM 71064/CAPITOL (8.98)	NO EASY HORSES
71	58	58	38	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
72	63	62	56	HOLLY DUNN MTM ST 71052/CAPITOL (8.98)	HOLLY DUNN
73	71	73	53	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
74	72	—	200	ALABAMA ▲ <sup>2</sup> RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
75	75	72	36	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW

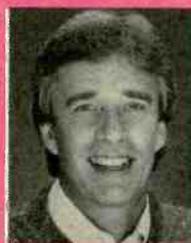
○ Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. \*CBS Records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

# THESE 49 WOMEN HAVE A DATE WITH BOB KINGSLEY



## For Memorial Day '88 AMERICAN COUNTRY COUNTDOWN pays tribute to ...

The 80's have been great for women in country music. It's been a decade of spectacular success for established stars and a dynamic push toward the top for some very exciting newcomers. Bob Kingsley presents a special tabulation based on the official Billboard charts ranking the 40 top female acts of the eighties, starting at number 40 and going all the way up to the top female chart champ of the decade.



## The Ladies OF THE EIGHTIES

Their stories... and their biggest hits.

There will be special appearances by the ladies themselves... and some of the men behind them! Rosanne Cash, Reba McEntire, Crystal Gayle and Dolly Parton are sure to be a part of it... but where will they rank... and who'll be number one? Four hours of great country music. Available for broadcast by American Country Countdown affiliates Wednesday May 25 through Monday May 30 6AM-12MID in addition to the regular countdown. Commercial allocation: 6 minutes national, 6 minutes local per hour.

ABC Watermark



ABC RADIO NETWORKS

AMERICAN COUNTRY COUNTDOWN WITH BOB KINGSLEY

Contact Jamie Korsen 212-887-5646  
Stations outside the U.S. contact  
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# HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	13	<b>CRY, CRY, CRY</b> P.WORLEY (J.S.SHERRILL, D.DEVANEY)	◆ HIGHWAY 101 WARNER BROS. 7-28105
2	3	5	13	<b>I'M GONNA GET YOU</b> B.BECKETT (D.LINDE)	EDDY RAVEN RCA 6831
3	4	6	12	<b>YOUNG COUNTRY</b> B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	◆ HANK WILLIAMS, JR. WARNER/CURB 7-28120/WARNER BROS.
4	5	7	12	<b>BABY I'M YOURS</b> J.BOWEN, S.WARINER (S.WARINER, G.CLARK)	STEVE WARINER MCA 53287
5	9	11	9	<b>EIGHTEEN WHEELS AND A DOZEN ROSES</b> A.REYNOLDS (P.NELSON, G.NELSON)	◆ KATHY MATTEA MERCURY 870 148-7/POLYGRAM
6	7	9	10	<b>THE FACTORY</b> L.BUTLER (B.MCGUIRE)	KENNY ROGERS RCA 6832-7
7	10	10	10	<b>OLD FOLKS</b> R.GALBRAITH, R.MILSAP (M.REID)	◆ RONNIE MILSAP & MIKE REID RCA 6896-7
8	12	13	11	<b>TRUE HEART</b> J.BOWEN (D.SCHLITZ, M.CLARK)	THE OAK RIDGE BOYS MCA 53272
9	13	14	10	<b>ALWAYS LATE WITH YOUR KISSES</b> P.ANDERSON (L.FRIZZELL, B.CRAWFORD)	◆ DWIGHT YOAKAM REPRISE 7-27994
10	11	12	14	<b>IF MY HEART HAD WINDOWS</b> E.GORDY, JR., T.BROWN (D.FRAZIER)	◆ PATTY LOVELESS MCA 53270
11	15	16	9	<b>WHAT SHE IS (IS A WOMAN IN LOVE)</b> E.GORDY, JR., R.L.SCRUGGS, E.T.CONLEY (B.MCDILL, P.HARRISON)	EARL THOMAS CONLEY RCA 6894-7
12	16	18	10	<b>ONE TRUE LOVE</b> K.KANE, J.O'HARA (J.O'HARA, K.KANE)	◆ THE O'KANES COLUMBIA 38-07736
13	19	23	5	<b>I TOLD YOU SO</b> K.LEHNING (R.TRAVIS)	RANDY TRAVIS WARNER BROS. 7-27969
14	18	22	12	<b>NO MORE ONE MORE TIME</b> B.HALVERSON, R.BENNETT (T.SEALS, D.KIRBY)	JO-EL SONNIER RCA 6895-7
15	17	20	12	<b>THE BEST I KNOW HOW</b> J.KENNEDY (K.REID)	THE STATLER BROTHERS MERCURY 870 164-7/POLYGRAM
16	1	2	16	<b>IT'S SUCH A SMALL WORLD</b> T.BROWN (R.CROWELL)	◆ RODNEY CROWELL AND ROSANNE CASH COLUMBIA 38-07693
17	20	25	7	<b>HE'S BACK AND I'M BLUE</b> P.WORLEY (M.WOODY, R.ANDERSON)	THE DESERT ROSE BAND MCA/CURB 53274/MCA
18	23	28	9	<b>ANOTHER PLACE, ANOTHER TIME</b> D.WILLIAMS, G.FUNDIS (B.MCDILL, P.HARRISON)	DON WILLIAMS CAPITOL 44131
19	21	26	8	<b>CHILL FACTOR</b> K.SUESOV, M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-07754/E.P.A.
20	22	27	10	<b>YOUR MEMORY WINS AGAIN</b> J.BOWEN, S.EWING (S.EWING, M.GEIGER, W.MULLIS)	◆ SKIP EWING MCA 53271
21	8	8	15	<b>AMERICANA</b> J.KENNEDY (L.LALDERMAN, R.FAGAN, P.RYAN)	MOE BANDY CURB 10504/MCA
22	24	30	6	<b>IF IT DON'T COME EASY</b> J.CRUTCHFIELD (D.L.GIBSON, C.KARP)	TANYA TUCKER CAPITOL 44142
23	26	31	9	<b>OUT OF SIGHT AND ON MY MIND</b> N.LARKIN (B.BURCH, R.PEOPLES)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 799364/ATLANTIC
24	25	29	7	<b>WILDFLOWERS</b> G.MASSENBERG (D.PARTON)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-27970
25	27	33	7	<b>LOVE OF A LIFETIME</b> C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07747
26	30	38	6	<b>IF YOU CHANGE YOUR MIND</b> R.CROWELL (R.CASH, H.DEVITO)	ROSANNE CASH COLUMBIA 38-07746
27	28	36	6	<b>SATISFY YOU</b> S.BUCKINGHAM (J.GILL, D.SCHLITZ)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38-07757
28	14	1	15	<b>I'LL ALWAYS COME BACK</b> H.SHEDD (K.T.OSLIN)	◆ K.T.OSLIN RCA 5330-7
29	6	4	16	<b>THE LAST RESORT</b> B.LOGAN (BROWN, BOUTON, BURCH)	T. GRAHAM BROWN CAPITOL 44125
30	36	44	3	<b>FALLIN' AGAIN</b> H.SHEDD, ALABAMA (T.GENTRY, G.FOWLER, R.OWEN)	ALABAMA RCA 6902-7
31	33	39	10	<b>JONES ON THE JUKEBOX</b> R.BENNETT (B.HOBBS, D.GOODMAN, M.VICKERY)	◆ BECKY HOBBS MTM 72104/CAPITOL
32	31	35	10	<b>YOU'LL COME BACK (YOU ALWAYS DO)</b> H.SHEDD, A.BADALAMENTI (M.MAILER, A.BADALAMENTI)	MEL TILLIS MERCURY 870 192-7/POLYGRAM
33	38	41	5	<b>SET 'EM UP JOE</b> B.MONTGOMERY (H.COCHRAN, V.GOSDIN, D.DILLON, B.CANNON)	VERN GOSDIN COLUMBIA 38-07762
34	37	40	7	<b>HIGH RIDIN' HEROES</b> R.ALBRIGHT, M.RONSON, D.L.JONES (D.L.JONES)	◆ DAVID LYNN JONES MERCURY 870 128-7/POLYGRAM
35	40	42	5	<b>GOODBYE TIME</b> J.BOWEN, C.TWITTY, D.HENRY (R.MURRAH, J.D.HICKS)	CONWAY TWITTY MCA 53276
36	41	43	6	<b>I WILL WHISPER YOUR NAME</b> B.MAHER (R.VANWARMER)	MICHAEL JOHNSON RCA 6833-7
37	42	47	4	<b>WORKIN' MAN (NOWHERE TO GO)</b> J.LEO (J.FADDEN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27940
38	43	49	4	<b>TALKIN' TO THE WRONG MAN</b> S.GIBSON, J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY (WITH RYAN MURPHEY) WARNER BROS. 7-27947
39	29	21	14	<b>FAMOUS LAST WORDS OF A FOOL</b> J.BOWEN, G.STRAIT (D.DILLON, R.HUSTON)	GEORGE STRAIT MCA 53248
40	44	48	5	<b>TEXAS IN 1880</b> B.LLOYD, R.FOSTER (R.FOSTER)	FOSTER AND LLOYD RCA 6900-7
41	45	50	5	<b>MIDNIGHT HIGHWAY</b> SOUTHERN PACIFIC, J.E.NORMAN (K.HOWELL, J.MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27952
42	46	46	7	<b>I'M STILL YOUR FOOL</b> R.SCRUGGS (B.HILL, P.SULLIVAN)	◆ DAVID SLATER CAPITOL 44129
43	51	66	3	<b>JUST ONE KISS</b> E.SCHEINER (S.LEMAIRE, J.PENNINGTON)	EXILE EPIC 34-07775/E.P.A.
44	53	—	2	<b>DON'T CLOSE YOUR EYES</b> G.FUNDIS, K.WHITLEY (B.MCDILL)	KEITH WHITLEY RCA 6901-7
45	50	57	3	<b>OLD PHOTOGRAPHS</b> R.CHANCEY (BEAL, MCCLELLAND, BROOKS)	SAWYER BROWN CAPITOL/CURB 44143/CAPITOL
46	54	65	3	<b>SHE DOESN'T CRY ANYMORE</b> R.HALL, R.BYRNE (R.BYRNE, W.ROBINSON)	SHENANDOAH COLUMBIA 38-07779
47	52	59	5	<b>I KNEW LOVE</b> T.BROWN, N.GRIFFITH (R.BROWN)	◆ NANCY GRIFFITH MCA 53306
48	32	15	17	<b>I WANNA MAKE WITH YOU</b> R.LANDIS (E.RABBITT, B.J.WALKER, JR.)	EDDIE RABBITT RCA 5238-7
49	56	74	3	<b>GIVERS AND TAKERS</b> J.STROUD (C.BICKHARDT)	SCHUYLER, KNOBLOCK AND BICKHARDT MTM 72099/CAPITOL
50	55	61	5	<b>STOP ME (IF YOU HEARD THIS ONE BEFORE)</b> R.BAKER (G.DOBBS, T.DANIELS, T.ROCCO)	LARRY BOONE MERCURY 870 267-7/POLYGRAM

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	34	19	17	<b>TIMELESS AND TRUE LOVE</b> P.WORLEY (C.BLACK, A.ROBERTS, B.CASON)	THE MCCARTERS WARNER BROS. 7-28125
52	57	63	5	<b>AS LONG AS WE GOT EACH OTHER</b> R.C.BANNON (S.DORFF, J.BETTIS)	LOUISE MANDRELL WITH ERIC CARMEN RCA 20288
53	35	17	17	<b>STRANGERS AGAIN</b> T.WEST (H.DUNN, C.WATERS)	◆ HOLLY DUNN MTM 72093/CAPITOL
54	58	67	4	<b>WHERE DOES LOVE GO (WHEN IT'S GONE)</b> S.BUCKINGHAM (P.ROWAN)	JANIE FRICKIE COLUMBIA 38-07770
55	39	24	15	<b>EVERYBODY'S SWEETHEART</b> R.LANDIS (V.GILL)	VINCE GILL RCA 5331-7
56	71	—	2	<b>I STILL BELIEVE</b> J.BOWEN, L.GREENWOOD (D.JOHNSON)	LEE GREENWOOD MCA 53312
57	63	69	4	<b>WHO WAS THAT STRANGER</b> J.BOWEN, C.HARDY, L.LYNN (C.PUTNAM, M.D.BARNES, D.COOK)	LORETTA LYNN MCA 53320
58	47	32	20	<b>IT'S ONLY MAKE BELIEVE</b> R.MCDOWELL (C.TWITTY, J.NANCE)	RONNIE MCDOWELL CURB 10501/MCA
59	64	70	4	<b>THE RHYTHM OF ROMANCE</b> R.PENNINGTON (S.BOGARD, R.GILES)	THE KENDALLS STEP ONE 384
60	65	78	4	<b>ALL IN MY MIND</b> F.KELLY (BROWN, KIRKLAND, JOHNSON)	CALI MCCORD GAZELLE 012
61	NEW	1	1	<b>DON'T WE ALL HAVE THE RIGHT</b> S.BUCKINGHAM (R.MILLER)	◆ RICKY VAN SHELTON COLUMBIA 38-07798
62	69	86	3	<b>DON'T TALK TO ME</b> H.SHEDD (B.RICE, S.RICE)	LIBBY HURLEY EPIC 34-07771/E.P.A.
63	NEW	1	1	<b>I'M GONNA LOVE HER ON THE RADIO</b> NOT LISTED (T.BRASFIELD, M.MCANALLY)	CHARLEY PRIDE 16TH AVENUE 70414/CAPITOL
64	48	37	16	<b>LOVE WILL FIND ITS WAY TO YOU</b> J.BOWEN, R.MCINTIRE (D.LOGGINS, J.D.MARTIN)	REBA MCINTIRE MCA 53244
65	67	75	3	<b>IT'S HARD TO KEEP THIS SHIP TOGETHER</b> J.BOWEN, J.ANDERSON (J.ANDERSON, F.CARTER, JR.)	JOHN ANDERSON MCA 53307
66	73	83	3	<b>THIS OLD FLAME</b> N.LARKIN (P.WOLFE, B.BORCHERS)	ROBIN LEE ATLANTIC AMERICA 7-99353/ATLANTIC
67	72	81	4	<b>MISSIN' TEXAS</b> A.HENSON (R.BROWN)	KIM GRAYSON SOUNDWAVES 4800/NSD
68	NEW	1	1	<b>BENEATH A PAINTED SKY</b> S.BUCKINGHAM (J.CHAMBERS, B.JONES)	◆ TAMMY WYNETTE EPIC 34-07788/E.P.A.
69	60	53	22	<b>SHOULDN'T IT BE EASIER THAN THIS</b> J.BRADLEY (J.JARRARD, R.GILES)	CHARLEY PRIDE 16TH AVENUE 70408/CAPITOL
70	80	85	3	<b>A LITTLE BIT OF LOVIN' (GOES A LONG LONG WAY)</b> J.BOWEN, J.ANDERSON (J.ANDERSON, F.CARTER, JR.)	VICKI BIRD 16TH AVENUE 70413/CAPITOL
71	NEW	1	1	<b>I'LL GIVE YOU ALL MY LOVE TONIGHT</b> E.GORDY, JR. (D.BELLAMY, W.DENTZ, B.CRAIN)	THE BELLAMY BROTHERS MCA/CURB 53310/MCA
72	62	51	18	<b>LIFE TURNED HER THAT WAY</b> S.BUCKINGHAM (H.HOWARD)	◆ RICKY VAN SHELTON COLUMBIA 38-07672
73	NEW	1	1	<b>STEPPIN' OUT</b> M.WRIGHT, B.CHANNEL (D.BALL, M.WRIGHT)	DAVID BALL RCA 6899-7
74	70	80	4	<b>LEAVE ME SATISFIED</b> D.MITCHELL (D.MITCHELL, J.HENDERSON)	◆ TINY TIM NLT 1993/CORBITT COMPANY
75	78	82	3	<b>FOR A SONG</b> N.WILSON, J.MALLOY (A.ESTES, S.ANDERSON)	TRINITY LANE CURB 10507/MCA
76	49	34	15	<b>SHE'S NO LADY</b> T.BROWN, L.LOVETT, B.WILLIAMS (L.LOVETT)	◆ LYLE LOVETT MCA/CURB 53246/MCA
77	81	87	3	<b>ECHO ME</b> J.GALE, J.PIERCE (J.FULLER)	MARGO SMITH PLAYBACK 1300
78	61	45	18	<b>SANTA FE</b> E.GORDY, JR. (D.BELLAMY, R.TAYLOR)	◆ THE BELLAMY BROTHERS MCA/CURB 53222/MCA
79	79	68	22	<b>I DIDN'T (EVERY CHANCE I HAD)</b> T.COLLINS (B.P.BARKER, K.PALMER)	JOHNNY RODRIGUEZ CAPITOL 44071
80	NEW	1	1	<b>THE THINGS I DIDN'T SAY</b> R.HAFFKINE (S.SILVERSTEIN)	THE MARCY BROS. WARNER BROS. 7-27938
81	77	79	4	<b>I NEED A GOOD WOMAN BAD</b> N.LARKIN (E.T.CONLEY, T.BRASFIELD)	◆ LANE CAUDELL 16TH AVENUE 79265/CAPITOL
82	82	90	3	<b>DOWN ON THE BAYOU</b> E.WINFREY (C.F.WEATHERS)	OGDEN HARLESS DOOR KNOB 88-297
83	66	52	13	<b>ALL OF THIS &amp; MORE</b> J.E.NORMAN (B.FOSTER, J.KIMBALL, G.PRESTOPINO)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28106
84	NEW	1	1	<b>LOVE'S LAST STAND</b> B.KILLEN (T.RIGGS, D.KEES, J.JAY)	◆ DONNA MEADE MERCURY 870 283-7/POLYGRAM
85	74	64	8	<b>ONE TIME ONE NIGHT</b> T.BURNETT, LOS LOBOS (D.HIDALGO, L.PEREZ)	LOS LOBOS SLASH 7-28464/WARNER BROS.
86	59	58	7	<b>I CAN'T TAKE HER ANYWHERE</b> N.LARKIN (J.JARRARD, W.ALDRIE)	DARRELL HOLT ANOKA 221
87	NEW	1	1	<b>(I WANNA HEAR YOU) SAY YOU LOVE ME AGAIN</b> B.REED (B.D.REED)	LISA CHILDRESS TRUE 89/WORLD WIDE
88	75	62	11	<b>(ANGEL ON MY MIND) THAT'S WHY I'M WALKIN'</b> R.SKAGGS (S.JACKSON, M.ENDSLEY)	RICKY SKAGGS EPIC 34-07721/E.P.A.
89	86	72	7	<b>I'M A SURVIVOR</b> B.SHERILL (K.STEGALL, J.MCBRIDE)	GEORGE JONES EPIC 34-07748/E.P.A.
90	84	60	10	<b>CAN'T STOP NOW</b> G.FUNDIS (NICHOLSON, WALDMAN)	◆ NEW GRASS REVIVAL CAPITOL 79257
91	90	88	25	<b>I'M GONNA MISS YOU, GIRL</b> S.GIBSON, J.E.NORMAN (J.WINCHESTER)	◆ MICHAEL MARTIN MURPHEY WARNER BROS. 7-28168
92	88	55	16	<b>IF OLE HANK COULD ONLY SEE US NOW</b> J.BOWEN, W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53243
93	87	56	17	<b>TURN IT LOOSE</b> B.MAHER (D.SCHLITZ, C.BICKHARDT, B.MAHER)	THE JUDDS RCA/CURB 5329-7/RCA
94	91	91	15	<b>I TAUGHT HER EVERYTHING SHE KNOWS ABOUT LOVE</b> W.ALDRIE (W.ALDRIE, T.GENTRY, G.FOWLER, J.JARRARD)	THE SHOOTERS EPIC 34-07684/E.P.A.
95	92	77	20	<b>TOUCH AND GO CRAZY</b> J.BOWEN, L.GREENWOOD (M.GARYN, T.SHAPIRO, B.JONES)	LEE GREENWOOD MCA 53234
96	94	94	9	<b>ANGELS LOVE BAD MEN</b> T.COLLINS (W.JENNINGS, R.MURRAH)	BARBARA MANDRELL EMI-AMERICA 43042/CAPITOL
97	83	54	12	<b>I REMEMBER YOU</b> J.BOWEN, G.CAMPBELL (J.MERCER, V.SCHERTZINGER)	GLEN CAMPBELL MCA 53245
98	85	71	7	<b>TRAINS MAKE ME LONESOME</b> J.STROUD (P.OVERSTREET, T.SCHUYLER)	◆ MARTY HAGGARD MTM 72103/CAPITOL
99	76	76	4	<b>EVERYDAY MAN</b> G.CHAPMAN, B.BANNISTER, M.WRIGHT (G.CHAPMAN, J.MCIPHERSON)	◆ GARY CHAPMAN RCA 7601-7
100	68	73	5	<b>THE STAIRS</b> B.BARTON (P.BROWN, D.ROBERTS)	ROSEMARY SHARP CANYON CREEK 88-0210

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

**ENTHUSIASM IS RAMPANT** for Keith Whitley's "Don't Close Your Eyes" (RCA). "I'm just knocked out by it; we're getting phones already," says MD **Buddy Owens**, KNIX Phoenix, Ariz. "It's the most exciting record I've heard in ages," adds MD **Kerry Wolfe**, WBIG Greensboro, N.C. "Instead of the usual two or three weeks, the response was immediate." It moves to No. 44 in its second week on the chart.

"**IT'S CLASSIC MICHAEL JOHNSON**," says MD **Tim Closson**, WAXX Eau Claire, Wis., of "I Will Whisper Your Name" (RCA). "The lyrics and delivery are unbelievably good."

"We're getting a lot of calls from housewives," says MD **Jim Gibb**, KTPK Topeka, Kan., "and it's taking a big jump on our chart." The song moves to No. 36 on the Hot Country Singles chart.

"**LARRY BOONE'S 'Stop Me (If You Heard This One Before)'** [Mercury] is hot down here," says PD **Rick Stevens**, KRRV Alexandria, La. "It's a good old country song," says MD **John Swan**, KJNE Waco, Texas, "and Boone always does well here." The song is charted at No. 50 this week.

Incidentally, both Stevens and Swan recently stepped to a different tune—the "Wedding March." Our congratulations to John and Tina Swan, who tied the knot April 8, and to Rick and Rebecca Stevens, who came to Nashville for the ceremony March 10. Our best also to WYAY MD **Rhubarb Jones** and his fiancée, **Charm Baker**, who will waltz down the aisle May 5 in Atlanta.

"**A DROP-DEAD MONSTER**," says MD **Mike Chambers**, WKY Oklahoma City, of **Becky Hobbs'** "Jones On The Jukebox" (MTM). "Every time we play it the phones light up." "We had response on this one before we put it on," says MD **Tom Carr**, WMIL Milwaukee. "Folks heard it elsewhere and bombarded us to play it. It tested 90% positive."

**NEW FACES:** MD **Bob Yarbrough**, WSM Nashville, is high on newly signed RCA artist **David Ball**: "His 'Steppin' Out' is traditional country, a great sound this format should be playing a lot more of."

MD **Mark Lewis**, WYNE, Appleton, Wis. predicts "Love's Last Stand" will be a hit for Mercury signee **Donna Meade**. "It's a great song and could really break through for her," says Lewis.

"It's a real rockabilly remake of the **Elvis [Presley]** hit, and we're getting some calls on it," says MD **Mark Burns**, WCAV Brockton, Mass., of **Jimmy Dale Gilmore's** "Tryin' To Get To You" (Hightone).

FOR WEEK ENDING MAY 7, 1988

## Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	1	IT'S SUCH A SMALL WORLD	RODNEY CROWELL AND ROSANNE CASH	16
2	2	CRY, CRY, CRY	HIGHWAY 101	1
3	6	I'M GONNA GET YOU	EDDY RAVEN	2
4	4	YOUNG COUNTRY	HANK WILLIAMS, JR.	3
5	3	I'LL ALWAYS COME BACK	K.T. OSLIN	28
6	9	EIGHTEEN WHEELS AND A DOZEN ROSES	KATHY MATTEA	5
7	7	OUT OF SIGHT AND ON MY MIND	BILLY JOE ROYAL	23
8	8	BABY I'M YOURS	STEVE WARINER	4
9	10	ALWAYS LATE WITH YOUR KISSES	DWIGHT YOAKAM	9
10	12	ONE TRUE LOVE	THE O'KANES	12
11	14	AMERICANA	MOE BANDY	21
12	18	OLD FOLKS	RONNIE MILSAP & MIKE REID	7
13	16	JONES ON THE JUKEBOX	BECKY HOBBS	31
14	26	THE FACTORY	KENNY ROGERS	6
15	25	CHILL FACTOR	MERLE HAGGARD	19
16	21	WHAT SHE IS (IS A WOMAN IN LOVE)	EARL THOMAS CONLEY	11
17	27	IF MY HEART HAD WINDOWS	PATTY LOVELESS	10
18	19	I TOLD YOU SO	RANDY TRAVIS	13
19	13	THE LAST RESORT	T. GRAHAM BROWN	29
20	23	THE BEST I KNOW HOW	THE STATLER BROTHERS	15
21	17	TIMELESS AND TRUE LOVE	THE MCCARTERS	51
22	—	SATISFY YOU	SWEETHEARTS OF THE RODEO	27
23	15	FAMOUS LAST WORDS OF A FOOL	GEORGE STRAIT	39
24	5	STRANGERS AGAIN	HOLLY DUNN	53
25	11	I WANNA DANCE WITH YOU	EDDIE RABBITT	48
26	—	NO MORE ONE MORE TIME	JO-EL SONNIER	14
27	20	IT'S ONLY MAKE BELIEVE	RONNIE MCDOWELL	58
28	—	HE'S BACK AND I'M BLUE	THE DESERT ROSE BAND	17
29	—	TRUE HEART	THE OAK RIDGE BOYS	8
30	—	LOVE OF A LIFETIME	THE GATLIN BROTHERS	25

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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 (14)	21
MCA/Curb (4)	
Curb (3)	
CAPITOL (6)	16
16th Avenue (4)	
MTM (4)	
Capitol/Curb (1)	
EMI-America (1)	
RCA (15)	16
RCA/Curb (1)	
WARNER BROS. (10)	12
Slash (1)	
Warner/Curb (1)	
COLUMBIA	10
E.P.A.	7
Epic (7)	
POLYGRAM	6
Mercury (6)	
ATLANTIC	2
Atlantic America (2)	
ANOKA	1
CANYON CREEK	1
CORBITT COMPANY	1
NLT (1)	
DOOR KNOB	1
GAZELLE	1
NSD	1
Soundwaves (1)	
PLAYBACK	1
REPRISE	1
STEP ONE	1
WORLD WIDE	1
True (1)	

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

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

# DAT Gets Top Billing At ITA Meet

## Also On Tap: DAAD Update, Sony Demo

BY STEVEN DUPLER

NEW YORK With digital audio-tape recorders already a fact of life in many U.S. recording studios and the consumer-market introduction of the machines just around the corner, the upcoming International Tape/Disc Assn.'s cassette quality seminar, May 16-19 in Marina Del Rey, Calif., plans a strong focus on the new ultrahigh-quality cassette configuration.

In addition to DAT, the seminar is also scheduled to include an update on the breakthrough Digital Audio Analog Duplicator hard-disk-based system pioneered by Concept Design/AMI; the presentation of the long-awaited ITA standard for a uniform azimuth measuring system for cassette shells; and a discussion of ways to extend the life of the standard analog audiocassette in an industry environment beset by new technologies.

Highlights of this year's gathering are expected to include a demonstration by Sony Corp. of its real-time DAT duplicating system as well as a look at (and listen to) some DAT pancakes claimed to be duplicated on a Sony high-speed Sprinter system in Japan.

Also due on the DAT front at this year's seminar: Otari Corp.'s David

Roudebush speaking on DAT loaders; MCA Records' Gene Wooley discussing the potential DAT holds for the professional recording industry; Applied Acumen's David Rubenstein and Loran's Rob Loranger speaking on the dos and don'ts of quality DAT duplication; and a look at new graphic approaches to labeling both DAT and standard cassettes by Aphex Machine Co.'s Bob Coningsby III.

Chairing the seminar for the second year in a row will be Samuel Berger, former senior vice president of manufacturing and research

and development for CBS Records. The event will kick off with a cocktail reception at the Marina Beach Hotel at 7 p.m. May 16. Seminar sessions will be held from 9 a.m. to 5 p.m. May 17-18 and 9 a.m.-noon May 19. Luncheons are scheduled for May 17-18.

Fees for registration are \$250 for ITA members and \$350 for non-members. Fees do not include hotel registration, although special hotel rates of \$105 per single/double room and \$210 per suite are available. Contact the ITA for details at 212-956-7110.

## AUDIO TRACK

NEW YORK

**UNIQUE RECORDING** HAD a visit from Al B. Sure!, who was in to record and mix his debut album for Warner Bros. Quincy Jones is the executive producer. Andre Harrell, Kyle West, and Sure! produced "Rescue Me." Roey Shamir engineered with assistance from Angela Piva. Also there, Roberta Flack put the finishing touches on her album for Atlantic. Andy Goldmark produced. Jabon Miles programmed

and played synthesizers, Dave Dachinger engineered, and Piva assisted. Finally, Donny Osmond recorded a new solo album for Virgin. Carl Sturken and Evan Rogers produced. Acar Key engineered; Matt Hathaway and Quinn Batson assisted.

Dave Perschel of Modern Management was at D&D working with the thrash metal group Slaughter House on several tunes. Mike Rogers was at the board; Kieran Walsh assisted. Also, the Latin Rascals worked on their next album for Tin Pan Apple, with Douglas Grama at

## Recording Pros Set May Meet In L.A.

# SPARS Sponsors Seminar

NEW YORK An intensive one-day business seminar titled "Marketing Diversified Recording Studios" and sponsored by the Society of Professional Audio Recording Studios is set for May 21 at the Univ. of California at Los Angeles' graduate school of management.

Speakers drawn from the SPARS board of directors will present their views and advice on how to best cope with the changing studio business, which has seen the industry shift toward small "personal" studios as well as highly specialized fa-

cilities over the past several years. In addition, many large facilities have branched into new areas in order to capture more business. These areas include equipment design and sales, artist promotion and management, and audio/video duplication.

"The scope of the industry is changing rapidly, and competition is stiffer than ever before," says Guy Costa, president of SPARS. "This seminar will explore the promotional procedures and diversification that reflect today's new market def-

(Continued on next page)

the controls and Craig Marcus assisting.

Jazz-funk quintet Minus One put down tracks for a debut album at Secret Sound. Hiram Bullock produced, Warren Bruleigh engineered, and Eric Behrend assisted. Musicians involved with the project included guitarist Mike Stern and percussionist Gerardo Velez.

Quad had Midnight Star in working on tracks for Solar. The self-produced sessions were engineered by Henry Falco. Dave Wolk assisted. Also, Metropolis tracked a tune for EMI-Manhattan, "Who's Been

Sleeping In My Pad," with producers Robert Clivilles and David Cole. Jim Lyon handled the mix, and Steve Griffin worked on overdubs.

Survivor recently completed tracks for its next Scotti Bros. release at Right Track Recording. Frank Filippetti produced. Frankie Sullivan was co-producer.

LOS ANGELES

**REO SPEEDWAGON** recently finished compiling "REO Speedwagon: The Hits" for Epic Records, scheduled for release in June.

(Continued on next page)

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## SOUND INVESTMENT

A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

**BOSE GOES EAST:** Far East, that is. The Framingham, Mass.-based pro loudspeaker manufacturer, which also has a significant base in the consumer audio marketplace, has inked a deal with Honda Motor Co. that will see a specially designed, acoustically tailored Bose automotive sound system featured on 4,000 Honda Accord coupes built in the U.S. this year. The twist: The cars, built in Marysville, Ohio, are intended for shipment back to Japan. This marks the first time U.S.-built Hondas will be imported by the Japanese, and the first time a Bose sound system will be featured on a Japanese automobile. Bose music systems will be available to U.S. Honda customers on Acura Legend cars.

**DISNEY'S POST BY POST:** Disney/MGM Studios has contracted with The Post Group of Hollywood, Calif., to establish the post-production facilities at the Disney/MGM production complex now under construction in Florida. The postproduction facilities are expected to be up and running by June 3, in order to service a number of television series and spe-

cial now in production at Disney/MGM.

**NEW GATE:** Apex Systems Ltd. introduces the newest member of its signal-processing family, the model 612 expander/gate. The unit features downward expansion with a variable ratio of 1:1 to 20:1, allowing an infinite variety of dynamics control. With the high ratio settings, the 612 becomes a noise gate. Features include variable high and low pass filters that may be switched in and out of the circuitry; eternal key switch; servo-balanced inputs and outputs; and multivoltage operation. For more information, contact Apex at 818-765-2212.

**STUDENTS ENROLLED** in Troy State University's journalism program are getting hands-on experience with Sony Professional Broadcast equipment. The Alabama campus' closed-circuit television station, WTSU, has acquired two Sony BVU-950 U-matic video decks, as well as Betacam cameras and decks, a Sony SEG-2550 switcher, a BVE-900 editor, and other gear. Using the Sony equipment, the TSU students generate programming that is shared with neighboring communities via two cable stations, while the campus watches on the closed-circuit network.

**IN THE AIR:** Digital recording sessions via satellite are already a fact of life in the '80s, and continue to become more and more commonplace. The most recent one we've

heard about took place simultaneously at Howard Schwartz Recording in New York and Universal Recording Co. in Chicago. The sessions were for new theme music for McDonald's Corp., written by composer Joey Levine. A studio band tracked the composition in New York, and the signal was beamed via satellite by the Landco Labs Digital Satellite System to Chicago, so that comments could be given by the McDonald's staff standing by. Finally, after 10 hours of recording, the final master was simultaneously mixed and mastered to two digital stereo tape recorders, one each in New York and Chicago.

**MIDI FOR EARS:** Eastern Artists Recording Studio in East Orange, N.J., has added a full 24-track MIDI production suite, featuring synths by Roland, Kurzweil, Emu, Yamaha, Oberheim, and Sequential.

**ROLAND'S LATEST IS** the new S-330 sampler, which places the power of the S-50 sampling keyboard into a single-space rack-mountable unit. The S-330 features eight individual polyphonic outputs, as well as the capability to operate simultaneously on eight independent MIDI channels with full keyboard range. Other features include the Roland MU-1 computer mouse, and sample times of 14.4 seconds at 30 kHz or 28.8 seconds at 15 kHz. Contact Roland for details at 213-685-5141. Edited by

STEVEN DUPLER

## AUDIO TRACK

(Continued from preceding page)

uled for release in May. The album contains two new tunes, "Here With Me" and "I Don't Want To Lose You," produced by Keith Olsen and recorded at Goodnight L.A. studio. The transfer of the older material to digital was done at Pacific Sound by David DeVore.

Ozzy Osbourne was at the Enterprise tracking his latest CBS release. The project features guitarist Zakk Wylde. Guitars and drums were tracked in the complex's 30,000-cubic-foot concrete warehouse. Roy Thomas Baker produced. Jerry Na-

pier engineered; Martin Horenburg assisted. Also, Yes was in studio C mixing its latest single with Michael Wagener at the controls. Lori Fumar assisted. And, Brian "Papa Don't Preach" Elliot sat at the controls to mix Christina Vera's debut album on Warner Bros. Joel Stoner assisted.

Martika, former star of the Disney Channel's "Kids Incorporated," began tracks for her debut Columbia album at Trax. Michael Jay is producing; Michael McDonald is the engineer.

The Guise worked on overdubs at Hollywood Sound for a new Atlantic release. Also, Evelyn "Champagne" King worked on vocals for her newest product. Tyrone Kersey produced. And, the Lettermen tracked on Synclavier, overdubbed, and completed mixes for a Christmas album. Tony Butalia produced.

Philip Bailey stopped by Hollywood Sound to work on vocals for "Sweat," a project tentatively scheduled for release in July. Tom Perry was at the board. And, Bobby Vinton worked on vocals with his son Rob and his daughter Kristen.

## NASHVILLE

HANK WILLIAMS JR. was at Emerald Sound Studio recording tracks for his latest Warner Bros. album. Barry Beckett produced; Chris Hammond was at the board.

At Lawrence Welk's Champagne Studios, Michael Martin Murphey

cut tracks for an upcoming Warner Bros. Christmas album. Jim Ed Norman and Steve Gibson produced, while Lee Groitzsch manned the controls, assisted by Randy Best.

Tom Kimmel worked on basic tracks for his second album at the Bennett House. Steve Hillage produced the tunes for PolyGram.

At the Soundshop, George Jones and Shelby Lynn worked on tracks for a vocal duet. Billy Sherrill produced the tracks for CBS. Pat McMakin engineered. Also, Reba McEntire worked on voice spots for the United Givers Fund. Buddy Killen produced; McMakin was at the board. And Rodney Crowell and Ricky Skaggs worked on radio spots and editing with producer Tim Riley. The project, engineered by Bob Tassi and Mark Capps, was for Starliners.

Producer Mick Lloyd worked on tracks for Advantage artist Susan Oliver at Air Studios. Mike Daniel

was at the control panel.

Tom Wopat worked on album tracks at the Music Mill with producer Jerry Crutchfield. Jim Cotton and Paul Goldberg ran the board on this Capitol project. Producer Jerry Kennedy was in with Mercury/PolyGram's Tom T. Hall to cut tunes for a children's album. Cotton and Goldberg were at the panel. And, K.T. Oslin was in with Harold Shedd working on a new album for RCA. Cotton and Joe Scaife ran the board.

Judy Rodman cut tracks for a new MTM album at the Sound Emporium. Garth Fundis produced; Gary Laney was at the board. Mark O'Conner mixed his self-produced album for Warner Bros.

All material for the Audio Track column should be sent to Debbie Holley, Fifth Floor, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## SPARS SPONSORS MARKETING SEMINAR

(Continued from preceding page)

inition."

Costa says topics covered will include system design and sales, equipment rental, duplication services, consulting, talent brokering, remote recording, live sound for televised events, and sound contracting.

Speakers and their topics are as follows:

- Chris Stone, Record Plant, L.A.: "The Business of Entertainment Marketing" will cover the "five forces of marketing" and present models formulated by the Harvard Business School.

- John Rosen, Fanta Professional Services, Nashville: "Electronic Media" will look at new forms of electronic media and teleconferencing via a live remote presentation from Nashville.

- Nick Colleran, Alpha Audio, Richmond, Va.: "Selling Services To Salesmen" will discuss the marketing of talent and synthesized music services.

- Dwight Cook, Cook Sound And Picture Works, Houston: "Facility Marketing" will present a number of methods for creating a corporate image, as well as strategic guidelines for market positioning.

- David Porter, Music Annex, San Francisco: "Marketing Versus Sales" will provide an overview of how to market diversified services in a competitive environment.

- Richard Trump, Triad Productions, Des Moines, Iowa: "Ancillary Markets" will explore ways to survive and thrive in areas without a local music industry.

Following these presentations will be a general panel discussion and a question-and-answer session with the audience.

Also included in the day's events are an "interface luncheon" with speakers and attendees as well as a concluding cocktail party at Capitol Records Recording Studios. For details on registration and fees, contact SPARS at 305-641-6648.

## Harman To Acquire U.K.'s Soundcraft

NEW YORK Harman International Industries, parent company of JBL Professional—which also includes the UREI Electronics product line—has agreed to acquire Soundcraft Electronics Ltd., a major U.K.-based manufacturer of mixing consoles and automated multitrack tape machines. The deal is expected to be finalized in June.

Soundcraft's association with Harman actually began about two years ago, when JBL Professional became the exclusive distributor of Soundcraft products in the U.S.

and Mexico. The acquisition will now put the entire Soundcraft operation in Harman's hands. Soundcraft's world sales for 1987 were approximately \$20 million.

The Soundcraft product line appear to be a strong complement to JBL Professional's studio monitors, live sound gear, and power amps, as well as UREI's signal processors and power amplification equipment. In the U.S., in fact, Soundcraft equipment has often been paired with JBL products by studio systems packagers.

A statement issued by Dr. Sidney Harman, chairman and CEO of Harman International, affirms this, saying: "Soundcraft designs and manufactures its own products, and those products exhibit a high level of quality and innovation. The Soundcraft line has been a most natural companion to our own professional products in the U.S."

JBL's strong international market base is expected to help Soundcraft garner a larger market share in the future. STEVEN DUPLER

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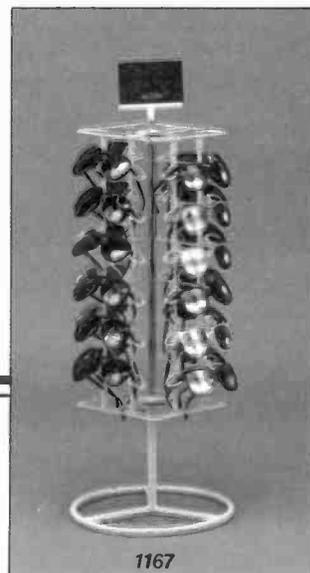
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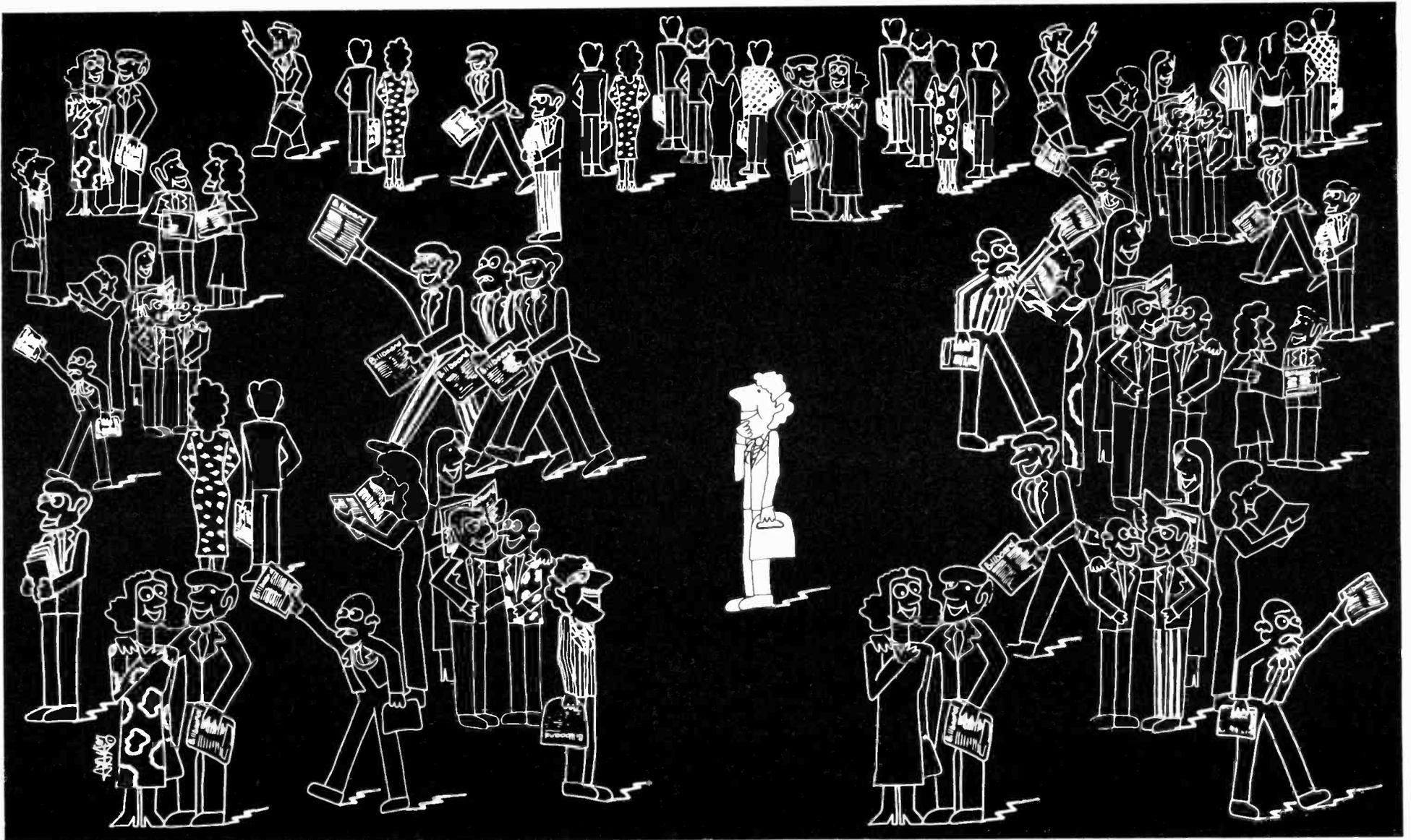
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## MUSIC & MEDIA

Volume 4  
Issue 1  
January 3  
1988

The European  
Music &  
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Trade Magazine

### Pan-European TV Battle Hots Up

London - The competition between the two leading pan-European satellite services, Sky and Super Channel, reached a peak at press time with both simultaneously announcing upheavals in their pop programming. One of Europe's most popular shows, Countdown, which goes out daily on Super Channel is transferring to Sky in March, where it will be broadcast on Saturdays and Sundays.

Super Channel replaces the Countdown show in December with a new daily programme, Formula One, which will be produced by Music Box in association with Bavaria Film Studios in Munich, the current producers of Germany's successful pop show, 'Formel Eins'.

### Norway Legalises Commercial Radio

Oslo - The Norwegian government has passed a law to allow local radios to be financed by commercials. Norway currently has around 280 local stations which have been broadcasting for a trial period due to end next month. Up to now the stations have survived through hidden sponsorship and semi-legal advertising.

The new law probably means that the big stations will get even bigger, but the small ones may find it difficult to survive. To ensure their existence, the government proposes to set up a trust. 20% of all commercial earnings will go into this trust and will be distributed to stations in need of support. Commercials will be limited to six minutes per hour.

### WEA/Teldec Speculation Grows

Hamburg - Speculation that WEA Germany is to take over Teldec is growing with one reliable inside source even suggesting that a contract has already been agreed. When questioned this week by M&M, Sarah Dimenstein, principle shareholder of Teldec and Manfred Zunkeller, Managing Director WEA Germany, did not deny the rumours, saying they preferred not to comment on the matter for the time being.

WEA is on record as saying that it wants to be number one in Germany and it is generally accepted that this is not possible.

### Spanish Satellite Breaks State Monopoly

London - The surprise announcement of a London-based Spanish satellite tv channel has come as a shock to the Spanish government and media organisations. The Spanish government's failure to make a decision on allowing private television has led to the move by several ex-executives from the state broadcasting organisation to set up a new channel, Canal 10.

Jose Maria Calvino, former chief of RTVE, is heading the team setting up a company in London to transmit 24-hour Spanish-language programmes by satellite to Spain. Canal 10 has booked space on the Intelsat satellite to start transmissions in January next year.

According to Calvino, Canal 10's programming format will be a fusion between France's Canal Plus and Sky Channel. The new channel is expected to show approximately 150 films per month, something the two public networks will find hard to compete with. Canal 10 will be a subscription service (£14.60 per month with a £72.90 installation fee) without advertising. Most of the capital investment is Spanish, though other owners include Canal Plus and CLT (Luxembourg Television Company).



Italian act Spagna is congratulated for a truly European success by CBS UK Chairman Paul Russell.

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**Group GRP.** Executives of GRP Records Inc. (U.S.) and GRP Records Ltd. (Europe) meet at the GRP International Conference in Zurich, Switzerland. Shown, from left, are Bud Katzel, senior vice president, sales and distribution; Gino Ferlin, production and sales manager, GRP Ltd.; Steven Kraft, managing director, GRP Ltd.; Andy Baltimore, vice president of creative services; Larry Rosen, co-president, GRP; Jon Diamond, director; and Kurt Weil, marketing director, GRP Ltd.

## Promoters Urge Venue Improvements Malaysia Courting Top Acts

BY CHRISTIE LEO

**KUALA LUMPUR, Malaysia** Nine leading concert promoters here have held talks with the management of the Putra World Trade Center in a bid to create conditions that would attract major overseas performers to the country.

Although performing in Malaysia would enable performers to make more money on their way to and from Australia, promoters believe the lack of adequate concert-hall facilities has deterred such top-line stars as Julio Iglesias, Richard Clayderman, and Los Lobos from performing here.

The PWTC is regarded as one of the most sophisticated venues in the region, but its rental rate—about \$12,000 with rehearsal time included—is seen as exorbitant. The center has now agreed in principle to devise special packages for concert promoters, including discount rates for those who register with its management.

Discussions between the two sides have also focused on facilities, with Boxoffice Productions' Ali Bakar requesting improved securi-

ty arrangements and a better ticket-collection system.

"The PWTC ought to consider upgrading its sound and lighting system, because this is a competitive environment," Bakar says. "There have been cases where technicians working with international acts have had to compromise their standards because we were unable to provide what they wanted."

PWTC president Kamarulsaman Bahadun responds, "Plans are under way to bring our equipment up to broadcast quality. We want to be the best, and with that in mind we want to ensure our facilities are constantly well maintained."

## Annual PolyGram Int'l Report Gets A+

BY MIKE HENNESSEY

**LONDON** PolyGram International president David Fine will present the best annual report in the group's history at its international convention Monday through Thursday (2-5) in Marbella, Spain.

Fine will report record profits generated by a substantial repertoire base in PolyGram's main operating territories, notably the U.K. and U.S.

Says Fine, who succeeded Jan Timmer as president of PolyGram International in September, "PolyGram's has been a story of major recovery and revival since the dark days of the late '70s and early '80s, when the whole industry, worldwide, suffered a major slump.

"This is far and away the best performance of the group since it became effectively consolidated five years ago. We have become streamlined, efficient, and much more cost-effective, and we have excised the redundant and costly infrastructure that characterized the old-fashioned, vertically integrated record company.

"PolyGram today is purely and simply a repertoire marketing company, and my message to our managing directors and a&r people will be to sustain our growth in this area and to pursue expansion and diversification in the field of packaged

## Bertelsmann Reports Healthy Sales & Announces Plans For RCA, Pub Growth

BY WOLFGANG SPAHR

**MUNICH** The revitalization of the RCA label as a major international product source is among plans announced for the Bertelsmann Music Group by its joint leaders, Michael Dornemann and Monti Lueftner.

Other targets for the group include expansion of the music publishing division and an overall trimming of costs.

BMG's sales in its last financial year (1986-87) were \$823 million, and the performance of RCA since Bertelsmann completed acquisition has exceeded expectations, say the joint chiefs.

The closing of the Indianapolis pressing plant and the relocation of the distribution department to Duncan, S.C., are proceeding as scheduled and will make the U.S. company's infrastructure more flexible and competitive, according to the company.

The company says that RCA has enlarged its country music market share and now leads the field in this area in Germany.

The performance of BMG Ariola, Munich, in the German-speaking territories in 1986-87 was the best ever, thanks to a powerful range of pop product and the successful launch of the budget line Ariola Express, the company reports. Ariola increased its market share in West Germany to 19%. BMG Ariola, Hamburg, formerly RCA, also had a suc-

cessful year, claiming 4% of the German market.

Satisfactory progress was also made by the Austrian and Swiss companies and, for the first time, the U.K. company achieved the leading position in the singles market.

"The French company is undergoing a period of reconstruction, and in Spain BMG has achieved top position with Spanish-language repertoire," says a company report.

In high-inflation countries like

## BMG hopes to turn RCA into a major global factor again

Mexico, Brazil, and Argentina, the worsening economic situations preclude entertaining high expectations for the BMG affiliates, "but we have an excellent market position and hope to strengthen this still further," the report claims.

Good results were achieved by the companies in Canada and Australia, and the joint-venture company in Japan with JVC, in which BMG has a controlling interest, is embarking on a program to develop local repertoire as well as exploit international releases. The Asian Pacific area, the report says, offers the best prospects for future market expansion.

## Holland Presents Edisons PolyGram Is Classical Favorite

BY WILLEM HOOS

**AMSTERDAM** PolyGram labels have taken nine of 13 Edison Awards presented for classical recordings released here last year. A total of 156 albums were nominated for the annual awards, the Dutch record industry's most prestigious.

Decca's compact-disk-only version of Holst's "The Planets" with Charles Dutoit/Montreal Symphonic Orchestra took the symphonic-music award, and another CD-only release from the same label featuring French soprano Regine Crespin won a special award for the most striking CD reissue of a stereo recording.

This award was shared by Deutsche Grammophon's CD-only ac-

count of three Tchaikovsky symphonies with Evgenji Mravinsky/Leningrad Philharmonic.

Philips Digital Classics recordings won three awards: Bartok's "Works for Piano and Orchestra" (Zoltan Kocsis/Budapest Festival Orchestra) in the concerto category, Rameau's "Les Boreades"/"Dardanus" (Orchestra of the Eighteenth Century) in the chamber music section, and a three-double-CD set of Busoni's piano works (Geoffrey Douglas Madge) in the solo instrumental section.

L'Oiseau-Lyre won two awards, for early music (Orff's "Carmina Burana" by the New London Consort) and chamber music (the Amsterdam Loeki Stardust Quartet playing baroque flute music),  
(Continued on page 72)

audio/visual home entertainment."

The PolyGram International convention is a smaller affair this year; only the managing directors and senior managers are attending. The group's objectives, which will be outlined by Fine in his opening statement, include the development of increasingly aggressive and effective marketing operations throughout the world and an increasing exchange and exploitation of repertoire among operating companies. This latter topic will be the subject of a special pop a&r think-tank session.

Also prominent on the agenda are discussions of the much-postponed launch of the compact disk video system, now scheduled for September, and the regeneration of PolyGram's music-publishing division.

Fine says he is confident CD video will prove to be another success story and claims that the problems that delayed the launch of the system by one year—artist royalty disputes, technical difficulties in disk production, and low availability of hardware—have now been solved.

Says Fine: "A big factor in the success of PolyGram has been the CD boom, which has given a major new lease on life to catalog repertoire. Hand in hand with the promotion of the system, PolyGram has rationalized its structure—our manpower establishment has been re-

duced by half over the last decade.

"Decca is a classic case. The label has a fantastic repertoire that has generated excellent CD sales—but when we took it over, it had a massively costly infrastructure which was totally unnecessary, including a manufacturing plant, recording studios, and so on.

"We have closed down many of our recording studios. Why, for example, insist on having your contract artists make use of a PolyGram studio when they have been using an independent studio for years which they much prefer?"

Fine pays tribute to his predecessor for what he calls Timmer's total commitment to CD when many record companies were lukewarm about the system, if not openly hostile. "We had to make the running by investing in the production facility at Hanover," he says, "but now we at PolyGram own no CD-manufacturing facility, and this makes total sense. We can concentrate on what we do best."

Fine says it is still PolyGram's creed that the future is essentially "optical" in the sense that the CD combi-player can provide home access to the full range of audio/visual entertainment.

"With a combi-player hooked up to a stereo television and a hi-fi system the consumer can have every-  
(Continued on page 72)

# HITS of the WORLD

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## CANADA (Courtesy The Record) As of 5/2/88

SINGLES	
1	1 GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE/BMG
2	2 NEVER GONNA GIVE YOU UP RICK ASTLEY ARISTA/BMG
3	4 WISHING WELL TERENCE TRENT D'ARBY COLUMBIA/CBS
4	5 I SAW HIM STANDING THERE TIFFANY MCA/MCA
5	7 PUSH IT SALT-N-PEPA LONDON/POLYGRAM
6	3 PUMP UP THE VOLUME M/A/R/R/S VERTIGO/POLYGRAM
7	8 MAN IN THE MIRROR MICHAEL JACKSON EPIC/CBS
8	13 I'M STILL SEARCHING GLASS TIGER CAPITOL/CAPITOL
9	9 ENDLESS SUMMER NIGHTS RICHARD MARX EMI-MANHATTAN/CAPITOL
10	15 DEVIL INSIDE INXS ATLANTIC/WEA
11	6 SHE'S LIKE THE WIND PATRICK SWAYZE ARISTA/BMG
12	10 FATHER FIGURE GEORGE MICHAEL COLUMBIA/CBS
13	11 I GET WEAK BELINDA CARLISLE MCA/MCA
14	14 SITTING ON THE DOCK OF THE BAY MICHAEL BOLTON COLUMBIA/CBS
15	19 ALWAYS ON MY MIND PET SHOP BOYS EMI-MANHATTAN/CAPITOL
16	12 CHECK IT OUT JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
17	16 JUST LIKE PARADISE DAVID LEE ROTH WARNER BROS./WEA
18	20 WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&M/A&M
19	18 HYSTERIA DEF LEPPARD MERCURY/BLUDGEON RIFFOLA/POLYGRAM
20	NEW ELCTRIC BLUE ICE HOUSE CHRYSALIS/MCA

ALBUMS	
1	1 VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
2	2 INXS KICK ATLANTIC/WEA
3	3 RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG
4	4 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO COLUMBIA/CBS
5	9 ROBERT PLANT NOW AND ZEN ESPERANZA/WEA
6	11 BILLY OCEAN TEAR DOWN THESE WALLS JIVE/BMG
7	6 MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
8	5 JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY/POLYGRAM
9	15 VARIOUS ARTISTS MORE DIRTY DANCING RCA/BMG
10	10 VARIOUS ARTISTS GOOD MORNING VIETNAM SOUNDTRACK A&M/A&M
11	12 GEORGE MICHAEL FAITH COLUMBIA/CBS
12	8 MICHAEL JACKSON BAD EPIC/CBS
13	13 TALKING HEADS NAKED SIRE/WEA
14	12 TIFFANY MCA/MCA
15	NEW GLASS TIGER DIAMOND SUN CAPITOL/CAPITOL
16	16 ROBBIE ROBERTSON ROBBIE ROBERTSON GEFLEN/WEA
17	14 AC/DC BLOW UP YOUR VIDEO ATLANTIC/WEA
18	17 SINEAD O'CONNOR THE LION & THE COBRA CHRYSALIS/MCA
19	NEW IRON MAIDEN SEVENTH SON OF A SEVENTH SON CAPITOL/CAPITOL
20	NEW JONI MITCHELL CHALK MARK IN A RAINSTORM GEFLEN/WEA

## BRITAIN (Courtesy Music Week/Gallup) As of 4/30/88

This Week	Last Week	SINGLES
1	3	THEME FROM S'XPRESS S'XPRESS RHYTHM KING/MUTE
2	1	HEART PET SHOP BOYS PARLOPHONE
3	15	MARY'S PRAYER DANNY WILSON VIRGIN
4	6	WHO'S LEAVING WHO HAZELL DEAN EMI
5	7	I WANT YOU BACK BANANARAMA LONDON
6	5	PINK CADILLAC NATALIE COLE MANHATTAN
7	2	LOVES CHANGES (EVERYTHING) CLIMIE FISHER EMI
8	14	ONE MORE TRY GEORGE MICHAEL EPIC
9	10	I WANT YOU BACK '88 MICHAEL JACKSON/JACKSON 5 MOTOWN
10	4	EVERYWHERE FLEETWOOD MAC WARNER BROS.
11	8	GIRLFRIEND PEBBLES MCA
12	35	PERFECT FAIRGROUND ATTRACTION RCA
13	17	GET LUCKY JERMAINE STEWART SIRE/VIRGIN
14	25	THE PAYBACK MIX, PART ONE JAMES BROWN URBAN/POLYDOR
15	19	LET'S ALL CHANT MICK & PAT PWL
16	21	A LOVE SUPREME WILL DOWNING FOURTH & B'WAY/ISLAND
17	24	SHE'S LIKE THE WIND PATRICK SWAYZE FEATURING WENDY FRASER RCA
18	13	JUST A MIRAGE JELLYBEAN FEATURING ADELE BERTEI CHRYSALIS
19	11	PROVE YOUR LOVE TAYLOR DAYNE ARISTA
20	9	DROP THE BOY BROS CBS
21	12	COULD'VE BEEN TIFFANY MCA
22	16	DREAMING GLEN GOLDSMITH REPRODUCTION/RCA
23	26	PIANO IN THE DARK BRENDA RUSSELL BREAKOUT/A&M
24	39	IT TAKES TWO ROB BASE & DJ E-Z ROCK CITYBEAT/BEGGARS BANQUET
25	18	I'M NOT SCARED EIGHTH WONDER CBS
26	NEW	OUT OF REACH PRIMITIVES LAZY/RCA
27	20	CROSS MY BROKEN HEART SINITTA FANFARE
28	33	I GAVE IT UP (WHEN I FELL IN LOVE) LUTHER VANDROSS EPIC
29	NEW	WALK AWAY JOYCE SIMS FFR/LONDON
30	NEW	DIVINE EMOTIONS NARADA REPRISE/WEA
31	22	DON'T TURN AROUND ASWAD MANGO/ISLAND
32	36	BEYOND THE PALE MISSION MERCURY/PHONOGRAM
33	NEW	BORN AGAIN CHRISTIANS ISLAND
34	38	WHEN WILL YOU MAKE MY TELEPHONE RING DEACON BLUE CBS
35	NEW	BROKEN LAND ADVENTURES ELEKTRA
36	NEW	THERE IS ALWAYS SOMETHING THERE TO... HOUSEMARTINS GO! DISCS
37	23	ARMAGEDDON IT (THE ATOMIC MIX) DEF LEPPARD BLUDGEON RIF
38	29	SEX TALK (LIVE) T'PAU SIREN
39	NEW	PUMP UP THE BITTER STAR TURN ON 45 PINTS PACIFIC/IMMACULATE
40	30	EVERY ANGEL ALL ABOUT EVE EDEN/PHONOGRAM

ALBUMS		
1	NEW	ERASURE INNOCENTS MUTE
2	2	VARIOUS NOW THAT'S WHAT I CALL MUSIC 11 EMI/VIRGIN/POLYGRAM
3	4	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
4	5	ORCHESTRAL MANOEUVRES IN THE DARK THE BEST OF OMD VIRGIN
5	1	IRON MAIDEN SEVENTH SON OF A SEVENTH SON EMI
6	8	VARIOUS HIP HOP AND RAPPING IN THE HOUSE STYLUS
7	7	ORIGINAL SOUNDTRACK DIRTY DANCING (OST) RCA
8	3	BROS PUSH CBS
9	NEW	JESUS & MARY CHAIN BARBED WIRE KISSES BLANCO Y NEGRO/WEA
10	6	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
11	9	PET SHOP BOYS ACTUALLY PARLOPHONE
12	10	T'PAU BRIDGE OF SPIES SIREN/VIRGIN
13	NEW	VARIOUS NIGHT FLITE CBS
14	17	CLIMIE FISHER EVERYTHING EMI
15	11	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
16	25	GEORGE MICHAEL FAITH EPIC
17	15	CHRISTIANS THE CHRISTIANS ISLAND
18	13	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
19	14	WHITNEY HOUSTON WHITNEY ARISTA
20	28	WILL DOWNING WILL DOWNING FOURTH & B'WAY/ISLAND
21	18	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
22	21	TINA TURNER LIVE IN EUROPE CAPITOL
23	30	PREFAB SPROUT FROM LANGLEY PARK TO MEMPHIS KITCHENWARE/CBS
24	NEW	FOSTER & ALLEN REMEMBER YOU'RE MINE STYLUS
25	16	TIFFANY TIFANY MCA
26	22	ALEXANDER O'NEAL HEARSAY TABU
27	29	LUTHER VANDROSS GIVE ME THE REASON EPIC
28	12	TALKING HEADS NAKED EMI
29	26	MICHAEL JACKSON BAD EPIC
30	38	CHER CHER GEFLEN
31	19	THE PRIMITIVES LOVELY RCA
32	23	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
33	24	THE WHO WHO'S BETTER, WHO'S BEST POLYDOR
34	27	TAYLOR DAYNE TELL IT TO MY HEART ARISTA
35	20	ASWAD DISTANT THUNDER MANGO/ISLAND
36	NEW	ALL ABOUT EVE ALL ABOUT EVE MERCURY/PHONOGRAM
37	NEW	BANANARAMA WOW! LONDON
38	NEW	DEF LEPPARD HYSTERIA BLUDGEON RIF/PHONOGRAM
39	40	INXS KICK MERCURY/PHONOGRAM
40	NEW	DEACON BLUE RAIN TOWN CBS

## WEST GERMANY (Courtesy Der Musikmarkt) As of 4/25/88

SINGLES	
1	17 HEART PET SHOP BOYS PARLOPHONE
2	1 I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
3	2 OKAY O.K. WESTSIDE
4	5 COME INTO MY LIFE JOYCE SIMS LONDON
5	9 WAS SOLL DAS? HERBERT GROENEMEYER EMI
6	4 WHEN WILL I BE FAMOUS BROS CBS
7	6 GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE
8	12 STAY ON THESE ROADS A-HA WARNER BROS.
9	3 TELL IT TO MY HEART TAYLOR DAYNE ARISTA
10	7 BEAT DIS BOMB THE BASS BCM
11	8 TOGETHER FOREVER RICK ASTLEY RCA
12	NEW PROVE YOUR LOVE TAYLOR DAYNE ARISTA
13	18 ELLA ELLE L'A FRANCE GALL WEA
14	10 SHIP OF FOOLS ERASURE MUTE
15	11 BIS WIR UNS WIEDERSEHEN MUENCHENER FREIHEIT CBS
16	14 I NEED YOU B.V.S.M.P. BCM RUSH
17	NEW DOCTORIN' THE HOUSE COLDCUT INTERCORD
18	15 SHE'S LIKE THE WIND PATRICK SWAYZE RCA
19	13 HOUSE ARREST KRUSH MERCURY/PHONOGRAM
20	16 SIGN YOUR NAME TERENCE TRENT D'ARBY CBS

ALBUMS	
1	1 HERBERT GROENEMEYER OE EMI
2	2 SOUNDTRACK MORE DIRTY DANCING RCA
3	3 SOUNDTRACK DIRTY DANCING RCA/ARIELA
4	5 MUENCHENER FREIHEIT FANTASIE CBS
5	4 TINA TURNER TINA LIVE IN EUROPE CAPITOL
6	9 RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
7	7 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
8	NEW BROS PUSH CBS
9	NEW IRON MAIDEN SEVENTH SON OF A SEVENTH SON EMI
10	6 PETER MAFFAY LANGE SCHATTEN TELDEC
11	10 ERSTE ALLGEMEINE VERUNSICHERUNG LIEBE, TOD & TEUFEL EMI
12	8 RAINBIRDS RAINBIRDS MERCURY/PHONOGRAM
13	11 ORCHESTRAL MANOEUVRES IN THE DARK THE BEST OF OMD VIRGIN
14	NEW JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
15	12 MICHAEL JACKSON BAD EPIC
16	14 JOYCE SIMS COME INTO MY LIFE LONDON
17	15 TAYLOR DAYNE TELL IT TO MY HEART ARISTA
18	13 TALKING HEADS NAKED EMI
19	NEW PET SHOP BOYS ACTUALLY PARLOPHONE
20	17 BILLY OCEAN TEAR DOWN THESE WALLS JIVE

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 4/23/88

SINGLES	
1	1 GIMME HOPE JOANNA EDDY GRANT EMI
2	2 STOP LOVING YOU TOTO CBS
3	4 PLAY IT COOL FREIHEIT CBS
4	7 BEDS ARE BURNING MIDNIGHT OIL CBS
5	NEW DON'T TURN AROUND ASWAD ISLAND
6	3 TELL IT TO MY HEART TAYLOR DAYNE ARISTA
7	5 WINTER IN AMERICA RENE FROGER CNR
8	NEW YE KE YE KE MORY KANTE BARCLAY
9	9 SOMEWHERE DOWN THE CRAZY RIVER ROBBIE ROBERTSON GEFLEN RECORDS
10	NEW I NEED YOU B.V.S.M.P. INDISC

ALBUMS	
1	1 TOTO THE SEVENTH ONE CBS
2	2 SOUNDTRACK DIRTY DANCING RCA
3	3 PAOLO CONTE COLLEZIONE EVA
4	4 ORIGINAL SOUNDTRACK MORE DIRTY DANCING RCA
5	6 GOLDEN EARRING THE VERY BEST OF GOLDEN EARRING ARCADE
6	8 DIVERSEN DANCE CLASSICS ARCADE
7	7 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
8	NEW FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROTHERS
9	9 TINA TURNER TINA LIVE IN EUROPE EMI BOVEMA
10	5 STING ... NOTHING LIKE THE SUN POLYDOR

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 4/30/88

HOT 100 SINGLES	
1	3 HEART PET SHOP BOYS PARLOPHONE
2	1 I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
3	4 NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
4	8 LOVE CHANGES (EVERYTHING) CLIMIE FISHER EMI
5	7 WONDERFUL LIFE BLACK A&M
6	6 ETOILE DES NEIGES SIMON ET LES MODANAIS ARIOLA
7	2 TELL IT TO MY HEART TAYLOR DAYNE ARISTA
8	NEW THEME FROM S'XPRESS S'XPRESS RHYTHM KING/MUTE
9	17 EVERYWHERE FLEETWOOD MAC WARNER BROS.
10	13 STAY ON THESE ROADS A-HA WARNER BROS.
11	14 QUAND JE T'AIME DEMIS ROUSSOS FLARENASCH/WEA
12	10 OKAY O.K. WESTSIDE/SPV
13	9 GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE
14	20 COME INTO MY LIFE JOYCE SIMS SLEEPING BAG/LONDON
15	NEW PROVE YOUR LOVE TAYLOR DAYNE ARISTA
16	15 TOGETHER FOREVER RICK ASTLEY RCA
17	NEW N'IMPORTE QUOI FLORENT PAGNY PHILIPS/PHONOGRAM
18	NEW PINK CADILLAC NATALIE COLE MANHATTAN
19	11 WHEN WILL I BE FAMOUS? BROS CBS
20	5 DROP THE BOY BROS CBS

HOT 100 ALBUMS	
1	1 SOUNDTRACK DIRTY DANCING RCA
2	3 RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
3	2 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
4	NEW IRON MAIDEN SEVENTH SON OF A SEVENTH SON EMI
5	4 TINA TURNER TINA LIVE IN EUROPE CAPITOL
6	7 BROS PUSH CBS
7	5 SOUNDTRACK MORE DIRTY DANCING RCA
8	6 ORCHESTRAL MANOEUVRES IN THE DARK THE BEST OF OMD VIRGIN
9	9 TALKING HEADS NAKED EMI
10	11 HERBERT GROENEMEYER OE EMI
11	8 STING ... NOTHING LIKE THE SUN A&M
12	10 TOTO THE SEVENTH ONE CBS
13	18 JOHNNY CLEGG & SAVUKA THIRD WORLD CHILD EMI
14	15 JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
15	20 BLACK WONDERFUL LIFE A&M
16	19 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
17	13 MICHAEL JACKSON BAD EPIC
18	12 JOHNNY HALLYDAY JOHNNY A BERCY 87 PHILIPS/PHONOGRAM
19	17 GEORGE MICHAEL FAITH EPIC
20	14 WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM

## AUSTRALIA (Courtesy Australian Music Report) As of 5/2/88

SINGLES	
1	1 GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN LIBERATION
2	3 STUTTER RAP MORRIS MINOR & THE MAJORS VIRGIN
3	4 SIGN YOUR NAME TERENCE TRENT D'ARBY CBS
4	7 REV IT UP JERRY HARRISON: CASUAL GODS POLYGRAM
5	2 I SHOULD BE SO LUCKY KYLIE MINOGUE MUSHROOM
6	5 LOVE IN THE FIRST DEGREE BANANARAMA LIBERATION
7	NEW WHEN I FALL IN LOVE/MY ARMS KEEP MISSING YOU RICK ASTLEY RCA
8	9 HAZY SHADE OF WINTER THE BANGLES LIBERATION
9	8 WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
10	6 SHE'S LIKE THE WIND PATRICK SWAYZE VICTOR
11	16 WHEN WILL I BE FAMOUS? BROS CBS
12	15 I FOUND SOMEONE CHER GEFLEN
13	NEW TELL IT TO MY HEART TAYLOR DAYNE ARISTA
14	11 HUNGRY EYES ERIC CARMEN RCA
15	NEW COULD'VE BEEN TIFFANY MCA
16	10 (I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
17	14 BOYS WILL BE BOYS CHOIRBOYS MUSHROOM
18	13 GROOVE EUROGLIDERS CBS
19	NEW (SITTIN' ON) THE DOCK OF THE BAY MICHAEL BOLTON CBS
20	19 BREAKAWAY BIG PIG WHITE LABEL

ALBUMS	
1	3 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
2	1 VARIOUS HIT PIX '88 FESTIVAL
3	2 RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
4	7 JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY
5	5 VARIOUS PUMP IT UP '88 CBS
6	4 SOUNDTRACK DIRTY DANCING RCA
7	6 CHOIRBOYS BIG BAD NOISE MUSHROOM
8	10 ICEHOUSE MAN OF COLOURS REGULAR
9	8 TALKING HEADS NAKED EMI
10	9 GEORGE MICHAEL FAITH EPIC
11	11 THE CHURCH STARFISH MUSHROOM
12	13 ROBERT PLANT NOW AND ZEN ESPERANZA
13	20 BILLY OCEAN TEAR DOWN THESE WALLS LIBERATIONS
14	12 JIMMY BARNES FREIGHT TRAIN HEART MUSHROOM
15	18 JOHN WILLIAMSON THE BOOMERANG CAFE FESTIVAL
16	14 THE ANGELS LIVELINE MUSHROOM
17	16 GEORGE HARRISON CLOUD NINE DARK HORSE
18	NEW ORIGINAL MOTION PICTURE SOUNDTRACK GOOD MORNING VIETNAM A&M
19	15 CLIFF RICHARD ALWAYS GUARANTEED EMI
20	19 PINK FLOYD A MOMENTARY LAPSE OF REASON CBS

## FRANCE (Courtesy of Europe 1) As of 4/23/88

SINGLES	
1	1 NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
2	5 N'IMPORTE QUOI FLORENT PAGNY PHILIPS
3	3 ETOILE DES NEIGES SIMON ET LES MODANAIS RCA
4	2 WONDERFUL LIFE BLACK A&M
5	4 QUAND JE T'AIME DEMIS ROUSSOS FLARENASCH
6	8 LA GITANE FELIX GRAY CHARLES TALAR
7	6 LA QUEUE LEULEU BEZU LACLASSE CARRERE
8	10 BOYS AND GIRLS CHARLIE MAKES THE COOK TOUCH OF GOLD
9	12 ASI MBO MANGA JOHNNY CLEGG EMI
10	18 NEED YOU TONIGHT INXS PHONOGRAM
11	7 BOYS SABRINA BABY RECORDS/POLYDOR
12	9 QUELQUE CHOSE DANS MON COEUR ELSA ARIOLA
13	13 WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
14	16 VELOMOTEUR LES CALAMITES POLYDOR
15	11 SLAVE FRANCOIS FELDMAN PHONOGRAM
16	17 EVIDEMMENT FRANCE GALL WEA/APACHE
17	NEW YEKE YEKE MORY KANTE BARCLAY
18	NEW TO BE REBORN BOY GEORGE VIRGIN
19	19 BIOMAN BERNARD MINET AB PRODUCTIONS
20	15 MY BABY JUST CARES FOR ME NINA SIMONE CARRERE

## Tunes For Tots Proves A Buggy-Bumper Business Trio Sells Well From Back Of Rack

BY KIRK LaPOINTE

OTTAWA Canadian music trivia question: Which trio has sold more than 1.5 million albums in Canada, with one double platinum, two platinum, and three gold records?

Second clue: They are seen by millions on MTV.

Third clue: It's not Rush.

Give up? Most probably would, because the immense success of Sharon, Lois & Bram has largely gone unnoticed in Canadian music circles. Retailers may shun the music and keep it from the front racks, radio may avoid it like the plague, but life goes on swimmingly for the Toronto-based threesome, together now for more than a decade and only now embarking on a major foray into the U.S. market and elsewhere.

"We have an audience that is reborn every two or three years," says manager Allan Nagle. "I think that was the rationale behind the attraction of the business to rock, but the business hasn't really done the same thing with children's music."

Nevertheless, the trio's Elephant Records has done little but strike a chord in its audience since its inception. Featured on MTV's Nickelodeon and on CBS-TV at home, Sharon, Lois & Bram are major tour performers with an avid following. They are part of a brigade of talented Canadian performers for children, which includes Raffi, Fred Penner, Chris & Ken Whitely, and Eric Nagler.

A&M Records of Canada Ltd. was the first major label to discover children's music and distributes just about every major act in the business. A&M America has also picked up for distribution the trio and others such as Raffi.

Still, Nagle says, "there are several levels of problems" facing children's music. Gaining the respect of "a slow-moving music machine" is arguably the toughest challenge.

"They are less ornery," he says. "But, as long as there are Bon Jovis out there selling more records, we'll be tucked aside somewhere in the stores."

What that does, Nagle and others agree, is force parents and their children to undergo a high-decibel as-

sault of the latest in chart-topping music to find a folksy children's release. In many cases, parents simply choose to stay away from the store entirely. That has forced most children's labels to find alternate ways to get their work to the market, including clothing and department stores, direct TV advertising, video tie-ins, and, especially, concert performances.

### MAPLE BRIEFS

**NEW TO RADIO** syndication is "The Rock Express Radio Show," a joint effort between Lysonic Productions and the Telemedia radio network. So far, more than 20 stations are carrying what is billed as Canada's only weekly musical radio series.

**SYD KESSLER**, whose SuperCorp Entertainment firm could potentially dominate the Canadian-owned end of the music industry, recently told a gathering of the Canadian Independent Record Production Assn. he intends to have Los Angeles and New York offices and should be ready to launch music division within a year. The company now has a relationship with Concert Productions International and intends to open publishing and merchandising arms.

**IT HASN'T TAKEN** new management long to shake things up at CFCF-AM and CFQR-FM Montreal. Only weeks after former Telemedia executives Pierre Beland and Pierre Arcand assumed control, both CFCF/CFQR general manager David Middleton and CFCF program director Eric Young were let go. Rumors continue of impending on-air changes at CFCF.

**STUART RAVEN-HILL**, a veteran jack-of-all-trades, is now heading up the Intrepid label in Canada, and his first two projects are impressive. "Glasnost" is a compilation of Soviet rock music, and National Velvet is a Toronto band with widespread critical acclaim. The label is up and running with distribution in Canada by Capitol Records-EMI.

TV has been particularly embracing of Sharon, Lois & Bram, whose "Elephant Show" has been a favorite among children during its four years on the air. Right now, the band is considering a special video for retail, unrelated to their TV work.

The band is currently on a U.S. tour to support the recent release of "Stay Tuned." Nagle reports that ticket sales have been brisk.

**BRYAN ADAMS** and Jim Vallance have donated "Remembrance Day" from Adams' "Into The Fire" album to the Department of National Defense for use in the department's veteran-related projects.

**A QUIET UNION** drive is taking place at MuchMusic Network and its CITY-TV Toronto headquarters by the National Assn. of Broadcast Employees and Technicians. Results of the drive are expected shortly, but the unionization of the MuchMusic Network is bound to trim what is already a tight ship there, one of the few places anywhere in the business where people give their all at odd hours and under odd conditions.

**JOHN CALE** will produce the debut album for Vancouver's Art Bergmann on the Duke Street label. The project is due in late May.

**LOW-KEY** but well-attended listening sessions were held the last week in March in major Canadian markets to herald "Diamond Sun," the second album from Glass Tiger. Oddly enough, another eagerly anticipated project, Honeymoon Suite's "Racing After Midnight," was being previewed for the industry at about the same time. The first singles from the albums are going head to head in one of the most competitive radio battles in some time for Canadian music.

*Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.*

## Heavy Metal Getting Cold Shoulder In Soviet Union

BY VADIM YURCHENKOV

MOSCOW Western-style rock music may be flourishing here in the liberating atmosphere of glasnost, but its most aggressive manifestation, heavy metal, has yet to come in from the cold, despite a recent series of concerts by the Scorpions.

Although there are literally thousands of young heavy metal bands in the Soviet Union, the values associated with the genre still provoke more discussion than the music itself.

Among many recent articles on the subject, one in the youth paper Komsolomets said: "Heavy metal is so contradictory to socialist values, so foreign to humanism and democracy, that there should be no dialog with it. It is frankly an enemy."

Heavy metal first began to be played here in the mid-'70s. The first efforts were low-grade imitations of songs by bands such as Black Sabbath, Iron Maiden, and Aerosmith culled from imported albums and radio shows. Today heavy metal is played by innumerable amateur and semiprofessional groups and, as a symbol of lifestyle, has been adopted by countless nonmusicians and even nonfans, most in their teens.

Though still regarded by many cultural officials as an "anti-

musical phenomenon," heavy metal has also produced some accomplished bands whose music is well up to Western standards. Perhaps the most successful nationally is the Moscow-based group Master. Formed by members of the now-disbanded Aria, Master recently sold out the city's Central Tourists House venue a week ahead of its appearance there.

Other notable names include Skoraya Pomoshch (First Aid), August, and EDS from Leningrad; Park from Gorki; and Otrazheniye (Reflection) and Metalloball from Yaroslavl. The Estonian professional bands Music Safe, with veteran rock singer Tynis Myagi, and Gunnar Graps Group also enjoy much popularity nationwide.

Life is not yet easy for these bands, however. First Aid, formed in 1985 and groomed on Judas Priest and Iron Maiden material, is seen as the most advanced and authentic heavy metal outfit in Leningrad but is still a nonprofessional act playing small venues either free or for minimal fees.

In Moscow conditions are better. Last year, Cruise became the first Soviet heavy metal act to have an album released by the state record company, Melodiya. A second album in the genre followed from Tchernyi Coffee (Black Coffee), and Melodiya now plans a third release, from Tyazhelyi Den (Hard Day).

### POLYGRAM BIG WINNER AT EDISON AWARDS

(Continued from page 70)

while Archiv Produktion took the opera award for Monteverdi's "Orfeo" performed by the Monteverdi Choir and English Baroque Soloists.

The Decca, Philips Digital Classics, and L'Oiseau-Lyre labels are distributed here by Phonogram, and the Deutsche Grammophon and Archiv Produktion labels are distributed by Polydor.

Other winners are American soprano Arleen Auger in the vocal solo category for a CBS Masterworks recording of songs by Mozart, Strauss, and Wolf; Pierre Boulez for a performance of his own "Pli Selon Pli" with the BBC Symphony Orchestra in the modern mu-

sic category (Erato, distributed by BMG/Ariola); the Aurelia Saxophone Quartet for its account of Gershwin's "Rhapsody In Blue" and Mussorgsky's "Pictures At An Exhibition" in the young performing artists category (EMI, distributed by EMI Bovema); and Maria Callas, posthumously, for another EMI recording in the special documentary or historical issues category.

The winners will be featured in two special television programs to be aired this fall by national broadcaster NOS. The awards were judged by a panel of classical experts headed by Rob Edwards, managing director of Dutch industry group NVPI.

### POLYGRAM INT'L ANNUAL REPORT

(Continued from page 70)

thing," he says.

Fine says CD has succeeded because it was software led. "And it was clearly a mistake to launch the DAT system without the availability of prerecorded software in any significant quantities," he says.

He says he has no fears about the DAT system and that he is convinced the hardware and software interests will ultimately reach an agreement involving "some form of technological inhibitor or a tape levy. Then we can develop another segment of program marketing."

On the subject of the smaller CD formats, Fine says it is no secret that Philips was a reluctant convert

to the 3-inch disk, "but software companies have to provide whatever the public demands. This is the overriding consideration, and I can see that the 3-inch disk can be packaged so that two can fit side by side into a conventional vinyl single bin. This has appeal for some retailers, though others fear shrinkage problems.

"But I see the 5-inch CDV disk as being a complement to the audio-only 3-inch disk. We will obviously have to study the situation market by market and provide software in the form for which there is a demand," he says.

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**Semper Fidelity.** Mobile Fidelity Sound Labs honors Soviet musicians visiting Boston for the Making Music Together cultural exchange festival. Pictured standing, from left, are Joel Spiegelman, composer; Sergei Stadler, violinist; Herb Belkin, president, Mobile Fidelity; Lev Ginsburg, Soviet journalist; Rodion Shchedrin, Soviet composer; Maya Plisetskaya, Soviet ballerina/choreographer; Howard Singer, attorney; and Doug Cowan, Mobile Fidelity representative. Shown seated, from left, are Phyllis Schwartz, publicity director, Mobile Fidelity; Howard Singer's wife, Marilyn; Joel Spiegelman's wife, Trudy Vogel; and Doug Cowan's wife, Donna.



**Deal Shannon.** New York dance-music artist Shannon signs a personal management agreement with Steven Borkum. Shown, from left, are Allen Arrow, attorney; Shannon; and Borkum.



**Home James.** Rick James marks the completion of his new Reprise album, "Wonderful," by paying a visit to Warner Bros. label executives. Shown, from left, are Rich Fitzgerald, vice president/director of promotion, Reprise; Ernie Singleton, senior vice president, black music marketing and promotion; James; Lenny Waronker, president; Michael Ostin, vice president, a&r; and Benny Medina, vice president, black music a&r.



**Martell-ivision.** Riverrun Films completes a 12-minute fundraising film for the T.J. Martell Foundation For Leukemia, Cancer and AIDS Research. The public-service spot features celebrities Dolly Parton, Barbra Streisand, Cybill Shepherd, Neil Diamond, Kenny Loggins, and John Cougar Mellencamp. Pictured, from left, are Parton; Clare Baren, producer, Riverrun Films; and Arnold Levine, director and vice president, creative services, CBS Records.



**Meeting Midori.** Youthful violinist Midori meets with executives of CBS Masterworks, for which she plans to record several albums. Pictured, from left, are Lee Lamont, president, ICM Artists; Seymour Gartenberg, executive vice president, CBS Records; Midori; and Joseph F. Dash, senior vice president, general manager, CBS Masterworks.



**Penta Pact.** Executives of Elektra Records and Canadian independent Penta Records meet to seal their U.S. distribution agreement. Shown seated, from left, are Lou Blair, director, Penta; Bruce Allen, president, Penta; Bob Krasnow, chairman, Elektra; and John Ford, managing director, Penta. Shown standing, from left, are Elektra execs Aaron Levy, executive vice president; Hale Milgrim, senior vice president, marketing; Brad Hunt, senior vice president, promotion; Gary Casson, senior vice president, business affairs; and Rick Alden, vice president, promotion.

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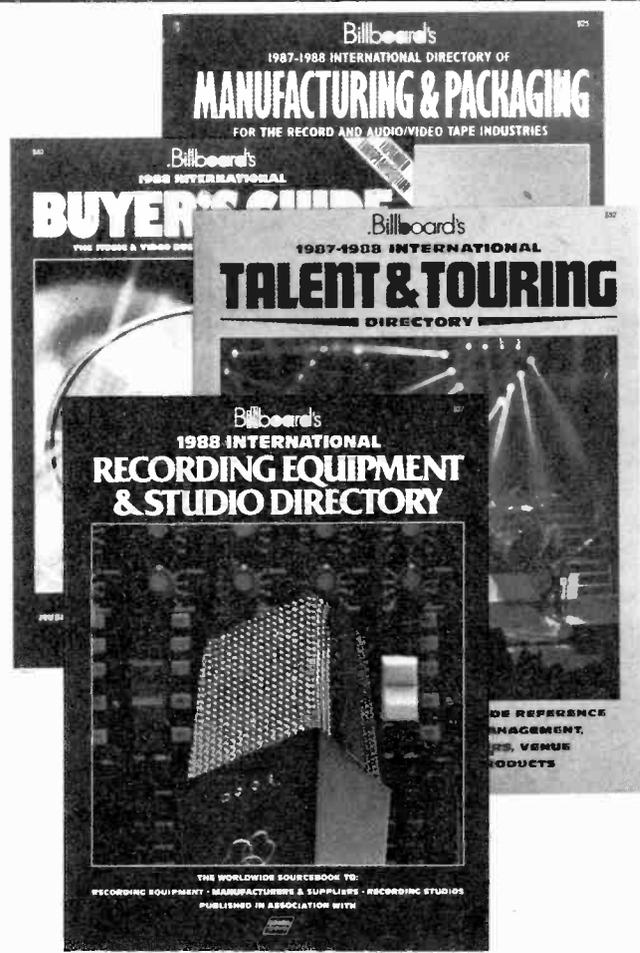
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## Industry Seen As Adjunct To Theatrical Films Home Vid's Public Future In Doubt

BY MARK MEHLER

NEW YORK Changing industry dynamics and a slowdown in revenue growth have made Wall Street analysts less enthusiastic about future home video public offerings.

Only months ago, analysts and investors spoke glowingly about prospects for getting more home video pure plays before the public in the form of new offerings (Billboard, Nov. 7). Today, home video, despite its continued growth, is viewed more as an adjunct to the \$4.2 billion domestic theatrical film business than as a significant stand-alone business.

"It is unlikely that you're going to see initial public offerings in the [home entertainment] industry similar to the spin-out of MGM/UA's video business a few years ago," argues Raymond Katz, an analyst at Mabon, Nugent & Co. "And if XYZ Home Video does decide to go public, I doubt they'll find much investor enthusiasm, unless they've already got a lot of good product sewn up."

The reasons, according to Katz and other observers, include the current orientation toward A titles,

which favors video suppliers aligned with successful film studios, and the end of explosive industry growth (home video revenues last year were \$3.3 billion, up only 10% over 1986, but 300% higher than 1984).

"Home video is currently on a much more gentle [growth] slope," says Katz. "Wall Street loses interest very quickly when growth mo-

### 'Home vid is on a mild growth slope'

mentum starts to slow."

John Tinker, an entertainment/media analyst at Morgan Stanley, says that in the past year home video underwent a major shift, from a business geared to filling shelf space to one depending more and more on A titles, at the expense of B and C releases.

"As that trend accelerates," says Tinker, "the pressure on independent video suppliers grows. It's critical now to have access to a constant flow of hit product." Tinker notes this is the thinking behind Vestron Inc.'s bid to become a significant

film studio. Vestron, largely on the strength of "Dirty Dancing," is expected to report a profit in the first quarter of 1988, after losing \$32.7 million last year.

Nevertheless, adds Tinker, pointing to Cannon Group, New World Pictures, and other financially troubled movie studios, "Becoming a major theatrical film distributor isn't going to be easy [for Vestron]."

Similarly, analysts question whether a home video independent such as Nelson Holdings International can manage to sustain its recent flow of A hits. The company, which lost \$31.5 million in 1987, is likewise predicting a return to profitability in the first quarter based on massive shipments of "The Princess Bride" and the proposed divestiture of its ailing Nelson Vending Technology unit (Billboard, April 16). The company will also distribute "The Last Emperor," winner of nine Academy Awards.

Harold Vogel of Merrill Lynch sees continued access to such titles by Nelson or any other independent as "extremely chancy." "Those who are in the marketplace without major studio backing are forced either to buy before [the movie is] produced, which means the possibility of making a lousy deal, or buying stuff at Cannes that the studios didn't want... Either way, in my view, it's very difficult."

"You simply can no longer be assured of large home video sales on bad movies," sums up Ladenburg, Thalmann & Co. entertainment analyst Doug Lowell. "And without assurance of a certain revenue base, the independents will feel the most impact."

However, Wall Streeters are by no means ready to consign home video independents to the scrap heap. Chronic U.S. illiteracy, the growth of video in industrial training applications, and the stirrings of a boom in Europe are all seen as long-term pluses for video suppliers.

## WW1 Shows Income Drop, Revenue Rise

NEW YORK Westwood One Inc., the Culver City, Calif.-based radio network operator, reported net income of \$1.42 million, or 12 cents a share, for the first quarter ended Feb. 29. This is slightly below last year's quarterly net of \$1.44 million, or 12 cents a share.

Revenues rose 75%, from \$15.9 million in last year's period to \$28 million this year.

William Battison, president and chief financial officer, said the recently completed public offering of 2.5 million common shares (Billboard, April 2) will strategically position the company to "take advantage of cost savings resulting from the acquisition of radio broadcasting properties as they become available."

## Despite Income Drop, MCA Scores Record Revenues

NEW YORK MCA Inc. reported slightly lower net income and operating income for the quarter ended March 31, but revenues for the three months were the highest in company history.

The Music Entertainment Group posted record revenues and operating income for the first quarter.

Net income for the company was \$26.9 million, or 37 cents a share, compared with \$28.8 million, or 38 cents a share, in the 1987 period. Operating income declined from \$41.6 million to \$40.3 million.

MCA revenues for the three months were \$611.2 million, compared with \$533.2 million in the 1987 quarter.

The Music Entertainment unit, which includes the handling of fees for domestic distribution of

home video product, had operating income of \$12 million, up from \$10.3 million last year. Revenues for the group were \$135 million, compared with \$99.4 million last year.

The Filmed Entertainment Group, which includes theatrical, television, and home video operations, reported lower operating income and revenues in the quarter. Operating income fell from \$36.1 million to \$21.2 million, and revenues were down from \$307.9 million to \$295.3 million. Substantially lower pay-television revenues were blamed for the decline in the group's operating income.

Investment income decreased in 1988 compared with last year's quarter, which included about \$4 million in gains related to MCA's investment in Cineplex Odeon Corp.

## Josephson Accepts Buyout Merger Pending Approval

NEW YORK A special committee of the board of directors of Josephson International Inc. has accepted a \$14.50-per-share buyout offer from chairman and chief executive Marvin Josephson.

The cash offer follows Josephson's initial leveraged buyout proposal, which called for \$11.50 a share in cash and \$2 principal amount of 15% subordinated debentures. That proposal was rejected by the board.

New York-based Josephson International, which owns the talent agency ICM, says the buyout is subject to execution of a definitive merger agreement, approval by the full board and shareholders, and provision of the necessary financ-

ing. The company also says that stockholder litigation brought in connection with the original merger proposal has been tentatively settled, subject to further proceedings and court approval.

The merger is expected to be completed by mid-July. If the merger is not consummated by July 15, the company notes, interest will accrue thereafter on the \$14.50 price at an annual rate of 8% until the merger is completed.

Analysts say the leveraged buyout is a means of offering talent agency executives a larger equity stake in the company. At the close of over-the-counter trading on April 25, Josephson stock was at \$12.87.

## Musicland Reports All-Around Profits

NEW YORK Musicland Group Inc., the 623-store music and video retailer, reported net income for the first quarter ended March 25 rose 63% to \$2.04 million, or 18 cents a share. Last year's quarter net figure was \$1.25 million, or 12 cents a share.

Revenues rose 13.1% to \$105.7 million, compared with \$93.5 million a year ago.

On April 11, Musicland and Primedia Corp. announced a defini-

tive agreement calling for the sale of the retailer to a group of investors for \$36 a share. The investors are led by Donaldson, Lufkin & Jenrette and members of Musicland management. The deal is subject to approval by shareholders and is expected to be completed in the second quarter of 1988, the company said.

Musicland stock closed April 25 at \$34.50 in New York Stock Exchange trading.

## Warner Gets Credit-Rating Boost

NEW YORK Warner Communications Inc.'s credit rating was upgraded to single-A-3 from Baa-1 on its subordinated debt and on its Series A convertible exchangeable preferred stock. Moody's Investor Service Inc. also raised the rating on WCI's commercial paper, to Prime-1 from Prime-2.

Moody's said the higher ratings reflect substantial improvement in Warner's operating performance

as well as a stronger balance sheet and "favorable long-term prospects for its core businesses," including films and recorded entertainment.

The recent acquisitions of motion picture theaters and the Chapell music publishing operation "further solidify Warner's position as one of the nation's leading entertainment companies," Moody's said.

# MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

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Company	Sale/ 1000's	Open 4/19	Close 4/25	Change
<b>NEW YORK STOCK EXCHANGE</b>				
CBS Inc.	395.2	154	151 1/2	-2 1/2
Cannon Group	68.2	4	4	.....
Capital Cities Communications	256.9	340	335	-5
Coca-Cola	3210	37 1/2	39	+1 1/2
Walt Disney	2403.3	55 1/2	56 1/2	+ 1/2
Eastman Kodak	5413.7	40 1/2	41 1/2	+ 1/2
Gulf & Western	888.3	77	76 1/2	- 1/2
Handleman	191.4	28 1/2	28 1/2	.....
MCA Inc.	803.9	45 1/2	44 1/2	-1 1/2
MGM/UA	490.4	14 1/2	15	+ 1/2
Musicland	44.2	34 1/2	34 1/2	+ 1/2
Orion Pictures Corp.	183.8	16 1/2	16 1/2	.....
Primerica	1063.5	25 1/2	25 1/2	+ 1/2
Sony Corp.	524.2	43 1/2	44 1/2	+ 1
TDK	5.3	73 1/2	75	+1 1/2
Vestron Inc.	84.5	5 1/2	5 1/2	.....
Warner Communications Inc.	2480	32 1/2	32 1/2	.....
Westinghouse	2193	51 1/2	52 1/2	+ 1/2
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	31.3	2 1/2	3	+ 1/2
Electrosound Group Inc.	5.2	5 1/2	5 1/2	.....
Lorimar/Telepictures	1132.6	12 1/2	12	- 1/2
New World Pictures	180.5	2 1/2	2 1/2	.....
Price Communications	187.8	8 1/2	9 1/2	+1 1/2
Prism Entertainment	19.7	3 1/2	3 1/2	+ 1/2
Turner Broadcasting System	.....	.....	.....	.....
Unitel Video	.8	8 1/2	8 1/2	- 1/2
Wherehouse Entertainment	.....	.....	.....	.....
<b>OVER THE COUNTER</b>				
Company	April 25 Open	Close	Change	
Crazy Eddie	1 1/2	1 1/2	- 1/2	
Dick Clark Productions	4 1/2	4 1/2	- 1/2	
Infinity Broadcasting	22 1/2	22 1/2	- 1/2	
Josephson Inc.	12 1/2	12 1/2	.....	
LIN Broadcasting	58 1/2	60	+1 1/2	
Malrite Communications Group	7	7 1/2	+ 1/2	
Recoton Corp.	3 1/2	3 1/2	.....	
Reeves Communications	5 1/2	5 1/2	+ 1/2	
Satellite Music Network, Inc.	4	4 1/2	+ 1/2	
Scraps Howard Broadcasting	81 1/2	81 1/2	.....	
Shorewood Packaging	15 1/2	15 1/2	.....	
Sound Warehouse	11 1/2	11 1/2	.....	
Specs Music	6 1/2	6 1/2	.....	
Stars To Go Video	1	1 1/2	+ 1/2	
Trans World Music	21 1/2	21 1/2	- 1/2	
Tri-Star Pictures	.....	.....	.....	
Wall To Wall Sound And Video	3 1/2	3 1/2	.....	
Westwood One	22 1/2	22 1/2	- 1/2	
<b>LONDON STOCK EXCHANGE (In Pence)</b>				
Company	Open 4/18	Close 4/25	Change	
Chrysalis	123	123	.....	
Pickwick	201	208	+7	
Really Useful Group	558	545	-13	
Thorn EMI	607	609	+2	
Virgin	115	105	-10	

## POP

### PICKS

**GRAHAM PARKER**  
The Mona Lisa's Sister  
PRODUCERS: Graham Parker, Brinsley Schwarz  
RCA 8316-R

New label affiliation has given Parker shot in the arm mandatory for creating music as vibrant and tuneful as what's contained here. Backed by old pubmates Schwarz, Andrew Bodnar, Terry Williams, and Pete Thomas, Parker returns to serenely rocking form that characterized his best—and best-selling—albums. Try single "Get Started, Start A Fire" and mesmerizing "I'm Just Your Man." One of the finest albums of the year.

**HONEYMOON SUITE**  
Racing After Midnight  
PRODUCERS: Ted Templeman & Jeff Hendrickson  
Warner Bros. 25652

Canadian quintet stirs up a very palatable mix of airwave-oriented material, led by the power track "Love Changes Everything." Set also includes group's title track from the '87 box-office hit "Lethal Weapon." Convincing vocals of Johnnie Dee and strong axework by Derry Grehan should have immediate appeal for album rock outlets on the watch for commercial hard rock.

**VINIE VINCENT INVASION**  
All Systems Go  
PRODUCERS: Vinnie Vincent & Dana Strum  
Chrysalis DV 41626

New singer Mark Slaughter has the looks and vocal acumen—with enough trendy traces of Robert Plant—to help the Invasion take over the charts; "Ashes To Ashes" showcases his talents well, with "Naughty Naughty" and "Love Kills" standing out as follow-ups.

### RECOMMENDED

**JON ANDERSON**  
In The City Of Angels  
PRODUCER: Stewart Levine  
Columbia BFC 40910

Yes-man is back with a solo album of OK pop tracks that don't rival the complexities of Anderson's full-time band. Singer's voice is as distinctive as ever, but so-so writing won't push set past diehard followers.

**LOUISE GOFFIN**  
This Is The Place  
PRODUCERS: Tom Swain, Steve Jolley  
Warner Bros. 25692

Goffin has taken large strides as a singer and writer since her early work at Elektra. Romantic pop songs here get stirring yet never overstated treatment. "Bridge Of Sighs" is solid first single, but ripe "In The Mood" sounds like an even better bet for pop and AC acceptance.

**THE BONEDADDYS**  
A-Koo-De-A!  
PRODUCERS: Dusty Wakeman, the Bonedaddys  
Chameleon/Capitol D-74751

First Chameleon release to benefit from Capitol distribution should make the most of the boost; habit-forming party music moves in a steady groove, drawing off influences as diverse as Blood, Sweat & Tears and world beat. L.A. outfit has big following; "Push Am Forward" and "Zouk Attack" could gather more fans via clubs and album rock radio, respectively.

**PARTHENON HUXLEY**  
Sunny Nights  
PRODUCERS: David Kahne, Parthenon Huxley  
Columbia BFC 44141

A&R folks at Black Rock have been abuzz about Huxley for some time, and singer/songwriter's debut album proves to be worthy of their excitement. Huxley has a distinctive voice and writes smart, unusual pop

songs, which are given the same winning treatment that co-producer Kahne delivered on his two outings with the Bangles.

**MICHAEL FEINSTEIN**  
Isn't It Romantic  
PRODUCER: Johnny Mandel  
Elektra 9 60792-2

The cabaret star, now making a limited-engagement stand on Broadway, expands his horizons here, eschewing basic vocal/piano personality for a crooner-style outing with a lush orchestra backdrop. As always, songs are chosen and performed with great taste. CD version has bonus medley of Jerry Herman's "I Won't Send Roses"/"Time Heals Everything."

**PETER MURPHY**  
Love Hysteria  
PRODUCERS: Simon Rogers  
Beggars Banquet/RCA 7634-H

Onetime Bauhaus member who has developed a sizable alternative cult offers up Bowie-like vocals and impressionistic tunes. "His Circle And Hers Meet," a sinewy rocker, could capture him an even bigger chunk of the college and alternative market.

**JOHN KILZER**  
Memory In The Making  
PRODUCERS: Keith Sykes, John Hampton  
Geffen GHS 24190

Kilzer pens and sings somber ballads and streetwise rockers that exhibit some refreshing lyrical turns of phrase. Debut album is given a big boost by striking playing of guitarist Jack Holder. Album rockers might try title cut on the ballad side, cueing "Pick Me Up" and "Green, Yellow And Red" for the harder edge.

**PIXIES**  
Surfer Rosa  
PRODUCER: Steve Albini  
4AD/Rough Trade ROUGH US 38

Produced by underground impresario Albini, Boston neopunkers base growing reputation on raging guitars and hysterically quirky vocals. Alternative radio should embrace garage-rockin' "Gigantic," manically paced "Vamos," and irresistible hooks of "Break My Body."

**JULIE WILSON**  
Sings The Stephen Sondheim Songbook  
PRODUCER: Hugh Fordin  
DRG CDSL 5206

This is a match made in cabaret/show-tune heaven. Wilson has vocal edge and intelligence to do justice to Sondheim. She's got two duets with her piano accompanist, William Roy. Fortunately, DRG plans more outings by the artist.

**ALL**  
Allroy Sez . . .  
PRODUCERS: Bill Stevenson, Richard Andrews  
Cruz 001

First project on new label from SST's Greg Ginn is also bow by remnants of Southern California thrashers the Descendents. Manic humor and relentless energy will appeal to the hardcore corps. Distributed by Jem.

**MAHLATHINI & THE MAHOTELLA QUEENS**  
Thokozile  
PRODUCER: West Nkosi  
Earthworks/Virgin 90920

Reunion effort from Sowetan howler Mahlathini, the Makgona Tsohle Band, and the (three) Mahotella Queens serves as a highly listenable introduction to South African pop. Mahlathini's ground-rumbling vocal stylings recall an African Beefheart, while the Queens' seamless harmonies brighten the soft-edged yet highly infectious groove.

**TUCK & PATTI**  
Tears Of Joy  
PRODUCERS: Patti Cathcart & Tuck Andress  
Windham Hill Jazz WH-0111

Though set by guitarist Andress and soulful singer Cathcart is classified as jazz, eclectic program shouldn't have

## SPOTLIGHT



**DARYL HALL & JOHN OATES**  
Ooh Yeah!  
PRODUCERS: Daryl Hall, John Oates, Tom "T-Bone" Wolk  
Arista AL-8539

After taking three years off for solo projects, Hall & Oates reunite to craft this, the latest in a long line of remarkably challenging mainstream albums. From "Downtown Life" to record's closer, "Keep On Pushin' Love," tracks never fail to delight. First single, "Everything Your Heart Desires," is off to a fast start; upcoming two-year world tour should send sales skyrocketing.



**POISON**  
Open Up And Say . . . Ahh!  
PRODUCER: Tom Werman  
Enigma/Capitol C-48493

There's "Nothin' But A Good Time" here, and glam metal don't get better than this—except perhaps on toxic rockers' amazing smash debut. Still, there are plenty of potentially lethal doses here, from aforementioned single to harmonica-driven "Good Love," nicely melodic "Fallen Angel," and cover of Loggins & Messina's "Your Mama Don't Dance." Yet Werman shows a slightly heavier hand than former guiding light Ric Browde.

any trouble finding acceptance with pop listeners. Relaxed set includes sweet originals and covers of tunes by the likes of Rodgers & Hart, Cyndi Lauper, and Wendy Waldman.

**VARIOUS ARTISTS**  
Out Of Africa  
PRODUCERS: Various  
Rykodisc 20059

Not a soundtrack for the 2-year-old Meryl Streep movie, but another of Ryko's hour-plus genre samplers. Riding the African wave that Paul Simon helped popularize, package features one track each by 11 artists, most of whom hail from South Africa and Zaire.

**BROADWAY CAST**  
Dance A Little Closer  
PRODUCER: Robert Sher  
IBR CDIBR-9011

"Dance A Little Closer" had but one performance on Broadway in 1983. Whatever its faults as a stage production, it boasts a first-rate score by the late Alan Jay Lerner and Charles Strouse, including a winning title song and a thing of beauty called "There's Always One You Can't

Forget." Album was taped five years ago, but legal problems kept it off the shelf until now. Contact: 718-786-2966.

## BLACK

### PICKS

**AL B. SURE!**  
In Effect Mode  
PRODUCERS: Kyle West, Al B. Sure!  
Warner Bros. 25662

Sure-voiced singer is turning the crossover corner with a vengeance after hitting the top spot with "Nite And Day," a perfect summer smoothie. Seductive keyboard and drum passages spruce up "Ooh This Love Is So" and "Naturally Mine," as Sure!'s high-flying vocals echo the arrival of a flavorful original with staying power.

**ORIGINAL MOTION PICTURE SOUNDTRACK**  
Colors  
PRODUCERS: Various  
Warner Bros. 25713

Soundtrack album to the controversial and popular Dennis Hopper cops-vs.-gangs film comes with an all-star cast of rap acts: Ice-T warbles the hard-hitting title track and Salt-N-Pepa, Eric B. & Rakim, Roxanne Shante, M.C. Shan, and Rick James are also in tow. Quality of the tracks and film's current success should boost sales over the top.

**JOHNNY KEMP**  
Secrets Of Flying  
PRODUCERS: Various  
Columbia BFC 40770

Kemp has already sailed into the black top 20 with "Just Got Paid," irresistible chunk of funk co-produced by Teddy ("I Want Her") Riley. Kemp's sweet tenor blows white hot and ultracool on well-tailored selection of ballads, including a homage to Marvin Gaye. Action on the single will move this one along right away.

### RECOMMENDED

**KONK**  
Konk Jams  
PRODUCERS: Shannon Dawson, G. "Love" Jay,  
KONK  
Dog Brothers 004

Collects seminal New York Latin funk group's singles—including current "Machine"—some remixed by Freddy Bastone; "Love Attack" is from the soundtrack to "Bright Lights, Big City." Remarkably cohesive and dance inducing.

## COUNTRY

### PICKS

**REBA**  
Reba McEntire  
PRODUCER: Jimmy Bowen, Reba McEntire  
MCA MCA-42134

Love in all its prickly formats commands McEntire's vocally earnest attention in this collection. Most of the selections are brand new, but a couple of pop hardies have been resurrected: "Sunday Kind Of Love" and "Respect"; former is more persuasive than the latter.

**K.D. LANG**  
Shadowland  
PRODUCER: Owen Bradley  
Sire 25724

Canadian thrush leaves her band, the Lariats, at home for a foray into Bradley's barn. Vet country producer has selected repertoire here with sympathy, and combo of Lang's powerful style and the backup of the Jordanaires and diverse Nashville hands makes this package as mellow as a shot of aged sippin' whiskey.

Another triumph for the rising country star.

## JAZZ

### PICKS

**FRANK MORGAN & THE MCCOY TYNER TRIO**  
Major Changes  
PRODUCER: Richard Book  
Contemporary 14039

That the veteran alto man and this agile trio actually fashion the syrupy "Theme From Love Story" into a genuine jazz vehicle offers a hint of this date's virtues—shown to even greater advantage on three standards and three Tyner tunes.

### RECOMMENDED

**ROB WASSERMAN**  
Duets  
PRODUCERS: Rob Wasserman, Claire Wasserman  
MCA 42131

Bassist rounds up an eclectic, all-star cast that spans from Rickie Lee Jones and Lou Reed to Stephane Grappelli and Bobby McFerrin. Result: a grab bag of duet studies—many enhanced by overdubs—that show off Wasserman's masterful chops in a far-ranging exposé of U.S. music styles.

**MARK MURPHY**  
September Ballads  
PRODUCER: Larry Dunlap  
Milestone 9154

Consummate jazz singer repeats trick he's done before, an all-ballad set, but this time composers are modern. Despite ballad orientation, album refuses to get stuck in singular tempo or dynamics. Vocals and standout support by Art Farmer, Larry Coryell, and Oscar Castro-Neves are captured in sparkling detail.

## CLASSICAL

### RECOMMENDED

**ALSO SPRACH ZARATHUSTRA; DEATH AND TRANSFIGURATION**  
Vienna Philharmonic Orchestra, Previn  
Telarc CD-80167

Telarc's first with the Vienna delivers a natural sound with the visceral impact that this repertoire must have for maximum effect. Both colorful works on a single CD provide good value.

**HOLST: THE PLANETS**  
Boston Pops, Williams  
Philips 420 177

A commercial natural that will coast along briskly on label promotion that plugs Williams and the orchestra as musical space veterans. Good sound, repertory that crosses over in all directions, and presold performers make for an easy sell in broad-spectrum retail.

**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.

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# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**A** NEW SALES PANEL goes into effect with this week's chart (see story, page 90). The panel of record retailers and wholesalers is reviewed twice a year and changed as necessary. New dealers are added, some are dropped, and dealer weights are adjusted to reflect the most recent information on sales volume, as supplied by the major distribution companies. For those interested in a complete explanation of Hot 100 chart methodology, refer to the insert "How We Track The Hits" in the April 9 issue. However, two changes should be noted: There are now six weighting categories instead of five, and on the revised panel there are 185 accounts that are called weekly (including independent stores, chains, and one-stops), of which 135 are used for the chart.

**T**ERENCE TRENT D'ARBY'S "Wishing Well" (Columbia) hits No. 1 with continuing sales and airplay point gains, as Whitney Houston's latest slips in points. "Wishing Well," the first hit but the second single from D'Arby's debut album, took its time getting to the top—17 weeks. "Anything For You" by Gloria Estefan & Miami Sound Machine (Epic) is close behind D'Arby and gaining points rapidly. It is already No. 1 in airplay and looks like a safe bet to become the band's first No. 1 single next week, as "Angel" by Aerosmith (Geffen) gains points but not enough to hold its bullet.

**T**HREE RECORDS MAKE unusually large moves on the chart without bullets. "Nighttime" by Pretty Poison (Virgin) moves six places to No. 39 on the basis of a good week at radio, but its overall point gain is insufficient for a bullet. The record is top 10 at Power 96 and Hot 105 in Miami and at KCAQ Oxnard, Calif. "Underneath The Radar" by Underworld (Sire) and "Hands To Heaven" by Breathe (A&M) take chart jumps of eight places each to Nos. 72 and 73, respectively, without sufficient point gains for bullets. Both records are especially strong in the West. Underworld's single jumps 11-3 at KCPX and 3-1 at KFMV, both in Salt Lake City. "Hands" by Breathe is already top 10 at 10 reporting stations, including two No. 1 reports. Key moves: 13-7 at KTRS Casper, Wyo., 11-7 at K-104 Erie, Pa., and 5-4 at KATD San Jose and 7-2 at KDON Salinas, both in Calif.

**Q**UICK CUTS: The nine new entries are led by Michael Jackson's "Dirty Diana" (Epic) at No. 53, with over 60% of the panel adding the record; it makes an early move of 25-18 at KKBQ Houston. The three new artists making their chart bows are Kylie Minogue from Australia with her international No. 1 hit, "I Should Be So Lucky" (Geffen); Jane Wiedlin, an ex-Go-Go making her solo chart debut with "Rush Hour" (EMI-Manhattan); and 10,000 Maniacs from Jamestown, N.Y., entering with "Like The Weather" (Elektra), from their big-selling album "In My Tribe," currently No. 42 with a bullet on the Top Pop Albums Chart.

FOR WEEK ENDING MAY 7, 1988

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## HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 52 REPORTERS	BRONZE/ SECONDARY ADDS 163 REPORTERS	TOTAL ADDS 235 REPORTERS	TOTAL ON
<b>DIRTY DIANA</b> MICHAEL JACKSON EPIC	11	32	113	156	162
<b>LOST IN YOU</b> ROD STEWART WARNER BROS.	4	11	50	65	65
<b>THE VALLEY ROAD</b> BRUCE HORNSBY RCA	1	13	35	49	174
<b>MAKE IT REAL</b> THE JETS MCA	1	9	31	41	152
<b>FOOLISH BEAT</b> DEBBIE GIBSON ATLANTIC	1	5	34	40	169
<b>ALPHABET ST.</b> PRINCE PAISLEY PARK	6	9	25	40	139
<b>HEART OF MINE</b> BOZ SCAGGS COLUMBIA	2	7	30	39	89
<b>RUSH HOUR</b> JANE WIEDLIN EMI-MANHATTAN	3	5	25	33	33
<b>THE FLAME</b> CHEAP TRICK EPIC	4	9	19	32	125
<b>POUR SOME SUGAR ON ME</b> DEF LEPPARD MERCURY	2	6	24	32	89

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.

# Virgin Music For Jaded Ears

If you think you've heard it all before, just look at this week's Hot 100.

You'll find an extraordinary number of songs—including Terence Trent D'Arby's No. 1 "Wishing Well" and 6 others in the Top 30—written, co-written or performed by Virgin Music artists.

Just two months after the opening of our American offices, it's good to find that even in a jaded world, people listen to Virgin Music.

**"WISHING WELL"** WRITTEN AND PERFORMED BY VIRGIN MUSIC SONGWRITER **TERENCE TRENT D'ARBY** **"ALWAYS ON MY MIND"** PERFORMED BY VIRGIN MUSIC SONGWRITERS **PET SHOP BOYS** **"SHATTERED DREAMS"** WRITTEN BY VIRGIN MUSIC SONGWRITER **CLARK DATCHLER** PERFORMED BY **JOHNNY HATES JAZZ** **"DREAMING"** WRITTEN AND PERFORMED BY VIRGIN MUSIC SONGWRITERS **OMD** **"SAY IT AGAIN"** PERFORMED BY VIRGIN MUSIC SONGWRITER **JERMAINE STEWART** **"KISS AND TELL"** WRITTEN AND PERFORMED BY VIRGIN MUSIC SONGWRITER **BRYAN FERRY** **"ONE GOOD REASON"** CO-WRITTEN BY VIRGIN MUSIC SONGWRITER **CHRIS DIFFORD** OF SQUEEZE PERFORMED BY **PAUL CARRACK** **"YOU DON'T KNOW"** WRITTEN AND PERFORMED BY VIRGIN MUSIC SONGWRITERS **SCARLETT & BLACK** **"CIRCLE IN THE SAND"** CO-WRITTEN BY VIRGIN MUSIC SONGWRITER **ELLEN SHIPLEY** PERFORMED BY **BELINDA CARLISLE** **"TALL COOL ONE"** WRITTEN AND PERFORMED BY VIRGIN MUSIC SONGWRITER **ROBERT PLANT** **"HANDS TO HEAVEN"** WRITTEN AND PERFORMED BY VIRGIN MUSIC SONGWRITERS **BREATHE**

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Virgin Songs, Inc. (BMI)

## RCA/COLUMBIA ELIMINATES 7 DISTRIBUTORS

(Continued from page 1)

The RCA/Columbia shock wave came during what was otherwise an upbeat NAVD conclave April 20-23 in Palm Springs (see related stories, page 32).

As with the MCA move, several of the industry's more prominent distributors were terminated, including Houston-based East Texas Distributing and New York-area-based Metro Video. Also cut were New York-area Star Video and Win Records and Video; Sacramento, Calif.-based Video Products Distributors; Ohio-based ZBS Industries; and Tennessee-based Source Video.

Still in the fold are Artec, Baker & Taylor, Commtron, Ingram, Major, BMG distribution, Schwartz Brothers, Sight & Sound, Video Trend, Waxworks, and Video One Video.

Source, Win, and ZBS are among

the distributors cut by all three program suppliers.

"We are seeing a basic reorganization of the way product is sold," says one major studio executive. "The net analysis is that manufacturers are attempting to bring some sanity to a distribution network that is virtually in chaos."

Among the evolving scenarios:

- A continued paring down of independent distributor rosters by many major program suppliers coupled with the strong possibility of territorial exclusivity.

- More direct selling by manufacturers to retail accounts, including both large- and mid-size chains.

- More major manufacturers distributing independent lines—a situation analogous to the record business' independent label distribution

system.

- Greater utilization of the branch distribution networks of such entertainment conglomerates as MCA, PolyGram, WEA, and BMG.

- A two-tiered independent distributor system with many major distributors trimming the number of lines they offer, thus focusing on the major studios and independents, leaving the smaller labels for other distributors. Some are speculating that smaller distributors may evolve into one-stops for independent video specialty retailers.

Gary Khammar, RCA/Columbia senior vice president, confirms the distribution decision, saying the plan will "achieve greater efficiency." He adds that a "newer sales and marketing program from the company will be forthcoming in the next few weeks."

Sources close to the company say RCA/Columbia will attempt to bar transshipping of its product by retained distributors to other distributors. This posture differs from MCA's approach.

Other observers are speculating that the Rank buyout of U.S. video duplicator Bell & Howell/Columbia/Paramount (Billboard, April 23) is linked to the distribution changes. B&H/C/P has a rackjobbing arm that could be expanded and utilized by RCA/Columbia, and U.K.-based Rank has substantial distribution resources abroad. Khammar, however, says the two situations are "completely unrelated."

Says another video executive, "The studios are looking at the representation we have out there to see if it's really performing the job we feel it should be performing. And in cases where it was not, changes have been made, clearly with respect to two major studios. More studios will follow suit."

"The distribution pattern has also changed. For those studios that emphasize sell-through, most of that is

coming from mass merchants and racks, not through wholesalers. What do we do? Except for a handful of accounts, retailers have unilaterally turned away sale product. For a studio which emphasizes sell-through, you have to scrutinize the distribution base. Also, distributors have been so absorbed by the new-release business, they haven't paid attention to the catalog business, which is a good business."

Another studio executive sums up the pressure many home video divisions are feeling from their corporate parents: "Senior management beats you over the head asking how come you can't sell more cassettes," he says. "Saying that distributors don't or can't sell any more is just not a good enough answer anymore. The prevailing attitude is to make changes in the distribution system."

So, what are the distributors to do? Says one studio executive, "If I was a distributor who got chopped by one of the majors, I would look at this as an opportunity to become a one-stop for smaller video specialists."

He, like other studio executives, confirms, "There are independent labels coming to us to see if we can put some sort of distribution deal together. You will definitely see that taking place."

From an independent video supplier standpoint, Len Levy, executive vice president and chief operating officer of Fries Home Video, says it may be too early to tell how any distributor will react to the MCA and RCA cuts.

"There's concern as to what will be the reaction to independent product per se from the two remaining factors in the distribution business: those that lost and those that didn't lose. Each will react to their independent suppliers. What will be their efforts? Will they be diminished? Increased? Those are the questions in the minds of the independents," says Levy.

## LIFELINES

### BIRTHS

Boy, Derek Andrew, to **Ricky and Sonia Schultz**, March 26 in Burbank, Calif. He is vice president of jazz, MCA Records. She is with NBC Productions.

Boy, Anthony Vincent, to **Janis Pessamato**, April 7 in Los Angeles. She is former director of singles promotion at Chrysalis Records.

Girl, Danielle Morgan, to **Danny and Linda Zelisko**, April 9 in Phoenix, Ariz. He is the owner of Evening Star Productions.

Boy, Justin Alexander, to **Scott and Kathy Perry**, April 10 in Nashville. He is advertising and promotions manager at Ingram Video.

Boy, Matthew Lee, to **Jeff Kramer and Shelly Ibis**, April 17 in Santa Monica, Calif. She is a trade liaison with Geffen Records. He is with Lookout Management.

### MARRIAGES

**David Rambaldi** to **Bonnie Olive**, March 26 in Santa Monica, Calif. He is the owner of David Rambaldi & Co., an entertainment public relations agency.

### DEATHS

**Martin J. Machat**, 66, of complications from lung cancer, March 19 in New York. Machat was an entertainment lawyer whose career spanned four decades. He represented such clients as the Platters, Sam Cooke, RKO Pictures, Brooke Benton, Bobby Darin, Bobby Vinton, the Four Seasons, the Beatles, the Rolling Stones, Leonard Cohen, Genesis, Phil Collins, Peter Gabriel, Electric Light Orchestra, Air Supply, Black Sabbath, Soft Cell, Lillo Thomas, Mtume, New Edition, and John Waite. In addition, he and his son Steven were partners in AMI and Machat Management, which represent entertainers. He is survived by his wife, Roslyn; two sons, Steven and Michael; two daughters, Helene and Cheryl; and three grandchildren. In lieu of flowers, family members request that donations be made to the American Cancer Society at Mount Sinai Medical Center in New York.

**Carolyn Franklin**, 43, of cancer, April 25 in Bloomfield Hills, Mich. Franklin was a songwriter who wrote two big hits for her sister Aretha, "Gotta Find Me An Angel" and "Ain't No Way." She and another sister, Erma, also a performer, sang background vocals on early sessions by Aretha. She is survived by her sisters, two brothers, and her grandmother.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### APRIL

April 30, **NARAS Los Angeles Chapter Spring Bowling Fling**, Sport Center Bowl, Studio City. Karen Johnson, 213-850-0353.

### MAY

May 6, **American Bar Assn. Forum On The Entertainment And Sports Industry**, Beverly Hills Hotel, Beverly Hills, Calif. 312-988-5666.

May 6-8, **Music City Tennis Invitational**, Maryland Farms Racquet and Country Club, Brentwood, Tenn. Patsy Bradley, 615-259-3625.

May 11-15, **International Music & Media Conference**, Palais de Congrès, Montreux, Switzerland. Peggy Dold, 212-536-5089.

May 11-15, **National Assn. of Independent Record Distributors and Manufacturers**, Monteleone Hotel, New Orleans. Holly Cass, 609-665-6636.

May 13, **American Bar Assn. Forum On The Entertainment And Sports Industry**, Hotel Parker Meridien, New York. 312-988-5666.

May 14, **Young Black Programmers Coalition Award Of Excellence And Scholarship Banquet**, Plaza Of The Americas Hotel, Dallas. Lynne Haze, 214-263-9911.

May 14, **Songwriters Guild Of America Successful Songwriting Minicourse**, Massachusetts College Of Art, Boston. Peter Knuckles, 617-782-2036.

May 19-21, **The Sixth Annual T.J. Martell Foundation For Leukemia, Cancer, & AIDS Research Rock, Bowl, Golf, And Softball Charity Weekend**, Los Angeles. Jon Scott, 818-883-7625.

May 21, **Third Annual Baltimore/Washington/Virginia Music Business Forum**, Vista International Hotel, Washington, D.C. 301-937-6161.

May 27-30, **1988 Northwest Folklife Festival**, Seattle Center, Seattle. 206-684-7300.

### JUNE

June 1, **IRTS Annual Meeting And Broadcaster Of The Year Luncheon**, Waldorf-Astoria, New York. 212-867-6650.

June 6-12, **International Country Music Fan Fair**, Tennessee State Fairgrounds, Nashville. 615-889-7502.

## MCA/NASHVILLE TO REPEAT BASEBALL CAMPAIGN

(Continued from page 6)

television (primarily The Nashville Network), and point-of-sale materials like posters, pennants, and counter cards. Tied in to MCA/Nashville's 30th anniversary and 30 Years Of Hits theme, the promotion offers several retail perks: trade incentive programs, including extended dating and special discounts; point-of-sale materials linking baseball and individual MCA artists; and an audio sampler of new MCA country releases.

Major promotional partners in the May campaign are Dodge Trucks, Opryland, The Nashville Network, and American Airlines. Other sweepstakes prizes are three trips to MCA/Universal Studios, 10 Pioneer compact disk players, and 200 George Strait "Live In Concert" videos from MCA Home Video.

TNN will tie in with two specials, one dedicated to the 30th anniversary and the other to the life and music of Patsy Cline. MCA product to be spotlighted includes releases by Strait, Cline, Reba McEntire, Conway Twitty, Steve Wariner, Bill Monroe, and Skip Ewing and a "30 Years Of Hits" compilation.

Details of the MCA/Nashville spring program were sent to the branches in the form of major-league-baseball programs. In addition to campaign details and bar codes of MCA country albums, cassettes, and CDs, the booklets contain a baseball trivia quiz and a reprint of an article from Billboard's recent MCA advertorial.

MCA officials decline to release a dollar amount on the program's budget, but Bruce Hinton, executive vice president and general manager of MCA/Nashville, says, "The sales figure we worked for last fall's [campaign] is what we put on this campaign. Last fall we exceeded our projection by 60%, and now we're at 100% of projection with 30 days left in the program."

Some 8,000 outlets were involved in the last campaign; Walt Wilson, director of marketing for MCA/Nashville, predicts 15,000-20,000 outlets may join this sweepstakes promotion.

"The numbers we're seeing out of Boston, Philadelphia, and California are incredible," says Wilson, who helped put together a campaign pro-

motional video featuring Los Angeles Dodger Don Sutton. He says Rich Grobecker, Boston/Hartford regional branch manager, "sold five times more country product than ever in that branch. His accounts sold through all of their product in the last campaign and are ordering twice as much as they did then."

Says Grobecker, "The response has been very receptive—the latest Strait album is the best-selling Strait I've had, and the initial orders on the new McEntire album are the highest yet."

Lew Zellman, regional branch manager for Cleveland/Detroit, adds, "We're already ahead of our projections in actual sales, with each account ahead of last year's figures."

The program climaxes with the swing for the fences July 9 in Nashville. MCA has a hefty insurance policy with Lloyds of London to cover the possibility that someone actually swats two home runs for the \$1 million prize. Says Hinton: "We've got to hope that somebody pulls it off—can you imagine the publicity?"

## FOR THE RECORD

A story in the April 23 issue of Billboard may have given the impression that an agreement for Miles Davis to play in Moscow in August had been finalized between the Davis management and Swedish concert promoter Bo Johnson.

The reality is that there is an agreement in principle for Davis to play three concerts in the Soviet capital, but no contract has yet been signed.

Also, the \$100,000 payment mentioned in the story does not relate to the fee for Davis. Instead, it is the amount of money the promoters are seeking to raise in sponsorship.

Contrary to an article in the April 30 issue of Billboard, the \$87.50 royalty charged by Cleburne, Texas-based drive-through video franchiser Vidtron is billed on a monthly schedule.

Wall Street questions home video's future... see story, page 75

# Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	WISHING WELL	TERENCE TRENT D'ARBY	1
2	4	ANGEL	AEROSMITH	3
3	7	ANYTHING FOR YOU	GLORIA ESTEFAN & MIAMI SOUND MACHINE	2
4	5	PINK CADILLAC	NATALIE COLE	5
5	10	ALWAYS ON MY MIND	PET SHOP BOYS	6
6	1	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	4
7	8	PROVE YOUR LOVE	TAYLOR DAYNE	7
8	13	ELECTRIC BLUE	ICEHOUSE	9
9	14	NAUGHTY GIRLS (NEED LOVE TOO)	SAMANTHA FOX	10
10	15	SHATTERED DREAMS	JOHNNY HATES JAZZ	8
11	16	WAIT	WHITE LION	13
12	2	I SAW HIM STANDING THERE	TIFFANY	20
13	11	ONE STEP UP	BRUCE SPRINGSTEEN	19
14	19	I DON'T WANT TO LIVE WITHOUT YOU	FOREIGNER	11
15	6	DEVIL INSIDE	INXS	12
16	30	ONE MORE TRY	GEORGE MICHAEL	14
17	17	I WISH I HAD A GIRL	HENRY LEE SUMMER	23
18	21	TWO OCCASIONS	THE DEELE	16
19	12	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	15
20	20	PIANO IN THE DARK	BRENDA RUSSELL/JOE ESPOSITO	18
21	9	GIRLFRIEND	PEBBLES	17
22	23	PAMELA	TOTO	22
23	35	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	21
24	27	MY GIRL	SUAVE	26
25	31	DREAMING	ORCHESTRAL MANOEUVRES IN THE DARK	24
26	32	SAY IT AGAIN	JERMAINE STEWART	27
27	33	RITUAL	DAN REED NETWORK	38
28	—	TOGETHER FOREVER	RICK ASTLEY	25
29	39	I STILL BELIEVE	BRENDA K. STARR	35
30	24	KISS AND TELL	BRYAN FERRY	46
31	—	CIRCLE IN THE SAND	BELINDA CARLISLE	30
32	38	STRANGE BUT TRUE	TIMES TWO	28
33	18	MAN IN THE MIRROR	MICHAEL JACKSON	31
34	—	ONE GOOD REASON	PAUL CARRACK	29
35	—	DA'BUTT (FROM THE "SCHOOL DAZE" SOUNDTRACK)	E.U.	45
36	—	PROMISE ME	THE COVER GIRLS	41
37	—	NITE AND DAY	AL B. SURE!	42
38	34	I WANT HER	KEITH SWEAT	51
39	—	WE ALL SLEEP ALONE	CHER	32
40	25	ROCKET 2 U	THE JETS	34

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	5	ANYTHING FOR YOU	GLORIA ESTEFAN & MIAMI SOUND MACHINE	2
2	1	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	4
3	2	WISHING WELL	TERENCE TRENT D'ARBY	1
4	6	ANGEL	AEROSMITH	3
5	10	SHATTERED DREAMS	JOHNNY HATES JAZZ	8
6	8	PINK CADILLAC	NATALIE COLE	5
7	11	I DON'T WANT TO LIVE WITHOUT YOU	FOREIGNER	11
8	16	ONE MORE TRY	GEORGE MICHAEL	14
9	3	DEVIL INSIDE	INXS	12
10	4	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	15
11	9	PROVE YOUR LOVE	TAYLOR DAYNE	7
12	12	ELECTRIC BLUE	ICEHOUSE	9
13	15	ALWAYS ON MY MIND	PET SHOP BOYS	6
14	13	NAUGHTY GIRLS (NEED LOVE TOO)	SAMANTHA FOX	10
15	14	TWO OCCASIONS	THE DEELE	16
16	17	WAIT	WHITE LION	13
17	7	GIRLFRIEND	PEBBLES	17
18	21	PIANO IN THE DARK	BRENDA RUSSELL/JOE ESPOSITO	18
19	26	EVERYTHING YOUR HEART DESIRES	DARYL HALL JOHN OATES	21
20	27	DREAMING	ORCHESTRAL MANOEUVRES IN THE DARK	24
21	20	PAMELA	TOTO	22
22	30	TOGETHER FOREVER	RICK ASTLEY	25
23	31	STRANGE BUT TRUE	TIMES TWO	28
24	28	SAY IT AGAIN	JERMAINE STEWART	27
25	32	ONE GOOD REASON	PAUL CARRACK	29
26	33	MY GIRL	SUAVE	26
27	37	FOOLISH BEAT	DEBBIE GIBSON	36
28	35	WE ALL SLEEP ALONE	CHER	32
29	36	MAKE IT REAL	THE JETS	33
30	24	I WISH I HAD A GIRL	HENRY LEE SUMMER	23
31	18	MAN IN THE MIRROR	MICHAEL JACKSON	31
32	38	CIRCLE IN THE SAND	BELINDA CARLISLE	30
33	22	ROCKET 2 U	THE JETS	34
34	19	ONE STEP UP	BRUCE SPRINGSTEEN	19
35	—	THE VALLEY ROAD	BRUCE HORNSBY & THE RANGE	43
36	39	I'M STILL SEARCHING	GLASS TIGER	37
37	40	NIGHTTIME	PRETTY POISON	39
38	23	SOME KIND OF LOVER	JODY WATLEY	44
39	29	ENDLESS SUMMER NIGHTS	RICHARD MARX	40
40	—	KISS ME DEADLY	LITA FORD	47

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## HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA (8)	9
Def Jam (1)	1
MCA	9
RCA (7)	9
Jive (2)	2
WARNER BROS. (5)	9
Sire (2)	2
Paisley Park (1)	1
Qwest (1)	1
ATLANTIC (7)	8
EsParanza (1)	1
A&M	6
ARISTA (5)	6
Jive (1)	1
EMI-MANHATTAN	6
POLYGRAM	6
Mercury (4)	4
London (1)	1
Polydor (1)	1
E.P.A.	5
Epic (4)	4
CBS Associated (1)	1
GEFFEN	4
CHRYSALIS	3
ELEKTRA (2)	3
Vintertainment (1)	1
VIRGIN	3
ATCO (1)	2
Ruthless (1)	1
CAPITOL (1)	2
Enigma (1)	1
REPRISE	2
4TH & B'WAY	1
ENIGMA	1
Syntheticide (1)	1
LMR	1
MACOLA	1
Kru'-Cut (1)	1
MOTOWN	1
NEXT PLATEAU	1
SOLAR	1
SUTRA	1
Fever (1)	1

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
49 ALPHABET ST.	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP)	96 FORGIVE ME FOR DREAMING (Colgems-EMI, ASCAP/Lauren Wellsley, BMI/Rightsong, BMI)
6 ALWAYS ON MY MIND	(Screen Gems-EMI, BMI/Sebanine, BMI) WBM	89 GET IT (Jobete, ASCAP/Black Bull, ASCAP)
3 ANGEL	(Aero Dynamics, BMI/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM	97 GET IT ON (Blue Vision, BMI) WBM
2 ANYTHING FOR YOU	(Foreign Imported, BMI) CPP	15 GET OUTTA MY DREAMS, GET INTO MY CAR (Zomba, ASCAP) HL
54 BEDS ARE BURNING	(Sprint, APRA/Warner-Tamerlane, BMI) WBM	17 GIRLFRIEND (Kermy, BMI/Hip Trip, BMI) CPP
84 BLUE MONDAY 1988	(Bemusic, PRS/WB, ASCAP) WBM	64 GOING BACK TO CALI (FROM "LESS THAN ZERO") (Def Jam, ASCAP)
63 BREAKAWAY	(Colgems-EMI, ASCAP/Teenie Bopper, ASCAP) WBM	73 HANDS TO HEAVEN (Virgin, ASCAP) CPP
95 BROKEN LAND	(Chrysalis, ASCAP/Rare Blue, ASCAP) CLM	70 HEART OF MINE (SBK Blackwood, BMI/Sin-Drome, BMI/Texas City, BMI/WB, ASCAP/Walpergus, ASCAP) HL/WBM
71 CHECK IT OUT	(Riva, ASCAP) WBM	92 HYSTERIA (Bludgeon Rifola, ASCAP/Zomba, ASCAP) HL
30 CIRCLE IN THE SAND	(Virgin, ASCAP/Shipwreck, BMI) CPP/WBM	11 I DON'T WANT TO LIVE WITHOUT YOU (Michael Jones, ASCAP) HL
45 DA'BUTT (FROM THE "SCHOOL DAZE" SOUNDTRACK)	(MCA, ASCAP/Sunset Burgundy, ASCAP/Toosie, ASCAP) HL/MCA	75 I FOUND SOMEONE (SBK April, ASCAP/Is Hot, ASCAP/But For, ASCAP) HL
12 DEVIL INSIDE	(MCA, ASCAP) HL/MCA	20 I SAW HIM STANDING THERE (Gil, BMI) WBM
53 DIRTY DIANA	(Mijac, BMI/Warner-Tamerlane, BMI)	86 I SHOULD BE SO LUCKY (All Boys, BMI)
81 DREAMIN' OF LOVE	(Saja, BMI/Mya-T, BMI)	35 I STILL BELIEVE (Anta, ASCAP/Rare Blue, ASCAP/Colgems-EMI, ASCAP) CLM/WBM
24 DREAMING	(Virgin, ASCAP) CPP	51 I WANT HER (Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/WB, ASCAP/E/A, ASCAP/Zomba, ASCAP)
9 ELECTRIC BLUE	(SBK April, ASCAP/10/10, BMI) HL	98 I WASN'T THE ONE (WHO SAID GOODBYE) (Music Corp. Of America, BMI/Zigmanian, BMI) HL
40 ENDLESS SUMMER NIGHTS	(Chi-Boy, ASCAP) CLM	23 I WISH I HAD A GIRL (Leesum, BMI) CLM
99 ENGLISHMAN IN NEW YORK	(Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI) HL	37 I'M STILL SEARCHING (Colgems-EMI, ASCAP/Tiger Shards, CAPAC) WBM
21 EVERYTHING YOUR HEART DESIRES	(Hot-Cha, BMI/Careers, BMI) CPP	46 KISS AND TELL (FROM "BRIGHT LIGHTS, BIG CITY") (Virgin Songs, BMI) CPP
88 FATHER FIGURE	(Chappell, ASCAP/Morrison Leahy, ASCAP) HL	47 KISS ME DEADLY (Makiki, ASCAP/Twin Towers, ASCAP/Arista, ASCAP) CLM/CPP
58 FISHNET	(Ya D Sir, ASCAP/WB, ASCAP/Flyte Tyme, ASCAP) WBM	72 LIKE A CHILD (Maz Appeal, ASCAP/SBK April, ASCAP/Noel Pagan, ASCAP/Ackee, ASCAP) HL/WBM
50 THE FLAME	(Lorimar, BMI/Hidden Pun, BMI) WBM	94 LIKE THE WEATHER (Christian Burial, ASCAP)
36 FOOLISH BEAT		76 LOST IN YOU (Intersong-USA, ASCAP/SBK April, ASCAP/Poetlord, ASCAP/R.Stewart, ASCAP)
		93 LOVE CHANGES EVERYTHING (Autotunes, BMI/Screen Gems-EMI, BMI/Dee, ASCAP/Colgems-EMI, ASCAP) WBM
		57 LOVE IN THE FIRST DEGREE (In A Bunch, PRS/WB, ASCAP/Terrace, ASCAP) CPP/WBM
		82 LOVE STRUCK (Shockadelica, ASCAP/Almo, ASCAP) CPP
		33 MAKE IT REAL (Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP) HL
		31 MAN IN THE MIRROR (Yellowbrick Road, ASCAP/MCA, ASCAP/Aerostation Corporation, ASCAP) HL/MCA/WBM
		77 MERCEDES BOY (MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP)
		80 MOST OF ALL (Johnny Yuma, BMI/Warner-Tamerlane, BMI/Bertus, BMI) WBM
		26 MY GIRL (Jobete, ASCAP) CPP
		10 NAUGHTY GIRLS (NEED LOVE TOO) (Forceful, BMI/Willesden, BMI)
		62 NEVER GONNA GIVE YOU UP (Terrace, ASCAP) CPP
		39 NIGHTTIME (Genetic, ASCAP) HL
		42 NITE AND DAY (SBK April, ASCAP/Across 110th Street, ASCAP/AI B. Sure! International, ASCAP/Key West International, ASCAP) HL
		55 NOTHING BUT A GOOD TIME (Sweet Cyanide, BMI/Willesden, BMI) HL
		29 ONE GOOD REASON (Plangent Visions, ASCAP/Virgin, ASCAP) CPP
		14 ONE MORE TRY (Chappell, ASCAP/Morrison Leahy, ASCAP) HL
		19 ONE STEP UP (Bruce Springsteen, ASCAP) CPP
		52 OUT OF THE BLUE (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL
		22 PAMELA (Hudmar, ASCAP/Jogi Wimball, BMI) WBM
		18 PIANO IN THE DARK (Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarrill-village, ASCAP) WBM
		5 PINK CADILLAC (Bruce Springsteen, ASCAP) CPP
		59 POUR SOME SUGAR ON ME (Bludgeon Rifola, ASCAP/Zomba, ASCAP) HL
		41 PROMISE ME (Amber Pass, ASCAP/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals, BMI)
		7 PROVE YOUR LOVE (November Nights, ASCAP/Chappell, ASCAP/Jobete, ASCAP) HL/CPP
		100 PUSH IT (Next Plateau, ASCAP/Turnout Bros, ASCAP)
		38 RITUAL (Mind & Body, ASCAP/PolyGram, ASCAP) WBM
		85 ROCK OF LIFE (Super Ron, BMI) CLM
		34 ROCKET 2 U (Groupie, BMI)
		91 ROUTE 66/BEHIND THE WHEEL (Grabbing Hands, ASCAP/Sonet, PRS/Emile, ASCAP)
		90 RUSH HOUR (I Before E, ASCAP/Rafelson, ASCAP)
		27 SAY IT AGAIN (SBK Blackwood, BMI/Henry Suemay, BMI) HL
		8 SHATTERED DREAMS (Copyright Control)
		83 SHE'S LIKE THE WIND (Troph, BMI/Strawberry Fork, BMI) HL
		61 SHOULD I SAY YES? (Poolside, BMI)
		78 (SITTIN' ON) THE DOCK OF THE BAY (Irving, BMI) CPP
		44 SOME KIND OF LOVER (Ultrawave, ASCAP/SBK April, ASCAP/Rightsong, BMI) HL
		68 STAND UP (Diamond Dave, ASCAP/Tuggle Tunes, ASCAP) WBM
		28 STRANGE BUT TRUE (Maximum Media, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) WBM
		60 SUPERSONIC (Beblica, ASCAP)
		69 TAKE IT WHILE IT'S HOT (Shaman Drum, BMI)
		66 TALL COOL ONE (Talktime, ASCAP/Virgin, ASCAP) CPP
		25 TOGETHER FOREVER (Terrace, ASCAP) CPP
		87 TURN OFF THE LIGHTS (Lon-Hop, BMI)
		16 TWO OCCASIONS

**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	PSF Peer Southern
CLM Cherry Lane	PLY Plymouth
CPI Cimino	WBM Warner Bros.

## MAY SEES BEVY OF HOT ALBUM RELEASES FROM LABELS

(Continued from page 5)

ord reportedly sold close to 300,000 copies, and its follow-up, "Breakfast," due May 23, will move even more if dirty lyrics do indeed generate sales: Song titles include "I Ate You For My Breakfast" and "Put Your Condom On My Tongue." R.J.'s Latest Arrival is called "Truly Yours," and it's set for a May 25 release on EMI-Manhattan. The group's debut charted three top 15 black singles.

With "Kickin'" (May 3, A&M), the Brothers Johnson hope to recapture those heady metal days of the late '70s, when four straight albums by the duo went platinum. The latest release, their first in four years, is being led off by the single "Kick It To The Curb."

Also on the comeback trail is Boz Scaggs. His first album since 1980's platinum "Middle Man" arrives May 12 on Columbia. The leadoff single, "Heart Of Mine," has already bowed on the Hot 100. And following a three-year layoff

so that they could pursue solo projects, Hall & Oates return May 3 on a new label, Arista, with "Ooh Yeah!" The smash first single, "Everything Your Heart Desires," is the duo's 20th consecutive top 40 single.

Metal music should continue its chart dominance, with Van Halen, Poison, and Judas Priest records on the way. Van Halen's "OU812" (Get it? "Oh you ate one too") comes out May 24 on Warner Bros., led off by the single "Black And Blue." Priest will "Ram It Down" the throats of the industry May 12 (Columbia). The first single from the album has already been issued as the title track to the movie "Johnny Be Good." And Poison hopes to match the double-platinum success of its 1986 debut, "Look What The Cat Dragged In," with "Open Up And Say... Ahh!," though some retailers are already balking at the record's suggestive cover art. The Enigma/Capitol re-

lease is due Tuesday (3).

On the other end of the spectrum, Julio Iglesias and Billy Vera should have adult contemporary smashes on their hands with "Non Stop" and "Retro Nuevo," respectively. Iglesias' Columbia album is in English, and it bows with the single "My Love," written by and performed with Stevie Wonder. The album goes out to stores May 12. "Retro Nuevo" is Vera's first album of new material since the then-5-year-old "At This Moment" became a hit in 1986 after its use in several episodes of television's "Family Ties." Capitol will issue the album Tuesday (3).

One of the most frequently delayed and tinkered-with albums in history should finally show up in stores this month—notice we said "should," not "will." On May 26, listeners can finally get "Down In The Groove" with Bob Dylan. Guests grooving on the Columbia record include Eric Clapton, Mark Knopfler, Ron Wood, Jerry Garcia, Bob Weir, Full Force, Paul Simon, and Steve Jones. The Grateful Dead's Robert Hunter co-wrote two of the cuts, including the priority track, "Silvio."

Prospects are also bright for Joan Jett's "Up Your Alley," coming Tuesday (3) on Epic. In addition to Jett standby Kenny Laguna, hit makers Desmond Child and

Ric Browde lend a producing hand, with Child contributing his songwriting talents as well. "I Hate Myself For Loving You" is the leadoff single.

Though REO Speedwagon's "The Hits," arriving May 31 on Epic, contains just that, it also features two new tracks, "Here With Me" and "I Don't Want To Lose You." The latter was written by the hot songwriting team of Tom Kelly & Billy Steinberg. The Ramones will also issue a greatest-hits album, "Ramones Mania," a two-LP/one-CD-or-cassette collection. The Sire album will surface May 31.

Coming at you "Live 1980-86" is Joe Jackson (Tuesday [3], A&M). Each side of the two-record set was recorded on a different tour, which accounts for the three different versions of "Is She Really Going Out With Him?"

In the soundtrack wars, a chief contender should be Epic's "Permanent Record," which also comes out Tuesday (3). The movie has drawn positive reviews, and the music is first rate: One side of the record was composed by Joe Strummer (who performs the material with his new band, the Latino Rockabilly War), while side two features new tracks from Lou Reed, who has a cameo in the film, and J.D. Souther as well as cuts

from the Godfathers, Stranglers, and BoDeans.

Two veterans, Rod Stewart and Chicago, will issue new albums in May. Stewart's "Out Of Order" arrives May 24 on Warner Bros.; "Chicago XIX" ships the same day from Reprise.

On the alternative-rock front, major label debuts are due from two college-crowd favorites, Soul Asylum and Camper Van Beethoven. Camper's "Our Beloved Revolutionary Sweetheart" is due Thursday (5) from Virgin, while Soul Asylum's "Hang Time" comes out Tuesday (3) on Twin/Tone via A&M.

The jazz world will see two important albums released in May, Courtney Pine's "Destiny's Song + The Image Of Pursuance" on Antilles/New Directions (May 10) and Gil Evans & the Monday Night Orchestra's last recording, "Bud And Bird—Live At Sweet Basil's," from ProJazz (Monday [2]). Saxophonist Pine's debut album was a sensation in his native England, and Island is hoping to establish him here with the follow-up. "Bud And Bird," meanwhile, is being rush-released following Evans' death March 20.

Assistance in preparing this story was provided by Bill Coleman and Drew Wheeler.

## Radio Airs 'Black' Bootleg Prince Tracks Draw Ban Order

BY YVONNE OLSON

LOS ANGELES As they did two years ago with Prince's "Parade" album, some radio stations recently played a Prince record without permission from the artist's label, Warner Bros., and were promptly served with cease-and-desist orders.

This time, however, rather than playing Prince's newest commercial album ahead of its release date, the stations involved were airing an album that he'd chosen not to issue.

On the eve of the release of Prince's latest effort, "Lovesexy," three West Coast stations—KDAY Los Angeles, KSOL San Francisco, and one other unnamed outlet—broadcast the artist's suppressed "black" album. Although the recording was shelved a few months ago and all pressings of it had been destroyed, according to Warners officials, bootleg copies of it have circulated in some quarters. There has been speculation that many of these bootlegs have come over from Europe, but nobody's talking.

Two years ago, it was Prince's "Parade" album that caused the furor, when Gannett stations KIIS-FM Los Angeles and the former KSDO-FM San Diego obtained advance copies—the single was out, the album wasn't—and immediately put them on the air.

The act prompted a feud between Warner Bros. and Gannett. The label filed legal papers demanding that Gannett reveal where the album came from and subsequently cut off all communication with the offending stations. When Gannett finally came forward with information, a Warner Bros. employee was fired.

It seems surprising, then, that Warners is not taking the adamant stance it took last year. According to label VP Oscar Fields, there's no plan to pursue the mystery; stations heard playing the record will be ordered to stop, period.

"I really don't think it's going to be a big problem," says Fields of the leaks. "We've got another

Prince album coming, and stations don't want to miss out. I don't know where [the copies of the "black" album] came from. The albums were indeed pressed, but when Prince changed his mind, we destroyed them all. None should have shown up in the marketplace."

But bootlegs have emerged, and KSOL and KDAY were quick to air the product.

"We knew all the time we'd get it [from Warner Bros.]," said KDAY PD Jack Patterson. "But this being L.A. and us being the 'official Prince station,' we had to go with it."

While the airing of the unauthorized Prince album is considered a rare event, concert bootlegs are more often broadcast. Within the past month, for instance, WRIF Detroit has played an unauthorized tape of a Bruce Springsteen concert.

Sources at the station note that the decision to air this bootleg was made by an air personality and doesn't reflect the station's policy. As soon as Columbia Records, Springsteen's label, complained about the occurrence, WRIF mailed the tape to the label, the sources point out.

Asked about the legality of airing bootlegs, Steven D'Onofrio, deputy general counsel for the Recording Industry Assn. of America, says that in the case of a mastered recording owned by a record company, the supplier of the album to the radio station could be charged with copyright infringement through illicit distribution. If any pressings were stolen, a theft charge could also be lodged.

Those points of legal attack don't apply to concert bootlegs, notes D'Onofrio, but he adds that blanket licenses from performing rights societies cover radio stations only for legitimately duplicated product.

Assistance in preparing this story was provided by Ken Terry in New York.

## VID CHAINS MAJOR, BLOCKBUSTER MERGE

(Continued from page 5)

and Major, the merger transaction will give Major Video shareholders one share of Blockbuster for each 2.25 shares of Major—working out to roughly a \$56 million deal, based on current stock prices.

Blockbuster closed at 24 $\frac{3}{4}$  April 22, while Major closed at 9 $\frac{1}{8}$ . Trading 2.25 shares of Major for each share of Blockbuster would thus give the Major stockholders a nearly 20% premium on their investment.

The reason the deal is for stock and not cash, Gruber indicates, is that "we do not have an unlimited bank account. We want to use cash to open our own stores."

"Major's challenge has been getting enough money to add new stores and gain market share," says Keith Benjamin, analyst at Silberberg, Rosenthal & Co. "Not only does the deal make strategic sense, it is well structured financially for both parties."

According to Scott Beck, managing partner of privately held Blockbuster Midwest, which operates 36 of the company's 74 franchised stores, the merger has been in the works for the past 12 months. Gruber is more vague on how the deal came together, saying that the acquisition has been a main strategy ever since H. Wayne Huizenga took over as chairman 14 months ago.

According to announced details, Major Video founder and president Hank Cartwright is to become senior vice president, Blockbuster merchandising, and Gary Moore, Major vice president, is to become a senior vice president.

Both companies' boards are still working out definitive merger details. The target date for completion is July 1.

There has been speculation, especially in light of recent distributor cutbacks by the studios, that the Blockbuster/Major union will begin

buying direct. Though Gruber only ambiguously refers to direct purchasing, a more clear indication comes from Beck. "After the combination, Blockbuster will be buying more videos than any distributor. You can draw your own conclusions."

Blockbuster operates 143 stores in 24 states, and 74 other units are operated by 10 franchisees. Major runs 27 stores in 15 states and has franchised 100 outlets to 33 operators.

Beck notes that Blockbuster generally sells franchisees an opening inventory, and "then stores buy direct from distributors."

## INDONESIA TO PROTECT EUROPEAN RECORDINGS

(Continued from page 6)

cordings in order to secure similar protection in Indonesia for German recorded repertoire.

According to figures from international label group IFPI, the Indonesian piracy industry has an annual turnover in excess of \$150 million, representing some 17 million-18 million units.

Along with the European agreement, it is expected that Indonesia will shortly be signing a similar bilateral pact with the U.S.

IFPI president Nesuhi Ertegun, welcoming the Indonesian development, says: "This is a most important step in the right direction and a significant achievement in the battle the IFPI has waged against piracy in the Far East over the last 18 years."

Ertegun, who recently returned from Saudi Arabia, also reports encouraging news from that territory. He says IFPI's request to the Saudi government to take immediate legislative action against the importation of pirate recordings

Both Gruber and Beck indicate any conflicts between stores in overlapping areas can be easily worked out. "This is part of our clustering strategy," says Gruber. Franchised stores of both chains will remain franchised, he says.

One possible conflict between the two chains is that Major, unlike Blockbuster, handles adult videos. "They do nothing to promote it," says the Major Video spokesman of the chain's low-key approach to X-rated tapes; but he doesn't say that the chain's outlets will drop adult product after the merger.

from Indonesia met with a positive response.

IFPI director general Ian Thomas says the Indonesian agreement is not only important from the standpoint of the antipiracy fight, it also signals the opening of the Indonesian market to the legitimate international record industry.

"The bilateral agreement is a sequel to the meeting we had last November [Billboard, Nov. 28] in Kuala Lumpur," he says, "where we met representatives of the legitimate and pirate record industry from Indonesia."

Says Thomas: "The legal protection to be afforded to repertoire from Europe and the U.S.—which forms the bulk of the product produced by the pirate industry—means that at least the pirate activities in Indonesia will be outlawed."

"It remains to be seen just how long it will take to achieve the total elimination of illegal manufacture of phonograms."

## MOTTOLA NAMED HEAD OF CBS RECORDS

(Continued from page 1)

Records Inc.

Mottola, founder and president of the Champion Entertainment management organization for the past 14 years, replaces former CBS Records president Al Teller, who resigned April 19 (Billboard, April 30).

During the past few weeks, Mottola's much-anticipated arrival at CBS—he officially takes office on Monday (2)—has ignited rumors of significant restructuring at the company's top executive level. Mottola acknowledges that at least two veteran senior label executives are set to assume high-ranking positions at CBS under his new regime.

"There'll be some new additions to the label, like Dave Glew and Jerry Greenberg, who I think will deal with the situation from the point of view of being more artist oriented and much more promotion oriented than we really are now," says Mottola.

Glew, who recently resigned as senior vice president/general manager of Atlantic Records, "will be holding a high post" at Epic/Portrait/CBS Associated labels, according to Mottola. An official statement will be issued shortly about Glew's move to CBS; he is expected to be named E/P/A senior vice president/general manager.

Greenberg is leaving his post as president of Atco Records June 1, and it is believed that he will immediately head up a new West Coast-based CBS label. Insiders say official confirmation will be made in the next few weeks; at press time neither Mottola nor Greenberg would comment on the specifics of Greenberg's move to CBS.

Recent speculation that Columbia is to have a new day-to-day operating chief would appear to be incorrect at this juncture, however. "There will be no changes at Columbia," says Mottola. "I can confirm that to you. I don't think that that's necessary, whereas it was very necessary at Epic."

In his new position, Mottola will

be responsible for the overall direction of the domestic CBS Records labels—Columbia and Epic/Portrait/CBS Associated Labels—including talent acquisition, artist development, business affairs, and all aspects of marketing.

"This is the greatest challenge and opportunity that anyone could ever ask for," says Mottola. "To me, CBS Records and its artist roster are the envy of every record label in the world."

As for the inevitable speculation that Mottola will make further changes in the CBS executive structure, he says, "If change is necessary, then it will happen."

He adds, "I think within a month or two I'll have a hands-on situation in all the areas. We certainly have some of the best-qualified executives in the business and I'm going to be looking to all of them for their help and support in the first few months of putting all the pieces together."

What are some of Mottola's immediate goals at CBS?

"A lot of the focus of my attention is going to be on a&r, promotion, and artist development—to take every hit and really drive it home," he says. "I want this to really become much more of a promotion and a&r oriented kind of company."

"There are some areas we can definitely improve upon in a&r and artist development, and I intend to do it. There's really going to be a drive on developing new artists and building new strong careers that can last a long time."

Mottola is not convinced that the best way to acquire new talent is to sign additional distribution deals.

"I'm not very fond of those," he says. "I think that we can develop more of our own talent right within the confines of our labels. I want to have people inside the building that can help us do that. I'd like to deal with both sources, but I'd like to have more of that opportunity inside."

In addition to signing and devel-

oping new domestic talent, Mottola says international a&r will continue to be important for CBS. "International plays a huge role in our operation and has brought us some great artists—like Terence Trent D'Arby, George Michael, and Sade, among others. I definitely want to focus on that, taking the international situation and having it really develop inside the company even more."

Unlike most label presidents, Mottola is not a record company veteran. After starting his career as a professional musician, he spent six years as head of Chappell Music's Contemporary Music Division before founding Champion Entertainment in 1974.

"Having been a former promotion man and music publisher and then manager gives you a very broad view of the whole picture and how to deal with specific problems in a very quick, efficient way," says Mottola. "The philosophy of the management business that I've run has pretty much run a parallel course as a catalyst and an adjunct to record labels. We focus on marketing, merchandising,

advertising, promotion, publicity—every aspect of the career. I think that gives me a tremendous edge and advantage."

Champion Entertainment—whose clients include Daryl Hall & John Oates, John Cougar Mellencamp, and Carly Simon—will continue to operate, and a new head will be announced shortly. Rumor has it that former MTV executive John Sykes, now with the CAA agency, will be the company's new chief.

Mottola says he will have no connection with Champion on a business level. "I'm going to be running CBS Records now," he says. "The guys who have run [Champion] for the last 10 years will continue to do so." He says the new head of Champion and other staff members "will have an ownership share."

According to a CBS spokesman, there is a "clear understanding that Mottola will have no involvement with the operation of Champion, and his role will be a passive one." Two Champion acts—John Eddie and Holly Knight—are on Columbia's roster.

Mottola says CBS has not indicated any interest in buying Champion, as MCA purchased Irving Azoff's Frontline Management organization after Azoff became head of the record company. "Champion is a really successful independent company, and I see it staying that way," says Mottola.

After Azoff took control at MCA, the company also embarked on a diversification program in areas like facility management, merchandising, and radio syndication. However, Mottola does not see CBS moving in a similar direction.

"I think we're going to focus on the record business, unlike Irving's diversification, which I think is terrific because he is doing a great job," says Mottola.

There is talk that Mottola and Yetnikoff are keen to actively pursue their interests in the movie business. They collaborated on "Ruthless People": Yetnikoff was the movie's executive producer, while Mottola supervised the music. Mottola is currently producing the upcoming Universal film "Stolen Flower," directed by and starring Robert De Niro.

## INDUSTRY SKEPTICAL ABOUT TANDY CD RECORDER

(Continued from page 1)

cordable CD is coming, but they put the timetable at closer to three to five years. Such technology will likely have far-reaching effects on not only the consumer market but on the commercial/industrial user as well.

The erasable/recordable CD system outlined by Tandy will be able to store all forms of digital data, including audio, video, and computer information. Prototype units of such systems have already been shown at trade shows by a number of firms, but these companies have targeted the higher-priced industrial market rather than the low-end consumer market Tandy says it is initially shooting for.

Such technology could have a significant impact on the music industry, which is already worried about the introduction of other forms of home digital recording, such as digital audiotape, as well as the fledgling CD-ROM industry, which has been hampered by the high cost and low availability of CD-ROM drives. An erasable/recordable CD system would allow home and business CD-ROM users to write their own disks, which would open up the market's potential greatly.

Still, with other firms claiming to be as advanced in the race as Tandy, there is no guarantee that Tandy's system will ultimately become the international standard. Further clouding the matter is the fact that Tandy has offered almost no details as to the technical nature of its system.

Also, says one industry observer, trying to estimate the eventual price tag of a product that is so far from production is a risky business at best.

"It's easy to make the claim that a unit like this could cost under \$500, someday," he says. "But then again, DAT recorders could also cost that little in a couple of years. Two years from now, we'll be hearing why there will be some

delays or why the product will be more expensive than originally planned."

Yet the music industry, still slugging away with electronics makers over DAT recorders, is taking no chances with the effect the Tandy CD development may also have on potential copyright infringement.

George David Weiss, president of the Songwriters Guild of America, says he has been in contact with Jay Berman, president of the Recording Industry Assn. of America, about setting up meetings to devise a strategy for dealing with the Tandy development.

"We've got a little window with this we didn't have with DAT, so we ought to deal with it now in case it becomes a reality," says Weiss.

An RIAA representative says the organization will respond to any attempt to introduce a CD recorder in the same way it has responded to efforts to import DAT decks. "Any new technology that encourages people to violate copyright law must be dealt with with the kinds of measures we've attempted to take regarding DAT," says the representative.

The record industry may have more time to prepare for a possible fight than the two years Tandy says it should take to get the product on the market.

"I believe Tandy is no further along with their work in this area than several other firms, such as Sony, Matsushita, Denon, and Philips, all of whom have also developed working prototypes of erasable/recordable CD systems," says Robert Heiblim, a vice president at Denon America. "I also believe they will need considerable outside assistance in bringing a product this sophisticated to market at anywhere near the price they're talking about."

The technology revealed by Tandy at a press conference here is called THOR-CD. It employs a

least one and possibly two laser beams to record, play back, and erase music, computer data, or video signals on a disk that is similar to a CD but uses an entirely different substrate material—a dye-polymer substance rather than the polycarbonate now used for standard CDs.

Ed Juge, Tandy's director of marketing, says his firm is holding talks with other manufacturers about licensing the technology. "It would be a fairly simple thing for them to incorporate into their machines," he says. "And the blank disks should cost no more to manufacture than standard prerecorded CDs."

Some industryites view Tandy's announcement as simply a ploy to boost its presence in the global electronics scene and its stock market standing.

"I guess if I wanted to drive up my stock price and raise my corporate image, I would have held a press conference saying what Tandy said," says Denon's Heiblim, noting that Tandy Corp. stock has indeed risen by about \$2.60 per share since the announcement.

That feeling is echoed by Paul Foschino, Technics' director of digital products, who says, "I've seen demonstrations of product like this at Matsushita headquarters in Japan more than two years ago. It seems possible to me that [Tandy] jumped the gun on this to reap immediate stock benefits."

A Sony spokesman says the Japanese electronics giant plans to introduce a recordable/erasable CD product of its own for the commercial market by the end of this year. He says the product will be capable of data and information storage and will cost "considerably more than \$500." The company showed working prototypes of this system for businesses earlier this year at the Assn. of Information and Image Management trade expo in Chicago.

## ENIGMA TO RELEASE POP ALBUM ON DAT

(Continued from page 6)

Although he cannot quote a specific price at this point, Hein anticipates that the wholesale price on the Restless DATs will be "considerably above \$10 [and] should result in a retail price of over \$20."

Hein says Enigma's initial DATs will be produced in "very small quantities"—less than 1,000 apiece.

"We expect them to be distributed in stereo shops," Hein says.

Hein is quick to emphasize that the DAT releases will be brought to market by independent distributors, which traditionally have placed Restless product, and not by Enigma's major-label distributor, Capitol.

Along with other members of the Recording Industry Assn. of America, Capitol has opposed the introduction of the new format without a mechanism to defeat home taping or legislation to address this potential problem.

"We didn't even consider approaching CEMA [Capitol's distribution arm] to handle this product, because we knew what they would

say," says Hein, who points out that the recently renewed distribution agreement between Enigma and Capitol specifically excludes DAT.

"The early [distribution agreement] didn't even address DAT," Hein says.

Hein characterizes the decision to market prerecorded DATs as "an experiment."

He continues, "There are machines on the market, and it's an excellent product. We do acknowledge the problems . . . [but] playing ostrich about DAT is not the solution to the problem."

However, Hein does align his company with the rest of the industry in support of a device that would eliminate home DAT copying.

"If there is an industrywide standard for blocking copying, Enigma will support this," says Hein, who notes that Enigma also supports blank-tape royalties.

But Hein adds, "Ignoring the DAT machine is not the right approach."

# TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store, one-stop, and rack sales reports.					
1	1	1	34	<b>SOUNDTRACK</b> ▲ <sup>6</sup> RCA 6408-1-R (9.98) (CD)	★★ <b>NO. 1</b> ★★ 18 weeks at No. One DIRTY DANCING
2	2	4	25	<b>GEORGE MICHAEL</b> ▲ <sup>3</sup> COLUMBIA OC 40867 (CD)	FAITH
3	3	3	8	<b>SOUNDTRACK</b> RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
4	6	7	29	<b>TERENCE TRENT D'ARBY</b> ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
5	4	2	33	<b>MICHAEL JACKSON</b> ▲ <sup>5</sup> EPIC OE 40600/E.P.A. (CD)	BAD
6	5	5	26	<b>INXS</b> ▲ <sup>2</sup> ATLANTIC 81796 (9.98) (CD)	KICK
7	7	6	33	<b>TIFFANY</b> ▲ <sup>4</sup> MCA 5793 (8.98) (CD)	TIFFANY
8	8	8	9	<b>ROBERT PLANT</b> ● ESPARANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
9	9	9	37	<b>GUNS &amp; ROSES</b> ▲ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
10	11	12	38	<b>DEF LEPPARD</b> ▲ <sup>3</sup> MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
11	16	18	33	<b>WHITE LION</b> ● ATLANTIC 81768 (8.98) (CD)	PRIDE
12	13	15	34	<b>AEROSMITH</b> ▲ GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
13	12	13	8	<b>KINGDOM COME</b> POLYDOR 835 368-1/POLYGRAM (CD)	KINGDOM COME
14	20	27	47	<b>GLORIA ESTEFAN &amp; MIAMI SOUND MACHINE</b> ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
15	10	10	36	<b>DEBBIE GIBSON</b> ▲ ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
16	15	16	18	<b>KEITH SWEAT</b> ● VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
17	24	26	13	<b>PEBBLES</b> MCA 42094 (8.98) (CD)	PEBBLES
18	19	20	8	<b>BILLY OCEAN</b> JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
19	21	24	6	<b>TALKING HEADS</b> SIRE/FLY 25654/WARNER BROS. (9.98) (CD)	NAKED
20	18	17	16	<b>RICK ASTLEY</b> ● RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
21	22	22	47	<b>RICHARD MARX</b> ▲ EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
22	14	11	14	<b>SOUNDTRACK</b> ● A&M SP 3913 (9.98) (CD)	GOOD MORNING, VIETNAM
23	17	14	13	<b>DAVID LEE ROTH</b> ▲ WARNER BROS. 25671 (9.98) (CD)	SKYSCRAPER
24	77	—	2	<b>IRON MAIDEN</b> CAPITOL 1-90258 (8.98) (CD)	SEVENTH SON OF A SEVENTH SON
25	25	23	29	<b>BRUCE SPRINGSTEEN</b> ▲ <sup>3</sup> COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
26	23	19	46	<b>WHITNEY HOUSTON</b> ▲ <sup>6</sup> ARISTA AL 8405 (9.98) (CD)	WHITNEY
27	26	21	34	<b>JOHN COUGAR MELLENCAMP</b> ▲ <sup>2</sup> MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
28	28	28	29	<b>BELINDA CARLISLE</b> ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
29	29	33	25	<b>JOE SATRIANI</b> RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
30	27	25	10	<b>AC/DC</b> ● ATLANTIC 81828 (9.98) (CD)	BLOW UP YOUR VIDEO
31	35	42	13	<b>MIDNIGHT OIL</b> COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
32	39	47	23	<b>CHER</b> GEFEN 24164 (8.98) (CD)	CHER
33	<b>NEW</b> ▶	1	1	<b>THE SCORPIONS</b> MERCURY 835 451 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
34	32	29	60	<b>JODY WATLEY</b> ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
35	40	40	12	<b>LITA FORD</b> RCA 6397-1-R (8.98) (CD)	LITA
36	36	36	14	<b>SINEAD O'CONNOR</b> ENSIGN BVF 41612/CHRYSALIS (CD)	THE LION AND THE COBRA
37	43	53	24	<b>KOOL MOE DEE</b> ● JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
38	30	31	13	<b>JAMES TAYLOR</b> ● COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
39	33	30	58	<b>U2</b> ▲ <sup>4</sup> ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
40	34	34	38	<b>SALT-N-PEPA</b> ▲ NEXT PLATEAU PL 1007 (8.98) (CD)	HOT, COOL AND VICIOUS
41	31	32	28	<b>STING</b> ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
42	53	54	34	<b>10,000 MANIACS</b> ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
43	37	35	56	<b>WHITESNAKE</b> ▲ <sup>5</sup> GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
44	89	160	3	<b>ZIGGY MARLEY &amp; THE MELODY MAKERS</b> VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
45	45	51	5	<b>JONI MITCHELL</b> GEFEN GHS 24172 (9.98) (CD)	CHALK MARK IN A RAIN STORM
46	42	45	40	<b>NATALIE COLE</b> ● EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
47	47	48	30	<b>ICEHOUSE</b> CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
48	48	49	5	<b>MORRISSEY</b> SIRE 24699/REPRISE (8.98) (CD)	VIVA HATE
49	49	52	27	<b>THE JETS</b> ● MCA 42085 (8.98) (CD)	MAGIC
50	93	152	3	<b>YNGWIE J. MALMSTEEN'S RISING FORCE</b> POLYDOR 835 451 1/POLYGRAM (CD)	ODYSSEY
51	38	37	15	<b>TAYLOR DAYNE</b> ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
52	41	41	20	<b>FOREIGNER</b> ▲ ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
53	71	100	3	<b>D.J. JAZZ JEFF &amp; THE FRESH PRINCE</b> JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
54	54	58	11	<b>THE DEELE</b> SOLAR ST 72555/CAPITOL (8.98) (CD)	EYES OF A STRANGER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	46	46	50	<b>RANDY TRAVIS</b> ▲ <sup>2</sup> WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
56	59	60	9	<b>HENRY LEE SUMMER</b> CBS ASSOCIATED BFZ 40895/E.P.A. (CD)	HENRY LEE SUMMER
57	62	59	33	<b>PINK FLOYD</b> ▲ <sup>2</sup> COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
58	60	61	7	<b>ORCHESTRAL MANOEUVRES IN THE DARK</b> A&M SP 5186 (8.98) (CD)	THE BEST OF OMD
59	52	43	43	<b>GREAT WHITE</b> ● CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
60	61	65	5	<b>THE SMITHEREENS</b> ENIGMA C1-48375/CAPITOL (8.98) (CD)	GREEN THOUGHTS
61	50	56	31	<b>MICHAEL BOLTON</b> COLUMBIA BFC 40473 (CD)	THE HUNGER
62	51	38	25	<b>GEORGE HARRISON</b> ▲ DARK HORSE 25643/WARNER BROS. (9.98) (CD)	CLOUD NINE
63	66	77	9	<b>THE CHURCH</b> ARISTA AL 8521 (8.98) (CD)	STARFISH
64	64	66	8	<b>TOTO</b> COLUMBIA C40873 (CD)	THE SEVENTH ONE
65	65	76	4	<b>TEENA MARIE</b> EPIC FE 40872/E.P.A. (CD)	NAKED TO THE WORLD
66	44	39	14	<b>GEORGE THOROGOOD</b> ● EMI-MANHATTAN 46973 (9.98) (CD)	BORN TO BE BAD
67	67	81	6	<b>SOUNDTRACK</b> WARNER BROS. 25688 (9.98) (CD)	BRIGHT LIGHTS, BIG CITY
68	68	78	4	<b>LYNYRD SKYNYRD</b> MCA 2-8027 (10.98) (CD)	SOUTHERN BY THE GRACE OF GOD
69	74	101	8	<b>BRENDA RUSSELL</b> A&M SP 5178 (8.98) (CD)	GET HERE
70	58	57	14	<b>L.A. GUNS</b> VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
71	112	—	2	<b>NEIL YOUNG AND THE BLUENOTES</b> REPRISE 25719 (9.98) (CD)	THIS NOTE'S FOR YOU
72	57	50	32	<b>PET SHOP BOYS</b> ● EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
73	63	63	25	<b>BRYAN FERRY</b> REPRISE 25598 (8.98) (CD)	BETE NOIRE
74	100	120	4	<b>JOHNNY HATES JAZZ</b> VIRGIN 90860 (8.98) (CD)	TURN BACK THE CLOCK
75	55	44	9	<b>MORRIS DAY</b> WARNER BROS. 25651 (8.98) (CD)	DAYDREAMING
76	56	55	23	<b>ORIGINAL LONDON CAST</b> POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
77	122	—	2	<b>TRACY CHAPMAN</b> ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
78	<b>NEW</b> ▶	1	1	<b>CHEAP TRICK</b> EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
79	85	95	4	<b>JESSE JOHNSON</b> A&M SP 5188 (8.98) (CD)	EVERY SHADE OF LOVE
80	<b>NEW</b> ▶	1	1	<b>ERIC CLAPTON</b> POLYDOR 835 261 2/POLYGRAM (CD)	CROSSROADS
81	82	85	8	<b>SOUNDTRACK</b> EMI-MANHATTAN 48680 (9.98) (CD)	SCHOOL DAZE
82	80	75	21	<b>ANTHRAX</b> MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
83	69	68	22	<b>K.T. OSLIN</b> ● RCA 5924-1-R (8.98) (CD)	80'S LADIES
84	73	73	35	<b>THE COVER GIRLS</b> FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
85	76	67	22	<b>GLADYS KNIGHT &amp; THE PIPS</b> ● MCA 42004 (8.98) (CD)	ALL OUR LOVE
86	86	88	5	<b>TINA TURNER</b> CAPITOL C1-90126 (8.98) (CD)	TINA LIVE IN EUROPE
87	81	69	14	<b>MEGADETH</b> CAPITOL C1-48148 (9.98) (CD)	SO FAR, SO GOOD... SO WHAT!
88	78	79	14	<b>JERRY HARRISON: CASUAL GODS</b> SIRE 25663/WARNER BROS. (8.98) (CD)	CASUAL GODS
89	75	64	64	<b>EXPOSE</b> ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
90	70	62	12	<b>RICK SPRINGFIELD</b> RCA 6620-1-R (8.98) (CD)	ROCK OF LIFE
91	91	93	12	<b>THE GODFATHERS</b> EPIC BFE 40946/E.P.A. (CD)	BIRTH, SCHOOL, WORK, DEATH
92	118	—	2	<b>BOOGIE DOWN PRODUCTIONS</b> JIVE 1097-1-J/RCA (8.98)	BY ALL MEANS NECESSARY
93	95	102	7	<b>BIG PIG</b> A&M SP 6-5185 (6.98) (CD)	BONK
94	84	74	108	<b>ANITA BAKER</b> ▲ <sup>3</sup> ELEKTRA 60444 (8.98) (CD)	RAPTURE
95	96	99	6	<b>DAN REED NETWORK</b> MERCURY 834 309 1/POLYGRAM (CD)	DAN REED NETWORK
96	72	71	23	<b>STEVIE WONDER</b> ▲ MOWTOWN 6248 ML (8.98) (CD)	CHARACTERS
97	97	87	36	<b>NEW ORDER</b> ● QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
98	83	72	23	<b>DOKKEN</b> ▲ ELEKTRA 60735 (9.98) (CD)	BACK FOR THE ATTACK
99	109	136	3	<b>BOBBY MCFERRIN</b> EMI-MANHATTAN E1 48059 (9.98) (CD)	SIMPLE PLEASURES
100	79	70	37	<b>SWING OUT SISTER</b> ● MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
101	92	94	25	<b>PAUL CARRACK</b> CHRYSALIS BVF 41578 (CD)	ONE GOOD REASON
102	94	82	20	<b>RICKY VAN SHELTON</b> ● COLUMBIA 40602 (CD)	WILD-EYED DREAM
103	88	91	47	<b>L.L. COOL J</b> ▲ <sup>2</sup> DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
104	132	—	2	<b>PRETTY POISON</b> VIRGIN 90885 (8.98) (CD)	CATCH ME, I'M FALLING
105	99	86	88	<b>KENNY G</b> ▲ <sup>2</sup> ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
106	113	119	3	<b>JERMAINE STEWART</b> ARISTA AL 8455 (8.98) (CD)	SAY IT AGAIN
107	106	108	26	<b>ROBBIE ROBERTSON</b> GEFEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
108	108	112	5	<b>MANTRONIX</b> CAPITOL C1-48336 (8.98) (CD)	IN FULL EFFECT
109	153	193	9	<b>SAMANTHA FOX</b> JIVE 1061-1-J/RCA (8.98) (CD)	SAMANTHA FOX

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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## RECORD RETAIL IN SLUMP

(Continued from page 1)

the musical apathy that's going on since at least January. 'Dirty Dancing' is still up there, but we could really use a Springsteen or something really hot," Colson adds.

More optimistic is Record Bar's Bennett, who says, "Unit sales [for top sellers] are really low, but that's going to change next month. I think this summer is going to be excellent."

Of the success of "Dirty Dancing," which has been a surprise mover since its fall release, Mary Ann Levitt, president of 28-store, Sausalito, Calif.-based Record Shop, says: "I can't believe the way it sells and sells." The movie's first soundtrack album and its sequel, "More Dirty Dancing," continue to lead the pack for many chains, but dealers say the first album's chart-topping performance—which has no current single to drive it—seems to indicate a soft market.

Bruce Imber, vice president of planning and operations for 70-unit, Roslyn, N.Y.-based Record World, says the "Dirty Dancing" albums are drawing older, atypical customers, but laments, "There's no records out there that draw people who normally buy records."

Jerry Adams, executive vice president for 25-store Harmony House, says that aside from the Detroit-area chain's four best sellers—Robert Plant, Terence Trent D'Arby, and the "Dirty Dancing" sets—the rest of its top 20 titles are all selling in similar numbers.

Record Bar's Bennett says that aside from albums by Iron Maiden, Poison, and D'Arby, "the rest of our top 15 are the same damn records I've seen since October."

The words "flat" and "soft" are used frequently when dealers are asked to describe sales rung since February.

Carl Rosenbaum, president of

Chicago's 13-store Flip Side web, says business "was quiet after Easter, but has been picking up." John Quinn, director of retail for Dallas-based Sound Warehouse, says that hot video rental titles have helped the 107-store combo chain earn modest increases, but characterizes music sales as "kind of flat. There hasn't been too much in the way of shake-up-the-consumer type of product."

Record World's Imber says sales have been down in 1988. "We're behind last year [in volume], because last year we had a great spring. But, we're ahead in gross profit this year, because we're selling more catalog."

Retailers recall that 1987's February traffic got boosts from the compact disk debut of the Beatles and the out-of-the-box flight by U2's "The Joshua Tree." This year, with the possible exception of "More Dirty Dancing," there haven't been those kinds of high-flying titles to help carry over the momentum that record stores enjoy each year from fourth quarter through January.

Still, all is not bleak. New titles by Plant and hard rockers Scorpions and Iron Maiden—the last-mentioned is the second-best seller at Los Angeles chain Music Plus—are racking up big numbers for chains throughout the U.S. Imber says acts like Scorpions and Iron Maiden "have more of a guaranteed customer base than half the product that labels put out. Heavy metal builds traffic, and it sells without airplay."

Harmony House's Adams and Flip Side's Rosenbaum also sing heavy metal's praises, although Rosenbaum says he does not expect Scorpions and Iron Maiden to sell over the long run.

Meanwhile, Ziggy Marley & the Melody Makers' "Conscious Party"

already looks like a developing-artist success story. Marley's Virgin title rings in at No. 18 for Record Bar and also draws raves from Sound Warehouse and 54-store Music Plus.

D'Arby's sales are starting to match his critical acclaim. He is a top-three seller for Record World, Music Plus, Sound Warehouse, Harmony House, and Record Shop. Other fast sellers cited by chains include Keith Sweat, Poison, Guns N' Roses, Kingdom Come, Talking Heads, INXS, and Gloria Estefan & Miami Sound Machine. Dealers also anticipate action on PolyGram's Eric Clapton box-set anthology (Billboard, April 30).

Tracy Donihoo, director of purchasing for Sound Warehouse, says that several alternative artists are rolling up sales, including Sinead O'Connor, 10,000 Maniacs, the Church, and Midnight Oil. Midnight Oil has also heated up at Record World and at Sacramento, Calif.-based Tower Records' 50 U.S. stores.

Donihoo also finds hope in showings by several black acts, including Sweat, Kool Moe Dee, Morris Day, and D.J. Jazzy Jeff & the Fresh Prince. The last-mentioned has also been a pleasant surprise for Tod Hackett, buyer at Music Plus.

Stan Goman, senior vice president of Tower's records division, points to price drops on CDs as a prime catalyst for business. Prompted by recent cost cuts implemented by CBS and MCA, Tower heavily advertised a campaign that placed front-line CDs on sale at \$10.99, midlines at \$9.99, and budget lines at \$7.99.

"Pop CDs increased 50% the first week we advertised. We made a big splash, but before that, business was soft. It's getting the consumer to buy four, five, and six pieces at a time again like they did when CDs first came out."

## PRO SHOPS SELLING CONSUMER-TYPE DAT DECKS

(Continued from page 6)

sional decks, that's their misfortune," says an RIAA representative. "But for the time being, we're not going to consider a \$2,700 machine sold in professional audio stores as a retail item," she adds, explaining RIAA's decision not to pursue legal action against Sharp.

"It's definitely true that some manufacturers are using the ploy of calling what are basically consumer machines 'professional' in order to circumvent the saber rattling that is coming from the RIAA and the government," says Steve Woolley, national sales and marketing manager for Panasonic's professional audio division.

However, while Woolley admits that Panasonic's new SV-3500 professional DAT recorder—due to go on sale in the U.S. in July for \$2,950—is "very similar" to the firm's consumer model, he notes that the SV-3500 does feature balanced input and output connectors, a heavy-duty transport, a hard-wired remote control, switchable impedance and level controls, and rack mountability. These are all required features for studio applications.

Missing, of course, are the features professionals would most like to see on pro DAT decks, such as the ability to fully interface with industry-accepted time code protocols

and digital inputs/outputs at all frequencies rather than just at the 48-kilohertz sampling rate.

"The gray market has been very healthy in the U.S., and the professional manufacturers are getting pissed," says Woolley. "They've been losing sales because they have no equipment to offer their clients, who end up having to buy unwarranted consumer decks from the gray-market guys. We and other pro manufacturers needed to give our retailers something with which to compete."

Woolley says Panasonic, Sony,

Forex, Tascam, and other firms with pro DAT decks either on sale or about to be sold in the U.S. differ from Sharp. "It's not the same thing," he says. "Sharp is a company without a real base in the professional audio market. They appear to be using this as a tactic to get their consumer deck into the U.S. without any hassle."

"We, on the other hand, are looking to fill a product gap and get feedback from our pro clients while we continue to work on machines with more valuable professional features."

## New German Co. To Market Indie Labels

HAMBURG, West Germany What is believed to be this country's first specialist sales company for independent labels has been launched here by record industry lawyer Raimund Benoit. The company is called Independent Music Service.

IMS' first clients include the Boogietunes, DINO, Fonoteam, Pool, Injection/CNR, Entente, Wunderbar, Extra, and Monopol labels and several music publishers.

There are only about a dozen significant independent labels in West Germany, partly because the major

companies have shown little interest in taking indies on. Says Benoit: "IMS is a completely new concept, a sales organization for artists, producers, and labels that offers them the coordination of creative and marketing activities that up until now they have been missing."

Nevertheless, some observers doubt that the IMS strategy will succeed. The company is confining its service to sales to dealers, leaving clients to handle their own promotion, and has a team of just 10 salesmen.

WOLFGANG SPAHR

# 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	111	127	4	HOWARD HEWETT ELEKTRA 60779 (8.98) (CD)	FOREVER AND EVER
111	90	90	8	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
112	105	96	11	THE POGUES ISLAND 90872/ATLANTIC (8.98) (CD)	IF I SHOULD FALL FROM GRACE WITH GOD
113	128	180	3	NU SHOOSZ ATLANTIC 81804 (9.98) (CD)	TOLD U SO
114	87	83	22	LINDA RONSTADT ● ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE
115	119	126	3	SUAVE CAPITOL C1-48686 (8.98) (CD)	I'M YOUR PLAYMATE
116	110	97	87	BON JOVI ▲ <sup>B</sup> MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
117	101	84	47	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
118	98	98	25	EARTH, WIND & FIRE ● COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
119	102	89	23	THE CALIFORNIA RAISINS ● PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
120	NEW	1	1	GLASS TIGER EMI-MANHATTAN 48684 (9.98) (CD)	DIAMOND SUN
121	116	106	27	THE ALARM I.R.S. 42061/MCA (8.98) (CD)	EYE OF THE HURRICANE
122	NEW	1	1	"WEIRD AL" YANKOVIC ROCK'N'ROLL FZ 44149/E.P.A. (CD)	EVEN WORSE
123	115	111	10	ROBYN HITCHCOCK AND THE EGYPTIANS A&M SP 5182 (8.98) (CD)	GLOBE OF FROGS
124	124	130	31	SOUNDTRACK ● ATLANTIC 81767 (9.98) (CD)	LOST BOYS
125	103	80	54	FLEETWOOD MAC ▲ <sup>2</sup> WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
126	186	—	2	THE MISSION U.K. MERCURY 834 263-1/POLYGRAM (CD)	CHILDREN
127	104	92	21	WARLOCK MERCURY 832 804-1/POLYGRAM (CD)	TRIUMPH AND AGONY
128	NEW	1	1	THOMAS DOLBY EMI-MANHATTAN 48076 (9.98) (CD)	ALIENS ATE MY BUICK
129	133	141	5	WILL & THE KILL MCA 42054 (8.98) (CD)	WILL & THE KILL
130	155	157	3	FATES WARNING METAL BLADE 73330/ENIGMA (8.98) (CD)	NO EXIT
131	114	105	10	LEATHERWOLF ISLAND 90660/ATLANTIC (8.98) (CD)	LEATHERWOLF
132	137	116	17	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
133	148	159	6	DRIVIN' N' CRYIN' ISLAND 90699/ATLANTIC (8.98) (CD)	WHISPER TAMES THE LION
134	134	154	4	ART GARFUNKEL COLUMBIA FC 40942 (CD)	LEFTY
135	139	132	7	ZODIAC MINDWARP & THE LOVE REACTION VERTIGO 832 729 1/POLYGRAM (CD)	TATTOOED BEAT MESSIAH
136	140	155	3	BLACK 'N BLUE GEFEN GHS 24180 (8.98) (CD)	IN HEAT
137	125	109	14	SISTERS OF MERCY ELEKTRA 60762 (8.98) (CD)	FLOODLAND
138	107	107	8	SCARLETT & BLACK VIRGIN 90647 (8.98) (CD)	SCARLETT & BLACK
139	NEW	1	1	RIPPINGTONS FEATURING RUSS FREEMAN PASSPORT JAZZ PJ88042 (8.98) (CD)	KILIMANJARO
140	146	146	8	UNDERWORLD SIRE 25627/WARNER BROS. (8.98) (CD)	UNDERNEATH THE RADAR
141	135	103	8	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
142	126	115	31	KISS ▲ MERCURY 832 626-1/POLYGRAM (CD)	CRAZY NIGHTS
143	117	129	29	DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
144	127	104	22	FLESH FOR LULU CAPITOL CLT 48217 (8.98) (CD)	LONG LIVE THE NEW FLESH
145	150	164	12	MIKI HOWARD ATLANTIC 81810 (8.98) (CD)	LOVE CONFESSIONS
146	123	110	8	3 GEFEN GHS 24181 (9.98) (CD)	TO THE POWER OF THREE
147	151	125	87	PAUL SIMON ▲ <sup>3</sup> WARNER BROS. 25447 (9.98) (CD)	GRACELAND
148	120	124	55	CARLY SIMON ▲ ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
149	167	—	2	KINGS OF THE SUN RCA 6826-1-R (8.98) (CD)	KINGS OF THE SUN
150	154	143	26	JOE COCKER CAPITOL CLT 48285 (8.98) (CD)	UNCHAIN MY HEART
151	138	149	38	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
152	152	179	4	FIFTH ANGEL EPIC BFE 44201/E.P.A. (CD)	FIFTH ANGEL
153	136	133	8	BOOGIE BOYS CAPITOL C1-46917 (8.98) (CD)	ROMEO KNIGHT
154	197	—	2	BARDEUX SYNTHICIDE 73312/ENIGMA (8.98) (CD)	BOLD AS LOVE
155	195	195	3	BETTY WRIGHT MS. B MB3301/VISION (8.98)	MOTHER WIT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	RE-ENTRY	—	—	SOUNDTRACK VIRGIN 90690 (9.98) (CD)	THE LAST EMPEROR
157	196	—	2	HURRICANE ENIGMA 73320/CAPITOL (8.98) (CD)	OVER THE EDGE
158	162	189	5	TREAT HER RIGHT RCA 6884-1-R (8.98) (CD)	TREAT HER RIGHT
159	156	142	8	KIRK WHALUM COLUMBIA FC 40812 (CD)	AND YOU KNOW THAT!
160	131	113	48	HEART ▲ <sup>2</sup> CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
161	143	122	41	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
162	160	151	4	WHITE LION GRAND SLAMM SLAM 1 (8.98) (CD)	FIGHT TO SURVIVE
163	130	134	8	SO EMI-MANHATTAN 46997 (9.98) (CD)	HORSESHOE IN THE GLOVE
164	164	171	9	JOHN BRANNEN APACHE 71650/CAPITOL (8.98) (CD)	MYSTERY STREET
165	159	173	12	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
166	172	199	18	TONY TERRY EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
167	193	—	2	THE BEARS I.R.S. 42139/MCA (8.98) (CD)	RISE & SHINE
168	144	118	42	SOUNDTRACK ▲ <sup>2</sup> SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
169	169	—	2	TIMES TWO REPRISE 25624 (8.98) (CD)	X2
170	142	138	93	POISON ▲ <sup>2</sup> ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
171	180	188	4	THE ADVENTURES ELEKTRA 60772 (8.98) (CD)	THE SEA OF LOVE
172	181	181	3	DIANNE REEVES BLUE NOTE BLJ 46906/EMI-MANHATTAN (9.98) (CD)	DIANNE REEVES
173	145	131	10	STACEY Q ATLANTIC 81802 (9.98) (CD)	HARD MACHINE
174	147	128	12	LYLE LOVETT MCA/CURB 42028/MCA (8.98) (CD)	PONTIAC
175	171	186	27	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (CD)	SHARP
176	158	162	35	ERIC B. & RAKIM ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
177	157	148	11	VARIOUS ARTISTS WINDHAM HILL WH 1065/A&M (9.98) (CD)	WINDHAM HILL SAMPLER '88
178	NEW	1	1	TIMBUK 3 I.R.S. 42124/MCA (8.98) (CD)	EDEN ALLEY
179	129	121	6	THE BEATLES CAPITOL C2-90044 (CD)	PAST MASTERS VOL.2
180	174	156	18	ROSANNE CASH COLUMBIA FC 40777 (CD)	KING'S RECORD SHOP
181	NEW	1	1	KROKUS MCA 42087 (8.98) (CD)	HEART ATTACK
182	RE-ENTRY	—	—	PINK FLOYD ● HARVEST SMAS 11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
183	184	—	2	BALAAM AND THE ANGEL VIRGIN 90869 (8.98) (CD)	LIVE FREE OR DIE
184	121	114	6	SOUNDTRACK MCA 6228 (9.98) (CD)	HAIRSPRAY
185	141	123	33	R.E.M. ▲ I.R.S. 42059/MCA (8.98) (CD)	DOCUMENT
186	NEW	1	1	KING'S X MEGAFORCE 81825/ATLANTIC (8.98) (CD)	OUT OF THE SILENT PLANET
187	175	167	25	STEVE WINWOOD ● ISLAND 25660/WARNER BROS. (9.98) (CD)	CHRONICLES
188	149	144	23	SOUNDTRACK ● DEF JAM SC 44042/COLUMBIA (CD)	LESS THAN ZERO
189	189	—	2	GRANDMASTER FLASH & THE FURIOUS FIVE ELEKTRA 60769 (9.98) (CD)	ON THE STRENGTH
190	NEW	1	1	RUBEN BLADES ELEKTRA 60354 (8.98) (CD)	NOTHING BUT THE TRUTH
191	185	170	10	STACY LATTISAW MOTOWN 6247 ML (8.98) (CD)	PERSONAL ATTENTION
192	179	—	94	AC/DC ATLANTIC 16018 (6.98) (CD)	BACK IN BLACK
193	176	178	7	DANNY WILDE GEFEN GHS 24179 (8.98) (CD)	ANY MAN'S HUNGER
194	194	190	161	WHITNEY HOUSTON ▲ <sup>B</sup> ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
195	166	158	28	LOVE & ROCKETS BIG TIME 6058-1-B/RCA (8.98) (CD)	EARTH - SUN - MOON
196	183	145	30	YES ● ATCO 90522 (9.98) (CD)	BIG GENERATOR
197	177	140	48	THE FAT BOYS ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
198	165	150	95	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
199	178	139	24	ROGER ● REPRISE 25496 (8.98) (CD)	UNLIMITED
200	192	174	6	THE BEATLES CAPITOL C2-90043 (CD)	PAST MASTERS VOL.1

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 42	Rosanne Cash 180	Fates Warning 130	INXS 6	Teena Marie 65	Poison 170	The Last Emperor 156
3 146	Tracy Chapman 77	Bryan Ferry 73	Icehouse 47	Biz Markie 111	Pretty Poison 104	Biz Markie Zero 188
AC/DC 192, 30	Cheap Trick 78	Fifth Angel 152	Iron Maiden 24	Ziggy Marley/Melody Makers 44	R.E.M. 185	Lost Boys 124
The Adventures 171	Cher 32	Fleetwood Mac 125	Michael Jackson 5	Dan Reed Network 95	More Dirty Dancing 3	School Daze 81
Aerosmith 12	The Church 63	Flesh For Lulu 144	D.J. Jazzy Jeff/Fresh Prince 53	Dianne Reeves 172	Rick Springfield 90	Bruce Springsteen 25
The Alarm 121	Eric Clapton 80	Lita Ford 35	The Jets 49	Ripplingtons/Russ Freeman 139	Stacey Q 173	George Strait 141
Anthrax 82	Joe Cocker 150	Foreigner 52	Johnny Hates Jazz 74	Robbie Robertson 107	Sting 41	Jermaine Stewart 106
Rick Astley 20	Natalie Cole 46	Samantha Fox 109	Jesse Johnson 79	Roger 199	Stacy Q 173	George Strait 141
Anita Baker 94	Michael Cooper 132	Kenny G. 105	Kingdom Come 13	Linda Ronstadt 114	Suave 115	Henry Lee Summer 56
Balaam And The Angel 183	The Cover Girls 84	Art Garfunkel 134	King's X 186	David Lee Roth 23	Terence Trent D Arby 4	Keith Sweat 16
Bardeux 154	The Cure 117	Debbie Gibson 15	Kings Of The Sun 149	Brenda Russell 69	Taylor Dayne 51	Swing Out Sister 100
Basia 165	Terence Trent D Arby 4	Glass Tiger 120	Kiss 142	New Order 97	The Deele 54	Talking Heads 19
The Bears 167	Morris Day 75	The Godfathers 91	Gladys Knight & The Pips 85	Nu Shooz 113	Def Leppard 10	James Taylor 38
The Beatles 200, 179	Taylor Dayne 51	Grandmaster Flash 189	Kool Moe Dee 37	Sinead O'Connor 36	Depeche Mode 143	Tony Terry 166
Big Pig 93	The Deele 54	Great White 59	Krokus 181	Alexander O'Neal 151	Dokken 98	George Thorogood 66
Black 'N Blue 136	Def Leppard 10	Guns & Roses 9	L.A. Guns 70	Billy Ocean 17	Thomas Dolby 128	Tiffany 7
Ruben Blades 190	Depeche Mode 143	George Harrison 62	L.L. Cool J 103	Sisters Of Mercy 137	Bon Jovi 116	Timbuk 3 178
Michael Bolton 61	Dokken 98	Jerry Harrison: Casual Gods 88	Stacy Lattisaw 191	The Smithereens 60	Boogie Down Productions 92	Times Two 169
Bon Jovi 116	Thomas Dolby 128	Heart 160	Leatherwolf 131	SO 163	John Brannen 164	Toto 64
Boogie Down Productions 92	drivin' n' cryin' 133	Howard Hewett 110	Lyle Lovett 174	SOUNDTRACKS	Boogie Boys 153	Treat Her Right 158
Pebbles 17	Earth, Wind & Fire 118	Robyn Hitchcock And The Egyptians 123	Lynyrd Skynyrd 68	Bright Lights, Big City 67	John Brannen 164	Tina Turner 86
Pet Shop Boys 72	Eric B. & Rakim 176	Whitney Houston 26, 194	Yngwie J. Malmsteen's 50	Dirty Dancing 1	John Brannen 164	
Pink Floyd 182, 57	Gloria Estefan/Miami Sound 14	Miki Howard 145	Mantronix 108	Good Morning, Vietnam 22	John Brannen 164	
Robert Plant 8	Expose 89	Hurricane 157		Hairspray 184	John Brannen 164	
The Pogues 112	The Fat Boys 197			La Bamba 168	John Brannen 164	

# Pet Shop Boys Single Hitches Ride On Album

BY IRV LICHTMAN

NEW YORK EMI-Manhattan Records is determined that consumers who buy the Pet Shop Boys' hit album, "Actually," will also get their hands on "Always On My Mind," the duo's current smash single, which is not included on the album.

In an unusual combo-packaging and special-pricing ploy, the label is making available with each purchase of the album a three-track bonus that comprises the short and long versions of "Always On My Mind" and a version of "Do I Have To," an otherwise-unreleased track.

The LP version of the album is being packaged with a 12-inch-single version of the three bonus tracks; the cassette is packaged with a maxicassette; and the compact disk version of the album comes with a 5-inch-CD single.

The "Actually" album, which has sold more than 700,000 units in a 32-week run on the Billboard Top Pop Albums chart, was marketed months before the single was released in March. "Always On My Mind" had been performed by the Pet Shop Boys as part of a 1987 year-end BBC tribute to Elvis Presley—the first artist to have a hit recording in the U.K. during Christmas and had a March release date in the U.S., where it is bulleted at No. 6 on this week's Hot 100 Singles chart.

According to Ira Derfler, EMI-Manhattan VP of sales, and Ken Baumstein, VP of marketing, the combo package sells at a list of \$10.98 for the LP and cassette versions, with a wholesale cost that enables dealers to sell the package for as low as \$7.99. The LP and cassette versions of the regular albums list at \$9.98, and a 12-inch of "Always On My Mind" lists at \$4.98.

The CD version, in which the 5-

inch single is inserted below the album in its 6-by-12-inch box, sells to accounts at 76 cents more than the album-only version.

The initial shipments, due to go out Tuesday (3), amount to about 85,000 pieces, although Derfler expects dealers to move a total of 100,000 in sales to consumers. The initial shipment's configuration breakdown is 60% cassettes, 20% LPs, and 20% CDs.

"Always On My Mind" has moved about 270,000 pieces in its 12-inch and maxicassette forms.

In support of the combo-package release, Baumstein cites a strong media/in-store promotion. Tied to a theme of How To Make A Great Album Even Greater, 40 spots will be shown on MTV over the weekends of May 13-15 and May 20-22. The Target retail chain will be tagged over the first weekend, while Tower will get the tag on the second weekend. Additionally, consumer ads are scheduled for Rolling Stone (with Tower tagged) and Spin.

The Pet Shop Boys—singer Neil Tennant and keyboardist Chris Lowe—are visiting the U.S. specifically to help promote the combo package, according to Derfler and Baumstein. Their itinerary calls for local radio and in-store appearances in at least four key markets. In-store pieces include two new posters and a banner.

Derfler believes the combo package marks the first time a label has worked out the problem of a post-album-single hit in this manner. "Most of the time, the pressing run is stopped, and a single is stripped onto the album. We think a lot of fans who have already acquired the album are disappointed when this happens."

Baumstein says the label and the Pet Shop Boys came up with the strategy together. "We had several international meetings to figure this thing out," he says.

## Arista Chief Addresses NAS Group Clive: The Song's The Thing

LOS ANGELES Properly matching the right song with the right artist and producer—particularly in an era lacking new artists of the stature of Bruce Springsteen or Bob Dylan—continues to be a vital part of a&r and the record industry in general, according to Arista Records president Clive Davis.

Davis, addressing a group of more than 400 songwriters and music publishers here at the Univ. of California at Los Angeles April 25, cited Whitney Houston, Dionne Warwick, and Barry Manilow as platinum artists whose successes are in part a product of good song "casting."

"Promotion teams are frequently interchangeable," said Davis. "And today distribution is pretty much interchangeable; records are replaced by computers at the largest racks and retailers around the country today. So it's really at the creative level that it's so hard to find the a&r people who play this role of being the catalyst."

The event, sponsored by the National Academy of Songwriters, fea-

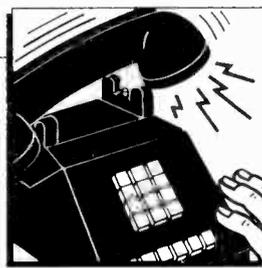
tured Davis playing a series of hit song demos and the hit records themselves.

Davis' well-received presentation was highlighted by his own account of particular song-to-artist matchings. Of the Aretha Franklin/George Michael duet, "I Knew You Were Waiting (For Me)," Davis said, "It's not a likely pairing between 22-year-old Michael and Franklin. She can't sacrifice her soul integrity or credibility; he can't sing with her fervor or be shown up. And you can't have a believable romantic love song for many reasons. So this song fit the bill perfectly."

Davis again spoke out against what he sees as a prejudice against white pop performers at top 40 radio. "If you take 'The Greatest Love of All' by a white singer to top 40 radio, they'll say take it to adult contemporary," he said. "Whereas if you get it sung by a black performer, you'll get an r&b base and be able to cross it over. I find that reverse sort of prejudice wrong."

DAVE DIMARTINO

# INSIDE TRACK



Edited by Irv Lichtman

**WHERE CREDIT IS DUE:** The prerecorded cassette is not exactly the new baby on the block, but members of the **Songwriters' Guild Of America** now say they don't like what they don't see when it comes to songwriter credits on the configuration. Responding to complaints that space should be found to give authorship of songs presented—if not on the limited space provided on the cassette itself, then on the title card—guild president **George David Weiss** says he's been in contact with **Jay Berman**, president of the **Recording Industry Assn. of America**, and has been promised that RIAA will communicate with its membership to see what can be done.

**FLYING WEST** from New York April 25 was **Al Teller**, former president of **CBS Records**, accompanied by powerhouse music industry attorney **Paul Marshall**. Speculation maintains that Teller will accept a post with a major West Coast entertainment company.

**LATER THIS YEAR:** Indie promoter **Joe Isgro's** \$25 million antitrust suit against **MCA** and **Warner Communications Inc.**—the only parties now remaining as defendants—will apparently hit the courtroom later this year. U.S. District Judge **Consuelo Marshall** announced her decision to postpone the trial April 21, only five days before it was slated to start in Los Angeles. The announcement came after repeated postponement requests by the defendants and U.S. Attorney **Richard Stavin**, a major player in the government's payola probe here.

**WHAT'S UP FOR DOC:** On April 25, **Doc McGhee**, who manages **Motley Crue** and **Bon Jovi**, received the maximum sentence of five years in jail and a \$15,000 fine after pleading guilty in January to helping smuggle 20 tons of marijuana into the U.S. The prison term has been suspended in lieu of five years' probation on these conditions: that he perform 3,000 hours of community service under the aegis of a nonprofit antidrug organization he must set up and fund to the tune of \$250,000 and that he spend 180 days during the fourth year of his probation in a residential community drug-treatment center. There are no restrictions on his travel other than that he report in to his probation officer every day. **Motley Crue** and **Bon Jovi** could not be reached for comment on whether they will retain McGhee as their manager.

**BACK IN THE SPOTLIGHT:** In several weeks, New York-based **IBR Records'** musical-theater-oriented **Spotlight** series is releasing a performance of the only Broadway work featuring music by **Heitor Villa-Lobos**, the famed South American composer. Though "Magdalena" was originally mounted in 1948, during a musicians-union ban on recordings, a cast album was never made. But a recording featuring performers from a recent concertized version was taped in New York in January. The composer's music was adapted for the stage by **Robert Wright** and **George Forrest**, who have also adapted the music of classical composers Grieg and Borodin, among others, for the musical theater.

**THE ACQUISITION OF Columbia Pictures Publications** by investment houses **Boston Ventures** and **Morgan Stanley** and a management team headed by **Kevin Kirk** (Billboard, April 30) cost the group more than \$30 million, Track has learned. Previously, U.K.'s **Filmtrax** acquired the print unit's parent, **Columbia Pictures Music**, for more than \$65 million. **Allan Tepper**, who headed the company's professional activities on the East Coast before the sale, is joining old-line publisher **Shapiro-Bernstein** in a VP slot... **Island Music**, part of the **Island Entertainment Group**, is on the selling block, Track hears.

**FUNDAMENTAL DIFFERENCES?:** The **Benson Co.** has announced it will no longer distribute televangelist **Jimmy Swaggart's** **Jim** and **Shiloh** labels. No further details are available, but Swaggart's recent confession of consorting with a prostitute and subsequent defrocking by the Assemblies of God are likely reasons.

**STUCK INSIDE BALTIMORE** with those baseball

blues again: **MCA/Nashville's** spring promotion program linking baseball and country music has brought some good-natured barbs aimed at the struggling Baltimore Orioles. **Lew Zellman**, MCA regional branch manager for Cleveland/Detroit, home of the Indians and Tigers, respectively, claims, "Our regional guy in Baltimore wouldn't take my call." Added **Rich Grobecker**, MCA's regional branch manager for Boston, home of the Red Sox, wondering whether the baseball-oriented campaign would work in Baltimore, "Maybe the people will buy records instead of tickets to the ballgame." The MCA sweepstakes will bring 21 finalists to Nashville, home of the Sounds, with a potential prize of \$1 million for hitting two home runs. No professional baseball players will be allowed to participate, apparently leaving open the possibility that Orioles players can swing for the million bucks in the contest.

**AMHERST RECORDS HAS DROPPED** the price of its CD catalog, about 20 titles strong, to a \$14.98-equivalent list, with distributors now paying more than a dollar less for product. The catalog is due to grow shortly with the addition of a **Doc Severinsen** outing called "City Lights." Severinsen's album was made away from his Tonight Show Band, which so far has produced two titles at Amherst.

**BMG'S BIG SCORES:** To get into the swing of things, **BMG Distribution** is batting .300 among top 20 albums. Its big guns are **RCA's** "Dirty Dancing" and **Rick Astley** albums; **A&M's** soundtrack to "Good Morning, Vietnam"; **Arista's** **Whitney Houston** album; and **Arista/Jive's** **Billy Ocean** album.

**THE ROYALTY MANAGEMENT** firm recently opened by **William Velez**, who left **ASCAP** after 15 years, has signed television composer **Michael Karp** (themes from "Loving" and "HBO Sports") and **Scott Schreer**, a jingle writer who has penned tunes for Volkswagen and Snickers. Also, Velez has made a co-publishing deal with **Pitirre Music**, a salsa catalog. Velez is based in New York and can be reached at 1-800-535-0554.

**HE'S PLAYING THEIR SONGS:** **Michael Feinstein** was honored by **ASCAP** April 27 with a citation for his "dedicated interpretation of the great ASCAP standards, reaffirming their timelessness." The citation was made at the Lyceum Theatre in New York, where Feinstein has a limited engagement singing oldies—both well known and obscure. **ASCAP** president **Morton Gould** made the presentation, with society writers **Sammy Cahn**, **Burton Lane**, **Sammy Fain**, **Arthur Hamilton**, and **Stanley Adams** among those present. Feinstein's latest album for **Elektra** is "Isn't It Romantic."

**BMI'S** annual pop awards dinner Monday (2) at the Plaza Hotel in New York will draw personal appearances by such writers as **Jeff Barry**, **Will Jennings**, **Chuck Mangione**, **Cutting Crew**, and **Full Force**. President and CEO **Frances Preston** will present awards to the composers of the most-performed songs in addition to recognizing the song of the year, songwriter of the year, and publisher of the year.

**LUCKY SEVENTH:** **Profile Records'** **Cory Robbins** and **Steve Plotnicki** have a practical way to celebrate the label's seventh anniversary. They've just shipped **Run-D.M.C.'s** fourth album, "Tougher Than Leather," with initial orders of more than 1.1 million, the birthday boys report.

**IT'S OFFICIAL:** On May 12 at the **National Assn. of Independent Record Distributors & Manufacturers** confab in New Orleans, **Rykodisc** will announce that it plans to put out many of its releases on cassette and LP as well as on CD. Prompting the move was the CD-only success of **Jimi Hendrix's** "Live At Winterland." It and other titles ship June 10 in analog formats.

**JUST ANOTHER HASSLE:** In a White Plains, N.Y., courtroom April 26, **Mick Jagger** was found not guilty of having infringed on the copyright of musician **Patrick Alley's** "Just Another Night" in writing his own song of the same name, which was the leadoff single from his 1985 solo album, "She's The Boss." During the trial, Jagger sang snatches of songs and **Sly Dunbar** played drums.

## MADISON AVE. SET TO ADD ADS TO VIDEO

(Continued from page 1)

ence for Thursday (5) to discuss the release.

As more ad-toting videos appear on the market, both sides of the equation—ad agencies and video suppliers—have clearly become more receptive to sponsorship programs for a number of reasons.

Research by both the Fairfield Group and Link Resources indicates that consumers aren't offended by the prospect of seeing a commercial at the start of a videocassette—even if the inclusion of an ad does not translate into a reduced price. In fact, studies show that the recall and awareness rate of commercials on videocassette far exceeds that of commercials aired on television.

For their part, video suppliers in the midst of big-budget consumer promotions are anxious to fatten the revenue potential of their video releases. Several key video executives say their strategy is to use the incremental revenue to step up marketing efforts.

Furthermore, with more data available on the value of a video ad and a growing number of success stories to draw upon, movie makers are finding it easier to establish a pricing formula for video ads.

"Virtually every title is ripe for an ad," says Gary L. Gabelhouse, executive vice president of the Fairfield Group, a research firm. "They have seen what happens

when there is an ad included on a videocassette, and now they have gotten the 'all-clear' signal."

He says the positive indications have come in the form of research conducted by Fairfield and other firms, indicating that viewers are not alienated by commercials on a video and that they don't merely fast forward or "zap" the spots that appear before the start of the film. A sales manager for Nelson Entertainment, for example, says complaints by retailers about the Hershey's commercial on "The Princess Bride" have been "few and far between. It wasn't a big deal. Most of the big customers don't care. Dealers who have complained are the smaller ones that are feeling the pinch from competition," he says.

Jay Coleman, president of Rockbill, a marketing firm that has helped orchestrate sponsorship deals for four of the five feature films released with commercials thus far, also says consumers are not put off by commercials. "The advertising community has been extremely slow to respond [to video]. Look at cable TV. It took them several years to realize its potential as an ad vehicle."

Coleman says there will likely be as many as 10 more films released this year with commercials. Next year, he says, "commercials may be more the norm than the exception."

Even so, Gabelhouse points out that establishing a price for the inclusion of an ad remains an elusive element of video sponsorship. Unlike traditional print and electronic media, the number of impressions made by a video ad cannot be readily determined. While there are "intend-to-watch" surveys and other means of establishing the popularity of a video release, the advertising community is accus-

**'The potential for any medium is in who it attracts; that is what makes it an effective ad medium'**

tomed to more concrete data.

"The potential for any new medium is tied to who it attracts; that is the essence of what makes it an effect ad medium," says Erica Gruen, a vice president at the ad agency Saatchi & Saatchi DFS Compton.

"You want to reach the most people as efficiently and effectively as possible," continues Gruen. "A [video deal] is not an ad deal in the way that we normally make ad deals. When you make an ad deal

you agree on the price, agree on a documented way to track the number of impressions made, and then agree on compensation if the ad falls short of the goals. In this sense video is not there as an advertising medium, and it may never be."

Gruen, who evaluates advertising opportunities in new media, also says the nontraditional nature of video "certainly doesn't preclude it from our media plans. It just makes it different."

Indeed, suppliers tend to steer clear of the so-called straight media buy, opting instead for some type of cross promotion. Many supplier executives also stress that the incremental revenue realized by the addition of a sponsor should be used to bankroll the marketing of the film.

"There is absolutely no other reason to do it," says Bob DeLellis, senior vice president of marketing and sales for CBS/Fox Home Video. "The money should be used to fuel the marketing effort and increase awareness of the film as well as rental demand."

DeLellis says CBS/Fox turned down several offers from companies looking to sponsor "Wall Street," the Academy Award-winning film slated for July 7 release on video. "When [the commercial] is perfectly right for the film and meets the criteria of the film, then we'll take a close look at it, but we have no plans to include a spot on any of our upcoming releases."

Al Reuben, senior vice president, sales and marketing, for Vestron Video, also says the sponsorship should be used to fuel rental demand.

"With 'Dirty Dancing' I was happy, not so much that I sold an ad, but that there was added sales and rental demand as a result of the sponsorship," says Reuben. "When Paramount [Home Video] put the Pepsi ad on 'Top Gun' they lowered the price; when we put the Nestlé ad on 'Dirty Dancing' we put the money back into the marketing of the videocassette."

Though video suppliers seem generally encouraged by sponsorship opportunities, one top executive has a dimmer view. "What happens a few years down if the video industry comes to heavily rely on corporate sponsorship?" asks the executive. "If you are operating in such a way that you cannot do without that ad money, you put yourself at the mercy of the advertiser; that's when you'll begin to see commercials at the beginning, end, and probably the middle of the movie."

## ENIGMA BACKS OUT OF JEM ACQUISITION

(Continued from page 90)

agree that the value of Jem's assets exceeded the minimum net worth required in order to complete the transaction."

"The contract is very clear," Hein told Billboard. "Jem had to deliver \$1.5 million in assets and not less than \$1 million in assets."

A reading of the contract indicates that Enigma has the right to cancel the transaction if Jem's "net value is less than \$1 million or if buyer and seller are unable to agree on the valuation [of Jem's assets]."

The agreement also states that if Jem's net assets proved to be less than \$1.5 million, the purchase

price could be reduced "on a dollar-for-dollar basis by the difference between \$1.5 million and the net value so determined."

Beyond disagreements over valuation, Hein says, "In general terms, [Jem was] very slow to provide us with financial information."

In Jem's official statement on the Enigma pullout, Scott commented, "Enigma's unjustified termination of the [agreement] was shocking to us . . . This is a financial setback for Jem, and it will adversely impact our plans; however, we are using our best efforts to preserve Jem's business opera-

tions while we seek new sources of capital, consider other types of transactions, and evaluate our legal rights against Enigma."

Elaborating on this statement, Scott notes, "Enigma is alleging almost a paragraph-by-paragraph breach of the agreement, all of which Jem denies."

Scott, who says that Enigma's decision to stop the sale was prompted by "a hypertechnical reading" of the contract, adds, "Enigma has caused a lot of damage to Jem, and one of the possibilities we are considering is legal action against them."

In Enigma's official statement, Hein accuses Jem of "[treading] the well-worn path of attempting to convert its business woes into unfounded litigation."

Hein says that "we will defend ourselves vigorously" against any court actions taken by Jem against Enigma.

The termination of the sale could have dire consequences for Jem. The 18-year-old company has reported deepening losses, which totaled over \$2 million in its most recent financial statements.

In its annual report for the fiscal year ended July 31, Jem reported a net loss of \$979,021; management characterized operating results for the year as "the worst in the company's history."

A 10-Q report filed with the Securities and Exchange Commission for the six months ended Jan. 31 reported net losses for the period of more than \$1.12 million.

The 10-Q report concludes, "Unless the transaction . . . with Enigma Entertainment Corp. is consummated, the company may be unable to continue its operations."

## ROULETTE EXECS CHARGED WITH EXTORTION

(Continued from page 90)

Levy, Fisher, Vastola, and members of the alleged "Vastola organization"—associates Canterino, Brocco, Saka, Nicholas John Massaro Jr., and Rudolph Farone—conspired to use "extortionate" means against Lamonte, including threats of violence and other criminal means, in trying to collect payment on loans made to him.

The indictment charged that during the period of October 1982-October 1985 Vastola, Brocco, Massaro, Saka, Farone, and Larry Martire made extortionate loans, including a \$50,000 extension of credit to Lamonte in October 1982.

Vastola, Brocco, and Saka are charged with carrying out such criminal means, which include the physical beating of Lamonte.

Further, the indictment charges Levy, Vastola, Fisher, and six other defendants with teaming to obtain usurious interest payments from

Lamonte of 2% weekly on the \$50,000 loan, "induced by wrongful use of the fear of injury to the person and property" of Lamonte.

The indictment charged that there was a prior loan-shark arrangement between Lamonte and the Vastola organization, which led to the MCA transaction. According to Greelish, when Lamonte refused payment even after his beating, a meeting presided over by Canterino was called to settle a dispute between Levy and Vastola as to who was responsible for the payment to MCA. Greelish said Levy considered Vastola to be responsible for Lamonte and that both Vastola and Levy had guaranteed payment to MCA.

As a result of that meeting, Greelish alleged, the Vastola group attempted to take over Out Of The Past.

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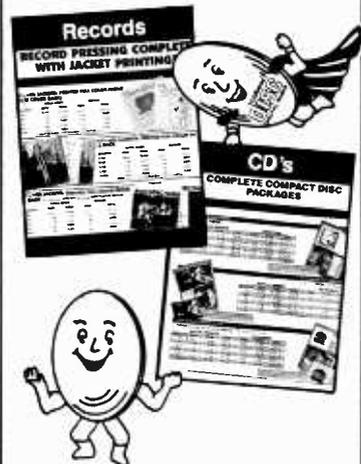
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# Extortion Charges Stem From Soured MCA Deal Roulette Execs Face Trial In N.J.

BY BRUCE HARING

NEW YORK Jury selection will begin Monday (2) in the New Jersey extortion trial of Roulette Records executives Morris Levy and Howard Fisher, who are charged with using threats and violence to obtain payment in a soured business deal involving 4 million-5 million MCA Records cutouts.

Although none of the indictments are related to the record industry as a whole, questions are expected to arise during the trial regarding alleged ties of Gaetano Vastola and Levy to MCA Records.

Assistant U.S. Attorney Bruce Repetto and Stuart M. Cobert, a lawyer with Levy's defense team, estimated the trial would last four weeks. Both declined to comment on other aspects of the case.

U.S. District Judge Stanley S. Brotman will preside at the trial, which will be held in the federal courthouse in Camden, N.J.

Levy, the president of Roulette and head of the Strawberries Record & Tapes retail chain, was indicted on Sept. 22, 1986, by a federal

grand jury in Newark (Billboard, Oct. 4, 1986). The music-industry veteran is accused of conspiring with members of "the Vastola organization," a group headed by Vastola, a reputed soldier in the DeCavalcante organized crime family, to obtain payment of \$1.25 million for cutouts supplied by MCA Records to John Lamonte, a cutout dealer who operated Out Of The Past Ltd. in Darby, Pa.

Fisher, the Roulette controller, and Dominick Canterino, reputed to be a member of the Vastola organization, also face extortion charges. The three defendants face up to 60 years in prison if convicted.

Twenty-one people were named in the original 117-count indictment, but the 18 other defendants will be tried separately from Levy, Fisher, and Canterino. Two of these other defendants have pleaded guilty on counts unrelated to the extortion charges.

Attorneys Cobert and Martin London, who represents Levy, hinted during a March pretrial hearing that their defense strategy will center on discrediting chief prosecution witness Lamonte. The team re-

quested Lamonte's business records at the March motion hearing, claiming the accounts would show that Lamonte violated copyright law and committed crimes while under government protection.

Cobert and London also contended in the March hearing that the government photographed an altercation in a Hightstown, N.J., motel parking lot in which Lamonte's jaw was broken by Vastola and associates Palmer "Sonny" Brocco and Elias Saka. Furthermore, the defense lawyers alleged that the FBI leaked details of its surveillance of that incident to William Knoedelseder, a Los Angeles Times reporter who wrote the first story on the government investigation.

Assistant U.S. Attorneys Repetto and Donald Davidson head the prosecution.

Former U.S. Attorney Thomas Greelish, who presided over the 117-count indictment, said the cutout arrangement with Lamonte originated at the March 1984 National Assn. of Recording Merchandisers convention in Miami, Fla., with the cutouts being delivered that summer. Greelish said the records were shipped in 60 truckloads from MCA to Out Of The Past and billed to Levy at his New York Roulette Records headquarters.

Greelish said that Lamonte refused to pay for the shipment, believing it to be stripped of choice titles. The indictment charged that

(Continued on page 89)



**Herb-an Renewal.** A&M Records co-founder Herb Alpert, left, surveys plans for the proposed concert hall that will bear his name at the Univ. of Southern California. Herb and Lani Alpert's gift of \$2.5 million to the USC school of music is the largest in its history. At right is Larry Livingston, dean, USC school of music.

**Looking For Inside Track?  
Please Turn To Page 88**

## Contract Termination Related To Asset Valuation

# Enigma Deal Back Out Stuns Jem Records

BY CHRIS MORRIS

LOS ANGELES Enigma Entertainment Corp. of El Segundo, Calif., as previously rumored, has called off its bid to acquire most of the assets of distributor/label group Jem Records of South Plainfield, N.J., in an apparent dispute over the valuation of Jem's holdings.

Jem president Marty Scott, calling the termination of the deal "shocking," intimates that Jem will take legal action against Enigma as a result. Jem has also begun to pare its home office staff; Scott acknowledges that there have been "some layoffs" at the South Plainfield facility. His partner, Ed Grossi, says those layoffs "would have been done much earlier," but the terms of the agreement prohibited termination of any operations while the sale was pending.

Industry sources report that 10 employees at Jem's South Plainfield offices, where total staff numbered 50, have been let go and that "a few people" have been pink-slipped at the West Coast Jem distributorship in Reseda, Calif.

Jem executives decline to supply any specific numbers regarding the layoffs; a Jem spokesman says that no departments have been closed down and that the company is doing "business relatively as usual."

In its most recent financial statement, however, Jem said that it might have to shut down its op-

erations if the Enigma purchase were not completed.

In January, it was announced that Enigma had signed a letter of intent to buy Jem's five record labels—Passport, Passport Jazz, PVC, Audion, and Paradox—and the Jem distributorship (Billboard, Jan. 23).

On Feb. 24, Enigma chief executive officer William Hein and the principals and co-founders of Jem—Scott, vice president Ed Grossi, and treasurer Jeffrey Tenenbaum, who together own 60% of the public company's stock—

signed a definitive asset purchase agreement on the sale. The purchase price in the agreement was set at \$2 million.

However, at an April 19 meeting in New York, Hein personally delivered a letter to Jem signifying that Enigma was bailing out of the deal.

Enigma's official announcement of the breakup says, "... Jem was unable to satisfy certain conditions of the purchase agreement entered into by the parties. In particular, the parties were unable to

(Continued on page 89)

## Retail Panels For Albums, Singles Charts Expanded

NEW YORK Effective with this issue, Billboard has revised and expanded the pop retail panels used in compiling its Hot 100 Singles and Top Pop Albums charts. Both panels are updated approximately twice a year to reflect changes in the marketplace.

The Top Pop Albums chart is a sales-only chart and consists of reports taken weekly from 210 accounts, including individual stores, retail chains, one-stops, and rack-jobbers. These 210 contacts (increased from 198) represent thousands of store locations around the

country. The accounts are weighted according to their volume.

The Hot 100 Singles chart is compiled from both top 40 radio playlists and sales reports. The sales panel now consists of 185 accounts (increased from 175) that are similar to those reporting to the Top Pop Albums chart except that rack-jobbers are excluded. All accounts are weighted according to their sales volume.

For a more detailed discussion of the methodology used in compiling these charts, refer to the special insert in the April 9 issue of Billboard.

## EXECUTIVE TURNTABLE

**BILLBOARD.** Donald Karas is named president of Billboard Entertainment Marketing Group, which reaches consumers through entertainment marketing. He was a senior executive for Bill Communications.

**RECORD COMPANIES.** CBS Records Inc. in New York appoints Tommy Mottola, president, CBS Records Division. He was president of Champion Entertainment, a management company that he founded (story, page 1). CBS also makes these appointments at its Columbia label: Mary Ellen Cataneo, associate director, publicity, East Coast; Emilyann Wittmann, manager, video promotion, East Coast; Linda Adams, product manager, East Coast; and



KARAS



MOTTOLA



PETERSEN



HART

Ronni Kairey, manager, artist functions. Cataneo was manager, artist functions, for the label; Wittmann was an assistant in the video department for the label; Adams was in the sales department of WCBS-TV in New York; and Kairey was a publicity assistant for the label.

Warner Bros. Records in Los Angeles makes the following appointments: Roberta Petersen, vice president, general manager/a&r; Carol Hart, vice president, national promotion; and Harold Childs, vice president, jazz marketing. Petersen was general manager/a&r, and Hart was assistant marketing promotion director, both for the label. Childs was the head of Qwest Records.

Elektra Records in New York names Peter Lubin vice president, a&r, and



CHILDS



LUBIN



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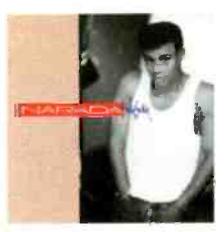
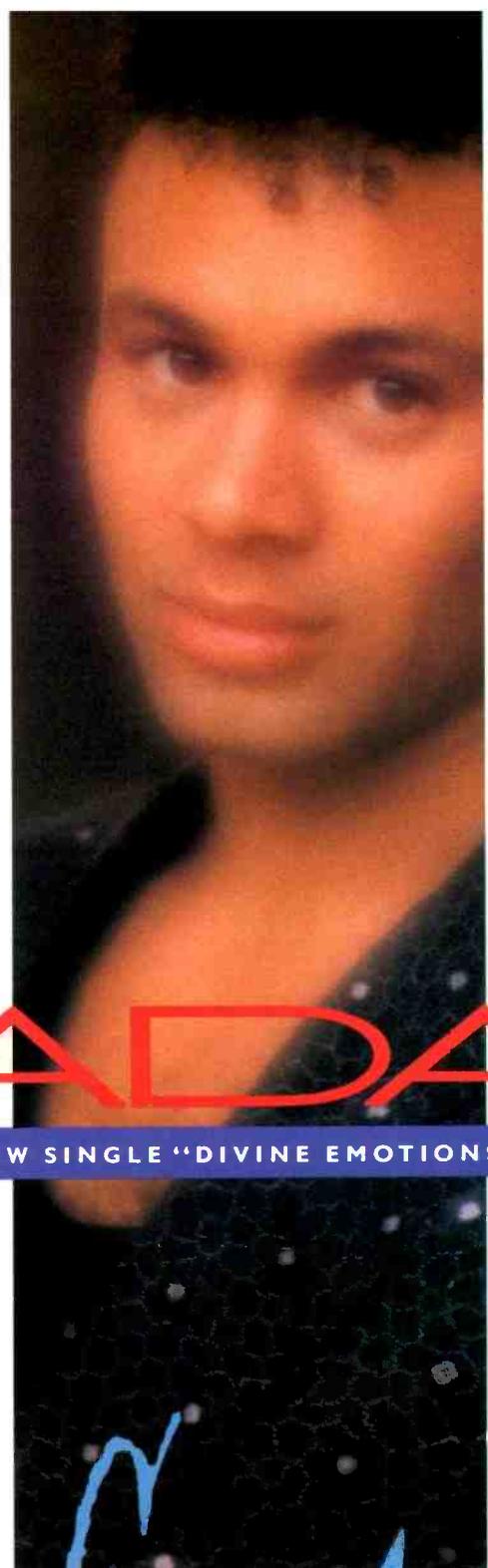
KOMISAR

promotes Victor Chirel to director, a&r administration. They were, respectively, vice president, a&r, for PolyGram Records, and manager, a&r administration, for the label.

EMI-Manhattan Records names Bruce Dickinson director, a&r, in New York and Angee Jenkins West Coast publicity coordinator. Dickinson was senior director, a&r, East Coast, for Chrysalis Records. Jenkins was in the publicity department at the label.

Atlantic Records in New York names Kenny Komisar national director of dance music and promotes Glenn Nordlinger to associate director of domestic royalties. They were, respectively, an a&r representative and manager of domestic royalties, both for the label.

• VIDEO PEOPLE on the move, see page 32.



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