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NEWSPAPER

VIDEO STARTS

ON PAGE 42

VOLUME 100 NO. 8

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

February 20, 1988/\$3.95 (U.S.), \$5 (CAN.)

Indies Bemoan Unreported Airplay By Radio Stations

This story was prepared by Jean Rosenbluth and Kim Freeman.

NEW YORK Although independent labels have made progress getting airplay at top 40 radio, they have yet to master completely the trick of getting that airplay reported.

A SPECIAL BILLBOARD ANALYSIS

For years, the major labels have been frustrated by radio stations that for one reason or another are reluctant to add to their playlists some records that are getting significant airplay. Because playlists are used to compile the Hot 100, the records in question don't chart as highly as they deserve, the

labels charge. For indies, which lack the promotional punch of the majors, the problem is proving particularly insidious. (See editorial, page 9.)

"I have a good perspective from both sides because I do promotion (Continued on page 75)

Indie Sound Blossoms Via Multifaceted Deals Rap Breaks Through To Majors

BY NELSON GEORGE

NEW YORK Rap music is finally playing in the major leagues. Once marketed and promoted almost exclusively by independents, rap has been brought into the major-label mainstream through a recent wave

of distribution deals and artist signings.

The multiplatinum-sales level achieved by the Beastie Boys and L.L. Cool J through a Def Jam/Columbia distribution deal is cited by many as the reason once-reluctant labels decided to enter the market.

In addition, with the added clout of major labels behind them, rap's proponents expect a showdown with black radio over its reluctance to give exposure to rap outside of weekend-dance-party programming.

Distribution deals have been signed between several New York-based rap/hip-hop labels and majors: Cold Chillin' and Warner Bros., First Priority and Atlantic, and Up-town and MCA. RCA, through Jive, has signed seven rap acts in the last 18 months, after Jive enjoyed two platinum albums with Whodini on Arista. The first signing to MCA's reactivated Uni label is Eric B. & Rakim, whose "Paid In Full" album on 4th & B'way just went gold.

(Continued on page 82)

WCI '87 Music Profits Top \$200 Mil

BY MARK MEHLER

NEW YORK Warner Communications Inc.'s recorded music and music publishing division has become the first record company to report earnings of \$200 million in a single year, helping the parent corporation

achieve dramatic growth in net income for 1987 and the fourth quarter of last year.

For the 12 months ended Dec. 31, the WCI Music Group had operating income of \$213.9 million, a 42% hike from the previous annual high of \$150.6 million in 1986. "It is certain-

ly a watershed for us and for the music industry as a whole," comments WCI senior vice president Geoffrey Holmes.

For the fourth quarter, music operations posted operating income of \$65.5 million, up 51% from \$43.4 million (Continued on page 82)

Kasem May Exit Weekly 'Top 40' As Talks Stall

This story was prepared by Kim Freeman and Peter J. Ludwig

NEW YORK ABC/Watermark says it is "seeking a replacement" for Casey Kasem, host of its "American Top 40." Kasem has been the voice of the syndicated program for its entire 18-year run. The show is the highest-billing, most widely listened-to longform music program in the U.S. It is aired on 475 stations domestically and broadcast in several cities elsewhere around the world.

Kasem's contract with ABC will expire in January. Starting renewal negotiations a year in advance is not uncommon for a talent of Kasem's (Continued on page 82)

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"'Couldn't Care Less'... Already a top ten request, looks like another hit for The Force M.D.'s!"—Tony Grey, Program Director WPKS New York. The Force M.D.'s continue to break hearts and climb charts with "Couldn't Care Less," TB 909... The sensuous and shimmering ballad from the hit-packed album "Touch and Go," TB 25631... Watch for their national tour with Meïsa Morgan to kick off late in March. On Tommy Boy.



After 10 No. 1 hits, three gold albums, one platinum album, seven CMA Awards, six ACM Awards and three Grammy's, Ricky Scaggs is "Comin' Home To Stay" on his back-to-basics new CBS Records/Epic album. The new single, "(Angel On My Mind) That's Why I'm Walkin'" has the same timeless sound that Ricky Scaggs originally brought back into country music... and that has gone on to become the country sound of the '80s. (40623).

Management In Leveraged Buy Of Musicland

This story was prepared by Mark Mehler and Geoff Mayfield.

NEW YORK Musicland Group Inc., the nation's largest specialty music and video retailer, has agreed in principle to a \$36-a-share leveraged buyout by a group composed of senior company management and the investment firm of Donaldson, Lufkin & Jenrette. The cash value of the planned transaction is \$410 million.

Musicland, which operates 616 stores, is the second major publicly held music/video retail chain to attempt to go private in the past few months. Late last year, Warehouse Entertainment, the 202-store Cali- (Continued on page 78)



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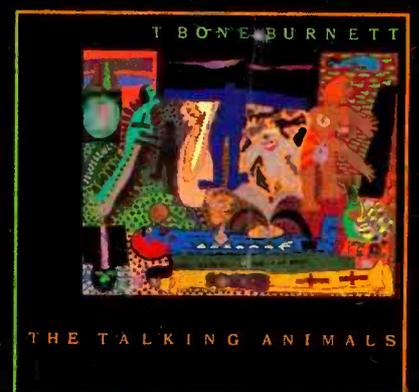
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Billboard CONTENTS

VOLUME 100 NO. 8

February 20, 1988

A CALL FOR MORE BACK-ANNOUNCING

In this week's Commentary, Don Ienner, Arista's senior VP of marketing and promotion, urges radio programmers and DJs to step up the practice of back-announcing. Not telling listeners whom or what they've just heard is not only frustrating for audiences, says Ienner, it ultimately hurts station ratings and record sales. **Page 9**

Meyer Makes Airwaves For MCA

In the first installment of an occasional series of record-promotion profiles, MCA promo chief Steve Meyer reveals the solid commitment to radio that has consistently rocketed MCA artists onto the Hot 100 Singles chart. Radio editor Kim Freeman reports. **Page 18**

TAKEOVER DEALS: THE ARTISTS' STAKE

The furor surrounding Sony's takeover of CBS Records seems to be settling down and optimism setting in, but new questions arise concerning the financial status of artists signed to the newly managed label. Guest columnist Michael Sukin of the New York law firm Berger & Steingut explores possible changes in the offing for CBS signees. **Page 71**

BMI Fetes 'Million-Airs'

In a series of luncheons in New York, Nashville, and Los Angeles, BMI is presenting special awards to the writers and publishers of songs that have reached or surpassed the 1-million-performance landmark. Billboard gives you the complete list of honorees. **Page 79**

FEATURES

72 Album & Singles Reviews	86 Inside Track
34 The Beat	64 Jazz/Blue Notes
37 Boxscore	66 Latin Notas
6 Chartbeat	76 Lifelines
65 Classical/Keeping Score	38 Nashville Scene
59 Clip List	70 Newsmakers
33 Dance Trax	10 Out Of The Box
4 Executive Turntable	24 Power Playlists
64 Gospel Lectern	51 Retail Track
49 Grass Route	26 The Rhythm & the Blues
	15 Vox Jox

SECTIONS

26 Black	60 Pro Audio/Video
68 Canada	10 Radio
62 Classified Actionmart	47 Retailing
9 Commentary	34 Talent
38 Country	76 Update
71 Financial	58 Video Music
53 Home Video	42 Video Retailing
67 International	

MUSIC CHARTS

Top Albums	Hot Singles
30 Black	16 Adult Contemporary
65 Classical	28 Black
48 Compact Disks	29 Black Singles Action
39 Country	40 Country
69 Hits of the World	41 Country Singles Action
64 Jazz	16 Crossover 30
15 Rock Tracks	32 Dance
80 Pop	69 Hits of the World
	74 Hot 100
	75 Hot 100 Singles Action
	66 Latin 50

VIDEO CHARTS

55 Hobbies And Crafts	55 Recreational Sports
53 Music Videocassettes	46 Videocassette Rentals
	57 Videocassette Sales

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RCA/Columbia Is Home For Tri-Star Move Seen As Big Boost For Vid Unit

BY AL STEWART

NEW YORK In a move seen as greatly bolstering the fortunes of RCA/Columbia Pictures Home Video, Columbia Pictures Entertainment has announced that features made by its Tri-Star Pictures division will be released on home video by RCA/Columbia.

The decision calls into question

the future of Tri-Star's fledgling home video division, which was formed more than a year ago with former MGM/UA Home Video executive Saul Melnick at the helm.

Now that CPE—Tri-Star's parent company and a partner in the RCA/Columbia Home Video venture—has decided to release product through the more established RCA/Columbia video arm, Tri-Star's vid-

eo role seems unclear.

Officials at RCA/Columbia were elated by the decision, which will furnish them with a number of hit titles and presumably add to their marketing clout. The first three Tri-Star titles to be released under the distribution deal are "The Principal," "Suspect," and "Like Father Like Son."

"In my opinion, when you look at RCA/Columbia Home Video 12 or 18 months down the road, you will see the No. 1 home video company," says Rob Blattner, president of RCA/Columbia. "The steady flow of product from Tri-Star and all our other acquisitions will give us a tremendous advantage."

In addition to serving as president of Tri-Star Home Video, Melnick will now serve on the eight-person RCA/Columbia board of directors representing CPE's interest in the venture.

Melnick had moved from the East Coast to Los Angeles to head Tri-Star only to move back East late last year when Tri-Star was acquired by the parent company of Columbia Pictures, Coca-Cola. After the acquisition, Coke formed CPE as an umbrella company for its entertainment interests.

Melnick says he was "surprised" by the decision to release Tri-Star feature films through RCA/Columbia. "Not that it wasn't a consideration as we evaluated the future," he says. "The deal will obviously be (Continued on page 78)

'E.T.' Coming Home, But He's Still A Mystery

BY JIM McCULLAUGH

LOS ANGELES What price "E.T."?

This is the primary unanswered question following confirmation by MCA Home Video that a home video version of the blockbuster "E.T. The Extra-Terrestrial" will be marketed in the third quarter of this year.

The company's announcement contains no information about price, promotional plans, sponsorship tie-ins, or other possible aspects of the campaign surrounding the highest-grossing film of all time.

Gene Giaquinto, president of the MCA Home Entertainment

Group, acknowledges that official disclosure was partly triggered by a recent New York Times article that suggested MCA would release the film this year. The agreement between the film's producer/director, Steven Spielberg, and MCA Home Video was only recently consummated, and the "worldwide marketing plan is in its very earliest stages," says Giaquinto. While he says he favored a more formal campaign announcement in future months, he admits word of its release is "not the type of news you can easily keep the lid on."

Giaquinto now confirms that the cassette will be available world- (Continued on page 78)

U.S. Indies Make Modest Export, Licensing Deals In Cannes Labels, Trade Groups Say Fair Was 'Fair'

CANNES U.S. indie labels experienced only moderate success at MIDEM this year, and much of that was due to export deals spurred by the weak U.S. dollar. Most U.S. participants, however, expressed satisfaction with the results of their week at the Jan. 24-29 international music fair here.



Veteran MIDEM-goer Bruce Kaplan of Flying Fish, one of 40 Chicago labels represented in that city's first-ever stand here, says he set up a few licensing deals for single titles. Despite the dollar's decline, he didn't find advances significantly up; he speaks in more glowing terms about the offers he received from importers in the Benelux territories and France. With 400 folk, blues, and jazz titles in his catalog, Kaplan sees even more room for growth of exports to Europe.

"There was more interest in imports this year," he points out, "because you can bring in imported finished goods for the same price as domestic product, so why license it?"

European distributors who import U.S. product don't have to worry about recouping advances, adds Kaplan, since they just order what they need. In the case of fast-breaking street music, however, he feels Europeans may still prefer to license so they can control local marketing.

Peter Bruhning, product manager for Teldec, a major German label and distributor, confirms this view. Al-

though Teldec has an import arm, Bruhning says, "Initially, we like to license from abroad. If you import, you can't do marketing and promotion and break the act in Germany."

For U.S. catalog labels, though, export seemed the way to go this year. For example, compact-disk-only label Rykodisc made export deals for about one-third of its 60-title catalog with Holland-based Bertus, which

distributes across Western Europe, and with Survival Records, an Australian exporter and indie label that is entering the import market for the first time with Rykodisc's product. While both Bertus and Survival will be exclusive distributors in their territories, Rykodisc retains the right to export titles to other companies on a one-off basis.

(Continued on page 81)

RIAA Backs Adherence To Pending Berne Bill

BY BILL HOLLAND

WASHINGTON As expected, the Recording Industry Assn. of America has given its support to U.S. adherence to the Berne Convention, the paramount international copyright treaty. In a parallel development, the performing rights societies, at a Feb. 8 House subcommittee hearing, gave a begrudging nod to fallback jukebox-licensing arrangements that are connected with the Berne adherence bills pending in Congress.

The RIAA announcement, which follows a decision of basic agreement before the Christmas holidays (Billboard, Dec. 28), claims Berne membership would strengthen the U.S. bargaining

position in combating worldwide record piracy. While the statement questions whether Berne adherence will offer the U.S. recording industry any "immediate benefit in terms of substantive legal protection," it says it recognizes that U.S. membership would serve "the long-term interests of the music industry and the entire copyright community."

Adherence to the convention, the statement notes, also would eliminate the necessity for securing Berne protection by simultaneous publication in a Berne-member country—so-called backdoor protection that has diminished this nation's reputation in the international copyright com-

(Continued on page 84)

Returns No Problem for Most

WEA CD Midline Titles Are Jumping

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

LOS ANGELES WEA's Super Saver compact disks appear to be coming up roses, fulfilling predictions that decreasing prices of top-selling catalog items would significantly increase sales.

Meanwhile, the initial apprehensions of wholesalers about WEA's return policy on these midline titles have turned out to be largely unfounded.

When WEA announced in late December that it was dropping the sug-

gested list price on 278 top catalog CD titles from \$15.98 to \$12.98 (Billboard, Jan. 9), retailers were generally jubilant. The company had previously offered a 10% discount on much of the same product at its full-line price, good through Dec. 15. Accounts had until Feb. 15 to make returns at the original purchase price, less returns penalties.

In contrast with most retailers, one-stops and rackjobbers feared they would get stuck with a lot of devalued inventory that they wouldn't be able to return by the cutoff date without incurring undue penalties. Booming CD sales at Christmas, however, ate up existing inventories of WEA catalog at many accounts, and the anticipated problems appear to have afflicted relatively few wholesalers.

"It's going to be difficult, but we're going to be able to make the returns without any penalties," says Mario DeFilippo, VP of purchasing for the Troy, Mich.-based Handleman Co., the nation's leading rackjobber.

Fred Pence, buyer at Interstate Group, another major rack, notes, "We had only 20-25 titles in the field that we were worried about, and we felt they would sell through. We're already shipping at the newer prices."

One-stops credit restrained buying of WEA CD catalog and selectivity in passing along the fall discounts for their ability to avoid financial losses

in the wake of the WEA price cut.

It appears that most retailers are requesting few, if any, returns on the 278 titles. No returns were requested by 209-store Camelot Music, 28-store Waxie Maxie's, or 25-store Harmony House.

George Balicky, vice president of purchasing for 80-store Pittsburgh-based National Record Mart, says, "We're not making many returns. In general, we like price decreases."

Most retailers cite the strength of the titles and the costs associated with shipping returns as reasons for keeping the stock. Further, Chuck Papke, marketing director of Detroit-based Harmony House, says that in WEA's approach to CD price reduction, the company was more sympathetic to accounts' needs than it had been when it introduced its \$6.98 LP/tape line several years ago.

Dealer feedback on the WEA CD Super Savers is favorable, with some reporting outstanding initial sales and others gearing up for major promotions on the midline CDs.

"We've never been caught up in stock since this program started," says senior VP Joe Bressi of North Canton, Ohio-based Camelot. "I don't think anyone was prepared for how well these would sell, and many accounts are out there promoting them because there's not a lot of good product out now. It just shows you what the price means, and on top of

(Continued on page 84)

MCA Signs Roadrunner To Distrib Deal

BY JEAN ROSENBLUTH

NEW YORK On the heels of its creation of a metal label, Mechanic Records, MCA is expanding even further into the field by inking a production-and-distribution deal with Roadrunner Records. The New York-based company has met success with its metal-oriented Roadracer label; it also operates the more eclectic Emergo imprint.

The agreement calls for a minimum of 10 Roadrunner records to go through the MCA pipeline in the first year of the contract, with 20 per year called for in the subsequent option periods. The premier product of the union is Gang Green's "You Got It" on Roadracer, which hit the streets Feb. 8. Upcoming Roadrunner/MCA releases include the Waxing Poetics on Emergo and Toxic and Zno White on Roadracer. Roadracer's most successful release to date—reportedly selling more than 100,000 copies—is King Diamond's "Abigail"; a new King Diamond album is scheduled for release July 1 on Roadracer through MCA.

"MCA is making a commitment to doing something within the metal market," says Doug Keogh, Roadrunner's general manager. "The two things—the thrash metal Mechanic and their pickup of Roadracer—show that they're committed in a big way to metal. But at the same time they've shown with I.R.S. that they can do the Emergo type of music, too."

However, there are certain Roadrunner releases that need more nurturing than MCA can provide, says Keogh. Those records will continue to go through independent distribution, which is currently handled for Roadrunner exclusively by Important.

"Both companies [MCA and Roadrunner] have to feel that a record is ready for the majors for it to go through MCA," says

(Continued on page 78)

MCA Sets 3-Tier CD Pricing 'Premium' Midline Due In April

BY DAVE DIMARTINO

LOS ANGELES MCA Records will introduce in April a new compact disk line priced between its current midline and full-line series.

The move, which parallels similar actions recently taken by CBS, WEA, and CEMA in establishing a three-tier pricing system (Billboard, Jan. 16) for CD product, places more than 50 former full-line titles into the new "premium" midline category.

Called Priceless Music Priced Less, the series includes such well-known titles as the Who's "Tommy" and "Quadrophenia," Elton John's "Goodbye Yellow Brick Road," Neil Diamond's "Hot August Night," "Jesus Christ Superstar," Steely Dan's "Aja" and "Gaucho," and greatest hits collections by Elton

John, Olivia Newton-John, and the Oak Ridge Boys. Also included are works by Lynyrd Skynyrd, Spyro Gyra, George Strait, and the Jets and the soundtracks from "Back To The Future," "Miami Vice," "Beverly Hills Cop," and more.

The new series will be priced between MCA's current Compact Disc-Compact Price budget series and full-line product, according to Bob Schnieders, vice president of branch distribution at MCA.

No new release product is planned at this price "at this point, anyway," says Schnieders. "We've been kicking it around, certainly," he adds.

All accounts will be price-protected for a period of 60 days, during which time MCA will allow the return of all goods for full credit at the full-line price. DAVE DIMARTINO

Record Vet Mike Maitland Dead Of Pneumonia At 66

NEW YORK John K. "Mike" Maitland, a major figure in the recording industry for many years, died Feb. 5 of pneumonia in Encino, Calif., at age 66. His bout with pneumonia was related to Alzheimer's disease.

Maitland, a handsome and courtly man, started a 14-year association with Capitol Records when he joined the 5-year-old label in 1947 as a salesman out of Detroit, his native city. He eventually became president of Capitol.

In 1961, he left Capitol to take over the top spot at Warner Bros. Records. During his reign, the label successfully exploited the public's desire for recorded comedy, folk music, and, later, British sounds. Acts signed during his tenure included Peter, Paul & Mary, Petula Clark, and Bill Cosby.

Maitland joined MCA Records in 1972 and ran the label until 1979. He was forced into retirement due to the onset of Alzheimer's.



Heyward Ho. Singer/songwriter Nick Heyward is congratulated by top Warner Bros. brass as he signs an exclusive long-term contract. Shown, from left, are Lenny Waronker, president; Heyward; and Mo Ostin, board chairman.

EXECUTIVE TURNTABLE

RECORD COMPANIES. PolyGram Records in New York names **Brenda Romano** national director of pop promotion. She was manager of rock radio promotion for the label.

Arista Records in New York appoints **Art Keith** director of national account sales and **Jonathan Grevatt** manager of tour publicity. They were, respectively, Midwest regional marketing director at Arista and an account executive at Ren Grevatt Associates.

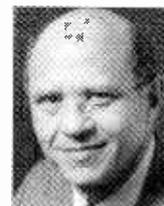
Chuck Bliziotis is promoted to associate director/national album promotion for A&M Records in New York. He was local promotion representative for the label in New York.

Elektra Records in Los Angeles names **Paul Perrodin** West Coast promotion marketing manager in the black music department. He was assistant music director at KACE-FM Los Angeles.

RCA Records in New York names **Ron Stricker** regional marketing coordinator and **Lou Vaccarelli** director of production. They were, respectively, a general manager for Camelot Music and associate director of



ROMANO



KEITH



GREVATT



BLIZIOTIS

purchasing for CBS Records.

RCA Records in Nashville appoints **Greg DeLaurentiis** to the newly created position of regional marketing manager. He was a local sales representative for BMG distribution in Phoenix, Ariz.

CBS Masterworks in New York appoints **Ian A. Dee** director of a&r administration. He was manager of contract administration/royalty accounting for the label.

CBS Records International in New York makes the following appointments: **Robert F. Salvatore**, director of planning and manufacturing services, and **Bill O'Malley**, manager of order services and traffic operations. They were, respectively, director of order services/traffic operations and supervisor of traffic operations at the label.

Mary Timmons is named media relations coordinator for Atlantic Records in New York. She was media relations secretary for the label.

Chrysalis Records in New York makes a number of appointments. **David Ross** is named New England regional promotion manager. He was upper Southeast regional promotion manager for the label. **Barry Griffin** is named upper Southeast regional promotion manager. He was with Geffen Records in Nashville. **Carole Glaser** is named upper Midwest regional promotion manager. She was an account representative for Capitol Records. **Tim Harry** is named northern California regional promotion manager. He worked in promotion and a&r for Virgin Records. **Jill Maxick** is promoted to national field coordinator. She was a promotion assistant for the label. **Laurey Kawalek** is named promotion coordinator.

K-tel International in Plymouth, Minn., promotes **Scott Haidle** to vice president of sales and names **Chuck Thagard** vice president of product development and marketing. They were, respectively, national accounts executive for Pickwick Distribution Co. and video national sales manager for CEMA distribution group.

DISTRIBUTION/RETAILING. MCA Records in Universal City, Calif., makes the following promotions in distribution: **Bill Hickman**, vice president of video distribution; **June Morishita**, director of sales administration video; **John Reese**, director of national traffic and fulfillment services; and **Jeff Traintime**, director of catalog and release information. Hickman was director of national video sales. Morishita was sales rep/video. Reese was manager of national traffic and fulfillment services. Traintime was associate director, catalog and release information.

(Continued on page 76)

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ENTERTAINMENT

Soviet Goskoncert Agency Prodded For Int'l Acts Russians Clamor For More Shows

BY VADIM YURCHENKOV

MOSCOW Despite criticism from an impatient and increasingly outspoken press, Soviet concert agency Goskoncert is continuing the process of introducing international rock acts to domestic audiences. Recent shows have featured Wishbone Ash, Uriah Heep, and Thomas Anders of the now-disbanded West German duo Modern Talking. (For details on the upcoming Moscow rock festival to benefit global anti-drug drives, see story on page 67.)

Goskoncert's defenders say charges that it is excessively bureaucratic and prone to delay ignore the fact that only five years ago its current activities with Western per-

formers would have been unthinkable. Goskoncert's recent emphasis on Western music, they say, reflects the heightened expectations generated by the new atmosphere of *perestroika* and *glasnost* here.

Some problems are inevitable. In Moscow, where Uriah Heep played 10 shows at the 18,000-seat Olympic Concert Hall shortly before Christmas, the first performance was held up by a dispute over the local authorities' insistence on a 100-foot security space between audience and stage.

There were legitimate grounds for concern, however. Experience in running major rock events is still minimal here, and there are no trained stewards available to con-

trol crowds, as in the West. Organizers fear that any riots or other disorders might lead to a general ban on international rock concerts.

In the case of Thomas Anders, who played here last fall, the complaints against Goskoncert concerned misrepresentation. Instead of the promised Modern Talking, a hugely popular act here with millions of home-duplicated cassettes in circulation throughout the Soviet Union, fans found themselves listening to a solo set by Anders with a

(Continued on page 79)



Is That So. Members of EMI-Manhattan group So meet with label executives to mark the release of their debut single, "Are You Sure." Pictured, from left, are Bruce Garfield, vice president, a&r, contemporary music; Steve Weltman, Esta Management Ltd.; Sal Licata, CEO, EMI-Manhattan; So members Marcus Bell and Mark Long; Bruce Lundvall, president, EMI-Manhattan; and Gerry Griffith, senior vice president, a&r, EMI-Manhattan.

RCA Dipping Into Vaults For 20 B'way CD Midlines

BY IRV LICHTMAN

NEW YORK RCA's Red Seal division, which has paid modest attention to compact disk versions of its vast Broadway-cast catalog to date, plans to market 20 titles over the next two years. And, to make it easier for collectors, the disks will carry a midline price that will enable dealers to charge under \$10 for each.

The first batch—"Peter Pan,"

"Brigadoon," "Damn Yankees," "Starting Here, Starting Now," and "Shenandoah"—will reach dealer bins in early May.

A sixth release, in honor of Irving Berlin's 100th birthday May 11, will be the CD of the 1966 Lincoln Center revival of "Annie Get Your Gun," which featured Ethel Merman re-creating her original role.

One departure from the midline (Continued on page 78)

Richard Bock Is Dead At 61 Founded Pacific Jazz Records

NEW YORK Richard Bock, who founded the major independent jazz label Pacific Jazz Records in 1952, died of a heart attack Feb. 6 in Los Angeles at the age of 61.

Bock was born in Syracuse, N.Y., raised in Wisconsin, and lived in Los Angeles since the '40s. His label recorded such stellar jazz performers as Les McCann, Buddy Rich, Gerald Wilson, Jean-Luc Ponty, George Duke, Bud Shank, Gerry Mulligan, Chet Baker & the Jazz Crusaders, and Chico Hamilton.

In the mid-'60s, Bock sold the label, which was later renamed World Pacific, to Liberty Records but stayed on as an a&r man.

At World Pacific, Bock worked with Ravi Shankar, L. Subramanian, and Ali Akbar Khan. In partnership with Shankar, he founded the Ravi Shankar Music Circle to promote classical Indian music. In recent years, Bock also produced a number of documentaries.

Since 1985, Bock had produced jazz albums for Fantasy, including sessions by Frank Morgan, Bud Shank, Kerry Campbell, Terry Gibbs, Buddy DeFranco, Barney Kessel, and Jackie Cain & Roy Kral.

Bock is survived by his son, Ron; his wife, Janet; and a sister, Jean Rush.

Producer's Masterguide Purchased By Billboard

NEW YORK Billboard Publications Inc. and its parent company, Affiliated Publications Inc., have reached an agreement to purchase the Producer's Masterguide, an annual 500-page international directory of the professional motion picture, television, cable, and videotape industries.

The Masterguide is designed for use by those responsible for film and videotape productions and for the purchasing of equipment and services. It contains 30,000 listings divided into more than 200 categories.

ries.

Under the deal, former Masterguide owner Shmuel Bension will continue as publisher and editor in chief of the 9-year-old publication. "I am delighted to be joining forces with BPI and having the opportunity to work with such magazines in film and video as Back Stage and the Hollywood Reporter and Billboard's on-line database, BIN," says Bension.

Jerry Hobbs, president of BPI, says, "The continuing objective of (Continued on page 85)

Hot 100 A Wonderful World For Satchmo; It's The Time Of Exposé's 'Seasons'

NEARLY 17 years after his death, Louis Armstrong has the highest-debuting single of the week with "What A Wonderful World," which blasts onto the Hot 100 at No. 67.

You read that right: The great Satchmo, who would have been 88 this July, is hitbound with a song he recorded 20 years ago. The tune is featured on A&M's "Good Morning Vietnam" soundtrack, which leaps to No. 33 in its third week on the Top Pop Albums chart.

This is the third time in the past two years that an oldie has been revived after being featured in a hit movie. Ben E. King's "Stand By Me" returned to the top 10 in 1986 after its use in the Rob Reiner film of the same name; the Beatles' "Twist And Shout" re-entered the top 30 that year after being spotlighted in "Ferris Bueller's Day Off" and "Back To School."

The difference, of course, is that King and the Beatles were pop radio mainstays just one generation before their songs were revived. But Armstrong was at the top of his game nearly three generations ago.

Another difference is that Armstrong's single wasn't a hit in the U.S. when it was first released. The song didn't even crack the Hot 100—though, as A&M's Steve Resnik points out, it did reach No. 1 in the U.K. in 1968.

Satchmo first cracked the U.S. chart in July 1926 with "Muskrat Ramble," which gives him a 62-year span of chart hits. That is, of course, an all-time record.

Armstrong's hit-making career peaked in the early '30s. In 1932 alone, he had four top five hits, including "All Of Me," which reached No. 1. Armstrong returned to the top spot in 1964 with "Hello, Dolly!," which gave him a 32-year span of No. 1 singles. That, too, is an all-time record, as Thomas Gazdayka of Mountain View, Calif., points out. Runners-up are Frank Sinatra, whose No. 1 hits spanned nearly 27 years, and George Harrison, whose chart-toppers spanned 24 years.

It's ironic that Satchmo is back at a time when the teen-pop phenomenon is in full flower. Armstrong had died before current hit makers Tiffany or Debbie Gibson were even born.

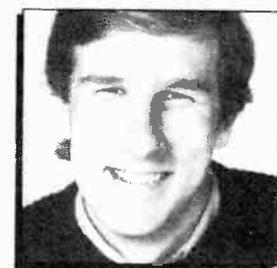
EXPOSÉ'S "Seasons Change" springs to No. 1 on the Hot 100—though next week it will probably fall. It's Arista's 12th No. 1 pop hit in just 3½ years—but it's the first time since 1981 that the label has topped the chart with a nonblack act. (The last was Air Supply's "The One That You Love.") That dramatizes how much of Arista's success in the '80s has been

due to such black pop stars as Whitney Houston (six No. 1 hits), Billy Ocean (two), and Aretha Franklin, Dionne Warwick, and Ray Parker Jr. (one each).

"Seasons Change" is the fourth single from Exposé's top 20 album, "Exposure." This marks the third time in less than two years that the fourth single from an album has hit No. 1. It follows Whitney Houston's "Greatest Love Of All" and Madonna's "Open Your Heart."

Finally, Exposé is the third all-female group to top the chart in the past 18 months. The trio follows Bananarama ("Venus") and the Bangles ("Walk Like An Egyptian").

FAST FACTS: David Lee Roth's "Skyscraper" leaps from No. 22 to No. 10 in its second week on the Top Pop Albums chart. That's even faster



by Paul Grein

than Roth's first solo album, "Eat 'Em And Smile," which took three weeks to crack the top 10 in August 1986.

Rick Astley's "Never Gonna Give You Up" jumps three notches to No. 8 on the Hot 100. It's the second top 10 hit in five months for writer/producers Stock/Aitkin/Waterman, following Bananarama's "I Heard A Rumour."

Salt-N-Pepa's "Push It," which jumps two notches to No. 19 on the Hot 100, is the sixth single from the group's gold album, "Hot, Cool And Vicious." The others were hits on black radio but failed to crack the Hot 100.

WE GET LETTERS: Eric A. Walters of Albany, N.Y., notes that two current hits mention titles of soap operas in their lyrics: the Jets' "Rocket 2 U" ("... 'cause you can't watch 'All My Children'") and Foreigner's "Say You Will" ("... be my guiding light").

Walters adds that since Billboard always lists the top singles of the year, it's only fair that we list the worst-charting singles of 1987. Counting down, here were the bottom three: Alisha's "Into My Secret," which ranked No. 97 in its one and only appearance on the chart, the Cover Girls' "Spring Love" (No. 98), and—ta da—Colin James Hay's "Hold Me" (No. 99). We should note that the Cover Girls have rebounded from that stiff: The group's current single is in the top 30.

Several of you have pointed out that "I Think We're Alone Now" wasn't Tiffany's first single. A prior MCA release, "Danny," went nowhere. John Fishel of Jacobus, Pa., notes that a Billboard review of the single in the June 27 issue was prophectic: "Fifteen-year-old from the West Coast sings with confidence; midtempo pop item... could bring a large voice from a little girl to the airwaves."

J. K. "MIKE" MAITLAND

FEBRUARY 5, 1988

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BMI

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Dennis Linde

CAROLINA IN THE PINES
Michael Martin Murphey

CHATTANOOGIE SHOE SHINE BOY
Jack Stapp
Harry Stone

CHINA GROVE
Tom Johnston

COME MONDAY
Jimmy Buffett

COME ON OVER
Barry Gibb
Robin Gibb

COOL NIGHT
Paul Davis

CRAZY LITTLE THING CALLED LOVE
Frederick Mercury (PRS)

DANCING IN THE STREET
Mickey Stevenson

DEDICATED TO THE ONE I LOVE
Ralph Bass
Lowman Pauling

EYE IN THE SKY
Alan Parsons (PRS)
Eric Woolfson (PRS)

A FIFTH OF BEETHOVEN
Walter Murphy

FOR WHAT IT'S WORTH
Stephen Stills

FOR YOUR EYES ONLY
Michael Leeson (PRS)

FUNNY FACE
Donna Fargo

GREATEST LOVE OF ALL
Linda Creed

GUITAR MAN
Jerry Reed

HAPPY HAPPY BIRTHDAY BABY
Gilbert Lopez
Margo Siskia Beach

HELP
John Lennon (PRS)
Paul McCartney (PRS)

HER TOWN TOO
James Taylor
Robert "Waddy" Washel

HE'S SO SHY
Tom Snow
Cynthia Weil

HONKY TONK WOMAN
Mick Jagger (PRS)
Keith Richards (PRS)

I LOVED EM EVERY ONE
Phil Sampson

I.O.U.
Kerry Chater

I'LL BE AROUND
Thom Bell
Phil Hurtt

I'LL PLAY FOR YOU
Dash Crofts
Jimmy Seals

I'M MOVIN' ON (#2)
Jethro Burns
Homer Haynes
Hank Snow

IN THE MIDDNIGHT HOUR
Steve Cropper
Wilson Pickett

IN THE STILL OF THE NITE
Frederick L. Parris

IT'S SO NICE TO BE WITH YOU
Jim Gold

JACKIE BLUE
Steve Cash
Larry M. Lee

JUST MY IMAGINATION RUNNING
AWAY WITH ME
Barrett Strong
Norman Whitfield

JUST ONE LOOK
Gregory Carroll
Reverend Doris Payne Trow

LEAN ON ME
Bill Withers

LEACHES AND LACE
Stevie Nicks

LOOK WHAT YOU'VE DONE TO ME
David Foster

LOST IN THE FIFTIES TONIGHT
(IN THE STILL OF THE NIGHT)
Frederick L. Parris

MANEATER
Sara Allen
Daryl Hall
John Oates

MIDNIGHT RIDER
Gregg Allman

NEVER GONNA LET YOU GO
Barry Mann
Cynthia Weil

NIGHTS ON BROADWAY
Barry Gibb
Maurice Gibb
Robin Gibb

ONE ON ONE
Daryl Hall

THE ONE THAT YOU LOVE
Graham Russell (APRA)

ONLY SIXTEEN
Sam Cooke

POOR LITTLE FOOL
Sharon Sheeley

PUPPY LOVE
Paul Anka

RAG MOP
Johnnie Williams

READY TO TAKE A CHANCE AGAIN
Charles Fox
Norman Gimbel

ROCKET MAN
Elton John (PRS)
Bernie Taupin

RUNNING FEAR
J.P. Richardson

SAY SAY SAY
Michael Jackson

SEXY EYES
Bob Marley
Keith Steacy

SHARE YOUR LOVE WITH ME
Al Braggs
Don Rokeby

STAY
Maurice Williams

STUCK IN THE MIDDLE WITH YOU
Joe Egan (PRS)
Gerald Rafferty (PRS)

SUMMER SONG
Chad Stuart
Clive Metcalfe (PRS)
Keith Noble (PRS)

SUFFIN' USA
Chuck Berry

SWEET LIFE
Paul Davis

TALK TO ME
Joe Seneca

THIS ONE'S FOR YOU
Barry Manilow
Mary Panzer

TIME AFTER TIME
Cyndi Lauper

TIME PASSAGES
Al Stewart
Peter White

TOUCH ME WHEN WE'RE DANCING
Ken Bell
Terry Skinner
J.L. Wallace

TRUE LOVE WAYS
Norman Petty

WALKIN' IN THE RAIN
Johnny Bragg
Robert S. Riley

WANDERER
Ernest Maresca

WE JUST DISAGREE
Jim Krueger

WE MAY NEVER PASS
THIS WAY (AGAIN)
Dash Crofts
Jimmy Seals

WE'RE IN THIS LOVE TOGETHER
Roger Murrah
Keith Stegall

WILD WORLD
Cat Stevens (PRS)

WINGS OF A DOVE
Bob Ferguson

YOU CAN'T RUN FROM LOVE
David Malloy
Eddie Rabbitt
Even Stevens

YOU'RE THE INSPIRATION
David Foster

TWO MILLION
BROADCAST
PERFORMANCES

ALWAYS ON MY MIND
Wayne Carson
Johnny Christopher
Mark James

CALL ME
Tory Hatch (PRS)

CRYING
Joe Melson
Roy Orbison

DANIEL
Elton John (PRS)
Bernie Taupin

DAY DREAM BELIEVER
John C. Stewart

THE FIFTY-NINTH STREET BRIDGE
SONG (FEELIN' GROOVY)
Paul Simon

GREEN, GREEN GRASS OF HOME
Curly Putman

HANDY MAN
Otis Blackwell
Jimmy Jones

HERE THERE AND EVERYWHERE
John Lennon (PRS)
Paul McCartney (PRS)

(YOUR LOVE HAS LIFTED ME)
HIGHER AND HIGHER
Gary Lee Jackson
Raynard Miner
Carl William Smith

HOW SWEET IT IS
(TO BE LOVED BY YOU)
Lamont Dozier
Brian Holland
Eddie Holland

I'D REALLY LOVE TO SEE YOU
TONIGHT
Farker McGee

LET YOUR LOVE FLOW
Larry E. Williams

MARGARITAVILLE
Jimmy Buffett

MORNING HAS BROKEN
Eleanor Farjeon (PRS)
Cat Stevens (PRS)

MY EYES ADORED YOU
Ebb Crewe

NIGHT TRAIN
Jimmy Forrest
Oscar Washington

THE ROSE
Amanda McBroom

SOMETIMES WHEN WE TOUCH
Barry Mann

SUKIYAKI
Rokusuke Ei (JASRAC)
Hachidai Nakamura (JASRAC)

THAT'LL BE THE DAY
J.L. Allison
Norman Petty

WEDDING BELL BLUES
Laura Nyro

WHEN WILL I BE LOVED
Phil Everly

WILDFIRE
Michael Martin Murphey
Larry Cansler

YOUNG LOVE
Pic Cartey
Carole Joyner

YOUR SONG
Elton John (PRS)
Bernie Taupin

THREE MILLION BROADCAST PERFORMANCES

ALL I HAVE TO DO IS DREAM
Boudleaux Bryant

ANGEL OF THE MORNING
Chip Taylor

BOTH SIDES NOW
Joni Mitchell

GOIN' OUT OF MY HEAD
Teddy Randazzo
Bobby Weinstein

THE MOST BEAUTIFUL GIRL
Billy Sherrill
Narro Wilson
Rory Bourke

THE SOUND OF SILENCE
Paul Simon

TIE A YELLOW RIBBON ROUND
THE OLE OAK TREE
L. Russell Brown
Irwin Levine

TRACES
Buddy Buie
J.R. Cobb
Emory Gordy, Jr.

and to all of the Publishers of these Million Airs works



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Editorial

UNREPORTED AIRPLAY HURTS INDUSTRY

In the past two years, there has been an increase in the number of records on small, independently distributed labels that have been successful on the Billboard Hot 100 Singles and Top Pop Albums charts. Small labels are healthy for the music industry because they are often innovative, leading the way on trends that are picked up later by the major labels. The small indie labels deserve every possible break, but they are not receiving fair treatment from some top 40 radio stations.

In compiling the Hot 100 Chart, reports are taken from 235 pop radio stations around the country every week. While we rely on the accuracy of these telephone reports, it has come to our attention that some stations refuse to report some records that are receiving regular airplay over a period of many weeks.

Top 40 stations often do not report these "test" records to trade magazines. This is a disturbing trend from the viewpoint of chart

compilation. Without complete reports, a record naturally cannot perform as well as it should on the charts.

The practice of not reporting airplay seems to afflict small labels more than majors, because the indies often do not have the clout to pressure program directors to list their records. Some major labels, in fact, do not discourage stations from "testing" records for a limited time, apparently believing that unreported airplay is better than no airplay.

Unreported airplay is just as damaging to accurate charts as are "paper adds" (records on a station's playlist that are not actually aired), but unaccounted airplay is even more harmful than paper adds to the labels and artists involved. Unreported airplay, particularly of indie records, is a tragedy for the label, the artist, the songwriter, the producer, the music publisher, and others involved with the record—all of whom are hurt by poor chart per-

formance.

This practice must stop. Radio program directors should report to the trades the full list of records being played on their stations. Any record played at least once per day between 6 a.m. and midnight should be on the list reported to Billboard.

Full disclosure of airplay on indie label records would fulfill an especially important function. Besides boosting the chart positions of such records, which encourages retailers to buy them, radio reports could persuade other stations to program those tracks. The net result would be to encourage the development of new talent, which radio, no less than the record industry, desperately needs.

For all of these reasons, we call on radio program directors to reconsider their policies and include all records being played on their "official" playlists. In this area, complete honesty hurts no one and helps everyone.

An Open Letter To Radio Programmers:

TELL LISTENERS WHOM THEY'RE HEARING

BY DON IENNER

Right now, most of radio's vital signs show that the medium is at the peak of health. Last year, more than \$2.6 billion changed hands in the acquisitions of radio stations, and even small-market stations reaped record prices. Listenership and advertising revenues are also up.

In addition, most music formats on radio are thriving. Top 40 and black radio have shown real initiative in their willingness to play and help break and re-establish artists. Adult contemporary radio has basically turned conventional wisdom on its head by proving over and over again that the format *can* sell records, as proved by the successes of Paul Simon, Kenny G, Carly Simon, and others. With regard to album oriented radio—or, as some people call it, the new MOR—I don't want to comment, except to note that it seems determined to recreate the era when dinosaurs ruled the earth.

The rise of fossil-rock radio is a dangerous trend, but I want to concentrate on a virus that's spreading just as rapidly and is a major cause for concern: the lack of back-

ground, waited through the next song, and then heard the DJ say absolutely nothing about the music he had just played?

Although those of you who pro-

repeated and repeated and repeated. Your contests are promoted and promoted. You won't allow for even the faintest possibility that the most casual listener might mistake your station's slogan in his or her Arbitron diary. But when it comes to identifying more than 75% of your programming content, suddenly your attitude becomes very casual, almost indifferent.

Maybe you can just assume that everyone knows Europe from Whitesnake, Debbie Gibson from Taylor Dayne. Maybe it's a case of temporary amnesia. But is it any wonder that retailers have would-be customers walking into record stores without much more to go on than a fragment of a lyric or a melody and the faint hope that store clerks can lead them to the right record?

You're giving the minority of active radio listeners far too much credit and clout, and you're ignoring many more listeners who tune in for

(Continued on page 85)



'Research shows this is a major frustration for radio listeners'

Don Jenner is senior vice president of marketing and promotion for Arista Records.

nouncing on many radio stations, especially top 40 outlets. How many times have you been in a car during a three-song sweep, loved one of the songs (which you had never heard be-

gram or play records at radio stations may not realize it, this kind of approach is a real disservice to your listeners. It is also inconsistent. Your station's call letters, for instance, are



NOTHING TO FEAR IN DAT

In almost every issue of Billboard, the music industry finds new reason to fear digital audiotape. Now Michael H. Goldsen (Commentary, Jan. 9) fears that record stores will give consumers the facilities to tape compact disks onto DAT and that bootleg copies (home or pro? He doesn't say) will be sold at swap meets. He also suggests restricting mechanical licenses for DAT issues unless the tapes "are coded to prevent rerecording." That's enough straw men to create a fire hazard.

If record stores ever did provide facilities for people to copy LPs onto tape, it was way back when prerecorded cassettes weren't yet widely available. Today's record dealers

have too much respect for the recorded-tape market to throw it away as a freebie to blank-tape buyers—and orders are already being taken for high-speed DAT duplicators to cut the software gap.

As for the coding Goldsen wants imposed on DATs, bit-for-bit digital cloning is already prevented by built-in technical restraints. The same sampling-rate mismatch and digital anti-copy flag bit that prevent such cloning of CDs will protect prerecorded DATs against it, too.

Ivan Berger
Technical Editor, Audio Magazine
New York, N.Y.

THE NEW MATH?

Michael Jackson's "The Way You Make Me Feel" is No. 2 in sales and No. 3 in airplay, yet it's No. 1 on the Hot 100. What's this, the new math?

Meanwhile, the previous No. 1 record, George Harrison's "Got My

Mind Set On You," is No. 1 in sales and No. 4 in airplay but winds up at No. 4 on the Hot 100. Why should radio have more consideration in determining the charts than people who actually buy the records?

It's time to revamp the charts so that they *always* reflect reality.

Richard Warren
Bronx, New York

Michael Jackson's "The Way You Make Me Feel" was No. 1 on the Hot 100 Chart for Jan. 23 because it was No. 1 in total accumulated points that week, according to the old math. George Harrison's "Got My Mind Set On You" was No. 1 in sales, but the top four records were so close together on the sales side that being No. 1 in sales did not give Harrison a big edge over the competing records. Meanwhile, Jackson was behind Harrison only a little in sales points, and al-

though he was only one position higher than Harrison in airplay rank, he was far ahead of him in airplay points.

When the points were totaled, Jackson was No. 1 in points by a small margin, and Harrison was No. 4 in points. Chart positions on the Hot 100 are determined by adding together sales and airplay points, not by averaging songs' positions on the sales & airplay chart.

Michael Ellis
Top 100 Chart Manager
Billboard

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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Frisco Rallies To Save Eclectic Rock Format

NEW YORK Attendees at this year's Gavin Seminar for Media Professionals will get an earful of San Francisco radio—and not just from flipping the dial. The Coalition To Save The City is making a second stab at preserving the eclectic rock format, last heard on the former KKCX "the City" San Francisco Jan. 4, and staged an educational public rally Feb. 12, timed to draw the attention of radioites from around the country to the City's story. In addition, the coalition hosted a drop-in suite during the convention that evening.

The coalition reports that its membership has grown from 40 to 5,000 since it began lobbying for "quality and intelligent radio in the Bay area." The coalition was first formed in August, when KKCX owner Olympic Broadcasting reached an agreement to sell it to Jim Gabbert. That transaction is currently in limbo because of possible conflicts in the Federal Communications Commission's cross-ownership policies that volunteer lawyers for the coalition helped bring to the FCC's attention. In the interim, Olympic changed KKCX to KHIT calls and a teen-intensive top 40 format. (Billboard, Feb. 13).

The coalition's goals include enlisting public officials and music-industry leaders in its fight to con-

vince a current or potential San Francisco radio owner to adopt a format similar to that of the old KKCX. Although KKCX's format switch was largely motivated by sliding revenues, the coalition says it will base much of its campaign on the commercial viability of such a format. It does have KKCX's positive fall '87 Arbitrons on its side.

The group's slogans include "The search for intelligent life on the airwaves continues" and "Endangered species No. 98.9 [KKCX's former frequency]: Preserve the life of quality radio."

All of this is happening in San Francisco, a radio market that a lot of music-radio lovers would die to live in. Musical diversity is the weapon many Bay-area PDs have picked up to do battle with in a highly competitive market.

San Francisco's leading music station is KMEL, a top 40 that leans heavily toward dance and breaks and sells a lot of new music. Close behind KMEL is the intensely urban KSOL. KMEL had a 4.9 12-plus share in the fall '87 Arbitrons, and KSOL had a 4.7.

In the middle of the ratings pack are a crowd of stations representing various alternatives to contemporary music programming.

KITS "Live 105" leads that pack by applying a top 40 presentation to

modern rock and pulled a 3.0 share in that book, and full-time quiet storm station KBLX was close behind with a 2.9. Next on the rung is the 6-month-old KKSX, a "hip AC" that plays quality rock, jazz, and new age music and got a 2.7 share. And last in the alternative pack is the old KKCX, which checked out with a 1.7 share.

Even San Francisco's so-called mainstream album rock outlets stray from the beaten path. "We use 'classic rock' as a positioning statement," says KFOG PD Dave Logan, "but we offer a wide variety of specialty programs that dip into reggae, blues, and jazz."

"We don't have the normal quotient of retarded stations here that rely on slow results in terms of music," says Ron Fell, publisher of the San Francisco-based Gavin Report. "The good pop stations here use focus groups to test oldies rather than to determine what's a viable record."

"Record sales are brisk here," Fell continues, "because what these programmers do translates into immediate sales. One of the reasons for that is that KSOL, KMEL, and Live 105 have a very good club sense which enables them to be fast in playing the hits. Plus, what Tony Kilbert is doing at KBLX, and [PD Steve] Feinstein at KKSX, have added a whole new respectability to

the instrumental and light-jazz arena."

All of this diversity is dished out in one of the country's most competitive markets. As Feinstein points out, "This is the most competitive market in the country. In terms of signal per capita, the ratio here is one signal for every 100,00 people.

That compares to Los Angeles, where the ratio is one signal for every 200,000 people, and New York's ratio of one signal for every 300,000 people." San Francisco's figures do not even account for signals coming in from the South Bay, Feinstein notes.



Programmers reveal why they have jumped on certain new releases.

TOP 40

WHYI "Y-100" Miami PD Steve Perun has a lot of records on his mind this week. First mentioned is Dimples Tee's "Jealous Fellas" (Bay Station Records), which started in Florida but is now picking up action in other regions. "I've been playing it since I arrived here four months ago," says Perun. "It's been top five since we put it on the air." He also throws in the station's phone number—305-687-3761—swearing, "If you play it, you'll hit with it." Recommended from the Miami Sound Machine album is the track "Anything For You" (Epic), a ballad powered around the clock at Y-100. "It tests great and is getting four times the response of the single," comments Perun. "It also appeals to all demos, whereas the single ["Can't Stay Away From You"] lacks in teen appeal." Another track getting more airplay than the designated single is the Jets' "Make It Real" (MCA), which Perun says everyone in Miami is on. And last but not least, he throws in a mention for Jody Watley's "Some Kind Of Lover" (MCA). "It's more developed here than in most markets," says Perun. "It's definitely got the makings of a big record."

BLACK/URBAN

"I don't know if anybody's picked up on this yet," says WXYV "V-103" Baltimore PD Roy Sampson of Centerfold's "Party Rebels" (Columbia), "but it's the type of song that gets you moving when you hear it. A real good, up, positive party record." Sampson also likes Levert's "Sweet Sensation" (Atlantic), which he says is nicely done. "Great lyrics and a good tempo," says Sampson. "Levert gets stronger with every single; they're establishing themselves as a group for the '90s." Getting instant, continuous phones on V-103 is Brenda Russell's "Piano In The Dark" (A&M), and having "immediate appeal" on the station are the Skwares, with "Don't Mess With My Mind" (Warner Bros.).

ADULT ALTERNATIVE

"The artist we're most excited about right now is Birelli Lagrene," says KKSX San Francisco PD Steve Feinstein. "He's an extraordinary 22-year-old gypsy guitarist, and our pick cut is a fiery, intense guitar workout titled 'Ballade' [Blue Note/Manhattan]," says Feinstein. "Vocally, we found a couple of hidden gems: folk/jazz singer Prudence Johnson, with 'You Don't Really Get Me' [Red House], and a gorgeous tune from the Housemartins, 'Build' [Elektra]." Clannad's "Something To Believe" (RCA) is doing well, as are two tracks from Chris Rea, "Curse Of The Traveler" (Motown) and "On The Beach" (import). Feinstein lists a number of other acts alternative programmers should be aware of: Peter Buffet (Narada), Don Harriss (Sonic Atmosphere), Pete Haycock (I.R.S.), James Newton Howard (Private Music), Herbie Mann (RBI), Bruce Mitchell (Narada), Alphonse Mouzon (Optimism), and Windows (Intima). "And just one more vocal: One of the most moving songs I've ever heard is Sting's 'They Dance Alone' [A&M]," adds Feinstein. "Its haunting quality fits this format to a T."

COUNTRY

"We haven't added it yet but intend to quickly," says KZLA & KLAC Los Angeles OM Bob Guerra of Glen Campbell's "I Remember You" (MCA). "It's a bit unusual to hear yodeling on a country record, but this song is a remake of the well-known tune by Frank Ifield. Its familiarity should make it top 10." Billboard's PD of the week (see page 25) casts yet another vote for Highway 101's "Cry Cry Cry" (Warner Bros.). "One year from now, Highway 101 will be a major act in country radio," predicts Guerra. "Paulette Carlson has a wonderful voice, and this is sure to be a No. 1 record." Titling Patty Loveless' "If My Heart Had Windows" (MCA) a "perfect country record," Guerra gives his last mention to the Dallas Fraser-written piece. He adds, "It's just a great back-to-the-roots-type country song. It'll probably be her biggest hit to date."

YVONNE OLSON

Broadcasters Up In Arms To Protect Quality Of AM Band NAB Blasts FCC's New Station Policies

BY BILL HOLLAND

WASHINGTON The National Assn. of Broadcasters, calling the Federal Communications Commission's current rules that allow new AM stations to come on the air a mistake that leads to intolerable interference, has urged in a filing that the commission should freeze new station grants.

In the filing, which is related to an upcoming FCC look into AM policies and technical standards, NAB said that the commission's "blind adherence to the goal of creating additional opportunities for new and improved service to the public" is based on "fictional" benefits.

It added that what the FCC sees as opportunities for new AM service contribute "to an interference envi-

ronment so egregious that no new listeners and fewer pre-existing listeners are attracted" to AM.

Both in the filing and in a separate letter from NAB president Eddie Fritts to FCC chairman Dennis Patrick, NAB charged that "the AM band as a whole has been degraded as the inevitable result" of commission policy allowing more AM stations to come on the band.

In the letter, Fritts argued that "there seems to be no communications-policy sense in putting new AM stations on the air or making changes to existing AM stations."

The broadcast group once again stated that the commission's main thrust in its examination of out-of-date rules concerning AM should be "reducing interference on the AM band as a whole and improving the

quality of existing AM service."

As part of its loosening of old AM regulations, the FCC amended its rules in November to allow approximately 800 AM stations operating on regional channels and on select signals to operate at night with 500 watts. This action was supported by NAB, but with the proviso that new nighttime-service authorizations be done on an interim basis until a comprehensive FCC study on AM interference is completed.

In the current filing, NAB reiterated its request that the commission incorporate in its AM-upgrade proceeding the National Radio Systems Committee standards, which, since their announcement at Radio '85, have been adopted voluntarily by hundreds of AM stations across the country. The standards require stations to transmit with the same signal configuration so that receiver manufacturers can once again build AM radios with quality sound.

In a related development, the FCC has announced it is soliciting proposals for a psychoacoustic study on AM interference. The broadcast group wants further research on how the various categories of interference—man-made, atmospheric, and noise from other stations—affects listeners. NAB says the results of the study will be submitted to the FCC for review.

But for now, NAB believes interference caused by FCC actions that bring new AMs on the air "has been the primary cause of the technical and economic demise of the AM band" and calls on the commission to put a halt to new AM licensing.

newsline...

DANA HORNER exits rocker WLLZ Detroit for president/GM duties at top 40 WWPR New York (formerly WPLJ).

RENDA BROADCASTING CORP. purchases KMGL Oklahoma City from Guy Gannett Publishing Co. for \$3.5 million.

PRICE BROADCASTING purchases WOIC/WMMC Columbia, S.C., from Alpha Communications for \$2.75 million.

WCCG CHARLESTON, S.C., is bought by L.M. Communications Inc. from the Charleston Wireless Co. for \$2 million.

PETER J. TURPEL is named station manager at KNJO & KMDY Thousand Oaks, Calif.

Debbie Gibson

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THE BLUE
AND INTO**

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the Blue"*

(81780)

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featuring her third
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"Shake Your Love"

Produced by Fred Zarr and Debbie Gibson
Executive Producer: Douglas Breitbart Broadbeard Productions, Inc.
Management: Broadbeard Productions, Inc.

BROADBEARD Douglas Breitbart

Agency: Dennis Arfa

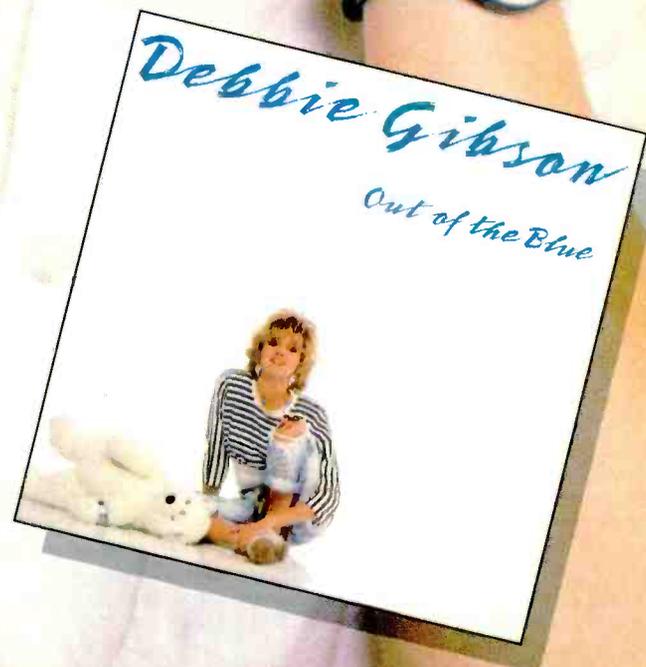


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We've heard at least 10,000 great things
about 10,000 Maniacs.
Here are 16:



"If Suzanne Vega's best work
aims for a Joni Mitchell-like
poetic eloquence and
independent vision,
Natalie Merchant explores
matters of conscience and heart
with even more of an
individual stamp."

—Robert Hilburn LA TIMES



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0,000 MANIACS

"10,000 Maniacs have always been a precocious band, with a sound and a sensibility far wiser than their years. But with *In My Tribe*, the group has finally come into maturity."

—ROLLING STONE

"Of all the young bands currently blending elements of pop and folk, New York's five piece 10,000 Maniacs may be providing us with the most sensitive and thoughtful work."

—LA WEEKLY

"Natalie Merchant has the talent and charisma to become the next MAJOR new voice in pop music. She is a great singer, a really gifted poet, and one of the most entrancing persons I've ever seen on stage. Natalie Merchant, my friends, has it!"

—CQ

"Flowing, subtly melodic with beautiful singing and guitar work, you know *In My Tribe* is a good LP because it sounds inspired on first hearing, then grows on you with repeated playing... Unclassifiable but essential listening."

—MUSIC WEEK

"As the singer of the finest American band to cross the Atlantic in years —the truly wonderful 10,000 Maniacs..."

—NEW MUSICAL EXPRESS

"10,000 Maniacs prove that you can sing songs of conscience and see consistently strong sales."

—Mary Barnhill
RECORD BAR

"*In My Tribe*" has remained one of the top ten phone requests since the release of the album in July."

—Valerie Pittman
WRAS

"The record continues to be Top 20... The public loves them, and it's all word of mouth, in-store play and publicity."

—Howard Applebaum
KEMP MILL

"Vivid fragments, new ways to say that pop music can sometimes be a needle that pricks the skin. The year's most perfect pop records."

—MELODY MAKER

"It's absolutely exploding. The sales are definitely happening. A real surprise record happening from the street."

—Esa Katajamaki
NAVARRE ONE STOP

"*In My Tribe* is one of my five favorite records for all of 1987. Whenever I get the chance I play this record—whether it's in the store, my car or at home on the turntable. In-store play can really sell this record."

—Lisa Rico
TOWER RECORDS

"A mysterious, provocative and challenging record with great production... all the things rock and roll should be."

—Don Gilmour
KLBJ

"10,000 Maniacs have done what no other band have done in our area. During the height of the Xmas sales period, after a near sell-out show, the LP jumped to #1 over such heavyweights as Pink Floyd, Sting, Bruce Springsteen and John Cougar Mellencamp. They create the folk music of the 80's... sensitive, concerned, spiritual and melodic, but in no way out of the mainstream."

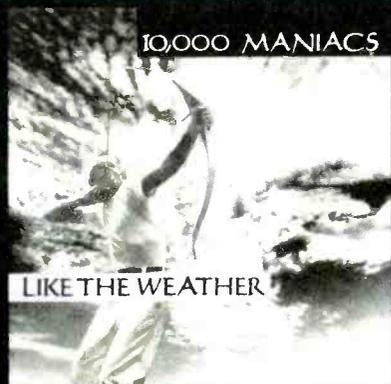
—Butch Lazorchak
WVVV

"In Chicago 10,000 Maniacs has been one of the most pleasant retail surprises in the last four months... 10,000 Maniacs "*Like The Weather*" is justifiably one of our most played songs."

—Lin Brehmer
WXRT

"After six months of solid sales for Sound Warehouse, the 10,000 Maniacs *In My Tribe* has truly been one of the most pleasant surprises for 1987."

—Tracy Donihoo
SOUND WAREHOUSE



"LIKE THE WEATHER"

is the new single and video from the highly-praised *In My Tribe* album.

Produced by Peter Asher
Management: Peter Leak

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UP 108%*

“I was never a believer in American Country Countdown but now I am – simply because it works!”

– BOB GUERRA
OPERATIONS MANAGER
KZLA-FM
LOS ANGELES, CA.

UP 30%*

“We’re very pleased with American Country Countdown’s performance on our first and second runs each week.”

– MIKE O’MALLEY
PROGRAM DIRECTOR
WYNY-FM
NEW YORK, NY.

UP 22%*

“Our Sunday mornings are number 1 across the board. We’re thrilled with American Country Countdown and the numbers it delivers. Thanks to Bob and staff.”

– JIM ROBERTSON
PROGRAM DIRECTOR
KIKK-A/F
HOUSTON, TX.



abc ABC RADIO NETWORKS

ABC Watermark

*Source: Summer '87-Fall '87 Arbitron ADI Average Quarter-Hour, Adults 25-54, Exact Air Time.

KLSX Promo A Real Killer For Winner; KRQR's 'Lobster' Wells Swimming Pretty

SCAVENGER SAGA CONTINUES: The scavenger-hunt promotion has taken off like wildfire and has provided some fiery stories along the way. The latest comes from classic rockin' KLSX Los Angeles, which, like WROQ Charlotte, N.C., decided to require that the winning listener add an appearance on television to the list of items needed to win the hunt. At stake was \$10,000, which explains why KLSX's winner trailed a TV crew covering a street murder. Every time the news report cut to the scene of the crime, the view included the winner's smiling face and a KLSX bumper sticker. Runners-up included a couple that planted themselves under a basket at an L.A. Clippers game. The station also asked hunters to deliver a mood ring that still works, a photograph of the "Hollywood" sign when it was changed to "Hollyweed"; and a ticket stub from any winning Clippers game. Judging the authenticity of listeners' offerings were six arbiters, including '60s luminary Timothy Leary.



by Kim Freeman



5963 ... Tyrone Davis is out as PD of KJCB Lafayette, Ind. He was at the urban outlet for a year, is willing to relocate, and can be reached at 404-761-5454.

Speedy recovery wishes to WPEZ Macon, Ga., late-night talent Chuck Connors, who was seriously injured in a motorcycle accident recently.

CONGRATULATIONS to countryites Greg Mazingo and Darlene Dixon, who were named PD and MD, respectively, at WLWI Montgomery, Ala. ... Contrary to our previous report that Steve Smith had joined top 40 KEZY Anaheim, Calif., it's Craig Powers who has been named OM/PD there ... We enjoyed consultant Jay Mitchell's New Year's

resolution "to bury in the New Jersey swamplands the next jock who describes him- or herself as the Letterman of radio," which appeared in one of his newsletters ... Meanwhile, the handle-of-the-week award goes to PD Randy Smith, who calls the format at WKQD Tullahoma, Tenn., AOTR for "all over the road." The AM covers new age, jazz, AC, and top 40 tracks.

GOOD DEEDS DEPO: When 500 homes were destroyed following a devastating flood through the Niu Valley in Oahu, Hawaii, KPOI Honolulu PD Greg Mundy sprang into action. Within two days, Mundy and the KPOI staff raised \$60,000 worth of goods and more than \$20,000 in cash. And then Mundy, who's also a concert promoter, organized Flood Aid, in which several of Hawaii's top local acts performed for free. The concert grossed \$38,000. In all, more than \$400,000 has been raised for the disaster's victims.

"The irony of this incident," says Mundy, "is that Hattaiione, the flooded stream's name, means 'shifting sands' in Hawaiian. If the homeowners had paid a little more attention to the moniker, this tragedy would never have happened."

SURPRISES: WNEW-FM New York's Dan Neer got a heartening call from CBS News' Dan Rather, who was tuned in during a late shoot. Rather heard Neer's supportive comments about the TV-news anchor's attempts to corner George Bush on Iranscam and called to say thanks ... Across town, WXRK "K-Rock" morning man Howard Stern seemed surprised to get a call from Sting, who admitted to listening most mornings and bantered about with Stern for several minutes. These impromptu calls make for great radio, and we hope Sting's call won't generate the same kind of heat he put on A&M a few years back when he recorded a station ID for K-Rock that WNEW-FM's then-PD Charlie Kendall made a stink about because he thought it was too much of an endorsement. That put another clamp on already-tight label policies about what an artist should and shouldn't say for a station and lent weight to beliefs that it's easier for superstars to avoid local radio altogether.

Finally, we had many rude surprises while coping with a new fancy-schmancy phone system last week. Help us out by getting our new New York number—212-536-5028—into your phone book. Thanks.

PAUL "the Lobster" Wells' short tenure in the Bay area has paid dividends already; KRQR San Francisco has named him morning co-host with Steven B. under the Steven B. & the Lobster handle. Steven B. has been at KRQR for a few months, after leaving KPKE Denver when it changed formats. Wells also spent time soloing in the morning for rocker KSJO San Jose, Calif. ... Speaking of San Jose, Christopher Lance arrives there for afternoons on new crossover outlet KHQT "Hot 97.7." He'll be familiar to some from his late-night and afternoon days on KMEL San Francisco. He comes directly off swing work for KKLQ "Q-106" San Diego ... If you have a message for the retail community, tell KFOG PD Dave Logan. He'll be radio's emissary at this year's National Assn. of Recording Merchandisers convention March 11-14 and will deliver a "Radio: Friend Or Foe?" speech.

LOS ANGELES NEWS: Mucho Morales gets the permanent nod as afternoon man on KPWR "Power 106" here. He's been filling in on that shift since September, when Chuck Nasty departed ... Los Angeles veteran Terry Gladstone is back on the airwaves doing late nights for KNX-FM ... And, KDAY's highly rated late-night talent, Lisa Canning, gets additional duties as the urban outlet's music director.

Speaking of successful women on the air, we left one out in our recent story about the rare all-female morning teams on rock outlets KDKB Phoenix, Ariz., and KOMP Las Vegas. That's Terri Hemmert, host of progressive rocker WXRT Chicago's morning show for the past seven years. A big apology to Hemmert, who recently ranked third in a newspaper popularity poll. WLUP-FM's Jonathon Brandmeier and WLUP-AM's Steve Dahl topped the poll.

KLTH "K-Lite" St. Louis has picked up the Minneapolis-based breeze format to run between 6 p.m. and 6 a.m. on weekdays and all day on the weekends. The breeze is a new-age-based mix that currently has 15 affiliates around the country, 14 of which are full time ... Rock veteran J.T. Stevens is no longer PD/morning co-host at WZYC Newport, N.C. His resumé includes WZZR Richmond, Va., and WRQX Washington, D.C., and he can be reached at 919-247-

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	6	—	2	HEAVEN KNOWS ESPARANZA 7-99373/ATLANTIC	ROBERT PLANT 1 week at No. One
2	2	5	6	BE STILL MY BEATING HEART A&M 2992	STING
3	3	6	9	DEVIL INSIDE ATLANTIC LP CUT	INXS
4	1	1	6	JUST LIKE PARADISE WARNER BROS. 7-28119	DAVID LEE ROTH
5	5	14	4	ANGEL Geffen 7-28249	AEROSMITH
6	4	4	5	YOU TALK TOO MUCH EMI-MANHATTAN LP CUT	GEORGE THOROGOOD
7	10	31	3	CHECK IT OUT MERCURY 870 126-7/POLYGRAM	JOHN COUGAR MELLENCAMP
8	8	7	10	HEART TURNS TO STONE ATLANTIC LP CUT	FOREIGNER
9	11	10	10	SAVE YOUR LOVE CAPITOL 44104	GREAT WHITE
10	17	22	4	MAGIC TOUCH VIRGIN LP CUT	MIKE OLDFIELD
11	16	20	6	TWO WRONGS CAPITOL LP CUT	JOE COCKER
12	7	2	15	WHEN WE WAS FAB DARK HORSE 7-28131/WARNER BROS.	GEORGE HARRISON
13	33	—	2	GET IT ON POLYDOR LP CUT/POLYGRAM	KINGDOM COME
14	15	16	6	THE ROAD MCA LP CUT	THE KINKS
15	9	3	11	ONE STEP UP COLUMBIA LP CUT	BRUCE SPRINGSTEEN
16	12	13	9	JUMP START CHRYSALIS LP CUT	JETHRO TULL
17	21	19	6	TALKING BACK TO THE NIGHT ISLAND LP CUT/WARNER BROS.	STEVE WINWOOD
18	27	35	3	REV IT UP SIRE LP CUT/WARNER BROS.	JERRY HARRISON
19	22	28	4	TIME RUNS WILD Geffen LP CUT	DANNY WILDE
20	13	11	15	SHOOT HIGH ATCO LP CUT/ATLANTIC	YES
21	14	12	10	(SITTIN' ON) THE DOCK OF THE BAY COLUMBIA 38-07680	MICHAEL BOLTON
22	20	23	6	DOCTOR DOCTOR EPIC LP CUT	THE RADIATORS
23	23	25	7	WAIT ATLANTIC 7-89126	WHITE LION
24	24	34	3	HEATSEEKER ATLANTIC LP CUT	AC/DC
25	25	33	5	ELECTRIC BLUE CHRYSALIS LP CUT	ICEHOUSE
26	30	—	2	DAMN GOOD WARNER BROS. LP CUT	DAVID LEE ROTH
★ ★ ★ POWER TRACK ★ ★ ★					
27	47	—	2	I WISH I HAD A GIRL CBS ASSOCIATED 4-07720/E.P.A.	HENRY LEE SUMMER
28	29	—	2	SATCH BOOGIE RELATIVITY LP CUT	JOE SATRIANI
29	18	15	23	HYSTERIA MERCURY 870 004-7/POLYGRAM	DEF LEPPARD
30	19	8	22	ON THE TURNING AWAY COLUMBIA 38-07660	PINK FLOYD
31	39	40	4	POUR SOME SUGAR ON ME MERCURY LP CUT/POLYGRAM	DEF LEPPARD
★ ★ ★ FLASHMAKER ★ ★ ★					
32	NEW ▶	1	1	CLOUD NINE DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
33	NEW ▶	1	1	TALKIN' 'BOUT Geffen LP CUT	3
34	38	50	3	DESOLATION ANGEL APACHE LP CUT	JOHN BRANNEN
35	50	—	2	AMERICAN ROULETTE Geffen LP CUT	ROBBIE ROBERTSON
36	41	47	3	FINEST WORKSONG I.R.S. LP CUT	R.E.M.
37	34	42	3	STAND UP WARNER BROS. LP CUT	DAVID LEE ROTH
38	42	—	2	CAN'T WAIT ATLANTIC LP CUT	FOREIGNER
39	26	18	12	NO NEW TALE TO TELL BIG TIME 6069/RCA	LOVE AND ROCKETS
40	49	—	2	DREAMS SLASH LP CUT/REPRISE	BODEANS
41	46	—	2	ENDLESS SUMMER NIGHTS EMI-MANHATTAN 50113	RICHARD MARX
42	NEW ▶	1	1	BEDS ARE BURNING COLUMBIA LP CUT	MIDNIGHT OIL
43	45	—	2	PRISONER ELEKTRA LP CUT	DOKKEN
44	NEW ▶	1	1	PRESENCE OF LOVE I.R.S. 53259	THE ALARM
45	43	29	18	DON'T SHED A TEAR CHRYSALIS 43164	PAUL CARRACK
46	48	49	3	BIRTH, SCHOOL, WORK, DEATH EPIC LP CUT	THE GODFATHERS
47	NEW ▶	1	1	FINAL EYES ATCO LP CUT	YES
48	RE-ENTRY	—	—	KNUCKLEBONES WARNER BROS. LP CUT	DAVID LEE ROTH
49	35	24	20	RHYTHM OF LOVE ATCO 7-99419/ATLANTIC	YES
50	37	37	5	853-5937 A&M 2994	SQUEEZE

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.

DJ Howard Stern To Host 'Underwear & Negligee Party' On PPV TV In N.Y., Philly

NEW YORK The much-talked-about Howard Stern, morning man on WXRK "K-Rock" here and WYSP Philadelphia, will make use of the pay-per-view cable-television medium by hosting "Howard Stern's Underwear & Negligee Party" on Feb. 27.

The program, which will air at 10 p.m., will be available for \$19.95 to cable subscribers with pay-per-view access in the New York and Philadelphia metropolitan areas. Stern says each market includes a million families who can simply push a button to get pay-per-view and an additional half-million households that can access the service by calling their cable firms for hookup.

Stern and company have been

talking about the show for months and promoting it heavily for the last two weeks. Given the nature of Stern's style—referred to as "outrageous," "hilarious," "shocking," or "revolting," depending on who is doing the describing—the PPV show is sure to generate plenty of local exposure for Stern and both stations.

"It's designed for my fans," says Stern, "but I think it will also bring in a new audience—people who hear me occasionally or people who will see the TV commercial promoting it and say, 'Hey, I've heard of that guy; I'm going to check him out.'"

Judging by Stern's description, his PPV program will be similar to his daily radio show, which is si-

mulcast on K-Rock and WYSP. "The concept came as a lark, and I'm trying to keep that spirit. I'm trying not to overplan," he says. Preplanned segments will constitute some of the show, but much of its direction will depend on the 100 Stern listeners who won tickets to be part of the audience. Stern says the underwear/negligee theme will reduce inhibitions, something his radio listeners don't seem to have a problem with very often. The members of the audience will be set in a "stark studio," Stern says, with three roving cameras to capture their antics. Listeners who didn't win tickets can camp outside the studio Feb. 27 in hopes of having a stunt well enough to win last-minute admission. In addition, home viewers will be heavily encouraged to participate via phone.

The show is scheduled for two hours, with the option to run for three. "That's the problem with regular television; you can't stay

'People assume I'm some kind of vermin, but I've been on the air 10 years; I'm a financial success'

in one segment too long," says Stern, who feels that even cable shows restrict their potential by subscribing to the "cockamamie idea that they have to do a network show." Stern has had some experience with "regular TV." For much of last year, he and the Fox Network went back and forth on plans for a Stern TV show. Eventually, Stern says, Fox "sabotaged the whole deal," and Stern decided to go with pay-per-view.

Scheduled segments include "Lesbian Dial-A-Date"; a short film entitled "Gay Untouchables"; a segment on Jessica Hahn's "newly remodeled body"; and a "Star Search" spoof in which such comedians as Emo Phillips, Judy Tenuta, and Richard Belzer will rate Stern sidekick "Jackie the Jokeman."

The content of Stern's daily radio show was the focal point of a much-talked-about attempt by the Federal Communications Commission to crack down on obscenity and indecency. Stern says he's hoping—and half expecting—that the PPV show won't reignite that controversy and that, in any event, "it would be ridiculous to live in fear of that."

"The whole thing is such an old argument, anyway," he says. "I'm not too keen on what's happened, that people assume I'm some kind of vermin, when the reality is I've been on the air 10 years, I'm a financial success, both personally and for the station," he says. "Lenny Bruce went through the same things 20 years ago."

KIM FREEMAN

FOR WEEK ENDING FEBRUARY 20, 1988

Billboard

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HOT CROSSOVER 30

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	2	7	6	NEVER GONNA GIVE YOU UP RCA 5347	RICK ASTLEY 1 week at No. One
2	5	10	6	SOME KIND OF LOVER MCA 53235	JODY WATLEY
3	1	1	11	PUMP UP THE VOLUME 4TH & B WAY 7452	M/A/R/R/S
4	3	2	6	I WANT HER VINTERTAINMENT 7-69431/ELEKTRA	KEITH SWEAT
5	6	9	6	GIRLFRIEND MCA 53185	PEBBLES
6	10	12	4	FATHER FIGURE COLUMBIA 38-07682	GEORGE MICHAEL
7	4	6	13	PUSH IT NEXT PLATEAU 315	SALT-N-PEPA
8	7	4	12	SEASONS CHANGE ARISTA 1-9640	EXPOSE
9	8	5	9	COULD'VE BEEN MCA 53231	TIFFANY
10	12	11	10	LOVE OVERBOARD MCA 53210	GLADYS KNIGHT & THE PIPS
11	13	16	5	WHAT HAVE I DONE TO DESERVE THIS? EMI-MANHATTAN 50107	PET SHOP BOYS
12	24	—	2	MAN IN THE MIRROR EPIC 34-07668/E.P.A.	MICHAEL JACKSON
13	17	19	5	CAN'T STAY AWAY FROM YOU EPIC 34-07641/E.P.A.	G. ESTEFAN/MIAMI SOUND
14	16	20	4	TWO OCCASIONS SOLAR 70015	THE DEELE
15	21	27	3	ROCKET 2 U MCA 53254	THE JETS
16	9	3	9	NEED YOU TONIGHT ATLANTIC 7-89188	INXS
17	15	15	13	BECAUSE OF YOU FEVER 1914/SUTRA	THE COVER GIRLS
18	22	25	3	OUT OF THE BLUE ATLANTIC 7-89129	DEBBIE GIBSON
19	14	14	15	I WANT TO BE YOUR MAN REPRISE 7-28229	ROGER
20	26	30	3	NEVER KNEW LOVE LIKE THIS TABU 4-07646/E.P.A.	ALEXANDER O'NEAL
21	18	17	12	I LIVE FOR YOUR LOVE EMI-MANHATTAN 50094	NATALIE COLE
22	11	13	6	HOT THING PAISLEY PARK 7-28288-B/WARNER BROS.	PRINCE
23	27	28	3	LIVE MY LIFE VIRGIN 7-99390	BOY GEORGE
24	28	—	2	YOU WILL KNOW MOTOWN 1919	STEVIE WONDER
25	NEW	1	1	THINKING OF YOU COLUMBIA 38-07695	EARTH, WIND & FIRE
26	NEW	1	1	NO 1/2 STEPPIN' A&M 2990	SHANICE WILSON
27	20	8	13	THE WAY YOU MAKE ME FEEL EPIC 34-07645/E.P.A.	MICHAEL JACKSON
28	23	21	10	LET'S GO SLEEPING BAG LX 29	NOCERA
29	25	—	2	SUPERBAD CBS ASSOCIATED 4-07657/E.P.A.	CHRIS JASPER
30	NEW	1	1	FISHNET WARNER BROS. 7-28201	MORRIS DAY

Products with the greatest airplay gains this week.

FOR WEEK ENDING FEBRUARY 20, 1988

Billboard

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HOT ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	3	5	11	SEASONS CHANGE ARISTA 1-9640	EXPOSE 1 week at No. One
2	1	2	13	CAN'T STAY AWAY FROM YOU EPIC 34-07641/E.P.A.	G. ESTEFAN/MIAMI SOUND
3	2	4	12	HUNGRY EYES (FROM "DIRTY DANCING") RCA 5315	ERIC CARMEN
4	6	6	7	SHE'S LIKE THE WIND RCA 5363	PATRICK SWAYZE
5	5	1	11	COULD'VE BEEN MCA 53231	TIFFANY
6	4	3	12	EVERYWHERE WARNER BROS. 7-28143	FLEETWOOD MAC
7	8	10	9	TWILIGHT WORLD MERCURY 888 484-7/POLYGRAM	SWING OUT SISTER
8	11	17	5	FATHER FIGURE COLUMBIA 38-07682	GEORGE MICHAEL
9	12	16	5	NEVER GONNA GIVE YOU UP RCA 5347	RICK ASTLEY
10	10	14	7	WITHOUT YOU ELEKTRA 7-69426	PEABO BRYSON & REGINA BELLE
11	7	8	16	I LIVE FOR YOUR LOVE EMI-MANHATTAN 50094	NATALIE COLE
12	9	7	13	ALL I WANT IS YOU ARISTA 1-9653	CARLY SIMON
13	17	35	3	ENDLESS SUMMER NIGHTS EMI-MANHATTAN 50113	RICHARD MARX
14	13	15	9	TUNNEL OF LOVE COLUMBIA 38-07663	BRUCE SPRINGSTEEN
15	21	36	3	NEVER DIE YOUNG COLUMBIA 38-07616	JAMES TAYLOR
16	14	11	17	GOT MY MIND SET ON YOU DARK HORSE 7-28178/WARNER BROS.	GEORGE HARRISON
17	19	21	10	ONLY THE FOOL SURVIVES Geffen 7-28165	DONNA SUMMER/M.THOMAS
18	16	12	17	NEVER THOUGHT (THAT I COULD LOVE) COLUMBIA 38-07618	DAN HILL
19	20	25	4	DREAMS I DREAM MCA 53205	DAVE MASON (WITH PHOEBE SNOW)
20	15	9	12	THE WAY YOU MAKE ME FEEL EPIC 34-07645/E.P.A.	MICHAEL JACKSON
21	25	32	5	WHAT HAVE I DONE TO DESERVE THIS? EMI-MANHATTAN 50107	PET SHOP BOYS
22	22	26	7	I WANT TO BE YOUR MAN REPRISE 7-28229	ROGER
23	23	31	5	YOU WILL KNOW MOTOWN 1919	STEVIE WONDER
24	18	13	15	CHERRY BOMB MERCURY 888 934-7/POLYGRAM	JOHN COUGAR MELLENCAMP
25	26	28	9	SOUL FOOD TO GO ATLANTIC 7-89156	THE MANHATTAN TRANSFER
26	24	22	22	THE TIME OF MY LIFE RCA 5224	BILL MEDLEY & JENNIFER WARNES
★★★ POWER PICK ★★★					
27	38	—	2	MAN IN THE MIRROR EPIC 34-07668/E.P.A.	MICHAEL JACKSON
28	33	42	3	I GET WEAK MCA 53242	BELINDA CARLISLE
29	27	20	16	FAITH COLUMBIA 38-07623	GEORGE MICHAEL
30	34	38	4	(SITTIN' ON) THE DOCK OF THE BAY COLUMBIA 38-07680	MICHAEL BOLTON
31	41	49	3	WHEN WE WAS FAB DARK HORSE 7-28131/WARNER BROS.	GEORGE HARRISON
32	35	47	3	TAKE GOOD CARE OF ME JIVE 1083/RCA	JONATHAN BUTLER
33	28	18	19	VALERIE ISLAND 7-28231/WARNER BROS.	STEVE WINWOOD
34	29	29	23	THAT'S WHAT LOVE IS ALL ABOUT COLUMBIA 38-07322	MICHAEL BOLTON
35	32	27	21	CANDLE IN THE WIND MCA 53196	ELTON JOHN
36	36	45	3	THEME FROM L.A. LAW POLYDOR 887 145-7/POLYGRAM	MIKE POST
37	37	40	4	BE STILL MY BEATING HEART A&M 2992	STING
38	30	19	17	SO EMOTIONAL ARISTA 1-9642	WHITNEY HOUSTON
39	42	48	4	DON'T SHED A TEAR CHRYSALIS 43164	PAUL CARRACK
40	44	—	2	COMING UP YOU ELEKTRA 7-69432	THE CARS
41	43	43	4	SAFETY WILL ATLANTIC 7-89169	FOREIGNER
42	45	—	2	SO AMAZING ATLANTIC 7-89163	GERALD ALBRIGHT
43	39	24	14	SEEING YOU AGAIN FULL MOON/EPIC 34-07640/E.P.A.	DAN FOGELBERG
★★★ HOT SHOT DEBUT ★★★					
44	NEW	1	1	OUT OF THE BLUE ATLANTIC 7-89129	DEBBIE GIBSON
45	40	23	16	MOTORTOWN CAPITOL 44062	THE KANE GANG
46	49	—	2	NO CONVERSATION CAPITOL 44095	VIEW FROM THE HILL
47	NEW	1	1	OVER YOU Geffen 7-28152	RAY PARKER JR. WITH NATALIE COLE
48	31	30	6	DON'T GIVE UP MCA 53233	TIMOTHY B. SCHMIT
49	NEW	1	1	HANDS TO HEAVEN A&M 2991	BREATHE
50	NEW	1	1	GET OUTTA MY DREAMS, GET INTO MY CAR JIVE 1-9678/ARISTA	BILLY OCEAN

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

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Part II Feb. 28



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Fade Away" as well as new songs including "Hell in a Bucket" and "When Push Comes to Shove."

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Steve Meyer And The Secret Of MCA's Success

BY KIM FREEMAN

This is the first in an occasional series spotlighting record promotion executives.

MCA owned one-tenth of the slots on last week's Hot 100 Singles chart, including the No. 1 slot with Tiffany's "Could've Been," the top song for the second consecutive week. Those 10 slots were taken up by a broad range of talent, including newcomers like Tiffany, Pebbles, and the Communards; acts in midcareer like the Jets, Belinda Carlisle, and Jody Watley; and established veterans like Elton John and Gladys Knight & the Pips.

It was an impressive accomplishment, one that illustrates the flexibility of MCA's promotion team and marks a few career highlights for MCA's senior vice president of promotion, Steve Meyer. Tops on that

list of highlights are Tiffany's back-to-back No. 1 singles. Tiffany's first hit, "I Think We're Alone Now," looked destined to be a definite "work" record, Meyer recalls. "We knew we'd have to go out there and convince top 40s to play a teen record that they probably wouldn't want to play." Then came Tiffany's now-famous mall tour, the brainchild of MCA's senior vice president of artist development, Larry Solters. Her mall appearances began to generate requests at top 40, and that gave Meyer and his team a story they could use to wear down programmers' resistance. "Could've Been" was chosen because of the way it showcases her vocal talents, a tool Meyer says was effective in allaying the fears of some programmers that Tiffany was a one-shot wonder.

On the opposite end of the demographic spectrum, MCA used adult contemporary radio to kindle a fire under John's "Candle In The Wind," an ever-popular album cut. MCA's executive vice president of marketing and promotion, Richard Pal-

mese, "believed from day one that this was a classic that deserved a place back on top 40," says Meyer. "The competition is fierce out there, and to get an extra tool in this case we took it to AC. It lit up the phones for ACs, and top 40 picked up that activity within a month."

Carlisle's success with "Heaven Is A Place On Earth" and the follow-up single, "I Get Weak," represents a feat Meyer is particularly proud of, as does "Shakedown," Bob Seger's first No. 1 single.

MEYER SAYS part of MCA's success can be attributed to the label's sensitivity to radio's needs. On Carlisle, for example, "we got an abundance of feedback from radio that 'I Get Weak' would be as successful as 'Heaven,'" Meyer says. "The No. 1 product radio offers in any format is music, and any programmer is going to have problems if they don't keep up with it." Roughly once every three months, Meyer issues a 10- to 14-cut sampler to top 40 programmers, and he says the response to it has always been encouraging. "There is an overall perception that programmers don't listen to enough music. I disagree. The amount of new music that's happening now indicates that their listening level is much higher than the general industry perceives it to be."

Meyer is a big believer that radio is in excellent health these days, especially top 40. The format "is proving that people who play new music don't lose in the ratings; they can be market dominant. And the charts verify that the public is reacting to the new music that's getting played."

Meyer is less rosy about album radio. "I agree with most record executives that album radio is in a state of transition," he says. "Any station whose gold percentage is 65% or higher is not doing anything to perpetuate the format they program."

Supporting radio is obviously a high priority on Meyer's list.



Steve Meyer. MCA's senior VP/promotion and the man behind the team that had 10 records on Billboard's Hot 100 last week.

"We've got an open-door policy on contests, and radio has come up with some tremendously creative ideas in the past," he says. "There's nothing that we won't listen to." At the same time, Meyer puts an emphasis on diplomatic distribution of promotional support, which is a fine line to walk these days given the warlike attitudes direct format competitors hold in most major markets.

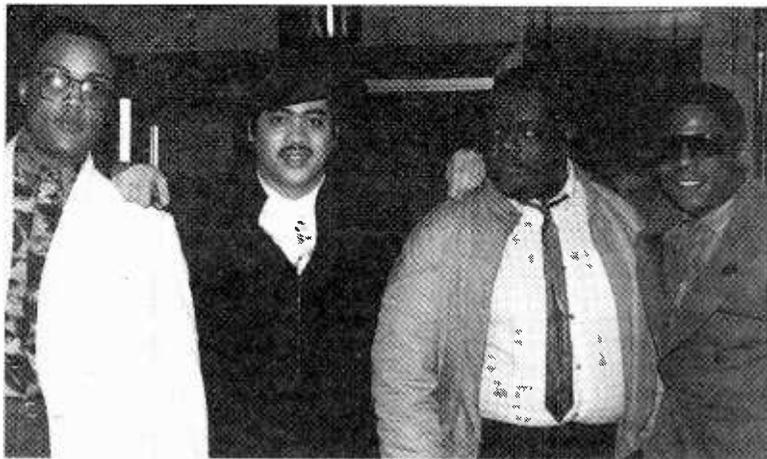
"If one station comes to us with some great idea, I don't feel obligated to go to the other station in the market to check it out," he says. "If that one station is aggressive enough to come to us, and they're really behind the record, nine out of 10 times I'll go for it. At the same time, we try not to play favorites, and we'll cover all our bases by offering the other guy something else."

MEYER credits much of MCA's success to its team-spirit attitude. "This is probably the closest family

I've ever worked with, and I'm proud, grateful, and lucky to have Richard Palmese as our boss. He's sat in my chair, and he really respects the job that we have to do on a day-to-day level." One of Meyer's management tenets is that "there is no such thing as too much communication," he says. "Pound for pound, we have fewer promotion people in the field than other major labels. But what we can accomplish is evidenced on the charts."

To do his part to sustain that family spirit, Meyer subscribes to a modern school of thought on motivating his staff. "An individual promotion person is never berated on a conference call in front of his or her peers," says Meyer. "Negative input does not generate positive output. The problem is never with individual promo people; it's with individual stations, and that's what we'll deal with. Plus, I never assume that every hit record is going to get on every station. These days, records can go top five or top 10 with sometimes as little as 85% of reporting stations because of sales." Meyer calls contemporary promotion an "analytical science," and says, "Hopefully, we're building promotion guys who will be the leaders of tomorrow."

IN 1989, Meyer will celebrate his 20th year in the business. He started as a Florida sales manager for Capitol in 1969, then moved to New York a year later as the logo's regional/album marketing specialist. In 1973, he returned to Florida as promotion manager for the state, and he was appointed national promo manager in 1976. He stayed there until 1983, when he came to MCA, and was promoted to his current title of senior vice president/promotion in 1985.



Kiss 102 Is One. Capitol artist Lillo Thomas travels to New Bern, N.C., to celebrate the first anniversary of WIKS "Kiss 102" and the urban outlet's success during its first year. Shown, from left, are Kiss morning driver Anthony McSwain; Thomas; MD/night talent B.K. Kirkland; and PD/afternoon driver Ceacer Gooding.

PROMOTIONS

PASSION PLEA AND PINK PETITION

WROK/WZOK Rockford, Ill., are hoping to repeat a bit of the area's rock history as they initiate their Pink Cadillac petition drive. In 1981, WZOK launched a petition to bring the Rolling Stones to Rockford's Metro Centre; 35,000 signatures were gathered, and the Stones did indeed play in Rockford.

The subject of this year's drive is Bruce Springsteen, and it's literally a drive. The stations are driving a pink 1968 Cadillac Sedan DeVille, emblazoned with the "97 WZOK" logo, around the area. The station hopes to cover the Caddy with enough signatures to convince Springsteen to make Rockford a stop on his upcoming tour.

WZOK hopes to present the car to Springsteen at one of his Midwest appearances and make its pitch. The car will then be driven

back to Rockford, hopefully with a concert date painted on it, and awarded to a WZOK listener who signed the "petition."

PROMOTIONS BY DEGREES

Two stations have come to our attention this week for their scholastic endeavors. **KKFX** "K-FOX" Seattle, is digging deep into its pockets to create the K-FOX/Bingham Communications Group Minority Scholarship Program. Meanwhile, noted outrageous **WYHY** "Y-107" Nashville has also initiated an annual scholarship program.

K-FOX will annually award a \$20,000 full-ride scholarship to a minority student from the greater Seattle area so that the winner can attend the school of communications at Washington State Univ. With the establishment of the program, K-FOX has not only tipped its hat to W.S.U.'s school of com-

munications, it has also thrown down the gauntlet to other companies in the area to establish similar programs. The station's announcement says, "We are doing this because we believe in the future of our business... Corporate America simply must do more. It's not enough to skim off the top of the talent pool—the talent pool must be made larger." The station implores larger companies with greater resources to follow K-FOX's example.

Although better known these days for its wacky promotions, top 40 **Y-107** Nashville has its serious side as well, although even the creation of an annual Y-107 Youth Scholarship Fund has ended up with a subtle twist. The station will be awarding \$1,000 annually to a deserving high school senior and another \$1,000 to his church youth fund. The station has mailed

(Continued on next page)

Special Grammys Coverage 15 Stations Join Group Remote

NEW YORK Afternoon teams from 15 stations will descend upon this city Feb. 29 through March 4 for a week's worth of live broadcasts keyed to the March 2 Grammy Awards. The arrangements are being made by the Los Angeles-based McGhan Radio Productions, whose principal, John McGhan, has arranged similar group remotes from Los Angeles and Nashville under various headings during the past two years.

This time, McGhan will group all of his remote ventures under the USA Radio Remotes heading, and this year's Grammy project is known as "Live From Grammy Week In New York."

Stations that are participating in this event include several repeat McGhan customers, and the 15-station total is the largest McGhan has worked with to date. The key is a crowded room of celebrities who will be on hand to chat with each radio personality throughout the week. Lauren Karasyk is booking the talent and has so far received

confirmations from New York City Mayor Ed Koch; radio sex therapist Dr. Ruth Westheimer; comedian Richard Belzer; the comedy/magician team of Penn & Teller; artists Lou Reed, Los Lobos, Chris Hillman, Jerry Harrison, Roy Orbison, and Suzanne Vega; and several other stars from all areas of the entertainment constellation.

The participating stations are WBCN Boston; WXRK New York; WYSP Philadelphia; WDVE Pittsburgh; WIYY Baltimore; WLVQ Columbus, Ohio; KYYS Kansas City, Mo.; WGIR Manchester, N.H.; WKLH Milwaukee; WPYX Albany, N.Y.; KLOL Houston; WNOR Norfolk, Va.; WOMC Detroit; KKRZ Portland, Ore.; and WKRQ Cincinnati. All but three are album rockers. KKRZ and WKRQ are top 40s, and WOMC is an AC.

McGhan says he hopes to broaden the concept to accommodate other formats from the same central remote location at events in the future. The average cost to stations is \$10,000.

KIM FREEMAN

WQIO's PD, Engineer Adopt First Studio DAT Machine Digital Technology Revolutionizes The Air

BY RICK CRUZ & BILL MOORE

Rick Cruz is chief engineer at WQIO Mt. Vernon, Ohio, and Bill Moore is WQIO's production director. On June 29, WQIO became the first North American station to use and broadcast digital audiotape on a regularly scheduled basis.

GUEST COLUMN

THE ARRIVAL of digital audiotape at WQIO Mount Vernon,

Ohio, seemed something like a dream, since we had been reading about these machines of the future in various video and audio publications for sometime.

Now that we've entered the future, we can tell you that it takes some getting used to. But, the ability to record digitally has greatly outweighed all the challenges we've experienced while making the adjustment to the absolute latest in digital technology.

The 3-by-2-inch tape cartridge (standard size for the Sony machines) allows for many advantages in the on-air studio. One digital audiotape holds two hours of music or audio material. Albums, compact disks, and carts are all much larger in size than one DAT and none comes close to holding two hours of content. By using DAT, we have eliminated the extra room needed to hold broadcast carts.

Because it's a new format, installing these machines for on-air use presented a few problems in the engineering field. Our biggest worry was fidelity. Knowing that these machines were designed for the best sound possible, we were

afraid that when a DAT selection was played next to a cartridge, the distinctions would be made clear. Our fears were correct to the extent that we eventually designed a rather unconventional but powerful processing system, which has become the pride and joy of WQIO.

This system was designed to make every source of music sound as good as the DAT format, so that

DAT has many advantages in the on-air studio

now certain sources can't be distinguished. In fact, this system started a fidelity war among other stations trying to reach this same level of sound.

We use this technology to record programs received by satellite when the program's air time is delayed. This supplies us with a digital replay that reel-to-reel can't match.

One such program is "Reelin' In The Years," an ABC/Watermark production that features classic music from the '60s and early '70s.

Normally we would have used up to three reel-to-reel tapes to record this program, but two 1.5-inch DAT tapes take care of this task with at least an hour of tape left, and they both fit in a pocket. These copies are also just as good as the original program tape fed from ABC, taking into account the analog noise coming from the circuitry used to retrieve the audio.

At this point WQIO doesn't have multitrack capability. However, we've gotten around whatever disadvantages there may be to not having a four- or eight-track re-

order in production. Once the voice track is finished, one can lay down as many other tracks as necessary to complete the most intricate and complex production. By dubbing from DAT machine to DAT machine, one eliminates all generation loss that normally would have occurred without the digital technology.

Balanced audio outputs were not included in our machines, which made us think that problems would occur with the output levels, which were too low for the professional equipment to accept. In the air studio, the DATs are working with a LOGITEK Perfectionist console, ITC Delta cart machines, TASCAM CD players, and an ever-reliable Technics MK-II turntable.

In production, the DATs produce alongside the ITC Delta cart machines, Sony CD players, and REVOX tape machines and process through various units, including a Valley People compressor/limiter and an Eventide Harmonizer. All of the above-mentioned equipment has no problem with levels from the DAT, as these levels are running 5 db's hotter than some of our other playback sources. Also, whatever one records into the DAT is exactly what one gets out of it on playback, which enables the production crew to keep a digital master of all production that may be needed for later reference.

THERE HAVE BEEN a few challenges for WQIO in making the adjustment to digital-audiotape-machine technology in the air and production studios. First of all, in our case we're dealing with a consumer model (the Sony DTC-1000ES) rather than a model designed with
(Continued on page 23)

PROMOTIONS

(Continued from preceding page)

application forms to 1,000 churches in the mid-Tennessee area. Y-107 will only be accepting completed applications from church groups.

Station promotions director **Scott Baker** says that the station wanted "to reach churchgoers who aren't listening to our type of music." Soon after the mailing Baker

got a phone call from a minister who was very troubled about the promotion. He told Baker that he regularly preaches against rock'n-roll and didn't feel he could participate. After a few go-arounds, Baker finally convinced the reverend to put a notice about the scholarship in the church bulletin and announce it from the pulpit.

CLASSICAL PROTEST

New York classical music outlet WNCN is becoming known as the classical station that does regular radio promotions. WNCN's recent promotional foray sided with New York moviegoers against Gotham's recent movie-admission hike to \$7.

WNCN sent out its "WNCN 104 Phantom" with morning man **Bill Jerome** to get in line at selected theaters that still charge \$6. The two then handed out six \$1 bills to patrons to show the station's support of the still-weak boycott of \$7 theaters. The masked "Phantom" is WNCN's promotional envoy, attired in white tie and tails.

PETER J. LUDWIG

SOME NEW ARTISTS GET ALL THE BREAKS!

#1 AOR Track

2 Top 5 CHR hits, another on the way

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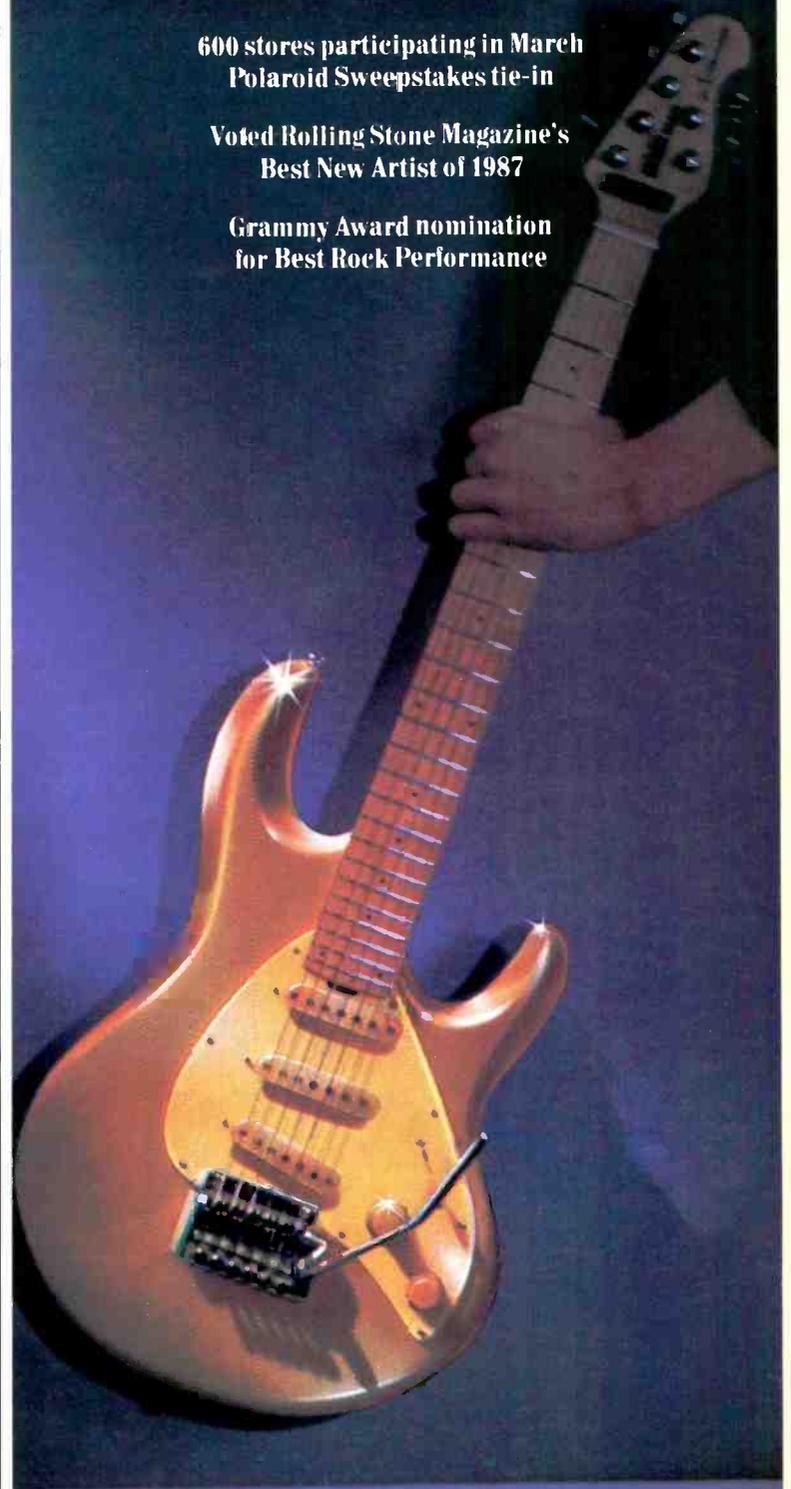
One-hour MTV concert special

6-month tour to sold-out audiences

600 stores participating in March Polaroid Sweepstakes tie-in

Voted Rolling Stone Magazine's Best New Artist of 1987

Grammy Award nomination for Best Rock Performance



Happy B-93 Day. KETS-FM Austin, Texas, air talents Linda Energy, left, and Diane Travis add their best wishes as they sign the B-93 Life-Size Birthday Card for Tina Turner. The station teamed up with a local Benetton store to give listeners a chance wish Turner a happy birthday with the giant card before she performed in Austin.



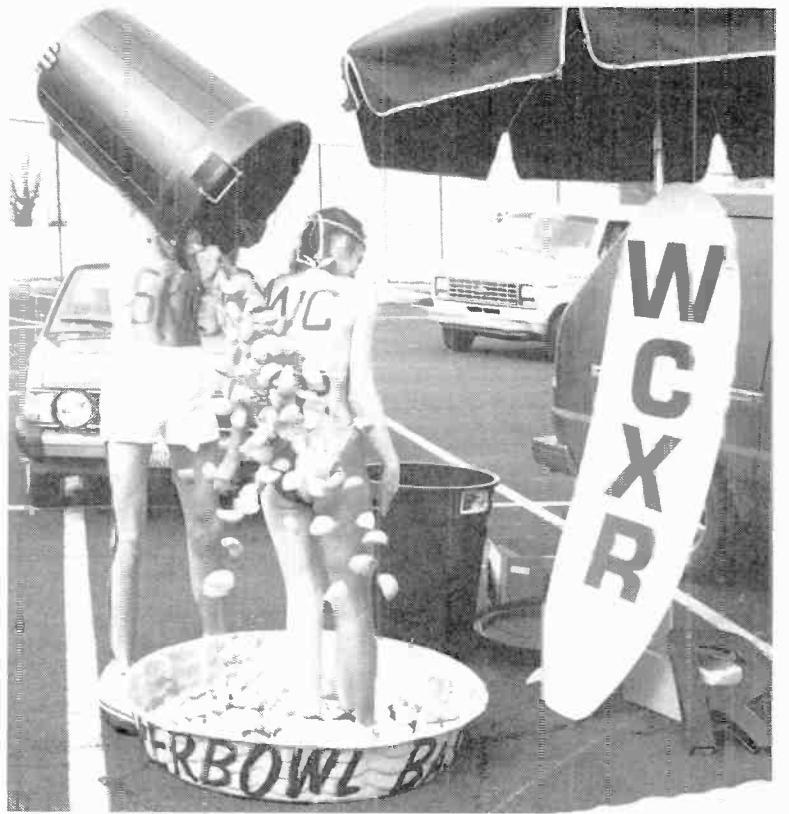
Tull Time. KXR Seattle staffers relax backstage with Ian Anderson of Jethro Tull, one of several groups featured in KXR's recent Holiday Concert Series. Standing, from left, are KXR's Marc Christiansen, Ben Keylin, and Gary Crow; Anderson; KXR's Mike West; and Chrysalis reps Jeff Laufer and Robert Nesbitt.



Rick Rocks The Zoo. Rick Springfield talks up his "Rock Of Life" RCA album after guesting on WHZT "Z-100" New York's "Z-Morning Zoo." Living it up, from left, are the "Zoo's" Ross Brittain and Claire Stevens, Springfield, and "Zoo" master Scott Shannon.



Baby Boom. I.R.S. enlists the help of a very pregnant lady while making the rounds in support of Dave Wakeling's solo single "She's Having A Baby," the title track from director/producer John Hughes' latest film. Wakeling, formerly with the English Beat and General Public, took time out from recording his first solo album for I.R.S. to visit KIIS-AM-FM Los Angeles. Shown, from left, are Wakeling; the unidentified mom to be; KIIS MD Jack Silver; and the label's Barney Kilpatrick and Mel DeLatte.



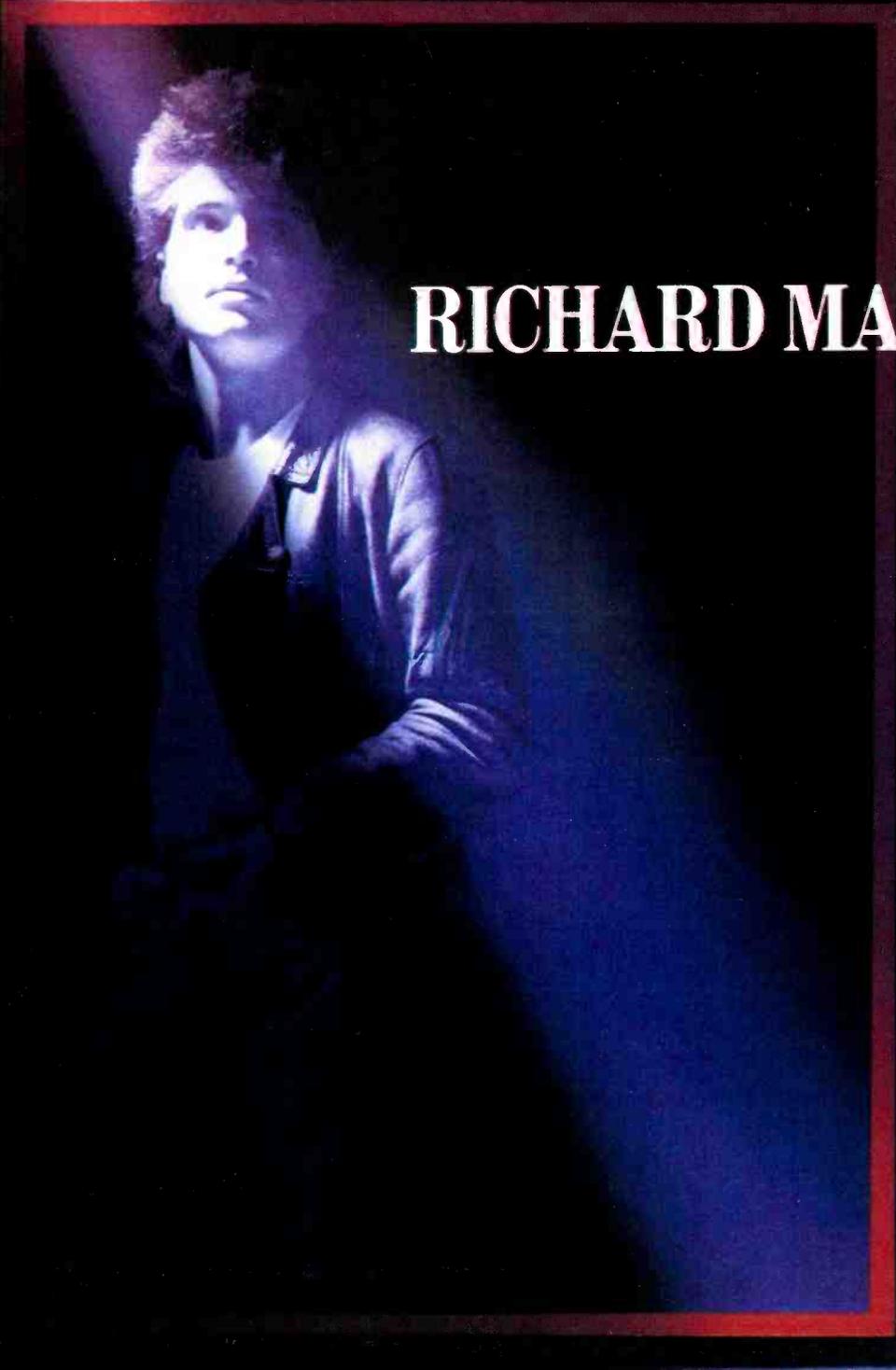
Orange Skin For Redskins. A pair of WCXR Washington, D.C., listeners do what it takes to win the station's Paint The Town Redskins contest for a pair of tickets to the Jan. 31 Super Bowl in San Diego. The couple stomped on 150 pounds of oranges, surted on the juice, and then drank it to demonstrate their faith in the 'Skins, who went on to beat the Denver "Orange Crush" Broncos in the National Football League's championship game. Other WCXR Redskins mania stunts included sending morning men Paul Harris and John Ogle to San Diego for live broadcasts.



His T-Ness Turns. WZZK-FM Birmingham, Ala., PD Jim Tice opens his offices so a touring T. Graham Brown can celebrate his birthday in style. Having their cake, from left, are Capitol's Steve Powell; C.K. Spurlock, Brown's manager; Brown; and Tice.



Lansing Law. WVIC Lansing, Mich., afternoon man Danny Stewart, center, treats his listeners to some legalese with help from "L.A. Law" stars Corbin Bernsen, left, and Susan Ruttan. The occasion was the kickoff of WVIC's "Friday At Five" on-air party series.



RICHARD MARX, PLATINUM



Richard Marx in '88. The Artist Development story of the year.... Again

Left: Photo: Management: Alex Kevac. Steve Drimmer. Produced by Richard Marx and David Cole. © 1988 EMI. Manhattan Records, a division of Capitol Records, Inc.



WESTWOOD ONE PRESENTS

JOHN COUGAR

MELLENCAMP

LIVE

TO THE

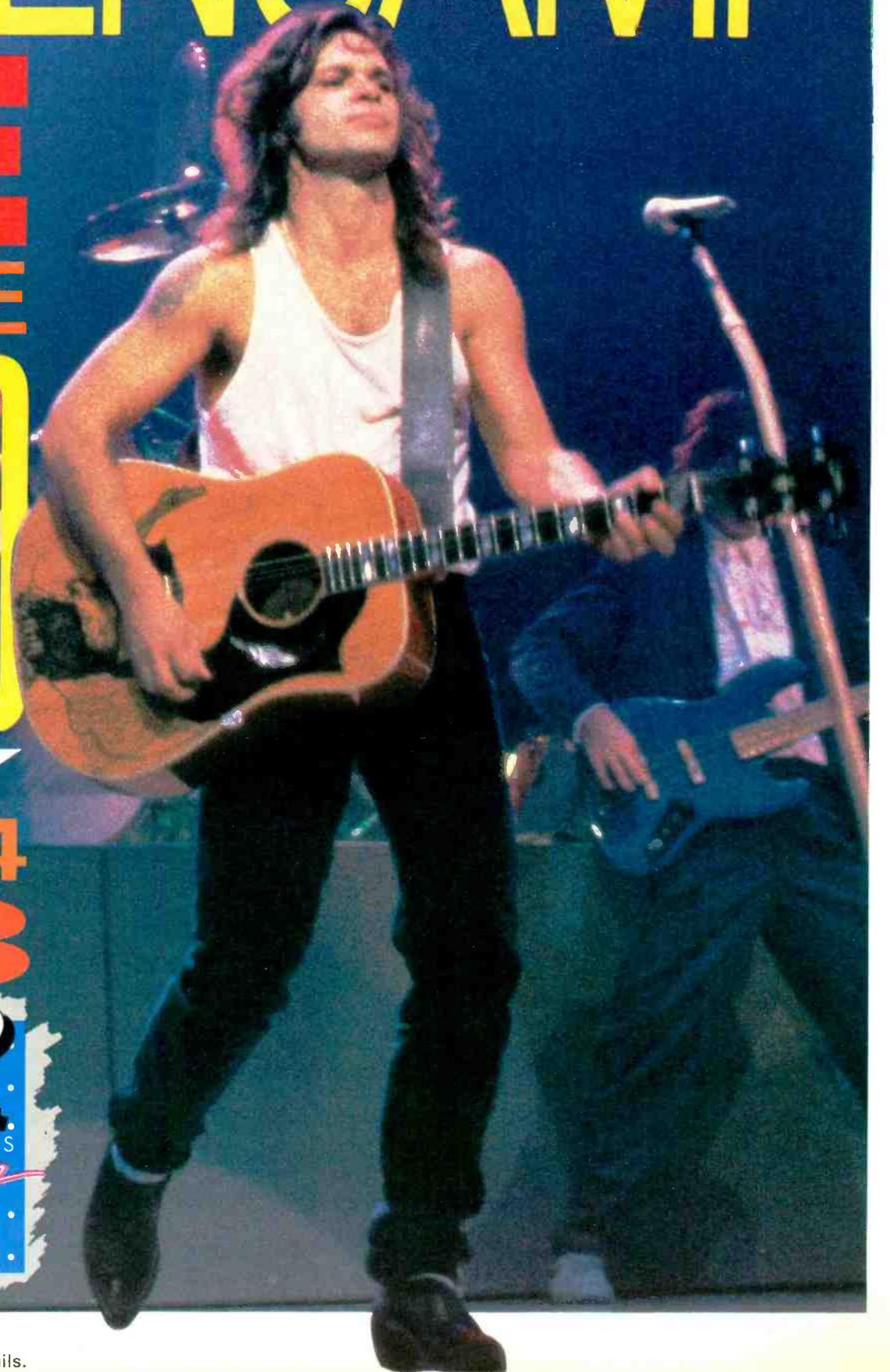
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FRIDAY

MARCH 4

1988

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FEATURED PROGRAMMING

TRANSTAR RADIO NETWORK, Los Angeles, and beautiful music station **WEAZ-FM Philadelphia** started airing a sneak preview of Transtar's new 24-hour-a-day format Feb. 5. **Special blend**, Transtar's seventh format, will bow March 15. In the interim, WEAZ is programming from the new format's computerized playlist and using its own air staff. On March 15, WEAZ will drop its air staff and go to the satellite and Transtar's Los Angeles air talents.

Transtar president **Gary Fries** says the special-blend format is neither beautiful music nor strictly AC. The playlist, which consists mostly of songs with vocals, has been assembled to appeal to the 35-54 demographic, especially the younger half. Transtar is well aware of beautiful music's shrinking market, and Fries says the "string sound" will continue to evaporate. Transtar and WEAZ president **Jerry Lee** are saying that attempts to "massage" the format aren't working and that something new is needed.

That something new is a blend of the MOR and classic AC formats, a heavy emphasis on songs with vocals, and just a few instrumental tracks. Lee originally went to Transtar with his research data and asked the format service to put the idea into practice. Transtar thinks it has found a format that will appeal to people 35-44 who grew up with FM radio and are used to listening to songs with vocals.

Special blend will bow as Transtar's oldest skewing format. Transtar's catalog now offers the highly successful soft AC format 41, the more up-tempo and younger AC adult contemporary, the MOR standards/nostalgia AM only, country, the oldies channel, and the light rock niche 29.

WESTWOOD ONE RADIO Networks says the three-hour kickoff for its weekly series "The Lost Lennon Tapes" drew 13.4 million listeners 18 and older. The special, which ran the week of Jan. 17, was the first installment of the year-long series. WWI obtained the data from a phone poll by the R.H. Bruskin Omnitel research service. The Omnitel study was a so-called recall poll, which asked listeners if they remembered hearing a John Lennon program on the radio. The research figure translates into 7.4% of all adult listeners in the



Woody's Works. Rolling Stone Ron Wood and wife Jo, left, paint a playful picture as the two stop at United Station's studios in New York for an interview with Janice Ginsberg, United Stations' director of artist relations, right. Wood was in New York to promote his latest project—a book featuring his paintings and drawings and the stories behind them.

U.S.

MJI BROADCASTING, New York, is set to do another simulcast with cable television, this time with Cinemax. MJI's fourth simulcast will catch "Roy Orbison & Friends" in concert from 9:30-11 p.m. EST/PST March 8. The 90-minute offering starts with a 30-minute preshow for radio. That will be followed by an hourlong concert that features Orbison with Bruce Springsteen, Jackson Browne, Elvis Costello, Bonnie Raitt, and others.

GLOBAL SATELLITE Network, Los Angeles, scored a talent coup with its Feb. 10 special installment with "Rockline" with George Harrison. Global had been trying to set this up since Harrison's recent "Cloud Nine" album was first released. Global says that Harrison finally agreed to do it because the show afforded him a chance to talk to fans in a safe and comfortable environment. Harrison was the third Beatle to appear on "Rockline," not counting Pete Best. Global reports the special cleared 200 stations. The regular weekly installment clears 160.

AND MCA Radio Network scored a coup of its own when it recently landed an in-depth interview with George Michael. The interview will be featured in an upcoming special, most likely as an installment of MCA's "Up Close" series. MCA

got a shot in the arm with the well-received "Pink Radio" edition of "Up Close" in January. Next up are two 90-minute installments on Robert Plant. MCA is touting the shows as Plant's first radio interview on the subject of Led Zeppelin since 1980.

PREMIERE RADIO NETWORK, Hollywood, Calif., took its monthly "Classic Call" into weekly syndication Jan. 11. In the so-called reverse-call-in show, the guest artists call out to listeners across the country. When the show bowed in September, it was available either live on satellite or as a delayed broadcast on disk. Premiere says now that in order to accommodate last-minute changes in guests, the show is no longer available live. Premiere has also standardized its length, and all of the network's weekly shows now clock in at one hour. "Classic Call" tracks seven songs in that hour, and, according to Premiere, the show is approaching 100 station clearances.

CREATIVE RADIO NETWORK, Van Nuys, Calif., will make an updated version of its "Elvis Hour" available on satellite beginning April 9. The 52-week series was produced in 1987 and distributed on disk. Creative president **Darwin Lamm** says the fact that many stations turned around and started airing the series over convinced him to freshen it up and put it on the bird. Creative's first satellite

experience came with its "Elvis Birthday Tribute" Jan. 8. It cleared 280 stations.

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.

Feb. 19-20, Madonna, On The Radio, On The Radio Broadcasting, one hour.

Feb. 19-21, the Scorpions, Metalshop, MJI Broadcasting, one hour.

Feb. 19-21, the Cars, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

Feb. 19-21, the Eagles, Rock Watch, United Stations, three hours.

Feb. 19-21, Freda Payne/Ray Parker Jr., Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

Feb. 19-21, Marlon Jackson, Star Beat, MJI Broadcasting, one hour.

Feb. 19-21, The Miami Sound Machine Story, Hot Rocks, United Stations, 90 minutes.

Feb. 19-21, Sawyer Brown, Country Today, MJI Broadcasting, one hour.

Feb. 20-21, Angela Winbush/Jimmy Walker/Brownmark/the Black Pack, RadioScope, Lee Bailey Communications, one hour.

Feb. 20-21, Randy Travis, Country Close-Up, ProMedia, one hour.

Feb. 21, Grateful Dead, Part 1, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Feb. 21, Aerosmith/David Lee Roth, Powercuts, Global Satellite/ABC Radio Networks, two hours.

Feb. 21, Rick Springfield, Hitline U.S.A., James Paul Brown Entertainment, one hour.

Feb. 21, Restless Heart, Nashville Live, MCA Radio Network, 90 minutes.

Feb. 21, Ricky Skaggs, Countryline U.S.A., James Paul Brown Entertainment, one hour.

Feb. 22-28, Oregon, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

Feb. 22-28, Squeeze/Richard Marx, In Concert, Westwood One Radio Networks, 90 minutes.

Feb. 22-28, Jimmy Page, Rock Today, MJI Broadcasting, one hour.

Feb. 22-28, The Lost Lennon Tapes, Westwood One Radio Networks, one hour.

Feb. 22-28, Sting, Part 1, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Feb. 22-28, Jethro Tull, Classic Cuts, MJI Broadcasting, one hour.

Feb. 22-28, Billy Joel, Part 2, Legends Of Rock, NBC Radio Entertainment, one hour.

Feb. 22-28, George Jones, Live From Gilley's, Mutual Broadcasting, one hour.

Feb. 22-28, Kool & the Gang, Part 2, Night Scene, Westwood One Radio Networks, one hour.

Feb. 22-28, the Cars, Pop Concerts, Westwood One Radio Networks, one hour.

Feb. 22-28, the Cars, Star Trak Profiles, Westwood One Radio Networks, one hour.

Feb. 22-28, Roger, Special Edition, Westwood One Radio Networks, one hour.

DIGITAL TECHNOLOGY REVOLUTIONIZES WQIO

(Continued from page 19)

the needs of the broadcasting industry in mind.

Until a true broadcast model appears on the market, certain problems will exist. For example, cueing the DAT machine is somewhat similar to cueing a CD player in that there is a slight delay before the selection starts, whereas a cart will start on demand. The DAT is also inconsistent, occasionally clipping the first word or note of the

recording when the machine is programmed to find a numbered cut. Thus, manual cueing is the safest way of airing recordings from DAT. This is perfected by practicing with the machine.

Hopefully, the future broadcast model will have independent left and right channel-recording capability. The left and right record levels are fully adjustable, however at present, one must record onto

both channels simultaneously. Therefore, if different tracks are needed on the two channels, they must be laid down at the same time. For this reason, we recommend not paying \$5,000 for what is claimed to be a broadcast machine when the only difference is that the "broadcast model" offers balanced audio outputs.

If you are currently thinking of expanding to DAT in the future,

we hope you will take things mentioned here into consideration. All in all, DAT is a fantastic format that has a great future in broadcasting by creating an almost certain standard. But, as with any other new and revolutionary thing, we hope the manufacturers consider adding the features that would make the DAT machine a truly professional broadcast tool.

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Love Is Thicker Than Water, Andy Gibb, RSO
2. Stayin' Alive, Bee Gees, RSO
3. Sometimes When We Touch, Dan Hill, 20TH CENTURY
4. Emotion, Samantha Sang, PRIVATE STOCK
5. Night Fever, Bee Gees, RSO
6. Dance, Dance, Dance, Yowsah Yowsah, Chic, ATLANTIC
7. Lay Down Sally, Eric Clapton, RSO
8. Just The Way You Are, Billy Joel, COLUMBIA
9. I Go Crazy, Paul Davis, BANG
10. How Deep Is Your Love, Bee Gees, RSO

POP SINGLES—20 Years Ago

1. Love Is Blue, Paul Mauriat, PHILIPS
2. Green Tambourine, Lemon Pipers, BUDDAH
3. Spooky, Classics IV, IMPERIAL
4. I Wish It Would Rain, Temptations, GORDY
5. (Theme From) The Valley Of The Dolls, Dionne Warwick, SCEPTER
6. (Sittin' On) The Dock Of The Bay, Otis Redding, VOLT
7. Goin' Out Of My Head/Can't Take My Eyes Off You, Lettermen, CAPITOL
8. Nobody But Me, Human Beinz, CAPITOL
9. Judy In Disguise, John Fred & His Playboy Band, PAULA
10. I Wonder What She's Doing Tonight, Tommy Boyce & Bobby Hart, A&M

TOP ALBUMS—10 Years Ago

1. Saturday Night Fever, Soundtrack RSO
2. The Stranger, Billy Joel, COLUMBIA
3. Running On Empty, Jackson Browne, ASYLUM
4. News Of The World, Queen, ELEKTRA
5. Slowhand, Eric Clapton, RSO
6. The Grand Illusion, Styx, A&M
7. All N' All, Earth, Wind & Fire, COLUMBIA
8. Aja, Steely Dan, ABC
9. Foot Loose & Fancy Free, Rod Stewart, WARNER BROS.
10. Weekend In L.A., George Benson, WARNER BROS.

TOP ALBUMS—20 Years Ago

1. Magical Mystery Tour, Beatles, CAPITOL
2. John Wesley Harding, Bob Dylan, COLUMBIA
3. Their Satanic Majesties Request, Rolling Stones, LONDON
4. Ninth, Herb Alpert & the Tijuana Brass, A&M
5. Diana Ross & The Supremes Greatest Hits, Diana Ross & the Supremes, MOTOWN
6. Pisces, Aquarius, Capricorn & Jones, Ltd., Monkees, COLGEMS
7. Golden Hits, Turtles, WHITE WHALE
8. Blooming Hits, Paul Mauriat & His Orchestra, PHILIPS
9. Disraeli Gears, Cream, ATCO
10. Farewell To The First Golden Era, Mamas & Papas, DUNHILL

COUNTRY SINGLES—10 Years Ago

1. Mamas Don't Let Your Babies Grow Up To Be Cowboys/I Can Get Off On You, Waylon & Willie, RCA
2. Don't Break The Heart That Loves You, Margo Smith, WARNER BROS.
3. Do I Love You (Yes In Every Way), Donna Fargo, WARNER BROS.
4. What Did I Promise Her Last Night, Mel Tillis, MCA
5. Woman To Woman, Barbara Mandrell, ABC/DOT
6. I Love You, I Love You, I Love You, Ronnie McDowell, SCORPION
7. Bartender Blues, George Jones, EPIC
8. Two Doors Down, Zella Lehr, RCA
9. If I Had A Cheating Heart, Mel Street, POLYDOR
10. Walk Right Back, Anne Murray, CAPITOL

SOUL SINGLES—10 Years Ago

1. Flash Light, Parliament, CASABLANCA
2. It's You That I Need, Enchantment, UNITED ARTISTS
3. Always And Forever, Heatwave, EPIC
4. Too Hot To Trot, Commodores, MOTOWN
5. Stayin' Alive, Bee Gees, RSO
6. Which Way Is Up, Stargard, MCA
7. Our Love, Natalie Cole, CAPITOL
8. Playing Your Game Baby, Barry White, 20TH CENTURY
9. Bootzilla, Bootsy's Rubber Band, WARNER BROS.
10. Let Me Party With You, Bunny Sigler, GOLD MINE

POWER PLAYS

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

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

PLATINUM

400 WHTZ FM

New York O.M.: Steve Kingston

- 1 Tiffany, Could've Been
- 2 Rick Astley, Never Gonna Give You Up
- 3 Expose, Seasons Change
- 4 M/A/R/R/S, Pump Up The Volume
- 5 INXS, Need You Tonight
- 6 Keith Sweat, I Want Her
- 7 Eric Carmen, Hungry Eyes (From "Dirty")
- 8 Salt-N-Pepa, Push It
- 9 Bangles, Hazy Shade Of Winter
- 10 Roger, I Want To Be Your Man
- 11 George Michael, Father Figure
- 12 Debbie Gibson, Out Of The Blue
- 13 Patrick Swayze (Wendy Fraser)
- 14 George Harrison, Got My Mind Set On You
- 15 Taylor Dayne, Tell It To My Heart
- 16 Michael Jackson, The Way You Make Me Feel
- 17 Pet Shop Boys & Dusty Springfield, Wh
- 18 Gloria Estefan & Miami Sound Machine, Foreigner, Say You Will
- 19 The Cover Girls, Because Of You
- 20 Debbie Gibson, Shake Your Love
- 21 Def Leppard, Hysteria
- 22 Michael Jackson, The Man In The Mirror
- 23 Billy Ocean, Get Outta My Dreams, Get
- 24 Cher, I Found Someone
- 25 Louis Armstrong, What A Wonderful Wor

GOLD

108 FM

Boston P.D.: Sunny Joe White

- 1 Pet Shop Boys & Dusty Springfield, Wh
- 2 Rick Astley, Never Gonna Give You Up
- 3 George Michael, Father Figure
- 4 Cher, I Found Someone
- 5 M/A/R/R/S, Pump Up The Volume
- 6 Salt-N-Pepa, Push It
- 7 The Cover Girls, Because Of You
- 8 Gladys Knight & The Pips, Love Overbo
- 9 Boy George, Live My Life (From The Fi
- 10 Belinda Carlisle, I Get Weak
- 11 Terence Trent D'Arby, Wishing Well
- 12 The Communards, Never Can Say
- 13 Michael Jackson, The Man In The Mirror
- 14 Eric Fatchin, Savin' Myself
- 15 Eric Carmen, Hungry Eyes (From "Dirty")
- 16 Hazel Dorn, They Say It's Gonna Rain
- 17 David Lee Roth, Just Like Paradise
- 18 Keith Sweat, I Want Her
- 19 Gloria Estefan & Miami Sound Machine, Foreigner, Say You Will
- 20 Aerosmith, Angel
- 21 Patrick Swayze (Wendy Fraser), Squeeze, 853-5937
- 22 Carly Simon, All I Want Is You
- 23 Michael Bolton, (Sittin' On) The Dock
- 24 Alexander O'Neal Featuring Cherelle, Debbie Gibson, Out Of The Blue
- 25 Billy Ocean, Get Outta My Dreams, Get
- 26 Richard Marx, Endless Summer Nights
- 27 Jody Watley, Some Kind Of Lover
- 28 Scarett & Black, You Don't Know
- 29 Earth, Wind & Fire, Thinking Of You
- 30 Sting, Be Still My Beating Heart
- 31 Def Leppard, Hysteria
- 32 Rick Springfield, Rock Of Life
- 33 The Kane Gang, Don't Look Any Further
- 34 Heart, I Want You So Bad
- 35 John Cougar Mellencamp, Check It Out
- 36 Whitesnake, Give Me All Your Love
- 37 Louis Armstrong, What A Wonderful Wor
- 38 Taylor Dayne, Tell It To My Heart
- 39 David Foster, Winter Games
- 40 Swing Out Sister, Twilight World
- 41 Stevie Wonder, You Will Know
- 42 George Harrison, When We Was Fab
- 43 Pebbles, Girlfriend
- 44 Michael Bolton, (Sittin' On) The Dock
- 45 Elisa Fiorillo, How Can I Forget You

Power Hits B94 FM

Pittsburgh P.D.: Jim Richards

- 1 Expose, Seasons Change
- 2 Foreigner, Say You Will
- 3 Paul Carrack, Don't Shed A Tear
- 4 Natalie Cole, I Live For Your Love
- 5 George Michael, Father Figure
- 6 Fleetwood Mac, Everywhere
- 7 Eric Carmen, Hungry Eyes (From "Dirty")
- 8 Belinda Carlisle, I Get Weak
- 9 David Lee Roth, Just Like Paradise
- 10 Patrick Swayze (Wendy Fraser), Foreigner, Say You Will
- 11 Poison, Rock And Roll All Night
- 12 Dan Hill, Never Thought (That I Could)
- 13 Richard Marx, Endless Summer Nights
- 14 Gloria Estefan & Miami Sound Machine, M/A/R/R/S, Pump Up The Volume
- 15 M/A/R/R/S, Pump Up The Volume
- 16 Bangles, Hazy Shade Of Winter
- 17 Aerosmith, Angel
- 18 Rick Astley, Never Gonna Give You Up
- 19 Pet Shop Boys & Dusty Springfield, Wh
- 20 INXS, Need You Tonight
- 21 Tiffany, Could've Been
- 22 John Cougar Mellencamp, Check It Out
- 23 Debbie Gibson, Out Of The Blue
- 24 Keith Sweat, I Want Her
- 25 Sting, Be Still My Beating Heart
- 26 Billy Ocean, Get Outta My Dreams, Get
- 27 Cheri, I Found Someone
- 28 Def Leppard, Hysteria
- 29 Roger, I Want To Be Your Man
- 30 Michael Jackson, The Man In The Mirror
- 31 Jody Watley, Some Kind Of Lover
- 32 Starship, Set The Night To Music
- 33 Louis Armstrong, What A Wonderful Wor

295.5 WZZM-FM

Detroit P.D.: Brian Patrick

- 1 George Michael, Father Figure
- 2 Natalie Cole, I Live For Your Love
- 3 Foreigner, Say You Will
- 4 Patrick Swayze (Wendy Fraser), Expose, Seasons Change
- 5 Keith Sweat, I Want Her
- 6 Tiffany, Could've Been
- 7 Eric Carmen, Hungry Eyes (From "Dirty")
- 8 Gloria Estefan & Miami Sound Machine, Paul Carrack, Don't Shed A Tear
- 9 Cheri, I Found Someone
- 10 Pet Shop Boys & Dusty Springfield, Wh
- 11 Peabo Bryson & The Pips, Love Overbo
- 12 Fleetwood Mac, Everywhere
- 13 Squeeze, 853-5937
- 14 Swing Out Sister, Twilight World
- 15 David Lee Roth, Just Like Paradise
- 16 Rick Astley, Never Gonna Give You Up
- 17 Peabo Bryson & The Pips, Love Overbo
- 18 Belinda Carlisle, I Get Weak
- 19 The Cars, Coming Up The Side Of
- 20 Belinda Carlisle, I Get Weak
- 21 Stevie Wonder, You Will Know
- 22 Richard Marx, Endless Summer Nights
- 23 Michael Jackson, The Man In The Mirror
- 24 Bangles, Hazy Shade Of Winter
- 25 Gladys Knight & The Pips, Love Overbo
- 26 Debbie Gibson, Out Of The Blue
- 27 Terence Trent D'Arby, Wishing Well
- 28 M/A/R/R/S, Pump Up The Volume
- 29 Pepsy & Shirlee, All Right Now
- 30 Billy Ocean, Get Outta My Dreams, Get
- 31 Lisa Fiorillo, How Can I Forget You
- 32 Bruce Springsteen, Tunnel Of Love
- 33 Alexander O'Neal Featuring Cherelle, Rick Springfield, Rock Of Life
- 34 Carly Simon, All I Want Is You
- 35 Michael Bolton, (Sittin' On) The Dock
- 36 Henry Lee Summer, Wish I Had A Girl
- 37 The Kane Gang, Don't Look Any Further
- 38 INXS, Devil Inside
- 39 The Jets, Rocket 2 U
- 40 John Cougar Mellencamp, Check It Out
- 41 Jerry Woo, How Long
- 42 George Harrison, When We Was Fab
- 43 Aerosmith, Angel
- 44 Louis Armstrong, What A Wonderful Wor
- 45 David Foster, Winter Games

93Q WTTZ

Chicago P.D.: Brian Kelly

- 1 M/A/R/R/S, Pump Up The Volume
- 2 Tiffany, Could've Been
- 3 Roger, I Want To Be Your Man
- 4 Bangles, Hazy Shade Of Winter
- 5 Eric Carmen, Hungry Eyes (From "Dirty")
- 6 George Harrison, Got My Mind Set On You
- 7 Pet Shop Boys & Dusty Springfield, Wh
- 8 Strypker, Honestly
- 9 Men Without Hats, Pop Goes The World
- 10 Taylor Dayne, Tell It To My Heart
- 11 Poison, Rock And Roll All Night
- 12 Michael Jackson, The Way You Make Me Feel
- 13 Paul Carrack, Don't Shed A Tear
- 14 Cheri, I Found Someone
- 15 Rick Astley, Never Gonna Give You Up
- 16 Belinda Carlisle, Heaven Is A Place O
- 17 George Michael, Father Figure
- 18 Pretty Poison, Catch Me (I'm Falling)
- 19 The Cover Girls, Because Of You
- 20 Debbie Gibson, Out Of The Blue
- 21 Rick Springfield, Rock Of Life
- 22 Tommy Shaw, Ever Since The World
- 23 George Strait, Play It Furry Music
- 24 INXS, Need You Tonight
- 25 Debbie Gibson, Out Of The Blue
- 26 Expose, Seasons Change
- 27 Patrick Swayze (Wendy Fraser), Def Leppard, Hysteria

93Q WTTZ

Houston P.D.: Bill Richards

- 1 George Michael, Father Figure
- 2 Pet Shop Boys & Dusty Springfield, Wh
- 3 Patrick Swayze (Wendy Fraser), Expose, Seasons Change
- 4 Prince, I Could Never Take The Place
- 5 Expose, Seasons Change
- 6 INXS, Need You Tonight
- 7 Bangles, Hazy Shade Of Winter
- 8 Eric Carmen, Hungry Eyes (From "Dirty")
- 9 Belinda Carlisle, I Get Weak
- 10 Cheri, I Found Someone
- 11 The Communards, Never Can Say
- 12 Foreigner, Say You Will
- 13 Rick Astley, Never Gonna Give You Up
- 14 Roger, I Want To Be Your Man
- 15 Fleetwood Mac, Everywhere
- 16 Depeche Mode, Never Let Me Down
- 17 The Cover Girls, Because Of You
- 18 Salt-N-Pepa, Push It
- 19 Richard Marx, Endless Summer Nights
- 20 Gloria Estefan & Miami Sound Machine, Michael Bolton, (Sittin' On) The Dock
- 21 The Jets, Rocket 2 U
- 22 Dan Hill, Never Thought (That I Could)
- 23 Debbie Gibson, Out Of The Blue
- 24 Natalie Cole, I Live For Your Love
- 25 Aerosmith, Angel
- 26 Michael Jackson, The Man In The Mirror
- 27 George Harrison, Live My Life (From The Fi
- 28 Sting, Be Still My Beating Heart
- 29 Billy Ocean, Get Outta My Dreams, Get
- 30 M/A/R/R/S, Pump Up The Volume
- 31 Def Leppard, Hysteria
- 32 Boy George, Live My Life (From The Fi
- 33 Jody Watley, Some Kind Of Lover
- 34 INXS, Devil Inside
- 35 Prince, Hot Thing
- 36 Louis Armstrong, What A Wonderful Wor
- 37 Phil Collins, We Said Hello Goodbye
- 38 Pebbles, Girlfriend
- 39 Gladys Knight & The Pips, Love Overbo

POWER 95 WABC

New York P.D.: Larry Berger

- 1 Tiffany, Could've Been
- 2 Rick Astley, Never Gonna Give You Up
- 3 INXS, Need You Tonight
- 4 M/A/R/R/S, Pump Up The Volume
- 5 Expose, Seasons Change
- 6 Bangles, Hazy Shade Of Winter
- 7 Roger, I Want To Be Your Man
- 8 Keith Sweat, I Want Her
- 9 Salt-N-Pepa, Push It
- 10 Eric Carmen, Hungry Eyes (From "Dirty")
- 11 George Michael, Father Figure
- 12 Natalie Cole, I Live For Your Love
- 13 Taylor Dayne, Tell It To My Heart
- 14 Pet Shop Boys & Dusty Springfield, Wh
- 15 Patrick Swayze (Wendy Fraser), Foreigner, Say You Will
- 16 Debbie Gibson, Out Of The Blue
- 17 Michael Jackson, The Way You Make Me Feel
- 18 Paul Carrack, Don't Shed A Tear
- 19 Elton John, Candle In The Wind
- 20 Foreigner, Say You Will
- 21 Gloria Estefan & Miami Sound Machine, Foreigner, Say You Will
- 22 Debbie Gibson, Shake Your Love
- 23 Michael Jackson, The Man In The Mirror
- 24 Belinda Carlisle, I Get Weak
- 25 Men Without Hats, Pop Goes The World

POWER 95 WABC

Boston P.D.: Michael Colby

- 1 Expose, Seasons Change
- 2 Pet Shop Boys & Dusty Springfield, Wh
- 3 Tiffany, Could've Been
- 4 George Michael, Father Figure
- 5 Foreigner, Say You Will
- 6 Paul Carrack, Don't Shed A Tear
- 7 Gloria Estefan & Miami Sound Machine, Belinda Carlisle, I Get Weak
- 8 Bruce Springsteen, Tunnel Of Love
- 9 Roger, I Want To Be Your Man
- 10 Natalie Cole, I Live For Your Love
- 11 Richard Marx, Endless Summer Nights
- 12 M/A/R/R/S, Pump Up The Volume
- 13 Fleetwood Mac, Everywhere
- 14 The Cover Girls, Because Of You
- 15 Cheri, I Found Someone
- 16 Boy George, Live My Life (From The Fi
- 17 Michael Jackson, The Man In The Mirror
- 18 Prince, I Could Never Take The Place
- 19 Carly Simon, All I Want Is You
- 20 Aerosmith, Angel
- 21 Squeeze, 853-5937
- 22 Keith Sweat, I Want Her
- 23 David Lee Roth, Just Like Paradise
- 24 Billy Ocean, Get Outta My Dreams, Get
- 25 Def Leppard, Hysteria
- 26 John Cougar Mellencamp, Check It Out
- 27 Swing Out Sister, Twilight World
- 28 Debbie Gibson, Out Of The Blue
- 29 John Cougar Mellencamp, Check It Out
- 30 Scarett & Black, You Don't Know
- 31 Taylor Dayne, Tell It To My Heart
- 32 George Harrison, When We Was Fab
- 33 Gladys Knight & The Pips, Love Overbo
- 34 Alexander O'Neal Featuring Cherelle, Michael Bolton, (Sittin' On) The Dock
- 35 The Kane Gang, Don't Look Any Further

EAGLE 106 WWSX

Philadelphia P.D.: Charlie Quinn

- 1 Tiffany, Could've Been
- 2 Eric Carmen, Hungry Eyes (From "Dirty")
- 3 Expose, Seasons Change
- 4 Rick Astley, Never Gonna Give You Up
- 5 Pet Shop Boys & Dusty Springfield, Wh
- 6 George Michael, Father Figure
- 7 M/A/R/R/S, Pump Up The Volume
- 8 Foreigner, Say You Will
- 9 Gloria Estefan & Miami Sound Machine, Roger, I Want To Be Your Man
- 10 Belinda Carlisle, I Get Weak
- 11 Boy George, Live My Life (From The Fi
- 12 Sting, Be Still My Beating Heart
- 13 Patrick Swayze (Wendy Fraser), Bangles, Hazy Shade Of Winter
- 14 Bruce Springsteen, Tunnel Of Love
- 15 Debbie Gibson, Out Of The Blue
- 16 Swing Out Sister, Twilight World
- 17 Michael Jackson, The Man In The Mirror
- 18 Boy George, Live My Life (From The Fi
- 19 Gladys Knight & The Pips, Love Overbo
- 20 Keith Sweat, I Want Her
- 21 The Jets, Rocket 2 U
- 22 Michael Bolton, (Sittin' On) The Dock
- 23 Men Without Hats, Pop Goes The World
- 24 John Cougar Mellencamp, Check It Out
- 25 Richard Marx, Endless Summer Nights
- 26 Cheri, I Found Someone
- 27 Billy Ocean, Get Outta My Dreams, Get
- 28 Steve Winwood, Talking Back To The Ni
- 29 Taylor Dayne, Prove Your Love
- 30 INXS, Devil Inside
- 31 George Harrison, When We Was Fab
- 32 Louis Armstrong, What A Wonderful Wor
- 33 Jody Watley, Some Kind Of Lover

power 96 WZZM-FM

Detroit P.D.: Rick Gillette

- 1 Salt-N-Pepa, Push It
- 2 M/A/R/R/S, Pump Up The Volume
- 3 Eric Carmen, Hungry Eyes (From "Dirty")
- 4 Expose, Seasons Change
- 5 George Michael, Father Figure
- 6 Gladys Knight & The Pips, Love Overbo
- 7 Patrick Swayze (Wendy Fraser), Tiffany, Could've Been
- 8 Cheri, I Found Someone
- 9 Pet Shop Boys & Dusty Springfield, Wh
- 10 The Cover Girls, Because Of You
- 11 Paul Carrack, Don't Shed A Tear
- 12 Roger, I Want To Be Your Man
- 13 Natalie Cole, I Live For Your Love
- 14 Prince, I Could Never Take The Place
- 15 Alexander O'Neal Featuring Cherelle, Belinda Carlisle, I Get Weak
- 16 Debbie Gibson, Out Of The Blue
- 17 Keith Sweat, I Want Her
- 18 Michael Jackson, The Man In The Mirror
- 19 Cheri, I Found Someone
- 20 Rick Astley, Never Gonna Give You Up
- 21 The Jets, Rocket 2 U
- 22 Billy Ocean, Get Outta My Dreams, Get
- 23 Gloria Estefan & Miami Sound Machine, Elisa Fiorillo, How Can I Forget You
- 24 Pebbles, Girlfriend
- 25 Jerry Woo, How Long
- 26 Melissa Morgan, If You Can Do It: I C
- 27 Earth, Wind & Fire, Thinking Of You
- 28 Jody Watley, Some Kind Of Lover
- 29 Swing Out Sister, Twilight World
- 30 David Foster, Winter Games

WJOL 97

Minneapolis P.D.: Gregg Swedberg

- 1 Eric Carmen, Hungry Eyes (From "Dirty")
- 2 George Michael, Father Figure
- 3 Patrick Swayze (Wendy Fraser), Cheri, I Found Someone
- 4 Expose, Seasons Change
- 5 Pet Shop Boys & Dusty Springfield, Wh
- 6 The Jets, Rocket 2 U
- 7 Tiffany, Could've Been
- 8 Rick Astley, Never Gonna Give You Up
- 9 Belinda Carlisle, I Get Weak
- 10 Gloria Estefan & Miami Sound Machine, Elisa Fiorillo, How Can I Forget You
- 11 Belinda Carlisle, I Get Weak
- 12 Foreigner, Say You Will
- 13 Scarett & Black, You Don't Know
- 14 David Lee Roth, Just Like Paradise
- 15 Def Leppard, Hysteria
- 16 INXS, Need You Tonight
- 17 Debbie Gibson, Out Of The Blue
- 18 Paul Carrack, Don't Shed A Tear
- 19 Squeeze, 853-5937
- 20 Boy George, Live My Life (From The Fi
- 21 Yes, Rhythm Of Love
- 22 Richard Marx, Endless Summer Nights
- 23 M/A/R/R/S, Pump Up The Volume
- 24 Dan Hill, Never Thought (That I Could)
- 25 Salt-N-Pepa, Push It
- 26 Sting, Be Still My Beating Heart
- 27 Jody Watley, Some Kind Of Lover
- 28 Billy Ocean, Get Outta My Dreams, Get
- 29 The Communards, Never Can Say
- 30 Michael Jackson, The Man In The Mirror
- 31 Bruce Springsteen, Tunnel Of Love
- 32 Rick Springfield, Rock Of Life
- 33 Icehouse, Electric Blue
- 34 Alexander O'Neal Featuring Cherelle, Limited Warranty, Carouse
- 35 David Foster, Winter Games
- 36 Tolo, Pamela
- 37 New Order, True Faith
- 38 INXS, Devil Inside
- 39 Keith Sweat, I Want Her
- 40 John Cougar Mellencamp, Check It Out
- 41 Jody Watley, Some Kind Of Lover

POWER 104 KRBE-FM

Houston P.D.: Paul Christy

- 1 Patrick Swayze (Wendy Fraser), Foreigner, Say You Will
- 2 Pet Shop Boys & Dusty Springfield, Wh
- 3 Tiffany, Could've Been
- 4 Boy George, Live My Life (From The Fi
- 5 Eric Carmen, Hungry Eyes (From "Dirty")
- 6 Rick Astley, Never Gonna Give You Up
- 7 Expose, Seasons Change
- 8 Belinda Carlisle, I Get Weak
- 9 The Cover Girls, Because Of You
- 10 Debbie Gibson, Out Of The Blue
- 11 Paul Carrack, Don't Shed A Tear
- 12 Cheri, I Found Someone
- 13 Bardeux, Magic Carpet Ride
- 14 Def Leppard, Hysteria
- 15 Keith Sweat, I Want Her
- 16 Gladys Knight & The Pips, Love Overbo
- 17 Richard Marx, Endless Summer Nights
- 18 Pebbles, Girlfriend
- 19 Glenn Medeiros, Lonely Won't Leave Me
- 20 Eric Fatchin, Savin' Myself
- 21 Michael Jackson, The Man In The Mirror
- 22 John Cougar Mellencamp, Check It Out
- 23 Dan Hill, Never Thought (That I Could)
- 24 Elisa Fiorillo, How Can I Forget You
- 25 The Jets, Rocket 2 U
- 26 Squeeze, 853-5937
- 27 Billy Ocean, Get Outta My Dreams, Get
- 28 Prince, I Could Never Take The Place
- 29 Jody Watley, Some Kind Of Lover
- 30 L.L. Cool J, Going Back To Cali
- 31 Aerosmith, Angel
- 32 Rick Springfield, Rock Of Life
- 33 B.E.M., It's The End Of The World As
- 34 David Foster, Winter Games
- 35 Icehouse, Electric Blue
- 36 Stacey Q, Don't Make A Fool Of Yoursel
- 37 Lita Ford, Kiss Me Deadly
- 38 Taylor Dayne, Prove Your Love
- 39 So, Ar You Sure
- 40 EX EX Scarett & Black, You Don't Know
- 41 EX EX Carly Simon, All I Want Is You
- 42 EX EX Black, Everything Is Coming Up Black
- 43 EX EX Whodini, Rock You Again (Again & Aga
- 44 EX EX Earth, Wind & Fire, Thinking Of You

WBBM-FM 89.6

Chicago P.D.: Buddy Scott

- 1 M/A/R/R/S, Pump Up The Volume
- 2 Bangles, Hazy Shade Of Winter
- 3 Tiffany, Could've Been
- 4 Expose, Seasons Change
- 5 Roger, I Want To Be Your Man
- 6 Rick Astley, Never Gonna Give You Up
- 7 George Michael, Father Figure
- 8 Pet Shop Boys & Dusty Springfield, Wh
- 9 INXS, Need You Tonight
- 10 The Cover Girls, Because Of You
- 11 George Harrison, Got My Mind Set On You
- 12 Keith Sweat, I Want Her
- 13 Eric Carmen, Hungry Eyes (From "Dirty")
- 14 Belinda Carlisle, I Get Weak
- 15 Pebbles, Girlfriend
- 16 The Jets, Rocket 2 U
- 17 Michael Jackson, The Man In The Mirror
- 18 Taylor Dayne, Tell It To My Heart
- 19 Debbie Gibson, Out Of The Blue
- 20 Earth, Wind & Fire, Thinking Of You
- 21 Jody Watley, Some Kind Of Lover
- 22 Whitney Houston, So Emotional
- 23 The Communards, Never Can Say
- 24 Patrick Swayze (Wendy Fraser), Billy Ocean, Get Outta My Dreams, Get
- 25 Cheri, I Found Someone
- 26 Taylor Dayne, Prove Your Love
- 27 Stacey Q, Don't Make A Fool Of Yoursel

WABA 107.1

Washington P.D.: Mark St. John

- 1 INXS, Need You Tonight
- 2 Tiffany, Could've Been
- 3 Eric Carmen, Hungry Eyes (From "Dirty")
- 4 Rick Astley, Never Gonna Give You Up
- 5 George Michael, Father Figure
- 6 Pet Shop Boys & Dusty Springfield, Wh
- 7 Patrick Swayze (Wendy Fraser), Expose, Seasons Change
- 8 M/A/R/R/S, Pump Up The Volume
- 9 George Harrison, Got My Mind Set On You
- 10 Salt-N-Pepa, Push It
- 11 Bangles, Hazy Shade Of Winter
- 12 Phil Collins, We Said Hello Goodbye
- 13 Gloria Estefan & Miami Sound Machine, Natalie Cole, I Live For Your Love
- 14 Men Without Hats, Pop Goes The World
- 15 Belinda Carlisle, I Get Weak
- 16 Roger, I Want To Be Your Man
- 17 Foreigner, Say You Will
- 18 Jody Watley, Some Kind Of Lover
- 19 Alexander O'Neal Featuring Cherelle, Michael Bolton, (Sittin' On) The Dock
- 20 The Kane Gang, Don't Look Any Further

Q103 TAPPA BAY

Washington P.D.: Chuck Morgan

- 1 Eric Carmen, Hungry Eyes (From "Dirty")
- 2 Elton John, Candle In The Wind
- 3 INXS, Need You Tonight
- 4 Expose, Seasons Change
- 5 Patrick Swayze (Wendy Fraser), Foreigner, Say You Will
- 6 Tiffany, Could've Been
- 7 Men Without Hats, Pop Goes The World
- 8 Natalie Cole, I Live For Your Love
- 9 Salt-N-Pepa, Push It
- 10 Bangles, Hazy Shade Of Winter
- 11 Roger, I Want To Be Your Man
- 12 Taylor Dayne, Tell It To My Heart
- 13 M/A/R/R/S, Pump Up The Volume
- 14 Foreigner, Say You Will
- 15 Gloria Estefan & Miami Sound Machine, George Michael, Father Figure
- 16 Rick Astley, Never Gonna Give You Up
- 17 Michael Jackson, The Way You Make Me Feel
- 18 Pet Shop Boys & Dusty Springfield, Wh
- 19 Debbie Gibson, Out Of The Blue
- 20 Keith Sweat, I Want Her
- 21 George Harrison, Got My Mind Set On You
- 22 Jody Watley, Some Kind Of Lover
- 23 Def Leppard, Hysteria
- 24 Gladys Knight & The Pips, Love Overbo
- 25 Paul Carrack, Don't Shed A Tear
- 26 Michael Jackson, The Man In The Mirror
- 27 Cheri, I Found Someone
- 28 David Lee Roth, Just Like Paradise
- 29 EX EX Billy Ocean, Get Outta My Dreams, Get
- 30 Pebbles, Girlfriend
- 31 The Cover Girls, Because Of You
- 32 Michael Bolton, (Sittin' On) The Dock

Wmms 100.7 FM

Cleveland O.M.: Kid Leo

- 1 George Michael, Father Figure
- 2 Pet Shop Boys & Dusty Springfield, Wh
- 3 Foreigner, Say You Will
- 4 Cheri, I Found Someone
- 5 Paul Carrack, Don't Shed A Tear
- 6 Sting, Be Still My Beating Heart
- 7 David Lee Roth, Just Like Paradise
- 8 Patrick Swayze (Wendy Fraser), Richard Marx, Endless Summer Nights
- 9 Belinda Carlisle, I Get Weak
- 10 Michael Jackson, The Man In The Mirror
- 11 INXS, Need You Tonight
- 12 Squeeze, 853-5937
- 13 Richard Marx, Endless Summer Nights
- 14 Def Leppard, Hysteria
- 15 Tiffany, Could've Been
- 16 Fleetwood Mac, Everywhere
- 17 Michael Bolton, (Sittin' On) The Dock
- 18 Bruce Springsteen, Tunnel Of Love
- 19 Eric Carmen, Hungry Eyes (From "Dirty")
- 20 Yes, Rhythm Of Love
- 21 Expose, Seasons Change
- 22 Aerosmith, Angel
- 23 George Harrison, When We Was Fab
- 24 Gloria Estefan & Miami Sound Machine, John Cougar Mellencamp, Check It Out
- 25 Love & Rockets, No New Tale To Tell
- 26 Depeche Mode, Never Let Me Down
- 27 Bangles, Hazy Shade Of Winter
- 28 Eurythmics, I Need A Man
- 29 INXS, Devil Inside
- 30 The Cars, Coming Up The Side Of
- 31 Scarett & Black, You Don't Know
- 32 R.E.M., It's The End Of The World As

all hit 97.1 KEGL The Eagle

Dallas P.D.: John Roberts

- 1 Def Leppard, Hysteria
- 2 Paul Carrack, Don't Shed A Tear
- 3 Phil Collins, We Said Hello Goodbye
- 4 George Michael, Father Figure
- 5 Pink Floyd, On The Turning Away
- 6 Jody Watley, Some Kind Of Lover
- 7 Belinda Carlisle, I Get Weak
- 8 Pet Shop Boys & Dusty Springfield, Wh
- 9 David Lee Roth, Just Like Paradise
- 10 Kiss, Reason To Live
- 11 INXS, Devil Inside
- 12 The Cover Girls, Because Of You
- 13 Eric Carmen, Hungry Eyes (From "Dirty")
- 14 Rush, Lock And Key
- 15 Foreigner, Heart Turns To Stone
- 16 Debbie Gibson, Foolish Beat
- 17 Richard Marx, Endless Summer Nights
- 18 U2, Bullet The Blue Sky
- 19 Alexander O'Neal Featuring Cherelle, Foreigner, Say You Will
- 20 Michael Bolton, (Sittin' On) The Dock
- 21 Beau Coup, Sweet Rachel
- 22 Yes, Rhythm Of Love
- 23 Great White, Save Your Love
- 24 Swing Out Sister, Twilight World
- 25 Whitesnake, Give Me All Your Love
- 26 John Cougar Mellencamp, Check It Out
- 27 Sting, Be Still My Beating Heart
- 28 Steve Winwood, Talking Back To The Ni
- 29 Henry Lee Summer, I Wish I Had A Girl
- 30 Aerosmith, Angel
- 31 George Harrison, When We Was Fab
- 32 Heart, I Want You So Bad
- 33 Rick Astley, Never Gonna Give You Up
- 34 Fleetwood Mac, Everywhere
- 35 Rick Springfield, Rock Of Life
- 36 Scarett & Black, You Don't Know
- 37 EX EX Bon Jovi, I'd Die For You
- 38 Paul Carrack, One Good Reason
- 39 Tommy Shaw, Ever Since The World

KMEL 105 FM

San Francisco P.D.: Keith Naftaly

- 1 Rick Astley, Never Gonna Give You Up
- 2 Pebbles, Girlfriend
- 3 Keith Sweat, I Want Her
- 4 George Michael, Father Figure
- 5 Pet Shop Boys & Dusty Springfield, Wh
- 6 M/A/R/R/S, Pump Up The Volume
- 7 Jody Watley, Some Kind Of Lover
- 8 Gladys Knight & The Pips, Love Overbo
- 9 Gloria Estefan & Miami Sound Machine, The Jets, Rocket 2 U
- 10 The Jets, Rocket 2 U
- 11 Patrick Swayze (Wendy Fraser), Natalie Cole, I Live For Your Love
- 12 The Communards, Never Can Say
- 13 Eric Fatchin, Savin' Myself
- 14 The Deele, Two Occasions
- 15 INXS, Need You Tonight
- 16 Brenda Russell, Piano In The Dark
- 17 Boy George, Live My Life (From The Fi
- 18 Debbie Gibson, Out Of The Blue
- 19 Alexander O'Neal Featuring Cherelle, L.L. Cool J, Going Back To Cali
- 20 Belinda Carlisle, I Get Weak
- 21 The Cover Girls, Because Of You
- 22 Swing Out Sister, Twilight World
- 23 Sting, Be Still My Beating Heart
- 24 Club Nouveau, Hey On My Mind
- 25 Phil Collins, We Said Hello Goodbye
- 26 EX EX Billy Ocean, Get Outta My Dreams, Get
- 27 EX EX Depeche Mode, Never Let Me Down
- 28 EX EX Terence Trent D'Arby, Wishing Well
- 29 EX EX Michael Bolton, (Sittin' On) The Dock

KIISFM 102.7

Los Angeles P.D.: Steve Rivers

- 1 George Michael, Father Figure
- 2 Tiffany, Could've Been
- 3 Roger, I Want To Be Your Man
- 4 M/A/R/R/S, Pump Up The Volume
- 5 INXS, Need You Tonight
- 6 Keith Sweat, I Want Her
- 7 Natalie Cole, I Live For Your Love
- 8 Pet Shop Boys & Dusty Springfield, Wh
- 9 Michael Jackson, The Way You Make Me Feel
- 10 Rick Astley, Never Gonna Give You Up
- 11 Bangles, Hazy Shade Of Winter
- 12 Gloria Estefan & Miami Sound Machine, Patrick Swayze (Wendy Fraser)
- 13 Paul Carrack, Don't Shed A Tear
- 14 Fleetwood Mac, Everywhere
- 15 Men Without Hats, Pop Goes The World
- 16 Cheri, I Found Someone
- 17 Salt-N-Pepa, Push It
- 18 Boy George, Live My Life (From The Fi)
- 19 George Harrison, Got My Mind Set On You
- 20 The Jets, Rocket 2 U
- 21 Sting, Be Still My Beating Heart
- 22 Prince, I Could Never Take The Place
- 23 Gladys Knight & The Pips, Love Overbo
- 24 Michael Jackson, The Man In The Mirror
- 25 Richard Marx, Endless Summer Nights
- 26 Debbie Gibson, Out Of The Blue
- 27 Taylor Dayne, Tell It To My Heart

WABA 107.1

Washington P.D.: Mark St. John

- 1 INXS, Need You Tonight
- 2 Tiffany, Could've Been
- 3 Eric Carmen, Hungry Eyes (From "Dirty")
- 4 Rick Astley, Never Gonna Give You Up
- 5 George Michael, Father Figure
- 6 Pet Shop Boys & Dusty Springfield, Wh
- 7 Patrick Swayze (Wendy Fraser), Expose, Seasons Change
- 8 M/A/R/R/S, Pump Up The Volume
- 9 George Harrison, Got My Mind Set On You
- 10 Salt-N-Pepa, Push It
- 11 Bangles, Hazy Shade Of Winter
- 12 Phil Collins, We Said Hello Goodbye
- 13 Gloria Estefan & Miami Sound Machine, Natalie Cole, I Live For Your Love
- 14 Men Without Hats, Pop Goes The World
- 15 Belinda Carlisle, I Get Weak
- 16 Roger, I Want To Be Your Man
- 17 Foreigner, Say You Will
- 18 Jody Watley, Some Kind Of Lover
- 19 Alexander O'Neal Featuring Cherelle, Michael Bolton, (Sittin' On) The Dock
- 20 The Kane Gang, Don't Look Any Further

Q103 TAPPA BAY

Washington P.D.: Chuck Morgan

- 1 Eric Carmen, Hungry Eyes (From "Dirty")
- 2 INXS, Need You Tonight
- 3 Bangles, Hazy Shade Of Winter
- 4 Cheri, I Found Someone
- 5 Rick Astley, Never Gonna Give You Up
- 6 Patrick Swayze (Wendy Fraser), Expose, Seasons Change
- 7 Tiffany, Could've Been
- 8 Paul Carrack, Don't Shed A Tear
- 9 George Harrison, When We Was Fab
- 10 Gloria Estefan & Miami Sound Machine, John Cougar Mellencamp, Check It Out
- 11 Love & Rockets, No New Tale To Tell
- 12 Depeche Mode, Never Let Me Down
- 13 Bangles, Hazy Shade Of Winter
- 14 Eurythmics, I Need A Man
- 15 INXS, Devil Inside
- 16 The Cars, Coming Up The Side Of
- 17 Scarett & Black, You Don't Know
- 18 R.E.M., It's The End Of The World As

Wmms 100.7 FM

Cleveland O.M.: Kid Leo

- 1 George Michael, Father Figure
- 2 Pet Shop Boys & Dusty Springfield, Wh
- 3 Foreigner, Say You Will
- 4 Cheri, I Found Someone
- 5 Paul Carrack, Don't Shed A Tear
- 6 Sting, Be Still My Beating Heart
- 7 David Lee Roth, Just Like Paradise
- 8 Patrick Swayze (Wendy Fraser), Richard Marx, Endless Summer Nights
- 9 Belinda Carlisle, I Get Weak
- 10 Michael Jackson, The Man In The Mirror
- 11 INXS, Need You Tonight
- 12 Squeeze, 853-5937
- 13 Richard Marx, Endless Summer Nights
- 14 Def Leppard, Hysteria
- 15 Tiffany, Could've Been
- 16 Fleetwood Mac, Everywhere
- 17 Michael Bolton, (Sittin' On) The Dock
- 18 Bruce Springsteen, Tunnel Of Love
- 19 Eric Carmen, Hungry Eyes (From "Dirty")
- 20 Yes, Rhythm Of Love
- 21 Expose, Seasons Change
- 22 Aerosmith, Angel
- 23 George Harrison, When We Was Fab
- 24 Gloria Estefan & Miami Sound Machine, John Cougar Mellencamp, Check It Out
- 25 Love & Rockets, No New Tale To Tell
- 26 Depeche Mode, Never Let Me Down
- 27 Bangles, Hazy Shade Of Winter
- 28 Eurythmics, I Need A Man
- 29 INXS, Devil Inside
- 30 The Cars, Coming Up The Side Of
- 31 Scarett & Black, You Don't Know
- 32 R.E.M., It's The End Of The World As

EX EX Scarlett & Black, You Don't Know
EX EX Michael Jackson, The Man In The Mirror
EX EX Samantha Fox, Naughty Girls

SILVER

92 PRO-FM

Providence F.D.: Mike Osborne

- 1 Tiffany, Could've Been
2 Expose, Seasons Change
3 George Michael, Father Figure
4 Rick Astley, Never Gonna Give You Up
5 Cher, I Found Someone
6 Eric Carmen, Hungry Eyes (From "Dirty")
7 Roger, I Want To Be Your Man
8 Foreigner, Say You Will
9 Pet Shop Boys & Dusty Springfield, Wh...
10 Patrick Swayze (Wendy Fraser), ...
11 Bruce Springsteen, Tunnel Of Love
12 Paul Carrack, Don't Shed A Tear
13 Belinda Carlisle, I Get Weak
14 Richard Marx, Endless Summer Nights
15 M/A/R/R/S, Pump Up The Volume
16 Gloria Estefan & Miami Sound Machine, ...
17 Michael Jackson, The Man In The Mirror
18 David Lee Roth, Just Like Paradise
19 Boy George, Live My Life (From The Fi...
20 Aerosmith, Angel
21 Terence Trent D'Arby, Wishing Well
22 Def Leppard, Hysteria
23 Salt-N-Pepa, Push It
24 Carly Simon, All I Want Is You
25 Swing Out Sister, Twilight World
26 Sting, Be Still My Beating Heart
27 Debbie Gibson, Out Of The Blue
28 Gladys Knight & The Pips, Love Overbo...
29 The Jets, Rocket 2 U
30 Rick Springfield, Rock Of Life
31 Squeeze, 853-5937
32 Michael Bolton, (Sittin' On) The Dock
33 Erta Fatcha, Sawi Myself
34 The Kane Gang, Don't Look Any Further
35 Scarlett & Black, You Don't Know
36 EX The Cover Girls, Because Of You
37 EX Great White, Save Your Love
38 EX Earth, Wind & Fire, Thinking Of You
39 EX Depeche Mode, Never Let Me Down
40 EX John Cougar Mellencamp, Check It Out
41 EX Alexander O'Neal Featuring Cherrelle, ...
42 EX Elisa Fiorillo, How Can I Forget You
43 EX Keith Sweat, I Want Her
44 EX George Harrison, When We Was Fab
45 EX David Foster, Winter Games
46 A Billy Ocean, Get Outta My Dreams, Get...
47 A Whitesnake, Give Me All Your Love
48 A INXS, Devil Inside
49 A Pebbles, Girlfriend
50 A Hostile Takeover, I Wish I Had A Girl
51 A Jody Watley, Some Kind Of Lover

96 TIC-FM

Hartford P.D.: Dave Shakes

- 1 George Michael, Father Figure
2 M/A/R/R/S, Pump Up The Volume
3 Patrick Swayze (Wendy Fraser), ...
4 Rick Astley, Never Gonna Give You Up
5 Tiffany, Could've Been
6 Salt-N-Pepa, Push It
7 David Lee Roth, Just Like Paradise
8 Bangles, Hazy Shade Of Winter
9 Roger, I Want To Be Your Man
10 The Cover Girls, Because Of You
11 Natalie Cole, I Live For Your Love
12 Elton John, Candle In The Wind
13 Gladys Knight & The Pips, Love Overbo...
14 Keith Sweat, I Want Her
15 Fleetwood Mac, Everywhere
16 Pet Shop Boys & Dusty Springfield, Wh...
17 Debbie Gibson, Out Of The Blue
18 Foreigner, Say You Will
19 Belinda Carlisle, I Get Weak
20 Expose, Seasons Change
21 Eric Carmen, Hungry Eyes (From "Dirty")
22 Michael Jackson, The Man In The Mirror
23 Cher, I Found Someone
24 Prince, I Could Never Take The Place
25 Sting, Be Still My Beating Heart
26 The Jets, Rocket 2 U
27 Alexander O'Neal Featuring Cherrelle, ...
28 Gloria Estefan & Miami Sound Machine, ...
29 Michael Bolton, (Sittin' On) The Dock
30 INXS, Devil Inside
31 Richard Marx, Endless Summer Nights
32 Jody Watley, Some Kind Of Lover
33 Def Leppard, Hysteria
34 Elisa Fiorillo, How Can I Forget You
35 The Communards, Never Can Say
36 Billy Ocean, Get Outta My Dreams, Get...
37 Pebbles, Girlfriend
38 Taylor Dayne, Prove Your Love
39 Natalie Cole, Pink Cadillac
40 David Foster, Winter Games

BT104 MEANS MUSIC

Baltimore P.D.: Brian Thomas

- 1 INXS, Need You Tonight
2 Expose, Seasons Change
3 Bangles, Hazy Shade Of Winter
4 Fleetwood Mac, Everywhere
5 Eric Carmen, Hungry Eyes (From "Dirty")
6 Pet Shop Boys & Dusty Springfield, Wh...
7 Roger, I Want To Be Your Man
8 Salt-N-Pepa, Push It
9 Heart, There's The Girl
10 Patrick Swayze (Wendy Fraser), ...
11 George Michael, Father Figure
12 Rick Astley, Never Gonna Give You Up
13 Bruce Springsteen, Tunnel Of Love
14 Tiffany, Could've Been
15 Natalie Cole, I Live For Your Love
16 Whitney Houston, So Emotional
17 M/A/R/R/S, Pump Up The Volume
18 Men Without Hats, Pop Goes The World
19 Taylor Dayne, Tell It To My Heart
20 Belinda Carlisle, I Get Weak
21 John Cougar Mellencamp, Cherry Bomb
22 Foreigner, Say You Will
23 Debbie Gibson, Out Of The Blue
24 Richard Marx, Endless Summer Nights
25 Michael Jackson, The Man In The Mirror
26 Billy Ocean, Get Outta My Dreams, Get...
27 Gloria Estefan & Miami Sound Machine, ...
28 Michael Bolton, (Sittin' On) The Dock
29 Gladys Knight & The Pips, Love Overbo...
30 David Lee Roth, Just Like Paradise
31 Jody Watley, Some Kind Of Lover
32 Phil Collins, We Said Hello Goodbye
33 Paul Carrack, Don't Shed A Tear
34 Keith Sweat, I Want Her
35 Alexander O'Neal Featuring Cherrelle, ...

BU105

Orlando P.D.: Brian Phillips

- 1 George Michael, Father Figure
2 Rick Astley, Never Gonna Give You Up
3 INXS, Need You Tonight
4 Paul Carrack, Don't Shed A Tear
5 Expose, Seasons Change
6 Pet Shop Boys & Dusty Springfield, Wh...
7 The Cover Girls, Because Of You
8 Foreigner, Say You Will
9 Eric Carmen, Hungry Eyes (From "Dirty")
10 Tiffany, Could've Been
11 Belinda Carlisle, I Get Weak
12 Roger, I Want To Be Your Man
13 David Lee Roth, Just Like Paradise
14 Fleetwood Mac, Everywhere
15 Cher, I Found Someone
16 Patrick Swayze (Wendy Fraser), ...
17 Natalie Cole, I Live For Your Love
18 Richard Marx, Endless Summer Nights
19 Bangles, Hazy Shade Of Winter
20 The Communards, Never Can Say
21 Bruce Springsteen, Tunnel Of Love
22 Debbie Gibson, Out Of The Blue
23 Boy George, Live My Life (From The Fi...
24 Keith Sweat, I Want Her
25 Michael Jackson, The Man In The Mirror
26 M/A/R/R/S, Pump Up The Volume
27 INXS, Devil Inside
28 Whitney Houston, Where Do Broken Hear...
29 Def Leppard, Hysteria
30 Rick Springfield, Rock Of Life
31 Gladys Knight & The Pips, Love Overbo...
32 Billy Ocean, Get Outta My Dreams, Get...
33 Elton John, Candle In The Wind
34 EX Aerosmith, Angel
35 EX Pebbles, Girlfriend
36 EX Jody Watley, Some Kind Of Lover
37 EX The Jets, Rocket 2 U
38 EX Terence Trent D'Arby, Wishing Well
39 EX Gloria Estefan & Miami Sound Machine, ...
40 EX Sting, Be Still My Beating Heart
41 EX Scarlett & Black, You Don't Know
42 EX Alexander O'Neal Featuring Cherrelle, ...

7-100

Miami P.D.: Steve Perun

- 1 Debbie Gibson, Foolish Beat
2 Salt-N-Pepa, Push It
3 Miami Sound Machine, Anything For You
4 Gloria Estefan & Miami Sound Machine, ...
5 INXS, Need You Tonight
6 Tiffany, Could've Been
7 George Harrison, Get My Mind Set On Y...
8 Elton John, Candle In The Wind
9 Eric Carmen, Hungry Eyes (From "Dirty")
10 George Michael, Father Figure
11 The Cover Girls, Because Of You
12 Patrick Swayze (Wendy Fraser), ...
13 George Harrison, Get My Mind Set On Y...
14 M/A/R/R/S, Pump Up The Volume
15 Rick Astley, Never Gonna Give You Up
16 Michael Jackson, The Way You Make Me...
17 Whitesnake, I Wish I Had A Girl
18 Jody Watley, Don't You Want Me
19 David Lee Roth, Just Like Paradise
20 Keith Sweat, I Want Her
21 The Jets, Make It Real
22 George Michael, Faith
23 Roger, I Want To Be Your Man
24 Whitney Houston, Where Do Broken Hear...
25 Belinda Carlisle, I Get Weak
26 Richard Marx, Should've Known Better
27 Phil Collins, We Said Hello Goodbye
28 Keith Sweat, I Want Her
29 Expose, Seasons Change
30 Debbie Gibson, Out Of The Blue
31 Whitney Houston, Where Do Broken Hear...
32 Billy Ocean, Get Outta My Dreams, Get...
33 EX Aerosmith, Angel

Z93

Atlanta P.D.: Bob Case

- 1 Expose, Seasons Change
2 Prince, Hot Thing
3 George Michael, Father Figure
4 Roger, I Want To Be Your Man
5 Eric Carmen, Hungry Eyes (From "Dirty")
6 Salt-N-Pepa, Push It
7 Patrick Swayze (Wendy Fraser), ...
8 Pet Shop Boys & Dusty Springfield, Wh...
9 Natalie Cole, I Live For Your Love
10 Rick Astley, Never Gonna Give You Up
11 M/A/R/R/S, Pump Up The Volume
12 Gloria Estefan & Miami Sound Machine, ...
13 Belinda Carlisle, I Get Weak
14 The Cover Girls, Because Of You
15 Gladys Knight & The Pips, Love Overbo...
16 Keith Sweat, I Want Her
17 Def Leppard, Hysteria
18 Cher, I Found Someone
19 Michael Jackson, The Man In The Mirror
20 The Jets, Rocket 2 U
21 Tiffany, Could've Been
22 Debbie Gibson, Out Of The Blue
23 Pebbles, Girlfriend
24 Paul Carrack, Don't Shed A Tear
25 L.L. Cool J, Going Back To Cali
26 David Lee Roth, Just Like Paradise
27 Squeeze, 853-5937
28 The Communards, Never Can Say
29 Foreigner, Say You Will
30 EX Morris Day, Fishnet
31 EX Billy Ocean, Get Outta My Dreams, Get...
32 EX Stacy Lattimore, Foot of Yourse
33 EX Louis Armstrong, What A Wonderful Wor...
34 EX Whodini, Rock You Again (Again & Aga...
35 EX Blue Mercedes, I Want To Be Your Pro...
36 EX Samantha Fox, Naughty Girls

KILL 102.5

St. Louis P.D.: Dave Robbins

- 1 Tiffany, Could've Been
2 INXS, Need You Tonight
3 Expose, Seasons Change
4 George Michael, Father Figure
5 Paul Carrack, Don't Shed A Tear
6 Roger, I Want To Be Your Man
7 Bangles, Hazy Shade Of Winter
8 Foreigner, Say You Will
9 Eric Carmen, Hungry Eyes (From "Dirty")
10 Taylor Dayne, Tell It To My Heart
11 Bruce Springsteen, Tunnel Of Love
12 Pet Shop Boys & Dusty Springfield, Wh...
13 Belinda Carlisle, I Get Weak
14 Patrick Swayze (Wendy Fraser), ...
15 Michael Jackson, The Way You Make Me...
16 Debbie Gibson, Out Of The Blue
17 David Lee Roth, Just Like Paradise
18 Gloria Estefan & Miami Sound Machine, ...
19 Squeeze, 853-5937
20 Richard Marx, Endless Summer Nights
21 Michael Jackson, The Man In The Mirror
22 Sting, Be Still My Beating Heart
23 Rick Astley, Never Gonna Give You Up
24 Michael Bolton, (Sittin' On) The Dock
25 George Harrison, When We Was Fab
26 EX Aerosmith, Angel

27 John Cougar Mellencamp, Check It Out
28 Gladys Knight & The Pips, Love Overbo...
29 INXS, Devil Inside
30 EX Billy Ocean, Get Outta My Dreams, Get...
31 Keith Sweat, I Want Her
32 EX Def Leppard, Hysteria

495

Dallas P.D.: Buzz Bennett

- 1 George Michael, Father Figure
2 Tiffany, Could've Been
3 Salt-N-Pepa, Push It
4 M/A/R/R/S, Pump Up The Volume
5 Patrick Swayze (Wendy Fraser), ...
6 Belinda Carlisle, I Get Weak
7 Rick Astley, Never Gonna Give You Up
8 Natalie Cole, I Live For Your Love
9 R.E.M., It's The End Of The World As...
10 Pebbles, Girlfriend
11 Gloria Estefan & Miami Sound Machine, ...
12 Richard Marx, Endless Summer Nights
13 Debbie Gibson, Foolish Beat
14 Cher, I Found Someone
15 Pet Shop Boys & Dusty Springfield, Wh...
16 Eric Carmen, Hungry Eyes (From "Dirty")
17 Glenn Medeiros, Lonely Won't Leave Me...
18 Roger, I Want To Be Your Man
19 Def Leppard, Hysteria
20 Foreigner, Say You Will
21 George Michael, Faith
22 Pretty Poison, Catch Me (I'm Falling)
23 Motley Crue, You're All I Need
24 Elton John, Candle In The Wind
25 EX David Lee Roth, Just Like Paradise
26 Strayer, Honestly
27 Belinda Carlisle, Heaven Is A Place O...
28 Michael Jackson, The Way You Make Me...
29 Michael Jackson, The Man In The Mirror
30 Sting, Be Still My Beating Heart
31 EX Expose, Seasons Change
32 EX Poison, Rock And Roll All Night
33 EX Buster Poindexter & His Banshees
34 EX INXS, Need You Tonight
35 EX Gladys Knight & The Pips, Love Overbo...
36 EX Michael Jackson, The Man In The Mirror
37 EX Keith Sweat, I Want Her
38 EX John Cougar Mellencamp, Check It Out
39 EX Pepsi & Shirie, All Right Now
40 EX The Cure, Hot Hot
41 EX Louis Armstrong, What A Wonderful Wor...
42 EX David Foster, Winter Games

KZZP 104.7 FM

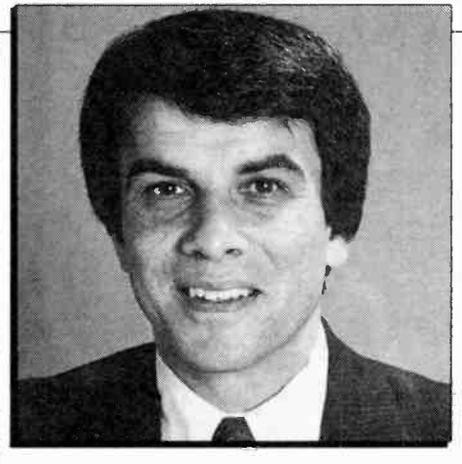
Phoenix P.D.: Guy Zapoleon

- 1 INXS, Need You Tonight
2 George Michael, Father Figure
3 Rick Astley, Never Gonna Give You Up
4 Pebbles, Girlfriend
5 Tiffany, Could've Been
6 Michael Jackson, The Way You Make Me...
7 Bangles, Hazy Shade Of Winter
8 M/A/R/R/S, Pump Up The Volume
9 Patrick Swayze (Wendy Fraser), ...
10 Elton John, Candle In The Wind
11 Pet Shop Boys & Dusty Springfield, Wh...
12 Eric Carmen, Hungry Eyes (From "Dirty")
13 Keith Sweat, I Want Her
14 George Michael, Faith
15 George Harrison, Get My Mind Set On Y...
16 Whitney Houston, Where Do Broken Hear...
17 Natalie Cole, I Live For Your Love
18 Jody Watley, Some Kind Of Lover
19 The Cover Girls, Because Of You
20 Debbie Gibson, Out Of The Blue
21 L.L. Cool J, Going Back To Cali
22 Belinda Carlisle, I Get Weak
23 Fleetwood Mac, Everywhere
24 The Jets, Rocket 2 U
25 Salt-N-Pepa, Push It
26 Foreigner, Say You Standing There
27 EX Debbie Gibson, Out Of The Blue
28 EX Alexander O'Neal Featuring Cherrelle, ...
29 EX Gladys Knight & The Pips, Love Overbo...
30 EX Phil Collins, We Said Hello Goodbye
31 EX Michael Jackson, The Man In The Mirror
32 EX Billy Ocean, Get Outta My Dreams, Get...
33 EX Louis Armstrong, What A Wonderful Wor...
34 EX Brenda Russell, Piano In The Dark

KUBE 93 FM

Seattle P.D.: Gary Bryan

- 1 Tiffany, Could've Been
2 Pet Shop Boys & Dusty Springfield, Wh...
3 Expose, Seasons Change
4 Foreigner, Say You Will
5 Gloria Estefan & Miami Sound Machine, ...
6 INXS, Need You Tonight
7 Bangles, Hazy Shade Of Winter
8 Patrick Swayze (Wendy Fraser), ...
9 George Michael, Father Figure
10 Roger, I Want To Be Your Man
11 Eric Carmen, Hungry Eyes (From "Dirty")
12 Paul Carrack, Don't Shed A Tear
13 Rick Astley, Never Gonna Give You Up
14 Cher, I Found Someone
15 Richard Marx, Endless Summer Nights
16 Fleetwood Mac, Everywhere
17 Bruce Springsteen, Tunnel Of Love
18 Belinda Carlisle, I Get Weak
19 David Lee Roth, Just Like Paradise
20 Pet Shop Boys & Dusty Springfield, Wh...
21 Michael Jackson, The Man In The Mirror
22 Squeeze, 853-5937
23 Sting, Be Still My Beating Heart
24 The Jets, Rocket 2 U
25 George Harrison, When We Was Fab
26 EX Billy Ocean, Get Outta My Dreams, Get...
27 EX Debbie Gibson, Out Of The Blue
28 EX INXS, Devil Inside
29 EX Gladys Knight & The Pips, Love Overbo...
30 EX Michael Bolton, (Sittin' On) The Dock
31 EX Louis Armstrong, What A Wonderful Wor...
32 EX Keith Sweat, I Want Her
33 EX David Foster, Winter Games
34 EX The Kane Gang, Don't Look Any Further
35 EX Jody Watley, Some Kind Of Lover
36 EX Heart, I Want You So Bad
37 EX Bryan Ferry, Kiss Me While I'm Red
38 EX Crazy B's, Love Will Find You
39 EX Def Leppard, Hysteria
40 EX Alexander O'Neal Featuring Cherrelle, ...



BY YVONNE OLSON

"MALRITE is committed to country in L.A.," says KZLA/KLAC OM Bob Guerra. He is answering the question raised since Malrite purchased KLAC back in 1985 and began pursuing a country-combo approach. With a company that's used to winning big, one does have to wonder why it continues with country in a noncountry town like Los Angeles.

"Doing country in L.A. is difficult," concedes Guerra. "A lot of it has to do with the size and topography of the city. Many of our listeners are in Orange County, and others can be found in pockets throughout the metro. But between the two stations, we reach about 900,000 listeners, which is more people than in the state of Tennessee. We get a steady 3.0-4.0 combo share in this market, which is not bad considering the total population and the number of stations in this town."

It's also not bad considering the stations' high 25-54 ranking—they usually land in the top 10 in this range and in the top three in the 35-54 demo. Additionally, Malrite doesn't have to spend much to get those gravy demos. "We've got the franchise on country here," continues Guerra. "And with two hit-oriented stations already in control, why should Malrite go through all the trouble of hiring expensive talent, doubling our promotions budget, and completely revamping our image?"

Guerra is used to noncountry markets. Before arriving in Los Angeles, he spent 10 years at Malrite's San Francisco combo, KNEW/KSAN. "When [Malrite] bought KSAN, the big concern at the time was whether there was room for two country stations in the Bay area," he remembers. "We carefully marketed KSAN as a hip country station, keeping KNEW traditional. And we turned KSAN into a consistent well-rated outlet." Guerra notes that KSAN has now established itself as the more powerful of the two and attributes that success to the varied music mix.

"The San Francisco country listener is much more liberal than a listener in Los Angeles," he explains. "In San Francisco, we could play oldies like Creedence Clearwater Revival and Todd Rundgren and newer stuff by local acts. The audience was very responsive to this, and it heightened our image significantly. In contrast, our Los Angeles audience is very conservative, and although new artists are eventually accepted, it takes time."

Guerra turns L.A. listeners on to new music via his "Jukebox Jury" show, where the audience responds to out-of-the-box records. It's one of the few methods he has to test music.

"Besides the weekly show, request tabulation is the only way we have of knowing what the audience is looking for," he says.

Billboard's PD of the week Bob Guerra OM of KLAC/KZLA L.A.

"There are no country single sales to gauge, and because of our widespread audience, research is difficult." Guerra acknowledges a commitment to new artists, though, paying special attention to locals. "We've tried to expose a lot of local L.A. talent," he says. "Artists like Dwight Yoakam, Rosie Flores, and Highway 101—bands that had to come to L.A. for Nashville to notice them—we played from the start. But radio overall has become more classic. This is an adult format, and we have to give them what they want to hear."

Guerra also mentions the increased number of new artists in circulation. He notes that, because of a steady influx of new product, it's easier for a new artist to become "established," thus making it easier to award regular airplay.

"It was absolutely essential that new artists came to country," he continues. "Country needed a rise—without the new artists we've gained in the past few years, we would've gone the way of big band, with a decreasing audience and no spirit to our stations."

One of the stations' biggest events to date is the KZLA/KLAC Country Music Scene. Coinciding with the Country Music Awards, it showcases new artists at a free concert. Last year the show drew more than a half-million people, and Guerra is expecting an even bigger crowd this year.

SPEAKING as he does, one would think Guerra was raised on country, which is not the case. "I was raised on rock'n' roll like most of us," he says. "But when you're looking for your first gig, you take what's offered." What was offered was overnights at then KOOO Omaha, Neb., where he eventually became PD. And, except for a brief stint on the air at top 40 WLOL Minneapolis, Guerra has always been in country. "I've grown to love the music," he says. "It's probably the only form of music where the lyrics really mean something." He also has a deep love for personality radio, and despite the recent onset of automated stations, sees a bright future for country personalities.

"With country, listeners are every bit as much into the announcer as they are into the artist," he explains. "Loyalty to announcers is a given that goes with the loyalty they feel for their stations. And that makes a country personality's job all the more difficult—he's critical to the station's success. I think in the future country listeners will demand relatable personalities for all dayparts. As a former disk jockey, I know there isn't a great deal of developed talent out there, but I'd like to think that as a market evolves, announcers will recognize its needs and begin catering accordingly."

Concludes Guerra, "This has been my biggest challenge yet: If you can win in this town, you can win anywhere."



Lberating Singers. Miriam Makeba and the cast of the South African play "Sarafina!" perform the song "Emabhaceni" in her Warner Bros. Records video. Makeba has a new album, "Sangora," and her autobiography, "Makeba: My Story," now in stores. "Sarafina!" has just shifted from New York's Lincoln Center to Broadway. The original cast album is now available through Shanachie Records.

Singleton Bows Second Solo Disk Former Cameo Member Goes For Gold

BY HAVELOCK NELSON

NEW YORK Charlie Singleton's got a new record, "Nothing Ventured, Nothing Gained," and a new label, Epic, but a musical concept he's held since childhood. "I take a sort of a surrealistic view of animation that gives the illusion of a band when it's just one person," he says.

Singleton, who plays an arsenal of instruments, says, "I can't even think of some of the things on piano that I would write on guitar or bass. Even when I'm in the studio laying tracks I could just have finished a guitar part, but I would have to learn the song all over again for the keyboard part."

As a young musician in Baton Rouge, La., Singleton played in a number of local funk bands before entering Southern Univ. as a jazz major. After graduation he played jazz and fusion with Dizzy Gillespie, Branford Marsalis, and Billy

Cobham. Then he formed Star-gasm, which played as the opening act for a number of black pop acts in the South. Singleton formed an independent label of his own, recorded an album, and made a distribution deal with Brunswick Records just as the label was going bankrupt.

In 1981 Singleton got his big break. Cameo leader Larry Blackmon recruited him just as Cameo was changing into its current stripped-down direction. For four fruitful years Singleton was a member, collaborating on hits like "She's Strange" and playing on all tracks. Though no longer formally a member, he played on Cameo's last platinum PolyGram album and appeared in the "Candy" video. Blackmon, Nathan Leftenant, and Tomi Jenkins all appear on his Epic album.

About his exit Singleton says, "I needed to know at that point what I was worth in the industry." His

first solo album, "Modern Man," was on Arista and failed commercially. Arista has had great success with crossover acts but has had little experience with progressive r&b acts. Looking back, Singleton says, "They couldn't get enough done fast enough, and they lost the record."

At Epic, Singleton is the first signing by a&r vice president Bernie Miller. "He was sort of scouting the country for that perfect act to sign because, I guess, it was going to make him or break him, and I was it. Epic gives me the ultimate support: They let me be myself creatively."

Currently Singleton is producing and writing with ex-Culture Club member Mikey Craig and Elektra signee Peabo Bryson. His next single is a cover of Sly & the Family Stone's "Thank You (Falettinmebemiselfagain)."

Lack Of Support Means Industry Great Won't Get His Due BMA Salute To Cholly Atkins Canceled

AT ANY GATHERING OF the black music community, the talk at some point usually turns to the black heritage of music. Members of this community complain that it's being lost and even stolen. They cry about this injustice and they moan about that rip-off. And they vow to do something about it.

Well, an opportunity to honor one of their own, a person who has contributed to this business and the image of this music, has just slipped out of the fingers of the complainers and moaners.

The Black Music Assn.'s tribute to choreographer Cholly Atkins has been canceled, according to BMA director of national office operations Sheila Adkins, because there was "too little support from artists and the corporate music industry." She explains, "Much time and effort had been put into this salute to make it

a memorable night for Cholly. This cancellation is very unfortunate. The most painful part was when [BMA founder] Kenny Gamble and I had to break the news to Cholly. He was disappointed and deeply hurt. I know he sincerely wanted the tribute to take place, but his music industry peers let him down."

The event, originally scheduled for Feb. 27 at Los Angeles' Wilern Theater, was an attempt by the BMA, an organization not without its critics, to shed light on a historic, though nonstar, figure in the black music world. Maybe Atkins' relative lack of fame hurt the event. Maybe grudges against the BMA made some reluctant to participate. But the failure of many of the artists who benefited from Atkins' innovative "vocal choreography" and the companies whose bottom lines improved when Atkins aided their acts to even respond to BMA inquiries is shameful.

The O'Jays, the Temptations, Mary Wilson, Ron Townson, Gladys Knight & the Pips, and Levert all found time to participate. Too bad too many of their contemporaries have such short memories.

SHORT STUFF: Mantronix has shot a video for its Capitol debut, "Simple Simon" . . . Bert Robinson's new Capitol single is "Never Gonna Give You Up" . . . The black video-production company Renge Films handled

Morris Day's "Fishnet," with Bill Parker directing . . . Clarence Carter's new single from his surprising "Hooked On Love" album is "Trying To Sleep Tonight" . . . Speaking of surprises, Kirk Whalum's "And You Know That!" on Columbia is making noise in the Southwest . . . Coming soon on Sleeping Bag are 12-inch remixes of Hanson & Davis' "Time" and "Walk Away" from Joyce Sims' fine album . . . Michael Jackson is prospering in the U.K. "Bad" has sold 1.8 million copies there. The Epic superstar will play five nights at London's Wembley Stadium in July . . . Tabu has signed its first rap act, New Yorker Kid Flash. His album is titled "He's In Effect," and the first single is "Hot Like Fire." Production is by David Eng and Vandy C. . . . The South African a cappella group Ladysmith Black Mambazo provides the score for a National Geo-



by Nelson George

graphic documentary on TBS called "The Rhino Wars" that will air Feb. 28 . . . Jonathan Butler's strong self-titled double album on Jive just went gold . . . "Oh Girl" by Davey Dee is a surprisingly soft, melodic entry from this otherwise streetwise Def Jam artist . . . Jimmy Cliff is back with a new Columbia single, "Love Me, Love Me," produced by Khalis Bayyan, I.B.M.C., and Cliff . . . Ex-Time member Monte Moir, along with fellow Minneapolis resident Ricky Peterson, has produced three tracks on Centerfold's Columbia debut and three on Junior's upcoming "Sophisticated Street" on PolyGram . . . The Dan Reed Network on PolyGram is an integrated rock/funk band from Portland, Ore., that could break down a few barriers. The singles "Ritual" and "Forget To Make Her Mine" could find a home on progressive black radio, though the real sure shot for black radio play is "Get To You," which has the feel of nasty '70s funk. Rock'n'roll producer Bruce Fairbairn handled this surprising effort . . . John Whitehead, formerly of McFadden & Whitehead (remember "Ain't No Stoppin' Us Now"?), makes his solo debut with the album "I Need Money Bad!" on PolyGram. His comrade Gene McFadden produced and, together with Whitehead and Lina Vitali, wrote most of it. Another old Philadelphia music fixture, Bunny Sigler, contributed one song, "Pick Yourself Up."

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FOR WEEK ENDING FEBRUARY 20, 1988

Billboard

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HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 17 REPORTERS	SILVER ADDS 31 REPORTERS	BRONZE/ SECONDARY ADDS 49 REPORTERS	TOTAL ADDS 97 REPORTERS	TOTAL ON
SWEET SENSATION LEVERT ATLANTIC	5	14	17	36	78
THAT'S WHAT LOVE IS M. HOWARD/G. LEVERT ATLANTIC	6	9	17	32	34
PINK CADILLAC NATALIE COLE EMI-MANHATTAN	5	6	18	29	45
GET OUTTA MY DREAMS... BILLY OCEAN JIVE	4	8	16	28	56
HERE COMES THE NIGHT MELI'SA MORGAN CAPITOL	3	9	11	23	58
ALL IN MY MIND FULL FORCE COLUMBIA	6	6	9	21	63
STAND UP HINDSIGHT VIRGIN	5	6	8	19	36
ANOTHER CHANCE TO LOVE D. WARWICK/H. HEWETT ARISTA	4	4	9	17	55
BEDROCK GEORGIO MOTOWN	1	6	10	17	40
INSTANT REPLAY MICO WAVE COLUMBIA	5	7	5	17	31

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

Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	GIRLFRIEND	PEBBLES	1
2	4	TO PROVE MY LOVE	MICHAEL COOPER	4
3	5	LET ME TOUCH YOU	THE O'JAYS	9
4	1	I WANT HER	KEITH SWEAT	2
5	9	SUPERBAD	CHRIS JASPER	3
6	10	TWO OCCASIONS	THE DEELE	5
7	7	PUMP UP THE VOLUME	M/A/R/R/S	8
8	8	COME INTO MY LIFE	JOYCE SIMS	10
9	15	YOU WILL KNOW	STEVIE WONDER	6
10	12	WANNA MAKE LOVE (ALL NIGHT LONG)	LILLO THOMAS	12
11	14	OVER YOU	RAY PARKER JR. WITH NATALIE COLE	13
12	16	SOME KIND OF LOVER	JODY WATLEY	7
13	18	RUN TO ME	ANGELA WINBUSH	11
14	21	NEVER KNEW LOVE LIKE THIS	ALEXANDER O'NEAL	14
15	6	BABY, BE MINE	MIKI HOWARD	33
16	17	HOT THING	PRINCE	19
17	13	SO AMAZING	GERALD ALBRIGHT	36
18	22	LOOK WHAT YOU STARTED	THE TEMPTATIONS	16
19	19	WITHOUT YOU	PEABO BRYSON & REGINA BELLE	17
20	3	LOVE CHANGES	KASHIF AND MELI'SA MORGAN	37
21	23	NO 1/2 STEPPIN'	SHANICE WILSON	15
22	36	FISHNET	MORRIS DAY	18
23	25	LIVE MY LIFE (FROM "HIDING OUT")	BOY GEORGE	21
24	26	PUSH IT	SALT-N-PEPA	31
25	28	WISHING WELL	TERENCE TRENT D'ARBY	20
26	33	FATHER FIGURE	GEORGE MICHAEL	23
27	11	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	43
28	30	SEASONS CHANGE	EXPOSE	32
29	—	THINKING OF YOU	EARTH, WIND & FIRE	22
30	35	FOR YOUR LOVE (I'LL DO MOST ANYTHING)	BARRY WHITE	27
31	—	PLAYTHING	REBBIE JACKSON	26
32	38	I GOT DA FEELIN'	SWEET TEE	48
33	37	TURN OFF THE LIGHTS	WORLD CLASS WRECKIN CRU	38
34	34	RAINY NIGHT	CHICO DEBARGE	28
35	—	EVERY DROP OF YOUR LOVE	STACY LATTISAW	24
36	—	ROCKET 2 U	THE JETS	30
37	29	MARY MACK	BABYFACE	42
38	—	THAT'S WHERE YOU'LL FIND ME	DEJA	35
39	32	SOMEONE TO LOVE ME FOR ME	LISA LISA & CULT JAM	—
40	20	IF YOU CAN DO IT: I CAN TOO!!	MELI'SA MORGAN	91

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	GIRLFRIEND	PEBBLES	1
2	6	SOME KIND OF LOVER	JODY WATLEY	7
3	5	SUPERBAD	CHRIS JASPER	3
4	1	I WANT HER	KEITH SWEAT	2
5	12	YOU WILL KNOW	STEVIE WONDER	6
6	11	RUN TO ME	ANGELA WINBUSH	11
7	4	TWO OCCASIONS	THE DEELE	5
8	14	NO 1/2 STEPPIN'	SHANICE WILSON	15
9	13	PUMP UP THE VOLUME	M/A/R/R/S	8
10	16	NEVER KNEW LOVE LIKE THIS	ALEXANDER O'NEAL	14
11	3	TO PROVE MY LOVE	MICHAEL COOPER	4
12	19	FISHNET	MORRIS DAY	18
13	18	LOOK WHAT YOU STARTED	THE TEMPTATIONS	16
14	9	OVER YOU	RAY PARKER JR. WITH NATALIE COLE	13
15	17	WITHOUT YOU	PEABO BRYSON & REGINA BELLE	17
16	15	COME INTO MY LIFE	JOYCE SIMS	10
17	26	MAN IN THE MIRROR	MICHAEL JACKSON	25
18	7	WANNA MAKE LOVE (ALL NIGHT LONG)	LILLO THOMAS	12
19	23	THINKING OF YOU	EARTH, WIND & FIRE	22
20	10	HOT THING	PRINCE	19
21	8	LET ME TOUCH YOU	THE O'JAYS	9
22	25	LOVEY DOVEY	TONY TERRY	29
23	21	WISHING WELL	TERENCE TRENT D'ARBY	20
24	22	EVERY DROP OF YOUR LOVE	STACY LATTISAW	24
25	20	LIVE MY LIFE (FROM "HIDING OUT")	BOY GEORGE	21
26	24	PLAYTHING	REBBIE JACKSON	26
27	28	RAINY NIGHT	CHICO DEBARGE	28
28	29	TAKE GOOD CARE OF ME	JONATHAN BUTLER	34
29	30	ROCKET 2 U	THE JETS	30
30	27	FOR YOUR LOVE (I'LL DO MOST ANYTHING)	BARRY WHITE	27
31	31	THAT'S WHERE YOU'LL FIND ME	DEJA	35
32	36	FATHER FIGURE	GEORGE MICHAEL	23
33	—	OOO LA LA LA	TEENA MARIE	39
34	35	WASN'T I GOOD TO YA?	DA'KRASH	40
35	40	SEASONS CHANGE	EXPOSE	32
36	—	YOU ARE WHO YOU LOVE	GAVIN CHRISTOPHER	44
37	32	SINCE YOU CAME OVER ME	LACE	41
38	—	HEAVY ON MY MIND	CLUB NOUVEAU	46
39	39	COME AND GET THIS LOVE	STREET FARE	47
40	—	TURN OFF THE LIGHTS	WORLD CLASS WRECKIN CRU	38

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
ATLANTIC (7)	9
Island (2)	2
COLUMBIA (7)	9
Def Jam (2)	2
WARNER BROS. (5)	9
Reprise (2)	2
Geffen (1)	1
Paisley Park (1)	1
MOTOWN	8
E.P.A.	7
Epic (4)	4
CBS Associated (1)	1
Portrait (1)	1
Tabu (1)	1
RCA (4)	7
Jive (3)	3
CAPITOL	5
MCA	5
POLYGRAM	5
Mercury (2)	2
Polydor (2)	2
Wing (1)	1
ARISTA (3)	4
Jive (1)	1
EMI-MANHATTAN (3)	4
P.I.R. (1)	1
VIRGIN	4
A&M	3
SOLAR	3
ELEKTRA (1)	2
Vintertainment (1)	1
NEXT PLATEAU	2
TOMMY BOY	2
4TH & B'WAY	1
FATIMA	1
JCI	1
Sedona (1)	1
MACOLA	1
Kru'-Cut (1)	1
MALACO	1
Muscle Shoals Sound (1)	1
P.I.R.	1
Gamble & Huff (1)	1
PROFILE	1
RYAN	1
SELECT	1
SLEEPING BAG	1
STRIPED HORSE	1
TVT	1

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
52 ALL IN MY MIND	(Forceful, BMI/Willesden, BMI)	(Kermy, BMI/Hip Trip, BMI) CPP
60 ANOTHER CHANCE TO LOVE	(Albert Hammond, ASCAP/WB, ASCAP/Intersong-USA, ASCAP/Palancar, ASCAP)	45 GOING BACK TO CALI (Def Jam, ASCAP)
90 ARE YOU SERIOUS	(Mtime, BMI)	57 HE TURNED ME OUT (FROM "ACTION JACKSON") (WB, ASCAP/MCA, ASCAP)
33 BABY, BE MINE	(BMC, UK)	46 HEAVY ON MY MIND (Jay King IV, BMI)
98 BABY I'M FOR REAL	(Jobete, ASCAP) CPP	61 HERE COMES THE NIGHT (Music Corp. Of America, BMI/Bayjun Beat, BMI)
97 BABY TONIGHT	(Vabritmar, BMI)	19 HOT THING (Controversy, ASCAP)
72 BEDROCK	(Georgio/Stone Diamond, BMI)	49 HOW LONG (MCA, ASCAP/Copyright Control)
69 BRING THE NOISE	(Def American, BMI)	82 HOW YA LIKE ME NOW (Zomba, ASCAP/Willesden, BMI)
100 CHICK ON THE SIDE	(Polo Grounds, BMI/Ebbet's Field, ASCAP)	86 I DO (Gambi, BMI)
47 COME AND GET THIS LOVE	(Pure Delite, BMI/Main Street, BMI/Bird Cage, BMI/In The Flesh, BMI)	48 I GOT DA FEELIN' (Protoons, ASCAP/Turn Out Brothers, ASCAP)
10 COME INTO MY LIFE	(Beach House, ASCAP/Tavanne Lamont, ASCAP)	83 I PUT MY MONEY WHERE MY MOUTH IS (Muscle Shoals, BMI/Jalew, BMI)
58 DO THAT TO ME ONE MORE TIME	(Moonlight & Magnolia, BMI)	2 I WANT HER (Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/Zomba, ASCAP)
92 DONT HANG UP	(Bar-Kays, BMI/Warner-Tamerlane, BMI)	81 I WANT YOUR BODY (Slap Me I, ASCAP/Spectrum VII, ASCAP) CPP
24 EVERY DROP OF YOUR LOVE	(Music Corp. Of America, BMI/L'Il Mama, BMI/Mercy Kersey, BMI)	87 I WISH (Angel Notes, ASCAP/USA Exotic, ASCAP)
78 FALLING IN LOVE	(ADRA, BMI/Rapp City, BMI/Guinea Farm, BMI)	51 I WISH YOU BELONGED TO ME (Downstairs, BMI/Piano, BMI)
23 FATHER FIGURE	(Chappell, ASCAP/Morrisor Leahy, ASCAP)	91 IF YOU CAN DO IT: I CAN TOO!! (Bush Burnin', ASCAP)
93 FEELS GOOD TO FEEL GOOD	(WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP)	84 I'M SO HAPPY (Harrindur, BMI/Julorae, BMI) CPP
79 FEMALES (GET ON UP)	(TVT, ASCAP)	89 IN THE MOOD (Hip Trip, BMI/Hip Chic, BMI) CPP
18 FISHNET	(Ya D Sir, ASCAP/WB, ASCAP/Flyte Tyme, ASCAP)	77 INSTANT REPLAY (Mashamug, BMI/Island, BMI/What's New Wave, BMI/Irving, BMI)
27 FOR YOUR LOVE (I'LL DO MOST ANYTHING)	(Seven Songs, BMI/Wiz Kid, BMI/Irving, BMI) CPP	56 I'VE BEEN A FOOL FOR YOU (Abana, BMI)
73 FREE	(Kee-Drick, BMI/Black Eye ASCAP)	66 JENNIE (I'M Owe U A Tune, ASCAP/Bush Burnin', ASCAP/Gunhouse, BMI/Music Corp. Of America, BMI)
88 GET LUCKY	(Virgin, ASCAP) CPP	67 JUST HAVIN' FUN (Conceited, ASCAP/Let's Shine, ASCAP)
63 GET OUTTA MY DREAMS, GET INTO MY CAR	(Zomba, ASCAP)	9 LET ME TOUCH YOU (Assorted, BMI/WE, BMI/Try-Cap, BMI/Mighty Three, BMI)
1 GIRLFRIEND		21 LIVE MY LIFE (FROM "HIDING OUT") (Streamline Moderne, BMI/Texas City, BMI/No Pain No Gain, ASCAP/Uncity, ASCAP)
		16 LOOK WHAT YOU STARTED (Juldad, ASCAP/Gouda, ASCAP/Buchu, ASCAP/Dream Dealers, ASCAP/Arista, ASCAP) CPP
		37 LOVE CHANGES (Alexscar, BMI)
		54 LOVE DON'T GIVE NO REASON (Taj Mahal, ASCAP/Tavani, BMI)
		43 LOVE OVERBOARD (Caloco, BMI/Hip Trip, BMI) CPP
		29 LOVEY DOVEY (Shaman Drum, BMI)
		25 MAN IN THE MIRROR (Yellowbrick Road, ASCAP/MCA, ASCAP/Aerostation Corporation, ASCAP)
		42 MARY MACK (Hip Trip, BMI/Hip Chic, BMI) CPP
		94 MYSTERIOUS (Zomba, ASCAP)
		75 NEED YOU TONIGHT (MCA, ASCAP)
		14 NEVER KNEW LOVE LIKE THIS (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
		59 NEXT TIME (Jobete, ASCAP/Mazarati, ASCAP) CPP
		15 NO 1/2 STEPPIN' (Wiz Kid, BMI/Irving, BMI) CPP
		99 OH GIRL (Unichappell, BMI)
		62 ONE MORE FOR THE LONELY HEARTS CLUB (Charles White, BMI)
		39 OOO LA LA LA (April, ASCAP/Midnight Magnet, ASCAP/Oh-Bev, ASCAP/McNella, ASCAP)
		13 OVER YOU (Raydiola, ASCAP/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
		76 PARTY REBELS (Gentlemen West, BMI)
		68 PINK CADILLAC (Bruce Springsteen, ASCAP)
		26 PLAYTHING (Omeo, BMI/Lenn-Tom, ASCAP)
		8 PUMP UP THE VOLUME (MNS, PRS/WB, ASCAP)
		31 PUSH IT (Next Plateau, ASCAP/Turnout Bros, ASCAP)
		28 RAINY NIGHT (Wyteria, BMI/Music Minded, BMI/Electric Apple, BMI/Careers, BMI) CPP
		30 ROCKET 2 U (Groupie, BMI)
		11 RUN TO ME (Angel Notes, ASCAP/WB, ASCAP)
		32 SEASONS CHANGE (Panchin, BMI)
		53 SECRET LADY (Stephanie Mills' Starlight, ASCAP/Firebolt, ASCAP/MCA, ASCAP)
		41 SINCE YOU CAME OVER ME (Glasshouse, BMI/Irving, BMI/Gratitude Sky, ASCAP/When Words Collide, BMI) CPP
		36 SO AMAZING (April, ASCAP/Uncle Ronnie's, ASCAP)
		7 SOME KIND OF LOVER (Ultrawave, ASCAP/April, ASCAP/Intersong-USA, ASCAP/Rightsong, BMI)
		70 STAND UP (WB, ASCAP/Virgin, ASCAP)
		3 SUPERBAD (Jasper Stone, ASCAP)
		85 SWEET MEMORIES (Jay King IV, BMI)
		50 SWEET SENSATION (Trycep, BMI/Fernciff, BMI)
		34 TAKE GOOD CARE OF ME (Zomba, ASCAP/Willesden, BMI) CPP
		71 TEARS MAY FALL (T-Boy, ASCAP/Andy Panda, ASCAP/Tee Girl, BMI/Latin Rascals, BMI)
		65 THANKFUL (Jodaway, ASCAP)
		74 THAT'S WHAT LOVE IS (Trycep, BMI/Willesden, BMI/Mardago, BMI/Pera, BMI)
		35 THAT'S WHERE YOU'LL FIND ME (Monte Moir, ASCAP/Virgin-Nymph, BMI) CPP
		22 THINKING OF YOU (Maurice White, ASCAP/Yougoulei, ASCAP/Wenkewa, ASCAP)
		95 THIS IS LOVE (MCA, ASCAP/Yellowbrick Road, ASCAP)
		55 THRILL SEEKERS (Troutman's, BMI/Saja, BMI)
		4 TO PROVE MY LOVE (Jay King IV, BMI)
		38 TURN OFF THE LIGHTS (Lon-Hop, BMI)
		5 TWO OCCASIONS

SHEET MUSIC AGENTS

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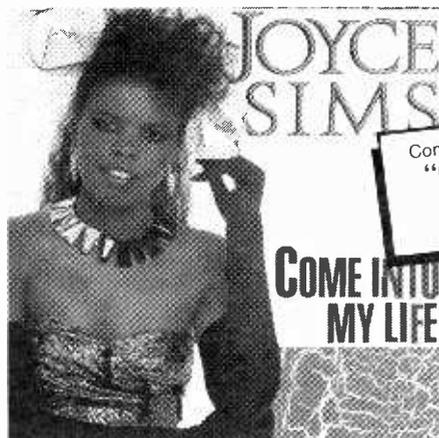
ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PCP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
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2

OF THE
FASTEST
MOVING
LP's of '88

JOYCE SIMS

SLEEPING
BVG
RECORDS



COME INTO
MY LIFE

Contains the Hit Single
"COME INTO
MY LIFE"
LP # TLX 10

JUST-ICE



Contains the Hit Single
"GOING
WAY BACK"
LP # LPRE 5

FRESH
RECORDS

FOR WEEK ENDING FEBRUARY 20, 1988

Billboard

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★ Compiled from a national sample of retail store and one-stop sales reports.					
1	1	1	11	STEVIE WONDER ▲ MOTOWN 6248 ML (8.98) (CD) 6 weeks at No. One	CHARACTERS
2	2	3	11	GLADYS KNIGHT & THE PIPS MCA 42004 (8.98) (CD)	ALL OUR LOVE
3	3	2	22	MICHAEL JACKSON ▲ ⁴ EPIC QE 40600/E.P.A. (CD)	BAD
4	4	4	13	EARTH, WIND & FIRE ● COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
5	8	9	9	KEITH SWEAT VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
6	6	6	36	THE O'JAYS P.I.R. ST 53036/EMI-MANHATTAN (8.98) (CD)	LET ME TOUCH YOU
7	5	5	12	ROGER REPRISE 25496/WARNER BROS. (8.98) (CD)	UNLIMITED!
8	7	7	35	WHITNEY HOUSTON ▲ ⁵ ARISTA AL 8405 (8.98) (CD)	WHITNEY
9	9	8	32	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
10	10	10	47	SALT-N-PEPA ● NEXT PLATEAU PL 1007 (8.98)	HOT, COOL & VICIOUS
11	11	14	10	MELI'SA MORGAN CAPITOL CLT-46943 (8.98) (CD)	GOOD LOVE
12	12	15	18	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (8.98) (CD)	SHARP
13	14	13	17	HEAVY D. & THE BOYZ MCA 5986 (8.98) (CD)	LIVING LARGE ...
14	19	24	12	GEORGE MICHAEL ▲ ² COLUMBIA OC 40867 (CD)	FAITH
15	15	12	26	DANA DANE ● PROFILE PRO 1233 (8.98) (CD)	DANA DANE WITH FAME
16	16	17	13	MIKI HOWARD ATLANTIC 81810 (8.98) (CD)	LOVE CONFESSIONS
17	18	16	27	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
18	17	18	12	KASHIF ARISTA AL-8447 (8.98) (CD)	LOVE CHANGES
19	20	20	48	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
20	13	11	26	UTFO SELECT SEL 21619 (8.98) (CD)	LETHAL
21	23	41	5	JUST-ICE FRESH LPRE-5/SLEEPING BAG (8.98)	KOOL & DEADLY
22	22	25	18	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
23	21	23	11	GERALD ALBRIGHT ATLANTIC 81813 (8.98) (CD)	JUST BETWEEN US
24	27	30	6	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
25	35	26	9	ARETHA FRANKLIN ARISTA AL 8497 (11.98) (CD)	ONE LORD, ONE FAITH, ONE BAPTISM
26	37	50	13	THE DEELE SOLAR ST 72555 (8.98)	EYES OF A STRANGER
27	40	36	51	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
28	31	33	13	FULL FORCE COLUMBIA FC 40894 (CD)	GUESS WHO'S COMIN' TO THE CRIB?
29	30	43	9	JOYCE SIMS SLEEPING BAG TLX 10 (8.98) (CD)	COME INTO MY LIFE
30	24	19	35	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
31	44	42	16	TERENCE TRENT D'ARBY INTRO. THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
32	29	32	48	SMOKEY ROBINSON ● MOTOWN 6226 ML (8.98) (CD)	ONE HEARTBEAT
33	36	28	76	KENNY G. ▲ ² ARISTA AL8-8427 (8.98) (CD)	DUOTONES
34	33	38	6	PEBBLES MCA 42094 (8.98) (CD)	PEBBLES
35	28	21	28	ERIC B. & RAKIM ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
36	25	22	27	LEVERT ● ATLANTIC 81773 (8.98) (CD)	THE BIG THROWDOWN
37	26	27	13	KOOL MOE DEE JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
38	48	34	44	LILLO THOMAS CAPITOL ST-12450 (8.98) (CD)	LILLO

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	32	48	5	SOUNDTRACK DEF JAM SC 44042/COLUMBIA (CD)	LESS THAN ZERO
40	38	29	98	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
41	43	31	18	WHODINI ● JIVE JL-8494/ARISTA (8.98) (CD)	OPEN SESAME
42	34	37	41	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
43	47	40	42	PUBLIC ENEMY DEF JAM BFC 40658/COLUMBIA	YO! BUM RUSH THE SHOW
44	52	—	2	CHRIS JASPER CBS ASSOCIATED BFZ 44053/E.P.A. (CD)	SUPERBAD
45	39	60	12	TONY TERRY EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
46	41	39	14	CLARENCE CARTER ICHIBAN ICH 1016 (8.98) (CD)	HOOKED ON LOVE
47	42	46	43	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
48	53	56	19	RAY PARKER JR. GEFEN GHS 24124/WARNER BROS. (8.98) (CD)	AFTER DARK
49	56	63	15	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
50	51	55	7	VARIOUS ARTISTS PROFILE 1249 (8.98) (CD)	MR. MAGIC'S RAP ATTACK, VOL. 3
51	60	49	44	GEORGIO MOTOWN 6229 ML (8.98)	SEXAPPEAL
52	54	52	16	SHANICE WILSON A&M SP 5128 (8.98) (CD)	DISCOVERY
53	57	51	16	BARRY WHITE A&M SP 5154 (8.98) (CD)	THE RIGHT NIGHT AND BARRY WHITE
54	55	62	3	TAYLOR DAYNE ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
55	49	47	17	MILES JAYE ISLAND 90615/ATLANTIC (8.98) (CD)	MILES
56	46	53	18	MARLON JACKSON CAPITOL CLT 46942 (8.98) (CD)	BABY TONIGHT
57	50	35	39	THE WHISPERS ● SOLAR ST 72554 (8.98) (CD)	JUST GETS BETTER WITH TIME
58	45	45	61	NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME
59	62	57	36	L.L. COOL J ▲ ² DEF JAM FC 40793/COLUMBIA (CD)	BIGGER & DEFFER
60	59	64	37	JONATHAN BUTLER JIVE/RCA 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
61	66	58	18	THE BAR-KAYS MERCURY 830 305-1/POLYGRAM (8.98) (CD)	CONTAGIOUS
62	63	59	17	DEJA VIRGIN 90601 (8.98) (CD)	SERIOUS
63	58	44	28	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
64	74	71	30	BABYFACE SOLAR ST-72552 (8.98)	LOVERS
65	61	54	20	GLENN JONES JIVE 1062-1-J/RCA (8.98) (CD)	GLENN JONES
66	69	73	11	CHICO DEBARGE MOTOWN 6249 ML (8.98)	KISS SERIOUS
67	72	69	26	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
68	68	61	68	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
69	NEW ▶		1	HURBY'S MACHINE SOUND CHECK PLS 1009/NEXT PLATEAU (8.98)	THE HOUSE THAT RAP BUILT
70	NEW ▶		1	DIANNE REEVES BLUE NOTE BLJ 46906/EMI-MANHATTAN (8.98) (CD)	DIANNE REEVES
71	70	74	46	MARVIN SEASE LONDON 830 794-1/POLYGRAM	MARVIN SEASE
72	RE-ENTRY			LACE WING 833 451-1 Y-1/POLYGRAM (8.98) (CD)	SHADES OF LACE
73	65	65	28	ICE-T SIRE 25602/WARNER BROS. (8.98) (CD)	RHYME PAYS
74	64	67	18	STEADY B JIVE 1060-1-J/RCA (8.98)	WHAT'S MY NAME
75	67	66	36	REGINA BELLE COLUMBIA BFC 40537 (CD)	ALL BY MYSELF

○ 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.

CHECK THESE NEW
CORRUPT JAMS BY
THE

**ROOGUE
BOYS**



THE
NEW
ALBUM
**KICKED
KNIGHT**

INCLUDES
I'M
COMIN'
KICK IT
PIT BULL

Capitol

Produced by TED CURRIER for Platinum Vibe Productions, Inc

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HOT DANCE MUSIC

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	5	6	★★ NO. 1 ★★ I WANT TO BE YOUR PROPERTY MCA 23817 1 week at No. One	◆ BLUE MERCEDES
2	1	3	7	SOME KIND OF LOVER (REMIX) MCA 23816	◆ JODY WATLEY
3	5	6	9	CHARACTERS (LP CUTS) MOTOWN 6248 ML	STEVIE WONDER
4	6	7	9	I COULD NEVER.../HOT THING PAISLEY PARK 0-20728/WARNER BROS.	◆ PRINCE
5	2	2	11	NEVER CAN SAY GOODBYE MCA 23812	◆ THE COMMUNARDS
6	7	11	6	I NEED A MAN/BEETHOVEN RCA 6820-1-RD	◆ EURYTHMICS
7	11	13	6	JUST A MIRAGE (REMIX) CHRYSALIS 4V9 43223	JELLYBEAN
8	10	10	9	DON'T GET MAD... GET EVEN! VIRGIN 0-96726	◆ AGE OF CHANCE
9	20	32	5	MOVE THE CROWD/PAID IN FULL (REMIX) 4TH & B'WAY 456/ISLAND	◆ ERIC B. & RAKIM
10	16	16	10	HYPNOTIZE (REMIX) MERCURY 870 169-1/POLYGRAM	TASTE-T-LIPS
11	19	25	5	MIRACLES EXPLODE CRIMINAL CR12-019	TINA B.
12	12	15	6	I'M THE ONE WHO REALLY LOVES YOU ATLANTIC 0-86627	MEL & KIM
13	13	21	6	PERFECT LOVER ATLANTIC 0-86619	COMPANY B
14	15	20	6	DON'T LOCK ME OUT ATLANTIC 0-86623	TERRY BILLY
15	14	23	5	RESCUE ME JUMP STREET JS-1013	LISA MITCHELL
16	4	1	10	YOU CAN DANCE (LP CUTS) SIRE 1-25535/WARNER BROS.	◆ MADONNA
17	22	30	5	TEARS MAY FALL TOMMY BOY TB-907	TKA
18	18	17	7	CAN'T WAIT ATLANTIC 0-86626	NANCY MARTINEZ
19	9	9	10	TWILIGHT WORLD (REMIX) MERCURY 870 015-1/POLYGRAM	◆ SWING OUT SISTER
20	32	40	3	I NEED SOMEBODY PROFILE PRO-7180	KECHIA JENKINS
21	30	38	3	NO 1/2 STEPPIN' A&M SP-12256	◆ SHANICE WILSON
22	27	33	4	MANDINKA (REMIX) CHRYSALIS PROMO	◆ SINEAD O'CONNOR
23	29	36	4	WISHING WELL (REMIX) COLUMBIA 44 07543	◆ TERENCE TRENT D'ARBY
24	24	26	4	EASY TO TOUCH ATLANTIC 0-86618	PROMISE CIRCLE
25	37	—	2	THINKING OF YOU (REMIX) COLUMBIA 44 07566	◆ EARTH, WIND & FIRE
26	34	41	4	BOUNCE BACK SPINN SP-2852	FIRE ON BLONDE
27	31	35	4	IF YOU CAN DO IT; I CAN TOO!! CAPITOL V-15345	◆ MELI'SA MORGAN
28	8	4	11	THE WAY YOU MAKE ME FEEL (REMIX) EPIC 49 07487/E.P.A.	◆ MICHAEL JACKSON
29	23	28	6	LET YOUR HEART MAKE UP YOUR MIND RCA 6821-1-RD	ALISHA
30	36	45	3	LOOK WHAT YOU STARTED (REMIX) MOTOWN 4598MG	THE TEMPTATIONS
31	33	31	5	JOIN HANDS BIG BEAT BB-0001	TARAVHONTY
32	25	27	6	HOT TO THE TOUCH EPIC 49 07496/E.P.A.	CLAUDJA BARRY
33	40	—	2	KING WITHOUT A CROWN MERCURY 870 102-1/POLYGRAM	◆ ABC
34	41	42	3	POSTCARDS FROM PARADISE CAPITOL V-15337	◆ FLESH FOR LULU
35	43	—	2	SAVIN' MYSELF CRITIQUE 0-96724/ATLANTIC	ERIA FACHIN
36	NEW	1	1	NAUGHTY GIRLS (REMIX) JIVE 1084-1-JD/RCA	SAMANTHA FOX
37	45	—	2	RUN TO ME (REMIX) MERCURY 870 033-1/POLYGRAM	◆ ANGELA WINBUSH
38	48	—	2	LET THE SUN IN (REMIX) WARNER BROS. PROMO	ATLANTIC STARR
39	38	39	7	I WANT HER VINTERTAINMENT 80-66788/ELEKTRA	KEITH SWEAT
40	42	44	4	WHEN BOYS CRY DICE TGR 1019	ASHLEY PAUL
41	21	8	12	WHAT HAVE I DONE TO DESERVE THIS? EMI-MANHATTAN V-56080	◆ PET SHOP BOYS & DUSTY SPRINGFIELD
42	17	14	11	LIVE MY LIFE VIRGIN 0-96728	◆ BOY GEORGE
43	NEW	1	1	PARTY PEOPLE IDLERS WAR-015	ROYAL HOUSE
44	50	—	2	GIRLFRIEND MCA 23794	◆ PEBBLES
45	46	—	2	DON'T U CARE/I'M BACK AGAIN GEFEN 0-20811/WARNER BROS.	JESSE'S GANG
46	NEW	1	1	FISHNET WARNER BROS. 0-20778	◆ MORRIS DAY
47	NEW	1	1	IMAGINATION TSR 857	LADY D
48	26	18	10	AND SO IT GOES WIDE ANGLE ITW 87133	EX-SAMPLE
49	NEW	1	1	HOT HOT HOT (REMIX) ELEKTRA 0-66783	◆ THE CURE
50	47	—	2	THE CALLING (REMIX) AIRWAVE ARI-9401	KEN HEAVEN

BREAKOUTS	1. ROCKET 2 U (REMIX) THE JETS MCA
	2. PLAYTHING (REMIX) REBBIE JACKSON COLUMBIA
	3. BEDROCK (REMIX) GEORGIO MOTOWN
	4. PINK CADILLAC NATALIE COLE EMI-MANHATTAN
	5. WHICH WAY THE TRIAD SOCIETY 4TH & B'WAY
	6. OUT OF THE BLUE (REMIX) DEBBIE GIBSON ATLANTIC
	7. PROVE YOUR LOVE (REMIX) TAYLOR DAYNE ARISTA
	8. SALVATION! HOOD GIANT
	9. CALL ME (REMIX) SPAGNA EPIC
	10. HE TURNED ME OUT (FROM ACTION JACKSON) THE POINTER SISTERS RCA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	8	★★ NO. 1 ★★ SOME KIND OF LOVER (REMIX) MCA 23816 2 weeks at No. One	◆ JODY WATLEY
2	2	1	14	NEVER GONNA GIVE YOU UP (REMIX) RCA 6784-1-RD	◆ RICK ASTLEY
3	3	4	11	NEVER CAN SAY GOODBYE MCA 23812	◆ THE COMMUNARDS
4	9	13	15	TRAMP/PUSH IT NEXT PLATEAU NP 50063	◆ SALT-N-PEPA
5	7	7	14	I WANT HER VINTERTAINMENT 80-66788/ELEKTRA	KEITH SWEAT
6	8	8	10	CAN'T WAIT ATLANTIC 0-86626	NANCY MARTINEZ
7	4	3	12	THE WAY YOU MAKE ME FEEL (REMIX) EPIC 49 07487/E.P.A.	◆ MICHAEL JACKSON
8	5	6	13	LOVE OVERBOARD (REMIX) MCA 23803	◆ GLADYS KNIGHT & THE PIPS
9	16	25	4	GIRLFRIEND MCA 23794	◆ PEBBLES
10	10	17	5	PERFECT LOVER ATLANTIC 0-86619	COMPANY B
11	11	15	12	HOT HOT HOT RCA 6737-1-RD	◆ BUSTER POINDEXTER & HIS BANSHEES OF BLUE
12	6	5	20	PUMP UP THE VOLUME 4TH & B'WAY 452/ISLAND	◆ M/A/R/R/S
13	20	24	6	I NEED A MAN/BEETHOVEN RCA 6820-1-RD	◆ EURYTHMICS
14	18	18	10	MAGIC CARPET RIDE SYNTHICIDE 71302-0	BARDEUX
15	13	12	8	WHAT HAVE I DONE TO DESERVE THIS? EMI-MANHATTAN V-56080	◆ PET SHOP BOYS & DUSTY SPRINGFIELD
16	19	22	5	TEARS MAY FALL TOMMY BOY TB-907	TKA
17	23	21	6	I'M THE ONE WHO REALLY LOVES YOU ATLANTIC 0-86627	MEL & KIM
18	17	20	12	IF YOU CAN DO IT; I CAN TOO!! CAPITOL V-15345	◆ MELI'SA MORGAN
19	24	29	5	DON'T LOCK ME OUT ATLANTIC 0-86623	TERRY BILLY
20	28	40	3	I WANT TO BE YOUR PROPERTY MCA 23817	◆ BLUE MERCEDES
21	14	11	15	NEED YOU TONIGHT ATLANTIC 0-86645	◆ INXS
22	15	14	11	I COULD NEVER.../HOT THING PAISLEY PARK 0-20728/WARNER BROS.	◆ PRINCE
23	25	28	5	LIVE MY LIFE VIRGIN 0-96728	◆ BOY GEORGE
24	21	23	6	TWILIGHT WORLD (REMIX) MERCURY 870 015-1/POLYGRAM	◆ SWING OUT SISTER
25	12	10	18	BECAUSE OF YOU FEVER SF 819/SUTRA	THE COVER GIRLS
26	22	16	13	COME INTO MY LIFE SLEEPING BAG SLX-28	◆ JOYCE SIMS
27	37	43	3	SAVIN' MYSELF CRITIQUE 0-96724/ATLANTIC	ERIA FACHIN
28	26	30	10	BE GENTLE WITH MY HEART A&M 1203	NATASHA
29	31	36	5	RESCUE ME JUMP STREET JS-1013	LISA MITCHELL
30	35	39	3	EASY TO TOUCH ATLANTIC 0-86618	PROMISE CIRCLE
31	27	9	11	THIS GIRL'S BACK IN TOWN COLUMBIA 44 07477	◆ RAQUEL WELCH
32	30	34	6	TO PROVE MY LOVE WARNER BROS. 0-20777	◆ MICHAEL COOPER
33	32	32	10	SEASONS CHANGE ARISTA ADI-9639	◆ EXPOSE
34	40	—	2	WISHING WELL (REMIX) COLUMBIA 44 07543	◆ TERENCE TRENT D'ARBY
35	38	46	6	LET YOUR HEART MAKE UP YOUR MIND RCA 6821-1-RD	ALISHA
36	45	—	2	OUT OF THE BLUE (REMIX) ATLANTIC 0-86621	◆ DEBBIE GIBSON
37	33	27	15	SO EMOTIONAL (REMIX) ARISTA ADI-9641	◆ WHITNEY HOUSTON
38	29	26	22	TELL IT TO MY HEART ARISTA ADI-9611	◆ TAYLOR DAYNE
39	36	33	8	HOT TO THE TOUCH EPIC 49 07496/E.P.A.	CLAUDJA BARRY
40	41	44	3	LOOK WHAT YOU STARTED (REMIX) MOTOWN 4598MG	THE TEMPTATIONS
41	NEW	1	1	MOVE THE CROWD/PAID IN FULL (REMIX) 4TH & B'WAY 456/ISLAND	◆ ERIC B. & RAKIM
42	NEW	1	1	NAUGHTY GIRL (REMIX) JIVE 1084-1-JD/RCA	SAMANTHA FOX
43	43	42	8	HAZY SHADE OF WINTER DEF JAM 44 07540/COLUMBIA	◆ BANGLES
44	46	—	2	I NEED SOMEBODY PROFILE PRO-7180	KECHIA JENKINS
45	NEW	1	1	PARTY PEOPLE IDLERS WAR-015	ROYAL HOUSE
46	NEW	1	1	FISHNET WARNER BROS. 0-20778	◆ MORRIS DAY
47	49	—	2	RUN TO ME (REMIX) MERCURY 870 033-1/POLYGRAM	◆ ANGELA WINBUSH
48	39	38	22	DEVOTION ATLANTIC 0-86652	TEN CITY
49	48	50	3	HOW YA LIKE ME NOW JIVE 1073-1-JD/RCA	KOOL MOE DEE
50	NEW	1	1	FATHER FIGURE COLUMBIA 44 07547	◆ GEORGE MICHAEL

BREAKOUTS	1. THINKING OF YOU (REMIX) EARTH, WIND & FIRE COLUMBIA
	2. GOING BACK TO CALI/JACK THE RIPPER L.L. COOL J DEF JAM

○ 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.

Fla. Meet To Focus On 12-Inch, Nightclub Bizzes

LAST DANCE: If you're not registered, you should hurry. The highlight of the season will undoubtedly be the third **Winter Music Conference**, set for Feb. 23-27 at the Marjot Biscayne Eay in Miami. The gathering is billed as a "seminar and expo focusing on many aspects of the 12-inch-record and nightclub industries, their relationships to each other, and the impact that they have on the music industry as a whole." Included will be seminars on radio, clubs and booking, charts and publications, a&r, remixers, record pools, and—new this year—rap and video panels. With entertainment guaranteed via the scheduling of various artist showcases and an awards banquet, this year's seminar will no doubt be quite educational as well. For last-minute info, call 305-563-3888.

JUST OUT: One of the highlights of this week is the throbbing pound of "Breakaway" (A&M) by **Big Pig**; eclectic in essence, the selection, from the act's debut album, pumps a heavily stripped-down rhythm in its "Popper" version. It could be the next "Relax" . . . As we had pegged months ago, **Taja Sevelle's** winding r&b/pop-grooved "Wouldn't You Love To Love Me" (Paisley Park/Warner Bros.) has been released as a single in four new remixes. **Jellybean's** versions, penned by Prince, have a much softer edge and could

have been more effective if they had retained more of the album version's snap; although the original version has been extended in an average mix by **Joe Blaney**, with the four mixes that are included you can and should do this one justice . . . Speaking of Jellybean, his current chart-topping smash, "Just A Mirage" (Chrysalis), has resurfaced in a punchy new Latin-style remix . . . "Nighttime" (Virgin) from **Pretty Poison** is that outfit's 1983 top 20 dance hit postproduced and mixed by **Shep Pettibone** . . . House continues to venture into the pop arena with **3 Man Island's** "Jack The Lad" (Chrysalis); primarily an instrumental with vocal bits tossed about, the track could catch.

JUST OUT: **Cut To Shock's** turntable treat "Put That Record Back On" (Bassment, 201-963-1560) follows in the "Pump Up The Volume" mold with a healthy helping of "samples'n'edits" over a monster groove . . . For those wondering how to get a copy of the simmering smash "Party People" (Idlers) by **Royal House**, it is being distributed through Warlock. The contact number is 212-967-6258 . . . Producer **Kenton Nix (Taana Gardner, Gwen McRae)** would be pleased to hear the bass-heavy, early '80s-ish "I'm A Lover" (Lower Level, 212-691-1720) from **Kym Mazelle**; **Manny Lehman** provided the mix



by Bill Coleman

. . . **Velore & Double-O's** "She's Fine" (Virgin) is a far cry from their "ugly" debut; the house-inspired selection (best captured on the "Piano Thump" version) is also the act's second video directed by fashion designer **David Cameron** . . . "No Use To Borrow" (Atlantic) is the latest **Ish** project from **Blue Moderne** in a

predictable Miami mold; the "No Use To Cha Cha" version is the most favorable . . . **Underworld** delivers an up-tempo synthpop track in "Underneath The Radar" (Sire).

L'I'L BITS: The succinct r&b feel and inspirational lyric treatment of "Stand Up" (Virgin) from U.K. duo **Hindsight** benefit greatly in the **Paul Simpson** remix treatment . . . Expect new product from **Chandra Simmons** on **Sleeping Bag** . . . "It Works For Me" (4th & B'way, 212-995-7800) by **Pam Russo** is a pretty, Latin-tinged number that could be her biggest yet; the remix is by "Little" **Louie Vega** . . . In the same

league is **Corina's** "Out Of Control" (Cutting, 212-569-4589) . . . **Taz's** "Forever Yours" (Profile, 212-529-2600) is a busy, female-sung techno-track . . . **Konk** returns with the appealing "Machine" (Dog Brothers, 212-475-1351) . . . Lastly, some may recall "Sugar Coated" **Andy Hernandez**, aka **Coati Mundi**, from his days with **Dr. Buzzard's Original Savannah Band** and **Kid Creole**, but he's solo on the samba/soca stylings of "El Coco Loco (So So Bad)" (Sire); additional production and remix were handled by **Scott Blackwell**. Ex-Savannah lead **Cory Daye** helped with vocals.

Label Ambitiously Eyes Dance, R&B Markets Alpha Int'l Fills Roster With Philly Sound

BY BILL COLEMAN

NEW YORK Philadelphia has always been a hotbed of musical talent, from the heyday of soul label Philadelphia International to the recent barrage of respected rap artists, including **Magnificent Jazzy Jeff & Fresh Prince** and **Steady B**. Now, Alpha International Records is poised to make its mark, specializing in dance and r&b music.

The label's concentration will be on Philadelphia-area talent. According to executive vice president **Ernie Cinabamora**, "We decided in 1988 that the players in Philadelphia should get together and pool their ideas, get the talent, and try to get it under one label."

Two-month-old Alpha International is a division of the Sigma Alpha Entertainment Group, which has itself been in existence for only six months. The entertainment group was established when Sigma Sound Recording and Alpha Recording Studios merged. Now residing under the Sigma Alpha umbrella are Sigma Sound Recording Studios and I.R.P. Promotions as well as the new record label.

Those involved with Alpha are by no means rookies in the music business. Many were involved in the now-defunct Philly World label, which spawned hits by current A&M artist/producer **Bryan Loren** and others. Cinabamora says, "When Sigma Sound and Alpha Recording Studios joined forces, we came together as a unit, knowing that the future would be for us to be in the record business."

On the creative end, the label is quite confident of the talents of well-known producer **Nick Martinelli** (Regina Belle, Loose Ends), who will be handling Alpha's a&r duties, working with a team of in-house writers, arrangers, and producers. Martinelli hopes to concentrate on acts "that will go to black radio first and possibly cross over." Cinabamora adds, "We're looking to develop artists like we did before. I think that's the most important thing. We're looking out for the future of the artists."

With Alpha's first two releases targeted toward the dance market, Cinabamora says the timing is perfect. "With dance music hitting the charts pretty hard with groups like **Exposé**, we felt that this

would be a good avenue for us to go." "Young Love" by female artist **Cuca** and a hi-NRG item called "You Are The One" by **Carla Reddish** will be released within the next few weeks.

The label's plans are to "complete four albums, hopefully establishing all four of them. We're looking for each act to have two

No. 1 records on the r&b or dance charts and to get them top 40 nationally," says Cinabamora.

"You need to have the longevity, and we have the sources of income to keep us afloat. The other thing that will make us successful is consistency with our promotions at the radio and retail levels. Naturally, it all boils down to the product."

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Out Of Control—Corina
Love Memories—Left Lane
Second To None—Sharon Redd

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Swnging On A Star—Man To Man
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Double Jack Mix—Mirage
I Feel It—Suzie + The Cubans
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Whitesnake Savors Success

BY STEVE GETT

NEW YORK U.S. sales of Whitesnake's eponymous Geffen album have topped the 5.5 million mark and will doubtless increase as the group continues its national headlining tour.

No one could be happier with the album's runaway success than band leader David Coverdale. "Whitesnake" took the former Deep Purple vocalist the best part of two years to complete, and, not surprisingly, it turned out to be a very expensive project.

"To be honest, I'd have been content to have just broken even," says Coverdale. "What's happened is a total phenomenon."

By the time "Whitesnake" emerged in March, Coverdale was no longer working with any of the players on the album, including guitarist John Sykes, who had co-written most of the material.

For the filming of a video to accompany the album's lead-off track—the epic, Led Zeppelin-esque "Still Of The Night"—Coverdale gathered a well-respected team of hard-rock players: Adrian Vandenberg; ex-Dio guitarist Vivian Campbell; bassist Rudy Sarzo, formerly of Quiet Riot; and drummer Tommy Aldridge, whose track record included stints with Black Oak Arkansas and the Pat Travers Band. Sarzo and Aldridge had at one time made up Ozzy Osbourne's rhythm section.

How did Coverdale feel about returning to the scene with musicians who had not played on the album?

"That was never a problem," he says. "My prime concern when I was putting this lineup together was who could play the music, who could take it further, and who could

look good doing it."

Though determined to recruit competent musicians, Coverdale acknowledges that their looks were also important. "With spending so much time in America, I realized something I had definitely not taken seriously for many years was the image," he says. "For about four or five years, I think, American acts got away with image rather than songs."

"Still Of The Night" garnered strong response from album rock radio, and the video proved invaluable in launching the "Whitesnake" album. Says Coverdale, "The video support was major. All I wanted to do was reestablish in people's minds that Whitesnake hadn't lost its balls or bite. It was a complete image video to present to the audience an idea of what this band was all about—and it paid off."

After building a rock-solid base with "Still Of The Night," Whitesnake scored two top 10 singles in 1987 with "Here I Go Again" and "Is This Love." Whitesnake received a tremendous amount of exposure through heavy radio and video support and an opening slot on Motley Crue's U.S. tour. Coverdale hit the road with the same players featured in the "Still Of The Night" clip.

"The Motley Crue dates were exceptionally good for both of us, and it turned into the most successful rock tour of 1987," says Coverdale. "The invitation to participate in the tour came well before we'd sold all of these albums. With the success of our album, I think it turned into a situation where the real beneficiaries were the audience. They certainly got their tickets' worth. A lot of acts take out some terrible opening bands to make themselves look

better."

Now that Coverdale is headlining, he is determined that Whitesnake tours with strong support bands. Great White is opening the current dates, and according to Coverdale, "I'm hoping to feature some shows with Dokken. The most important thing is to take out an act that's going to give [people their] money's worth and make the evening complete."

Plans call for Whitesnake to continue touring through August. "We could be on the road for the next two years nonstop," says Coverdale. "We're just trying to pace it so that we can keep up the energy and excitement levels. We're booked up to June; then there'll probably be trips to Australia and Japan. Offers are coming in on a daily basis, but there's got to be an end in sight. There must be a finishing post because of the next album."

"The plan is to take off six weeks at the beginning of September for the break, and then to go into the studio. We're looking at a March 1989 release for the next album."

(Continued on page 36)



Soul Force. James Brown recently wrapped his next Scotti Bros. album in New York, with Full Force at the production helm. Shown, back row from left, are Shy-Shy, B-Fine, Baby Gerry, and Curt-t-t. Shown, front row from left, are engineer Tony Maserati, Brown, and Bowiegedd Lou.

Zappa Wows 'Em In Albany 1st Tour In 3 Years Kicked Off

BY MICHAEL ECK

ALBANY, N.Y. Frank Zappa opened his Broadway The Hardway tour Feb. 2 at the Palace Theater here, playing a 2½-hour concert to a sold-out house of 3,000 enthusiastic fans.

For his first concert outing in three years, Zappa is touring with an 11-piece band, the largest ensemble he has ever employed on the road.

At the Palace, Zappa unveiled adventurous new arrangements of old standards; offered some offbeat covers like Led Zeppelin's "Stairway To Heaven" and the Beatles' "I Am The Walrus"; and performed five new, politically edged, socially conscious tunes, including songs that rebuffed presidential hopeful Pat Robertson and superstar Michael Jackson.

"I've been touring for 23 years, and I've never had a first show go so smoothly," Zappa said after the performance.

Performances during the tour will be digitally recorded for a "Broadway The Hardway" album, to be released after the conclusion

of the combined U.S./European dates.

"It's about live music played by live musicians," said Zappa, referring to the nature of the program. "It's going against the grain of what music in the '80s is all about. It is sort of a Broadway concert in that there are people doing things, skits and such, and the songs have stories, the stories have action. It's theatrical in an old-fashioned sense."

Zappa has also returned to his guitar for this trip. Early reports indicated that he had given it up in favor of his new toy, a Synclavier.

To back up his strong political views and messages, Zappa, with the aid of the League of Women Voters, had voter registration booths set up in the lobby of the Palace Theater. This will be a feature of all U.S. dates on the tour.

Zappa claimed to have 10% audience registration by curtain time. "Multiply that by all the dates on the tour and you'll see that we've got something going on here," he said.

"CBS Morning News" taped portions of the Albany show for an upcoming day-in-the-life feature on Zappa.

Heart—No Break, But Solo Deals Set

NO SPLIT: Heart is not breaking up, but sisters Ann and Nancy Wilson will be working on solo projects this year. Before the group embarked on the European leg of its Bad Animals tour—the first date is on Thursday (18) in Hamburg, West Germany—Ann Wilson called the Beat to dispel rumors of a possible band split.

"It would be really good to put this thing to rest once and for all," says Ann. "Just because we're doing solo things, people have been assuming that Heart is going to be over. But that's not true at all."

What are the Wilson sisters up to?

According to Ann, "Nancy has written a story called 'The Dream Friends,' which is going to be an animated musical feature. She's already been working with the guys who are doing the animation."

"I'm going to do a solo album. A lot of people have been asking me about it for a while—there seems to be a big call for it. So I'm really interested in seeing what I can do. I think most people would expect me to go all soft, with lots of ballads. But I want to go the other way. I just want to rock'n'roll even harder."

Tentative plans call for Foreigner's Mick Jones to produce Ann's album. "We've known each other for years," she says. "When I was looking for someone to help me I immediately thought of him."

On the Heart front, Ann says, "We'll be in Europe for about five weeks. After taking a two-week break, we're going to Japan [on March 26], and then we'll be off until the summer, when we'll be touring in the U.S. again."

SHORT TAKES I: Grace Slick has announced that she will no longer be performing with Starship. According to the veteran vocalist, "I'll be out of the band and shifting in other directions. I'm 48—how can I jump around stage?" ... Nile Rodgers is scoring Eddie Murphy's next movie, "The Quest" ... La Toya Jackson showed at New York's Madison Square Garden on Feb. 4, where she joined the New York Knicks and nine Miss USA contestants for a rally against drugs. After a few attempts at the Garden hoop, Jackson sang "Just Say No To Drugs" ... The Beat was sad to hear that London's legendary Marquee club will be closing its doors for the last time in March. The nightspot was a launching pad for acts like the Who, the Police, Led Zeppelin, and the Rolling Stones. Incidentally, former Zep

vocalist Robert Plant played a one-off date at the Marquee on Feb. 3, during which he performed classic tracks like "Trampled Underfoot" and "Misty Mountain Hop" ... Cinderella's second PolyGram album, "Long Cold Winter," is due on May 7. Coinciding with the album's release, the Philadelphia-based rockers will be embarking on a marathon tour opening for Judas Priest. European dates for this strong double bill run May 7-June 22, with North American shows scheduled to commence on July 23 ... Chrissie Hynde, Grace Jones, the Neville Brothers, and Carlos Santana are among those who teamed up with reggae stars Jimmy Cliff, Bunny Wailer, Ziggy Marley, and Rita Marley in January in Port Royal, Jamaica, for the the filming of "A Reggae Session"—the latest in the Cinemax Sessions series,

which has included tributes to Roy Orbison and B.B. King. It is set to premiere on March 20.

JACKO UPDATE: Michael Jackson's Spanish-language version of "I Just Can't Stop Loving You"—"Todo Mi Amor Eres Tu"—which came out in South America in January, is being released here as a 12-inch single in March through Discos CBS International.

Meanwhile, more than 1 million tickets have been sold for Jackson's European stadium tour, which runs June 2-July 23. Jacko's March 5-6 concerts at New York's Madison Square Garden sold out in just over four hours.

VERY STRANGE: The chances of two members of a band, once married to each other but now married to other people, becoming first-time parents on the same day are remote, to say the least. But that's exactly what happened on Jan. 30 to John Doe and Exene of Elektra act X. Exene and hubby Viggo Mortensen celebrated the birth of a boy, Henry Blake; Doe and wife Gigi Nommensen had a girl, Veronica Jane.

Next up for X is the spring release of a double live album, "Live At The Whiskey A-Go Go On The Fabulous Sunset Strip," followed by a tour.

SHORT TAKES II: Word has it that ex-Smiths leader Morrissey has completed his debut solo album, which bears the working title "Education In Reverse." Look for a spring release ... Rumors are rife that Paris will be the next city to house a Virgin megastore.





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- Merchandising revenues
- Favorite arenas of top touring talent
- Top country music venues
- Tour lists, top tours on the road, new acts on tour, top venues and cities, top new venues
- Special Boxscore analysis

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ARTIST DEVELOPMENTS

BOSS SOUNDS

Coinciding with Bruce Springsteen's return to the concert circuit, Columbia is releasing "One Step Up" as the third single from his double platinum "Tunnel Of Love" album Tuesday (16). An accompanying video clip is being completed by director Meiert Avis.

The B side of "One Step Up" will be "Roulette," a cut previously unavailable on any Springsteen album. The first two singles from "Tunnel Of Love"—"Brilliant Disguise" and the title track—were also backed by B sides unavailable on album: "Lucky Man" and "Two For The Road," respectively.

Springsteen's Tunnel Of Love Express tour—his first U.S. road outing in almost two-and-a-half years—kicks off Feb. 25 with the first of three dates at the Centrum in Worcester, Mass. In addition to the E Street Band—which comprises Roy Bittan, Clarence Clemons, Danny Federici, Nils Lofgren, Patti Scialfa, Garry Tallent, and Max Weinberg—Springsteen will be accompanied on the road by a five-piece horn section: Mario Cruz, Edward Manion, Mark Pender, Richard Rosenberg, Mike Spengler.

TEEN TOUR

Tiffany's shopping-mall days are behind her now that she has inked an exclusive deal with the General Talent International booking agency. According to GTI president Jerry Ade, extensive concert dates are being lined up for the MCA teen sensation.

"Starting on April 12, Tiffany will be going out for three weeks of break-in dates in secondary markets," says Ade. "She'll be doing small buildings, mainly 2,500- to 3,000-seat venues. Then in June we're putting her on a full-fledged tour that will run through October. For those dates, we're looking at parks, festivals, fairs, and the sheds."

Tiffany's summer tour is scheduled to begin on June 15, says Ade. He adds that a stint at the Universal Amphitheatre in Los Angeles is tentatively being held for the July 4 weekend.

DEYOUNG'S BACK

Following a two-year absence, Dennis DeYoung is returning with a new album on a new label. The former singer/songwriter/keyboardist for Styx, who has made two solo albums for A&M since that group's demise, is set to debut this April on MCA with an album called "Boomchild."

DeYoung, who is completing the new album at Chicago's Streeter-ville Studios, says "Boomchild" could be loosely termed "conceptual," as a number of tracks were written from the perspective of a mature person looking back on the growing-up process.

"I'm especially proud of the cut 'Harry's Hands,'" says DeYoung. "I was brought up in a working-class neighborhood on Chicago's South Side, and it's about the fathers of the guys I knew—the

blue-collar experience as I perceived it. Not a new topic, but one very close to my heart." Other tunes include the anticocaine "Who Shot Daddy?"; the romantic reminiscence "Beneath The Moon"; and "Won't Go Wasted," which is "the only straight ballad on the album," according to DeYoung.

"Boomchild" was produced by Alan Shacklock, whose work on Roger Daltrey's "Under A Raging Moon" DeYoung had admired.

As for a Styx reunion now rumored to be in the works, DeYoung says, "I don't know anything about it. There have been discussions with other group members, but nothing has been planned."

Artist Developments is edited by Steve Gett. Reporter: Moira McCormick (Chicago).



On The Town. David Bowie, left, and Julian Lennon connect at New York's China Club. Bowie had just flown in from Morocco, where he had been portraying Pontius Pilate in Martin Scorsese's next movie, "The Last Temptation Of Christ." Lennon had just arrived from Switzerland, where he is recording his next Atlantic album. (Photo: Dominick Conde)

TALENT IN ACTION

EARTH, WIND, & FIRE

Radio City Music Hall, New York

PERHAPS TIME OFF has made Earth, Wind & Fire apathetic. Or maybe the group is just beginning to readjust to life on the road. The group's "Touch The World" reunion tour—now only in its opening weeks—touched down for five nights here recently and was not without a few kinks.

In the '70s, Maurice White and company were masters of polished, upbeat black pop. They sold millions of records, won numerous Grammys, and their live performances were notorious for fast, fierce spiritedness. Their songs now are more gritty; so, unfortunately, is their show.

Some songs (complete with uninteresting solos) went on too long, while others appeared rushed. Stabs at humor came off as contrived, and on more than one occasion the group's trademark harmonies sounded off kilter.

Still, there were some genuinely delightful moments. As in their heyday, illusion played a significant part in the staging—including a remarkable entrance and later disappearance in hovering planets. And Philip Bailey's heavenly falsetto induced a joyous explosion whenever he sang lead. "Reasons" was especially murderous. The closing tune, a rendition of "Touch The World" featuring the New York chapter of the Edwin Hawkins Singers, was equally irresistible—though the choir's miking was inadequate.

"Touch The World"—the title track from their first album in four years—was one of just three new tracks Earth, Wind, & Fire performed. The rest of the group's two-and-a-half-hour display featured classics from the '70s.

HAVELOCK NELSON

GENE LOVES JEZEBEL FLESH FOR LULU

Beacon Theater, New York

WHEN BLOND GENE Loves Jezebel vocalist Michael Aston began the Jan. 28 Beacon show by stumbling off the circular ramp surrounding drummer Chris Bell, it somehow seemed appropriate.

After all, he and co-vocalist Jay Aston, his redheaded identical twin brother, seemed like a couple of glam-drag relics of hippiedom, especially Michael, who performed a sort of free-form acid dance while daintily twirling a pair of scarves.

But the Jezebels have proven themselves to be more than mere poseurs. While both Astons sang in a rather mournful tone, they were effective in their psychedelically tinged postpunk love-song collection, including the great palliative "Heartache" and the current hitworthy single "The Motion Of Love" from their Geffen album, "The House Of Dolls."

Throughout the show, Bell maintained a pumping beat, while guitarist James Stevenson kept up the trance with dreamy, burnt-edged licks. Overall, the band drew an ecstatic crowd response and is clearly ready for the bigger venues.

(Continued on next page)

Rounder Rolls Out 3-Inch CD

BOSTON Indie stalwart Rounder Records throws its hat into the 3-inch-compact-disk ring with the Rounder Sub-Compact Disc, a four-song sampler culled from recent albums by NRBQ, Jonathan Richman & the Modern Lovers, Tetes Noires, and Barrence Whitfield & the Savages. According to Brad Paul, Rounder director of promotion, the disk serves promotional and retail ends.

"We see the 3-inch format as an excellent vehicle to increase Rounder's visibility with rock radio and retail interests, to help get our foot in the door in the CD single market ahead of the majors, and to provide a more effective means of putting CD promos in the hands of retailers," says Paul, who notes that the Cambridge, Mass.-based Rounder is only the fourth domestic independent label to commercially offer the 3-inch singles.

Rounder serviced 100 advance copies to key radio reporters during the second week of January, and recently completed a 1,000-unit mailing to college/alternative/album rock radio and supportive retail dealers. Street date for the commercial release is Tuesday (16).

Unlike the Rykodisc disks, Rounder's 3-inch CD is packaged with an adapter printed with a Rounder logo in a lift-out jewel box inside the traditional 6-by-12-inch cardboard tuck box. The disk carries a \$5.98 list, which Rounder plans to promote as "an affordable value for 20 minutes of music, especially considering a new album in the 30-minute range carries a list price between \$14 and \$18," says Paul.

Initial radio response has been

DAVID WYKOFF

WHITESNAKE TOURS IN SUPPORT OF SMASH ALBUM

(Continued from page 34)

Coverdale says he and Vandenberg have already started collaborating on material for the next album. "We've already touched on half a dozen ideas which are all definites," says the singer. "I'm also going to revisit some of the older [Whitesnake] stuff. I'll record 'Fool For Your Loving,' which was our first big hit in Britain. I also want to consider revamping the Vandenberg song 'Burning Heart.'"

Coverdale had planned to release

highly encouraging, according to Paul. Key album rock outlets like WNEW in New York and WXRT in Chicago added the NRBQ track "Crazy Like A Fox" in the first week out. Whitfield's "Stop Twistin' My Arm," from the LP release late last year, was among WBCN Boston's most-requested local songs, but the station immediately featured the digital version of the song as its featured Big Mattress Song Of The Week.

the song "Crying In The Rain" as the fourth and final single from the "Whitesnake" album, but he says that demand from album rock radio prompted the release of 'Give Me All Your Love' as the new single.

"I'm really worried about milking this album too much and stuffing it down people's throats," says Coverdale. "If somebody sees an article on Whitesnake or a video coming on, I don't want them to switch off, saying, 'No more.' So far, that hasn't happened."

NEW ON THE CHARTS

BBROWMARK, former bassist in Prince's Revolution, is experiencing his first taste of solo success on the Hot Black Singles chart with the up-tempo "Next Time," the first single from his Motown debut album, "Just Like That."

A native of Minneapolis, Brownmark played in a number of local bands before his bass skills were tapped by Prince. After connecting with the Purple One at age 18, Brownmark amassed credits on albums like "Controversy," "1999," "Purple Rain," and "Parade."

In addition to working with Prince, Brownmark has been the

guiding force behind the group Mazarati. He has also written and produced songs for Chico Debarge, Stacy Lattisaw, Teen Dream, and Lakeside.

With the exception of some horns and a couple of lead guitar solos, Brownmark produced, wrote, arranged, and played every note on his debut solo album, recorded at his Minneapolis studio.

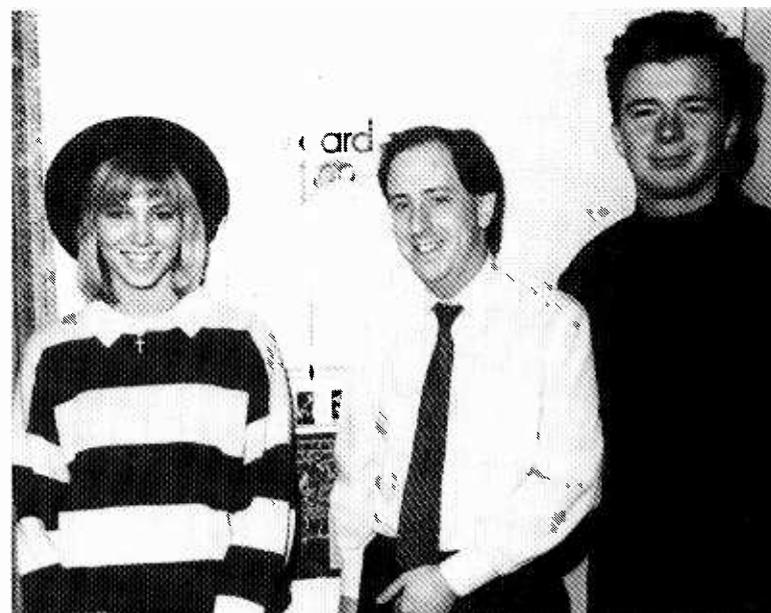
As "Next Time" moves up the Hot Black Singles chart, Brownmark is putting together a stage show, which he plans to take on the road in the spring. A video for "Next Time" has just been serviced nationally. **STUART MEYER**



Brownmark

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LUCIANO PAVAROTTI	Hartford Civic Center Hartford, Conn.	Jan. 10	\$621,955 \$100/\$75/\$50/\$10	14,415 sellout	Connecticut Opera
RUSH TOMMY SHAW	The Forum Inglewood, Calif.	Feb. 4-5	\$483,257 \$18.50	27,585 sellout	Avalon Attractions
AEROSMITH DOKKEN	Arena, Long Beach Convention & Entertainment Center Long Beach, Calif.	Feb. 4, 6	\$439,058 \$17.50	26,124 sellout	Avalon Attractions
WHITESNAKE GREAT WHITE	Centrum in Worcester Worcester, Mass.	Jan. 28-29	\$407,618 \$17.50	24,403 sellout	Don Law Co.
DEF LEPPARD TESLA	Richfield Coliseum Richfield, Ohio	Feb. 2	\$301,048 \$17/\$16	18,784 sellout	Belkin Prods.
STING	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Feb. 7	\$291,053 \$18.50/\$17.50	16,170 sellout	Monarch Entertainment Bureau John Scher Presents Larry Vaughn Presents
STING	Spectrum Philadelphia, Pa.	Feb. 2	\$257,165 \$17.50/\$15	15,451 sellout	Electric Factory Concerts
AEROSMITH DOKKEN	The Forum Inglewood, Calif.	Jan. 27	\$243,950 \$17.50	14,728 sellout	Avalon Attractions
AEROSMITH DOKKEN	Arizona Veterans Memorial Coliseum Phoenix, Ariz.	Feb. 7	\$226,291 \$17.50/\$16.50	14,000 sellout	Evening Star Prods. Bill Silva Presents
WHITESNAKE GREAT WHITE	Baltimore Arena Baltimore, Md.	Feb. 4	\$222,094 \$16.50	13,522 13,725	Cellar Door Prods.
YES	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Feb. 5	\$220,001 \$18.50/\$17.50	12,508 14,268	Monarch Entertainment Bureau John Scher Presents Larry Vaughn Presents
GALLAGHER	Riverside Theatre Milwaukee, Wis.	Feb. 4-8	\$214,362 \$21.75/\$18.75/\$14.75	11,255 12,500 sellout	Joseph Entertainment Group
TED NUGENT G-FORCE	Cobo Arena Detroit, Mich.	Dec. 31	\$207,620 \$17.50	11,864 12,191	Brass Ring Prods.
OINGO BOINGO	Hollywood Palladium Hollywood, Calif.	Jan. 29-30	\$188,160 \$15	13,200 sellout	Avalon Attractions
RUSH TOMMY SHAW	San Diego Sports Arena San Diego, Calif.	Feb. 3	\$187,793 \$17.50	11,182 sellout	Avalon Attractions
CHEAP VACATION TOUR: JIMMY BUFFETT	Fox Theatre Atlanta, Ga.	Feb. 2-3	\$174,946 \$19.75	8,858 sellout	Concert Promotions/Southern Promotions
EARTH, WIND & FIRE	Boston Garden Boston, Mass.	Feb. 2	\$174,072 \$17.50/\$15.50	10,551 11,703	Cafferty's Concerts
DEF LEPPARD TESLA	Mid-South Coliseum Memphis, Tenn.	Feb. 7	\$172,912 \$16	10,807 sellout	Mid-South Concerts
O'JAYS/LEVERT	Masonic Auditorium Detroit, Mich.	Jan. 30	\$166,028 \$22.50	7,379 sellout	Brass Ring Prods.
THE CHEAP VACATION TOUR: JIMMY BUFFETT	Centrum in Worcester Worcester, Mass.	Jan. 30	\$162,538 \$17.50	9,665 11,000	Don Law Co.
RUSH TOMMY SHAW	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	Jan. 30	\$160,848 \$16/\$14	10,597 12,494	Stone City Attractions in-house
DEF LEPPARD TESLA	Von Braun Civic Center Huntsville, Ala.	Feb. 6	\$159,776 \$16	9,986 sellout	Cellar Door Prods.
WHITESNAKE GREAT WHITE	Cumberland County Civic Center Portland, Maine	Jan. 24	\$154,811 \$16.50	9,500 sellout	Frank J. Russo
WHITESNAKE GREAT WHITE	Roanoke Civic Center Roanoke, Va.	Feb. 7	\$147,839 \$15.50	9,538 11,000	Cellar Door Prods.
RANDY TRAVIS VERN GOSDIN	Viking Hall Bristol, Tenn.	Feb. 7	\$137,895 \$14.50	9,510 11,650 sellout	Special Moments Prods.
ALABAMA RICKY VAN SHELTON EDDY RAVEN LEE GREENWOOD	Centennial Hall Univ. of Toledo Toledo, Ohio	Feb. 5	\$135,660 \$17.50	7,980 9,662	Keith Fowler Promotions
GEORGE STRAIT HIGHWAY 101	Hirsch Memorial Coliseum Shreveport, La.	Feb. 5	\$135,480 \$15.00	9,032 sellout	Varnell Enterprises
DEF LEPPARD TESLA	Wendler Arena, Saginaw Civic Center Saginaw, Mich.	Feb. 1	\$128,188 \$17.50	7,325 sellout	Cellar Door Prods.
HANK WILLIAMS JR. & THE BAMA BAND THE NITTY GRITTY DIRT BAND	Lakeland Civic Center Lakeland, Fla.	Jan. 30	\$125,532 \$16.50	8,512 sellout	Future Entertainment Belkin Prods.
O'JAYS PHYLLIS HYMAN	Super Star Theatre Resort International Hotel Atlantic City, N.J.	Jan. 16-17	\$124,000 \$25	4,960 6,424	Electric Factory Concerts
STING	RPI Fieldhouse Rensselaer Polytechnic Institute Troy, N.Y.	Feb. 6	\$122,045 \$17.50	7,202 sellout	Northeast Concerts
DEF LEPPARD TESLA	Thompson Boling Arena Univ. of Tennessee, Knoxville Knoxville, Tenn.	Feb. 5	\$115,072 \$16/\$15	7,247 11,943	Sunshine Promotions
GEORGE STRAIT HIGHWAY 101	Expo Center of Taylor Co. Ablene, Texas	Feb. 6	\$114,030 \$15	7,602 sellout	Varnell Enterprises
SUPERTRAMP	Olympic Saddledome Calgary, Alberta Canada	Feb. 2	\$110,750 \$21/\$20	7,297 14,500	Brimstone Prods.
KENNY ROGERS EXILE FORRESTER SISTERS	Amarillo Civic Center Amarillo, Texas	Jan. 26	\$107,135 \$16.50	6,493 sellout	North American Tours in-house
YES	Stabler Arena Lehigh Univ. Bethlehem, Pa.	Jan. 2	\$105,070 \$17.50	6,004 sellout	Makoul Prods.
SAM KINISON CARL LABOVE	Ocean Center Daytona Beach, Fla.	Jan. 29	\$104,033 \$16.50	6,661 9,502	Future Entertainment Belkin Prods.
HANK WILLIAMS JR. & THE BAMA BAND RESTLESS HEART	Salem Civic Center Salem, Va.	Feb. 7	\$103,934 \$16.50	6,299 sellout	Future Entertainment Belkin Prods.

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Shooting Stars. Two hot up-and-coming artists, Rick Astley and Debbie Gibson, enjoy a chance encounter during simultaneous visits to Billboard's New York offices. Pictured, from left, are Gibson; Michael Ellis, assistant director of charts/Hot 100 manager; and Astley. (Photo: Chuck Pulin)

TALENT IN ACTION

(Continued from preceding page)

Flesh For Lulu also fared well in its opening set, highlighted by "I Go Crazy" from both the "Some Kind Of Wonderful" movie soundtrack and its latest Capitol album, "Long Live The New Flesh." But the band lacked the Jezebels' luster, and its material, well played and high-spirited, was also narrow in musical scope. And when singer Nick Marsh jumped into the audience at the end, there really wasn't that much fuss.

JIM BESSMAN

CINDY LEE BERRYHILL

The Bottom Line, New York

CINDY LEE BERRYHILL'S Jan. 22 set at the Bottom Line opening for Marshall Crenshaw ended the way it began—with the audience talking among itself. The difference was that as Berryhill and band ran through their first few numbers, the chatter was about what food to order and who was sitting at the next table. By the end of the set, however, no one was talking about anything except how precociously charming the Rhino Records act is.

Berryhill, touring in support of her debut album, "Who's Gonna Save The World," is something of a cross between Bob Dylan and Maynard G. Krebs. Her wistful, funny folk tunes owe much to the beat tradition, as does the configuration of her band: a

stand-up bass, drums, and Berryhill on guitar and harmonica.

The trio is not incapable of rock-'n'-rolling, however. For a few numbers Berryhill abandoned her acoustic guitar for an electric one. Overall, however, it was an intimate performance suited to the cozy confines of the club. It's hard to imagine the singer performing any other way—but then again, who would have thought Suzanne Vega would one day sell out Radio City Music Hall?

JEAN ROSENBLUTH

Ex-DMA Chief Caris Joins ITG

NEW YORK Nick Caris, former co-head of the Michigan-based DMA agency, has joined the International Talent Group. He has relocated to New York, where he will be working closely with the company's principals, Wayne Forte and Michael Farrell.

Caris will continue to represent a number of clients he worked with at DMA, including the Scorpions, Lee Aaron, Malice, and Pretty Maids.

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Trio Plays Foreign Country Moody's Play With Czech Mates

NASHVILLE The Moody Brothers, a country and bluegrass act from Charlotte, N.C., have completed recording an album for Supraphon Records, the Czechoslovakian state-owned label. The album also features performances by the Czech group Jiri Brabec and Country Beat and will be distributed in the U.S. and Western Europe by the Moodys' own label, Lamon Records.

The Moody Brothers, who frequently perform in Europe both as a self-contained act and as a

backup band for George Hamilton IV, were nominated in 1985 for a Grammy for best country instrumental performance.

Carlton Moody, a spokesman for the group, says the album is being overdubbed and mixed in the U.S. and pressed in the U.S. and West Germany. Called "Friends" and recorded entirely in English, the album is a mixture of bluegrass, acoustic, and orchestral music, according to Moody. It has 12 cuts, including cover versions of "Walking After
(Continued on next page)

Jamboree U.S.A. Sets Lineup

NASHVILLE Kathy Mattea will kick off the spring and summer series for Jamboree U.S.A. March 5 in Wheeling, W.Va. The Jamboree concerts are broadcast live on Saturdays from Capitol Music Hall over WWVA, Wheeling. It is one of the oldest such country music shows in the nation.

Also scheduled to headline the weekly concert show in March are B.J. Thomas (12), Jerry Reed (19), and Tammy Wynette (26).

April's headliners will be Boxcar Willie (2), Ronnie Milsap (9), Ray Stevens (16), Marie Osmond (23), and Brenda Lee (30).

Others set to headline are Eddie Rabbitt (May 7), Mel Tillis (May 14), Dan Seals (May 21), Dottie West

(May 28), Gene Watson (June 4), the Forrester Sisters (June 11), Charley Pride (June 18), Mickey Gilley (June 25), the Kendalls (July 2), and John Conlee (July 9).

The talent lineup has not yet been announced for this year's Jamboree In The Hills outdoor festival, set for July 16-17. Tickets for that event will probably go on sale in early May.

CMF Label Gets A Boost

NASHVILLE Two Grammy nominations are expected to focus attention on Country Music Foundation Records' low-profile line of historical packages. "The Bristol Sessions," a double-record set of seminal recordings made in 1927, is contending for best-historical-album and best-album-notes honors. The package, available by mail order only, was released in August and has had no promotion beyond news stories written about it.

"The Bristol Sessions" was produced by Kyle Young, deputy director of the nonprofit research foundation, and annotated by Charles K. Wolfe, a professor at Middle Tennessee State Univ.

The songs in the collection were recorded originally by famed a&r pioneer Ralph Peer from July 25 to Aug. 5, 1927, in the Virginia/Tennessee border town of Bristol. Among the cuts are the first recordings of the Carter Family and Jimmie Rodgers and some of the earliest work by the Stoneman Family.

While most of the songs have been previously released, a few are available on this album for the first time. Among these are "Midnight On The Stormy Deep," a duet by Ernest "Pop" Stoneman & Irma Frost, his sister-in-law, and "A Passing Policeman" by the Johnson Brothers.

In preparing the project, Young worked with a team that included CMF staffers Bob Pinson, who compiled the album, and Alan Stoker, who did the restoration remastering.

In all, 19 acts are represented on the album of 35 selections, embracing such diverse styles as old pop tunes, vaudeville songs, traditional mountain ballads, fiddle tunes, and gospel numbers.

EDWARD MORRIS

Industry Bigs Rally To Save A Texas Folk Festival Tradition Nashville Committee Seeking Donations

ROD KENNEDY'S KERRVILLE FOLK FESTIVAL is in trouble—and that's bad news. The good news is that the music industry is rallying around this friend on the ropes.

You've heard of Live Aid, Farm Aid, First Aid, and Kool Aid, and now we have Folk Aid. The Kerrville Folk Festival has drawn hundreds of entertainers and songwriters, along with thousands of fans, to Kerrville, Texas, for shows, contests, and workshops over the past 15 years. Last year the Texas skies dumped nearly 14 inches of rain on the festival, chasing away fans, concerts, and dollars. Some 60,000 of the last mentioned were lost, and the festival is hanging on for dear life.

"The Kerrville Folk Festival is the most important songwriting event in America today," says Roger Sovine, vice president, BMI, Nashville. Fledgling writers are able to swap ideas and licks with some of the best writers and performers in the music business, and the festival has provided a fertile creative environment that has aided such singer/songwriters as Guy Clark, Lyle Lovett, and Nanci Griffith.

Recently some graduates of the Kerrville fest staged a Nashville benefit to help the festival. Townes Van Zandt, Butch Hancock, and Peter Rowan headlined the show. And a Nashville Folk Aid Committee has been formed with such notable members as Sovine, Griffith, Merlin Littlefield, Amy Kurland, Del Bryant, Kieran Kane, Rick Beresford, B.W. Stevenson, Fred Koller, Thom Schuyler, Steve Young, Jim Rooney, and Pat Alger.

Kennedy's Kerrville festival is an event that should remain forever on the U.S. musical landscape. It's too important to perish. And this is the time to save it. Those wishing to send donations, large or small, should send them to: Nashville Committee To Save The Kerrville Folk Festival, Kerrville Folk Festival, P.O. Box 1466, Kerrville, Texas 78029.

Let's hope that the next downpour the Kerrville Folk Festival encounters comes in terms of dollars and not raindrops. That will be something worth singing about.

NEWSNOTES: PolyGram Records and Country Music Television recently completed a contest involving country newcomer David Lynn Jones and his music video "Ridin' Heroes." The grand-prize winner, Rose Stephens of Edmonton, Ky., is to be featured in the video, scheduled for release simultaneously with the single Friday (19). Stephens portrays a bar maid opposite Jones and Waylon Jennings in the club-performance segment of the video (shot at Studio 16 on

Nashville's Music Row). Additional prizes awarded are: 30 second prizes of Jones' "Hard Times On Easy Street" compact disk; 50 third prizes of Jones' album of the same title; and 50 fourth prizes of his autographed poster. Winners were selected randomly from several thousand entries received during the three-week span of the contest.

RCA's Eddy Raven is touring with Alabama during 1988. They recently completed a crowded schedule of dates in the Southeast. Scheduled next from Raven will be a greatest-hits compilation that will include two new selections.

Restless Heart recently went gold with its "Wheels" album. Now, the band's in the studio working on tracks for its next album. Its first single should be out in the spring.

Stella Parton was honored with an invitation by the U.S. Air Force 3532 Recruiting Squadron of Nashville to participate in the official ribbon-cutting ceremony opening the squadron's new location near Opryland. Meanwhile, an announcement regarding her television, recording, and motion-picture career will be made soon.

Congratulations! Brent Rowan, a professional studio guitarist whose credits include Alabama, K.T. Oslin, John Conlee, T. Graham Brown, Barbara Mandrell, Reba McEntire, Hank Williams Jr., and Lee Greenwood, among others, was honored as a recipient of the Outstanding Young Men of America award for 1987. He has been featured on WSMV-TV's "Superpicker" and "In Session" series and in the May 1987 issue of Guitar Player magazine. Rowan also received the Tree Publishing Superpicker award in December 1985.

Songstress Patty Loveless recently filmed her first music video, titled "If My Heart Had Windows," on location in Nashville. The tune is her current single from the album of same title.

Buddy Lee Attractions Inc. has negotiated a three-month tour packaging CBS' Ricky Van Shelton with Alabama. Van Shelton's single, "Life Turned Her That Way," is currently climbing the Hot Country Singles chart.

According to an interview in the New York Post, Steve Winwood might move to Nashville. The Gammy-grabbing Winwood, noting that his wife, Gena, is from Tennessee, commented, "We'll probably get a home in America, probably in Tennessee. It's fantastic there. Nashville is wonderful. The music is great. I used to think that it was all country music, but they have all kinds—rock'n'roll, jazz, r&b, and bluegrass, which I love." Winwood would be a welcome addition to the Nashville music community.



by Gerry Wood

IT'S A HIT!!



JERRY JARAMILLO

"FACE TO THE WALL"

B/W

"JEANIE LOVED THE ROSES"

LRJ Records

Produced by

Little Richie Johnson

Management: Joe G. Maestas, 4M Corp.
Nat. Promotion: Little Richey Johnson Agcy, (505) 864-7441

FOR WEEK ENDING FEBRUARY 20, 1988

Billboard

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HOT COUNTRY SINGLES ACTION RADIO MOST ADDED

	GOLD ADDS 27 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 64 REPORTERS	TOTAL ADDS 148 REPORTERS	TOTAL ON
YOUNG COUNTRY					
HANK WILLIAMS, JR. w.B.	10	21	35	66	68
BABY I'M YOURS					
STEVE WARINER MCA	7	16	27	50	50
THE BEST I KNOW HOW					
STATLER BROS. MERCURY	2	14	21	37	39
I REMEMBER YOU					
GLEN CAMPBELL MCA	4	11	21	36	37
PERFECT STRANGERS					
A. MURRAY/D. MALLORY CAPITOL	1	12	23	36	36
CRY, CRY, CRY					
HIGHWAY 101 WARNER BROS.	6	16	12	34	112
I'LL ALWAYS COME BACK					
K.T. OSLIN RCA	6	16	9	31	133
FEEL LIKE FOOLIN' AROUND					
EXILE EPIC	0	9	22	31	34
I'M GONNA GET YOU					
EDDY RAVEN RCA	3	7	20	30	84
NO MORE ONE MORE TIME					
JO-EL SONNIER RCA	0	11	18	29	29

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.

MOODY BROTHERS

(Continued from preceding page)

Midnight," "Gentle On My Mind," "Hey, Good Lookin'," and "Eight Days A Week." The remaining sides are drawn equally, Moody says, from the Lamon and Supraphon catalogs of original material.

The album is set for a July release.

Moody says he and his brothers, David and Trent, earned the Supraphon deal through their appearance at the 1986 Intercountry Festival in Prague. Four of their songs were recorded at the concert and are included on a live album, which,

Moody says, has sold between 80,000 and 100,000 copies in Czechoslovakia alone.

The new album will be marketed in Russia, Austria, and East Germany by Supraphon. Besides arranging for Western European distribution, Lamon will push the album in Czech communities throughout the U.S. The combined labels are trying to get preorders of 200,000 for the project.

The Moodys and Brabec recorded the album in January at Mozarteum Recording Studio near Prague. The trio, through bookings by Prago-

koncert, performed four concerts in Czechoslovakia at 1,000-1,200-seat venues. One of the concerts was recorded for national broadcast on the "Television Club" show.

Maypop Inks Pact

NASHVILLE Maypop Music Group has signed a three-year subpublishing agreement with Company Of The Two Pieters, the Netherlands.

"Can Cows Really Fly"
NEW FROM
Chris Richey
RKO, Inc.



FOR WEEK ENDING FEBRUARY 20, 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
				Compiled from a national sample of retail store and one-stop sales reports.	
				★★ NO. 1 ★★	
1	1	1	39	RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
2	3	3	29	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
3	2	2	21	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
4	4	4	50	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD EYED DREAM
5	5	6	30	HANK WILLIAMS, JR. ● WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
6	6	5	21	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
7	7	7	13	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
8	9	9	30	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
9	10	10	16	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98)	THE ROYAL TREATMENT
10	11	14	10	MERLE HAGGARD EPIC 40986 (CD)	CHILL FACTOR
11	8	8	18	ALABAMA ● RCA 6495-1 (8.98) (CD)	JUST US
12	14	13	41	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
13	13	11	41	DWIGHT YOAKAM ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
14	12	12	48	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
15	15	15	31	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
16	16	17	52	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
17	17	16	27	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
18	20	20	87	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
19	18	21	10	DOLLY PARTON COLUMBIA 40968 (CD)	RAINBOW
20	19	18	63	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
21	21	19	18	EXILE EPIC 40901	SHELTER FROM THE NIGHT
22	27	44	3	LYLE LOVETT MCA/CURB 42028 (CD)	PONTIAC
23	23	23	54	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
24	22	22	13	KATHY MATTEA MERCURY 832 793-1/POLYGRAM (CD)	UNTASTED HONEY
25	25	24	22	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
26	39	—	2	VERN GOSDIN COLUMBIA 40982 (CD)	CHISELED IN STONE
27	24	27	14	WAYLON JENNINGS MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
28	28	31	35	HOLLY DUNN MTM 71063/CAPITOL (8.98) (CD)	CORNERSTONE
29	42	—	2	GEORGE JONES EPIC 40781 (CD)	TOO WILD TOO LONG
30	26	28	104	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
31	32	41	36	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
32	30	26	27	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
33	29	29	27	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
34	31	25	19	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
35	37	33	118	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
36	36	43	17	FOSTER AND LLOYD RCA 6372-1 (8.98) (CD)	FOSTER & LLOYD
37	35	30	20	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
38	38	55	39	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	33	32	19	STEVE WARINER MCA 42032 (8.98) (CD)	GREATEST HITS
40	40	37	54	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
41	41	35	35	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
42	34	38	65	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES
43	43	40	24	GLEN CAMPBELL MCA 42009 (8.98)	STILL WITHIN THE SOUND OF MY VOICE
44	46	42	97	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
45	44	45	42	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
46	45	34	19	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
47	50	39	79	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
48	55	65	3	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
49	49	51	6	VARIOUS ARTISTS K-TEL 701 (6.98)	COUNTRY COLLECTION
50	52	48	27	BARBARA MANDRELL EMI-AMERICA 46956/CAPITOL (8.98) (CD)	SURE FEELS GOOD
51	51	49	39	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
52	47	36	19	GEORGE JONES EPIC 40776	SUPER HITS
53	48	54	37	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
54	59	53	18	S-K-B MTM 71064/CAPITOL (8.98)	NO EASY HORSES
55	NEW	▶	1	JOHN ANDERSON MCA 42037	BLUE SKIES AGAIN
56	53	50	171	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
57	54	61	48	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
58	58	56	13	THE BELLAMY BROTHERS MCA/CURB 42039/MCA (8.98) (CD)	CRAZY FROM THE HEART
59	57	47	25	RONNIE MILSAP RCA 6245-1 (8.98) (CD)	HEART AND SOUL
60	60	52	170	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
61	64	66	152	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
62	61	59	31	TAMMY WYNETTE EPIC 40832 (CD)	HIGHER GROUND
63	56	46	18	GARY MORRIS WARNER BROS. 1-25581 (8.98) (CD)	HITS
64	62	58	25	KENNY ROGERS RCA 6484-1 (8.98) (CD)	I PREFER THE MOONLIGHT
65	66	60	77	EXILE EPIC FE 40401 (CD)	GREATEST HITS
66	65	64	25	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
67	63	63	103	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
68	68	—	26	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
69	RE-ENTRY			BILLY JOE ROYAL ATLANTIC AMERICA 90508/ATLANTIC (8.98)	LOOKING AHEAD
70	70	—	77	DOLLY PARTON RCA 4422	GREATEST HITS
71	67	67	70	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
72	71	68	9	JANIE FRICKIE COLUMBIA 40684	CELEBRATION
73	74	74	65	GEORGE JONES EPIC 40413 (CD)	WINE COLORED ROSES
74	72	73	12	ROSIE FLORES REPRISE 25626-1 (8.98)	ROSIE FLORES
75	75	72	495	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST

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

HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	4	14	★ ★ No. 1 ★ ★ TWINKLE, TWINKLE LUCKY STAR K.SUESOV, M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-07631
2	4	6	14	I WON'T TAKE LESS THAN YOUR LOVE J.CRUTCHFIELD (P.OVERSTREET, D.SCHLITZ)	TANYA TUCKER WITH P. DAVIS & P. OVERSTREET CAPITOL 44100
3	5	8	12	FACE TO FACE H.SHEDD, ALABAMA (R.OWEN)	ALABAMA RCA 5328-7
4	7	10	11	TOO GONE TOO LONG K.LEHNING (G.PISTILLI)	RANDY TRAVIS WARNER BROS. 7-28286
5	9	12	15	OH WHAT A LOVE M.MORGAN, P.WORLEY (J.IBBOTSON)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28173
6	10	11	16	DO YOU BELIEVE ME NOW B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-07627
7	11	13	15	THAT'S MY JOB J.BOWEN (G.BURR)	CONWAY TWITTY MCA 53200
8	13	16	14	I'M GONNA MISS YOU, GIRL S.GIBSON, J.E.NORMAN (J.WINCHESTER)	MICHAEL MARTIN MURPHY WARNER BROS. 7-28168
9	12	15	15	TELL ME TRUE R.LANDIS (B.MAHER, P.KENNERLEY)	JUICE NEWTON RCA 5283-7
10	14	17	12	THIS MISSIN' YOU HEART OF MINE R.CHANCEY (W.MULLIS, M.GEIGER)	SAWYER BROWN CAPITOL/CURB 44108/CAPITOL
11	1	2	15	TENNESSEE FLAT TOP BOX R.CROWELL (J.CASH)	◆ ROSANNE CASH COLUMBIA 38-07624
12	18	21	7	LIFE TURNED HER THAT WAY S.BUCKINGHAM (H.HOWARD)	◆ RICKY VAN SHELTON COLUMBIA 38-07672
13	2	3	17	ONE STEP FORWARD P.WORLEY (C.HILLMAN, B.WILDES)	THE DESERT ROSE BAND MCA/CURB 53201/MCA
14	19	25	6	TURN IT LOOSE B.MAHER (D.SCHLITZ, C.BICKHARDT, B.MAHER)	THE JUDDS RCA/CURB 5329-7/RCA
15	20	23	11	SHOULDN'T IT BE EASIER THAN THIS J.BRADLEY (J.JARRARD, R.GILES)	CHARLEY PRIDE 16TH AVENUE 70408/CAPITOL
16	21	26	9	TOUCH AND GO CRAZY J.BOWEN, L.GREENWOOD (M.GARVIN, T.SHAPIRO, B.JONES)	LEE GREENWOOD MCA 53234
17	22	27	12	TALKIN' TO MYSELF AGAIN S.BUCKINGHAM (J.O'HARA)	TAMMY WYNETTE EPIC 34-07635
18	25	35	5	LOVE WILL FIND ITS WAY TO YOU J.BOWEN, R.MCENTIRE (D.LOGGINS, J.D.MARTIN)	REBA MCENTIRE MCA 53244
19	6	7	15	PLEASE PLEASE BABY P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-28174/WARNER BROS.
20	27	31	10	WILDER DAYS K.LEHNING, P.DAVIS (C.BICKHARDT, M.BONAGURA)	BAILLIE AND THE BOYS RCA 5327-7
21	29	34	6	I WANNA DANCE WITH YOU R.LANDIS (E.RABBITT, B.J.WALKER, JR.)	EDDIE RABBITT RCA 5238-7
22	28	32	12	LOUISIANA RAIN B.BECKETT (R.ALVES, R.MURRAH)	JOHN WESLEY RYLES WARNER BROS. 7-28228
23	8	9	16	SURE THING B.LLOYD, R.FOSTER (R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 5281-7
24	30	33	11	I DIDN'T (EVERY CHANCE I HAD) T.COLLINS (B.P.BARKER, K.PALMER)	JOHNNY RODRIGUEZ CAPITOL 44071
25	31	37	7	SANTA FE E.GORDY, JR. (D.BELLAMY, R.TAYLOR)	◆ THE BELLAMY BROTHERS MCA/CURB 53222/MCA
26	33	46	3	FAMOUS LAST WORDS OF A FOOL J.BOWEN, G.STRAIT (D.DILLON, R.HUSTON)	GEORGE STRAIT MCA 53248
27	34	42	6	TIMELESS AND TRUE LOVE P.WORLEY (C.BLACK, A.ROBERTS, B.CASON)	THE MCCARTERS WARNER BROS. 7-28125
28	16	18	15	SOME OLD SIDE ROAD B.MEVIS (R.FERRIS)	KEITH WHITLEY RCA 5326-7
29	32	38	9	IT'S ONLY MAKE BELIEVE R.MCDOWELL (C.TWITTY, J.NANCE)	RONNIE MCDOWELL CURB 10501/MCA
30	15	5	17	LYN' IN HIS ARMS AGAIN J.L.WALLACE, T.SKINNER (T.SKINNER, J.L.WALLACE)	THE FORESTER SISTERS WARNER BROS. 7-28208
31	36	40	11	STOP THE RAIN R.HALL, R.BYRNE (W.HOLYFIELD, R.LEIGH)	SHENANDOAH COLUMBIA 38-07654
32	38	39	7	SIX DAYS ON THE ROAD S.EARLE, T.BROWN (E.GREEN, C.MONTGOMERY)	◆ STEVE EARLE & THE DUKES MCA/HUGHES 53249/MCA
33	43	52	4	★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★ I'LL ALWAYS COME BACK H.SHEDD (K.T.OSLIN)	◆ K.T. OSLIN RCA 5330-7
34	41	49	5	IT'S SUCH A SMALL WORLD T.BROWN (R.CROWELL)	RODNEY CROWELL AND ROSANNE CASH COLUMBIA 38-07693
35	45	47	5	THE LAST RESORT B.LOGAN (BROWN, BOUTON, BURCH)	T. GRAHAM BROWN CAPITOL 44125
36	40	45	7	A LITTLE BIT CLOSER J.CRUTCHFIELD (KENNEDY, ROSE, SCHUYLER)	◆ TOM WOPAT EMI-MANHATTAN 50112
37	42	48	6	STRANGERS AGAIN T.WEST (H.DUNN, C.WATERS)	◆ HOLLY DUNN MTM 72093/CAPITOL
38	26	28	10	THE BIRD B.SHERRILL (A.L.OWENS, D.KNUTSON)	GEORGE JONES EPIC 34-07655
39	17	1	17	WHEELS T.DUBOIS, S.HENDRICKS, RESTLESS HEART (D.LOGGINS)	RESTLESS HEART RCA 5280-7
40	23	29	12	SOMEWHERE BETWEEN RAGGED AND RIGHT J.BOWEN, J.ANDERSON (W.JENNINGS, R.MURRAH)	JOHN ANDERSON MCA 53226
41	48	53	4	EVERYBODY'S SWEETHEART R.LANDIS (V.GILL)	VINCE GILL RCA 5331-7
42	47	51	5	IF OLE HANK COULD ONLY SEE US NOW J.BOWEN, W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53243
43	49	—	2	CRY, CRY, CRY P.WORLEY (J.S.SHERRILL, D.DEVANEY)	◆ HIGHWAY 101 WARNER BROS. 7-28105
44	24	24	13	THIS OLD HOUSE J.STROUD (T.SCHUYLER, C.BICKHARDT)	◆ S-K-B MTM 72100/CAPITOL
45	44	44	10	ROSES IN DECEMBER R.BAKER (L.Boone, P.NELSON)	LARRY BOONE MERCURY 870 086-7/POLYGRAM
46	52	56	6	YOU JUST WATCH ME H.SHEDD (R.GILES, B.REGAN)	LIBBY HURLEY EPIC 34-07650
47	53	57	4	AMERICANA J.KENNEDY (L.ALDERMAN, R.FAGAN, P.RYAN)	MOE BANDY CURB 10504/MCA
48	54	60	4	SHE'S NO LADY T.BROWN, L.LOVETT, B.WILLIAMS (L.LOVETT)	◆ LYLE LOVETT MCA/CURB 53246/MCA
49	37	14	19	GOIN' GONE A.REYNOLDS (PALGER, B.OALE, F.KOLLER)	KATHY MATTEA MERCURY 888 874-7/POLYGRAM
50	57	—	2	I'M GONNA GET YOU B.BECKETT (D.LINDE)	EDDY RAVEN RCA 6831

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	55	59	4	I TAUGHT HER EVERYTHING SHE KNOWS ABOUT LOVE W.ALDRIDGE (W.ALDRIDGE, T.GENTRY, G.FOWLER, J.JARRARD)	THE SHOOTERS EPIC 34-07684
52	NEW		1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ YOUNG COUNTRY B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	◆ HANK WILLIAMS, JR. WARNER BROS. 7-28120
53	56	61	4	IT GOES WITHOUT SAYING J.RUTENSCHROER, T.MALCHAK (L.PALAS, J.JARRARD, M.SANDERS)	TIM MALCHAK ALPINE 008
54	35	19	19	I'LL PIN A NOTE ON YOUR PILLOW N.LARKIN (C.BERZAS, D.GOODMAN, N.LARKIN)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 7-99404/ATLANTIC
55	39	20	18	I WOULDN'T BE A MAN D.WILLIAMS, G.FUNDIS (R.M.BOURKE, M.REID)	DON WILLIAMS CAPITOL 44066
56	61	69	3	IF MY HEART HAD WINDOWS E.GORDY, JR., T.BROWN (D.FRAZIER)	◆ PATTY LOVELESS MCA 53270
57	46	30	19	JUST LOVIN' YOU K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07611
58	NEW		1	BABY I'M YOURS J.BOWEN, S.WARINER (S.WARINER, G.CLARK)	STEVE WARINER MCA 53287
59	63	71	3	OVERDUE T.BRASFIELD (T.BRASFIELD, R.BYRNE, R.BOWLES)	CANYON 16TH AVENUE 70410/CAPITOL
60	65	73	3	STILL I STAY D.MORGAN, S.DAVIS (M.P.HEENEY, P.MCMANUS)	CHARLY MCCLAIN EPIC 34-07670
61	67	—	2	RIDE THIS TRAIN J.KENNEDY (T.WALKER)	MEL MCDANIEL CAPITOL 44127
62	66	74	3	AFTER LAST NIGHT'S STORM M.LLOYD (J.C.KELLY)	RIDE THE RIVER ADVANTAGE 189
63	70	—	2	ALL OF THIS & MORE J.E.NORMAN (B.FOSTER, J.KIMBALL, G.PRESTOPINO)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28106
64	NEW		1	THE BEST I KNOW HOW J.KENNEDY (K.REID)	THE STATLER BROTHERS MERCURY 870 164-7/POLYGRAM
65	NEW		1	I REMEMBER YOU J.BOWEN, G.CAMPBELL (J.MERCER, V.SCHERTZINGER)	GLEN CAMPBELL MCA 53245
66	NEW		1	PERFECT STRANGERS J.WHITE (FIELD, ANDERSON, GAREUSEN, SPINO)	ANNE MURRAY WITH DOUG MALLORY CAPITOL 44134
67	NEW		1	FEEL LIKE FOOLIN' AROUND E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON, L.TAYLOR)	EXILE EPIC 34-07710
68	NEW		1	NO MORE ONE MORE TIME B.HALVERSON, R.BENNETT (T.SEALS, D.KIRBY)	JO-EL SONNIER RCA 6895-7
69	69	80	3	THANKS FOR LEAVIN' HIM (FOR ME) M.DANIELS (P.MCCULLA, J.GOODWIN)	PAULA MCCULLA RIVERMARK 1001/NORTHPOLE GROUP
70	50	36	17	I WANT A LOVE LIKE THAT T.WEST (T.SCHUYLER, JIAN)	JUDY RODMAN MTM 72092/CAPITOL
71	60	43	19	ONE FRIEND K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44077
72	59	41	18	WHERE DO THE NIGHTS GO R.MILSAP, R.GALBRAITH, K.LEHNING (M.REID, R.M.BOURKE)	RONNIE MILSAP RCA 5259-7
73	51	22	19	CRYING SHAME B.MAHER (M.JOHNSON, D.SCHLITZ, B.MAHER)	MICHAEL JOHNSON RCA 5279-7
74	78	—	2	YOU ARE MY ANGEL B.BARTON (D.BYRAM)	BILLY PARKER CANYON CREEK 1208
75	64	54	21	STILL WITHIN THE SOUND OF MY VOICE J.BOWEN, G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53172
76	NEW		1	I WILL HOLD YOU T.COLLINS (R.VANWARMER, R.MURRAH)	RANDY VANWARMER 16TH AVENUE 70407/CAPITOL
77	62	55	20	I CAN'T GET CLOSE ENOUGH E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON)	◆ EXILE EPIC 34-07597
78	NEW		1	LITTLE MAGGIE R.BENSON (D.SMITH)	DARDEN SMITH EPIC 34-07709
79	NEW		1	I CAN'T HANG ON ANYMORE B.REED, D.PAYNE (G.PISTILLI, T.IRWIN)	DENNIS PAYNE TRUE 88/WORLD WIDE
80	NEW		1	SHE SAYS M.EASTER (G.HAMILTON V)	GEORGE HAMILTON V MTM 72101/CAPITOL
81	81	—	2	YOUNGER MAN, OLDER WOMAN R.ROSE, G.ROSE (R.ROSE, G.ROSE)	RICHARD AND GARY ROSE CAPITOL 44118
82	58	58	5	UNATTENDED FIRE R.WILKERSON (R.BAILEY, R.FRENCH)	RAZZY BAILEY SOA 002
83	NEW		1	CALENDAR BLUES F.MORRIS (D.E.JAMES, K.PELL)	JILL JORDAN MAXX 822
84	73	68	12	CRYING (FROM THE "HIDING OUT" SOUNDTRACK) P.ANDERSON, D.WAS, D.WAS (R.ORBISON, J.MELSON)	◆ ROY ORBISON & K.D. LANG VIRGIN 7-99388
85	85	—	2	HERE COMES THE NIGHT A.KITCHEN, B.VAUGHN (V.GOSSETT, R.GOSSETT)	DOLLY HARTT KASS 1015
86	NEW		1	I MAKE THE LIVING (SHE MAKES THE LIVING WORTHWHILE) S.MACLELLAN (B.KEEL, K.BELL)	DANNY SHIRLEY AMOR 2004
87	NEW		1	KEP PA SO A.MEYERS (A.MEYERS)	AUGIE MEYERS ATLANTIC AMERICA 7-99382/ATLANTIC
88	68	63	24	DO YA' H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 5239-7
89	71	70	5	SAD CLICHES D.JOHNSON (B.BUIE, R.HAMMOND)	ATLANTA SOUTHERN TRACKS 1091
90	77	65	18	ONLY LOVE CAN SAVE ME NOW J.E.NORMAN (B.JONES, C.WATERS, T.SHAPIRO)	CRYSTAL GAYLE WARNER BROS. 7-28209
91	86	86	11	BACK IN BABY'S ARMS J.BOWEN, E.HARRIS (B.MONTGOMERY)	EMMYLOU HARRIS MCA/HUGHES 53236/MCA
92	80	78	13	COME ON JOE R.BENNETT, B.HALVERSON (T.ROMEO)	JO-EL SONNIER RCA 5282-7
93	92	91	7	BLOWN LIKE A BANDIT R.BENSON (G.CLARK)	ASLEEP AT THE WHEEL EPIC 34-07659
94	82	67	7	BE SERIOUS B.KILLEN (C.CURRY, R.LAYNE)	DONNA MEADE MERCURY 888 993-7/POLYGRAM
95	79	66	22	SOMEWHERE TONIGHT P.WORLEY (H.HOWARD, R.CROWELL)	HIGHWAY 101 WARNER BROS. 7-28223
96	74	62	20	HEAVEN CAN'T BE FOUND B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28227/WARNER BROS.
97	89	87	19	I'M TIRED R.SKAGGS (M.TILLIS, A.R.PEDDY, R.PRICE)	RICKY SKAGGS EPIC 34-07416
98	72	72	4	I OWE, I OWE (IT'S OFF TO WORK I GO) J.FORD, B.FISHER, D.CHAMBERLAIN (D.CHAMBERLAIN, M.SHERILL)	DAVID CHAMBERLAIN COUNTRY INTERNATIONAL 214
99	84	79	22	THOSE MEMORIES OF YOU G.MASSENBERG (A.O'BRYAN)	◆ DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28248
100	75	81	3	DON'T FORGET YOUR WAY HOME P.WAGONER (E.HUNNICUTT, J.R.BRANNEN)	MELISSA KAY REED 115

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COUNTRY CORNER



by Marie Ratliff

NOSTALGIA IS IN VOGUE these days as a heavier-than-usual stream of golden-oldie retreads hits the airwaves. The most notable of these songs, all of which were hits in the '50s and '60s in their original versions, is **Rosanne Cash's** copy of dad **Johnny's** classic "Tennessee Flat Top Box" (Columbia), which hit No. 1 last week.

Coming on strong at No. 12 is **Ricky Van Shelton's** "Life Turned Her That Way" (Columbia), which was a top 10 hit for **Mel Tillis** in 1967 and was the B side of an even earlier release by **Little Jimmy Dickens**. "It's a killer record; Shelton has really earned his credentials as a hit maker," says MD **Randy Chapman**, KALF Red Bluff, Calif.

RONNIE McDOWELL climbs to No. 29 this week with "It's Only Make Believe" (Curb). He adds an interesting twist by sharing vocals with **Conway Twitty**, who topped the pop charts with the same song 30 years ago. "It's our No. 1 request item; it looks like a smash all over again," says PD **Mike Chapman**, WUBE Cincinnati.

"Six Days On The Road" [MCA/Hughes] is the most tasteful remake of a truck-drivin' song," Chapman continues. "It flat smokes." **Steve Earle & The Dukes** move to No. 32 this week with their updated version of **Dave Dudley's** signature song. "It's catching on real well here," adds MD **Jim Shepard**, WKAK Albany, Ga.

JUST BEGINNING to hit its stride is **Patty Loveless's** soulful rendition of "If My Heart Had Windows" (MCA), a monster hit for country soul king **George Jones** two decades ago. "This is the first Patty Loveless record we've played," says MD **Butch Brown**, WONE Dayton, Ohio. "I'm glad to see her get hold of a song she can go somewhere with; it's great." PD **Ken Johnson**, WYRK Buffalo, N.Y., agrees, adding, "She has such a great voice—real country, yet contemporary. The lady has found her niche." Loveless is charted at No. 56.

FRESH ON THE SCENE is **Ricky Skaggs** with "Why I'm Walkin'" (Epic). "It's true to the original that **Stonewall Jackson** had in 1960," says Johnson of WYRK, "and from the opening steel guitar licks, you just know that real country music is alive and well."

Says MD **Janie Cottrell**, WCMS Norfolk, Va., on adding Skaggs' song and **Steve Wariner's** "Baby, I'm Yours" (MCA): "We're touching both ends of the spectrum. Skaggs is traditional country, and Wariner is grass-roots blues and rockabilly, but they make a real good mix."

FOR WEEK ENDING FEBRUARY 20, 1988

Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	TWINKLE, TWINKLE LUCKY STAR	MERLE HAGGARD	1
2	1	TENNESSEE FLAT TOP BOX	ROSANNE CASH	11
3	3	I WON'T TAKE LESS THAN YOUR LOVE	TANYA TUCKER	2
4	4	TOO GONE TOO LONG	RANDY TRAVIS	4
5	7	DO YOU BELIEVE ME NOW	VERN GOSDIN	6
6	9	ONE STEP FORWARD	THE DESERT ROSE BAND	13
7	8	FACE TO FACE	ALABAMA	3
8	6	PLEASE PLEASE BABY	DWIGHT YOAKAM	19
9	12	THE BIRD	GEORGE JONES	38
10	13	LIFE TURNED HER THAT WAY	RICKY VAN SHELTON	12
11	15	LYIN' IN HIS ARMS AGAIN	THE FORESTER SISTERS	30
12	5	WHEELS	RESTLESS HEART	39
13	24	SHOULDN'T IT BE EASIER THAN THIS	CHARLEY PRIDE	15
14	23	THAT'S MY JOB	CONWAY TWITTY	7
15	16	SURE THING	FOSTER AND LLOYD	23
16	11	GOIN' GONE	KATHY MATTEA	49
17	21	OH WHAT A LOVE	NITTY GRITTY DIRT BAND	5
18	18	THIS OLD HOUSE	S-K-B	44
19	10	I'LL PIN A NOTE ON YOUR PILLOW	BILLY JOE ROYAL	54
20	25	I'M GONNA MISS YOU, GIRL	MICHAEL MARTIN MURPHEY	8
21	19	TALKIN' TO MYSELF AGAIN	TAMMY WYNETTE	17
22	17	JUST LOVIN' YOU	THE O'KANES	57
23	28	TURN IT LOOSE	THE JUDDS	14
24	20	I WANT A LOVE LIKE THAT	JUDY RODMAN	70
25	26	ONE FRIEND	DAN SEALS	71
26	14	WHERE DO THE NIGHTS GO	RONNIE MILSAP	72
27	—	TOUCH AND GO CRAZY	LEE GREENWOOD	16
28	—	THIS MISSIN' YOU HEART OF MINE	SAWYER BROWN	10
29	—	TELL ME TRUE	JUICE NEWTON	9
30	—	IT'S SUCH A SMALL WORLD	RODNEY CROWELL AND ROSANNE CASH	34

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (10)	17
MCA/Curb (3)	
Curb (2)	
MCA/Hughes (2)	
CAPITOL (8)	16
MTM (4)	
16th Avenue (3)	
Capitol/Curb (1)	
RCA (15)	16
RCA/Curb (1)	
WARNER BROS. (12)	14
Reprise (1)	
Warner/Curb (1)	
EPIC	11
COLUMBIA	6
POLYGRAM	4
Mercury (4)	
ATLANTIC	2
Atlantic America (2)	
ADVANTAGE	1
ALPINE	1
AMOR	1
CANYON CREEK	1
COUNTRY INTERNATIONAL	1
EMI-MANHATTAN	1
KASS	1
MAXX	1
NORTHPORT GROUP	1
Rivermark (1)	
REED	1
SOA	1
SOUTHERN TRACKS	1
VIRGIN	1
WORLD WIDE	1
True (1)	

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
62 AFTER LAST NIGHT'S STORM	(Music City, ASCAP)	
63 ALL OF THIS & MORE	(Screen Gems-EMI, BMI/MCA, ASCAP/Sweet Angel, ASCAP/No Ears, ASCAP)	
47 AMERICANA	(King Coal, ASCAP/Of Music, ASCAP/Patti Ryan, ASCAP/Ha-Deb, ASCAP)	
58 BABY I'M YOURS	(Steve Wariner, BMI/April, ASCAP/GSC, ASCAP)	
91 BACK IN BABY'S ARMS	(Talmont, BMI)	
94 BE SERIOUS	(Cape May, BMI/Tree, BMI) HL	
64 THE BEST I KNOW HOW	(Stalter Brothers, BMI)	
38 THE BIRD	(Cavesson, ASCAP/Hall-Clement, BMI/Frizzell, BMI) CPP/HL	
93 BLOWN LIKE A BANDIT	(April, ASCAP/GSC, ASCAP) HL	
83 CALENDAR BLUES	(Preston Sullivan, ASCAP/Surespin, BMI)	
92 COME ON JOE	(Lawyer's Daughter, BMI/Wherefore, BMI) CPP	
43 CRY, CRY, CRY	(Sweet Baby, BMI/Music City, ASCAP)	
84 CRYING (FROM THE "HIDING OUT" SOUNDTRACK)	(Acuff-Rose, BMI) CPP	
73 CRYING SHAME	(Tonka, ASCAP/MCA, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
88 DO YA'	(Wooden Wonder, SESAC)	
6 DO YOU BELIEVE ME NOW	(Hookem, ASCAP/Blue Lake, BMI) CPP	
100 DON'T FORGET YOUR WAY HOME	(Tapadero, BMI/Young Beau, BMI) CPP	
41 EVERYBODY'S SWEETHEART	(Benefit, BMI)	
3 FACE TO FACE	(Maypop, BMI) WBM	
26 FAMOUS LAST WORDS OF A FOOL	(Tree, BMI/F Forrest Hills, BMI) HL	
67 FEEL LIKE FOOLIN' AROUND	(Tree, BMI/Pacific Island, BMI)	
49 GOIN' GONE	(Bait And Beer, ASCAP/Forerunner, ASCAP/Little Laurel, BMI/Foreshadow, BMI/Lucrative, BMI/Bug, BMI)	
96 HEAVEN CAN'T BE FOUND	(Bocephus, BMI) CPP	
85 HERE COMES THE NIGHT	(Peer-Talbot, BMI)	
77 I CAN'T GET CLOSE ENOUGH	(Tree, BMI/Pacific Island, BMI) CPP/HL	
79 I CAN'T HANG ON ANYMORE	(High Falutin, ASCAP)	
24 I DIDN'T (EVERY CHANCE I HAD)	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
86 I MAKE THE LIVING (SHE MAKES THE LIVING WORTHWHILE)	(Elvenfolk, BMI/Next-O-Ken, BMI)	
98 I OWE, I OWE (IT'S OFF TO WORK I GO)	(Milene, ASCAP/Acuff-Rose, BMI) CPP	
65 I REMEMBER YOU	(Paramount, ASCAP)	
51 I TAUGHT HER EVERYTHING SHE KNOWS ABOUT LOVE	(Rick Hall, ASCAP/Alabama Band, ASCAP/Maypop, BMI)	
21 I WANNA DANCE WITH YOU	(Eddie Rabbit, BMI/Fishin' Fool, BMI)	
70 I WANT A LOVE LIKE THAT	(Screen Gems-EMI, BMI/Bethlehem, BMI/MCA, ASCAP/Doubletime, ASCAP) HL	
76 I WILL HOLD YOU	(Song Pantry, ASCAP/VanWarmer, ASCAP/Tom Collins, BMI)	
2 I WON'T TAKE LESS THAN YOUR LOVE	(MCA, ASCAP/Don Schlitz, ASCAP/Writer's Group, BMI/Scarlet Moon, BMI) HL	
55 I WOULDN'T BE A MAN	(Jack & Bill, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP) CPP/HL	
56 IF MY HEART HAD WINDOWS	(Acuff-Rose, BMI/Glad, BMI) CPP	
42 IF OLE HANK COULD ONLY SEE US NOW	(Waylon Jennings, BMI/Tom Collins, BMI) CPP	
33 I'LL ALWAYS COME BACK	(Wooden Wonder, SESAC)	
54 I'LL PIN A NOTE ON YOUR PILLOW	(White Wing, BMI/Ensign, BMI/Famous, ASCAP/Blue Moon, ASCAP) CPP	
50 I'M GONNA GET YOU	(Dennis Linde, BMI)	
8 I'M GONNA MISS YOU, GIRL	(Fourth Floor, ASCAP/Hot Kitchen, ASCAP)	
97 I'M TIRED	(Cedarwood, BMI) HL	
53 IT GOES WITHOUT SAYING	(Alabama Band, ASCAP/New John, ASCAP/New Crew, ASCAP/WB, ASCAP)	
29 IT'S ONLY MAKE BELIEVE	(Conway Twitty, BMI)	
34 IT'S SUCH A SMALL WORLD	(Granite, ASCAP/Coolwell, ASCAP)	
57 JUST LOVIN' YOU	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	
87 KEP PA SO	(Meyers, BMI/Wax Facts, BMI)	
35 THE LAST RESORT	(April, ASCAP/Ideas Of March, ASCAP/Ensign, BMI) CPP/HL	
12 LIFE TURNED HER THAT WAY	(Tree, BMI) HL	
36 A LITTLE BIT CLOSER	(Screen Gems-EMI, BMI/Love Wheel, BMI)	
78 LITTLE MAGGIE	(Dejamus, ASCAP/Crooked Creek, BMI)	
22 LOUISIANA RAIN	(Shobi, BMI/Swallowfork, ASCAP)	
18 LOVE WILL FIND ITS WAY TO YOU	(MCA, ASCAP/Patchwork, ASCAP) MCA/HL	
30 LYIN' IN HIS ARMS AGAIN	(Hall-Clement, BMI) HL	
68 NO MORE ONE MORE TIME	(WB, ASCAP/Two Sons, ASCAP/Cross Keys, ASCAP)	
5 OH WHAT A LOVE	(Unami, ASCAP)	
71 ONE FRIEND	(Pink Pig, BMI) CPP	
13 ONE STEP FORWARD	(Bar None, BMI/Bug, BMI)	
90 ONLY LOVE CAN SAVE ME NOW	(Tree, BMI/Cross Keys, ASCAP) HL	
59 OVERDUE	(Milene, ASCAP/Rick Hall, ASCAP/Maypop, BMI) CPP	
66 PERFECT STRANGERS	(Edition Sunrise, BMI/Young Musikverlag, GEMA)	
19 PLEASE PLEASE BABY	(Coal Dust West, BMI) WBM	
61 RIDE THIS TRAIN	(Jack & Bill, ASCAP/Rebel Heart, ASCAP)	
45 ROSES IN DECEMBER	(Uncle Artie, ASCAP/Larry Butler, BMI/Blackwood, BMI) CPP	
89 SAD CLICHES	(Eufaula, BMI)	
25 SANTA FE	(Bellamy Bros., ASCAP)	
80 SHE SAYS	(Lawyer's Daughter, BMI)	
48 SHE'S NO LADY	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	
15 SHOULDN'T IT BE EASIER THAN THIS	(Alabama Band, ASCAP/Dejamus, ASCAP) HL/WBM	
32 SIX DAYS ON THE ROAD	(New Keys, BMI)	
28 SOME OLD SIDE ROAD	(Uncle Artie, ASCAP) CPP	
40 SOMEWHERE BETWEEN RAGGED AND RIGHT	(Waylon Jennings, BMI/Tom Collins, BMI) CPP	
95 SOMEWHERE TONIGHT	(Tree, BMI/Granite, ASCAP/Coolwell, ASCAP) HL	
60 STILL I STAY	(Songmedia, BMI/Friday Night, BMI/Multimuse, ASCAP/Sentimental-Oi-Songs, ASCAP)	
75 STILL WITHIN THE SOUND OF MY VOICE	(White Oak, ASCAP)	
31 STOP THE RAIN	(April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL	
37 STRANGERS AGAIN	(Blackwood, BMI/Tree, BMI) HL	
23 SURE THING	(Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP	
17 TALKIN' TO MYSELF AGAIN	(Cross Keys, ASCAP/Tree, BMI) HL	
9 TELL ME TRUE	(April, ASCAP/Irving, BMI) CPP/ALM/HL	
11 TENNESSEE FLAT TOP BOX	(Rightsong, BMI) HL	
69 THANKS FOR LEAVIN' HIM (FOR ME)	(Rivermark, ASCAP/McCulla, BMI)	
7 THAT'S MY JOB	(Terrace, ASCAP/Garwin, ASCAP) CPP	
10 THIS MISSIN' YOU HEART OF MINE	(Acuff-Rose, BMI/Milene-Opryland, ASCAP) CPP	
44 THIS OLD HOUSE	(Writer's Group, BMI/Bethlehem, BMI/Screen Gems-EMI, BMI/Lawyer's Daughter, BMI/Colgems-EMI, ASCAP) CPP	
99 THOSE MEMORIES OF YOU	(Bill Monroe, BMI) CPP	
27 TIMELESS AND TRUE LOVE	(Chappell, ASCAP/Chriswold, ASCAP/Hopi Sound, ASCAP/Buzz Cason, ASCAP) HL	
4 TOO GONE TOO LONG	(Almo, ASCAP/High Falutin, ASCAP) CPP	
16 TOUCH AND GO CRAZY	(Tree, BMI/Cross Keys, ASCAP) HL	
14 TURN IT LOOSE	(MCA, ASCAP/Don Schlitz, ASCAP/Colgems-EMI, ASCAP/April, ASCAP) HL	
1 TWINKLE, TWINKLE LUCKY STAR	(Inorbit, BMI) CPP	
82 UNATTENDED FIRE	(Razzy Bailey, ASCAP)	
39 WHEELS	(MCA, ASCAP/Patchwork, ASCAP) HL	
72 WHERE DO THE NIGHTS GO	(Lodge Hall, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) CPP/HL	
20 WILDER DAYS	(Colgems-EMI, ASCAP)	
74 YOU ARE MY ANGEL	(Bekool, ASCAP)	
46 YOU JUST WATCH ME	(Dejamus, ASCAP) HL	
52 YOUNG COUNTRY	(Bocephus, BMI)	
81 YOUNGER MAN, OLDER WOMAN	(Terrace, ASCAP)	

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.

Musicland Gets Columbia Logo For Sale-Only Units

BY WILLIAM SILVERMAN

PHILADELPHIA Three stores bearing the logo of the Columbia Pictures studio have been added to Musicland Group's much-talked-about but little-publicized network of sale-only video stores.

The program, which includes four Paramount Pictures stores (Billboard, Sept. 19), is "still very much in its test stages," according to



The Columbia Pictures store in suburban Philadelphia's Montgomeryville Mall, shown above, is one of three stores that the Musicland Group opened under the studio's logo in 1987. (Photo: Constance Yaros)

Bruce Jesse, Musicland's advertising vice president.

Six of the seven stores opened in 1987. The experiment began during the 1986 Thanksgiving weekend with a Paramount Pictures unit in the Rosedale Center between Minneapolis and St. Paul, Minn. (Billboard, Dec. 13, 1986).

In October, the three Columbia Pictures units bowed on the East Coast, one in the Hamilton Center, 20 minutes from Atlantic City, N.J., and two in suburban Philadelphia malls in Oxford Valley and Montgomeryville. Three of the Paramount Pictures stores are in the Twin Cities; the fourth is in Duluth, Minn.

Musicland's arrangement with Columbia Pictures appears to be similar to the deal it struck with Paramount—a pact the chain has described as a "limited licensing agreement," which allows Musicland to use the studio's logo for these stores. In both cases, Musicland licensed the use of the trademarks from the parent companies instead of from their home video divisions.

Industry observers see the Columbia Pictures and Paramount Pictures stores as bargaining chips that Musicland can use in its negotiations with mall developers.

A research comment by Merrill Lynch, Pierce, Fenner & Smith, dated Jan. 21, says sales at Musicland's seven studio-linked stores "have

been favorable, and gross margins are improving, but this concept is not yet profitable. However, management is optimistic about the viability of the business and is planning to open additional stores this year."

It is difficult to determine whether—as some competing video retailers have rumored—Columbia and Paramount are in any way linked to one another in their Musicland ventures or if the licensing agreements with the rival studios were cut as separate deals. Officials at Musicland, Paramount, and RCA/Colum-

bia decline to offer anything more than guarded comments about the stores. Columbia and Paramount have been linked for the past two years through duplicator Bell & Howell/Columbia/Paramount Video.

"Our involvement is limited to nonexistent in terms of merchandising the stores," says a source at Bell & Howell/Columbia/Paramount Video.

Minneapolis-based Musicland, which has 616 outlets in 49 states and is the largest U.S. music chain, stocks the Columbia Pictures stores

with videocassettes from all labels. Local distributors supply fill-in orders for some 30-50 units a week. All product is bar coded and said to be theft protected.

As at the Paramount Pictures stores, inventory in the neon-lighted Columbia Pictures stores is not confined to videocassettes. The shops also sell a wide variety of items associated with Hollywood, including clothing, mugs, and soundtracks. About 25 percent of the stores' sales are said to come from novelty items.

(Continued on next page)

FOR WEEK ENDING FEBRUARY 20, 1988

Billboard

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	1	18	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	22	AN AMERICAN TAIL ♦	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	3	69	SLEEPING BEAUTY ♦	Walt Disney Home Video 476	1959	29.95
4	8	125	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
5	4	88	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
6	7	16	MICKY & MINNIE	Walt Disney Home Video 576	1987	14.95
7	6	37	HERE'S MICKY!	Walt Disney Home Video 526	1987	14.95
8	9	120	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
9	5	125	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
10	12	37	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
11	11	97	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
12	20	48	THE TRANSFORMERS: THE MOVIE ♦	Family Home Entertainment 26561	1986	14.95
13	16	84	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
14	13	15	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
15	15	37	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
16	14	88	WINNIE THE POOH AND TIGGER TOO ♦	Walt Disney Home Video 64	1974	14.95
17	19	36	HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
18	17	86	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
19	18	15	CHIP 'N' DALE	Walt Disney Home Video 579	1987	14.95
20	10	37	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
21	23	55	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
22	21	30	HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
23	NEW ▶		CAPTAIN POWER: FINAL STAND	Hi-Tops Video HT0099	1988	29.95
24	24	2	BE MY VALENTINE, CHARLIE BROWN	Hi-Tops Video HT0092	1975	14.95
25	22	80	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	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.

First Council Confab Makes Progress CBS/Fox Calls Dealer Meet

BY CHRIS MORRIS

LOS ANGELES CBS/Fox Video's first dealer council meeting, an unprecedented head-to-head session between a focus group of national retailers and the video manufacturer's top executives, has been rated a success by its attendees.

'There was a flow of information'

The council confab, which was the first of what CBS/Fox hopes will be three or four 1988 meetings, was held Feb. 1-2 at the Helmsley Palace in New York City.

Half a dozen retailers representing the range of the industry—from 142-unit industry giant Erol's to single-store Classic Video in Oak Lawn, Ill.—huddled with the CBS/Fox brass for an informal daylong session addressing a variety of video business issues. The manufacturer announced formation of the council in November when it introduced its two-pack deal for "Predator" (Billboard, Nov. 21).

CBS/Fox was represented by president and chief executive officer Jim Fifield, sales and marketing vice president Bob DeLellis, sales vice president Sam Puleo, Eastern sales director Larry Andjulis, Western sales director Don Rosenberg, and merchandising director Laura Taylor.

In addition to Erol's vice president of video-club sales Dick Kerin and Classic Video's Ronald Koerber, retail attendees included Lou Berg and Susan Gee of Audio Video Plus in Houston; Peter Balner and Peter Margo of Palmer Video in Union, N.J.; Peter Busch of Musicland Group in Minneapolis; and Jay Gruenwald of Prime Time Video in Apple Valley, Calif.

According to CBS/Fox's Puleo, the retailers were selected to provide "a great cross section of operations... from all parts of the country." Areas of specialization included small-chain operators (represented by four-store Prime Time), franchisers (Palmer), and companies emphasizing sell-through (Musicland) and merchandising (Audio Video Plus).

Puleo says the meeting was sparked by CBS/Fox's desire for more direct feedback from the American retail community.

"We listen to our distributors, but we never get around to the retailer per se," Puleo says. "We never sit down on a lengthy basis to find out what the dealer wants."

The 9 a.m.-4 p.m. session on Feb. 2, which followed a dinner for the retailers the evening before, focused on CBS/Fox's "Predator" twin-pack and the entire depth-of-copy issue, but a number of other topics were addressed by the participants.

Puleo says that discussion sub-

(Continued on page 55)



Coasting Along. Philadelphia Flyers center Tim Kerr, left, signed autographs when Philly-based West Coast Video recently opened its largest home-market store in the Roxborough area. West Coast says the hockey star's appearance was one of the events that helped the 6,500-square-foot, 6,000-title outlet draw 10,000 customers during its first weekend of business. Store staffer Peter Roberts, right of Kerr, served as his enforcer.

VSDA Applauds As Ill. Gov. Amends Antiobscenity Bill

BY MOIRA McCORMICK

CHICAGO A bill that would have made it possible for local officials to seize assets and shut down the operations of businesses accused of selling obscene material—even before the businesses' operators had been tried on the charges—has been modified by Illinois Gov. James Thompson.

The bill, which had been approved by the state Legislature, was amended by Thompson Jan. 7. The governor, using his power of amendatory veto, reworked the language of the bill so that no such action could be taken unless the operator of the business has been convicted at least twice of selling obscene material.

But Thompson's version is not yet law: First, it must be sent back to the General Assembly, which can vote to approve it, override Thompson's veto, or kill the bill altogether.

Robert Murray, president of the Chicago chapter of the Video Software Dealers Assn., told assembled store owners at a Jan. 20 chapter meeting that Thompson's modification of the bill is good news, but that "we're still not out of the woods

yet."

Murray says that in the initial wording of House Bill 529, "All a policeman or state's attorney would have had to do would have been to walk in a video store that carried adult material, charge the owner with obscenity, and [obtain a preliminary injunction and temporary restraining order resulting in the confiscation] of all business property—with or without a conviction. Now, forfeiture is applicable only after a second or subsequent conviction and is limited to proceeds derived from the offense."

The bill also leaves open for forfeiture any property "allegedly used to commit or to facilitate the commission of such offense."

"This is still a gray area," says Murray. "The movie itself would come under that definition, but so also might the sack it was put in, the computer that rang up the transaction, the floor the customer stood on. Nobody knows at this point." Murray said the Illinois General Assembly will "attempt to clarify the gray areas."

Thompson's amendment of the bill came about largely because of

(Continued on page 46)

MUSICLAND GETS COLUMBIA LOGO FOR 3 STORES

(Continued from preceding page)

The store design, intended to attract upscale mall consumers, sells the notion of purchasing some of Hollywood's magic. The Columbia Pictures logo is written in red neon script above the store entrance, but there is no specific mention of the word "video" in the shop's banner.

Displays are by no means confined to RCA/Columbia product. At the Montgomeryville store, "Coming Soon" is written in the front window above a display that has the Pink Panther sitting in a director's chair. Across the entrance, replicas of Bugs Bunny and Mickey Mouse and friends also sit in directors' chairs.

Neon is used inside, too, at the rear of the stores to proclaim "Movies." Both the Montgomeryville and Rosedale stores feature gray slat walls with red neon. Various movie categories are announced in red neon script alongside posters of Hollywood stars.

In Montgomeryville, three monitors are placed in the back of the store and two in front. By contrast, the Rosedale Paramount Pictures store features a dramatic ceiling-to-floor array of nine video monitors.

Near the cash wraps up front are racks with best sellers marked from No. 1 to No. 30. At the centers of the entrances are a wide array of such novelty items as Oscar replicas and Hollywood-themed games and cups. Also at the front of the stores are prominently displayed racks of videocassettes priced at less than \$10.

Other prerecorded video categories displayed in racks and along the side walls include family, sports, action/adventure, drama, foreign, and how-to. At various points along the sides of the stores are displays of posters, directors' chairs, jackets, and T-shirts. The stores also sell popcorn and many other items.

AVA Stems Concern About Game Rentals

Questions Of Legality, Profits, Availability Abound

BY EARL PAIGE

LOS ANGELES Is it legal for video stores to rent video games? Renting games is a point of consternation for some suppliers, but others see it as a less-than-significant issue.

The controversy surfaced within the American Video Assn., the Phoenix, Ariz.-based organization that represents 3,000 store operators. "We started hearing from dealers wondering if there were legal restrictions," says AVA president John Power. "There aren't."

Some have charged that distributors have tried to prohibit the selling of video games to video stores. But, AVA has been informed by representatives of Nintendo—by far the brand leader—that sales to

video stores are not being explicitly discouraged, says Power. "They are saying that because of continual shortages, they are not opening up new accounts—video stores, grocery stores, drug stores, convenience stores, and warehouse discount stores," he says.

Robb Holmes, senior vice president and general manager of Akclaim Entertainment, one of Nintendo's 22 licensees, says, "The incidence of rental is so infinitesimally small, given the evolution of the product, that it hardly warrants comment."

"The video retail channel is just now becoming involved. The more interesting question is, Will rental become a factor? I think not. It's a different media."

Holmes cites games that require

so many hours of interactive activity that a consumer could end up spending more on rental than he would if he bought the game for \$20-\$40.

All the same, Holmes acknowledges that rental "could screw up pricing—it could screw up distribution."

Sega and Atari, the other two major brands in cartridge video game systems, are less concerned. Indeed, at Tonka Corp., Sega's national distributor, Jeff Weitzer, product manager, says the firm is set to "start pushing rental" because of the "plus it represents in terms of sampling the product."

Atari, with software generally priced below \$20, is also less concerned, according to Mike Katz,

(Continued on page 46)

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Complete the registration coupon and check the appropriate box.

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Please send me additional information and registration material for the New York Home Video Market seminars and exhibit hall when available.

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VIDEO RELEASES

Symbols for formats are
 ▲ = Beta, ♥ = VHS, and ♣ = LV.
 Where applicable, the suggested
 list price of each title is given;
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 is indicated.

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▲♥ Warner/\$19.98

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POOR LITTLE RICH GIRL

Shirley Temple, Alice Faye, Frank Haley

▲♥ Playhouse/\$19.95

REBECCA OF SUNNYBROOK FARM

Shirley Temple, Jack Haley, Bill "Bojangles" Robinson

▲♥ Playhouse/\$19.98

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▲♥ Vestron/\$79.98

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Documentary

▲♥ Vestron/\$29.98

SPORT CYCLING

Instructional

▲♥ JCI/\$29.95

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Shirley Temple, Alice Faye, Robert Young

▲♥ Playhouse/\$19.98

STREET TRASH

R.L. Ryan, Vic Noto, Miriam Zucker

▲♥ Lightning/\$79.98

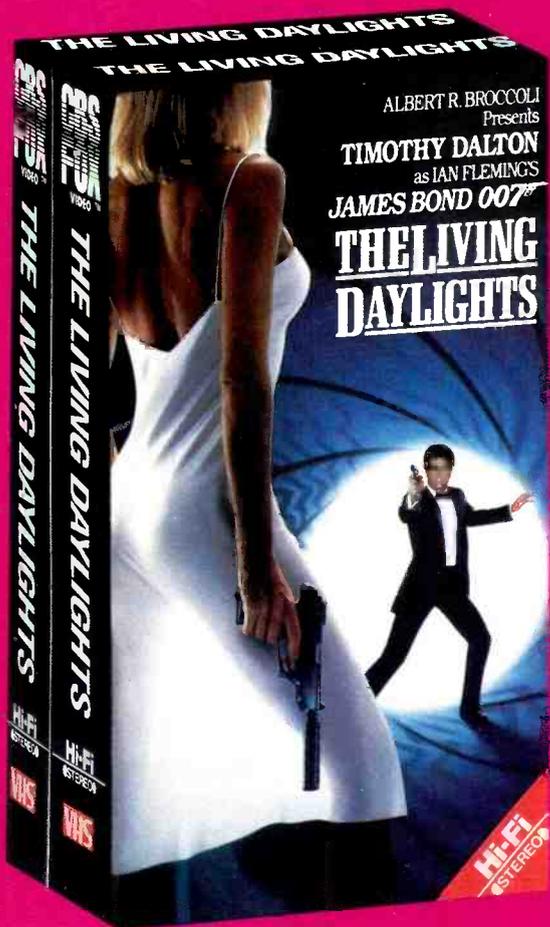
To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

FOR THE RECORD

North American Video president Gary Messenger was misquoted in an article in the Feb. 6 issue of Billboard. In January, his North Carolina chain sold 35 of its 250 rental copies of "Dirty Dancing."

THE LIVING DAYLIGHTS
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We give you our word... And our word is our BOND!



That's James Bond... And we've got 007 reasons why **THE LIVING DAYLIGHTS** will be a winner for you...

- 001: **THE LIVING DAYLIGHTS**: One of the best Bonds ever; grossed over **\$70 million** at the box office... People respond instantly to James Bond!
- 002: The new Bond is liked by movie goers and critics alike. Timothy Dalton plays 007 as he's never been played before! *Variety* says; "Timothy Dalton is a class act."
- 003: Bond Trademarks—the beautiful girl and the great gadgets! First, there's the newest Bond girl, sultry, exotic Maryam d'Abo. Then there's "Q's" life-saving gadgets, which no Bond extravaganza would be without, including the old Aston Martin!
- 004: The **LIVING DAYLIGHTS** videocassette release is being supported by extensive **radio and print advertising** to generate high consumer interest and awareness.
- 005: There's also an exciting **consumer promotion** offering **FREE** posters to your customers! Special response cards are being mailed to video retailers and our consumer ads will promote this unique offer.
- 006: Fantastic P.O.P. includes the full-color Poster and 3-dimensional lifesize standee of Timothy Dalton!
- 007: The facts: Fantastic fans everywhere rent James Bond videocassettes over and over for repeated viewing.

Need we say more?... The face is new, but the name is Bond... And that says it all!

For a limited time, The Living Daylights will be available in a newly-designed, Dual Pack at a special price. See your distributor for details. Order cutoff date is March 1st.

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Production Designer PETER LAMONT Music by JOHN BARRY Associate Producers TOM PEYSNER and BARBARA BROCCOLI

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Home Film Eyes Expansion Of Its Mail-Order Club

BY JIM BESSMAN

NEW YORK Having doubled its business and quintupled its penetration of households in the last year, Home Film Festival, a company that runs a mail-order specialty-video club, sees a national market that is becoming increasingly ripe for its services.

According to company head Dan Jury, the 3-year old Scranton, Pa.-based company enjoyed a 100% increase in membership in 1987 and now claims 10,000 members.

Additionally, distribution of its bi-annual, 150-page, 700-title Home Film Festival Program Guide has increased five-fold to 50,000. The guides are sent to club members, who pay a \$25 initial fee and \$10 annually in order to receive updates of the guide every six weeks, and to so-called associates, who have answered Home Film's print ads but use only the informational aspects of the service.

Jury and Robert Mack, director of creative services, say that based on their interpretation of the evolving specialty-film genre and the character of its distribution and audience, they believe Home Film's growth can expand even more.

"The major [video] manufacturers are pushing A titles more than ever instead of the specialty titles—art and foreign films, indies and avant-garde, documentaries, performances, and Hollywood classics—which we focus on," says Mack. "But they're still putting them out, and the public really wants them, but they have trouble getting them in their local video stores since [those titles] don't rent as frequently as the hits.

"At the same time, many art-repertory [movie] theaters around the country are closing down now, unfortunately, leaving us as a means for home video consumers to get films of repertory-theater quality."

Mack says Home Film Festival can act as a video store serving the entire country as a single market. The keys, he says, are to reach potential customers beyond the major markets—which are likelier to have surviving art-film houses or specialty-video retailers—and to avoid localities with a "hits-oriented mentality."

Home Film hopes to increase membership this year through advertising and to develop its program guide as a marketing vehicle for specialty-video manufacturers.

To attract members, the company advertises in upscale literary and film periodicals, including *The New Yorker*, *The New Republic*, *The New York Review Of Books*, and *Harpers*. Awareness also comes from endorsements by such film luminaries as critic Roger Ebert and by word-of-mouth, particularly via reply-card inserts in the program guide that invite members to get friends to join. Mack compares Home Film's marketing to that of *The New Yorker*, which he says appeals to individuals interested in its

(Continued on next page)



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ILL. GOV. MODIFIES OBSCENITY BILL

(Continued from page 43)

the efforts of the American Civil Liberties Union and the Champaign, Ill.-based law firm Reno, O'Byrne & Kepley. According to Reno, O'Byrne & Kepley attorney Glenn Stanko, he and firm associate Steve Beckett "do a lot of First Amendment work. When this bill came up last spring in the House, I testified [as to its unconstitutionality]. The bill passed out of the House and went to the Senate, where it was killed by the Senate Judiciary Committee, but it came up again this fall and was passed by the Senate."

In its original form, Stanko says, the bill "would have allowed temporary restraining orders and preliminary injunctions without notice—a state's attorney could get an order to shut down a business based solely on the sale of an allegedly obscene work."

Stanko says he, ACLU counsel Jane Whicher, and ACLU lobbyist Rob Schofield conferred with Thompson's staff in December, and "we explained the constitutional problems and said the bill couldn't survive." Thompson subsequently used his amendatory veto to insert the clause requiring a second obscenity conviction before forfeiture powers could be used.

"Our position is that the bill is still unconstitutional," says Stanko.

"When you're dealing with protected materials, constitutional doctrine is such that you can't punish future dissemination [of such materials] based on past dissemination." Stanko cites a recent case in which an appellate court in Elgin, Ill., ruled that the forced closure of a bookstore because of obscenity was unconstitutional. "If that was unconstitutional, so is this," he says.

Whicher says the whole notion of forfeiture in obscenity cases—feiture being a provision of the Racketeer Influenced and Corrupt Organization statute—is illogical. The RICO statute, which was set up to catch alleged mobsters by tying them to illegal drug trade, was amended to include obscenity in 1985. "The law will seize drug-related assets and property to protect it," says Whicher, "and there's no reason to do that in an obscenity case—you're dealing with established, legitimate businesses."

"With an obscenity case, you have no idea if you're guilty until the jury and judge decide, so forfeiture makes no sense. The narcotics industry, on the other hand, is illegal [by definition]."

Legislation such as House Bill 529, says Whicher, makes dealers unnecessarily cautious. "They err on the side of caution," she says.

AVA STEMS CONCERN ABOUT VID GAME RENTALS

(Continued from page 43)

president. He notes that Atari games were rented in the first video game go-around. "We want our product to be exposed in as broad a marketplace as possible, whether it's sold, rented, traded, loaned—but not pirated," Katz says.

Aklaim's Holmes says, "I understand try-before-buy," but points out that rental may reflect a way for less popular brands to position themselves against the reported 80% market share Nintendo enjoys. As for attention that has been paid to the rental issue, Holmes thinks "it's a mountain-and-molehill situation."

Some of the anxiety about rental is identified by Steve Jackson, national sales manager of major Nintendo licensee firm Konami Inc. He says vendors worry that rental will "impact sales," that it could lead to

an inordinate amount of defectives because of consumer abuse, and finally, that it could ultimately result in a used-video-games price point.

According to Jackson, the issue of copying Nintendo games is moot because they have a security chip similar to the one that has been suggested to prevent copying prerecorded music with digital audiotape recorders.

One other key issue is that there is a shortage of several hot-selling Nintendo titles—and in fact, a shortage of raw "ROM" cartridges in Japan, where all Nintendo cartridges are manufactured, says Jackson.

Jackson and other sources insist the shortage in hit product is not encouraging rental, because, they say, it's so difficult to buy the big-demand items in the first place.

HOME FILM EYES BIGGER MARKET IN '88

(Continued from preceding page)

higher-brow content.

"There are always a few people everywhere who will drive into town for the Sunday New York Times, and this is the market that we're trying to find through home video," says Mack. "If their local store doesn't carry 'Aguirre—The Wrath Of God,' say, we can provide them with an 800 number, and they'll have it the next day."

Home Film Festival's rental prices are \$5 for one tape, \$9 for two, and \$13 for three, plus postage, which varies by geography. Orders—which can be kept for three days—are shipped by United Postal Service or mail, usually within two days.

While Jury notes that sales ac-

count for only 8%-10% of the company's transactions, sell-through has increased significantly in the last year. He adds that more than 80% of the rentals are reserved months in advance through a rental form included in the programming-guide updates, which allow members to list up to 20 titles and to specify which titles they want and when they want them.

"People are starved for good films," says Jury. Mack adds that Home Film now wants to convince specialty-video manufacturers that they can maximize their ad dollars by buying space in the program guide. He says the guide is a good advertising vehicle because it has nationwide reach.

FOR WEEK ENDING FEBRUARY 20, 1988

Billboard

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TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
★★ NO. 1 ★★							
1	1	4	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
2	9	2	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R
3	8	2	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R
4	12	2	LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13
5	5	3	DRAGNET	Universal City Studios MCA Home Video 45030	Dan Aykroyd Tom Hanks	1987	PG-13
6	2	7	ROXANNE ♦	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG
7	4	7	THE SECRET OF MY SUCCESS	Universal City Studios MCA Home Video 80637	Michael J. Fox	1987	PG-13
8	3	14	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R
9	7	6	THE BELIEVERS	HBO Video 0034	Martin Sheen	1987	R
10	6	12	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R
11	NEW ▶		ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R
12	10	7	SUMMER SCHOOL	Paramount Pictures Paramount Home Video 1518	Mark Harmon	1987	PG-13
13	11	7	THE FOURTH PROTOCOL	Lorimar Home Video 320	Michael Caine Pierce Brosnan	1987	R
14	13	12	HARRY AND THE HENDERSONS ♦	Amblin Entertainment MCA Home Video 80677	John Lithgow	1987	PG
15	14	14	TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	R
16	15	6	HOLLYWOOD SHUFFLE ♦	Samuel Goldwyn Virgin Vision 70032	Robert Townsend	1987	R
17	26	3	BACK TO THE BEACH	Paramount Pictures Paramount Home Video	Frankie Avalon Annette Funicello	1987	PG
18	17	12	EXTREME PREJUDICE	IVE 62178	Nick Nolte Powers Boothe	1987	R
19	18	7	MASTERS OF THE UNIVERSE	Cannon Films Inc. Warner Home Video 37073	Dolph Lundgren Frank Langella	1987	PG
20	16	19	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13
21	19	10	GARDENS OF STONE	Tri-Star Pictures CBS-Fox Video 3731-80	James Caan Anjelica Huston	1987	R
22	21	19	ANGEL HEART ♦	IVE 60460	Mickey Rourke Lisa Bonet	1987	NR
23	24	21	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG
24	22	14	PROJECT X	CBS-Fox Video 1592	Matthew Broderick	1987	PG
25	20	6	HOUSE II: THE SECOND STORY	New World Entertainment New World Video A87002	Arye Gross	1987	PG-13
26	33	3	LADY BEWARE	IVE 63753	Diane Lane Michael Woods	1987	R
27	23	20	BLIND DATE ♦	Tri-Star Pictures RCA/Columbia Home Video 6-20822	Kim Basinger Bruce Willis	1987	PG-13
28	28	7	THE GATE	New Century/Vista Entertainment Vestron Home Video 5208	Christa Denton Stephan Dorff	1987	PG-13
29	29	17	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G
30	25	14	RIVER'S EDGE ♦	Hemdale Film Corp. Nelson Home Entertainment 7690	Dennis Hopper Crispin Glover	1987	R
31	31	10	ISHTAR ♦	RCA/Columbia Pictures Home Video 6-20535	Dustin Hoffman Warren Beatty	1987	PG-13
32	32	26	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13
33	27	10	SUPERMAN IV: THE QUEST FOR PEACE	Cannon Films Inc. Warner Home Video 11757	Christopher Reeve Gene Hackman	1987	PG
34	35	18	STAR TREK IV: THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG
35	36	5	WALK LIKE A MAN	MGM/UA Home Video 801086	Howie Mandel Christopher Lloyd	1987	PG
36	34	22	FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	PG
37	37	20	BURGLAR	Warner Bros. Inc. Warner Home Video 11705	Whoopi Goldberg Bob Goldthwait	1987	R
38	NEW ▶		WHITE WATER SUMMER	RCA/Columbia Pictures Home Video 6-20858	Kevin Bacon Sean Astin	1987	PG
39	38	4	AMAZING GRACE AND CHUCK	Tri-Star Pictures HBO Video 0123	Jamie Lee Curtis Gregory Peck	1987	PG
40	30	20	MANNEQUIN	Media Home Entertainment M920	Andrew McCarthy Kim Cattrall	1987	PG

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

Vinyl Mania Sets Up Shop In N.Y. Nightspot 4D



Among the dance acts that have visited 4-D's Vinyl Mania shop in New York are Polydor singer Cindy Valentine, right, and the Village People, above.

BY JIM BESSMAN

NEW YORK New York retailer Vinyl Mania, which specializes in dance product, is expanding beyond its Greenwich Village base and has opened a store inside midtown Manhattan dance spot 4D.

The Vinyl Mania In Store, which opened for business in September, is situated just off the club's dance floor and directly opposite the main entrance. It is open on Saturday nights only, tying in with New York crossover station WQHT "Hot 103," which broadcasts its "Saturday Night Dance Party" from 10 p.m. Saturday to 2 a.m. Sunday from the club.

The In Store name tag derives from the location, an area, elevated from the rest of the floor with its own bar and mushroom-shaped tables, which becomes the scene of in-store appearances by dance artists after midnight, when they are finished performing on stage at the club.

"Saturday nights are 'music specific,'" says 4D director Cornelis Craane, distinguishing the Saturday schedule from that of Friday night, when the club's "events-specific" agenda centers on film premieres, benefits, or other types of parties. For example, the club is planning an "antireligious-fraud" concert/fund-raiser featuring Frank Zappa and Steve Allen.

"Saturdays revolve around hot dance mixes from our DJ Scott Blackwell and the Hot 103 broad-

cast, the live performances, and the retail section, where the artists go afterward to autograph records," Craane says. "The In Store gives the crowd the experience of an album cover coming to life right in front of them, kind of like meet-

'It's like an album cover come alive'

ing John Wayne!"

Among the artists who appeared at the store recently are DeBarge, France Joli, Promise Circle, and Fascination, who happens to record for Vinyl Mania's house label.

"The artists come over to Vinyl Mania In Store to hang out and meet people after they leave the stage, instead of getting into their limos and going home," says Vinyl Mania owner Charlie Grappone, who has five outlets on Carmine Street in Greenwich Village and one Upper West Side location. "We call it the In Store because we do a tremendous number of in-store appearances [at the full Vinyl Mania locations] and will play any record in our stores."

The In Store consists of a single pillar, racked on four sides from floor to ceiling with as many as 125 different albums and 12-inch dance titles. It is prominently visible

from nearly everywhere in the club, especially since it's topped by a neon Vinyl Mania clock.

"You can't miss it, because the clock is the focal point of the room," says Grappone. "I got 4,000 [people] looking at that clock, telling you the time and telling you my name."

Stocked at In Store, which Grappone likens to a "small replica" of his other locations, are a full catalog of album and 12-inch releases by the featured artist along with classic disco titles and a selection of current domestic- and import-dance disks. Sales are "sporadic"—a good night brings in \$200—but Grappone says being included in the "quadrangle" of local dance music—Vinyl Mania, 4D, Hot 103, and Blackwell—has immense promotional value.

"Look at what I get for the investment of an employee," says Grappone. "I'm mentioned on every 4D [promotional] card, and Hot 103 says, 'Come to Charlie Grappone's Vinyl Mania.'"

Grappone, who eventually hopes to expand In Store, is planning to hire additional help to manage it on Friday nights, too. He says his 4D location fits in with current expansion plans, which include enlarging his jazz and compact disk stores and opening an outlet on suburban Long Island, N.Y.



At PennyLane, The People Still Come And Go

BY MOIRA McCORMICK

KANSAS CITY, Mo. Venerable four-unit chain PennyLane Records here celebrated its 12th birthday not long ago, and its 1½-year-old video rental business is thriving.

It could be said that PennyLane is in the ears and in the eyes of entertainment-minded Kansas Cityans. The independently owned chain holds its own amid regional and national competition.

PennyLane Records has two stores in Missouri—one in Westport, Kansas City's shopping-and-nightlife district and one in south Kansas City—and two stores in Kansas—one in the university town of Lawrence and the other in Overland Park. The chain grew out of a wholesale operation called House Distributors of Olathe, Kan. Owner Hal Brody founded the retail chain in 1976; House Distributors continues operations for its mostly Midwestern clients.

Says Lane Turner, operations manager for the chain and acting manager of the flagship Westport unit, "Each store adjusts its product mix for its own clientele. The LP is slower in the suburban stores, for instance, and is strongest here and in Lawrence." The video sections, which were introduced in June 1986, are featured in the Westport and south Kansas City stores.

Turner points to PennyLane Records' specialized services and frequent promotions as the primary reasons for the web's success. A popular item is the Preferred Customer Card, which is stamped by a store employee after each purchase of at least \$10. When a customer buys \$100 worth of mer-

(Continued on page 50)

Rounder Hikes List Prices Indie Label Follows Majors' Lead

BY DAVID WYKOFF

BOSTON Longtime independent leader Rounder Records joined the majors Jan. 1 when it raised its list price for album-length LPs and cassettes to \$9.98. According to Rounder general manager Duncan Browne, the increase measures out to a 6% rise in cost to distributors and is a "low \$9.98 list price by industry standards."

Browne cites a number of reasons for the increase. "Our major interest is to encourage retailers to get behind the product because of the better margin. Also, across the country distributors were offering our product at three separate lists—\$8.98, \$9.48, and \$9.98—and we wanted to create parity in the market. This is our first price increase for records and tapes in three years, and we had to raise the price to be able to keep vinyl product out in the marketplace."

"Finally, we see most retailers treating our catalog as an esoteric portion of their inventory and not as something that will do significantly better with a lower list," says Browne.

He also notes that a number of other independent labels offer their product at the \$9.98 list and have not experienced price sensitivity. "Shanachie has been at \$9.98 for a year or two, and they're not suffering at all. In fact, they

had their best year ever last year on the strength of their South African Ladysmith Black Mambazo titles," he says, noting that the Cambridge, Mass.-based company has no plans to raise prices for compact disks.

It is still too early to measure a reaction in retail sales figures, though some indie distributors are not encouraged. "Though they know their own business better than I, I think that it's a mistake. Stores are very conscious of price these days and want to keep their bins full of less costly product," says George Hocutt, owner/president of Los Angeles-based California Record Distributors. He also notes that most labels offering similar product—such as Alligator, Sugar Hill, and Flying Fish—offer a \$9.98 list.

But Clay Pasternack, chief buyer for Cleveland-based Action Music Distributors, agrees with Browne. "We may well be able to offer better discount programs to retailers, and that will probably encourage greater dealer support for the product," says Pasternack, adding that initial difficulties may hurt the penetration of new releases and lesser-known artists but "in the long run should not adversely affect sales."

Rounder's catalog contains over 550 titles of roots-oriented music of all kinds.

NEW TELEPHONE NUMBERS FOR BILLBOARD'S NEW YORK OFFICE



Here are the Direct Dialing Numbers for Billboard's New York Advertising Department:

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Ron Willman, Director of Sales: Video/Sound (212) 536-5025

Norm Berkowitz (212) 536-5016

Ken Karp (212) 536-5017

Karen O'Callaghan (212) 536-5018

Advertising Production (212) 536-5010



Taylor Made. Arista's rising star Taylor Dayne delighted customers at Tower Records' Anaheim, Calif., store, with an autograph session. Standing, from left, are Robert Wieger, Arista's West Coast director of artist development and publicity; Karen Adams, sales rep for BMG Distribution (formerly RCA/A&M/Arista); Dayne; Kirk Bonin, marketing manager, Arista; Dave Lorimer, the store's manager; Owen Breede, West Coast marketing, Arista; Les Silver, the label's West Coast regional sales manager; and Arista marketing reps Noelle Swann and Dean Porter.

PENNYLANE AT 12: LOTS OF PEOPLE STILL COME AND GO

(Continued from page 47)

chandise, the card is redeemed, and the customer is entitled to \$10 off a subsequent purchase.

Two to three times a year, says Turner, PennyLane hosts Preferred Customer Parties, which are catered, closed-door, after-hour sales for customers on the company's mailing list.

"We are promotion minded," says Turner. "We do a great many in-stores, for example." Visiting artists have included James Brown, George Thorogood, Bob James, the Replacements, Camper Van Beethoven, the Balancing Act, the Night Hawks, the Psychedelic Furs, Sun Ra, and David Grisman. Many of them have performed in the stores.

PennyLane prints its own monthly music-and-entertainment magazine, KC Pitch, which is offered free and distributed in other area retail locations in addition to PennyLane stores. The magazine, about 8 years old, has a loyal core audience. Turner says many of the magazine's fans "come in the first day of the month to pick it up."

Store hours for Westport and south Kansas City are 10 a.m.-10 p.m. Mondays through Saturdays and 11 a.m.-6 p.m. Sundays; the hours at Lawrence and Overland Park vary.

The flagship Westport unit is a two-level storefront of 10,000 square feet, 7,000 of which are de-

voted to retail (the rest is office space.) LPs, cassettes, and compact disks are displayed on the street-level floor, while the lower floor houses the video section and the enclosed classical room.

The video-rental area carries 1,500 titles. Rates for members are \$3 for new releases and \$2 for catalog titles. For nonmembers, the rates are \$4 and \$3, respectively. The admission fee is \$4.95. Storewide, transactions are conducted via computer.

All video merchandise is protected by the Checkpoint security system. "We push sale video as much as possible, including special orders," says video buyer Tom Probaseo. "We have strong foreign-and music-video sections." Turner says Bob Dylan bought two videos at the store during his last Kansas City stay—"A Night At The Opera" and "Mondo Cane."

The classical room was recently opened. Turner says it runs weekly specials on Sundays, with all classical product 20% off. Its enclosed space allows for the in-store play of classical music, which is not heard in the adjacent video section.

Upstairs on the main floor are natural wood fixtures and custom-made displays. Artist Steve Simpson designs all displays in-house. Just before Christmas, the store devoted wall displays to John Cougar

Mellencamp, Steve Winwood, Rosanne Cash, the Capitol Records compilation "It Came From Hollywood," and Madonna. Most striking was a 30-foot display created for the new album "Tornado" by Kansas City natives the Rainmakers.

In addition to sections for standard divisions of music, PennyLane features sections labeled PennyLane Picks (new LPs and CDs hand-picked and highlighted by the store staff) and Best New Beats (a CBS promo box featuring new product from developing artists like Big Trouble and Wendy & Lisa for \$5.99 each). The store keeps track of its own top 30 titles, which are displayed on the back wall.

Sale CDs are offered near the checkout counter for \$8.99-\$11.99 (regularly \$14.99). LPs and cassettes are priced at \$7.99 for \$8.98 lists (\$5.99 when on sale) and \$8.99 for \$9.98 lists (\$6.99 on sale). Midline CDs are \$10.99. "Cassettes are No. 1 worldwide, but not here," notes Turner, "though they do well."

The store features a full line of accessories, including blank tape, carrying cases, cleaning equipment, headphones, and even greeting cards.

"We also do a lot of oldie and current 45s and a great deal of jazz, bluegrass, and blues," Turner says. "A lot of those customers are still into vinyl."

TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	2	1	14	INXS KICK	ATLANTIC 2-81796
2	1	2	14	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
3	4	6	22	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R
4	3	5	17	STING ... NOTHING LIKE THE SUN	A&M CD 6402
5	6	3	22	PINK FLOYD A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599
6	5	4	14	GEORGE HARRISON CLOUD NINE	DARK HORSE 2-25643/WARNER BROS.
7	7	7	24	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
8	8	—	2	DAVID LEE ROTH SKYSCRAPER	WARNER BROS. 2-25671
9	12	9	23	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
10	14	13	27	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
11	9	8	18	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
12	10	11	4	ELTON JOHN LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH	MCA MCAD 8022
13	11	10	48	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC
14	19	15	45	WHITESNAKE WHITESNAKE	GEFFEN 2-24099
15	NEW ▶		1	JAMES TAYLOR NEVER DIE YOUNG	COLUMBIA CK 40851
16	15	16	9	FOREIGNER INSIDE INFORMATION	ATLANTIC 2-81808
17	13	17	10	PAUL MCCARTNEY ALL THE BEST	CAPITOL CCT 48287
18	NEW ▶		1	ORIGINAL LONDON CAST PHANTOM OF THE OPERA	POLYDOR 831 273-2/POLYGRAM
19	18	19	36	WHITNEY HOUSTON WHITNEY	ARISTA ARCD 8405
20	16	12	7	TIFFANY TIFFANY	MCA MCAD 5793
21	22	21	6	EURHYTHMICS SAVAGE	RCA 6794-2-R
22	23	20	43	FLEETWOOD MAC TANGO IN THE NIGHT	WARNER BROS. 2-25471
23	25	26	11	STEVIE WONDER CHARACTERS	MOTOWN 6248 MD
24	NEW ▶		1	RICK ASTLEY WHENEVER YOU NEED SOMEONE	RCA 6822-2-R
25	20	18	23	R.E.M. DOCUMENT	I.R.S. IRSD 42059/MCA
26	21	22	15	ROBBIE ROBERTSON ROBBIE ROBERTSON	GEFFEN 2-24160
27	28	—	4	LINDA RONSTADT CANCIONES DI MI PADRE	ELEKTRA 2-60765
28	NEW ▶		1	DEBBIE GIBSON OUT OF THE BLUE	ATLANTIC 2-81780
29	RE-ENTRY			NEW ORDER SUBSTANCE	QWEST 2-25621/WARNER BROS.
30	17	14	13	STEVE WINWOOD CHRONICLES	ISLAND 2-25660/WARNER BROS.

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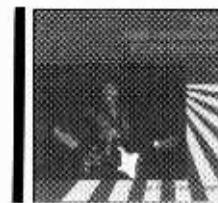
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New Music Nabs An Audience For The Offbeat

BY JEAN ROSENBLUTH

FIFTEEN YEARS AGO, avant-garde artists Michael Mantler and Carla Bley, frustrated by fruitless attempts to get their somewhat-out-of-the-mainstream records to the public, formed the not-for-profit New Music Distribution Service. Funded by grants, private contributions, and memberships, the organization now sells on con-

GRASS ROUTE

signment releases from more than 400 labels, many of them artist owned. The only requirement for inclusion is that the music is "new, something that could not find alternative means of distribution," according to Steven Swartz, director of promotion. "There is no distinction or judgment made as to quality of music, recording, or cover art because, for many important artists, their first records looked and sounded less than profession-

(Continued on next page)

RCA Distrib Changes Logo

NEW YORK As anticipated, RCA/A&M/Arista changed its name to BMG Distribution Feb. 1.

Pete Jones, president of the New York-based distributor, says the company opted for the change, in part, because "over



time, we have found that the name RCA/A&M/Arista Distribution has been too cumbersome for people in the industry."

The new name stems from the name of the distributor's parent company, BMG Music-U.S., the domestic wing of the German-based Bertelsmann Music Group. BMG is also parent to RCA and its owned labels.

The new logo for BMG Distribution still identifies the names of its three major labels, RCA, A&M, and Arista.

One consequence of the name change: BMG moves above CBS to the top of the list when the six major-label networks are placed in alphabetical order (Billboard, Feb. 6). The other four are CEMA, MCA, PolyGram, and WEA.

GEOFF MAYFIELD

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Listen Up

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—Mary Ann Dennison
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—Nick Sasich
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"Great sales for three solid months . . . another winner from American Gramophone."
—Dave Evenson
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Like Mannheim Steamroller's near-Platinum "Christmas" release, which got off to a fast start and then actually increased in annual sales each year, American Gramophone's "Classical Gas" recording is establishing an impressive, and lasting, sales curve.

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ALBUM RELEASES

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

POP/ROCK

BIZ MARKIE Goin' Off

▲ LP Cold Chillin' 1-25675/\$8.98
CA 4-25675/\$8.98

PEABO BRYSON Positive

▲ LP Elektra 60753-1/NA
CA 60753-4/NA

CINEMA Wrong House

LP A&M SP 5184/NA
CA 5184/NA

COMMUNARDS Red

▲ LP MCA 42106/NA
CA MCAC-42106/NA

MORRIS DAY Daydreaming

▲ LP Warner Bros. 1-25651/\$8.98
CA 4-25651/\$8.98

FLAMINGO ORKESTRA Flamingo Orkestra Featuring Cynthia Manley

LP Voss D1 72944/NA
CA D4 72944/NA

KINKS Kinks Live On The Road

▲ LP MCA 42107/NA
CA MCAC 42107/NA

PATTY LOVELESS If My Heart Had Windows

▲ LP MCA 42092/NA
CA MCAC-42092/NA

LYLE LOVETT Pontiac

▲ LP MCA 42028/NA
CA MCAC-42028/NA

101 NORTH 101 North

▲ LP Valley Vue D1 72945/NA
CA D4 72945/NA

PARLEZ Blind Date

▲ CD KP11001/\$15.98

RG. AND BAYOU ZYDECO Fire On The Bayou

LP Takoma D1 72829/NA
CA D4 72829/NA

SEMI TWANG Salty Tears

▲ LP Warner Bros. 1-25682/\$8.98
CA 4-25651/\$8.98

SISTERS OF MERCY Floodland

▲ LP Elektra 60762-1/NA
CA 60762-4/NA

STING Nada Como El Sol

LP A&M SP-3295/NA
CA 3295/NA

THINK OUT LOUD Think Out Loud

LP A&M SP-5187/NA
CA 5187/NA

TOTO The Seventh One

▲ LP Columbia FC-40873/NA
CA FCT-40873/NA

VARIOUS ARTISTS No Age

▲ LP SST 102/NA
CA 102/NA

JOHN WHITEHEAD I Need Money Bad

▲ LP Mercury 834310/NA
CA 834310-4/NA

JAZZ/NEW AGE

WILLIAM AURA Lovely Day

CA Higher Octave HOMC 7007/\$9.98

WILLIAM AURA

Paradise

CA Higher Octave HOMC 7008/\$9.98

PETER DAVIDSON Star Gazer

CA Higher Octave HOMC 7011/\$9.98

PAQUITO D'RIVERA Celebration

▲ LP Columbia FC-44077/NA
CA FCT-44077/NA

DAVID GRISMAN QUINTET FEATURING SVEND ASMUSSEN Svingin' With Svend

▲ LP Zebra ZEA-42108/NA
CA ZEAC-42108/NA

JAN HAMMER Escape From Television

▲ LP MCA 42103/NA
CA MCAC-42103/NA

HENRY JOHNSON Future Excursions

▲ LP MCA/Impulse MCA-42089/NA
CA MCAC-42089/NA

THE DON MENZA SEXTET Horn Of Plenty

▲ LP Voss D1 72931/NA
CA D4 72931/NA

MIKE METHENY Kaleidoscope

▲ LP MCA/Impulse MCA-42023/NA
CA MCAC-42023/NA

RUTH PRICE Lucky To Be Me

▲ LP ITI D1 72952/NA
CA D4 72952/NA

WAYNE SHORTER Joy Rider

▲ LP Columbia FC-44110/NA
CA FCT-44110/NA

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

B I L L B O A R D H I T M A K E R S G E T I T

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

GRASS ROUTE

(Continued from preceding page)

al."

Some of the musicians who issued early product through New Music are Laurie Anderson, John Zorn, and Tim Berne. Recent releases include Half Japanese's "Music To Strip By" on 50,000,000,000,000,000,000,000,000,000,000,000 Watts Records, which is run by Penn & Teller prestidigitator Penn Jillette, and Sun Ra & His Cosmo Discipline Arkestra's "A Night In East Berlin." Not all of the service's records are as interesting as these, but you can count on one thing: They are at least as commercially marginal.

Once or twice a year, New Music publishes a catalog listing the records available; a new one, which will go out to about 30,000 people, is due this month. In addition, the organization sells wholesale to more than 250 stores across the country. For more information, contact New Music at 500 Broadway, New York, N.Y. 10012; 212-925-2121 (retailers should address

queries to the attention of sales manager Dave Hunt).

SEEDS & SPROUTS: Shanachie has started a new line of product, **World Beat/Ethno-Pop**. The series bowed Feb. 1 with four albums, one each by Dissidenten, Obed Ngobeni, Ofra Haza, and Ashwin Batish. According to Shanachie, all are characterized by one or more of the four components of the music: "world (music from all over the world); beat (hot rhythm-oriented dance music); ethno (based on uniquely compelling sounds of ethnic tradition); and pop (the visceral excitement of pop production)." Shanachie is supporting the series with videos, tours, and special point-of-purchase material. For more information, contact the label at 201-445-5561 . . . Calling all country-rock fans: The **Tom Russell Band** is playing honky-tonks and speakeasys on the East Coast in support of its wonderful new **Philo/Rounder** album, "Road To Bayamon." The New York gig we caught dished up some of the most clap-along, rip-'em-up fun we've had in a while . . . The Astorians' "Guffahw" album on **Peg In Hole Records** (718-768-6464) is impure pop for now people . . . Can't stop playing **Rykodisc's** just-out reissue—on CD, of course—of Nils Lofgren's classic first solo album, "Nils Lofgren."

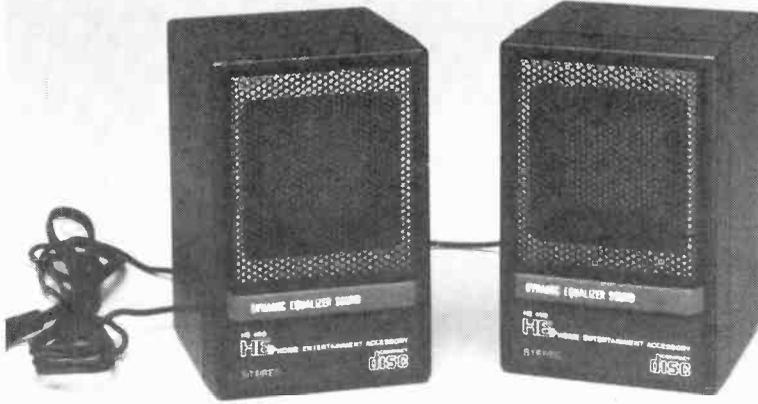
Radio could do a big favor for retailers by back-announcing the names of records & artists . . . see Commentary, page 9

AUDIO PLUS

BY EDWARD MORRIS

A biweekly column spotlighting new audio products and accessories. Vendors of such products may send information and promotional material to Edward Morris, Billboard, P. O. Box 24970, Nashville, Tenn. 37202.

SWISS ARMY STEREO: A new item from Ssangyong U.S. Inc. (201-939-4300) has every feature except a corkscrew. The Model ST-808ES includes a cassette recorder, AM/FM radio, and a three-band equalizer. The recorder has a built-in microphone, and the unit comes with its own set of headphones and two built-in stereo speakers. Additional features include one-touch recording, auto stop, normal/metal tape switching, and a telescoping swivel antenna. There is built-in rechargeable circuitry for the rechargeable batteries included. It can also run on AC with an adapter, and



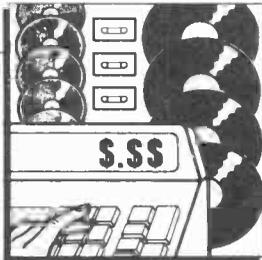
Jasco's HE 490 minispeakers plug into portable compact disk players and other personal stereos. The retail list price is \$8.99.

when the unit is running on AC, the batteries are automatically recharging.

The Model ST-808ES comes with a carrying strap and is available in black or red. Suggested retail price: "under \$69."

MINIMOUTHS: Jasco (405-752-0710) announces the Model HE 490 stereo minispeakers. The tiny set of modules plug into portable radios, cassette players, or compact disk players. Suggested retail price: \$8.99.

RETAIL TRACK



by Earl Paige

LONE HOLDOUT: With the move by WEA to a \$2.49 list price on cassette singles, A&M is the only major label that has held the line with \$1.99—the same price record companies ask for vinyl singles. David Steffen, senior vice president of sales and distribution for A&M, says the WEA hike will force his company to re-evaluate its position.

Steffen says A&M has been reluctant to charge more for cassette singles than it does for 45s because of fears that it might be too early in the game to raise the price on the still-young product line. But, says Steffen, "If we're the only one out there at the lower price, we don't have any assurance that our accounts will pass the difference on to their customers."

A&M resisted moving to the higher mark when the two other BMG Distribution majors, RCA and Arista, moved to \$2.49 in January (Billboard, Jan. 16). MCA followed suit within a week; the WEA hike goes into effect Monday (15) (Billboard, Jan. 23 and Feb. 13).

Capitol distributor CEMA, which has not been a major player in the cassette singles game, has raised the list to \$2.99 and indicates it will step up its commitment to the format. It's said that CBS, another distributor that has been cool to the product, will also go with \$2.99 when it begins testing the configuration.

The high rate of unsold goods typically associated with singles and the fact that cassette singles cost more to produce than 45s are two main factors that have led labels to charge more for these tapes than they do for vinyl 7-inchers.

NARM IN NEW ORLEANS: Mark your travel logs for March 3-7, 1989, at the New Orleans Marriott, as the National Assn. of Recording Merchandisers moves its alternate convention site out of Florida for the first time in a number of years.

TOWERING TRIBUTE: Black History Month is the theme for a promotion that was scheduled for Feb. 9 at the Panorama City (suburban L.A.) Tower Records store, say manager Dave Reyes and assistant manager Manuel Moreno. A main aisle setup for autographs and rapping by remote with KJLH-FM are key elements. Acts confirmed: Chris Jasper (CBS), Barry

White and Shanice Wilson (A&M), L.A. Dream Team (MCA), Kool Moe Dee (Jive), Chico DeBarge (Motown), and the Deele (Solar).

UNDIVIDED ATTENTION: Merchandising via customized bin cards is catching on with labels, says Geoff Workman, former director of sales and promotion at Music West Records, which makes modest claim to the concept. Still consulting Music West but now marketing manager with Backroads Distributors, Workman says, "The reason we know other labels are doing this is that they have gone to the same manufacturer who worked on this with us, Gopher Products," the leading divider-card supplier. Developed by Music West president Alan Kaplan and Workman, the divider cards promote the act rather than the label (the latter is a tactic of Windham Hill). However, the bottom of each Music West card does identify the label's logo and phone number.

LOOK, MOM! NO RECORDS: Well, at least there are no records in the bins and open displays at compact-disk-only Discplay in East Lansing, right across from Michigan State Univ. "It works like the video specialty stores, with the movies behind the counter," says president Leo Brennan, 26, of the European store layout concept marketed by North Bergen, N.J.-based Lift Discplay Inc.

NO MORE GREENSLEEVES: In Ann Arbor, Mich., the age of CD and growth in cassettes made it impossible for the 50-year-old Liberty Music Shop to continue its display concept of keeping all LPs in sleeves behind the counter, says owner Michael Gartz. The store was originally owned by the late Phil Diamond, then was taken over by an original employee, Gairt Maierhoff. Gartz, also a veteran employee, took charge last year with a staff consisting of manager Stan Szymko, assistant manager Keith Dwyer, and Joe Laidman, Millie Wrightman, and Liza Dale.

NEW AGE'S OLD AGE: The genre's growth continues, according to Lloyd Barde, owner of 7-year-old Backroads in Corte Madera (suburban San Francisco), who claims he built the first major new age wholesaler. Doubling in space each year to its present 2,400 square feet, the firm has 25 employees and distributes 500 labels, comprising 1,500 titles in audio and 40 music video titles. Barde once owned two The Finest record stores in Fort Collins and Greeley, Colo.

Assistance this week was provided by Geoff Mayfield, retail editor in New York, who reminds you to reach Retail Track by calling Earl Paige at 213-273-7040.

LEO KOTTKE

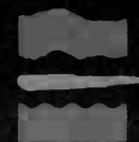


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A BILLBOARD SPOTLIGHT
ISSUE: MARCH 19

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Study Tracks 'Dirty Dancing,' 'Platoon' Viewer Response To Ads Examined

BY ROBERT CONTE

NEW YORK Pepsi sponsored "Top Gun," Nestle helped bankroll "Dirty Dancing," and Chrysler paid \$1 million to have a tribute to veterans included on "Platoon." As corporations continue to eye home video feature films as an advertising vehicle, questions linger over the impact of ads on video.

For the first time, a study focusing on sponsored feature films and the effectiveness of the ads they carry is being prepared for the advertising and home video communities. Using Vestron Video's "Dirty Dancing" and HBO Video's "Platoon," researchers will attempt to track total audience reach as well as the demographics of viewers who see the spot. Survey findings are due out in May.

When Paramount Home Video included a commercial at the start of "Top Gun" [Billboard, Jan. 24], it attempted to establish a benefit for consumers by pricing the action/adventure title at \$26.95—the lowest price ever offered on the initial release of a feature film. As a result of the low price and a slick commercial that won critical praise (two thumbs up from Gene Siskel and Roger Ebert), there was virtually no opposition to the ad.

The two sponsored January releases, however, have not been reduced in price: "Platoon" has a suggested list price of \$99.98 and "Dirty Dancing" has been priced at \$89.98. Also in the case of "Dirty Dancing," the commercial on the video has been aired extensively on network television.

While HBO officials tend to bristle when the word "commercial" is used to describe the tribute on "Platoon," the 45-second segment features one of the most recognizable corporate figures in America, Lee Iacocca [Billboard Sept. 26]. Also, the fact that Chrysler paid \$1 million to have the tribute included, even though it does not mention the auto maker by name, seems to underscore the commercial value of the "Platoon" tribute.

The survey, which will track the titles for a 16-week period, is being

orchestrated by Alexander & Associates, a New York-based industry watchdog. The home video manufacturers and advertisers who are underwriting the project will be presented with the final results at a special round-table conference at the end of May.

'Retailers benefit in indirect ways'

A major focus of the survey will be testing of the potential of prerecorded cassettes as an advertising medium. Specifically, are consumers simply fast-forwarding through the ad, perhaps even resentful that it has been included on a videocassette? Or do they see the spots as part of the entertainment package and something they can enjoy along with the film?

"What makes this survey so special is the diversity of the approaches," says Jerilyn Kessel, managing director of the project. "Nestle has chosen to incorporate one of its highly successful network ads, while Chrysler has produced a tailor-made tribute to Vietnam vets that is almost synergistic with the film."

Along with identifying the audience, the survey will attempt to establish whether audiences react most favorably to hard-sell, soft-sell, or "no"-sell advertising.

Measuring audience reaction to home video advertising in general is also an underlying goal of the project. "From what we've seen so far, there tends to be a much greater negative attitude among people who've never seen a home video ad—ad bashing—than among those who've viewed them," says Kessel. She points out that the general reaction to the "Top Gun"-Pepsi Cola campaign was very favorable.

Although video retailers will not be a part of the "Dirty Dancing"/"Platoon" market survey, Kessel predicts that they will be the beneficiary if suppliers realize a profit from the ads.

"They can benefit in indirect ways," says Kessel. She points out,

for example, that retailers have been putting pressure on suppliers to adopt two-prong ad campaigns, a blitz prior to release and a follow-up once the initial rental demand has tapered off.

Sponsorship is widely seen as one way for the studios to help finance such two-tiered campaigns. Kessel feels that if video sponsorship does become a significant money maker for suppliers, retailers will likely see greater ad support, more agreeable terms, and lenient buyback terms coming from the studios.

"Nobody really knows how effective video advertising is or how it affects sales and rentals," says Kessel. "That's why we're conducting this survey. I think manufacturers and advertisers are trying to be innovative. They're trying to bring new revenue to the video industry and at the same time tap a huge captive audience."



Talking Head Tells Stories. David Byrne, lead singer of Talking Heads, right, works on his new made-for-video release, "Storytelling Giants," at the National Video production house in New York. Inspired by Byrne's 1986 film "True Stories," the hourlong video mixes man-on-the-street interviews with Talking Heads music. The video is scheduled for release by Warner/Reprise March 22 and will be priced at \$24.98.

FOR WEEK ENDING FEBRUARY 20, 1988

Billboard

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TOP MUSIC VIDEOCASSETTES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
Compiled from a national sample of retail store sales reports.								
1	1	11	SO FAR ●	6 West Home Video SW-5701	Grateful Dead	1987	LF	29.95
2	3	11	STING: THE VIDEOS PART 1	A&M Records Inc. A&M Video VC61103	Sting	1987	SF	12.98
3	2	11	SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
4	4	21	HE MAKING OF THE 'TOUCH OF GREY' VIDEO AND MORE	6 West Home Video SW-5700	Grateful Dead	1987	D	12.95
5	6	7	THE 19.98 HOME VIDEO-CLIFF'EM ALL	Elektra Records Elektra Entertainment 40106	Metallica	1987	C	19.98
6	5	9	WHITESNAKE: THE TRILOGY	Geffen Home Video 38138	Whitesnake	1987	SF	14.95
7	7	33	R.E.M. "SUCCUMBS"	I.R.S. Records A&M Video 61710	R.E.M.	1987	LF	19.98
8	8	27	THE DOORS: LIVE AT THE HOLLYWOOD BOWL ●	The Doors Video Company MCA Home Video 80592	The Doors	1987	C	24.95
9	9	21	ONE NIGHT	Elektra Records Elektra Entertainment 40105	Anita Baker	1987	C	24.95
10	10	13	AEROSMITH'S VIDEO SCRAPBOOK	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	D	19.98
11	11	21	CONTROL-THE VIDEOS, PART II	A&M Records Inc. A&M Video 6-21102	Janet Jackson	1987	SF	12.98
12	12	21	GRACELAND: THE AFRICAN CONCERT	Warner Reprise Video 38136	Paul Simon	1987	C	29.98
13	18	55	BON JOVI-BREAKOUT ▲	Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95
14	14	17	ONE VOICE	Barwood Films Ltd. CBS-Fox Music Video 5150	Barbra Streisand	1987	C	29.98
15	15	35	KISS EXPOSED ▲	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1986	LF	29.95
16	17	61	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
17	16	63	CONTROL-THE VIDEOS ▲	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95
18	20	11	SQUEEZE PLAY: THE VIDEO 1978-1987	A&M Records Inc. A&M Video VC61716	Squeeze	1987	LF	19.98
19	19	13	WINDHAM HILL-CHINA	Windham Hill/Dreamvideo, Inc. Paramount Home Video 12558	Various Artists	1987	LF	29.95
20	13	115	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95

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

'Spaceballs' Has Bounce MGM Release Marks Vid Firsts

LOS ANGELES Mel Brooks' off-beat spoof, "Spaceballs: The Movie," may not have set records at the box office, but it is already carving out a small place in home video history. Released Feb. 9 by MGM/UA Home Video, the videocassette version of the film has already earned a number of distinctions:

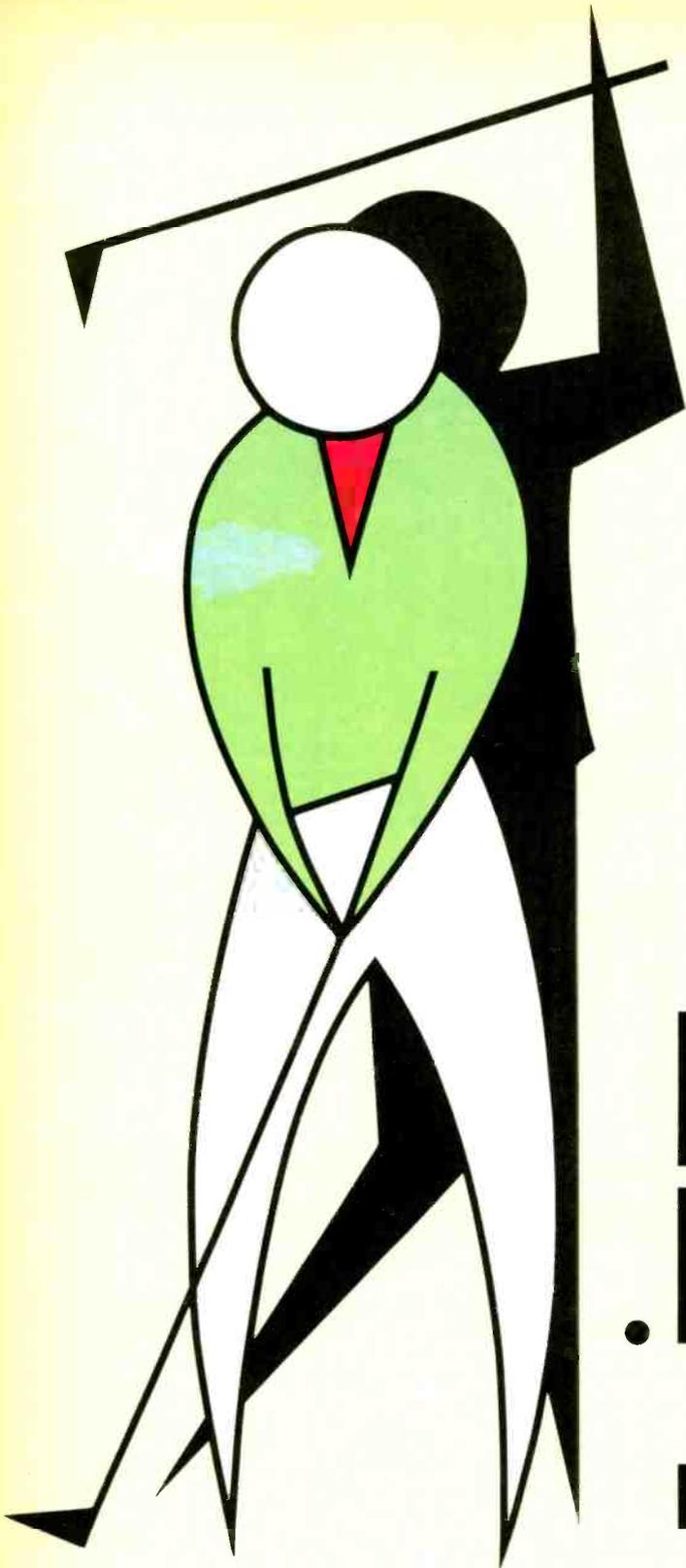
- The videocassette sold approximately 220,000 units. While that number may not be earth shattering by industry standards, it is believed to be a record for a title that did less than \$40 million at the box office. (Herb Fischer, senior vice

president, sales and marketing, credits the high numbers, in part, to the company's decision to use consumer television advertising to drive consumers into the stores.)

- In keeping with the its tongue-in-cheek nature, the film was advertised in its theatrical release as "Spaceballs: The Movie," but landed in video stores with the title "Spaceballs: The Video." This is believed to be the first name change made specifically for home video.

- In the futuristic setting of the film, videocassettes are released

(Continued on page 56)



S

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ISSUE DATE: APRIL 2
AD CLOSING: MARCH 8

I**N THIS ISSUE:** Billboard presents "A Retailer's Guide to Sports and Recreational Video"; new products from the majors and indies; and trends and issues

PLUS: Billboard's Bi-Weekly Chart: Recreational Sports Video which lists the Top 20 Best Sellers!

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Made-For-Video Programs Are Nothing New At Century

BY CARY DARLING

LOS ANGELES Made-for-video programming may still be considered experimental in some corners, but that's not the case at 11-year-old West Los Angeles-based Century Home Video.

The firm has been stockpiling made-for-video productions since the late '70s, when it was known as Century Video, according to founder Lawrence Scheer. Since entering the sell-through home video market in August, Century has released the America's Music series, five William Shakespeare plays, Kid-A-Littles children's videos, and the Slapstick Studio children's videos starring the late comedian Dick Shawn.

Scheer says the company is one of the largest sources for sell-through titles made specifically for home video. Scheer estimates that his 350-title library is worth about \$32 million.

"There's a consensus that by 1990 half of the industry will be sell-through and half will be rental," says Scheer. "Those percentages will continuously grow in favor of sell-through."

So far, he says, the numbers have surprised him. For example, the company expected to sell only 1,000 units of each two-pack in its Shakespeare series, but things turned out much better than that: The store sold 2,000 units of each of the \$89.95 packages during the first 3 1/2

months they were available.

He says the company has sold about 2,000 units of each segment of the 13-volume Kid-A-Littles series and the Slapstick Studios videos (they retail for \$12.95 per segment), and about 5,000 units of each title of the America's Music series (\$19.95 per title) have also been sold.

"We try to appeal to a segment of the population that would want to own a library of videos just like they own books and records—neither of which you have to own, but you do," says Scheer.

Scheer credits Century's success to a distribution system that focuses heavily on schools, libraries, and supermarkets in addition to traditional video stores.

"We have eight distributors working in schools and libraries, and we're back ordered with the Shakespeare series quite a bit," he says. "We're selling about 14 chains direct and have about 90 manufacturer reps."

Scheer says Century also has made exclusive deals with some market chains, including Dominick's, and 80-unit web in the Chicago area. The chain has exclusive rights to some of Century's product, including the Kid-A-Littles series, in return for prominent display space.

Century's plans for 1988 include producing additional installments of the America's Music series and releasing a retrospective on Richard Rodgers & Lorenz Hart.

CBS/FOX CALLS DEALER MEET

(Continued from page 42)

jects included the impact of point-of-purchase materials and the timeliness of their delivery; the slow growth of the sell-through market in the U.S.; the effectiveness and timing of television advertising; in-store merchandising; advance notice on upcoming releases; and such promotional devices as mail stuffers.

"We're elated," says Puleo on his company's response to the council session. "It got so good that, instead of spending 20-30 minutes on each point, we wound up spending an hour. . . . There was a flow of information, pro and con, from beginning to end. There were so many things [discussed], we got tired of writing."

Puleo says that CBS/Fox hopes to have another council session within 90 days; with the next meeting taking place in May.

"We thought that we were going to do this every four months, but we think we may do it every two-and-a-half or three months," Puleo says.

According to Puleo, the council will be rotated on an annual basis, with half of the retailers replaced by representatives from outlets of similar size and specialization. New members will be elected by the council itself.

Finding replacements probably won't be difficult, for Puleo adds, "I got umpteen calls from people asking, 'Why didn't you pick us?'"

Council members are upbeat about the first meeting with CBS/Fox.

"It was very enlightening, and I think we enlightened them," says Berg of Audio Video Plus. "It was a positive note that a manufacturer is concerned that their programs are reaching the retailer, so that we can in turn reach the consumer."

While Berg has reservations about the one-day length of the session ("I thought we needed more time"), he finds the establishment of the council a positive step.

"I think [CBS/Fox] are really concerned," Berg says. "I can't remember anything like this. They're really trying to pick our brains to shape the industry."

"I thought it was a tremendous experience," says Kerin of the Springfield, Va.-based Erol's. "I was very pleased with the candor on the subjects discussed. It's something that I had always believed in—a dialogue between the retailer and the manufacturer. It gave us an opportunity to present our problems and challenges, and I got a clearer understanding of the manufacturer's problems and challenges."

He adds, "It was not only beneficial from the standpoint of communicating with the manufacturer, but from the standpoint of communicating with other retailers across the country."

FOR WEEK ENDING FEBRUARY 20, 1988

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	1	59	AUTOMATIC GOLF ▲◆	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	2	31	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway displays the fundamentals of golf in this spoof of how-to's.	29.95
3	5	37	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
4	4	59	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
5	7	31	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
6	3	51	WARREN MILLER'S LEARN TO SKI BETTER	Lorimar Home Video 103	A definitive guide to the art of skiing.	24.95
7	RE-ENTRY		ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2	Vestron Video 2039	More great tips from the master of golf.	39.98
8	17	5	FESTIVAL OF FOOTBALL FUNNIES	NFL Films Video Fox Hills Video	Compilation of the NFL's funniest bloopers and blunders.	19.95
9	9	45	BASS FISHING: TOP TO BOTTOM	3M/Sportsman's Video Leisure Time Video	Ricky Clunn shows how to fish at all depths plus casting techniques.	69.95
10	10	7	HOW TO CATCH BASS	Simitar Entertainment, Inc.	Course includes dozens of private tips for greater success.	11.95
11	8	37	T'AI CHI CH'AUN	Touching The Clouds King Of Video	Nancy Kwan demonstrates and explains the oriental exercise for mind and body.	42.95
12	18	21	RED ON ROUND BALL	Best Film & Video Corp. 8102	Red Auerbach & an NBA all-star line-up show the strategies behind their plays.	29.95
13	16	3	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
14	6	13	A KNIGHT OF BASKETBALL	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
15	13	9	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95
16	20	5	BOB CHANDLER'S BIG FOOT	JCI Video Inc. JCI Video	Action-packed video featuring monster trucks in crazy competitions.	19.95
17	11	11	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	29.95
18	NEW▶		TENNIS OUR WAY	Worldvision Home Video	Arthur Ashe, Stan Smith, and Vic Braden reveal their winning techniques.	39.95
19	19	11	SCIENCE OF PITCHING	Morris Video 208	Former great Wes Stock teaches the fundamentals of pitching.	19.95
20	14	9	BOOM! BANG! WHAP! DOINK! JOHN MADDEN ON FOOTBALL	Fox Hills Video	The ultimate guide to watching and understanding the game of football.	29.95
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	3	45	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
2	7	7	THE SILVER PALATE: GOOD TIMES LIVE	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	24.95
3	1	59	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
4	2	59	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
5	4	31	MADE EASY-ELECTRICAL	Lorimar Home Video 073	This volume is designed to save homeowners money on simple repairs.	14.95
6	6	33	MR. BOSTON'S OFFICIAL VIDEO BARTENDER'S GUIDE	Lorimar Home Video 064	Learn to mix your favorite drinks with easy instructions.	19.95
7	8	3	THE LAST CHANCE GARAGE	Crown Video	Learn to do basic repairs by following the easy, step-by-step instructions.	24.95
8	13	37	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
9	9	31	CAKE DECORATING	Learn By Video	The tips, tricks, and techniques of decorating are at your fingertips.	29.95
10	12	41	JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95
11	5	37	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
12	10	45	CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK	Warner Home Video 34025	Preparation and presentation of over 20 of his favorite recipes.	29.95
13	NEW▶		ART OF CREATING CRAFTS	Increase Video	Five fun crafts projects for elementary school kids are featured.	29.95
14	11	3	SAN FRANCISCO FIREMAN'S VIDEO COOKBOOK	Academy Entertainment	Learn recipes from single servings to feeding a firehouse full of hungry men!	19.95
15	14	39	JULIA CHILD: MEAT	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95

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

Software Output Key To Future Of CD+G Players

BY MARK HARRINGTON

HARDWARE WATCH

THE HARDWARE community, curious but on its guard about Warner New Media's attempt to revive subcode graphics compact disks, indicates that one question ultimately will decide when or if major vendors make CD+Graphics-capable machines: Will there be sizable software support?

A sampling of major vendors reveals some optimism but also a list of concerns about the potential of graphics and text programs on standard compact disks. Perhaps the most frequently voiced concern is over the need for hundreds if not thousands of CD+G software titles. CD+G would require a major commitment from hardware makers in the form of subcode decoders—special CD players with built-in decoders—or at least the reimplementation of subcode ports on standard CD players. Most vendors eliminated the ports years ago.

Another key concern, voiced by Yamaha product manager Irwin Zucker, whose company is one of the few thus far to embrace CD video, is how much CD+G will affect software prices. The concern comes in response to WNM president Stan Cornyn's view that graphics programs would add value to CDs, thus justifying the average \$14.98 cost of disks without necessarily adding to the price. (WNM says graphics programs could be encoded onto disks for about \$5,000 a title plus \$1,000 for each additional channel of programming. Disks can handle up to 16 channels.)

Zucker and other hardware people say it isn't in their best interests for software prices to remain at the current high levels.

They cannot hit the hardware nail more directly on the head. While CD player sales continue to grow, manufacturers feel they could sell more if disk prices weren't so high.

Cognizant of that concern, Cornyn says, "Yes, we are adding more value to CDs, but we are not trying to dictate any market price. It probably will have an effect on price in the end; maybe the price will go up. But we certainly are not on a crusade to justify CD pricing."

But hardware interests seem unconvinced.

"If we're going to work to get hardware more affordable, we need to work to get the software down—at least under \$10," says Mike Fidler, vice president of home audio marketing at Pioneer Electronics. "That's not to say there's not a place for CD+G."

Says Yamaha's Zucker: "They say the software will find its own price, but the stated strategy goes against the prevailing desire of most of the marketplace that as software prices come down, more CD players will get sold. I'm not sure those in the recording industry agree with that."

Zucker notes that copyright issues being debated on the CDV front could also apply to CD+G.

"There are a lot of issues that to me are unresolved," he says. Until they are, Zucker says, Yamaha will take a "watch-and-see attitude."

Cornyn says that in some ways, he is faced with similar caution from software suppliers.

"If you talk to the software people, they all want to know how many hardware companies are producing CD+G players," he says. What WNM can tell them is what was revealed for the first time in January, that "clearly JVC will have a player on the market somewhere around \$399 by the end of the year. As far as the software is concerned, Warner is committed to 50 titles this year," including the March release of a new Talking Heads album with CD+G. One thing most hardware people agree on is that CD+G would greatly enhance the blank 20 minutes of video on 5-inch CDVs. WNM demonstrated CDVs with CD+G capability.

"That is where it has some very valid applications," says Fidler of Pioneer. "It is a nice bridge."

"I think it is very good for the 20 minutes of audio on a CDV when the screen goes blue," says an engineer at Matsushita who has followed CD+G. He adds, however, that "if the number of titles is small, I don't think hardware people will put the device in players." Asked how many titles would be adequate, he says the 50 titles Warner plans to introduce aren't enough. "I don't have a specific number, but it will have to be much more than 50. My personal feeling is [it would have to be] much more than in the hundreds."

On another level, manufacturers voice a level of frustration over the development of CD+G.

When the first CD players were introduced, hardware vendors included a subcode-out port that allowed graphics signals to exit the machine. Many vendors used to include the port on most players, but they subsequently eliminated it because graphics software failed to

emerged.

"Right now we have no product that includes the subcode-out port," says Paul Foschino, senior product manager for Technics, which once included the port on all players. "And unless we push our factory, we have no plans to reincorporate it." Needless to say, Technics has no immediate plans to develop a graphics tuner. But Foschino says the decision is due to more than the company's frustration over software that is two years late.

"When I first heard of CD+G, I was envisioning a technological breakthrough that would have rejuvenated interest, but from what I understand there is nothing there that was any different from the original subcode graphics," he says, adding that he did not take up a WNM invitation to preview CD+G in Las Vegas.

There is at least one major difference, however: the announced price of CD+G hardware. Almon Clegg, executive vice president of Denon America, says early subcode graphics efforts failed because of the cost of a graphics tuner. Before WNM and JVC unveiled CD+G, Clegg had said it would be difficult to imagine an add-on version of the product selling in the \$100 range. JVC's add-on tuner is expected to carry a retail price of \$150. JVC also says it is working on chips that would make inclusion of the decoder in machines easier for others to integrate.

But even given the lower-than-expected prices, hardware makers seem unwilling to move until it is clear that software makers are fully committed.

"We're going to look at the software market to see what kind of support there is first," says Zucker. "Right now, I don't think it's a hardware issue. Once we're convinced there's a significant commitment from the software side, then we'll be ready to act on it."

newsline...

DEPTH OF COPY I: Touchstone Home Video is going the television-saturation route in an effort to boost unit volume on "Stakeout," the Richard Dreyfuss/Emilio Estevez movie that grossed \$65 million at the box office. The company has earmarked \$2 million to promote the March 15 release. The unique aspect of the campaign is that the cassette prebooks only a week earlier, March 7, which is an unprecedented departure from normal industry practice. A slate of TV ads will run two weeks before the prebook date with spots urging consumers to let their retailers know they can't wait until the title is available. The second wave of TV ads will begin three weeks after the street date. Company officials say the short prebook/street-date window is designed to encourage the trade to order according to consumer demand and not to conventional ordering patterns.

DEPTH OF COPY II: MGM/UA Home Video is launching a buy-one-get-one-free promotion aimed at increasing depth of copy on catalog titles. Dealers who buy a title from the company's "Eight Angry Men" collection will receive another title from the series for no charge. Each of the titles—"Bring Me The Head Of Alfredo Garcia"; "Pork Chop Hill"; "F.I.S.T."; "Electra Glide In Blue"; "Eye Of The Needle"; "The Killer Elite"; "Report To The Commissioner"; and "The Wilby Conspiracy"—has a list price of \$59.95 and will be released April 5. The prebook cutoff is March 17.

MICHAEL CIMINO'S ORIGINAL UNEDITED VERSION of "The Sicilian," which runs 146 minutes, will be released by Vestron in April, simultaneously with the U.S. theatrical version at 115 minutes. Both will be \$89.95. The unabridged version was released in Europe, where it enjoyed apparently more favorable critical and box-office reaction than its edited domestic counterpart.

ELEVEN O'CLOCK VIDEOS: Chicago's MPI Video, the company that issued "Oliver North: Memo To History" and "The Confessions Of Bernhard Goetz," is releasing "Inside The West Bank," a documentary highlighting the current conflict between Israeli troops and Palestinian residents in the occupied territories of the West Bank and Gaza Strip. With a running time of 78 minutes, the tape is listed at \$19.95.

THE FIRST CHILDREN'S TITLE to receive the new Independent Video Programmers Assn./Film Advisory Board C rating for children's product is Century Home Video's "The Kid-A-Littles." The IVPA/FAB has rated several other titles from manufacturers Magnum and New Star (Billboard, Jan. 16).

S.I. VIDEO SENT OUT 974,400 COPIES of its Spring 1988 catalog, the first of three mass mailings to VCR owners scheduled for the first quarter of this year. Nearly 100 new titles have been added, including James Brown's "Live In America" and Chicago Bears quarterback Jim McMahon's "No Guts, No Glory." Overall, the catalog lists 600 nontheatrical videos. S.I. topper Pat Leonard says the company plans to expand the scope of its direct marketing efforts from its current catalog into direct mail and television and print advertising.

ITA IS PRIMING A PANEL OF CORPORATE ECONOMISTS from DuPont, Eastman Kodak, 3M, and Sony for a key session at its upcoming seminar slated for March 16-19 at the Loews Ventana Canyon Resort in Tucson, Ariz. They will discuss the economic impact on such areas as plant expansion, personnel, production, imports and exports, prices, and consumer purchases. Other sessions will cover VCR-hardware manufacturing, blank tape, Super-VHS, compact disk, 3-inch CD, CD-Video, CD-Interactive, CD Graphics, and the Digital Video-Interactive system. A former chairman of the Council of Economic Advisers, Dr. Murray Weidenbaum, is the keynote speaker.

Hotel Guests In California To Get First In-House Vid Service IVE, Hotel Cinema Plan Tape-Vending Units

LOS ANGELES International Video Entertainment and Hotel Cinema Corp. are co-venturing to supply major hotel facilities with computerized videocassette-dispensing machines.

Both companies say this is the first time the automated concept has been marketed on a broad basis. The decision to go forward is based on positive pretesting, say the companies.

When guests check in at one of the participating hotels, according to IVE, they can select a personal code to access the vending machine. Each room will be outfitted with a VCR. The charge will be \$5.95 per tape for 24 hours, which also covers the use of the VCR. Rental fees are automatically added to the guest's bill.

The dispensing machines will be located in a central area of the hotel

and will hold 120 units covering 100 titles. Hotel Cinema holds exclusive rights to the videocassette-dispensing machines, which are made by the British manufacturer Vertx.

Initial installations will take place

at the 200-room Viscount at the Queen Mary, Long Beach, Calif., and another Southern California hotel site. Both properties are owned by Trusthouse Force, a major hotel

(Continued on next page)

'SPACEBALLS' HAS BOUNCE WITH CONSUMERS

(Continued from page 53)

even before the film's completion. In one segment of the movie, characters in the film are shown watching a videotape of "Spaceballs"—another first.

• In what may be the first cross-fertilization tie of its kind, "Spaceballs" includes a 90-second spot for the upcoming George Lucas film, "Willow." While "Willow" will be distributed theatrically by MGM/UA, the home video rights belong to RCA/Columbia Home

Video. Upwards of 10 million impressions are expected from the trailer (including the impression that RCA/Columbia will eventually be getting free advertising from a competitor).

• The strong sales on "Spaceballs" are also particularly good news for company officials, since the title was only the second MGM/UA videocassette to be priced at \$89.95. The first was "Gone With The Wind."

TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	1	18	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
2	2	57	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
3	3	70	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
4	4	4	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
5	23	2	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R	99.95
6	5	18	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
7	6	23	AN AMERICAN TAIL ◆	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
8	7	120	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
9	11	68	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
10	17	26	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
11	12	2	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R	89.98
12	NEW▶		ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R	89.98
13	9	9	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
14	16	133	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
15	10	2	LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13	89.95
16	22	41	APOCALYPSE NOW	Paramount Pictures Paramount Home Video 2306	Marlon Brando Martin Sheen	1979	R	29.95
17	15	66	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
18	8	64	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
19	31	88	MARY POPPINS ◆◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
20	13	48	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
21	26	114	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
22	14	12	GRATEFUL DEAD-SO FAR	6 West Home Video SW-5701	Grateful Dead	1987	NR	29.95
23	18	87	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
24	20	13	BON JOVI-SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	NR	19.98
25	33	47	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
26	25	19	KATHY SMITH'S WINNING WORKOUT ◆	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
27	24	124	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
28	27	15	YELLOW SUBMARINE	Apple Films and United Artists MGM/UA Home Video M301170	The Beatles	1968	NR	29.95
29	32	3	DRAGNET	Universal City Studios MCA Home Video 45030	Dan Aykroyd Tom Hanks	1987	PG-13	89.95
30	28	9	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver	1987	NR	14.95
31	30	129	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
32	36	20	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
33	21	52	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
34	19	23	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
35	39	118	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
36	34	2	ELVIS '56	Elvis '56/LightYear Ent. Media Home Entertainment M470	Elvis Presley	1987	NR	19.95
37	37	24	PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
38	38	18	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Jane Fonda	1987	NR	39.95
39	NEW▶		KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
40	29	93	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95

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

HOME VIDEO

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.

"Reds: The Official History Of The Cincinnati Reds," 3M/Scotch Home Video, \$19.95, 75 minutes.

Cincinnati holds several distinctions in baseball lore. The Reds were the sport's first professional team and also hosted baseball's first night games. In the '70s, they won back-to-back World Series titles, and in the '80s, native Pete Rose broke Ty Cobb's all-time-hits record before a home crowd.

This offering from 3M does justice to the Reds' rich history. The script is smartly paced, moving quickly—but not recklessly—through the team's early years, and properly places heavy emphasis on the Big Red Machine of the '70s, profiling key players like Rose, Joe Morgan, Johnny Bench, and Tony Perez. Reds fans will relish this program (as this reviewer can personally attest), and, since the team's radio network covers seven states, the video's legs should extend beyond Ohio.

—GEOFF MAYFIELD

"A Song For Ireland," Rego Irish, 60 minutes, \$29.95.

Irish eyes may smile through this nostalgia-laden celebration of folk tunes from the Emerald Isle, but those lacking a vested cultural interest may blink once too often. Eight traditional songs are beautifully performed, accompanied by romanticized images of Irish villages and countryside. Interlocking interviews explain the societal context of the songs so reverently that they provoke an impression of MTV mated with "Masterpiece Theater." A good gift for St. Patrick's Day, nonetheless. —ED BURKE

"Stories From Ireland," Rego Irish, 52 minutes, \$29.95.

Authentic Irish storyteller Eamon Kelly re-creates the ancient art of fireside chatting and demonstrates why this was the entertainment of choice before television, radio, and movies. His monologues are immersed in a brogue thicker than Irish pudding, but the whimsy and warmheartedness of the tales sneak through. Several jaunty Irish jigs break up Kelly's seemingly endless supply of yarns and add flavor to the literary history lesson. —E.B.

"Dinner With A Naked Lady," BTF Productions, 30 minutes, \$19.95.

In this "interactive" video, comely actress Vanessa Giorgio pretends to have dinner with, and be slowly seduced by, the viewer. She stares straight into the camera, talks to "you," and responds to flashing, on-screen prompts that are (in your imagination) repeated by "you." Slowly her

clothes peel off as she gives in to your "charm" and "pleading." But actually there is no interaction whatsoever, and the dialogue (between Giorgio and the on-screen prompts) is clichéd and not at all funny. Retitle it "Purgatory With A Moronic Video." —CHRIS MCGOWAN

"Seabert—The Adventure Begins," Celebrity Home Entertainment, 90 minutes, \$29.95.

Parents as well as young people should enjoy the antics of Seabert, a playful seal pup, and his young friends Tommy and Aura. Together, they manage to outwit the evil Graphite and his henchmen as well as the villainous Smokey. At the same time, they make a number of important points about friendship, cooperation, courage, and concern for the environment.

The only problem here is that this cartoon may have difficulty attracting an audience old enough to appreciate its message. Extremely young children may find the vocabulary a bit too sophisticated, and older youngsters who can understand the words may find the storyline a bit tame when compared with their regular cartoon fare. Still, this video does bring home a number of timely messages in its four segments, and if parents watch it with their children, they, too, may learn something. After all, even adults sometimes need to be reminded of obvious truths. —RICHARD T. RYAN

"Beverly Hills Teens—The Makeover," Golden Book Video, 30 minutes, \$10.95.

For those little princesses who can't wait to grow up and be Valley Girls, here's a suffocatingly capitalistic cartoon about teenagers competing to be the prom queen of their Beverly Hills high school. The kids try to upstage each other in a beauty salon (one even arrives in a helicopter), where they take bubble baths and eat strawberries. This shameless pursuit of ego gratification is slightly fun and quite obnoxious, with such outrageous stereotypes as an effeminate dog groomer thrown into the story. Boasting perfect figures and attitudes, these Beverly Hills teens resemble nothing more than animated Barbies, and watching this rudimentary cartoon is like being put into a doll commercial that you can't escape. "Beverly Hills Teens—The Makeover" is supposed to have some message about being yourself, but it's as socially relevant as "Josie & The Pussycats." —DANIEL SCHWEIGER

IVE PLANS TAPE UNITS

(Continued from preceding page)

chain. Additional installations will take place at the 165-room Comfort Suites at the San Francisco Airport and the 112-room Comfort Inn, Rancho Cordova, Sacramento, Calif. Both these hotels are part of the Quality International worldwide operation, which includes more than 700 hotels.

IVE also holds an option to acquire 100% of the stock of Hotel Cinema at the conclusion of the testing period.

TNN Bows 'Rock'N'Roll Palace' Vintage Rock Set For Country Network

BY JIM BESSMAN

NEW YORK It ain't country, but The Nashville Network is set to launch a new rock'n'roll series anyway.

"Rock'N'Roll Palace," a weekly half-hour concert show emanating from Little Darlin's Rock'n'Roll Palace in the Old Town section of Kissimmee, Fla., debuts April 2.

The program, which is part of TNN's fifth anniversary new-programming rollout, will feature such rock era notables as Fabian, Del Shannon, Lou Christie, the Shirelles, and the Diamonds.

In scheduling "Rock'N'Roll Palace," TNN would appear to be shifting away from its original orientation of country music and related "lifestyle" programming.

But according to Paul Corbin, TNN's director of programming, the "vintage rock'n'roll" format is a natural for TNN's viewership.

"When you listen to today's country music, you hear the same kind of music of the '50s—a similar type of sound," Corbin says. "And there are so many vintage rock'n'roll artists, like Elvis and Brenda Lee, who were also major country talents. I

think the contemporary country music consumer came through this era of rock'n'roll, and it blends nicely with our regular programming."

Corbin says that interest in the classic rock genre has been evidenced in the success of TNN-televized promotions of rock recordings, including the Time/Life-produced series on early rock'n'roll.

Corbin notes, too, that many early rock artists have appeared on TNN's "Nashville Now" program and that the network has received favorable mail response because of it.

Corbin further recalls the "enthusiastic" acceptance of Ronnie Milsap's recent *Lost In The '50s* concert at Nashville's National Guard armory, which involved '50s rock'n'roll in a sock-hop setting.

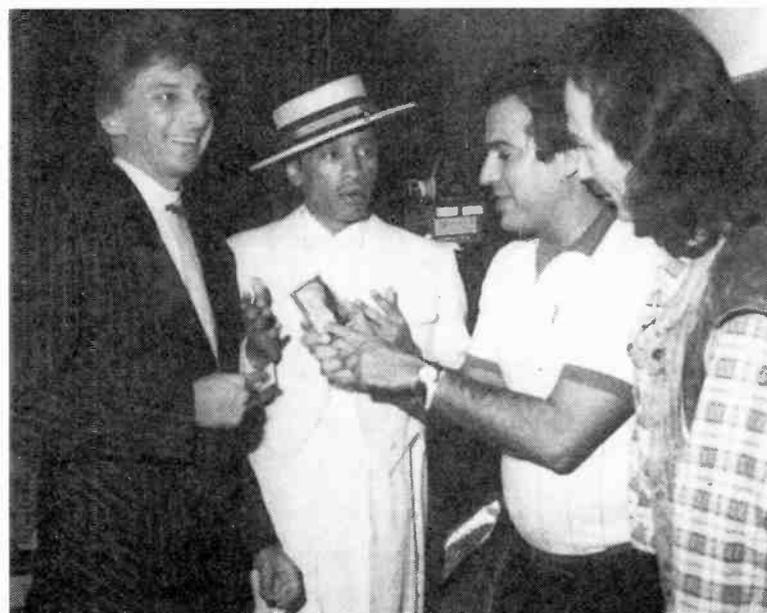
"We sent in our features crew to tape parts of the show and were impressed by the variety of people in attendance, both young and old," says Corbin.

As far as country music is concerned, Corbin is quick to restate the channel's ultimate commitment to the format, noting that "Palace" serves as the lead-in to TNN's "Live From The Grand Ol' Opry" telecast

on Saturday nights.

"The main reason for TNN's success is that we've stayed focused," says Corbin. "We've presented both traditional and contemporary country and all the other genres that are represented by country music in its various forms. So people who can't stand the Grand Ol' Opry can always see contemporary country [programming] or videos, and vice versa."

TNN is launching other new shows as part of its fifth-anniversary celebration. Other new shows beginning in April include "American Magazine," a female-oriented half-hour weekday series featuring entertainment and information segments; "Celebration Express," a weekly series of vignettes about music; and two travel and outdoors series.



Barry & The Kid. Barry Manilow, left, and August "Kid Creole" Darnell take a break on the New York set of the shoot for Manilow's "Hey Mambo" video. Shown with the pair are the clip's director, Peter Israelson, second from right, and producer Jon Small, far right. (Photo: Chuck Pulin)

VIDEO TRACK

NEW YORK

DEF JAM/COLUMBIA double-platinum-selling artist L.L. Cool J's video for "Going Back To Cali," from the "Less Than Zero" soundtrack, was directed by Rick Manello and produced under the supervision of Rick Rubin for Def Pictures. Locations included Venice Beach, Calif., and the Griffith Park Observatory in Los Angeles.

Director Nick Hutak, a two-time Emmy Award winner, recently cooked up a performance video at The Kitchen for Miles Jaye's new single, "I've Been A Fool For You," from his self-titled debut album on Top Priority/Island Records. It was produced by Claudia Davis of the Frain Company.

Matronix, the duo formed by 22-year-old composer/producer Kurtis Mantronik and lyricist/rapper Touré Embden, recently completed a clip for "Simple Simon," a song from the "In Full Effect" album on Capitol. Directed by Joel Stillerman, the video features a cast of hip-hop scenesters. The project was lensed by Darryl Studebaker and produced by Russ Dube for Broadcast Arts; choreography was by Fab Five Freddie.

LOS ANGELES

SIEDAH GARRETT, Michael Jackson's duet partner on the No. 1 single "I Just Can't Stop Loving You" and co-writer of Jackson's latest hit, "Man In The Mirror," is featured in an antidrug public-service announcement for the nonprofit Rock Against Drugs Foundation. The spot was directed by Geoffrey Leighton and produced by David Griffin for Rock Solid Productions. The associate

producer was Cindy Giannini. This year RAD will release 10 PSAs, featuring Garrett, Run D.M.C., Ted Nugent, Gloria Estefan, and Natalie Cole, among others.

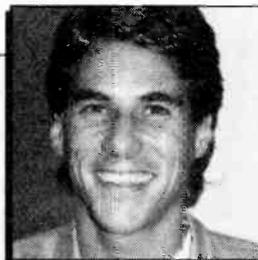
Dave Wakeling, formerly of *General Public* and the *English Beat*, just completed a videoclip to promote his first solo single, the title track from *John Hughes'* new movie, "She's Having A Baby." The video features clips of the film intercut with Wakeling's performance of the song, which was lensed in an airplane hangar at Burbank Airport by Jurg Walther. The clip was directed by C.D. Taylor, edited by Michael Gross, and produced by Jessica Cooper for Century City Artists.

"**Fan Club**," the weekly syndicated half-hour celebrity magazine hosted by Mitch Gaylord, continues its series of musical tributes. Coming up this month are interviews, videos, and rare concert footage of *Madonna Monday* (15), *Bon Jovi Feb. 22*, and *Whitesnake Feb. 29*. The show is produced by *Four Point Entertainment* in association with *Blair Entertainment*.

OTHER CITIES

TONY VANDEN ENDE directed the video for *Flesh For Lulu's* "Postcards From Paradise," a track from the "Long Live The New Flesh" album on Capitol. The clip was produced by *Roger Hunt* for *Vivid* in London.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Valerie Bisharat, Video Track, Billboard, 9107 Wilshire Blvd., Los Angeles, Calif. 90210.



by Steven Dupler

WE TOLD YOU SO: Despite his earlier denials, **Sam Kaiser**, MTV's vice president of programming, is indeed leaving the channel after about 15 months on board. Kaiser is heading to the recently reactivated MCA-owned *Uni Records* imprint, where he will serve as senior vice president of promotion under label president **David Simone**. At press time, papers were about to be signed on the deal, which leaves open one of the most visible—and nerve-racking—slots in the music-television business. Rumors are flying as to who may end up belted in the hot seat at MTV, with such familiar names as **John Sykes** and **Les Garland** (both ex-MTV vice presidents) resurfacing to head the list. We'll continue to eye the situation.

MICKEY GETS DOWN: Like so many other cable and broadcast-TV outlets, the **Disney Channel** has caught dance fever in a big way: "**Videopolis**," a new half-hour weekly dance/crossover series, debuted on the family-oriented network Feb. 12.

The regular host is **Randy Hamilton** of the show "Kids Are People Too." Featured on the premiere show were **Chico DeBarge**, the *Jets*, **Miami Sound Machine**, and actress **Tina Yothers** of the TV series "Family Ties."

According to Disney Channel executives, the show's name was taken from the dance club housed in Disneyland. In fact, "Videopolis" is taped in part at the theme park and features hordes of tanned Southern California teenagers dancing to top dance hits intercut with videoclip play.

Each show will also feature live performances, dance contests, and a variety of special events. Planned for one segment is a contest in which two high-school-cheerleading squads face off.

The debut introduced 12 regular dancers who will be featured every week. According to producer **Brad Lachman** (who also handled "Solid Gold"), "Even though each show will feature a guest artist, the kids are the real stars. We've invited many of the teens who made the Videopolis club such a hit to be regulars. As the weeks go by, viewers will get to know them."

Lachman says "Videopolis" even incorporates that old teeny-bopper standby, the song dedication. Home viewers are encouraged to send in personal

dedications, to be aired as "videograms."

QUIET ACHIEVER: "New Grooves With Meg Griffin," the 3-year-old music show produced by *National Campus Television*, went into national syndication via *Orbis Communications* in September. Since that time, the half-hour show has been picked up in 63 markets and has been garnering impressive Nielsen numbers in major markets like New York, Boston, and Los Angeles, where it is seen in ultralate-night fringe slots, between 2 a.m. and 3 a.m.

According to **Lori Tenser**, NCTV's manager of corporate communications, the show's biggest draw is its willingness to present to the public acts that have not yet even been immortalized in video. "If we want to air an artist who has not yet made a clip or who does not yet have a video for a new song, we'll have them in the studio for a live performance," says Tenser, citing **Richard Barone** as an act that has benefited from this policy.

"New Grooves" has recently added a weekly segment, titled *Sure Shot*, in which the producers spotlight a video from an act they feel will "be big within the coming year," Tenser says. The first two artists and clips selected are *Midnight Oil's* "Beds Are Burning" and the *Church's* "Under The Milky Way."

Other regular features include the *Tip Sheet*, which airs two brand-new videos weekly, an album profile segment, artist profiles, and a top 10 video countdown based primarily on college-radio airplay.

The show's move into syndication has not preempted the college-campus market, where NCTV has its base: "New Grooves" continues to be seen on 310 campuses in 47 states in its original one-hour version. Both the syndicated and campus-cable versions of the show are advertiser supported. Advertisers on the campus version include Chevrolet, Columbia Pictures, Sea & Ski, Fordham Univ., and Gillette.

CROSSING THE BOUNDARIES: *Radio Vision International* has secured worldwide distribution rights to a number of important concert specials and will be marketing the shows at the upcoming *Festival International de Television de Monte Carlo*. Among the programs are three HBO-produced ACE award winners: "Sessions," featuring such artists as **Ray Charles**, **Eric Clapton**, and **Aretha Franklin**; "Paul Simon's Graceland: The African Concert"; and "A Gospel Session: Everybody Say Yeah," featuring **Luther Vandross** and **Jennifer Holliday**.

Some of the other concert specials up for grabs at the Euro-TV conclave include "David Bowie's Glass Spider" tour, "Billy Joel From Leningrad, USSR," and "Eurythmics Live." RVI can be contacted at 213-478-4727.

Billboard THE CLIP LIST™

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



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Ryuichi Sakamoto, Risky
The Cure, Hot, Hot, Hot
Communards, Never Can Say Goodbye
Black, Everything's Coming Up Roses
Bryan Ferry, Kiss And Tell
David Wakeling, She's Having My Baby
Kane Gang, Don't Look Any Further
Balaam And The Angel, I Love The Things...
Echo And The Bunnymen, Bedbugs And Ballyhoo
Underworld, Underneath The Radar
Wendy & Lisa, Honeymoon Express

SNEAK PREVIEW

AC/DC, Heat Seeker
Aerosmith, Angel
Belinda Carlisle, I Get Weak
Richard Marx, Endless Summer Nights

HEAVY

Rick Astley, Never Gonna Give You Up
The Bangles, Hazy Shade Of Winter
Eric Carmen, Hungry Eyes
Paul Carrack, Don't Shed A Tear
Cher, I Found Someone
Def Leppard, Hysteria
Foreigner, Say You Will
Heart, There's The Girl
Michael Jackson, Man In The Mirror
Elton John, Candle In The Wind
John Cougar Mellencamp, Check It Out
Men Without Hats, Pop Goes The World
George Michael, Father Figure
Pet Shop Boys, What Have I Done To Deserve This
David Lee Roth, Just Like Paradise
Bruce Springsteen, Tunnel Of Love
Sting, Be Still My Beating Heart
Yes, Rhythm Of Love

ACTIVE

Michael Bolton, (Sittin' On) The Dock Of The Bay
Great White, Save Your Love
George Harrison, When We Was Fab
M/A/R/R/S, Pump Up The Volume
Rick Springfield, Rock Of Life
Squeeze, 853-5937
Wax UK, Bridge To Your Heart
White Lion, Wait

BUZZ BIN

Flesh For Lulu, Postcards From Paradise
Sinead O'Connor, Mandinka

MEDIUM

Terence Trent D'Arby, Wishing Well
Big Trouble, When The Love Is Good
The Church, Under The Milky Way
Lita Ford, Kiss Me Deadly
Debbie Gibson, Out Of The Blue
The Godfathers, Birth, School, Work, Death
Guns N' Roses, Welcome To The Jungle
INXS, Devil Inside
Mick Jagger, Say You Will
Jethro Tull, Jump Start
L.L. Cool J, Going Back To Cali
Mike Oldfield, Magic Touch
R.E.M., It's The End Of The World As We Know It
George Thorogood, You Talk Too Much
Triumph, Never Say Never

BREAKOUTS

ABC, King Without A Crown
Bananarama, Love In The First Degree
Justine Bateman & The Mystery, Satisfaction
BoDeans, Dreams
Curiosity Killed The Cat, Ordinary Day
Gene Loves Jezabel, Motion Of Love
Icehouse, Electric Blue
Kiss, Reason To Live
Los Lobos, One Time, One Night
Love And Rockets, No New Tale To Tell
MSG, Love Is Not A Game
Midnight Oil, Beds Are Burning
Pepsi & Shirley, All Right Now
The Pointer Sisters, He Turned Me Out
Rainmakers, Small Circles
Scarlett & Black, You Don't Know
Year Zero, Hourglass



Continuous programming
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ADDS

Elton John, Take Me To The Pilot
Breeze, Hands To Heaven

NOUVEAUX

10,000 Maniacs, Like The Weather

POWER

Rick Astley, Never Gonna Give You Up
Eric Carmen, Hungry Eyes
G. Estefan/MSM, Can't Stay Away From You
George Michael, Father Figure
Patrick Swayze, She's Like The Wind

HEAVY

Michael Bolton, (Sittin' On) The Dock Of The Bay

Expose, Seasons Change
George Harrison, When We Was Fab
Michael Jackson, Man In The Mirror
Gladys Knight & The Pips, Love Overboard
Manhattan Transfer, Soul Food To Go
Roger, I Want To Be Your Man
Carly Simon, All I Want Is You
Swing Out Sister, Twilight World

MEDIUM

Jonathan Butler, Take Good Care Of Me
Earth, Wind & Fire, Thinking Of You
Elisa Fiorillo, How Can I Forget You
Dan Hill, Never Thought (That I Could Love)
Los Lobos, One Time, One Night
Barry Manilow, Hey Mambo
Dave Mason & Phoebe Snow, Dreams I Dream
Alexander O'Neal/Cherelle, Never Knew Love...
Scarlett & Black, You Don't Know
View From The Hill, No Conversation



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Imagination, Instinctual
Pepsi & Shirley, All Right Now
Earth, Wind & Fire, Thinking Of You (Remix)

HEAVY

Michael Cooper, To Prove My Love
Pebbles, Girlfriend (Remix)
Jody Watley, Some Kind Of Lover
The Deele, Two Occasions
Lillo Thomas, Wanna Make Love
Morris Day, Fishnet
Alexander O'Neal/Cherelle, Never Knew Love...
Angela Winbush, Run To Me
George Michael, Father Figure
Earth, Wind & Fire, Thinking Of You
Terence Trent D'Arby, Wishing Well
Michael Jackson, Man In The Mirror

MEDIUM

The Pointer Sisters, He Turned Me Out
L.L. Cool J, Going Back To Cali
Marlon Jackson, Baby Tonight
Gladys Knight & The Pips, Love Overboard
M/A/R/R/S, Pump Up The Volume
Kashif & Meli's Morgan, Love Changes
Chris Jasper, Superbad
Salt-N-Pepa, Push It
INXS, Need You Tonight
Expose, Seasons Change
Meli's Morgan, If You Can Do It I Can Too
E.U., Da Butt
Joyce Sims, Come Into My Life



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Kathy Mattea, Walk The Way The Wind Blows
Reba McEntire, Whoever's In New England
The Statler Brothers, Maple Street Memories
K.T. Oslin, '80's Ladies
K.T. Oslin, I'll Always Come Back
Tom Wopat, A Little Bit Closer
George Jones, Who's Gonna Fill Their Shoes
Becky Hobbs, Jones On The Jukebox
Shawn Siegal And The Originals, Pigtail Rag
Gary Morris, 100% Chance Of Rain
Hank Williams, Jr., All My Rowdy Friends...
Randy Travis, Forever And Ever Amen
Juice Newton, Love's Been A Little Hard On Me
Rosanne Cash, The Way We Make A Broken Heart
Don Williams, Heartbeat In The Darkness
Sawyer Brown, Heart Don't Fall Now
Baillie And The Boys, Oh Heart



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ADDS

Taylor Dane, Prove Your Love
Kane Gang, Don't Look Any Further
Icehouse, Electric Blue
Earth, Wind & Fire, Thinking Of You
David Wakeling, She's Having My Baby
Blue Mercedes, I Want To Be Your Property
Belinda Carlisle, I Get Weak
The Jets, Rocket 2 U

Bananarama, Love In The First Degree
John Cougar Mellencamp, Check It Out
The Connells, Over There

HEAVY

Expose, Seasons Change
INXS, Need You Tonight
Foreigner, Say You Will
Paul Carrack, Don't Shed A Tear
The Bangles, Hazy Shade Of Winter
George Michael, Father Figure
Bruce Springsteen, Tunnel Of Love
Pet Shop Boys, What Have I Done To Deserve This
Natalie Cole, I Live For Your Love
The Godfathers, Birth, School, Work, Death
G. Estefan/MSM, Can't Stay Away From You
Cher, I Found Someone
M/A/R/R/S, Pump Up The Volume
Swing Out Sister, Twilight World
Men Without Hats, Pop Goes The World
Rick Astley, Never Gonna Give You Up
Patrick Swayze, She's Like The Wind
Eric Carmen, Hungry Eyes
Roger, I Want To Be Your Man



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Swing Out Sister, Twilight World
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BoDeans, Dreams
Flesh For Lulu, Postcards From Paradise
INXS, Need You Tonight
Foreigner, Say You Will
Terence Trent D'Arby, Wishing Well
David Lee Roth, Just Like Paradise
Marlon Jackson, Baby Tonight
Dan Fogelberg, Lonely In Love
Don Johnson, Heartbeat
Great White, Save Your Love
Hurricane, Take What You Want
Stryper, Honestly
Yes, Rhythm Of Love
Expose, Seasons Change
Expose, Let Me Be The One
Expose, Come Go With Me



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John Cougar Mellencamp, Check It Out
Bananarama, Love In The First Degree
Da Krash, Wasn't I Good To Ya

POWER

George Michael, Father Figure
David Lee Roth, Just Like Paradise
Jerry Harrison, Rev It Up
Bardeux, Magic Carpet Ride
The Cure, Hot, Hot, Hot
Scarlett & Black, You Don't Know
Carly Simon, All I Want Is You
David Wakeling, She's Having My Baby
The Church, Under The Milky Way
Los Lobos, One Time, One Night

HEAVY

Michael Bolton, (Sittin' On) The Dock Of The Bay
The Jets, Rocket 2 U
Roger, I Want To Be Your Man
Expose, Seasons Change
Rick Astley, Never Gonna Give You Up
INXS, Need You Tonight
Eric Carmen, Hungry Eyes
Paul Carrack, Don't Shed A Tear
Patrick Swayze, She's Like The Wind
Cher, I Found Someone
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Natalie Cole, I Live For Your Love
G. Estefan/MSM, Can't Stay Away From You



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Angela Winbush, Run To Me
Miki Howard, Baby Be Mine
Morris Day, Fishnet
Michael Cooper, To Prove My Love
Michael Jackson, Man In The Mirror
Alexander O'Neal/Cherelle, Never Knew Love...
Taja, Wouldn't You Love To Love Me

VIDEO MUSIC

Italy's Baby Grows Up With TV-Production Arm

BY VITTORIO CASTELLI

MILAN, Italy Italian label Baby Records is hoping its new television-production division will achieve the same high level of international acceptance that its music division has had for years.

The new company, which is being run separately from the record label to meet Italian legal requirements, is called Love & Business and has already scored big with the music-laden TV series "Milinario." Although the RAI-TV show runs late at night, it is pulling a national audience of about 3 million.

Says Freddy Naggjar, Baby president: "It's a simple format show with no television personalities as such, but with plenty of songs and a clean, fresh approach. We now plan similar shows of this kind for sale to the U.K. and U.S."

"Certainly, we want to have our offices in foreign territories—notably France and Germany—linking major television programming to the record business," he says.

Naggjar says that at present, Baby has only small, postproduction studios. "But we are thinking bigger and better," he says. "We plan this year to open up much larger studios that can handle ambitious international productions, ready to make a major onslaught globally in 1989."

"These new facilities will enable us to take care of TV-music programming," he says. "My view is that much of the product in this field nowadays flops. We need new formats to project pop music, and we as music producers are well placed to create them."

"This will help the record business as well," Naggjar says. "We'll be in a

position to promote those new acts that TV producers usually don't want to feature—mainly just because they are new."

Naggjar says he believes the new Baby division will make it easier and less expensive to promote acts. But he admits there will be problems, too.

"Satellite television makes it possible for everyone to home tape everything straight from the air. But I have full confidence that movie and TV producers will find a way to regulate rights payments so that the creators will be properly rewarded."

Naggjar says of the Baby diversification: "About three years ago we had to make major decisions. We could have stuck with general market trends in Italy, which would have meant increased investment, the setting up of a main base in London, and so on. Or we could be conservative and stay as we were."

"But production costs were rising to frightening levels and sales were dropping," he says. "So we hung on to our representation in France and Germany along with Italy, where we could depend on hits from acts like Den Arrow and Rondo Veneziano and keep down our investment risk."

"In Italy, record companies are not allowed by law to be directly involved in artist management, but image building and merchandising revenue are now as important as record selling. So we set up our new and separate company."

Naggjar says all Italian independents should join together to overcome the economic situation and hit foreign markets consistently. "But that won't happen as long as most companies hang on to the belief that given the right amount of luck, they can make it by themselves."

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.

MIKI HOWARD FEATURING GERALD LEVERT

That's What Love Is
Love Confessions/Atlantic
David Naylor/DNA, Inc.
David Sassone

JOHNNY HATES JAZZ

Shattered Dreams
Turn Back The Clock/Virgin
Propaganda Films
David Fincher

MANHATTAN TRANSFER

Soul Food To Go
Brasil/Atlantic
Martin Fischer/High Five Productions
Bud Schatzle
Alex Provas

MILLIONS LIKE US

In Love With Yourself
Millions Like Us/Virgin
Molotov Bros.
Molotov Bros.

PRETTY POISON

Night Time
Virgin
Libman-Moore
Jay Brown

RYUICHI SAKAMOTO

Risky
Neo Geo/Epic
Midnight Films
Meiert Avis

RYUICHI SAKAMOTO

Theme From The Last Emperor
The Last Emperor Original Motion Picture Soundtrack/Virgin
Libman-Moore
Leslie Libman

Sampling: The Legal Implications

Brit Lawyer: Many Issues Still Unsettled

BY NICK ROBERTSHAW

CANNES Digital sampling has become an increasingly litigious issue for the music industry. At a legal seminar during the recent MIDEM conference here, British attorney Richard Bridge delved into sampling's tangled legal implications in what he called the first discussion of this issue by an international lawyers' conference.

MIDEM REPORT

Bridge made a distinction between two types of sampling: that of a single sound subsequently manipulated and that of an entire phrase lifted intact from its context.

In legal circles, the second of these instances is widely regarded as falling somewhere between "scratch" techniques and pure plagiarism.

Last year the Swedish group Abba forced the destruction of copies of the Justified Ancients Of Mu Mu's "1987—What The Fuck Is Going On?" and the surrender of the tape masters after complaining that the song stole from Abba's "Dancing Queen."

More recently, "Pump Up The Volume" by M/A/R/R/S/ was the subject of a well-publicized U.K.

High Court action. Whether samples of this kind are "adaptations" appears to be more a question of degree, Bridge said, adding that the issue has yet to be settled fully.

Samples of the first kind pose more intractable problems, and the outcome of litigation may hinge largely on matters of definition.

It is unlikely that U.K. law, which confers protection only against "recording on a record or similar device" will seek to control sampling of a single sound. A computer memory is unlikely to fall within this definition, Bridge said, and infringement might therefore only occur at the time of making a tape master, though the situation may change with forthcoming legislation that is expected to protect those entitled to the exclusive services of a performer.

Even under existing law, samples need not be "substantial"; indeed, they can be almost infinitesimally short. In Bridge's judgment a single sound could well be considered a substantial part of a recording, just as a single movie frame could be considered a substantial part of a movie.

But Bridge said it is unlikely that judges would accept this interpretation in practice. Rather, he said, they would argue that unlike a single frame from a movie, one sound

by itself is incapable of "invoking the original work." In contrast, a sample containing a whole musical phrase would be accepted as a substantial part of a recording, said Bridge.

Additional problems of definition concern "musicality," a notion still unclear despite its elucidation in U.K. performers' protection acts, and "infringement," which might or might not require reproduction in some permanent form.

"We suggest that data stored in a sampling system is likely to constitute a work for the purposes of the law," Bridge stated. But is it a "record"?

"Again, we think yes," said Bridge, "because there is a 'device' and there is 'embodiment.'"

When adjusting a sample, will producers be at risk of infringing on an author's moral rights? That depends on how the courts choose to define "manipulation," Bridge said.

The Rome Convention protects authors against the unauthorized reproduction of their works, Bridge concluded, and the Geneva Convention protects the producers of the original works. What is in doubt is whether sound sampling in some of its forms is substantial enough to qualify.



Golden Eros. Italian recording artist Eros Ramozzoti, center, holds up the Ampex Golden Reel award he received for his album "Nuovi Eroi," recorded and mastered on Ampex audio mastering tape at Il Cortile Studios in Milan. Shown with Ramozzoti are, from left, Claudia Mescoli, studio manager; Paolo Mescoli, engineer; Piero Cassano, producer; and Piero Bravin, sound engineer.

AUDIO TRACK

NEW YORK

AT POWER PLAY, the group Swans cut its new single "Love Will Tear Us Apart" with producers Roli Mosimann and Michael Gira. Brian Martin ran the controls with "Jumpin'" Josh Melville assisting. Also, Loleatta Holloway cut a remake of Gloria Gaynor's "I Will

Survive" with Tom Moulton and Patrick Adams producing. Adams also sat at the controls, backed by Mike "Fender" Rhode.

David Morales and Michael Hacker remixed Georgio's new Motown single at Unique Recording. The tune, titled "Bedrock," was engineered by Tony Smalios. Also, Malcolm McLaren recorded and mixed his upcoming album for CBS International Records. Robbie Kilgore and Mary Kessler produced and programmed the entire project. Jeff Beck made a guest appearance on the recording, Steve Rimland programmed the Fairlight Series III, and Roey Shamir engineered. Chris Lord Alge and Acar Key were the mixing engineers, with Angela Piva, Richard Joseph, and Barbera Milne assisting. And, Men Without Hats mixed tracks with producer John Luongo. Phil Ashley tracked synthesizer overdubs, Gary Helman engineered, and Quinn Batson and Jeff Linbeck assisted.

LOS ANGELES

PRODUCER/ENGINEER MARTIN ADAM was in at Secret Sound with Ron Wood, mixing tracks for the upcoming "Ron Wood and Bo Diddley Live At The Ritz" concert special. Daren Chadwick was second engineer on the special, scheduled to air on MTV. Also, producer Peter Wolf was in to do background vocals for the upcoming Nik Kershaw release on MCA. Ed Thacker engineered with Chadwick backing him.

Debbie Harry was in at Sunset Sound Factory with Mike Chapman to work on overdubs for her upcoming Warner Bros. album. George Tutko sat at the board, assisted by Brian Soucy. Also, Jose Luis Rodriguez worked on a PolyGram project with producer Albert Hammond and engineer Bill Jackson. Fleetwood Mac mixed a live concert for Westwood One/Mutual Radio networks. Biff Dawes ran the controls with David Knight assisting.

(Continued on next page)

SOUND INVESTMENT

A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

NEW PROCESSOR: Roland Corp US has released two units in a line of signal processors it says are the first ever to incorporate the new digital audio transmission developed by the Audio Engineering Society. The products are the E-660 two-channel/four-band parametric EQ and the R-880 four-channel reverb.

Roland says the products are designed for the "all-digital studio" and use inputs and outputs corresponding to the AES Serial Transmission Format, developed jointly by the AES, the Society of Motion Picture & Television Engineers, and the European Broadcast Union.

According to Roland, the new transmission system is designed to allow digital audio components to speak with each other without conversion to analog at each stage. For details, call 213-685-5141.

NOW AVAILABLE: The Sanken MS series of portable professional microphones is now available from Audio Intervisual Design, the pro audio sales division of Chris Stone's Record Plant. The midpriced mic in the line is the CMS-9, designed particularly for indoor and outdoor film applications and stereo news gathering, music, and field-effects recording. Contact AID at 213-469-4773.

BIG TIME: JBL speakers have been incorporated recently in a number of huge installations around the country. For example, close to 4,000 JBL speakers were used in putting together what is claimed to be the world's largest computer-based paging system, located in Terminal One at Chicago's O'Hare Airport. On the music side, San Francisco's Cow Palace recently installed a large all-JBL cluster system containing two tons of JBL speakers, horns, and drivers. The engineer on the system was Charles Catania, with Pro Media serving as the contracting company.

DIGITAL VID MIX: Numark Electronics Corp.'s PPD VAM2000 allows the user to combine any three video sources and to perform dissolves and wipes without the need for specially equipped VTRs or any external units (such as time-base correctors or synchronizers).

The VAM2000 incorporates custom-made high-speed digital integrated circuitry to perform glitch-free digital freezes and strobe freezes. The unit can also "freeze to the beat" of audio tracks drawn from any of its four stereo audio inputs. For more information, call 201-225-3222.

ARE YOU AWARD-WINNING material? If so, contact the Audio Engineering Society's Educational Foundation and find out about this year's educational grant programs for graduate students. Successful applicants are permitted to request a one-time renewal of their grants. For more information, call the AES at 212-661-8528.

Edited by STEVEN DUPLER

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Firm Claims UDMS Reduces Costs Shape Shrinks CD Plant

NEW YORK A new cost- and space-efficient compact disk manufacturing system that requires no clean room is now being marketed by Shape Systems Design, the engineering division of Portland, Maine-based Shape Inc.

Dubbed the Unit Disc Manufacturing System, the new Shape product has the ability to metalize, lacquer, cure, and print a CD in less than two minutes (Billboard, Feb. 6), with the overall machine cycle being just eight seconds. Shape says the system is compatible with all CD molding machines and molds, and the single-unit design takes up just 32 square feet of floor space.

According to Art LeBlanc, director of Anton Labs, Shape Systems Design's in-house research and development team, the UDMS is designed to meet the capabilities of both large and small CD manufacturers. The new system is also designed to "overcome many of the problems created by the batch mode of CD manufacturing," says LeBlanc.

"By integrating each manufac-

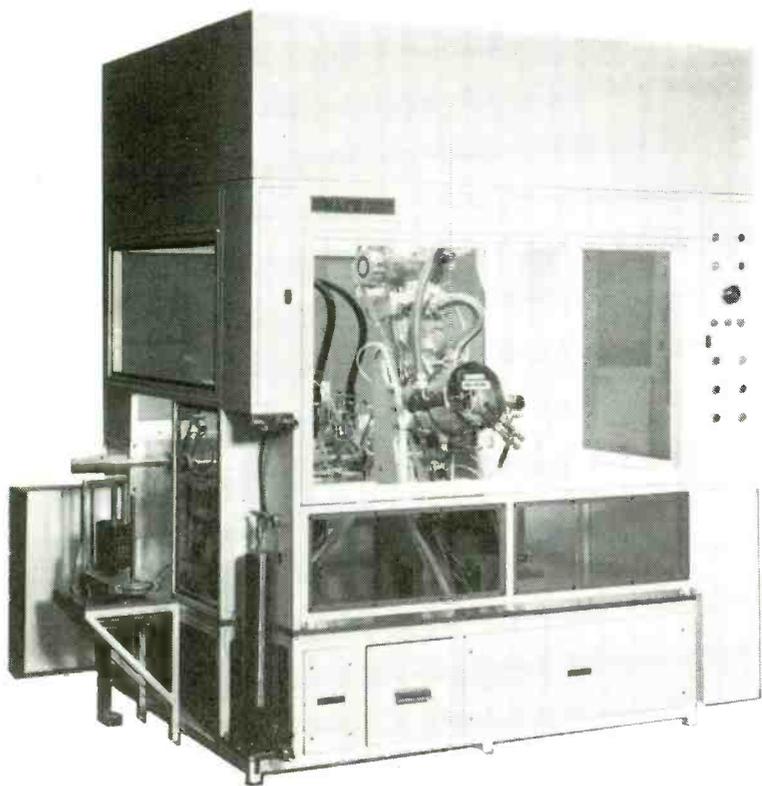
turing step into one machine, process control is achieved for optimum production and yield," he says.

The UDMS is also totally automated, providing reduced labor costs and processing time as well as improved line yields, LeBlanc claims.

The unique stand-alone design of the UDMS allows it to literally provide its own clean room, with each work station protected by class 100 HEPA filters. The cost savings inherent in this design are increased by the UDMS' metallization unit, which has only one moving part, LeBlanc says.

Shape Inc. has been operating 10 similar UDMS lines at its CD manufacturing facility in Sanford, Maine, while working for the past two years on designing a product to market to other CD plants. Patents are now pending on several aspects of the metallization process used by the UDMS.

Price for the system is \$540,000 without molding facilities and \$737,000 with the molding operation included.



Shape Systems Design's new UDMS is a self-contained compact disk manufacturing system that requires no clean room and takes up just 32-square feet of factory floor space. The unit produces a CD in under two minutes.

AUDIO TRACK

(Continued from preceding page)

OTHER CITIES

DONNELYN WAS IN at Shanna-Fubble, Stamford, Conn., with producer Donald Benjamin to work on tracks for Storm Records. The tune "Don't Know What To Do" is scheduled for release March 1 in Europe.

The Ohio Players popped by London Bridge in Seattle to complete their new album for Track Record. Rob Brown engineered, with Rick Parashar and Peter

Barnes assisting.

At Quantum in Jersey City, N.J., producer Raul Rodrigues (Man Parrish, Abby Lynn, IRT) worked on "Nature Of The Beast" with Barbara Powell and Amazon. John Lombardo worked the board; Dana Becker and Rodney Whitehead assisted.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

BILLBOARD

SPOTLIGHTS



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IN THIS ISSUE

- ◆ Trends and Issues: High speed audio/video duplication. Improving audio/video cassette quality. CD and DAT futures.
- ◆ ITA Overview: Themes in marketing technology.
- ◆ CD and CDV Manufacturing and Replication: New technology. Effects of the merger of audio and video on CD mastering/duplication systems.
- ◆ Audiocassette Duplication: Tracking the cassette's upward spiral. Digital mastering developments.
- ◆ Videocassette Duplication: High-speed duplication and the need for faster turnaround.

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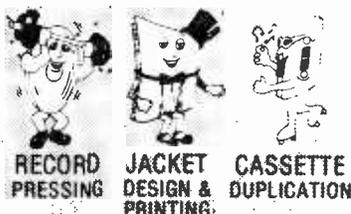
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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			★★ NO. 1 ★★	
1	1	19	DIANE SCHUUR - COUNT BASIE GRP 1039 (CD) 15 weeks at No. One	DIANE SCHUUR - COUNT BASIE
2	3	21	WYNTON MARSALIS COLUMBIA FC 40461 (CD)	STANDARD TIME
3	2	15	JOE WILLIAMS VERVE 833 236-1/POLYGRAM (CD)	EVERY NIGHT
4	4	15	BRANFORD MARSALIS COLUMBIA FC 40711 (CD)	RENAISSANCE
5	5	39	MICHAEL BRECKER MCA/IMPULSE 5980/MCA (CD)	MICHAEL BRECKER
6	6	13	HENRY BUTLER MCA/IMPULSE 2-8023/MCA (CD)	THE VILLAGE
7	7	19	SARAH VAUGHAN CBS MASTERWORKS FM 42519 (CD)	BRAZILIAN ROMANCE
8	8	13	GERRY MULLIGAN PROJAZZ CDP-703/INTERSOUND (CD)	SYMPHONIC DREAMS
9	13	3	BILL WATROUS SOUNDWINGS SW 2104 (CD)	REFLECTIONS
10	12	5	MOSE ALLISON BLUE NOTE 48015/EMI-MANHATTAN (CD)	EVER SINCE THE WORLD ENDED
11	9	17	ELIANE ELIAS DENON 33CY-1569/BLUE NOTE 46994 (CD)	ILLUSIONS
12	10	13	SHIRLEY HORN VERVE 833 235-1/POLYGRAM (CD)	I THOUGHT ABOUT YOU
13	11	11	AHMAD JAMAL ATLANTIC 81793 (CD)	CRYSTAL
14	NEW		MIKE METHENY MCA/IMPULSE 42023/MCA (CD)	KALEIDOSCOPE
15	NEW		HENRY JOHNSON MCA/IMPULSE 42089/MCA (CD)	FUTURE EXCURSIONS

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			★★ NO. 1 ★★	
1	1	15	DIANNE REEVES BLUE NOTE BLJ 46906 (CD) 3 weeks at No. One	DIANNE REEVES
2	2	25	HIROSHIMA EPIC FE 40679/E.P.A. (CD)	GO
3	3	23	SPYRO GYRA MCA 42046 (CD)	STORIES WITHOUT WORDS
4	5	9	THE MANHATTAN TRANSFER ATLANTIC 81803-1 (CD)	BRASIL
5	4	27	PAT METHENY GROUP GEFEN GHS 24145 (CD)	STILL LIFE (TALKING)
6	6	13	JEAN-LUC PONTY COLUMBIA FC 40983 (CD)	THE GIFT OF TIME
7	10	17	STEVE KINDLER & TEJA BELL GLOBAL PACIFIC OW 40719/COLUMBIA (CD)	DOLPHIN SMILES
8	7	31	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (CD)	COLLABORATION
9	11	15	LEE RITENOUR GRP GR-1042 (CD)	PORTRAIT
10	9	51	KENNY G. ▲ ² ARISTA ALB 8427 (CD)	DUOTONES
11	8	17	FATBURGER INTIMA 73287/ENIGMA (CD)	GOOD NEWS
12	14	5	MILES DAVIS/MARCUS MILLER WARNER BROS. 25655-1 (CD)	MUSIC FROM SIESTA
13	15	27	TIM HEINTZ TBA 228/PALO ALTO (CD)	QUIET TIME
14	19	5	DAVID LANZ & PAUL SPEER NARADA EQUINOX 63001/MCA	NATURAL STATES
15	25	11	TOM SCOTT GRP GR-1044 (CD)	STREAMLINES
16	16	5	GERALD ALBRIGHT ATLANTIC 81813-1 (CD)	JUST BETWEEN US
17	13	25	GROVER WASHINGTON, JR. COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
18	12	29	LARRY CARLTON MCA 42003 (CD)	DISCOVERY
19	17	13	AL DI MEOLA PROJECT EMI-MANHATTAN MLT 46995 (CD)	TIRAMI SU
20	NEW		GEORGE HOWARD TBA 233/PALO ALTO (CD)	THE VERY BEST OF GEORGE HOWARD
21	NEW		DAN SIEGEL CBS ASSOCIATED ZSK 2830/E.P.A. (CD)	NORTHERN NIGHTS
22	NEW		BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
23	24	3	MARC JOHNSON'S BASS DESIRES ECM 833 038-1/POLYGRAM (CD)	SECOND SIGHT
24	18	9	DAMON RENTIE TBA 230/PALO ALTO (CD)	SKYLINE
25	NEW		MICHAEL PEDICIN JR. OPTIMISM OP 3106 (CD)	CITY SONG

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by Peter Keepnews

QUIETLY BUT STEADILY, the small MusicMasters label is carving a niche for itself as a home for big-band music. The label made its initial jazz impact with the release of what turned out to be the last album by **Benny Goodman**; late last year, it released one of the most noteworthy orchestral jazz albums of the decade, **Benny Carter's** collaboration with the **American Jazz Orchestra**.

Now comes word that the label has signed **Mel Lewis** and will be releasing a live album, recorded at New York's Village Vanguard, by Lewis and his ever-

Impressive new evidence that big bands aren't dead

young 17-piece band. Another recent MusicMasters signee is a singer with big-band credentials—a former Goodman sideman by the name of **Peggy Lee**.

Further evidence that big bands are alive and well is provided by classical clarinetist **Richard Stoltzman**, a well-known jazz enthusiast who has collaborated with **Woody Herman** and his Thundering Herd on a number of occasions. Stoltzman is currently on the road with the Herman Herd, which is carrying on the late jazz legend's work under the direction of saxophonist **Frank Tiberi**. The tour is in support of the new RCA album "Ebony," on which Stoltzman fronts the Herd in a program that features "Ebony Concerto," the piece **Igor Stravinsky** wrote for Herman.

EVEN KNOWLEDGEABLE JAZZ FANS sometimes get **DRG Records** and **GRP Records** confused—although, outside of being outstanding labels that are seriously committed to jazz and having initials instead

of names, they really have very little in common. The following few items may or may not eliminate the confusion, but they will definitely provide an update on what both labels are doing.

First, the DRG news: Serious devotees of **Django Reinhardt** probably know this already, but the rest of you might like to know that DRG has issued "Django-logie/USA," a massive collection of classic recordings by the great Belgian guitarist. The seven-record boxed set includes a newly compiled 48-page Reinhardt discography. And DRG has also released "Comin' Home," a very swinging trio album by **Cy Coleman**. A jazz pianist of note before becoming a successful Broadway composer, Coleman recorded the album 25 years ago for Capitol, but for various reasons it was never released. The initial reaction has been strong at jazz radio stations all over the country, many of which are treating "Comin' Home" as if it were a new record—which, in a sense, it is.

And on the GRP front, here's some more news involving that label's recently announced deal with Japan's **JVC Ltd.** (yes, another company with initials instead of a name). As previously reported (Billboard, Feb. 13), GRP is launching the jazz-oriented, CD-and-cassette-only JVC label in the U.S. this month. You may have noticed that the label's initial U.S. release is strong on Japanese names and light on U.S. ones—**Gary Burton** is the only domestic artist represented. Now comes word that JVC's projected September release will include a quartet album by saxophonist **Ernie Watts** and a big-band session led by veteran arranger **Bill Holman** (further proof of that genre's continuing strength) as well as new releases by Japanese artists **Malta** and **Masami Nakagawa**.



by Bob Darden

This is the second half of an interview with Dana, an Irish Roman Catholic recording artist who has returned to recording after an absence of several years. Her first album for Krystal Records—a Boston-based label operated by the Sisters of the Daughters of St. Paul—has just been released.

SINCE WINNING THE Eurovision song contest in 1970 (singing "All Kinds Of Everything"), **Dana** has gone on to achieve enormous success in England and Ireland in stage, film, television, books, and, of course, popular music.

But her biggest thrill—not surprisingly—was holding Pope John Paul II's hand following a 1987 concert in New Orleans.

Since then, she's bounced back and forth between the U.S. and Britain, often with her family in tow.

"We've just completed another project of praise-and-worship music, religious 'golden oldies,' if you will," she says. "It has songs like 'Spirit Of The Living God,' plus two new songs in a more contemporary hymn style: 'Living Under The Shadow Of His Wing' and 'I Will Not Forget You.' And in a few weeks we'll begin on an album of completely new material in Boston."

Dana says she's not certain what direction the next album will take, but she adds that it will include a song she wrote with her husband, **Damien Scallion**, called "Say Yes." She hopes to work with another new Krystal signee, **Tony Melendez**. Melendez is the arm-

less singer/songwriter whose performance for the pope in the fall of 1987 caused such a stir. The album is set to be produced by **John Michael Talbot**.

The Scallions are now back in the U.S. following Dana's extended run with the British pantomime "Snow White & The Seven Dwarfs." She's managed to find time to record three contemporary Christian songs for the "700 Club" and to work in Birmingham, Ala., with Mother Angelica, whose cable ministry now offers 24-hour-a-day programming.

And despite a lull in recording since her two **Word** albums several years ago, Dana is still a major star in England and Ireland—although she's probably best known on those isles at the moment for her whole-

Back in the U.S., Dana gets set to record a new album

some commercials and her high-profile involvement in the antiabortion movement there. The Scallions recently hosted a luncheon for a number of artists and politicians at the House of Commons—a meeting that drew widespread attention to their cause.

"We can all be instruments of God's grace and blessing if we make our ability and our time available to him," Dana says.

NEWSNOTES: **WWDJ-AM** in Hackensack, N.J., recently premiered what could well be the first show of its kind: "Athletes In Action," a live call-in talk show featuring top professional athletes with Christian testimonies. Scheduled guests include New York Giants football players **George Martin**, **Jeff Rutledge**, **Joe Morris**, **Harry Carson**, and **Chris Godfrey**; New York Jets football players **Barry Bennett** and **Wesley Walker**; and New York Mets baseball player **Gary Carter**.

"Athletes In Action" will air 10-11 p.m. Wednesdays. **Dave Bratton** and **Scott Opliger** will host.

Classical KEEPING SCORE



by Is Horowitz

Delos crew goes off to Finland, this time with DePriest, to record the Shostakovich Symphony No. 11 with the Helsinki Philharmonic.

NEWPORT CLASSIC joins those labels about to enter the budget CD field. In March it will release 16 titles in its new Black Pearl series, a line created to allow retail sales as low as \$5.95 per disk, according to **Larry Kraman**, president. Another 16 will be released in April.

The main product source for Black Pearl is the Radio Luxembourg Symphony Orchestra, conducted by **Louis de Froment**, under a three-year deal with **Jeffrey Kaufman** of Kem Enterprises. Standard repertoire will make up the bulk of releases. Later on, says

Delos releases proof of minimal-miking advantages

Kraman, Black Pearl may be used as an outlet for recordings by new artists.

Stradivari Classics, on the other hand, an independent CD label that began commercial life as a budget line, is readying a higher-priced product for introduction in May. The Premium Series will sell to dealers at \$8.50 per disk, says **Michael Fine**, general manager. Budgets will continue to be marketed at \$4.50 to dealers.

The first Premium CD will be a new recording of Gershwin material by pianist **Norman Krieger**, including a first recording of an all-piano version of Gershwin's Concerto in F. The production was by **Laura Harth Rodriguez**. While the series will concentrate on young U.S. artists, it will also issue historical material under license. Fine's most recent post was with Nimbus Records.

The medieval love story of "Tristan and Iseult," retold with music of the period, will be released on Erato Records by the Boston Camerata later this year, following premiere live performances in New York and Boston. The early music group, headed by **Joel Cohen**, will also mount the production in foreign festivals.

MICROPHONE TECHNIQUE: The case for a minimalist-microphone approach to orchestral recording is argued eloquently in "The Symphonic Sound Stage," a new Delos compact disk package. Not only do the liner notes discuss the challenge of capturing a realistic aural image of the orchestra in performance, the disk allows one to judge for oneself how close the Delos crew comes.

The release, which offers extended excerpts from 11 works in the label's catalog, also serves as a tribute to **John Eargle**, the Delos recording director who has been a force in professional audio for the past quarter-century. In short paragraphs, he examines the problems posed by each of the pieces and the subsequent solutions. Eargle engineered all but two of the selections; the others are by **Marc Aubort**, a veteran recordingist with imposing credentials of his own.

The musical examples are well chosen, with most of the stress on such showpieces as Strauss's "Thus Spake Zarathustra" and "Dance Of The Seven Veils," Respighi's "Roman Festivals," and Stravinsky's "Firebird." **Gerard Schwarz** and **James DePriest** share conducting chores. As the disk plays, we are reminded again how good orchestras of less-than-dominant prestige can sound given superior engineering and, of course, first-class musical direction.

Delos, meanwhile, continues a busy recording schedule. Howard Hanson's "Elegy," recorded by Schwarz and the Seattle Symphony in January, will be added to recordings of the composer's Symphony No. 2 in May and to his First Symphony in September, says the label's **Nancy Perloff**.

In March, Schwarz and the Delos crew will record Strauss's "Le Bourgeois Gentilhomme" with the New York Chamber Symphony. And later in the spring, the

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FOR WEEK ENDING FEBRUARY 20, 1988

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1	1	12	★ ★ NO. 1 ★ ★ HOROWITZ PLAYS MOZART DG 423-287 (CD)	10 weeks at No. One VLADIMIR HOROWITZ
2	3	68	HOROWITZ IN MOSCOW DG 419-499 (CD)	VLADIMIR HOROWITZ
3	2	24	BEETHOVEN: PIANO CONCERTO NO. 5 CBS MK-42330 (CD)	MURRAY PERAHIA
4	5	12	GLASS: AKHNATEN CBS M2K-42457 (CD)	STUTTGART STATE OPERA (DAVIES)
5	4	14	BEETHOVEN: SYMPHONY NO. 9 ANGEL CDC-49221 (CD)	LONDON CLASSICAL PLAYERS (NORRINGTON)
6	6	16	BACH: CHACONNE/PARTITA/CELLO SUITE MCA MCAD-42068 (CD)	ANDRES SEGOVIA
7	7	10	VERDI: REQUIEM ANGEL CDCB-49390 (CD)	STUDER, ZAJIC, PAVAROTTI, RAMEY (MUTI)
8	8	6	LEVANT PLAYS GERSHWIN CBS MK-42514 (CD)	OSCAR LEVANT
9	10	16	RODRIGO/PONCE/TORROBA MCA MCAD-42067 (CD)	ANDRES SEGOVIA
10	9	8	THE UNKNOWN RECORDINGS ANGEL CDC-49428 (CD)	MARIA CALLAS
11	11	48	CARNAVAL CBS MK-42137 (CD)	WYNTON MARSALIS
12	13	18	BRAHMS: PIANO QUARTET NO. 1 CBS MK-42361 (CD)	MURRAY PERAHIA, AMADEUS QUARTET
13	15	100	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 (CD)	KATHLEEN BATTLE, CHRISTOPHER PARKENING
14	22	16	BEETHOVEN: SYMPHONIES 2 & 8 ANGEL CDC-47698 (CD)	LONDON CLASSICAL PLAYERS (NORRINGTON)
15	14	38	POPS IN LOVE PHILIPS 416-361 (CD)	BOSTON POPS (WILLIAMS)
16	17	6	GERSHWIN: RHAPSODY IN BLUE PRO ARTE CDD-352 (CD)	DENVER SYMPHONY POPS (WAYLAND)
17	12	30	WHITE MAN SLEEPS NONESUCH 79163 (CD)	THE KRONOS QUARTET
18	19	8	NEW YEAR'S CONCERT IN VIENNA DG 419-616 (CD)	VIENNA PHILHARMONIC (KARAJAN)
19	18	30	BUTTERWORTH/PARRY/BRIDGE NIMBUS NI-5068 (CD)	ENGLISH STRING ORCHESTRA (BOUGHTON)
20	20	164	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	NEVILLE MARRINER
21	NEW ▶		CORIGLIANO: PIED PIPER FANTASY RCA 6602-RC (CD)	JAMES GALWAY
22	24	4	BEETHOVEN: SONATAS FOR PIANO & CELLO CBS M2K-42446 (CD)	YO-YO MA, EMANUEL AX
23	21	34	GROFE: GRAND CANYON SUITE TELARC CD-80086 (CD)	CINCINNATI POPS (KUNZEL)
24	NEW ▶		VERDI: REQUIEM TELARC CD-80152 (CD)	DUNN, CURRY, HADLEY, PLISHKA (SHAW)
25	NEW ▶		BEETHOVEN/BRAHMS: VIOLIN CONCERTOS RCA RCD1-5402 (CD)	JASCHA HEIFETZ

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	14	★ ★ NO. 1 ★ ★ BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 (CD)	4 weeks at No. One BOSTON POPS (WILLIAMS)
2	2	26	KIRI SINGS GERSHWIN ANGEL CDC-47454 (CD)	KIRI TE KANAWA
3	3	14	VOLARE LONDON 421-052 (CD)	LUCIANO PAVAROTTI (MANCINI)
4	4	12	GERSHWIN: OF THEE I SING/LET 'EM EAT CAKE CBS M2K-42522 (CD)	ORCHESTRA OF ST. LUKE'S (THOMAS)
5	7	6	HOLLYWOOD'S GREATEST HITS TELARC CD-80168 (CD)	CINCINNATI POPS (KUNZEL)
6	8	20	BACH ON ABBEY ROAD PRO ARTE CDD-346 (CD)	JOHN BAYLESS
7	6	18	CAROUSEL MCA MCAD-6209 (CD)	BARBARA COOK, SAMUEL RAMEY
8	5	20	MY FAIR LADY LONDON 421-200 (CD)	KIRI TE KANAWA, JEREMY IRONS
9	14	4	CLASSIC GERSHWIN CBS MK-42516 (CD)	VARIOUS ARTISTS
10	10	22	STAR TRACKS II TELARC CD-80146 (CD)	CINCINNATI POPS (KUNZEL)
11	9	16	STRIKE UP THE BAND RCA 6490-RC (CD)	CANADIAN BRASS
12	12	46	TRADITION ANGEL CDC-47904 (CD)	ITZHAK PERLMAN
13	11	24	GERSHWIN: OVERTURES ANGEL CDC 47977 (CD)	NEW PRINCESS THEATER ORCHESTRA (MCGLINN)
14	13	38	BASIN STREET CBS MK-42367 (CD)	CANADIAN BRASS
15	RE-ENTRY		IN IRELAND RCA 5798-RC (CD)	JAMES GALWAY & THE CHIEFTAINS

(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.

Latin Notas



by Carlos Agudelo

THIS WEEK MARKS THE LAST TIME Billboard will be printing the Hot Latin 50 chart for now. We are truly sorry to see it go, but production considerations prevent us from continuing the feature. The information, however, will still be gathered and will be available through the Billboard Information Network. The biweekly Top Latin Albums chart will be published as usual.

GLOBO RECORDS, the U.S. subsidiary of the Brazilian giant Rede Globo Television and Radio Network, has released the first two of the 28 albums it plans to put out this year. They are "Sabrositas" and "Los Triunfadores," compilations of tropical salsa, cumbia, and merengue music. Both albums are being distributed by BMG-RCA in the U.S. According to José Silva, Globo's general manager, the company will air 12 30-second spots per day for three months to promote the initial releases. A few weeks ago the company made U.S. history by signing a two-year, \$5.8 million advertising contract with Telemundo, the Spanish TV-broadcasting network. Silva says the idea is to play to the Latin market using the same concept used by K-tel, a company he also managed a few years ago. Upcoming releases include a compilation of Puerto Rican singers

called "Juntos Por Primera Vez"; another one of mainly West Coast groups called "Vive El Romance"; and anthologies of works by Tito Rodriguez and Camilo Sesto. Silva also says the company is considering the possibility of opening an office in Puerto Rico. "We will release compilation albums of the best of Latin, American, Brazilian, and European music," Silva said. "Some albums will be tailored more for the East Coast Hispanic market, some for the West Coast, and others for both."

WITH HIS nomination for the song "En Bancarota," Discos CBS International recording artist Braulio confirms the enormous success he enjoyed throughout 1987 with the tune, as well as with the

Globo Records plans media blitz for first '88 releases

album from which it came, "Lo Bello Y Lo Prohibido." The song, composed by Braulio himself, is a well balanced and catchy tune that speaks of love as an investment. It remained for several weeks at No. 1 on the Hot Latin 50 chart and departed after 48 weeks. The song also shows Braulio's talent for supervising the production of his own albums. The orchestrations on that tune, as well as on other songs from the album, are quite vivid and reinforce the message Braulio conveys with his strong yet sentimental voice. The Spanish singer was undoubtedly one of the best surprises for his label in 1987 and, although he seems like an underdog in the contest for the Grammy, his album still has a lot of merit and deserves to be considered very seriously.

LATIN ALBUM REVIEWS

Marcos Silva & Intersection "Here We Go"

Producers: Chris Long, Marcos Silva
Crossover CR-5004

This is a carefully crafted album that obviously took a lot of time and effort to put together, yet it is quite fresh and happy in its execution. Partly that's because of the rich instrumentation, led by arranger/composer Marcos Silva, who also plays keyboard and synthesizer. The musicians, who express their talents both as part of the team or in inspired solos, seem very much at ease, giving the music a feeling of tropical relaxation and enjoyment. This is an album to listen to and feel happy about. The influence of modern Brazilian jazz is very strong.

Rhio "Entre Tu Y Yo"

Producer: Leigh Crizoe
RCM Latino

This is a case of a better-than-decent record being almost totally ignored by radio, despite strenuous efforts by the singer and the producer to get it on the air. Rhio's candid, almost-childlike voice expresses a lot of feeling, and it is more appealing than those of many female singers with more exposure and bigger companies behind them. The songs, without being utterly sophisticated, convey a genuinely intense message. The arrangements and their execution, particularly the saxophone parts, are not exactly big-studio efforts, but they are skillful, and they lend a nice touch to the air of innocence and sincerity that Rhio bestows upon her music. One gets the feeling that she has put a lot of heart, hope, and effort into this record, which deserves a lot more attention than it has been getting.

Ana Gabriel "Pecado Original"

Production Director: Mariano Perez Bautista
CBS DRL-20825

"Ay Amor," one of the tunes on this album, topped the Hot Latin 50 chart five weeks ago and hasn't budged since, which tells you a lot about this album. This is a very pleasant surprise, and it proves that fresh talent can be embraced with even more enthusiasm than old pros by listeners who are hungry for good music. Gabriel and the mostly Spanish team behind her have put together an ambitious album, full of surprises that linger behind corners and arrive when least expected. Without overwhelming the listener or battling the singer's temperamental voice for center stage, the musicians contribute a great deal toward making this record a rewarding experience. Gabriel, who

composed "Ay Amor" and three other songs on this album, deserves credit as a singer, too. She has an enchanting voice and a truly original style.

Miguel Bose "XXX"

Producer: Tony Mansfield
WEA Latina WM-42260

Bose's recording company has made this production, recorded in England, a worldwide priority. Besides Spanish, it will also be recorded in French, Italian, and English. A lot of time and expectation have been invested in it. The album is so sophisticated, so delicate that the music seems to have been designed to appeal to all of the intended audiences. Bose's style has never been strident. He cultivates cadences, mellow moods, details, not only with his terse voice but also with his lyrics, which have to be carefully heard to be digested properly.

New Sounds Of Brazil From Celluloid Braziloid Label Debuts

LOS ANGELES New York-based Celluloid Records has launched Braziloid, a new label that will release 40-50 albums of Brazilian music this year in the U.S. and Canada.

According to Jean Karakos, president of Celluloid, the move signals the label's strong belief in the growing commercial viability of Brazilian music.

The first 13 releases, set to hit stores in February and March, will include a sampler album; two albums by Gilberto Gil; and titles by Paulo Moura, Sandra Sa, Lobao, Alcione, Obina Shok, Luiz Melodia, Maria Bethania, Martinho da Vila, Nelson Gonçalves, and Alceu Valença.

Each Braziloid album will be li-

censed from a Brazilian label and pressed in the U.S., says Karakos. The company will release four to five albums per month for the rest of the year, he adds.

"I think we can achieve sales anywhere from 10,000 units per record up to 300,000-400,000 for someone like Sandra Sa," says Karakos. "Brazilian music is very fresh and new, and I think there's a place for this music here, a huge place. We want a real penetration of the market."

Braziloid will launch its campaign with a double-page ad in Tower Records' Pulse magazine. More ads, in-store publications of other chains, will follow.

CHRIS MCGOWAN

FOR WEEK ENDING FEBRUARY 20, 1988

Billboard

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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				Compiled from national Latin radio airplay reports.	
				★★ NO. 1 ★★	
1	1	1	16	ANA GABRIEL CBS	AY AMOR 5 weeks at No. One
2	3	3	11	JUAN GABRIEL ARIOLA	DEBO HACERLO
3	2	2	15	JOSE JOSE ARIOLA	SOY ASI
4	8	23	4	JOSE FELICIANO/PANDORA EMI	NO HAY MAL QUE POR BIEN...
5	4	5	18	JOSE LUIS RODRIGUEZ MERCURY	Y TU TAMBIEN LLORARAS
6	5	6	15	JOSE JAVIER SOLIS MELODY	ME ESTOY VOLVIENDO LOCO
7	7	4	15	EDDIE SANTIAGO TH	LLUVIA
8	6	8	12	BRENDA K. STARR MCA	DESAYUNO DE AMOR
9	9	9	18	LOS YONICS CBS	PETALO Y ESPINAS
10	10	7	19	ROBERTO CARLOS CBS	NEGRA
11	16	14	5	LUIS ANGEL A&M	DAME TU AMOR
12	12	10	13	VICENTE FERNANDEZ/VIKKI CARR CBS	DOS CORAZONES
13	13	12	23	BEATRIZ ADRIANA PROFONO	LA LUNA SERA LA LUNA
14	14	13	30	JULIO IGLESIAS CBS	TODO EL AMOR QUE TE HACE FALTA
15	11	11	15	ALVARO TORRES PROFONO	HAZME OLVIDARLA
16	19	21	8	WILFRIDO VARGAS SONOTONE	A MOVER LA COLITA
17	20	16	15	KARINA RODVEN	SE COMO DUELE
18	15	17	17	FLANS MELODY	CORRE CORRE
19	23	19	8	LISSETTE EMI	GENTE
				★★★ POWER PICK ★★★	
20	25	27	5	JOAN SEBASTIAN MUSART	MASCARADA
21	21	40	3	MARIA CONCHITA ALONSO A&M	Y ES QUE LLEGASTE TU
22	18	20	28	JULIO IGLESIAS CBS	QUE NO SE ROMPA LA NOCHE
23	17	22	13	LAURA FLORES MELODY	DESAMOR
24	27	34	4	LINDA RONSTADT ELEKTRA	POR UN AMOR
25	22	30	5	KARINA TH-RODVEN	A QUIEN
26	29	26	4	LISSETTE EMI	DESCARTAME
27	33	49	3	BONNY CEPEDA COMBO	DARIANA
28	42	—	2	YOLANDITA MONGE CBS	NUNCA TE DIRE ADIOS
29	37	—	2	JOSE LUIS RODRIGUEZ MERCURY	POR ESA MUJER
30	31	24	5	ROCIO DURCAL ARIOLA	CON TODO Y MI TRISTEZA
31	35	25	14	MARIA CONCHITA ALONSO A&M	OTRA MENTIRA MAS
32	48	—	2	ROBERTO CARLOS CBS	AMOR PERFECTO
33	24	18	54	LOS BUKIS LASER	TU CARCEL
34	28	15	19	JOSE FELICIANO EMI	PONTE A CANTAR
35	26	32	5	NELSON NED EMI	LA REVANCHA
				★★★ HOT SHOT DEBUT ★★★	
36	NEW ▶	1		CHAYANNE CBS	PELIGRO DE AMOR
37	NEW ▶	1		MARIO ORTIZ COMBO	HABLAME EN LA CAMA
38	34	35	15	ROCIO BANQUELLS/LUIS MIGUEL WEA LATINA	NO ME PUEDO ECAPAR
39	43	29	4	JOHNNY VENTURA CBS	EL OLOR DE LA LLUVIA
40	NEW ▶	1		PROYECTO M EMI	ESCAPATE CONMIGO
41	41	39	12	ROCIO DURCAL ARIOLA	INFIDELIDAD
42	38	42	5	MARIA SORTE CBS	SOLO QUIERO CONTIGO
43	44	41	5	SERGIO FACHELLI MELODY	CORAZON CAUTIVO
44	45	—	2	LINDA RONSTADT ELEKTRA	Y ANDALE
45	NEW ▶	1		LOS BUKIS LASER	Y AHORA TE VAS
46	30	43	32	LOS BUKIS LASER	ME VOLVI A ACORDAR DE TI
47	NEW ▶	1		JOSE AUGUSTO RCA	YO QUIERO SER
48	49	—	2	JOSE LUIS RODRIGUEZ MERCURY	DAME DAME
49	NEW ▶	1		HAROLD Y ANDY MONTANEZ TH-RODVEN	CON EL PERMISO DE MIS...
50	32	33	29	SONIA RIVAS CBS	DE PECHO A PECHO

○ Products with the greatest airplay gains this week.

Soviet-Bloc Plans Show Effects Of Glasnost

CANNES The effects of growing cultural freedom in the Soviet bloc were much in evidence at the recently concluded MIDEM fair here. The announcements that Soviet authorities had approved a

MIDEM REPORT

major international rock concert in Moscow, that Czechoslovakia would allow direct foreign trading by its record labels, and that a leading Hungarian rock act was being groomed for the U.S. market all showed the Communist nations' readiness to join the world music scene.

The biggest news was of the Moscow concert series in March. David Bowie, U2, Peter Gabriel, Sting, and Jennifer Rush are among the Western artists expected to perform in the largest rock event ever to be staged in the Soviet Union.

The series of three concerts, scheduled for March 25-27 in Moscow's Olympic Stadium, has reportedly won enthusiastic support from the Soviet authorities. With part of the proceeds earmarked for the United Nations' antidrug campaign, the project is seen not only as a major landmark in the new policy of *glasnost* but also as an important contribution to the Soviet Union's efforts to curb its own

growing drug problem.

The contract for the event, which has a \$3 million budget, was negotiated by Munich, West Germany-based production/promotion/management company Arttag and signed by the Soviet cultural authorities Jan. 22, according to Arttag's Klara Landwehr. Other artists named as likely to appear include Falco, the Scorpions, and Level 42, alongside a number of Russian rock acts.

Arttag is currently seeking sponsors for the Soviet rock summit. The backup crew for the staging of the concert will be drawn from West Germany and Hungary, and there are plans to release a live album and video for worldwide distribution.

Meanwhile, the glasnost policy continues to spread throughout the Soviet bloc, notably in Czechoslovakia, where state-owned record company Supraphon has been given increased freedom to set international deals after almost 40 years of strict separation between the production of recordings and their overseas distribution.

Since Jan. 1, Supraphon, the country's largest record company, has had the official go-ahead to establish full-scale foreign trade operations, and many other Czech producers will also enjoy the freedom to negotiate directly with overseas partners.

Hitherto, these companies have had to go through the intermediary of the overseas trade companies that, under Eastern European economic systems, exercised the state's monopoly control of foreign trade. Previously, the Prague-based Artia Foreign Trade Corp. had sold product from the Supraphon and Panton labels in world markets alongside nonre-

cord-industry goods ranging from jewelry to postage stamps.

Under the new provisions, Supraphon is itself responsible for activities formerly undertaken by Artia. These include exports of records, tapes, and compact disks; production of printed music and music literature; licensing of recorded music; custom recording and pressing; the hire and sale of

orchestral materials; publishing deals; and the custom production and export of music video programming. Supraphon will also handle exports from the smaller Panton operation on a commission basis.

Not all Czech companies have made the changeover, however. In Bratislava, the Opus record and
(Continued on next page)

Promos, Spearheaded By EMI's Beatles Campaign, Credited South Africa CD Sales Jump 200% In Year

BY JOHN MILLER

JOHANNESBURG, South Africa Compact disk sales here have risen more than 200% in the last year, thanks mainly to promotional campaigns mounted first by EMI and later by the industry as a whole.

The monthlong EMI campaign in August focused on the Beatles' CDs and saw sales of the eight featured titles increase by more than 500%. Other local companies took note of the successful push and decided to mount an all-industry campaign during the last two months of 1987 on behalf of CD product in general and Christmas CD releases in particular.

With television and radio advertising and consumer competitions

featuring CDs and CD hardware as prizes, the promotion boosted sales and increased awareness.

The main impediment to CD growth here is seen as the high price of the disks, which currently cost the rand equivalent of \$30-\$40 at retail, thanks to the 120% duties and tariffs imposed on landed units by a government that treats CDs as "molded plastics." Negotiations for the reduction of these tariffs have been under way between government officials and the local industry for some time, but they have yet to produce any significant progress.

EMI executives say the company has been able to capture a large share of the CD market because it is able to price its product nearly \$4 below that of any of its competitors.

Midprice classical and pop series have now been introduced, and EMI also put out South Africa's first domestic recording on CD, "Sounds Of Soweto," followed a few months later by Johnny Clegg & Savuka's "Third World Child," which topped CD sales charts here.

EMI marketing director Roddy Quinn says he expects to see several other local companies set CD campaigns around specific titles or packages during the course of 1988, but he adds that it may be some time before CD penetration among black consumers reaches significant levels.

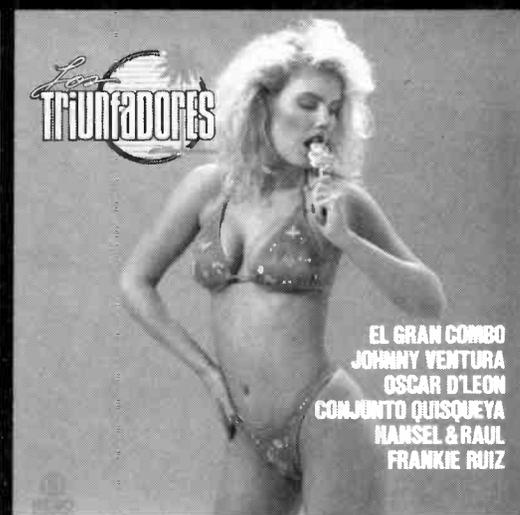
This is largely due to the limited purchasing power of the black community, but also to the domination
(Continued on next page)

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Protests Of Hardships For Composers, Indie Pubs Rejected U.K. Panel OKs WCI Purchase Of Chappell

BY PETER JONES

LONDON The Monopolies and Mergers Commission here has approved Warner Communications Inc.'s acquisition of the Chappell music publishing giant. The go-ahead was reportedly unanimous, despite strong opposition by the Independence For Music Publishers Action Group (IMPACT).

The commission's report says it found no evidence that the amalgamation of the two companies would be against the public interest. The report says the commission carefully considered the argument that the merger could put undue pressure on writers and performers to sign with Warners' associated record company, which would cause a hardship for independent publishers not linked with a record company.

IMPACT had also argued that such in-house exploitation could reduce or even eliminate royalties for composers.

However, the commission decided that the submitted evidence fell short of establishing that Warner/Chappell would behave in such a way.

The commission's ruling that the merger would not conflict with the public interest means that Britain's trade and industry secretary has no power to intervene. It was the secretary who had referred the matter to the commission.

The merger will give Warner/Chappell some 20% of the U.K. music-publishing market.

IMPACT's antimergers campaign—SBK Songs was one of the key indies involved—included full-

page trade-paper advertisements claiming that the merger would "signal the death knell" for U.K. musicians by taking a large bite out of their royalties.

The group asserted that the deal, combined with the proposed abolition of the statutory mechanical-royalty rate, would hit all songwriters hard, but nonperforming composers would be hit hardest.

Originally, SBK had hailed the news that the commission would be conducting an investigation of the merger as a "great victory." The company argued vehemently that Warners, with its film, televi-

sion, and music interests, would want to reduce royalties because it is both a user and a provider of music.

The \$200 million Warner/Chappell deal went through in the U.S. in October. The U.K. inquiry was announced the following week.

The merger still awaits ratification in West Germany, where the Cartel Office's verdict on representations made to it by independent-publishing interests will be made in March. But observers say the U.K. decision should ensure that the deal will go through there, too.

SOVIET-BLOC PLANS SHOW EFFECTS OF GLASNOST

(Continued from preceding page)

publishing operation still exports through the Slovart foreign trade company.

The economic restructuring now under way in Eastern European states has been accompanied by the rapid growth of cultural interchange, with increasing numbers of Western artists performing behind the Iron Curtain and more Communist bloc acts being heard in the West.

"I think the Communist countries are opening up in that whole cultural area," says Concord Video's Joe Clark, who manages Hungarian rock act Vicki & Flirt for all territories outside the Eastern bloc. The act has played Las Vegas and Los Angeles, has been featured on VH-1, and has toured in West Germany and the Far East.

Citing "excellent cooperation"

with the Hungarian government, Clark notes that Concord has rights to the band for five years outside the Eastern bloc, except in Japan, where Toshiba has a two-year hold.

Clark plans to shoot an English-language Vicki & Flirt picture in Hungary, to be coproduced by Hungarian film company Mafilm, for Western theatrical and home video release, while a remix of one of the band's older albums with some new cuts added will be readied for stateside release. Talks with an unnamed major, reportedly A&M, are said to be well under way.

This story was prepared by Ken Terry, Nick Robertshaw, and Peter Belohlavek.

CDs Show Gradual Growth In Singapore Classical Disks Lead Sales As Budget Lines Debut

BY CHRISTIE LEO

SINGAPORE Despite growing acceptance of the compact disk, the market for the format here remains in an early stage of development, with classical product still accounting for almost 60% of CD sales and the full impact of budget and mid-price lines yet to be felt.

IFPI figures for 1986 show that some 500,000 CDs were sold, compared with almost 3 million legally sold cassettes and 4 million pirated tapes. LP sales were almost negligible at around 100,000 units.

Says PolyGram marketing manager David Lee: "Although this is a predominantly cassette market, audio fans have generally shown a preference for good-quality recordings, hence the proliferation of CD sales for classical product."

In addition to classical items, PolyGram now plans to release mid-price pop CDs in order to boost sales

and market penetration. Pacific Music Corp. and EMI are expected to do the same. At Pacific, managing director Steve Tan reports strong sales for the company's current

'Although this is a cassette market, audio fans show a preference for CD'

budget classical CD series, priced between \$8 and \$12 wholesale, noting: "Classical CDs from the budget series appeal mainly to new enthusiasts and students of classical music. We have full-price classical CD re-

CD SALES UP 200% IN SOUTH AFRICA

(Continued from preceding page)

of cassettes, which account for more than 70% of black music sales.

Several years and regular promotional campaigns will be needed before even the white community becomes fully aware of the advantages of CD, Quinn adds, and even

leases as well, and they are consistent sellers."

EMI marketing manager Betty Eng adds: "Consumers are still a little confused about CD, mainly because of the price constraints. CD prices have dropped in the last couple of years, but it will take some time yet before they become affordable to the average consumer. In the meantime, we will be releasing midprice product from time to time to cater to the growing CD market."

Local retailers say budget CDs are selling well. The manager of one chain reports demand not only for new CD releases but also for low-priced, back-catalog titles often bought as replacements for existing LP and cassette collections.

if CD sales grow to 20% of overall unit sales—as in other world markets at present—this would not be enough to justify the opening of a CD manufacturing plant in South Africa.

Copyright Act Amendments Expected To Pass In Senate

BY KIRK LaPOINTE

OTTAWA The House of Commons has passed amendments to the 1924 Copyright Act that impose far stiffer penalties on those who infringe on copyrights and that provide more rights for the country's music creators.

Additionally, a key aspect of the bill for the music industry is the abolition of the 2-cents-a-song compulsory-mechanical rate. In its place, creators and record companies have been charged with the responsibility to negotiate a new rate. Indications last week were that the two sides are ready to reach a deal when the bill becomes law.

Without a recorded vote—an indication that all three parties endorsed the bill—Bill C-60 was referred Feb. 3 to the Canadian Senate for study and passage. It is expected to have smooth sailing there and swift proclamation into law.

"After more than 60 years of increasing social, economic, and technological change, the watchdog over these rights, our original Copyright Act, has become an animal with little bark and even less bite," said Roger Clinch, parliamentary secretary to Communications Minister Flora MacDonald, on the last day of debate before the bill was approved.

When introduced last summer, it was expected that the bill would be dealt with swiftly. Instead, several industry groups criticized its wording as too vague, even though the government has been wrestling for years with proposals for change and

presumably could have fine-tuned the wording of a bill long before.

As a result of these concerns, several amendments were introduced and passed—a key one being the definition of the term "collective" to ensure that such groups as film makers and music publishers are not included.

Meanwhile, in the closing minutes of debate, the government promised to introduce a second phase of copyright reform by June. That phase is expected to deal with such thorny issues as home taping and the limits to which broadcasters and cable companies can use copyright works before paying for them. A rental right is also anticipated in phase two.

For years, the music industry has complained about inadequate protection for its creations. Nonindustry estimates of home taping range up to 12% of overall business and a new industry study may even top that. It is unclear, however, which way the government is leaning on how to address the home taping issue. The industry is pushing for some form of levy, either on blank tape or on hardware, that would then be disbursed to creators.

But, as the government heads toward an election, it is uncertain whether the second phase will pass before the Commons is dissolved for the campaign. If the second phase has priority for the government, it is also unclear if the government would wish to impose any form of a consumer-based levy, an unpopular move that would likely engender voter hostility.

CRIA Gets 'Bad' And 'Dirty' Multiplatinum Hits Kick Off '88

OTTAWA Pre-Christmas superstar releases carried over their cachet at the cash register in January by sailing up the certification indexes.

Leading the way was Michael Jackson's "Bad," which moved past six-times platinum (600,000 Canadian sales), which is a healthy, fast, and not at all unsuccessful showing for the album, even in view of Jackson's 2-million-plus-selling "Thriller" release. No doubt, 600,000 sales in Canada aren't made on hype alone.

Also in January, the "Dirty Dancing" soundtrack was certified triple and quadruple platinum, "Hysteria" by Def Leppard went quadruple platinum, and "Faith" by George Michael went triple platinum.

Quietly, the Eagles broke the diamond-certification mark for the second time in a couple of months, as their "Hotel California" release of 1976 finally surpassed 1 million sales.

"Tiffany" was the only other multiplatinum release, moving past the 200,000-sales mark for double-platinum certification in the month, according to the January notification from the Canadian

Recording Industry Assn. that listed 26 certifications.

The platinum certifications for January are the following: "Actually" by the Pet Shop Boys; "The Magic Of Zamfir" by Zamfir; "Live In Australia With The Melbourne Symphony Orchestra" by Elton John; "The California Raisins"; and two all-hits packages, "Hit After Hit" and "Super Tracks." Only one Canadian-content release went platinum in the month: "Pop Goes The World" by Men Without Hats.

Certified gold in the month were "Hit After Hit"; "Actually"; "All The Best" by Paul McCartney; "Treasury Of Love" by Floyd Cramer; "Encore" by Zamfir; and three all-hits packages, "Big Hits '87," "Super Tracks," and "Just The Two Of Us." All of the hits packages are from PolyTel, the direct marketing arm of PolyGram Inc. Canada.

It was a big month, too, for Canada's Blue Rodeo, whose debut album, "Outskirts," and single, "Try," both surpassed gold. The Bill Medley-Jennifer Warnes duet, "(I've Had) The Time Of My Life," added to the success of "Dirty Dancing" by going gold.

Italy's Baby Records tries its hand at TV ... see page 59

HITS of the WORLD

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BRITAIN (Courtesy MuSic Week/Gallup) As of 13/6/88

This Week	Last Week	SINGLES
1	1	I THINK WE'RE ALONE NOW TIFFANY MCA
2	16	I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
3	2	WHEN WILL I BE FAMOUS? BRO'S CBS
4	8	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
5	10	CANDLE IN THE WIND (LIVE) ELTON JOHN ROCKET
6	12	THE JACK THAT HOUSE BUILT JACK 'N' CHILL OVAL/10/VIRGIN
7	9	SHAKE YOUR LOVE DEBBIE GIBSON ATLANTIC
8	27	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE
9	5	ROK DA HOUSE BEATMASTERS/COOKIE CREW RHYTHM KING/MUTE
10	17	SAY IT AGAIN JERMAINE STEWART 10/VIRGIN
11	7	O L'AMOUR DOLLAR LONDON
12	4	SIGN YOUR NAME TERENCE TRENT D'ARBY CBS
13	3	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
14	13	HOT IN THE CITY BILLY IDOL CHRYSALIS
15	20	VALENTINE T'PAU SIREN/VIRGIN
16	6	HOUSE ARREST KRUSH FON/CLUB
17	11	COME INTO MY LIFE JOYCE SIMS SLEEPING BAG/LONDON
18	25	GIVE ME ALL YOUR LOVE WHITESNAKE EMI
19	18	TIRED OF GETTING PUSHED AROUND 2 MEN A DRUM MACHINE & A TRUMPET FFRR/LONDON
20	NEW	TOWER OF STRENGTH (BOMBAY MIX) THE MISSION MERCURY/PHONOGRAM
21	15	IDEAL WORLD (REMIX) THE CHRISTIANS ISLAND
22	29	MANDINKA SINEAD O'CONNOR ENSIGN/CHRYSALIS
23	14	STUTTER RAP (NO SLEEP TIL BEDTIME) MORRIS MINOR & THE MAJORS 10/VIRGIN
24	39	LET'S GET BRUTAL NITRO DELUXE COOLTEMPO/CHRYSALIS
25	36	GIMME HOPE JO'ANNA EDDY GRANT ICE
26	38	SPY IN THE HOUSE OF LOVE WAS NOT WAS FONTANA/PHONOGRAM
27	19	RISE TO THE OCCASION CLIMIE FISHER EMI
28	26	GIVE ME THE REASON LUTHER VANDROSS EPIC
29	28	I WANNA BE A FLINTSTONE THE SCREAMING BLUE MESSIAHS WEA
30	22	I FOUND SOMEONE CHER GEFFEN
31	21	HEATSEEKER AC/DC ATLANTIC
32	NEW	DIGNITY DEACON BLUE CBS
33	NEW	HEAVEN KNOWS ROBERT PLANT ESPARANZA/WEA
34	NEW	NEVER KNEW LOVE LIKE THIS ALEXANDER O'NEAL FEATURING CHERRELLE TABU
35	24	ANGEL EYES WET WET WET PRECIOUS/PHONOGRAM
36	33	WILD HEARTED WOMAN ALL ABOUT EVE MERCURY/PHONOGRAM
37	31	I GOT DA FEELIN'/IT'S LIKE... SWEET TEE COOLTEMPO/CHRYSALIS
38	34	NO MORE LIES SHARPE & NUMAN POLYDOR
39	23	ALL DAY AND ALL OF THE NIGHT THE STRANGLERS EPIC
40	35	VICTORIA THE FALL BEGGARS BANQUET
1	1	ALBUMS TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
2	NEW	AC/DC BLOW UP YOUR VIDEO ATLANTIC/WEA
3	2	THE CHRISTIANS THE CHRISTIANS ISLAND
4	6	T'PAU BRIDGE OF SPIES SIREN
5	10	JOYCE SIMS COME INTO MY LIFE FFRR/LONDON
6	4	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
7	3	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
8	7	MIRAGE THE BEST OF MIRAGE JACK MIX '88 STYLUS
9	9	INXS KICK MERCURY/PHONOGRAM
10	12	MICHAEL JACKSON BAD EPIC
11	5	THE POGUES IF I SHOULD FALL FROM GRACE WITH GOD STIFF
12	13	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
13	8	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
14	17	VARIOUS THE GREATEST LOVE TELSTAR
15	16	JELLYBEAN JUST VISITING THIS PLANET CHRYSALIS
16	24	DUSTY SPRINGFIELD DUSTY—THE SILVER COLLECTION PHONOGRAM
17	15	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
18	14	GEORGE MICHAEL FAITH EPIC
19	11	DAVID LEE ROTH SKYSCRAPER WARNER BROS.
20	18	PET SHOP BOYS ACTUALLY PARLOPHONE
21	29	LUTHER VANDROSS GIVE ME THE REASON EPIC
22	20	VARIOUS LIFE IN THE FAST LANE TELSTAR
23	23	ERIC CLAPTON/CREAM THE CREAM OF ERIC CLAPTON POLYDOR
24	22	WHITNEY HOUSTON WHITNEY ARISTA
25	26	ALEXANDER O'NEAL HEARSAY TABU
26	19	ALISON MOYET RAINDANCING CBS
27	34	MICHAEL JACKSON THE MICHAEL JACKSON MIX STYLUS
28	30	WHITESNAKE WHITESNAKE 1987 EMI
29	21	VARIOUS PHANTOM OF THE OPERA POLYDOR
30	37	SINEAD O'CONNOR THE LION AND THE COBRA ENSIGN/CHRYSALIS
31	25	VARIOUS NOW THAT'S WHAT I CALL MUSIC 10 EMI/VIRGIN/POLYGRAM
32	28	U2 THE JOSHUA TREE ISLAND
33	32	CHER CHER GEFFEN
34	27	PRETENDERS THE SINGLES WEA
35	NEW	DEBBIE GIBSON OUT OF THE BLUE ATLANTIC
36	33	PAUL McCARTNEY ALL THE BEST! PARLOPHONE
37	NEW	CLIMIE FISHER EVERYTHING EMI
38	NEW	VARIOUS JACKMASTER VOLUME 2 DJ INTERNATIONAL/LONDON
39	35	UB40 THE VERY BEST OF UB40 VOL 1 VIRGIN
40	38	ERASURE THE CIRCUS MUTE

CANADA (Courtesy The Record) As of 2/15/88

		SINGLES
1	1	FAITH GEORGE MICHAEL COLUMBIA/CBS
2	2	POP GOES THE WORLD MEN WITHOUT HATS MERCURY/POLYGRAM
3	3	THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC/CBS
4	6	GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE/WARNER BROS./WEA
5	7	COULD'VE BEEN TIFFANY MCA/MCA
6	4	WHEN A MAN LOVES A WOMAN LUBA CAPITOL
7	15	PUMP UP THE VOLUME M/A/R/R/S VERTIGO/POLYGRAM
8	18	CRYING ROY ORBISON/K.D. LANG VIRGIN/A&M
9	5	CHERRY BOMB JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
10	17	TELL IT TO MY HEART TAYLOR DAYNE ARISTA/BMG
11	11	HAZY SHADE OF WINTER BANGLES DEF JAM/COLUMBIA
12	12	CATCH ME (I'M FALLING) (FROM THE FILM "HIDING OUT") PRETTY POISON VIRGIN
13	13	NEED YOU TONIGHT INXS ATLANTIC/WEA
14	14	I NEED A MAN EURYTHMICS RCA/BMG
15	NEW	WHAT HAVE I DONE TO DESERVE THIS PET SHOP BOYS & DUSTY SPRINGFIELD EMI MANHATTAN/CAPITOL
16	20	DUDE (LOOKS LIKE A LADY) AEROSMITH GEFFEN/WEA
17	9	I THINK WE'RE ALONE NOW TIFFANY MCA/MCA
18	8	THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES BMG
19	19	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE MCA/MCA
20	NEW	SEASONS CHANGE EXPOSE ARISTA/BMG
1	3	ALBUMS VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
2	1	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM
3	2	GEORGE MICHAEL FAITH COLUMBIA/CBS
4	9	TIFFANY MCA/MCA
5	6	MICHAEL JACKSON BAD EPIC/CBS
6	4	GEORGE HARRISON CLOUD NINE DARK HORSE/WARNER BROS./WEA
7	8	INXS KICK ATLANTIC/WEA
8	7	U2 THE JOSHUA TREE ISLAND/MCA
9	5	STING ...NOTHING LIKE THE SUN A&M
10	11	EURYTHMICS SAVAGE RCA/BMG
11	10	BILLY IDOL VITAL IDOL CHRYSALIS/MCA
12	15	WHITESNAKE GEFFEN/WEA
13	19	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
14	16	MEN WITHOUT HATS POP GOES THE WORLD POLYGRAM
15	13	ELTON JOHN LIVE IN AUSTRALIA MCA/MCA
16	12	ROBBIE ROBERTSON GEFFEN/WEA
17	18	BELINDA CARLISLE HEAVEN ON EARTH MCA/MCA
18	14	BRUCE SPRINGSTEEN TUNNEL OF LOVE COLUMBIA/CBS
19	NEW	DAVID LEE ROTH SKYSCRAPER WARNER BROS./WEA
20	20	WHITNEY HOUSTON WHITNEY ARISTA/BMG

WEST GERMANY (Courtesy Der Musikmarkt) As of 2/8/88

		SINGLES
1	1	ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE/EMI
2	2	MY LOVE IS A TANGO GUILLERMO MARCHENA TELDEC
3	3	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
4	4	SOLANG' MAN NOCH TRAEUME LEBEN KANN, MUENCHENER FREIHEIT, U.L.S.O. U. JACKSON SINGER CBS
5	5	KU ESS' DIUE HAND M SCHOENE FRAU EAV
6	9	BEHIND THE WHEEL DEPECHE MODE MUTE
7	6	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
8	11	HERE I AM DOMINOE RCA
9	8	CHINA IN YOUR HAND T'PAU VIRGIN
10	7	WHEN I FALL IN LOVE/ MY ARMS KEEP MISSING YOU RICK ASTLEY RCA
11	16	I NEED YOU V.B.V.S.M.P. BCM RUSH
12	NEW	EVERYTHING'S COMING UP ROSES BLACK A&M/DGG
13	17	BLUEPRINT RAINBIRDS MERCURY/PHONOGRAM
14	13	JULIAN MANDY WINTER EMI
15	10	GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE/WEA
16	12	MY BABY JUST CARES FOR ME NINA SIMONE ZYX
17	NEW	SIGN YOUR NAME TERENCE TRENT D'ARBY CBS
18	NEW	FATHER FIGURE GEORGE MICHAEL EPIC
19	15	ONCE UPON A LONG AGO PAUL McCARTNEY PARLOPHONE
20	NEW	DIE KUH MINIPIGS INTERCORD
1	1	ALBUMS SOUNDTRACK DIRTY DANCING RCA/ARIOLA
2	2	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
3	5	RAINBIRDS RAINBIRDS MERCURY/PHONOGRAM
4	3	ERSTE ALLGEMEINE VERUNSICHERUNG LIEBE, TOD & TEUFEL EMI
5	4	PET SHOP BOYS ACTUALLY PARLOPHONE/EMI
6	8	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
7	6	SIGI SCHWAB ANNA—SOUNDTRACK TELDEC
8	7	FOREIGNER INSIDE INFORMATION ATLANTIC
9	13	PAUL McCARTNEY ALL THE BEST PARLOPHONE
10	12	BLACK WONDERFUL LIFE A&M
11	9	T'PAU BRIDGE OF SPIES VIRGIN
12	11	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
13	15	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
14	10	BEE GEES E.S.P. WARNER BROS.
15	16	GEORGE HARRISON CLOUD NINE DARK HORSE/WEA
16	18	GEORGE MICHAEL FAITH EPIC
17	17	MICHAEL JACKSON BAD EPIC
18	NEW	CLIMIE FISHER EVERYTHING EMI
19	19	STING ...NOTHING LIKE THE SUN A&M/DG
20	NEW	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN

JAPAN (Courtesy Music Labo) As of 2/8/88

		SINGLES
1	NEW	AL-MAUJ AKINA NAKAMORI WARNER/PIONEER/MC CABIN
2	NEW	BELIEVE AGAIN YUI ASAJA HUMMING BIRD/FUJI/PACIFIC/NICHION/ROPPONGIE
3	1	STRANGER TONIGHT YOKO OGINOME VICTOR/JCM/NICHION
4	2	KAZE NO LONELY WAY KIYOTAKA SUGIYAMA VAP/BERMUDA
5	6	KANASHINE MISATO WATANABE EPIC/SONY/NICHION/SUNDER M/HEARTLAND
6	3	GLASS NO JYUJAI HIKARU GENJI PONY/CANYON/JOHNNYS P/FUJI/PACIFIC/YAMAH
7	NEW	KAGAMI NO NAKA NO ACTRESS MAIKO NAKAHARA TOSHIBA/EMI
8	4	ICHIGATSU NO AME WO WASURENAI THE ALFEE PONY/CANYON/TANABE
9	5	YUME DE AIMASHOU TOSHIHIKO TAHARA PONY/CANYON/JOHNNYS
10	8	OTOKO TO ONNA NO HASHIGOZAKE TESTUYA TAKEDA WITH YOSHIMI ASHIKAWA POLYDOR/SHYUCHI M/WISPER M
1	1	ALBUMS HIKARU GENJI HIKARU GENJI PONY/CANYON
2	5	KAHORU KOHIRUIMAKI HEARTS ON PARADE EPIC/SONY
3	3	YUMI MATSUOYA BEFORE THE DIAMOND DUST FADES TOSHIBA/EMI
4	2	SHIZUKA KUDO MYSTERIOUS PONY/CANYON
5	4	KIYOTAKA SUGIYAMA KONA WEATHER VAP
6	9	MIHO NAKAYAMA COLLECTION KING
7	6	YOKO OGINOME POP GROOVER VICTOR
8	8	REBECCA POISON CBS/SONY
9	7	MAMIKO TAKAI WATASHI NO MAMADE PONY/CANYON
10	10	YOSUI INOUE NEGATIVE FOR LIFE

MUSIC & MEDIA PAN-EUROPEAN CHARTS 2/13/88

		HOT 100 SINGLES
1	1	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
2	2	ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE
3	4	I THINK WE'RE ALONE NOW TIFFANY MCA
4	3	ETIENNE GUESCH PATTI COMOTION/EMI
5	6	SIGN YOUR NAME TERENCE TRENT D'ARBY CBS
6	5	BOYS SABRINA FIVE RECORDS
7	7	LA BAS JEAN JACQUES GOLDMAN & SIRIMA EPIC
8	NEW	WHEN WILL I BE FAMOUS? BRO'S CBS
9	9	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
10	11	MY LOVE IS A TANGO GUILLERMO MARCHENA TELDEC
11	12	SANS CONTREFAÇON MYLENE FARMER POLYDOR
12	8	CHINA IN YOUR HAND T'PAU SIREN
13	15	KU ESS' DIE HAND, SCHOENE FRAU ERSTE ALLGEMEINE VERUNSICHERUNG EMI
14	14	HOUSE ARREST KRUSH MERCURY
15	NEW	NEVER CAN SAY GOODBYE COMMUNARDS LONDON
16	NEW	BEHIND THE WHEEL DEPECHE MODE MUTE
17	NEW	QUELQUE CHOSE DANS MON COEUR ELSA GM PRODUCTIONS/ARIOLA
18	19	SO LANG' MAN TRAEUME NOCH LEBEN KANN MUENCHENER FREIHEIT CBS
19	10	WHEN I FALL IN LOVE RICK ASTLEY RCA
20	NEW	ROK DA HOUSE BEATMASTERS/COOKIE CREW RHYTHM KING/MUTE
1	1	HOT 100 ALBUMS TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
2	2	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
3	4	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
4	5	SOUNDTRACK DIRTY DANCING RCA
5	3	GEORGE MICHAEL FAITH EPIC
6	7	MADONNA YOU CAN DANCE SIRE
7	6	MICHAEL JACKSON BAD EPIC
8	8	T'PAU BRIDGE OF SPIES SIREN
9	9	PET SHOP BOYS ACTUALLY PARLOPHONE
10	13	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
11	20	CHRISTIANS THE CHRISTIANS ISLAND
12	12	JEAN JACQUES GOLDMAN ENTRE GRIS CLAIR ET GRIS FONCE EPIC
13	11	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
14	10	STING ...NOTHING LIKE THE SUN A&M
15	14	ERSTE ALLGEMEINE VERUNSICHERUNG LIEBE, TOD UND TEUFEL EMI
16	18	PAUL McCARTNEY ALL THE BEST PARLOPHONE
17	15	FOREIGNER INSIDE INFORMATION ATLANTIC
18	17	POGUES IF I SHOULD FALL FROM GRACE WITH GOD POGUE/MAHONE
19	NEW	RAINBIRDS RAINBIRDS MERCURY
20	NEW	GEORGE HARRISON CLOUD NINE DARK HORSE

AUSTRALIA (Courtesy Australian Music Report) As of 2/15/88

		SINGLES
1	1	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
2	3	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
3	2	GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE
4	5	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
5	6	FAITH GEORGE MICHAEL EPIC
6	7	PUMP UP THE VOLUME M/A/R/R/S/ VIRGIN
7	4	RUN TO PARADISE CHOIRBOYS MUSHROOM
8	8	SAY YOU WILL FOREIGNER ATLANTIC
9	15	WALK THE DINOSAUR WAS NOT WAS MERCURY
10	NEW	I SHOULD BE SO LUCKY KYLIE MINOGUE MUSHROOM
11	14	NOTHING'S GONNA CHANGE MY LOVE GLENN MEDEIROS MERCURY
12	9	HEATSEEKER AC/DC ALBERT PRODUCTIONS
13	17	NEVER CAN SAY GOODBYE COMMUNARDS LONDON
14	11	CELEBRATION DRAGON RCA
15	NEW	WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
16	12	DRIVING WHEELS JIMMY BARNES MUSHROOM
17	13	HOLD ME NOW JOHNNY LOGAN EPIC
18	10	MONY MONY BILLY IDOL CHRYSALIS
19	NEW	FATHER FIGURE GEORGE MICHAEL EPIC
20	18	I THINK WE ARE ALONE NOW TIFFANY MCA
1	2	ALBUMS SOUNDTRACK DIRTY DANCING RCA
2	3	AC/DC BLOW UP YOUR VIDEO ALBERT PRODUCTIONS
3	1	THE TWELFTH MAN WIRED WORLD OF SPORTS EMI
4	4	ICEHOUSE MAN OF COLOURS REGULAR
5	5	JIMMY BARNES FREIGHT TRAIN HEART MUSHROOM
6	7	PINK FLOYD A MOMENTARY LAPSE OF REASON CBS
7	6	GEORGE MICHAEL FAITH EPIC
8	9	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
9	8	INXS KICK WEA
10	16	JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY
11	11	COLD CHISEL RAZOR SHOGS WEA
12	12	BILLY IDOL VITAL IDOL CHRYSALIS
13	10	MIDNIGHT OIL DIESEL AND DUST CBS
14	NEW	NOISEWORKS NOISEWORKS CBS
15	NEW	MICHAEL JACKSON BAD EPIC
16	14	JOHN FARNHAM WHISPERING JACK WHEATLEY
17	15	STING ...NOTHING LIKE THE SUN A&M
18	17	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
19	NEW	PAT BENATAR BEST SHOTS CHRYSALIS
20	18	GEORGE HARRISON CLOUD NINE DARK HORSE

FRANCE (Courtesy of Europe 1) As of 1/23/88

		SINGLES
1	1	ETIENNE GUESCH PATTI COMOTION/PATHE MARCONI
2	2	LA BAS J. J. GOLDMAN EPIC/CBS
3	7	BOYS SABRINA BABY RECORDS/POLYDOR
4	5	SANS CONTREFAÇON MYLENE FARMER POLYDOR
5	9	LAURA JOHNNY HALLYDAY PHILIPS
6	8	RICK ASTLEY NEVER GONNA GIVE YOU UP RCA
7	17	QUELQUE CHOSE DANS MON COEUR ELSA RCA
8	4	BAMBOLEO/DJOBI DJOBA GIPSY KINGS PEM/CBS
9	10	MADEMOISELLE CHANTE LE BLEUES PATRICIA KAAS POLYDOR
10	3	LA BAMBALOS LOSLOBOS BARCLAY
11	11	20 ANS PIERRE BACHELET AVREP/RCA
12	12	TOUS LES BATEAUX S'ENVOLENT MICHEL SARDOU TREMA
13	18	YOU WIN AGAIN THE BEE GEES WEA
14	6	C'EST L'AMOUR LEOPOLD NORD ET VOUS RCA
15	13	ELLA ELLE L'A FRANCE GALL APACHE/WEA
16	14	SHE'S MY GIRL DAVID HALLYDAY PHONOGRAM
17	19	EVERLASTING LOVE SANDRA VIRGIN
18	NEW	MAITRESSE IMAGES FLARENASCH
19	NEW	GINA DAVID & JONATHAN PATHE MARCONI
20	NEW	I SURRENDER SAMANTHA FOX JIVE

MIDEM '88

Top Names In International Music Make The '88 Scene In Cannes

CANNES The annual MIDEM gathering here Jan. 24-29 brought out 7,480 attendees from around the world. The total number of companies attending was 1,905, including 245 from the U.S.

The diverse crowd of lawyers, retailers, manufacturers, and others debated everything from digital audiotape, compact disk video, and CD pricing to record rental, digital sampling, and European mechanical royalty accounting.

Naturally, *Billboard* was there in force to give our readers the complete story in words and pictures. Coverage continues this week on pages 3, 60, and 67.



Mike Hennessey, managing director of *Billboard* Ltd., raises a glass to MIDEM Organization executives. Shown, from left, are Hennessey; Xavier Roy, joint managing director, MIDEM; Peter Thomas, joint managing director, Telso; Theo Roos, publisher, *Billboard* Operations Europe; Bob Bingham, joint managing director, MIDEM; Gene Smith, associate publisher, *Billboard*; and Peter Clark, joint managing director, Telso.



Hungarian rockers Viki and Flirt perform at a MIDEM gala.



Chrysalis chairman Chris Wright, left, stands tall with Stuart Slater, the newly appointed president of Chrysalis Music.



Carol Decker of T'Pau puts her heart and soul into it at the MIDEM opening gala—a bill that also featured Squeeze, the Communards, and Johnny Clegg & Savuka.



Nesuhi Ertegun cautions against record rental at the *Billboard*/Music & Media cocktail party.



Rondor Music names Halit Uman managing director of its French operations. Pictured, from left, are Stuart Hornall, managing director, Rondor Music U.K.; Uman; and Lance Freed, president of Rondor Music International.

Questions Raised By Sony's Purchase Of CBS Takeover Deals: The Artists' Stake

BY MICHAEL SUKIN

This is another in a series of guest columns covering business and financial topics. This week's columnist, Michael Sukin, is a senior partner in the New York law firm of Berger & Steingut, specializing in domestic and international entertainment matters and copyright and intellectual property laws. He is a member of the Entertainment Law committees of the city, state, federal, and international bar associations and lectures regularly on these issues.

GUEST COLUMN



Michael Sukin

As mergers and acquisitions change the shape of the home entertainment industry, a significant segment of that industry has yet to be heard from—the artists and writers.

It is still far too early to gauge the impact of these changes on the creative side of the business, but it is an issue that bears some scrutiny.

The recent acquisition of the CBS Records Group by Sony Corp. of Japan is an appropriate place to start, although it is not the only current example.

Essentially, a recording artist who signed to a CBS label was signing on to the entire corporate entity. The record company was part of a major American institution whose "eye" was a historical and emotional reference point for two generations of television babies. Most musicians and writers

are part of that population. Suddenly, however, CBS artists woke up to find they are now signed to a different entity. Aside from the philosophical and psychological impact of voiding the "American connection," from a business standpoint, the artist may feel he is getting something different than what he initially bargained for—not necessarily better or worse, but different.

For example, an artist who signed with CBS on the basis of its deep pockets or potential tie-ins with its broadcasting or magazine activities has inherited a new set of criteria. Sony is a superbly managed company with a world-renowned marketing organization—and marketing has not been one of the U.S. record industry's great strengths. These are major pluses, of course, but they don't change the fact that the nature of the corporate entity—and the artist's relationship with that entity—have changed. CBS Records' excellent management may remain in place, but it has a new parent. Again, that may turn out to have no relevance whatsoever to the artists on the roster. Or it might prove to have an impact on the artists and their potential earnings. The digital audiotape question represents just one case in which there is potential for artists' interests to clash with those of top Sony management.

The second key issue facing an artist is a possible contractual recourse in the event that a merger or acquisition violates the bargain. Here, the issue is subtle. It is up to the artist and attorney to judge whether the recording contract allows the old company to sell or assign recording rights to the new entity. Not every assignment clause fits every circumstance.

Artists whose contracts do include the right to challenge the agreement on this ground may run into another problem, however. Generally, that right can only be asserted for a limited period of time. Since the intelligent and logical course of action for most artists in this situation is to wait and see, assuming things will work out for the best, asserting the right to void the contract is probably counterproductive.

With other companies also said to be on the prowl for music software acquisitions, more artists could be facing similar dilemmas in the next few years.

Moreover, the impact of the financial world on artists and writers hardly ends with the record labels. For example, the recent move to take International Creative Management private could have an impact on artists represented by that talent agency. Obviously, an agent with an equity stake in his company will be more motivated than a straight 10-percenter. Once again, it is too early to make any judgment, but certainly not too early for artists and their managers and attorneys to begin thinking about how they fit into the financial puzzle.

Broadcast Meet Predicts Strong Outlook For Radio

NEW YORK A 7%-10% increase in 1988 radio advertising expenditures, tied to a growing emphasis on regional ad campaigns, was forecast at a recent broadcasting seminar here.

The second annual Television and Radio Outlook, sponsored by the investment firm Sillerman-Magee Communications Management Corp., examined near-term prospects for retail sales, advertising expenditures, and station acquisitions.

William Stakelin, president and chief executive of the Radio Advertising Bureau, which represents 4,000 U.S. stations, argued that radio, as a local medium, would benefit from advertisers' continuing efforts to regionalize campaigns for their target markets. Other panelists agreed that the radio industry's increasing specialization and accommodation to individual markets will push 1988 revenues up nearly twice as high as retail growth at station

level.

Ken Swetz, president of Katz Radio Group, forecast overall 7% growth in radio advertising expenditures this year, while Westwood One Inc. president William Battison projected 8%-10% growth for network radio in 1988.

Regarding the outlook for broadcast transactions, seminar participants pointed to the "availability of affordable financing" as the major impediment to merger and acquisition activity this year. Nevertheless, lender caution is not seen as halting viable radio or television station transfers (Billboard, Nov. 14).

"Values should hold for prominent stations and, in fact, once the impact of the new tax law is understood, the sellers will factor in the attractiveness of deferred payments," said Robert F.X. Sillerman, chairman and chief executive of Sillerman-Magee. "Prices for midlevel stations may come back up slightly," he concluded.

Sales, Income Up At A.M.E. Firm Reports 1st-Quarter Gains

NEW YORK A.M.E. Inc., a supplier of videotape postproduction services, reports increased earnings and revenues for the first fiscal quarter, ended Dec. 31.

Net income for the three-month period was up 87% to \$1.25 million, compared with \$671,638 in the year-ago quarter. Net sales for the quarter were \$10.93 million, a 34% increase over the the previous year's first-quarter figure of \$8.16 million.

Earnings per share were 25 cents, compared with 17 cents in the comparable period of the previous fiscal year.

Andrew McIntyre, chairman and chief executive of the company, says A.M.E.'s recent move into the New York market via the acquisition of the assets of JSL Video Services and db Sound Studios should boost revenues even more this year.

Net Earnings \$12.5 Mil After Loss In '86 Multimedia Posts '87 Profit

NEW YORK Multimedia Inc., a diversified media company with interests in newspapers, television, radio, and cable, reports 1987 net earnings of \$12.5 million, compared with a net loss of \$4.7 million in 1986.

The company says 1987 revenues were \$410.8 million, up 10% from \$371.8 million in the previous 12 months.

Each of the four operating divi-

sions produced increases in 12-month operating profits, Multimedia says.

Total operating cash flow for the year rose 14% to \$160.2 million. Broadcasting cash flow was up 12% to \$50.4 million.

For the fourth quarter, net income was \$5 million on \$111.2 million in revenue. This compares with a \$2.5 million fourth-quarter loss on \$100.4 million in revenues in 1986.

Koss Corp. Reports 77% 2nd-Quarter Income Jump

NEW YORK Koss Corp. reported net income of \$998,357 in the second quarter ended Dec. 31. This is a 77% increase over \$564,471 in the previous year's quarter.

Sales for the three months were up 40% to \$8.6 million, compared with \$6.1 million in the previous year.

For the six months, net income

was up 56% to \$1.74 million, while sales rose 37% to \$15.5 million.

John Koss, chairman of the Milwaukee-based company, attributed the first-half gains to a focus on the stereophone industry. He said Koss had added a second shift in its factory to keep pace with rising demand for the firm's Kordless speaker and stereophone products.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 2/1	Close 2/8	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	236	158 1/2	158 1/2	-1/2
Cannon Group	52	4	4	.....
Capital Cities Communications	195.9	338	343	+5
Coca-Cola	3172	36 1/2	35 1/2	-1/2
Walt Disney	2499.9	57 1/2	54 1/2	-3 1/2
Eastman Kodak	12693.7	43 1/2	40 1/2	-2 1/2
Gulf & Western	611.5	71 1/2	70 1/2	-1/2
Handleman	247.2	26 1/2	25	-1 1/2
MCA Inc.	1406	38 1/2	39	+1/2
MGM/UA	35.9	7 1/2	8	+1/2
Musiland	450.5	24 1/2	32 1/2	+8 1/2
Orion Pictures Corp.	1025.2	14	16 1/2	+2 1/2
Primerica	1031.8	27 1/2	27 1/2	.....
Sony Corp.	165.5	36 1/2	35 1/2	-1/2
TDK	13.6	70	68 1/2	+1 1/2
Vestron Inc.	63	4 1/2	4 1/2	.....
Warner Communications Inc.	3165.8	28 1/2	29 1/2	+1 1/2
Westinghouse	1710.3	51	47 1/2	-3 1/2
AMERICAN STOCK EXCHANGE				
Comptron	26.5	2 1/2	3 1/2	+1 1/2
Electrosound Group Inc.	4.3	6	5 1/2	-1/2
Lorimar/Telepictures	1274.8	9 1/2	10 1/2	+1 1/2
New World Pictures	28.8	3	2 1/2	-1/2
Price Communications	22.8	9 1/2	8 1/2	-1 1/2
Prism Entertainment	15.3	2 1/2	2 1/2	.....
Turner Broadcasting System		23 1/2	23 1/2	.....
Unitel Video	3.8	9	8 1/2	-1/2
Wherehouse Entertainment	32.5	14 1/2	14	-1/2
OVER THE COUNTER				
Crazy Eddie		1 1/2	1 1/2	-1/2
Dick Clark Productions		5 1/2	5 1/2	.....
Infinity Broadcasting		17 1/2	17	-1/2
Josephson Inc.		12	11 1/2	-1/2
LIN Broadcasting		48	47 1/2	-1/2
Lieberman Enterprises		15 1/2	16 1/2	+1 1/2
Malrite Communications Group		6 1/2	7	+1/2
Recoton Corp.		3 1/2	3 1/2	.....
Reeves Communications		5 1/2	5 1/2	.....
Satellite Music Network, Inc.		4	4 1/2	+1/2
Scripps Howard Broadcasting		80	79 1/2	-1/2
Shorewood Packaging		11 1/2	11 1/2	.....
Sound Warehouse		10 1/2	10 1/2	.....
Specs Music		6	5 1/2	-1/2
Stars To Go Video		1 1/2	1 1/2	.....
Trans World Music		18 1/2	18 1/2	.....
Tri-Star Pictures				.....
Wall To Wall Sound And Video		3	3	.....
Westwood One		21 1/2	20 1/2	-1/2
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis		133	124	-9
Pickwick		180	179	-1
Really Useful Group		573	557	-16
Thorn EMI		567	549	-18
Virgin		123	114	-9

POP

PICKS

THE DYNATONES

Shameless
PRODUCER: Jim Gaines
Warner Bros. 25672

Bay area sextet's sound contains rocking oomph of the Fabulous Thunderbirds and grooves of Memphis soul, so it's no wonder that Kim Wilson and Steve Cropper guest here. Singer C.C. Miller puts across group's vital sound with punch and a general lack of vocal blackface. Nice pop sheen (à la Bay brethren Huey Lewis & the News) won't hurt chances, either.

RECOMMENDED

SPAGNA

Dedicated To The Moon
PRODUCERS: Spagna, Larry Pignagnoli
Epic BFE 40988

Euro-pop from Italian diva singing in English has hit around the world in the form of "Call Me" and "Easy Lady." Lingering aura of unsophistication might prevent it from doing quite as well here, however.

THE CHURCH

Starfish
PRODUCERS: Greg Ladanyi, Waddy Wachtel, the Church
Arista AL-8521

Australian outfit rewards Arista's intrepidity in signing it after no-gos at two other majors by delivering a shimmering, thoroughly satisfying album sure to win the hearts and playlists of college programmers; rarely is band's proclivity for rambling in evidence here. Album rockers can join the Church's acolytes by getting behind "Under The Milky Way."

JANE SIBERRY

The Walking
PRODUCERS: Jane Siberry & John Switzer, John Naslen
Reprise 25678

Canadian Siberry's art song is a tough sell, as performance of her Windham Hill-distributed releases shows. She doesn't help her case here by leading off with a prolix nine-minute track. However, sales on Suzanne Vega's latest prove that a market for smart pop exists, and this does contain some genuinely bracing music ("Red High Heels"). Could click via public/alternative/college radio.

CLANNAD

Sirius
PRODUCERS: Greg Ladanyi, Russ Kunkel
RCA 6846-R

Boardmen Ladanyi and Kunkel do their best to expunge Celtic folk influences from this Irish quintet's sound and ultimately succeed with the aid of such curve-ball guests as Bruce Hornsby, Steve Perry, and J.D. Souther. Trouble is, band now sounds like Heart with a brogue. Two tracks with Hornsby show some commercial promise, but picture is ultimately dim.

GREENWAY

Serious Business
PRODUCER: Marty Simon with Paul Northfield
Atlantic 81827

Premier solo effort from former guitarist with latter-day April Wine, superstar Canadian outfit that never broke here, eclipses anything that decidedly faceless group produced; melodic, hard-rocking album is reminiscent of Lou Gramm's solo bow, though Greenway sounds more like Billy Squier. Given half a chance, could be a sleeper; try anything on side one.

MARK PLACE

Third One From The Sun
PRODUCER: Jon Mathias, Mark Place

Columbia C 40661

Droning, occasionally off-kilter vocals are out of whack with soft, mainstream U2/Peter Gabriel-type material; debuting artist is positioning himself as a rock'n'roller, but AC play is more likely.

ORIGINAL MOTION PICTURE SOUNDTRACK

Return Of The Living Dead Part II
PRODUCERS: Various
Island 90854

They don't come much more scary than this. Julian Cope (sounding eerily like Ray Davies), Anthrax, and Mantronix, among others, mingle on soundtrack to latest zombie creep show. Also included: the ultracool "High Priest Of Love" from England's latest hyped export, Zodiac Mindwarp & the Love Reaction.

ELVIS PRESLEY

Essential Elvis
PRODUCERS: Roger Semon, Don Wardell
RCA 6738-R

Nice-looking package contains hits from first three Elvis movies, including several alternate and unreleased takes; some vary little from the original, while others are substantially different. Primarily for completists.

MAUREEN MCGOVERN

State Of The Heart
PRODUCER: Ron Barron
CBS BFM 44500

Onetime pop charter, now a formidable New York theater/nightclub presence, offers a collection of new contemporary songs with an adult point of view on unrequited love. But Dolly Parton's tuneful hit by Barry Mann & Cynthia Weil, "Here You Come Again," steals the show in a novel bluesy approach. No out-and-out hit here, but her many fans won't mind.

GARY WINDO

Deep Water
PRODUCER: Gary Windo with Knox Chandler
Antilles New Directions/Island 90687

Album is well named; Windo's sax and bass clarinet embark on an adventurous outing that's rich in humor, texture, contagious rock hooks, and hearty jazz stylings. Not everyone's cup of tea, but those who do indulge will drink deeply.

BARDEUX

Bold As Love
PRODUCERS: Jon St. James, Karl Moet
Synthicide/Enigma D1-73312

High-energy hi-NRG from duo of divas takes its cue from Stacey Q's debut, not surprising considering that St. James spearheaded both projects. "Magic Carpet Ride" (not the Steppenwolf classic) should replicate hot moves "Three Time Lover" made on the dance charts last summer; try "Caution" for something different.

JOE LOUIS WALKER

The Gift
PRODUCERS: Joe Louis Walker, Bruce Bromberg
Hightone HT8012

Second stanza by blues singer and guitarist Walker exhibits the virtues of his debut—strong singing; brittle, unshowy guitar work; and progressive songwriting (mostly by Walker himself). The artist's band is effectively augmented here by the Memphis Horns and Los Lobos saxman Steve Berlin. Another solid outing from the stable that nurtured Robert Cray.

E-I-E-I-O

That Love Thing
PRODUCERS: Phil Bannano, E-I-E-I-O
Frontier FLP 1025

Revamped lineup of sharp Milwaukee foursome burns hotter on second Frontier foray, mixing a soulful edge with former jangly-guitar pop. Most tracks wax strong, but "Hey Cecelie" gets the nod for sheer muscle. Could move into the nationals behind the BoDeans.

NEW AND NOTEWORTHY

BLUE RODEO

Outskirts
PRODUCER: Terry Brown
Atlantic 81832

Canadian quintet—not to be confused with I.R.S.' Beat Rodeo of a few years back—recently conquered the charts in its homeland with plaintive "Try"; most of the material, however, is an offbeat country-rock amalgam tailor-made for college play. Atlantic's most vibrant, innovative signing in some time.

CLOSE LOBSTERS

Foxheads Stalk This Land
PRODUCER: John A. Rivers
Enigma D11G-73333

Resolutely British sound brings to mind the Buzzcocks and the Beatles, not bad reference points to have. Energetic, eager debut album from Scottish quintet should get a hearty greeting at college radio.

LEO KOTTKE

Regards From Chuck Pink
PRODUCER: Buell Neidinger
Private Music/RCA 2025

Guitar whiz shows his cantankerous side on second outing for Private; though trademark bucolic sounds are still in evidence, album has a more jagged, animated feel than recent efforts, lending itself to airplay on Wave-type outlets. Synthesizer is more prominent than in the past.

BLUE HIPPOS

Forty Forty
PRODUCERS: Terry Katzman, Tom Herbers, Blue Hippos
Twin/Tone TTR 87124

Music contained herein is more protean than one might expect given the usual limitations of a trio (with occasional sax) and the minimalist line group has decided to toe. Fourteen songs provide much fodder for college outlets; most interesting are "We've Found" and a take on "Female Trouble," from the John Waters film of the same name.

BLACK

PICKS

REBBIE JACKSON

R U Tuff Enuff
PRODUCER: David "Pic" Conley with David Townsend
Columbia C 40896

Surface's Conley and Townsend have given Jackson a style she can call her own, best in evidence on the r&b/pop-flavored "Perfect Combination" and the beautifully written and arranged ballad "This Love Is Forever." Guests include Stanley Jordan, Gwen Guthrie, and Surface's Bernard Jackson.

RECOMMENDED

BETTY WRIGHT

Mother Wit
PRODUCERS: Betty Wright, Noel Williams
Ms. B MB 3301

The "Clean-Up Woman" has released just enough material during the years to remain in the corner of the public eye; latest album project is a surprisingly smooth affair, with several radio candidates. Chief among them: the right-on-target "No Pain, (No Gain)."

KEITH PATRICK

PRODUCERS: Various
Omni/Atlantic 81815

Unspectacular debut finds Patrick sounding like Howard Hewett, not Prince, as spelling of "Love U Now" cut would have us believe. "Be My Girl" leads the pack.

COUNTRY

PICKS

EDDY RAVEN

The Best Of Eddy Raven
PRODUCERS: Various
RCA 6815-R

This is a showcase for Raven's magnificently vibrant voice; besides a sprinkling of new tunes, album offers such delights as "You Should Have Been Gone By Now," "Shine, Shine, Shine," and "Sometimes A Lady."

RECOMMENDED

PAKE McENTIRE

My Whole World
PRODUCER: Mark Wright
RCA 6607-R

In this collection, McEntire's voice has some of the magic and intensity of Gene Watson. Best cuts: "Just Across Town," "Room With A View," "House Full Of Love."

JIM & JESSE

In The Tradition
PRODUCERS: Jim McReynolds, Jesse McReynolds
Rounder 0234

The title fits. Revered brother act offers up bluegrass that is canonical in sound and repertoire, aided mightily by Allen Shelton (banjo), Charlie Collins (guitar), Glen Duncan (fiddle), and Roy Huskey (bass). Standouts: "Did You Ever Go Sailing?," "Chicken Reel," "Gotta Travel On."

JAZZ

PICKS

WAYNE SHORTER

Joy Ryder
PRODUCER: Wayne Shorter
Columbia FC 44110

Shorter blows some tasty soprano here, and he's in superb company—sidemen include Herbie Hancock, Patrice Rushen, Nathan East, Darryl Jones, Geri Allen, and (on one vocal track) Dianne Reeves. However, familiar-sounding compositions will inspire deep feelings of déjà vu. Airplay will happen nonetheless.

RECOMMENDED

ADAM MAKOWICZ TRIO

Interface
PRODUCER: Rune Ötverman
Gazell GJ 1007

Polish pianist with the most frequently mispronounced name in jazz proved himself an able interpreter with recent RCA release "Naughty Baby." Digital date, taped in 1986 and now making its U.S. debut, displays his worth as a composer. Contact: 212-288-1799.

MARK MURPHY

Beauty And The Beast
PRODUCER: Bill Mays
Muse MR 5355

Seasoned singer leads another strong lesson in vocalese, doing justice to standards from the likes of Golson, Shorter, Rollins, and Gershwin. Murphy's voice isn't letter perfect, but he has a knack for expression that's difficult to match.

THE BILL FRISELL BAND

Lookout For Hope
PRODUCER: Lee Townshend
ECM 833 495

Frisell, heard not long ago as part of Antilles' trio Power Station, leads his own group through a more subdued but no less involving session. Leader's guitar and banjo (yes, banjo) mesh unusually with the cello of Hank Roberts on this provocative and unconventional album.

DOUG CAMERON

Passion Suite
PRODUCER: Doug Cameron
Spindletop SPT 124

Cameron's electric violin builds an ingenious bridge between fusion's urban feel and new age esoterica. Session stalwarts Harvey Mason and David Benoit lead an ample supporting cast. Contact: 818-766-1125.

VARIOUS ARTISTS

Jazz From The USSR
PRODUCERS: Michael Grantham, Krieg Runderlich
Mobile Fidelity MFCD 890

Audiophile label's pact with Melodiya yields this tasty and bountiful smorgasbord. The compact disk's 11 tracks from 10 different acts, many of them recorded live at a 1985 festival in Leningrad, range from big band to contemporary in swinging style.

CLASSICAL

RECOMMENDED

DVORAK: QUARTET IN F (AMERICAN)/ SMETANA: QUARTET IN E MINOR (FROM MY LIFE)

Guarneri Quartet
Philips 420 803

The Dvorak is distinguished by beauty of phrasing and well-judged inner balance. Similar qualities are present in the Smetana, although the performance doesn't quite match it in interpretive insight. Strong reception by chamber music buffs predicted.

BARTOK: SONATA FOR TWO PIANOS & PERCUSSION/BRAHMS: VARIATIONS ON A THEME BY HAYDN

Sir Georg Solti, Murray Perahia
CBS M-42625

A collaboration that's bound to stir attention. Solti proves a still-powerful pianist, and his participation in the Bartok adds a strong measure of idiomatic rectitude. The Brahms, in this early two-piano version, is of lesser interest.

RAVEL: MELODIES

Ely Ameling, Rudolf Jansen
Erato ECD 75324

Dull cover art can't hide the luminous quality of these performances of Ravel songs. Included are the early piano version of "Shéhérazade," the Greek Popular Melodies, and settings of three poems by Mallarmé. No texts or translations are provided, hardly forgivable today, but connoisseurs of the art song won't be deterred.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"SEASONS CHANGE" BY EXPOSÉ (Arista) hits the top, giving the Miami trio its first No. 1 record after three straight top 10 singles. Although it is only No. 3 in airplay points, its large lead in sales pushes it to No. 1 overall. Two records gaining strongly will challenge Exposé next week: "What Have I Done To Deserve This?" by the **Pet Shop Boys** (EMI Manhattan), bulleted at No. 2, and **George Michael's** "Father Figure" (Columbia), which makes an enormous leap from No. 12 to No. 4. Michael's record gains the most points in sales and airplay of any record on the chart, is already No. 1 in airplay, and is the most widely played record, with 232 of the 235 stations on the pop panel playing it.

THREE RECORDS DESERVE to be singled out for an especially strong week of growth. "Man In The Mirror" by **Michael Jackson** (Epic) was the Hot Shot Debut two weeks ago, the Power Pick/Airplay last week, and this week nabs the Power Pick/Sales. It almost wins the combined Sales & Airplay pick but is outperformed in airplay gains by **Billy Ocean's** "Get Outta My Dreams, Get Into My Car" (Arista), which is added on 55 stations to bring its total to over 200 in its second week on the chart. Good early jumps at radio include 25-19 at KWK St. Louis. "Devil Inside" by **INXS** (Atlantic), the follow-up to the group's No. 1 "Need You Tonight," has 53 adds, making it the second most added after Ocean, with early jumps of 15-12 at KEGL Dallas, 22-14 at KXYQ Salem-Portland, Ore., and 19-10 at KITS San Francisco.

THE LEGENDARY LOUIS ARMSTRONG has the Hot Shot Debut, 22 years after his last Hot 100 single and 17 years after his death, with the rerelease of "What A Wonderful World" from the "Good Morning, Vietnam" soundtrack (A&M). Among the other eight debuts are singles from two artists hitting the Hot 100 for only the second time, **Morris Day** and **Brenda Russell**. "Fishnet" by Day (Warner Bros.) is already top 20 at three radio reporters: KITY San Antonio, Texas (25-20); KKFR Phoenix, Ariz. (22-18); and KMGX Fresno, Calif. (25-17). "Piano In The Dark" by Russell is breaking out of San Francisco (26-17 at KMEL).

QUICK CUTS: "Rock Of Life" by **Rick Springfield** (RCA) is caught in a tight part of the chart and moves up only three positions to No. 49 despite an impressive 24 adds at radio. It jumps 33-17 at KZOU Little Rock, Ark., and 27-20 at KUBE Seattle and WZEE Madison, Wis. . . . Two records regain the bullets they lost last week. New group **Scarlett & Black** rebullets at No. 57 with "You Don't Know" (Virgin). It has 12 adds from the pop radio panel and is breaking out of Minneapolis, with moves of 18-15 at WLOL and 25-18 at KDWB-FM. "Hot Thing" by **Prince** (Paisley Park) rebullets at No. 63 as retail reports begin showing up strongly for this B side of the top 10 hit "I Could Never Take The Place Of Your Man." "Hot Thing" jumps 4-2 at Z-93 Atlanta; 8-6 at KBOS Fresno, Calif.; and 6-2 at KGGI Riverside, Calif.

FOR WEEK ENDING FEBRUARY 20, 1988

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 58 REPORTERS	BRONZE/ SECONDARY ADDS 157 REPORTERS	TOTAL ADDS 235 REPORTERS	TOTAL ON
GET OUTTA MY DREAMS...					
BILLY OCEAN JIVE	2	13	40	55	203
DEVIL INSIDE					
INXS ATLANTIC	4	12	37	53	123
PROVE YOUR LOVE					
TAYLOR DAYNE ARISTA	5	7	34	46	46
PAMELA					
TOTO COLUMBIA	1	5	32	38	38
I WANT YOU SO BAD					
HEART CAPITOL	3	9	23	35	36
WHAT A WONDERFUL WORLD					
LOUIS ARMSTRONG A&M	6	15	13	34	49
ARE YOU SURE					
SO EMI-MANHATTAN	1	2	30	33	33
ELECTRIC BLUE					
ICEHOUSE CHRYSALIS	0	4	26	30	56
SOME KIND OF LOVER					
JODY WATLEY MCA	6	11	12	29	87
I WISH I HAD A GIRL					
HENRY LEE SUMMER CBS ASSOC	1	3	21	25	51

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.

INDIES IRKED BY UNREPORTED AIRPLAY

(Continued from page 1)

for 4th & B'way and Island," says Bob Catania, vice president of promotion at Island Records. "It's definitely more of a problem for the indies because the perception is that the smaller labels won't be able to bring a record home. But it's a self-fulfilling prophecy. I literally had the Noel record ["Silent Morning" on 4th & B'way] in power rotation for 10 or 12 weeks at some stations without getting it reported. If no one reports it, how can it move?"

Dance-oriented crossover records appear to have a particularly tough time getting added. "There's a real stigma attached to dance product," says Tommy Boy Records president Monica Lynch. "Radio views the record as, 'Oh, it's a great 12-inch, but there's no real act to support the record.'"

Sutra Records owner Art Kass was so frustrated by KIIS Los Angeles' not reporting heavy play of the Cover Girls' "Because Of You" that he sent the station a telegram asking it to stop playing the record unless it would put it on its playlist (Billboard, Feb. 13). The result, according to Kass: KIIS dropped the record.

"The PD thought he was doing us a favor because of the sales the airplay generated," Kass says. "We almost felt kind of raped because he was using us for his ratings; people must have been calling and asking for it, or why would they be playing it? And I know they had been playing it about three times a day for eight weeks because of Monday Morning Replay," he says, referring to a new tipsheet that monitors a sampling of what stations play.

Catania concedes that top 40 airplay sells records but says that a record's full sales potential can't be reached without reports to the trades. "A lot of retailers won't stock a record until they see it on their local playlist. Also, if we can't develop the charts, then the stores that only stock the top 40 won't be selling our record, which might be in the top 40 if all the stations that were playing it reported it."

Ed O'Loughlin, president of Next Plateau Records, says his label's "Push It" by Salt-N-Pepa, currently at No. 19 on the Hot 100, would be in the top 10 if the record was being reported by all the stations playing it. Backing his contention is the fact that independent records—"Push It" included—consistently chart lower on Billboard's separate Airplay chart than on the Sales chart. Except for superstars and some rap acts that sell on a street buzz, sales generally follow airplay.

According to the top 40 programmers interviewed by Billboard, if records are being played and not reported, their stations aren't doing it.

Mark St. John, the PD at WAVA Washington, D.C., says that in light of the advent of Monday Morning Replay, WAVA "should perhaps reconsider" its position of not reporting a novelty record, such as "Dear Mr. Jesus," that's in rotation for a relatively brief period of time. "That type of thing would be the only exception to our rule of reporting exactly what we play," he says.

Kid Leo, the operations manager at WMMS Cleveland, says he thinks some programmers won't report a record for fear of looking stupid if it doesn't become a hit. This makes it harder for the record to succeed, however, because other program-

mers—Leo included—monitor stations' playlists for potential adds. "I love to find something that's come up out of nowhere because at least I'll give it a listen," Leo says. "But when they don't report it, I have no way of knowing it exists."

'The PD thought he was doing us a favor, but we felt kind of raped; he was using us for his ratings'

The bigger budgets and staffs of major labels are often cited by PDs as a contributing factor to the situation. Like several other PDs, Keith Naftaly of KMEL San Francisco says he doesn't care what label a hit is on, but he suggests that some other programmers do. "I don't subscribe to the theory that in order to report a record officially there has to be some kind of promotional incentive for the station." Catania says he often has added leverage in getting 4th & B'way records added because he can "dangle U2 tickets" in front of programmers who do look for a "promotional incentive."

Catania says PDs have given him several other reasons for not reporting 4th & B'way records they are

playing. "Some say they're testing the record, which is OK for two or three weeks because we wouldn't want them to add the record and then drop it right away. But when it gets to be eight weeks it's a little ridiculous. Others tell me there's no room for it on the playlist, to which I say, 'If you have room for it in rotation, there must be something else taking up its place on the piece of paper.'"

Another reason stations are reluctant to report certain records is that they want to maintain "a certain balance," says Catania. "But if the reality is that you're playing 90% dance, that's what you should report." O'Loughlin surmises that the stations need "balanced" playlists to attract a wider range of advertising.

Ultimately, indies say there's not much they can do to change the situation. "Hopefully, as the indies get stronger [there are currently four independently distributed singles on the Hot 100], the problem will take care of itself because we'll have more leverage," says O'Loughlin. Catania's solution is to continue to "educate" programmers. "Here's how I explain it to these guys," he says. "When you legitimately play a record and don't report it, it's the equivalent of an active listener of your station not filling out their Arbitron diary. Playlists are our weekly report cards, and we need them to be accurate."

TV Ad Breathes New Life Into Year-Old Berlin Hit

BY EDWIN RIDDEL

LONDON CBS Records here has rereleased Berlin's 1986 No. 1 hit "Take My Breath Away" little more than a year after it topped the U.K. charts. The move follows car manufacturer Peugeot's decision to use the song as the soundtrack for a major television campaign launching its 405 model.

"It's a perfect marriage," says CBS publicity chief Jonathan Morish, though he denies there was any prior understanding between the two companies. "It was an autonomous decision by the advertising agency to use the Berlin single."

Nevertheless, CBS will feature images from the commercial on in-store displays, while poster advertising for the car carries the slogan "Take Your Breath Away."

"We wanted to create an event around the car," says Peter Ward, creative director of the Havas Dentsu Marsteller agency. "You've got an initial six weeks when interest is optimized, and the associations between the record and the film were irresistible."

In recent years advertising agencies have made increasing use of pop material in their media campaigns, though Berlin's hit is one of the most contemporary songs to receive a new lease on life. Levi has featured a string of classic titles in commercials, leading to chart revivals here for such artists as Sam Cooke, Jackie Wil-

son, Ben E. King, and Percy Sledge.

Pretty Polly stockings were advertised to the tune of Doris Day's 1964 hit "Move Over Darling," which was rereleased and gained significant sales.

Charley Records has sold one million units of Nina Simone's 30-year-old "My Baby Just Cares For Me" in Europe alone following its inclusion in a Chanel No. 5 perfume commercial. More recently, Phonogram has rereleased Dusty Springfield's "I Only Want To Be With You," with a linked album compilation "The Silver Collection," partly on the strength of the song's use in a Britvic soft drink commercial.

The latest golden oldie to be rereleased is Eddie Cochran's 29-year-old hit "C'mon Everybody," which will figure in the Levi jeans commercial series.

In the case of "Take My Breath Away," both the song and the auto manufacturer have gained additional publicity from controversy over the commercial itself, which was shot in Queensland, Australia, and shows the car against a backdrop of burning sugar cane fields. Cuts were ordered by the Independent Broadcasting Authority, a regulatory body, after complaints were received that the commercial condoned arson, though the agency points out that it merely filmed a process carried out every few years in Queensland.

NEW COMPANIES

Ruthless Records, formed by Eric Wright. Company specializes in rap, hip-hop, and club music. Its first releases are "Scream" by RappinStien "N" Lil Stien and "Who AM I"/"Muzick Hypnosis" by Maniacal One. Suite 214, 6201 Sunset Blvd., Los Angeles, Calif. 90028; 818-702-9276.

Back Home Digital Music Inc., formed by Don VanCleave. Company runs a retail store, Magic Platter, dealing in compact disks and accessories. 106 Centre at Riverchase, Birmingham, Ala. 35216; 205-823-0040.

DigiPrep, formed by Daniel A. Hersch and Warren R. Salyer. Firm is a digital audio studio specializing in CD and video production. 1425 N. Cole Place, Hollywood, Calif. 90028; 213-461-1709.

Aggressive Management, formed by Alayna Hill. Company represents the Rumbles, the Nine, and the Ravers and specializes in public relations, promotion, and career-development and other counseling. P.O. Box 20283, Rochester, N.Y. 14602; 716-235-8443.

Tab Productions KB, formed by Textab Publishing and Harry Holm. Company specializes in assisting foreign acts that want to test the Scandinavian market through an established company. P.O. Box 196, S-732 00, Arboga, Sweden. 46-58910350.

Dance City Records Inc., formed by Michael Gomez and Frank Lopez. Firm features dance music. First release is "Tear Shed" by MKG. P.O. Box 171, Bronx, N.Y. 10473-0171; 212-823-6511.

Soft Sidewalk, an exclusive publishing company formed by Alene Papineau. First signings are Nathan Bryden and the West Coast Blues Tour. P.O. Box 06222, Portland, Ore. 97206; 503-775-WOLF.

Dog Gone Records Inc., formed by R.E.M. manager Jefferson Holt and

McAdoo Euliss. Company is an independent record label offering an alternative-music catalog for the college and album rock music markets. Current releases are "Rebel Shoes" by the Squalls and "Send In The Clowns" by Snatches Of Pink. P.O. Box 1742, Athens, Ga. 30603; 404-549-8279.

WinBern Coup' Production & Publishing, formed by Maurice Wingate and Trevor Bernard. Company specializes in r&b/dance music. Its first releases are "On The Rocks!" by Def Jam and "Finish What You Start" by Alyson Williams. Suite 8-G, 98-15 Horace Harding Expressway, Rego Park, N.Y. 11368; 718-699-3869.

Intervision Inc., formed by Steve Engel. Company will represent writers in the country, pop, rock, and r&b fields. 1509 17th Ave. S., Nashville, Tenn. 37212; 615-383-3667.

Tough Guys Productions Inc., a production and management company formed by Clancy T. Gaughan and David Lopez. First projects are "The Hardcore Crew" and "Scope." 810 N.E. 135th St., North Miami, Fla. 33161; 305-891-2284 or 305-754-1258.

Periodic Music, an independent compact disk label dedicated to innovations in electronic music, formed by Ron M. Goldberg. First releases are "The Hay Wain" by Sergio Cervetti, "Solestas" by Mark Styles, and "These Last Days" by Richard Lainhart. Suite 908, 271 Madison Ave., New York, N.Y. 10016; 212-333-0363.

Meggaton Records Inc., formed by Emmanuel E. Redding and James Drumgole. First release is "Who's Crying Now" by Paradise. Company specializes in r&b, dance, and pop music. P.O. Box 3630, Teaneck, N.J. 07666; 201-585-9003.

Gemini Search Inc., an executive search firm, formed by Gary M. Steptis. Company specializes in the placement of music industry executives. P.O. Box 685, Hampden, Mass. 01036.

Send information to *New Companies*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.



Superfriends. Baseball great Joe DiMaggio, left, chats with Herb Alpert at a pre-Super Bowl fete hosted by National Football League commissioner Pete Rozelle at the San Diego Naval Base.

LIFELINES

BIRTHS

Boy, Valinor Jax, to **David and Julie Arkenstone**, Jan. 22 in Los Angeles. He is a recording artist with Narada/Mystique. She is an executive assistant at Jensen Communications Inc.

Boy, Nicholas, to **Mark Spector and Laura Reitman**, Jan. 13 in New York. He is president of Mark Spector Co., a management firm.

Girl, Ashley Catherine, to **Rick and Catherine Rogers**, Jan. 23 in Westchester County, New York. He is consumer electronics manager of Time magazine.

Girl, Melonie Sevall, to **Steve and Nancy Bise**, Jan. 28 in St. Louis. He is a musician. She is with Contemporary Productions.

Girl, Leilani Joe, to **Mulgrew and Tanya Miller**, Jan. 30 in Newark, N.J. He is a Landmark recording artist.

EXECUTIVE TURNTABLE

(Continued from page 4)

BMG Distribution in New York makes the following promotions: **Yvonne Paoletti**, national video sales manager, and **Bob Anderson**, New York branch manager. They were, respectively, Western regional video sales manager and a sales representative for the label.

PUBLISHING. The Bertelsmann Music Group in New York promotes **Dorothy Schwartz** to director of international contracts administration. She was manager of international contract administration.

MCA Music Publishing in Los Angeles appoints **Elly Beugen** to director of administrative services and promotes **Larena Sweet** to coordinator of administrative services. They were, respectively, executive assistant to the president and secretarial assistant for the company.

David Newman is appointed professional manager and director of foreign publishing for Mike Chapman Publishing Enterprises in Los Angeles. He was a publicist for Tina Breslow Public Relations.

Sam Cole Music in Los Angeles appoints **Alfred E. Scaife Jr.** publishing director. He was with Avatar Publishing Group.

RELATED FIELDS. Monarch Entertainment Bureau in Montclair, N.J., names **Robert Kos** director of the talent management division. The company also appoints **Dave McKay** associate producer in the concert department. Kos was co-manager of several recording artists. McKay was manager of the Denver-area club The Rainbow.

Girl, Elizabeth Leigh, to **Stu and Vera Cohen**, Feb. 1 in Los Angeles. He is national promotion director for Warner Bros. Records, Burbank, Calif.

Girl, Gentry Lila, to **Tim and Lisa Boman**, Feb. 1 in Salt Lake City. He is a district manager for Musicland, covering Utah and Idaho. She is a former Musicland manager.

MARRIAGES

Tom McBryde to **Anne Whedbee**, Dec. 26 in Nashville. He is a musician/writer and half owner of Waterwheel Music Production Co. She is the advertising/art director at Studer Revox America, a wholly owned subsidiary of Studer International of Switzerland, makers of professional recording equipment.

Mike Reeves to **Della Cole**, Jan. 31 in Atlanta. He is a co-owner of the Cotton Club, Luckie Street Records, and Nolen/Reeves Music. She is an actress/singer.

Mark Rowland to **Jodell Baumer**, Feb. 5 in Minneapolis. She is creative manager for the Musicland Group.

DEATHS

Richard Bock, 61, of a heart attack, Feb. 1 in Los Angeles. Bock was the founder of Pacific Jazz Records (see story, page 6).

John Jennings, 54, of cancer, Feb. 4 in Evansville, Ind. He was composer/lyricist/producer of "Riverwind," an off-Broadway musical that played for 18 months in New York. Jennings is survived by his sister and seven nieces and nephews.

John K. "Mike" Maitland, 66, of pneumonia that was related to Alzheimer's disease, Feb. 5 in Encino, Calif. Maitland was a major-label executive from the late '40s to the late '70s (see story, page 4).

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.

FEBRUARY

Feb. 18-20, **Minorities And Communications Conference**, Howard Inn and Blackburn Center, Howard Univ., Washington, D.C. 202-686-5400.
Feb. 23-27, **Winter Music Conference III**, Marriott Biscayne Bay, Miami. 305-563-3888.

MARCH

March 2, **National Academy Of Recording Arts And Sciences 30th Annual Grammy Awards**, Radio City Music Hall, New York. 213-849-1313.

March 3-5, **Radio & Records Convention '88**, Loews Anatole Hotel, Dallas. 213-553-4330.

March 4-6, **Nashville Songwriters Assn. International 10th Annual Songwriting Symposium: "The Road To Records"**, Vanderbilt Plaza Hotel, Nashville. 615-321-5004.

March 5, **The United Jewish Appeal Annual Fund-raising Event**, Majestic Theatre, New York. Anne Rose, 212-836-1110.

March 10-13, **South By Southwest Music And Media Conference**, Sheraton Crest Hotel, Austin, Texas. Roland Swenson, 512-477-7979.

March 11-14, **30th Anniversary Convention, National Assn. Of Recording Merchandisers**, Century Plaza Hotel, Los Angeles. Dave Hamill, 609-596-2221.

March 12, **11th Annual Bay Area Music Awards**, San Francisco Civic Auditorium. 415-864-2333.

March 13, **New Jersey Record Collectors Show/Convention**, Best Western Coachman Inn, Cranford, N.J. 609-443-5405.

March 16-19, **International Tape/Disc Assn. 18th Annual Seminar: "Coping With Economic Uncertainty"**, Loews Ventana Canyon Resort, Tucson, Ariz. Charles Van Horn, 212-956-7110.

March 21, **23rd Annual Academy Of Country Music Awards**, Knott's Berry Farm, Buena Park, Calif. 213-462-2351.

March 21, **Songwriters Guild Of America 16th Annual Aggie Awards**, Director's Guild Theatre, Hollywood, Calif. 213-462-1108.

March 28-31, **Peabody Electronic And Computer Music Studios: "20 Years Of Looking Into The Future"**, Peabody Conservatory Of Music, Baltimore. Bruce Mahin, 301-659-8107.

March 29-31, **Home Video Week '88**, Jacob K. Javits Convention Center, New York. 914-328-9157.

APRIL

April 9, **1988 New York Music Awards**, Beacon Theater, New York. Marilyn Lash, 212-256-2238.

April 9-12, **National Assn. Of Broadcasters 66th Annual Convention & International Exposition/42nd Annual Broadcast Engineering Conference**, Las Vegas. Hank Roeder, 202-429-5356.

April 10-14, **Gospel Music Assn. Gospel Music '88**, Stouffer Hotel, Nashville. Pamela Muse, 615-327-3747.

April 16, **The T.J. Martell Foundation For Leukemia, Cancer & AIDS Research 1988 Humanitarian Award Dinner**, New York Hilton, New York. Muriel Max 212-245-1818.

April 25, **Songwriter's Guild Of America General Membership Meeting And Aggie Awards Presentation**, Hyatt Regency Hotel, Nashville. 615-329-1782.

April 27-30, **Impact Super Summit Conference II**, Harrah's, Atlantic City, N.J. 215-825-4082

FOR THE RECORD

An article in the Feb. 6 issue implied that 4th & B'way had released the first commercially available 5-inch compact disk. In fact, Enigma Records released four such titles between July and November 1987.

Several points made in a story in the Feb. 6 issue headlined "Small Companies Eye DAT Niche" require clarification. According to Kurt Weil, marketing director of GRP Ltd. in Zurich, Switzerland, a wholly owned subsidiary of GRP Records, no agreement has been made with Disco Box for the distribution of digital audiotape in West Germany, and Intercord is the distributor for all GRP product in the territory. Weil also notes that no decision has been made on the distribution rights for GRP DATs in West Germany.

Two-month-old Philly label Alpha International is poised to enter dance, r&b sectors ... see page 33

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	2	SEASONS CHANGE	EXPOSE	1
2	5	WHAT HAVE I DONE TO DESERVE THIS?	PET SHOP BOYS	2
3	1	COULD'VE BEEN	TIFFANY	3
4	4	HUNGRY EYES (FROM "DIRTY DANCING")	ERIC CARMEN	5
5	9	SAY YOU WILL	FOREIGNER	6
6	10	DON'T SHED A TEAR	PAUL CARRACK	9
7	13	SHE'S LIKE THE WIND	PATRICK SWAYZE	7
8	3	I WANT TO BE YOUR MAN	ROGER	10
9	15	FATHER FIGURE	GEORGE MICHAEL	4
10	12	NEVER GONNA GIVE YOU UP	RICK ASTLEY	8
11	18	PUMP UP THE VOLUME	M/A/R/R/S	13
12	22	I GET WEAK	BELINDA CARLISLE	12
13	14	EVERYWHERE	FLEETWOOD MAC	17
14	6	TUNNEL OF LOVE	BRUCE SPRINGSTEEN	21
15	20	CAN'T STAY AWAY FROM YOU	G. ESTEFAN/MIAMI SOUND	11
16	26	JUST LIKE PARADISE	DAVID LEE ROTH	18
17	21	I FOUND SOMEONE	CHER	16
18	19	PUSH IT	SALT-N-PEPA	19
19	24	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	22
20	7	HAZY SHADE OF WINTER	BANGLES	15
21	8	NEED YOU TONIGHT	INXS	14
22	11	I LIVE FOR YOUR LOVE	NATALIE COLE	23
23	32	ENDLESS SUMMER NIGHTS	RICHARD MARX	20
24	34	I WANT HER	KEITH SWEAT	26
25	16	POP GOES THE WORLD	MEN WITHOUT HATS	30
26	35	BE STILL MY BEATING HEART	STING	25
27	28	BECAUSE OF YOU	THE COVER GIRLS	29
28	37	TWILIGHT WORLD	SWING OUT SISTER	34
29	—	OUT OF THE BLUE	DEBBIE GIBSON	24
30	17	I COULD NEVER TAKE THE PLACE OF YOUR MAN	PRINCE	38
31	23	TELL IT TO MY HEART	TAYLOR DAYNE	39
32	30	853-5937	SQUEEZE	33
33	25	GOT MY MIND SET ON YOU	GEORGE HARRISON	36
34	—	THE MAN IN THE MIRROR	MICHAEL JACKSON	27
35	—	HYSTERIA	DEF LEPPARD	28
36	39	ROCKET 2 U	THE JETS	32
37	—	LIVE MY LIFE (FROM THE FILM "HIDING OUT")	BOY GEORGE	40
38	—	(SITTIN' ON) THE DOCK OF THE BAY	MICHAEL BOLTON	31
39	—	GIRLFRIEND	PEBBLES	42
40	29	CANDLE IN THE WIND	ELTON JOHN	41

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	9	FATHER FIGURE	GEORGE MICHAEL	4
2	1	COULD'VE BEEN	TIFFANY	3
3	2	SEASONS CHANGE	EXPOSE	1
4	5	WHAT HAVE I DONE TO DESERVE THIS?	PET SHOP BOYS	2
5	10	SHE'S LIKE THE WIND	PATRICK SWAYZE	7
6	4	HUNGRY EYES (FROM "DIRTY DANCING")	ERIC CARMEN	5
7	12	NEVER GONNA GIVE YOU UP	RICK ASTLEY	8
8	8	SAY YOU WILL	FOREIGNER	6
9	11	DON'T SHED A TEAR	PAUL CARRACK	9
10	3	NEED YOU TONIGHT	INXS	14
11	6	I WANT TO BE YOUR MAN	ROGER	10
12	14	CAN'T STAY AWAY FROM YOU	G. ESTEFAN/MIAMI SOUND	11
13	16	I GET WEAK	BELINDA CARLISLE	12
14	7	HAZY SHADE OF WINTER	BANGLES	15
15	15	PUMP UP THE VOLUME	M/A/R/R/S	13
16	19	I FOUND SOMEONE	CHER	16
17	22	ENDLESS SUMMER NIGHTS	RICHARD MARX	20
18	23	JUST LIKE PARADISE	DAVID LEE ROTH	18
19	24	OUT OF THE BLUE	DEBBIE GIBSON	24
20	13	EVERYWHERE	FLEETWOOD MAC	17
21	27	THE MAN IN THE MIRROR	MICHAEL JACKSON	27
22	21	PUSH IT	SALT-N-PEPA	19
23	26	BE STILL MY BEATING HEART	STING	25
24	18	I LIVE FOR YOUR LOVE	NATALIE COLE	23
25	31	HYSTERIA	DEF LEPPARD	28
26	32	I WANT HER	KEITH SWEAT	26
27	34	(SITTIN' ON) THE DOCK OF THE BAY	MICHAEL BOLTON	31
28	—	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	35
29	36	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	22
30	17	TUNNEL OF LOVE	BRUCE SPRINGSTEEN	21
31	35	BECAUSE OF YOU	THE COVER GIRLS	29
32	38	ROCKET 2 U	THE JETS	32
33	20	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	37
34	25	POP GOES THE WORLD	MEN WITHOUT HATS	30
35	33	853-5937	SQUEEZE	33
36	29	CANDLE IN THE WIND	ELTON JOHN	41
37	—	NEVER THOUGHT (THAT I COULD LOVE)	DAN HILL	43
38	—	GIRLFRIEND	PEBBLES	42
39	39	LIVE MY LIFE (FROM THE FILM "HIDING OUT")	BOY GEORGE	40
40	30	GOT MY MIND SET ON YOU	GEORGE HARRISON	36

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA (9)	11
Def Jam (2)	
WARNER BROS. (3)	11
Dark Horse (2)	
Island (2)	
Paisley Park (2)	
Qwest (1)	
Sire (1)	
MCA (9)	10
I.R.S. (1)	
ATLANTIC (7)	9
Atco (1)	
Island (1)	
POLYGRAM	7
Mercury (6)	
Polydor (1)	
ARISTA (5)	6
Jive (1)	
RCA	6
E.P.A.	5
Epic (3)	
CBS Associated (1)	
Tabu (1)	
GEFFEN	5
A&M	4
CAPITOL	4
CHRYSALIS	4
EMI-MANHATTAN	4
ELEKTRA (2)	3
Vintertainment (1)	
VIRGIN	3
MOTOWN	2
4TH & B'WAY	1
AMHERST	1
ENIGMA	1
NEXT PLATEAU	1
REPRISE	1
SUTRA	1
Fever (1)	

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - Licensing Org.)	Sheet Music Dist.
33 853-5937	(Virgin, ASCAP) CPP	
54 ALL I WANT IS YOU	(C'est, ASCAP/Nonpareil, ASCAP/Maya, ASCAP)	
89 ALL RIGHT NOW	(Island, BMI)	
48 ANGEL	(Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL/WBM	
91 ARE YOU SURE	(Charisma, ASCAP/Hidden Pun, BMI) WBM	
25 BE STILL MY BEATING HEART	(Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI) HL	
29 BECAUSE OF YOU	(Amber Pass, ASCAP/Disco Fever, ASCAP/Red Instructional, ASCAP)	
41 CANDLE IN THE WIND	(Dick James, BMI/PolyGram Songs, BMI) HL	
11 CAN'T STAY AWAY FROM YOU	(Foreign Imported, BMI) CPP	
82 CATCH ME (I'M FALLING) (FROM THE FILM "HIDING OUT")	(Genetic, ASCAP) HL	
45 CHECK IT OUT	(Riva, ASCAP) WBM	
74 CHERRY BOMB	(Riva, ASCAP) WBM	
85 COMING UP YOU	(Lido, ASCAP) WBM	
3 COULD'VE BEEN	(George Tobin, BMI) HL	
59 CRAZY	(Rondor Music/Almo, ASCAP/SBK Songs/April, ASCAP) CPP/ALM/HL	
50 DEVIL INSIDE	(MCA, ASCAP) MCA/HL	
66 DON'T LOOK ANY FURTHER	(Rightsong, BMI/Franne Golde, BMI/Tuneworks, BMI/Careers, BMI/Hitchings, ASCAP) CHA/HL	
9 DON'T SHED A TEAR	(High Frontier, ASCAP/Blackwood, BMI/Little Life, ASCAP/Wood Monkey, ASCAP) HL	
75 DON'T YOU WANT ME	(Rightsong, BMI/Franne Gee, BMI/Ardavan, ASCAP/Intersong-USA, ASCAP) CHA/HL	
68 ELECTRIC BLUE	(SBK Songs/April, ASCAP/10/10, BMI) HL	
20 ENDLESS SUMMER NIGHTS	(Chi-Boy, ASCAP) CLM	
86 EVER SINCE THE WORLD BEGAN	(WB, ASCAP/Easy Action, BMI/Holy Moley, ASCAP/Rude, ASCAP) WBM	
17 EVERYWHERE	(Fleetwood Mac, BMI) WBM	
61 FAITH	(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL	
4 FATHER FIGURE	(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL	
81 FISHNET	(Ya D Sir, ASCAP/WB, ASCAP/Flyte Tyme, ASCAP) WBM	
35 GET OUTTA MY DREAMS, GET INTO MY CAR	(Zomba, ASCAP) HL	
42 GIRLFRIEND	(Kermy, BMI/Hip Trip, BMI) CPP	
65 GIVE ME ALL YOUR LOVE	(Whitesnake Overseas, ASCAP/WB, ASCAP) WBM	
87 GOING BACK TO CALI (FROM "LESS THAN ZERO")	(Def Jam, ASCAP)	
36 GOT MY MIND SET ON YOU	(Carbert, BMI) HL	
15 HAZY SHADE OF WINTER	(Paul Simon, BMI)	
53 HONESTLY	(Sweet Family, BMI) CPP	
55 HOT HOT HOT	(Rare Blue, ASCAP)	
63 HOT THING	(Controversy, ASCAP) WBM	
60 HOW CAN I FORGET YOU	(Warner-Tamerlane, BMI/Bertus, BMI) WBM	
5 HUNGRY EYES (FROM "DIRTY DANCING")	(Knockout, ASCAP/Jemava, ASCAP/R.U. Cyrus, ASCAP) CPP	
28 HYSTERIA	(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	
38 I COULD NEVER TAKE THE PLACE OF YOUR MAN	(Controversy, ASCAP) WBM	
16 I FOUND SOMEONE	(April, ASCAP/Is Hot, ASCAP/But For, ASCAP) HL	
12 I GET WEAK	(Not Listed) WBM	
23 I LIVE FOR YOUR LOVE	(O'Lyric, BMI/Tuneworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Arista, ASCAP/Careers, ASCAP/Nelana, ASCAP) CPP	
95 I NEED A MAN	(BMG Music/Arista, ASCAP) CPP	
26 I WANT HER	(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/Zomba, ASCAP)	
10 I WANT TO BE YOUR MAN	(Troutman's, BMI/Saja, BMI) HL	
80 I WANT YOU SO BAD	(Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM	
72 I WISH I HAD A GIRL	(Leesum, BMI)	
88 IN GOD'S COUNTRY	(Chappell, ASCAP/U2, ASCAP) CHA/HL	
78 IS THIS LOVE	(Whitesnake Overseas, ASCAP/WB, ASCAP) WBM	
69 IT'S THE END OF THE WORLD AS WE KNOW IT (AND I FEEL FINE)	(Night Garden, BMI/Unichappell, BMI) CHA/HL	
18 JUST LIKE PARADISE	(Diamond Dave, ASCAP/Tuggle Tunes, ASCAP)	
40 LIVE MY LIFE (FROM THE FILM "HIDING OUT")	(Streamline Moderne, BMI/Texas City, BMI/No Pain No Gain, ASCAP/Unicity, ASCAP) MCA/HL	
83 LONELY WON'T LEAVE ME ALONE	(April, ASCAP/Air Bear, BMI/Warner-Tamerlane, BMI/Black Stallion, ASCAP/Entertainment Television, ASCAP/Lady of the Lake, ASCAP) WBM	
22 LOVE OVERBOARD	(Calliope, BMI/Hip Trip, BMI) CPP	
100 LOVER'S LANE	(Georgio's, BMI/Stone Diamond, BMI) CPP	
27 THE MAN IN THE MIRROR	(Yellowbrick Road, ASCAP/MCA, ASCAP/Aerostation Corporation, ASCAP) WBM/MCA/HL	
97 THE MOTION OF LOVE	(American Momentum, ASCAP)	
14 NEED YOU TONIGHT	(MCA, ASCAP) MCA/HL	
51 NEVER CAN SAY GOODBYE	(Jobete, ASCAP) CPP	
8 NEVER GONNA GIVE YOU UP	(Terrace, ASCAP) CPP	
52 NEVER KNEW LOVE LIKE THIS	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	
76 NEVER LET ME DOWN AGAIN	(Grabbing Hands, ASCAP/Sonet, BMI/Emile, ASCAP)	
43 NEVER THOUGHT (THAT I COULD LOVE)	(CAK, ASCAP/Songs Of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP) HL	
24 OUT OF THE BLUE	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	
84 PAMELA	(Hudmar, ASCAP/Jogi Wimbali, BMI)	
92 PIANO IN THE DARK	(Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarl-village, ASCAP)	
30 POP GOES THE WORLD	(PolyGram Songs, BMI)	
98 POWER OF LOVE	(Leibraphone Musikverlag, ASCAP/April, ASCAP) HL	
73 PROVE YOUR LOVE	(November Nights, ASCAP/Chappell, ASCAP/Jobete, ASCAP) CHA/HL	
13 PUMP UP THE VOLUME	(MNS, PRS/WB, ASCAP) WBM	
19 PUSH IT	(Next Plateau, ASCAP/Turnout Bros, ASCAP)	
93 REASON TO LIVE	(Paul Stanley, ASCAP/April, ASCAP/Desmobile, ASCAP) HL	
56 RHYTHM OF LOVE	(Affirmative, BMI) WBM	
49 ROCK OF LIFE	(Super Ron, BMI)	
32 ROCKET 2 U	(Groupe, BMI)	
62 SAVE YOUR LOVE	(White Vixen, BMI)	
6 SAY YOU WILL	(Michael Jones, ASCAP/Stray Notes, ASCAP/Colgems-EMI, ASCAP) WBM/CHA/HL	
1 SEASONS CHANGE	(Panchin, BMI/Screen Gems-EMI, BMI) WBM	
79 SHAKE YOUR LOVE	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	
7 SHE'S LIKE THE WIND	(Troph, BMI/Strawberry Fork, BMI) HL	
31 (SITTIN' ON) THE DOCK OF THE BAY	(Irving, BMI) CPP	
58 SO EMOTIONAL	(Billy Steinberg, ASCAP/Denise Barry, ASCAP)	
47 SOME KIND OF LOVER	(Ultrawave, ASCAP/April, ASCAP/Rightsong, BMI) CHA/HL	
70 TALKING BACK TO THE NIGHT	(F.S.Limited, PRS/Warner-Tamerlane, BMI/Blue Sky Rider, BMI/Willin' David, BMI) WBM	
39 TELL IT TO MY HEART	(Chappell, ASCAP/November Nights, ASCAP/Goldpoint, ASCAP) CHA/HL	
96 THAT'S WHAT LOVE IS ALL ABOUT	(Emboe, ASCAP/Kaz, ASCAP/April, ASCAP) HL	
64 THERE'S THE GIRL	(Makiki, ASCAP/Knighty-Knight, ASCAP/Know,	
71 THINKING OF YOU	(Maurice White, ASCAP/Yougoule, ASCAP/Wenkewa, ASCAP)	
90 TRUE FAITH	(Bemusac/WB, ASCAP/Cut, ASCAP/MCA, ASCAP) WBM/MCA/HL	
21 TUNNEL OF LOVE	(Bruce Springsteen, ASCAP) CPP	
34 TWILIGHT WORLD	(Virgin-Nymph, BMI) CPP	
99 VALERIE	(F.S.Limited, PRS/Blue Sky Rider, BMI/Willin' David, BMI)	
37 THE WAY YOU MAKE ME FEEL	(Mijac, BMI/Warner-Tamerlane, BMI)	
67 WHAT A WONDERFUL WORLD (FROM "GOOD MORNING, VIETNAM")	(Herald Square, BMI/Range Road, ASCAP/Quartet, ASCAP) HL	
2 WHAT HAVE I DONE TO DESERVE THIS?	(Virgin, ASCAP/Texas City, BMI/Streamline Moderne, BMI) CPP/MCA/HL	
44 WHEN WE WAS FAB	(Ganga B.V., PRS/Zero Productions, BMI)	
46 WISHING WELL	(Virgin-Nymph, BMI/Young Terence, BMI) CPP	
94 WITHOUT YOU	(Beau Di O Do, BMI) CPP/WBM	
57 YOU DON'T KNOW	(Bittern, BMI)	
77 YOU WILL KNOW	(Jobete, ASCAP/Black Bull, 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.

MANAGEMENT IN LEVERAGED BUY OF MUSICLAND

(Continued from page 1)

fornia chain, agreed to a \$14-a-share leveraged buyout by a New York investment firm. The Musicland buyout would return the company to private ownership only a year after 17% of the chain was spun off in a public offering (Billboard, Feb. 21, 1986).

The announcement of the Musicland agreement on Feb. 8 follows a week of speculation after Primerica Corp., which owns 81% of Musicland, disclosed Feb. 2 that it had received offers for the retailer (Billboard, Feb. 13). Analysts had expected Primerica, which is looking to focus on its growing financial-services business, to sell its Musicland stake for \$35 to \$40 per share. The Greenwich, Conn., parent would receive about \$330 million for its 81% stake, of which \$130 million represents an after-tax gain. Primerica plans to use that \$130 million to reduce debt incurred in last year's \$750 million purchase of Smith Barney Inc., the brokerage house.

Kenneth Koprowski, a Primerica spokesman, declined comment on the deliberations leading to the leveraged-buyout agreement. He says a proxy statement is expected to go to shareholders by early March.

Jack Eugster, the 42-year-old chairman of Musicland, says senior management's "intent is to continue the business as it's being run today." He says Donaldson, Lufkin & Jenrette has indicated that it plans to take part in management, but not on a day-to-day basis. He will not comment on the financial structure

of the deal while it remains in registration, nor will he discuss the manner in which the valuation of Musicland was determined.

Whatever debt is assumed, however, will not deter the chain from further growth, according to Eugster. Under his management, the web has been known for aggressive expansion, either through building new units or by buying existing chains.

"It is our plan to continue to grow, and we're structuring the financing to ensure that we'll be able to maintain our plans for growth," Eugster says. Those plans include opening at least 50 new stores a year.

Officials of Donaldson, Lufkin & Jenrette would not return phone calls regarding the buyout.

Analysts say that at a \$36-per-share valuation, Musicland would sell for approximately the same forward price/earnings multiple as Wherehouse—Musicland earned \$2.05 per share in 1987 and is expected to earn at least \$2.50 per share this year. Analysts added, however, that the quality of Musicland's earnings is higher and that it was entitled to a higher multiple than its West Coast competitor.

Keith Benjamin, an analyst at Silberberg, Rosenthal in New York, believes that Musicland will be able to generate sufficient cash from operations to fund a faster rate of growth than the overall music industry. He says Musicland should grow by more than 10% this year.

Parker Barnum, an analyst at Wood, Gundy, says the ultimate breakdown of the equity and debt in

the buyout will be critical, but he, too, is bullish on the company's 1988 prospects. "It's an excellent sign that existing management is going to be [running] the chain," he says.

Fred Anshel, a Dean Witter analyst, observes that "most LBOs are 80%-90% debt in general terms," although he says he has no knowledge of the specifics of the Musicland deal. Since Musicland is such a "compact operation," he adds that it would be difficult to spin off any part of it in order to reduce debt. But with its strong cash flow, he theorizes, the company should be able to pay off debt from continuing

operations.

Industry observers note that the Wherehouse and Musicland deals stemmed from different circumstances, but both transactions indicate confidence in the entertainment-software market.

Frank Hennessey, president of the Handleman Co., another large publicly traded music merchandiser, says, "Isn't it wonderful that we have an industry that is so strong and so well respected that Musicland, the largest chain, and Wherehouse, another large, major company with some 202 stores, could both finance a leveraged buyout?"

For his own part, Eugster says, "I think [Musicland is] a good business. I wouldn't be putting my own money in if I didn't think it was."

Primerica officials, meanwhile, declined to identify other bidders for Musicland. But one rumored bidder, the publicly held Trans World Music chain, flatly denies that it ever sought to purchase Musicland.

"We never looked at them," says Bob Higgins, president of Trans World. "I know there were rumors that we were, but we never had any discussions about taking them over at all. It wouldn't be the right thing for our company."

'E.T.' TO HIT HOME VIDEO SHELVES

(Continued from page 3)

wide for a limited period in the fourth quarter of this year; that the company is prepared to undertake its biggest advertising and promotion campaign ever to back the title; and that there will be no cable, pay-per-view, or theatrical rerelease. Sources close to the company say a sell-through price point is a very high probability.

If priced at \$29.95, say distributors and retailers, the title would easily surpass the existing record of approximately 3 million units each held by Paramount's "Top Gun," which shipped early last year at a \$26.95 list, and Walt Disney's more recent "Lady And The Tramp," which carries a \$29.95 list.

"If you took 'La Bamba,' 'RoboCop,' 'Fatal Attraction,' and 'Predator,'" says Vans Stevenson of the 143-store Virginia-based Erol's chain, "and listed them at \$15 each to the consumer, 'E.T.' at \$30 would blow them all away, combined. That's how powerful the title will be. Obviously, our preference is for the lower price.

"I'm not sure if you would get the same response at \$89.95. The only other title to measure it against at that price is 'Gone With The Wind.'"

The lower price point, says Stevenson, would also more quickly satisfy the expected unprecedented rental demand. At \$30, he says, the market would be saturated more easily, as many smaller dealers would probably double their buys.

"You can't forget the rental aspect," says Stevenson, "since there are two sides to the business. We sold 36,000 copies of 'Top Gun,' and it continues to sell, but we generated more rental revenue on that title."

The title also appears to fit the definition of sell-through—lighter, family-oriented material that is highly repeatable.

Additionally, say distributors and retailers, at \$29.95 it would attract huge consumer purchases in the last quarter as a gift item.

One other factor also strongly suggesting the lower price point is that the title would have no other low-priced competition this Christmas with the possible exception of "Snow White" at \$29.95, which some distributors say could be in the offing from Disney.

Last Christmas, three titles—Paramount's "Star Trek IV," Disney's "Lady And The Tramp," and Spielberg's "An American Tail" on MCA—vied for front-line sell-through business.

More recently, however, the trend

has been to price lead titles at \$89.95. Should MCA elect to go that route, it's expected that the company would want to set an unprecedented minimum goal of at least half a million units—a possibility, in view of the recent ability of high-priced A titles to more easily clear the 300,000-unit plateau (Billboard, Feb. 13).

Originally opened during the summer of 1982, "E.T." has grossed more than \$700 million dollars and is estimated to have been seen by more than 240 million people. It was rereleased during the summer of 1985.

Spielberg has stated publicly on several occasions that he would not allow a home video release of the film. Sources close to MCA, howev-

er, say that Spielberg may have lifted his embargo because of the increasing number of bootleg copies that have become available.

Regardless of the price point, "E.T." should cap off what promises to be a record-shattering year in home video.

Already a bumper-crop year for A titles, the balance of 1988 promises a slew of major films, including "Fatal Attraction"; "Three Men And A Baby"; "Running Man"; "Moonstruck"; "Throw Momma From The Train"; "Planes, Trains And Automobiles"; "Nuts"; "Wall Street"; "Broadcast News"; "The Witches Of Eastwick"; and Spielberg's own "Batteries Not Included" and "Empire Of The Sun."

RCA RED SEAL TO ISSUE 20 BROADWAY CD MIDLINES

(Continued from page 6)

series is a full-priced 20th anniversary edition of "Hair," due in March.

According to Peter Elliott, director of U.S. sales and marketing for RCA Red Seal, who came up with the idea for the reissue series, the "Hair" album will contain four numbers from the score that were never released before. While the midline series will be marketed only on CD and cassette configurations, "Hair" will also be available on LP.

The label will continue to sell previous cast releases at regular prices. Because these consist mainly of recent shows that may still be playing on Broadway or on the road, Elliott says, there is still a high, level of consumer interest.

The label continues to express interest in the recording of new Broadway musical entries, and two such recordings are due shortly. Stephen Sondheim's latest, "Into

The Woods," should be in dealer hands this week, while the hit Lincoln Center revival of Cole Porter's "Anything Goes" sails in March. Both albums are being backed by major marketing campaigns, and the label is also promoting its entire wide-ranging catalog of Sondheim shows. To be added in March to the Sondheim listings is Cleo Laine's survey of songs by the composer.

Elliott, who is being assisted in the reissue project by Didier Deutsch, an authority on cast albums, says he will take a deep look through the label's vaults in the happy prospect that he and Deutsch might uncover material left on the cutting-room floor that could be added to the reissues. Like the upcoming reissue of "Hair," the CD reissue of "Fiddler On The Roof" several years ago contained two numbers that were recorded but left off the classic caster when it was first released in 1964.

Elliott says research may yet uncover unreleased material to be included in the first five reissues.

To revive the original graphics for the reissues, the series will dispense with revisions made as new pressings were marketed and will sport original cover art and liner notes, although Deutsch will provide updating.

Among the cast-album reissues consumers can expect over the next two years are the original cast performances of such show scores as those of "Inside U.S.A.," "High Button Shoes," "Call Me Madam," and "Paint Your Wagon."

Bork's Film Faves Spur Md. Video Privacy Bill

ANNAPOLIS, Md. Judge Robert H. Bork, although no longer a nominee for the Supreme Court, is still the subject of controversy and constitutional questions.

The Maryland House of Delegates voted 132-2 Feb. 10 in favor of what is being called the Bork Bill—legislation that would make it illegal for a video shop to release records of customers' rental and purchase choices.

It all started last year when Washington City Paper columnist Michael Dolan took his cue from '60s "garbageologist" A.J. Weberman, who gained notoriety for studying the garbage outside Bob Dylan's New York residence for clues to the songwriter's lifestyle.

Dolan managed to get his hands on a list of the movies that Bork had recently rented from his local video store and published the list

in a humorous, satirical article.

Local city, state, and federal legislators weren't amused, however. The pending bill will also be introduced in the Maryland Senate, and similar plans are afoot in the D.C. Council and maybe in the U.S. Congress.

Maryland State Sen. Howard Denis has called publication of the list "an outrageous invasion of privacy."

Dolan commented that he is "glad I've given the legislators something to do to occupy their time spending taxpayers' money."

The biggest secret divulged in the City Paper piece was that Bork is a big Alfred Hitchcock fan—he rented 12 movies made by the master director. He also rented several James Bond flicks.

BILL HOLLAND

MCA SIGNS ROADRUNNER

(Continued from page 4)

Keogh. "There are certain metal acts that need to be worked in mom-and-pops for a while. They can't just sit in Record World while Joe Metal-head looks for them in some independent store."

Keogh anticipates few problems, however. "We'll just work closely with MCA to make sure that everything is taken care of. This deal allows us to cover the country more. The records have to be out there for people to buy them."

RCA TO RELEASE TRI-STAR FILMS ON VIDEO

(Continued from page 3)

very advantageous to Tri-Star; otherwise it wouldn't have happened."

Asked if the restructuring will mean the end of Tri-Star Home Video, Melnick says, "No, I don't think it means that at all."

While Melnick stresses that it is too soon to specify Tri-Star Home Video's future role, he says the relationship between RCA/Columbia and Tri-Star may parallel that of the

record industry, with Tri-Star acting as a label and RCA/Columbia acting as a distributor. "Just like WEA distributing Warner, Elektra, and Atlantic," says Melnick.

At the same time RCA/Columbia announced the Tri-Star arrangement, it also said RCA interests in the joint venture now will be represented by NBC, a division of parent company General Electric.

BMI Toasts 'Million-Air' Club Of Writers, Pubs

NEW YORK BMI pays tribute this week to 112 songs that have become "million-airs" by hitting the 1-million-performance-or-more milestone. Elton John & Bernie Taupin lead the writers' pack with four awards, while the Warner Bros. Music Group heads the publishing category with 14 awards.

The performance rights group will honor the writers and publishers of these songs at awards luncheons in Nashville (15), New York (17), and Los Angeles (19).

John & Taupin's four awards are for two songs that have reached the 1-million-performance level—"Benie & The Jets" and "Rocket Man"—and one song, "Your Song," that has reached the 2-million-performance mark.

In the publishing category, Warners' awards are for its Warner-Tamerlane, Unichappell, Foster Frees, and Cotillion units.

The publisher with the second most awards is The SBK Group, which has 10. The SBK-administered Michael Jackson Publishing Group has nine.

Songs that have hit the 3-million-performance mark are "All I Have To Do Is Dream," "Angel Of The Morning," "Both Sides Now," "Goin' Out Of My Head," "The Most Beautiful Girl," "The Sounds Of Silence," "Tie A Yellow Ribbon Round The Old Oak Tree," and "Traces." Another 26 songs have reached 2 million performances, and 78 have entered the 1-million-performance ranks for the first time.

BMI honors its "million-airs" songs when they have individually achieved more than 50,000 hours of air time, the equivalent of five years, seven months, and eight days of continuous broadcast performance.

To date, 824 writers have written songs that have reached the 1-million-performance mark. The following is a complete list of award-winning songs, writers, and publishers:

3 MILLION

ALL I HAVE TO DO IS DREAM—Boudleaux Bryant; House of Bryant Publications.

ANGEL OF THE MORNING—Chip Taylor; SBK-Blackwood Music Inc.

BOTH SIDES NOW—Joni Mitchell; Siquomb Publishing Corp.

GOIN' OUT OF MY HEAD—Teddy Randazzo & Bobby Weinstein; Vogue Music.

THE MOST BEAUTIFUL GIRL—Billy Sherrill, Norro Wilson, & Rory Bourke; Al Gallico Music Corp., a division of Columbia Pictures, and Algee Music Corp., a division of Columbia Pictures.

THE SOUNDS OF SILENCE—Paul Simon; Paul Simon.

TIE A YELLOW RIBBON ROUND THE OLD OAK TREE—L. Russell Brown & Irwin Levine; Levine & Brown Music Inc.

TRACES—Buddy Buie, J.R. Cobb, & Emory Gordy Jr.; Low-Sal Inc.

2 MILLION

ALWAYS ON MY MIND—Wayne Carson, Johnny Christopher, & Mark James; Screen Gems-EMI Music Inc., Sebanine Music Inc.

CALL ME—Tony Hatch (PRS); ATV Music, Duchess Music Corp.

CRYING—Joe Melson & Roy Orbison; Acuff-Rose Music Inc.

DANIEL—Elton John (PRS) & Bernie Taupin; Dick James Music Inc.

DAYDREAM BELIEVER—John C. Stewart; Screen Gems-EMI Music Inc.

59TH STREET BRIDGE SONG (FEELIN' GROOVY)—Paul Simon; Paul Simon.

GREEN, GREEN GRASS OF HOME—Curly Putman; Tree Publishing Co. Inc.

HANDY MAN—Otis Blackwell & Jimmy Jones; SBK Unart Catalog Inc.

HERE THERE AND EVERYWHERE—John Lennon (PRS) & Paul McCartney (PRS); MacLen Music.

(YOUR LOVE HAS LIFTED ME) HIGHER AND

HIGHER—Gary Lee Jackson, Raynard Miner, & Carl William Smith; Chevis Publishing Corp., Unichappell Music Inc., Warner-Tamerlane Publishing Corp.

HOW SWEET IT IS (TO BE LOVED BY YOU)—Lamont Dozier, Brian Holland, & Eddie Holland Stone Agate Music Corp.

I'D REALLY LOVE TO SEE YOU TONIGHT—Parker McGee; Dawnbreaker Music.

LET YOUR LOVE FLOW—Larry E. Williams; Loaves & Fishes Music Co. Inc.

MARGARITAVILLE—Jimmy Buffett; Coral Reefer Music, Outer Banks Music.

MORNING HAS BROKEN—Eleanor Farjeon (PRS) & Cat Stevens (PRS); Island Music Inc.

MY EYES ADORED YOU—Bob Crewe; Stone Diamond Music Corp., Tannyboy Music.

NIGHT TRAIN—Jimmy Forrest & Oscar Washington; Frederick Music Co., Second Floor Music.

THE ROSE—Amanda McBroom; Hollywood Allstar Music, Third Story Music Inc., Warner-Tamerlane Publishing Corp.

SOMETIMES WHEN WE TOUCH—Barry Mann; ATV Music, Mann & Weil Songs Inc.

SUKIYAKI—Rokusuke Ei (JASRAC) & Hachidai Nakamura (JASRAC); Beechwood Music Corp., a division of Screen Gems-EMI Music Inc.

THAT'LL BE THE DAY—J.I. Allison & Norman Petty; Wren Music Co. Inc.

WEDDING BELL BLUES—Laura Nyro; SBK-Blackwood Music Inc.

WILDFIRE—Michael Martin Murphey & Larry Cansler; Warner-Tamerlane Publishing Corp.

YOUNG LOVE—Ric Cartey & Carole Joyner; Lowery Music Co. Inc.

YOUR SONG—Elton John (PRS) & Bernie Taupin; Dick James Music Inc.

1 MILLION

AMANDA—Bob McDill; Vogue Music.

AMIE—Craig Fuller; Unichappell Music Inc.

BENNIE AND THE JETS—Elton John (PRS) & Bernie Taupin; Dick James Music Inc.

BILLIE JEAN—Michael Jackson; Mijac Music.

BURNING LOVE—Dennis Linde; Dennis Linde Music.

CAROLINA IN THE PINES—Michael Martin Murphey; Mystery Music Inc.

CHATTANOOGIE SHOE SHINE BOY—Jack Stapp & Harry Stone; Acuff-Rose Music Inc.

CHINA GROVE—Tom Johnston; Warner-Tamerlane Publishing Corp.

COME MONDAY—Jimmy Buffett; Duchess Music Corp.

COME ON OVER—Barry Gibb & Robin Gibb; Gibb Bros. Music.

COOL NIGHT—Paul Davis; Paul & Jonathan Songs, Web IV Music.

CRAZY LITTLE THING CALLED LOVE—Frederick Mercury (PRS); Queen Music Ltd./Beechwood Music Corp., a division of Screen Gems-EMI Music Inc.

DANCING IN THE STREET—Mickey Stevenson; Stone Agate Music Corp.

DEDICATED TO THE ONE I LOVE—Ralph Bass & Lowman Pauling; Duchess Music Corp., Fort Knox Music Inc., Trio Music Co. Inc.

EYE IN THE SKY—Alan Parsons (PRS) & Eric Woolfson (PRS); Careers Music Inc.

A FIFTH OF BEETHOVEN—Walter Murphy; RFT Music Publishing Corp.

FOR WHAT IT'S WORTH—Stephen Stills; Cotillion Music Inc., Springato Toones, Ten-East Music.

FOR YOUR EYES ONLY—Michael Leeson (PRS); SBK Unart Catalog Inc.

FUNNY FACE—Donna Fargo; Algee Music Corp., a division of Columbia Pictures, Prima Donna Music Co.

GREATEST LOVE OF ALL—Linda Creed; Gold Horizon Music Corp.

GUITAR MAN—Jerry Reed; Vector Music Corp.

HAPPY, HAPPY BIRTHDAY BABY—Gilbert Lopez & Margo Sylvia Beach; ARC Music Corp.

HELP—John Lennon (PRS) & Paul McCartney (PRS); SBK Unart Catalog Inc., MacLen Music

HER TOWN TOO—James Taylor & Robert "Waddy" Wachtel; Country Road Music Inc., Leadsheet Land Music.

HE'S SO SHY—Tom Snow & Cynthia Weil; ATV Music, Braintree Music, Mann & Weil Songs Inc., Snow Music.

HONKY TONK WOMAN—Mick Jagger (PRS) & Keith Richards (PRS); ABKCO Music Inc.

I LOVED 'EM EVERY ONE—Phil Sampson; Tree Publishing Co. Inc.

I.O.U.—Kerry Chater; Vogue Music

I'LL BE AROUND—Thom Bell & Phil Hurtt; Assorted Music, Bell Boy Music, Cookie Box Music.

I'LL PLAY FOR YOU—Dash Crofts & Jimmy Seals; Dawnbreaker Music.

I'M MOVIN' ON (#2)—Jethro Burns, Homer Haynes, & Hank Snow; Fort Knox Music Inc., Trio Music Co. Inc., Unichappell Music Inc.

IN THE MIDNIGHT HOUR—Steve Cropper & Wilson Pickett; Cotillion Music Inc., Irving Music Inc.

IN THE STILL OF THE NITE—Fredericke L. Parris; Llee Corp.

IT'S SO NICE TO BE WITH YOU—Jim Gold; Interior Music Corp.

JACKIE BLUE—Steve Cash & Larry M. Lee; Lost Cabin Music.

JUST MY IMAGINATION RUNNING AWAY WITH ME—Barrett Strong & Norman Whitfield; Stone Agate Music Corp.

JUST ONE LOOK—Gregory Carroll & the Rev. Doris Payne Troy; Bunzo Music Co., Jaba Music Co., Loca Music Publishing, The New Twenty Eight Music Co., Premier Albums Music Publishing Inc., Troy Music Co.

LEAN ON ME—Bill Withers; Interior Music Corp.

LEATHER AND LACE—Stevie Nicks; Welsh Witch Music.

LOOK WHAT YOU'VE DONE TO ME—David Foster; Foster Frees Music Inc., Irving Music Inc.

LOST IN THE '50s TONIGHT (IN THE STILL OF THE NIGHT)—Fredericke L. Parris; Llee Corp.

MANEATER—Sara Allen, Daryl Hall, & John Oates; Fust Buzza Music Inc., Hot Cha Music Co., Unichappell Music Inc.

MIDNIGHT RIDER—Gregg Allman; Elijah Blue Music, Unichappell Music Inc.

NEVER GONNA LET YOU GO—Barry Mann & Cynthia Weil; ATV Music, Mann & Weil Songs Inc.

NIGHTS ON BROADWAY—Barry Gibb, Maurice Gibb, & Robin Gibb; Gibb Bros. Music.

ONE ON ONE—Daryl Hall; Hot Cha Music Co., Unichappell Music Inc.

MORE WESTERN SHOWS

(Continued from page 6)

prerecorded backing track.

Goskonert refuses to confirm reports that Anders was paid \$12,000-\$14,000 for his appearance, prompting Leningrad newspaper Smena to accuse the agency of wasting its precious hard-currency funds when there was still no sign of the long-promised tour by Deep Purple. And youth daily Moskovsky Komsomlets claims that while Billy Joel performed in 1987 for "virtually nothing," the U.S. star declined to use a backing track for fear of offending his audiences.

The man behind both acts' appearances here is Laszlo Hegediusz, a Budapest, Hungary-based European impresario with links to the managements of Uriah Heep, Queen, Genesis, Rod Stewart, and other major names. Soviet TV recorded a Uriah Heep special in conjunction with Multimedia International (Europe) for European broadcast and home video release, while the band will use its Moscow performances as the basis for its next album, the band's 21st.

As support for the Uriah Heep shows, Hegediusz chose Soviet rock band Zemlianye. Afterward, Heep's Mick Box said the band is prepared to share a bill with Zemlianye in performances outside the Soviet Union to make the local band better known in Europe. Based in Leningrad, Zemlianye is also expected to perform in this spring's proposed series of antidrug concerts in Moscow alongside such artists as David Bowie and Peter Gabriel.

The Soviet appetite for Western rock seems set to create opportunities for established touring bands that may be past their peak of popularity elsewhere.

Prior to its appearance here last fall, Wishbone Ash was relatively unknown to Soviet audiences, but the keen general interest in rock ensured that the band's 10 concerts in Leningrad's 18,000-seat Yubileinyi sports hall were almost entirely sold out. Now the act plans to record its next album on the Melodiya label.

THE ONE THAT YOU LOVE—Graham Russell (APRA); Careers Music Inc., Nottsongs.

ONLY 16—Sam Cooke; ABKCO Music Inc.

POOR LITTLE FOOL—Sharon Sheeley; SBK Unart Catalog Inc., Matragun Music Inc.

PUPPY LOVE—Paul Anka; Management Agency & Music Publishing Inc.

RAG MOP—Johnnie Wills; Unichappell Music Inc.

READY TO TAKE A CHANCE AGAIN—Charles Fox & Norman Gimbel; Ensign Music Corp., Kamakazi Music Corp.

ROCKET MAN—Elton John (PRS) & Bernie Taupin; Dick James Music Inc.

RUNNING BEAR—J.P. Richardson; Hall-Clement Publications.

SAY SAY SAY—Michael Jackson; Mijac Music

SEXY EYES—Bob Mather & Keith Stegall; SBK-Blackwood Music Inc.

SHARE YOUR LOVE WITH ME—Al Braggs & Don Robey; Music Corp. of America Inc.

STAY—Maurice Williams; Cherio Corp.

STUCK IN THE MIDDLE WITH YOU—Joe Egan (PRS) & Gerald Rafferty (PRS); Alley Music Corp.

SUMMER SONG—Chad Stuart, Clive Metcalfe (PRS), & Keith Noble (PRS); SBK Unart Catalog Inc.

SURFIN' USA—Chuck Berry; ARC Music Corp.

SWEET LIFE—Paul Davis; Paul & Jonathan Songs, Web IV Music.

TALK TO ME—Joe Seneca; Fort Knox Music Inc., Trio Music Co. Inc.

THIS ONE'S FOR YOU—Barry Manilow & Marty Panzer; Kamakazi Music Corp.

TIME AFTER TIME—Cyndi Lauper; Rella Music Corp.

TIME PASSAGES—Al Stewart & Peter White; Approximate Music, Dick James Music Inc., Frabjous Music.

TOUCH ME WHEN WE'RE DANCING—Ken Bell, Terry Skinner, & J.L. Wallace; Hall-Clement Publications.

TRUE LOVE WAYS—Norman Petty; Wren Music Co. Inc.

WALKIN' IN THE RAIN—Johnny Bragg & Robert S. Riley; Golden West Melodies Inc.

WANDERER—Ernest Maresca; Mijac Music.

WE JUST DISAGREE—Jim J. Krueger; Bruiser Music, SBK-Blackwood Music Inc.

WE MAY NEVER PASS THIS WAY (AGAIN)—Dash Crofts & Jimmy Seals; Dawnbreaker Music.

WE'RE IN THIS LOVE TOGETHER—Roger Murrah & Keith Stegall; Magic Castle Music Inc., SBK-Blackwood Music Inc.

WILD WORLD—Cat Stevens (PRS); Island Music Inc.

WINGS OF A DOVE—Bob Ferguson; Husky Music Co. Inc., Larrick Music Co.

YOU CAN'T RUN FROM LOVE—David Malloy, Eddie Rabbitt, & Even Stevens; Briarpatch Music, a division of MTM Music Group, DebDave Music, a division of MTM Music Group.

YOU'RE THE INSPIRATION—David Foster; Foster Frees Music Inc.

K-tel Eyes Front-Line Biz

LONDON K-tel, the compilation-album specialist, is expanding its operations to embrace production of front-line merchandise and was to release its first title under this policy on Feb. 12. That distinction will go to the soundtrack from the film "Satisfaction," featuring Justine Bateman of the hit TV show "Family Ties."

Al Bergamo, senior VP and general manager of K-tel, says the company will launch four new record labels—Crush Records, AJK Music, Nouveau Music, and Headfirst—and expand its publishing activities.

K-tel currently releases from 50 to 60 compilation albums annually, of which 12-16 feature repertoire by major acts leased from record companies. The new

plans call for the company to release 24-26 additional albums on the new labels.

One reason for the K-tel move, Bergamo says, is that sales of K-tel compilation albums have declined. "We currently sell anywhere between 200,000 and 500,000," he says. "But in the days when we shipped direct to the stores, we would sell from 1 million to 2 million units per title. Also, it is harder today to license product from the majors. They are doing compilations themselves."

K-tel has already released two albums in 1988 and plans to issue one a month through the remainder of the year, including new productions by Lee Konitz and British trumpeter Derek Watkins.

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TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store, one-stop, and rack sales reports.	
				★★ No. 1 ★★	
1	1	1	14	GEORGE MICHAEL ▲ ³ COLUMBIA OC 40867 (CD)	FAITH
(2)	3	3	23	SOUNDTRACK ▲ ⁴ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
3	2	2	22	TIFFANY ▲ ² MCA 5793 (8.98) (CD)	TIFFANY
4	4	4	15	INXS ▲ ATLANTIC 81796 (9.98) (CD)	KICK
5	5	5	22	MICHAEL JACKSON ▲ ⁴ EPIC OE 40600/E.P.A. (CD)	BAD
6	7	8	27	DEF LEPPARD ▲ ³ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
7	6	6	23	JOHN COUGAR MELLENCAMP ▲ ² MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
8	8	10	25	DEBBIE GIBSON ▲ ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
9	10	9	14	GEORGE HARRISON ▲ DARK HORSE 25643/WARNER BROS. (9.98) (CD)	CLOUD NINE
(10)	22	—	2	DAVID LEE ROTH WARNER BRDS. 25671 (9.98) (CD)	SKYSCRAPER
11	11	11	35	WHITNEY HOUSTON ▲ ⁵ ARISTA AL 8405 (9.98) (CD)	WHITNEY
12	9	7	45	WHITESNAKE ▲ ⁵ GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
13	13	13	17	STING ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
14	14	15	18	BELINDA CARLISLE ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
15	15	14	18	BRUCE SPRINGSTEEN ▲ ² COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
16	17	17	53	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
17	18	18	9	FOREIGNER ● ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
18	12	12	22	PINK FLOYD ▲ ² COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
19	19	20	23	AEROSMITH ▲ GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
20	16	16	47	U2 ▲ ⁴ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
21	20	21	12	DOKKEN ▲ ELEKTRA 60735 (9.98) (CD)	BACK FOR THE ATTACK
(22)	33	49	5	RICK ASTLEY RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
23	23	22	43	FLEETWOOD MAC ▲ ² WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
(24)	25	28	36	RICHARD MARX ● EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
25	26	23	12	STEVIE WONDER ▲ MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
26	24	24	31	ELTON JOHN ● LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH. MCA 2-8022 (10.98) (CD)	
(27)	30	35	26	GUNS & ROSES GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
(28)	28	33	21	PET SHOP BOYS ● EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
(29)	36	71	3	MEGADETH CAPITOL CL-48148 (9.98) (CD)	SO FAR, SO GOOD... SO WHAT!
30	21	19	12	MADONNA ▲ SIRE 25535/WARNER BROS. (9.98) (CD)	YOU CAN DANCE
(31)	31	38	27	SALT-N-PEPA ● NEXT PLATEAU PL 1007 (8.98)	HOT, COOL AND VICIOUS
32	27	27	49	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
(33)	72	122	3	SOUNDTRACK A&M SP 391 3 (9.98) (CD)	GOOD MORNING, VIETNAM
34	35	32	12	SOUNDTRACK ● DEF JAM SC 44042/COLUMBIA (CD)	LESS THAN ZERO
(35)	49	84	3	GEORGE THOROGOOD EMI-MANHATTAN 46973 (9.98) (CD)	BORN TO BE BAD
(36)	45	56	7	KEITH SWEAT VENTUREMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
37	38	36	13	ROGER REPRIS 25496 (8.98) (CD)	UNLIMITED
(38)	46	55	4	TAYLOR DAYNE ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
39	43	40	32	GREAT WHITE ● CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
40	34	34	19	YES ● ATCD 90522/ATLANTIC (9.98) (CD)	BIG GENERATOR
41	29	25	20	BILLY IDOL ▲ CHRYSALIS OV 41620 (CD)	VITAL IDOL
(42)	47	47	11	GLADYS KNIGHT & THE PIPS MCA 42004 (8.98) (CD)	ALL OUR LOVE
(43)	59	74	39	RANDY TRAVIS ▲ ² WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
44	32	31	22	R.E.M. ▲ I.R.S. 42059/MCA (8.98) (CD)	DOCUMENT
45	40	29	77	KENNY G. ▲ ² ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
(46)	50	44	97	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
47	37	26	37	HEART ▲ ² CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
48	44	39	20	KISS ● MERCURY 832 626-1/POLYGRAM (CD)	CRAZY NIGHTS
(49)	54	46	26	SWING OUT SISTER MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
(50)	103	—	2	JAMES TAYLOR COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
(51)	57	63	36	GLORIA ESTEFAN & MIAMI SOUND MACHINE ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
(52)	52	54	22	WHITE LION ATLANTIC 81768 (8.98) (CD)	PRIDE
53	41	41	9	EURHYTHMICS RCA 6794-1-R (9.98) (CD)	SAVAGE
54	39	37	25	NEW ORDER QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(55)	56	62	18	TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	INTRODUCING HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
56	51	43	15	ROBBIE ROBERTSON GEFEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
57	48	42	11	LINDA RONSTADT ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE
58	42	30	14	STEVE WINWOOD ● ISLAND 25660/WARNER BRDS. (9.98) (CD)	CHRONICLES
(59)	97	—	12	ORIGINAL LONDON CAST POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
(60)	67	70	12	CHER GEFEN 24164 (8.98) (CD)	CHER
(61)	66	58	29	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
62	53	53	36	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
63	55	48	21	SQUEEZE A&M SP 5161 (8.98) (CD)	BABYLON AND ON
64	69	59	14	EARTH, WIND & FIRE ● COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
65	60	51	69	EUROPE ▲ ² EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
(66)	76	82	14	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
67	63	57	10	ANTHRAX MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
68	68	68	19	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
(69)	75	76	14	PAUL CARRACK CHRYSALIS BFV 41578 (CD)	ONE GOOD REASON
(70)	80	89	20	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER
71	-73	69	44	CARLY SIMON ▲ ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
72	58	50	45	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
(73)	77	77	15	MEN WITHOUT HATS MERCURY 832 730-1/POLYGRAM (CD)	POP GOES THE WORLD
74	74	78	24	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
(75)	78	64	17	LOVE & ROCKETS BIG TIME 6058-1-B/RCA (8.98) (CD)	EARTH - SUN - MOON
76	71	60	76	BON JOVI ▲ ⁸ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
77	64	67	12	THE CALIFORNIA RAISINS ● PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
78	61	52	20	JETHRO TULL CHRYSALIS OV 41590 (CD)	CREST OF A KNAVE
79	62	45	82	POISON ▲ ² ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
80	70	65	18	DEPECHE MODE SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
81	81	75	14	BRYAN FERRY REPRIS 25598 (8.98) (CD)	BETE NOIRE
(82)	86	87	11	K.T. OSLIN RCA 5924-1-R (8.98) (CD)	80'S LADIES
(83)	100	158	3	SINEAD O'CONNOR ENSIGN BFV 41612/CHRYSALIS (CD)	THE LION AND THE COBRA
84	65	61	66	STRYPER ▲ ENIGMA PJAS 73237 (9.98) (CD)	TO HELL WITH THE DEVIL
(85)	89	86	16	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
(86)	134	138	3	L.A. GUNS VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
87	85	83	31	SOUNDTRACK ▲ ² SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
88	83	73	37	MOTLEY CRUE ▲ ² ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
89	79	81	24	DANA DANE ● PROFILE PRD 1 233 (8.98) (CD)	DANA DANE WITH FAME
90	92	101	7	BUSTER POINDEXTER RCA 6633-1-R (8.98) (CD)	BUSTER POINDEXTER
91	84	80	11	BARRY MANILOW ARISTA AL 8527 (9.98) (CD)	SWING STREET
92	87	66	22	RUSH ● MERCURY 832 464-1/POLYGRAM (CD)	HOLD YOUR FIRE
(93)	110	—	2	PEBBLES MCA 42094 (8.98) (CD)	PEBBLES
94	88	85	27	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
95	82	72	10	PAUL MCCARTNEY CAPITOL CLW 48287 (14.98) (CD)	ALL THE BEST
(96)	105	118	3	THE COMMUNARDS MCA 42106 (8.98) (CD)	RED
97	91	88	36	L.L. COOL J ▲ ² DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
(98)	99	103	10	WARLOCK MERCURY 832 804-1/POLYGRAM (CD)	TRIUMPH AND AGONY
99	90	79	37	THE FAT BOYS ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
100	94	95	13	EXODUS COMBAT 8169/IMPORTANT (8.98) (CD)	PLEASURES OF THE FLESH
101	101	97	19	ALABAMA ● RCA 6495-1-R (8.98) (CD)	JUST US
102	98	98	12	THE MANHATTAN TRANSFER ATLANTIC 81803 (9.98) (CD)	BRASIL
(103)	109	109	9	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD-EYED DREAM
104	95	91	42	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
105	93	100	76	PAUL SIMON ▲ ³ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
106	96	90	15	JOE COCKER CAPITOL CLT 48285 (8.98) (CD)	UNCHAIN MY HEART
(107)	111	120	11	FLESH FOR LULU CAPITOL CLT 48217 (8.98) (CD)	LONG LIVE THE NEW FLESH
(108)	NEW	▶	1	RICK SPRINGFIELD RCA 6620-1-R (8.98) (CD)	ROCK OF LIFE
109	102	92	20	THE SMITHS SIRE 25649/WARNER BROS. (8.98) (CD)	STRANGWAYS, HERE WE COME

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.

CBS Acts Enjoy Epic Night At U.K. Awards Gala

BY NICK ROBERTSHAW

LONDON CBS/Epic acts Michael Jackson, George Michael, and Terence Trent D'Arby are among winners of the 1988 British Record Industry Awards, which were presented Feb. 8 at a ceremony broadcast from London's Royal Albert Hall to an audience of more than 200 million television viewers worldwide. In all, the company's artists took four pop awards, with no other label taking more than one.

Sponsored by Pepsi Cola, the 90-minute show also featured performances by T'Pau, the Pet Shop Boys with Dusty Springfield, Chris Rea, D'Arby, Bananarama, the Bee Gees, Rick Astley, and a temporarily reunited Who.

For the first time since BBC-TV began televising the event four years ago, the public was admitted to the awards presentation, which was hosted by music and media personality Noel Edmonds and produced on behalf of the British Phonographic Industry by Tim Blackmore and Andrew Sheehan.

The awards were voted for on a one-company, one-ballot basis by the BPI's 130 member companies. U2 was named best international group—competing against nominees Bon Jovi, Fleetwood Mac, Heart, and Los Lobos—following the success of its "The Joshua Tree" album, which has sold about 14 million units worldwide.

Jackson, whose "Bad" has sold in similar numbers, was voted best international solo artist, easing out Madonna, Prince, Whitney Hous-

ton, and Luther Vandross. Despite his status, Jackson has never previously received a BRIA award other than a best-selling-album trophy for "Thriller" in 1984.

New York-born D'Arby took the best-international-newcomer award following the success of his chart-topping debut album "Introducing The Hardline According To." The

artist later said that because he now makes his home in the U.K., he should have received a British award.

In fact, the best-British-newcomer award, voted for by BBC Radio I listeners, went to Phonogram act Wet Wet Wet. The accolade is seen as something of a dubious honor, since in the past many winners have

either split up or suffered a rapid decline in popularity.

Michael, who like Jackson had never before won a major BRIA award, was named best British male artist, with Alison Moyet taking the award for best British female artist, which she first won in 1985. EMI act Pet Shop Boys, which took the 1986 best British single prize with "West

End Girls," received this year's best British group award.

Other winners were Astley, whose RCA hit "Never Gonna Give You Up" was named best British single, and Sting, whose A&M release "Nothing Like The Sun" was voted best British album. Astley's song, the top-selling U.K. single of 1987, was produced by Stock, Aitken & Waterman. The production team dominated the U.K. industry last year, with about 10% of all chart hits, and was collectively honored as best British producer.

Andrew Lloyd Webber's "The Phantom Of The Opera" was named best soundtrack and original-cast recording. The Polydor double album was the first original-cast release to go straight to the top of the U.K. charts and has sold more than 800,000 units in Britain.

The best-music-video award, voted on by a panel of BBC disk jockeys, went to New Order's "True Faith." EMI's recording of Vaughan Williams's "Fifth Symphony" performed by the Royal Liverpool Philharmonic Orchestra under Vernon Handley was named best British classical recording.

U.K. satellite-music company Music Box, responsible for selling the television coverage worldwide, excluding North America, says about 50 countries have purchased the program. All proceeds from the sales will go to leading record industry charity Music Therapy. Several hundred tickets for the live Royal Albert Hall show were also made available free of charge to children's charities.

4,500 Workers Rally Against Loss Of Duty-Free Privileges U.S. Trade Policy Under Fire In Singapore

BY CHRISTIE LEO

SINGAPORE An estimated 4,500 trade union members carrying banners and placards recently staged a demonstration outside the U.S. Embassy here to protest the U.S. decision to withdraw trade benefits from Singapore (Billboard, Feb. 13).

In a strongly worded note, the protesters accused the U.S. government of reneging on its promise to expand Singapore's trade privileges in exchange for amending the national copyright law. The new Copyright Act of 1987 was passed in Parliament here in April.

Singapore unionists are condemning Washington's move to drop Singapore, along with Taiwan, Hong Kong, and South Korea, from its Generalized System of Preferences as of January 1989.

The Recording Industry Assn. of America, a trade group, has also expressed disappointment with the administration's decision. RIAA president Jay Berman has cited Singapore's significant gains in battling piracy and counterfeiting and has said the move "unwittingly punishes Singapore for its progress."

Under the GSP, certain products from developing countries enter the U.S. duty free. In 1987, Thailand

staged a protest similar to this year's Singapore action after the U.S. threatened to withdraw GSP privileges from that country unless its copyright law was amended.

Singapore union leader Oscar Oliviero says workers in his country "feel betrayed" by the U.S. government. "It doesn't care whether or not we suffer through paying more for use of intellectual property," he says. "We seek justice and fair play. We've always supported trade policies based on free and fair trade. Now we're desperately worried that removal of GSP benefits will lead to heavy job losses in Singapore."

Placards at the demonstration carried such slogans as "No GSP, no copyright act" and "U.S. betrays friends."

Lim Boon Heng, deputy secretary general here, says workers feel cheated because trade privileges were withdrawn by the U.S. barely seven months after the copyright act was amended. He adds that even with the GSP, only about three-fourths of Singapore's products entered the U.S. duty free, but almost all U.S. goods entered Singapore without being taxed.

Says Lim: "The U.S. move will benefit only Japan as it will make U.S. products less competitive."

U.S. INDIES REPORT MODEST ACTION AT MIDEM

(Continued from page 3)

According to Rykodisc president Don Rose, the label's decision to export rather than license its product abroad has to do with the currency exchange situation: "To maximize sales, it's important that we're widely available at domestic [CD] prices in those territories. Because of the weak dollar, we can accomplish that."

Rykodisc plans to keep an eye on its exported titles by reimbursing Bertus and Survival for a certain amount of marketing support. It also hopes to use them as "eyes and ears" to find local product that Rykodisc can license for the U.S.

Aside from the catalog labels, the companies that enjoyed the greatest success at MIDEM were rap, r&b, and "house" music labels such as Profile, Prelude, and DJ International. (Fantasy was also there, but was not interviewed for this article.) Rocky Jones of Chicago-based DJ International, for instance, says, "We did some good business at MIDEM, but whether we couldn't have done it at home, I don't know." Noting that it was "terribly expensive" in Cannes this year, Jones claims his European licensees will have to sell 15,000-20,000 of his records to pay for the trip, "but it's an investment in the future."

Jones, who finalized a worldwide publishing deal with EMI Music at MIDEM, says he's weighing licensing possibilities in several territories and expects to close deals on some of them later.

Gary Pini, a&r director of Profile Records, a leading U.S. independent, says his label brought over a record

number of staffers to host its biggest stand ever, "and it worked out very well. We licensed more things and did more than ever at MIDEM."

Profile arranged distribution in several European territories on a title-by-title basis. It licenses one album at a time, rather than its whole catalog, "because you find people want one thing and they'll be behind it," he says.

In contrast to Profile, the Texas Music Assn. delegation, repping about 10 companies, was at MIDEM for only the second year in a row.

Yet, while no Lone Star firms struck or initiated major deals there, spokeswoman Judy Jett said everyone involved felt MIDEM offered them business opportunities.

Action at MIDEM for Texas companies, she added, included the following: Brownlee Ferguson of Bluewater Music finalized European sublicensing deals begun last year; Martin Theophilus of Phantom Productions placed artist Deborah Giles with Ariola in Germany and licensed Scott Hoyt to Heat Records in the U.K.; and Kevin Womack of Loop-

hole Management made four subpublishing deals for his acts.

Like the Texas Music Assn., the Nashville Entertainment Assn. tried to promote noncountry product in its first-ever appearance at MIDEM. At the 1987 New Music Seminar in New York, NEA released a compilation called "Nashville Rock" as part of its campaign to gain recognition for the city as something more than the capital of country music. At MIDEM, says NEA executive director Lynn Gillespie, the association sought European distribution for "Nashville

Rock" with the idea of updating it on an annual basis. She notes the NEA met with "serious" people from about 10 countries and made an export deal for the compilation with a Swiss company.

While only four of NEA's 60 member companies sponsored the stand—which was merged with that of Memphis, Tenn.—Gillespie says three more NEA firms have committed their sponsorship next year and that Nashville's "international chamber of commerce" will return to MIDEM.

KEN TERRY

CONVENTION CAPSULES

NEWPORT CLASSICS representatives told attendees at MIDEM in Cannes that the label is introducing a budget classical line with a suggested list price of \$5.99-\$6.99. All titles are licensed from the **Radio Luxembourg Symphony Orchestra**. By April 1, the line will include 32 titles.

GARY PINI of Profile says the label is getting some New York action on a British reggae-rap record, "Ragamuffin," by **Asher D. & Daddy Freddy**. Ironically, he says, **Dana Dane** is not flying in the U.K. because the Brits resent the American

rapper's attempt at a cockney accent.

MARTY SCOTT, president of **Jem/Passport Records**, didn't take a stand at MIDEM for the first time in a decade. Since his company was recently bought out by **Enigma** and he isn't sure exactly how his international relationships are going to work under the new ownership, he came to MIDEM mainly to "make people realize the company isn't disappearing." He says Passport is preparing a big release, including a new **Leslie West** record featuring **Jack Bruce**. Passport's **Audion** subsid also has a \$6.98 list compact disk sampler.

TELDEC HAS picked up **LaToya Jackson** for the world and has licensed her next album, which will be produced by **Kool & the Gang**, to **RCA/BMG** outside the German-speaking territories, according to Tel-

dec's **Peter Bruhning** . . . **Lloyd Price**, at MIDEM to hawk product by **Andree Maranda** on **NFS Records**, says he also has a new album of his own with the **LP-O-Band**. He's not too interested in touring again, he says, but will if necessary.

AL DIMEOLA, who performed at MIDEM's jazz gala prior to embarking on his biggest European tour to date, took time out to discuss the new age phenomenon. "There is a movement, but I don't know where it's moving," he said. "You feel like you're in an elevator lying on a cloud. I don't know how those guys can tour because the music is not exciting. It's not meant to be exciting. I think it may already have peaked."

SHAPE OPTIMEDIA, based in Sanford, Maine, is offering two new kinds of jewel boxes for 5-inch CDs.

One, a "lift-out" package with an easy-to-open case, will cost about 2 cents-4 cents more in the U.S. than the standard jewel box. The other, a two-piece package that is the same size as the standard box, is estimated to cost 18 cents, compared with the 22 cents-23 cents that labels now pay for the three-piece jewel box.

ELTON JOHN'S manager, **John Reid**, undertook to donate to a London children's hospital as much as the **Martinez Hotel** bar took in one evening, a gesture that cost him \$20,000. In all, the **Great Ormond Street Children's Hospital** could be \$1.75 million better off as a result of MIDEM, where **MBS' Ray Santilli** secured worldwide releases for the all-star charity single "The Wishing Well," with all proceeds going to the hospital's redevelopment fund.

RAP BREAKS THROUGH TO MAJORS

(Continued from page 1)

There has been major-label involvement with rap-oriented labels before (for example, Tommy Boy Records' distribution deal with Warner Bros.), but none of the previous agreements had the scope of the new relationships. PolyGram, which has been releasing Kurtis Blow records since 1979, is the only major whose rap involvement predates the mid-'80s.

The most ambitious rap label deal is the Cold Chillin'/Warner Bros. liaison. Cold Chillin' will bring a minimum of four acts—and possibly six—to Warner Bros. in 1988. Producer/DJ Marley Marl, M.C. Shan, Roxanne Shante, and Bismarki—all artists with track records within the hip-hop community—will have 12-inch releases followed by albums. Cold Chillin', which has been in business since 1986, is an outgrowth of the Juice Crew, a Brooklyn, N.Y.-based production/management company run by Tyrone Williams. Williams serves as chairman of Cold Chillin'.

"There is no question that the success of Def Jam at Columbia has sparked the interest in hip-hop at the majors," says Williams. "What's significant is that those two acts, the Beastie Boys and L.L. Cool J, really had no track record before last year. With the access Warner Bros. gives us to retail around the country, I fully expect all our artists to have at least gold albums."

Williams' optimism is sparked by the impact the Warner Bros. deal has had on the sales of Shan's "Down By Law" album. According to Williams, the album has sold 350,000 units independently. Since the Warner Bros. distribution agreement went into effect three months ago, the album has sold an-

other 150,000 copies, he says. "Since the rerelease on Warner Bros., we've been able to get product into places we'd missed before, such as the Southwest and Midwest," he says.

For Williams, one of the most important features of the deal is the flexibility it gives Cold Chillin' to release 12-inchers independently through Prism Records, its parent organization. "Rap is a music about now. If you write a song in January, in June it might be too late because what the rapper is talking about is no longer important or the track itself has gotten old," says Williams. He adds that there are plans for a Juice Crew All-Stars tour to go out this summer.

Jive also has tentative plans for a tour of the rap artists on its roster. But, according to Barry Weiss, Jive vice president of marketing and operations, the most important thing is to develop sales. "A lot of companies have a take-the-money-and-run attitude toward this music, but we believe the merchandising dollars for rap shouldn't be any less than those for a heavy metal or pop act," he says.

Jive's involvement with rap dates back to the signing of Whodini five years ago. Over the last two years, Jive has also signed Kool Moe Dee, Steady B., Jazzy Jeff & Fresh Prince, Schoolly D., Boogie Down Productions, the Skinny Boys, and, in the U.K., the Wee Papa Girls.

Weiss says, "Depending on the deal, at this point we're happy if we sell 40,000-80,000 on a first album. We see this as a burgeoning new music form that has become a medium for expression of rebellion for black and white kids. We see it as the youth music of the '80s."

Like the acts on Cold Chillin', all

of the Jive signees had 12-inch or album releases on indies prior to contracting with the RCA-distributed label. Aside from Whodini, Jive has enjoyed its greatest success with Kool Moe Dee, who was a member of the pioneering rap trio the Treacherous Three. His 1987 Jive

'Once radio begins to be serviced by the majors with rap product, you'll see increased airplay and sales'

debut album contained the rap hit "Go See The Doctor" and sold 300,000 copies. His current "How Ya Like Me Now" has sold approximately the same number of copies, following the release of the first single, the title track. The second single, "Wild, Wild West," has just been released.

Atlantic is making its first entry into the rap field with Brooklyn-based First Priority Records. The 3-year-old label, headed by Nat Robinson, has two significant rap singles that will now be distributed through Atlantic: "Top Billin'" by the Audio Two and "I Cram To Understand U (Sam)" by M.C. Lyte. Albums from both acts—"What More Can I Say?" by the Audio Two and "10% Dis" by Lyte—will come in March. Another label signee, Alliance, will debut with a 12-inch single soon.

Regarding the First Priority deal, Merlin Bobb, Atlantic's national director of black a&r, says, "We felt we had a hole there in terms of

street music, but we waited until we found a production company or indie label that was unlike what was out there. We took our time scouting the scene. We know there is going to be a lot of rap out there. The acts with the different sound will succeed, and my feeling [is] that First Priority [has] one.

"Everything that First Priority picks up as an indie we have an option on," adds Bobb. "They'll serve as our hip-hop a&r arm. Anything that we pass on they can release through independent distribution."

Andre Harrell, whose Uptown Enterprises began as a production company and is now a label distributed by MCA, has seen Heavy D. & the Boyz's debut, "Livin' Large," sell 300,000 units. He feels it's inevitable that every major label will have some involvement in rap music. "Right now it is the official urban teenage music," he says.

Black radio, according to Harrell and others marketing rap, "isn't yet playing enough to satisfy the demand. We sold 300,000 units [of "Livin' Large"] with only 25% of black radio on any singles from our album. That shows that right now this music is strong at retail. The audience is responding to point-of-purchase materials and in-store play. Once radio begins to be serviced aggressively by the majors with rap product, you'll see increased airplay and increased sales. Rap still hasn't reached its potential."

Def Jam national promotion director Bill Stepney expects "a tremendous battle at the radio level" over rap in the next few months. "A precious few program directors and music directors understand what a good rap record is. There are a few exceptions, like Lynn Tolliver at

WZAK in Cleveland and Greg Mack at KDAY in Los Angeles, but we're going to have more rap records than ever before serviced to radio and no programmers who can tell a good one from a bad one."

Stepney argues that because of its lack of insight into rap, "black radio is not playing the music that really appeals to the active black radio buyer. Rap records sell without radio play already and will do even better with it. In contrast, the black mainstream product, with the exceptions of superstars, don't sell in big numbers without black radio. They are ignoring the demands of the public in order to chase after a specific demographic and not serve their audience."

Certain rap records have been successful without black radio and have benefited primarily from top 40 play. The Beastie Boys' "Fight For Your Right (To Party)," the Fat Boys-Beach Boys collaboration on "Wipe Out," and Salt-N-Pepa's "Push It" all had major pop sales because of this crossover.

Jive's Weiss notes that top 40 stations should be targeted on certain records. As an example, he cites Kool Moe Dee's "Go See The Doctor." Jive marketed it as a "safe sex" record, even using condoms as a promotional item. According to Weiss, pop radio embraced the record, "while it got no black radio play."

Williams says the new relationship between rap and the majors will "allow us to see which program directors really have heart. Will they tell the majors, with their ability to buy advertising and sponsor promotions, the same things they said to me about how they couldn't play rap? I don't think so."

CASEY KASEM MAY EXIT 'AMERICAN TOP 40'

(Continued from page 1)

stature. ABC VP/entertainment programming Tom Cuddy says negotiations started in July, but broke down this month over money.

Rumors abound that Kasem is being wooed by Westwood One founder/CEO Norm Pattiz—rumored by everyone, that is, but Pattiz himself. "I think there's a little paranoia over there. If [ABC] can't get their guy signed again, don't blame me," he says. "Obviously, Casey would be very attractive to us under the right circumstances."

Pattiz won't confirm speculation that he has offered Kasem any deal. "The last I heard, Casey's deal with ABC runs until next year, and the idea of putting something together when he's got 11 months to go on a contract is not real appealing."

It is believed that Pattiz is offering Kasem \$17 million over the next five years, or \$3.2 million per year. "American Top 40" is estimated to generate \$6 million-\$6.5 million a year.

ABC's announcement Feb. 9 that it is seeking to replace Kasem appears to some as a case of both sides playing hardball. In the announcement, ABC indicated there was a possibility that talks might resume and Kasem might still continue as host after his current contract expires. But Cuddy later described that possibility as "very slight."

Sources who request anonymity mention Kasem's honorable charac-

ter and business acumen in the same breath—the former trait sowing speculation that the star would want to stay with ABC and the latter fueling belief that he's out to get the best possible deal for himself.

Calls to Kasem through his agent, Charles Stern, were not returned.

When Westwood One bought the NBC Radio Networks last year, it became second to ABC as the larg-

est network in the business. Pattiz is an aggressive player and has made little secret of his hopes to challenge ABC for the No. 1 spot.

While Westwood seems the most likely home for Kasem, other national program suppliers, including DIR Broadcasting, can't be counted out.

Cuddy says Kasem and ABC's probable parting is amicable. "He was the pioneer of the countdown

WCI'S MUSIC DIVISION SETS EARNINGS RECORD

(Continued from page 1)

lion for the prior-year period.

Recorded music and music publishing revenues jumped to \$487.8 million in the fourth quarter from \$353.8 million for the year-ago period. They leaped to \$1.53 billion for the full year from \$1.14 billion for 1986.

Warners officials attributed the music unit's strong financial performance to a broad group of popular releases, including product by such artists as Anita Baker, U2, and Whitesnake, and the rapid growth of compact disk sales. WEA International also set new revenue and earnings records, spurred by strong product flow from the domestic labels. Although WEA International sales benefited from a sharp drop in the dollar's value during the last few months of 1987, Holmes says its

unit sales rose by more than 15% during the year.

For the quarter ended Dec. 31, the parent company posted net income of \$92 million, or 59 cents a share, a 48% hike over \$62 million, or 38 cents a share, in the fourth quarter of 1986.

Revenues in the 1987 quarter were \$1.02 billion, compared with \$822.04 million in the previous year's period.

For the full year, WCI's net income rose 77% to \$328.14 million, or \$2.09 a share, compared with \$185.8 million, or \$1.26 a share, in 1986.

Revenues for the 12 months were \$3.4 billion, up from \$2.85 billion in the prior year.

WCI declared on Feb. 10 a 40% increase in the company's annual cash dividend, which rose from 40 cents

show," says Cuddy. "I think Casey contributed enormously to the success of 'American Top 40,' but there are several other elements." ABC retains the rights to the "American Top 40" name and exclusive rights to use Billboard's Hot 100 Singles chart as its countdown source.

"The staff will remain the same, and we're confident 'American Top 40' can continue in a great fashion," says Cuddy. In seeking a new host,

Cuddy says he'll be looking at both nationally known air personalities and those with the talent to attain that status in the future.

"American Top 40" has been widely praised for a writing and production style that delivers massive amounts of information in a quick and entertaining fashion. The program set the standard for the many countdown shows that have followed.

to 56 cents per share. Dividends are payable on May 16 to stockholders of record on April 15.

The filmed entertainment division, which includes Warner Home Video, also posted record fourth-quarter operating earnings of \$39.1 million, up from the prior year's \$35 million. For the full year, the division had operating profits of \$176.4 million, compared with \$172.2 million in 1986.

Operating profits for the cable and broadcasting division more than tripled in the quarter, from \$5.2 million to \$16 million. For the year, the division had an operating profit of \$46.1 million, up from \$16.2 million.

Analysts were pleasantly surprised by the numbers, especially those of the music division. Most

had anticipated the division would reach the \$1.5-billion-revenue mark, but their 1987 earnings estimates were in the \$190 million-\$205 million range.

Ray Katz of Mabon, Nugent & Co., who had projected \$205 million in operating profit last year, paints a bright picture for WCI music operations in 1988.

"Certainly, no analyst is going to forecast another 42% increase," he says. "But based on Warners' 1988 release schedule, increased market penetration by International, and last October's Chappell [music publishing] acquisition, which should by itself add about \$8 million to operating profit this year, I'm looking for the music operation to sustain its earnings growth in 1988."

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	123	143	3	THE KINKS MCA 42107 (8.98) (CD)	THE ROAD
111	113	117	13	GENE LOVES JEZEBEL GEFEN GHS 24171 (8.98) (CD)	THE HOUSE OF DOLLS
112	118	132	6	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
113	117	129	23	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
114	104	99	24	METALLICA ● ELEKTRA 60757 (5.98) (CD)	THE \$5.98 EP-GARAGE DAYS RE-REVISITED
115	138	—	2	GREAT WHITE ENIGMA 73295 (8.98) (CD)	RECOVERY: LIVE
116	125	106	16	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (CD)	SHARP
117	145	174	3	SISTERS OF MERCY ELEKTRA 60762 (8.98) (CD)	FLOODLANDS
118	130	130	10	MASON WILLIAMS & MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 800 (11.98) (CD)	CLASSICAL GAS
119	115	104	20	THE O'JAYS P.I.R. 53036/EMI-MANHATTAN (8.98) (CD)	LET ME TOUCH YOU
120	152	172	3	JERRY HARRISON & CASUAL GODS SIRE 25663/WARNER BROS. (8.98) (CD)	CASUAL GODS
121	124	127	30	HANK WILLIAMS, JR. ● WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
122	106	107	9	ARETHA FRANKLIN ARISTA AL 8497 (11.98) (CD)	ONE LORD, ONE FAITH, ONE BAPTISM
123	107	96	13	KOOL MOE DEE JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
124	121	112	22	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. II
125	128	108	10	MELI'SA MORGAN CAPITOL CLT 46943 (8.98) (CD)	GOOD LOVE
126	157	—	2	METALLICA ELEKTRA 60766 (8.98) (CD)	KILL 'EM ALL
127	140	159	84	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
128	126	133	56	TESLA ● GEFEN GHS 24120 (8.98) (CD)	MECHANICAL RESONANCE
129	112	102	16	THE ALARM I.R.S. 42061/MCA (8.98) (CD)	EYE OF THE HURRICANE
130	119	119	20	SAVATAGE ATLANTIC 81775 (8.98)	HALL OF THE MOUNTAIN KING
131	133	113	48	SMOKEY ROBINSON ● MOTOWN 6226 ML (8.98) (CD)	ONE HEARTBEAT
132	116	111	18	MSG CAPITOL CLT 46985 (8.98) (CD)	PERFECT TIMING
133	127	116	18	BOURGEOIS TAGG ISLAND 90638/ATLANTIC (8.98) (CD)	YO YO
134	129	123	12	KASHIF ARISTA AL 8447 (8.98) (CD)	LOVE CHANGES
135	136	121	28	HIROSHIMA EPIC FE 40679/E.P.A. (CD)	GO
136	143	137	44	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
137	141	141	4	DAVID LANZ & PAUL SPEER NARADA 63001/MCA (9.98) (CD)	NATURAL STATES
138	154	142	14	THE KANE GANG CAPITOL CLX48176 (6.98) (CD)	MIRACLE
139	131	131	5	PUBLIC ENEMY DEF JAM BFC 40658/COLUMBIA (CD)	YO! BUM RUSH THE SHOW
140	114	128	46	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 25491 (9.98) (CD)	TRIO
141	108	93	14	NEIL DIAMOND COLUMBIA CZX40990 (CD)	HOT AUGUST NIGHT II
142	120	105	12	THE PRETENDERS SIRE 25664/WARNER BROS. (9.98) (CD)	THE SINGLES
143	135	110	19	WHODINI ● JIVE JL 8494/ARISTA (8.98) (CD)	OPEN SESAME
144	144	124	22	BANANARAMA LONDON 828 061-1/POLYGRAM (CD)	WOW
145	122	114	24	ERIC B. & RAKIM ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
146	150	177	7	JACKIE MASON WARNER BROS. 25603-1 (9.98)	THE WORLD ACCORDING TO ME
147	163	—	14	DAN HILL COLUMBIA BFC 40456 (CD)	DAN HILL
148	139	139	10	THE RADIATORS EPIC BFE 40888/E.P.A. (CD)	LAW OF THE FISH
149	149	154	13	SHANICE WILSON A&M SP 5128 (8.98) (CD)	DISCOVERY
150	162	—	2	SOUNDTRACK WARNER BROS. 25668 (9.98) (CD)	EMPIRE OF THE SUN
151	158	163	7	TONY TERRY EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
152	151	149	65	BEASTIE BOYS ▲4 DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
153	155	147	13	THE RAINMAKERS MERCURY 832 795-1/POLYGRAM (CD)	TORNADO
154	132	94	16	BILLY JOEL ● COLUMBIA CX2 40996 (CD)	KOHUEPT (LIVE IN LENINGRAD)
155	160	134	20	VAN MORRISON MERCURY 832 585-1/POLYGRAM (CD)	POETIC CHAMPIONS COMPOSE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	142	115	31	GRATEFUL DEAD ▲ ARISTA AL 8452 (9.98) (CD)	IN THE DARK
157	146	157	12	SOUNDTRACK VIRGIN 90661 (9.98) (CD)	HIDING OUT
158	180	153	152	WHITNEY HOUSTON ▲8 ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
159	137	126	26	LAURA BRANIGAN ATLANTIC 81747 (8.98) (CD)	TOUCH
160	NEW ▶		1	DAVID FOSTER ATLANTIC 81799 (9.98) (CD)	THE SYMPHONY SESSIONS
161	NEW ▶		1	LITA FORD RCA 6397-1-R (8.98) (CD)	LITA
162	161	156	103	JANET JACKSON ▲4 A&M SP-3905 (9.98) (CD)	CONTROL
163	177	146	82	WHITESNAKE ▲ GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
164	156	136	716	PINK FLOYD ● HARVEST SMAS 11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
165	195	—	2	PEABO BRYSON ELEKTRA 60753 (9.98) (CD)	POSITIVE
166	171	151	11	MILES JAYE ISLAND 90615/ATLANTIC (8.98) (CD)	MILES
167	179	184	29	ECHO AND THE BUNNYMEN SIRE 25597/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN
168	148	140	16	WA WA NEE EPIC BFE 40858/E.P.A. (CD)	WA WA NEE
169	178	178	19	THE DOORS ELEKTRA 60345 (12.98) (CD)	BEST OF THE DOORS
170	153	150	18	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
171	166	166	14	BARRY WHITE A&M SP5154 (8.98) (CD)	THE RIGHT NIGHT AND BARRY WHITE
172	176	164	27	CURIOSITY KILLED THE CAT MERCURY 832 025 1/POLYGRAM (CD)	KEEP YOUR DISTANCE
173	NEW ▶		1	LYLE LOVETT MCA 42028 (8.98) (CD)	PONTIAC
174	175	194	6	THE SCREAMING BLUE MESSIAHS ELEKTRA 60755 (8.98) (CD)	BIKINI RED
175	174	176	21	ELTON JOHN GEFEN GHS 24153 (9.98) (CD)	GREATEST HITS, VOL. III 1979-1987
176	159	145	84	STEVE WINWOOD ▲3 ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
177	NEW ▶		1	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
178	183	169	26	FASTER PUSSYCAT ELEKTRA 60730 (8.98) (CD)	FASTER PUSSYCAT
179	NEW ▶		1	THE GODFATHERS EPIC BFE 40946/E.P.A. (CD)	BIRTH, SCHOOL, WORK, DEATH
180	147	125	102	ELTON JOHN ● MCA 2-6894 (10.98) (CD)	GOODBYE YELLOW BRICK ROAD
181	169	161	19	VARIOUS ARTISTS EPIC FE 40889/E.P.A. (CD)	PILEDRIIVER -- THE WRESTLING ALBUM II
182	173	171	10	MILLIONS LIKE US VIRGIN 90602 (8.98) (CD)	MILLIONS LIKE US
183	165	168	4	TKA TOMMY BOY 1011 (8.98) (CD)	SCARS OF LOVE
184	164	148	14	THE RED HOT CHILI PEPPERS EMI-MANHATTAN ELT48036 (8.98) (CD)	UPLIFT MOFO PARTY PLAN
185	172	195	33	2 LIVE CREW LUKE SKYY WALKER XR 100 (8.98)	2 LIVE CREW IS WHAT WE ARE
186	197	—	2	MIDNIGHT OIL COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
187	NEW ▶		1	ELISA FIORILLO CHRYSALIS BFV 41608 (CD)	ELISA FIORILLO
188	188	197	27	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
189	170	167	90	SOUNDTRACK ▲4 COLUMBIA SC 40323 (CD)	TOP GUN
190	189	196	6	GUADALCANAL DIARY ELEKTRA 60752 (8.98) (CD)	2 X 4
191	NEW ▶		1	MIKI HOWARD ATLANTIC 81810 (CD)	LOVE CONFESSIONS
192	199	193	28	SOUNDTRACK-MADONNA ▲ SIRE 25611/WARNER BROS. (9.98) (CD)	WHO'S THAT GIRL
193	186	188	20	BODEANS SLASH 25629/REPRISE (8.98) (CD)	OUTSIDE LOOKING IN
194	168	152	35	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
195	190	183	10	PUBLIC IMAGE LTD VIRGIN 90642 (8.98) (CD)	HAPPY?
196	167	135	15	HEAVY D. & THE BOYZ MCA 5986 (8.98) (CD)	LIVING LARGE
197	196	198	20	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
198	192	192	6	THE HOUSEMARTINS ELEKTRA 60761 (8.98) (CD)	THE PEOPLE WHO GRINNED THEMSELVES TO DEATH
199	187	187	5	LACE WING 833 451-1/POLYGRAM (CD)	SHADES OF LACE
200	198	189	13	TRIUMPH MCA 42083 (8.98) (CD)	SURVEILLANCE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 113
2 Live Crew 185
Aerosmith 19
Alabama 101
The Alarm 129
Anthrax 67
Rick Astley 22
Anita Baker 46
Bananarama 144
Basia 177
Beastie Boys 152
Bodeans 193
Michael Bolton 70
Bon Jovi 76
Sourgeons Tagg 133
Laura Branigan 159
Peabo Bryson 165
The California Raisins 77
Belinda Carlisle 14
Paul Carrack 69
Cher 40
Joe Cocker 106
Natalie Cole 61
The Communards 96
Michael Cooper 112

The Cover Girls 74
The Cure 62
Curiosity Killed The Cat 172
Terence Trent D'Arby 55
Dana Dane 89
Taylor Dayne 38
Def Leppard 6
Depeche Mode 80
Neil Diamond 141
Dokken 21
The Doors 169
Earth, Wind & Fire 64
Echo & The Bunnymen 167
Gloria Estefan & Miami Sound Machine 51
Europe 65
Eurythmics 53
Exodus 100
Exposé 16
Faster Pussycat 178
The Fat Boys 99
Bryan Ferry 81
Elisa Fiorillo 187
Fleetwood Mac 23
Flesh For Lulu 107

Lita Ford 161
Foreigner 17
David Foster 160
Aretha Franklin 122
Kenny G. 45
Gene Loves Jezebel 111
Georgio 136
Debbie Gibson 8
The Godfathers 179
Grateful Dead 156
Great White 39, 115
Guadalcanal Diary 190
Guns & Roses 27
Jerry Harrison & Casual Gods 120
George Harrison 9
Heart 47
Heavy D. & The Boyz 196
Dan Hill 147
Hiroshima 135
The Housemartins 198
Whitney Houston 11, 158
Miki Howard 191
INXS 4
Icehouse 68
Billy Idol 41

Janet Jackson 162
Michael Jackson 5
Miles Jaye 166
Jethro Tull 78
The Jets 85
Billy Joel 154
Elton John 180, 175, 26
The Kane Gang 138
Kashif 134
The Kinks 110
Kiss 48
Gladys Knight & The Pips 42
Kool Moe Dee 123
L.A. Guns 86
L.L. Cool J 97
Lace 199
David Lanz & Paul Speer 137
Lisa Lisa & Cult Jam 104
Love & Rockets 75
Lyle Lovett 173
MSG 132
Madonna 30
Megadeth 29
The Manhattan Transfer 102

Barry Manilow 91
Richard Marx 24
Jackie Mason 146
Paul McCartney 95
Reba McEntire 197
John Cougar Mellencamp 7
Men Without Hats 73
Metallica 114, 126
George Michael 1
Midnight Oil 186
Millions Like Us 182
Stephanie Mills 194
Meli'sa Morgan 125
Van Morrison 155
Motley Crue 88
New Order 54
Sinead O'Connor 83
The O'Jays 119
Alexander O'Neal 94
Original London Cast 59
K.T. Oslin 82
Dolly Parton, Linda Ronstadt, Emmylou Harris 140
Pebbles 93
Pet Shop Boys 28

Pink Floyd 164, 18
Buster Poindexter 90
Poison 79
The Pretenders 142
Prince 72
Public Image Ltd 195
Public Enemy 139
R.E.M. 44
The Radiators 148
Robbie Robertson 56
The Rainmakers 153
Eric B. & Rakim 145
The Red Hot Chili Peppers 184
Smokey Robinson 131
Roger 37
Linda Ronstadt 57
David Lee Roth 10
Rush 92
Salt-N-Pepa 31
Joe Satriani 66
Savatage 130
The Screaming Blue Messiahs 174
Carly Simon 71
Paul Simon 105
Sisters Of Mercy 117
The Smiths 109

SOUNDTRACKS
Dirty Dancing 2
Empire Of The Sun 150
Good Morning, Vietnam 33
Hiding Out 157
La Bamba 87
Less Than Zero 34
Top Gun 189
Soundtrack-Madonna 192
Rick Springfield 108
Bruce Springsteen 15
Squeeze 63
Sting 13
George Strait 124
Stryper 84
Keith Sweat 36
Swing Out Sister 49
TKA 183
James Taylor 50
The Temptations 170
Tony Terry 151
Tesla 128
George Thorogood 35
Tiffany 3
Randy Travis 43, 127
Triumph 200

U2 20
Ricky Van Shelton 103
VARIOUS ARTISTS
Piledriver -- The Wrestling Album II 181
Wa Wa Nee 168
Warlock 98
Dionne Warwick 188
Jody Watley 32
White Lion 52
Barry White 171
Whitesnake 163, 12
Whodini 143
Hank Williams, Jr. 121
Mason Williams & Mannheim Steamroller 118
Shanice Wilson 149
Angela Winbush 116
Steve Winwood 176, 58
Stevie Wonder 25
Yes 40

NARM Drops Uniform Security Plan

Group Shifts Concept To Back Burner

BY GEOFF MAYFIELD

NEW YORK The National Assn. of Recording Merchandisers has given up on its plan to establish a universal security system for music and video retailers, but further advancements in surveillance technology could rekindle its interest.

The NARM board of directors voted to endorse the conclusion of the Security Device Committee, which determined that no current electronic article surveillance system, or AES, could be recommended to the trade group's overall membership.

The committee, which was a joint venture of NARM and sister organization the Video Software Dealers Assn., had hoped to establish an AES target that vendors would place on prerecorded audio and video product at the point of manufacture (Billboard, Feb. 1, 1986). The plan would probably have raised slightly the price of those products but would have reduced the cost of affixing targets to music and video packages.

The committee, which comprised 13 members—including large and small retail chains, one-stops, racks, and packaging firms—established a list of six criteria that must be met in order to endorse an AES technology. Among them:

- The targets must be deactivated and reactivated without harming tape playback.
- The targets must be hidden or nonremovable.
- Panel openings used to scan the targets must accommodate store exits from 12 to 20 feet wide.

Four vendors—Knogo, 3M, Sensormatic, and Check Point—pitched their systems to the committee. Two of those companies, Knogo and 3M, submitted targets for two phases of tests that were commissioned by NARM. (Sensormatic had yet to market a tag that can be recycled in the U.S.) Neither system, however, met all six criteria.

In a letter dated Feb. 5 and sent to the participating AES companies, NARM executive director Pam Cohen stressed that the decision "in no

way should be construed as a recommendation that individual retailers restrain from purchasing your company's or any other company's system."

Cohen's letter further said, "The very existence of the committee, we believe, attests our endorsement of AES as one important component of

any company's loss-prevention efforts."

Having made its recommendation to NARM's board, the Security Device Committee voted to dissolve itself. Future efforts to revive the plan will fall under the domain of NARM's recently formed Loss Prevention Committee.

WEA CD MIDLINE TITLES ARE A SUCCESS

(Continued from page 4)

that, it's just a pretty catalog."

"We sold out most of what we had, and we bought a lot more and it sold like mad," says Russ Solomon, president of West Sacramento, Calif.-based Tower Records, whose 45 stores promoted the titles at \$9.99. "It just proves what we've always said: When you sell good titles at good prices, people respond."

Led Zeppelin is the act that tops most dealers' lists—Bressi says Camelot has moved more than 5,000 copies of one of the group's titles since the program began. Other top sellers are the Eagles, Foreigner, Stevie Nicks, and Genesis.

"From our understanding, the 278 Super Saver CDs have been blowing out of the stores," says Russ Bach, WEA executive VP of marketing development. "This line has exceeded our expectations. We're in a back-order situation on many titles."

Bach says demand for some of the titles has far exceeded WEA's manufacturing capacity and that production on the midlines has been farmed

out to other suppliers.

Retailers are passing some of their cost savings on the WEA catalog CDs to their customers. Camelot, not known as a discounter, is selling the disks for \$10.99, while Harmony House's everyday price is \$11.99, with a \$9.99 sale price.

National Record Mart and Waxie Maxie's are running the titles at \$12.99. National will use \$10.99 as a sale price; David Blaine, VP and general manager of the Washington, D.C.-based Waxie Maxie's, says the chain will sale-price them at \$11.99, but will occasionally use a \$10.99 sale tag on selected goods.

Mary Ann Levitt, president of Sausalito, Calif.-based The Record Shop, says her 29 stores will promote the titles at \$11.99. Steve Bennett, senior VP of marketing at The Record Bar in Durham, N.C., reports that his chain will sell the line at \$10.99.

Assistance in preparing this story was provided by Ken Terry in New York.

RIAA BACKS BERNE CONVENTION BILL

(Continued from page 3)

munity.

The announcement stresses that RIAA support is premised on the condition that no author rights, direct enforcement, expanded moral rights, or paternity and integrity rights be imported or enlarged by U.S. adherence. The RIAA also assumes that existing U.S. copyright law is compatible with Berne.

The trade group affirms that after Berne adherence, U.S. copyright owners would retain the right to affix the copyright notice to products and register copyrights on a voluntary basis. This method of identifying copyright products is not employed in some other Berne member countries.

In the testimony at the Feb. 8 hearing on Berne adherence, both ASCAP and BMI stated that the current compulsory license used by jukebox operators is incompatible

with Berne but that they would be willing to let the system stand in light of the favorable U.S. position in American-music-performance fees overseas. As ASCAP put it, "In the greater national interest of adherence to Berne, we do not oppose the particular kind of special treatment for jukebox operators that is provided in the proposed legislation and pledge our continuing efforts to make reasonable accommodation."

The American Music Operators Assn., representing many jukebox operators at the hearing, expressed concern about the climbing rates for licensing jukeboxes. The AMOA wants a fallback position in the Berne bills that would allow government-dictated compulsory licensing should future license-fee negotiations with the performing rights societies fail.

Chicago Indie Delmark Issues 10 Albums

BY MOIRA McCORMICK

CHICAGO Thirty-five-year-old Delmark Records, one of the industry's longest-surviving independent labels, has re-entered the market in force by issuing 10 albums, its largest release ever. Included are two new albums, the company's first new product in eight years.

The Chicago-based blues and jazz label's releases are "Chicago Style" by 81-year-old blues mandolinist Yank Rachell; "Roosevelt Sykes & The Honeydrippers," a collection of material recorded in the '50s; and eight reissues of popular Delmark blues titles by Magic Sam, Carey Bell, Arthur "Big Boy" Crudup, Big Joe Williams, Sleepy John Estes, Robert Jr. Lockwood, and various artists.

According to Delmark founder Bob Koester, who also owns the Chicago retail outlet Jazz Record Mart, the last Delmark release specifically recorded for the label was a Jimmy Johnson set in 1980. "At that point," Koester says, "I decided to put the label on the back burner and expand the Jazz Record Mart."

Delmark continued to release a few albums each year, almost all of

which were reissues of old masters acquired from the vaults of defunct labels. But in mid-1986, Koester began raising Delmark's profile once again, beginning with the reissue of the label's two best-selling records: Junior Wells' "Hoodoo Man Blues" and Magic Sam's "West Side Soul." Both records have sold in the 30,000-unit range, according to Koester.

Delmark's active catalog now stands at 80 titles, more than half of which are jazz oriented. Koester says he has masters for 120 more, adding, "We're really on a campaign to issue all this material." He expects a virtual Delmark deluge in the coming year, with some 30-40 titles to be released. Some of the blues titles will be available on cassette as well as LP, he says.

Delmark, which is distributed in Canada, Europe, and now Japan as well as independently in the U.S., is a family operation. "It's been me, my wife on Saturdays, and my son when I can get him to operate the shrink-wrap machine," Koester says. The label has a pair of new employees—Steve Wagner, who handles billing and related activities, and Paul Costigan, director of promotion.

Court Lets Good Times Roll For Shirley

BY JEFF HANNUSCH

NEW ORLEANS Shirley Goodman has an added reason to sing "Let The Good Times Roll" these days. Goodman, who was half of the '50s duo Shirley & Lee, was recently awarded a 50% share of the writing credit on the million-selling tune in U.S. District Court here.

Still to be determined by Judge Morey L. Sear is whether she will only receive half of the song's future royalties or whether she will also receive a share of past royalties.

Recently, the song has become a staple on oldies-oriented radio stations and has been used on television commercials by CBS Sports and Scott tissue. The tune has also been used in a number of movies.

After deliberating for 2½ hours, jurors decided that Goodman helped write the song and that her former partner, the late Leonard Lee, failed to register her as co-author of "Let The Good Times Roll" when the song was copyrighted and published in 1956. Goodman, who didn't file her suit until 1985, testified that she had never seen a copy of the record.

Defendants in the suit were Lee's widow, Audrey; his daughter, Nikki; and Atlantic Music Co., the current publisher of the song. Although the court awarded the Lees 50% of the songwriting royalties, an appeal is expected.

The two-day trial was highlighted by testimony from composer Allen Toussaint and engineer Cosimo Matassa. Also, Goodman sang "Let The Good Times Roll" in court.

Goodman testified that between 1952 and 1961, she and Leonard Lee composed all of their songs together at the piano. She said Lee had paid her some of the royalties from sales of their records, but she added that she was ignorant of copyrights and song-publishing procedures.

Shirley & Lee recorded originally for Aladdin Records and later for Warwick. More than a dozen covers of "Let The Good Times Roll" have been recorded over the years. Although Goodman scored another million-unit seller in 1974 with "Shame, Shame, Shame" (as part of Shirley & Company), she hasn't performed or recorded in more than a decade. Leonard Lee died in 1976.

Ready For The World In Royalty Suit

NEW YORK A claim that a writer and a music publisher have been denied one-third of the royalties garnered by a song that appeared on the soundtrack of "Beverly Hills Cop II" has reached U.S. District Court here.

In a Jan. 13 filing, plaintiff April Music, a wing of SBK Entertainment World's publishing division, charges that royalties on the song, "36 Lovers," have not been paid to April Music or the song's writer, Gary Spaniola, despite acknowledgments by defendants Melvin Riley Jr. and John Eaton of the group Ready For The World, MCA Music, and MCA Records that Spaniola is a co-writer of the song.

The complaint describes Spaniola's role in the song's creation as that of "writing the musical score

for the guitar parts, the end of the composition, and the bridge preparation of the arrangement and significant work on the lyrics."

In addition to "36 Lovers," two other songs, "Here I Am" and "So In Love," are listed in the action as having one-third authorship by Spaniola. Against rights of a one-third share in a joint work, April claims that Riley and Eaton have "illegally instructed" ASCAP to give Spaniola a writer's share of 5% for "Here I Am" and 15% for "So In Love."

The suit demands a court order to make various parties comply with the action's claims that Spaniola is a one-third author of the copyrights.

At press time, the defendants did not wish to comment on the suit.

POLICE AUCTION

FEB 25, 1988

RECORD COMPANY EQUIPMENT

THE SUFFOLK COUNTY POLICE DEPT. WILL AUCTION MACHINES & MATERIALS FROM A COMPLETE RECORD MANUFACTURING FIRM. THE AUCTION WILL BE CONDUCTED AT THE POLICE PROPERTY SECTION ON YAPHANK AVE., YAPHANK, N.Y. 11980, AT 11 A.M. ON FEB. 25, 1988.

— CONDITIONS —

- 1) ALL PAYMENTS MUST BE MADE BY CASH OR CERTIFIED CHECK.
- 2) A NON-REFUNDABLE 25% DEPOSIT WILL BE REQUIRED AT TIME OF PURCHASE.
- 3) ITEMS MUST BE REMOVED AT PURCHASER'S EXPENSE WITHIN 15 BUSINESS DAYS.

— PREVIEWING —

ITEMS MAY BE VIEWED BETWEEN 9:00 A.M. & 11:00 A.M. TUES. FEB 23, WED. FEB 24 & THURS FEB 25 AT THE PROPERTY SECTION.

— ITEMS —

AMONG THE AVAILABLE ITEMS ARE: MOLDING PRESSES (5), HYDRAULIC TABLES (3), PLASTIC EXTRUDERS (3), PLASTIC HEATING MACHINE (1).

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Zappa Date Nixed; Firm Blames PMRC

BY BILL HOLLAND

WASHINGTON Did fear of controversy with the Parents' Music Resource Center make officials at the Patriot Center, the 10,000-seat hall located at nearby George Mason Univ., abruptly turn down a tentative Frank Zappa concert for March?

Patriot Center and university officials say they passed on the tentative March 23 date because of scheduling problems.

But staffers at Cellar Door Pro-

ductions, promoter of the date, counter that it was told by a Patriot Center official that "it would be inappropriate" for Zappa to appear because the Fairfax, Va., facility, being in the Washington metro area, is "where the PMRC lives," and "Zappa's past battles with them" would make it too controversial "to allow him to play."

The controversy, which surfaced Feb. 19 in a lifestyle column in the Washington Post, caught the PMRC by surprise. "We don't know anything about it," says a

representative for the PMRC. "We've never attempted to censor concert appearances—we're just a clearinghouse for information."

The Patriot Center is a state-run facility administered by the university, and spokesman Barry Geisler denies university officials nixed the tentative Zappa date because of the PMRC.

He maintains the facility passed on the date because there was already one weeknight pop concert scheduled. Additionally, he says, "We have to limit weekday rock shows because of the rest of the university community. We have a large night school. It's not just the arena involved here. I don't know where this [rumor] started. It's a fabrication."

Bill Kitchen of Cellar Door Productions continues to charge that more than scheduling and logistical problems were at issue. "I was told that it came from the universi-

ty president's office," he says.

A representative of George W. Johnson, the president of George Mason, says, "We were in no way connected with that sort of decision. Those decisions come from a lower level—the vice president of administration."

Larry Czarda, a spokesman for that office, echoes comments made by Geisler but admits that "the PMRC name might have come up in discussions, because we try to do our homework, but the decision was in no way based on that. We simply have very few back-to-back weeknight rock shows out here."

Czarda, for the time being, tosses the ball back in Cellar Door's court: "Look, we've had Sting and Billy Idol recently. It's not an issue, this [PMRC] thing. And we'd be more than happy to entertain scheduling a weekend evening date with Zappa."

Universal, PACE Team To Build Major Amphitheaters

ATLANTA Universal/MCA Corp. and PACE Entertainment have joined forces to build amphitheaters here, in Denver, and in Dallas.

The firms originally planned to build rival amphitheaters here but chose instead to forge a partnership to construct a \$9 million, 20,000-seater here at one of two sites: the Lakewood Fairgrounds just south of downtown or in Alpharetta, Atlanta's affluent northern suburbs.

The Denver plant will be an 18,000-capacity facility called Fiddler's Green Amphitheater. It will be located 15 minutes from downtown along Interstate 25. There will be 7,500 fixed seats and a 10,500 lawn-seating capacity.

No details are available on the partnership's plans for a Dallas amphitheater.

A hearing Monday (15) before the Atlanta City Council will determine whether the Atlanta plant can be built at Lakewood. The joint venture is seeking city funds to spruce up the area immediately surrounding Lakewood.

Houston-based PACE was originally going to build an Atlanta-area amphitheater in partnership with Concert/Southern Promotions, a regionally prominent concert promoter here. The new agreement with MCA/Universal voids the PACE deal with Concert/Southern, but should the joint venture place the amphitheater at Lakewood, Concert/Southern may seek venture partners to construct an Alpharetta amphitheater on its own.

RUSSELL SHAW

OPEN LETTER TO RADIO PROGRAMMERS

(Continued from page 9)

15 minutes a week. If a record catches their ears and isn't linked to an artist's name, you've missed the opportunity to make an important connection—not just for the artist and the record company, but for the station, too.

Some of you think that the six or seven seconds it takes to name three artists would clutter your airwaves. You think audiences don't really care, so you feel free to treat music as just background, a filler between commercials and station identifications. But you're wrong. Research shows time and time again that this is a major frustration for listeners. It's as though you were broadcasting a baseball game without saying who hit the tie-breaking homer, who has come in from the bullpen, or who is coming up to pinch-hit. As the old saying goes: You can't tell the players without a scorecard.

On radio, very often you can't tell the real players at all. And all it takes to remedy the situation is to say, "That was R.E.M., George Michael, and Exposé." That's not too intrusive, is it? You've just gotten into the habit of skipping past those names on the way to the commercial block or the weather update or your memory-jogging call-letter jingles.

Despite this laxity, you expect to add a record on a Tuesday in light rotation, get instant phones on request lines that are always tied up (I know; I've tried to get through), and see sales by the following Tuesday. Sales? When the customer has no idea whose record to ask for? Neat trick.

So you get hung up on playing those records that get the quickest reactions, the novelties, the dance records, the music that's the simplest to absorb in the shortest period of time. You wonder why an R.E.M. or a Danny Wilson doesn't go all the way, why the Cure can sell out Madison Square Garden yet peak at No. 49 on the Billboard charts. You're not really giving records by these groups a shot. They're tougher, they're more subtle, they take longer to sink in, but the audiences will respond.

Anybody can program hits. Anybody can develop an efficient top 40 station. What makes a great top 40

station is the ability to play the best midchart records, the guts to get behind a "flavor" record such as "Mary's Prayer" (by Danny Wilson), and the smarts to let the listener know that *that's* the place where he or she can hear it.

I'm not asking for a follow-up dissertation after every record. It would be a bit much in most cases to say, "That was the Bangles' 'Hazy Shade Of Winter,' originally done by Simon & Garfunkel in 1966 and now featured on the Def Jam soundtrack album from the movie 'Less Than Zero.'" But please give credit to the music that's bringing your audience in. Help build the artist identification that is so necessary to create sales.

You keep saying that you're not in the business of selling records, that your responsibility is to the listener, not to the record company. But you want artist IDs, artist promotions, concert tie-ins, album giveaways, artist visits. That's because you recognize that radio is a direct link between the listener and the artist, that the listener turns to you for information, authority, and intimacy concerning the music and the people who create it. The few seconds it takes to back-announce a record or an artist can go a long way toward solidifying that bond. No radio station in the U.S. is so rigidly programmed that its format can't be modified to accommodate this invaluable message.

Van Halen Tops Big Summer Bill Monsters Of Rock Acts Set

NEW YORK Van Halen, Scorpions, Dokken, and Metallica are the acts confirmed for Van Halen's Monsters Of Rock extravaganza—the first-ever annual touring rock-superstar festival—to be staged this summer at a minimum of 25 stadiums in North America.

The Monsters Of Rock festival has been held annually since 1979 at Britain's Castle Donnington. It was Sharon Osbourne, Ozzy's wife and manager, who came up with the idea of making it a roadshow.

Logistics for presenting the Monsters Of Rock dates have been worked out by veteran Texas-based promoter Louis Messina in conjunction with Van Halen's manager, Ed Leffler, and representatives of the

other three acts on the bill.

According to Messina, the tour will kick off over Memorial Day weekend—probably on Friday, May 27—though an exact location has yet to be confirmed. Messina adds that one of the Monsters Of Rock shows will comprise his annual Texas Jam, to be held this year over the July 4 weekend at the Cotton Bowl in Dallas.

Each band on the bill will perform full headline-length sets. The potential audience for the entire tour exceeds 2 million, and MTV has reportedly expressed interest in airing some of the concerts.

A complete itinerary of dates and venues will be announced shortly.

STEVE GETT

BILLBOARD, API PURCHASE PRODUCER'S MASTERSGUIDE

(Continued from page 6)

BPI is to become the primary information source for entertainment, art, and design industries. In addition, the Producer's Mastersguide helps us expand the availability of information within the entertainment field. The usefulness of the information in the guide can only be seen to be fully appreciated."

BPI now publishes 11 specialty magazines, including Billboard, and 16 annual directories. It also publishes and distributes specialty books under four imprints, operates

two book clubs, hosts several annual industry conferences, licenses its copyright material for broadcast and republication on an international basis, and electronically distributes information around the world. The Producer's Mastersguide is the fifth acquisition for BPI during the past 15 months.

Affiliated Publications, Billboard's parent company, is also the parent of the Globe Newspaper Co., publisher of the Boston Globe.

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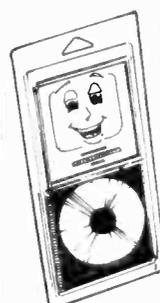
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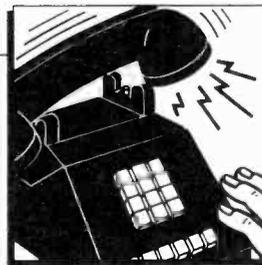
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People want this single, this album, and this movie. People get what they want.



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INSIDE TRACK



Edited by Irv Lichtman

DOES ONLY LARRY TISCH KNOW? Music business watchers will be disappointed to learn that they will probably never find out how much **CBS Records** earned before taxes in 1987. CBS Inc. has decided to treat its sold-off record company as a discontinued operation in its 1987 figures, although the label's sale to **Sony** wasn't consummated until Jan. 5. (The gain on the sale, however, will be reported this quarter.) Consequently, only CBS Records' net after-tax income is referred to in the CBS Inc. statement, and that is combined with net earnings of two other discontinued operations, in magazine and book publishing. The full-year combined net for all three enterprises is stated as \$135.5 million, while the fourth-quarter combined income is said to be \$49.6 million. CBS Records' fourth-quarter sales are not revealed, although that information may be available in CBS' forthcoming annual report. CBS Records could not comment on CBS Inc.'s treatment of its results because the numbers didn't match up with the label's own figures. According to a company statement, "The announced results relating to CBS Records Inc. are not broken out in a form that is understandable to us." All that's known for sure is that for the nine months ended Sept. 30, CBS Records' operating income totaled \$141 million.

PIRATES: BEWARE OF RIAA! The Recording Industry Assn. of America is claiming 1987 as its best year ever in combating piracy and unauthorized importation. During the year, 134 people were arrested by federal, state, and local authorities, a 94% increase over 1986 arrests. There were 43 guilty pleas or convictions, compared with 38 a year before. And the number of new cases opened during 1987, 1,077, increased by 58% over 1986 (682).

THE SEARCH IS OVER: NARAS, the recording academy, has found its new permanent president in **Michael Greene**, who had previously served as the academy's elected leader in the dual role of volunteer president and chairman of the board. Greene and his family are relocating from Atlanta to Los Angeles.

MORE MCGHEE: **Stephen M. Kalish**, the convicted drug smuggler who fingered **Bon Jovi** and **Motley Crue** manager **Doc McGhee** as one of the participants in a November 1982 marijuana-smuggling operation (Billboard, Feb. 13), was the Justice Department's key prosecution witness in the investigation that led to the Feb. 5 indictment of Gen. Manuel Antonio Noriega of Panama on drug-trafficking charges. An assistant U.S. district attorney involved in the McGhee case says that he "wouldn't want to say yes or no" as to whether McGhee has any connection to the Panamanian leader; McGhee's lawyers could not be reached for comment. McGhee did not hook up with **Bon Jovi** or **Motley Crue** until 1983, after the crime to which he pleaded guilty was committed.

THE TIMES IS NOW: Here's one for the original-cast record books. Sixteen years ago, "Different Times" had a run of 24 performances on Broadway. Last year, its composer/lyricist/librettist, **Michael Brown**, assembled most of the original members of the cast to do a survey of the score, with Brown himself replacing the late **Joe Masiell** on two numbers. That done, it's now available on **Ben Bagley's** Jackson Heights, N.Y.-based **Painted Smiles** label.

MIKE'S BONE TO PICK: Track was premature in relaying last week that **Chrysalis** topper **Mike Bone** had his head shaved to celebrate the sale of 50,000 copies of **Sinead O'Connor's** album. Actually, the deed is supposed to be done by O'Connor, herself of shaved dome, but she had to spend some time in a hospital as a result of exhaustion. The event awaits O'Connor's arrival at Bone's offices with a pair of scissors.

BOOKENDS: TDM/McGraw-Hill is looking for a national retail distributor of music product for its line of motivational audiocassettes, most of which list for \$9.98, says **Mike Milrod**, national sales manager of special markets for the firm. Milrod, who works out of New

York, says the company has 150 titles—and more to come.

FIFTY YEARS AGO THIS YEAR: Copies of the new **Sleeping Bag** singles by **Joyce Sims** and **Nocera** have been sent to radio stations with a bio on label owner **Juggy Gayles**, who started his industry career as a song plugger in 1938. As an added touch of nostalgia, Gayles also includes a menu from famed Manhattan hangout **Reuben's**, which left the scene years ago. How about a broiled-lobster-special dinner for \$1.50?

A SECOND SUIT has been filed as the result of the postconcert melee at Nashville's Municipal Auditorium Dec. 19. Filed on behalf of an injured teenager, the suit charges the Nashville Municipal Auditorium Commission, the city government, and concert promoter **Ed Johnson** (E.J. Productions) with failing to provide adequate security. It asks for a \$500,000 award. Earlier, a \$2 million suit was filed by the father of a teenager killed in the aftermath of the rap concert.

HELPING HAND: The **AIDS Resource Center/Fritz Holt Wing** is receiving \$1 each time a sale is made of **RCA Red Seal's** original cast recording of "La Cage Aux Folles." Donations, effective with sales starting in January, are for an indefinite period... The 1988 Rock Against Drug Foundation has been launched via a rap video by **Warner Bros. Records' Siedah** ("I Just Can't Stop Loving You" with **Michael Jackson**) **Garrett** about a "dog on crack." The foundation president is rock manager **Danny Goldberg**, and **Karen Johnson** serves as executive director.

LIFELINER: A recently married music executive answered Track's query on how well things are going by declaring, "I have nothing for Lifelines yet"... The **California Copyright Conference** features feminist **Betty Friedan** and **Goldberg** on the issue of "Rock Lyrics—Is Total Freedom Too Much?" the evening of Feb. 16 at the Sportsmen's Lodge. For ticket info, contact 818-848-6783.

SWINGING CREW: **Camelot Music** senior vice president **Joe Bressi**, still trying to mend a broken heart inflicted by the **Cleveland Browns'** annual play-off demise, returns to Florida Feb. 20-24 for his fifth annual golf invitational. Among those who'll be fighting the **Innisbrook** course in Tarpon Springs: **MCA's Mike Greene**, **A&M's Chuck Gullo**, **Surplus Records' Jack Rose**, **One Way Records' David Schlang**, **CBS' Don Van Gorp**, **Commtron's John Farr**, and first-time attendee **Jim Urie** from **PolyGram**. Camelot's crew will include **Jim Bonk**, **Larry Mundorf**, and **Gerry Gladieux**.

DAT'S A FACT: Look for the **Welk Music Group** to release 12 digital audiotape titles by May or June, all drawn from the extensive **Vanguard** catalog. Half will be pop and the other half classical, says a source there, adding that the company sees an early link with DAT as an excellent means of revitalizing the label—especially in light of **GRP's** successful rise on the heels of the CD... Also at Welk: A new distribution deal has just been finalized with the new **ROM** label, helmed by **Keith Holzman**, former exec at **Elektra/Asylum/Nonesuch**. The company claims its charter is to manufacture "digest compilations of new and different music." Its first release, due soon, will be available only on cassette and CD. Called "All-Ears Review, Volume 1," the set features the **Bobs**, **Crazy Backwards Alphabet**, **Hugo Largo**, and others.

HEAD-BANGERS clashed with the **Parents' Music Resource Center** on the **Morton Downey Jr.** show, telecast Feb. 12. The acid-tongued talk-show host was more than willing to fan the flames, as **Jennifer Norwood**, PMRC executive director, sparred with **Jay Jay French** of **Twisted Sister** and publicist **Howard Bloom**, an outspoken critic of PMRC. Downey drew both catcalls and cheers when he opened the show by declaring, "I like heavy metal," and when he peppered Norwood with questions about the PMRC's objectives. The most theatrical moment came when **Kat**, a heavy metal singer from Long Island, N.Y., loudly objected to Downey's chain-smoking. True to form, Downey blew smoke in her face and threw her off the show.

OFF TARGET: **Bill Veeneman**, director of **Target's** internal-rack division, **Jetco**, is resigning effective March 1 and leaving the industry. He'll be VP and CEO at Twin Cities, Minn., firm **CDI Management**.

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BEST NEW ARTIST

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BELINDA CARLISLE
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BEST MALE POP VOCAL PERFORMANCE

AL JARREAU
MOONLIGHTING THEME

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

SWING OUT SISTER
BREAKOUT

BEST FEMALE R&B VOCAL PERFORMANCE

ARETHA FRANKLIN
ARETHA

BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL

***ARETHA FRANKLIN**
I KNEW YOU WERE WAITING

***SHEENA EASTON**
U GOT THE LOOK

BEST R&B INSTRUMENTAL PERFORMANCE (ORCHESTRA, GROUP OR SOLOIST)

DAVID SANBORN
CHICAGO SONG

NAJEE
NAJEE'S THEME

BEST RHYTHM & BLUES SONG (SONGWRITER'S AWARD)

STEVIE WONDER
SKELETONS

BEST JAZZ FUSION PERFORMANCE, VOCAL OR INSTRUMENTAL

DAVID SANBORN
A CHANGE OF HEART

***EARL KLUUGH**
COLLABORATION

BEST JAZZ INSTRUMENTAL PERFORMANCE, BIG BAND

DOC SEVERINSEN
THE TONIGHT SHOW BAND WITH DOC SEVERINSEN VOL. II

BEST LATIN POP PERFORMANCE

JOSE JOSE
SIEMPRE CONTIGO

JULIO IGLESIAS
UN HOMBRE SOLO

BEST MEXICAN/AMERICAN PERFORMANCE

LITTLE JOE
TIMELESS

BEST COMEDY RECORDING

JACKIE MASON
THE WORLD ACCORDING TO ME!

RAY STEVENS
WOULD JESUS WEAR A ROLEX?

BEST ARRANGEMENT ON AN INSTRUMENTAL

DOC SEVERINSEN
TAKE THE 'A' TRAIN

BEST FEMALE COUNTRY VOCAL PERFORMANCE

K.T. OSLIN
80'S LADIES

ROSANNE CASH
KING'S RECORD SHOP

TANYA TUCKER
LOVE ME LIKE YOU USED TO

BEST MALE COUNTRY VOCAL PERFORMANCE

STEVE EARLE
EXIT 0

BEST DUET COUNTRY VOCAL PERFORMANCE

CRYSTAL GAYLE & GARY MORRIS
ANOTHER WORLD

BEST COUNTRY SONG (SONGWRITER'S AWARD)

K.T. OSLIN
80'S LADIES

LINDA THOMPSON*
TELLIN' ME LIES

BEST FEMALE GOSPEL PERFORMANCE

DEBBY BOONE
THE NAME ABOVE ALL NAMES

BEST GOSPEL PERFORMANCE BY A DUO OR GROUP, CHOIR OR CHORUS

PETRA

THIS MEANS WAR!

THE BILL GAITHER TRIO
WELCOME BACK HOME

BEST FEMALE SOUL GOSPEL PERFORMANCE

VICKIE WINANS
BE ENCOURAGED

CECE WINANS
FOR ALWAYS

DELLA REESE
YOU GAVE ME LOVE

BEST MALE SOUL GOSPEL PERFORMANCE

BEBE WINANS
CALL ME

BEST SOUL GOSPEL PERFORMANCE BY A DUO, GROUP, CHOIR OR CHORUS

THE WINANS*
AIN'T NO NEED TO WORRY

BEBE & CECE WINANS
BEBE & CECE WINANS

THE WINANS
DECISIONS

BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR TELEVISION

AL JARREAU*
MOONLIGHTING THEME

BEST SPOKEN WORD OR NON-MUSICAL RECORDING

LAUREN BACALL
LAUREN BACALL BY MYSELF

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