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NEWSPAPER

EXERCISE
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VIDEO

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VOLUME 100 NO. 11

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

March 12, 1988/\$3.95 (U.S.), \$5 (CAN.)

L.A. Payola Indictments Fuel Probes In Additional Cities

BY DAVE DIMARTINO

LOS ANGELES The indictments of four people by a federal grand jury here Feb. 25—the direct result of a well-publicized, 2-year-old government investigation of alleged payola practices in the record industry—were accompanied by word that the probe is continuing both here and in “roughly half a dozen” other, unspecified cities.

“There is and there continues to be a payola problem in the [record] industry,” said U.S. Attorney Robert Bonner at a press conference announcing the indictments. Citing a scenario wherein certain independent promoters, “acting on behalf of virtually all the record companies,” illegally supply cash, drugs, or more to ra-

dio station program directors in exchange for radio airplay, Bonner said there was “no evidence at this point in time” that the record companies themselves were aware of those promoters’ actions.

At the same time, however, a suit filed by the Warner Communications

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Labels: No Remedies, No DAT Imports NBS Sounds Off On Copycode

BY BILL HOLLAND

WASHINGTON In the wake of the National Bureau of Standards’ March 1 report that the CBS Copycode system is “inadequate” and affects the quality of some music recordings, Jay Berman, president of

the Recording Industry Assn. of America, admitted at a press conference March 2 that the antiduplication system is as dead as a doornail.

Although there are several engineers waiting in the wings with other decoder systems, it is almost certain that the RIAA will not pursue pend-

ing legislation on Capitol Hill that would prohibit importation of digital-audiotape recorders unless they contain a Copycode “chip” to prevent unauthorized home taping.

Despite the negative results of the NBS study of the Copycode system, however, there are growing signs from both the hardware and software industries that a negotiated settlement on copying and infringement concerns—and perhaps an alternative technological or other kind of solution—is in the works.

According to the NBS report, the Copycode system failed to perform fully and successfully the three basic functions that Congress had asked the NBS to test before it voted on the

(Continued on page 70)

‘Dirty Dancing’ Cleans Up . . . Again

NEW YORK “Dirty Dancing” is fox-trotting its way into the record books. The RCA soundtrack, which returns to No. 1 on this week’s Top Pop Albums chart, is the first multiartist soundtrack to log 10 weeks at No. 1 or top the 5 million mark in U.S. sales since “Footloose” did it

four years ago.

“Dirty Dancing” was certified by the Recording Industry Assn. of America for U.S. sales of 5 million copies on Feb. 26—just three weeks after it topped the 4 million plateau (for more on February certifications, see page 6). Only three other

multiartist soundtracks, besides “Footloose,” have reached the 5 million mark. “Saturday Night Fever” is the champ at 11 million, followed by “Grease” (8 million) and “Flashdance” (5 million).

The sleeper hit has even managed

(Continued on page 67)

As Best Sellers Flatten, Catalog Takes Up Slack

BY KEN TERRY

NEW YORK Two months into 1988, sales of current record releases are flattening out, although catalog business is propping up many retailers. In general, best-selling product is dominated by titles that came out before Christmas; some new selections are doing well, but no blockbusters have emerged so far this year.

Steve Bennett, VP of marketing for the 135-unit, Durham, N.C.-based Record Bar chain, notes that it’s not unusual to have a slow release pattern in January and February. “The strong catalog business is what’s new,” he points out.

(Continued on page 73)

ADVERTISEMENTS



The **DAN REED NETWORK'S** self-titled debut Mercury LP (834-309-1) is in-store this week. They recently showcased the Gavin Convention to a super enthusiastic crowd and their first single, “RITUAL” received out of the box response from CHR radio. “RITUAL,” a steaming, funky rock tune is your rite of passage into the **DAN REED NETWORK**. Produced by Bruce Fairbairn. Direction by Bill Graham Management.



When Ricky Skaggs started out he was country. Now, on his new album, he’s “Comin’ Home To Stay” . . . and he’s more country than ever! The new single, “(Angel On My Mind) That’s Why I’m Walkin,’” is off to a running start, and there’s more where that came from! So roll out the welcome mat for Ricky Skaggs, “Comin’ Home To Stay.” Produced by Ricky Skaggs on CBS Records/Epic. 40623.

U2, ‘Graceland’ Top Grammys; Jackson 0 For 4

BY PAUL GREIN

NEW YORK U2’s “The Joshua Tree” was cited as album of the year at the 30th annual Grammy Awards March 2 at Radio City Music Hall here. This marks the second straight year that a socially conscious, critically acclaimed album has walked off with the top honor. Paul Simon’s “Graceland” took the prize in 1987.

U2’s album-of-the-year victory was expected, given the group’s across-the-board success in 1987. But this year’s selection of Simon’s “Graceland” as record of the year was a major surprise. Though widely admired as an album cut, the sin-

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They’ve Made You A Record You Can’t Refuse... The Godfathers. “Birth, School, Work, Death.”

FE 40946

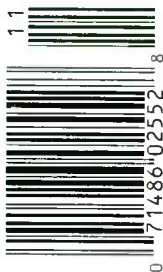
And They’re Making A Tour You Can’t Miss...

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 Mar. 17 Thurs. Boston, MA
 Mar. 18 Fri. New York, NY
 Mar. 19 Sat. Washington, DC
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 Mar. 22 Tues. Pittsburgh, PA
 Mar. 23 Wed. Cleveland, OH
 Mar. 24 Thurs. Cincinnati, OH
 Mar. 25 Fri. Detroit, MI

Mar. 26 Sat. Chicago, IL
 Mar. 27 Sun. Madison, WI
 Mar. 28 Mon. Minneapolis, MN
 Apr. 1 Fri. Seattle, WA
 Apr. 2 Sat. Portland, OR
 Apr. 4 Mon. San Francisco, CA
 Apr. 5 Tues. San Jose, CA
 Apr. 7 Thurs. Los Angeles, CA
 Apr. 8 Fri. San Juan Cap., CA
 Apr. 9 Sat. Los Angeles, CA
 Apr. 11 Mon. San Diego, CA
 Apr. 12 Tues. Tucson, AZ
 Apr. 14 Thurs. Dallas, TX
 Apr. 15 Fri. Austin, TX
 Apr. 16 Sat. Houston, TX
 Apr. 18 Mon. New Orleans, LA
 Apr. 20 Wed. Birmingham, AL
 Apr. 21 Thurs. Athens, GA
 Apr. 22 Fri. Atlanta, GA
 Apr. 23 Sat. Raleigh, NC

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Billboard CONTENTS

VOLUME 100 NO. 11

March 12, 1988

WINTER MUSIC MEET BEAT

Coverage of the third annual Winter Music Conference, held Feb. 23-27 in Miami, begins on page 6 with Bill Coleman's report that the meet may be going a little more mainstream, but the 12-inch-record industry is still the focus. On page 29, Coleman fills readers in on interesting tidbits learned between panel discussions, and on page 50, retail editor Geoff Mayfield reports on the confab's "Retail And Marketing Seminar."

The Boss Is Back—Live

Bruce Springsteen kicked off his Tunnel Of Love Express tour Feb. 25 in Worcester, Mass., and Billboard/Amusement Business writer Melinda Newman says he was as explosive as ever—even if he did have a few surprises up his sleeve. **Page 22**

SPOTLIGHT ON EXERCISE & HEALTH VIDEO

This leading sell-through genre continues to offer an ever-widening array of product and marketing opportunities. Chris McGowan tells the story. **Follows page 54**

'More Dirty Dancing' From RCA

It's been a good week for "Dirty Dancing" fans. The film's original soundtrack is back atop the Top Pop Albums chart, and RCA has released "More Dirty Dancing," a compilation of songs from the film that didn't make the first album. Billboard's Bruce Haring reports. **Page 67**

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Motown Lays Off 10 More Staffers

Label Chief Denies Rumors Of Sale

BY CHRIS MORRIS

LOS ANGELES "Restructuring" continued at Motown Records on Feb. 26 as the label laid off another 10 promotion and sales employees—most of them field staffers.

The latest cuts followed a round of January layoffs in which vice president of pop promotion Michael Lessner and a number of field promo-

tion reps lost their jobs (Billboard, Jan. 30).

Motown Records president Skip Miller says he has now pared the staff down to "the best staff members in the company" and that the current staff should be more flexible than the staff on board before. Miller says he does not anticipate any new hirings on the promotion side.

In the wake of the staff cuts, ru-

mors persist that Motown Records is on the sales block. The rumors first surfaced in 1987, when it was reported that founder Berry Gordy was close to selling Motown to MCA Records, which currently distributes the label.

However, Miller categorically denies that the label, its lucrative publishing company, Jobete Music, or its film-production arm are up for sale.

Feb. 26 saw the departure from Motown of four regional black promotion staffers, who serviced the Los Angeles, Detroit, Carolinas, and Memphis, Tenn. regions; a pop promotion regional rep who serviced the Carolinas, Baltimore, and Washington, D.C.; two New York sales staffers; sales personnel serving the Southeast and Midwest; and a home-office pop promotion assistant.

"It's like there's nobody left," says a Motown source who wishes to remain anonymous.

Miller characterizes his staff as "gutsy and chancy in terms of how things get done."

He continues, "In my head, I'm down to what are the best staff members in the company. I want people who can do more than one job—people who can travel with an artist as well as do sales."

Miller implies that the staff cuts were forced by current economic realities at Motown, which has enjoyed only two gold albums (Bruce Willis' "The Return Of Bruno" and Smokey Robinson's "One Heartbeat") and

(Continued on page 74)

Run-D.M.C., Profile Records Settle Suits Out Of Court

BY JEAN ROSENBLUTH

NEW YORK Profile Records and Run-D.M.C. have reached an out-of-court settlement in their lawsuits against each other (Billboard, Oct. 31). Run-D.M.C., which had alleged that it was no longer bound contractually to Profile because the record company had renegeed on paying royalties and publishing income, has retracted those charges and has agreed to record 10 more albums for the label, three more than it had originally owed.

In addition, Rush Artist Management (known as Rush Productions when it filed suit against Profile in July), which manages

Run-D.M.C. and brought suit on behalf of the band, will pay Profile's legal fees in connection with the litigation.

For its part, Profile has increased Run-D.M.C.'s royalty share by 40%, according to Rush founder and president Russell Simmons. The rap trio has also been given a substantial increase in advances for publishing and recording, he says, and free synchronization rights to the Run-D.M.C. songs used in the film "Tougher Than Leather" and an upcoming Coca-Cola commercial. "Tougher Than Leather," which is tentatively scheduled to be released this summer, stars Run-

(Continued on page 77)

Pols, Music-Biz Reps Meet To Discuss Agreement With U.S. Canadians Share Free-Trade-Deal Concerns

BY KIRK LaPOINTE

TORONTO Music-industry representatives and politicians gathered at an unprecedented meeting here Feb. 25 to discuss how the Canada-U.S. free-trade deal will affect the music business, but they came away with many more questions than answers.

Some industryites said it's clear that the viability of the Canadian-owned element of the business will be jeopardized by the deal, while others said there won't be much of an impact at all. One group of attendees was alarmed by the prospective elimination of tariffs between the two countries, and another predicted that free trade would encourage the major labels to run Canadian operations from their U.S. offices, resulting in a diluted focus on Canada.

Among the views expressed were these:

- Toronto-based Michael Cohl, president of Brockum, the world's largest tour merchandiser, said it's likely he'll shut his Pennsylvania and New Jersey plants and make books, posters, and T-shirts in Canada once the tariffs are abolished.

- Toronto-based Ray Daniels, manager of Rush, said it's unlikely there will be any Canadian sound and lighting company in business once the tariffs are eliminated.

- Vancouver, British Columbia-based Bruce Allen, manager of Bryan Adams and Loverboy, said he doesn't think there will be enough interest by foreign companies in Canada to allow young artists to develop

their careers in their homeland before taking a shot internationally.

- Al Mair, president of the Toronto-based independent label Attic, said any need for Canadian artists to sink or swim solely on international terms will spell the end of between 70% and 80% of Canada's artists.

The free-trade forum, organized by CITY-TV Toronto, was the first such conference of industry leaders on an issue that has been the subject of

U.S.-Canadian negotiations for years. (The forum will be aired by CITY-TV as part of its internationally syndicated program "The New Music.") Many participants expressed outrage that the Canadian music business hadn't been properly consulted before the deal was made; others wondered why a meeting like this hadn't taken place much earlier.

The problem, however, is that not

(Continued on page 76)

Piracy Is \$1 Bil-A-Year Biz, Says U.S. Trade Official

BY BILL HOLLAND

WASHINGTON Losses from global music-industry counterfeiting and piracy amounting to more than \$1 billion annually have been revealed by U.S. Trade Representative Clayton Yeutter as part of a yearlong study on intellectual-property losses overseas that could affect all U.S. industries to the tune of \$43 billion-\$61 billion each year.

The findings in the U.S. International Trade Commission study, which was conducted on behalf of President Reagan, will be used to help forge uniform standards of intellectual-property protection in ongoing international meetings of

the General Agreement on Tariff and Trade, Yeutter said at a Feb. 26 press conference here. He added that once other nations realize that the U.S. will no longer tolerate this kind of damage to U.S. industries, progress can be achieved, beginning hopefully with the GATT meetings.

"If countries throughout the world were to provide incentives to foster innovation rather than steal it, we'd all be vastly better off," Yeutter said. "We cannot build a sound international-trading system on a foundation of piracy."

Yeutter pointed out that estimated worldwide losses of \$33.8

(Continued on page 76)

CD Pricing Issues To Spark NARM Theft, Cassette Single Also Hot Topics

BY GEOFF MAYFIELD

NEW YORK Price reductions for compact disks and price protection to bring such cuts into play are the leading issues facing dealers, one-stops, and rackjobbers as the National Assn. of Recording Merchandisers gathers for its annual convention.

Dealers heading to Los Angeles for NARM's March 11-14 meet are

also increasingly concerned over losses incurred due to theft.

Other topics likely to surface when accounts hold their individual meetings with record companies are the future of the cassette single and the manner in which LPs will be handled as that configuration continues its sales decline.

"The only big issue is the price of CDs," says Harold Okinow, president of Minneapolis-based Lieber-

man Enterprises, one of the industry's largest racks. "Everybody says, 'Well, we're bringing the prices down,' but they're not bringing them down enough."

"Price protection on CDs—that's probably my No. 1 concern," says Randall Davidson, president of Nashville-based Central South Music Sales, which operates a one-stop and the 60-store Sound Shop chain.

David Blaine, vice president and general manager of the 28-store Washington, D.C., Waxie Maxie's chain agrees and says his chain plans to investigate "how vendors will deal with the rapid and ever-increasing number of price reductions on CDs."

Blaine opines, "The method that WEA has chosen, by offering a deal for a number of months, is the least offensive way to reduce the price. I think it sure as hell beats the method that CBS uses."

Davidson says that no reduction plan is "really perfect. There's several ways they're talking about doing it, and I can deal with it as long as they give me time to react."

Other merchandisers who plan to address price protection for CD cuts are Lieberman's Okinow; Terry Woodward, president of Owensboro, Ky.-based Wax Works, which runs a one-stop and the 50-store Disc Jockey chain; and Larry Mundorf, senior vice president of 212-store, North Canton, Ohio-based Camelot Music.

Mundorf, Woodward, Okinow, (Continued on page 74)



Devonsquare Deal. Atlantic Records execs greet new signee Devonsquare in anticipation of its label debut, "Walking On Ice." Shown, from left, are Wayne Rooks, Devonsquare's attorney; Bob Cutarella, vice president, Zaymin Music; Janis Roeg, vice president, Volcano Productions; Peter Gallway, producer; Tom Dean of Devonsquare; Ahmet M. Ertegun, chairman, Atlantic; Peter Koepke, Atlantic; and Devonsquare members Alana McDonald and Herb Ludwig. Shown seated is Tunc Erim, vice president, Atlantic.

Half-Million 'Cops' Bust Initial-Vid-Orders Record

LOS ANGELES "Beverly Hills Cop II" has shattered the record for initial orders on a video targeted to the rental market. Paramount Home Video says the Eddie Murphy action/adventure comedy has generated orders for half-a-million cassettes, or 100,000 units more than any other cassette listed priced at \$79.95 or higher.

The video, which is priced at \$89.95 and has a street date of Wednesday (9), has eclipsed "Back To The Future," a title that sold some 400,000 units when it was released by MCA Home Video in May 1986 for a list price of \$79.95.

Four titles released in January—"Platoon" (HBO Video), "Dirty Dancing" (Vestron Video),

"Predator" (CBS/Fox Home Video), and "RoboCop" (Orion Home Video)—landed in the 340,000-to-380,000-unit range, a feat widely attributed to stepped-up television advertising from suppliers (Billboard, Feb. 13).

Throughout 1987, hit movies priced for the rental market typically sold approximately 225,000 units throughout 1987. Eric Doctorow, senior vice president of Paramount, attributes the soaring sales on "Cop II" to the company's Hits Blitz campaign. In an effort to tackle the depth-of-copy problem, the company vowed to spend a total of \$10 million to promote six major releases through the re-

(Continued on page 70)

PDO Presses For 5-Inch CD Maxisingle Kiernan To Tell NARMites Of Its Advantages

BY IRV LICHTMAN

NEW YORK Although he'll gladly accommodate clients interested in pressing 3-inch compact disks, Jack Kiernan, senior vice president of Philips and Du Pont Optical Co., strongly holds that the 5-inch "maxisingle" is the way to go for the U.S. music industry.

So convinced is Kiernan of his mission that he'll attend the upcoming National Assn. of Recording Merchandisers meet in Los Angeles to tell the 5-inch story to label executives. He'll also give them a packet of 5-inch-CD samplers to take back home. According to Kiernan, the packet contains material from the Dream, Malaco, and Tommy Boy labels housed in cardboard sleeves supplied by Shorewood Packaging.

Kiernan supports his claims of 5-inch superiority by citing the format's compatibility with the 5-inch album-length CD and its advantages when it comes to in-store display.

Aware that several smaller independent labels are already marketing 3-inch CDs and major labels are giving thought to that possibility (Billboard, March 5), Kiernan still holds fast.

"We think the 3-inch CD confuses the marketplace," says Kiernan. "It's a whole different size. Why throw in another configuration?" Additionally, the veteran music-industry marketing executive cites the need to use an adapter on mil-

lions of CD players not equipped to handle a 3-inch CD.

Another Kiernan argument in favor of the 5-inch CD maxisingle—designed, like the 3-incher, to accommodate 20 minutes of playing time—is that the 5-inch format has established a pattern of success in Europe, especially the U.K.

"Why isn't the industry here waking up to the enormous success of

the 5-inch CD in the U.K.?" he says. "Why is it taking such a laid-back position? Why is it thinking of going to another size? No one is addressing this."

According to Kiernan, pressing and packaging costs of about \$1.10 per maxisingle make the format "viable for sufficient margin for labels to make a profit on it."

(Continued on page 77)

Magnet Records Attracts WEA Int'l Buyout Deal

LONDON WEA International has bought U.K. independent company Magnet Records and its publishing arm, Magnet Music, for an undisclosed sum. In announcing the acquisition Feb. 26 in New York, chairman and chief executive Ramon Lopez said Magnet's artists would be a "significant addition" to WEA's worldwide roster.

Founded here in 1974, Magnet was known initially as a singles label, and at its peak it achieved a near-10% share of the U.K. singles market.

In recent years, its sales have become more album based, with Chris Rea in particular scoring worldwide success. Rea's most re-

cent album, "Dancing With Strangers," released in the fall, has sold 500,000 units in the U.K. to date and 1.5 million worldwide excluding the U.S.

Magnet is distributed through BMG in the U.K., with a variety of licensees in overseas territories. In the U.S., Magnet product is licensed on an act-by-act basis.

The company employs about 20 persons at its London headquarters. It is not known what plans WEA has for these employees, and Magnet founder and former owner Michael Levy says he does not know whether WEA will opt to integrate the label or keep it separate.

(Continued on page 68)

EXECUTIVE TURNTABLE

BILLBOARD. Bruce Haring joins Billboard as a reporter in the New York office. He was a music columnist for the Bridgewater (N.J.) Courier-News and a contributor to the Newark (N.J.) Star-Ledger, the Aquarian Weekly, and East Coast Rocker.

RECORD COMPANIES. Capitol Records in Los Angeles appoints Bruce Lundvall East Coast general manager, Capitol Records, and president of Blue Note Records. He was president of EMI-Manhattan Records.



LUNDVALL



VAN HENGEL



PATRICK



GORKY

WEA International in New York makes the following appointments: Kick van Hengel to senior vice president, international marketing and artist development, and Luis Pisterman to director of operations, WEA Latina. They were, respectively, vice president, international, for Capitol Records and West Coast general manager of Profono International Records.

Kevin Patrick is appointed director of a&r for Elektra Records in New York. He was an a&r representative for the label.

EMI-Manhattan Records in New York names Milhan Gorky manager, national publicity. She was director of national publicity at Chrysalis Records.

I.R.S. Records in Los Angeles makes the following appointment: Keith Altomare, national director of sales and field marketing; Stacy Banet, director of a&r and artist development; and Lori Blumenthal, national director of alternative marketing and college promotion. Also, Andrea Orlick is named marketing coordinator for I.R.S. Records-Canada. Altomare was West Coast sales manager, Banet national dance promotion director, and Blumenthal col-



ALTOMARE



SPIELBERG



BRYANT



SANJEK

lege promotion director, all for the label. Orlick was assistant to the buyer at HMV Music.

Warner Bros. Records in Nashville promotes Neal Spielberg to national sales manager, Nashville division, and appoints Maxine Creech national sales coordinator. They were, respectively, national sales coordinator for the label and a buyer for Central South Music Sales.

Cypress Records in Los Angeles appoints Tami Shawn director of national promotion. She was in promotion for the label.

PUBLISHING. BMI in New York makes the following promotions: Del Bryant, to assistant vice president, performing rights in Nashville; Harry Warner, to assistant vice president, writer/publisher relations in Nashville; and Rick Sanjek, to assistant vice president, writer/publisher relations in New York. They were, respectively, director, performing rights; director of writer admin-

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HOT ENUFF 4 U!




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R U TUFF ENUFF

Rebbie Jackson.

Her sizzling hit single, "Plaything," is an urban contemporary smash. Her new album, "R U Tuff Enuff," is 2 hot 2 miss!
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Tyros Marx, Gibson, Vet Streisand Hit Platinum 'Faith,' 'Tiffany' Top Feb. Cert List

BY PAUL GREIN

NEW YORK George Michael's first solo album and the debut album by teen queen Tiffany were certified triple platinum in February, according to the Recording Industry Assn. of America.

Michael's "Faith" is the third solo debut album by a former group leader to top the 3-million-sales plateau. It follows Stevie Nicks' "Bella Donna" and "Lionel Richie" (which sold 4 million copies).

"Tiffany" is the fourth debut album by a female artist to top the 3-

million-sales mark. It follows "Madonna," Cyndi Lauper's "She's So Unusual" (which sold 4 million), and "Whitney Houston" (which moved 8 million).

"Tiffany" wasn't the only debut album to score in the February certifications. Debuts by Debbie Gibson and Richard Marx went platinum, both on the heels of three straight top 10 singles.

Barbra Streisand landed her 11th consecutive platinum album with "One Voice." Those 11 albums are her entire output since the 1976 "A Star Is Born" soundtrack (discount-

ing the 1979 "Main Event" soundtrack, which was largely filler music). "One Voice" is the 18th platinum album of Streisand's career. It's her second live album to go platinum, following "Live In Concert At The Forum" in 1972.

"Dirty Dancing," the hit soundtrack that returns to the No. 1 spot on the Top Pop Albums chart this week, was certified for quadruple- and quintuple-platinum sales (see story, page 1).

Linda Ronstadt's "Canciones De Mi Padre" became the first Spanish-language album to go gold since Julio Iglesias' "Julio" five years ago. It's
(Continued on page 67)



Rocky & His Friends. Virgin Records' signee Rocky Hill celebrates the deal with label executives in Los Angeles. Shown, from left, are Bill Ham, Hill's manager; Jeff Ayeroff, co-managing director, Virgin; Hill; Jordan Harris, co-managing director, Virgin; and Phil Quartararo, vice president of promotion, Virgin.

Winter Music Confab: New Topics, But Dance Still Key

BY BILL COLEMAN

MIAMI, Fla. DJs, record pool directors, members of the press, retailers, label representatives, radio programmers, and artists gathered here Feb. 23-27 for the third annual Winter Music Conference.

Spearheaded by record pool directors Louis Possenti and Bill Kelly, the meeting dealt primarily with dance music and its impact on the industry as a whole (see related stories, pages 29, 50). Possenti says attendance was up in 1988: "I found it as a whole to be very successful, with attendance up some 250 delegates." He says there were about 560 registrants this year.

This year's panels addressed rap

and video issues as well as the usual topics relating to the field. Popular producers Jellybean and Lewis Martine described to up-and-coming music makers how they create hits, and DJs and promoters shuffled questions concerning playlist priorities and hyping records.

Other panelists included regional and national DJs; retail and marketing executives; and representatives from independent labels, charts, tip sheets, and record pools.

The topic of where dance music is heading was brought out at a number of the question-and-answer discussions. The general consensus was that as the scene becomes a springboard for large pop acts,
(Continued on page 76)

Country Music Awards Set Hank Williams Jr. Tops Nominees

NASHVILLE With six nominations each, Hank Williams Jr. and Randy Travis lead the slate of Academy Of Country Music contenders for that organization's 23rd annual awards show. The event will be broadcast March 21 from Knott's Berry Farm in Buena Park, Calif., on NBC-TV.

Other multiple nominees are George Strait, four nominations; Alabama, K.T. Oslin, and Ricky Van Shelton, three each; and the Bellamy Brothers, Crystal Gayle, the Judds, Reba McEntire, and Restless Heart with two each.

Here is a complete list of nominees:
Entertainer of the year: Ala-

bama, Reba McEntire, Willie Nelson, Randy Travis, and Hank Williams Jr.

Top female vocalist: Rosanne Cash, Crystal Gayle, Kathy Mattea, Reba McEntire, and Tanya Tucker.

Top male vocalist: Ronnie Milsap, George Strait, Randy Travis, Steve Wariner, and Hank Williams Jr.

Top new female vocalist: Nancy Griffith, Libby Hurley, k.d. lang, Dana McVicker, and K.T. Oslin.

Top new male vocalist: Larry Boone, Marty Haggard, Lyle Lovett, Jo-El Sonnier, and Ricky Van Shelton.

Top vocal group: Alabama, Exile,
(Continued on page 74)

Memphis Slim Dies At 72

BY CHRIS MORRIS

LOS ANGELES Memphis Slim, the American blues pianist who successfully exported the barrelhouse style to Europe, died in Paris on Feb. 24. He was 72.

Slim, who was born Peter Chatman in Memphis on Sept. 3, 1915, died of kidney failure at Necker Hospital.

After a long and highly prolific recording career in the U.S. that began in 1940, the pianist moved to France in 1961. He subsequently continued his recording career for both American and European labels

and became a mainstay of the Continental festival circuit.

Although Slim will be best remembered for his dense, bass-heavy playing style, he also composed a number of blues standards, including "Every Day I Have The Blues" (adopted as a theme song by B.B. King) and "Mother Earth."

Influenced by such blues and boogie-woogie stylists as Joshua Altheimer, Pinetop Smith, and Roosevelt Sykes, Slim began his professional career in Chicago in the late '30s, frequently in partnership with guitarist/vocalist Big Bill Broonzy. He
(Continued on page 77)

At No. 1, Astley Gets U.S./U.K. Sweep; 'Wishing Well' Brings D'Arby Good Luck

RICK ASTLEY'S "Never Gonna Give You Up" jumps to No. 1 on the Hot 100, six months after it topped the U.K. chart. It's the first time that a wholly British act has topped the chart on both sides of the Atlantic since **Pet Shop Boys** scored two years ago with "West End Girls."

In the same period, *nine* hits by U.S. acts have reached No. 1 in both countries: **Madonna's** "Papa Don't Preach" and "Who's That Girl," **Berlin's** "Take My Breath Away," **Starship's** "Nothing's Gonna Stop Us Now," **Whitney Houston's** "I Wanna Dance With Somebody," **Los Lobos' "La Bamba,"** **Michael Jackson & Siedah Garrett's** "I Just Can't Stop Loving You," **Belinda Carlisle's** "Heaven Is A Place On Earth," and **Tiffany's** "I Think We're Alone Now."

Two acts that don't fall into either category have also topped the charts in both countries in the past two years. Germany's **Falco** scored with "Rock Me Amadeus," and the half-American, half-English duo of **Aretha Franklin & George Michael** made it with "I Knew You Were Waiting (For Me)."

The U.S. success of Astley's single is rubbing off on his "Whenever You Need Somebody" album, which leaps seven notches to No. 10 on the Top Pop Albums chart.

A TOP 30 single can mean more to album sales than a stack of rave reviews. The latest proof? "Introducing The Hardline According To **Terence Trent D'Arby**" leaps six notches to No. 30 on the pop album chart, as his "Wishing Well" single sprints eight notches to No. 27 on the Hot 100.

"Hardline" was released to nearly unanimous critical acclaim last fall, but without a hit single, the album ran out of steam at No. 63 in early December. (The first single from the record, "If You Let Me Stay," peaked at No. 68 in November.) The album dropped as low as No. 96 in January before resurging with the release of "Wishing Well."

"Hardline" has now become a bona-fide hit, which is no mean accomplishment for an album that received that much hype. There are signs that too much critical acclaim early in an artist's career can cause a backlash effect. Radio programmers seem to resent being told what to play, and rank-and-file fans smell hype and shy away. Recent albums by **Lone Justice** and **X** may have been hurt more than they were helped by the avalanche of critical acclaim they received.

But D'Arby seems to have avoided this trap with "Wishing Well." Alas, his album didn't become a

bona-fide hit until after the close of voting for this year's Grammy Awards. If his album and single had kicked in a month or two earlier, he might have had a better chance of winning the best-new-artist award, which went instead to **Jody Watley**.

FAST FACTS: **Morris Day** lands his first No. 1 hit on the Hot Black Singles chart with "Fishnet." His previous biggest black hit—in or out of the **Time**—was "The Oak Tree," which peaked at No. 3 in 1985. On the Hot 100, "Fishnet" jumps six notches to No. 48.

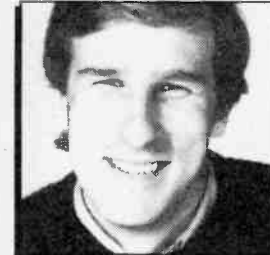
Aerosmith's "Permanent Vacation" logs its 20th straight week in the top 20 on the pop album chart—a remarkable run for an album that never quite cracked the top 10. The album logged four weeks at No. 11. The band has another reason to celebrate this week: Its 1980 "Greatest Hits" album re-enters the chart at No. 169.

And the "Dirty Dancing" soundtrack becomes the first multiartist soundtrack to log 10 weeks at No. 1 on the pop album chart since "Footloose" four years ago. But you already know that, because you read the story on page 1. You didn't? Hop to it.

WE GET LETTERS: Dave Baskind of Oxford, Ohio, notes that—by blasting onto the Hot 100 at No. 65—**INXS'** current single, "Devil Inside," snapped the group's streak of six straight singles entering the chart in the 90s. Working backward, "Need You Tonight" debuted at No. 93; "Good Times," No. 95; "Listen Like Thieves," No. 92; "What You Need," No. 96; "This Time," No. 91; and "I Send A Message," No. 90.

Jim Walton of Record & Tape Outlet in Cincinnati notes that the first four singles from **Fleetwood Mac's** "Tango In The Night" album are within four seconds of each other in length. Here are the singles and the times: "Big Love" (3:37), "Seven Wonders" (3:38), "Little Lies" (3:38), and "Everywhere" (3:41). Adds Walton: "If this trend continues, I suppose 'Welcome To The Room . . . Sara' (3:37) will be next."

And Rob Hoerbinger of New York notes that **Dusty Springfield** tops the list of female artists (who received featured billing) with the longest spans of top 10 hits. Springfield's span of 23 years and eight months between "Wishin' And Hopin'" and "What Have I Done To Deserve This?" tops **Cher** (22 years and seven months) and **Dionne Warwick** (22 years and one month).



by Paul Grein

**TRANSCEND THE ORDINARY...
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BASIA—“Time And Tide.” Featuring the title single by the same name. 34-07730

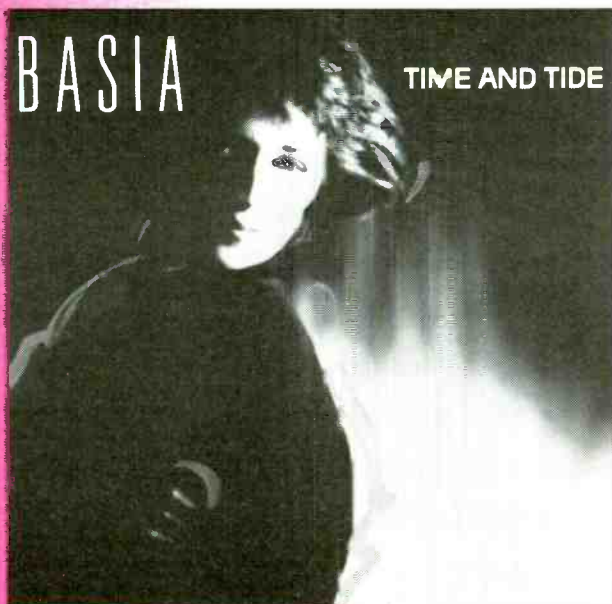
“A dazzle of a debut...She displays one of those rare pop voices that sounds like a finely tuned instrument. The album notes reveal that Basia’s full name is Basia Trzetrzelewska (thanks guys). Let’s first call her Bash. A world-class singer by any other name” —*People*

“From Astruc Gilberto to Grace Jones to Sade, pop music has traditionally fixated on certain women with eclectic pop talents and good looks...One of the brighter candidates to become this kind of symbol is Basia...” —*The New York Times*

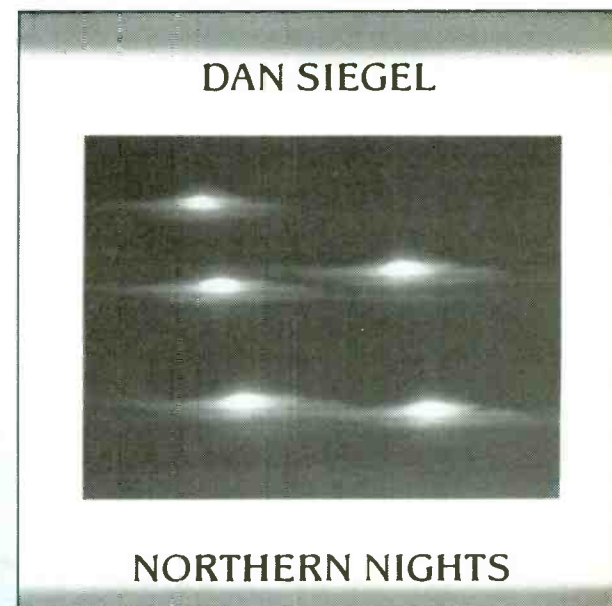
DAN SIEGEL—“Northern Nights.” Featuring the hit single, “Feelin’ Happy.” 234 C7667

The well-respected jazz keyboard player’s ninth album and his debut for CBS, No. 1 jazz album in *The Mac Report* and the No. 1 New Adult/Contemporary album in *Radio And Records*. A soothing, soul-searching showcase for Dan Siegel’s natural acoustic sound and first-rate musicianship.

See Dan Siegel on a cross-country tour beginning in March.



FZ 40767 Produced by Basia Trzetrzelewska and Danny Wright



FZ 44026 Produced by Dan Siegel. Management: Kim Espy Management



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David Foster
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R&B
Mtume
Billy Ocean
Deniece Williams

Jazz
George Benson
George Duke

Gospel
Andrae Crouch
Sandi Patti
Michael W. Smith

Country
Dwight Yoakam
Tammy Wynette
Roy Clark

Latin
Julio Iglesias
Manuel Alejandro
Juan Gabriel

TDK/BILLBOARD SONG CONTEST

1. Entry forms are available in specially marked packages of TDK audio cassettes or while supplies last, at participating TDK dealers. Entry forms may also be obtained by sending a stamped, self-addressed envelope to: TDK/Billboard Song Contest, P.O. Box 69200, Los Angeles, CA 90069.
2. To enter the TDK/Billboard Song Contest, send the following items, postage prepaid, to TDK/Billboard Song Contest, P.O. Box 69200, Los Angeles, CA 90069:
 - A. Completed Entry Form
 - B. One audio cassette recording of the contestant's song
 - C. One copy of the song's lyrics typed or printed legibly in English. (In Latin category lyrics may be in Spanish; in Jazz category lyrics not required.)
 - D. A check or money order or approved credit card in the amount of \$15.00 (U.S.) payable to TDK/Billboard Song Contest. Contestant's name and song title must appear on each item.
3. Songs should be no longer than 5 minutes. A contestant may enter as often as he wishes, but each song must have its own Entry Form and be recorded on a separate cassette with typed or printed lyrics included with each cassette. The check or money order must reflect the total number of entries. **ENTRIES MUST BE POSTMARKED BY APRIL 15, 1988 and received by APRIL 30, 1988.** TDK/Billboard Song Contest is not responsible for entries that are late, lost, misdirected or mailed with insufficient postage. The entrance fee is not refundable. Cassettes and lyrics will not be returned. Contestants are responsible for keeping duplicate copies if they wish to have them. Contestants are responsible for placing copyright notices on their entries if they wish and are responsible for any filing under U.S. copyright laws.
4. Prizes: One (1) Grand Prize of \$25,000 and a publishing contract; Seven (7) First Prizes, one per category, of \$5,000 and a publishing contract; Twenty-one (21) Second Prizes, three per category, of TASCAM Porta Two MiniStudio; Up to Seven thousand (7,000) Third Prizes of TDK SA-X 90 audio cassettes. Capitol Records will select one song from among the seven category winners for recording and release. Winners have no obligation to accept any offer of a publishing contract. All prizes will be awarded.
5. The contest is open to any person who has averaged less than \$5,000 in total royalties from published music since 1987. The song must be the original work of the contestant, but the contestant need not have registered a copyright for the song. Employees of TDK Electronics Corporation, Billboard Magazine, Billboard Publications, Inc., J.A. Halsey and Associates, Inc., Capitol Records and Ventura Associates, Inc. and their affiliated companies and their advertising, public relations, and promotional agencies and their immediate families are not eligible.
6. Winners will be selected by a Billboard Blue Ribbon Panel under the supervision of Ventura Associates, Inc., an independent judging agency, whose decisions in all matters relating to the contest are final. A contestant may enter his song in any one of seven categories: Rock, Pop, Country, Jazz, Latin, Rhythm and Blues, and Country. All entries

OFFICIAL RULES

- will be judged on the basis of the following criteria: Originality, Lyrics, Melody, and Composition. A series of preliminary panels supervised by songwriting professionals will select semi-finalists for consideration by the Billboard Blue Ribbon Panel composed of professional songwriters and music industry personnel which will select the major prize winners. The preliminary panels also will select more semi-finalists if necessary. The Billboard Song Contest reserves the right to change panels and criteria. Each category will be judged by specialists from that category of music. Winners will be selected before May 1, 1988. Winners will be notified by mail. All prizes are not transferable and are not redeemable for cash or other goods. Taxes on all prizes are the sole responsibility of winners. The contest is void where prohibited by law.
7. Semi-finalists will be required to sign and return an Affidavit of Eligibility and Release and sign a license agreement within 14 days of the date of notification of their selection as semi-finalists. The Affidavit will include a statement that the winner's song is his original work and that he owns all rights to the song. Failure to sign such affidavit and license agreement or the provision of false or inaccurate information thereon will result in immediate disqualification. In the event of disqualification, an alternate semi-finalist will be selected in accordance with Paragraph 6.
 8. A list of major prize winners may be obtained by sending a stamped, self-addressed envelope to: TDK/Billboard Song Contest, P.O. Box 69200, Los Angeles, CA 90069.
- I certify that neither I nor any member of my immediate family is employed at TDK Electronics Corporation, Billboard Magazine, Billboard Publications, Inc., J.A. Halsey and Associates, Inc., Capitol Records, Ventura Associates, Inc., or their affiliated companies or advertising, public relations or promotional agencies. I certify that I have read and understand the TDK/Billboard Song Contest Official Rules and I accept the terms and conditions of participation in the TDK/Billboard Song Contest as stated in such Official Rules.
- (If contestant is under 18 years old, the signature of a parent or guardian is required.)

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SONG TITLE _____

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*Capitol Records will select one song from among the seven category winners for recording and release.

(Signature)

(Date)

TDK SA-X is the official audio cassette of the Song Contest.

WMMS Accused Of Rigging Rolling Stone Poll

BY CARLO WOLFF

CLEVELAND The beak of the WMMS buzzard was badly bent Feb. 25 when a newspaper reported that the FM giant had rigged a Rolling Stone poll to renew its title as the nation's top radio station.

The Malrite Communications Group's Cleveland flagship probably notched one of its largest audience ever that morning, when scores called in to discuss the front-page story in the Cleveland Plain Dealer.

Ohio's largest newspaper said WMMS staffers routinely stuffed the ballot box to win the magazine's best-large-market-radio-station contest. It has won the category nine times. The following day, Rolling Stone pulled that category—the poll's only nonnational segment—from its contest. "It's unfortunate that they felt they had to cheat when we're only talking 1,000 votes," says Rolling

Stone managing editor James Henke. He says that stripping WMMS of station-of-the-year honors was one of several options being considered by the magazine at press time.

According to the Plain Dealer, WMMS GM/VP Lonnie Gronek admitted it has been station policy to buy 800 copies of the magazine and distribute ballots. WMMS received about 1,000 votes, besting FM stations WNEW-FM New York, WMMR Philadelphia, KROQ Los Angeles, and WBCN Boston.

Loyal listeners tied up WMMS phone lines to rally behind the station as DJs claimed the paper had attacked it. WMMS management claimed that another radio station had leaked a memo on the rigging to the paper after WMMS refused to give up sponsorship of an unnamed concert to that station. WMMS refused to offer further details.

The Feb. 25 Plain Dealer repro-

duced an internal WMMS memo ordering station personnel to pick up 800 copies of Rolling Stone and have a staffer "do them."

According to Gronek, "We buy them every year . . . and distribute them to the staff, our family, and friends and relatives. The company gets behind it. We take copies of the magazine to outside events and distribute them. I've filled out a number of them myself."

The concert WMMS staffers discussed in blackmail terms was a Starship date at Cleveland Public Hall, originally scheduled for March 21. Advertising was placed with classic rocker WNCX, which was launched as a top 40 station almost 1½ years ago by former WMMS PD John Gorman. Pressure from WMMS and Starship's label, RCA, resulted in a switch of advertising to WMMS, according to Nick Matzorkis and Henry LoConti, the people who placed the advertising on behalf of the sponsor, Agora

Metropolitan Theatre. But the ad campaign never broke because Starship founder Grace Slick quit the band.

The same day Rolling Stone dropped the awards category, a full-page WMMS ad ran in the Plain Dealer, saying station staffers have "openly solicited the populace in the [Rolling] Stone contest effort. It is common knowledge that major radio stations across America have conducted similar marketing campaigns both on and off the air to try

to win the award," the ad said, adding that the station has received "overwhelming" support since the Plain Dealer broke the story.

A WMMS DJ said that Malrite "owns the top-rated station in New York, 'Z-100' [WHTZ], and that brings out a lot of jealousy. People will do anything to bring [Malrite] down."

WMMS administrators, including operations manager Kid Leo, declined to comment further.

WASHINGTON ROUNDUP

BY BILL HOLLAND

TALK SOFTLY, but carry a big stick: Rep. John Dingell, D-Mich., powerful chairman of the House Commerce Committee (which oversees broadcasting and telecommuni-

cations), all but browbeat hundreds of broadcasters at a March 1 state- leadership-conference luncheon here in a manner only a powerful chairman can. Saying that he was speaking frankly, as a friend, the congressman recited a litany of praises for broadcasters before getting down to business—warning them to steer clear of efforts to get rid of the fairness doctrine because of the "consequences which could

flow from that." He said that if radio and television want to be treated like print media and dispute the section in the Communications Act that labels the broadcast spectrum "scarce," then Congress need not make sure that the public interest is served or that broadcasters are protected from competitors like cable TV and could plan to charge spectrum fees. If there are no rules governing content in kiddie TV, public affairs programming, or in terms of indency, he said, then Congress might look upon commercial broadcasters the same way it looks at other entrepreneurs. "If broadcasters are no different, if there's nothing special," he said, then allocating new stations might as well "be based on money and not on service to the public interest." Dingell brought the velvet club into view by saying broadcasters have a clear choice: either accept some regulations and be viewed as public trustees with the protections that offers or go unregulated and be viewed as no different from any other entrepreneur eager to find funds in these days of budget deficits with a new administration on the horizon. "A loss of public-trustee status," said Dingell, could contribute to the "decline and fall" of commercial broadcasting. This was not the sort of speech the execs were expecting—but it's a safe bet it's one they won't soon forget.

AND SPEAKING OF the fairness doctrine, the U.S. Court of Appeals, District of Columbia Circuit, has scheduled oral arguments for an ongoing constitutionality case for Sept. 13. The Syracuse Peace Council vs. the Federal Communications Commission case was initiated last summer when the FCC voted that the doctrine is unconstitutional. President Reagan also vetoed a bill to make the doctrine law. The doctrine says that when broadcasters air controversial issues, they must provide "reasonable opportunity" for those with opposing views to air those views.

newsline...

INFINITY BROADCASTING agrees to buy WOMC Detroit from Metropolitan Broadcasting for \$23 million. WOMC is one of three stations Metropolitan put on the block in order to help retire the debt it incurred in its leveraged buyout of Metromedia Broadcasting in 1986 (Billboard, Feb. 27). WNEW-AM New York and WWBA Tampa, Fla., are the others. WOMC is a full-service AC station that pulled a 4.0 12-plus share in the fall Arbitrons. Its buyer, Infinity, is the country's largest publicly held radio-only broadcast group. Infinity's other properties include WBCN Boston, WXRK New York, and KROQ Los Angeles.

DORTON BROADCASTING assumes ownership of WBMX-FM Chicago. Former WGCI Chicago VP Maynard Grossman is named president of the station, and OM/PD Lee Michaels is promoted to VP/GM.

KEVIN SMITH is promoted to VP/GM of Legacy Broadcasting's WLLZ Detroit. He had been station manager of the chain's KDWB-AM-FM Minneapolis.

GAILYA SILHAN is upped to GM of Gannett Wave outlet KOAI "the Oasis" Dallas. She joined the station in 1987 as general sales manager and succeeds Al Brady Law, who moved onto Gannett's KKBQ "93Q" Houston.

KENT BURKHARDT'S Degree Communications picks up another station, Hick's Communications' KEYI-AM Austin, Texas, for \$15.5 million.

WSGA/WZAT Savannah, Ga., is sold by WSGA Inc. to Gulf Atlantic Corp. for \$4.2 million.

JOE WILLIAMS is named GM at WJAD Bainbridge/Albany, Ga., following the departure of Charlie Rowe.

WLou LOUISVILLE, Ky., OM/PD Bill Price is upped to GM. He replaces Charles Mootry, who left in 1986.

PAUL HUGHES is named president of King World Radio, a new broadcast division created by King World Productions.



Programmers reveal why they have jumped on certain new releases.

TOP 40

"I'm extremely biased," says KKRZ Portland, Ore., MD Chet Buchanan, "but I must mention the Dan Reed Network." Describing this local Portland band as "Bon Jovi with a beat," Buchanan says the album "Ritual" (Mercury) "jams well, just as they did at the Gavin convention." Of Brenda Russell's "Piano In The Dark" (A&M) he warns, "This smash is going to sneak up on everybody. I'm sorry I didn't add it sooner." And next comes Bryan Ferry with "Kiss & Tell" (Reprise), a song to be featured in the new Michael J. Fox movie, "Bright Lights, Big City." Buchanan says, "Get it off your turntable and put it on the air."

BLACK/URBAN

Al B. Sure's "Nite And Day" (Warner Bros.) was an immediate add for WILD Boston PD Elroy R.C. Smith. A medium groove, it generated calls after its second day on air, and now, says Smith, "the phones have rung off the wall for it." He's also excited about a new Miki Howard and Levert duet, titled "That's What Love Is" (Atlantic). "It's got the Levert influence and strong Howard vocals," he says. "It's a medium-tempo ballad that's sure to do well." Next, Smith chooses the Encore-distributed "Who Do You Love" (Ryan Records) by Rodney Saulsberry. "This record is upbeat and happy with a strong bass," he says. "Perfect for springtime, it's a major dance track that will work on the radio." Encore's number is 718-706-6300.

BLACK/CROSSOVER

Down the coast a bit, WMYK "K-94" Virginia Beach, Va., PD Thomas Lytle recommends a few wild-card records for the black/urban format. First is Jerome Prister with "Say You'll Be" (Tough City). Noting Prister's early 1980 hit, "Must Be The Music," Lytle says, "this has a similar sound, a down-tempo version that should do well if PDs can get their hands on it." Interested parties should phone 718-229-5462. Next is Zero Hour's "Another Goodbye" (Creative Funk), which Lytle describes as an up-tempo dance record. "Give it a listen," he advises. "It sounds great on the radio." And, if you're looking for a good LP cut, "Take Your Time" from Pebbles' self-titled MCA album is recommended. "Excellent vocals, good beat, and a strong arrangement," says Lytle. "I hope it's the next single."

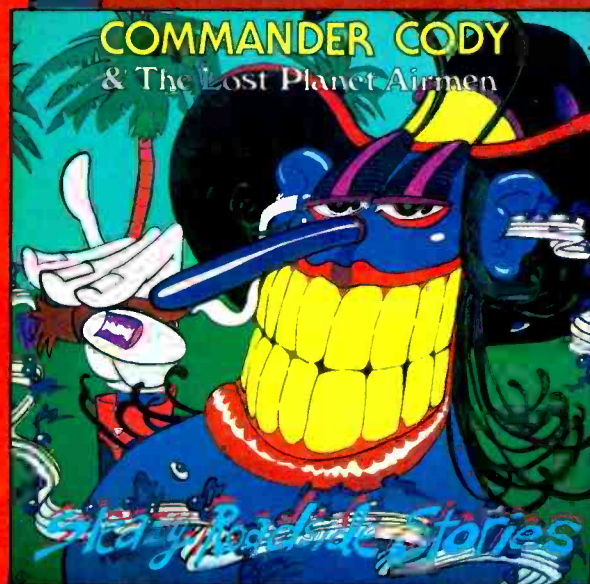
ALBUM ROCK

KRXQ "94Q" Sacramento, Calif., PD Ron Garrett laid out his 12-inch game plan for Robert Plant's "Now And Zen" (Atlantic). After "Heaven Knows," he recommends that "Tall Cool One," "Ship Of Fools," and "Helen Of Troy" follow. "We've got action already on 'Tall,'" he says. "Plus, I love the Led Zeppelin sampling at the end of that record." He's also excited about the Adventurers' "Broken Land" (Elektra), noting a Roxy Music-like feel to the piece. "You know, the kind of stuff you don't burn out on," he says. "I only wish I had this record before, when love dealt me a painful hand." Judas Priest's "Johnny B. Goode" (Atlantic) "is heavy metal as good hard rock," says Garrett. "It goes right to the backbone and shakes you like a truck with bad shocks. I love a bad ride, don't you?" And, "obviously safe" but "definitely a desert-island record" is George Harrison's "Cloud Nine" (Dark Horse) album. Garrett's choice cut is "Fish On The Sand," which he says is "the most upbeat song on the record—which is still sounding better than ever."

YVONNE OLSON

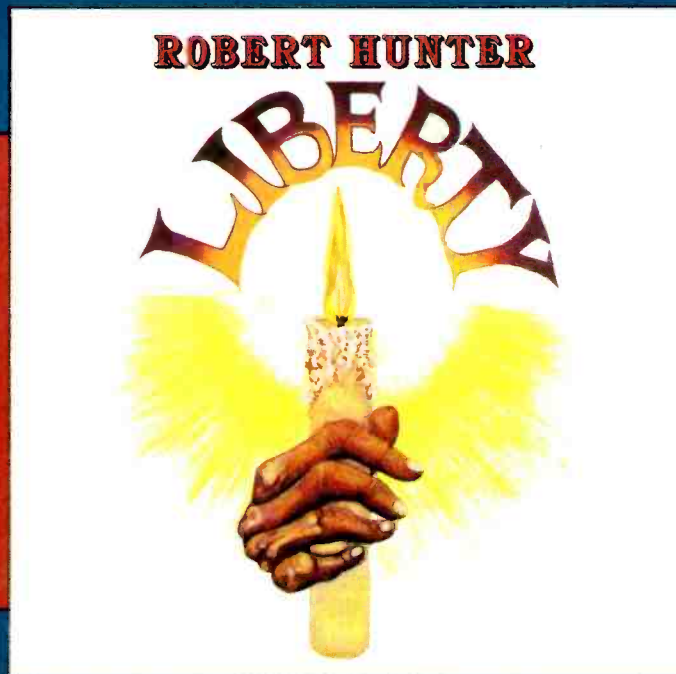
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BMI MILLION-AIRS



Frances Preston is joined by BMI Million-Airs at the Los Angeles Awards ceremony at the Beverly Hills Hotel.



Frances Preston congratulates Chip Taylor (center) whose "Angel Of The Morning" won Three Million Performance honors. Flanking Taylor are SBK's Joanne Boris (left) and Dierdre O'Hara (right).



Cynthia Weil is joined by co-writers and award winners Barry Mann (left) "Never Gonna Let You Go" and Tom Snow (right) "He's So Shy." Mann also received a two million performance award for "Sometimes When We Touch."



Felice Bryant who received a three million performance on behalf of her late husband Boudleaux for "All I Have To Do Is Dream" jokes with Dash Crofts (left) who picked up awards for three of his songs and BMI's Del Bryant.



(L-R) David Foster, Roy Orbison, Beach Boy Mike Love, BMI Los Angeles Performing Rights Executive Director Barbara Cane, Jeff "Skunk" Baxter and Stephen Stills.



Chuck Mangione and Frances Preston



Irwin Levine (center) whose "Tie A Yellow Ribbon 'Round The Ole Oak Tree" took home a Three Million Performance award, with Frances Preston and BMI New York's Bobby Weinstein, who took home his own Three Million Performance award for "Goin' Out of My Head."



"You Can't Run From Love" was the song title. Eddie Rabbitt was the award-winning songwriter, and Roger Sovine, head of BMI's Nashville office, joins in a demonstration of the song's title for Frances Preston.

BMI honored 112 Million-Performance Songs with over 1000 Songwriters and Publishers during Million-Air Week Celebrations in New York, Nashville and Los Angeles.



Rock greets **Little Richard** with **Roy Orbison**, who collected a two million performance award for "Crying."



Barry Manilow (center) is joined by co-writer **Marty Panzer** (far left) to receive their Million Performance award for "This One's For You" with legendary songwriting team members **Eddie Holland**, **Brian Holland** and (to Manilow's right) **Lamont Dozier**, who is flanked (left) by **Cassandra Jordan** and (right) **Melissa Manchester**. **Holland-Dozier-Holland** received a Two Million performance award for "How Sweet It Is To Be Loved By You."



Flanking BMI's **Preston** are Nashville powerhouse songwriter **Even Stevens** (left) who received his eighth Million Performance award this year as co-writer of "You Can't Run From Love." BMI family members **Tammy Wynette** and husband **George Richrey** (right) with BMI's **Roger Sovine** (far left).



(L-R) BMI West Coast Vice President **Ron Anton**, songwriter/performer **Graham Nash**, **David Foster**—who received Million Performance awards for "Look What You've Done To Me" and "You're The Inspiration." BMI Los Angeles General Manager **Rick Riccobono**, **Ken Weiss**, manager of **Stephen Stills**, **Phil Everly**—who received a Two Million performance award for "When Will I Be Loved," and brother **Don**.



Donna Fargo received a Million Performance award for her "Funny Face" and was congratulated by major Nashville music industry figures (from left) Nashville Network's **Ralph Emery**, Polygram Senior Vice President, Nashville Operations **Steve Popovich**, Tree Publishing Co., Inc. President **Buddy Killen**, and Capitol Records President, Nashville division, **Jim Foglesong**.



Antonio Carlos Jobim, who has won seven Million Performance awards, with **Frances Preston**.



BMI songwriters **Stephen Bishop** and **Allee Willis**.

BMI



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. **Night Fever**, Bee Gees, RSO
3. **Sometimes When We Touch**, Dan Hill, 20TH CENTURY
4. **Emotion**, Samantha Sang, PRIVATE STOCK
5. **Lay Down Sally**, Eric Clapton, RSO
6. **Stayin' Alive**, Bee Gees, RSO
7. **Dance, Dance, Dance, Yowsah Yowsah**, Chic, ATLANTIC
8. **I Go Crazy**, Paul Davis, BANG
9. **Just The Way You Are**, Billy Joel, COLUMBIA
10. **Can't Smile Without You**, Barry Manilow, A&M

POP SINGLES—20 Years Ago

1. **Love Is Blue**, Paul Mauriat, PHILIPS
2. **(Theme From) The Valley Of The Dolls**, Dionne Warwick, SCEPTER
3. **(Sittin' On) The Dock Of The Bay**, Otis Redding, VOLT
4. **Simon Says**, 1910 Fruitgum Co., BUDDAH
5. **I Wish It Would Rain**, Temptations, GORDY
6. **Just Dropped In (To See What Condition My Condition Was In)**, First Edition, REPRISÉ
7. **Spooky**, Classics IV, IMPERIAL
8. **I Wonder What She's Doing Tonight**, Tommy Boyce & Bobby Hart, A&M
9. **La-La Means I Love You**, Delfonics, PHILLY GROOVE
10. **Everything That Touches You**, Association, WARNER BROS.

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. **Slowhand**, Eric Clapton, RSO
5. **News Of The World**, Queen, ELEKTRA
6. **Aja**, Steely Dan, ABC
7. **All'n'All**, Earth, Wind & Fire, COLUMBIA
8. **Weekend In L.A.**, George Benson, WARNER BROS.
9. **Foot Loose & Fancy Free**, Rod Stewart, WARNER BROS.
10. **The Grand Illusion**, Styx, A&M

TOP ALBUMS—20 Years Ago

1. **Blooming Hits**, Paul Mauriat & His Orchestra, PHILIPS
2. **John Wesley Harding**, Bob Dylan, COLUMBIA
3. **Axis: Bold As Love**, Jimi Hendrix Experience, REPRISÉ
4. **Magical Mystery Tour**, Beatles, CAPITOL
5. **Lady Soul**, Aretha Franklin, ATLANTIC
6. **Ninth**, Herb Alpert & The Tijuana Brass, A&M
7. **Disraeli Gears**, Cream, ATCO
8. **Diana Ross & The Supremes Greatest Hits**, Diana Ross & the Supremes, MOTOWN
9. **Are You Experienced**, Jimi Hendrix Experience, REPRISÉ
10. **... And Live!**, Lettermen, CAPITOL

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. **Do I Love You (Yes In Every Way)**, Donna Fargo, WARNER BROS.
3. **Don't Break The Heart That Loves You**, Margo Smith, WARNER BROS.
4. **Woman To Woman**, Barbara Mandrell, ABC/DOT
5. **I Love You, I Love You, I Love You**, Ronnie McDowell, SCORPION
6. **Bartender Blues**, George Jones, EPIC
7. **Two Doors Down**, Zella Lehr, RCA
8. **Walk Right Back**, Anne Murray, CAPITOL
9. **If I Had A Cheating Heart**, Mel Street, POLYDOR
10. **Return To Me**, Marty Robbins, COLUMBIA

SOUL SINGLES—10 Years Ago

1. **Flash Light**, Parliament, CASABLANCA
2. **It's You That I Need**, Enchantment, UNITED ARTISTS
3. **Bootzilla**, Bootsie's Rubber Band, WARNER BROS.
4. **Stayin' Alive**, Bee Gees, RSO
5. **Always And Forever**, Heatwave, EPIC
6. **Which Way Is Up**, Stargard, MCA
7. **The Closer I Get To You**, Roberta Flack & Donny Hathaway, ATLANTIC
8. **Our Love**, Natalie Cole, CAPITOL
9. **Reaching For The Sky**, Peabo Bryson, CAPITOL
10. **Let Me Party With You**, Bunny Sigler, GOLD MINE

Billboard's Hot 100 Panel Expanded

NEW YORK Billboard has revised and expanded its Hot 100 radio panel effective this issue, using the recently released fall 1987 Arbitron ratings. The 237-station panel is divided into five weighted categories based on each station's weekly cume audience—Mondays to Sundays, 6 a.m. to midnight—in the Arbitron total survey area.

The categories are as follows: **platinum**, weekly cume of more than 1 million; **gold**, 500,000-999,999; **silver**, 250,000-499,999; **bronze**, 100,000-249,999; and **secondary**, 40,000-99,999.

An asterisk indicates a new reporter.

PLATINUM

KIIS-FM Los Angeles, Calif.
WBMM-FM Chicago, Ill.
WHTZ-FM New York, N.Y.
WWPR-FM New York, N.Y.

GOLD

KEGL-FM Dallas, Texas
KKBQ-FM Houston, Texas
KMEL-FM San Francisco, Calif.
KRBE-FM Houston, Texas
WAVA-FM Washington, D.C.
WBZZ-FM Pittsburgh, Pa.
WCZY-FM Detroit, Mich.
WEGX-FM Philadelphia, Pa.
WHYT-FM Detroit, Mich.
WLOL-FM Minneapolis, Minn.
WMMS-FM Cleveland, Ohio
WRBQ-FM Tampa, Fla.
WRQX-FM Washington, D.C.
WXKS-FM Boston, Mass.
WYTZ-FM Chicago, Ill.
WZOU-FM Boston, Mass.

SILVER

KBEQ-FM Kansas City, Mo.
KDWB-FM Minneapolis/St. Paul, Minn.
KHTR-FM St. Louis, Mo.
KHYI-FM Dallas, Texas
KITS-FM San Francisco, Calif.
KJYO-FM Oklahoma City, Okla.
KKIQ-FM San Diego, Calif.
KKRZ-FM Portland, Ore.
KPLZ-FM Seattle, Wash.
KRXY-FM Denver, Colo.
KSFM-FM Sacramento, Calif.
KTFM-FM San Antonio, Texas
KUBE-FM Seattle, Wash.
KWK-FM St. Louis, Mo.
KWOD-FM Sacramento, Calif.
KWSS-FM San Jose, Calif.
KZZP-FM Phoenix, Ariz.
WAPE-FM Jacksonville, Fla.
WAPI-FM Birmingham, Ala.
WAPW-FM Atlanta, Ga.
WBCY-FM Charlotte, N.C.
WBJW-FM Orlando, Fla.
WBLI-FM Long Island, N.Y.
WBSB-FM Baltimore, Md.
WDTX-FM Detroit, Mich.
WEZB-FM New Orleans, La.
WGTZ-FM Dayton, Ohio
WHQT-FM Miami, Fla.
WHYI-FM Miami, Fla.
WIOG-FM Saginaw, Mich.
WKCI-FM New Haven, Conn.
WKDD-FM Akron, Ohio
WKRQ-FM Cincinnati, Ohio
WKSS-FM Hartford, Conn.
WKTI-FM Milwaukee, Wis.
WMC-FM Memphis, Tenn.
WMEE-FM Fort Wayne, Ind.
WMJQ-FM Buffalo, N.Y.
WNCI-FM Columbus, Ohio
WNVZ-FM Norfolk/Virginia Beach, Va.
WPOW-FM Miami, Fla.
WPRO-FM Providence, R.I.

WPXY-FM Rochester, N.Y.
WQXI-FM Atlanta, Ga.
WROQ-FM Charlotte, N.C.
WSKZ-FM Chattanooga, Tenn.
WTIC-FM Hartford, Conn.
WXGT-FM Columbus, Ohio
WXLK-FM Roanoke, Va.
WYDD-FM Pittsburgh, Pa.
WYHY-FM Nashville, Tenn.
WZGC-FM Atlanta, Ga.
WZPL-FM Indianapolis, Ind.

BRONZE

KAMZ-FM El Paso, Texas
KATD-FM San Jose, Calif.
KAYI-FM Tulsa, Okla.
KBFM-FM McAllen, Texas
KBOS-FM Fresno, Calif.
KBTS-FM Austin, Texas
KCAQ-FM Oxnard, Calif.
KCPW-FM Kansas City, Mo.
KCPX-FM Salt Lake City, Utah.
KDON-FM Salinas/Monterey, Calif.
KEZY-FM El Paso, Texas
KEZB-FM Anaheim, Calif.
KGGI-FM Riverside/San Bernardino, Calif.
KHFI-FM Austin, Texas
KHOP-FM Modesto, Calif.
KIHK-FM Davenport, Iowa
KIKX-FM Colorado Springs, Colo.
KISN-FM Salt Lake City, Utah
KITY-FM San Antonio, Texas
KKFR-FM Phoenix, Ariz.
KKRD-FM Wichita, Kan.
KKXX-FM Bakersfield, Calif.
KKYK-FM Little Rock, Ark.
KLUC-FM Las Vegas, Nev.
KMAI-FM Honolulu, Hawaii
KMGX-FM Fresno, Calif.
KMYZ-FM Tulsa, Okla.
KNMQ-FM Santa Fe/Albuquerque, N.M.
KOY-FM Phoenix, Ariz.
KQKQ-FM Omaha, Neb.
KQKS-FM Denver, Colo.
KQM-FM Honolulu, Hawaii
KRNQ-FM Des Moines, Iowa
KROY-FM Sacramento, Calif.
KRQQ-FM Tucson, Ariz.
KSAQ-FM San Antonio, Texas
KSMB-FM Lafayette, La.
KTUX-FM Shreveport, La.
KWTO-FM Springfield, Mo.
KXPW-FM Honolulu, Hawaii
KXYQ-FM Salem/Portland, Ore.
KYNO-FM Fresno, Calif.
KYRK-FM Las Vegas, Nev.
KZBS-FM Oklahoma City, Okla.*
KZOU-FM Little Rock, Ark.
KZZU-FM Spokane, Wash.
WAAL-FM Binghamton, N.Y.
WABB-FM Mobile, Ala.
WAEB-FM Allentown, Pa.
WANS-FM Anderson/Greenville, S.C.
WAYS-FM Macon, Ga.
WBAM-FM Montgomery, Ala.
WBBQ-FM Augusta, Ga.
WCAT-FM Orlando, Fla.
WCCK-FM Erie, Pa.
WCGQ-FM Columbus, Ga.
WDCG-FM Durham, N.C.
WDJX-FM Louisville, Ky.
WDLX-FM Washington, N.C.
WFLY-FM Albany, N.Y.
WFMF-FM Baton Rouge, La.
WGFM-FM Albany/Schenectady, N.Y.
WGGZ-FM Baton Rouge, La.
WGH-FM Norfolk, Va.
WGRD-FM Grand Rapids, Mich.
WHY-FM Montgomery, Ala.
WHOT-FM Youngstown, Ohio
WINK-FM Fort Myers, Fla.
WIXX-FM Green Bay, Wis.
WJET-FM Erie, Pa.

WKEE-FM Huntington, W.Va.
WKFR-FM Kalamazoo/Battle Creek, Mich.
WKLQ-FM Grand Rapids, Mich.
WKQB-FM Charleston, S.C.
WKRZ-FM Wilkes-Barre, Pa.
WKSE-FM Buffalo, N.Y.
WKSF-FM Asheville, N.C.
WKSI-FM Greensboro, N.C.
WKZL-FM Winston-Salem, N.C.
WKZW-FM Peoria, Ill.
WKXX-FM Birmingham, Ala.
WLAN-FM Lancaster, Pa.
WLAP-FM Lexington, Ky.
WLRS-FM Louisville, Ky.
WLRW-FM Champaign, Ill.
WNDU-FM South Bend, Ind.
WNFI-FM Daytona Beach, Fla.
WNNK-FM Harrisburg, Pa.
WNOK-FM Columbia, S.C.
WNTQ-FM Syracuse, N.Y.
WOMP-FM Wheeling, W.Va.
WOKI-FM Knoxville, Tenn.
WPHR-FM Cleveland, Ohio
WPST-FM Trenton, N.J.
WPXR-FM Davenport, Iowa
WQEN-FM Gadsden/Birmingham, Ala.
WQQQ-FM Allentown, Pa.
WQSM-FM Fayetteville, N.C.
WQUT-FM Johnson City, Tenn.
WQXA-FM York, Pa.
WRFY-FM Reading, Pa.*
WRNO-FM New Orleans, La.
WRQC-FM Cleveland, Ohio
WRQF-FM Toledo, Ohio
WRVQ-FM Richmond, Va.
WSPK-FM Poughkeepsie, N.Y.
WSTW-FM Wilmington, Del.
WTHT-FM Portland, Maine
WTYX-FM Jackson, Miss.
WVIC-FM Lansing, Mich.
WZAT-FM Savannah, Ga.
WZEE-FM Madison, Wis.
WZOK-FM Rockford, Ill.
WZYP-FM Huntsville, Ala.
WZZU-FM Raleigh, N.C.

SECONDARY

KBIU-FM Lake Charles, La.

ACN Plugs The Power Of Airwaves For Ad Group No Laughs In Pro-Radio Campaign

NEW YORK The American Comedy Network is once again the Radio Advertising Bureau's choice to produce its annual pro-radio campaign. What's different this year is that ACN will not be applying its comedic trademark to the blitz, as the syndicated service did last year for the RAB's "I-saw-it-on-the-radio" effort.

Instead, the Bridgeport, Conn.-based firm is compiling testimonials from advertisers who have great stories to tell about the power of radio. Stations in any market size with such a story have a shot

at "turning one of their clients into a national spokesperson for radio," says ACN president Andy Goodman.

The RAB's campaign will be ready to roll in mid-April, so submissions are due to ACN by March 15 at the latest. A call to ACN at 203-384-9443 will secure an "idiot-proof" package to stations interested in taking that shot, says Goodman, who describes the RAB's campaign as being in sync with the results orientation that will be more important than ever in 1988.

Two Montreal Stations Sold For \$7.7 Mil

OTTAWA CFCF-AM Montreal, Canada's oldest radio station, and sister station CFQR-FM have been sold for \$7.7 million to senior executives of the Quebec-based Telemedia broadcast chain.

The two easy-listening stations, part of the CFCF Inc. empire that includes a Montreal television station, a cable company, and a Quebec television network, will be run by Pierre Beland and Pierre Arcand.

The federal government must OK the deal, but approval is expected by August.

CFCF has been on the air since 1919, but it has been losing money in recent years, including about \$770,000 in 1987. CFQR-FM has been breaking even. CFQR-FM was ranked 11th and CFCF 16th among 19 Montreal-area stations in the most recent ratings survey.

KIRK LaPOINTE

Columbia Rep Hungers For KIIS Add; WYHY Nashville Leaps Into Leap Year Day

THE ALL-NEW PHIFER DIET: "Yes, you too can lose 11.5 pounds in just one easy week." So might say a glitzy weight-loss campaign marketed by Columbia's Los Angeles promotion rep, **Greg Phifer**. The only hitch is that Phifer says he'd never do it again and advises colleagues against trying the weeklong hunger strike that turned a Terence Trent D'Arby test into an add at KIIS-AM-FM Los Angeles Feb. 29.

Says Phifer, "Wishing Well" sales have always been good, and they were extraordinary last week. I really thought KIIS would come in with an add last Tuesday, but it came out as a test." Under the supervision of his doctor, Phifer decided to fast until he got a full-time add, and he lost 11.5 pounds in the process. "I went into KIIS Feb. 29 wearing a 'Save A Life' T-shirt with a no-test symbol on it," he says. "MD Jack Silver met me

with a huge plate of food and said, 'Eat part of a sandwich and I'll add your record.'" Wary at first because KIIS never officially adds records before Tuesday afternoons, Phifer kept his mouth shut until Silver said he could call in the add to Columbia VP/promotion **Marc Benesch**. "Wishing Well" is now in KIIS rotation and Phifer weighs a svelte 164 pounds. "But I'd never do this again, not for 15 adds on KIIS," he says.

Adding exercise to their typically rigid health regimens last week were the jocks at WYHY "Y-107" Nashville, who were out leap-frogging a 2.5-mile course all day Feb. 29—leap year day. "Our jocks aren't exactly the athletic types," says Y-107's promotion director, **Scott Baker**. "So we begged a bunch of listeners to come out and help us along the way." The big event was broadcast live, naturally.

ROVING ROLODEX: Young crossover outlet KHQT "Hot 97.7" San Jose, Calif./San Francisco continues to finalize its on-air lineup. **Roger Pederson** is the station's morning man, fresh from KHTY "Y-97" Santa Barbara, Calif. where Hot 97.7's PD **Steve Smith** came from. Pederson's partner is **Jim Taylor**, whose résumé includes KATD San Jose and KIOI San Francisco. Smith handles 10 a.m. to noon, followed by **Susan Wise** until 4 p.m. Former KMJX Fresno, Calif.'s **Mark Cruz** is new in the evenings, and **Steve Herrera** is new in overnights. In addition, afternoon man **Christopher Lance** takes on added duties as assistant PD... And, speaking of Y-97 Santa Barbara, **Mike Schaefer** is the new PD there. Most recently, he programmed KMAI "I-94" Honolulu after a short stint with Virgin Records and spent several years with KIIS-AM-FM before that.

At hit outlet WTYX-FM "94TYX" Jackson, Miss., former morning man **Scott Mateer** takes on middays in the wake of **Bill Crews'** departure. Filling Crews' MD duties for the interim is **Steve Graham**, a part-time air talent. **Dave Dunaway** is 94TYX's PD, by the by.

Price Communication's purchase of WMMC "C-103" Columbia, Md., sets a series of shake-ups in motion. PD **Ralph Wimmer** is out in another new-owner bounce for him. And, MD/evening talent **Jay Michaels** is out, too. The latter had stellar teen numbers and is looking to relocate at another top 40. He can be reached at 803-791-8160.

Signature's new WRMX "WMIX" Nashville took its opening bow Feb. 22 looking for fresh cunes that, according to PD **Jerry King**, "don't want top 40 overkill and don't want to live in the past." The new WRMX calls became official on Feb. 29. The revamped AC (formerly WPMG) is relying heavily on compact disks; a "best mix of the '60s, '70s, and '80s"; and its new antenna to do the trick.

KKHT Houston programming/promotion assistant **Cathy Coers** is named promotion director for the Malrite AC... Minneapolis new age satellite network the **Breeze** now has 16 stations inked and will have 10 actually airing the eclectic new age/AC service when **KBZE-FM** Salt Lake City begins broadcasting March

15.

THE "TOASTING" we said WMMS Cleveland ops man/afternoon man **Kid Leo** was in for last week has nothing to do the Rolling Stone skirmish (see page 10). Rather, it's the much-deserved happy news that Leo will be the subject of a roast to raise funds for the T.J. Martell Foundation. It's going to take place at an April 15 boat ride the night before the official T.J. dinner. CBS' **Ray Anderson**, Arista's **Don Jenner**, Hits Magazine's **Denis Laventhal**, and **Jon Scott** of Music Awareness are the key organizers, and Anderson says every label exec has kicked in \$1,000 to pay for bash basics. That means proceeds from the \$100 tix will go straight to the foundation, and Anderson says he's confident of a sellout crowd of 3,500. He says this is the East



by Kim Freeman

Coast's answer to the annual bowling party/golf tournament that has stirred up fun and funds for T.J. for several years.

Meanwhile, WMMS has another concern. That's WPHR "Power 108" Cleveland, which is now almost fully staffed and ready for battle under the direction of PD **Steve Kelly**. "Power 108" hit the air March 1. WPHR, the Ardman Broadcasting adult top 40, had been commercial and DJ free for all of February as Kelly devoted the first month to a build-your-own-radio-station campaign. The only voices heard on the air were those of listeners as they told the station what they wanted.

Kelly says that Power 108's adult stance will fill a top 40 hole between market king WMMS' rock-skewed approach and WRQC's teen demo. Kelly says he's even gotten reports that WMMS has referred a few advertisers to Power 108. Important to filling that niche successfully is a new morning man, whom Kelly has contracted but won't name for another few weeks.

Look for Beasley-Reed Broadcasting to take over operation of WORZ/WORL Orlando, Fla., in another two weeks. A crossover-type format is expected on the FM station, WORZ, with new calls incorporating "Jam" into its slogan and former WHQT "Hot 105" Miami and XHRM San Diego PD **Duff Lindsay** at the helm... WYVY "Y-102" Chattanooga, Tenn., is the new name for WNOO-FM, which dropped urban for a top 40/AC blend. WNOO-AM remains an urban, and **Chip Chapman** is the MD in need of product for both. **Kelly McCann** is Y-102's PD.

THE CITY SAGA: As we told you last week, the Coalition To Save The City and KKEY San Francisco were successful in blocking Jim Gabbert's purchase of that station. Now, the two camps are best of friends. A Feb. 25 morning episode of "Bonanza" on Gabbert's KOFY-TV there was interrupted to air a press conference announcing that Gabbert would agree to several coalition terms in order to gain its support when resubmitting his purchase application to the Federal Communications Commission. Among those terms is the hiring of PD **Tom O'Hair**, a Bay-area veteran known for his work at KSN and KMEL in the '60s. Gabbert's promises also include a return of eclectic programming at KKEY (currently hit outlet KHIT) and numerous public service/public affairs things.

What remains to be seen is whether the coalition's support will be enough to change the FCC's mind. It refused Gabbert's application on multiple-ownership grounds after he had pitched the idea that he should be able to own KOFY-TV, KOFY-AM, and KKEY-FM because the FM would offset losses from the UHF TV channel.

Assistance on this column was provided by *Yvonne Olson* in Los Angeles and *Peter J. Ludwig* in New York.

FOR WEEK ENDING MARCH 12, 1988

Billboard®

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	5	HEAVEN KNOWS ESPARANZA 7-99373/ATLANTIC	ROBERT PLANT 4 weeks at No. One
2	2	5	7	ANGEL GEFFEN 7-28249	AEROSMITH
3	3	6	6	CHECK IT OUT MERCURY 870 126-7/POLYGRAM	JOHN COUGAR MELLENCAMP
4	9	14	5	DAMN GOOD WARNER BROS. LP CUT	DAVID LEE ROTH
5	5	3	9	BE STILL MY BEATING HEART A&M 2992	STING
6	7	9	5	GET IT ON POLYDOR LP CUT/POLYGRAM	KINGDOM COME
7	6	2	12	DEVIL INSIDE ATLANTIC 7-89144	INXS
8	8	13	5	I WISH I HAD A GIRL CBS ASSOCIATED 4-07720/E.P.A.	HENRY LEE SUMMER
9	4	4	8	YOU TALK TOO MUCH EMI-MANHATTAN LP CUT	GEORGE THOROGOOD
10	10	10	7	MAGIC TOUCH VIRGIN 7-99402	MIKE OLDFIELD
11	14	23	5	CLOUD NINE DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
12	19	—	2	TALL COOL ONE ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
13	12	16	8	ELECTRIC BLUE CHRYSALIS 43201	ICEHOUSE
14	18	20	4	TALKIN' 'BOUT GEFFEN LP CUT	3
15	20	17	6	REV IT UP SIRE 7-27977/WARNER BROS.	JERRY HARRISON: CASUAL GODS
16	26	47	3	ALL THAT HEAVEN WILL ALLOW COLUMBIA LP CUT	BRUCE SPRINGSTEEN
17	15	15	7	TIME RUNS WILD GEFFEN LP CUT	DANNY WILDE
18	21	19	10	WAIT ATLANTIC 7-89126	WHITE LION
19	13	11	13	SAVE YOUR LOVE CAPITOL 44104	GREAT WHITE
20	22	21	6	HEATSEEKER ATLANTIC 7-89136	AC/DC
21	23	26	5	AMERICAN ROULETTE GEFFEN LP CUT	ROBBIE ROBERTSON
22	24	24	5	SATCH BOOGIE RELATIVITY LP CUT	JOE SATRIANI
23	11	7	9	JUST LIKE PARADISE WARNER BROS. 7-28119	DAVID LEE ROTH
				★★★ POWER TRACK ★★★	
24	31	39	4	PRESENCE OF LOVE I.R.S. 53259/MCA	THE ALARM
25	25	27	6	DESOLATION ANGEL APACHE LP CUT	JOHN BRANNEN
26	27	29	7	POUR SOME SUGAR ON ME MERCURY LP CUT/POLYGRAM	DEF LEPPARD
27	32	34	4	BEDS ARE BURNING COLUMBIA LP CUT	MIDNIGHT OIL
28	29	42	4	FINAL EYES ATCO LP CUT/ATLANTIC	YES
29	17	8	13	HEART TURNS TO STONE ATLANTIC LP CUT	FOREIGNER
30	16	12	9	TWO WRONGS CAPITOL 44101	JOE COCKER
31	34	32	6	FINEST WORKSONG I.R.S. LP CUT	R.E.M.
32	28	35	5	CAN'T WAIT ATLANTIC LP CUT	FOREIGNER
33	33	33	5	DREAMS SLASH LP CUT/REPRISE	BODEANS
				★★★ FLASHMAKER ★★★	
34	NEW ▶		1	BORN TO BE BAD EMI-MANHATTAN LP CUT	GEORGE THOROGOOD
35	43	—	2	UNDER THE MILKY WAY ARISTA 1-9673	THE CHURCH
36	38	—	2	SORROW COLUMBIA LP CUT	PINK FLOYD
37	37	43	5	PRISONER ELEKTRA LP CUT	DOKKEN
38	35	25	14	ONE STEP UP COLUMBIA 38-07726	BRUCE SPRINGSTEEN
39	48	—	2	SHIP OF FOOLS ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
40	40	46	3	KISS AND TELL REPRISE 7-28117	BRYAN FERRY
41	39	31	13	(SITTIN' ON) THE DOCK OF THE BAY COLUMBIA 38-07680	MICHAEL BOLTON
42	42	45	6	BIRTH, SCHOOL, WORK, DEATH EPIC LP CUT/E.P.A.	THE GODFATHERS
43	36	22	18	WHEN WE WAS FAB DARK HORSE 7-28131/WARNER BROS.	GEORGE HARRISON
44	30	18	9	TALKING BACK TO THE NIGHT ISLAND 7-28122/WARNER BROS.	STEVE WINWOOD
45	NEW ▶		1	I LOVE THE THINGS YOU TO ME VIRGIN LP CUT	BALAM & THE ANGEL
46	NEW ▶		1	WITHOUT LOVE A&M LP CUT	TONIO K.
47	RE-ENTRY			KISS ME DEADLY RCA 6866	LITA FORD
48	NEW ▶		1	ONE GOOD REASON CHRYSALIS 43204	PAUL CARRACK
49	50	—	4	KNUCKLEBONES WARNER BROS. LP CUT	DAVID LEE ROTH
50	41	40	6	STAND UP WARNER BROS. LP CUT	DAVID LEE ROTH

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

FEATURED PROGRAMMING

COMEDY SYNDICATOR ProMedia, New York, has begun its assault on the urban format with its latest comedy service, "Laugh Attack." ProMedia thinks this may be the first comedy package of song parodies, phony commercials, and "celebrity" phone-ins designed exclusively for the urban format.

"Dr. Dave" Kolin is producing the package for ProMedia, but the main creative force behind the offering "is coming from two morning men and their producer on a top-rated, major-market urban station," according to a company spokesperson.

"Laugh Attack" will consist of five bits per week, each timing in at under 60 seconds. The package is being offered on a market-exclusive basis and is scheduled to debut in late April or early May.

ROXY MYZAL has announced that she will take her leave of the **MCA Radio Network** to pursue interests in television and video production. MCA president **Bob Kardashian** has high praise for Myzal and the parting is amicable. Myzal has been a positive force in MCA's turbulent first 18 months.

With the announcement of Myzal's departure, Kardashian has announced that former Capitol Records director of national album promotion, **Bill Bartlett**, has joined MCA as director of affiliate relations. Bartlett was at Capitol from 1980-1987, focusing primarily on album rock. It's that experience MCA will tap for its "Up Close" series.

WESTWOOD ONE will be bringing the **British Broadcasting Corporation's** three hour "Behind The Mask: The Eric Clapton Story" to the American syndicated airwaves March 21. WW1 is touting the BBC production as the most in-depth look to date at Clapton's 25-year career.

The show features the elusive and interview-shy Clapton, as well as many of his friends and fellow rockers, talking openly about Clapton's personal and career triumphs and tribulations. The music-inten-

sive interview program first aired in England late in 1987. Included is a retrospective of Clapton's recordings. WW1 is the exclusive distributor of the BBC's pop and rock catalog in the U.S.

THE NEW United Stations offering, with industry veteran **Norm N. Nite** as host, made its debut Feb. 28 with the title, "The US Hall Of Fame Featuring Norm N. Nite." The new US program has been created to air Sunday nights as a complement to the newly rehosted "Solid Gold Saturday Night." Both programs are live, five-hour, national-call-in-request oldies shows.

MANY OF THE major networks will be offering their affiliates special short-form Grammy Awards programming this year. The **CBS Radio Networks** will begin with a preproduced series of 10 one-minute satellite feeds profiling the nominees. On awards night, CBS will feed five one-minute live updates hourly, and cap the event with four one-minute wrap-ups—along with the evenings highlights—for the next morning's drive time.

ABC Radio Networks will have correspondent **Bill Deihl** from ABC's "Today's People" hosting a similar package of preproduced profiles and live awards-night updates.

FIRSTCOM BROADCAST services, Dallas, scores a first with its new "DAT Gold" oldies library on digital audiotape. Early in 1987, FirstCom offered its "Digital Production Library," the first production library on compact disk.

"DAT Gold" consists of 1,600 tracks and is divided into four pop/rock "eras": 1954-1963, '64-'72, '73-'80, and '81-'87. Each segment is available separately and any order comes complete with a Sony DTC-1000ES R-DAT record/playback unit. The unit can be used to do digital production and voice work.

For auditioning purposes, FirstCom will be shipping the unit along with its DAT demo. It's estimated that over 300 stations and recording studios currently have digital audiotape players. Stations already DAT equipped can purchase the library sans DAT deck. FirstCom can be



Hearts Of Space In Spades. New age keyboardist **Shayla**, left, and "Music From The Hearts Of Space" producer/host **Stephen Hill** discuss her work as the two meet backstage after a recent performance. "Music From The Hearts Of Space" is the most successful independently produced new music series on public radio. The 5-year-old show has the distinction of being the first nationally syndicated new age program.

reached at 800-858-8880.

REAL RADIO of Pasadena, Calif., is asking local stations for copies of "that old tape of classic on-air blunders usually reserved for office parties." Real Radio syndicates the weekly vintage radio show "Same Time ... Same Station" via satellite, and would like to include truly classic flubs in its April Fool's Day installment, aptly titled, "The Prodigal Tongue Awards." You can contact Real Radio at 818-795-4900.

PETER J. LUDWIG

Below is a weekly calendar of up-

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

Mar. 11-12, the Jets, On The Radio, On The Radio Broadcasting, one hour.

Mar. 11-13, Bon Jovi, Superstars Rock Concert Series, Westwood One, 90 minutes.

Mar. 11-13, Ted Nugent, Metalshop, MJI Broadcasting, one hour.

Mar. 11-13, The Madonna Story, Hot Rocks, United Stations, 90 minutes.

Mar. 11-13, Stars Writing For Stars, Country Close-Up, ProMedia, one hour.

Mar. 11-13, Morris Day, Star Beat, MJI Broad-

casting, one hour.

Mar. 11-13, the Kinks, Rock Watch, United Stations, three hours.

Mar. 11-13, Waylon Jennings, Country Today, MJI Broadcasting, one hour.

Mar. 12-13, Peabo Bryson/Kool Moe Dee/Joyce Sims, RadioScope, Lee Bailey Communications, one hour.

Mar. 13, Henry Lee Summer/John Cougar Mellencamp, Powercuts, Global Satellite/ABC Radio Networks, two hours.

Mar. 13, Kathy Mattea, Countryline U.S.A., James Paul Brown Entertainment, one hour.

Mar. 13, Sawyer Brown, Nashville Live, MCA Radio Network, 90 minutes.

Mar. 13-14, Timothy B. Schmidt, Classic Call, Premiere Radio Network, one hour.

Mar. 14, R.E.M., Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

Mar. 14-20, the Byrds, Legends Of Rock, NBC Radio Entertainment, one hour.

Mar. 14-20, 3 (Emerson, Palmer & Berry), Rock Over London, Westwood One, one hour.

Mar. 14-20, the Alarm, In Concert, Westwood One, 90 minutes.

Mar. 14-20, Robert Plant, Rock Today, MJI Broadcasting, one hour.

Mar. 14-20, The Lost Lennon Tapes, Westwood One Special Series, one hour.

Mar. 14-20, Pat Metheny, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

Mar. 14-20, Foreigner, Off The Record with Mary Turner, Westwood One, one hour.

Mar. 14-20, Roy Orbison, Classic Cuts, MJI Broadcasting, one hour.

Mar. 14-20, Larry Gatlin & the Gatlin Brothers, Live From Gilley's, Mutual Broadcasting, one hour.

Mar. 14-20, Larry Gatlin & the Gatlin Brothers, Live From Gilley's, Mutual Broadcasting, one hour.

Congratulations to the Grammy winners
and to all the unsung heroes
for another year of great music.

The Beverly Hills Hotel
and Bungalows



Frog Princes? New York-area programmers pose after hearing Robyn Hitchcock's A&M debut album "Globe Of Frogs" during a listening party at the Knitting Factory in Manhattan. Shown, from left, are Wayne Issak, A&M executive director/publicity; A&M product manager Tom Corson; WXXP Pittsburgh PD Larry Dunn; Hitchcock; WHTG Eatontown, N.J., PD Rich Robinson and MD Mike Marrone; and A&M's local New York rep, John McHugh.



POWERPLAYISTS

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

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

400 WHTZ FM logo

New York O.M.: Steve Kingston. Playlist for WHTZ FM with 31 items.

POWER 95 logo

New York P.D.: Larry Berger. Playlist for POWER 95 with 31 items.

WBBM-FM 89.6 logo

Chicago P.D.: Buddy Scott. Playlist for WBBM-FM with 31 items.

KISFM 102.7 logo

Los Angeles P.D.: Steve Rivers. Playlist for KISFM with 31 items.

108 FM logo

Boston P.D.: Sunny Joe White. Playlist for 108 FM with 31 items.

104 logo

Boston P.D.: Michael Colby. Playlist for 104 with 31 items.

104 logo

Boston P.D.: Michael Colby. Playlist for 104 with 31 items.

WAVA 108.5 logo

Washington P.D.: Mark St. John. Playlist for WAVA with 31 items.

PowerHits B94 FM logo

Pittsburgh P.D.: Jim Richards. Playlist for PowerHits B94 with 31 items.

EAGLE-106 logo

Philadelphia P.D.: Charlie Quinn. Playlist for EAGLE-106 with 31 items.

104 logo

Washington P.D.: Chuck Morgan. Playlist for 104 with 31 items.

104 logo

Tampa O.M.: Mason Dixon. Playlist for 104 with 31 items.

295.5 WZZM-FM DETROIT logo

Detroit P.D.: Brian Patrick. Playlist for 295.5 with 31 items.

POWER 96 logo

Detroit P.D.: Rick Gillette. Playlist for POWER 96 with 31 items.

Wmms 100.7 FM logo

Cleveland O.M.: Kid Leo. Playlist for Wmms 100.7 with 31 items.

104 logo

Cleveland O.M.: Kid Leo. Playlist for 104 with 31 items.

93Q logo

Chicago P.D.: Brian Kelly. Playlist for 93Q with 31 items.

WOL 99.7 logo

Minneapolis P.D.: Gregg Swedberg. Playlist for WOL 99.7 with 31 items.

all hit 97.1 KEGL The Eagle logo

Dallas P.D.: John Roberts. Playlist for 97.1 KEGL with 31 items.

KRBL 106 FM logo

Dallas P.D.: John Roberts. Playlist for KRBL 106 FM with 31 items.

93Q logo

Houston P.D.: Bill Richards. Playlist for 93Q with 31 items.

POWER 104 KRBE-FM logo

Houston P.D.: Paul Christy. Playlist for POWER 104 with 31 items.

104 logo

Houston P.D.: Paul Christy. Playlist for 104 with 31 items.

KRBL 106 FM logo

San Francisco P.D.: Keith Naftaly. Playlist for KRBL 106 FM with 31 items.

A — Whitney Houston, Where Do Broken Hear Three Man Island, Jack The Lad

SILVER

92 PRO-FM

Table listing songs and artists for Providence station, P.D.: Mike Osborne. Includes tracks like 'George Michael, Father Figure' and 'Patrick Swayze (Wendy Fraser)'.

96 TIC-FM

Table listing songs and artists for Hartford station, P.D.: Dave Shakes. Includes tracks like 'Rick Astley, Never Gonna Give You Up' and 'Debbie Gibson, Out of the Blue'.

BIO 4 MEANS MUSIC

Table listing songs and artists for Baltimore station, P.D.: Brian Thomas. Includes tracks like 'George Michael, Father Figure' and 'Rick Astley, Never Gonna Give You Up'.

BIG 105

Table listing songs and artists for Orlando station, P.D.: Brian Phillips. Includes tracks like 'Rick Astley, Never Gonna Give You Up' and 'George Michael, Father Figure'.

MIAMI 100

Table listing songs and artists for Miami station, P.D.: Steve Perun. Includes tracks like 'Miami Sound Machine, Anything For You' and 'George Michael, Father Figure'.

Z-93

Table listing songs and artists for Atlanta station, P.D.: Bob Case. Includes tracks like 'George Michael, Father Figure' and 'Rick Astley, Never Gonna Give You Up'.

KHUP 103.5

Table listing songs and artists for St. Louis station, P.D.: Dave Robbins. Includes tracks like 'George Michael, Father Figure' and 'Patrick Swayze (Wendy Fraser)'.

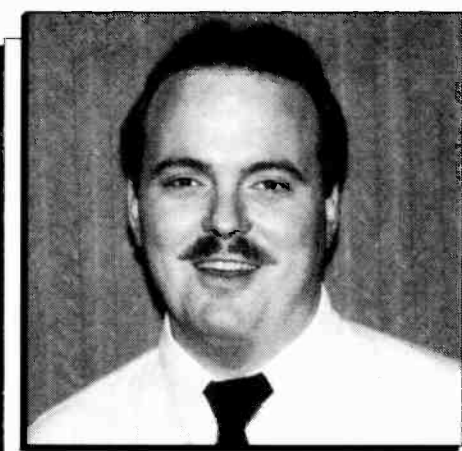
Table listing songs and artists for Dallas station, P.D.: Buzz Bennett. Includes tracks like 'Tiffany, I Saw Him Standing There' and 'George Michael, Father Figure'.

WZZP 104.7 FM

Table listing songs and artists for Phoenix station, P.D.: Guy Zapoleon. Includes tracks like 'Patrick Swayze (Wendy Fraser)' and 'Debbie Gibson, Out of the Blue'.

KUBE 93 FM

Table listing songs and artists for Seattle station, P.D.: Gary Bryan. Includes tracks like 'George Michael, Father Figure' and 'Patrick Swayze (Wendy Fraser)'.



BY KIM FREEMAN

Billboard's PD of the week Kevin O'Neal Mr. BIG-102 Stuff

WBIG MAY BE POISED to rewrite the history of the Greensboro/Winston-Salem/Highpoint, N.C., market. WTQR there has had the franchise on the country market for over 15 years.

WBIG "Big 102" signed on in April, and in the fall '87 Arbitrons the Beasley Broadcasting station moved from a 2.9 to a 6.9 in 12-plus overall numbers.

KEVIN O'NEAL has been WBIG's program director since day one, and rumors of his killer instincts are to be taken figuratively, not literally. "We're not necessarily looking to knock WTQR out of the picture," he says.

WHAT INSPIRED Beasley Broadcasting to lay its money on a long-shot bet was the belief that previous attempts had stumbled due to poor marketing and programming plans.

WBIG is also counting on yuppies. "Research found that there are a lot of baby boomers now at the age where they'll enjoy country," says O'Neal, who first used that premise to debut WBIG with a music mix that included roughly 30% adult pop tracks.

WBIG is one of very few stations using all compact disks, especially in country. Record labels have "really come around in the last six months" in their ability to deliver new product on album and CD simultaneously.

And while O'Neal describes his market as having traditional country tastes, part of WBIG's angle as an alternative to WTQR involves paying attention to new talent.

PROMOTIONS AND personalities are a large part of Big 102's contemporary approach. The station has an average of three or four promotions on the air at any given time, and few of them are traditional to the format.

On the personality side, WBIG scored a major coup in hiring morning man Billy Buck away from WTQR. The talent, says O'Neal, gave Big 102 instant credibility from the start and has been a substantial factor in the station's success.

WBIG also had the advantage of getting former WTQR GM Roger Stockton on board at the beginning and the backing of Beasley president George Beasley.

O'NEAL CAME to Big 102 from another huge metro, Coastal Carolinas, where he took Beasley's WRNS to the No. 1 slot, 12-plus, in 18 months, as its PD.

O'Neal has accomplished all of this at the ripe old age of 27, though he did get an early start. His dad, Ray Frazier, owned WLLY Wilson, N.C., and O'Neal got his first shot there at the age of 12.

When he was 15, O'Neal was appointed PD of WLLY, and he later ventured away from the family station to work at WPAP Panama City, Fla., where he made it the market's first leading country outlet.

'We've got a new angle on country'

BILLBOARD'S BEST

Winners of Billboard's 1987 Radio Awards who attended the Country Radio Seminar in Nashville Feb. 11-13, enjoy VIP treatment during a cocktail party in their honor.



Billboard associate publisher Gene Smith, center, congratulates WEXX Eau Claire, Wis., PD Tim Wilson, left, and MD Tim Closson on their collective accomplishments. They included station of the year, PD of the year, and air personality of the year—all in the small-market category.



A trio of WWWW Detroit teammates discuss the station's numerous 1987 awards—including station of the year and promotion director of the year in the major-market category. Gabbing away, from left, are promotion director Lori Converse, W4's Phil Lamka, and PD Barry Mardit.



Gerry House, center, now morning man at WSIX Nashville, was named major-market personality of the year for his work at KLAC Nashville. Doing the honors are Billboard's Linda Emon, left, and Carole Edwards.



Displaying their awards, from left, are "American Country Countdown" host Bob Kingsley; KPLX Dallas/Fort Worth MD Mac Daniels; WAXX Eau Claire, Wis., MD Tim Closson; KPLX PD Bobby Kraig; WAMZ Louisville, Ky., PD/morning man Coyote Calhoun; and WAXX PD Tim Wilson.



KPLX Dallas/Fort Worth PD Bobby Kraig, left, thanks Billboard's Nashville general manager, Gerry Wood, for his designation as major-market PD of the year.



Bruce Adelman, Warner Bros., accepts his plaque for regional label promotion person of the year from Billboard's Debbie Holley.



Bob Saporiti of Warner Bros. accepts his honors as national label promotion person of the year from Billboard's Marie Ratliff.



Great Empire Broadcasting execs celebrate Andy Oatman's success as medium-market promotion director for his work at KFDI Wichita, Kan. Shown, from left, are Great Empire's Mike Lynch, Catman, Billboard country chart manager Marie Ratliff, and Great Empire CEO Mike Oatman.



WKY Oklahoma City staffers celebrate their station's honors. Standing, from left, are WKY's Mike Chambers, Kristi Conrad, and Ted Cramer and Billboard's West Coast radio reporter, Yvonne Olson. Cramer won as medium-market PD of the year.



WSM Nashville staffers revel in the outlet's triumph as medium-market station of the year. Shown, from left, are the station's Bruce Sherman, Bob Meyer, and Bobby Yarbrough; Billboard's Marie Ratliff; and consultant Moon Mullins.

Album, Video, Tour Plans Reestablish Band Sisters Of Mercy Grant Clemency To Fans

BY BRUCE HARING

NEW YORK Mark Twain must have had Elektra's Sisters Of Mercy in mind. Rumors of the band's death have been greatly exaggerated.

It's been three years since the last Sisters Of Mercy album, a lull that saw the PolyGram band Mission U.K. rise from the ashes of the original Sisters lineup. Many wondered whether "First And Last And Always," a U.K. top 20 album released in 1985, would prove to be the band's swan song.

But the January release in the U.S. of "Floodland," previously available only as an import, has dispelled any doubts about Sisters Of Mercy's vitality. Band founder Andrew Eldritch assumed total control of the project, writing all the songs and teaming with former Gun Club bassist Patricia Morrison to create the eight-song album, which is bulleted at No. 101 on this week's Top Pop Albums chart.

"Within its first 10 days on the street, we received 10,000 reorders," says Larry Braverman, Elektra's di-

rector of new music marketing. "We had the groundswell of support started. The people went into the import shops, and the buzz was out there. We've had support from about a dozen progressive stations across America—everyone from smaller markets like WZEW in Mobile, Ala., to WBCN in Boston, and K-Rock [KROQ] in Los Angeles."

The grandiose production techniques of Jim Steinman are stamped on "This Corrosion," the first U.S. single off the album. A 12-inch of the song delivered to college radio before the album's January release was a key in building momentum, according to Braverman.

"We wanted people to know that we had the record, and we [were] coming with it," he says.

"The jump start definitely helped," adds Mark Cohen, Elektra's national manager of alternative promotion. The group "had a huge cult following, and they're being welcomed back with open arms. It's like when Simon & Garfunkel did their reunion. People are glad just to hear the band."

The new album's second single, "Dominion," is soon to be officially released; a video has been completed on location in Jordan. A tour should be a reality once Eldritch puts a complete band together, according to Braverman.



Jane's Deal. Former Go-Go's guitarist Jane Wiedlin met with various EMI-Manhattan execs when she signed with the label. Pictured, from left, are Gerry Griffith, senior vice president of a&r; Michael Barackman, vice president of a&r; Rick Stevens, Summa Music Group; Wiedlin; Ged Malone, Summa Music Group; and Bruce Lundvall, EMI-Manhattan president.

Chicago Has The Blues—And Is Doing Fine

This examination of the Chicago blues scene is the first in an occasional series on club activity in key U.S. cities.

BY MOIRA McCORMICK

CHICAGO In the city that bills itself as the blues capital of the world, the blues is alive, well, and thriving—the healthiest it has been in years. Since 1985, the blues has been going through one of its periodic resurgences, which has beefed up attendance in area clubs and helped spur the opening of new rooms.

Club operators say Chicago blues has always been a major draw for locals and tourists alike, but the current "boomlet" (in one owner's words) is having an even more positive effect.

Most of the well-known blues clubs are located on Chicago's primarily white North Side; the Checkerboard Lounge, formerly co-owned by blues guitarist Buddy Guy, is virtually the only prominent South Side venue still in operation. North Side clubs are on the small side, with capacities averaging 100 people, and prices are congenial: \$2-\$4 weeknights, \$5-\$7 weekends.

The blues clubs book almost 100% Chicago artists—which stands to reason, since a great number of today's major blues performers are based here. Despite the fact that many of the old classic artists are either deceased or getting on in years, there seems to be no shortage of young performers ready to step into the spotlight.

Over the last couple of years, blues artists like L'il Ed & the Blues Imperials, Billy Branch, Dion Payton & the 43 Street Blues Band, Valerie
(Continued on page 77)

Michael's Faith Tour Soars In Land Of Rising Sun; I.R.S. Exec To Retailers: New Alarm Album Is A 'Lock'

FAITH UPDATE: The word from the Far East is that **George Michael's** world Faith tour has gotten off to a flying start. On Feb. 19, the ex-Wham! front man played his debut solo concert at the Budokan in Tokyo, the first of six sellout Japanese dates. On March 4, Michael was scheduled to continue his road outing in New Zealand, where tickets for all dates sold out in record time.

Of his stage show, Michael says, "The new set covers the entire new album and a couple of Wham! numbers—probably the things that people will associate with my present career. Plus, I'm doing a few covers, a couple of old soul records I've really always wanted to sing."

Following its New Zealand and Australian legs, the Faith tour will make its first stops in the U.S. on April 5-6 in Honolulu. After the Hawaiian dates, the singer/songwriter will be on the road in Europe for several months before he returns here to kick off a national tour in mid-August. The North American leg will start on the East Coast.

Michael clearly intends to cover as much turf as possible during his eight-month road trek. "I think for any artist who's interested in being a successful artist, worldwide *really* means worldwide," he says.

Meanwhile, Michael's hugely successful run on the charts here shows no signs of slowing. Look for "Monkey" to emerge as the next single from the "Faith" album, with a remix done by **Jimmy Jam and Terry Lewis**.

Michael says he is extremely excited about his success on the black charts. "While having the album and single at No. 1 [pop] is great, I'm extremely proud of my breakthrough on the black charts. That means a lot to me."

IN EXILE: I.R.S. national sales/field marketing executive **Keith Altomare** is determined to stir up retail interest in the **Alarm's** latest album, "Eye Of The Hurricane." As of March 1, Altomare planned to lock himself in his office at the I.R.S. headquarters in Universal City, Calif., until he received 100 responses to his I Support The Alarm retail contest, in which retailers have been asked to pledge their support to the band on post cards. One lucky entry will win round-trip airfare and hotel accommodations to see the band in either New York or Irvine, Calif.

The Alarm is set to embark on an extensive North American tour on Sunday (6) in Calgary, Alberta. I.R.S. has just shipped "Presence Of Love" as a new single.

Altomare's message to retailers: "With the tour, the ever-growing radio play, and your continued support, we can turn 'Eye' from 250,000

into gold. And I can get out of my office!"

SHORT TAKES I: After lead vocalist **W. Axl Rose** collapsed at a Feb. 14 show in Phoenix, Ariz., Geffen hard rockers **Guns N' Roses** were forced to bow out of the opening-act slot on **David Lee Roth's** Skyscraper tour. Elektra's **Fast-Er Pussycat** was added to the Roth dates as a last-minute replacement... **Judas Priest** has cut a cover version of the classic "Johnny B. Goode" for an upcoming movie of the same name... Look for ex-**Haircut 100** front man **Nick Heyward** to release his debut Warner Bros. album in the spring... **Bill Graham** will be booking shows at San Francisco's legendary Fillmore West, which has been remodeled and will have its grand reopening in May... Ex-**Frankie Goes To Hollywood** singer **Holly Johnson** is busy cutting his debut solo album for Uni Records... **Roy Orbison** canceled his Feb. 26 concert at New York's Beacon Theatre because of a throat infection. The show has been rescheduled for Saturday (12)... **Little Richard** has been in a writing mood lately. In addition to starting work



on an autobiography, he has been busy penning songs for his next album. Incidentally, look for the veteran rock'n'roller in a new McDonald's commercial... Demand for tickets to see **Madonna** in the **David Mamet** play "Speed The Flow," opening March 29 at New York's Lincoln Center, is so hot that the production will be taken to a Broadway theater in the spring.

HIT MAKER: **Peter Cetera** is working on the follow-up to his 1986 Full Moon/Warner Bros. debut solo album, "Solitude Solitaire." The ex-**Chicago** vocalist is co-producing his latest project with **Pat Leonard**, best known for his work with **Madonna** and **Bryan Ferry**. Among those playing on the album are guitarist **James Harrah** and drummer **Jonathan Moffett**.

While Cetera has been busy in the studio, he has been making waves on the international scene. His "Stay With Me" theme song for the Japanese movie "Taketori Monogatari" was a No. 1 hit in the Land of the Rising Sun for four weeks. Additionally, the Cetera-produced solo album by ex-**Abba** vocalist **Agnetha Faltskog** has become a huge smash in her native Sweden.

FOOD FOR ROCKERS: On Feb. 26, the day after he opened his Tunnel Of Love Express tour in Worcester, Mass. (see review, page 22), **Bruce Springsteen** popped down to New York, where he dined at top Italian restaurant Al Novanta on 90th Street and First Avenue, above the Smash Records & CDs store. The eatery's entertaining host, **Luigi Sasso**, has owned a number of dining spots in Manhattan, where he has served such rockers as **Mick Jagger**, **Keith Richards**, and members of the **Grateful Dead**.

"Mr. Springsteen was definitely one of the most polite members of the music industry I've served—quite the gentleman," says Sasso. "He's got a great appetite, but you've got to figure that anyone who plays three-to-four-hour concerts needs a good meal."

A couple of nights later, fellow CBS superstar **Michael Jackson** hit the streets of New York in search of a good meal. Jacko's choice: Nathan's Famous in Times Square—a pit stop for The Beat—where he had his limo driver pick up some hot dogs and fries.

SHORT TAKES II: **Suzanne Vega** has tentative plans to write and star in a theatrical production based on the life of **Carson McCullers**, author of "The Heart Is A Lonely Hunter"... **Giuffria** lead singer **David Glen Eisley** makes his big screen debut as a martial arts expert/hit man in the movie "Action Jackson," which stars **Carl Weathers** and **Vanity**. TV buffs may remember Eisley's father, **Anthony Eisley**, as the lead character in the detective series "Hawaiian Eye." On the musical front, Eisley and **Giuffria** are gearing up to record a new album for MCA/Camel, which has the working title "Pleasure Palace"... New EMI-Manhattan act **So** has signed on with the Gotham-based International Talent Group agency. According to ITG's **Michael Farrell**, his company will be representing the band in North America, the Far East, and Australia... The **Jets** have signed with the ICM booking agency. The group was previously represented by the Minneapolis-based GMA firm... "Top Of The Pops" host **Nia Peeples** is set to release her debut album, "Nothing But Trouble," through PolyGram in April... New signings for artist manager **Elliot Roberts** include the Alarm and new Elektra artist **Tracy Chapman**... Former Yes alumni **Steve Howe** and **Bill Bruford** have put a band together and are recording a new album due out in the fall, with a tour to follow... Former **Meat Loaf** singer and CBS solo artist **Ellen Foley** took over the lead role of Sally in the Broadway musical "Me And My Girl" on Feb 23.

TALENT IN ACTION

BRUCE SPRINGSTEEN
*The Centrum,
Worcester, Mass.*

BRUCE SPRINGSTEEN pulled into the first stop of his Tunnel of Love Express tour Feb. 25, carrying a diverse load of material.

Looking relaxed and gloriously happy to be back performing, the Boss sauntered on stage after the entrance of the E Street crew, purchasing a ticket for the Tunnel of Love from a carnival barker. Flinging a handful of long-stemmed roses into the audience, he started the marathon, three-hour-plus ride with the title track from his latest Columbia album.

Though energetic enough, the concert didn't really explode until the sixth song, "Seeds," which Springsteen howled through before plunging into "Roulette," the B side to his newest single, "One Step Up."

Such was the tone for the evening. Lesser-known tunes like "Be True," "Part Man/Part Monkey," and "Coward" as well as returning favorites, "Adam Raised A Cain" and "She's The One," were delivered brilliantly. Others like "Dancing In The Dark" and "Hungry Heart" seemed too polished.

The E Street Band was reliable as ever. Max Weinberg pounded out a steady beat, and Nils Lofgren was absolutely treacherous on guitar. But the real surprise was Patty Scialfa. Relegated to background singing and tambourine tapping on the last tour, she has moved into the forefront, often sharing a microphone with Springsteen and playing a guitar on at least a dozen numbers.

New for this outing were five horn players plucked from New Jersey outfit La Bamba & the Hub Caps. Although competent, their addition is hardly necessary. When they provided comic relief by dancing backup during "You Can Look (But You Better Not Touch)," everyone was grateful they had their instruments to fall back on.

As always, Springsteen not only rocked the packed house, he touched the crowd. When he launched into a poignant childhood tale about the abused wife next door, who, like everyone else, was doing the best she could to hang on to the things that she loved, the mesmerized audience clung to his every word. From there, he burst into a heartrending, raw version of "Spare Parts."

No matter how big the hall, nor how enormous his success, Spring-

steen still has the remarkable capacity to relate to his collective audience as an equal. Despite all the riches, he's no more immune to the pains of life than anyone sitting in the arena, which he woefully acknowledged on "Two Faces Have I" and "Brilliant Disguise."

Gone were reckless anthems "Thunder Road" and "Badlands"—perhaps because the boy who wrote them has disappeared. Springsteen frequently reminded the crowd that, at 38, he has grown up and is no longer running from the ties that bind. He touchingly brought the point home when he bravely sang "Born To Run," accompanied only by an acoustic guitar and harmonica. "Fourteen years ago, when I wrote this song, it was about a guy and a girl who wanted to keep on running," he said. "But as I got older, I wanted to learn to make a home for myself. I wish you luck on your trip."

Continuing long after mere mortals would have collapsed, Springsteen remarked, "I'd forgotten how much working this is," before ripping into a jubilant encore of "Rosalia." He stopped dancing on top of Roy Bittan's grand piano just long enough to ask the frenzied audience, "Should I go for the heart attack the first night?" before ending with the familiar "Devil With A Blue Dress" medley.

With many of the slower numbers awkwardly juxtaposed against romping rave-ups, the evening had an off-balanced, uneven feel. Still, no one counts off a song with as much promise as Springsteen. And very, very few artists can deliver with such stunning exhilaration.

MELINDA NEWMAN

FIELDS OF THE NEPHILIM
*The Roxy,
West Hollywood, Calif.*

After garnering critical acclaim in its native Britain toward the end of 1987, new RCA/Beggars Banquet act Fields Of The Nephilim recently embarked on a series of showcase appearances here in major-market clubs to promote its debut album, "Dawnrazor." The three-week U.S. trek, scheduled to end in Miami March 3, made a Feb. 15 stop in Los Angeles.

Imagewise, the five members of Fields Of The Nephilim look like they just stepped out of a spaghetti western. On a musical note, the band should definitely strike a nerve with the alternative-metal crowd. Comparisons often link the Nephilim, Sisters Of Mercy, and Killing Joke.

However, the almost indecipherable rasp of vocalist Carl McCoy will make it tough for this unit to emerge from the underground. True, this band scores artistic-merit points for using McCoy's parched, haunted vocals, but it will face trouble attracting a broader audience while featuring a singer who sounds like he swallows steel wool.

Fields Of The Nephilim shows some promise despite this self-inflicted obstacle. Its instrumental textures, especially the churning interplay between guitarists Peter Yates and Paul Wright, are often engrossing.

The songs "Dust," "Blue Water," and "Power" are riveting sonic
(Continued on page 24)

AB
AMUSEMENT BUSINESS

BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BRUCE SPRINGSTEEN & THE E STREET BAND	The Centrum Worcester, Mass.	Feb. 25 & 28-29	\$762,060 \$20	38,233 sellout	Don Law Co.
MICHAEL JACKSON	Kemper Arena, American Royal Center Kansas City, Mo.	Feb. 23-24	\$642,091 \$23	33,918 sellout	T.T.C. Touring Co.
JOHNNY MATHIS & HENRY MANCINI	Chicago Theatre Chicago, Ill.	Feb. 24-28	\$308,316 \$29.50/\$24.50/\$19.50/\$9.50	12,296 13,600	in-house
WHITESNAKE GREAT WHITE	Joe Louis Arena Detroit, Mich.	Feb. 13	\$286,335 \$17.50	16,362 sellout	Brass Ring Prods.
WHITESNAKE GREAT WHITE	The Omni Atlanta, Ga.	Feb. 17	\$274,208 \$17.50	15,669 17,000	Concert Promotions/Southern Promotions
JULIE ANDREWS	Northrop Memorial Auditorium Minneapolis, Minn.	Feb. 10-11	\$235,614 \$27.50/\$24.50/\$20	9,572 sellout	KARE-TV
CONWAY TWITTY/RANDY TRAVIS/THE JUDDS	LSU Assembly Center, Louisiana State Univ. Baton Rouge, La.	Feb. 27	\$218,300 \$18.50	11,800 15,238	Jayson Promotions Special Moments Promotions
RUSH TOMMY SHAW	Sportatorium Hollywood, Fla.	Feb. 16	\$201,333 \$16.50	12,352 sellout	Fantasma Prods.
HANK WILLIAMS JR. & THE BAMA BAND RESTLESS HEART	Greensboro Coliseum Greensboro, N.C.	Feb. 26	\$196,152 \$16.50	12,407 15,781	Little Wing Prods.
WHITESNAKE GREAT WHITE	Jacksonville Coliseum Jacksonville, Fla.	Feb. 19	\$182,832 \$16	11,676 sellout	Fantasma Prods.
RUSH TOMMY SHAW	Lakeland Civic Center Lakeland, Fla.	Feb. 15	\$172,725 \$17.50	10,000 sellout	Fantasma Prods.
STING	Masonic Auditorium Detroit, Mich.	Feb. 19-20	\$160,460 \$20	8,023 sellout	Brass Ring Prods.
AEROSMITH DOKKEN	Hirsch Memorial Coliseum Shreveport, La.	Feb. 27	\$160,000 \$16	10,000 sellout	Beaver Prods.
EARTH, WIND & FIRE	The Omni Atlanta, Ga.	Feb. 5	\$148,575 \$17.50	8,490 sellout	Concert Promotions/Southern Promotions
STING	John D. Millett Hall, Miami Univ. Oxford, Ohio	Feb. 21	\$144,720 \$15	9,648 sellout	Mother Hubbard Prods.
AEROSMITH DOKKEN	Sen. Nat G. Kiefer UNO Lakefront Arena, Univ. of New Orleans New Orleans, La.	Feb. 28	\$139,105 \$16.50	8,768 sellout	Beaver Prods.
AEROSMITH DOKKEN	Tucson Community Center Tucson, Ariz.	Feb. 8	\$134,190 \$16/\$15	9,111 sellout	Evening Star Prods.
KISS TED NUGENT	The Omni Atlanta, Ga.	Feb. 10	\$131,705 \$17.50	7,526 17,023	Concert Promotions/Southern Promotions
LINDA RONSTADT	Tingley Coliseum, New Mexico State Fairgrounds Albuquerque, N.M.	Feb. 14	\$116,105 \$25/\$17.50/\$15/\$12.50	7,454 sellout	American Collegiate Talent Showcase
LINDA RONSTADT	Centennial Hall, Univ. of Arizona-Tucson Tucson, Ariz.	Feb. 11-12	\$115,040 \$25/\$20	4,908 sellout	American Collegiate Talent Showcase
DIO FEATURING RONNIE JAMES DIO MEGAETH SAVATAGE	Cobo Arena Detroit, Mich.	Feb. 21	\$112,718 \$17.50	6,441 12,191	Brass Ring Prods.
KISS TED NUGENT	Nashville Municipal Auditorium Nashville, Tenn.	Feb. 9	\$106,112 \$16.50	6,431 9,900	Concert Promotions/Southern Promotions
LINDA RONSTADT	Pan American Center, New Mexico State Univ. Las Cruces, N.M.	Feb. 13	\$101,895 \$25/\$17.50/\$15/\$10	6,932 sellout	American Collegiate Talent Showcase in-house
RUSH TOMMY SHAW	Pensacola Civic Center Pensacola, Fla.	Feb. 19	\$99,405 \$15	7,020 7,500	Fantasma Prods.
DIO FEATURING RONNIE JAMES DIO MEGAETH SAVATAGE	Met Center Bloomington, Minn.	Feb. 25	\$95,511 \$15.50	6,162 7,500	Jam Prods. Company 7
DIO FEATURING RONNIE JAMES DIO MEGAETH	McNichols Arena Denver, Colo.	Feb. 27	\$92,464 \$17.05/\$15.95	5,40 8,500	Fey Concert Co.
RUSH TOMMY SHAW	Mid-South Coliseum Memphis, Tenn.	Feb. 21	\$91,056 \$16	5,691 12,065	Sunshine Promotions Mid-South Concerts
RUSH	Jacksonville Coliseum Jacksonville, Fla.	Feb. 18	\$90,833 \$16.50	5,809 7,500	Fantasma Prods.
STEPHANIE MILLS GLENN JONES	Masonic Auditorium Detroit, Mich.	Feb. 21	\$83,948 \$22.50	3,731 4,382	Brass Ring Prods.
BARRY MANILOW	Frank Erwin Center, Univ. of Texas Austin, Texas	Feb. 23	\$75,260 \$20/\$15	4,100 6,715	in-house
YES POPEYE	Tucson Community Center Tucson, Ariz.	Feb. 24	\$73,040 \$16.50/\$15	4,927 7,221	Evening Star Prods.
YES	Frank Erwin Center, Univ. of Texas Austin, Texas	Feb. 22	\$71,066 \$16/\$14	4,976 6,528	Stone City Attractions in-house
DIO FEATURING RONNIE JAMES DIO MEGAETH SAVATAGE	Wendler Arena, Saginaw Civic Center Saginaw, Mich.	Feb. 12	\$67,634 \$16.50	4,099 7,113	Brass Ring Prods.
BARRY MANILOW	Richmond Coliseum Richmond, Va.	Feb. 3	\$66,797 \$17.50	4,201 10,514	Cellar Door Prods.
EXPOSE COMPANY B	West Palm Beach Auditorium West Palm Beach, Fla.	Feb. 14	\$65,715 \$15	4,956 6,000	Fantasma Prods.
GEORGE THOROGOOD	Coliseum, Dane Co. Expo Center Madison, Wis.	Feb. 24	\$62,678 \$15.50/\$14.50	4,440 6,000	Stardate Prods.
FERRANTE & TIECHER THE MINNEAPOLIS SYMPHONY	Orchestra Hall Minneapolis, Minn.	Feb. 12-13	\$62,415 \$18/\$15	4,383 4,924	SRO Prods.
BARRY MANILOW	Special Events Center, Univ. of Texas-EI Paso El Paso, Texas	Feb. 20	\$61,148 \$15.50	4,226 8,258	American Concerts

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ARTIST DEVELOPMENTS

TRAVELING LIGHT

Timbuk 3—the husband-and-wife duo of **Pat and Barbara MacDonald**—is gearing up for a unique promotional outing in support of its second I.R.S. album, "Eden Alley," due in stores April 18. On the Radio Free Timbuk 3 tour, the group will be performing at radio stations across the country with its custom-built band-in-a-suitcase, in which a miniature guitar, bass, and jam box are molded into "an otherwise inconspicuous piece of luggage."

"Eden Alley" was produced by **Dennis Herring**, who worked on the group's debut album, "Greeting From Timbuk 3," which included the top 20 hit "The Future's So Bright (I Gotta Wear Shades)." The new album, recorded in Los Angeles, boasts 12 songs, including such titles as "Tarzan Was A Blues Man," "Welcome To The Human Race," and "Reckless Driver."

The MacDonalds played all parts on the album with the exception of the accordion on "A Sinful Life," which was played by Austin, Texas-based **Ponty Bone** (of **Ponty Bone & the Squeezetones**).

Following its Radio Free Timbuk 3 promo outing, the I.R.S. act plans to embark on a proper concert tour. Toward the end of last year, the band opened for **Sting** on the U.K. leg of his world tour.

CAFFERTY'S CALL

Don't call missing persons for word on **John Cafferty & the Beaver Brown Band**. It's been a long time between releases for the group, but its next Scotti Bros. album, "Roadhouse," is finally on its way.

The new album is scheduled to hit radio in mid-April, followed by a May 23 retail breakout, according to band manager **Joe Housely**. Despite featuring some added computer sounds, **Housely** says, the album is heavy on the roots rock that vaulted the former bar band to national attention.

During a recent show at Club Bene in Sayreville, N.J., Cafferty and company previewed two songs from the upcoming "Roadhouse"—"Song And Dance," a straightforward rocker in the mold of "Tough All Over," and "Victory Dance," a tongue-in-cheek stab at akimbo athletic celebrations. Both tunes boast the hooky, guitar-driven pop sound that has definite potential to be car-radio fodder in the summer.

The first single from "Roadhouse" has not been determined, but a track called "Penetration" is a likely choice, says **Housely**.

SOVIET SOUNDS

Soviet rock group **Avtograf** has been in the U.S. recently gigging at clubs and hunting more substantial attention here.

The band is being jointly repped in North America by **John Cripston** of

Great World Artists of Canada and **Mary Becker**, head of the Los Angeles-based company **Meribec**. Becker met **Avtograf** in August when she was at an international song fest in Poland with another client, daughter **Meri D**.

Becker says that she secured permission from **Avtograf's** Russian label, **Melodiya**, to record the band in the U.S. She adds that the main purpose of the club tour and its accompanying publicity campaign (via **Jensen Communications**) has been to drum up interest at U.S. record companies.

"We want to make sure that they're seen as more than a Soviet novelty that's here today, gone tomorrow," says Becker. "All the members are conservatory trained, and their music stands on its own."

Group founder/leader **Alexander Sitkovetskiy** echoes Becker's concern. Noting that his 9-year old Moscow-based band is well established back home, he realizes that it's an unknown commodity here. "We don't want to look like ancient animals from Russia, like we're from a rock'n'roll zoo," he says.

To this end, notes Becker, **Meri D** has adapted **Avtograf's** lyrics into English and has coached lead singer **Arthur Mcheyev** in their proper delivery.

ART SHOWS

Art Garfunkel is gearing up for the March 14 release of a new Columbia album, "Lefty," his first solo effort since 1981's "Scissors Cut."

Garfunkel cut most of the tracks
(Continued on page 29)

NEW ON THE CHARTS

NOT TO BE confused with the Peter Gabriel album of the same name, **So** is a U.K.-based duo that is making its first appearance on the Hot 100 Singles chart with "Are You Sure," the leadoff single from its EMI-Manhattan debut album, "Horseshoe In The Glove."

The two members of **So**—vocalist/guitarist **Mark Long** and multi-instrumentalist **Marcus Bell**—hail from South London. They initially started working together during the early '80s in a band called the **Opposition**. That outfit released two independent albums in Britain, followed by two albums for **Charisma/Virgin U.K.** Exposure for the **Opposition** in the U.S. was limited to an opening slot on **Thomas Dolby's** last tour.

When the **Opposition** folded, **Long** and **Bell** formed **So**. For the "Horseshoe In The Glove" album,



SO: Mark Long and Marcus Bell.

produced by **Walter Turbitt**, **So** worked with such noted studio musicians as drummer **Steve Ferrone** (**Average White Band**, **Duran Duran**) and keyboard player **Pete Vettese** (**Frankie Goes To Hollywood**).

The videoclip for "Are You Sure" was recently the **Hip Clip Of The Week** on **MTV**, where it is now in active rotation. Plans call for **So** to embark on a U.S. tour shortly.

STUART MEYER

TALENT IN ACTION

(Continued from page 22)

maelstroms that could connect with more than a subcluster of metal fans. It remains, however, disturbing music that demands an acquired taste.

TERRY WOOD

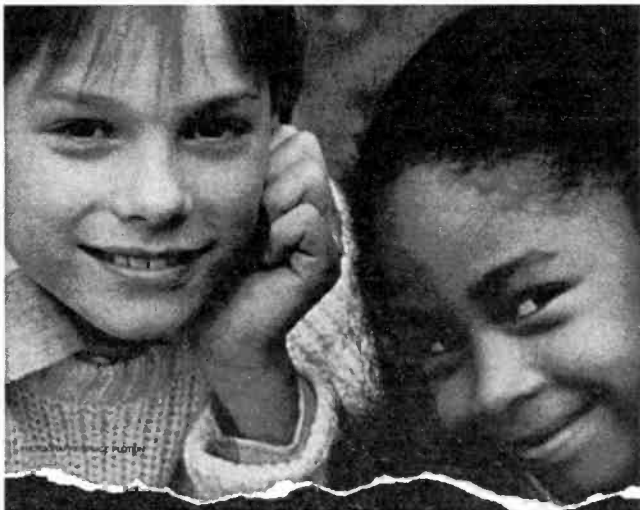
THE MISSION U.K.

The Palace,
Hollywood, Calif.

BEFORE DISMISSING the Mission U.K. as just another entry from Britain's gruel-and-woe musical wing, give the band's music a serious listen. You may discover another **Simple Minds** beginning to emerge.

In concert, however, that revelation may be hard to detect, since the four-man unit seems to crave a loose, rock'n'roll image. Singer/guitarist **Wayne Hussey** seems especially eager to give the band's black-clad-fan base a late-'80s incarnation of **Jim Morrison**. Yet when the group, with past links to **Sisters Of Mercy**, gets down to business, the results can be moving.

T.W.



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FOR WEEK ENDING MARCH 12, 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
				Compiled from a national sample of retail store and one-stop sales reports.	
				★★ NO. 1 ★★	
1	2	2	14	STEVIE WONDER ▲ MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
				7 weeks at No. One	
2	1	1	14	GLADYS KNIGHT & THE PIPS MCA 42004 (8.98) (CD)	ALL OUR LOVE
3	4	3	25	MICHAEL JACKSON ▲ ⁴ EPIC QE 40600/E.P.A. (CD)	BAD
4	3	4	12	KEITH SWEAT VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
5	5	5	16	EARTH, WIND & FIRE ● COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
6	6	6	15	ROGER ● REPRISE 25496/WARNER BROS. (8.98) (CD)	UNLIMITED!
7	10	14	15	GEORGE MICHAEL ▲ ³ COLUMBIA OC 40867 (CD)	FAITH
8	9	8	35	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
9	8	10	50	SALT-N-PEPA ● NEXT PLATEAU PL 1007 (8.98)	HOT, COOL & VICIOUS
10	7	7	39	THE O'JAYS P.I.R. ST 53036/EMI-MANHATTAN (8.98) (CD)	LET ME TOUCH YOU
11	15	20	16	THE DEELE SOLAR ST 72555 (8.98)	EYES OF A STRANGER
12	11	9	38	WHITNEY HOUSTON ▲ ⁵ ARISTA AL 8405 (8.98) (CD)	WHITNEY
13	14	11	13	MELI'SA MORGAN CAPITOL CLT-46943 (8.98) (CD)	GOOD LOVE
14	12	12	21	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (8.98) (CD)	SHARP
15	18	18	16	MIKI HOWARD ATLANTIC 81810 (8.98) (CD)	LOVE CONFESSIONS
16	13	13	20	HEAVY D. & THE BOYZ MCA 5986 (8.98) (CD)	LIVING LARGE ...
17	19	16	51	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
18	20	25	19	TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	INTRO. THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
19	16	15	30	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
20	17	17	8	JUST-ICE FRESH LPRE-5/SLEEPING BAG (8.98)	KOOL & DEADLY
21	21	23	9	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
22	28	21	14	GERALD ALBRIGHT ATLANTIC 81813 (8.98) (CD)	JUST BETWEEN US
23	26	32	9	PEBBLES MCA 42094 (8.98) (CD)	PEBBLES
24	23	27	8	SOUNDTRACK ● DEF JAM SC 44042/COLUMBIA (CD)	LESS THAN ZERO
25	22	24	12	JOYCE SIMS SLEEPING BAG TLX 10 (8.98) (CD)	COME INTO MY LIFE
26	25	29	54	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
27	35	28	16	KOOL MOE DEE JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
28	29	40	45	PUBLIC ENEMY DEF JAM BFC 40658/COLUMBIA	YO! BUM RUSH THE SHOW
29	33	37	16	FULL FORCE COLUMBIA FC 40894 (CD)	GUESS WHO'S COMIN' TO THE CRIB?
30	30	26	21	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
31	27	19	15	KASHIF ARISTA AL-8447 (8.98) (CD)	LOVE CHANGES
32	32	34	12	ARETHA FRANKLIN ARISTA AL 8497 (11.98) (CD)	ONE LORD, ONE FAITH, ONE BAPTISM
33	38	38	30	LEVERT ● ATLANTIC 81773 (8.98) (CD)	THE BIG THROWDOWN
34	37	30	31	ERIC B. & RAKIM ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
35	24	22	29	DANA DANE ● PROFILE PRO 1233 (8.98) (CD)	DANA DANE WITH FAME
36	31	31	5	CHRIS JASPER CBS ASSOCIATED BFZ 44053/E.P.A. (CD)	SUPERBAD
37	42	45	19	BARRY WHITE A&M SP 5154 (8.98) (CD)	THE RIGHT NIGHT AND BARRY WHITE
38	48	52	18	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	55	70	3	STACY LATTISAW MOTOWN 6247 ML (8.98) (CD)	PERSONAL ATTENTION
40	36	36	38	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
41	41	50	6	TAYLOR DAYNE ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
42	46	51	19	SHANICE WILSON A&M SP 5128 (8.98) (CD)	DISCOVERY
43	43	54	40	JONATHAN BUTLER JIVE/RCA 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
44	34	39	79	KENNY G. ▲ ² ARISTA AL-8427 (8.98) (CD)	DUOTONES
45	40	33	51	SMOKEY ROBINSON ● MOTOWN 6226 ML (8.98) (CD)	ONE HEARTBEAT
46	47	48	15	TONY TERRY EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
47	39	41	47	LILLO THOMAS CAPITOL ST-12450 (8.98) (CD)	LILLO
48	49	46	22	RAY PARKER JR. GEFEN GHS 24124/WARNER BROS. (8.98) (CD)	AFTER DARK
49	45	44	101	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
50	56	42	21	WHODINI ● JIVE JL-8494/ARISTA (8.98) (CD)	OPEN SESAME
51	63	—	2	PEABO BRYSON ELEKTRA 60753 (9.98) (CD)	POSITIVE
52	69	—	2	VARIOUS ARTISTS PROFILE PRO 1248 (9.98)	BEST OF HOUSE MUSIC
53	50	53	17	CLARENCE CARTER ICHIBAN ICH 1016 (8.98) (CD)	HOOKED ON LOVE
54	52	49	44	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
55	44	35	29	UTFO SELECT SEL 21619 (8.98) (CD)	LETHAL
56	53	43	46	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
57	54	55	20	MILES JAYE ISLAND 90615/ATLANTIC (8.98) (CD)	MILES
58	60	57	47	GEORGIO MOTOWN 6229 ML (8.98)	SEXAPPEAL
59	59	61	4	HURBY'S MACHINE SOUND CHECK PLS 1009/NEXT PLATEAU (8.98)	THE HOUSE THAT RAP BUILT
60	58	60	10	VARIOUS ARTISTS PROFILE 1249 (8.98) (CD)	MR. MAGIC'S RAP ATTACK, VOL. 3
61	57	58	64	NAJEE ● EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME
62	62	69	20	DEJA VIRGIN 90601 (8.98) (CD)	SERIOUS
63	51	47	42	THE WHISPERS ▲ SOLAR ST 72554 (8.98) (CD)	JUST GETS BETTER WITH TIME
64	NEW	—	1	VARIOUS ARTISTS SLEEPING BAG TLX 42012 (8.98)	SLEEPING BAG'S GREATEST MIXERS COLLECTION II
65	66	63	4	DIANNE REEVES BLUE NOTE BLJ 46906/EMI-MANHATTAN (8.98) (CD)	DIANNE REEVES
66	NEW	—	1	REBBIE JACKSON COLUMBIA BFC 40896	R U TUFF ENUFF
67	65	66	14	CHICO DEBARGE MOTOWN 6249 ML (8.98)	KISS SERIOUS
68	64	59	39	L.L. COOL J ▲ ² DEF JAM FC 40793/COLUMBIA (CD)	BIGGER & DEFFER
69	73	67	31	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
70	72	64	29	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
71	71	—	2	MICHAEL PEDICIN JR. OPTIMISM OP 3106 (8.98) (CD)	CITY SONG
72	61	56	21	MARLON JACKSON CAPITOL CLT 46942 (8.98) (CD)	BABY TONIGHT
73	68	65	23	GLENN JONES JIVE 1062-1-J/RCA (8.98) (CD)	GLENN JONES
74	67	62	21	THE BAR-KAYS MERCURY 830 305-1/POLYGRAM (8.98) (CD)	CONTAGIOUS
75	70	68	31	ICE-T SIRE 25602/WARNER BROS. (8.98) (CD)	RHYME PAYS

○ 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.

Lobby Chatter Highlight Of Winter Music Meet

THIS MUST BE THE PLACE: Well, we're back from the third annual Winter Music Conference, held in Miami—and a very interesting one it was. From what we could see, the best conversations went on outside of the panel discussions; more times than not, the panels weren't what they could have been. Quite a few interesting issues were raised, however, including how rap's negative media perception is developing; how to keep dance music at a street level and maintain its integrity as the majors find it a more profitable source of pop hits; and how to educate today's youths, who are the future of the music biz.

These issues were raised, yes.



by Bill Coleman

But were solutions given? Not exactly. The panels overall could have been much more focused and less general in subject matter. When a panel is not specific enough, the same questions and answers seem to arise (we hope we won't be subjected to them again at the New Music Seminar).

We would also have liked to have seen some kind of emphasis on r&b and alternative dance music at the panel, showcase, and awards levels, especially if this is supposed to be a national gathering. These as well as our current music trends need to be upheld and recognized as viable forms and formats.

We did, however, learn some interesting tidbits in the lobby—**Pretty Poison** has just returned from studio sessions with **Andre Cymone**, who has produced three tracks for its forthcoming album... **Ish** will be producing the new Noel album... Ever heard "acid samba house"? Just wait.

Next year's conference in Fort Lauderdale, Fla., promises to be better, and perhaps the lure of sun and fun won't take away the importance of achieving our common goal: to keep the music alive and well.

To whom it may concern: The MC at the awards dinner (who shall remain nameless) was about as funny as a house plant and too rude for words.

TOP BILLIN': Sign o' the times: Finally seeing the light of day after a few legal hassles and the artist's label change from Polydor to Warner Bros. is what we all may be singing the tune of—**Gwen Guthrie's** "Can't Love You Tonight." Her seductive vocal makes the most of a

throbbing and sinister groove. Guthrie's socially conscious lyrics are polarized by a male rap on the 12-inch's flip; only Guthrie could sing so forthrightly about safe sex and AIDS and make a deadly r&b dance number to boot... "Behind The Wheel" (Sire) by **Depeche Mode** kicks. **Shep Pettibone's** post-production and mix have made a great song that much better by bringing the pounding bass line forward, as various keyboard riffs highlight; make sure you have two copies to mix with because the dub, with additional breaks, is required vinyl. Coupled with a U.K. **Beatmasters** version... "You Keep Me Runnin' Back" (Polydor) from **Carol Lynn Townes** sounds like it could have been a Guthrie number; laid-back bass line grooves along an r&b hook that benefits from a **Dave "O"** remix in four versions... **Banana-rama** is back with its third release from the album "Wow," titled "Love In The First Degree" (London); this track is fun, catchy, and very pop. The 12-inch's highlight is its flip, "Ecstasy." Although produced by **Stock, Aitken & Waterman**, it sounds very different from that hit machine's customary work. Primarily instrumental with occasional vocal bits tossed in, this funky number is easily programmable... "Strange But True" (Reprise/WB) could introduce the new duo **Times Two** to the masses; the danceable pop track had its additional production and remix handled by **Steve Peck**... Recommended is the new postproduction and mix of **da Krash's** "Wasn't I Good To Ya?" (Capitol), which has been smoothed out by **Gail "Sky" King**, altering the song's Minneapolis feel by supplying a generous r&b element.

LEFT OF CENTER: For those desiring an alternative slant, don't miss the latest album from the **Church**, called "Starfish" (Arista). As far as appealing and danceable rock goes, try the single "Under The Milky Way" on for size. Fine songwriting and production make the whole album a treat. Other key cuts include "Reptile," "North, South, East, West," "Hotel Womb," and "Destination"... **Ivan Ivan** has added his touch to "Twenty Killer Hurts" (Geffen) from pouty rockers **Gene Loves Jezebel**; thumping, bass-heavy extended mix and dub are even more accessible than the band's previous club hit, "Desire"... **Raucous**, guitar-edged, good-time rock kicks the **Godfathers** into view with the anthem "Birth, School, Work, Death" (Epic)... "Inside Out" (Sire) is continued proof of how good the **Mighty Lemon Drops** really are—try the single's new 12-inch mix... The busy, eager, and easy-paced technosound of **Martini Ranch's** "Reach" (Sire)

may surprise some; nice break... "One Good Reason" (Chrysalis) is the latest pop offering from **Paul Carrack**, remixed by **Michael Hutchinson**... **Men Without Hats** deliver their usual frenetic synth-pop on "Moonbeam, Beam Me Up" (Mercury)... Also recommended is the new wavy, almost **Trio-ish** release "Dancing All Night" (RBI, 212-243-4800) from German export the **Extremes**.

F.Y.I.: From the duo's shamefully underrated debut album comes "Honey-moon Express" (Columbia) by **Wendy & Lisa**. Remixed by **Chris Lord-Alge**, the song's airy, flowing feel and funky r&b underpinnings are treated quite skillfully. Take note that the nonalbum flip, "To Trip Is To Fall," is very **Prince-like** and merits your attention as well... **St. Paul** delivers a fine mid-tempo r&b track with one of our favorite selections, "Intimacy" (MCA)... Not as infectious as "I Want Her" and needing a more thorough remix for clubs is **Keith Sweat's** latest, "Something Just Ain't Right" (Elektra)... **Eleanor's** "Adventure" borrows not so slyly an old riff from **D-Train** in its new 12-inch mix... "Romeo" (Warner Bros.) could be a big hit for teen sibling act **Royalty**; the song's original pop essence has been enlivened greatly in a **Bruce Forest & Frank Heller** mix... Believe it or don't, but **Barry Manilow's** new one, featuring **Kid Creole & the Coconuts**, cooks in a pseudosamba/calypso way. The 12-inch mix, courtesy of **August Darnell** and **Coati Mundi**, features none other than Latin greats **Luis Perico Ortiz** and **Tito Puente**.

GRIB TALK: Favorite M.C. **Lyte** is back with an answer record to **Antoinette's** "I Got An Attitude," titled "10% Dis" (First Priority Music, 718-816-7909). Produced by **Audio Two**, **Lyte's** fierce rhyming is carried over a "Top Billin'"-like riff; it's coupled with "Kickin' 4 Brooklyn." **Lyte** is currently in England to film her appearance in **Sinead O'Connor's** next video, "I Want Your (Hands On Me)." As we reported earlier, **Lyte** added a rap to that song's new remix, which was handled by (you guessed it) **Audio Two**... Those who wished for a remix to **Eric B. & Rakim's** "Move The Crowd" (4th & B'Way-U.K.) can pick it up now on import; the two new remixes were handled by the **Wild Bunch** and the **Democratic 3**... "Biz Is Goin' Off" (Cold Chillin', 212-799-7300) is the very down-tempo new one from the one-and-only **Biz Markie**... **Profile** (212-529-2600) has released the U.K. compilation "Hard As Hell," which features the recently released singles "Get Down" by **Derek B** and **Asher D & Daddy Freddy's** track "Ragamuf-

fin Hip Hop." Recommended are the cuts "Jus Dis" by **MC Duke**, "This Is A Jam" by **Demon Boyz**, "The Tables Are Turnin'" by **C.J. Mackintosh & Einstein**, and **Lady Sugar Sweet** (who sounds like a young **Roxanne Shante**) with "Sugar Sweet."

JUST OUT: The **Trax** label (312-247-3033) bounces back after a lifeless string of "acid house" releases with **Curtis McClaine's** "Let's Get Busy," which may remind some of that old house music anthem. "Just Stay The Night" from **Evie** is an energetic technonumber of note... All of you underground folks will want copies of **Trak This**, which features three generous house-style

instrumentals. "I'm Happy" is produced by former **Blaze** member **Kelton Cooper**, while "Intense" was mixed by **Tony Humphries**. Along with the "nothing-but-beats" cut called "Mr. A," the 12-inch is now out on the **Ace Beat** label (201-372-5673)... **Fascination** offers a Latin hip-hop-style number with "Don't You Think It's Time" (Vinylmania, 212-645-7357); separate remixes were handled by **Manny Lehman** and **Masters At Work & the Bad Boy Orchestra**... Of special note are the danceable technoselections "Same Old Song And Dance" (**Joey Boy**, 305-635-5588) by **Kelly Stewart**; "Speed Of Light" (A&M) by **Reimy**; and **Joy Winter's** "He Said, She Said" (CBS Associated).

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Hit The Deck—Box Trouble
Hot Traxx—Ultimate JB JR
Pump Up—Bassix
Change On Me—Cynthia
Body Language—Mercedes
Put That Record—Cut To Shock
Did You See That Girl—Lime
Let's Get Busy—On The House

In & Out Of My Life—Adeva
Out Of Control—Corina
Love Memories—Left Lane
One Posse—Funktion Funks
Swinging On A Star—Man To Man
Suspicious Minds—Bobby O
Double Jack Mix—Mirage
I Feel It—Suzie & The Cubans
So Good For You—Sasha
Family—Situations
Love-Gypsy + Queen
Hot Stuff—Boys From Brazil
Big Brother—Aleph
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ARTIST DEVELOPMENTS

(Continued from page 24)

in London, co-producing with **Geoff Emerick**, known for his engineering work on the Beatles' "Sgt. Pepper's" and "Revolver" albums. An additional two songs were recorded in Los Angeles with producer **Jay Graydon**—the album's leadoff single, "So Much In Love," and the

David Foster-penned "This Is The Moment."

Garfunkel will be touring in support of the new album. He will be embarking on a 10-date U.K. trek April 3 in Edinburgh, Scotland, with North American dates to follow. The musical director for Garfunkel's

touring band will be keyboard player **Nicky Hopkins**, who has worked with the **Rolling Stones**.

Artist Developments is edited by **Steve Gett**. Reporters: **Jim Bessman** and **Bruce Haring** in New York.

HOT DANCE MUSIC™

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Table for CLUB PLAY chart. Columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST. Includes 'NO. 1' star and 'NEW' arrow indicators. Breakouts listed at the bottom: 1. LOVIN' ON NEXT TO NOTHIN' (REMIX), 2. JACK THE LAD 3 MAN ISLAND, 3. ADVENTURE ELEANOR.

Table for 12-INCH SINGLES SALES chart. Columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST. Includes 'NO. 1' star and 'NEW' arrow indicators. Breakouts listed at the bottom: 1. JUST A MIRAGE (REMIX), 2. BEDROCK (REMIX), 3. OOO LA LA LA TEENA MARIE, 4. DA'BUTT E.U., 5. NO USE TO BORROW BLUE.

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.

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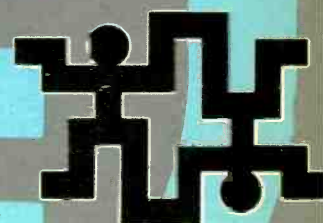
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A Highway Performance. Members of the Warner Bros. recording group Highway 101 visit with friends following their recent Grand Ole Opry debut. Ricky Skaggs hosted the segment, during which the group performed hits from its self-titled album. Pictured are, from left, Curtis Stone of Highway 101; Ricky Skaggs; Paulette Carlson of Highway 101; Sharon White; and Cactus Moser and Jack Daniels, both of Highway 101.

Vern Gosdin Gets Big Texas Push Country Markets Targeted By Columbia

NASHVILLE In spite of the fact that Vern Gosdin has been a chart regular and a "singer's singer" for more than a dozen years, Columbia Records is reintroducing him to the country music market via a series of concert, television, and retail appearances.

Gosdin's first album for Columbia, "Chiseled In Stone," was released in late January, and the first single from it, "Do You Believe Me Now," went to No. 4 on the charts. "Set 'Em Up, Joe," the second single, was to be released Monday (7).

Immediately prior to signing with his current label, Gosdin recorded for Comlear Records.

Currently, Gosdin is working the Voice Of Texas Tour, a 13-date swing. In most markets, the concerts will be co-promoted by local radio stations.

Texas stops and participating stations include Corpus Christi, March 2; Midland (KNFM), March 3; Brownwood (KOXE), March 4; San Angelo (KGKL), March 5; Houston (KILT), March 9; Orange, March 10; Waco (KNFO), March 11; Ennis (to be announced), March 12; San Antonio (KBUC), March 13; Abilene (KEAN), March 17; Austin (KASE), March 18; Bryan (TBA), March 19; and Kingsville (TBA), March 20.

Each participating station has been supplied with 15 promotional tour kits for giveaways that include a T-shirt, cap, and cassette album. The label has also provided the concert promoters radio spots and ad mats. Press, radio, retail, and rack

reps have been sent specially designed post cards that list the concert dates and locations.

For retail accounts, Columbia has sent out header and tent cards and a 12-by-24-inch tour poster. The latter has also been given to the promoters.

In December, Gosdin performed material from his new album at the grand opening of the Wal-Mart HyperMart in Dallas. He will perform songs from "Chiseled In Stone" again on the Nashville Network's "New Country" series April 4.

Following the completion of his Texas tour, Gosdin will do shows in Alabama, Indiana, West Virginia, Iowa, and Tennessee.

Lineup Includes Frickie, Skaggs, Dunn, Wariner Top Acts To Perform At Dollywood

NASHVILLE Nearly 30 top country acts have been booked to appear in the new Celebrity Theatre at Dollywood during the May 7-Oct. 23 concert season. Reserved tickets for the shows at the Pigeon Forge, Tenn., amusement park will be sold through Ticketron outlets. Advance tickets will be offered at reduced rates to Dollywood's season-pass and golden-pass holders. Sales begin in March.

According to marketing director Dan Rohman, most of the dates between mid-June and mid-August as well as those on holidays will feature evening and matinee shows.

The artists who have been booked and the dates of their appearances include Pat Boone (May 7-8, Sept. 24-25), Ricky Skaggs (May 21-22), Ronnie Milsap (June 2-5), Tammy Wynette (June 8-11, Aug. 28-31), Stella Parton (June 16-18, Aug. 21-

24), T.G. Sheppard (June 22-26), the Bellamy Brothers (July 1-5), Dan Seals (July 9-11), and the Osmond Brothers (July 16-18).

Also scheduled to perform are T. Graham Brown (July 22-24), Steve Wariner (July 28-30), Janie Frickie (Aug. 4-6, June 19-21), Mel Tillis (June 12-15, Aug. 10-13, Oct. 1-2), Lee Greenwood (June 6-7, Aug. 18-20), Ray Stevens (Aug. 25-27), and Holly Dunn (June 27-30, Sept. 1-5).

Others planning to perform are Dottie West (May 14-15, Sept. 17-18), Roy Clark (Oct. 15-16), Ray Price (Aug. 7-9, Oct. 29-30), the Forrester Sisters (May 28-June 1, Aug. 14-17), Louise Mandrell (July 6-8), Michael Martin Murphey (July 12-15), Sawyer Brown (July 19-21), John Anderson (July 25-27), John Conlee (July 31-Aug. 3), Bill Monroe (Sept. 10-11), Connie Smith (Oct. 8-9), and Lynn Anderson (Oct. 22-23).

Yet Another Hot Austin Talent Revealed

Mr. Smith Goes To Town With Debut Disk

JUST WHEN YOU THOUGHT it was safe to believe the incredible country-music-talent rush had peaked, along comes newcomer Darden Smith. With a style honed on the Allman Brothers and Bob Dylan that's reflective of the quality and creativity of Rodney Crowell and John Cougar Mellencamp, Smith shows there's still plenty of talent out there that's capable of crashing the country charts.

Smith is a graduate of the Univ. of Texas and the red-hot creative cauldron of Austin. His writing and singing skills echo the Austin sound that infuses the music and mentality of such stars as Jerry Jeff Walker, Willie Nelson, and Asleep At The Wheel's Ray Benson, who produced Smith's exceptional debut album.

Though only 25, Smith has a world vision combining wry sensitivity with searing compassion. Take these lyrics from "Coldest Winter," a highlight of his CBS/Epic album: "Does that sun hit you before it hits me/Or do you see it set down into the sea/And now when that old sun comes back around/Will you be back home or in some other town/Well it's the coldest winter in many years/And springtime is far away so it appears/And I wonder where you are tonight/'Cause it's the coldest winter since 1969" (copyright 1987 Dejamus/Crooked Fingers Music, ASCAP).

The self-titled album contains many gems, including his first chart single, "Little Maggie," and the chilling reaction to a Texas murder, "God's Will": "So don't tell me about God's will/Don't tell me to pray, yeah/My god is a loving god/He wouldn't want it to end this way."

Smith plays guitar and is backed by his two-man band, Roland Denney on upright bass and Paul Pearcy on drums. Also appearing on his album are Lyle Lovett and Nanci Griffith. It's a potent first release.

Smith grew up on a Texas farm and, as a teenager, joined his brother's band. The group needed a microphone and Smith had the money to buy one, but he made it a package deal, telling his brother, "Oh, yeah, I come with the mike." He played the Austin clubs that have spawned the same type of creative combustion that Greenwich Village became known for in the '60s and recorded an album for re-

lease on his own Redi-Mix label. "I wanted to make an album that would stand up to the years," says Smith, adding that he was "100% committed" to making a career in country music. "I believe you have to be or you will never get anywhere. I hope that motivation and dedication came through. I hope people hear that in my music."

They will, Darden, they will. And they'll hear a lot more, too.



by Gerry Wood

NEWSNOTES: Congratulations! Shirley Washington, a six-year employee of ASCAP's Nashville membership office, was recently presented with the organization's Exceptional Services award. She was selected to receive the cash award by ASCAP's New York headquarters in

recognition of her dedication and willingness to work above and beyond her normal job requirements.

Larry Gatlin and his wife, Janis, recently attended a state dinner in Washington, D.C., honoring Egyptian President and Mrs. Mubarak. It seems Gatlin is no stranger to the White House; he's made several appearances with Nancy Reagan on behalf of her antidrug programs. The Gatlin Brothers will entertain at the second Genesis Fest in Washington April 20.

Dolly Parton recently taped a Nashville special for her ABC Saturday night variety series, "Dolly." During her stay in Nashville, she was honored by the Nashville Chapter of the National Academy of Recording Arts and Sciences and placed her impression on StarWalk.

Taking a break: The Oak Ridge Boys recently hit such places as Key West, Fla.; Atlantic City, N.J.; and the Bahamas—but not to perform. Duane, Joe, Richard, and Steve have all been vacationing. Now they're back in a Nashville studio recording new material scheduled for release in midsummer.

WLWI-FM "92.3" Montgomery, Ala., the No. 1 station in its market for the past six years, celebrated its 10th birthday recently. To celebrate, WLWI opened the phone lines and studio mikes to former employees Feb. 15. The next day, the station thanked its audience with a show featuring Lee Greenwood, Sawyer Brown, T. Graham Brown, and K.T. Oslin at Garrett Coliseum.

FOR WEEK ENDING MARCH 12, 1988

Billboard

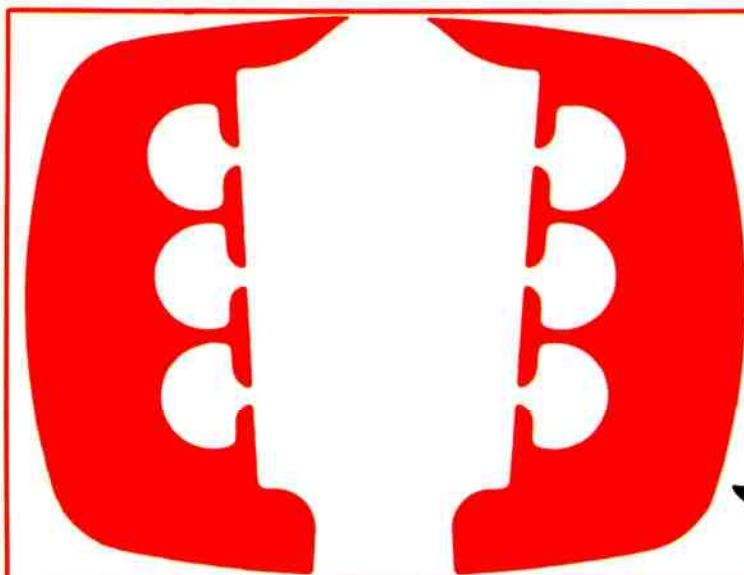
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HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 27 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 64 REPORTERS	TOTAL ADDS 148 REPORTERS	TOTAL ON
OLD FOLKS R. MILSAP/M. REID RCA	7	19	29	55	77
EIGHTEEN WHEELS... KATHY MATTEA MERCURY	4	14	35	53	59
ONE TRUE LOVE THE O'KANES COLUMBIA	3	16	23	42	65
THE FACTORY KENNY ROGERS RCA	6	13	10	29	89
TRUE HEART THE OAK RIDGE BOYS MCA	4	7	17	28	90
ALWAYS LATE... DWIGHT YOAKAM REPRISE	5	7	14	26	83
ANGELS LOVE BAD MEN BARBARA MANDRELL EMI AMERICA	1	9	16	26	42
WHAT SHE IS EARL THOMAS CONLEY RCA	6	7	9	22	22
ANOTHER PLACE... DON WILLIAMS CAPITOL	3	7	12	22	22
ALL OF THIS & MORE C. GAYLE/G. MORRIS W.B.	1	9	9	19	95

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



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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	2	2	42	RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD) 34 weeks at No. One	ALWAYS & FOREVER
2	3	1	32	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
3	1	4	53	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD EYED DREAM
4	4	3	24	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
5	6	6	24	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
6	5	5	33	HANK WILLIAMS, JR. ● WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
7	7	8	33	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
8	8	7	16	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
9	9	11	13	MERLE HAGGARD EPIC 40986 (CD)	CHILL FACTOR
10	10	9	19	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98)	THE ROYAL TREATMENT
11	11	10	21	ALABAMA ● RCA 6495-1 (8.98) (CD)	JUST US
12	13	12	44	DWIGHT YOAKAM ● REPRIS 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
13	14	13	44	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
14	12	14	34	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
15	17	22	5	GEORGE JONES EPIC 40781 (CD)	TOO WILD TOO LONG
16	20	19	90	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
17	18	18	6	LYLE LOVETT MCA/CURB 42028 (CD)	PONTIAC
18	16	16	55	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
19	15	17	30	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
20	21	24	5	VERN GOSDIN COLUMBIA 40982 (CD)	CHISELED IN STONE
21	19	15	51	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
22	22	23	66	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
23	24	27	25	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
24	23	20	21	EXILE EPIC 40901	SHELTER FROM THE NIGHT
25	27	29	39	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
26	33	34	42	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
27	28	26	16	KATHY MATTEA MERCURY 832 793-1/POLYGRAM (CD)	UNTASTED HONEY
28	25	25	57	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
29	29	31	38	HOLLY DUNN MTM 71063/CAPITOL (8.98) (CD)	CORNERSTONE
30	26	21	13	DOLLY PARTON COLUMBIA 40968 (CD)	RAINBOW
31	31	30	30	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
32	32	32	107	ALABAMA ▲ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
33	37	36	30	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
34	30	28	17	WAYLON JENNINGS MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
35	35	35	121	THE JUDDS ▲ RCA/CURB AHL 1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
36	36	37	23	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
37	39	43	6	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
38	34	33	20	FOSTER AND LLOYD RCA 6372-1 (8.98) (CD)	FOSTER & LLOYD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	40	40	57	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
40	42	44	100	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
41	50	52	42	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
42	38	38	38	T. GRAHAM BROWN CAPITOL 1 2552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
43	46	51	4	JOHN ANDERSON MCA 42037	BLUE SKIES AGAIN
44	45	45	45	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
45	44	46	27	GLEN CAMPBELL MCA 42009 (8.98)	STILL WITHIN THE SOUND OF MY VOICE
46	41	41	68	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES
47	NEW ▶		1	NANCI GRIFFITH MCA 42102 (CD)	LITTLE LOVE AFFAIRS
48	54	55	29	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
49	49	47	9	VARIOUS ARTISTS K-TEL 701 (6.98)	COUNTRY COLLECTION
50	51	48	82	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
51	43	39	22	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
52	55	56	21	S-K-B MTM 71064/CAPITOL (8.98)	NO EASY HORSES
53	47	42	22	STEVE WARINER MCA 42032 (8.98) (CD)	GREATEST HITS
54	48	49	30	BARBARA MANDRELL EMI-AMERICA 46956/CAPITOL (8.98) (CD)	SURE FEELS GOOD
55	52	50	22	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
56	53	54	174	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
57	56	60	51	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
58	58	58	22	GEORGE JONES EPIC 40776	SUPER HITS
59	57	61	173	THE JUDDS ▲ RCA/CURB AHL 1-5319/RCA (8.98) (CD)	WHY NOT ME
60	65	63	106	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
61	62	53	40	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
62	61	59	155	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
63	60	57	34	TAMMY WYNETTE EPIC 40832 (CD)	HIGHER GROUND
64	67	64	21	GARY MORRIS WARNER BROS. 1-25581 (8.98) (CD)	HITS
65	63	69	48	HOLLY DUNN MTM ST 71052/CAPITOL (8.98)	HOLLY DUNN
66	71	70	498	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
67	68	68	73	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
68	66	65	28	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
69	64	67	16	THE BELLAMY BROTHERS MCA/CURB 42039/MCA (8.98) (CD)	CRAZY FROM THE HEART
70	59	66	80	EXILE EPIC FE 40401 (CD)	GREATEST HITS
71	RE-ENTRY			ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
72	70	62	28	RONNIE MILSAP RCA 6245-1 (8.98) (CD)	HEART AND SOUL
73	72	—	327	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
74	69	72	12	JANIE FRICKIE COLUMBIA 40684	CELEBRATION
75	75	71	22	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 25507-1 (8.98) (CD)	WHAT IF WE FALL IN LOVE

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.

\$9.95 Price For 'Texas Chain Saw,' 'Groove Tube' Heron, Video Treasures Strike Deal

NEW YORK "The Texas Chain Saw Massacre," "The Groove Tube," "A Touch Of Class," and a number of other popular films will soon be available on videocassette for less than \$10.

A recently signed acquisition pact between Media Home Entertainment's parent company, Heron Communications, and Video Treasures will move an unspecified number of titles into the budget-priced sell-through arena. Under the terms of the agreement, Video Treasures, a Hackensack, N.J.-based supplier of low-priced records and video, will receive a steady flow of titles from the Media catalog. While many of the titles were originally priced at \$79.95, Video Treasures plans to price the tapes at \$9.95.

Neither the financial terms nor the duration of the agreement were disclosed. Also, since a number of the titles that will ultimately be marketed by Video Treasures are still being offered in the Media catalog, only a handful of the titles involved were revealed. In making the announcement, Video Treasures simply described the pact as a "long-term multipicture deal."

Video Treasures will begin offering the Media titles in May, when it

releases "A Force Of One" (starring Chuck Norris), "Don't Go In The House," "The House That Vanished," and "Muscled Motion."

George Port, general manager of Video Treasures, says his company will offer the videos primarily

'Suppliers are an untapped source'

through budget-priced record distributors, including Surplus Records and Tapes, The Special Music Company, and Pair Records. "Our strategy has been to distribute our videotapes through distribution channels established for over 20 years," says Port.

Peter Hyman, president of Video Treasures, says the company anticipates more acquisition deals. "We're out there looking for major deals," says Hyman, who maintains that his firm has the "financial resources and experience to assess the sales potential of deals very quickly, then cut the deal, sometimes immediately."

Port adds that suppliers have become increasingly interested in licensing their product to suppliers that repackage the title and slash the price.

"It's an untapped source of considerable revenue for studios, and we have every reason to believe they'll continue to get into this business in a big way," says Port.

AL STEWART



Wrestling With Success. Professional wrestler Hillbilly Jim, center, presents Glenn Greene, senior vice president of Video Trend, with an award for the distributor's success with the videocassette "WrestleMania III." The tape, released in 1987 by Coliseum Video, has earned an International Tape/Disc Assn. platinum award for sales exceeding 50,000 units. Also on hand is Bob Tollini, Video Trend's vice president of marketing and purchasing.

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.

"Casey Kasem's Rock 'N' Roll Goldmine: The Soul Years," Vestron Video, 39 minutes, \$19.98.

Fortunately, Casey Kasem's chipper narration of this compilation of classic '60s soul clips doesn't detract from the gut-wrenching intensity of Aretha Franklin's "Respect," Ike and Tina Turner's "River Deep Mountain High," and Percy Sledge's "When A Man Loves A Woman." The most poignant clip of all is Otis Redding's "Try A Little Tenderness" (his last performance before his untimely death), which more than makes up for obvious lip-syncing by James Brown on "I Feel Good" and Ben E. King on "Stand By Me."

Kasem makes a cursory effort to link the music with contemporary civil rights footage, but his political exposition is just as vague as his thumbnail genealogy of soul. Still, in the company of some of the most masterful pop artists of all time, even the emotional politics of the '60s become insignificant. The attractive price point and enduring popularity of '60s r&b should make this a strong sell-through item. **DREW WHEELER**

"Why Vietnam?"/"Know Your Enemy—The Viet Cong," Goodtimes Home Video, 60 minutes, \$9.99.

A frequently fascinating glimpse into the psyche of the U.S. government during the Vietnam era, this tape packages a pair of "documentaries" prepared by the military during the '60s. Intended to help explain and justify U.S. involvement in Vietnam, the films now serve as ironic illustrations of wartime propaganda machines.

The first and lengthier of the films—"Why Vietnam?"—is an official-government-policy statement on

the U.S.' purpose and goals during the war. Many of the speeches by top government officials, intended at the time to raise the country's patriotic consciousness, now take on chilling dimensions—especially then-President Johnson's promise that "We will not surrender... and we will not retreat."

The second film is a compilation of newsreel footage captured from the North Vietnamese accompanied by U.S. narration. The film shows handsome, earnest Vietcong soldiers preparing for battle, fighting, and later being entertained by fan-waving female dancers (the communist answer to Bob Hope?). A stone-faced narrator interjects frequently to remind viewers: "Let us emphasize again—this is not the way things really are

... this is propaganda."

JAMES KAMINSKY

"Penn & Teller's Cruel Tricks For Dear Friends," Lorimar Home Video, 59 minutes, \$20.

It's a good thing the offbeat "magi-comedy" of Penn & Teller is so successful; otherwise the questionable art of duping, cheating, and conning pals might be lost forever. In this interactive program, loquacious Penn Jillette and silent Teller demonstrate seven scams—card tricks, illusions, and flat-out lies—to run on the unsuspecting. The key to these tricks is the use of this tape, which contains prepared sections practical jokers can cue up for suckers to view. (A phony newscaster, for instance, holds up a key playing card in the middle of her

"broadcast.") Pulling off these swindles requires practice, timing, and a mark who won't look at the television screen and say, "Can I put the game on?" This tape should sell on the strength of Penn & Teller's reputation and be wildly popular with adolescents (and adolescents at heart) for whom playing successful P&T-style pranks is the ultimate in clever cool. **J.C. McADAMS**

"Heidi Miller's Body Sculpting," J2 Communications, 60 minutes, \$19.95.

Hosted by self-styled entrepreneur and body builder Heidi Miller of California, this exercise program is aimed squarely at women who would like to work out with weights but are

(Continued on page 38)

Japan Rethinks New-Title Plan

TOKYO Falling cinema attendance here has triggered a rethinking of release strategies for videocassettes of new movies, with two suppliers putting such releases on indefinite hold.

Sales of theatrical tickets in 1987 were the lowest since the end of World War II, undermining accepted industry wisdom that the release of domestic videos three to six months after their theatrical release will augment rather than replace income from public screenings of the movies concerned.

Now, one studio, Toho, has decided to hold back the video release of "Marusa No Onna 2," currently showing in Japanese cinemas. The follow-up to "Morusa No Onna 1," the movie was projected to earn about \$11.5 million. In its advertising for the movie, Toho says, "The videocassette of this film will not be released for some time."

In a similar move, another studio, Daiei, is to suspend the home video release of "Tonko," its new, \$35 million production. Scheduled for release in June, the movie is expected to earn up to \$55 million.

Daiei originally intended to release "Tonko" simultaneously in Japan, Hong Kong, Singapore, and Malaysia. But fears that videos pirated from theatrical screenings in other countries would have found their way to Japan have persuaded the company to delay the movie's release in other parts of Southeast Asia.

FOR WEEK ENDING MARCH 12, 1988

Billboard

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TOP VIDEODISKS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	11	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	34.95
2	5	3	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	39.95
3	NEW		PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R	39.95
4	2	13	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	34.95
5	4	5	LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13	34.95
6	3	5	ROXANNE ♦	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG	29.95
7	10	41	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
8	6	13	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	34.95
9	NEW		THE BUDDY HOLLY STORY	RCA/Columbia Pictures Home Video 30801	Gary Busey	1978	PG	29.95
10	8	11	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13	39.95

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.

Lorimar Woos Romance Fans With Double Bills

BY CHRIS MCGOWAN

LOS ANGELES In an effort to spur the rental of romance videos, Lorimar Home Video has kicked off a series of "double-feature" tapes that pair two made-for-video romance-type movies on single videocassettes.

Lorimar is calling the new line of tapes, launched March 2, the Double Feature Romance series. Each tape in the series will include two 75-min-

'We are committed to all facets of the romance business'

ute movies, one new and the other a title that was released previously as part of Lorimar's Shades Of Love line of romance videos. The Double Feature Romance tapes will retail for \$79.95 each.

The first two offerings pair the new "Moonlight Flight" with the previously released "Champagne For Two" and the new "Indigo Autumn" with the previously released

"Lilac Dream."

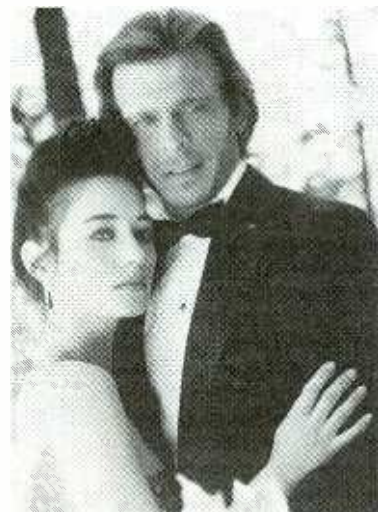
Marc Singer ("Beastmaster" and "If You Could See What I Hear") and Lisa Schrag star in "Indigo Autumn," billed by Lorimar as a story that juxtaposes "the serenity of chamber music and the beauty of autumn with the turmoil of two people daring to open up to love again."

Peter Reckell ("Knot's Landing") and Elizabeth Mason are featured in "Moonlight Flight," in which an ambitious record producer (Mason) is lured into a "wonderful romantic adventure" with a mysterious rock star (Reckell) who has been living in self-imposed seclusion.

Lorimar will support the Double Feature Romance releases on the merchandising level with a four-color poster (with a removable banner) and a two-tiered heart-themed mobile. In addition, 30 postage-paid post cards will be shrink-wrapped into each package to allow retailers to notify video club members about the tapes.

Six more Double Feature Romance tapes will be released later this year, and each will also pair a new movie with a Shades Of Love title. The eight Shades Of Love titles

were released in 1987 and were targeted for sell-through, with prices ranging between \$14.95 and \$16.95. Unit sales are in the 30,000 range for each title, according to Lorimar. Video-store activity was higher



Lorimar Video will package two romance programs on the same videocassette in the hope of spurring sales in the genre. Here, Marc Singer and Lisa Schrag star in "Indigo Autumn," the story of two recently widowed people who "find the courage to love again." The two-program package has a suggested price of \$79.95.

than expected and mass-merchant sales lower than anticipated for the series. With the Double Feature Romance tapes, Lorimar is employing the rental-first-sell-through-second strategy typical for many movie releases.

"We think that these tapes can fit into the video-store rental market and compete with strong B movies. The audience is definitely there," says Ken Atchity, executive producer of the Double Feature Romance and Shades Of Love series.

"When we put out Shades Of Love, we thought at first that it would appeal mainly to women of a certain demographic, but we found that the market for the tapes was much broader than we had thought. They appealed to both men and women, of all types," Atchity says.

"We are going after the mainstream-movie-viewing audience, and we see the traditional video trade as the perfect venue for these tapes," adds Jeff Jenest, vice president of marketing for Lorimar. "We plan to create a high-value package for the consumer, something valuable and different. We spent \$20 million on the 16 movies [the eight new titles and the eight Shades Of Love titles], and we think they deserve a place as full-fledged rental movies."

"There was great demand for the Shades Of Love series, and we were

frustrated that they couldn't get to the consumer fast enough. The rental stores grabbed them right away," Jenest says.

"The Double Feature will be kept at rental for at least a year, and we will release two Double Features about every 2 1/2 to three months during 1988 so the customer expects them on a regular time frame. Later, we will expand our efforts in the sell-through market as it develops, as the consumer becomes more comfortable buying tapes in places like supermarkets and drugstores, as if they were buying romance novels there."

Lorimar International will handle distribution of the series in non-English-speaking countries, while Astral Film Entertainment will carry the tapes in Canada.

"We are committed to all facets of the romance business and to making original movies for home video. We're forging ahead in made-for-home-video programs," says Jenest.

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Priority Issues: Wholesale Tax, Adult Vid, Piracy Canadian Dealers' Trade Group Set

NEW YORK An organization of Canadian video retailers is being formed in the hope of addressing issues that directly impact retailers north of the border.

The Video Dealers Assn. of Canada is described by organizers as a grass-roots operation that will include retailers, distributors, and manufacturers as its members. While many of their concerns parallel those of their brethren in the States, Jeff Levy, chairman of VDAC, notes that Canadian dealers are beset by problems seldom encountered by dealers in the U.S.

"A lot of the studios look at Canada as the 51st state," says Levy, owner of two Toronto-based House of Video stores. "There are quite a few differences, especially when it comes

to legislative concerns and pricing issues."

Levy points out that the strength of the U.S. dollar, coupled with a 12% federal wholesale tax in Canada, has put Canadian dealers at a disadvantage when buying product. "Dealers are very limited in what they can buy. Our [open-to-buy] budget just doesn't go as far," notes Levy. He adds that a combination of spotty television reception, cold weather, and a VCR penetration of about 45% makes Canada fertile ground for home video.

On the legislative side, Levy says VDAC will seek the prosecution of those who sell or rent illegally duplicated videocassettes and will oppose restrictions on the material that can be offered in video stores.

Levy points out that one of VDAC's first efforts is to marshal opposition to a "very excessive bill" that would prevent dealers from carrying most adult video. He says that while there are adult videocassettes available in Canada, the "very harsh" laws governing them mean that "a 90-minute movie in the U.S. becomes a 45-minute movie here."

"This is something that is happening on a federal level in Canada. It should be fought by Canadians," says Levy. He adds that other issues of concern to the country's dealers include the availability of popular tapes in French and a movie-rating system that differs from that of the U.S.

Levy says his organization was formed last fall at the Focus On Video '87 trade show in Toronto and held its first meeting in January. While the organization has approximately 60 members thus far, Levy says he hopes to sign up the majority of Canada's video retailers. Levy estimates that there are between 6,000 and 10,000 video dealers in the country.

AL STEWART

For More Info . . .

Membership in the Video Dealers Assn. of Canada is open to retailers, distributors, and manufacturers that are either based in Canada or do business there. The yearly membership fee for a retailer is \$175 for the first store plus \$25 for each additional store. (The maximum fee is \$375). The fee for distributors is \$500 a year.

The group is open to studios and other suppliers on a nonvoting, associate-member basis. The annual fee for such a membership is \$750.

To apply for membership in the Toronto-based organization, call 416-460-VDAC or write the VDAC at Post Office Box 137, Toronto, Ontario M5W 1A2.

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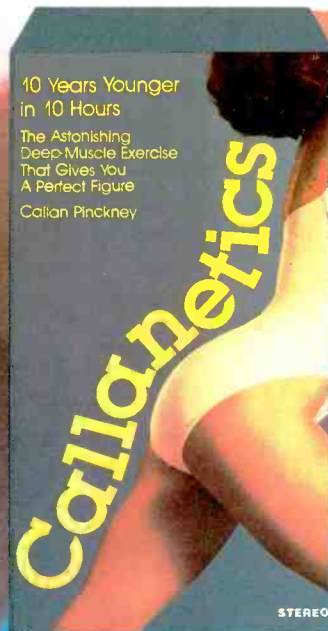


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—Los Angeles Times



A Friend In Knead. Actress Shari Belafonte-Harper appears in the new instructional video "Massage For Health." The 70-minute program offers a wide variety of Swedish/Western massage techniques for the whole body, including a series of "stress breakers." Priced at \$29.95, the video is available from Healing Arts Home Video and includes a 40-page massage handbook as well as a bottle of massage oil.

VIDEO REVIEWS

(Continued from page 36)

wary of acquiring a muscled, masculine look. While the brawny Miller might seem to be an odd choice to deliver this message, she nonetheless promises that her three 20-minute workouts will help viewers achieve "luscious dimensions," not bulk. The home viewer doesn't own weights? No problem, says Miller—such common household items as soup cans or broom handles can be substituted for the real thing. Unfortunately, that promising idea is jettisoned immediately after it's introduced.

Little explanation is given of correct form or lifting techniques, and barely a word is spoken on such critical subjects as correct posture or breathing control. Viewers will also wonder how Miller is able to lift weights with a toothy grin frozen on her face throughout the entire proceedings. This too, is unexplained.

J.K.

"Sport Cycling," True North Entertainment, 40 minutes, \$29.95.

A step-by-step approach to cycling is outlined by champion cyclist and fitness expert Michael Shermer. Everything from selecting a bicycle and proper dress through mental and physical conditioning is covered. Unfortunately, each aspect is treated in a rather superficial manner that may leave viewers with more questions than answers. This material has all been covered before and in a superior manner in other tapes. (The "L.L. Bean Guide To Bicycle Touring" comes to mind.) However, this program is color coded for easy reference, and the price compares favorably even if the content does not.

RICHARD T. RYAN

"Your Best Shot," New Star Video, 32 minutes, \$29.95.

Former Boston Celtic great Bill Russell introduces current Lakers' star Michael Cooper and Chick Hearn, "the voice of the Lakers." Cooper and Hearn then proceed to discuss, analyze, and demonstrate—

(Continued on page 40)

TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	21	LADY AND THE TRAMP	Wait Disney Home Video 582	Animated	1955	G	29.95
2	2	73	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	3	60	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
4	4	26	AN AMERICAN TAIL ◆	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
5	7	7	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
6	5	123	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
7	6	21	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
8	10	5	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R	99.95
9	13	67	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
10	8	4	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R	89.98
11	12	4	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
12	9	136	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
13	25	51	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
14	11	12	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
15	15	71	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
16	30	50	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
17	19	91	MARY POPPINS ◆◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
18	16	69	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
19	28	90	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
20	21	5	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R	89.98
21	20	15	GRATEFUL DEAD-SO FAR	6 West Home Video SW-5701	Grateful Dead	1987	NR	29.95
22	18	23	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
23	14	29	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
24	29	16	BON JOVI-SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	NR	19.98
25	33	96	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
26	23	22	KATHY SMITH'S WINNING WORKOUT ◆	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
27	22	132	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
28	26	3	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R	89.95
29	32	26	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
30	24	5	LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13	89.95
31	31	117	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
32	NEW▶		SPACEBALLS	MGM/UA Home Video M90179	John Candy Rick Moranis	1987	PG	89.98
33	40	127	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
34	34	2	JAWS THE REVENGE	Universal City Studios MCA Home Video 80723	Lorraine Gary Michael Caine	1987	PG-13	89.95
35	37	55	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
36	36	18	YELLOW SUBMARINE	Apple Films and United Artists MGM/UA Home Video M301170	The Beatles	1968	NR	29.95
37	39	44	APOCALYPSE NOW	Paramount Pictures Paramount Home Video 2306	Marlon Brando Martin Sheen	1979	R	29.95
38	27	12	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver	1987	NR	14.95
39	35	2	THE MONSTER SQUAD	Tri-Star Pictures Vestron Video 6014	Andre Gower Robby Kiger	1987	PG-13	89.98
40	17	33	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	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). Prices 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.

HOME VIDEO

Congress Video Sells Its Duplicating Plant To Allied

BY AL STEWART

NEW YORK Congress Video has closed its duplicating facility in Cincinnati after selling a reported \$1.5 million worth of equipment to Allied Film & Video, a Detroit-based duplicator.

Under the terms of the deal, Allied will move some 1,800 slave machines and other equipment to a facility in Clinton, Tenn., and will duplicate titles for Congress for the next three years.

"It no longer made sense for us to have our own duplicating facility," says Larry Kieves, president and CEO of Congress. "We're a sales and marketing company; duplicating is an entirely different business. I'm real happy to be out of it."

Kieves says that as maintenance bills on the equipment in the plant continued to climb, it was no longer feasible for the company to operate its own plant. Kieves also points out that Congress has moved away from the public-domain titles that had been its stock and trade when the company began operation.

"When you're in [public domain] every penny counts, so it was cost-

effective and convenient to run our own duplicator. Now that we offered licensed product we've decided we don't want to be in the duplicating business. One of the most important elements in our agreement with Allied is the fact that they will be doing all our duplication."

William H. Smith, president of Allied, says his company has "long been associated with the type of videos that Congress' licensed programs represent, from sports to fitness to children's to lifestyle to special interest. We're very pleased to be increasing our business through this association."

Allied had preformed the duplication on Congress' Get Fit With The Hits series of workout tapes because of the need for stereo hi fi on the video. Kieves says he was impressed with the quality of work and opted out of the duplication business in favor of Allied.

"During September and October we were running the plant 24 hours a day, but after the holidays it slowed down. We started to realize that there really is no synergy between the video distribution and video duplication. I'm really glad we got out of it," says Kieves.

Watch for

BILLBOARD SPOTLIGHTS

A P R I L

- Sports and Recreational Video
- European Recording Studios
- On the Road in Europe
- Latin Music "Bravo" Awards

M A Y

- Heavy Metal
- Viva Puerto Rico
- U.K.
- Classic Video

BILLBOARD COVERS IT ALL!

TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
Compiled from a national sample of retail store sales reports.						
HEALTH AND FITNESS™						
★★ NO. 1 ★★						
1	1	61	CALLANETICS ♦	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	2	61	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 070	A fun and effective alternative to traditional dance aerobics.	39.95
3	3	61	JANE FONDA'S NEW WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
4	4	61	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
5	5	61	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
6	16	9	DENISE AUSTIN'S NON-AEROBIC WORKOUT	Parade Video 32	Fitness expert Denise Austin has a new workout designed for everybody.	19.95
7	13	47	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
8	8	61	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
9	7	61	JANE FONDA'S EASY GOING WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
10	20	19	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Exercise techniques are performed employing the use of basic weights.	39.95
11	6	3	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
12	12	61	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
13	10	61	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
14	19	55	JANE FONDA'S P. B. & R. WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	39.95
15	RE-ENTRY		STOMACH FORMULA	Lorimar Home Video 053	Richards Simmons leads a tough routine of intensive abdominal exercises.	19.95
16	11	55	THE JANE FONDA'S WORKOUT CHALLENGE	Lorimar/LightYear Ent. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	39.95
17	15	7	JUDI SHEPPARD MISSETT'S FITNESS FORMULA	JCI Video Inc. JCI Video 9122	Total body workout combining movement, dance, and music.	29.95
18	14	37	JAZZERCISE: BEST YET!	Parade Video 202	Judi Sheppard Missett's video features all-new aerobic dance routines.	29.95
19	18	61	DONNA MILLS: THE EYES HAVE IT ♦	Donna Mills Inc. MCA Home Video 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
20	17	23	KATHY SMITH'S WINNING WORKOUT	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.	29.95
BUSINESS AND EDUCATION™						
★★ NO. 1 ★★						
1	1	57	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
2	6	29	THE WINNING JOB INTERVIEW	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
3	3	27	AMERICAN HISTORY: THE CIVIL WAR	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
4	5	45	HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
5	8	59	CAREER STRATEGIES 1	Polaris Communication	Development of managerial skills & mental exercises taught.	19.95
6	2	57	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
7	4	23	SHATTERED	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
8	11	23	DRUG FREE KIDS: A PARENT'S GUIDE	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
9	7	61	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
10	10	59	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
11	9	19	PLANETS OF THE SUN	Concord Video	Leonard Nimoy is your guide on this journey through our solar system.	15.95
12	RE-ENTRY		UNIVERSE	Holiday Film Corp.	Learn the theories behind black holes, pulsars, & other space phenomenon.	29.95
13	13	59	CONSUMER REPORTS: HOUSES AND CONDOS	Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
14	14	25	CAREER STRATEGIES 2	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95
15	12	55	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95

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

newsline..

PLAYBOY VIDEO, which had a parting of the ways with Lorimar Home Video in the fall, has entered into a distribution deal with HBO Video. Under the terms of the deal, Playboy's successful Video Centerfold Series will be distributed by HBO along with a number of other Playboy-produced titles, including its magazine series. Playboy had released 16 titles through Lorimar beginning in October 1985, but relations between the two companies soured over a financial dispute that is now the subject of binding arbitration. HBO is planning to release its first Playboy title in May, when it ships "The Playmate Of The Year Special Edition." Curt Viebranz, the newly appointed president of HBO Video, says, "Distributing the Playboy label is a cornerstone in our strategy to become the leading distributor of nonfeature-film programming."

VIRGIN VIDEO is promoting "Hello Mary Lou, Prom Night II" by offering a number of dealer incentives. Stores that buy two copies of the sequel for a list price of \$89.95 will be eligible to buy a copy of the original "Prom Night" for a retail price of \$24.95. In addition, dealers who make multiple purchases will be eligible for a "Prom Night II" standee, complete with Mary Lou's slightly singed body displayed in her high school locker and electrically animated back-lighted flames. Dealers who create window displays for the title will also have the opportunity to co-sponsor the local high school prom. Five \$1,000 prizes will be awarded based on displays created to promote the movie. Virgin says the Cla\$\$ of '88 Giveaway is designed to draw community attention to and teen support for local video stores. Distributors are also being invited to compete by creating a display with a school locker provided by Virgin. First prize for wholesalers is \$2,500; second prize is \$1,500; and third prize is \$1,000. The horror film will be released on April 27 for a list price of \$79.95. The prebook cutoff is May 25.

FORUM HOME VIDEO will release at least 24 feature films each year for the next three years. The company, which was recently purchased by Management Co. Entertainment Group Inc., will receive product from MCEG as well as Medusa Communications. Medusa, a U.K.-based theatrical and video distributor, bought a 35% interest in Forum from MCEG and will supply a minimum of 12 films per year, with MCEG contributing another dozen. Forum has yet to announce the titles and release dates.

SONY VIDEO SOFTWARE is offering dealers a trailer tape to promote its Front Runners music video promotion. Selections from 34 of the 40 titles included in the promotion are included in the trailer. Nineteen of the titles have been reduced in price for the campaign, Sony's most extensive marketing commitment to music video thus far. "Early response from some of the largest, most aggressive music video dealers has been very encouraging," says Steve Brecker, music video product manager. "This 60-minute music television presentation is fast paced and entertaining. We believe that when it's played in a record or video store, it will be certain to draw traffic and generate impulse sales."

THE 8MM VIDEO COUNCIL is trying to promote the format by loaning it to budding film makers. The New York-based trade group has teamed with The Kitchen, a center for video, music, and dance performance also based in New York, to sponsor the loan program, dubbed Made In 8. Applications from film makers who are over 18 and interested in working on non-commercial projects with 8mm equipment must be submitted before April 1. The 8mm gear will be loaned for five months (May 1-Sept. 30), and completed works will be considered for exhibition in The Kitchen's Video Viewing Room. For information, call Daniel Minahan at 212-255-5793.

VESTRON MUSICVIDEO is cutting the price on a number of titles in its music catalog and will add three new music programs titles, "Eric Clapton & Friends," "British Rock: The Legends Of Punk And New Wave," and "Lou Reed, Coney Island Baby (Live In New Jersey)." Each of the titles, including 17 previously released at higher prices, will be released on April 27 (prebook cutoff is March 30) for a list price of \$19.98. **AL STEWART**

VIDEO REVIEWS

(Continued from page 38)

in a series of slow-motion shots and replays—the five elements essential to a good basketball shot. The program is aimed exclusively at youngsters who are just beginning the game; however, they may find some of the vocabulary and technical aspects beyond their grasp. There are currently a number of basketball instructional tapes available featuring such stars as Larry Bird and Julius Erving. Still, since this one is strictly for beginners, it may find a market. **R.T.R.**

Video Treasures, 60 minutes, \$9.98.

Even the most hardcore of professional wrestling addicts will find it difficult to say something positive about the no-name grapplers who make up this card. The matches, featuring wrestlers from the National Wrestling Alliance—a poor imitation of the World Wrestling Assn.—are boring and predictable. To make matters worse, the tape was shot in a dingy arena, and the announcers are often unintelligible. About the only thing to recommend about this tape is its modest price of \$9.98. **R.T.R.**

"USA Championship Wrestling,"

STILL KICKING UP DYNAMIC SELL-THROUGH GROWTH

By CHRIS MCGOWAN

In 1987, the health and fitness category of home video continued its dynamic sell-through growth, saw prices stabilize generally between \$19.95 and \$39.95, made further inroads into new distribution channels, paid closer attention to safety standards, found four top instructors switching labels and witnessed Jane Fonda bumped from the No. 1 spot near year's end by Callan Pinckney.

Pinckney's MCA tape "Callanetics" took the lead position at different times at the close of '87 and in early '88 on the Billboard overall Videocassettes Sales chart and the Health and Fitness chart, as it jostled with Lorimar's "Jane Fonda's Low Impact Aerobic Workout" and "Jane Fonda's New Workout" for the lead.

But let it be remembered that Fonda remains by far the overall leader, with eight hot-selling fitness titles now: "Workout" (1 million units sold as of Jan. 1, according to Lorimar); "New Workout" (1.05 million); "Low Impact Aerobic Workout" (900,000); "Easy Going Workout" (440,000); "Workout With Weights" (175,000); "Workout Challenge" (165,000); "Pregnancy, Birth & Recovery Workout" (110,000); and "Sportsaid" (50,000).

So, cumulative sales for the top three video fitness gurus are (as of early January): 400,000-plus for Pinckney (for "Callanetics," according to MCA); 650,000-plus for Kathy Smith (for her three JCI titles and her Fox Hills "Winning Workout" release); and, close to 4 million for Fonda (according to Lorimar). In sum, that's over 5 million tapes sold.

And, an impressive reported total of 600,000-plus units have been sold to date by the six-tape "Esquire Great Body" series (Polaris/Kartes), hosted by Deborah Crocker, who was a standout with



Jane Fonda's "Start Up With Jane Fonda" (Lorimar)

EXERCISE & HEALTH VIDEO



Callan Pinckney's "Callanetics" (MCA)

mass merchandisers and bookstores in '87. Last year she achieved substantial sales of the "Great Body" tapes and also launched the successful four-part "Super Body" series (Kartes).

In the year-end Billboard Health and Fitness top 10, Fonda took 1st, 2nd and 7th places; Pinckney took 3rd position; Smith grabbed the 4th and 6th spots; Richard Simmons took No. 5 with his Lorimar "Silver Foxes" tape; MCA's "Donna Mills: The Eyes Have It" landed 8th place; and Raquel Welch captured 9th and 10th with HBO's "A Week With Raquel" and "Raquel, Total Beauty And Fitness."

West Coast Video, a 200-store chain based in Philadel-



Kathy Smith's "Winning Workout" and "Starting Out" (Fox Hills)

phia, did well with Fonda, Smith, Debbie Reynolds, Simmons, Pinckney, and Bubba Smith, according to Harvey Dossick, director of movie purchasing.

Allan Caplan, president of Omaha-based Applause Video, notes that Fonda, Smith, Pinckney, Steinfeld and Molly Fox all sold well in his stores. Applause has 21 corporate-owned stores, 35 rack locations and 28 franchise-owned locations. "Fitness was 8%-9% of our sales, which isn't bad when you consider we carry 800-900 movie titles and only about 15 fitness titles," says Caplan.

For the 1,200-store Walden Books chain, health and fitness titles accounted for 20% of all video business in 1987, according to Dara Tyson, senior manager of public relations and promotion for Walden. "Fitness video sales definitely were up over '86," she notes. Walden carries 70 health/fitness tapes.

The chain's non-fiction top 10 for last year was, in this order: "Callanetics" (which was the number one tape for all video sold by Walden in '87, as well); "Jane's Fonda's Low Impact Workout"; "Jane Fonda's New Workout"; "Esquire Low Impact"; "Esquire Super Stomach"; "Esquire Dynamite Legs"; "Esquire Total Body Tuneup"; "Kathy Smith's Body Basics"; "Kathy Smith's Ultimate Workout"; and, "Kathy Smith's Winning Workout."

Four top video exercise instructors changed their label affiliations: Kathy Smith went from JCI to Fox Hills; Judi Sheppard Missett journeyed from Parade to JCI; Joanie Greggains jumped from Parade to Forum Home Video; and Jake Steinfeld left MCA for Forum.

Other hot names in '87 included Denise Austin (Parade); Deborah Crocker (the above-mentioned six-tape Esquire Great Body series for Polaris/ (Continued on page E-4)

Billboard SPECIAL FOCUS

SCREENING THE 10 MOST FITTING VIDEOS OF '87-'88

DAVID CARRADINE'S T'AI-CHI WORKOUT (JCI): The ancient Chinese art/fitness regimen of t'ai chi is probably practiced by more people in the world than any other exercise system (1.1 billion Chinese must be on to something). Lorimar, Aura, Tritronics and King of Video all have t'ai chi tapes, but the JCI release was the first celebrity/major label video in the area, and also is very nicely produced. Film and television actor David Carradine, who starred in the "Kung Fu" TV series during 1970-'75, hosts and demonstrates how to develop "chi" (energy/power) through the elegant t'ai chi system of movements. Balance, coordination and concentration all benefit from the program, which was designed by Kung Fu master Sifu Kam Yuen and David Nakahara.

THE AFAA WORKOUTS (3-tape series/Prism): Prism and the AFAA (the Aerobics and Fitness Assn. of America) provide three excellent exercise tapes that are carefully designed to maintain fitness safety standards set by the AFAA. The titles: "The Low Impact No Stress Workout," "The Best Fat Burners" and "Toning The Total Body." It was indicative of a demand for safer tapes with safety approval from doctors and fitness experts.

JANE FONDA'S SPORTSAID (Lorimar): Again, addressing the problem of sports injuries and ailments,

the No. 1 video fitness star teams up with Dr. James Garrick, M.D., the author of "Peak Condition" and the head of the Center for Sports and Dance Medicine at San Francisco's St. Francis Memorial Hospital. The program shows how to reduce the risk of injury during athletic activities and how to deal with such ailments as ankle sprains, shin splints, knee problems, thigh strains, shoulder tendinitis, tennis elbow, jammed fingers, etc.

ESQUIRE DANCE AWAY: GET FIT WITH THE HITS (4-tape series/Polaris/Congress): Original music by major recording artists is married to aerobics workouts led by instructor Molly Fox. The firm claims that it is the

first time that the fitness tape concept has been joined to hit music. Each tape has a soundtrack of pop hits from a different decade (the '50s, '60s, '70s and '80s). Sponsored by Tampax, each cassette also carries a 30-second commercial at the finale and the Tampax logo on the spine of the box.

THE QUIK-FIT PLUS LINE (series/Advantage): Advantage Entertainment, which brought out a line

of health and fitness videos packaged with extras such as muscle toners and massage oils in '86, went a step further in Sept. '87. The firm packaged a sports video from another firm (MasterVision's "Little League How-To-Play Baseball By Video") with its own Quik-Fit muscle toner and sold it in stores such as Walmart, Target and Oshman's. It was just a beginning: Advantage followed soon after with other health, fitness and sports titles from other firms (such as

J-2 Communications and Rainbow Video) and placed the new video packages along with its original (Continued on page E-4)



"Dance Away: Get Fit With The Hits" series (Polaris/Congress)



"Quik-Fit Kits" line of video with accessories (Advantage)

A WEALTH OF GOOD HEALTH

The health genre of home video is a category that has diversified greatly in titles and subject matter in the last two years, but has yielded few major hits. Yet a number of recent and upcoming high-profile releases and increasingly sophisticated marketing may make the genre a potent and evergreen sell-through force.

"Massage For Health" was the debut release (in February) of new label Healing Arts Home Video. The tape, the first massage video to feature a celebrity, is hosted by model/actress Shari Belafonte-Harper and massage experts Mirka Knaster and James Heartland; Swedish/Western massage techniques are demonstrated.

Santa Monica-based Healing Arts will spend \$150,000 advertising the tape in its first six months of release, claims Steven Adams, president of the label. The video has a sponsorship tie-in with Soothing Touch Massage Oil, which will help in dis-

"David Carradine's T'ai-Chi Workout" (JCI)

Shari Belafonte-Harper's "Massage For Health" (Healing Arts)



tribution.

"We are selling it worldwide, both in traditional video outlets and alternative markets," says Adams. "And we will advertise heavily in special-interest magazines such as Self, East-West, New Age Journal, Yoga Journal, and American Health. We will also be in the bi-annual New York Times 'Good Times' magazine."

While massage is clearly more in the health than fitness category, the categories of yoga and t'ai chi are closer to the boundary line (perhaps they are the boundary line). Each is an ancient discipline from Asia with millions of adherents and a number of varieties (in yoga, for example, hatha and kundalini are but two of the more popular forms). Both yoga and t'ai chi tone muscles, increase flexibility, improve concentration, increase relaxation and have a pronounced meditative/spiritual element.

"David Carradine's T'ai-Chi Workout," the first major celebrity/major label t'ai-chi tape, was bowed by JCI in mid-'87. The tape features Carradine (the film actor and TV star of the 1970-'75 hit series "Kung Fu") demonstrating the graceful movements and focusing of energy/power ("chi") of the venerable Chinese art, in a program designed by Kung Fu master Sifu Kam Yuen and David Nakahara.

"The tape has done very well for us so far," says Jerome Bowie, president of JCI. "It's a wonderful
(Continued on page E-3)



"Richard Hittleman's Yoga Guide Course" (Clear Lake)

MARKETING THE MOVEMENT

Where there's an option, there's a way, and the makers of health and fitness videos have by and large pursued every avenue of marketing, promotion and distribution available to them.

The reason? Most video stores carry only a small selection of special interest product, and their health & fitness sections are often limited to Fonda, Smith, Welch, Simmons, and maybe Pinckney, Crocker, Steinfeld, Austin, Missett and a few others.

Consider that there are over 200 exercise titles in existence (when you count massage, childbirth preparation, diet and nutrition, smoking prevention, drug prevention, relaxation, first aid, acupuncture and other health sub-categories). Many of these videos have great sell-through potential to a broad-based audience, but often video retailers are (as is often lamented) mainly concerned with rentals of "A" and "B" movie titles.

Thus mass merchants, catalogs, health food stores, bookstores and direct mail are among the most important markets for health and fitness product. Sponsorship, special promotions, tie-ins and just about every possible sales strategy are employed.

Robert Karcy, president of View Video, estimates that his distribution for "Massage Your Mate" consists roughly of: video stores (30%-40%), alternative markets such as health food stores, new age bookshops and sporting goods stores (20%-25% and growing) and national mail-order catalogs (30%-40%).

"We are finding that the tape has really opened up new areas for us and introduced into parallel markets," says Karcy, whose company has hitherto primarily released music and performing arts videos.

"In terms of catalogs, we've been in SI Video, PCB [Publisher's Central Bureau], Synchronics and about 30 others, at different times." Other useful catalogs include The Sharper Image, Taylor Gifts, Videotakes, Inc., Self-Care Catalog (Point Reyes, Calif.) and Carolina Health & Fitness (Burlington, N.C.)

Magazines such as Shape, Self, New Body, Woman Beautiful, Better Health And Living, Mademoiselle, Looking Fit, Strength And Health, American Health, East-West, New Age Journal, Yoga Journal and the bi-annual New York Times 'Good Times' supplement are also important places to advertise for fitness and/or health product.

Advantage Video has pursued an original strategy in marketing its tapes: packaging them with health/fitness "extras" (such as a massage tape sold with massage oil or a fitness tape packaged with a muscle toner). The Costa Mesa-based label bowed the strategy in 1986 with its "Video Plus" line of tapes so packaged. Titles included "Bill Wal-
(Continued on page E-6)

NEW TWISTS FOR THE NEW YEAR

Jan.-Feb. '88

ACADEMY HOME ENTERTAINMENT: "Stop Working Out: Sports Medicine For The Casual Athlete" (\$19.95) features Olympic skating star Dorothy Hamill and her husband, Dr. Ken Forsythe. Tips for staying injury-free are offered for a wide variety of sports. "The Beach Workout" (\$19.95) is a "low-impact, high-result" tape for both men and women, filmed on the beaches of Sanibel Island, Fla. and featuring fitness instructor David Essel.

BEST ASSOCIATES: "Bodies In Motion Two: Gilad's 60 and 30 Minute Low Impact Workouts" (\$49.95).

BOB MANN VIDEOS: "Fitness Testing At Home" is a \$12.95 interactive video that allows the viewer to determine his or her own fitness level.

CROCUS ENTERTAINMENT: "Aerobics With Soul: Afro Workout" is a \$19.95 aerobic workout that incorporates traditional African dance movements and music. "The Stanford Health & Exercise Program" (\$39.95) features Stanford health researchers explaining the physiological benefits of exercise and demonstrates a low-impact workout regimen.

FOX HILLS VIDEO: "Kathy Smith's Starting Out," a 60-minute, \$19.95 program for fitness newcomers.

GOODTIMES HOME VIDEO: Five new tapes for the "29-Minute" series of fitness videos. Each retails for under \$10. "The Golden Workout" is designed for the older, less flexible adult. "The 29-Minute Workout With Weights" features Deborah Lee, an AFAA-accredited instructor. "The 29-Minute Beginner's Workout" also features Deborah Lee and is a gentle introduction to physical fitness. "The 29-Minute Walking Workout" stars Cynthia Costa, a racewalker, coach and trainer. "The 29-Minute Total Body Toner" features Aileen Sheron and is a high-energy, low-impact physical fitness regimen.
(Continued on page E-6)



"Judi Sheppard Missett's Fitness Formula" (JCI)

Janet Jones in "The FIRM Workout With Weights, Vol. 2" (Meridian)



EXERCISE & HEALTH VIDEO



HEALTH

(Continued from page E-2)

workout, a vigorous exercise. We are looking at it as a long-range product, because it will take time to educate people as to what t'ai chi is. It's brand-new to most Americans.

"Right now, our thrust is going toward health food stores and new age bookstores, who already have a base understanding of t'ai chi. But if we do our job and make t'ai chi well known [in the mainstream], then it will deserve to be in places like Oshman's.

"It took us a year to get Kathy Smith going; a lot of these tapes take time. We're not in it for the quick killing or immediate gratification. We are looking toward the long term."

Yoga has already found its way into the catalogs of several major video labels: HBO/Cannon has released the big hits "Raquel, Total Beauty And Fitness" and "A Week With Raquel," both of which made the Billboard year-end Health and Fitness top 10 for '87. MCA has "Yoga Moves," Congress carries "Yoga Stretch Workout" and Spectrum sells "Renee Taylor's Yoga: The Art Of Living, Vols. I & II."

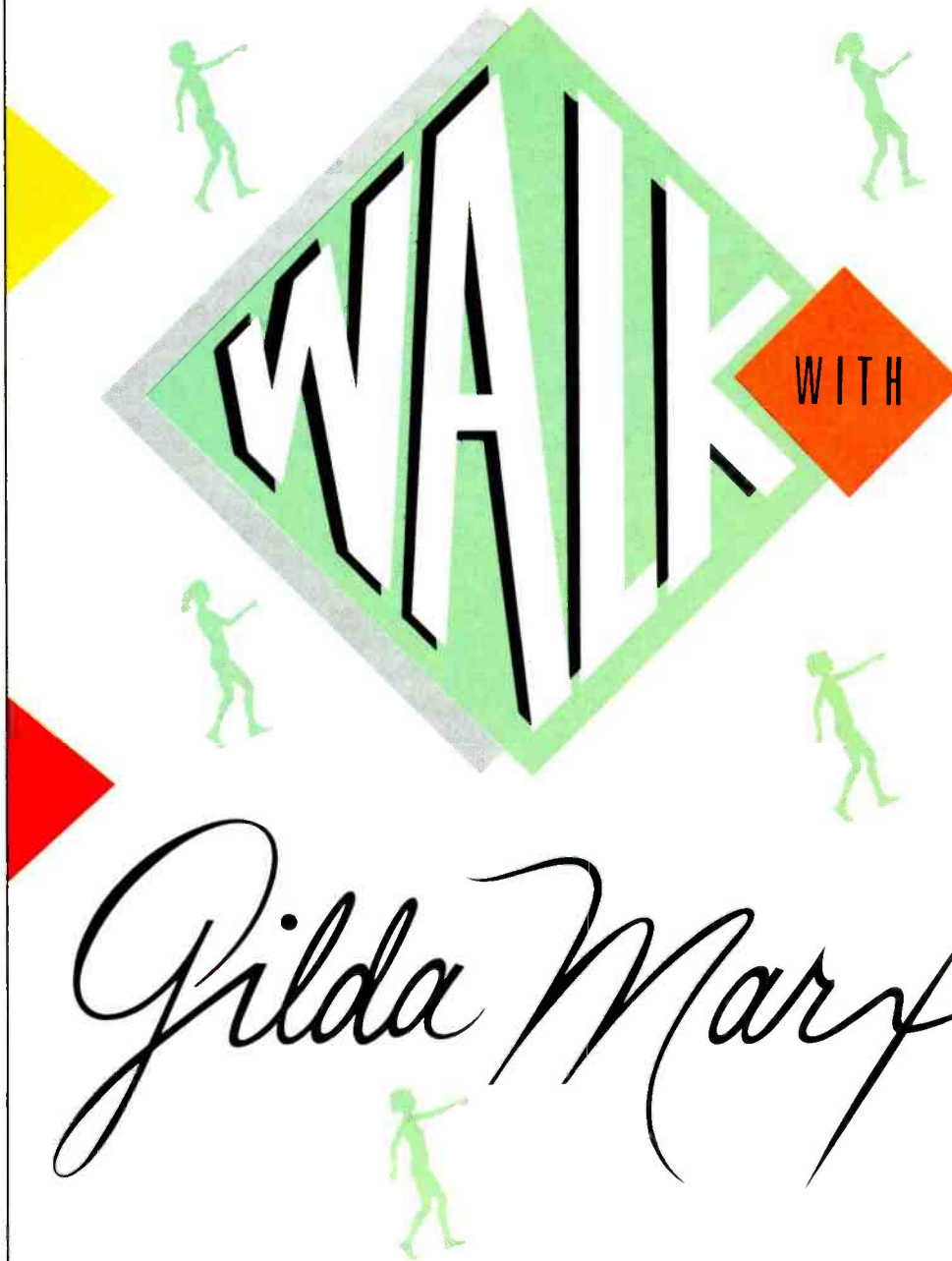
Yet it is small independent labels that have offered the greatest variety of yoga video product and they have generated significant sales in the "underground" network of health food stores and new age catalogs and bookshops. It is quite possible that this success in the alternative market may one day expand in a big way to mainstream outlets (as it happened for new age record companies in the last three years).

Among the best small label yoga videos are "Richard Hittleman's Yoga Video Course, Vols. I & II," released by Santa Cruz, Calif.-based Clear Lake Productions. Until recently, Clear Lake sold its product through the above channels as well as mass merchant and some video outlets.

Hittleman has a TV yoga show and has reportedly sold more than 10 million books on yoga. "We're doing really well and, although the tapes have been out for a while, we're still selling a few thousand copies a month," says Steve Harris, president of Clear Lake. The two videos have been picked up by Baker & Taylor Video and Harris feels that the expanded distribution into video stores will greatly help sales.

Diet and nutrition is a sub-genre of health videos that has seen a number of releases. Morris Video, Video Gems, Simon & (Continued on page E-4)

THE HOTTEST TAPE THAT PEOPLE WILL WALK OUT OF YOUR STORE WITH THIS YEAR!



The New Aerobic Walking Program On Audiocassette!

It's new, fun and dynamic fitness for every "body"! "Walk With Gilda Marx" is a totally innovative program that features 80-minutes of hot, original music created for stepping out! Plus, the package includes an illustrated stretches poster and booklet.

55 million Americans are already walking for fitness and are looking for the beat to keep their feet moving! Gilda Marx, the forerunner of aerobics, has now taken her expertise to the streets via aerobic walking!

Don't delay in ordering the product that will get people walking right into your store, "Walk With Gilda Marx."

Comes complete with 12-pack point-of-purchase display. Suggested Retail Price: \$15.95. Program length: 80-minute audio cassette with 40-60-70-90 minute aerobic walks. (Dealer Price available on request.)

INCLUDES BOOKLET & WARM-UP CHART

To order call: 1-800-444-WALK

Walk Tape(s) at \$15.95 \$2.00 S/H

CAL res. add 6.5% tax VISA MC CHECK

Card # _____ Exp. _____

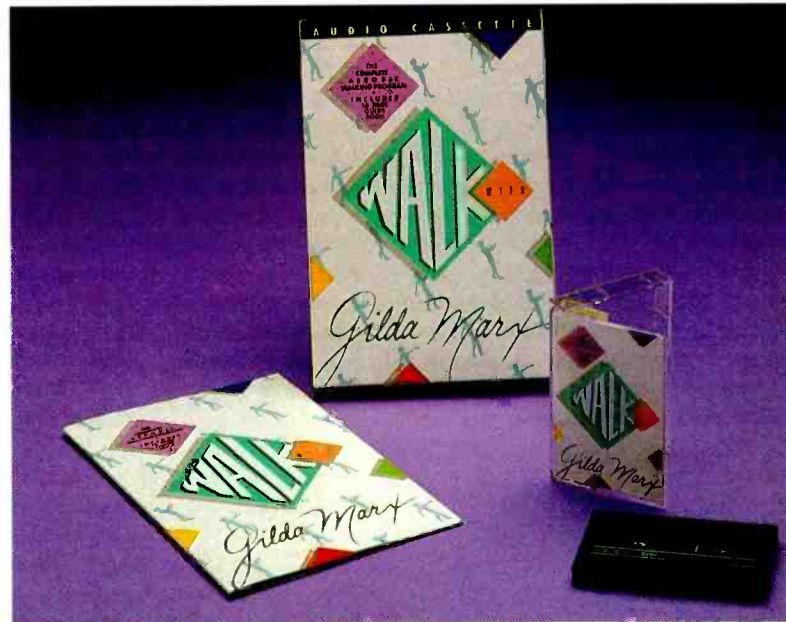
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City & State _____ Zip _____

Area Code _____ Phone _____

RCBA Distributing, P.O. Box 6450
Beverly Hills, CA 90212-1450



HEALTH

(Continued from page E-3)

Schuster, Vestron, New World, Self-Improvement Video, MGM/UA, Warner Home Video, Lorimar, and Goodtimes have all released product in this area.

But Allan Caplan, president of the Applause Video chain, is most excited about a new contender in the diet tape competition: "Diets Don't Work." The \$29.95 tape was launched in September by Chicago-based Mediacast Television Entertainment and is based on the '85 bestselling book of the same name by Bob Schwartz. The tape offers sensible, no-nonsense advice about weight problems.

"We expect big things from it, for the tape to knock 'em dead," says Caplan. "Number one, it was based on a best-seller; number two, everybody wants to lose weight the easy way; and, number three, the hottest things in the business world is stress."

"People have reacted very positively to the video," says Bill Neal, a producer with Williams-Beck Productions, who produced "Diets Don't Work." "It is a very straightforward approach and people who deal with weight as an issue in their lives can really relate to it. There are others, though, who can't really appreci-

ate it, because they don't understand the issues involved. They've never had to grapple with weight problems. And so showing the video to them is like talking to a non-smoker about what it's like trying to give up smoking."

Another new weight loss program is "Body By Diet Center" (\$39.95), which is available through the Diet Center chain of weight-loss centers. Advertisements in magazines such as Shape offer \$10-off coupons on the tape, redeemable at the centers.

The health video genre has also addressed the problem of the ongoing AIDS epidemic. Cinema Group Home Video released "Safe Sex For Men And Women: How To Avoid Catching AIDS" last August. Actress Morgan Fairchild hosted, and the tape featured interviews with Dr. Michael Gottlieb (an AIDS researcher) and Dr. Laura Schlesinger (a marriage and family therapist). Also available is "AIDS: Changing The Rules," with host Ron Reagan, produced by AIDS Films of New York City.

The health genre of home video continues to diversify: there are excellent tapes available now on the aforementioned areas of massage, yoga, t'ai chi, diet, nutrition, pain and illness prevention, as well as relaxation,

smoking prevention, mental health, first aid and drug prevention.

When video stores open more space to the genre and consumers can readily see the variety of interest product available to them, sell-through numbers will surely soar. Most of the subjects covered by the tapes are of broad-based interest.

As Robert Karcy, president of View Video (which has the "Massage Your Mate" tape), comments, "We have been primarily in the areas of music and the performing arts until now. But we have had great success with this massage video."

"The thing is—not everyone likes opera, but everyone likes massage."

10 MOST

(Continued from page E-1)

nal line into special displays in mass merchant outlets.

DOLPH LUNDGREN: MAXIMUM POTENTIAL (IVE): Lundgren, a martial arts expert and star of "Masters Of The Universe" movie, combines cardiovascular exercise, body sculpting and stress management. It is an excellent, vigorous and varied workout for men and is perfect for the high school and college-age markets.

KATHY SMITH'S WINNING

WORKOUT (Fox Hills): Smith's first Fox Hills release (last September) is a 105-minute program that combines aerobic exercise with a progressive weight-training regime for a 12-week period. Safety and careful instruction are emphasized, and proper warm-up and cool-down are included. In addition, Smith uses two new visual devices ("Foot Lookin'" and "Body Check") wherein close-ups of proper foot/body movements are inserted periodically during the exercise to allow the viewer to check that he or she is positioned and moving in the proper/safe manner.

AEROBICS WITH SOUL: AFRO WORKOUT (Crocus): This video, produced in '87 but bowed in Jan. '88, is an interesting blend of aerobic exercises with traditional African dance movements and music, and is geared toward individuals of all fitness levels.

LARRY HAGMAN'S STOP SMOKING FOR LIFE (Lorimar): "Dallas" TV star and American Cancer Society spokesperson Larry Hagman shows his nice side as he helps inveterate nicotine users kick the habit once and for all. The seven-day program was designed by Hagman and health experts at U.C.L.A.

MESSAGE YOUR MATE

(View): One of the best tapes in the growing sub-genre of massage is "Massage Your Mate," which is endorsed by the American Massage Therapy Assn. The tape is hosted by massage therapist Rebecca Klinger and demonstrates Swedish and Shiatsu massage methods with step-by-step, easy-to-follow instructions.

SELL-THROUGH

(Continued from page E-1)

Kartes and the four-video Super Body series for Kartes); Bess Motta (Vestron); Marine Jahan (MTI); Susan Harris (Meridian); and, Renee Taylor (All Seasons/Spectrum).

Newcomers last year and early this year included David Caradine ("T'ai-Chi Workout" and "Kung Fu Workout"/JCI); Molly Fox (the four-volume "Esquire Dance Away: Get Fit With The Hits"/Polaris/Congress); Dolph Lundgren ("Maximum Potential"/IVE); Cal Del Pozo ("Bunnetics"/Parade); Vanna White ("Get Slim/Stay Slim"/Lorimar); Christie Brinkley ("The Cover Girl Guide To Basic Make-Up"/Lorimar); and, Shari Belafonte-Harper ("Massage For Health"/Healing Arts Home Video).

The AFAA (Aerobics and Fitness Assn. of America) produced a three-tape series for



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AEROBIC WORKOUT
with WEIGHTS
VOL. 2

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Ever Launched

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Retailers, call **1-800-THE-FIRM** for information and pre-orders.

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EXERCISE & HEALTH VIDEO



Prism ("The Total Body," "The Low Impact No Stress Workout" and "The Best Fat Burners") that followed its own exercise workout safety standards and reflected an industry-wide concern with injuries and lawsuits.

"As a buyer, I have to disseminate between the good and bad exercise videos, and there are a lot of bad ones," says West Coast Video's Harvey Dossick. "We try to look at ones that have had some participation by people in sports medicine or the medical profession in general. We don't want someone to get a heart attack [from trying to follow a video] and then sue us. We want the tapes tried and tested—it's an important factor."

Concern with injuries helped continue the momentum of the low-impact trend and Parade launched one of the lowest impact aerobics videos ever: "Walk Aerobics" with Leslie Tommelio.

Top-pop met aerobic-dance when Polaris Communications and Congress Video Group launched the four-part "Esquire Dance Away" series. Hit songs from the '50s, '60s, '70s and '80s are performed on the tapes by the original acts, in what Polaris claims is the first wedding of original hit music with the exercise genre.

Advantage Entertainment brought a new twist to sport and fitness marketing in September when it launched the first tape in its "Quik-Fit" series of sports/fitness/health videos purchased from other labels, packaged with related fitness items and sold by Advantage in special displays in mass merchandisers. Advantage will also sell its already existing 11 "Video Plus" packages (which have tapes produced by Advantage) in the "Quik-Fit" line.

Price points stabilized between \$19.95 and \$39.95 for most videos in '87. And in '88, Fox Hills brought out "Kathy Smith's Starting Out" at \$19.95 on Jan. 28, a groundbreaking initial price point for one of the genre's biggest stars. And, on Feb. 1 Kartes raised the retail price for the hot-selling "Great Body" and "Super Body" series from \$14.95 to \$19.95 apiece. "In each case, we felt that the product was underpriced," says Jeff Jacobs, director of national sales for Kartes.

Sponsorship and promotional tie-ins continued to be important factors for many tapes in '87 and early '88. Tampax ("Esquire Dance Away" series), Soothing Touch massage oil ("Massage For Health"), Reebok

(Continued on page E-6)

STRETCH

YOUR FONDA SALES

1995*

*Consumers receive \$2.00 rebate on suggested retail price from Lorimar Home Video by mailing enclosed card.

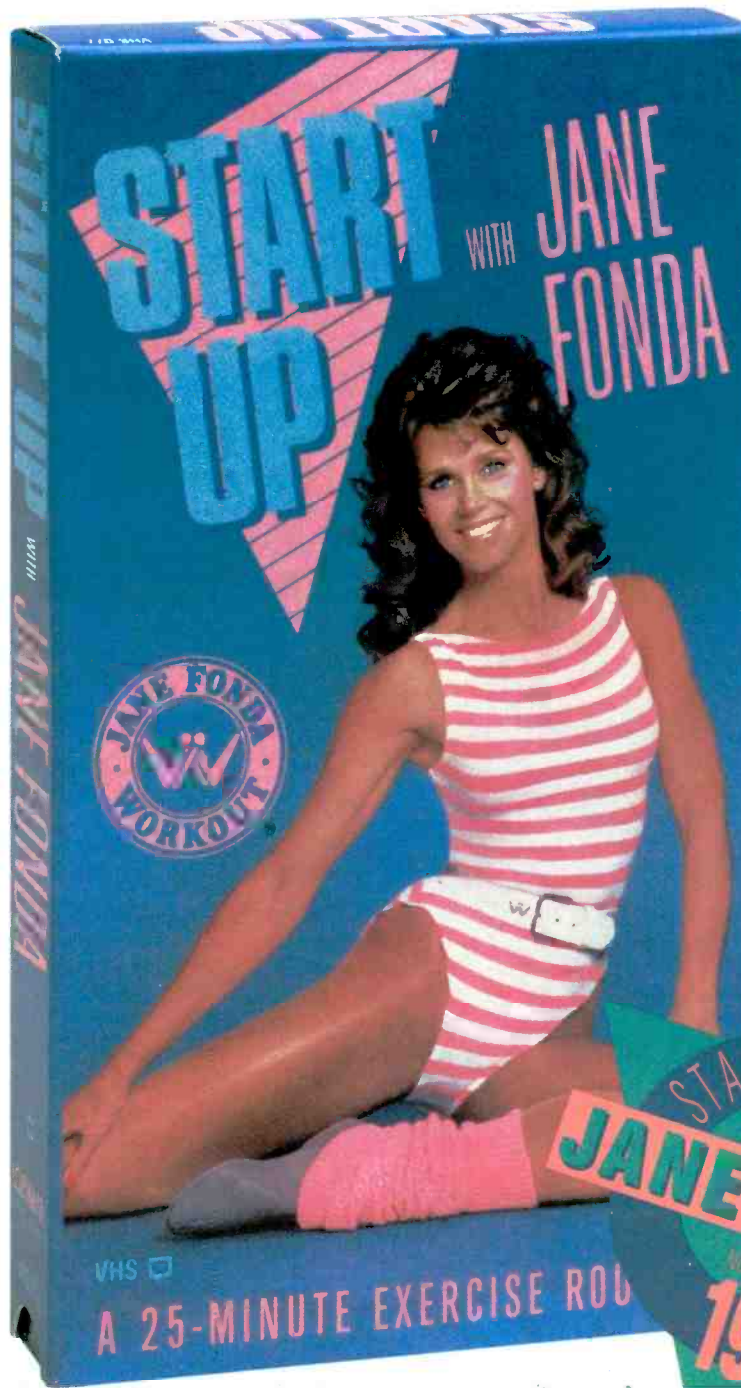


Order Period:
2/1-3/14, 1988
Shipment Period:
3/1-3/31, 1988
Suggested Retail Price:
\$19.95
Catalog Number: 077
Program Length:
25 Minutes
Available on
VHS and Beta

Exclusively distributed by Lorimar Home Video, A Lorimar Telepictures Company, 17942 Cowan, Irvine, CA 92714. P.O.P. Hotline 1-800/524-2694. Inside California Call 714/474-0355. Lorimar Home Video Canada, Ltd., 2526 Speers Rd., Oakville, Ontario, Canada, L6L 5K9. P.O.P. Hotline in Canada 1-800/387-7104

Artwork © 1987 Lorimar Home Video, Inc.

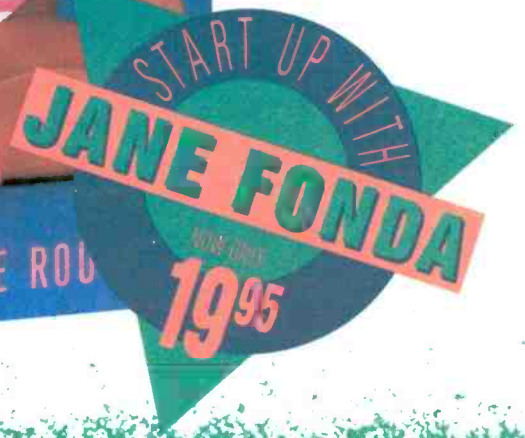
LIGHTYEAR ENTERTAINMENT



START UP with Jane Fonda is a 25 minute program that is more than a warm up and less than a full workout, providing a light to moderate toning of the arms, legs, hips, buttocks and stomach. This exercise routine has been designed to increase body awareness, flexibility, balance and good posture.

START UP can help your customers wake up in the morning or relax in the evening.

LORIMAR HOME VIDEO



AVAILABLE FOR A LIMITED TIME ONLY

SELL-THROUGH

(Continued from page E-5)

("Fitness In A Minute With Jake Steinfeld") and Lean Cuisine ("Judi Sheppard Missett's Fitness Formula") were but a few of the participating companies/products.

There seemed to be an excess of exercise product available, yet that very variety apparently helped boost sales, especially in the face of increased VCR penetration. Some labels felt that it was more important to have an accredited exercise instructor than a celebrity as host.

"In the last year, everyone jumped on the health and fitness bandwagon," says Melissa Hoffman, executive vice president and creative director for Polaris Communications. "There is a glut on the market now, especially of exercise videos with

celebrities."

"The category is very crowded right now with a lot of product floating around. But if you have the right person, who is an accredited teacher, and you have a worthwhile tape, then there's room to grow," observes Kathy Callahan, vice president of sales and marketing for Forum Home Video.

"I think the genre will continue to improve in sales in '88, because more and more distribution channels are opening up and people get bored with one video and will buy another for variety if it's at a reasonable price. Price and boredom are important factors," adds Hoffman.

"Exercise is our top-selling category," says Leslie Roschke of the Video Schoolhouse, which distributes special interest videos. "We have about 150 exer-

cise titles and they sell well. We think it will certainly continue."

"Last Christmas, exercise videos were one of the most popular gift items we had," notes West Coast Video's Harvey Dossick. "They do well because if you can buy a cassette for \$19.95, \$29.95, \$39.95, it beats paying \$300 to join a health club. Also, with so many people working, who has time to go to a club? And with a video you can work out whenever you feel like it, even at 3 a.m., and you don't have to do it in front of a bunch of people—many people are too embarrassed to exercise in front of others.

"Fitness is between 5%-10% of our sales, and I think, as long as the country continues on a health and fitness path, that video sales in that area just have to get better. The genre has become more and more popular,

especially with all the tapes available now," says Dossick.

NEW TWISTS

(Continued from page E-2)

HEALING ARTS HOME VIDEO: "Massage For Health" (\$29.95) features Shari Belafonte-Harper and massage experts Mirka Knaster and James Heartland demonstrating Swedish/Western massage techniques.

J-2 COMMUNICATIONS: "Heidi Miller's Body Sculpting" (\$19.95) leads female viewers through three 20-minute workouts, each designed to add "luscious dimension" rather than bulk. "Franco Columbu's Super-Set Shape-Up" (\$19.95) features the two-time Mr. Olympia and "trainer to the stars" in a 22-minute workout designed to burn away that beer belly and those love handles.

PARADE VIDEO: "Super Stomachs" with Denise Austin is a 15-minute workout designed to keep the tummy rock-hard.

VCA TELETRONICS: "A Time To Touch: Sensuous Massage For Couples" (\$24.95) teaches Swedish massage and demonstrates how it can enhance relationships.

VIEW VIDEO: The 90-minute, \$39.95 "Massage Your Mate" tape will be turned into three 30-minute, \$14.95 massage, each focusing on a different bodily area. New introductions and extra footage will be added to each.

Spring '88

IVE: "Woman At Large" (\$29.95) is hosted by Sharlyne Powell and Sharon McConnell, founders of the national franchise of exercise clubs of the same name. The exercises are tailored to the overweight.

JCI: "In Grand Form," a \$29.95 tape produced by True North, is a workout for overweight people who are very out of shape.

LORIMAR HOME VIDEO: "Start Up With Jane Fonda" (\$19.95) is a 25-minute warm up/light workout that increases body awareness, flexibility, balance and good posture. It is essentially a promotion video that will be available only for a limited time and is designed to introduce new users to the Fonda fitness video line.

MERIDIAN FILMS: "The FIRM Aerobic Workout With Weights, Vol. 2" features actress/dancer Janet Jones and is a followup to the highly successful first volume (which featured Susan Harris).

PARADE VIDEO: An advanced "Walkaerobics" tape and a new one-hour video from Denise Austin, who has a series of hit fitness tapes for Parade.

POLARIS COMMUNICA-

TIONS: A four-tape "Prevention Magazine" series on preventative health, hosted by celebrities, with self-help tests and exercise segments. \$19.95 each.

PRISM ENTERTAINMENT: "Playgirl Super Toner" lets women sweat and stretch in front of a TV screen full of male strippers.

VIDMARK ENTERTAINMENT: "Idrea Says: 'Yes You Can!'" (Every Woman's Workout) (\$29.95) is a tape for women of all shapes and sizes in a non-intimidating and non-threatening environment.

Summer '88

VIEW VIDEO: A video demonstrating infant massage and a tape exploring the new field of life extension will be offered.

Fall/Winter '88

ADVANTAGE VIDEO: The label will bow six packages in its Quik-Fit product line of other labels' fitness and sports tapes and its own fitness products.

FORUM HOME VIDEO: A new Joanie Greggains tape with corporate sponsorship.

1989

MCA HOME VIDEO: An advanced workout tape by Callan Pinckney.

MARKETING

(Continued from page E-2)

ton Contact Family Fitness" and "Kiki Vandeweghe Inner Winner Workout."

Advantage has since stopped producing its own videos and now packages tapes from other firms with fitness items (it is selling J-2 Communications "Your Newborn Baby With Joan Lunden" with Revlon "Care For Kids" products and MasterVision's "Little League's Official How-To-Play Baseball By Video" with an Advantage "Quik-Fit" muscle toner).

Both the original Advantage "Video Plus" line of 11 tapes and the new packages featuring other labels' videos will be sold under the "Quik-Fit" line, primarily through mass merchandisers such as Walmart, Target, Sear's, Thrifty, Oshman's, and Sportmart. In February, Advantage tested special displays holding an assortment of "Quik-Fit" video packages and other fitness items in both Kroger and Macy's locations.

"We will be spending \$40,000 a month in TV and print ad dollars," says Chuck Sleichter, president of Advantage. "All of the product will come under the Quik-Fit brand name as we seek to develop it. We feel we are pioneering a way of merchandising and marketing non-theatrical product. It is a cohesive line."

Mass merchandisers are also the best outlets for Forum Home Video's "One On One With

You knead me.

M A S S A G E
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Discover the new way to total fitness with MASSAGE FOR HEALTH! Fight stress. Enhance physical beauty. Improve athletic performance.

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Fitness/HA-1001
Color/Approx. 65 Minutes
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Color Poster Available

Joanie Greggains" and "Fitness In A Minute With Jake Steinfeld."

"Easily 60% of Joanie's sales have come through mass merchandisers such as Lechemere, K mart, Sears and Walmart. Joanie is traveling a lot, doing in-stores with mass merchandisers and with video specialty chains. She draws a nice crowd and will continue promoting the tape this spring and summer," says Kathy Callahan, vice president of sales & marketing for Forum. She notes that the Steinfeld tape has gotten a boost from its sponsorship by Reebok, and Forum plans to link sponsorship to the next Greggains title.

Mark Gilula, vice president of marketing for Fox Hills Video, estimates that video stores account for 50%-60% of the sales of "Kathy Smith's Winning Workout," with mass merchants taking the balance. Considering her widespread acceptance by video specialty stores, that percentage again highlights the importance of the mass merchandisers.

"The general merchandisers are probably 80% of our total volume," says Shelly Rudin, vice president of sales for Parade Video, which has some 17 exercise titles with such figures as Denise Austin, Joanie Greggains (her first four titles), Leslie Tommelleo and Judy Sheppard Missett (three titles). "Our main thrust is with retailers such as Musicland, Target, K mart. Normal video outlets are maybe 10%."

According to Jerome Bowie,

president of JCI, the sales breakdown on his label's three Kathy Smith tapes (which cumulatively sold over 500,000 units) was 60% mass merchant, 35% video stores and 5% direct mail.

"We continue to promote her tapes and now we have a promotion where if you buy three Weight Watchers magazines then you can get 'Kathy Smith's Body Basics' for \$19.95. We advertised this in 49 million Sunday newspaper supplements on Jan. 10. We feel the new Fox Hills Kathy Smith tapes will give a nice boost to our sales."

At the end of '87, JCI released "Judi Sheppard Missett's Fitness Formula." Sheppard is the founder of the Jazzercise fitness organization, which has a reported 350,000-400,000 members nationwide. She already has hot-selling videos out on MCA Home Video and Parade Video.

"In April, we are promoting her tape in conjunction with Lean Cuisine," says Jerome Bowie, president of JCI. "In 40 million boxes we will have an in-pack coupon. With three or four of these coupons you can purchase the tape for a reduced price. It's a great ancillary market because if you make a sale just 1/10 of 1% of the time, then that's 40,000 tapes. And the demographics there are great for us, because we're hitting mainly people between 25 and 40 who are health and weight-conscious."

"At the Pathmark supermarket chain we will also have a deal

where if you buy a video you get a Lean Cuisine entree free. We will have a 20-second commercial for Lean Cuisine at the end of the tape. And further cross-

promotion is planned. We think it's going to be a monster of a tape for us, especially since she is the head of such an enormous fitness organization. As of De-

cember we were at about 25,000 with the video and we expect it to top 100,000 in '88," says Bowie.

BODY
SCULPT

THE ORIGINAL!

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Veteran Actor Antonio Fargas says "Body Sculpt is good for the body as well as for the mind."

Carl (Cockroach) Payne of the Cosby Show says "I've tried Body Sculpt and it really works!"

Paul Anthony of Full Force says "Guess what's coming to your crib, **Body Sculpt**. Everyone should have a copy."

Sybil, Next Plateau recording artist, says "I'm pleased that women can share in the **Body Sculpt** experience. It's great, it's guaranteed."

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VID-21/Firm Fannies
VID-22/Super Stomachs
VID-23/High Energy Aerobics
VID-201/Vital, Vigorous & Visual

JAZZERCISE
VID-24/Tight & Toned
VID-25/Fit & Physical
VID-202/The Best Yet

CAL DEL POZO
VID-28/Bunnetics

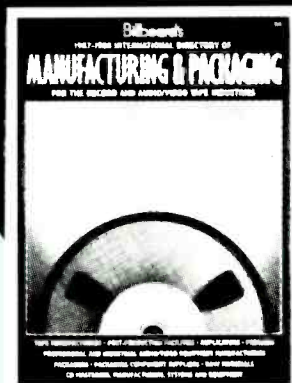
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RCA Studios Getting Major Face Lift

More Film, TV, & Big-Band Biz Courted

BY STEVEN DUPLER

NEW YORK RCA Recording Studios, a landmark facility that houses two of the last orchestra-sized studio rooms in New York City, is undergoing major renovations in order to attract more film-scoring, big-band, and television-commercial business.

Heading up the renovation project is studio consultant Don Frey, who for 25 years was partnered with producer Phil Ramone at A&R Studios here. Frey was brought in just about a year ago, after the Bertelsmann Music Group acquired RCA. At that time, he says, the West German firm was unsure about the future of the recording studios.

"I was looking to get involved in another big room [A&R's large studio no longer exists], and BMG felt the studios had been neglected and weren't bringing in enough business to justify their existence," says Frey. "So I made them an offer—allow me X amount of money to renovate the studios, and I'll use my best efforts to bring in those big-room clients and get the studios back up to speed."

The big Studio A and Studio C rooms continue to host large tracking sessions for clients like Red Seal, CBS Masterworks, Placido Domingo, and others. Film director Spike Lee was in recently also, for 10 tracking dates with an 85-piece orchestra for the score of his new feature film, "School Daze."

It is the postproduction and digital-mastering suites, however, rath-

er than the tracking rooms that generate the bulk of the RCA studio operation's revenues.

The label's vast library is used by such major clients as Reader's Digest and Time-Life, generating considerable revenue for BMG. "The prior indifference on the part of the label to the tracking business has been largely the result of having a very successful postproduction department," Frey says. "Since the acquisition, however, that attitude has changed."

The first phase of the renovation—remodeling and re-equipping Studio C—is already complete. The studio room—which measures 50 feet by 75 feet, with a 25-foot-high "floating" ceiling—is already online and is being booked for work. Frey says that all the old wiring in both the control room and the studio has been ripped out and replaced by high-grade Monster Cable for all cue lines, microphone lines, and monitoring.

In the control room, a new Sony MPX-3000 recording console has been installed. Frey says the board was chosen after RCA technicians determined it was "the quietest console out there." The MPX-3000 also boasts a "true 28dB of headroom per channel," a design feature he says is extremely important when recording orchestras and big bands.

"In a live session with an orchestra, the sound is so big that sometimes things can get away from you," he notes. "It's important to have that extra headroom so that you don't blow a take."

Engineers and producers are of-

fered their choice of tape machines from Studer analog decks to Sony PCM-3324 digital multitracks. The Studio C control room also features an Otari analog 4-track for film scoring work. Power amplifiers are by Bryston, Macintosh, and Hafler.

One thing making Frey's job at RCA a little easier is the cooperation of the recording engineers union. In the past, the facility had not allowed independent engineers to work on projects there, which helped lead to a falloff in business during the past few years.

"Years ago, you had to bring in an RCA engineer to work on a project at this studio," says Frey. "That was fine in the old days, but over the past few years the industry as a whole has shifted much more to using independent engineers. The union's position put RCA Studios out of step with the times."

Now, says Frey, the union has "conceded certain areas of contention that had annoyed outside producers. Indie engineers are welcomed here now, and the union is very much on my side. They didn't want to see the studio closed."

Frey says the next stage of the renovation has yet to be determined, although he notes he would like to restore Studio A and make it "a real showpiece for RCA."

In the meantime, Frey is working on meeting the timetable he and BMG established when he first came aboard. "We're under pressure to get the combined sales of all the rooms to over \$1 million within one year," he says. "Right now, we're at \$500."



Sessions For Cash. Australian tennis star Pat Cash, left, works on an album at Metropolis Audio in Melbourne with producer Mick Cox, center, and engineer Michael Wickow. There is no label deal as yet.

SOUND INVESTMENT

A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

AGFA-GEVAERT INC. has sewn up a major new bulk-tape account: After more than a year of testing and evaluation, **MCA Records** says it is now exclusively using Agfa's PE 649 duplication tape for its front-line cassette releases.

MCA had been a longtime customer of the now-defunct **Capitol Magnetics Products**; since that firm closed its doors several months ago, there had been much industry speculation as to which tape manufacturer would land the plum label account.

"We did all kinds of studies [including] bench tests and listening tests," says **Gene Wooley**, vice president of recording and quality assurance for MCA. "We were looking for a tape that could give us the same response as the digital master. PE 649 simply tested the best."

Andrew Da Puzzo, Agfa's national sales manager, notes that the tape formulation has "met with considerable acceptance" from many major record labels. "The MCA announcement adds credibility to our claims that this duplication formula is the best being made," he says.

The MCA cassettes duplicated on PE 649 are identifiable by the "Hi-Q" logo on the box, Wooley adds.

THE FINAL FRONTIER: The Enterprise in Burbank, Calif., continues to upgrade its already impressive facilities. The studio recently added a Synclavier 8-track direct-to-disk digital recording system to its Synclavier-equipped preproduction control room. The powerful new tool has the potential to be a considerable money saver for clients as well as a tool to enhance creativity, says Enterprise director **Craig Huxley**.

"Its [ability to perform] digital-to-digital transfer to and from the **Mitsubishi** 32-track or 2-track without loss of generation is the ideal time-saver," Huxley says. "There's no rewinding or fast-forwarding delay, so you can get to any section of a project instantly. You can record numerous takes, then splice the pieces together without losing track of, nor in any way damaging, them. This ultimately maximizes freedom for creativity."

For more information, contact the Enterprise at 818-505-6000.

Edited by STEVEN DUPLER

AUDIO TRACK

NEW YORK

AT ROMIL STUDIO, David Morales remixed and worked on additional production of "Burning Love" by **Arts & Crafts**. The tune is scheduled for release on **Profile Records**.

At **D&D**, artist **Philip Turnipseed** worked on dance tracks with engineer **Mike Rogers** and assistant **Kieran Walsh**. Also, **Lewis Algee** remixed tracks with **Dennis Thompson** for an album project.

The **Cars** zipped by **Electric Lady** to work on live remixes for **Westwood One**. The songs included were recorded on tour dates in Columbia, Mo., and Memphis, Tenn. **Joe Barbaria** ran the board with **John Magnusson** assisting. **Luther Vandross** was also in, producing tracks for **Gregory Hines'** CBS album project. Musicians working on the project included **Paul Pesco** (guitar), **Will Lee** (bass), **Jason Miles** (keyboards), and **Cissy Houston**, **Lisa Fischer**, **Kevin Owens**, **Fonzi Thornton**, **Michelle Cobb**, **Tawatha Agee**, and **Paulette McWilliams** (all on vocals). **Paul Brown** was at the board with assistant **Bridget Daly**. And, **David Sanborn** was in to record tracks for a new solo album with producer **Marcus Miller**, who also put down bass tracks on the project. Other musi-

cians involved included **Steve Jordan** (drums), **G.E. Smith** (guitar), **Jeff Miranov** (acoustic guitar), **Jason Miles** (keyboards), and **Richard T.** (piano). **Ray Bardani** guided the controls with assistant **Daly**.

LOS ANGELES

ELUMBA STUDIOS saw **Paul Jackson Jr.** in to complete tracks for his solo debut on **Atlantic**. The first single is expected this month. **Dave Rideau** engineered.

OTHER CITIES

ARDENT STUDIOS IN Memphis saw a visit from producer **Terry Manning**, who put final touches on **George Thorogood's** new album for **Rounder/EMI Records**. **John Kilzer** was in working with co-producers **Keith Sykes** and **John Hampton**. Hampton also engineered on this project, which is Kilzer's debut album for **Geffen**. And, **Michael Anderson** began work on his **A&M Records** album project. Manning produced and engineered.

The **Colin James Band** was at **Criteria** in Miami, working with producer **Tom Dowd**. The **Virgin** project is being digitally recorded by engineer **Simon Pressey**. **Charles Dye** assisted. Also, **Epic's Will To Power** and producer **Bob Rosenberg** worked on tracks with engineer

Mike Couzzi. **Dana Horowitz** and **Mike Spring** assisted. The **Risk** recorded a four-song EP; **Eric Schilling** produced and engineered. Additional engineering was done by **Patrice Carrol-Levinsohn**. The engineers were assisted by **Kurt Berge**.

At **Starlight Sound**, **Richmond, Calif.**, jazz pianist **Denny Zeitlin** worked on tracks for a **Windham Hill** project. Also, new age piano man **Steven Halpern** produced an album for Nigerian artist **Frank Ekeh**. Both projects were engineered by **Bill Thompson**. And **Modern Rocketry** mixed the single "You Wrote The Book Of Love" for **Megatone Records**. The tracks were produced by **Ken Kessie** and **Morey Goldstein**. Kessie engineered.

Musiplex in Atlanta was visited by **Beracah** artist **Candi Staton** and producer **John Sessewell**. **Thom Kidd** ran the controls. Also, **Alfreda Gerald** cut tracks for the **Crossover Music Group**, with **George Pappas** at the console. And **Warner Bros.** held a **George Harrison** listening party on the **Musiplex** sound stage.

Also in Atlanta, **Chrysalis** artist **Midge Ure** was in at **Cheshir** to record bass tracks with **Mark King**, vocalist/bassist of **Level 42**. Kidd engineered. Also, **Linking The Idea** completed tracks for its upcoming album. **Charlie Singleton** produced; **Lewis Turner Padgett** was at the

board.

At **Crawford Post Production**, also in Atlanta, **Cashflow** recorded tracks for a new album. **Larry Blackmon** and **Nathan Leftenant** of **Cameo** produced and **Tom Race** handled engineering and programming duties. **Albert James** assisted.

Russian Hill Recording, San Francisco, was the site of the completion of the musical score to the new **Alex Cox** ("Sid & Nancy" and "Repo Man") film, "Walker." Composer **Joe Strummer** (the **Clash**) worked on the soundtrack, released on **Virgin**. Artist/producer **Roy Rogers** worked on a session with blues men **John Lee Hooker** and **Robert Cray** for an upcoming **Hooker** album. **Samuel Lehmer** was at the controls. The **Beach Boys** did a series of overdubs and mixes. The single "Happy Endings," with **Little Richard** singing lead vocal, is scheduled for release on **Brother Records**. **Terry Melcher** produced the sessions with help from **Bruce Johnston**, **Mike Love**, and **Al Jardine** of the **Beach Boys**. **Keith Wechsler** was recording and mixing engineer. **Lehmer** and **Jeffrey Kliement** assisted.

At **Streetsville Studios**, Chicago, **Jonathan Brandmeier** mixed a music video for club play. He also worked on the single "Nothin' In Mind," produced and arranged by **Justin Niebank**.

VSDA Meet Discusses Deep-Buying Formula

BY CHRIS MORRIS

BURLINGAME, CALIF. A formula for deep buying of new A video titles was among the intelligence offered at the Video Software Dealers Assn. "Financial Planning & Inventory Management Seminar" at the Airport Marriott Hotel here Feb. 23.

For the fourth consecutive year, Harry Landsburg, a partner of the public accounting firm Laventhol & Horwath, conducted the day-long session, which also covered such fiscal areas as rental pricing, the creation of a business plan, cassette depreciation, buying and selling a video store, and working with lenders and accountants.

Landsburg's session, the "Financial Planning & Inventory Management Seminar," was one of two daylong courses in a traveling road show that also features a session on store management. Other regional dates: March 22-23 in Cambridge, Mass.; April 12-13 in Denver; and May 24-25 in St. Louis.

Approximately 50 retailers from the West, most of them representing single-store operations or small

chains, attended the seminar in this San Francisco suburb.

Perhaps the most revealing portion of the program came near day's end, when Landsburg addressed the hot issue of A-title depth as part of a presentation on inventory management.

After accepting a number of suggestions concerning factors that influence the depth of purchase on a title, Landsburg said, "This is hardly an easy thing to do—there are so many factors involved. How do you buy the depth you need without beating up on your budget?"

Introducing his method for gauging A-title depth, Landsburg said, "This is the way to make a somewhat reasonable calculation to manage your depth without killing your cash flow."

Taking "Beverly Hills Cop II" as an example of a full-price A title, Landsburg noted that a wholesale price of \$65 plus \$5 in handling expenses (delivery, packaging, etc.) brings the recovery cost on a cassette to \$70. Thirty-day dating from the distributor is assumed.

At a rental rate of \$3, it would take a video store around 23 turns to recoup the initial investment.

Copy depth is arrived at by dividing the prospective number of customers interested in a title and dividing it by the "rental window"—the period during which a title enjoys its greatest rentability.

In the hypothetical case of "Cop II," Landsburg divided 1,000 potential customers (out of a store's 3,000-customer base) by a 30-day rental window to arrive at a depth of 30 copies.

Assuming that a tape is available 70% of the time, the copies purchased will rent approximately 21 times within the 30-day window—

roughly equivalent to the 23 turns needed to pay off the cassette on the distributor's 30-day deadline.

Landsburg demonstrated that this essentially self-liquidating system also works in a case when more than one major A title is available in a given month.

Addressing the impact of market competition, Landsburg repeatedly pointed out that low-balling rental prices is an ongoing issue that independent retailers should weigh carefully.

"You will hear me say more than once today that this industry is cra-

zy for not raising [rental] prices," he said.

He added, "You get what you pay for—that idea should have carried over significantly into this industry."

Of mass merchandisers and convenience stores who continue to charge \$1 a night, Landsburg remarked, "If their objective is just to shake out the marketplace, they have to be extremely well capitalized. The loyalty they are building is largely price, which in many cases is not loyalty at all.

(Continued on next page)

FOR WEEK ENDING MARCH 12, 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	21	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	3	25	AN AMERICAN TAIL ♦	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	2	72	SLEEPING BEAUTY ♦	Walt Disney Home Video 476	1959	29.95
4	5	128	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
5	8	40	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
6	4	91	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
7	7	19	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
8	6	128	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
9	9	18	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
10	10	123	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
11	12	91	WINNIE THE POOH AND TIGGER TOO ♦	Walt Disney Home Video 64	1974	14.95
12	13	40	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
13	17	40	WINNIE THE POOH AND A DAY FOR EEEYORE	Walt Disney Home Video 65	1983	14.95
14	15	40	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
15	11	100	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
16	20	89	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
17	14	87	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
18	24	51	THE TRANSFORMERS: THE MOVIE ♦	Family Home Entertainment 26561	1986	14.95
19	23	83	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
20	19	18	CHIP 'N' DALE	Walt Disney Home Video 579	1987	14.95
21	16	5	PLUTO & FIFI	Walt Disney Home Video 575	1987	14.95
22	21	33	HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
23	22	58	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
24	RE-ENTRY		RAFFI-A YOUNG CHILDREN'S CONCERT ●	A&M Video 6-21707	1986	19.98
25	25	7	DONALD & DAISY	Walt Disney Home Video 578	1987	14.95

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



Blockbuster Video, which originally set up shop in Dallas, has relocated much of its operations to the Fort Lauderdale, Fla., facility shown above. Despite the move, the chain says that the Dallas office will remain active.

Two HQs Better Than One Blockbuster Keeps Dallas Office

NASHVILLE In spite of the recent move of its corporate headquarters from Dallas to Fort Lauderdale, Fla., the management of Blockbuster Entertainment does not foresee a total shift of company operations to the Florida city.

According to Don Smiley, Blockbuster's director of merchandising, the giant video rental chain made the move to Fort Lauderdale because "the acquiring side of the company was here already." The reference is to Blockbuster's chairman and CEO H. Wayne Huizenga, the waste-disposal tycoon who gained control of the company in 1987. Several executives who worked for Huizenga's waste-management firm now hold

governing posts at Blockbuster.

Smiley says the chain's marketing, franchising, and finance operations now reside in the Fort Lauderdale headquarters, while distribution, purchasing, and all computer functions remain in Dallas. He adds that Dallas' more geographically central location makes it preferable to Fort Lauderdale for distribution. "It's highly unlikely these [operations] would move from Dallas," Smiley adds.

Including its recent purchase of the Video Library chain (Billboard, Feb. 27), Blockbuster has 122 company-owned outlets, plus an additional 71 franchised locations.

EDWARD MORRIS

Del. Court Backs Dealers In Suit Over Adult Vids

DOVER, DELAWARE The Delaware Supreme Court ruled recently that videocassette stores that carry X-rated titles need not have a special state license to operate unless there is evidence the store will promote obscenity and prostitution.

The state's highest court ruled that regulations in the state's Adult Entertainment Establishment Act that restrict X-rated movie houses, bookstores, and massage parlors do not apply to stores that carry X-rated videos along with a wide variety of other rental videos unless the X-rated videos are viewed on the stores' premises.

The decision came in a suit brought by three video-store owners against the town of Ocean View, Del., where officials denied the store owners permission to open their outlets. The town officials maintained that their decision was legal because the rental of X-rated videos would account for 25% of the retailers' trade.

MAURIE H. ORODENKER

N.J. Sen. Panel: No 'R' Vids For Kids Under 17

TRENTON N.J. The New Jersey Senate's Law, Public Safety, and Defense Committee has unanimously approved legislation that would prohibit children younger than 17 from buying or renting R-rated videocassettes.

The move was a defeat for members of the video industry, who are lobbying against the proposal. The measure now goes to the full Senate for debate and a vote.

Video-industry lobbyists say the legislation is unnecessary, intrusive, and probably unconstitutional. Video retailers who testified before the Senate committee said they do not allow children to rent or buy adult videos without express parental consent.

MAURIE H. ORODENKER

DEEP-BUYING FORMULA

(Continued from preceding page)

"At the \$2 [per night] end, you can certainly continue to go . . . but what you have to do is supplement the income" with revenues from concessions and other ancillary products, he added.

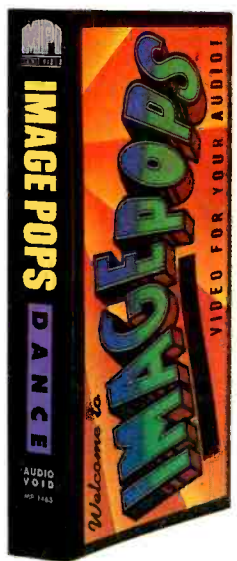
Ultimately, he said, "\$3 a night makes more sense," since it allows for more in-store marketing and promotions.

Landsburg's presentation also recapitulated information on tax reporting of videocassette depreciation (Billboard, May 30) and the valuation of a video store for sale or purchase (Billboard, Sept. 12).

A NEW PROGRAMMING REVOLUTION IN HOME VIDEO... VIDEO FOR YOUR AUDIO!

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Color and Black & White
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At ONLY
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Sugg Retail

IMAGE POPS, the exciting video collection from Millennium Films, Inc. in association with MPI Home Video, is a one-of-a-kind concept that lets viewers sync up their library of records, tapes or CDs to six fun-filled programs. Bolstered by a national advertising and publicity campaign, consumer contest, and high-impact packaging, IMAGE POPS will be a favorite collectible for your retail customers. And who can blame them! IMAGE POPS is...

- **timeless**
With its diverse categories and nostalgic themes, IMAGE POPS will continue to be a favorite for years to come.
- **highly repeatable**
Because IMAGE POPS lets the user control the audio, the experience is different every time — a retailer's dream of repeat sales and rentals.
- **a collectible**
With the many categories of IMAGE POPS, video lovers of all ages will want to collect the entire set for parties, home enjoyment, and their own video libraries.
- **priced to sell**
At \$14.95, IMAGE POPS won't stay on the shelves for long.

The continuing series of IMAGE POPS is available through MPI Home Video. Please call: 1-800-323-0442. (Inside Illinois: (312) 687-7881)

Preorder date: March 14, 1988
Street date: March 30, 1988

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HOME VIDEO

An MPI Home Video Release
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Watch for specially designed **IMAGEPOPS** countertop displays in full color!



The five "prepaks" of compact disks that PolyGram has prepared for video stores will ship in an assembly-ready, countertop-display piece.

PolyGram CD Prepaks Target Video Outlets

BY BRUCE HARING

NEW YORK PolyGram Records has introduced a compact disk promotion aimed at video- and book-store patrons, offering retailers five different categories of "prepaks" that will ship complete with a fully-assembled counter display.

The prepaks, which include some of the label's most popular titles, will be made available to video and book outlets, as well as other alternative stores that do not have CD sales experience, says Jim Urie, the senior vice president of sales and branch administration.

PolyGram branches are accepting preorders for the product until March 18, with shipping slated for the week of April 11th. Thus, it will assemble quantities for each prepak according to actual demand.

Urie says these packages will only be sold to video distributors. Video or book stores cannot order the goods directly from PolyGram.

Urie says the increasing commitment that major video distributors like Ingram, Schwartz Bros., Commtron, and Baker & Taylor have shown to the CD format, along with the mounting interest expressed by video stores, prompted this program.

According to Urie, the display piece is designed to meet the needs of the targeted stores. He says a frequent comment from video dealers who have examined diversifying into CDs is that they do not have fixtures to accommodate the product.

Assembling the special counter display is an "idiot-proof" process, Urie claims. Set-up requires retailers to remove the display from the carton, place it on the counter, and begin selling. Each display will hold 60 titles, running 20 deep in three slots.

The distributor's wholesale cost for full-price pop and classical prepaks is \$618—a 6% discount on the usual cost of PolyGram's full-list classics. Midline selections of pop,

(Continued on page 46)

STOCK UP ON TWO BIG RELEASES: RENTAL

MOLLY RINGWALD ROBERT DOWNEY



TWENTIETH CENTURY FOX PRESENTS THE PICK-UP ARTIST MOLLY RINGWALD · ROBERT DOWNEY · DENNIS HOPPER · DANNY AIELLO AND HARVEY KEITEL
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THE PICK-UP ARTIST. LESS THAN ZERO.

Two movies with appeal for your 14 to 25 year old customers, a group that rents a per-customer average of almost nine video-cassettes a month—that's 40% more cassettes than any other age group.

Starring Robert Downey Jr., Andrew McCarthy and Jami Gertz, LESS THAN ZERO is the story of a group of kids who have everything—except happiness.

Also starring Robert Downey, along with Molly Ringwald, THE PICK-UP ARTIST tells what happens when a make-out master meets his match. It's a story of winning—against all odds.

We're supporting both titles with a comprehensive advertising campaign and P.O.P. sure to attract attention in-store.

LESS THAN ZERO. THE PICK-UP ARTIST. Two sides of today. Two new video releases today's young video renters will want to take home. Order your copies today.

AVAILABLE ON VIDEOCASSETTE

STREET DATE: APRIL 14th.

Cat. No. 1529

VIDEO RELEASES

WINNERS FOR THE HOT YOUTH MARKET!

Symbols for formats are
 ◆ = Beta, ♥ = VHS, and ♣ = LV.
 Where applicable, the suggested
 list price of each title is given;
 otherwise, "no list" or "rental"
 is indicated.

BOMB AT 10:10
 George Montgomery
 ◆♥ Video Treasures/\$9.98

DERANGED
 James Gillis, Jane Hamilton
 ◆♥ Republic/\$79.95

FLESH
 Joe Dallesandro, Geraldine Smith, Patti
 D'Arbinville
 ◆♥ Paramount/\$59.95

FREEDANSE II
 Exercise
 ◆♥ MTI/\$29.95

GREAT EXPECTATIONS
 John Mills, Alec Guinness, Valerie
 Hobson
 ◆♥ Paramount/\$19.95

HAMLET
 Laurence Olivier, Eileen Herlie, Jean
 Simmons
 ◆♥ Paramount/\$19.95

HEAT
 Joe Dallesandro, Sylvia Miles
 ◆♥ Paramount/\$59.95

THE IMPORTANCE OF BEING EARNEST
 Michael Redgrave, Edith Evans,
 Margaret Rutherford
 ◆♥ Paramount/\$19.95

THE INTRUDER
 Jean-Louis Trintignant
 ◆♥ VidAmerica/\$59.98

MUTUAL RESPECT
 Lloyd Bridges, Beau Bridges
 ◆♥ Video Treasures/\$9.98

MY LIFE AS A DOG
 Anton Glanzelius, Tomas von Bromssen,
 Anki Liden
 ◆♥ Paramount/\$79.95

A NIGHT TO REMEMBER
 Kenneth More, David McCallum, Honor
 Blackman
 ◆♥ Paramount/\$19.95

NO ROOM TO RUN
 Paula Prentiss, Richard Benjamin
 ◆♥ Video Treasures/\$9.98

ODD MAN OUT
 James Mason, Kathleen Ryan, Robert
 Newton
 ◆♥ Paramount/\$19.95

ROLLING VENGEANCE
 Ned Beatty, Don Michael Paul, Lawrence
 Dane
 ◆♥ Charter/\$79.98

STREET LAW
 Franco Nero, Barbara Bach
 ◆♥ VidAmerica/\$59.98

TRASH
 Joe Dallesandro, Holly Woodlawn, Jane
 Forth
 ◆♥ Paramount/\$59.95

THE WEST OF THE IMAGINATION
 Documentary
 ◆♥ Kultur/\$29.95/each

THE WOMEN'S CLUB
 Michael Pare, Maud Adams, Eddie Velez
 ◆♥ Lightning/\$79.98

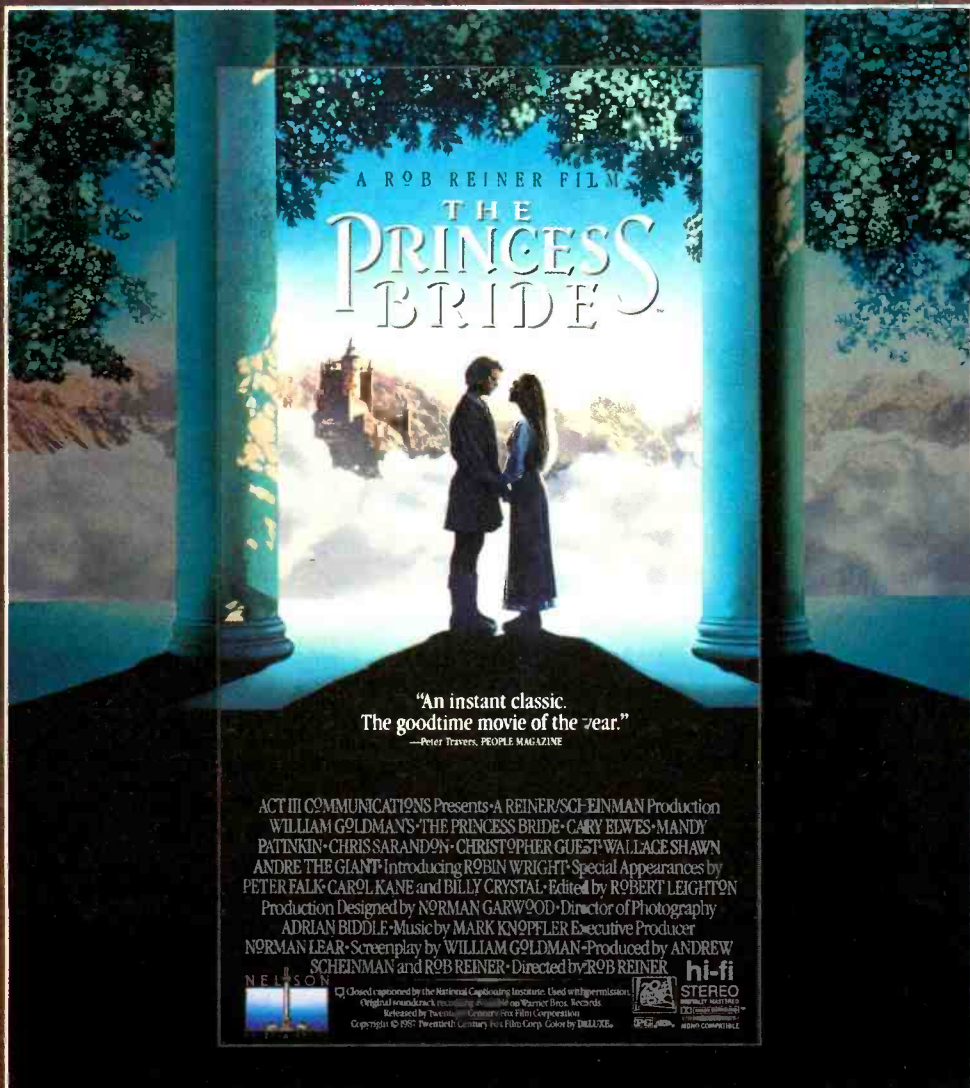
To get your company's new video releases
 listed, send the following information—title,
 performers, distributor/manufacturer,
 format(s), catalog number(s) for each for-
 mat, and the suggested list price (if none,
 indicate "no list" or "rental")—to
 New Releases, Billboard, 1515 Broadway,
 New York,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



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 trademark of CBS Records Canada Ltd. used under license. FOX is a
 trademark of Twentieth Century Fox Film Corporation used under license.

Cat. No. 1649

**Lorimar hopes to
 put the romance
 back into home video
 with its new Double
 Feature Romance line
 ... see page 37**



SHRIEKING EELS. TORTURE.
 SWORDFIGHTS. THE PIT OF DESPAIR.
 THE CLIFFS OF INSANITY.
 DATING SURE WAS TOUGH
 ONCE UPON A TIME.

It's a bent fairy tale. Complete with all the fencing, fighting, chases, escapes, and silly accents you'd expect. Plus one or two complete zingers only Rob Reiner (director of "The Sure Thing," "Stand By Me," and "This Is Spinal Tap") could dream up. Roger Ebert calls it: "One of the funniest and most charming comedies I've seen in a long time. Two big thumbs up!" Joel Siegel, of ABC-TV, enthuses: "It's thrilling, exciting, very funny and absolute magic. Don't miss it!" The Princess Bride. It's no longer long ago and far away. In fact, it's now available **NELSON™** on videocassette and laser videodisc.



AVAILABLE ON VIDEO CASSETTE AND LASER VIDEO DISC MARCH 30 1988.

ARTWORK AND DESIGN © 1988 NELSON ENTERTAINMENT INC.

POLYGRAM PREPAKS

(Continued from page 44)

jazz, and classical titles will wholesale for \$420. The display piece, which Urie estimates to be a \$5 value, is included at no extra charge.

Middle-of-the-road and country categories may be added to the prepak selections if sales on these initial packages are successful, Urie says.

Selections available in the full-price pop prepaqs include titles from Bon Jovi, John Cougar Mel-

Each display will hold 60 titles, running 20 deep in three slots

lencamp, Robert Cray, and Def Leppard. Full-price classical prepaqs feature Vladimir Horowitz, John Williams & the Boston Pops, and Luciano Pavarotti.

The pop midline has a heavy representation of classic rock, including offerings by the Bee Gees, Cream, and Kool & the Gang. The jazz package includes titles from Chuck Mangione, Charlie Parker, and Sarah Vaughn.

All of the prepak product represents "universal, safe sellers," according to Urie.

Mom-and-pop record stores in need of fixtures need not apply for the new prepaqs, Urie says. Instead, PolyGram is targeting shops that have not yet tapped the CD market.

"We're very interested in bookstores," he said. "Book readers will buy jazz and classical CDs. We want them to see [the display] once they're at the counter with their credit cards out."

He adds that since Ingram operates a large book distributor, the Nashville-based wholesaler could help place its prepaqs at such outlets. Other video distributors also sell bookstore accounts.



Zenith's 845-512 care kit for compact VHS camcorders.

Camcorder-Care Kit

Zenith is marketing a compact-VHS-camcorder-care kit that is packaged in a reusable "library" case.

Included in the Model 845-512 package is a lens-care kit, a tape-head-cleaning unit, and a blank compact-VHS tape. The container doubles as a case that holds eight tapes.

The suggested retail price is \$39.95.

TOP VIDEOCASSETTES RENTALS™

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	5	PLATOON	★★ NO. 1 ★★ Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R
2	2	7	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
3	3	4	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R
4	4	5	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R
5	5	5	LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13
6	6	3	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R
7	7	6	DRAGNET	Universal City Studios MCA Home Video 45030	Dan Aykroyd Tom Hanks	1987	PG-13
8	11	2	SPACEBALLS	MGM/UA Home Video M90179	John Candy Rick Moranis	1987	PG
9	9	10	ROXANNE ♦	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG
10	8	17	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R
11	NEW ▶		THE BIG EASY	Kings Road Entertainment HBO Video 0052	Dennis Quaid Ellen Barkin	1987	R
12	10	10	THE SECRET OF MY SUCCESS	Universal City Studios MCA Home Video 80637	Michael J. Fox	1987	PG-13
13	12	15	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R
14	NEW ▶		REVENGE OF THE NERDS II: NERDS IN PARADISE	CBS-Fox Video 1514	Robert Carradine	1987	PG-13
15	13	9	THE BELIEVERS	Orion Pictures HBO Video 0034	Martin Sheen	1987	R
16	NEW ▶		NADINE	CBS-Fox Video 3841	Kim Basinger Jeff Bridges	1987	PG
17	14	3	JAWS THE REVENGE	Universal City Studios MCA Home Video 80723	Lorraine Gary Michael Caine	1987	PG-13
18	17	15	HARRY AND THE HENDERSONS ♦	Amblin Entertainment MCA Home Video 80677	John Lithgow	1987	PG
19	15	10	SUMMER SCHOOL	Paramount Pictures Paramount Home Video 1518	Mark Harmon	1987	PG-13
20	16	10	THE FOURTH PROTOCOL	Lorimar Home Video 320	Michael Caine Pierce Brosnan	1987	R
21	20	9	HOLLYWOOD SHUFFLE ♦	Samuel Goldwyn Virgin Vision 70032	Robert Townsend	1987	R
22	18	17	TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	R
23	19	22	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13
24	27	2	DISORDERLIES	Warner Bros. Inc. Warner Home Video 11752	The Fat Boys	1987	PG
25	22	3	IN THE MOOD	Lorimar Home Video 475	Patrick Dempsey Talia Balsam	1987	PG-13
26	21	6	BACK TO THE BEACH	Paramount Pictures Paramount Home Video	Frankie Avalon Annette Funicello	1987	PG
27	28	3	THE BUDDY HOLLY STORY	RCA/Columbia Pictures Home Video 6-20801	Gary Busey	1978	PG
28	24	22	ANGEL HEART ♦	IVE 60460	Mickey Rourke Lisa Bonet	1987	NR
29	25	13	GARDENS OF STONE	Tri-Star Pictures CBS-Fox Video 3731-80	James Caan Anjelica Huston	1987	R
30	23	24	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG
31	34	17	PROJECT X	CBS-Fox Video 1592	Matthew Broderick	1987	PG
32	32	6	LADY BEWARE	IVE 63753	Diane Lane Michael Woods	1987	R
33	36	9	HOUSE II: THE SECOND STORY	New World Entertainment New World Video A87002	Arye Gross	1987	PG-13
34	31	23	BLIND DATE ♦	Tri-Star Pictures RCA/Columbia Home Video 6-20822	Kim Basinger Bruce Willis	1987	PG-13
35	33	2	THE CURSE	Media Home Entertainment M590	Wil Wheaton Claude Akins	1987	R
36	30	10	MASTERS OF THE UNIVERSE	Cannon Films Inc. Warner Home Video 37073	Dolph Lundgren Frank Langella	1987	PG
37	29	2	HE'S MY GIRL	IVE 62970	David Hallyday T.K. Carter	1987	PG-13
38	37	20	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G
39	26	15	EXTREME PREJUDICE	IVE 62178	Nick Nolte Powers Boothe	1987	R
40	38	2	THE MONSTER SQUAD	Tri-Star Pictures Vestron Video 6014	Andre Gower Robby Kiger	1987	PG-13

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

VIDEO RETAILING



One Way In. Sean Young, star of the HBO Video title "No Way Out," drops by one of New Video's Manhattan stores. Pictured, from left, are Tracy Dolgin, HBO Video vice president of marketing, sell-through feature films/new product programming; Steve Savage, president and co-owner of the New Video chain; Young; Michael Pollack, New Video co-owner and vice president; Eric Kessler, HBO vice president of marketing, new releases/feature films; and Steve Zales, marketing manager for HBO Video. (Photo: Rick Segal)

New York's Hotline: 'Like A Video Store On Wheels'

BY JIM BESSMAN

NEW YORK Combining its co-owners' previous experience in traditional video retailing and a messenger-service operation, Hotline Video hopes to become Manhattan's first video dealer that delivers to business offices.

Hotline, scheduled to open for business soon, will offer any office worker located south of 57th Street rental tapes at \$4.99, the one-night fee that includes delivery and next-day-pickup charges. The service will specialize in new releases, hit titles, and adult videos.

"Our research indicates that 80% of rentals concentrate on 20% of the titles and that those are mainly new releases and adult," says Hotline co-owner Bill Blake, who founded Millimeter Magazine and has also produced such films as "Rhine-stone" and the upcoming horror flick "Pumpkinhead." In 1970 he launched a then-novel bicycle/motorcycle messenger service in New York. His Hotline partner, Steve Manacker, is co-founder of the national franchise chain Video Connection.

"We're kind of like a video store on wheels," says Blake. "Customers can call before noon and get the tapes they want delivered to them before 5 p.m., when people start going home. And if [the title they want] is all out, they can reserve it for the next day."

To ensure that most customers get same-day service, Blake is buying deep into his new-release product—as many as 150 copies of each of the 20 new release/hit video titles initially stocked. Hotline also starts up with 150 recent "classics," including "The Godfather," "Top Gun," and "Lethal Weapon"; 200 older classics; 150 X-rated films; and 100 children's cassettes. Black says this last genre will be another Hot-

line priority.

"I don't believe in the video store anymore," he says. "They concentrate on quantity of [individual film] titles, when the idea is to get you the film you want when you want it. Otherwise you go to the store for a new release like 'RoboCop' and it's out, so you're stuck with 'Howard The Duck' or some other film you don't really want to see."

To make the Hotline concept work, Blake is relying on his former messenger-service-company partner, who now heads an association of messenger services and can supply him with what Blake calls "unlimited" access to messengers. "It's different than a messenger service in that it's not an immediate pickup, but more like [United Parcel Service]. We break down our delivery area into zones so our deliveries can truck bulk tapes to their zones between 1 [p.m.] and 5 [p.m.]. The messengers get a flat fee per tape but have to (deliver) a large amount of tapes per area to make it worth their while as well as ours."

Blake has yet to begin advertising, but he claims that advance word of Hotline's service already has the company's phone ringing off the hook. "I'm a prime example of a couch potato, and this is something I've dreamed of," he says.

Hotline hinges on credit-card-guaranteed transactions. It offers a \$5.99 rate for weekend rentals and a \$3.99 fee for a second rental.

Blake says a catalog of new releases will be made available to his clients monthly.

Canadian dealers band together to form trade group ... see page 37

CSN Shifts Emphasis To Popular College Acts

BY JIM BESSMAN

NEW YORK College Satellite Network is shifting away from the album rock and top 40 acts that have dominated its programming, moving instead toward acts that are strong at the college radio level, such as Flesh For Lulu and Gene Loves Jezebel.

The direct-broadcast satellite-delivered video service, which distributes music programming to more than 600 colleges nationwide

as part of a package containing political, health-related, and other material, is presenting three British acts from the Beggars Banquet label in a March 16 live concert broadcast from the Univ. of Florida at Gainesville. The acts are Flesh For Lulu, Love & Rockets, and Gene Loves Jezebel.

"This is the first time we've picked acts to showcase whose base is predominantly college radio," says Jim Thompson, CSN's director of special projects, noting

that the three acts are among the top-charting "college acts" in the country.

"Before, we've featured album rocks groups like Georgia Satellites, Fabulous Thunderbirds, and Omar & the Howlers, or else we've tried top 40 acts like Berlin and John Parr," continues Thompson. "But some of our concert audiences have been less than enthusiastic, so now the idea is to look at college radio, which programs new and alternative acts."

Thompson says CSN plans to utilize college radio more to "drive" its audience. Hence, the service is making media buys worth approximately \$5,000, including ads in college radio journals and tip sheets as well as campus newspapers.

Thompson says CSN is also providing posters and ad slicks bearing a toll-free phone number to call for further information on the concert special. Geffen is also sending out its own posters.

"The plan is for college radio to get the idea from different approaches besides just mail and phone contacts," says Thompson. He says that the various promotional efforts will augment CSN's on-campus promo reps, who are "generally not music people."

Thompson says he hopes CSN's new musical direction will make la-

the way they frequently use MTV in jointly producing live videoclips from such sources as concerts at New York's Ritz nightclub.

Thompson says that initial response to the forthcoming concert event indicates CSN is "now on the right track." He says CSN's fifth and final music event of the '87-'88 school year, to be held April 8, will also feature college-oriented artists, including Joe Carrasco.

Mark Ghuneim, director of national press and video for Beggars Banquet's U.S. office, sees the CSN involvement as an integral part of his label's music video promotional efforts. He stresses that visual image is key to Beggars Banquet's acts.

"[This show] is pretty much an exclusive Beggars Banquet/CSN broadcast," says Ghuneim, noting that Love & Rockets will appear via concert footage taped by the California Music Channel at the group's most recent Los Angeles tour stop.

VIDEO TRACK

NEW YORK

"IT'S SHOWTIME At The Apollo," a weekly one-hour television show shot at the Apollo Theatre in Harlem, has 13 new shows in the works. The variety program, directed and produced by Don Weiner, will feature appearances by Lisa Lisa & Cult Jam and Brenda Russell on March 19 and Salt-N-Pepa and Angela Winbush on March 23. The co-executive producers of the program are Bob Banner and Percy Sutton. David Harding is the executive in charge of production. Video Transitions Inc. in Los Angeles provides editorial services for the show.

In postproduction at Picture Vision is Whitney Houston's video for "Where Do Broken Hearts Go?" Directed by Peter Israelson and lensed by Victor Hammer, the clip was produced by Jon Small. The executive producer was Steven Saporta.

George Harrison's video for "When We Was Fab" was produced by Lexi Godfrey for Media Lab. Ringo Starr guests.

"Crockett's Theme" by MCA's Jan Hammer was directed by Kathy Dougherty and produced by Joel Hinman. Lensed by Paul Cameron at Wave Hill—Mark Twain's old estate in the Bronx—the clip features

actors Nic Andrews and Audrey Matson. Margot Francis performed off-line editing at Chromavision, and Chris Hengeveld was on-line editor at National Video.

LOS ANGELES

DIANE KEATON directed Belinda Carlisle's video for "I Get Weak," the second single from her first MCA album, "Heaven On Earth." Dan Hailey lensed the project at S.I.R. Art direction was by Nick Rafter. Produced by Joe Kelly and Tim Clawson for Limelight, the video was edited by Charlie Randazzo and transferred at Encore Video.

The Bodeans' video for "What It Feels Like" was directed by David Hogan. Lensed by Mark Plummer in downtown Los Angeles, the clip was produced by Eric Liekefet for Limelight. Alex McDowell was art director for the Warner/Slash act.

GMT Studios has promoted Michael R. Dougherty to general manager. Gary Sinardi has joined GMT as VP of sales and marketing.

OTHER CITIES

MEMBERS OF Martini Ranch, a new group signed to Sire, were recently at the Veluzet Ranch in Newhall, Calif., for production of their *(Continued on next page)*

NEW VIDEOCLIPS

This weekly listing of new videoclips 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.

BROWMARK

Next Time
Meant To Be/Motown
Craig Sinard/Rice & Sinard, Inc.
Craig Rice

RODNEY CROWELL & ROSANNE CASH

It's Such A Small World
Diamonds & Dirt/Columbia
Joanne Gardner, Rosanne Cash
Edd Griles

GEORGIO

Bed Rock
Sexappeal/Motown
Mickey Shapiro, M.J. Lloyd/M.R.S. Enterprises
Martin Pitts

STACY LATTISAW

Every Drop Of Your Love
Personal Attention/Motown
Sherry Virsen/Ruby Rae Films
Dawn Renee Jones

JIMMY LIFTON

Touching You At Night

of Mystics/Orphan/Profile
Orphan Eyes
Jimmy Lifton

BILL NUNLEY

I'll Know The Good Times
Canney
Mary Matthews/Studio Productions
Mac Bennett

O'KANES

One True Love
Tired Of The Runnin'/Columbia
Joanne Gardner, Rosanne Cash/Acme Pictures
Bill Pope

SMOKEY ROBINSON

Love Don't Give No Reason
One Heartbeat/Motown
Lisa Hollingshead/Propaganda Films
Nigel Dick

SURF PUNKS

Shark Attack
Locals Only/Restless
Dennis Dragon/60/40 Company
Dennis Dragon

TSOL

Hit And Run
Hit And Run/Enigma
Claude Gaignaire, Emmanuel Mairesse/I/O Productions
Emmanuel Mairesse, Laurent Basset

RICKY VAN SHELTON

Life Turned Her That Way
Wild Eyed Dream/Columbia
James V. Carlson/Studio Productions
Jim May

YOU

Passion City
You/Orphan/Profile
Orphan Eyes
Jimmy Lifton

THE EYE



by Steven Dupler

HEAVEN CAN'T WAIT: PolyGram is appealing to the industry's sweet tooth in promoting the new Godley & Creme single, "A Little Piece Of Heaven," from the duo's "Goodbye Blue Sky" album. The video was serviced to video programmers March 4. At the same time, a promotional mailing of VHS copies of the clip went out to key retailers, radio programmers, video shows, and press outlets. These videocassettes contain a coupon redeemable at any participating grocer for a free box of Carnation's Heaven ice cream bars. Adult contemporary radio stations received the single March 4; PolyGram's Randy Roberts says the single goes to top 40 stations about April 8. Roberts says G&C are a major priority for PolyGram now, and he notes that a "video profile" long-form is being readied to "illustrate the depth and diversity" of the two audio/video pioneers.

WESTERN BEAT: "Alternate Beat," the Ohio-based one-hour weekly alternative-music-and-interview cable TV show, is now available for the first time on the West Coast. The show has just been picked up by Viacom of San Francisco; in the process, it has gained access to 112,000 subscribers. "Beat" continues to be seen on Manhattan Cable in New York and on Adelphia, Cablevision, Continental, and Viacom systems in northern Ohio.

"Alternate Beat" is currently in its third season of production. The most recent segment featured videos by Tom Waits, Willie DeVille, Guadalcanal Diary, the Smiths, and Hollywood Beyond, among others. For information on programming, contact producer John Latimer at 216-974-9100.

GOOD DEEDS: Maxell Corp. of America is the corporate underwriter for the current MTV/Students Against Multiple Sclerosis program, running on more than 200 college campuses through April 30.

College students participating in the campaign can choose from a variety of fund-raising events, including something called the Rockalike competition, in which students perform lip-synced imitations of rock stars, and a Skip-A-Meal For MS program, in which students donate the cost of a skipped meal to help fight the disease.

MTV is heavily tied into the campaign. Entries in the

Rockalike competition, recorded on Maxell tape, will go up against one another in a regional video competition. The winners then compete in the national contest—to be broadcast as part of MTV's "Spring Break" and "School's Out Weekend" programming, with the finalists' clips broadcast on the 24-hour-a-day music channel. The "School's Out Weekend" will be taped by MTV on location at the college that raises the most money to fight MS.

THE GOSPEL TRUTH: Peter Baron (and anyone else trying to track down gospel video outlets), we hope you're paying attention. Steve and Ian Thompson of La Crescenta, Calif., have written to "open the Eye" to a couple of these shows. According to the Thompsons, Trinity Broadcasting Network, based in Anaheim, Calif. runs a half-hour show called "Real Videos," which airs at 2 a.m. EST on Sundays. Stations carrying the program include channels 40 in L.A., 58 in Dallas, 14 in Houston, 54 in New York, 45 in Miami, and many more.

The Thompsons also inform us about the satellite-delivered six-hour-a-day Gospel Music Network, based in Albuquerque, N.M., 1-800-522-5131. Thanks for the info.

CRADLE TO GRAVE: Hit Video USA is banging Epic act the Godfathers' new single, "Birth School Work Death," pretty hard. In fact, the Houston-based national video outlet recently held a Birth School Work Death Weekend, during which the video for the single was played once every hour for two days. That's a lot of Godfathers. Epic provided album giveaways as well.


CENTER STAGE FOR SAX MAN: Jazz saxophonist Michael Pedicin Jr. is stepping out into the limelight after filling sideman slots for artists like David Bowie, Dave Brubeck, and Dionne Warwick. His new Optimism Records release, "City Song," is charting among Billboard's Top Contemporary Jazz Albums, and he was set to host VH-1's "New Visions" program on Sunday (6). Pedicin will demonstrate the chops that made him one of the most sought-after sessioners during the heyday of the Philadelphia soul sound, performing two tracks from his album live on the program.

LAST WORD: Geffen's Robbie Robertson does it again, with the Martin Scorsese-directed video to "Somewhere Down The Crazy River." The clip is elegant and simple, with Robertson playing to the camera while intoning the mostly spoken vocals in front of slowly shifting colored backdrops. Sammy BoDean shares the vocal spotlight, and Lone Justice front woman Maria McKee wrestles in a pretty steamy clinch with Robertson as the action fades. The Eye's pick of the week.

Billboard THE CLIP LIST™

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

VIDEO MUSIC



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Big Pig, Breakaway
Eurythmics, You Have Placed A Chill In My Heart
Bonnie Hayes, Soul Love
Kingdom Come, Get It On
The Kinks, The Road
Marilyn Martin, Possessive Love
Noiseworks, Take Me Back
The Radiators, Suck The Head
R.E.M., Finest Worksong
Jody Watley, Some Kind Of Lover
Danny Wilde, Time Runs Wild
Mike Oldfield, Magic Touch-Brkthrh Video

SNEAK PREVIEW

Aerosmith, Angel
Robert Plant, Heaven Knows
Whitesnake, Give Me All Your Love

HEAVY

Terence Trent D'Arby, Wishing Well
Rick Astley, Never Gonna Give You Up
Michael Bolton, (Sittin' On) The Dock Of The Bay
Belinda Carlisle, I Get Weak
Paul Carrack, Don't Shed A Tear
Cher, I Found Someone
Def Leppard, Hysteria
Foreigner, Say You Will
Debbie Gibson, Out Of The Blue
George Harrison, When We Was Fab
INXS, Devil Inside
Michael Jackson, Man In The Mirror
Kiss, Reason To Live
Richard Marx, Endless Summer Nights
John Cougar Mellencamp, Check It Out
George Michael, Father Figure
Pet Shop Boys, What Have I Done To Deserve This
David Lee Roth, Just Like Paradise
Sting, Be Still My Beating Heart
White Lion, Wait

ACTIVE


AC/DC, Heat Seeker
Icehouse, Electric Blue
So, Are You Sure
Rick Springfield, Rock Of Life
Tami Show, She's Only Twenty
George Thorogood, You Talk Too Much

BUZZ BIN

The Cure, Hot Hot Hot
Midnight Oil, Beds Are Burning
Sinead O'Connor, Mandinka
The Church, Under The Milky Way
Simon F., New York Girl
Bryan Ferry, Kiss And Tell
Lita Ford, Kiss Me Deadly
The Godfathers, Birth, School, Work, Death
Guns N' Roses, Welcome To The Jungle
Jerry Harrison, Rev It Up
L.L. Cool J, Going Back To Cali
Los Lobos, One Time, One Night
Billy Ocean, Get Outta My Dreams...
Scarlett & Black, You Don't Know
Henry Lee Summer, I Wish I Had A Girl

BREAKOUTS

The Alarm, Presence Of Love
Balaam And The Angel, I Love The Things...
BoDeans, Dreams
John Brannen, Desolation Angel
Broadcasters, Down In The Trenches
The Connells, Over There
Echo And The Bunnymen, Bedbugs And Ballyhoos
Flesh For Lulu, Postcards From Paradise
Kane Gang, Don't Look Any Further
Pepsi & Shirie, All Right Now
Platinum Blonde, Fire
Aztec Camera, Dee And Tall And Wide
Dan Reed Network, Ritual
Ryuichi Sakamoto, Risky
Sisters Of Mercy, This Corrosion
3, Talkin' Bout
Underworld, Underneath The Radar
David Wakeling, She's Having My Baby
Wax UK, Bridge To Your Heart
Wendy & Lisa, Honeymoon Express



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Pebbles, Girlfriend
Toto, Pamela

NOUVEAUX

10,000 Maniacs, Like The Weather

POWER


Louis Armstrong, What A Wonderful World
Rick Astley, Never Gonna Give You Up
Michael Jackson, Man In The Mirror
George Michael, Father Figure
Billy Ocean, Get Outta My Dreams...

HEAVY

Michael Bolton, (Sittin' On) The Dock Of The Bay
Expose, Seasons Change
George Harrison, When We Was Fab
Gladys Knight & The Pips, Love Overboard
Patrick Swayze, She's Like The Wind
James Taylor, Never Die Young

MEDIUM

Breeze, Hands To Heaven
Earth, Wind & Fire, Thinking Of You
Bryan Ferry, Kiss And Tell
Elton John, Take Me To The Pilot
Barry Manilow, Hey Mambo
Dave Mason & Phoebe Snow, Dreams I Dream
Alexander O'Neal/Cherelle, Never Knew Love...
Smokey Robinson, Love Don't Give No Reason
Scarlett & Black, You Don't Know
Swing Out Sister, Twilight World
View From The Hill, No Conversation



BLACK ENTERTAINMENT TELEVISION

14 hours daily
4217 Wheeler Ave., Alexandria, VA 22304

ADDS


Jermaine Stewart, Say It Again
Ruffin & Kendrick, One More For The Lonely Hearts
Dianne Reeves, Better Days.

HEAVY

Morris Day, Fishnet
Alexander O'Neal/Cherelle, Never Knew Love...
Earth, Wind & Fire, Thinking Of You (Remix)
Jody Watley, Some Kind Of Lover
Angela Winbush, Run To Me
George Michael, Father Figure
Shanice Wilson, No Half Steppin'
Michael Jackson, Man In The Mirror
Stacy Lattisaw, Every Drop Of Your Love
Terence Trent D'Arby, Wishing Well
da'Krash, Wasn't I Good To Ya

MEDIUM

Miki Howard & Gerald LeVert, That's What Love Is
E.U., Da Butt
M/A/R/R/S, Pump Up The Volume
Chris Jasper, Superbad
The Jets, Rocket 2 U
Pebbles, Girlfriend (Remix)
Deja, That's Where You'll Find Me
The Fit, Just Havin' Fun
Rebbie Jackson, Plaything
L.L. Cool J, Going Back To Cali
Pointer Sisters, He Turned Me Out




THE NASHVILLE NETWORK

Five 1/2-hour shows weekly
2806 Opryland Dr., Nashville, TN 37214

CURRENT

Jerry Cooper, Code Of Honor
Marty Haggard, Trains Make Me Lonesome
Billy Joel Royal, I'll Pin A Note On Your Pillow
Holly Dunn, Strangers Again
Alabama With K.T. Oslin, Face To Face
K.T. Oslin, I'll Always Come Back
Nanci Griffith, I Knew Love
Night Riders, Cow Cow Boogie
Patty Loveless, If My Heart Had Windows
Lyle Lovett, Pontiac
Rosanne Cash, The Way We Make A Broken Heart
The Bellamy Brothers, Santa Fe
Steve Earle, Six Days On The Road
Hank Williams, Jr., Young Country
Kathy Mattea, Eighteen Wheels And A Dozen Rose
Highway 101, Cry Cry Cry
Alan Thompson, I Need You
Tom Wopat, A Little Bit Closer
Rodney Crowell/Rosanne Cash, Such A Small World
The O'Kanes, One True Love



Video Tracks


14 hours weekly
6430 Sunset Blvd., Hollywood, CA 90028

ADDS

Louis Armstrong, What A Wonderful World
Billy Ocean, Get Outta My Dreams...
The Ad-Men, Slam Dunk City
Earth, Wind & Fire, Thinking Of You (Remix)
Sisters Of Mercy, This Corrosion
Aerosmith, Angel
The Alarm, Presence Of Love
Eric B. & Rakim, Paid In Full

HEAVY

Sting, Be Still My Beating Heart
Taylor Dayne, Prove Your Love
Debbie Gibson, Out Of The Blue
Foreigner, Say You Will
Paul Carrack, Don't Shed A Tear
George Michael, Father Figure
Richard Marx, Endless Summer Nights
Pet Shop Boys, What Have I Done To Deserve This
Michael Jackson, Man In The Mirror
G. Estefan/MSM, Can't Stay Away From You
Cher, I Found Someone
M/A/R/R/S, Pump Up The Volume
Belinda Carlisle, I Get Weak
Gladys Knight & The Pips, Love Overboard
Def Leppard, Hysteria
Rick Astley, Never Gonna Give You Up
Patrick Swayze, She's Like The Wind
David Lee Roth, Just Like Paradise




THE ALL NEW GUIDE

Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees, NJ 08043

CURRENT

Richie Havens, I Don't Wanna Know
Brenda K. Starr, Breakfast In Bed
Elton John, Candle In The Wind
Jonathan Butler, Going Home
Richard Marx, Should've Known Better
Michael Jackson, The Way You Make Me Feel
Kenny G., Midnight Motion
Debbie Gibson, Shake Your Love
Buster Poindexter, Hot Hot Hot
DeeDee King, Funky Man
The Ramones, I Want To Live
Aztec Camera, Dee And Tall And Wide
Julie Brown, Trapped In The Body Of A White Girl
Mojo Nixon & Skid Roper, Elvis Is Everywhere
Julie Brown, Homecoming Queen's Got A Gun
Bruce Springsteen, Tunnel Of Love
View From The Hill, No Conversation
Eric Carmen, Hungry Eyes
Pink Floyd, Learning To Fly
John Cougar Mellencamp, Cherry Bomb
Cher, I Found Someone



HIT VIDEO

7 hours daily
1000 Louisiana Ave., Houston, TX 77002

ADDS


Billy Ocean, Get Outta My Dreams...
So, Are You Sure
Marilyn Martin, Possessive Love
Taylor Dayne, Prove Your Love
Rachel Sweet, Hairspray
Prophet, Sound Of A Breaking Heart
The Alarm, Presence Of Love

POWER

Patrick Swayze, She's Like The Wind
Rick Astley, Never Gonna Give You Up
Cher, I Found Someone
George Michael, Father Figure
G. Estefan/MSM, Can't Stay Away From You
Debbie Gibson, Out Of The Blue
Michael Jackson, Man In The Mirror
David Lee Roth, Just Like Paradise
Michael Bolton, (Sittin' On) The Dock Of The Bay
Gladys Knight & The Pips, Love Overboard
John Cougar Mellencamp, Check It Out
Rick Springfield, Rock Of Life
Terence Trent D'Arby, Wishing Well

HEAVY

White Lion, Wait
Henry Lee Summer, I Wish I Had A Girl
INXS, Devil Inside
Flesh For Lulu, Postcards From Paradise
Icehouse, Electric Blue
George Harrison, When We Was Fab
Sting, Be Still My Beating Heart
Jody Watley, Some Kind Of Lover
Alexander O'Neal/Cherelle, Never Knew Love...
Communards, Never Can Say Goodbye
The Jets, Rocket 2 U
Earth, Wind & Fire, Thinking Of You
Scarlett & Black, You Don't Know
Pebbles, Girlfriend



THE BEAM

One hour per week
621 N.W. 6th St., Grand Prairie, TX 75053

CURRENT

Earth, Wind & Fire, System Of Survival
Georgio, Lover's Lane
LeVert, My Forever Love
Alexander O'Neal, Criticize
Stevie Wonder, Skeletons
Ray Parker, Jr., I Don't Think That Man...
Temptations, I Wonder Who She's Seeing Now
Angela Winbush, Angel
Barry White, Sho' You Right

Shoot Your Love. VH-1 VJ Roger Rose recently dropped by the set while Arista artist Taylor Dayne was filming the video for her current single, "Prove Your Love." Shown during a break, from left, are Peter Baron, Arista's director of video/artist development; Rose; Dayne; and video director Peter Lippman.

TV Contest Prompts Unprecedented Response Holland's 'Soundmix' Spawns Stars

BY WILLEM HOOS

AMSTERDAM A Dutch John Denver look-alike featured on KRO-TV's "Soundmix Show" has thrown the country's telecommunications system into chaos. More than 1.2 million callers jammed switchboards after the broadcast, paralyzing emergency services and halting all national and international calls for nearly two hours.

Jos Van Den Brom, a 29-year-old military policeman, has become an overnight sensation here after winning the final of the look-alike/sound-alike contest on the "Soundmix Show." Contest preliminaries have been running in Holland and Belgium since spring 1987. At least three local record companies are reported to have offered recording contracts to Van Den Brom.

The live final was watched by 6.6 million Dutch viewers and by an additional 4 million in Dutch-speaking areas of Belgium. For the first time since the contest began four years ago, audiences were invited to decide the winner themselves by calling a series of toll-free telephone numbers.

The show's producers had predicted that about 60,000 viewers would cast votes in this way, but during the event more than 1.2 million did so, with catastrophic results. A different voting system is planned for next year.

Now other European broadcast organizations have expressed interest in the "Soundmix Show" format, which requires contestants to mimic superstar acts and sing live to backing tracks of the stars' hits. Contestants who imitated Madonna, George Benson, Tina Turner, Whitney Hous-

ton, and others were featured in the final.

Van Den Brom, whose voice is uncannily like Denver's, impressed viewers by eschewing backing tracks and playing guitar himself during his rendition of "Leaving On A Jet Plane." His near-perfect imitation was devised with the assistance of the national John Denver fan club, of which Van Den Brom is a longtime member, and the club has since sent a videotape of the show to Denver himself in the U.S. Denver's reaction is not known.

Despite his sudden celebrity, Van Den Brom remains uncertain as to whether he will sign a recording deal, saying he knows nothing about the record business and has a good job as a military policeman.

However, all past winners have gone on to construct lasting careers in show business here. Dutch schoolgirl Glenda Peters, who imitated Randy Crawford in 1985, still records and gives concerts, while former contestant Gerard Joling, a Don McLean sound-alike, has become a superstar here and will represent Holland at this year's Eurovision Song Contest. Last year's winner, Peter Douglas, now known as the "Dutch Frank Sinatra," signed with the independent CNR label and has released a Sinatra-medley album titled "Stars On Frankie."

Dutch record industry executives have mixed feelings about the show and its powerful star-making potential. Some believe it provides a valuable reservoir of new talent, while others feel that it makes life for upcoming acts not featured in the show even harder than before.

VIDEO TRACK

(Continued from preceding page)

video of "Reach," a cut from the album "Holy Cow." Directed by James Cameron and lensed by John Leonetti, the clip was produced by Tom Huckabee for DNA Inc. Frank Ceglia provided special effects.

The Woodentops' "Wheels Turning" clip was directed by Drew Carolan and produced by Jon Small for Picture Vision Inc. Steven

Saporta was executive producer of the clip, shot in London.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Valerie Bisharat, Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

BILLBOARD MARCH 12, 1988

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Ex-Video-Retail Exec. Opens Richmond, Va., Unit Digits: A CD-Only Outlet In 'Yupland'

BY BILL HOLLAND

RICHMOND, Va. In November, Bob Tankersley opened the only compact-disk-only store within 100 miles of this growing city. He likes Richmond a lot.

Tankersley moved down from Washington, D.C., two years ago while he was working as operations manager of Video World and helped plan and facilitate the growth of that 20-store chain. And when he left the video field to go into business for himself, he had a definite concept in mind: He wanted to open a compact-disk-specialty store.

"I didn't want to do it in a big city and be overwhelmed by all the big chains," he says. "Richmond seemed the obvious answer."

The result is Digits, a 2,400-square-foot store on fashionable, upscale West Broad Street in the city's west end.

Tankersley says the store's concept is based on one major premise: to provide good customer service. "There's a big need for it," he says.

"Before I decided to go into this, I'd go to a record store's CD counter, and I would never get what I felt was even adequate service. It was like I was buying a single as opposed to one or two \$16 or \$17 CDs. No one was willing to suggest any-

thing. If they didn't have it, too bad for you."

So, Tankersley says, he formulated his strategy for Digits on "what the competition—the major chains—isn't doing." He placed top priority on researching new releases, offering special ordering, and advertising special sales.

Also, he recognized that many customers like to audition CDs before deciding whether to buy them, so he installed a massive, 8-foot-long oak bar with portable players and headphones. "Customers can come in, ask about certain artists, and then listen to what they've chosen."

Tankersley says the store is one of the largest CD-specialist units in the country. He has about 7,000 CDs comprising more than 4,000 titles in stock. "People come in the first time, they stop and go, 'My God, are all these CDs?'"

Digits gets most of its product from one-stops and independent distributors, especially from Schwartz Bros. in Lanham, Md.

How about product mix? "I'm more interested in catering to what my customers want than in having, say, 150 copies of [a] Michael Jackson [CD]," he says. "I'm not into big, commercial numbers. I'll have them, but I want to also provide the

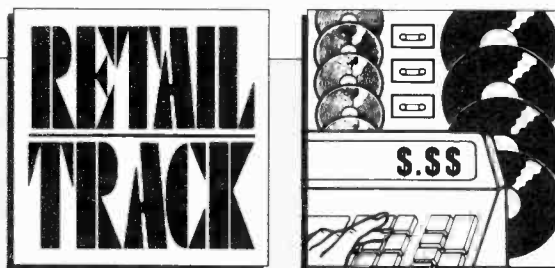
kind of albums my customers can't seem to find elsewhere." His advertising leans heavily on radio spots, but he also runs ads in local newspapers and magazines.

One of Digits' newest features is a 24-hour-a-day phone service that provides customers with information about new arrivals, upcoming releases, and other industry-related news.

The store is located in an upscale neighborhood what Tankersley calls "yupland," with trendy restaurants nearby. "I think we're in the right location," he says, chuckling. "These folks are my demo."



Like many CD specialists, Richmond, Va., store Digits features an area where customers can audition prospective purchases. The area is called the Digits CD Bar.



by Earl Paige

NARM 2,000: That's 2,000 people expected for the four-day National Assn. of Recording Merchandisers convention beginning Friday (11) at Los Angeles' Century Plaza. The last time attendance approached 2,000 was in 1979. Already there are more than 120 booths set, nearly double the number seen last year in Miami.

In fact, NARM attendance could reach well above 2,000. Rooms at the Century Plaza were sold out by Feb. 26, and NARM was unofficially recommending the Ramada Hotel in Beverly Hills. NARM's request for 75 rooms at the Ramada had a Feb. 26 cutoff date—at which time 40 overflows were booked, according to a spokesperson.

STORE NEXT DOOR: Among NARM's six rotating luncheon panels, one will focus on merchandising and offer insights from stores outside the industry. Representatives from **The Limited** and **Waldenbooks** will participate. That multimedia session, titled "Turn On The Store . . . Not Just The Lights," will also include a video about merchandising prepared by those within the music business.

In another seminar, **Michael McCaffrey**, president of crime-prevention consulting firm **It Takes A Thief**, returns with thoughts on security. McCaffrey's talk will likely be videotaped, with segments to be included in an instructional tape that will be prepared by NARM's Loss-Prevention Committee. Also set, "Sex, Drugs, Rock'N'Roll: Health In The Marketplace," presented by **Allen Siegel**, senior partner at law firm **Arent, Fox, Kintner, Plotkin & Kahn**. Also, **Bob Tacy Jr.**, president of **Modern Creative Seminars** and a frequent speaker at **Video Software Dealer Assn.** meets, will focus on developing and training store employees.

CONVENTION BUSINESS: NARM business sessions will be streamlined this year, with activities spread out over two days. In years past, the confab has opened with one long session. The move further allows NARM to spread the six major-label distributors' product presentations to a schedule of two a day over three days instead of three a day over two.

The Saturday (12) agenda features the keynote by **CBS Records** president **Al Teller**. **Jack Trout**, from New York marketing firm **Trout & Reis**, will follow Teller with a talk on positioning.

Sunday's schedule leads with a presentation by **Show Industries' Anna Ungar Fogelman**, who will detail information from the consumer research compiled last summer from more than 800 NARM-mem-

ber stores. **David Logan**, operations/programming manager with **KFOG** San Francisco, will then discuss commercial radio's oft-criticized-but-always-crucial role in the music industry.

VINYL'S VALUE: The reduced emphasis on vinyl is allowing racks to promote different items, according to **Sylvan Gross**, general manager of **Serv-Rite Record & Tape**. Also, rack firms like **Serv-Rite** are marketing through increasingly diverse channels. "We used to do a lot more 'in and outs'—that is, a drug-store chain takes 1,500 [units from] a merchandiser full of prerecorded cassettes or some other item. When that's gone, we may or may not put in something else."

Today, **Serv-Rite** markets in a number of channels and often sells to stores directly. Thus, a stop at the NARM meet makes a lot of sense—and **Serv-Rite** will have a major presence. Expansion has the firm moving more into promotionally priced compact disks, sell-through video, and books. Prerecorded music is also reflecting this expansion. "We'll have nine special promotions this year," says **Gross**, describing self-merchandise cassette and CD displays in various genres, oldies, classical, Broadway shows, and country. Vinyl is blowing out, too, he adds. "We have a prepack [of LPs] at \$1.99 list. We expect to move 2 million-4 million pieces this year."

At NARM, **Serv-Rite** will have a larger contingent than it brought to the trade group's Wholesalers Conference last fall in Palm Springs, Calif. The firm, which racks stores as well as selling direct to them, will have two exhibit booths. Accompanying **Gross** will be **Dennis Atkinson**, **Stuart Borden**, **Steve Weed**, and **Carman LaRosa**.

SQUARE CIRCLE'S GRAMMY: **Record World's** new concept store, **Square Circle** in Brooklyn Heights, N.Y., is going all out on a Grammy promotion: In addition to hanging a photo retrospective in the store's art gallery, the store sponsored a sweepstakes offering two tickets to the Grammy awards presentation.

The Grammy-related exhibit even drew a CNN camera crew to the store on the eve of the March 3 awards presentation. The show hangs in **Square Circle's** in-store gallery through March 29. On March 31, the store's next exhibit will be "**Bruce Springsteen: An Intimate Portrait**."

TENS: NARM turns 30 this year; Miami-based **Spec's Music** has 40 candles on its 1988 birthday cake; both the Pittsburgh-based **National Record Mart** and Washington D.C.-based **Waxie Maxie's** celebrate 50th anniversaries this year. Is this the year of the decade, or what?

UNDER NEW OWNERSHIP: **Boston Compact Disc**, one of the first all-CD stores, has been acquired by **Michael Lange**, who for 10 years has been manager of **Schoolkids Records** in Ann Arbor, Mich. (Continued on next page)

Panel Examines Dance Marketing At Miami Confab

BY GEOFF MAYFIELD

MIAMI, Fla. Purveyors of dance music should rely on in-store-play copies and persistent follow-through to build exposure and sales for lesser-known artists.

That advice was prescribed by a panel of retailers, marketers, distributors, and label representatives during the "Retail And Marketing Seminar" held here Feb. 24 at the third annual Winter Music Conference.

In-store play is such an important sales catalyst for **Diane Dragon**, principal owner of three-store Northern California web **Starr Records**, that she will not wait for promotional copies on acts that are starting to spark excitement among her customers. Instead, she said, she will open copies from stock in cases where she is convinced that in-store play will further boost sales.

However, sole reliance on promotional copies will do little for a record without follow-up, said **Cindy Barr**, director of purchasing and product

management for 40-store Miami-based chain **Spec's Music**. She stressed that buyers are inundated with product from both majors and indies and that it is important for independent labels to reinforce shipments of their priority titles with a phone call. **Wresch Dawidjan**, proprietor of Washington, D.C.'s 12-Inch **Dance Records** store, agreed with **Barr's** recommendation.

Similarly, **Fred Held**, general manager of Atlanta-based distributor **Justin** and moderator of this panel, said the indies should not hesitate to phone distributors when a title seems to be making a big sales splash. **Held** explained that like dealers, indie distributors are swamped with product. A record that is generating hot initial sales might get lost in the shuffle if the label does not report such activity to distributors.

The panel was split on which types of labels provide the most comprehensive promotional services. **Beverly Mizell**, who runs Miami store **Mizell Records**, said she gets more promos from indie labels than she does from majors. But, **Lee Waters**, sales manager for Miami-based distributor **JFL**, said independent labels are spotty in providing promotional copies.

Held recommended an alternate strategy for smaller indies to pursue: Produce sampler cassettes that will expose buyers, and possibly consumers, too, to several titles rather than one. Such tapes can be produced on a more cost-effective basis than press-

(Continued on page 52)

NARM Numbers

NEW YORK Need to get a hold of someone during the National Assn. of Recording Merchandisers convention March 11-14 at the Century Plaza in Los Angeles? The NARM message center can be reached at 213-551-3205 or 213-551-3206.

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

ACCELERATORS
Accelerators
LP Profile PRO-1246/NA
CA PCT-1246/NA

JOHN ANDERSON
Blue Skies Again

▲ LP MCA 42037/NA
CA MCAC 42037/NA

PATO BANTON
Never Give In
LP PMRC IRS-42119/NA
CA IRSC-42119/NA

RORY BLOK
House Of Hearts
LP Rounder 3104/NA
CA C-3104/NA

DICKIES
Killer Clowns

▲ LP Enigma D11E-73322/NA
CA D41F-73322/NA

FALCO
Falco

▲ LP Sire 1-25690/\$8.98
CA 4-25690/\$8.98

FATES WARNING
No Exit

▲ LP Metal Blade D11G-73330/NA
CA D41G-73330/NA

HALLOW'S EVE
Monument

▲ LP Metal Blade D11G-73290/NA
CA D41G-73290/NA

MARTINI RANCH
Holy Cow

▲ LP Sire 1-25674/\$8.98
CA 4-25674/\$8.98

THE MIGHTY LEMON DROPS
World Without Ends

▲ LP Reprise/Sire 1-25701/\$8.98
CA 4-25701/\$8.98

RONNIE MONTROSE
Speed Of Sound

▲ LP Enigma D11G-73323/NA
CA D41G-73323/NA

NRBO
God Bless Us All
LP Rounder 3108/NA
CA C-3108/NA

JONATHAN RICHMAN
Modern Lovers '88
LP Rounder 9014/NA
CA C-9014/NA

DAVID SHURE
L'il Mama

LP Sister Ray DS-C1-87/\$8.98
WILD SWANS
Wild Swans

▲ LP Reprise/Sire 1-25697/\$8.98
CA 4-25697/\$8.98

JAZZ

BOUT TIME
Bout Time

LP ITI D172923/NA
CA D472923/NA

CUSCO
Apurimac

▲ LP Higher Octave HOMLP 7016/\$9.98
CA HOMC 7016/\$9.98

SUZANNE DEAN
Dreams Come True

▲ LP Nova 8808-1/NA
CA 8808-4/NA

PETE ESCOVEDO
Mister E

▲ LP Concord/Crossover CR-5005/NA
CA CR-5005-C/NA

BRANDON FIELDS
The Other Side Of The Story

▲ LP Nova 8602-1/NA
CA 8602-4/NA

INTERIOR
Design

RETAIL TRACK

(Continued from preceding page)

WORLD'S SMALLEST: This column has been asking about odd-named stores and chains. What about store size? Are there any compact disk-only stores out there under 400 square feet? **Ian Chan**, vice president, **CD Deli**, on Seventh Avenue in Brooklyn, N.Y., hopes not. Two and a half years ago, the store's 400-square-foot size was manageable. "All this product is driving us crazy," says Chan, 22, who says, "The truth is, I opened this to make enough mon-

▲ LP Windham Hill WH-1067/NA
CA WT-1067/NA

CARMEN MCRAE
Fine And Mellow

▲ LP Concord CJ-342/NA
CA CJ-342-C/NA

METAMORA
Morning Walk

▲ LP Windham Hill WH-1068/NA
CA WT-1068/NA

ALPHONSE MOUZON
Back To Jazz

▲ CD Optimism OP 6003/NA

ALPHONSE MOUZON
Early Spring

▲ LP Optimism OP 6002/\$8.98
CA OPC-6002/\$8.98

THE NEWPORT JAZZ FESTIVAL ALL-STARS
European Tour

▲ LP Concord CJ-343/NA
CA CJ-343-C/NA

RICHARD STOLTZMAN & WOODY HERMAN'S THUNDERING HERD
Ebony

▲ LP RCA 6486-1/NA
CA 6486-4/NA

MEL TORMÉ & GEORGE SHEARING
A Vintage Year

▲ LP Concord CJ-341/NA
CA CJ-341-C/NA

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	17	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
2	3	2	17	INXS KICK	ATLANTIC 2-81796
3	1	3	25	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R
4	4	4	20	STING ... NOTHING LIKE THE SUN	A&M CD 6402
5	6	6	5	DAVID LEE ROTH SKYSCRAPER	WARNER BROS. 2-25671
6	5	9	4	JAMES TAYLOR NEVER DIE YOUNG	COLUMBIA CK 40851
7	7	8	27	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
8	NEW		1	ROBERT PLANT NOW AND ZEN	ESPARANZA 2-90863/ATLANTIC
9	9	7	25	PINK FLOYD A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599
10	13	20	4	SOUNDTRACK GOOD MORNING, VIETNAM	A&M CD 3913
11	8	5	17	GEORGE HARRISON CLOUD NINE	DARK HORSE 2-25643/WARNER BROS.
12	11	11	4	ORIGINAL LONDON CAST PHANTOM OF THE OPERA	POLYDOR 831 273-2/POLYGRAM
13	10	13	26	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
14	14	10	21	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
15	15	—	2	AC/DC BLOW UP YOUR VIDEO	ATLANTIC 2-81828
16	12	12	30	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
17	23	—	2	SINEAD O'CONNOR THE LION & THE COBRA	ENSIGN 2-41612/CHRYSLIS
18	19	22	4	RICK ASTLEY WHENEVER YOU NEED SOMEONE	RCA 6822-2-R
19	21	21	3	LITTLE FEAT WAITING FOR COLUMBUS	WARNER BROS. 2-3140
20	22	18	12	FOREIGNER INSIDE INFORMATION	ATLANTIC 2-81808
21	20	28	4	DEBBIE GIBSON OUT OF THE BLUE	ATLANTIC 2-81780
22	16	14	51	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC
23	17	15	7	ELTON JOHN LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.	MCA MCAD 8022
24	NEW		1	TERENCE TRENT D'ARBY INTRO. THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	COLUMBIA CK 40964
25	25	25	3	GEORGE THOROGOOD BORN TO BE BAD	EMI-MANHATTAN 2-46973-2
26	24	16	39	WHITNEY HOUSTON WHITNEY	ARISTA ARCD 8405
27	18	17	10	TIFFANY TIFFANY	MCA MCAD 5793
28	NEW		1	GUNS & ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
29	26	24	48	WHITESNAKE WHITESNAKE	GEFFEN 2-24099
30.	RE-ENTRY			LINDA RONSTADT CANCIONES DI MI PADRE	ELEKTRA 2-60765

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Los Angeles (213) 388-9834
FAX (203) 798-8852

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ey to go back to school. Now I'm trapped. We're computerizing and planning for a second store."

DOWN THE SEWER: Davidson's Records in Oakland, Calif., is hanging in there despite a major interruption out front from a sewer project now in its sixth month. Says owner **Neil Davidson**, "It has meant noise, lines of people, and even more difficult parking than usual. It has also meant a testing of this store beyond our worst expectations. Our sales are down. Our creditors are howling." Neil's wife **Pascale** teaches, and her income has come in handy more than once. Lately the store has held even more concerts and in-store appearances to heighten interest. Recent events promoted jazz artist **Frank Morgan**, San Francisco-based **Steve One & the Shades**, and **Cindy Lee Berryhill**. Davidson says the store is just over 1,000 square feet!

Yes, we know you have been meaning to call. You can reach Retail Track and Earl Paige at 213-273-7040.

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Peanut Heaven's 'Roberto': It's A Hit

BY JEAN ROSENBLUTH

WE HAD WANTED to tell you about a few interesting compact disk promotions being run by several indies, but because of especially tight deadlines this week and a few missed phone calls, it will have to wait. Hence, this week's column is something of a bulletin board. To wit:

Peanut Heaven, a Pittsburgh, Pa.-based company that puts out children's cassettes, is attracting attention from some unexpected quarters. It seems that a track on the "Good" album, a tribute to Roberto Clemente, the Pittsburgh Pirate who was killed in a 1972 plane crash while on his way to aid earthquake victims in Nicaragua, has been picked up by local top-rated KDKA-AM. The NBC-TV affiliate in Pittsburgh used the track on a sports show, and various local publications have done stories on the song. For more information on "Roberto," contact Peanut Heaven at 412-343-7717.

Folk Trade News is a much-needed new monthly covering the

business of folk music. Included in each issue are sales and airplay charts, news, and reviews pertaining to both international and domestic releases. Given the nature of the music, most of the publication is devoted to indies. For more info, contact FTN at P.O. Box M588, Hoboken, N.J. 07030; 201-656-6710.

GRASS ROUTE

CD-only label **Breakthru' Records** (212-362-1689) is back in business after a two-year hiatus. **Pekka Pohjola's** "New Impressionist" album is being distributed by Simi, Calif.-based **Oxymoron**.

Lots of activity at **HighTone**, the Oakland, Calif., label that spawned **Robert Cray**. Managing partner **Larry Sloven** is among the "100 people with the greatest impact on the music industry," according to **BAM** magazine. The California-based publication places him in pretty heady compa-

ny, including **David Geffen**, **Chris Blackwell**, and assorted other big-wigs. Label artist **Joe Ely** has been hanging out with some notables as well. He guests on an upcoming PBS salute to **Buddy Holly**, backed by the original **Crickets**. Ely has been busy producing label mate **Jimmie Dale Gilmore's** debut album, "Fair And Square." The first single, "Trying To Get To You," is just going out to country stations along with **Bobby Durham's** "Let's Start A Rumor Today." Finally, **Joe Louis Walker** is finishing up a U.S. tour, after which he heads to England.

The **Citizenz** have been crowned Boston's best unsigned band by top 40 **WXKS** there. The group won the station's 1988 Battle Of The Bands contest; as a result, the track "Tears Are Falling" from the Citizenz's "Enz With A Z" EP has been added to **Kiss 108's** playlist... **Mercenary/Celluloid** artists the **Goo Goo Dolls**, a sort of **Opening Act** for **Roadracer/MCA's Gang Green** on that group's upcoming U.S. tour. The Dolls' second album, "Jed," is due this spring.

PANEL FOCUSES ON DANCE MARKETING

(Continued from page 50)

ing promo copies for every title released.

Held said indie labels should also be mindful of providing distributors with as much information as possible about records that are off to a fast climb.

The various mixes that punctuate dance music came under discussion, largely at the insistence of audience member **Farley Jackmaster Funk**, a Chicago-based producer, remixer, and recording artist who is a conspicuous proponent of house music. Pan-

elist **Mark Walker**, a merchandiser and singles specialist for **PolyGram**, said the plethora of mixes—including bass, Miami, and house—tends to meet with regional acceptance rather than across-the-board success. **Walker** said, however, that overall, these various mixes are helping the dance genre.

Other observations offered by the panel:

- **Starr's Dragon** said that discounts can boost a dance title's sales, as is true for any type of musical

product. Lower costs make it easier for a dealer to take risks on lesser-known artists, she added.

- **Carey Vance**, dance promotion manager for **Virgin Records**, said his label is preparing video samplers. Such tapes will not be confined to current releases but will also contain clips from forthcoming product.

- In response to complaints by smaller dealers that ad dollars are hard to come by, **PolyGram's Walker** said stores must work on the companies who sell them product, noting that majors provide co-op funds to one-stops.

Several of the smaller labels in attendance griped loudly that limited resources make it difficult to gain chart position or national attention for their acts. In many cases, such companies must focus their energies on one region at a time, which makes it difficult to build high chart positions in trade publications.

Panelists **Vance** and **Burt Goldin**, marketing director for **Transworld Marketing**, opined that chart position should not be a crucial priority for smaller indies.

"I don't think you guys should worry about charts," said **Vance**, who worked for New York-based indie label **VinylMania** before moving to **Virgin**. "Chart numbers don't pay your bills."

Goldin said that marketing used to mean "playing with charts. After five or six years, I started to learn that you can't pay your rent with chart numbers."

Juan Tovar, a store manager for Chicago-based **JR's Music**, also sat on the panel.

The "Retail And Marketing Seminar" was one of 16 sessions held during the five-day **Winter Music Conference** and attracted one of the week's largest audiences. (For additional coverage, see stories, page 6, 29.)

FOR WEEK ENDING MARCH 12, 1988

Billboard.

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TOP MIDLINE ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports.				
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	236	ELTON JOHN MCA 1689 (1974) (CD)	★ ★ No. 1 ★ ★ 96 weeks at No. One ELTON JOHN'S GREATEST HITS
2	2	80	LED ZEPPELIN ATLANTIC SD-19129 (1971) (CD)	LED ZEPPELIN IV
3	3	228	AEROSMITH COLUMBIA PC-36865 (1980) (CD)	AEROSMITH'S GREATEST HITS
4	5	37	WHITESNAKE GEFLEN GHS 4018/WARNER BROS. (1984) (CD)	SLIDE IT IN
5	8	68	THE EAGLES ASYLUM 6E-105 (1976) (CD)	GREATEST HITS 1971-1975
6	7	72	AC/DC ATLANTIC SD-16018 (1980) (CD)	BACK IN BLACK
7	9	56	PATSY CLINE MCA 12 (1973)	PATSY CLINE'S GREATEST HITS
8	4	33	U2 ISLAND 90127/ATLANTIC (1983) (CD)	UNDER A BLOOD RED SKY
9	13	104	STEVE MILLER CAPITOL SN-16321 (1978) (CD)	GREATEST HITS 1974-1978
10	11	60	JAMES TAYLOR WARNER BROS. BSK-3113 (1976)	JAMES TAYLOR'S GREATEST HITS
11	10	52	FLEETWOOD MAC WARNER BROS. BSK-3010 (1977) (CD)	RUMOURS
12	6	80	PHIL COLLINS ATLANTIC SD-16029 (1981) (CD)	FACE VALUE
13	12	56	LED ZEPPELIN ATLANTIC SD-19127 (1969) (CD)	LED ZEPPELIN II
14	17	234	ELTON JOHN MCA 1690 (1977) (CD)	ELTON JOHN'S GREATEST HITS VOL. II
15	18	17	INXS ATCO 81277-1 (1985)	LISTEN LIKE THIEVES
16	20	242	STEELY DAN MCA 1688 (1977) (CD)	AJA
17	19	33	SEX PISTOLS WARNER BROS. 3147 (1977)	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS
18	30	37	LED ZEPPELIN ATLANTIC 19126 (1969) (CD)	LED ZEPPELIN I
19	25	37	THE RIGHTEOUS BROTHERS VERVE 5020 (1967)	GREATEST HITS
20	21	13	CREEDENCE CLEARWATER REVIVAL FANTASY CCR-2/WARNER BROS. (1976)	CHRONICLE (THE 20 GREATEST HITS)
21	16	72	SOUNDTRACK MCA 1692 (1978)	ANIMAL HOUSE
22	22	236	THE WHO MCA 1691 (1971) (CD)	WHO'S NEXT
23	14	33	GRATEFUL DEAD ARISTA 2764 (1974)	THE BEST OF/SKELETON'S FROM THE CLOSET
24	34	25	VAN MORRISON WARNER BROS. 1835 (1970) (CD)	MOONDANCE
25	15	48	YAZ SIRE 23737 (1982) (CD)	UPSTAIRS AT ERIC'S
26	23	108	MEATLOAF EPIC PE-34974 (1977) (CD)	BAT OUT OF HELL
27	24	9	TRAFFIC ISLAND 9306/ATLANTIC (1971)	LOW SPARKS OF HIGH HEELED BOYS
28	26	29	LED ZEPPELIN ATLANTIC 7255 (1973) (CD)	HOUSES OF THE HOLY
29	RE-ENTRY		PINK FLOYD COLUMBIA 37680 (1981)	A COLLECTION OF GREAT DANCE SONGS
30	29	13	CREAM RSO 811639-11/POLYGRAM (1983)	STRANGE BREW (THE VERY BEST OF CREAM)
31	31	194	STEPPENWOLF MCA 1599 (1973) (CD)	16 GREATEST HITS
32	37	80	CROSBY, STILLS, NASH & YOUNG ATLANTIC SD-19119 (1974) (CD)	SO FAR
33	36	56	BRUCE SPRINGSTEEN COLUMBIA PC-32432 (1973) (CD)	THE WILD, THE INNOCENT & THE E STREET SHUFFLE
34	NEW ▶		SOUNDTRACK COLUMBIA SC 40549 (1986)	TRICK OR TREAT
35	RE-ENTRY		THE STYLISTICS AMHERST 69005 (1975) (CD)	THE BEST OF THE STYLISTICS
36	38	9	BUDDY HOLLY MCA 3040 (1978)	BUDDY HOLLY/THE CRICKETS 20 GOLDEN GREATS
37	NEW ▶		EARTH, WIND & FIRE ARC 35647 (1978)	THE BEST OF EARTH, WIND & FIRE, VOL. I
38	RE-ENTRY		THE WHO MCA 1496 (1982)	THE WHO'S GREATEST HITS
39	NEW ▶		AC/DC ATLANTIC 19244 (1979)	HIGHWAY TO HELL
40	40	5	INXS ATCO 90160/ATLANTIC (1984)	THE SWING

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LA RADIO LATINA



by Carlos Agudelo

"AY AMOR," by Spanish singer Ana Gabriel, continues as the undisputed No. 1 Latin song in the country, according to Billboard's continued airplay survey. The tune is being played in 41 of the 66 stations of the Hot Latin 50 panel. The other nine of the first 10 songs (with last week's place in parentheses) are: No. 2 (2), "Soy Así," José José; No. 3 (3), "Debo Hacerlo," Juan Gabriel; No. 4 (4), "No Hay Mal Que Por Bien No Venga," Jose Feliciano/Pandora; No. 5 (5), "Me Estoy Volviendo Loco," Jose Javier Solis; No. 6 (9), "Lluvia," Eddie Santiago; No. 7 (6), "Dame Tu Amor," Luis Angel; No. 8 (7), "Hazme Olvidarla," Alvaro Torres; No. 9 (8), "Desayuno De Amor," Brenda K. Starr; No. 10 (10), "Dos Corazones," Vicente Fernandez/Vikki Carr. The songs gaining more airplay are: No. 11 (22), "Y Es Que Legaste Tu," Maria Conchita Alonso; No. 17 (27), "Y Ahora Te Vas," Los Bukis; No. 20 (31), "Amor Perfecto," Roberto Carlos. Entering the chart for the first time are No. 36, "Amar O Morir," Danny Rivera and No. 50, "Es Mejor Perdonar," Daniela Romo.

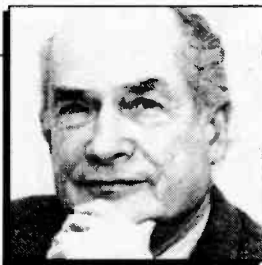
The dust has finally settled down and the situation stays as follows: Jorge Pino, U.S. manager for BMG/RCA Latin division in Miami, has resigned his position, effective sometime in March. According to Pino, who has been with the company for 13 years, the decision was made by mutual agreement. The reason behind his departure was a difference of opinion about changes planned for the division. Though Pino declined to comment on what the proposed changes were, he says he feels vindicated in his stand against them: During the 18

months he worked at BMG/RCA in Miami, his division showed profits for the first time ever. Prior to his job in Miami, Pino worked for RCA in Brazil and Spain. He will be replaced by the capable Maximo Aguirre, previously U.S. manager for WEA Latina. During Aguirre's tenure, WEA Latina was raised from nonexistence to one of the most important labels in today's Latin music scene. Aguirre is well acquainted with the Bertelsman Music Group from his days at the Ariola label. There are no indications of what the changes in the BMG/RCA operation in Miami may be, but there are rumors of a possible relocation. Aguirre will be replaced by Luis Pisterman, who departed the Profono label more than a year ago. Interestingly enough Pino, Aguirre, and Pisterman are all Argentinians.

BMG/RCA Latin chief steps down amid controversy

"Nada Como El Sol," a selection of five songs—four in Spanish and one in Portuguese—by Sting, has been released by the A&M label. The lyrics in Spanish, adapted by Roberto Livi and produced by Jose Quintana, hold quite well against Sting's rock arrangements. There is a bit of an accent in the interpretations, amply compensated or complemented by Sting's strong effort to sing with conviction. The songs were part of Sting's recent South American tour. One of them, "Ellas Bailan Solas," an indictment of the Chilean dictatorship, was banned in that country. Overall, this is a very good effort from an established rock artist to communicate his message to the many millions of Spanish-speaking people in Latin America and the United States.

Classical KEEPING SCORE



by Is Horowitz

PUBLIC RADIO STATIONS continue to wrestle with the problem of adding listeners without scuttling traditional music-programming concepts. This was a topic that once more concerned many who attended this year's conference of the Assn. of Music Personnel in Public Radio, held in Boston Feb. 17-21.

The audience for classical music, though devoted, is seen as static, and growth must be sought elsewhere. This growth is essential to broaden the base of listener support in view of dwindling government and industry aid, say many station execs.

One way to approach the audience-recruitment push is to broadcast more news and less standard classical music and, once these new listeners dial in, give them the kind of music that might keep them tuned in. But some programmers at the AMPPR meet worried that that means lighter classics and more jazz, folk, new age, and pop.

Association president John Fischer, program director of KSUI Iowa City, Iowa is among those disturbed at the trend toward appeal-based formats rather than genre formats. He deplores campaigns to bolster audience counts at significant cost to quality programming.

A record company panel heard pleas for better communication between labels and stations. Recognition of each other's problems would help both, it was stressed. One longtime irritant is that stations buying subscription services have little repertoire choice. They'd like to be able to choose among a label's new releases when filling subscription quotas.

Ruth Dreier, music director of WNYC New York and chair of the panel, said these and other problems will get more attention at future AMPPR conferences. Several panels concerned with recordings, rather than

just one, may be scheduled next year, Dreier said. By the time label panelists finished describing this year's upcoming releases, little time was left for other matters, she said.

KSUI's Fischer was re-elected AMPPR president, and WNYC's Dreier was named vice president. Other officers elected were Georgette Bronfman of KWMU St. Louis, secretary, and John Burk of KNAU Flagstaff, Ariz., treasurer.

PASSING NOTES: The Gustav Mahler Society of the U.S. has cited the complete Mahler Symphonies series on Denon, with Eliahu Inbal and the Frankfurt Radio Symphony, as "best of the year." The society normally names only a single recording for this honor...

Must classical radio bend to popular tastes to grow?

LaSalle Quartet, a dedicated advocate of 20th century chamber music, has disbanded. The group's most recent recording, coupling works by Artur Schnabel and Michael Gielen, is due out on Deutsche Grammophon later this year. The quartet's first recording for DG was made in 1967.

Leo de Gar Kulka's Sonic Arts recordings are returning to market after a long hiatus. A new non-exclusive distribution deal with Bainbridge Records has two Sonic Arts compact disks on current release, their first appearance on CD, and others are on the way. Issued so far are the Rachmaninoff Cello Sonata in G Minor, played by Stephen Kates and Carolyn Pope Kobler, and the more recent Mozart package featuring pianist Jeremy Menuhin and conductor George Cleve. A Beethoven sonata set played by pianist Tibor Szasz is due later in March. The Colossus system was used for processing.

Thirteen key radio stations across the country have agreed to air London's new recording of Bach's "St. Matthew Passion" complete on or about April 1 (Good Friday), says London's Ellen Kazis. The album features Kiri Te Kanawa and the Chicago Symphony Orchestra & Chorus led by Sir Georg Solti.

FOR WEEK ENDING MARCH 12, 1988

Billboard

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TOP LATIN ALBUMS™

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

		THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	15		JOSE JOSE	SOY ASI	ARIOLA 6786
	2	2	41		JULIO IGLESIAS	UN HOMBRE SOLO	CBS 50337
	3	3	19		JOSE LUIS RODRIGUEZ	SEÑOR CORAZON	MERCURY 832-763-4
	4	4	7		ANA GABRIEL	PECADO ORIGINAL	CBS 20825
	5	5	19		JOSE FELICIANO	TU INMENSO AMOR	EMI 6672
	6	8	19		JUAN GABRIEL	14 EXITOS ORIGINALES	ARIOLA 7289
	7	7	25		DANNY RIVERA	AMAR O MORIR	DNA 336
	8	6	5		LOS BUKIS	SI ME RECUERDAS	LASER 3044
	9	10	13		ALVARO TORRES	MAS ROMANTICO QUE NADIE	PROFONO 90547
	10	15	23		ROBERTO CARLOS	ROBERTO CARLOS 87	CBS 12333
	11	14	69		BRAULIO	LO BELLO Y LO PROHIBIDO	CBS 10452
	12	12	43		YOLANDITA MONGE	LABERINTO DE AMOR	CBS 10382
	13	19	3		CHAYANNE	CHAYANNE	CBS 10492
	14	13	63		EMMANUEL	SOLO	RCA 5919
	15	9	21		BEATRIZ ADRIANA	LA LUNA SERA LA LUNA	MELODY 8210
	16	11	7		KARINA	AMOR A MILLON	TH-RODVEN 060
	17	16	65		DYANGO	CADA DIA ME ACUERDO MAS DE TI	EMI 5735
	18	17	9		GRUPO FLANS	LUZ Y SOMBRA	MELODY 121
	19	25	7		MARIA CONCHITA ALONSO	MIRAME	A&M 37800
	20	22	7		LISSETTE	MANIQUI	EMI 6793
	21	20	11		SOPHY	VOZ, RITMO Y SENTIMIENTO	CBS 10506
	22	—	1		MARIA MARTHA SERRA LIMA	DIEZ ANOS CONTIGO	CBS 11352
	23	—	19		JOSE LUIS PERALES	SUENOS DE LIBERTAD	CBS 69301
	24	18	13		LUIS MIGUEL	LUIS MIGUEL 87	WEA LATINA 54719/WARNER BROS.
	25	21	23		WILKINS	PARAISO PERDIDO	WARNER BROS. 54945/WEA
TROPICAL/SALSA	1	1	11		EDDIE SANTIAGO	SIGUE ATRAVEIDO	TH 2497
	2	2	13		FRANKIE RUIZ	HISTORIA MUSICAL DE FRANKIE RUIZ	TH 2491
	3	4	9		WILFRIDO VARGAS	EL BAILE	SONOTONE 1409
	4	3	37		TOMMY OLIVENCIA	30 ANIVERSARIO	TH 2464
	5	11	3		MARIO ORTIZ	ALGO DIFERENTE	RICO 913
	6	7	7		PAQUITO GUZMAN	TU AMANTE ROMANTICO	TH-RODVEN 2495
	7	5	13		BONNY CEPEDA	THE MUSIC MAKERS	COMBO 2025
	8	9	9		LA PATRULLA 15	CON FUERZA	TTH 1923
	9	6	9		ANDY Y HAROLD MONTANEZ	EL COMIENZO DEL CAMINO	SONOTONE 1131
	10	12	7		ROBERTO LUGO	EL GALAN DE LA SALSA	SONOTONE 1132
	11	8	29		EL GRAN COMBO	25 ANIVERSARIO 1962-1987	COMBO 2050
	12	10	23		JOHNNY VENTURA	SI VUELVO A NACER	CBS 999
	13	18	23		CELIA CRUZ/WILLIE COLON	THE WINNERS	VAYA 109
	14	—	1		WILLIE GONZALEZ	EL ORIGINAL Y UNICO	TH-RODVEN 1138
	15	20	25		GILBERTO SANTAROSA	KEEPING KOOL	COMBO 2051
	16	24	11		HANSEL Y RAUL	MI AMIGA MARGARITA	RCA 6670
	17	19	7		JOSE MEDINA	NO ES SUFICIENTE	BRONCO 007
	18	16	49		FRANKY RUIZ	VOY PA' ENCIMA	TH 2453
	19	—	11		PUERTO RICAN POWER	PUERTO RICAN POWER	SONOTONE 1120
	20	—	27		THE NEW YORK BAND	THE NEW YORK BAND	KAREN 98
	21	17	65		ANDY MONTANEZ	MEJOR ACOMPAÑADO QUE NUNCA	TH 3434
	22	21	15		EDDIE PALMIERI	LA VERDAD	FANIA 24
	23	15	13		OSCAR D'LEON	LA SALSA SOY YO	TH 2490
	24	23	11		MILLIE Y LOS VECINOS	ETIQUETA NEGRA	CBS 10508
	25	25	5		ALEX BUENO Y SU ORQUESTA LIBERACION	CON FE Y SENTIMIENTO	CANON 1060
REGIONAL MEXICAN	1	1	17		LOS YONICS	PETALOS Y ESPINAS	LASER 3041
	2	2	7		LOS BUKIS	SI ME RECUERDAS	LASER 3044
	3	4	11		VICENTE FERNANDEZ/VIKKI CARR	DOS CORAZONES	CBS 450711
	4	3	11		LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	5	7	7		RAMON AYALA	DAMELO	FREDDIE 1411
	6	5	5		LOS BONDADOSOS	COMO SIEMPRE AMIGOS	PROFONO 90551
	7	8	7		BRONCO	SUPERBRONCO	ARIOLA 6618
	8	6	63		LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	9	9	11		GRUPO EL TIEMPO	A FUEGO LENTO	LUNA 1153
	10	—	15		SONORA DINAMITA	16 SUPERCUMBIA	SONOTONE 1615
	11	10	15		JOSE JAVIER SOLIS	NO ME OLVIDARAS	PROFONO 90544
	12	15	63		LOS TIGRES DEL NORTE	GRACIAS AMERICA	PROFONO 90499
	13	12	33		LOS CAMINANTES	GRACIAS MARTIN	LUNA 1147
	14	13	11		GRUPO PEGASO	ENAMORADO	REMO 1018
	15	11	23		FITO OLIVARES	LA GALLINA	GIL 20001
	16	—	15		MR. CHIVO	TONGONEAITO	FREDDIE 1400
	17	17	17		GRUPO MAZZ	BEYOND	CBS 10495
	18	18	5		REVELACION 2000	PARA TI	ABS RECORDS 1013
	19	16	19		LOS BRIOS	NUEVAS VERSIONES	PROFONO 90524
	20	21	21		LA MAFIA	LIVE	CBS 84339
	21	14	15		INDUSTRIA DEL AMOR	MARCHATE	RAMEX 1190
	22	23	19		LOS CAMINANTES	21 EXITOS VOL. I	LUNA 1135
	23	—	1		LOS PLEBEYOS	CON EL RITMO QUE CONTAGIA	DMY 70
	24	19	5		GRUPO ANHELO	RAICES	PROFONO 90552
	25	22	13		BRONCO	INDOMABLE	ARIOLA 6243

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

Gospel LECTERN



by Bob Darden

This is the second half of an interview with industry veteran Gary Whitlock, now head of Modern Art Records.

AFTER LONG STINTS at Word and Light Records, where he signed some of those labels' biggest acts, Gary Whitlock found himself suddenly unemployed two years ago. After about six months of unemployment and what he calls "philosophical seasoning," he laid the foundations of Modern Art with Jim Fitzgerald, his longtime friend and collaborator.

"We've always had a wonderful camaraderie," Whitlock says. "I lean toward the creative; Jim has a solid sales and marketing flair. When you've worked door-to-door, as Jim has, as well as for a major label, you learn not to take no for an answer."

Still, nothing opened up at first. Both men got discouraged, but Billboard associate publisher/director of charts Tom Noonan gave them some advice that spurred them on. Whitlock says that Noonan, who teaches a music-industry course at the Univ. of California at Los Angeles, told them after one of his classes that "you can never really consider yourself part of the record business until you've been fired."

"The first artist we signed was Bryan Duncan, who I'd signed earlier with Light," Whitlock says. "This was at a time when everybody was pursuing him. He turned us down at first. But we eventually convinced him of our vision of artistic and personal integrity, and he signed with us—even though he took a personal financial loss to do so."

After that, Word quickly signed Modern Art to a

contract covering distribution and manufacturing. Duncan is one of contemporary Christian music's biggest success stories of the past two years. He is currently on tour with Myrrh and Horizon/A&M artist Russ Taff.

Since then, Modern Art has signed several other artists in a variety of genres.

"We think Modern Art has a much broader vision than just contemporary-Christian-music marketing," Whitlock says. "We're continually looking for other artists we have a philosophic harmony with—famous or not. We're studying every possible market."

Other Modern Art signees include noted opera singer Eduardo Villa, musical-theater star Robin Neary (a finalist in the Los Angeles auditions for "Les Misérables"), the black gospel group the Followers Of Christ, and young gospel artist Kevin Anthony. Whitlock says all of them turned down more lucrative

For Whitlock's Modern Art label, perseverance pays off

offers to join Modern Art.

"We're also in the midst of major discussions with top artists in the secular-Hispanic-music area," he says. "We are talking with two artists who want to have an opportunity to document a pure and honest artistic expression. We're actively pursuing relationships with them to give these two artists—who are well recognized outside of the U.S.—a chance to express themselves in this country."

"At the same time, we're offering all of our artists a chance to be a part of a vision we all share. That may mean some sacrifices and suffering on all of our parts. We don't have fancy offices full of flowers, and we don't make any unnecessary trips. Every penny we make goes right back into the product. The artists can see everything we have—everything we've done. And all have responded as I always dreamed they would."

Jazz BLUE NOTES



by Peter Keepnews

FEMALE JAZZ MUSICIANS were once an oppressed (and all but completely overlooked) minority. The situation may not have improved to the point of total equality, but certainly there are more high-profile female jazz artists on the scene now than there were as recently as a decade ago.

Two upcoming festivals will help drive this point home. One is a jazz event at which women are prominently featured, the other a women's event at which jazz is prominently featured.

The jazz event is the 17th annual Boston Globe Jazz & Heritage Festival, which begins Thursday (10) and runs through March 20. In addition to spotlighting such familiar names as Lionel Hampton, Stan Getz, Carmen McRae, and the Modern Jazz Quartet, this year's festival will include a number of programs devoted to local performers. Among those programs is an evening featuring female musicians, presented under the auspices of Studio Red Top.

The women's event is Primavera, a so-called celebration of women in the arts in Tucson, Ariz. The weeklong festival, which began life eight years ago as a women's jazz concert, begins on March 18 and will include, in addition to live jazz, an art exhibit, film and video presentations, a music clinic, and a panel discussion. Among those scheduled to perform are singer Ernestine Anderson, guitarist Emily Remler, and the rhythm section of pianist Irene Rosnes, bassist Marlene Rosenberg, and drummer Sylvia Cuenca. The latter three currently work with the great saxophonist Joe Henderson—making them, in all likelihood, the only all-female rhythm section ever to work regularly with a male jazz musician.

BIG NAMES IN THE NEWS: Louis Armstrong and Dizzy Gillespie are the newest members of the Oakland, Calif.-based Black Filmmakers Hall of Fame. Gillespie was among the honorees at the nonprofit organization's recent 15th anniversary celebration, a tribute to jazz in cinema. . . . Drummers Mel Lewis and Max Roach have announced the establishment of a scholarship fund in the name of the late Buddy Rich. The fund, to be administered by the New York

Women will be doing the cooking at two festivals

Univ. School of Music, will offer an annual scholarship to a deserving student of jazz percussion. . . . Miles Davis' artwork will be on display at a Madrid art gallery in April. The ageless trumpeter is currently in the early stages of what's described as a year-long world tour. . . . Quincy Jones has joined the board of governors of the National Academy of Jazz.

ALSO NOTED: Full Swing deserves points for perseverance: The jazz/pop vocal group stayed together for six years without a record deal, booking agent, or personal manager. Now the trio (Charlotte Crossley, Lorraine Feather, and Augie Johnson) has all three, with an album due out on the Cypress label later this year. Full Swing has also teamed up with that born-again jazz crooner Barry Manilow on both his "Swing Street" album and his "Big Fun On Swing Street" television special.

FOR WEEK ENDING MARCH 12, 1988

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TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	4	29	PETRA SPARROW/STARSONG SSR8084	★★ NO. 1 ★★ 5 weeks at No. One THIS MEANS WAR
2	3	9	RUSS TAFF MYRRH 701684806X/WORD	RUSS TAFF
3	2	81	AMY GRANT MYRRH SP 3900/WORD	THE COLLECTION
4	1	101	SANDI PATTI WORD WR 8325/A&M	MORNING LIKE THIS
5	5	25	MICHAEL W. SMITH REUNION 7010026122/REPRISE	THE LIVE SET
6	6	13	DEGARMO & KEY POWERDISC PWR01092	D & K
7	8	13	WHITE HEART SPARROW SPR1144	EMERGENCY BROADCAST
8	9	13	STEVE TAYLOR MYRRH 701-6873-064	I PREDICT 1990
9	13	9	FIRST CALL WORD 7014161016	SOMETHING TAKES OVER
10	21	5	SHARON BATTS POWERSOURCE CB6200	SHELTER FROM THE STORM
11	7	121	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
12	11	17	LARNELLE HARRIS IMPACT R02370	THE FATHER HATH PROVIDED
13	10	17	SECOND CHAPTER OF ACTS LIVE OAKS 701000921X	FAR AWAY PLACES
14	14	25	BRYAN DUNCAN MODERN ART 7014600516	WHISTLING IN THE DARK
15	23	33	MYLON LEFEVER AND BROKEN HEART MYRRH 7016841065/WORD	CRACK THE SKY
16	19	65	STRYPYER ENIGMA 73237/CAPITOL	TO HELL WITH THE DEVIL
17	RE-ENTRY		STEVE CAMP SPARROW SPR1140	AFTER GOD'S OWN HEART
18	18	41	WAYNE WATSON DAYSPRING 7014155016/WORD	WATER COLOR PONIES
19	30	17	WHITE CROSS REFUGE 790-0602712/LEXICON	WHITE CROSS
20	27	65	SECOND CHAPTER OF ACTS LIVE OAKS 7 010-00721-7/WORD	HYMNS
21	28	25	LEON PATILLO SPARROW/STARSONG SPR1138	BRAND NEW
22	15	77	STEVE GREEN SPARROW ST41040/CAPITOL	FOR GOD AND GOD ALONE
23	33	5	ALLIES WORD DC4164	SHOULDER TO SHOULDER
24	29	9	KEITH GREEN SPARROW SP1146	THE MINISTRY YEARS VOLUME 1
25	16	109	CARMAN WORD WR 8321/A&M	THE CHAMPION
26	26	57	BRENTWOOD SINGERS BRENTWOOD R25027	KIDS SING PRAISE
27	12	29	BEBE & CECE WINANS SPARROW SPR1132	BEBE AND CECE WINANS
28	NEW▶		VICKIE WINANS LEXICON 7-115-72001-0	BE ENCOURAGED
29	RE-ENTRY		TWILA PARIS STARSONG SSR8078/SPARROW	SAME GIRL
30	22	77	DENIECE WILLIAMS SPARROW ST1039/CAPITOL	SO GLAD I KNOW
31	RE-ENTRY		RICHARD SMALLWOOD WORD 701501128X	TEXTURES
32	32	9	THE ALTAR BOYS FRONTLINE R09023/BENSON	AGAINST THE GRAIN
33	36	129	CARMAN PRIORITY 38713	SUNDAY'S ON THE WAY
34	RE-ENTRY		RAY BOLTZ HEARTLAND HR3866/BENSON	WATCH THE LAMB
35	17	41	DAVID MEECE MYRRH 7016864065/A&M	CANDLE IN THE RAIN
36	38	29	THE MARANATHA SINGERS MARANATHA 7100190827/WORD	PRAISE 9
37	35	37	MARANATHA MARANATHA 7100180848/WORD	KIDS PRAISE 6
38	20	245	SANDI PATTI ● IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
39	24	25	THE WINANS QWEST 1-25510	DECISIONS
40	39	177	SANDI PATTI IMPACT RO 3884/BENSON	SONGS FROM THE HEART

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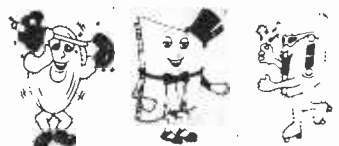
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French SNEP Stats, Leaders In Flux 1987 LP Sales Down; Cassettes, CDs Up

BY PHILIPPE CROCCQ

PARIS French record-industry turnover rose 5.7% in 1987 to \$527.7 million, according to figures released by industry group Syndicat National de l'Édition Phonographique.

Sales of singles were worth \$119.6 million, down 7.5% on the previous year, taking the U.S. dollar at an exchange rate of 5.28 French francs. LP earnings were down 24.7% at \$116.6 million, but cassette-sales values rose 6.7% to \$113.6 million and compact disks registered a 75.3% increase to \$157.9 million.

In unit terms, CD sales were up 100.4% at 12.47 million, and cassette sales up 5.8% at 22.13 million. LP volumes fell almost 24% to 20.4 million, and singles were down 8.1% at 45.7 million.

However, figures for December 1987 alone, when the French market first benefited from the introduc-

tion of reduced value-added tax rates, showed LP sales down only 8.9% at 3.44 million from the same month in 1986, and singles down only 6.8% at 5.13 million.

'The French industry is now on the right track'

Guy Duluz, who has just replaced Frederic Sichler and Bernard de Bosson, the two who originally held the SNEP presidency as a dual role, notes: "As I take up my new post, I am in a position to say that the French industry is now on the right track. Since 1985, we have seen a number of important developments, including ratification of the Rome Convention, the reduction of VAT for prerecorded music, and the go-ahead for television advertising of

records and tapes.

"Today French record companies are determined to revitalize the market and also to push their product in the international marketplace. The opening up of the European Economic Community market in 1992 promises to provide us with both a challenge and an opportunity."

SNEP delegate-general Patrice Fichet adds: "Sales figures for January 1988 are nearly 29% higher than the same time last year, which is very encouraging. But I think we have to accept that the future of the industry is bound up with two things: the reestablishment of a true national network of record stores, and a resurgence of French musical creativity."

INTERNATIONAL EDITOR

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- Poland—ROMAN WASCHKO, Magiera 9m 37, 01-873 Warszawa. 34-36-04.
- Portugal—FERNANDO TENENTE, R Sta Helena 122 R/c, Oporto.
- Romania—OCTAVIAN URSULESCU, Str. Radu de la Afumati nr. 57-B, Sector 2, Bucharest O.P.9. 13-46-10. 16-20-80.
- South Africa—JOHN MILLER, 305 Buckingham Court, Leyds St., Joubert Park, Johannesburg, 2000.
- Spain—FERNANDO SALAVERRI, Plz Emilio Jimenez Millas, 2D, 28008, Madrid. 24242 93.
- Sweden—MAGNUS JANSON, Markeares Gatan 10, 11353 Stockholm.
- Switzerland—PIERRE HAESLER, Hasenweld 8, CH-4600 Olten. 062-215909.
- U.S.S.R.—VADIM YURCHENKOV, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268. 225-35-88.
- West Germany—WOLFGANG SPAHR, Postbox 1150, Kettingstrasse 18, 2360 Bad Segeberg. 04551-81428.
- Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61351, Brezovica, Ljubljana 23-522.



Latina Tina. Capitol artist Tina Turner tops off her Brazilian tour with the double gold certification of her "Break Every Rule" album and gold certification of her latest release, "Tina Live." Shown, from left, are Turner; Luiz Boaventura, managing director, EMI-Odeon; Chica Burnier, manager, international a&r, EMI-Odeon; and Roger Davies, Turner's manager.

Beatles CDs Sell 1.5 Mil In Japan, Says Toshiba-EMI

BY SHIG FUJITA

TOKYO Sales of the 13 Beatles compact disks released here between February and October 1987 are close to the 1.5 million mark, according to Toshiba-EMI, with "Sgt. Pepper's Lonely Hearts Club Band" the top seller, followed by "Abbey Road" and "Let It Be."

The CDs available to date contain 186 of the 213 songs recorded by the Beatles. The remaining 27, plus six in different versions, are included on the "Past Masters Vols. 1 & 2" CDs released here March 7. Toshiba-EMI says it is confident overall sales of the 15 titles will top the 2-million-unit mark, since sales continue to be "very steady."

As for the "pirate" Beatles CDs released last year by the CTA, those nine albums appar-

ently sold only a few thousand copies each as most major record stores refused to handle them. Toshiba-EMI supplied stores with a specially prepared tape showing the difference in quality between the EMI and CTA releases.

In consequence, CTA was only able to market through small, peripheral record stores and non-traditional outlets, and in many cases the CTA titles were selling at below \$10, barely half their intended price.

Although released without permission, the CTA product was not technically illegal, since Japanese copyright law affords protection for only 20 years. This period is likely to be extended to 30 years by new legislation, still a much shorter period than in most major markets.

English Video Rentals Hit 7-Million-A-Week Mark In '87 Library Policy May Affect British Vid Sales

BY NICK ROBERTSHAW

LONDON Consumer rental of pre-recorded videos reached 7.1 million rentals a week in the last quarter of 1987, according to the latest survey by Gallup/Video Software Monitor here.

The total is the highest ever recorded, 9% above the 6.5 million weekly hirings recorded for the final quarter of 1986. And with average hire charges rising from \$2.23 a day to \$2.39 a day in the interval, earnings are estimated at a record \$17 million for the quarter, and at \$57.35 million for 1987 as a whole.

The survey, which took in almost 13,000 homes, provides further encouragement for the British Videogram Assn., which has been anxious to see the proportion of regular renters among VCR owners increased. In the final three months of 1987, the percentage of VCR

households renting at least once a week rose to 31%, the second successive quarterly increase.

The BVA's own sales figures for 1987 suggest steady growth in the industry, but are regarded as far from reliable, since the number of member companies submitting sales returns is not constant and major inaccuracies have been detected in the figures that are submitted. Since the second quarter of 1987, sell-through figures from market leader Video Collection have also been included, rendering comparison with earlier periods useless.

The BVA is now under pressure to set its statistical house in order by separating rental from sell-through product, and by making greater efforts to ensure accuracy and a constant level of returns.

Final figures for 1987 are still unavailable, but third-quarter results show sales worth \$58 million from

2.42 million units sold. Cumulative figures for the first three quarters of 1987 show 5.88 million units sold, with a value of \$168 million.

Prospects for future growth may be influenced by U.K. government policy on public library spending. Many libraries operate video-software-lending departments, and a green-paper suggestion currently under discussion calls for these to be put out to tender.

Rental charges in the private sector would be clearly higher than the nominal fees currently levied. The government's consultative document also speculates that public libraries might have a role to play in video sell-through, saying: "It is possible [they] could be useful outlets for the sale of products such as videos. Public libraries have the potential to be valuable retail sources for specialist, ethnic, and other slow-moving products."

Feuds, Surprises Mark Australia's ARIA Event

BY GLENN A. BAKER

SYDNEY After sweeping the first Australian Record Industry Awards a year ago and carting home six statues, current Australian Of The Year John Farnham proved his status has not diminished by collecting another three awards at the second annual event, despite not having released a single piece of new product in almost two years.

Farnham's wins at the "down-under Grammys" were in the categories of best Australian male artist, best adult contemporary record for the single "Touch Of Paradise," and special achievement.

Heavily politicized rock band Mid-

night Oil took the honors in two categories: Australian song of the year and best Australian single, both for "Beds Are Burning," plus, indirectly, the best-Australian-cover-artwork award for its album "Diesel & Dust." The exceptionally popular Icehouse also collected two statues, both for the half-million-selling "Man Of Colours": highest-selling Australian album and the coveted best Australian album title.

Some 750 industry figures jammed the ballroom of the Sheraton Wentworth Hotel on Feb. 29 to witness the untelevised five-hour event, hosted by British rock star Cliff Richard. The awards attracted such visiting entities as George Michael and guest presenters Bryan Ferry and Feargal Sharkey, but surprisingly few of the nominated and/or winning acts.

Only Kylie Minogue, Icehouse, Jenny Morris, Billy Birmingham, and Weddings Parties Anything appeared to receive their awards, while John Farnham, Crowded House, Midnight Oil, Jimmy Barnes, Vince Jones, Hunters & Collectors, James Reyne, Paul Kelly, and Hoodoo Gurus were particularly notable for their absence.

For INXS, currently touring the U.S., the evening was most definitely not a career highlight. Winner of last year's best-Australian-group award (won this year by Crowded House), the group failed to win even one of the five awards for which it was nominated, despite their recent ascension to the top of the U.S. charts.

During the evening, six legendary recording/creative artists representing a wide variety of musical styles—Dame Joan Sutherland, Johnny O'Keefe, Col Joye, Slim Dusty, AC/DC, and Vanda & Young—became the inaugural inductees of the Australian Record

(Continued on next page)

France's Channel M6 Surprises Its Critics Music Content Upped, Vidclip Production Backed

BY PHILIPPE CROCCQ

PARIS Efforts to bring a new music-dedicated television channel to France have met with complications: M6, the general-interest channel that replaced music-dedicated TV6 in March 1987, has proved a surprising success and is using more music programming than had been expected.

M6 took over from TV6 amid heated protests from the music industry here, which feared that domestic production would no longer be supported. Several top government officials, including Communications Minister André Santini, have since promised to fight for a new music channel, but they have warned that it would probably have to be distributed by cable.

Cable in France attracts few subscribers, and any cable-distributed service would find itself in competition with the Sky Channel and MTV Pan-European satellite channels. MTV was given the go-ahead to broadcast to France in December.

Jean-Loup Tournier, head of the authors' society SACEM, has insisted that only a terrestrially broadcast service would be viable, and Jean-Paul Baudecroux, president of the powerful NRJ radio network, says his company would withdraw its support from the

project if it is to be carried by cable.

Meanwhile, M6 has surprised critics by including more and more music programming in its ostensibly "generalist" format. The station broadcasts about 45 hours of music programming weekly—

'We air over 1,200 clips a month'

about one-third of its output. All-night music broadcasts are being planned for weekends, which would bring the music-programming figure to more than 60 hours.

M6 has also proved an unexpectedly strong supporter of the French-vidclip-production sector, which was thought to be in deep trouble after TV6 was shut down. In fact, M6 is now the country's leading clip producer, with 95 clips in production and another 100 in co-production.

Says variety director Catherine Regnier: "We broadcast more than 1,200 clips monthly, paying around \$150 for each screening. We are a new channel with a small budget that puts out 130 hours of programming a week for only \$1 million, about the price of a single high-budget variety show. We work very largely with young out-

side companies, and two-thirds of our budget is invested in independently made productions.

"We have a policy of sponsoring concerts: Level 42, Toto, Johnny Clegg, John Cougar [Mellencamp], and Image are some of the artists we have backed recently, and at MIDEM this year we co-produced a number of galas. We broadcast 60% French music to 40% Anglo Saxon and international product."

If a new music channel does see the light of day, Regnier warns, M6 will demand a renegotiation of its broadcasting commitment. The station's music programming is a money loser and is made possible only by revenues from other programming. M6 also notes that TV6, which began in 1985 with an output of 90% videoclips, progressively reduced that figure to 50%.

The controversy is expected to become a feature of France's presidential elections, which take place in April. The prospects for a new music channel remain uncertain while M6 is able to point to its music-based programming and to market research that indicates a predominantly youthful audience growing by 900,000 viewers a month.

Japan's VCR Crop Drops

TOKYO Japanese production of videocassette recorders in 1987 totaled 27.46 million units, down 12.1% from the previous year, according to statistics from the Electronic Industries Assn. of Japan.

This marks the first time since the Ministry of International Trade and Industry started processing VCR-manufacturing figures in 1975 that annual production has dropped. And VCR exports were down, too, by 17.7% to 22.8 million units.

VCR exports to the U.S. in 1987 totaled 12.38 million units (down 31.2%). Exports to the European Economic Community countries, totaling 2.878 million, were also down (4.4%), but total exports to

all other areas were up 12.8% to 7.53 million units.

The biggest export increases were to Hong Kong (24.5% to 931,000 units), Singapore (33.5% to 858,000), and Taiwan (179.2% to 344,000 units).

Domestic shipments reached an all-time high, 6.33 million units, up 30.5% over 1986. The totals for 1985 and 1986 were 4.01 million and 4.85 million units, respectively.

Japanese production of color television sets totaled 14.29 million in 1987, up 3.5% over 1986, while exports were down 17.7% to 3.77 million units. But domestic shipments were up by 9.7% to just more than 9 million units.

Lack Of Hits Leads Dutch Dolly Dots To Disband

AMSTERDAM The Dolly Dots, Holland's best-known female vocal group, are to disband. The five singers gave their final concert Feb. 29. A special farewell show will be broadcast on Dutch television in Oc-

tober.

According to BMG/Ariola Benelux, the failure of the group's last single, "What A Night," to break internationally was a key reason for the decision. Produced by the U.K.'s Stock, Aitken & Waterman, the single was released in almost all European territories and in the U.S. but reached the charts only in Holland, where it peaked at No. 18.

Between 1981 and 1983, when the Dolly Dots were signed to WEA Holland, the act scored 11 top 10 hits here, but since its move to Ariola Benelux in 1984 it has failed to reach the top 10 again, though nine of its 10 singles for the label did make the top 40. Ariola also released three Dolly Dots albums: "Thirst," "Attention," and "Dutch Treat."

In 1986, Anita Heilker left the group to embark on a solo career with independent label 4-tune. One album and two singles were released in Benelux territories through Polydor, and a new distribution deal is now being negotiated.

BMG/Ariola Benelux is expected to release a Dolly Dots hits compilation album to mark the group's demise.

Studios Allege Copyright Breach Japanese Vid Cos. Probed

TOKYO Japanese police have investigated two video rental companies here following complaints from Universal and Paramount in what is believed to be the first police action concerning copyright infringement on videodisks.

The two companies are Fumi Trading and Shinyo Trading of Tokyo, which between them operate seven video rental stores in the city. Both are headed by Fujio Komura, who, according to police inquiries, allowed the stores to rent LaserVision videodisks of titles, including "Witness," "Jaws II," and "Back To The Future" on a total of 55,000 occasions between April and November without prior permission from the copyright owners.

The rental fee charged was about \$6 a day. Komura is also alleged to have copied movies from the videodisks onto videocassettes and to have sold these pirated videotapes, said to number almost 700, for approximately \$20 each.

Universal and Paramount twice sent written warnings to the two companies, pointing out they were in violation of the copyright law, but they were ignored.

Eventually, the studios took their complaint to the police, whose papers citing possible violations of copyright legislation by the two offending companies and five individuals, including Komura, were forwarded to public prosecutors Feb. 16.

SURPRISES MARK AUSTRALIAN RECORDING INDUSTRY AWARDS

(Continued from preceding page)

Industry Hall of Fame. Only one of the five inductees still living (O'Keefe died a decade ago), Col Joye, was on hand to receive his plaque. ARIA and WEA chairman Paul Turner also used the occasion to hand over the reins of ARIA leadership to Brian Smith, BMG/RCA managing director.

The evening's events were typically Australian, inasmuch as they were marked by unfettered audience reaction and no small amount of stage scandal.

Midnight Oil's controversial manager, Garry Morris, incurred the wrath of his peers when, for no apparent reason, he took a personal swipe at guest presenter Bryan Ferry, who subsequently left the building before participating in the all-in

finale. Taken to task by Ian "Molly" Meldrum and Jenny Morris (best Australian female artist) for his deed, Morris carried the public slanging match well into the night.

By contrast, Cliff Richard, whose long love affair with Australian music is partially responsible for the international successes of Terry Britten, Olivia Newton-John, Alan Tarney, and Glenn Shorrock, received a rapturous response when he commented: "You're making records down here that frighten the life out of those of us who thought we had the hit-record business all sewn up."

Of the seven major record companies, Festival ruled the night, with its acts winning six awards. WEA won four awards; EMI, CBS, and

BMG/RCA earned three each; PolyGram won two; and Virgin, none.

Apart from those previously mentioned, the main domestic awards were best Australian comedy record, "Wired World Of Sports" by Billy Bingham; best country record, "This Town" by the Flying Emus; best video, Claudia Castle for Paul Kelly's "To Her Door"; best jazz record, "Voss" by Australian Opera; best indigenous record, "Gondwanaland" by that band; best producer, Mark Opitz; best engineer, David Nicholas; best soundtrack recording, "Nine"; best new talent, Weddings Parties Anything; best children's record, "Toffee Apple" by Peter Combe; and highest-selling Australian single, "Locomotion" by Kylie Minogue.

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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 3/5/88

This Week	Last Week	SINGLES
1	1	I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
2	2	BEAT DIS BOMB THE BASS MISTER RON/RHYTHM KING/MUTE
3	3	GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE
4	9	TOGETHER FOREVER RICK ASTLEY RCA
5	6	SUEDEHEAD MORRISSEY HIS MASTER'S VOICE
6	4	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
7	14	JOE LE TAXI VANESSA PARADIS FA PRODUCTIONS/POLYDOR
8	8	GIMME HOPE JO'ANNA EDDY GRANT ICE
9	10	DOCTORIN' THE HOUSE COLDCUT FEATURING YAZZ & THE PLASTIC PEOPLE AHEAD OF OUR TIME
10	5	I THINK WE'RE ALONE NOW TIFFANY MCA
11	7	SAY IT AGAIN JERMAINE STEWART 10/VIRGIN
12	20	HAZY SHADE OF WINTER BANGLES DEF JAM
13	17	DOMINION THE SISTERS OF MERCY MERCIFUL RELEASE/WEA
14	19	C'MON EVERYBODY EDDIE COCHRAN LIBERTY
15	29	CRASH THE PRIMITIVES RCA
16	24	THAT'S THE WAY IT IS MEL & KIM SUPREME
17	39	I GET WEAK BELINDA CARLISLE VIRGIN
18	12	TOWER OF STRENGTH (BOMBAY MIX) THE MISSION MERCURY/PHONOGRAM
19	34	GOODGROOVE DEREK B MUSIC OF LIFE
20	NEW	SHIP OF FOOLS ERASURE MUTE
21	11	WHEN WILL I BE FAMOUS? BROS CBS
22	22	SPY IN THE HOUSE OF LOVE WAS NOT WAS FONTANA/PHONOGRAM
23	16	CANDLE IN THE WIND (LIVE) ELTON JOHN ROCKET
24	15	VALENTINE T'PAU SIREN/VIRGIN
25	21	MAN IN THE MIRROR MICHAEL JACKSON EPIC
26	13	SHAKE YOUR LOVE DEBBIE GIBSON ATLANTIC
27	18	THE JACK THAT HOUSE BUILT JACK 'N' CHILL OVAL/10/VIRGIN
28	NEW	LOVE IS CONTAGIOUS TAJA SEVELLE PAISLEY PARK/REPRISE/WEA
29	33	PEOPLE ARE STRANGE ECHO & THE BUNNYMEN WEA
30	25	WHEN HE WAS FAB GEORGE HARRISON DARK HORSE/WEA
31	26	NEVER KNEW LOVE LIKE THIS ALEXANDER O'NEAL FEATURING CHERRELLE TABU
32	NEW	HEART OF GOLD JOHNNY HATES JAZZ VIRGIN
33	NEW	HOW MEN ARE AZTEC CAMERA WEA
34	23	MANDINKA SINEAD O'CONNOR ENSIGN/CHRYSALIS
35	NEW	NEVER/THESE DREAMS HEART CAPITOL
36	NEW	FOR A FRIEND THE COMMUNARDS LONDON
37	NEW	DON'T TURN AROUND ASWAD MANGO/ISLAND
38	NEW	I'M NOT SCARED EIGHTH WONDER CBS
39	32	DIGNITY DEACON BLUE CBS
40	NEW	RECKLESS AFRIKA BAMBATAA/UB40 EMI
1	1	ALBUMS
1	1	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
2	2	T'PAU BRIDGE OF SPIES SIREN
3	18	LUTHER VANDROSS GIVE ME THE REASON EPIC
4	3	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
5	8	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
6	6	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
7	5	TIFFANY TIFFANY MCA
8	4	THE CHRISTIANS THE CHRISTIANS ISLAND
9	9	MICHAEL JACKSON BAD EPIC
10	22	ALEXANDER O'NEAL HEARSAY TABU
11	17	VARIOUS THE GREATEST LOVE TELSTAR
12	19	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
13	11	PET SHOP BOYS ACTUALLY PARLOPHONE
14	21	GEORGE MICHAEL FAITH EPIC
15	16	STING ... NOTHING LIKE THE SUN A&M
16	7	ALL ABOUT EVE ALL ABOUT EVE MERCURY/PHONOGRAM
17	13	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
18	10	JOYCE SIMS COME INTO MY LIFE FFR/LONDON
19	15	U2 THE JOSHUA TREE ISLAND
20	NEW	ZODIAC MINDWARP & THE LOVE REACTION TATTOOED BEAT MESSIAH MERCURY/PHONOGRAM
21	20	INXS KICK MERCURY/PHONOGRAM
22	14	DUSTY SPRINGFIELD DUSTY - THE SILVER COLLECTION PHONOGRAM
23	12	AC/DC BLOW UP YOUR VIDEO ATLANTIC/WEA
24	25	THE POGUES IF I SHOULD FALL FROM GRACE WITH GOD STIFF
25	32	WHITNEY HOUSTON WHITNEY ARISTA
26	28	CHRIS REA DANCING WITH STRANGERS MAGNET
27	NEW	TAYLOR DAYNE TELL IT TO MY HEART ARISTA
28	23	ALISON MOYET RAINDANCING CBS
29	30	MIRAGE THE BEST OF MIRAGE JACK MIX '88 STYLUS
30	29	WHITESNAKE WHITESNAKE 1987 EMI
31	27	SINEAD O'CONNOR THE LION AND THE COBRA ENSIGN/CHRYSALIS
32	NEW	JERMAINE STEWART SAY IT AGAIN SIREN/VIRGIN
33	33	VARIOUS PHANTOM OF THE OPERA POLYDOR
34	NEW	DEACON BLUE RAIN TOWN CBS
35	NEW	THE SISTERS OF MERCY FLOODLAND MERCIFUL RELEASE
36	24	THE STRANGLERS ALL LIVE AND ALL OF THE NIGHT EPIC
37	38	PRETENDERS THE SINGLES WEA
38	26	BANANARAMA WOW! LONDON
39	31	ERIC CLAPTON/CREAM THE CREAM OF ERIC CLAPTON POLYDOR
40	37	DAVID LEE ROTH SKYSCRAPER WARNER BROS.

Billboard CHART RESEARCH PACKAGES

The definitive listings of the top singles and albums throughout the history of record charts. 30 different volumes cover all formats of recorded music. Write for details and prices:

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New York, NY 10036

WEST GERMANY (Courtesy Der Musikmarkt) As of 2/29/88

	SINGLES
1	1 MY LOVE IS A TANGO GUILLERMO MARCHENA TELDEC
2	5 TELL IT TO MY HEART TAYLOR DAYNE ARISTA
3	3 I NEED YOU VB. V. S. M. P. BCM RUSH
4	4 HERE I AM DOMINOE RCA
5	2 ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE
6	13 OKAY O.K. WESTSIDE
7	10 HOUSE ARREST KRUSH MERCURY/PHONOGRAM
8	8 SIGN YOUR NAME TERENCE TRENT D'ARBY CBS
9	7 BLUEPRINT RAINBIRDS MERCURY/PHONOGRAM
10	6 HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
11	9 STOP FOR A MINUTE SANDRA VIRGIN
12	12 (I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
13	11 EVERYTHING'S COMING UP ROSES BLACK A&M/DGG
14	16 JULIAN MANDY WINTER EMI
15	19 I THINK WE'RE ALONE NOW TIFFANY WEA
16	14 RISE TO THE OCCASION CLIMIE FISHER EMI
17	18 NEED YOU TONIGHT INXS MERCURY/PHONOGRAM
18	20 FATHER FIGURE GEORGE MICHAEL EPIC
19	NEW DANCING INTO DANGER INKER & HAMILTON WEA
20	15 SOLANG' MAN NOCH TRAEUME LEBEN KANN MUENCHENER FREIHEIT & LSO & JACKSON SINGERS CBS
1	ALBUMS
1	1 PETER MAFFAY LANGE SCHATTEN TELDEC
2	2 SOUNDTRACK DIRTY DANCING RCA/ARIOLA
3	3 RAINBIRDS RAINBIRDS MERCURY/PHONOGRAM
4	12 AC/DC BLOW UP YOUR VIDEO ATLANTIC
5	5 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
6	6 ERSTE ALLGEMEINE VERUNSICHERUNG LIEBE, TOD & TEUFEL EMI
7	4 RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
8	8 JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
9	10 CLIMIE FISHER EVERYTHING EMI
10	7 PET SHOP BOYS ACTUALLY PARLOPHONE/EMI
11	9 SIGI SCHWAB ANNA - SOUNDTRACK TELDEC
12	13 FOREIGNER INSIDE INFORMATION ATLANTIC
13	11 BLACK WONDERFUL LIFE A&M
14	14 GEORGE MICHAEL FAITH EPIC
15	15 T'PAU BRIDGE OF SPIES VIRGIN
16	18 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
17	20 MICHAEL JACKSON BAD EPIC
18	NEW RICK SPRINGFIELD ROCK OF LIFE RCA
19	19 BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
20	16 PAUL McCARTNEY ALL THE BEST PARLOPHONE

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 3/5/88

	SINGLES
1	1 (I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
2	3 I THINK WE'RE ALONE NOW TIFFANY WEA
3	4 ANGEL EYES WET WET WET PHONOGRAM
4	2 SIGN YOUR NAME TERENCE TRENT D'ARBY CBS
5	8 GET OUTTA MY DREAMS GET INTO MY CAR BILLY OCEAN CNR
6	9 RISE TO THE OCCASION (HIP HOP MIX) CLIMIE FISHER EMI/BOVEMA
7	6 MAX PAOLO CONTE ARIOLA
8	NEW WHEN WILL I BE FAMOUS BROS CBS
9	NEW I WANT TO BE YOUR MAN ROGER WEA
10	NEW COME INTO MY LIFE JOYCE SIMS PHONOGRAM
1	ALBUMS
1	1 SOUNDTRACK DIRTY DANCING RCA
2	2 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
3	3 ROBERT LONG HARTSTOCHT EMI/BOVEMA
4	8 PAOLO CONTE COLLEZIONE EVA
5	4 GEORGE MICHAEL FAITH CBS
6	6 JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
7	9 DIVERSEN REGGAE FOR LOVERS STAR RECORDS
8	7 SINEAD O'CONNOR THE LION AND THE COBRA CHRYSALIS
9	5 PAOLO CONTE AGUAPLANO ARIOLA
10	NEW WET WET WET POPPED IN SOULED OUT PHONOGRAM

MUSIC & MEDIA PAN-EUROPEAN CHARTS 3/5/88

HOT 100 SINGLES	
1	3 TELL IT TO MY HEART TAYLOR DAYNE ARISTA
2	9 GET OUTTA MY DREAMS, GET INTO MY CAR BILLY OCEAN JIVE
3	4 BOYS SABRINA FIVE RECORDS
4	2 I THINK WE'RE ALONE NOW TIFFANY MCA
5	7 I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
6	1 ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE
7	5 HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
8	10 MY LOVE IS A TANGO GUILLERMO MARCHENA TELDEC
9	18 SANS CONTREFACTON MYLENE FARMER POLYDOR
10	20 BEAT DIS BOMB THE BASS RHYTHM KING/MUTE
11	12 QUELQUE CHOSE DANS MON COEUR ELSA GM PRODUCTIONS/ARIOLA
12	11 SIGN YOUR NAME TERENCE TRENT D'ARBY CBS
13	6 ETIENNE GUESCH PATTI COMOTION/EMI
14	15 HOUSE ARREST KRUSH MERCURY
15	8 LA BAS JEAN JACQUES GOLDMAN & SIRIMA EPIC
16	13 I NEED YOU B.V.S.M.P. BCM
17	14 (I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
18	19 HERE I AM DOMINOE RCA
19	17 NEVER CAN SAY GOODBYE THE COMMUNARDS LONDON
20	NEW SUEDEHEAD MORRISSEY HIS MASTER'S VOICE
HOT 100 ALBUMS	
1	1 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
2	3 SOUNDTRACK DIRTY DANCING RCA
3	2 RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
4	4 JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
5	5 T'PAU BRIDGE OF SPIES SIREN
6	6 GEORGE MICHAEL FAITH EPIC
7	7 MICHAEL JACKSON BAD EPIC
8	9 AC/DC BLOW UP YOUR VIDEO ATLANTIC
9	8 PET SHOP BOYS ACTUALLY PARLOPHONE
10	10 PETER MAFFAY LANGE SCHATTEN TELDEC
11	13 STING ... NOTHING LIKE THE SUN A&M
12	11 JEAN JACQUES GOLDMAN ENTRE GRIS CLAIR ET GRIS FONCE EPIC
13	18 WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
14	15 BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
15	NEW THE COMMUNARDS RED LONDON
16	14 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
17	12 MADONNA YOU CAN DANCE SIRE
18	17 CLAUDE NOUGARO NOUGAYORK WEA
19	20 RAINBIRDS RAINBIRDS MERCURY
20	16 THE CHRISTIANS THE CHRISTIANS ISLAND

AUSTRALIA (Courtesy Australian Music Report) As of 3/7/88

	SINGLES
1	1 (I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
2	2 I SHOULD BE SO LUCKY KYLIE MINOGUE MUSHROOM
3	3 HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
4	4 WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
5	5 NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
6	8 DEVIL INSIDE INXS WEA
7	14 FATHER FIGURE GEORGE MICHAEL EPIC
8	6 SAY YOU WILL FOREIGNER ATLANTIC
9	NEW SHOULD'VE KNOWN BETTER RICHARD MARX MANHATTAN
10	NEW ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE
11	16 LOVE IN THE FIRST DEGREE BANANARAMA LIBERATION
12	15 AM I EVER GONNA SEE YOUR FACE AGAIN THE ANGELS MUSHROOM
13	NEW HUNGRY EYES ERIC CARMEN RCA
14	13 RUN TO PARADISE CHOIRBOYS MUSHROOM
15	18 I THINK WE'RE ALONE NOW TIFFANY MCA
16	7 HEATSEEKER AC/DC ALBERT PRODUCTIONS
17	9 GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE
18	10 NOTHING'S GONNA CHANGE MY LOVE GLENN MEDEIROS MERCURY
19	11 PUMP UP THE VOLUME M/A/R/R/S VIRGIN
20	17 FAITH GEORGE MICHAEL EPIC
1	ALBUMS
1	1 SOUNDTRACK DIRTY DANCING RCA
2	2 PINK FLOYD A MOMENTARY LAPSE OF REASON CBS
3	11 THE ANGELS LIVELINE MUSHROOM
4	3 ICEHOUSE MAN OF COLOURS REGULAR
5	6 JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY
6	4 THE TWELFTH MAN WIRED WORLD OF SPORTS EMI
7	9 RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
8	7 JIMMY BARNES FREIGHT TRAIN HEART MUSHROOM
9	8 GEORGE MICHAEL FAITH EPIC
10	5 AC/DC BLOW UP YOUR VIDEO ALBERT PRODUCTIONS
11	10 NOISEWORKS NOISEWORKS CBS
12	12 INXS KICK WEA
13	17 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
14	13 GEORGE HARRISON CLOUD NINE DARK HORSE
15	NEW DAVID LEE ROTH SKYSCRAPER WARNER BROS.
16	16 BILLY IDOL VITAL IDOL CHRYSALIS
17	14 COLD CHISEL RAZOR SONGS WEA
18	18 JOHN FARNHAM WHISPERING JACK WHEATLEY
19	15 MIDNIGHT OIL DIESEL AND DUST CBS
20	NEW BELINDA CARLISLE HEAVEN ON EARTH VIRGIN

ITALY (Courtesy Germano Ruscitto) As of 2/12/88

	SINGLES
1	10 ETIENNE GUESCH PATTI EMI
2	2 PUMP UP THE VOLUME M/A/R/R/S CGDMM
3	NEW ONCE UPON A LONG AGO PAUL McCARTNEY EMI
4	1 LA BAMBA LOS LOGOS CBS
5	NEW SI', LA VITA E' TUTTA UN QUIZ RENZO ARBORE RICORDI
6	9 MASCHI GIANNA NANNINI RICORDI
7	NEW NEED YOU TONIGHT INXS ATLANTIC/PHONOGRAM
8	4 SMILE JERRY SCOTTY CBS
9	7 UNA DOMENICA ITALIANA TOTO COTUGNO EMI
10	15 ALWAYS ON MY MIND PET SHOP BOYS EMI
11	3 WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
12	5 IO BALLERO' LORELLA CUCCARINI POLYGRAM
13	13 YOU WIN AGAIN BEE GEES WEA
14	NEW HEI MATTEW KAREN FIALKA CBS
15	12 NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
16	11 HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN/EMI
17	6 THE RIGHT STUFF BRYAN FERRY VIRGIN/EMI
18	NEW I THINK WE'RE ALONE NOW TIFFANY WEA
19	NEW CATCH ME PRETTY POISON VIRGIN/EMI
20	14 BAD MICHAEL JACKSON CBS

Rock Classics Reissued As Double CDs U.K.'s Castle Launches Two-For-One-Priced Line

LONDON Further evidence of the compact disk's bracing effect on catalog is provided by a new double-CD issue of rock classics from London-based Castle Communications.

Works by Todd Rundgren, Procol Harum, Joe Cocker, and several other artists will launch the company's two-for-one-priced series on the That's Original label. Each of the specially designed double packs contains two albums by each performer, with the running order kept the same as on the original releases and no tracks being "lost," which has sometimes happened with double albums.

The retail price is set at around \$18, "a tribute to the steadily falling production costs in CD manufacture," says Castle.

The firm claims That's Original represents "the best value for the

money of any of existing midprice labels. The first issue, containing nine titles, will be available in the U.K. in mid-March. One or two more titles are due to be released each month.

Castle is reissuing the albums in CD-only format for its Collector series. Dougie Dudgeon, special projects manager, argues that "rock is the ideal product for CD" since those who bought the albums the first time around are now likely to be owners of CD players and thinking of replacing old and worn vinyl albums.

Additional rock acts with albums ready for release in the series include Captain Beefheart, Nazareth, Black Sabbath, and the Lovin' Spoonful.

Castle Communications, started four years ago, licenses and distributes product worldwide. The

company also has a video arm and has just purchased Independent Video Services, its second major acquisition in the video market. In November, Castle took over Hendring Ltd.

Terry Shand, Castle chairman and founder, acknowledges that the video market has been "bleak" for many independents during the past year, but he says IVS has "emerged triumphantly and profitably." He says the acquisition of such a major force as IVS can "only further enhance and strengthen our high standing in the U.K. video world."

Castle stock was floated on the British market as an unlisted security in March 1987. Turnover is reported to be running at over \$18 million annually.

Austria Awaits Private Radio Station

BY MANFRED SCHREIBER

VIENNA Austria's first private radio station is expected to start broadcasting in 1989, according to Franz Ivan, general secretary of the Austrian Assn. of Newspaper Publishers. Negotiations are now under way between the newspaper publishers, who will operate the station, and the state-owned broadcast organization ORF, which until now has enjoyed a monopoly with its three national radio stations.

A study group will be set up to examine the feasibility of the project; one of the most important questions it will look at is whether it is economically possible to operate a regional-private-radio service without jeopardizing the pluralism of daily newspapers or the statutory role of ORF.

Who will finance the new station is still unresolved, but most of the income is expected to come from advertising sales—which will be subject to the same restraints as those at ORF—and from contributions by the state broadcast organization itself, which is to provide technical assistance in operating the station.

Ivan says a basic agreement should be reached by the summer of 1988. He predicts that regional plans will become effective by the fall, and the station will go on air in 1989 for a test run of at least five years.

Under the terms of an agreement in principle signed recently,

the station will have to conform to existing broadcast legislation. If experience shows the project is not viable under such terms, new legislation intended specifically for private radio may be necessary. However, ORF could try to block such legislation if it believes its own interests are threatened.

German Has Led Group For 40 Years GEMA's Schulze Turns 75

BY WOLFGANG SPAHR

HAMBURG, West Germany Erich Schulze, "grand old man" of the West German record industry and chairman and director general of the authors' society GEMA for the past 40 years, celebrated his 75th birthday here Feb. 1.

Despite their occasional quarrels with Schulze, authors and publishers have benefited from his strong leadership of the society, which he has made one of the most powerful and respected in the world. GEMA collects more than \$350 million annually on behalf of its 20,000 members and enjoys an unmatched reputation for

spotless accounts.

As president of the International Society for Copyright, founded in 1953, Schulze created a forum that has contributed substantially to the development of copyright-protection standards worldwide. The society's 10 international congresses to date have encouraged the introduction of new copyright legislation in many territories, and an 11th international conference is scheduled for March in Lugano, Switzerland.

Schulze holds many important posts in the fields of international copyright and cultural politics. He is president of the Supreme Assn. in German Music and chairman of the Music Fund for Music Publishers in Berlin, which coordinates and reinforces sponsorship for creative music of all kinds.

He also serves on the Committee of Experts for Copyright at the Ministry of Justice, the West German UNESCO's Copyright Project Group, and the boards of the International Confederations of Authors' Societies and the German branch of the International Literary And Artistic Assn.

Cinemax's "A Reggae Session," filmed on location in Jamaica, stars the country's top reggae artists ... see page 25

ShowTech Trade Fair Set For May In Berlin

BERLIN The ShowTech trade fair and congress for entertainment technology, stage engineering, equipment, and management takes place May 18-20 at the Berlin Exhibition Grounds and in the ICC Building here.

The exhibition section will present a range of products and services for shows and other events, with emphasis on companies that have something new and innovative to offer, say organizers.

The show will cover technical equipment for theaters, discos, sport arenas, concert halls, and oth-

er venues, including lighting, sound, video, special effects, props and fittings, stage and studio engineering, technical safety, and organizational and service aspects of shows and other events.

The main themes of the accompanying three-day congress will be engineering for shows and events and show management. Subsidiary topics include "coping" with leisure time and the practicalities and future of venues. Some 50 leading figures from West Germany and overseas are expected to speak at the congress.

With U.S. Album, Hatcher Seeks Canadian Fame

BY KIRK LaPOINTE

OTTAWA Jeffrey Hatcher has to bite his lip a lot these days. It's tempting for him to remind the Canadian music industry that it has only begun to pay him a great deal of attention since a U.S. label issued his album, "Cross Our Hearts," and American audiences began receiving him well.

With no manager, no agent, no lawyer, and no significant interest in his homeland, Hatcher plied his trade in the U.S. and came up a winner. With an album released on New York's Upside Records, the support of rock critic Dave Marsh, some remixing help from the Cars' Elliot Easton, and a commitment from British rocker Nick Lowe to produce an album once major-label support is secured, Hatcher & the Big Beat are proof that hard work and persistence occasionally do more than allow a graceful last-place finish.

Hatcher, who seems likely to snag a major label deal for his next record in the coming weeks, is one of many Canadians to opt for signing abroad, either out of frustration with the frosty reception at home or simply because there's nothing like a direct line to the top. The list includes some of the country's emerging stars, among them Colin James, Rang Tango, 54-40, Andrew Cash, and Brian Greenway. Dan Hill's rejuvenated career last year is due partly to his direct-to-U.S. signing.

"Let's face it," Hatcher says, carefully choosing his words, "in terms of this industry, a Canadian

executive isn't paid to take chances. His job is to take the master plates for Whitney Houston and ship them coast to coast. He's not on top of the bull; he's not even near the bull."

After moving from Winnipeg, Manitoba, to Toronto a few years ago, Hatcher thought that the lack of big-league attention would end. It didn't. So Hatcher took his band to New York and worked the U.S. market. Now that he's returned and living in Toronto, he's in the odd spot of not having a major distribution deal for his U.S. record, even though Canadian radio programmers have been warmly greeting Hatcher's brand of folk rock, which has drawn favorable comparisons to the Band and the Byrds.

"Management is what we need most and what we'll sign last," Hatcher says. "You have to steer clear of the shysters like a mine-field."

By May, Hatcher's band (which includes brothers Paul and Don, Gord Girvan, and Dave Briggs) will likely begin recording the next album with a late-summer release date in sight. The next order of business should be a Canadian deal for "Cross Our Hearts," which is named after the Phil Ochs song Hatcher has earned plaudits for covering.

"Whenever we came to some roadblock, we had to find some way to overcome it," Hatcher says. "But deep down I always felt things would end up this way. I wouldn't recommend that anyone else try this route, though."

MAPLE BRIEFS

BOB Macowycz has left CILQ-FM "Q-107" Toronto after 11 years to join former fellow Q-107 exec Gary Slaight at Standard Broadcasting's radio division, where he will oversee special projects and the network's syndication operations.

SOME concern is being expressed that the recent Cabinet decision to shelve Canada's all-news television channel until the fall will hurt MuchMusic's move to basic cable because cable companies won't be as interested in realigning their station lineup. Speaking of MuchMusic, some sloppy wording in a recent Maple Brief ended up suggesting that Steve Anthony had left MuchMusic. He's actually holding down two jobs, one as a VJ at MuchMusic and the other as a highly entertaining morning man at CFNY-FM Toronto.

JIM REID, singer for the Jesus And Mary Chain, was given an absolute discharge Feb. 17 in Toronto after pleading guilty to assaulting two fans with a microphone at a 1987 concert there. Reid apologized to the fans, donated \$1,000 in their names to the Salvation Army, and invited the fans to come backstage

during the group's next performance in Toronto.

MICHAEL McCABE has been named president of the Canadian Assn. of Broadcasters. McCabe, the former executive director of Telefilm Canada, replaces David Bond, who left more than a year ago.

CBS RECORDS CANADA LTD. has issued "Hit Singles II," a double album featuring 20 top artists. When consumers buy a new release featuring one of the artists on the album, they can buy the LP or cassette version of the album for \$6.99 or the 17-track compact disk for \$9.99. The album is not available by itself. Last year's "Hit Singles I" was an unqualified success.

THE MUSIC BROKERS, the Toronto-based independent promotion firm, has added a country division and brought on Montreal's Pierre Tremblay as an associate. Tremblay has helped establish such artists as Marjo, the Quebec sensation named best female vocalist at the recent Felix awards.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.



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KEEPING MUSIC LIVE:
The Concert Promoters Speak

TOURING TODAY: The Artists' Viewpoint

TOUR SPONSORSHIP:
Does the Artist Sell the Product or Does the Product Sell the Artist?

MERCHANDISING:
How to Maximize the Peripherals

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Future Shocked. Texas folk-singing sensation Michelle Shocked meets with label executives to celebrate her signing to PolyGram Records worldwide. Shown, from left, are Sue Drew, a&r representative; Holly Browde, director, business affairs; Peter Lubin, vice president, a&r; Shocked; Marton Goldschmidt, Allied Agency & Management; Dick Asher, president/CEO, PolyGram; and Jon Birkhan, senior attorney.



Declaring Allegiance. Allegiance Records new signee Scott Stewart meets with label brass to discuss his debut album, "And The Other Side." Shown, from left, are Michael Dion, vice president/general manager, Allegiance; Bill Vallenziano, CEO, Allegiance; Brian Drago, Stewart's manager; Stewart; and Marty Goldrod, president, Allegiance.



Trust Me. The Annual Prince's Trust benefit concert, presided over by the prince and princess of Wales, features a performance by Elton John and appearances by U.S. celebrities. Shown, from left, are Robin Williams; John; John Ritter; Prince Charles; and Princess Diana.



Vera Vini Vici. Capitol artist Billy Vera is joined by friends and family for the dedication of his star on Hollywood's Walk of Fame. Pictured kneeling, from left, are Johnny Grant, Walk Of Fame Committee; Vera; Angie Dickinson; and Bill Welch, Walk Of Fame Committee. Pictured standing, from left, are Maria McCord, Vera's daughter; Joe Smith, president/CEO, Capitol Industries-EMI Inc.; and David Berman, president, Capitol Records.



History-Making Promotion. Warner/Elektra/Atlantic Corp. executives meet to kick off Black History Month. Pictured, from left, are Eddie Gilreath, vice president of sales, Geffen; Ornetta Barber, vice president of black music marketing, WEA; George Rossi, executive vice president of marketing, WEA; Ernie Singleton, vice president of black music marketing, Warner Bros.; Oscar Fields, vice president of black music sales, Warner Bros.; Henry Droz, president, WEA; Ray Harris, vice president of black promotion, Warner Bros.; Vaughn Thomas, director of r&b promotion, Geffen; Jean Pierre, operations manager/r&b promotion, Virgin; Sharon Heyward, national r&b promotion, Virgin; Greg Peck, vice president, black music promotion, Island; Sylvie Rhone, vice president/general manager of the black music division, Atlantic; and Primus Robinson, vice president, special markets, Elektra.



Buster And Billie. RCA artist Buster Poindexter, right, laughs it up with comedian Bill Murray at a reception after a Poindexter gig at L.A.'s Roxy.



Ecce Yomo. Yomo Toro, unofficial ambassador of Jibaro music, marks his signing to Island Records' Antilles/New Directions label. Shown, from left, are Jean Pierre Weiller, a&r director, Antilles/New Directions; Toro; and Verna Gillis, Toro's manager.

New Firm IAS Vid Makes Offering

BY EARL PAIGE

LOS ANGELES A Utah start-up operation is hoping to raise \$540,000 in a public offering to exploit the on-going grocery- and convenience-store diversification into home entertainment.

International Automated Systems Inc. plans to market an automated checkout and inventory-counting system, dubbed Self-Check, which is designed for video rental, among other store services.

Self-Check has been in prototype use for two years at Reams Grocery Store in American Fork, Utah, according to the prospectus. Reams has operated a video rental business since 1982 and stocks 5,000 titles in a 2,000-square-foot annex of its 40,000-square-foot store.

The self-underwritten offering lists strong competition in the growing market for point-of-sale automation systems. Check Robot, reportedly being tested by Kroger, is identified in the red herring, which also mentions likely involvement by such giants as IBM and NCR.

Additional risks include below-optimum use of bar codes and possible adverse labor-union reaction, according to the red herring.

The offering lists the advantages of Self-Check as reduced shrinkage, faster price verification, reduced front-end store labor costs, and increased store services.

Essentially, the system is said to combine bar-code identification of the product with weighing the

item as the customer unloads his cart. The company claims accuracy of plus or minus 0.02 pounds.

The company is floating 1.07 million units at 50 cents each. Each unit consists of a common share and a warrant to purchase an additional share at \$1 until Oct. 31. Dilution is 86% based on the maximum and 99% based on the minimum offering.

Neldon Johnson, the developer of Self-Check and the president and treasurer of International Automated Systems, owns 2.55 million common shares. J.R. Jolley, Johnson's father-in-law, who is a vice president of IAS and the owner of Reams Grocery, also owns 2.55 million shares. Merlin Jolley, the son of J.R. Jolley and the secretary of IAS, has 300,000

shares. The company has authorized 45 million common shares, according to the red herring.

Johnson's technical background includes three years with AT&T and a year working in microwave electronics at the government's Nevada missile test site. He ran a repair service company prior to joining Reams as bakery manager.

Uses of proceeds from the offering, in minimum and maximum amounts, respectively, are apportioned as follows: research and development, \$17,000 minimum or \$110,000 maximum; salaries and other compensation, zero or \$100,000; general and administrative, \$5,000 or \$113,000; and marketing, \$5,000 or \$115,000.

2nd-Quarter Earnings Up For Spec's Music

NEW YORK Spec's Music Inc., the Miami-based music and video retailer, reports that net earnings rose 36% to \$812,000 in the second fiscal quarter ended Jan. 31.

In last year's quarter, the chain earned \$595,000.

Earnings per share increased 40%, from 15 cents a share to 21 cents a share, while quarterly revenues increased 17%, from \$8.3 million to \$9.7 million. Same-store revenues were up 7% for the three months.

In the six-month period, net earnings increased 43% to \$1 million, or 26 cents a share. Last year's comparable figures were \$701,000, or 17 cents a share. Revenues for the six months of fiscal 1988 were \$16.2 million, a 20% increase over \$13.5 million a year ago.

Spec's opened two new stores in the quarter and in February opened additional outlets in Naples and Tampa, bringing its current total of Florida stores to 40. Twenty-eight of the those units operate video rental clubs.

Handleman Profits Rise In 3rd Quarter

NEW YORK Handleman Co., the Michigan-based rackjobber, says net income for the three months ended Jan. 30 was \$10.2 million, or 72 cents a share, up from \$7.4 million, or 53 cents a share, in the third quarter of fiscal 1987.

Quarterly sales were \$151.7 million, up from \$125 million in the

previous year's period.

Nine-month net income was \$23.9 million, or \$1.69 a share, on sales of \$397.3 million. This compares with net income of \$17.7 million, or \$1.27 a share, on \$338.2 million in sales in the previous nine months.

Vid Licensers Have Options Negotiations Are Key To Profits

BY STAN SOOCHER

This is another in a series of legal and financial guest columns. This week's columnist, Stan Soocher, is an attorney and the founding editor of Entertainment Law & Finance, a New York-based newsletter. Soocher is also circuit-courts editor of the weekly National Law Journal and a frequent contributor to Musician and other publications.

In the rush to cement a deal, a producer of home videos often gauges the value of a licensing contract by the size of the advance or guarantee and the royalty paid by the distributor on the basis of the wholesale price of the videocassette.

In fact, a licenser would be wiser to judge the deal by the "deemed price," the actual per-unit price on which royalties are paid, and by the allowable deductions from that base price.

Royalty rates in video licensing deals typically range from 15% to 25% of wholesale, with hits naturally generating higher rates than special-interest videos. The deemed price on which royalties are actually calculated may be well below wholesale. In addition, this price may be further reduced by sales and excise taxes. There is little the producer can do to affect these distributor calculations, but there are a number of areas in which the licenser may have some bargaining leverage.

For one, the licenser should try to restrict the distributor's right to "cross-collateralize" (taking revenues from another product also licensed by the distributor from the producer to recoup the advance to the licenser of the video product). The licenser could also attempt to restrict the distributor's right to recoup the advance from royalties earned outside the U.S. and Canada.

The distributor should be re-

quired to state in the agreement with the licenser that all negotiations between the distributor and its affiliated companies—such as foreign distribution arms—will be on an arm's-length basis. Otherwise, deals may be made at a depressed wholesale price, which could lower the royalty rate paid to the producer.

One reasonable alternate royalty formula calls for a straightforward 5% reduction for distribution in overseas territories (this royalty could be further reduced in territories where the video product has not been released theatrically). Moreover, in the case of a theatrical release, the licenser might attempt to negotiate a "bonus" royalty, an additional sum used to cover print and advertising costs. This is an excellent way for producer and distributor to share promotional costs and ultimately boost home video revenues.

A 50% reduction in the royalty rate is typically applied to special sales to government organizations, libraries, and schools. Here, the trick is to ensure that the wholesale price reduction is not borne disproportionately by the licenser. It is not uncommon for distributors to realize a higher profit margin on these irregular sales.

Distributors may also insist on paying no royalties on an unlimited number of videocassettes that are distributed without charge, for review purposes or for "buy-two, get-one-free" club promotions. The producer should try to limit the percentage of videocassettes that can be distributed without royalty obligations. Additional units distributed in this manner would then be covered under the regular royalty rate.

These are only rough guidelines, of course. The ultimate success of the licensers in negotiating these provisions depends heavily on their power and the attractiveness of video product to distributors.

Assistance in preparing this column was provided by entertainment attorney Eric Weissler.



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 2/23	Close 2/29	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	601.2	167 1/4	170 1/4	+3
Cannon Group	204.2	3 1/2	4	+1/2
Capital Cities Communications	164.7	34 7/8	35 0/8	+2 1/4
Coca-Cola	3398.4	38 1/2	37 1/2	-1 1/2
Walt Disney	2609.8	59 1/2	61 1/4	+1 1/2
Eastman Kodak	10408.2	40 1/2	43 1/4	+2 1/2
Gulf & Western	755.4	75 1/2	78	+2 1/2
Handleman	286.3	27 1/2	28 1/4	+1
MCA Inc.	1650.5	45 1/2	47	+1 1/2
MGM/UA	151.7	8 1/2	8 1/4	+1/4
Musciand	109	33 1/2	32 1/4	-1/4
Orion Pictures Corp.	2252.3	17 1/2	19 1/4	+1 1/2
Primerica	1497.3	29 1/2	31 1/4	+1 1/2
Sony Corp.	430.7	38	38 1/2	+1/2
TDK	5.6	70	70 1/2	+1/2
Vestron Inc.	121.5	4 1/2	4 1/2	+1/4
Warner Communications Inc.	3294.4	32 1/2	33 1/4	+1
Westinghouse	1528.7	51 1/2	53 1/4	+1 1/2

Company	Sale/1000's	Open Feb. 29	Close	Change
AMERICAN STOCK EXCHANGE				
Commtron	13.1	3	2 1/4	-1/4
Electrosound Group Inc.	11.3	6	5 1/2	-1/2
Lorimar/Telepictures	1270.9	10 1/2	10 1/4	-1/4
New World Pictures	117.9	2 1/2	2 1/2	.....
Price Communications	9.1	8 1/2	8 1/2	-1/4
Prism Entertainment	75.5	3	3 1/4	+1/4
Turner Broadcasting System	4	23 1/2	23 1/2	.....
Unitel Video	4.9	9	9 1/4	+1/4
Wherehouse Entertainment		14 1/2	14 1/4	-1/4

Company	Sale/1000's	Open Feb. 29	Close	Change
OVER THE COUNTER				
Crazy Eddie		1 1/2	2	+1/2
Dick Clark Productions		5 1/2	5 1/2	.....
Infinity Broadcasting		19	20	+1
Josephson Inc.		11 1/2	11 1/2	.....
LIN Broadcasting		51 1/2	50 1/2	-1
Malrite Communications Group		6 1/2	6 1/2	.....
Recoton Corp.		3 1/2	3 1/2	.....
Reeves Communications		6 1/2	6 1/2	.....
Satellite Music Network, Inc.		3 1/2	3 1/2	.....
Scripps Howard Broadcasting		82	78	-4
Shorewood Packaging		13 1/2	13 1/2	.....
Sound Warehouse		12 1/2	12 1/2	.....
Specs Music		6	6	.....
Stars To Go Video		1 1/2	1 1/2	.....
Trans World Music		21	22 1/2	+1 1/2
Tri-Star Pictures			
Wall To Wall Sound And Video		3 1/2	3 1/2	.....
Westwood One		23 1/2	22 1/2	-1

Company	Sale/1000's	Open 2/22	Close 2/29	Change
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis		123	121	-2
Pickwick		179	182	+3
Really Useful Group		575	585	+10
Thorn EMI		564	568	+4
Virgin		126	122	-4

Shorewood Nets \$2.8 Mil Income In 3rd Quarter

NEW YORK Shorewood Packaging Inc., which supplies packaging services to music, video, and other industries, reports net income of \$2.8 million, or 22 cents a share, in the third quarter ended Jan. 30. This compares with \$1.8 million, or 15 cents a share, in the previous year's period.

Revenues for the quarter were \$24 million, up from \$21.8 million in the comparable fiscal 1987 period.

For the nine months ended Jan. 30, Shorewood earned \$8.85 million on \$72.9 million in revenue. These figures compare with net income of \$3.67 million on revenue of \$57 million in the year-ago period.

Bank Approves \$50 Mil Credit For Blockbuster

NEW YORK Blockbuster Entertainment Corp. says it has obtained a commitment for a three-year, \$50 million unsecured revolving line of credit from Security Pacific National Bank.

At the end of the three years, the line of credit will convert into a term loan payable over three years, the company says.

Fort Lauderdale, Fla.-based Blockbuster plans to use the funding to build 100 new company-owned stores this year and an additional 160 units in 1989-90. The company also plans to use the money to fund its acquisition of the 42-store Video Library chain (Billboard, Feb. 27).

POP

PICKS

MARILYN MARTIN
This Is Serious
PRODUCERS: Various
Atlantic 81814

Sensuous singer has been unable to make her mark since "Separate Lives" duet with Phil Collins, perhaps because her solo music has been significantly harder than that ballad. Latest album strikes a happy balance; first single, "Possessive Love," was co-penned by Madonna.

RECOMMENDED

THINK OUT LOUD
PRODUCERS: Various
A&M SP 5187

Two well-regarded songwriters (separately they've penned tracks for Sheena Easton and Olivia Newton-John, and Peter Beckett wrote Player's No. 1 "Baby Come Back") collaborate on 10 well-crafted if somewhat predictable pop songs. Best: "Stranger Things Have Happened," "After All This Time."

TREAT HER RIGHT
PRODUCERS: Treat Her Right, Bob Holmes
RCA 6884-R

Boston-based quartet works some new wrinkles in the roots-rock groove. Acerbic lyrics are mated with potent harmonica blowing by Jim Fitting and powerful (uncredited) vocals. Will break out of alternative market into wider terrain.

DIRTY LOOKS
Cool From The Wire
PRODUCER: Max Norman
Atlantic 81836

Quartet has been metalized since signing to a major; indie debut definitely had tendencies in that direction, but each song was more firmly anchored in melody. Songwriting prowess is still very much in evidence, however. Contains remixed cuts from prior release as well as new tracks. Best: "Cool From The Wire," "Can't Take My Eyes Off Of You."

ORIGINAL MOTION PICTURE SOUNDTRACK
Hairspray
PRODUCER: None listed
MCA 6228

Collection accompanies director John Waters' latest effort, his first film aimed squarely at the mainstream. Should "Hairspray" become the sleeper hit critics are predicting, soundtrack will fly out of the stores; movie is very music oriented. Fare ranges from the Five Du-Tones' 1963 romp "Shake A Tail Feather" to the title cut, a wonderfully trashy new track from the missing-in-action Rachel Sweet.

ORCHESTRAL MANOEUVRES IN THE DARK
The Best Of OMD
PRODUCERS: Various
A&M SP-5186

Collection reminds us of just how many great singles OMD has put out in its decadelong history, among them "Electricity" and "If You Leave" from the "Pretty In Pink" soundtrack; also included is a new single, the typically moody, somewhat lightweight "Dreaming."

THE DAMNED
The Light At The End Of The Tunnel
PRODUCERS: Various
MCA 2-8024

Original bad boys of the '77 punk outburst, who evince a more pop-conscious style today, win a spirited career retrospective. Tracks range from grinding rockers ("Neat Neat Neat") to album-rock-oriented contempo numbers (a surprising cover of Love's "Alone Again Or"). Fans

will enjoy Pete Frame's "family tree" and wry annotation by Herb Feinstein.

THE FALL
The Frenz Experiment
PRODUCER: Simon Rogers
RCA 6987-H

Long-lived punk outfit led by singer/writer/theoretician Mark E. Smith finally gets major label exposure in the U.S. after years of relative obscurity in the U.K. Raw and rousing cover of the Kinks' "Victoria" could introduce this abrasive yet thoughtful band to a wider stateside audience; Rough Trade compilation, released simultaneously, will aid visibility in the racks.

CHRISTY MOORE
PRODUCERS: Donal Lunny, Christy Moore
Atlantic 81835

Legendary Irish folk singer makes major label bow with a compilation of his '80s work, including "Biko Drum." Moore has been hailed for years in the press as a perfect singer; now the masses can find out for themselves.

LUXURIA
Unanswerable Lust
PRODUCERS: Gavin MacKillop, Luxuria
RCA 6990-H

Former Magazine and Buzzcocks front man Howard Devoto is back after a long absence with a highly synthesized outing, the work also of new partner Noko. Songs still reflect Devoto's grim world view, but album isn't nearly as bleak or icy as his I.R.S. solo foray. Latest from cult star should be welcomed by alternative buyers.

BOSE
XXX
PRODUCER: Tony Mansfield
Atlantic 81834

Spanish celebrity debuts here after a long career in Europe and Latin America; compilation record shows two distinct styles of the artist, one a rather nondescript Europop and the other a wonderfully scintillating, Latin-flavored folk-pop. "Big City (Confians)" is beautiful and unusual.

SLAVE RAIDER
Take The World By Storm
PRODUCERS: Slave Raider, Randy Schwoerer
RCA/Jive 1088-J

Here's a real throwback: Minneapolis-based metal quintet pledges allegiance to Alice Cooper on its debut effort. Lead singer Chainsaw Caine brings some tongue-in-cheek oomph to primitively banging tunes. Just from the sound of things, band could have a good live show, which will help its chances in the metal sweeps.

POWERTRIP
When We Cut, We Bleed
PRODUCER: Glenn Feit
PVC/JEM 6918

Reissue of speed metal album, originally pressed in a 1,000-copy run, that set the stage for the L.A. scene. Many echoes of the '70s; at times redolent of power pop, then Led Zeppelin. Several outstanding tracks sure to disturb the neighbors and delight retail, highlighted by the crushing "Caught In The Act," a blast a la "Communication Breakdown."

BLACK

PICKS

MANTRONIX
In Full Effect
PRODUCER: Mantronix
Capitol C-48336

M.C. Tee's raps are much improved on duo's major label debut, while mixologist Mantronix clearly hasn't lost his ability to do everything right. What claims to be "the first album

SPOTLIGHT



MORE ORIGINAL MUSIC FROM THE MOTION PICTURE

More Dirty Dancing
PRODUCERS: Various
RCA 6965-R

Second album from the smash box-office hit doesn't contain the surefire material of the first, but even if only one of every four buyers of the original picks this one up, it'll rack up platinum sales. Oldies-heavy set includes strong servings by the Drifters, Otis Redding, Solomon Burke, the Shirelles, and the Contours (whose "Do You Love Me" could prove to be a hit anew).

NEW AND NOTEWORTHY

PAT McLAUGHLIN
PRODUCER: Mitchell Froom
Capitol C-48033

Debut album by Nashville-bred, L.A.-based singer/songwriter showcases a bright talent with a soulful, sinewy vocal style. McLaughlin's writing betrays the influence of both Van Morrison and Allen Toussaint (whose "Wrong Number" is covered here). Froom's production is tough yet never overbearing; sidemen include Billy Bremner and Jim Keltner. Consistent effort will win favor at album rock outlets.

DARDEN SMITH
PRODUCER: Ray Benson
Epic BET40938

Another outstanding talent from the Austin, Texas, creative hotbed, Smith has already hit the Hot Country Singles chart with "Little Maggie." Powerful lyrics coupled with sensitive delivery enliven such Smith-written songs as "Love Me Like A Soldier," "God's Will," and the highlight of the album, "Coldest Winter."

MISSION OF BURMA
PRODUCER: Richard W. Harte
Rykodisc RCD 40072

New and noteworthy for two reasons: This is the first commercially released CD to surpass the 80-minute mark (it has a suggested list price of \$15.98); and it chronicles the all-too-short history of one of Boston's most revered "new wave" bands, led by the assiduously innovative Roger Miller. Two previously unreleased tracks are included.

ever mastered from DAT" will push group into the upper reaches of the chart, which two indie LPs fell just short of; first 12-inch, "Sing A Song," is mighty hardcore.

RECOMMENDED

CINEMA
Wrong House
PRODUCER: Craig Holliman
A&M SP 5184

Holliman is the chief songwriter and singer on this debut outing as well as

its producer; his talent is deep enough that he isn't spreading himself too thin. Terrific funk grooves are moderated by some nice ballads; best of the former is the first single, "Put You In My Pocket."

COUNTRY

PICKS

CHARLEY PRIDE
I'm Gonna Love Her On The Radio
PRODUCERS: Jerry Bradley, Charley Pride, Ray Baker
16th Avenue D11G-70551

Pride's warm voice just keeps getting richer and more emotionally appealing. Too many of the songs here are throwaways, but among the good ones are the title track, "She's Soft To Touch (But She's Hard To Hold)," and "Leaving Never Gets Me Anywhere."

RECOMMENDED

VASSAR CLEMENTS
New Hillbilly Jazz
PRODUCER: Millie Clements
Shikata SR-101

Always an engaging fiddler and vocalist, Clements gets all the pieces in the right place here, particularly with his adroit and varied selection of country classics amenable to a jazzy treatment. Best cuts: "Gone, Gone, Gone," "Pan American," "Knee Deep In Trouble." Contact: 4921 Leesa Ann Lane, Hermitage, Tenn. 37076

JAZZ

PICKS

VARIOUS ARTISTS
GRP Super Live In Concert
PRODUCERS: Don Murray, Chick Corea
GRP 2-1650

Double package from Tokyo concert; digital recording yields you-are-there presence. First half features all-star band, including Lee Ritenour and Tom Scott; the second belongs to Corea's Elektric Band. Mighty moments abound, including Diane Schuur's pairing with Grusin's piano at the close of "Love Dance."

SAMOA
No Band Is An Island
PRODUCER: Steve Vining
Pro Jazz CDJ 645

Fusion fans appear hungry for fresh faces. Debut by this young Twin Cities band—which revels in spry, precise play—already made a bulletted debut on last week's Contemporary Jazz chart.

PAQUITO D'RIVERA
Celebration
PRODUCER: Helen Keane, Paquito D'Rivera, Ron Saint Germain
Columbia 44077

Sometimes the elegant strings that accompany a few of the tunes are too tame for the Cuban's always-hot reed work. Still, overall, this may turn out to be his most universally appealing album to date. Ample support from likes of Roger Kellaway, Claudio Roditi, and Makoto Ozone.

YUTAKA
PRODUCERS: Yutaka Yokokura, Don Grusin
GRP 9557

Like Hiroshima, Yutaka steers the koto in a Western direction. He's also a singer and keyboardist who shows promise as a composer. Most instrumentals seem a lock for fusion-friendly jazz and Wave stations; some vocals deserve consideration from adult formats.

RECOMMENDED

LARRY CORYELL
Toku Do
PRODUCER: Don Sickler
Muse 5350

Purists will welcome the veteran guitarist's return to mainstream roots. Five of the six songs on this digital album are standards. stalwarts Stanley Cowell and Buster Williams provide strong support.

CY COLEMAN
Comin' Home
PRODUCER: Dave Cavanaugh
DRG CDL 5205

Cy Coleman's long history as a melody maker on Broadway has tended to obscure his talents as a straight-ahead jazz pianist. This album, recorded by Capitol in 1963 but never before released, offers substantial documentation of Coleman's relaxed, inventive style in a small-combo setting. His own "I've Got Your Number" is among the well-chosen tunes.

LESTER BOWIE'S BRASS FANTASY
Twilight Dreams
PRODUCERS: Lester Bowie, Brass Fantasy
Venture/Virgin 7 90650

Bowie, maverick trumpeter and longtime Art Ensemble of Chicago stalwart, checks in at new Venture label after notable stand at ECM. His nonet—eight brass horns and drums—exhibits the writer/drummer's usual flair for humor and rambunctious free blowing.

PETER KATER
Gateway
PRODUCERS: Peter Kater, Christine White
Gala/PolyGram 13 9006

Fusion-esque effort from the pianist whose music is featured in the Broadway show "Burn This." Lots of pretty passages, but album is at its best when it spits sass and spunk.

CLASSICAL

PICKS

BAROQUE MUSIC FOR TRUMPETS
Wynton Marsalis, English Chamber Orchestra,
Leppard
CBS MK 42478

Only one of the pieces here, a Michael Haydn concerto, is for one trumpet. The remainder are for two, three, and, in one case—a Biber sonata—for eight trumpets. Yes, Marsalis plays them all. In other hands and with routine engineering, this might have only gimmick appeal. But the playing is magnificent and the production superb. Other composers are Telemann and Vivaldi.

RECOMMENDED

MENDELSSOHN: VIOLIN CONCERTO/SAINT-SAËNS: HAVANAISE; INTRODUCTION & RONDO CAPRICCIOSO
Nadja Salerno-Sonnenberg, New York Chamber
Symphony, Schwarz
Angel CDC-49276

A provocative major label debut by the popular young violinist. Highly individual, with stress points that some may find extravagant, her readings of this familiar repertoire nevertheless capture and hold attention. A simple and beautiful rendition of Massenet's "Méditation" closes the effective program.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

FOUR TIMES A YEAR, after every Arbitron radio ratings period, the Hot 100 radio panel is updated to reflect the most recent information available. The panel was revised as of last week's issue, and the new one appears on page 14. In response to questions from the radio industry, let's review how the radio panel is chosen and weighted.

EVERY TOP 40 RADIO station with a total audience ("cume") of over 100,000 each week is eligible to report to the Billboard Hot 100 chart. Based on the most recent ratings, there are 188 radio stations that meet this qualification. These stations are classified by weekly cume in the total survey area, Monday-Sunday 6 a.m.-midnight. They fall into four weight categories: platinum (cume over 1 million); gold (500,000-999,999); silver (250,000-499,999); and bronze (100,000-249,999). In addition to these 188 stations, we select a sample of smaller stations—49 on the current panel—with weekly cumes of 40,000-99,999. Only a limited number of the hundreds of smaller stations can be chosen, so close attention is paid to the geographic distribution of the panel in picking these "secondary" stations. Top 40 stations not rated by Arbitron or those with weekly cumes under 40,000 are not eligible to report to the Hot 100 chart. The radio panels for other charts that use airplay are selected in a similar manner. Interested stations should contact the appropriate chart manager.

THIS IS THE WEEK of the new: Rick Astley goes to No. 1 with "Never Gonna Give You Up" (RCA), his first single. "I Get Weak" by **Belinda Carlisle** (MCA) is the closest bulletted record behind Astley and has a chance of hitting No. 1 if Astley gets weak. Meanwhile, five of the eight debuts are by new artists. Two of the newcomers hail from Chicago: **Suave** makes his bow with a remake of the **Temptations'** "My Girl" (Capitol), and the group known as the **Tami Show** debuts with "She's Only 20" (Chrysalis). The other three freshmen artists are from the West Coast: the **Dan Reed Network**, from Oregon, charts with "Ritual" (Mercury); a duo from the San Francisco Bay area, **Times Two**, enters with "Strange But True" (Reprise); and the four-man band **Roxanne** from Riverside, Calif., bows with a cover of **Wild Cherry's** "Play That Funky Music" (Scotti Brothers).

FOR ONLY THE 15th time in two years, the Power Pick/Sales & Airplay go to one record, "Devil Inside" by **INXS** (Atlantic). It wins on the sales side by a large margin and edges out runner-up **Whitney Houston's** "Where Do Broken Hearts Go" (Arista) by a small margin on the airplay side. All 14 previous combined Power Picks went on to reach No. 1. The record is already top five at two reporting stations and top 10 at a dozen stations, with moves of 16-9 at WEGX Philadelphia, 20-10 at KRBE Houston, and 13-9 at BJ-105 Orlando, Fla.

FOR WEEK ENDING MARCH 12, 1988

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 52 REPORTERS	BRONZE/ SECONDARY ADDS 165 REPORTERS	TOTAL ADDS 237 REPORTERS	TOTAL ON
ANYTHING FOR YOU G. ESTEFAN/MIAMI SOUND EPIC	3	7	46	56	67
PINK CADILLAC NATALIE COLE EMI-MANHATTAN	3	13	31	47	123
DREAMING OMD A&M	2	6	26	34	34
GIRLFRIEND PEBBLES MCA	1	5	27	33	170
SOME KIND OF LOVER JODY WATLEY MCA	0	4	25	29	172
ONE STEP UP BRUCE SPRINGSTEEN COLUMBIA	2	2	21	25	136
I SAW HIM STANDING THERE TIFFANY MCA	0	2	22	24	169
WISHING WELL T. T. D'ARBY COLUMBIA	4	7	12	23	177
PROVE YOUR LOVE TAYLOR DAYNE ARISTA	2	6	14	22	129
ELECTRIC BLUE ICEHOUSE CHRYSALIS	2	6	14	22	124

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.

RCA Releases 'More Dirty Dancing' Demand Seen For 2nd Soundtrack

BY BRUCE HARING

NEW YORK Just as RCA's "Dirty Dancing" soundtrack returns to No. 1 on the Top Pop Albums chart, more music from the blockbuster Vestron movie has hit stores.

Bowing to public demand for songs missing from the first "Dirty Dancing" soundtrack—and hoping to ride that album's momentum—RCA has released "More Dirty Dancing," a compilation of music excluded from the original soundtrack.

Initial orders for "More Dirty Dancing"—a title employed to avoid conflict with a probable "Dirty Dancing II" film—reached the 600,000-unit mark, exceeding RCA's projected prerelease figures by 50%, according to Butch Waugh, RCA vice president of promotion.

"More Dirty Dancing" contains eight oldies and seven instrumentals written specifically for the film. The twin soundtracks will be marketed side by side at retail, Waugh says.

Numerous fan requests for songs missing from the original soundtrack led to the sequel, according to Jimmy Ienner, the executive producer for both "Dirty Dancing" albums and consultant to Vestron Video for the film.

"I was inundated," says Ienner. "I got tons of requests, whether they be notes or phone calls or letters, asking why certain songs weren't on the album. Myself, RCA, Vestron—even Mike Fuller, my mastering engineer in Florida—got calls."

The song requests ranged

across the board, according to Ienner, with calls for "even the Latin piece, 'De Todo Un Poco,' 'Do You Love Me,' 'Big Girls Don't Cry'; it started very soon after the album exploded and didn't stop."

The original "Dirty Dancing" soundtrack has been on the Top Pop Albums chart for 26 weeks.

With Vestron shipping 280,000 \$89.98-list videos in January and

'This is more than an endeavor to milk more money. This is dealing with demand'

the film scheduled for pay-per-view outlets in March, Ienner defends the "More Dirty Dancing" project against claims of overkill.

"This is much more than a marketing endeavor to milk more money," he says. "This is truly dealing with demand, which makes it a whole other ballgame."

The eight oldie tracks included on "More Dirty Dancing" are "Big Girls Don't Cry" by Frankie Valli & the Four Seasons; "Some Kind Of Wonderful" by the Drifters; "Do You Love Me" by the Contours; "Love Man" and "These Arms of Mine" by Otis Redding; "Wipeout" by the Surfaris; "Cry To Me" by Solomon Burke; and "Will You Love Me Tomorrow" by the Shirelles.

The seven new instrumentals are "Baby's Walk" and "Lifts In The Lake Theme (Finale)" by the

John Morris Orchestra; "Johnny's Mambo," "Merengue," "De Todo Un Poco," and "Trot The Fox" by Michael Lloyd & Le Disc; and "Kellerman's Anthem" by the Emile Bergstein Chorale.

Rick Dobbis, RCA executive vice president, says the new album is not an afterthought.

"There's no filler on the album. It's a legitimate number," he says. "We're doing a very solid job on the project, and we're not going to make foolish mistakes by trying to squeeze blood from a stone."

RCA was surprised by the demand for the original "Dirty Dancing" soundtrack, with retail experiencing product shortages during the early stages of the film's release.

Finding the new album will not be a problem. Dobbis says retailers and merchandisers have already expressed confidence in "More Dirty Dancing" through their heavy initial orders.

"We're not forcing it on anybody, nor are we giving it away," Dobbis says. "I don't know how well it's going to do, but we feel there's sufficient demand to put it out."

Despite the singles-fueled strength of the original soundtrack, Waugh says RCA plans to take a cautious approach in releasing singles from the new record, gauging reaction before committing to additional cuts. The first single from "More Dirty Dancing" is "Do You Love Me" by the Contours, receiving simultaneous promotion with an original soundtrack single, Merry Clayton's "Yes."

FEBRUARY RIAA CERTIFICATIONS

(Continued from page 6)

Ronstadt's 16th consecutive gold album. Discounting a 1974 compilation album and a 1975 reissue, every Ronstadt album since "Don't Cry Now" in 1973 has gone gold.

Robert Cray's "Strong Persuader" became the first blues title to be certified platinum. The album cracked the top 15 a year ago and yielded a top 30 hit, "Smoking Gun."

Carly Simon's first album for Arista, "Coming Around Again," also went platinum in February. It's the veteran's first platinum album since "Boys In The Trees" nearly 10 years ago.

Reprise Records landed its first gold album since its recent reactivation with Roger's "Unlimited." The singer had a previous gold album in 1981, "The Many Facets Of Roger."

Three catalog albums by Genesis were cited in the February certifications. The trio's 1981 album, "Abacab," went double platinum, and "... And Then There Were Three" (1978) and "Duke" (1980) both went platinum. The certifications come in the wake of the triple-platinum success of the band's 1986 album "Invisible Touch."

Two other catalog titles were certified platinum: Fleetwood Mac's 1972 album, "Bare Trees," and Neil Young & Crazy Horse's 1979 double album, "Live Rust."

Here's the complete list of February certifications.

MULTIPLATINUM ALBUMS

"**Dirty Dancing**" soundtrack, RCA, 5 million and 4 million.
George Michael, "Faith," Columbia, 3 million.
Tiffany, MCA, 3 million.
Genesis, "Abacab," Atlantic, 2 million.

PLATINUM ALBUMS

Barbra Streisand, "One Voice," Columbia, her 18th.
Kiss, "Crazy Nights," Mercury/PolyGram, its eighth.
Fleetwood Mac, "Bare Trees," Reprise, its sixth.
Neil Young & Crazy Horse, "Live Rust," Geffen, his sixth.
Genesis, "Duke," Atlantic, its fifth.

Genesis, "... And Then There Were Three," Atlantic, its fourth.
Hank Williams Jr., "Born To Boogie," Warner/Curb, his third.
Carly Simon, "Coming Around Again," Arista, her second.
Whispers, "Just Gets Better With Time," Solar/Capitol, their second.

Robert Cray, "Strong Persuader," Mercury/PolyGram, his first.
Debbie Gibson, "Out Of The Blue," Atlantic, her first.
Richard Marx, EMI-Manhattan, his first.

GOLD ALBUMS

Linda Ronstadt, "Canciones De Mi Padre," Elektra, her 16th.
George Benson/Earl Klugh,

"Collaboration," Warner Bros.; Benson's ninth, Klugh's second.

Foreigner, "Inside Information," Atlantic, its seventh.

Roger, "Unlimited," Reprise, his second.

Rick Astley, "Whenever You Need Somebody," RCA, his first.

Guns N' Roses, "Appetite For Destruction," Geffen/Warner Bros., their first.

Najee, "Najee's Theme," EMI-Manhattan, his first.

"**Less Than Zero**" soundtrack, Def Jam/Columbia.

'DIRTY DANCING' IS NO. 1

(Continued from page 1)

to beat Michael Jackson's out-of-the-box smash "Bad" to the 5-million-sales mark.

"Dirty Dancing" returns to No. 1 this week by dislodging George Michael's smash album "Faith." This is the second time that the soundtrack has bumped a powerhouse superstar album out of the top spot. It displaced Bruce Springsteen's "Tunnel Of Love" in November.

This is the third time that "Dirty Dancing" has passed two certification milestones in the same month. The album went gold and platinum simultaneously in October and was certified both double platinum and triple platinum in December. **PAUL GREIN**

NEW COMPANIES

Eight Mile Road Talent Agency, formed by Robert Evans. Company currently books Lee Edward. 10004 Archdale St., Detroit, Mich. 48227; 313-836-5037.

American Audio, a full-service manufacturer, formed by gospel artist and songwriter Bill Gaither and Tom Beld, former vice president of the Zondervan Corp. 9745 Mangham Drive, Cincinnati, Ohio 45215; 513-733-5550.

McGinnis & Marx Music Publishers, a partnership formed by Angelina Marx and Paul Sadowski. P.O. Box 229, Planetarium Station, New York, N.Y. 10024-0229.

Gig Records, a new dance- and rap-oriented label, formed by Tim Reid. First release is "Schoolhouse Rock" b/w "G.I.G.—Get It Going" by the '06 Style. Company is distributed by Edge Records, Suite 530, 6464 Sunset Blvd., Hollywood, Calif. 90028; 213-465-6611.

Geisler Radio, formed by Carl Geisler. Company handles production and distribution of the new weekly radio show "On The Horizon," spotlighting new artists in country music. P.O. Box 143, Burnet, Texas 78611; 512-756-4203.

Urban Entertainment Concepts, formed by Todd Johnson and Maynard Clarke. Events-management company focuses on promoting national and local black talent. Suite, 700, 733 15th St. N.W., Washington, D.C. 20005; 202-628-2598.

Quality Time Music, a publishing company licensed by ASCAP, formed by Stanton Mott. Firm engages in the commercial exploitation of musical copyrights. First single release is "Country Music Never Let Me Down" by Larry Jackson. P.O. Box 50372, Nashville, Tenn. 37205; 615-356-3174.

Arpeggio Management And Promotion, formed by Lori A. Kelleher. Company will focus on top 40 and r&b acts. First release is "I Miss You Baby" by Jamariah. 2741 N. 29th Ave., Hollywood, Fla. 33020; 305-433-5657.

Family Express Video Inc., formed by Al Eicher and Jerry Barton. Company will serve the in-home education, information, and entertainment needs of families through a variety of special-interest videos. 37000 Grand River, Farmington, Mich. 48024; 313-471-7001.

Moda Productions International, formed by Martin James and Jim Clevo. Company plans to provide original rock artists with an outlet for professional representation, including tour booking, career direction, label negotiations, financial management, promotion, exhibit staging, and image creation and consulting. 2232 Wooster Road, Rocky River, Ohio 44116; 216-331-0608.

E.L. Entertainment Inc., a booking and management agency, formed by

Diana Gomez. 901 15th Ave., East Moline, Ill. 61244; 309-755-8081.

The Private Group, formed by Samer Allouni. Company provides management and financial resources for real estate, motion pictures, and recording artists (any musical style). Suite 2002, 2400 Chestnut St., Philadelphia, Pa. 19103; 215-561-4283.

Showtime Enterprises Inc., formed by Wali R. Ahmed. Company will produce concerts, hair and fashion shows, social and political affairs, and business seminars and provide legal and marketing services. 26677 W. 12-Mile Road, Southfield, Mich. 48034; 313-446-5163.

Entertainment Services, formed by Steve Zuckerman. An entertainment promotion/public relations agency with plans to develop aspiring and unsigned marketable talent. 173 Park Road, Monmouth Beach, N.J. 07750; 201-222-6842.

Doghouse Management, an artist management company, formed by Maurice and Hal Godwin. First clients include the rock band Gilbraltar

and the Charles Simon Cox Band. Suite 173, 27 Music Square E., Nashville, Tenn. 37203; 615-327-4960.

Thin Lyne Records, formed by Kelvin Anderson. First release is "Pain" by Execution. 1012 E. Pacific Coast Highway, Long Beach, Calif. 90806; 213-591-4731.

Quill And Keyboard Productions, a music production and publishing company (ASCAP affiliated), formed by Robin MacBlane and Larry Whitler. P.O. Box 4172, Ocala, Fla. 32678; 904-351-0748.

Nirvana Enterprises, formed by Patrick Fraleigh. Company offers independent club promotion and artist representation. Currently providing musical direction for the Malibu Adobe restaurant/bar and representing the rock act the Jones Boys. Also involved in novelty marketing and concessions. Suite 733, 12021 Wilshire Blvd., Los Angeles, Calif. 90025; 213-820-7258.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARCH

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 19, **American Jewish Committee Annual Testimonial Dinner**, New York Hilton. Joe Cohen, 212-582-1116.

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 24-26, **American Video Assn. Formulas For Success Convention**, Wyndham Hotel/Palm Springs Convention Center, Palm Springs, Calif. Mary Bonacci, 602-892-8553 or 800-528-7400.

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 Theatre, New York. Marilyn Lash, 212-265-2238.

LIFELINES

BIRTHS

Boy, Dustin Drake, to **Andy and Deborah Martin**, Jan. 20 in Jackson, Miss. He is midday air personality at WSLI-AM-FM there.

Boy, Jon Ian, to **Mario and Yvette Rios**, Feb. 4 in New York. He is manager of dance music promotion, PolyGram Records.

Girl, Karli Ann, to **John and Karen Petrovic**, Feb. 16 in Cleveland. He is assistant vice president of merchandising, Arrow Distributing Co., distributors of prerecorded audio, prerecorded video, blank tape, and accessories.

Boy, Graham Thomas, to **Dan and Bonnie Keen**, Feb. 20 in Nashville. He is a session singer. She is a member of the contemporary Christian group First Call.

Girl, Danielle Justine, to **Danny and Liz Rodriguez**, Feb. 21 in Los Angeles. He is a member of the group Stop and co-founder of Damabi Records International.

MARRIAGES

Don Gutz to Denise Schriedel, Jan. 8 in Las Vegas. He is a recording engineer/songwriter for Lickity Split. She is a production assistant at Gail & Rice Productions, Detroit.

Stu Fine to Amy Vladimir, Jan. 23 in New York. He is president of Wild Pitch Records and an a&r consultant to K-tel International.

John Guarnieri to Jona Marie Soucia, Feb. 17 in Austin, Texas. He is West Coast head of a&r at EMI-Manhattan Records, Los Angeles. She is controller for Dick Orkins Radio Ranch there.

DEATHS

Mark Frank, 30, following a lengthy illness, Feb. 16 in Havertown, Pa. He was news editor for radio station WILM Wilmington, Del. Contributions may be made to the Federation of Jewish Agencies, 226 S. 16th St., Philadelphia, Pa. 19102.

Larry Shay, 90, of lung cancer, Feb. 22 in Newport Beach, Calif. Shay co-wrote such standards as "When You're Smiling" and "Everywhere You Go." He was also a vocal coach and, in the early '30s, was musical director at MGM Pictures.

Doug Young, 31, of injuries sustained in a softball game in the summer, Feb. 23 in Cleveland. Young worked with his father, Chuck, owner of Cleveland One Stop Records. His mother, Blanche, is an employee of the WEA branch in Cleveland.

Memphis Slim, 72, of kidney failure, Feb. 24 in Paris. Slim was a blues pianist/composer who help export the barrelhouse style to Europe. Although best known for his bass-heavy playing style, he composed a number of blues standards, including "Every Day I Have The Blues" and "Mother Earth." (See story, page 6.)

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

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

MAY

May 21, **Third Annual Baltimore/Washington/Virginia Music Business Forum**, Vista International Hotel, Washington, D.C. 301-937-6161.

May 27-30, **1988 Northwest Folklife Festival**, Seattle Center, Seattle. 206-684-7300.

EXECUTIVE TURNTABLE

(Continued from page 4)

istration; and director, writer/publisher relations, all with the company.

Famous Music Publishing Cos. in Los Angeles makes the following appointments: **Susan Burns**, creative director, Nashville, and **Jerry Love**, creative director, New York. They were, respectively, professional manager for Jobete/Stone Diamond Music in Nashville and a partner in Love-Zager Productions.

DISTRIBUTION/RETAILING. M.S. Distribution in Chicago names **John Kuliak** to the newly created position of jazz specialist. He was with Jazz Record Mart in Chicago.

Record Bar in Chapel Hill, N.C., appoints **Kathy Rogers** project planner in real estate planning and development. She was assistant promotions coordinator for the company.

Backroads Distributors in San Francisco appoints **Geoffrey Workman** marketing manager. He was director of sales and promotions for Music West Records.

Jennifer Hamilton is named director of advertising by Arrow Distributing in Cleveland. She was an advertising assistant at ZBS Industries Inc.

PRO AUDIO. Studer Revox America in Nashville appoints **Chris Ware** manager of Studer direct sales. He was regional sales manager for the Southwest for the company.

HOME VIDEO. Vestron Video in Stamford, Conn., names **David Rubelmann** director, creative services. He was senior art director for the Maher/Hartford advertising agency.

Nelson Entertainment in Los Angeles names **Richard Green** director of credit and promotes **Stanley Fair** to national credit manager. They were, respectively, corporate credit and collections manager at Lorimar and credit analyst at Nelson.

VidAmerica in New York appoints **Michael Katchman** Midwest regional sales manager. He was national sales administrator for Congress Video.

Laura McDonald is named Northwest regional sales representative by Academy Entertainment in San Francisco. She was Paramount Home Video brand manager for Video Products.

RELATED FIELDS. Dick Clark Productions in Los Angeles appoints **Leslie Ward** assistant controller. She was an accountant at Arthur Andersen & Co.

WEA INT'L BUYS MAGNET

(Continued from page 4)

The sale was not prompted by any difficulty in maintaining independent status within an increasingly competitive marketplace, Levy says. In fact, he adds, Magnet's position is, if anything, stronger than it has ever been.

On Lopez's suggestion that there may be "future collaboration" between Levy and WEA International, the Magnet boss comments: "We will pursue a dialog, but it was a difficult and very personal decision to sell, and I need some time to reflect."

Magnet has traditionally maintained a tight roster and shown long-term loyalty to signings such as Rea, who was with the label for many years before achieving a major breakthrough. Other acts currently signed include Kissing The Pink, The Men They Couldn't Hang, the Lift, and Workshy.

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	NEVER GONNA GIVE YOU UP	RICK ASTLEY	1
2	3	SHE'S LIKE THE WIND	PATRICK SWAYZE/WENDY FRASER	3
3	4	I GET WEAK	BELINDA CARLISLE	4
4	1	FATHER FIGURE	GEORGE MICHAEL	2
5	7	JUST LIKE PARADISE	DAVID LEE ROTH	6
6	14	ENDLESS SUMMER NIGHTS	RICHARD MARX	5
7	6	CAN'T STAY AWAY FROM YOU	G. ESTEFAN/MIAMI SOUND	10
8	15	MAN IN THE MIRROR	MICHAEL JACKSON	7
9	12	I WANT HER	KEITH SWEAT	9
10	16	OUT OF THE BLUE	DEBBIE GIBSON	8
11	8	I FOUND SOMEONE	CHER	11
12	11	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	13
13	25	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	12
14	23	HYSTERIA	DEF LEPPARD	14
15	21	ROCKET 2 U	THE JETS	16
16	19	BE STILL MY BEATING HEART	STING	15
17	22	(SITTIN' ON) THE DOCK OF THE BAY	MICHAEL BOLTON	17
18	13	PUMP UP THE VOLUME	M/A/R/R/S	21
19	5	WHAT HAVE I DONE TO DESERVE THIS?	PET SHOP BOYS	18
20	26	GIRLFRIEND	PEBBLES	19
21	10	HUNGRY EYES (FROM "DIRTY DANCING")	ERIC CARMEN	20
22	30	WHEN WE WAS FAB	GEORGE HARRISON	25
23	32	DEVIL INSIDE	INXS	22
24	31	CHECK IT OUT	JOHN COUGAR MELLENCAMP	24
25	20	PUSH IT	SALT-N-PEPA	34
26	34	SOME KIND OF LOVER	JODY WATLEY	23
27	33	ANGEL	AEROSMITH	30
28	17	SEASONS CHANGE	EXPOSE	26
29	28	BECAUSE OF YOU	THE COVER GIRLS	31
30	9	SAY YOU WILL	FOREIGNER	29
31	35	WISHING WELL	TERENCE TRENT D'ARBY	27
32	24	TWILIGHT WORLD	SWING OUT SISTER	43
33	18	DON'T SHED A TEAR	PAUL CARRACK	35
34	40	ROCK OF LIFE	RICK SPRINGFIELD	32
35	27	COULD'VE BEEN	TIFFANY	33
36	—	WHERE DO BROKEN HEARTS GO	WHITNEY HOUSTON	28
37	29	I WANT TO BE YOUR MAN	ROGER	42
38	—	GOING BACK TO CALI (FROM "LESS THAN ZERO")	L.L. COOL J	46
39	—	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG	41
40	—	PROVE YOUR LOVE	TAYLOR DAYNE	40

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	FATHER FIGURE	GEORGE MICHAEL	2
2	3	NEVER GONNA GIVE YOU UP	RICK ASTLEY	1
3	2	SHE'S LIKE THE WIND	PATRICK SWAYZE/WENDY FRASER	3
4	4	I GET WEAK	BELINDA CARLISLE	4
5	5	ENDLESS SUMMER NIGHTS	RICHARD MARX	5
6	8	MAN IN THE MIRROR	MICHAEL JACKSON	7
7	10	OUT OF THE BLUE	DEBBIE GIBSON	8
8	9	JUST LIKE PARADISE	DAVID LEE ROTH	6
9	17	GET OUTTA MY DREAMS, GET INTO MY CAR	BILLY OCEAN	12
10	15	I WANT HER	KEITH SWEAT	9
11	12	I FOUND SOMEONE	CHER	11
12	6	CAN'T STAY AWAY FROM YOU	G. ESTEFAN/MIAMI SOUND	10
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27	32	ROCK OF LIFE	RICK SPRINGFIELD	32
28	19	SAY YOU WILL	FOREIGNER	29
29	16	COULD'VE BEEN	TIFFANY	33
30	35	CHECK IT OUT	JOHN COUGAR MELLENCAMP	24
31	39	I SAW HIM STANDING THERE	TIFFANY	36
32	28	BECAUSE OF YOU	THE COVER GIRLS	31
33	36	ANGEL	AEROSMITH	30
34	21	DON'T SHED A TEAR	PAUL CARRACK	35
35	40	NEVER KNEW LOVE LIKE THIS	ALEXANDER O'NEAL	37
36	37	WHEN WE WAS FAB	GEORGE HARRISON	25
37	—	YOU DON'T KNOW	SCARLETT & BLACK	38
38	25	NEED YOU TONIGHT	INXS	39
39	33	PUSH IT	SALT-N-PEPA	34
40	—	PROVE YOUR LOVE	TAYLOR DAYNE	40

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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
MCA (10)	11
I.R.S. (1)	
COLUMBIA (8)	10
Def Jam (2)	
ATLANTIC (8)	9
Critique (1)	
E.P.A. (9)	9
Epic (5)	
CBS Associated (2)	
Scotti Bros. (1)	
Tabu (1)	
POLYGRAM (7)	7
Mercury (6)	
Polydor (1)	
WARNER BROS. (3)	7
Dark Horse (2)	
Island (1)	
Paisley Park (1)	
ARISTA (5)	6
Jive (1)	
RCA (5)	6
Jive (1)	
CAPITOL (5)	5
EMI-MANHATTAN (5)	5
A&M (4)	4
CHRYSLIS (4)	4
GEFFEN (3)	3
REPRISE (3)	3
ELEKTRA (1)	2
Vintertainment (1)	
ENIGMA (2)	2
VIRGIN (2)	2
4TH & B'WAY (1)	1
MOTOWN (1)	1
NEXT PLATEAU (1)	1
SOLAR (1)	1
SUTRA (1)	1
Fever (1)	

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.				
83 ALL I WANT IS YOU (C'est, ASCAP/Nonpareil, ASCAP/Maya, ASCAP)		48 FISHNET (Ya D Sir, ASCAP/WB, ASCAP/Flyte Tyme, ASCAP) WBM	6 JUST LIKE PARADISE (Diamond Dave, ASCAP/Tuggle Tunes, ASCAP)	21 PUMP UP THE VOLUME (MNS, PRS/WB, ASCAP) WBM
66 ALL RIGHT NOW (Island, BMI)		12 GET OUTTA MY DREAMS, GET INTO MY CAR (Zomba, ASCAP) HL	64 KISS AND TELL (Virgin-Nymph, BMI) CPP	34 PUSH IT (Next Plateau, ASCAP/Turnout Bros, ASCAP)
30 ANGEL (Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL/WBM		19 GIRLFRIEND (Kermy, BMI/Hip Trip, BMI) CPP	95 LIVE MY LIFE (FROM THE FILM "HIDING OUT") (Streamline Moderne, BMI/Texas City, BMI/No Pain No Gain, ASCAP/Unicity, ASCAP) MCA/HL	85 RITUAL (Mind & Body, ASCAP/PolyGram, ASCAP)
63 ANYTHING FOR YOU (Foreign Imported, BMI) CPP		51 GIVE ME ALL YOUR LOVE (Whitesnake Overseas, ASCAP/WB, ASCAP) WBM	13 LOVE OVERBOARD (Calloco, BMI/Hip Trip, BMI) CPP	32 ROCK OF LIFE (Super Ron, BMI)
54 ARE YOU SURE (Charisma, ASCAP/Hidden Pun, BMI) WBM		46 GOING BACK TO CALI (FROM "LESS THAN ZERO") (Def Jam, ASCAP)	81 MAGIC CARPET RIDE (French Lick, BMI/Bug, BMI)	16 ROCKET 2 U (Groupie, BMI)
15 BE STILL MY BEATING HEART (Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI) HL		93 GOT MY MIND SET ON YOU (Carbert, BMI) HL	7 MAN IN THE MIRROR (Yellowbrick Road, ASCAP/MCA, ASCAP/Aerostation Corporation, ASCAP) WBM/MCA/HL	79 SAMANTHA (WHAT YOU GONNA DO?) (Avsec, ASCAP/Mike & Jules, ASCAP)
31 BECAUSE OF YOU (Amber Pass, ASCAP/Disco Fever, ASCAP/Red Instructional, ASCAP)		52 HAZY SHADE OF WINTER (Paul Simon, BMI)	91 MY GIRL (Jobete, ASCAP) CPP	68 SAVE YOUR LOVE (White Vixen, BMI)
71 CANDLE IN THE WIND (Dick James, BMI/PolyGram Songs, BMI) HL		98 HONESTLY (Sweet Family, BMI) CPP	62 NAUGHTY GIRLS (NEED LOVE TOO) (Forceful, BMI/Willesden, BMI)	73 SAVIN' MYSELF (Southern, ASCAP) CPP
10 CAN'T STAY AWAY FROM YOU (Foreign Imported, BMI) CPP		77 HOT HOT HOT!!! (Bleu Disque, ASCAP/WB, ASCAP) WBM	39 NEED YOU TONIGHT (MCA, ASCAP) MCA/HL	29 SAY YOU WILL (Michael Jones, ASCAP/Stray Notes, ASCAP/Colgems-EMI, ASCAP) WBM/CHA/HL
24 CHECK IT OUT (Riva, ASCAP) WBM		74 HOT THING (Controversy, ASCAP) WBM	72 NEVER CAN SAY GOODBYE (Jobete, ASCAP) CPP	26 SEASONS CHANGE (Panchin, BMI/Screen Gems-EMI, BMI) WBM
96 CHERRY BOMB (Riva, ASCAP) WBM		99 HOW CAN I FORGET YOU (Warner-Tamerlane, BMI/Bertus, BMI) WBM	1 NEVER GONNA GIVE YOU UP (Terrace, ASCAP) CPP	3 SHE'S LIKE THE WIND (Troph, BMI/Strawberry Fork, BMI) HL
33 COULD'VE BEEN (George Tobin, BMI) HL		20 HUNGRY EYES (FROM "DIRTY DANCING") (Knockout, ASCAP/Jemava, ASCAP/R.U. Cyrius, ASCAP) CPP	37 NEVER KNEW LOVE LIKE THIS (Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	92 SHE'S ONLY 20 (Makiki, ASCAP/Tami Show) CPP
22 DEVIL INSIDE (MCA, ASCAP) MCA/HL		14 HYSTERIA (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	53 NEVER THOUGHT (THAT I COULD LOVE) (CAK, ASCAP/Songs Of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP) HL	17 (SITTIN' ON) THE DOCK OF THE BAY (Irving, BMI) CPP
69 DON'T LOOK ANY FURTHER (RightSong, BMI/Franne Golde, BMI/Tunetworks, BMI/Careers, BMI/Hitchings, ASCAP) CHA/HL		11 I FOUND SOMEONE (April, ASCAP/Is Hot, ASCAP/But For, ASCAP) HL	4 I GET WEAK (Not Listed) WBM	23 SOME KIND OF LOVER (Ultrapaw, ASCAP/April, ASCAP/RightSong, BMI) CHA/HL
70 DON'T MAKE A FOOL OF YOURSELF (French Lick, BMI/Dutch Puppet Music/Bug, BMI)		4 I WANT HER (Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/Zomba, ASCAP)	56 I LIVE FOR YOUR LOVE (O'Lyric, BMI/Tunetworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Arista, ASCAP) CPP	86 STRANGE BUT TRUE (Maximum, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI)
35 DON'T SHED A TEAR (High Frontier Music, PROCAN/Blackwood, BMI/Little Life, ASCAP/Wood Monkey, ASCAP) HL		36 I SAW HIM STANDING THERE (Gil, BMI/Northern, BMI) WBM	89 OOO LA LA LA (April, ASCAP/Midnight Magnet, ASCAP/Oh-Bev, ASCAP/McNella, ASCAP) HL	57 TALKING BACK TO THE NIGHT (F.S.Limited, PRS/Warner-Tamerlane, BMI/Blue Sky Rider, BMI/Willin' David, BMI) WBM
82 DREAMING (Virgin, ASCAP) CPP		9 I WANT HER (Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/Zomba, ASCAP)	8 OUT OF THE BLUE (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	65 TELL IT TO MY HEART (Chappell, ASCAP/November Nights, ASCAP/Goldpoint, ASCAP) CHA/HL
44 ELECTRIC BLUE (SBK Songs/April, ASCAP/10/10, BMI) HL		42 I WANT TO BE YOUR MAN (Troutman's, BMI/Saja, BMI) HL	50 PAMELA (Hudmar, ASCAP/Jogi Wimball, BMI) WBM	97 THERE'S THE GIRL (Makiki, ASCAP/Knighty-Knight, ASCAP/Know, ASCAP/Arista, ASCAP) CPP/WBM
5 ENDLESS SUMMER NIGHTS (Chi-Boy, ASCAP) CLM		76 I WANT TO BE YOUR PROPERTY (Magne, ASCAP/Theobalds, ASCAP)	58 PIANO IN THE DARK (Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarf-village, ASCAP) WBM	67 THINKING OF YOU (Maurice White, ASCAP/Youngoulei, ASCAP/Wenkewa, ASCAP)
75 EVER SINCE THE WORLD BEGAN (WB, ASCAP/Easy Action, BMI/Holy Moley, ASCAP/Rude, ASCAP) WBM		55 I WANT YOU SO BAD (Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM	49 PINK CADILLAC (Bruce Springsteen, ASCAP)	84 TUNNEL OF LOVE (Bruce Springsteen, ASCAP) CPP
60 EVERYWHERE (Fleetwood Mac, BMI) WBM		47 I WISH I HAD A GIRL (Leesum, BMI)	87 PLAY THAT FUNKY MUSIC (Rwp, ASCAP/Bema, ASCAP)	43 TWILIGHT WORLD (Virgin-Nymph, BMI) CPP
2 FATHER FIGURE (Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL		80 IT'S THE END OF THE WORLD AS WE KNOW IT (AND I FEEL FINE)	90 POP GOES THE WORLD (PolyGram Songs, BMI)	59 TWO OCCASIONS

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

NBS TEST: COPYCODE NO ANSWER TO DAT PROBLEM

(Continued from page 1)

RIAA-sponsored bill. Results showed that the system can be "bypassed easily"; that the Copycode notch in the audible range makes a "discernible difference" in recorded material; and that the system can be "tricked" into permitting encoded material to be recorded. In addition, the NBS says, the system sometimes inhibits the recording of material that is not encoded.

Dr. John Lyons, the NBS spokesman, suggested that the CBS system's notch signal didn't always diminish the quality of most of the music the listener panel heard. He said that synthesizer, violin, piccolo, and other upper-frequency sounds were most often affected. Surprisingly, he also said, "If you made an average, then I'd have to say most couldn't hear a difference." He also admitted that the NBS staff did not ask listeners about "the quality of difference, just whether they could hear a difference."

Berman said, however, that despite the contents of the 160-page NBS study, the industry would continue to work toward preventing DAT machines from being sold here if there is not some solution to the copying problem.

While "the results [of the test] were far from conclusive," Berman acknowledged that "Copycode is no longer politically viable." He added, however, that the RIAA "will not accept the proposition that the difficulty of finding a solution means that this is the end of the road."

He said the RIAA will continue to pursue a solution "in negotiation, in Congress, and in the courts if necessary. As I have said in the past, because of the home taping threat posed by DAT, it is our intention to sue any manufacturer who attempts to import DAT machines into the U.S. before this issue is resolved. We have already established a legal fund for that purpose." Berman said the fund is initially set at \$1 million.

Without detailing possible legal action, Berman said in reply to questions that the RIAA would sue because sale of the machines here "contributes to infringement" and that the trade group "would find" the evidence needed. "That's what discovery is all about," he added.

He said, however, that the RIAA hopes to resolve the home taping problem through negotiations with hardware manufacturers and that both sides "can craft a legislative solution."

Alluding to recent overseas meetings of hardware manufacturers that explored alternative technological solutions to copying concerns, Berman

said that "there are already signs that such a resolution may be achievable. We welcome that initiative, and we welcome the technical skills of the hardware industry."

He said that RIAA is "disappointed" but "not discouraged and not defeated," and he added that he is willing to meet "to discuss all the options" with manufacturers.

Berman added that he would not go to Congress with new plans until he'd met with electronics manufacturers to find out "what they're about," but he again said that if DATs began coming into the country,

"I am going to litigate my right."

The International Federation of Phonogram and Videogram Producers (IFPI), the recording industry's worldwide trade group, weighed in from London with similar sentiments. In a statement released March 2, IFPI accepted the NBS position that the Copycode system is not a viable solution to the DAT problem while reaffirming its concern over the uncontrolled introduction of DAT.

IFPI stated it would continue to explore alternative proposals for technical solutions to limit DAT's copying

capability, including Philips' solo-copy device and a related "unicopy" system favored by the RIAA.

"We are naturally disappointed and surprised at the results of the NBS study," said Gillian Davies, associate director general of IFPI. "Nevertheless, IFPI is confident that it will be possible to reach agreement between the record industry and hardware manufacturers in support of legislation to protect rights owners by technical means against uncontrolled copying."

Tempers flared at the RIAA press conference. When a reporter asked

Berman about industry profits last year, Berman replied: "Some of our companies did very well. Some of the manufacturers did very well. I think that issue is totally irrelevant. If you wanted to ask me that question in 1979, 1980, '81, and '82, when record companies were not doing well, would that have mattered? Do we need to seek a solution only when we're in trouble? This problem exists whether the record industry's doing well or not."

At a Home Recording Rights Coalition press conference that afternoon, Thomas P. Friel, the coalition chairman, hailed the "clearly thorough" work of the NBS test and said it "undermined the legislative credibility" of the RIAA. He also said the HRRC would resist further attempts to "put up money to finance investigations of antitaping systems."

Friel told reporters that "we did then, as we do now, reject any mandated technological 'fix' to what we view as a nonproblem." Both Friel and HRRC spokesman Charles Ferris reiterated their view that noncommercial home taping is not copyright infringement, that consumers have a right to tape at home, and that most home tapers first buy prerecorded product, thereby boosting record industry profits.

As for the reported meetings of officials from the Japanese companies manufacturing DATs, Gary Shapiro, Electronics Industry Assn./Consumer Electronics Group spokesman, said that he has not been privy to the discussions at the overseas summit meetings and will continue to take a strong stand against any anticopying proposal, technological or otherwise. "People meet, they discuss all sorts of things," Shapiro commented.

Several insiders say that Shapiro has been uncomfortable in his role as EIA/CEG government & legal affairs spokesman for the U.S. counterparts of Japanese and European companies whose officials are now apparently taking a more conciliatory approach to software manufacturers.

Assistance in preparing this story was provided by Mike Hennessey in London.

AES Attendees Applaud NBS Decision

BY STEVEN DUPLER

PARIS Attendees of the international Audio Engineering Society convention, held March 1-4 here, were ebullient over the National Bureau of Standards decision not to endorse the CBS Copycode anti-duplication system for digital audiotape recorders (see story, page 1).

Some executives representing major professional audio hardware and duplication firms said the decision would likely speed the arrival of consumer DAT recorders into the U.S. market. Others would not guess what impact the NBS move might have on the development of the U.S. DAT market, but they expressed gratification that a system they consider "inappropriate" had failed to receive approval from the independent testing service.

A spokesman for Capriccio, one of the only labels now producing prerecorded DAT software, said his firm would step up its marketing efforts in the U.S. in the wake of the decision. "This move by the NBS sends a very good message about DAT to the American people," he said. "We expect to see DAT recorders for sale in the U.S. very soon now, and we will begin importing more of our product."

Bob Barone, president of Electro

Sound, the largest duplicator of prerecorded cassettes in the U.S. and a manufacturer of replication hardware, said the NBS decision has reignited Electro Sound's interest in developing a high-speed-DAT-duplication business. "This will have the immediate effect of making us now go back and re-evaluate plans for a high-speed-DAT-duplication system we had previously shelved.

"As a manufacturer of prerecorded cassettes, we're obviously just as interested in protecting copyright material as the labels," Barone says. "If people are taping at home rather than buying prerecorded cassettes, we don't make any money, either. But I think the NBS analysis is pretty accurate. There must be some other way to protect copyrights without damaging the music."

Sony, the major manufacturer of DAT professional equipment, says that since the company still has no firm date for a consumer DAT rollout, the NBS decision will have no effect on that stance. However, according to Roger Lagadec, a noted audio authority and general manager of Sony's audio products division in Tokyo, "We have never said we would put out machines with the Copycode system, and now we have even less reason to do so."

Lagadec said Sony is "a big be-

liever" in the importance of protecting artists' and labels' rights. But, he said, the issue of copyright protection "has already been addressed by all major manufacturers of DAT equipment. No direct digital-to-digital copying is possible, according to that standard to which we have adhered, and thus the CD is prevented from being used as a digital master from which home tapers could make DAT digital clones."

Otari Corp., a major manufacturer of tape recorders, duplicating machinery, and high-speed-loading and DAT-duplication systems, said it is "gratified" by the NBS report. "I'm happy to see the government finally saw the light," said John Carey, Otari's vice president of marketing and sales.

Carey contended that the sooner DAT is introduced in to the U.S., the better it will be for record companies, "despite what they may say or think now."

Otari may help to facilitate the DAT rollout with a new high-speed DAT duplicator that it developed in a joint venture with Philips and Du Pont Optical. Originally designed for video duplication, the system, now in data testing, is expected to sell for about \$200,000, one-third the cost of Sony's high-speed duplicator.

Ramiro Herrera, Mazz Are Top Tejano Nominees

BY RAMIRO BURR

AUSTIN Fast-rising *Tejano* music artist Ramiro Herrera and veteran *cumbia*/ballad band Mazz swept the top nominations of the Tejano Music Awards.

Herrera and his Montana Band were nominated in five categories: song and single of the year for "Amor Querido"; male vocalist and entertainer; and album of the year for "Dancebuster."

Mazz's Joe Lopez was nominated for male entertainer, male vocalist, and songwriter of the year. Lopez and Mazz guitarist Jimmy Gonzales also received nominations for vocal duo of the year.

The band was also named for single of the year for its "Mi Amor, No Puedo" and album of the year (*orquesta*) for "Beyond."

The awards will be presented Saturday (12) at the Convention Center Arena here. Sponsored annually by the Texas Talent Musicians Assn., the awards recognize the best Tejano music stars as voted by fans across

the state. Tejano music is best described as a blend of traditional Mexican music like *rancheras*, *boleros*, *cumbias*, and polkas, with other contemporary influences of jazz, country, rock, and r&b.

Here are the rest of the nominees:

- Song of the year: "Mi Reina" by Bobby Naranjo and "Tango Un Amor" by La Mafia.
- Songwriter of the year: Luis Silva and Joe B. Carrasco.
- Most-promising band: Direccion, Tuff Band, and Bandango.
- Single of the year: "Mi Reina" by Naranjo.
- Male entertainer: Roberto Pulido.
- Female entertainer: Jean LeGrand, Patsy Torres, and Selena Quintanilla.
- Male vocalist: Emilio Navaira.
- Female vocalist: Patsy Torres, Laura Canales, and Selena Quintanilla.
- Vocal duo: Cha Cha Jimenez and Jesse Serrata; and Oscar and Leonard Gonzales.
- Album of the year (*orquesta*): "A Todo Color" by La Mafia.

• Album of the year (*conjunto*): "Los Aquilares" by Los Aquilares; "La Vecina" by Ramon Ayala; and "Dejane Quererte" by David Lee Garza.

In addition, four musicians are being inducted into the association's

hall of fame: Ramon Medina, now of Laredo but formerly from the Valley; Alfonso Ramos; Felipe Espinoza Martinez; and the late Ritchie Valens.

Major sponsors of the awards include Budweiser, Coca-Cola USA, and San Antonio.

Song Hall Honors 4

NEW YORK Four figures from the world of music and the arts will be given special citations at the 19th annual induction ceremonies of the Songwriters Hall of Fame here April 19.

The honorees include Dick Clark, who will receive a lifetime-achievement award; publisher Buddy Killen, who will receive the Abe Olman publisher's award; and former ASCAP president/songwriter Stanley Adams, who will receive the board-of-directors award.

Another honoree, Martin Segal,

will receive the patron-of-the-arts award. Segal, a New York businessman who has served on a number of cultural and arts posts, is chairman emeritus of Lincoln Center and is chairman of the board of the upcoming New International Arts Festival, which will offer 30 continuous days of arts programs in New York this summer.

As previously announced, the hall is inducting the songwriting team of Holland, Dozier, and Holland and the late writers Noel Coward and Leroy Anderson.

Complete List Of 30th Annual Grammy Winners

NEW YORK Here is a complete list of this year's Grammy winners:

Record of the year—Paul Simon's "Graceland," Warner Bros. Producer: Paul Simon (his 16th—including Simon & Garfunkel).

Album of the year—U2's "The Joshua Tree," Island (its first). Producers: Daniel Lanois and Brian Eno.

Song of the year—"Somewhere Out There," James Horner, Barry Mann, and Cynthia Weil (their first). MCA Music/ASCAP/BMI.

Best new artist—Jody Watley, MCA (her first).

Pop vocal, female—Whitney Houston's "I Wanna Dance With Somebody," Arista (her second).

Pop vocal, male—Stings's "Bring On The Night," A&M (his ninth—including the Police).

Pop vocal, duo/group—Bill Medley & Jennifer Warnes' "(I've Had) The Time Of My Life," RCA (his first; her second).

Pop instrumental—Larry Carlton's "Minute By Minute," MCA (his second).

New age performance—"Yusef Lateef's Little Symphony," Atlantic (his first).

Rock vocal, female/male—Bruce Springsteen's "Tunnel Of Love," Columbia (his second).

Rock vocal, duo/group—U2's "The Joshua Tree," Island (its second).

Rock instrumental—Frank Zappa's "Jazz From Hell," Barking Pumpkin/Rykodisc (his first).

R&B vocal, female—Aretha Franklin's "Aretha," Arista (her 13th).

R&B vocal, male—Smokey Robinson's "Just To See Her," Motown (his first).

R&B vocal, duo/group—Aretha Franklin & George Michael's "I Knew You Were Waiting (For Me)," Arista (her 14th; his first).

R&B instrumental—David Sanborn's "Chicago Song," Warner Bros. (his fourth).

R&B song—"Lean On Me," Bill Withers (his third). Interior Music.

Jazz fusion—Pat Metheny Group's "Still Life (Talking)," Geffen (its fourth).

Jazz vocal, female—"Diane Schuur & the Count Basie Orchestra," GRP (her second).

Jazz vocal, male—Bobby McFerrin's "What Is This Thing Called Love," Blue Note (his fourth).

Jazz instrumental, soloist—Dexter Gordon's "The Other Side Of 'Round Midnight," Blue Note (his first).

Jazz instrumental, group—Wynton Marsalis' "Marsalis Standard Time-Volume I," Columbia (his eighth).

Jazz instrumental, big band—the Duke Ellington Orchestra conducted by Mercer Ellington's "Digital Duke," GRP (Duke Ellington's 12th; Mercer Ellington's first).

Country vocal, female—K.T. Oslin's "80's Ladies," RCA (her first).

Country vocal, male—Randy Travis' "Always & Forever," Warner Bros. (his first).

Country vocal, duo/group—Dolly Parton, Linda Ronstadt, & Emmylou Harris' "Trio," Warner Bros. (Parton's fourth; Ronstadt's third; Harris' fifth).

Country vocal, duet—Ronnie Milsap & Kenny Rogers' "Make No Mistake, She's Mine," RCA (Milsap's sixth; Rogers' third).

Country instrumental—Asleep At The Wheel's "String Of Pars," Epic (its second).

Country song—"Forever And Ever, Amen," Paul Overstreet (his first) & Don Schlitz (his second). Writer's Group Music, Scarlett Moon Music/BMI; MCA Music Publishing, Don Schlitz Music/ASCAP.

Gospel, female—Deniece Williams' "I Believe In You," Columbia (her third).

Gospel, male—Larnelle Harris' "The Father Hath Provided," Benson (his fourth).

Gospel, duo/group—Mylon LeFevre & Broken Heart's "Crack The Sky," Myrrh/Word (their first).

Soul gospel, female—Ce Ce Winans' "For Always," Sparrow (her first).

Soul gospel, male—Al Green's "Everything's Gonna Be Alright," A&M (his seventh).

Soul gospel, duo/group/choir—the Winans & Anita Baker's "Ain't No Need To Worry," Qwest (the Winans' third, Baker's third).

Latin pop—Julio Iglesias' "Un Hombre Solo," Discos CBS Int'l (his first).

Tropical Latin—Eddie Palmieri's "La Verdad—The Truth," Fania/Musica Latina Int'l. (his fifth).

Mexican/American—Tigres Del Norte's "Gracias! America Sin Fronteras," Profono Int'l. (their first).

Traditional blues—Professor Longhair's "Houseparty New Orleans Style," Rounder (his first).

Contemporary blues—Robert Cray Band's "Strong Persuader," Mercury/Hightone (his second).

Traditional folk—Ladysmith Black Mambazo's "Shaka Zulu,"

Warner Bros. (its first).

Contemporary folk—Steve Goodman's "Unfinished Business," Red Pajamas (his second).

Polka—Jimmy Sturr & His Orchestra's "A Polka Just For Me," Starr (their second).

Reggae—Peter Tosh's "No Nuclear War," EMI America (his first).

Children's—Jack Nicholson & Bobby McFerrin's "The Elephant's Child," Windham Hill (Nicholson's first; McFerrin's fifth) Producers: McFerrin, Tom Bradshaw (his first), and Mark Sotnick (his first).

Comedy—Robin Williams' "A Night At The Met," Columbia (his second).

Spoken word—Garrison Keillor's "Lake Wobegon Days," PHC (his first).

Musical cast show album—"Les Misérables," Geffen. Producers: Alain Boublil (his first) and Claude-Michel Schonberg (his first). Lyricist: Herbert Kretzmer (his first). Composer: Schonberg.

Instrumental composition—"Call Sheet Blues," Blue Note. Warner-Tamerlane Publishing Corp., WBM Music Corp./BMI-SESAC. Composers: Wayne Shorter (his first), Herbie Hancock (his third), Ron Carter (his first), and Billy Higgins (his first).

Original instrumental background score for motion picture or television—Ennio Morricone's "The Untouchables," A&M (his first).

Song for motion picture or television—James Horner, Barry Mann, and Cynthia Weil's "Somewhere Out There," MCA Music/ASCAP/BMI (their second).

Performance music video—"The

Prince's Trust All-Star Rock Concert," MGM Home Video. Video producer and director: Anthony Eaton (his first).

Concept music video—Genesis' "Land Of Confusion," Atlantic Video (its first). Video directors: John Lloyd and Jim Yukich (their first). Video producer: John Blair (his first).

Arrangement on an instrumental—The Tonight Show Band With Doc Severinson's "Take The 'A' Train," Amherst. Arranger: Bill Holman (his first).

Instrumental arrangement accompanying vocal(s)—Diane Schuur & the Count Basie Orchestra's "Deedle's Blues," GRP. Arranger: Frank Foster (his first).

Album package—Rosanne Cash's "King's Record Shop," Columbia. Art director: Bill Johnson (his first).

Album notes—"Theonious Monk—The Complete Riverside Recordings," Riverside. Album notes writer: Orrin Keepnews (his second).

Historical album—"Theonious Monk—The Complete Riverside Recordings," Riverside. Producer: Orrin Keepnews (his third).

Engineering—Michael Jackson's "Bad," Epic. Engineers: Bruce Swedien (his second) and Humberto Gatica (his second).

Producer of the year—Narada Michael Walden (his second).

Classical album—Vladimir Horowitz' "Horowitz In Moscow," Deutsche Grammophon (his 21st). Producer: Thomas Frost (his sixth).

Orchestral recording—"Beethoven: Symphony No. 9 In D Minor," London. Sir Georg Solti conducting the Chicago Symphony (his 26th). Producer: Michael Haas (his second).

Opera recording—"Strauss: Ariadne Auf Naxos," Deutsche Grammophon. James Levine conducting the Vienna Philharmonic (his fifth). Principal soloists: Anna Tomowa-Sintow (her first), Kathleen Battle (her second), Agnes Baltsa, Gary Lakes, and Hermann Prey (their first). Producer: Cord Garben (his first).

Choral performance—"Hindemith: When Lilacs Last In The Door-yard Bloom'd (A Requiem For Those We Love)," Telarc. Robert Shaw conducting the Atlanta Symphony Chorus & Orchestra (his fourth).

Classical performance—instrumental solo (with orchestra)—Itzhak Perlman's "Mozart: Violin Concertos Nos. 2 in D/4 in D," Deutsche Grammophon (his 11th).

Classical performance—instrumental solo (without orchestra)—Vladimir Horowitz's "Horowitz In Moscow," Deutsche Grammophon (his 22nd).

Chamber Music—"Beethoven: The Complete Piano Trios," Angel. Itzhak Perlman (his 12th), Lynn Harrell (her second), and Vladimir Ashkenazy (his first).

Classical vocal soloist—"Kathleen Battle—Salzburg Recital (Faure, Handel, Mendelssohn, Mozart, Purcell, Strauss, Spirituals)," Deutsche Grammophon (her third).

Contemporary composition—"Penderecki: Cello Concerto No. 2." Composer: Krzysztof Penderecki (his first).

Engineering, classical—"Faure: Requiem, Op. 48/Durufle, Requiem, Op. 9." Telarc. Engineer: Jack Renner (his second).

Classical producer of the year—Robert Woods (his sixth).

U2, SIMON'S 'GRACELAND' TOP GRAMMYS; JACKSON SHUT OUT

(Continued from page 1)

gle never got off the ground. It peaked at No. 81 on the Hot 100, marking the first time that a record-of-the-year winner has failed to crack the top 40. Simon is the first artist to win the record-of-the-year prize three times. He and Art Garfunkel scored in 1968 with "Mrs. Robinson" and in 1970 with "Bridge Over Troubled Water."

The biggest surprise of the night was that Michael Jackson—who won a record eight Grammys in 1984—was shut out in all four categories in which he had been nominated. But Jackson may have the last laugh: His performance of "The Way You Make Me Feel" and "Man In The Mirror"—one of the highlights of the show—could land him an Emmy. (Whitney Houston won an Emmy for her Grammy show performance two years ago of "Saving All My Love For You.")

The song-of-the-year Grammy went to the traditional ballad "Somewhere Out There," which received a second award in the new category of best song written for a motion picture or television show. These marked the first Grammys for composer James Horner and veteran songwriters Barry Mann & Cynthia Weil, who have been turning out hits for nearly three decades. The awards help make up for the song's Oscar loss in 1987 to "Take My Breath Away."

Numerous other music veterans landed their first Grammys this year, including Smokey Robinson,

Bill Medley, Genesis, Frank Zappa, Brian Eno, Dexter Gordon, Julio Iglesias, and the late Peter Tosh. (Tosh wasn't the only artist to be honored posthumously: Duke Ellington, Steve Goodman, and Professor Longhair were also cited.)

Narada Michael Walden, who was the No. 1 producer of 1987 on Billboard's year-end chart recaps, won the Grammy as producer of the year. It's the fourth time that a producer has achieved both feats in the same year. Thom Bell did the trick in 1974; the Bee Gees, Alby Galuten, and Karl Richardson did it in 1978; and Jackson and Quincy Jones did it in 1983.

Many longtime Grammy favorites continued their winning ways. Aretha Franklin brought her Grammy total to 14, which puts her ahead of Leontyne Price (13) and Ella Fitzgerald (12) and makes her the female artist with the most awards. Franklin won in the female r&b category (for the 11th time) and in the r&b duo/group contest with "I Knew You Were Waiting (For Me)"—her duet with pop star George Michael.

The Grammy for "Graceland" was Simon's 16th—a total topped by only three nonclassical artists: Henry Mancini (20), Jones (19), and Stevie Wonder (17). Sting earned his ninth award with an upset win in the male-pop category with "Bring On The Night." And Wynton Marsalis notched his eighth Grammy in five years, winning for best jazz in-

strumental group performance.

The only album to win Grammys in three categories was Gordon's jazz hit "The Other Side Of 'Round Midnight." Gordon won for jazz instrumental performance, soloist; Bobby McFerrin for jazz vocal performance, male; and Wayne Shorter, Herbie Hancock, Ron Carter, and Billy Higgins won for best instrumental composition.

Jackson wasn't the only major nominee to be shut out in the awards: record-of-the-year finalists Los Lobos and Suzanne Vega (who also performed on the show) went home empty-handed, as did album-of-the-year nominee Prince.

Houston won the pop-female award for the second time in the past three years (she wasn't eligible last year), this time with "I Wanna Dance With Somebody." She also opened the three-hour show with a sizzling performance of that smash.

Medley & Jennifer Warnes' "(I've Had) The Time Of My Life" took the Grammy in the pop-duo/group category. Warnes won in the same category five years ago with "Up Where We Belong," a duet with Joe Cocker.

Though Bruce Springsteen was passed over in the album-of-the-year nominations, he won in the combined male/female-rock category. It's Springsteen's second Grammy; he is the first male artist to win twice since the rock categories were introduced in 1979.

Bill Withers' "Lean On Me" was

named r&b song of the year, 15 years after it was first a hit. (It received no nominations the first time around.) Withers is the first songwriter to win three times in that category. His "Ain't No Sunshine" won in 1971, and "Just The Two Of Us"—which he co-wrote—won in 1981.

The country-song-of-the-year award went to Don Schlitz and Paul Overstreet's "Forever And Ever, Amen," a hit for Randy Travis. Schlitz won in the same category nine years ago with the Kenny Rogers smash "The Gambler." Only two other songwriters have won that award twice: Roger Miller and Billy Sherrill.

Anita Baker, who won two r&b Grammys last year, shared the award for best soul gospel performance by a duo with the Winans.

Vladimir Horowitz won two Grammys—including one for best classical album—for his "Horowitz In Moscow" collection. The legendary 84-year-old pianist was also presented with the President's Special Merit Award—and provided one of the evening's warmest touches with his nearly wordless thank you.

Horowitz's double victory brings his Grammy total to 22, a total topped by only one artist—Sir Georg Solti, who won his 26th award, for best orchestral recording. Robert Woods won for classical producer of the year for the fourth time in the past eight years.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★★ NO. 1 ★★					
1	2	2	26	SOUNDTRACK ▲ ⁵ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING 10 weeks at No. One
2	1	1	17	GEORGE MICHAEL ▲ ³ COLUMBIA OC 40867 (CD)	FAITH
3	3	3	18	INXS ▲ ATLANTIC 81796 (9.98) (CD)	KICK
4	4	4	25	TIFFANY ▲ ³ MCA 5793 (8.98) (CD)	TIFFANY
5	5	5	25	MICHAEL JACKSON ▲ ⁴ EPIC OF 40600/E.P.A. (CD)	BAD
6	6	6	5	DAVID LEE ROTH WARNER BROS. 25671 (9.98) (CD)	SKYSCRAPER
7	8	8	30	DEF LEPPARD ▲ ³ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
8	7	7	28	DEBBIE GIBSON ▲ ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
9	9	9	26	JOHN COUGAR MELLENCAMP ▲ ² MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
10	17	20	8	RICK ASTLEY ● RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
11	11	11	20	STING ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
12	12	12	38	WHITNEY HOUSTON ▲ ⁵ ARISTA AL 8405 (9.98) (CD)	WHITNEY
13	20	25	6	SOUNDTRACK A&M SP 3913 (9.98) (CD)	GOOD MORNING, VIETNAM
14	10	10	17	GEORGE HARRISON ▲ DARK HORSE 25643/WARNER BROS. (9.98) (CD)	CLOUD NINE
15	13	13	21	BELINDA CARLISLE ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
16	15	16	21	BRUCE SPRINGSTEEN ▲ ² COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
17	18	19	26	AEROSMITH ▲ GEFLEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
18	14	14	48	WHITESNAKE ▲ ⁵ GEFLEN GHS 24099 (9.98) (CD)	WHITESNAKE
19	23	—	2	AC/DC ATLANTIC 81828 (9.98) (CD)	BLOW UP YOUR VIDEO
20	21	24	29	GUNS & ROSES ● GEFLEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
21	16	17	56	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
22	22	22	39	RICHARD MARX ▲ EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
23	30	35	10	KEITH SWEAT VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
24	19	15	12	FOREIGNER ● ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
25	27	34	5	JAMES TAYLOR COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
26	26	26	30	SALT-N-PEPA ● NEXT PLATEAU PL 1007 (8.98)	HOT, COOL AND VICIOUS
27	24	18	25	PINK FLOYD ▲ ² COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
28	25	21	50	U2 ▲ ⁴ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
29	29	29	52	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
30	36	43	21	TERENCE TRENT D'ARBY INTRODUCING HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	TERENCE TRENT D'ARBY
31	38	41	25	WHITE LION ATLANTIC 81768 (8.98) (CD)	PRIDE
32	32	33	6	GEORGE THOROGOOD EMI-MANHATTAN 46973 (9.98) (CD)	BORN TO BE BAD
33	31	28	6	MEGADETH CAPITOL CL 48148 (9.98) (CD)	SO FAR, SO GOOD... SO WHAT!
34	37	46	15	ORIGINAL LONDON CAST POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
35	35	36	7	TAYLOR DAYNE ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
36	28	23	15	DOKKEN ▲ ELEKTRA 60735 (9.98) (CD)	BACK FOR THE ATTACK
37	34	30	24	PET SHOP BOYS ● EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
38	44	39	39	GLORIA ESTEFAN & MIAMI SOUND MACHINE ● EPIC OF 40769/E.P.A. (CD)	LET IT LOOSE
39	43	38	35	GREAT WHITE ● CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
40	40	45	14	GLADYS KNIGHT & THE PIPS MCA 42004 (8.98) (CD)	ALL OUR LOVE
41	33	27	15	STEVIE WONDER ▲ MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
42	45	40	29	SWING OUT SISTER MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
43	42	50	42	RANDY TRAVIS ▲ ² WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
44	47	57	15	CHER GEFLEN 24164 (8.98) (CD)	CHER
45	39	31	46	FLEETWOOD MAC ▲ ² WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
46	57	71	6	SINEAD O'CONNOR ENSIGN BVF 41612/CHRYSALIS (CD)	THE LION AND THE COBRA
47	54	63	17	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
48	59	62	23	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER
49	64	86	5	PEBBLES MCA 42094 (8.98) (CD)	PEBBLES
50	41	32	34	ELTON JOHN ● MCA 2-8022 (10.98) (CD)	LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.
51	46	47	100	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
52	65	74	6	L.A. GUNS VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
53	52	55	14	LINDA RONSTADT ● ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE
54	51	44	15	SOUNDTRACK ● DEF JAM SC 44042/COLUMBIA (CD)	LESS THAN ZERO

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	NEW ▶		1	ROBERT PLANT ESPERANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
56	53	51	40	HEART ▲ ² CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
57	49	48	22	YES ● ATCO 90522/ATLANTIC (9.98) (CD)	BIG GENERATOR
58	55	52	23	KISS ▲ MERCURY 832 626-1/POLYGRAM (CD)	CRAZY NIGHTS
59	72	80	19	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
60	50	42	16	ROGER ● REPRISE 25496 (8.98) (CD)	UNLIMITED
61	60	59	39	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
62	69	88	4	RICK SPRINGFIELD RCA 6620-1-R (8.98) (CD)	ROCK OF LIFE
63	48	37	15	MADONNA ▲ SIRE 25535/WARNER BROS. (9.98) (CD)	YOU CAN DANCE
64	61	60	32	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
65	73	69	22	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
66	56	49	80	KENNY G. ▲ ² ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
67	80	95	4	LITA FORD RCA 6397-1-R (8.98) (CD)	LITA
68	70	67	17	PAUL CARRACK CHRYSALIS BVF 41578 (CD)	ONE GOOD REASON
69	63	53	25	R.E.M. ▲ I.R.S. 42059/MCA (8.98) (CD)	DOCUMENT
70	58	54	28	NEW ORDER QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
71	67	65	17	EARTH, WIND & FIRE ● COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
72	68	64	27	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
73	74	75	13	ANTHRAX MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
74	62	56	18	ROBBIE ROBERTSON GEFLEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
75	76	68	79	BON JOVI ▲ ⁸ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
76	66	58	12	EURHYTHMICS RCA 6794-1-R (9.98) (CD)	SAVAGE
77	71	76	47	CARLY SIMON ▲ ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
78	83	82	17	BRYAN FERRY REPRISE 25598 (8.98) (CD)	BETE NOIRE
79	79	81	14	K.T. OSLIN RCA 5924-1 R (8.98) (CD)	80'S LADIES
80	75	72	15	THE CALIFORNIA RAISINS ● PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
81	78	66	17	STEVE WINWOOD ● ISLAND 25660/WARNER BROS. (9.98) (CD)	CHRONICLES
82	81	73	18	MEN WITHOUT HATS MERCURY 832 730-1/POLYGRAM (CD)	POP GOES THE WORLD
83	82	70	24	SQUEEZE A&M SP 5161 (8.98) (CD)	BABYLON AND ON
84	93	142	3	FREHLEY'S COMET MEGAFORCE 81826/ATLANTIC (6.98) (CD)	LIVE + 1
85	100	149	3	THE DEELE SOLAR ST 72555/CAPITOL (8.98) (CD)	EYES OF A STRANGER
86	84	78	21	DEPECHE MODE SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
87	NEW ▶		1	MORRIS DAY WARNER BROS. 25651 (8.98) (CD)	DAYDREAMING
88	92	97	13	WARLOCK MERCURY 832 804-1/POLYGRAM (CD)	TRIUMPH AND AGONY
89	95	104	14	FLESH FOR LULU CAPITOL CLT 48217 (8.98) (CD)	LONG LIVE THE NEW FLESH
90	91	92	34	SOUNDTRACK ▲ ² SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
91	98	105	26	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
92	87	84	48	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
93	86	79	23	JETHRO TULL CHRYSALIS OV 41590 (CD)	CREST OF A KNAVE
94	77	61	23	BILLY IDOL ▲ CHRYSALIS OV 41620 (CD)	VITAL IDOL
95	89	77	72	EUROPE ▲ ² EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
96	114	133	5	MIDNIGHT OIL COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
97	85	85	20	LOVE & ROCKETS BIG TIME 6058-1-B/RCA (8.98) (CD)	EARTH - SUN - MOON
98	111	112	9	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
99	107	107	5	GREAT WHITE ENIGMA 73295 (8.98) (CD)	RECOVERY: LIVE
100	90	87	30	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
101	113	113	6	SISTERS OF MERCY ELEKTRA 60762 (8.98) (CD)	FLOODLAND
102	102	102	12	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD-EYED DREAM
103	88	83	85	POISON ▲ ² ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
104	104	116	6	JERRY HARRISON: CASUAL GODS SIRE 25663/WARNER BROS. (8.98) (CD)	CASUAL GODS
105	106	98	39	L.L. COOL J ▲ ² DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
106	103	89	27	DANA DANE ● PROFILE PRO 1233 (8.98) (CD)	DANA DANE WITH FAME
107	110	117	18	JOE COCKER CAPITOL CLT 48285 (8.98) (CD)	UNCHAIN MY HEART
108	115	111	16	GENE LOVES JEZEBEL GEFLEN GHS 24171 (8.98) (CD)	THE HOUSE OF DOLLS
109	101	96	14	BARRY MANILOW ARISTA AL 8527 (9.98) (CD)	SWING STREET

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.

DEALERS LOOK FOR NEW PRODUCT

(Continued from page 1)

Defining catalog as everything besides the fastest-turning 300-500 titles stocked by each Record Bar store, Bennett says that in January, catalog sales accounted for 34% of the chain's total revenues, compared with 30% in the same month a year ago and 27% in January 1986. He estimates catalog accounted for 42% of prerecorded music sales in January. That's a high percentage for Record Bar since most of its units are located in malls, where limited space and high rents discourage retailers from carrying a lot of slow-moving catalog.

Record Bar chairman Barrie Bergman attributes much of the catalog surge to the availability of top titles on compact disk midlines, which his company has been promoting for \$10.99. "We've been selling dramatic amounts of catalog on CDs," he says.

The same observation comes from George Balicky, VP of purchasing for the 81-unit Pittsburgh-based National Record Mart. "Catalog sales are doing real well because of recent price drops on CDs," he says.

David Salnia, buyer/general manager for Flipside Records, a 12-unit chain based in Chicago, also is seeing strong CD catalog sales, especially on the WEA midline, which Flipside recently sale-priced at \$9.99. At the same time, he says, a low-priced "buy-it-and-try-it" promotion has kicked up sales on new albums by such artists as Flesh For Lulu, Lita Ford, Paul Carrack, Bryan Ferry, and the Church.

"The new releases aren't blowing out," he notes. "But when we do promotions, they pick up." He admits, however, that at \$4.99-\$5.99 for these titles, Flipside isn't making any money on them.

The lack of strength in new releases is illustrated by the fact that David Lee Roth's "Skyscraper" is No. 5 at Flipside but is merely a "steady seller," not "the monster that we'd hoped it would be," according to Salnia.

Similarly, the top 10 of the 29-store Record Shop chain based in Sausalito, Calif., includes new albums by AC/DC and Guns N'Roses. Yet Record Shop president Mary Ann Levitt laments, "We're running flat, whereas we ran 15% ahead all last year. I'm very concerned. There's nothing strong, nothing new."

Despite this weakness, however, several chains report encouraging overall sales results. Lew Garrett, VP of purchasing for the 212-store Camelot Music chain, says store-to-store revenues for January and February ran 10% above the comparable period in 1987. While AC/DC and Roth titles are the only new releases in his top 10, he notes White Lion and Keith Sweat are poised to join the front-runners.

John Marmaduke, head of the 116-unit Amarillo, Texas-based Hastings Books & Records chain, says, "Business right now is pretty good, considering there's nothing real hot out there. Possibly the attitude of the consumer toward the music is more important than the artists we're selling. Catalog is good, and our sales are up."

Likewise, Dick Odette, managing director of merchandising for the 619-store Minneapolis-based Musicland web, notes that business is fairly good, although only 10 new

releases have entered his top 50 so far this year. Including Christmas leftovers, he says, "Current releases are about flat or down a little compared to last year. But catalog sales have been pretty strong."

Besides catalog, pre-Christmas releases account for much of the sales action across the country. At virtually all of the chains surveyed by Billboard, for example, the "Dirty Dancing" soundtrack, the surprise victor of the Christmas season, is still the biggest seller. At Record Bar, National Record Mart, and Record Shop, the album is selling twice as much as its closest contender. Lew Garrett of Camelot Music says "Dirty Dancing" has "never been stronger than it is now"; Musicland's Odette reports the soundtrack is selling 30% more copies than its nearest competitor, George Michael's "Faith" (see story, page 1).

Some dealers report that the top pre-Christmas releases are still selling well, with little differential between one album and the next from No. 2 to No. 10. Record Bar's Bennett opines that many 1987 releases—including, for his chain, Mi-

chael, INXS, Def Leppard, Tiffany, and Sting—have exhibited "exceptionally strong" staying power.

Steve Lerner, record buyer for the 74-store Roslyn, N.Y.-based Record World chain, estimates that from No. 2 to No. 30 on his best-seller list, "there isn't as great a difference [in sales] as you'd normally have. There are many steady sellers right now, but there's nothing overwhelming on the market."

Lerner believes that the dearth of new hit titles is not coincidental. "A lot of [record] companies were holding back because they were waiting for their fourth-quarter releases to do more before they released something else," he contends.

Some retailers, however, think the labels have gotten as much mileage out of their 1987 big guns as they can reasonably expect. George Balicky of National Record Mart says, "I don't think [the pre-Christmas releases] have a lot of legs; there has to be some new blood in there soon." He points out that Whitesnake has finally dropped out of his top 10 after months in that category and that longstanding titles by artists like John Cougar Mel-

lencamp, Whitney Houston, and Sting have fallen out of the top 15.

Retailers mention a number of new albums that promise to replace the current sales leaders. The "Good Morning Vietnam" oldies soundtrack and titles by such acts as Rick Astley, Salt-N-Pepa, Debbie Gibson, James Taylor, White Lion, and Taylor Dayne are all coming on strong, they say. Meanwhile, the just-released Kingdom Come album is expected to be a major hit.

Many dealers also are hoping that Michael Jackson's and Bruce Springsteen's current tours will help rebuild sales of their current offerings. And Record Bar's Bennett points out that the national publicity created by the Grammy Awards will stimulate sales over the next month or so.

Nevertheless, some retailers are plainly disappointed in the quality of recent and upcoming releases. Harold Guilfoil, buyer for the 50-store Disc Jockey chain based in Owensboro, Ky., says, "We are running just a little above a year ago, store to store. I think it's a failing of the record companies that we don't have a Van Halen or something

stronger out there."

Similarly, Dusty Bowling, national audio buyer for Lieberman Enterprises, the giant rackjobber based in Minneapolis, notes that sales of "Dirty Dancing," "Tiffany," and Michael's "Faith" are outstripping everything else in Lieberman's top 20; "after that, there's a major drop-off." He doesn't see a possibility of any new release doing as well as the current top three at his accounts. "There's nothing major like Whitesnake last fall or 'Dirty Dancing' and Tiffany at Christmas time," he says.

Of brand-new and upcoming releases, he is most bullish about the new AC/DC and Billy Ocean items and a late-March Capitol album pegged to the Spuds McKenzie character. Roth's continuing sales depend on his third single, says Bowling; he's unsure about prospects for Robert Plant and Talking Heads, but he suspects that Tina Turner's double album is going to be a tough sell.

Assistance in preparing this story was provided by Earl Paige.

PAYOLA INDICTMENTS FUEL FURTHER PROBES

(Continued from page 1)

Inc. record labels—consisting of Warner Bros., Elektra/Asylum/Nonesuch, Atlantic, and Geffen—indicates that, from September through December, the companies learned enough about indie promoters' alleged actions to state that at least four radio stations had not been worked "in the prescribed and required manner" specified by federal law.

Of those four stations, only one was singled out in the Feb. 25 grand jury indictments. Charged in those indictments are San Mateo, Calif.-based promoter Ralph Tashjian and his wife, Valerie; William Craig (also known as William Craighead), a Scottsdale, Ariz.-based promoter; and George Wilson Crowell (also known as George Wilson), former vice president and general manager of Los Angeles radio station KIQQ.

Promoters Ralph Tashjian and Craig have at various times worked with independent promoter Joe Isgro, a figure many have assumed to be a central focus of the payola probe. Isgro, however, was not mentioned in any of the indictments; furthermore, Bonner offered no comment when his name was brought up during questioning by reporters.

Ralph Tashjian and Craig are accused of distributing close to \$300,000 to program directors at nine radio stations from 1982 through 1986. Ralph Tashjian is also charged with distributing cocaine to three of those station executives. Crowell is accused of receiving more than \$100,000 in undisclosed cash payments. All four named in the indictments are also charged with tax evasion.

Specifically, Ralph Tashjian is charged with distributing \$40,000 and "various quantities" of cocaine to Johnny Lee Walker of KYNO Fresno, Calif.; an unspecified amount of cocaine to Edward Carey of KMGX, also in Fresno; and \$18,000, cocaine, and "other valuable considerations" to Robert Brulte of KAMZ El Paso, Texas.

Craig is alleged to have distributed \$22,700 to Sidney Kennedy of WCIN

Cincinnati; \$31,300 to Odell Rice Jr. of KPRS Kansas City, Mo.; \$61,500 to Larry Tinsley of WAOK Atlanta; and \$97,150 to Chris Turner of WLOK Memphis, WGIV Charlotte, N.C., and WJAX Jacksonville, Fla.

A list of recording artists who allegedly benefited from the "payola problem" cited by Bonner includes such acts as Janet Jackson, Culture Club, New Edition, Kool & the Gang, the Eurythmics, Duran Duran, and Robert Plant.

No charges have been leveled against any program directors, said Bonner, who would not comment on whether they eventually might be brought. Kennedy, Rice, and Tinsley, however, were singled out for having cooperated with the investigation.

If convicted on all counts of the indictments, Craig faces a minimum sentence of 18 years of imprisonment and/or a fine of \$1.64 million; Ralph Tashjian, 23 years and/or a fine of \$1.54 million; Valerie Tashjian, 15 years and/or a fine of \$1.5 million; and Crowell, three years and a fine of \$75,000.

Both Tashjians were arrested at their San Mateo home Feb. 25 and freed on bond the next day—despite the government's request that Ralph Tashjian be held without bail, says Anthony Brooklier, Ralph Tashjian's attorney. At press time, U.S. Attorney Richard Stavin told Billboard that Craig and Crowell were expected to surrender in Los Angeles March 3.

Most executives at the radio stations listed among the various indictments say that those individuals who had allegedly received payola had left the stations.

Ernest L. James, owner of WCIN Cincinnati, says that Kennedy was program director of the station under its previous ownership, but "the day I took over as owner of the station, I took him out of music and programming and put him into the news department. He had no involvement during my ownership with programming the station—or any of the music selections—at all."

James' station, like the majority of those contacted, requires its on-air and programming personnel to sign an affidavit stating that they are familiar with the payola laws and recognize that the station in no way condones payola.

Likewise, Buddy Howell—general manager of KAMZ El Paso, where former employee Brulte allegedly received payola from Ralph Tashjian—says Brulte also signed an affidavit recognizing that the station management does not condone the practice. Howell, who has been at the station since mid-October, notes Brulte worked there between January 1984 and December 1985.

Ironically, KAMZ has also figured in the recent suit by the Warner Communication Inc. record labels against independent promoter Isgro and his companies, Quickcross Promotions and Isgro Enterprises (Billboard, Feb. 13).

The suit, filed Feb. 1 in U.S. District Court, Central District of California, charges Isgro with violating the Racketeer Influenced and Corrupt Organization Act as well as with fraudulent deceit and breach of contract. In the WCI suit, 15 radio stations are named in relation to services that Isgro Enterprises and Quickcross allegedly provided to the Warner Bros., Elektra, Atlantic, and Geffen labels.

Those services, states the suit, "were either (a) not rendered at all [with respect to . . . KPLZ, KMJK (after 2/84), KITS, KTFM, and KWSS], (b) did not result in or influence the specified acts [with respect to . . . KKRZ, KNBQ, KYNO, KUBE, KRQQ, and KMJK (before 2/84)], and/or (c) were not rendered in the prescribed and required manner [with respect to . . . KAMZ, KIKI/KMAI, and KQMQ]."

The complaint alleges that all of the information about the radio stations and Isgro's actions with respect to the radio stations was gained during discovery in the 1986 antitrust suits by Isgro and Bama, another indie record promotion firm. Those ac-

tions, which are still pending, charge a number of major labels, including the WCI companies, with conspiring to drop indie promoters.

Of the 15 stations listed in the WCI suit, only KAMZ is mentioned in the grand jury's Feb. 25 indictment papers. The three other stations with personnel who allegedly failed to deal with Isgro or his representatives "in the prescribed and required manner" are KQMQ and KIKI/KMAI, all in Honolulu. Jack Kelly, current president of KQMQ, says the station's new ownership took over in March 1986. The station's listing in the WCI suit, he says, "represents a period of an earlier owner, so I really can't comment on it because I don't know anything about it." Kelly adds that some of the station's financial records were "not subpoenaed" but were "supplied" to investigators.

"The current ownership runs a clean radio station in all respects," he says. "I don't know what else anybody would want."

Lou Buron, president of Parker Communications, owner of KIKI/KMAI Honolulu, says he is unfamiliar with the WCI lawsuit and his station's mention in it.

Despite the overlapping subject matter, U.S. attorney Stavin said the pending civil litigation between Isgro and the record label "in no way had any bearing on our investigation, one way or the other. The investigation was totally independent."

Brooklier, Ralph Tashjian's attorney, says the appearance of the radio stations' call letters in the WCI suit is "very interesting" and suggests the possibility of "leaks" from the grand jury. "I'm not suggesting that any of the Organized Crime Force attorneys had anything to do with this—I don't believe that. But in terms of whether there were leaks from the agents, that's another story."

Isgro's suit charging antitrust violations is set to come to trial here on April 22. Remaining defendants include the WCI companies, MCA Records, A&M Records, and the Recording Industry Assn. of America.

Packaging Group To Propose New CD Box Designs

BY GEOFF MAYFIELD

NEW YORK The next shot in the battle over compact disk packaging will be fired at the upcoming National Assn. of Recording Merchandisers convention.

A task force of packaging companies says it has formulated three different options that would make the existing all-cardboard, 6-by-12-inch carton more secure.

Executives from at least two of the packaging firms, Queens Group and Shorewood Packaging, say they plan to show prototypes of the new designs to record companies and CD manufacturers at NARM, March 11-14 in Los Angeles. Two other packagers, Ivy Hill and AGI, also participated in the two Toronto meetings—held in November and January—that led to the innovations.

The three new prototypes will not

be introduced in a formal presentation by the task force. Instead, the individual packaging companies will show the designs to their customers during private meetings.

A discussion of CD theft that took place in October at the Rack-jobbers Advisory Committee meeting during NARM's Wholesalers Conference in Palm Springs, Calif. (Billboard, Nov. 7) helped prompt the meetings, but another catalyst was the introduction by Shape Packaging of a molded plastic 6-by-12 box, which won a qualified endorsement from NARM's Retailers Advisory Committee in September (Billboard, Oct. 10).

Cardboard is an optional ingredient in the Shape design, which saw its first major-label test when Capitol released Bob Seger's "Live Bullet" in the plastic box in the fall. If the industry turned to the plastic model, the move would have an im-

act on packaging companies that produce all-board boxes.

Besides the four packaging firms, other companies that were reportedly represented at the Toronto meetings were CBS Records, Cinnamon, Denon, Digital Audio Disc, JVC Disc America, LaserVideo, MCA, Philips and DuPont Optical, Ross Ellis Ltd., and Specialty Records. The host for the discussions was Toronto-based H.J. Langen & Sons, which, according to sources, manufactures the music industry's most-commonly-used automated carton equipment.

Floyd Glinert, executive VP of Shorewood, says two of the options developed by the task force relate to the internal construction of the box.

CD PRICING IS TOP NARM TOPIC

(Continued from page 4)

and Mary Ann Levitt, president of 29-store, Sausalito, Calif.-based The Record Shop, are among those who are eager to see a wider selection of CD titles offered at lower prices. "We're very concerned about getting more [CD] product into the mid-line and more new titles at lower prices," says Levitt.

"RCA announces they're bringing out CDs at [a wholesale of] \$5.16," says Okinow. "It's really hard to get excited about that when you realize they're the same titles that they [wholesale] for \$2.20 on LP or cassette."

"The consumer needs to see some price relativity that's closer to what we see in LP or cassette before CD becomes a really big, mass-market product."

based Strawberries Records & Tapes; and Stephen Bell, vice president and general manager of 91-store, Philadelphia-based Wall-To-Wall Sound & Video; Russell Stunt, corporate executive officer of 20-store, Grand Rapids, Mich.-based Believe In Music; Leonard Silver, president of Buffalo, N.Y.-based Record Theatre; Lee Berkowitz, president of Boston's 13-store Good Vibrations; and Bruce Hoberman, whose Omaha, Neb.-based RTI Homer's runs a one-stop and four stores.

Besides BMG's Jones, others who will represent record companies are CEMA's Dennis White, president, and Joe Mansfield, vice president of sales; CBS Records' Paul Smith, senior vice president and general manager of sales, and Tom McGuinness, vice president of marketing and branch distribution; MCA's John Burns, executive vice president of distribution and manufacturing, and Bob Schnieders, vice president of branch distribution; PolyGram's Bob Jamieson, executive vice president and general manager, and Jim Urie, senior vice president of sales and branch administration; WEA's Henry Droz, president, and George Rossi, executive vice president of sales and distribution; and Allan Stein, vice president of sales for BMG.

Member dealers who are not on the Retailers Advisory Committee and would like to attend should call the NARM office at 609-596-2221.

GEOFF MAYFIELD

NARM Sets Retailer Forum Luncheon To Address Top Issues

NEW YORK The Manufacturers Advisory Committee of the National Assn. of Recording Merchandisers will stage an invitation-only lunch during the trade group's convention in Los Angeles for principals of record chains who do not sit on NARM's Retailers Advisory Committee.

The March 12 event is intended to be a forum in which dealers and vendors can discuss industrywide concerns. NARM says around 40 dealers and a dozen representatives from record labels and distributors are expected to attend the "working lunch," which will convene in the Beverly Hills Room of the Century Plaza Hotel.

Pete Jones, president of BMG Distribution and chairman of the Manufacturers Advisory Committee, will preside over the session. He indicates that the agenda will likely touch on many of the same issues that surfaced during the September summit of the label committee and the Retailers Advisory Committee in San Francisco.

In a prepared statement, Jones says the meeting will provide "a chance to talk in a small group, not about your own company's concerns, but about problems and opportunities that are industrywide."

Retailers who have been invited represent a cross section of large and small chains, including Joe Martin, vice president of advertising for Atlanta-based, 95-store Turtle's Records & Tapes; Ivan Lipton, general manager of 70-store, Boston-

A third option the task force is proposing is to "bond the jewel box to the carton," says Glinert.

He adds that "each of these variables would increase the cost of a CD." Still, the task force claims that modifying the design of the cardboard 6-by-12 is more cost effective than turning to a new package, like the one touted by Shape.

Key to the packaging battle is the automatic loading of CDs. Shape has maintained from the start that the raw cost of its plastic 6-by-12 is less than that of title-dedicated cardboard boxes. The company also concedes, however, that present technology does not allow automatic loading of CDs into its design (Billboard, Feb. 27).

Some record-label executives who have studied the Shape box are concerned about the added expense they would face without automated loading.

"From a cost standpoint, in an era when we are trying to drive down the cost of CDs, the Shape package would have taken us the other way," says Glinert.

Needed improvements can only be determined, say Glinert and Richard Roth, president of Queens Group, when retailers and racks provide record companies with more information about the actual losses they suffer from thieves wielding razors or knives who remove the jewel box from a CD's outer cardboard box.

Woodward and Waxie Maxie's Blaine are both curious about what lies ahead for the cassette single. Security is a prime issue.

Blaine says the cassette single is "the primest theft item that I've seen in months." Woodward echoes that opinion and adds, "We're concerned about how we'll merchandise and display these [cassette singles]."

Central South's Davidson and Camelot's Mundorf are among several retailers who worry about security issues. "We're starting to actively research that on our end. That's something that we in our industry need to get at right away."

The future of vinyl is another hot button. Blaine says his web plans to see "how fast the squeeze will

come" on 45s, 12-inch singles, and, of course, LPs.

The LP's fate also concerns Woodward. He says Wax Works needs to find out "how quickly this format is going to disappear and how that is going to be handled. We don't want to be caught in another 8-track situation."

While some accounts are eyeing vinyl's slide, Camelot's Mundorf wants to investigate labels' views on two future product lines: 3-inch CDs and digital audiotape.

Mundorf and Woodward both express interest in seeing record companies further develop operational systems that will advance the telecommunication of computer-to-computer transactions between distributors and their accounts.

ACADEMY OF COUNTRY MUSIC AWARDS NOMINEES ANNOUNCED

(Continued from page 6)

Highway 101, Restless Heart, and the Oak Ridge Boys.

Top vocal duet: Foster & Lloyd, Crystal Gayle & Gary Morris, Sweethearts Of The Rodeo, the Bellamy Brothers, and the Judds.

Single record of the year (awards to artist, producer, label): "All My Ex's Live In Texas," George Strait, Jimmy Bowen and George Strait (MCA); "Born To Boogie," Hank Williams Jr., Jim Beckett, Hank Williams Jr., and Ed Norman (Warner Bros./Curb); "Forever And Ever, Amen," Randy Travis, Kyle Lehning (Warner Bros.); "I'll Still Be Loving You," Restless Heart, Tim Dubois, Scott Hendricks, and Restless Heart (RCA); "Somebody Lied," Ricky Van Shelton, Steve Buckingham (Columbia).

Song of the year (award to artist, composer, publisher): "80's Ladies," K.T. Oslin, K.T. Oslin (Wooden Wonder); "Born To Boogie," Hank Williams Jr., Hank Williams Jr. (Bocephus); "Forever And Ever, Amen," Randy Travis, Paul Overstreet and Don Schlitz (Writers Group, Scarlet Moon, MCA, Don Schlitz); "Ocean Front Property," George Strait, Dean Dillon, Hank Cochran, and Royce Porter (Tree, Larry Butler, Blackwood, Southwing); "Somebody Lied," Ricky Van Shelton, Joe Chambers and Larry Jenkins (Galleon).

Album of the year (award to artist, producer, label): "Always And Forever," Randy Travis, Kyle Lehning (Warner Bros.); "Born To Boogie," Hank Williams Jr., Barry Beck-

ett, Hank Williams Jr., and Jim Ed Norman (Warner Bros./Curb); "Heartland," the Judds, Brent Maher (RCA/Curb); "Ocean Front Property," George Strait, Jimmy Bowen and George Strait (MCA); "Trio," Dolly Parton, Linda Ronstadt and Emmylou Harris, George Massenburg (Warner Bros.).

Video of the year (award to artist, producer, director): "80's Ladies,"

K.T. Oslin, Marc Ball, Jack Cole; "Forever And Ever, Amen," Randy Travis, Marty Pitts, Jack Cole; "Little Sister," Dwight Yoakam, Sherman Halsey, Sherman Halsey; "My Name Is Bocephus," Hank Williams Jr., (no producer), Preacher Ewing and Bill Fishman; "Santa Fe," Bellamy Brothers, Jessica Cooper, David Montgomery.

MOTOWN CUTS PROMO, SALES STAFFS BY 10

(Continued from page 3)

one platinum album (Stevie Wonder's "Characters") since the beginning of 1986.

"We're at a point where we deal with what is necessary," says Miller.

While a number of those laid off were longtime employees who were "like family," says the executive, "they have to move on, and so do we."

Miller indicates that Al Bell, hired as president of Motown's creative division in January, will enjoy a free hand in the areas of artist development, marketing, and promotion.

"Obviously Al Bell comes to Motown with a great wealth of experience," Miller says. "He will work in terms of the artists and our approach to those artists, maybe adding his marketing and promotion ideas."

Asked if Motown has any intention of hiring new people to replace the recently dismissed promotion staffers, Miller replies, "I think we have great

coverage, tremendous coverage."

At this point, it looks unlikely that the Motown staff will receive any promotion or marketing assistance from distributor MCA.

The severity of the recent cuts at Motown has naturally excited renewed speculation concerning a sale. If Motown chooses to keep its faltering record operation afloat by dealing Jobete's revenue-producing song catalog, the company could command a huge price for its publishing side. However, one well-placed publishing executive dismisses the notion of such a sale as idle speculation.

"To my knowledge it's not being shopped," says Lee's Levy, president of MCA Music Publishing. "We're actively out there looking at catalogs. If anyone had the inside track on this, it would be MCA, and to the best of my knowledge there's no truth to that."

RADIO EDITOR/BILLBOARD

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Billboard® TOP POP ALBUMS™ *continued*

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	109	99	PAUL MCCARTNEY CAPITOL CLW 48287 (14.98) (CD)	ALL THE BEST
111	117	144	DAVID FOSTER ATLANTIC 81799 (9.98) (CD)	THE SYMPHONY SESSIONS
112	121	—	TED NUGENT ATLANTIC 81812 (9.98) (CD)	IF YOU CAN'T LICK 'EM
113	94	93	THE COMMUNARDS MCA 42106 (8.98) (CD)	RED
114	146	198	THE POGUES ISLAND 90872/ATLANTIC (8.98)	IF I SHOULD FALL FROM GRACE WITH GOD
115	97	91	RUSH ● MERCURY 832 464-1/POLYGRAM (CD)	HOLD YOUR FIRE
116	96	101	THE MANHATTAN TRANSFER ATLANTIC 81803 (9.98) (CD)	BRASIL
117	108	90	STRYPER ▲ ENIGMA P.J.S. 73237 (9.98) (CD)	TO HELL WITH THE DEVIL
118	105	100	BUSTER POINDEXTER RCA 6633-1-R (8.98) (CD)	BUSTER POINDEXTER
119	99	94	MOTLEY CRUE ▲ ² ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
120	125	114	ALABAMA ● RCA 6495-1-R (8.98) (CD)	JUST US
121	124	109	KOOL MOE DEE JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
122	127	—	STACEY Q ATLANTIC 81802 (9.98) (CD)	HARD MACHINE
123	126	163	LYLE LOVETT MCA/CURB 42028/MCA (8.98) (CD)	PONTIAC
124	112	103	THE FAT BOYS ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
125	118	118	MELI'SA MORGAN CAPITOL CLT 46943 (8.98) (CD)	GOOD LOVE
126	123	130	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. II
127	NEW ▶	1	SOUNDTRACK I.R.S. 6211/MCA (9.98) (CD)	SHE'S HAVING A BABY
128	119	108	EXODUS COMBAT 8169/IMPORTANT (8.98) (CD)	PLEASURES OF THE FLESH
129	120	120	METALLICA ELEKTRA 60766 (8.98) (CD)	KILL 'EM ALL
130	116	106	PAUL SIMON ▲ ³ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
131	143	158	THE GODFATHERS EPIC BFE 40946/E.P.A. (CD)	BIRTH, SCHOOL, WORK, DEATH
132	148	—	ROBYN HITCHCOCK AND THE EGYPTIANS A&M SP 5182 (8.98) (CD)	GLOBE OF FROGS
133	134	134	THE KANE GANG CAPITOL CLX48176 (6.98) (CD)	MIRACLE
134	137	141	VARIOUS ARTISTS WINDHAM HILL WH 1065/A&M (9.98) (CD)	WINDHAM HILL SAMPLER '88
135	135	151	TKA TOMMY BOY 1011 (8.98) (CD)	SCARS OF LOVE
136	122	122	MASON WILLIAMS & MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 800 (11.98) (CD)	CLASSICAL GAS
137	130	124	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
138	131	119	METALLICA ● ELEKTRA 60757 (5.98) (CD)	THE \$5.98 EP-GARAGE DAYS RE-VISITED
139	136	135	MSG CAPITOL CLT 46985 (8.98) (CD)	PERFECT TIMING
140	140	185	MIKE OLDFIELD VIRGIN 90645 (8.98) (CD)	ISLANDS
141	158	146	ERIC B. & RAKIM ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
142	129	131	DAVID LANZ & PAUL SPEER NARAOA 63001/MCA (9.98) (CD)	NATURAL STATES
143	141	132	ARETHA FRANKLIN ARISTA AL 8497 (11.98) (CD)	ONE LORD, ONE FAITH, ONE BAPTISM
144	133	121	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (CD)	SHARP
145	166	—	LEATHERWOLF ISLAND 90660/ATLANTIC (8.98) (CD)	LEATHERWOLF
146	128	127	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
147	138	138	DAN HILL COLUMBIA BFC 40456 (CD)	DAN HILL
148	147	143	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
149	178	192	PEPSI & SHIRLIE POLYDOR 833 724-1/POLYGRAM (CD)	ALL RIGHT NOW
150	142	115	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
151	152	177	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
152	154	161	SHANICE WILSON A&M SP 5128 (8.98) (CD)	DISCOVERY
153	139	123	THE SMITHS SIRE 25649/WARNER BROS. (8.98) (CD)	STRANGEWAYS, HERE WE COME
154	167	—	ROSANNE CASH COLUMBIA FC 40777 (CD)	KING'S RECORD SHOP
155	151	125	PUBLIC ENEMY DEF JAM BFC 40658/COLUMBIA (CD)	YO! BUM RUSH THE SHOW

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	156	193	SOUNDTRACK VIRGIN 90690 (9.98) (CD)	THE LAST EMPEROR
157	132	110	THE KINKS MCA 42107 (8.98) (CD)	THE ROAD
158	150	137	TESLA ● GEFEN GHS 24120 (8.98) (CD)	MECHANICAL RESONANCE
159	144	126	SMOKEY ROBINSON ● MOTOWN 6226 ML (8.98) (CD)	ONE HEARTBEAT
160	149	147	THE RAINMAKERS MERCURY 832 795-1/POLYGRAM (CD)	TORNADO
161	194	153	TONY TERRY EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
162	170	190	MIKI HOWARD ATLANTIC 81810 (CD)	LOVE CONFESSIONS
163	163	187	ELISA FIORILLO CHRYSALIS BFV 41608 (CD)	ELISA FIORILLO
164	155	148	THE ALARM I.R.S. 42061/MCA (8.98) (CD)	EYE OF THE HURRICANE
165	159	136	KASHIF ARISTA AL 8447 (8.98) (CD)	LOVE CHANGES
166	145	129	THE O'JAYS P.I.R. 53036/EMI-MANHATTAN (8.98) (CD)	LET ME TOUCH YOU
167	165	157	PEABO BRYSON ELEKTRA 60753 (9.98) (CD)	POSITIVE
168	162	170	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
169	RE-ENTRY		AEROSMITH ▲ COLUMBIA PC 36865 (CD)	AEROSMITH'S GREATEST HITS
170	164	183	FASTER PUSSYCAT ELEKTRA 60730 (8.98) (CD)	FASTER PUSSYCAT
171	NEW ▶	1	JOHN BRANNEN APACHE 71650/CAPITOL (8.98) (CD)	MYSTERY STREET
172	176	176	THE SCREAMING BLUE MESSIAHS ELEKTRA 60755 (8.98) (CD)	BIKINI RED
173	157	152	ECHO AND THE BUNNYMEN SIRE 25597/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN
174	172	140	HIROSHIMA EPIC FE 40679/E.P.A. (CD)	GO
175	NEW ▶	1	THE CHURCH ARISTA AL 8347 (8.98) (CD)	STARFISH
176	161	139	WHITNEY HOUSTON ▲ ⁸ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
177	NEW ▶	1	HENRY LEE SUMMER CBS ASSOCIATED BFZ 40895/E.P.A. (CD)	HENRY LEE SUMMER
178	NEW ▶	1	THE CHRISTIANS ISLAND 90852/ATLANTIC (8.98) (CD)	THE CHRISTIANS
179	175	164	THE RED HOT CHILI PEPPERS EMI-MANHATTAN ELT48036 (8.98) (CD)	UPLIFT MOFO PARTY PLAN
180	153	159	WHITESNAKE ▲ GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
181	196	196	GERALD ALBRIGHT ATLANTIC 81813 (8.98) (CD)	JUST BETWEEN US
182	182	—	CHRIS JASPER CBS ASSOCIATED BFZ 44053/E.P.A. (CD)	SUPERBAD
183	NEW ▶	1	PROPHET MEGAFORCE 81822/ATLANTIC (8.98) (CD)	CYCLE OF THE MOON
184	187	—	CLANNAD RCA 6846-1-R (8.98) (CD)	SIRIUS
185	192	—	STACY LATTISAW MOTOWN 6247 ML (8.98) (CD)	PERSONAL ATTENTION
186	188	182	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
187	183	155	BANANARAMA LONDON 828 061-1/POLYGRAM (CD)	WOW
188	190	189	SOUNDTRACK ▲ ⁴ COLUMBIA SC 40323 (CD)	TOP GUN
189	179	191	GRATEFUL DEAD ▲ ARISTA AL 8452 (9.98) (CD)	IN THE DARK
190	177	154	WHODINI ● JIVE JL 8494/ARISTA (8.98) (CD)	OPEN SESAME
191	174	165	THE RADIATORS EPIC BFE 40888/E.P.A. (CD)	LAW OF THE FISH
192	195	169	BEASTIE BOYS ▲ ⁴ DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
193	169	171	THE PRETENDERS SIRE 25664/WARNER BROS. (9.98) (CD)	THE SINGLES
194	191	128	SAVATAGE ATLANTIC 81775 (8.98)	HALL OF THE MOUNTAIN KING
195	184	168	BARRY WHITE A&M SP5154 (8.98) (CD)	THE RIGHT NIGHT AND BARRY WHITE
196	160	199	JANET JACKSON ▲ ⁴ A&M SP-3905 (9.98) (CD)	CONTROL
197	171	150	SOUNDTRACK WARNER BROS. 25668 (9.98) (CD)	EMPIRE OF THE SUN
198	168	145	BOURGEOIS TAGG ISLAND 90638/ATLANTIC (8.98) (CD)	YO YO
199	181	172	NEIL DIAMOND COLUMBIA CZX40990 (CD)	HOT AUGUST NIGHT II
200	197	179	THE DOORS ELEKTRA 60345 (12.98) (CD)	BEST OF THE DOORS

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 91	Joe Cocker 107	The Fat Boys 124	Miki Howard 162	Pet Shop Boys 37	Paul Simon 130	Tesla 158
AC/DC 19	Natalie Cole 64	Bryan Ferry 78	INXS 3	Pink Floyd 168, 27	Sisters Of Mercy 101	George Thorogood 32
Aerosmith 169, 17	The Communards 113	Elisa Fiorillo 163	Icehouse 65	Robert Plant 55	The Smiths 153	Tiffany 4
Alabama 120	Michael Cooper 98	Fleetwood Mac 45	Billy Idol 94	The POGUES 114	SOUNDTRACKS	Randy Travis 43, 146
The Alarm 164	The Cover Girls 72	Flesh For Lulu 89	Janet Jackson 196	Buster Poindexter 118	Dirty Dancing 1	U2 28
Gerald Albright 181	The Cure 61	Lita Ford 67	Michael Jackson 5	Poison 103	Empire Of The Sun 197	Ricky Van Shelton 102
Anthrax 73	Terence Trent D'Arby 30	Foreigner 24	Chris Jasper 182	The Pretenders 193	Good Morning, Vietnam 13	VARIOUS ARTISTS
Rick Astley 10	Dana Dane 106	David Foster 111	Jethro Tull 93	Prince 92	La Bamba 90	Windham Hill Sampler '88 134
Anita Baker 51	Morris Day 87	Aretha Franklin 143	John Cougar Mellencamp 9	Prophet 183	The Last Emperor 156	Warlock 88
Bananarama 187	Taylor Dayne 35	Frehley's Comet 84	Men Without Hats 82	Public Enemy 155	Less Than Zero 54	Jody Watley 29
Basia 151	The Deele 85	Kenny G. 66	Metallica 138, 129	R.E.M. 69	She's Having A Baby 127	White Lion 31
Beastie Boys 192	Def Leppard 7	Gene Loves Jezebel 108	George Michael 2	The Radiators 191	Top Gun 188	Barry White 195
Michael Bolton 48	Depeche Mode 86	Georgio 148	Midnight Oil 96	Robbie Robertson 74	Rick Springfield 62	Whitesnake 180, 18
Bon Jovi 75	Neil Diamond 199	Debbie Gibson 8	The Kinks 157	The Rainmakers 160	Bruce Springsteen 16	Whodini 190
Bourgeois Tagg 198	Dokken 36	The Godfathers 131	Kiss 58	Eric B. & Rakim 141	Squeeze 83	Hank Williams, Jr. 137
John Brannen 171	The Doors 200	Grateful Dead 189	Gladys Knight & The Pips 40	The Red Hot Chili Peppers 179	Stacey Q 122	Mason Williams & Mannheim
Peabo Bryson 167	Earth, Wind & Fire 71	Great White 39, 99	Kool Moe Dee 121	Smokey Robinson 159	Sting 11	Steamroller 136
The California Raisins 80	Echo And The Bunnymen 173	Guns & Roses 20	L.A. Guns 52	Roger 60	George Strait 126	Shanice Wilson 152
Beinda Carlisle 15	Gloria Estefan & Miami Sound	Jerry Harrison: Casual Gods 104	L.L. Cool J 105	Rick Springfield 62	Henry Lee Summer 177	Angela Winbush 144
Paul Carrack 68	Machine 38	George Harrison 14	David Lanz & Paul Speer 142	Rick Springfield 62	Keith Sweat 23	Steve Winwood 81
Rosanne Cash 154	Europe 95	Heart 56	Stacy Lattisaw 185	Bruce Springsteen 16	Swing Out Sister 42	Stevie Wonder 41
Cher 44	Eurythmics 76	Dan Hill 147	David Lee Roth 6	Squeeze 83	TKA 135	Yes 57
The Christians 178	Exposé 21	Hiroshima 174	Rush 115	Stacey Q 122	James Taylor 25	
The Church 175	Exposé 21	Robyn Hitchcock And The	Original London Cast 34	Sting 11	The Temptations 186	
Clannad 184	Exposé 21	Egyptians 132	K.T. Oslin 79	George Strait 126	Tony Terry 161	
	Faster Pussycat 170	Whitney Houston 12, 176	Pebbles 49	Stryper 117		
			Pepsi & Shirly 149	Henry Lee Summer 177		
				Keith Sweat 23		
				Swing Out Sister 42		
				TKA 135		
				James Taylor 25		
				The Temptations 186		
				Tony Terry 161		

CANADIAN POLS, MUSIC-BIZ REPS MEET ON FREE-TRADE DEAL

(Continued from page 3)

much is known about the potential effect of the deal, said Stan Kulin, president of WEA Music of Canada Ltd., the country's largest record firm.

The elimination of the current 13.5% import duty on recordings should not by itself compel foreign-owned parent companies to scale down their Canadian operations to a great degree, Kulin said. But if economic benefits flow to Canada as a result of the deal, as the federal government promises, the Canadian dollar is bound to become stronger compared with its U.S. counterpart. The dollar is now pegged at between 75 cents and 80 cents U.S., but if it moved to 85 cents in the absence of import tariffs, it could have a profound influence on business decisions, the gathering was told.

"We don't foresee any changes in the next five years," Kulin told the forum. For beyond that, however, he declined to make any promises.

Kulin and Allen agreed that Canada could again become the target of U.S. cutout dumping—what the controversial Allen called the "return of schlock." In the mid-'70s, it was explained, when there were no import duties, U.S. companies continually dumped unsuccessful records into Canada at bargain-basement prices, often when those records were successful in the Canadian market. One irony of the dumping was that U.S. pressings of Canadian recordings were sold for far less than Canadian pressings of the same titles.

U.S. copyright laws prevent similar dumpings by Canada into the U.S. market.

Politicians at the gathering took different positions on the free-trade

agreement. Conservative Member of Parliament John Bosley, a strong supporter of the deal, said nothing in it prevents Canada from continuing to help the Canadian record industry. Existing subsidies of cultural industries were exempted from the deal, he noted, although questions still exist about whether the government could extend such subsidies in the future. Had Canada not proceeded on free trade, it would have faced the prospect of escalating protectionism abroad, argued Bosley.

Bosley said that current federal subsidies of the business, particularly the \$5-million-a-year production fund, will continue. And if the deal proves to be draining the business, he said, there would be an opportunity to bolster federal support for the industry. That comment was greeted with hostility from some, who said it would be too late to close the stable once the horses have left.

Sheila Finestone, the Liberal Party's critic of cultural policy, said the government should have protected

the music business in the same way it protected the beer business, which is exempt from all provisions of the pact. Kulin responded to that by wryly noting, "We're the same industry," alluding to breweries' increased sponsorship of concerts in Canada.

Bosley then had to face some heat, particularly from True North president Bernie Finkelstein, an ardent nationalist who has nurtured some of Canada's finest talent.

Finkelstein said the deal shows that the government is insensitive to Canadian culture because it will make Canadians adopt the ruthless, cutthroat ways of their neighbors below the border.

Daniels said pressure is bound to build from New York or Los Angeles offices to curtail activities in Canada. Some regions of the country inevitably will be serviced from the U.S., he continued. As soon as it becomes cheaper to send records into Canada than from within, "that'll be the start" of the end of the business. Although there are many well-inten-

tioned executives in place in Canada, "I don't think they'd be able to resist" urgings from abroad to treat Canada as simply another branch of a massive operation, he declared.

Allen said he has always attempted to secure international deals for his artists initially, but the absence of a strong multinational presence in Canada to sign acts for that country would only mean "nothing to come back to" in the absence of a foreign

deal.

"I worry about the young manager," he said.

Sylvia Tysor, a country singer who was once part of Ian & Sylvia, said she worries about Canadian music losing what little identity it now retains. She told the forum that, without a strong Canadian industry, artists will simply have to emulate their foreign counterparts.

Recording Royalty Has 2-Year Term U.K. Bill Sanctions Rentals

BY PETER JONES

LONDON The draft of Britain's new copyright bill now includes a provision, approved by the House of Lords, for a royalty to be imposed on record-rental deals, but only for the first two years of an album's life.

The British Phonographic Industry, though "delighted" that record companies' rights on rentals have been recognized for the first time, says it will continue to lobby for all albums to be protected by a royalty with no time limit.

The copyright bill now goes to the House of Commons, which some observers say is likely to pass the bill before the end of the year. It does not, at this stage, incorporate any provision for a levy on blank tape or recording hardware to compensate music producers for home taping.

Under the new rental provision, all works would be protected for a maximum of two years. After that period, shops could rent the work any number of times without pay-

ment of a further fee.

As presented to the House of Lords, the provision says rental shops should pay "a reasonable royalty as may be agreed." In the absence of an agreement, the matter would go to the Copyright Tribunal, which the bill would set up.

During the later stages of debate on the bill in the House of Lords, much attention was paid to the problem of devices being designed specifically to circumvent such anti-piracy measures as anti-copying chips. These are currently illegal only when actually put into use.

But Lord Willis said: "To combat increased piracy, the industry has developed spoiler devices to be put into recordings. Antispoiler devices are appearing in Germany and Japan and are beginning to come to the U.K."

The government has agreed to include provisions declaring such devices illegal when the new bill is discussed in the House of Commons.

WINTER MUSIC MEET FOCUSES ON DANCE MUSIC

(Continued from page 6)

maintaining a street edge and attitude is crucial to dance's survival in the big picture.

The big picture at the conference has developed to include popular music and its effect on today's youth. At the rap panel in particular, questions were raised on how to deal positively with the genre's treatment in the media as the major labels propel it to the masses. Increased exposure on pop radio and a

more artist-oriented approach at the press and marketing levels were suggested solutions.

But despite the fact that the conference addressed more mainstream-oriented issues this year, Possenti says it will never lose sight of its main focus. "We will continue to mold this conference to the 12-inch-record industry's needs," he says.

Adler & Shaykin

has acquired



Wherehouse Entertainment, Inc.



ADLER & SHAYKIN

February 23, 1988

U.S. TRADE REP REVEALS \$1 BIL PIRACY BIZ

(Continued from page 3)

billion reported in 1986 by U.S. firms was "surely too low," and the ITC study extrapolated the figure to include industries that did not report losses. The study placed the figure between \$43 billion and \$61 billion.

Jay Berman, president of the Recording Industry Assn. of America, who spoke at the meeting, said that half the losses to record companies worldwide—\$500 million—were to U.S. companies. "That's half of the U.S. record companies' yearly revenue," he said. According to Berman, the worst problems exist in Egypt, India, Indonesia, Mexico, Nigeria, Pakistan, Saudi Arabia, and the

People's Republic of China.

He said that "aggressive government action is the only solution to this problem" and added that "unless the U.S. makes this problem an agenda item, the value of U.S. exports will continue to diminish."

Yeutter said that in addition to bringing the new data to intellectual-property-protection discussions in GATT, "we intend to pursue this issue aggressively on a bilateral basis with countries that tolerate these offensive practices." He mentioned action through diplomatic channels and trade restriction if the U.S. does not get the cooperation it seeks.

LOS ANGELES/EDITORIAL ASSISTANT

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Billboard.

Official Sees Tiny Disk As 'Logical' Singles Format

DADC Mounts Major Push For 3-Inch CDs

BY MIKE HENNESSEY

LONDON DADC, Sony's optical disk manufacturing plant in Salzburg, Austria, is giving heavy promotion to the 3-inch compact disk as "the logical format."

DADC has produced 14 3-inch titles, "partly for sale and partly for promotion," according to Wolfgang Ruso, DADC's director of marketing. Among artists featured are Bonnie Tyler, Foreigner, the Trifids, and the French group Kassav.

Sony plans to market a dedicated player for the 3-inch CDs, a pocket-

sized "diskman" which will be priced competitively to achieve fast market penetration.

DADC's initial pressings of the new-format CDs run between 1,000 and 10,000 and have been distributed in the U.K., France, Germany, and Holland. An oblong package for the 3-inch CD, similar to that designed for the 5-inch format, has been designed in Japan.

Says Ruso: "The 3-inch CD is the logical successor to the vinyl single, and its arrival will boost the overall development of the CD market in catering to the youth segment. We

estimate that it will retail at the same price as the vinyl maxisingle."

According to Ruso, DADC has produced 3-inch CDs for six different record companies. According to a company statement released earlier this year, "Philips and Sony are confident that the [3-inch] CD single will soon replace the vast market shares of the analog-single disk, which is selling today at a level of 500 million units."

Enthusiasm for the format is more muted at PDO—the joint CD-pressing venture of Philips and Du Pont. Leon Vogels, chief executive of PDO Hanover, notes that the record industry has so far shown little interest in the 3-inch single, which he says is impossible to handle without touching the playing area. Also, for existing CD players, an adapter is necessary.

Hans Gout, PDO's marketing director of consumer supplies, says most record companies regard the 5-inch CD as the preferable format and argues that, in an audio-visual age, the CD-V single is the perfect answer to the decline of the analog single.

PDO VP PUSHES FOR 5-INCH CD MAXISINGLE

(Continued from page 4)

PDO executive vice president Hans Gout has also publicly expressed a preference for the 5-inch maxisingle (Billboard, Aug. 29).

PDO's joint partner, Philips, and Sony, a strong advocate of the 3-inch single, have a working relationship to speed the introduction of home CD decks equipped with built-in adapters to play the 3-inch CD.

Kiernan agrees that the situation has resulted in a "mishmash of information that has totally confused the situation," but he adds that he and Gout, speaking from PDO's point of view, hold to their views that the maxisingle is the superior carrier.

Kiernan, echoing Gout's previous comments in Billboard, says a 5-inch maxisingle opens up greater graphic possibilities on the disk itself than does a 3-incher.

Kiernan's visit to the NARM convention will also concentrate on developing interest for a new process for creating four-color art work directly on a CD using an ink-transfer process exclusive to PDO. The company created picture disks for several CBS projects in the U.K., including the latest albums by Michael Jackson, George Michael,

Bruce Springsteen, and Terence Trent D'Arby.

Kiernan says picture disks add about 25 cents to the normal cost of pressing a CD, although there is a one-time makeup charge of \$275 to \$375, depending on the complexity of the job.

PDO was established in 1986 by Philips and Du Pont to supply CD pressings used in various applications. It operates plants in the U.S., the Netherlands, West Germany, and the U.K. In the U.S., it has established sales offices in New York and Los Angeles. PDO has projected annual sales of \$1 billion by 1990.

RUN-D.M.C., PROFILE SETTLE LAWSUITS

(Continued from page 3)

D.M.C. and is being financed by Def Pictures, which Simmons co-owns.

"Sometimes the best course of action to renegotiate is through a lawsuit," says Simmons. Profile president Cory Robbins' official comment: "I'm very happy that the group will remain on Profile."

Run-D.M.C.'s last album, "Raising Hell," has sold more than 3 mil-

lion copies since it came out in May 1986. A new Run-D.M.C. album, "Tougher Than Leather," has been in the can for some time and will finally see the light of day May 16. Robbins stresses that although the album shares a name with Run-D.M.C.'s film, it is not a soundtrack; only four cuts on it are used in the movie.

CHICAGO HAS THE BLUES

(Continued from page 21)

Wellington, Melvin Taylor, and Donald Kinsey & the Kinsey Report (all featured on Chicago-based Alligator Record's compilation "The New Bluebloods") have developed into top draws, alongside more established performers like Lonnie Brooks, Sugar Blue, Koko Taylor, Son Seals, Buddy Guy, Junior Wells, Otis Rush, Magic Slim, and others.

"Business is the strongest it's ever been," says Laura Greerin, co-manager of 18-year-old landmark Kingston Mines (capacity 175), located on Halsted Street. "Even January wasn't bad."

According to Bill Gilmore, co-proprietor of nearby 100-capacity club B.L.U.E.S. (the longest-running North Side club with the same location and ownership), business has gotten so good over the last four years that he and a partner, Rob Hecko, opened a second room, B.L.U.E.S. Etc., a couple of miles away on Belmont Avenue in October.

"We were turning away hordes of people on weekends, and so were the Mines, Lilly's, and Wise Fools," says Gilmore. "We thought we'd try a bigger room." B.L.U.E.S. Etc., with its capacity of 250, handles larger acts

like out-of-towners Clarence "Gatemouth" Brown and former Chicagoan Luther Allison.

Top draws in the original B.L.U.E.S., which showcases many new artists, include Magic Slim & the Teardrops, Otis Clay, Big Time Sara, and the venerable Sunnyland Slim, who appears on Sunday nights. Up-and-comers include Johnny B. Moore—who records for 2-year-old house label B.L.U.E.S. R&B—Gwen Little, and Gloria Hardiman.

According to Gilmore, Chicago's a fairly relaxed town when it comes to legal restrictions. "Around here, they're real strict on two things, though—closing hour and serving to minors, he says."

Noise laws occasionally have a deleterious effect on running a business, as co-owner Connie Craig of Wise Fools found. Wise Fools, another nearly-20-year-old establishment, recently had to panel over windows in its 99-seat music room to keep neighbors from complaining about the noise level. But Fools continues to enjoy crowds on weekends and some weekdays, such as the Tuesday night blues jam. Craig and husband John, who took over the club three years

ago, point to Big Shoulders and L'il Ed as among the more significant rising artists.

Not all the clubs feature newcomers. Six-year-old Lilly's (capacity 99) runs blues four nights a week and sticks to bigger names like Eddie Clearwater, Jimmy Rodgers, and Magic Slim. Lilly's has a reputation as home to some of the classic older blues artists like Pinetop Perkins, but as co-owner Stephen Kovalec ruefully observes, "Little by little, old timers are dying away—Blind John Davis, Little Brother Montgomery. There are some younger performers, though, like Irwin Helfer, who play in the old style."

Even those blues clubs located at a distance from the core rooms do a considerable trade. Rosa's, in the heart of an Hispanic neighborhood, features blues seven nights a week. At Blue Chicago, situated near the singles-bar Rush Street area, has developed into a popular spot since its September 1985 debut. Owner Gino Battaglia wanted to open a club near downtown to capitalize on tourist

trade, and he says the out-of-town contingent is a big one. "We also get a lot of locals, who would never think of going to a blues club further north," he says. The 135-capacity room has built a reputation on exposing female artists in particular, including the well-known Wellington and guitarist Kanika Kress. An upcoming weekend will feature six unknown female performers from Chicago's West Side taverns, which Battaglia frequents to find undiscovered talent.

Even if the current boomlet peters out, Chicago club owners expect the blues to continue to thrive. "It takes a while to build an audience in Chicago," says B.L.U.E.S.' Gilmore. "People are conservative here; they want a sure thing. But once you get them in, they keep coming. You've got to prove you're competitive, but once you make it in Chicago—unless you're greedy or stupid—you'll continue to make it."

Next week: Chicago's pop scene.

MEMPHIS SLIM DEAD

(Continued from page 6)

cut his first records for the Okeh and Bluebird labels during the '40s.

He continued his recording career through the '60s at some of the best-known blues and folk labels of the day, including King, Peacock, Chess, United, Vee Jay, Verve, Folkways, Candid, and Prestige Bluesville.

Following his move to Europe, Slim became a fixture of the Paris jazz clubs and a lionized figure at European jazz and blues festivals. Many of his later-day records were issued in Europe by Storyville and Polydor.

In recent months, some of Slim's classic recordings from the '50s and '60s were returned to print in MCA's Original Chess Masters and Fantasy's Original Jazz Classics series.

RADIO FORMATS AND THE INDIVIDUAL

(Continued from page 9)

ing right on campus) is the same narrowing tendencies at work. While many college radio stations do indeed play new music, they sometimes seem to have a poor sense of the past and often give short shrift to black artists.

Unfortunately, I seem to be someone for whom the "numbers" cannot account: I am individualistic and able to think for myself. My reward for these fine qualities is that I am denied the simple pleasures of radio listening. Though I have many records and custom-made tapes, superior radio programming provides something inherently vital and alive that prerecorded music cannot du-

plicate: the shared sense of community, the ever-shifting parade of songs, with its ability to surprise the listener, the feeling that what you are hearing is purely of the moment.

I can only hope that someone out there in radio today has the imagination and wherewithal to veer ever so slightly from the "numbers" and try something fresh, exciting, and new. If programmers bothered to check, I believe they'd find there are many other listeners like me: *individuals* whose presence and impact cannot be determined by a system designed to calculate the lowest common denominator.

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Despite Labor Department Probe, AFM Board Balks At Rerunning Presidential Vote

BY STEVE GETT

NEW YORK The American Federation of Musicians is balking at its earlier decision to hold a new presidential election. The AFM had announced in January, following a Department of Labor investigation into alleged labor-law violations in the 1987 campaign for the presidency, that it would rerun the election (Billboard, Jan. 30).

The decision not to rerun the election, arrived at by the AFM international executive board Feb. 27 in Los Angeles, could result in the Labor Department filing legal action against the union.

The AFM's latest move is based on a disagreement with the Labor Department over election ground rules.

"Initially we had agreed to a rerun of the election by the same delegates who voted at the last election," says Steve Sprague, executive assistant to AFM president Marty Emerson. "When negotiations were held with the Department of Labor to see what their ground rules would be, they insisted on a new election by the current delegates. Our board of directors felt that course of action would in fact be contrary to the best interests of the AFM as well as the locals and the integrity of the election process."

The Labor Department is calling for an election that would include the participation of more than 300 local union delegates who were not involved in the June race, in which Emerson defeated longtime chief Victor Fuentealba by a 708-650 margin. The additional voters would include 115 from locals that did not attend the 1987 AFM convention and 230 from locals whose delegate status has changed since

June.

Of the AFM's decision to reject the Labor Department's election guidelines, Sprague adds, "We have never conducted a referendum election by mail ballot, and the proposals put forth by the Department of Labor were such that six of the board members felt that they simply would not work for our particular kind of union."

Sprague says that AFM's executive board voted 6-2 to "reject guidelines proposed" and to "direct its general counsel to defend AFM against any litigation that the Department of Labor may seek to enforce."

A Labor Department spokesman says no lawsuit has been filed against the AFM. "That's always a possibility," he says. "But right now we're simply considering our options. We haven't made any decisions."

The Labor Department's probe into the 1987 election campaign reportedly uncovered labor-law violations, including the use of union newsletters to promote Emerson's candidacy as well as Emerson's acceptance of employer contributions.

"The [AFM] board did not believe that the findings were valid or were sufficient to cause the actions for the Department of Labor to rule against us," says Sprague. "But in the interest of saving the federation some time and expense, Emerson in fact proposed to do it all over again."

The Labor Department was expected to issue a final report on its investigations at the end of February. However, according to a spokesman, "It has not happened at this point. I can't speculate on [when or whether it will happen]."

Swaggart Titles Unscathed By Sex-Scandal Confession

NASHVILLE Confession is good for the sales. At least that seems to be the case with Jimmy Swaggart's Jim Records, distributed by the Benson Co. here.

The evangelist made a public confession of sexual misconduct recently, but so far Benson has seen no backlash against Swaggart's catalog of 26 titles. His most recent album, "Christ Is Everything," was released in January.

"The way he's been handling the whole situation, it may not be as bad as it could have been," says Benson's Laura Lee.

Says Joe Blalock, music buyer for Spring Arbor, the giant gospel distribution company in Ann Arbor, Mich., "I'm only getting weekly totals of orders, and last week there was not any unusual drop-off."

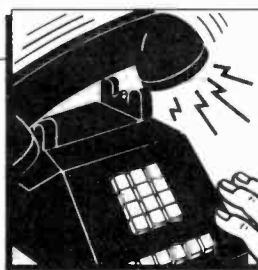
Blalock adds, however, "It's possible that there will be a delayed reaction. Buyers have automated re-ordering systems. But right now it's business as usual."

Spring Arbor also distributed Jim and Tammy Faye Bakker's PTL label. When the Bakker scandal unfolded, Blalock recalls, sales of Tammy Bakker's recordings "totally died—everybody immediately dropped everything and sent everything back." He says there have been "a few sales as jokes" since the Bakkers were cast out of their South Carolina Eden, "but that's about it."

A spokesman for the Baptist Book Store in Nashville says of Swaggart's albums, "We have really carried only a few of his things before. We'll probably take them out." He adds, though, that his store's decision does not necessarily reflect what will happen at the other stores in the nationwide chain of religious-items retailers.

The store has also pulled all Bakker's records. EDWARD MORRIS

INSIDE TRACK



Edited by Irv Lichtman

ANOTHER SALVO HAS BEEN FIRED in the breach-of-contract dispute between PolyGram and its former promo chief John Betancourt. In an amended complaint to his Dec. 14 action in New York Supreme Court, Betancourt charges unnamed persons connected with the label with saying he is a drug addict or that he supplied drugs to his artists. Cited are such alleged comments as "Don't deal with Betancourt; he is a drug addict"; "As long as you work with John Betancourt you're going to be a loser; he's a drug addict"; and "Be careful of Betancourt; he's known to provide drugs to his artists." The new filing also contains, as an exhibit, a letter dated Dec. 4 from PolyGram CEO Dick Asher. Sent to Betancourt at his home in New Jersey, it informed Betancourt that PolyGram was terminating his contract with the label (Billboard, Feb. 27) for failure over "recent weeks and months to perform your obligations [to PolyGram]." PolyGram makes similar unspecified charges in a counterclaim to Betancourt's filing. Betancourt, in a statement made in a press release, says of PolyGram, "We were just winding down our greatest year ever, and I received a letter saying I was dismissed. It was an unjust and unlawful breach of my contract." PolyGram won't comment on the new charges.

RCA RECORDS TERMS its last half of 1987 the most successful period in the label's long history, with one exception: the period following Elvis Presley's death in August 1977, when his catalog was extremely popular. The label says domestic sales hit \$100 million, led by the quintuple platinum cert for the "Dirty Dancing" soundtrack and followed by gold certs for Jonathan Butler, Starship, and Restless Heart. As for "Dirty Dancing," the label has hardly called it a day on sales—there seems to be no end in sight. A source at RCA says the surprise hit just had its biggest day yet, with orders for 85,000 more units in one 24-hour period (see story, page 1).

THE PERILS OF L.A.: New York Mayor Ed Koch welcomed the Grammys back to the Big Apple with a reception Feb. 29 at Gracie Mansion, the mayoral residence. Koch made his pitch for New York as the permanent home of the awards ceremony by saying, "There are several things wrong with Los Angeles," where the awards have been presented these past seven years. "First of all, the weather in Los Angeles is dullsville," said the mayor. "And second, sooner or later it's going to fall off into the ocean."

DUNHILL COMPACT CLASSICS is coming to this week's National Assn. of Recording Merchandisers' meet in Los Angeles with two new developments. The label has formed a new label, Sandstone, to market newly recorded new age and jazz albums, with an eye on making some digital audiotape releases in September. Also, the label will distribute Rod McKuen's Stanyan Records, which has lots of historical MOR and show albums to put on CD for the first time, and some new projects as well. Fifteen titles are being readied for release in about 60 days.

POSTMEET MEET: On March 15, distributors who belong to the Video Software Dealers Assn.—and that includes all of the industry's major wholesalers—will hold a daylong meeting at the Century Plaza in Los Angeles, one day after sister trade group the National Assn. of Recording Merchandisers concludes its convention at the same hotel.

ADDING VP STRIPES: Margot Knesz, currently general manager of Atco Records on the East Coast, is to be promoted to a VP of the label.

LAST OF THE FREEBIES: Panache, a college newspaper, has published the last of its free issues before going to subscription. But for the subscription price—\$5.95 for four issues—the buyer also gets a freebie: a copy of Sinead O'Connor's album, "The Lion And The Cobra." Publisher of the mag is Michael Weiss, son of industry veteran Sam Weiss, who operates Win Records & Video in New York... Jeff Sharell, 12, son of Jerry

Sharell, executive VP of entertainment marketing at Westwood One, came in second in a national building contest sponsored by Lego Systems. The competition took place Feb. 13 at New York's F.A.O. Schwarz.

WINE, KIDS, & SONG: The music-and-performing-arts unit of B'nai B'rith is hosting an evening of performances by students at New York's LaGuardia High School of Performing Arts on March 15. Wine and hors d'oeuvres will be served at an art exhibit, followed by a buffet. Featured will be the school's senior chorus, chamber music group, and a scene from the school's recent production of "West Side Story." Tickets are \$15. For more info, call Murray Froikin at 212-582-1116.

THANKS FOR YOUR PART: Gary Morris, star of Broadway's "Les Misérables" and a hit country artist at Warner Bros. Records with "All Of This And More," had the opportunity of meeting one of the writers of the song—Greg Prestopino—for the first time at the ASCAP luncheon held March 1 on behalf of Grammy-nominated folks who are associated with the performing rights society. Other writers of the song are Jennifer Kimball and Becky Foster. So that one could tell ordinary guests from ASCAP-associated Grammy nominees, a scorecard of sorts was provided: a big button declaring "ASCAP Grammy Nominee."

MONICA'S ARRIVED!: Tommy Boy Records president Monica Lynch was honored by Yale Univ. with the Brachman Award for distinguished cultural contributions. After the presentation Feb. 26 at Yale, Lynch told friends, "Yo, that means I got culture!"

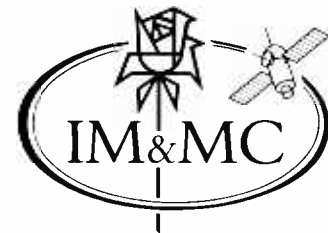
GUNG HO FOR GORE: Despite wife Tipper's controversial crusade—as head of the Parents' Music Resource Center—to monitor rock music for obscenity, presidential candidate Albert Gore Jr. is attracting support from a variety of music-industry figures. Johnny Cash has traveled with the senator and performed at rallies for him; Quantum Media Inc.'s Bob Pittman, once head of the very anti-PMRC MTV, recently held a fund-raiser for Gore in New York; Connie Bradley, the Southern director of ASCAP, has contributed to his campaign; the Tempo Political Action Committee, the PAC of the American Federation of Musicians, donated \$500; and Warner Communications Inc., parent company of Warner Bros. Records, gave \$1,000. Other Gore supporters, according to deputy campaign manager Page Crosland: BMI chief Frances Preston, George Hamilton IV, Wendy Waldman, National Songwriters Assn. executive director Maggie Cavender, vice president and general manager of MCA Records Nashville Bruce Hinton, executive VP of Warner Bros. Nashville Jim Ed Norman, president of Capitol Nashville Jim Foglesong, president of Tree Records Buddy Killen, and Rick Blackburn, senior VP/general manager of CBS Records Nashville. Gore is, of course, a Democratic senator from Tennessee.

DIET TIPS: Superstar attorney Allen Grubman, whose clients include John Cougar Mellencamp, Sting, and Bruce Springsteen, recently explained to The American Lawyer magazine what inspired him to lose 55 pounds: "About seven months ago, Raquel Welch walks into my office. I have a long face and she says, 'What's wrong, Allen?' I say, 'I'm getting separated from my wife.' So Raquel says, 'Do you ever want to be in a position to make love to another woman?' 'Of course,' I say. And she says, 'Well, the only way you're going to get a woman to make love to you is to glue your American Express card to your forehead. You are ridiculously fat and out of shape. You better get yourself together.'"

A CLASS ACTION SUIT in New York state Supreme Court seeks an additional bonus outlay of \$1.5 million from CBS Inc. for execs of now-Sony-owned CBS Records. The March 3 filing also seeks \$3 million in damages. Bonus payments amounted to \$4.6 million in 1987. Named as plaintiffs are Ralph F. Colin, VP of business and government affairs, Columbia House division, and Robert T. Kennedy, the label's director of accounting.

UNI SURFACES: Expect an announcement momentarily from MCA concerning the rumored reactivation of Uni Records. Look for appointments of Bill Bennett, Sam Kaiser, and Marty Diamond to key staff posts and initial signings of Eric B. & Rakim and ex-Frankie Goes To Hollywood lead singer Holly Johnson.

DADC plans push for 3-inch CD... see page 77



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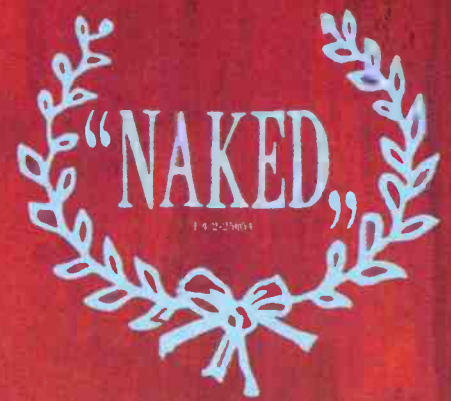
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