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MCA RECORDS NASHVILLE 30th Anniversary Special
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Primerica Says Cash Bids Coming In For Musicland

BY MARK MEHLER

NEW YORK America's largest music retailer apparently is on the block, with no shortage of available suitors.

Primerica Corp. disclosed Feb. 2 that it had received "indications of interest" from unidentified parties in acquiring the company's 81% stake in the 616-store Musicland Group.

Sources say the financial services firm has, in fact, received "several unsolicited cash bids" over a 24-hour period. The names of the bidders and the amount of the bids could not be confirmed. But Wall Street sources and retail competitors point to two companies as possible bidders for Musicland—Sears, the giant U.S. mass merchandiser and financial services house, which has indicated a desire to expand its specialty retailing activities, and the U.K.-based W.H. Smith, a large newspaper dealer that owns a music retail chain in England, Our Price Records.

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Four Hit Titles Eclipse 300,000-Unit Mark
VIDEO SUPPLIERS IN CLOVER

BY AL STEWART

NEW YORK After months of lamenting flat sales of hit titles, video suppliers are hailing January 1988 as a major breakthrough for home video.

At least four of the six hit titles released last month—led by "Platoon" and "Dirty Dancing"—have easily eclipsed the 300,000-unit-sales mark that has proven so elusive in the past.

The challenge now, suppliers say, is to maintain the momentum well into the new year.

"This is incredible," says Eric Kessler, HBO Video's vice president of new releases, feature films. "We've never seen this type of activity before, and I think it's a very good sign. In the past we've been crushing up against that 300,000 [unit] wall. Now we've broken through, and we've seen that major titles don't cannibalize each other when they are released at the same time."

According to Kessler, HBO Video's release of the film "Platoon" in late January lured consumers into stores and created a synergy with the other titles. "People were leaving the stores with two or three movies instead of just one tape," he says.

"Platoon" shipped 380,000 units for HBO, while Vestron Video says its "Dirty Dancing" release has sold more than 360,000 units so far. The four other titles that have dominated

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Crossover PDs: We'll Keep On Dancin'

BY KIM FREEMAN

NEW YORK It is irresistible to draw a parallel between the increasing popularity of the crossover radio format and disco's meteoric rise in the '70s. But programmers plying today's dance-heavy crossover approach say the format is well prepared to heed history's lessons and avoid the demise that disco suffered because of overexposure.

The penetration of crossover stations nationally is now at about the same level that disco outlets enjoyed in the mid-'70s. Since Billboard debuted its Hot Crossover 30 chart one year ago, the panel of reporters has grown to 27 stations, 13 of which are "pure" crossovers like KPWR Los Angeles; WQHT New York; WPOW Miami; WPGC-AM-FM Washington, D.C.; and WQUE

(Continued on page 72)

STEMRA, GEMA Flare In Bitter Licensing Battle

BY MIKE HENNESSEY

MIDEM REPORT

CANNES The controversial central accounting issue exploded at MIDEM with GEMA, the German mechanical rights group, abruptly suspending its reciprocal agreement with Dutch mechanical rights society STEMRA and calling for the expulsion of STEMRA from BIEM, the international mechanical rights bureau.

The dramatic move, unprecedented in the history of Europe's authors' societies, means that Dutch

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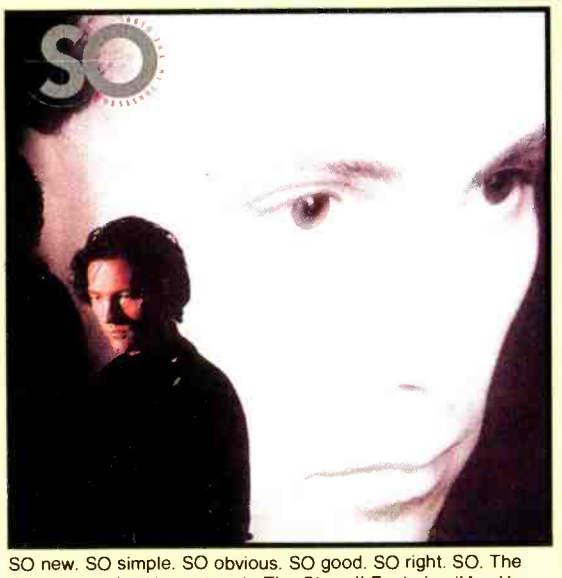

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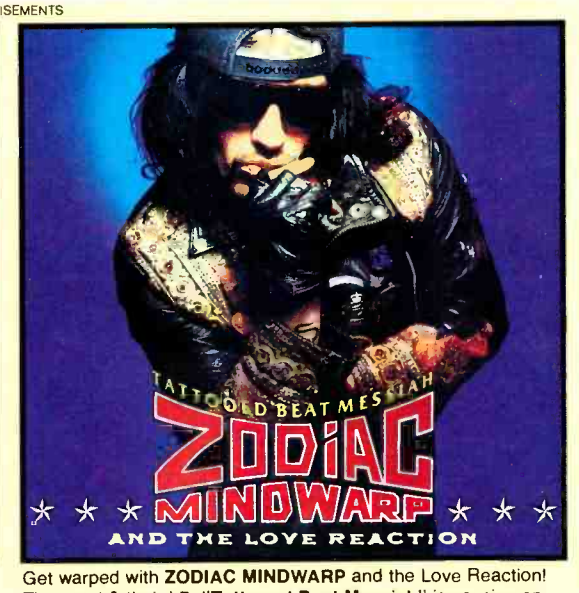

Get warped with **ZODIAC MINDWARP** and the Love Reaction! The band & their LP, "**Tattooed Beat Messiah**" is causing an **extreme** reaction. To quote some press, "they're lewd, crude," and "obnoxious, unbathed, sex-crazed, psych-o-delicized bikers fouling up the more refined sensibilities of modern day polite-pop manners." Take home the LP, but don't take them home to meet your mother. On Vertigo/PolyGram (832 729-1).

WCI Labels File $17 Million Suit Vs. Joe Isgro

BY STEVE GETT

NEW YORK The four major labels owned by Warner Communications Inc. have filed a $17-million-plus lawsuit against independent record promoter Joe Isgro and his companies, Isgro Enterprises and Quickcross Promotions Inc.

The suit, filed Feb. 1 in the U.S. District Court, Central District of California, charges violation of the Racketeer Influenced and Corrupt Organization Act, fraudulent deceit, and breach of contract.

The action by the labels—Warner Bros. Records, Elektra/Asylum/Nonesuch Records, Atlantic Records, and Geffen Records—marks the lat-

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NOVUS. THE CHOICE OF ARTISTS WHO DEFY LABELS.

CLYDE CRINER "BEHIND THE SUN" 3029-1-N

The New York Times and Downbeat have raved about him. Fellow musicians consider him the finest keyboard player around today. And Clyde Criner lives up to the acclaim with his NOVUS debut. Featured musicians are Carlos Santana, Marcus Miller, Omar Hakim, Steve Thornton and Michael Gregory, who also produced the album.

ELEMENTS "ILLUMINATION" 3031-1-N

Mark Egan and Danny Gottlieb, formerly of the Pat Metheny Group, have put all the elements into place for their auspicious NOVUS debut. This self-produced album features Bill Evans, former horn player for Miles Davis, Clifford Carter on keyboards, and Steve Khan, former Weather Report guitarist.

NOVUS

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FROM RUSSIA, IT'S BORIS

Soviet rock star Boris Grebenshikov recently spent three weeks in this country and granted an interview to just one U.S. journalist—Billboard's Jim Bessman. In 'One To One' (page 18), Grebenshikov discusses differences between the Soviet and U.S. music scenes. And a recent concert by the Soviet band Avtograf is one of three live performances reviewed this week (page 22), as Talent In Action returns to Billboard.

Orion Assesses Promos

In an effort to become an "instant major," Orion Home Video backed its first two feature-film releases—"RoboCop" and "Malone"—with unusual promos. Home video editor Al Stewart reports on the company's assessment of the two campaigns. **Page 30**

COUNTRY RADIO SEMINAR PREVIEW

Given advertisers' current obsession with the 25-54 demographic group and country radio's longtime success with adults, the format seems poised to benefit from the maturation of baby boomers. Radio editor Kim Freeman discusses the issues. **Page 49**

Personics Debuts At Wherehouse

After four years of development, Personics has introduced the first in-store unit for custom making audiocassettes. The product bowed Jan. 18 at a Wherehouse store in Northern California. **Page 51**

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Diversity, Issues Spark MIDEM

Attendance Dips, But Activity Is Intense

This story was prepared by Ken Terry and Mike Hennessey.

CANNES Although attendance at the Jan. 25-29 MIDEM here actually dropped this year, the international music fair drew a more diverse group of attendees than it has in recent memory and focused on an unusually wide range of industry issues. (For more MIDEM coverage, see pages 63, 64, and 74.)

Off of the convention floor, lawyers, retailers, manufacturers, and others debated everything from digital audiotape, compact disk video, and compact disk prices to record rental, digital sampling, European mechanical royalty accounting, and the U.K.'s potentially retroactive withholding tax on touring artists.

MIDEM REPORT

Partly for this reason, MIDEM seemed very fragmented: CD manufacturers could care less about the problems of European mechanical rights societies, and for a little Texas label owner trying to license his records abroad, the question of when CD Video will be launched must have seemed abstract if not nonsensical.

Out of all this ferment of industryites with myriad objectives, however, arose some interesting points of intersection. Some smaller labels, for instance, were readying titles on DAT in advance of the majors (Billboard, Feb. 6); one motion picture studio stated its desire to feature European songs on soundtracks; the Nashville Entertainment Assn. went abroad to promote the city's rock acts; and Czechoslovakia and the Soviet Union announced they were building CD plants.

With Mikhail Gorbachev's *perestroika* beginning to change economic and cultural approaches in the Communist bloc, the Soviet Union and Eastern European nations were highly visible at MIDEM this year. Not only were their delegations bigger, but they showed a willingness to deal with the West on almost capitalistic terms. As another East-West rock festival in Moscow was announced, the Soviet Union's Melodiya record label revealed a panoply of new initiatives to bring in Western rock and export local product; the director of Poland's Sopot Song Festival pleaded for Western sponsorship; and a Hungarian rock group named Vicki & Flirt was being touted to U.S. and Canadian labels by a Miami-based video supplier.

(Continued on page 74)

Soviets Warming To Pop Genre, Western Repertoire

BY KEN TERRY

CANNES The Soviet Union seems to be opening up to Western pop and rock records, to judge by statements of Soviet officials at this year's MIDEM.

For some time, the U.S.S.R. has imported small quantities of mainly classical records, and the domestic output of Melodiya, the state record company, has been chiefly classical all along, with some folk and jazz titles thrown in for good measure.

MIDEM REPORT

Recently, however, the Soviets have been recording and promoting a number of indigenous rock groups both internally and abroad. At the same time, Western pop records are starting to make inroads in the Soviet Union. According to German Avksentjev, director of Mezhdunarodnaya Kniga, the Soviet export-import agency, albums by Whitney Houston and the Alan Parsons Project were recently released in the U.S.S.R. His agency has also ordered a number of licensees from PolyGram International, he said, including LPs by hard rockers Deep Purple and Yngwe Malmsteen.

In addition, Avksentjev said, the agency is discussing the possibility of licensing albums by three

(Continued on page 64)

Despite Antipiracy Progress, Singapore Is 'Punished'

RIAA Sings Blues Over New Trade Policy

BY BILL HOLLAND

WASHINGTON Grave disappointment has been expressed by the Recording Industry Assn. of America over a recommendation by the White House Economic Policy Council to President Reagan to strip special trade privileges from four Far East nations, including Singapore—a nation that has shown significant gains in protecting U.S. copyrights and stamping out piracy.

"We're really disappointed that the EPC has bagged in Singapore with South Korea, Taiwan, and Hong Kong," says Jay Berman, president of the RIAA. "It's virtually cleaned up piracy and counterfeiting, but it's being taken along for a ride."

Sen. Pete Wilson, R-Calif., a copyright protection advocate on the Commerce Committee, also protested the inclusion of Singapore last month during the formation of the EPC recommendation.

In a letter to the U.S. trade representative, Wilson called the move "a Catch-22," since improvement of protection had been partly responsible for increased legitimate profits in Singapore, one determination of a country's eligibility for favored-trade status. Wilson called the improvement in protection in Singapore "truly startling" and suggested that stripping benefits would be "unwise."

The EPC, created in April 1985, is chaired by Reagan and is composed of the secretaries of commerce, state, labor, transportation, and the treasury as well as the U.S. trade representative, the director of the Office of Management and Budget, and the chairman of the Council of Economic Advisers. National security and agency advisers also sit in on the meetings.

Sources say that the plan to exclude the countries from the Generalized System of Preferences was begun last year largely based on the decisions by Korea, Hong Kong, and Taiwan not to revaluate their currencies to help adjust the U.S.

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Canada Chain Apologizes For Blasting CBS Prices

BY KIRK LaPOINTE

OTTAWA A&A Records and Tapes, saying it had made several "erroneous statements" in a highly charged news release about price increases by CBS Records Canada Ltd., has apologized and withdrawn many of its statements.

The 200-plus store retail chain says it is satisfied that CBS' recent increases are "reasonable and in the best interest of the Canadian public." CBS says the new pricing is necessary to counteract rampant export of its product.

The retailer says it has "reviewed the matter with CBS senior management" and concluded that the export policy ensures that distributors receive the advantage of lower domestic prices due to trade discounts and other benefits that can be passed on to the Canadian consumer.

In late 1987, CBS upped the wholesale price of its top product to combat what it called widespread practices of exporting its material into the U.S., Europe, and Japan. Canadian pressings are comparably inexpensive because of competitive manufacturing and the relative value of the Canadian dollar to its foreign-currency counterparts (Bill-

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Rackjobber Turns Tables On Home Vid Firm

New Deal: Lieberman Acquires IVE

BY CHRIS MORRIS

LOS ANGELES The merger of Minneapolis-based rackjobber Lieberman Enterprises Inc. and Newbury Park, Calif.-based home video firm International Video Entertainment Inc. has been consummated, although not precisely as planned.

On Feb. 1, Lieberman, the No. 2 rackjobber in the U.S., announced that IVE has become a wholly owned subsidiary of Lieberman, with Lieberman assuming $37 million in debt incurred in IVE's purchase of the rack firm's stock in July 1987. This "restructuring" essentially flip-flops the deal originally posited last summer, which called for IVE to acquire Lieberman.

In announcing finalization of the IVE deal, Lieberman also said that it had entered into negotiations for the acquisition of Vista Organization Ltd., the firm that operates New York-based Vista Home Video. The new bid supersedes a previous offer by IVE to purchase Vista Home Video (Billboard, Dec. 12).

Completion of both transactions would make parent company Carolco Pictures Inc. a nearly complete vertical player in home entertainment, with interests in film production and distribution; home video manufacturing, duplication, and distribution; and retail racking.

When the IVE/Lieberman merger was begun last summer, IVE, which is owned by L.A.-based film-production firm Carolco, purchased 51% of Lieberman's stock from chairman David Lieberman, president Harold Okinow, and other majority shareholders (Billboard, June 20).

In the purchase agreement of June 9, IVE agreed to offer $21 for each of the remaining outstanding Lieberman shares. However, the stock market collapse of Oct. 19 made it impossible for underwriter PaineWebber Inc. to raise the $43 million necessary for completion of the transaction.

PaineWebber is currently considering a revised financing proposal; Lieberman/IVE hopes to offer shareholders the same $21 per share, with an additional sum to compensate for the delay in the transaction.

According to IVE chairman/CEO Jose Menendez, the new corporate structure of the merged IVE and Lieberman will have no impact on the way the firm does business.

"From an operations point of view, nothing changes," Menendez says. "Ultimately, it will give us a stronghold in two dynamic industries: video distribution and the retailing of audio

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Virgin Expands In U.S. With Top Hits, New Logos

BY DAVE DiMARTINO

LOS ANGELES One year after its return to the U.S. marketplace, Virgin Records has established a rapidly growing, surprisingly broad U.S. presence. Since striking its manufacturing and distribution agreement with Atlantic through WEA in late 1986, the company has had hit singles and hit albums, signed such major artists as Steve Winwood and Keith Richards, and established new labels for soundtracks, new age classical, and ethnic music.

Further, on Tuesday (9) the company will issue its first commercial music video—"CV," a Peter Gabriel compilation.

Virgin is also expanding its Beverly Hills headquarters, which will eventually house not only the record company but the Virgin Music publishing group as well. In short, the company, which had previously attempted U.S. links with both Epic and Atlantic, seems to have struck gold in more ways than one this time out.

Jordan Harris and Jeff Ayeroff, managing directors of the label, both say Virgin Records America has exceeded their own expectations since its start up a year ago.

"We thought we'd hopefully lay the right foundation for the company for the next five or 10 years," says Harris. "Well, we did the foundation—but it was for a much larger house than we'd thought. So now we're going to start putting some walls up."

Among major building blocks in Virgin's foundation has been the company's proven ability to break new artists. Beginning with Cutting Crew—whose "I Just Died In Your Arms" was Virgin's first single and first No. 1 record—the label has successfully launched such artists as T'Pau, Danny Wilson, Deja, and Pretty Poison.

Ayeroff and Harris view the success of T'Pau as especially significant and indicative of the symbiotic relationship shared by the 17 Virgin labels worldwide. For instance, they point out that when Virgin released T'Pau's "Heart And Soul" in the U.K., it sank without a trace. When the single was released in the U.S., however, it quickly reached the

(Continued on page 72)

S-VHS Tapes Bow At Retail

Dealers Get Special-Interest Vids

BY JIM McCULLAUGH

LOS ANGELES The first prerecorded Super-VHS programming is available to consumers.

The initial programs, now being sold to dealers, are "River Song," listing at $44.94, and "Impact Zone," at $54.95, both independently produced special-interest tapes.

Distribution is through newly formed Super Source Video of San Francisco, a division of that city's One Up Productions.

Duplication is being handled by Diner-Allied, a San Francisco-based film and production facility that claims it is the first U.S. purchaser of Super-VHS duplicating equipment from JVC, which invented the format. Hamilton Bryan, head of Super Source, says he is in the initial stages of building a direct-mail catalog and hopes to have as many as 100 titles available by summer.

He says negotiations are under way with numerous video producers, including several majors, about duplicating and distributing product on the format.

The first wave of titles, he says, are expected to be special-interest music, documentary, and travel tapes, many of which were shot on film or 1-inch video and feature digital soundtracks, the "type of product that will showcase the technology."

Toward the end of the year, he says, the company may attempt to license selected movie product for S-VHS distribution. The major studios have indicated that they have no intention of duplicating on S-VHS until

(Continued on page 80)

Macrovision Claims Patent Infringement By 18 Firms

LOS ANGELES Macrovision, creators of the videocassette anticopying process used by most of the major prerecorded-home-video firms, has filed suit against 18 companies, alleging patent infringement in the manufacture or sale of "black boxes" designed to defeat the system.

Lawsuits filed in federal courts in California, New York, and Oregon name four manufacturer defendants of black boxes; the rest of the defendants are distributors and retailers of the black boxes.

The claims seek an injunction against the defendants as well as damages.

The manufacturers named in the suit are Vidicraft of Portland, Ore.; Deluxe Electronics and Xantech Corp., both of Los Angeles; and Showline Video Corp. of San Diego.

Distributor and retailer defendants are Ametron-American Electronics Supply Inc. of Los Angeles and New York companies Broadfield Distributing Inc., Carefree Electronics Inc., Empire State Camera, 47th Street Photo Inc., Foto Cell Inc., High Voltage, New York Camera Inc., Olden Camera & Lens Co. Inc., Photron Marketing Inc., T.E.M. Trading Corp., U.S.S. Photo Inc., Warren's World, and Warren's World Of Savings.

Macrovision says it contacted a number of companies late last year about the alleged patent infringement, demanding that they stop the manufacture and distribution of black boxes. Several companies, including Elephant Electronics Inc. of Phoenix, Ariz., and DT Electronics International Corp., New York, complied with the request, according to Macrovision.

Macrovision claims not only to own

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AMC Honoree. Bruce Lundvall, president of EMI-Manhattan Records, receives the 1987 Humanitarian Award from the AMC Cancer Research Center of Denver during a ceremony at Roseland Ballroom in New York. Pictured, from left, are Gerry Griffith, senior vice president, a&r, EMI-Manhattan; Natalie Cole, EMI-Manhattan artist; Richard Marx, EMI-Manhattan artist; Lundvall; Joe Smith, vice chairman, Capitol Industries-EMI Inc.; and Sal Licata, CEO, EMI-Manhattan Records.

EXECUTIVE TURNTABLE

RECORD COMPANIES. CBS Records International in New York makes the following appointments: **Gregory McBowman**, vice president of business affairs, and **Stuart Bondell**, director of business affairs. McBowman was director of royalties for CBS Records International. Bondell was records counsel for CBS Inc.

CBS Masterworks in New York makes three marketing appointments: **Craig Bruhn**, director of U.S. marketing, and **Laurel Polson** and **Colin Willis**, marketing managers for the Midwest and West Coast, respectively. All were previously with the label: Bruhn was manager of marketing for the Midwest; Polson was manager of national accounts media in Chicago; and Willis was sales representative in San Antonio, Texas.

Columbia Records in Los Angeles appoints **Clark Duval** associate director of product marketing, West Coast. He was a product manager for the label.

McBOWMAN

AMATO

MOLESKI

LoCICERO

Atlantic Records in New York makes two appointments: **Paula Amato**, manager of media relations, and **Linda Moleski**, manager of artist relations/television. They were, respectively, a publicist for Atlantic media relations and a reporter for Billboard.

Tommy Boy Records in New York names **Margaret LoCicero** director of national pop radio and retail promotion. She was radio/singles category manager at Billboard.

Chrysalis Records in New York appoints **Ken Lane** director of national singles promotion. He was East Coast promotion director for Lorimar Film Entertainment.

PolyGram Records in New York names **Brenda Roman** national director of pop promotion and appoints **Karen Stavisky** MIS project leader. They were, respectively, manager of rock radio promotion and systems analyst, both for the label.

Island Records in New York names **Jonathon Love** national coordinator, a&r. He was an a&r assistant for the label.

Ed Hines is named regional r&b promotion manager for A&M Records in Greenbelt, Md. He worked in independent promotion in the Washington, D.C., area.

RCA Records in New York makes the following appointments to the newly established business & legal affairs department: **Daniel Hoffman**, vice president, business & legal affairs, RCA Records, and **Roger F. Skelton**, vice president, legal affairs, West Coast.

Private Music in New York promotes **Michael T. Healy** to VP, financial/business affairs. He was a controller for the label.

DISTRIBUTION/RETAILING. RCA/A&M/Arista Distribution in New York names **Richie Gallo, Jim Kelly**, and **Lou Tatulli** directors of label liaison. Gallo was regional sales manager, Northeast, for A&M Records. Kelly and Tatulli were both with the company, as New York branch manager and director of national single sales, respectively.

RELATED FIELDS. MTV Networks in New York makes the following appointments: **Bruce Steinberg** vice president of sales planning, and **James Shaw** vice president, chief financial officer. Steinberg was a manager of affiliate sales and marketing for the network. Shaw was vice president of financial planning and business administration for Showtime/The Movie Channel.

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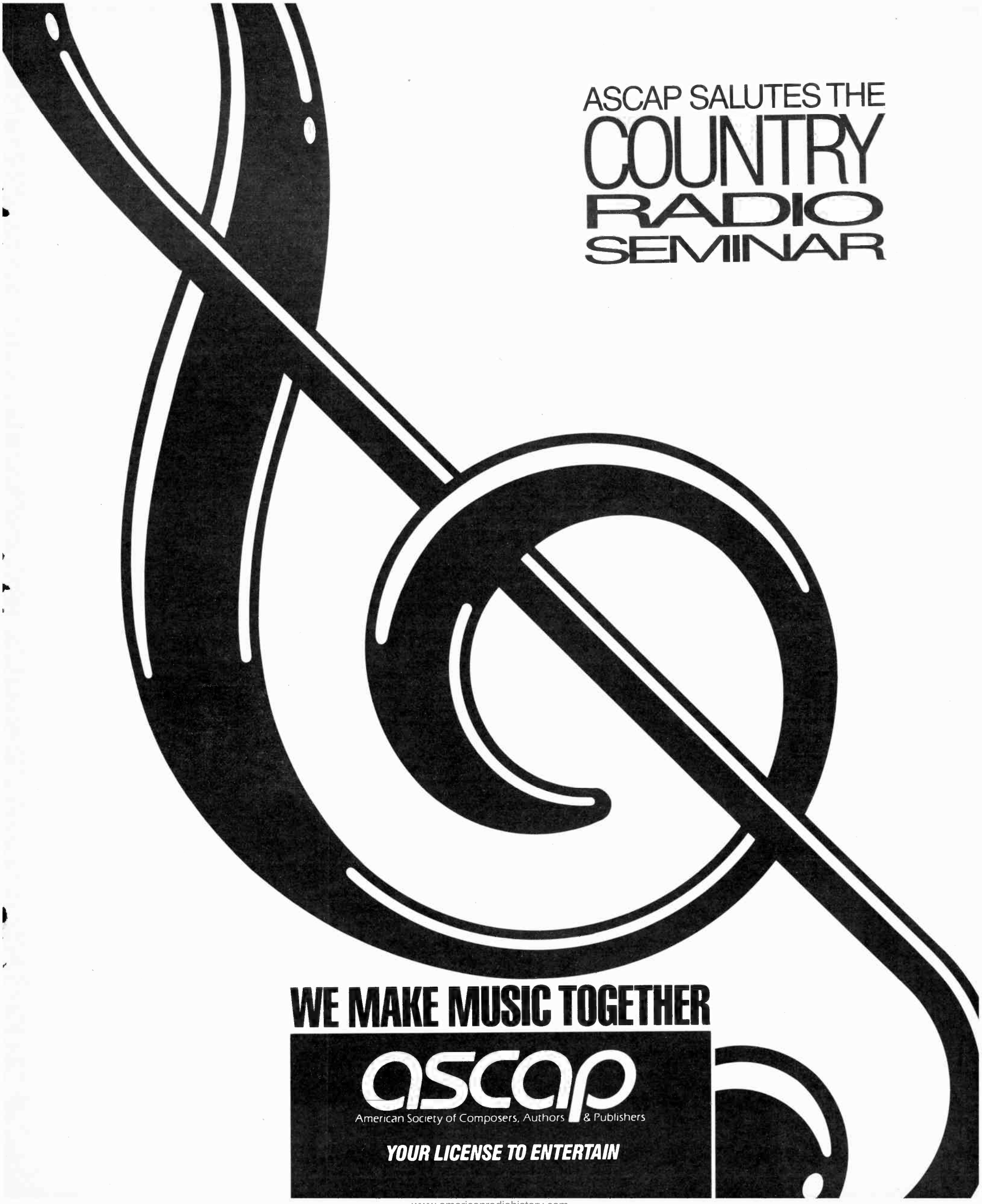

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More RIAA Metal For Mac, Cougar

Harrison Earns 1st Gold Since '79

BY PAUL GREIN

LOS ANGELES Fleetwood Mac and John Cougar Mellencamp extended their long strings of double-platinum albums in January. "Tango In The Night" became Fleetwood Mac's fifth consecutive studio album to top the 2 million mark in U.S. sales, while "The Lonesome Jubilee" became Mellencamp's fourth album in a row to reach that sales level.

Also in January, George Michael's debut solo album, "Faith," was certified gold, platinum, and double platinum by the Recording Industry Assn. of America. U.S. sales of "Faith" are already half those of Wham!'s best-selling album, "Make It Big."

Two metal-based albums earned multiplatinum awards in January. "Whitesnake" topped the 5-million-sales plateau, while Def Leppard's "Hysteria" topped 3 million, more than half of the 6 million units sold by the band's 1983 blockbuster, "Pyromania."

Randy Travis' "Always And Forever" was certified double platinum Jan. 29. It's the first country crossover smash to top the 2 million mark in U.S. sales since Alabama's "Roll On" four years ago. That was the group's *fifth* consecutive double-platinum release.

The two albums that dominated last year's Grammy Awards—Paul Simon's "Graceland" and Steve Winwood's "Back In The High Life"—advanced to the 3-million-sales plateau. Before their Grammy victories, both albums were merely platinum. Winwood's album went double platinum in April, and Simon's followed suit two weeks later.

Several albums that were considered chart disappointments came through with January certifications. Stevie Wonder's "Characters" was certified gold and platinum, while Earth, Wind & Fire's "Touch The World" and Billy Joel's "Kohuept (Live In Leningrad)" were certified gold. These are the 12th gold albums

(Continued on page 81)

G Whiz. Arista Records executives present Kenny G with a plaque certifying double-platinum sales for his "Duotones" album after his sellout performance at New York's Radio City Music Hall. Pictured, from left, are Jim Cawley, vice president, sales and distribution; Rick Bisceglia, vice president, pop promotion; Tony Anderson, vice president, r&b promotion; Abbey Konowitch, vice president, video and artist development; Dennis Turner, Kenny G's manager; Kenny G; Clive Davis, president, Arista Records; Don Ienner, senior vice president, marketing and promotion; and Roy Lott, senior vice president, operations.

Judge Nixes 3-Musician Restriction

N.Y. Clubs Get Their Wish

BY PETER KEEPNEWS

NEW YORK The live-music scene here is already feeling the impact of a judge's ruling that a key provision of the city's cabaret law is unconstitutional (see Blue Notes, page 27).

The provision, which was added to the law in 1961, allowed eating and drinking establishments that were not licensed as cabarets to present live music, but only if it were played by no more than three musicians. Acting State Supreme Court Judge David B. Saxe ruled Jan. 28 that the three-musician limit "restricts [musicians'] freedom of expression and is therefore unconstitutional."

The provision had also originally specified that such venues could only feature keyboard or string instruments. That restriction—but not the three-musician limit—was lifted by the City Council in 1986. An additional provision that prohibits dancing in unlicensed clubs was not challenged and remains on the books.

Employment opportunities for musicians in New York began to increase almost as soon as Saxe handed down his ruling. A number of venues that had been restricted by the law to booking trios had brought in extra

(Continued on page 75)

ASCAP Action Restores Writer-Pub Fee Balance

BY IRV LICHTMAN

NEW YORK As a result of an ASCAP move to correct an imbalance in distribution payments created by a surge in hit songs with foreign copyrights, U.S. publishers stand to gain 6%-7% in performance-fee dollars while writer royalties are being lowered an equal amount.

The ASCAP board, composed of publisher and writer members, voted unanimously to change the calculation of "value of credits" for works originated abroad and subpublished here.

The board's action seeks to restore the traditional 50/50 split of funds available for domestic distribution among writers and publishers.

The board's action took place Nov. 19, but ASCAP's publisher and writer members have been given details of the new method in recent weeks in a mailing that informs them of a hearing scheduled here on Thursday (11) by U.S. District Judge William C. Conner. For years, ASCAP has operated under a consent decree.

Songwriters Guild of America president George David Weiss, himself a writer, says he has had to deal with "many unhappy" members of

(Continued on page 81)

Tix Co. Sues Bill Graham

BY CHRIS MORRIS

LOS ANGELES A San Jose, Calif.-based ticket agency has filed a broad antitrust and restraint-of-trade suit against San Francisco concert promoter Bill Graham's companies, computerized ticket broker Bay Area Seating Service, Ticketmaster, and the Shoreline Amphitheatre.

San Jose Box Office Inc., in a complaint filed Dec. 30 in the Superior Court of California in Santa Clara County, alleges that the defendants have used a series of regional monopolies and exclusive arrangements to maintain a lock on the San Francisco market. The company says the monopolies are effectively designed to drive competing independent brokers and promoters out of business in the San Francisco Bay area.

San Jose Box is seeking injunctive relief from the courts as well as real and punitive damage awards, to be determined at a jury trial.

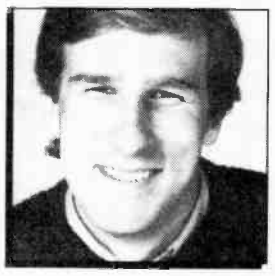
Representatives of Graham and BASS, the main targets of the suit, take issue with San Jose Box's charges. BASS' attorney characterizes the dispute as "a struggle over the integrity of the distribution system."

(Continued on page 81)

'Phantom' Reappears On Album Chart; Eurythmics, Foreigner Fight Fast Fades

CHART BEAT

by Paul Grein



IN THE WAKE of one of the biggest openings in Broadway history, the "Phantom Of The Opera" original London cast album re-enters the Top Pop Albums chart at No. 97. That's 39 notches higher than the album *peaked* when it was first released last summer.

"Phantom" is almost certain to become the highest-charting cast album since "Dreamgirls" climbed to No. 11 in 1982. That album charted so high because it included a hit single—**Jennifer Holliday's** No. 1 black hit, "And I Am Telling You I'm Not Going."

In the past 10 years, only three other cast albums have cracked the top 100. "Sweeny Todd" peaked at No. 78 in 1979, the original London cast album of "Cats" reached No. 86 in 1982, and "La Cage Aux Folles" hit No. 52 in 1983.

"Phantom" is the latest in a long string of successful albums for composer **Andrew Lloyd Webber**. Lloyd Webber and lyricist **Tim Rice** landed a blockbuster in the early '70s with "Jesus Christ Superstar," which generated *three* successful albums. A studio concept album hit No. 1 in 1971, a cast album reached No. 31 in 1972, and a soundtrack made No. 21 in 1973.

The team's follow-up musical, "Evita," was also a smash, yielding a hit cast album in 1980. (The album peaked at No. 105 but ultimately went platinum on the basis of slow but steady sales.) Webber encored in 1982 with "Cats," which, like "Superstar," yielded three charted albums. The original London cast album peaked at No. 86, the Broadway caster reached No. 113, and an abridged Broadway sampler hit No. 131.

FAST FACTS: Two long-running groups—**Eurythmics** and **Foreigner**—are taking their lumps on this week's charts. Eurythmics' "Savage" loses its bullet at No. 41 on the Top Pop Albums chart, two weeks after the leadoff single, "I Need A Man," petered out at No. 46 on the Hot 100. Each of the group's four prior albums cracked the top 15 and generated a top 15 single. The slump with Foreigner's album is less severe, but if anything more puzzling because the album's first single—"Say You Will"—is a top 10 hit. The band's first album in 2½ years, "Inside Information," loses its bullet at No. 18 on the pop album chart. This represents a big drop-off from the group's five prior studio albums, all of which cracked the top five.

Anita Baker's "Rapture," which dips to No. 50 on the pop album chart, has been listed in the top 50 for 78 consecutive weeks. That's every week since August 1986. That's not bad for an album that never cracked the top 10: The sleeper smash peaked at No. 11 in March 1987. "Rapture" yielded just one top 10 pop hit ("Sweet Love") but has remained a steady seller on the strength of great press and word of mouth and solid support from black and adult contemporary radio stations.

Tiffany holds at No. 1 on the Hot 100 for the second week with "Could've Been," while her cover of "I Think We're Alone Now" hangs tough at No. 1 in the U.K. Tiffany is the first artist to top the U.S. and U.K. charts simultaneously with different records since **Phil Collins** scored in March 1985 with "One More Night" in the States and "Easy Lover"—a duet with **Philip Bailey**—in the motherland.

Billy Ocean has the top new entry on the Hot 100 with "Get Outta My Dreams, Get Into My Car," which bows at No. 49. The song was produced and co-written by **Robert John "Mutt" Lange**, best known for his work with superstar rock acts, such as **Foreigner** and the **Cars**. It's not the first time Lange and Ocean have made waves together. Lange co-wrote two of Ocean's biggest hits: "Loverboy" (which he also co-produced) and "When The Going Gets Tough, The Tough Get Going."

Rosanne Cash's "Tennessee Flat Top Box" jumps to No. 1 on the Hot Country Singles chart—26 years after her father, **Johnny Cash**, took the song to No. 11 on the country chart.

WE GET LETTERS: Art Goewey of Sound Warehouse in Chicago notes that **Michael Bolton's** "Dock Of The Bay"—which jumps to No. 37 on this week's Hot 100—is the first version of that classic to crack the top 40 since **Otis Redding's** original reached No. 1 in 1968. Subsequent covers by **King Curtis**, the **Dells**, **Sergio Mendes & Brasil '66**, **Sammy Hagar**, and the **Reddings** charted on the Hot 100 but fell short of the top 40.

Don Beckman of Spokane, Wash., notes that six of the albums in this week's top 10 have one-word titles: "Faith," "Tiffany," "Kick," "Bad," "Hysteria," and "Whitesnake." It was seven of 10 two weeks ago, with "Whitney" rounding out the one-word brigade.

James A. Geoghan of Manhasset, N.Y., notes that **Lisa Lisa & Cult Jam** is the first act to follow back-to-back No. 1 hits with a single that fell short of the top 40 since **Peter Cetera** did it in 1986. "Big Mistake," Cetera's follow-up to the chart-toppers "Glory Of Love" and "Next Time I Fall," peaked at No. 61. **Lisa Lisa's** "Someone To Love Me For Me" did even worse, peaking at No. 78.

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A BILLBOARD SPOTLIGHT

ILLUSTRATION RICHARD AYALA

ISSUE DATE:
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telex 262100

Tokyo
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Shibuya-ku, Tokyo 150
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COMMENTARY

New Formats Must Be Introduced Properly

EDUCATE CONSUMERS, DON'T CONFUSE THEM

BY DAVE McQUADE

Year: 20XX. A young music buff has just modem-dialed a "commercial music library" to obtain the latest release of Joanie & the Jetts. After the computer at the other end confirms the customer number or credit card, the screen reads: "ready to transfer." Two minutes later, the young music buff is jogging, while his "Runman" earphones blast out his newest record via a ROM chip.

Compact disk, CD single, digital audiotape, Hi-Fi VHS audio, analog cassette, LP, CDV . . . In our never-ending search for the perfect format, have we succeeded in confusing the consumer?

No one really knows where all of this new technology will take us. We cannot say with certainty that any of the current formats will be the one that will "stick." I'm sure that our parents thought that technology had peaked with the advent of the 78 rpm platter. Of course, those of us who make our living in the several formats are here to stay—at least for a while. Practically every child, teenager, and adult in this country has a cassette player either clipped to a belt, installed in a stereo rack or boom box, or mounted on a car dashboard.

Although LP sales are declining, they will certainly not disappear overnight. Again, the awesome number of turntables in use assures their continued viability in the immediate future.

Like it or not, there is a slice of America that will not run out and buy another format until the previous one is totally unavailable, if then.

Due to the dramatic drop in the cost of the CD hardware and the dropping costs of CDs, we know that the audio CD will continue to make a major mark in the music world. Never before in history has a new format been so widely and quickly accepted as CD has been. Consumers are enamored with their first digital format as a result of its clean sound, compact size, and lack of wear. The figures for Christmas tell us that both CD hardware and software sales were at an all-time high, with CDs right behind cassettes for the first time.

'An uneducated consumer is dangerous to all'

Dave McQuade is director of public relations for Technetronics Inc.

So how does DAT figure in the new-format frontier, and more importantly, what does the consumer think?

Along with introducing a new format like DAT comes the responsibility of educating the consumer. An uneducated consumer is dangerous to all. He is the one who tells his friends that they are "crazy to buy CDs, since DAT will make them obsolete within the next year or so."

Although DAT isn't even available in the U.S. yet—except for some "gray-market" units—a segment of the market already has been affected by the new technology. It is hard to measure how many consumers are "waiting to see what happens" before investing in a new piece of digital hardware for their stereo systems, although I think the percentage is substantial.

Consumers hear the words "digital recordability" and their eyes light up like LEDs. Many believe that DAT stands for "divine audiotape," a product that has all the answers and no limitations. There are many who mistakenly believe that they will be able to record digital-to-digital with DAT, even though the machines' manufacturers have purposely given them a different sampling rate than the one used on CD players in order to deter piracy.

Although DAT is a great format, the awestruck, "waiting" consumer should be aware of all the facts: First, the DAT tape will be expensive (the way CD prices are falling at the retail level, the consumer could practically own the CD for the price of a single blank cassette tape). Secondly, the DAT listener will not have the instant programmability that the CD offers.

Thirdly, DAT hardware will remain a high-dollar component for quite some time, due to its complicated high-speed head and capstan drive system and will most likely be subject to all of the maintenance and repair challenges of your very first VHS machine. While CD players are available everywhere in the $100 range, prices of DAT machines will fall no lower than the $800-$1200 range for the foreseeable future. Finally, DAT is still tape and is subject to wear, stretching, and breaking, just like any other tape.

I have little doubt that a DAT machine will be added to many stereo racks (including mine) in the very near future. I do not, however, see it endangering the currently accepted formats. DAT will have a long uphill climb ahead to gain broad market acceptance.

I applaud the research and development of new formats. They can pump new lifeblood into the music industry. Format wars, on the other hand, can be very destructive. The unavoidable truth is this: The more we offer new formats to consumers without educating them, the more we may see a segment of the market in a holding pattern, buying nothing. It is up to that portion of the music industry that interfaces directly with consumers to teach them the facts and sell them on the formats we know to be viable now.

A concentrated effort along these lines by record companies, stereo shops, music publications, and record retailers will bring the waiting consumer out of his holding pattern and his music dollars back to earth, where we can all enjoy them.

Letters to the Editor

SOURCE-LICENSING FIGHT

Your Jan. 30 Page 1 article on local television broadcasters' source-licensing-legislation efforts misrepresents the facts in so basic and systematic a fashion as to raise the serious question of whether this is merely a case of careless journalism. To imply, much less state, that a "decision" has been made by the All-Industry TV Music License Committee not to "pursue legislation in this session of Congress to replace the current blanket license for the use of music on syndicated TV" is an out-and-out misstatement that could not have come from any authoritative source speaking for the committee. Indeed, I am the only committee source quoted, and there is nothing in the quote attributed to me that would provide the basis for this factually erroneous conclusion.

Perhaps it is not too late to advise your readers of the facts as they stand and as our committee perceives them. Eighty members of the House and nine Sen. have co-sponsored the music-reform legislation to date. While we have never claimed achieving so basic a reform would be easy, Sen. Dennis DeConcini, D-Ariz., echoing the views of many members of Congress in his November Copyright Subcommittee hearing, stated that the broadcasters were not getting a fair shake and suggested that some reform legislation might indeed be appropriate.

Let me be crystal clear on the key point: The local television industry is determined to pursue, in all appropriate forums, improvements in an outdated and inequitable blanket-licensing system for television. Those efforts presently include—and will continue to include—pressing for copyright-reform legislation.

There are numerous additional misstatements in the article, including the purpose and scope of the Rate Court trial and an invented All-Industry Committee "walk out" on last year's negotiations with ASCAP. I would urge your editorial staff to strive for some modicum of accuracy and objectivity in its future coverage of this important issue.

Jack Zwaska
Administrative Director,
All-Industry Television Station
Music License Committee
New York, N.Y.

DOING OUR BEST

Thanks to Nelson George for mentioning the Apollo Theatre in his year-end round-up article of Dec. 26.

It took us seven years and $17 million to get where we are in the restructuring of the Apollo. It would take us at least half that time and $2 million more to redo the upstairs seats. It would involve getting federal, state, and city landmark authorities' permissions to raise the roof and reduce the seating capacity by more than 300 seats. The reduction of capacity by that amount would rule out our being able to get sufficient patron income to pay for most of the acts that we produce there.

Increasing legroom in the upper mezzanine and lower mezzanine is in our future, but it will take time and more money than we have at this time. We apologize!

Percy E. Sutton
Chairman
Inner City Broadcasting Corp.
New York, N.Y.

IMPORTANT OMISSIONS

In response to Bob Buziak's Commentary, "The Majors Need Indie Labels" (Billboard, Jan. 16), one must question Mr. Buziak's knowledge of the significant players in the area of independent labels. Certainly no commentary that purports to chronicle the historic and present-day importance of independent labels is complete without mentioning Berry Gordy and Motown as well as Russell Simmons, founder of Def Jam.

Such an oversight is more than my eyes could take.

Forrest R. Taylor
New York, N.Y.

IMPORTANCE OF IMAGE

David Steffen hit the nail right on the head in his Commentary on improved retail operations (Billboard, Jan. 23). I have found as a manager of a record retail store that store appearance and employee-customer relations mean more to a store's success than any blockbuster that might be out.

If Mr. Steffen is ever in Lima, I hope he pays us a visit.

Gary Gibson
Manager, Record And Tapes Outlet
Lima, Ohio

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

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Promoters, Programmers Build Country Alliance

BY YVONNE OLSON

LOS ANGELES As country promotion executives and programmers gather in Nashville this week for the Country Radio Seminar, it seems a good time to take a look at relations between the two camps.

Representatives from both sides are not without their disagreements, but in general their relationship is characterized by an unusually good will that is perhaps driven by a common dedication to the music itself.

'The better the country music industry does, the better we all do'

"Certainly there are additional elements to consider when running a station," explains KNIX Phoenix, Ariz., MD Buddy Owens, "but everything revolves around the music. It's the star of our format, always has been and always will be."

"It's a very friendly format," concurs KPLX Dallas PD Bobby Kraig. "Most of us have spent several years working in country radio or records and have developed a camaraderie on this end of the business. I think we all realize that the better the country music industry does, the better we all do."

To arrive at that conclusion, one does well to look at the format's evolution over the past few years. In the early '80s the country race began to slow down, with fewer new artists entering the fold. As a result, fewer new listeners tuned in. Although it still ranked second to AC as the most-widely-used format, country ratings were sliding.

Format leaders began to assess their strengths and weaknesses then, and the result was an aggressive musical stance. Labels worked to present multidimensional new artists, artists who presented a unique style—whether traditional or completely new—and who understood the intricacies of recording, radio, and the country audience. Radio, in turn, willingly introduced these artists to the public. Such names as Randy Travis, the Judds, Restless Heart, Lyle Lovett, Dwight Yoakam, K.T. Oslin, and many others have become familiar to a worldwide country audience in recent years.

This rejuvenation, however, has created a glut of sorts. Says Owens, "I've encountered at least 30 new acts in the last year and a half. If they're putting out good music, chances are they'll get played. But if they're just trying to sustain their careers, I really don't have the space on my playlist."

Despite the overflow of new artists, record company personnel are committed to the current onslaught of product.

"I think we need to continually introduce new artists to the industry," says Capitol promotion VP Paul Lovelace. "New artists are the lifeblood of our business, and we believe in putting out a continuous stream of quality product. That's the key—if it's quality, it'll rise no matter how many other artists are out there."

Notes KRAK Sacramento, Calif., PD Don Langford, "We're a format that's very involved in the music business. I believe in promoting new acts and working with them to create a beneficial image for all concerned. But I'm interested in superstars, too!"

Superstar involvement comes mainly by way of "sustaining" promotions like album giveaways. Explains Langford, "Stations can't always afford to give away houses and cars, but with a good working relationship with a record company, you can do these secondary contests. Most people buy country at a general retail level—the K marts rather than record outlets. So, if you're giving away an album, that's an $11 prize. It not only promotes the format and artist, but is a prize that has meaning for everyone."

But giveaway records are not as plentiful as in the past. Stations usually have to wait until the act comes to town, when giveaways provide support for the tour. All programmers note, however, that creative promotional ideas are almost never turned down by a record company.

"With over 2,000 stations playing country music, think of the amount we have to service," says Frank Lefel, Mercury Nashville's promotion VP. "But if they have an idea and it makes sense, we'll do everything we can. Unfortunately, everyone seems to think record companies are a never-ending source of money. That's not the reality."

"Record companies are not banks," states Warner Bros. Nashville VP Bob Saporiti. "We appreciate co-op situations just like everybody else. The best stations are the ones that know how to work with record companies, and vice versa. Warner enjoys a good relationship with radio and has always encouraged working together for the purpose of mutual benefit. But we don't want anything to do with those who think we have to do all the work, or foot the entire bill."

A good example of creativity is KPLX's Country Corner promotion. Responding to listener complaints that rock music is always played in record stores and that retail workers couldn't supply much information on country music, KPLX, Warner Bros., and a local record store initiated Country Corner, offering various country albums at a discount price and presented in a high-visibility display. A different album is featured each week, with several other labels now participating in the venture.

"It wasn't an earth-shattering revelation, but a new twist on an old idea," says Kraig. "It's improved our image in the marketplace and increased the visibility of our music."

Perhaps the best mutually beneficial promotion is the Listener Appreciation event, where both organizations sponsor a free or cut-rate concert featuring new artists. Most of these shows are done festival style or scheduled to coincide with community activites like a county fair.

Explains Saporiti, "Appreciation Days help us both out. The station gets a great concert at a reasonable price, and we either break a new artist in a different town or attract a few more fans for an established act."

"A live performance can make all the difference," agrees Langford. "Plus the fact that the event is heavily promoted on air. The label gets constant acknowledgment, and interest in the artist increases. Many people who see the show will buy the album afterward."

WASHINGTON ROUNDUP

BY BILL HOLLAND

IT'S BACK! The station-transfer-tax proposal, roundly criticized by broadcasters in the last session of Congress, is back, this time as a separate bill. It's been referred to the Senate Commerce Committee for possible spring hearings. The bill, introduced last year by Sen. Ernest Hollings, D-S.C., would levy a 2%-4% fee on the sale of radio and television stations—more if stations have ignored fairness-doctrine rules.

AN AMENDMENT offered by Sen. Steve Symms, R-Idaho, to repeal media cross-ownership provisions was rejected by the Senate in voice vote Jan. 27. The cross-ownership restrictions might specifically affect Rupert Murdoch, who owns The New York Post and The Boston Herald as well as TV stations in those cities, but it would also affect other owners with newspapers and radio/TV/cable holdings in same city. The repeal comes as a loss to broadcasters and others—including President Reagan—who feel restrictions are no longer needed and are unconstitutional. It'll take a bug puff of steam in an election year to get another amendment going, insiders say.

SEE YOU IN COURT . . . A 17-member committee of group owners, networks, and media organizations has asked the U.S. Circuit Court of Appeals in Washington, D.C., to take a look at the Federal Communications Commission's recently redefined rules governing indecent programming. Most find the commission's rules puzzling, fuzzy, and ill defined.

WQED Pittsburgh is focusing its classical format on a younger audience . . . see Keeping Score, page 61

newsline...

EZ COMMUNICATIONS appoints Jeff Dorf and Fred Schumacher VPs/GMs of group stations WAIV & WOKV Jacksonville, Fla., and KMPS Seattle, respectively.

DAN MASON is named president and Michael O'Shea executive vice president of Cook Inlet Radio Partners. These appointments follow the transfer of First Media stations to this newly formed corporation.

JIM BELL is upped from GSM to GM at KFMK Houston, replacing Dan Mason.

KGIL-AM-FM San Fernando, Calif./Los Angeles GM Richard McGeary is upped to VP/GM.

JOE DAVIDMAN returns to the VP/GM position at TK Communications' WSHE Miami. Davidman, the station's third GM in four months, replaces Allen Stieglitz.

OUTA' THE BOX

Programmers reveal why they have jumped on certain new releases.

TOP 40

"One of the best new records I've heard," says newly named **KHFI** Austin, Texas, PD **Jerry Lousteau** of Billy Ocean's **"Get Out Of My Dreams, Get Into My Car"** (Jive/Arista). "Of course, when you hear it you'll say, 'Anyone could have guessed that!' " he laughs. And he calls Whodini's **"Rock You Again (Again And Again)"** (Jive/Arista) an "instant phone-reaction record. It's everything Run-D.M.C. ever was, only better." Last on Lousteau's list this week is Whitesnake's **"Gimme All Your Love Tonight"** (Geffen), which he says is "so obviously Whitesnake—a great nighttime record."

BLACK/CROSSOVER

"These guys keep turning out the hits," says **WUSL** "Power 99" Philadelphia PD **Dave Allan** of Levert. " **'Sweet Sensation'** [Atlantic] has that Luther Vandross sound and appeal." Allan also likes a band called Mico Wave, whose current song is **"Instant Replay"** (Columbia). "This song has Roger on it and sounds twice as good as 'I Want To Be Your Man,' " he says. And last mention goes to Brenda Russell for **"Piano In The Dark"** (A&M). "It's one of those records that build out of quiet storm stations and later dominate 25-34 female requests," explains Allan. "It's getting a lot of talk with very little airplay here in Philly."

ALBUM ROCK

"We know the Rick Springfield's a hit," says **KBPI** Denver MD **John Edwards** of the RCA rocker's latest, **"Rock Of Life."** "It's beat out everyone on the phones for the past couple of weeks," he says. A record consistently ranking top five at 'BPI is White Lion's **"Wait"** (Atlantic). "A great power ballad that proves the band's mass-appeal qualities," is how Edwards describes it. Working locally for the station are Triumph's **"Never Say Never"** (MCA) and Glen Burtnick's **"Walls Came Down"** (A&M). And "if you're looking for out-of-the-box performance," says Edwards, "look no further than the David Lee Roth album." For any ostriches just pulling their heads out of sand, the album is **"Skyscraper"** (Warner Bros.).

COUNTRY

"Their best to date," says **KSON** San Diego PD **Mike Shepard** of Highway 101's **"Cry Cry Cry"** (Warner Bros.). "It's classic Highway 101, but more mass appeal than ever." Next comes K.T. Oslin's **"I'll Always Come Back"** (RCA). "What a great follow-up," says Shepard. And rounding out his list is relatively unknown Darden Smith and **"Little Maggie"** (Columbia). "When Smith opened for Rosanne Cash here, the crowd said goodbye with a standing ovation," he explains. "We were so impressed that we added his record. It's gotten great reaction out of the box."

YVONNE OLSON

www.americanradiohistory.com

Rock Stations Leave Some Fans Singing The Blues

BY J.B. GRIFFITH

GUEST COLUMN

ONE OF THE HOTTEST stories of 1987 was the listening public's enthusiastic acceptance of the jazz/new age/soft rock radio format programmed by such stations as KTWV "the Wave" Los Angeles. "Perfect for the upscale young-professional-market segment," gushed article after article. I'm not saying there's anything inherently wrong with this easy-listening-for-the-'80s radio, but a reader glancing through recent copies of Billboard would also come across articles noting the strength of oldies-based album rockers, with headlines like "Classic Rock Format Is No Flash In The Pan."

Without question, the Wave format works. But there is another large segment of the market (with roughly the same demographics) that is still *passionate* about great rock'n'roll, and this group's listening needs are not being met by album rock stations that play nothing but Bon Jovi and Whitesnake or by classic rockers that plod along rehashing old Led Zeppelin cuts. The members of this potential audience grew up listening to the likes of Elvis Costello, Talking Heads, the Clash, and Television, and they later embraced such acts as Hüsker Dü, the Replacements, and R.E.M. This audience craves new, fresh, interesting rock music, the kind radio used to play before consultants stepped in and remade radio in their own image. This audience wants to hear new music, but it has no desire to suffer through 10 pop metal acts and a vintage Lynyrd Skynyrd cut to hear one song by the dB's.

PLEASE READ ON, and I'll draw a parallel with the automobile business: For years, the big three domestic auto makers smugly insisted they had their fingers on the pulse of the car-buying public, and the models they designed, produced, and marketed year after year reflected this callous attitude. A U.S. car could be counted on for a mushy ride; a large engine that wasted horsepower and gas; a distinctly *non*aerodynamic styling (to the point of 90-degree sheet-metal folds on some recent General Motors products); and plenty of brightwork, bells, and whistles. Sure, the '70s oil crisis forced them to build smaller cars, but none of the big three took the extra step to reinvent the wheel until the European and Japanese car makers threatened to devastate the U.S. market with imports.

Ford, with its Taurus project, was the first domestic manufacturer to gamble on changing tastes. Even before the Taurus/Sable went on sale, some auto industry pundits were saying things like, "Ford is *crazy* to think middle America will buy a car that looks like a cross between an Audi and a spaceship and drives like a European sedan. They'll fall flat on their faces."

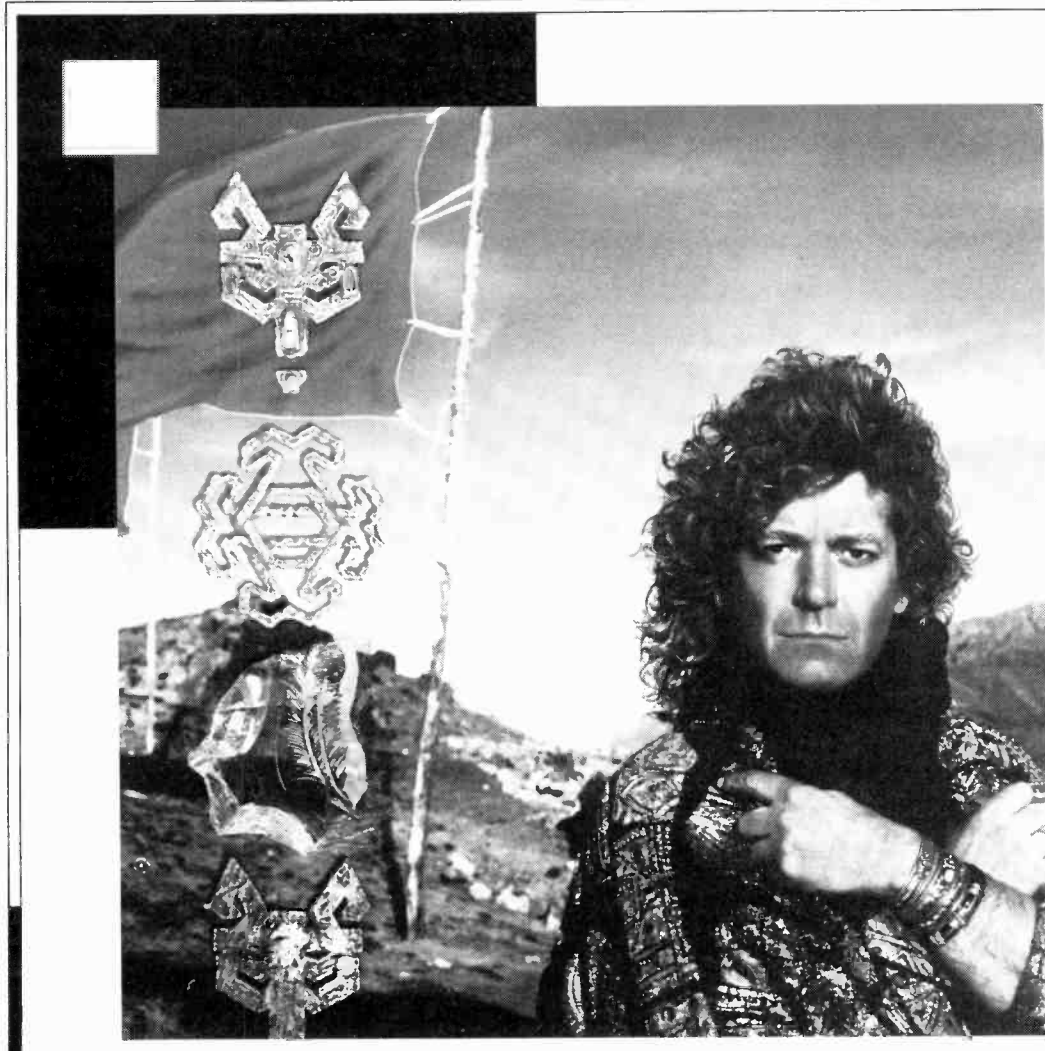
In 1987, Ford made more money than GM, Chrysler, and American Motors *combined*, largely because Taurus/Sable sales exploded. Ford left the other domestic auto makers in the dust because it had the foresight to anticipate a change in public tastes.

THIS BRINGS ME to my point: We are currently in a golden era of rock music, as we have been for several years. As an editor and reviewer for a monthly music magazine, I've heard so many great rock records—on both major and independent labels—in the past four years that I lost count a long time ago. Sure, some were college-radio-only fare, but a *larger* percentage would sound just as good—or better—than 85% of the stuff that gets added to album rock playlists. But these records were never added, and they were never played.

So here's somebody's big chance. Are there any intrepid stations (or consultants) out there in radio land willing to take the risk Ford took with the Taurus and go up against the GMs and Chryslers of album and classic rock radio? You'd have to sweat through a bad book or two; you'd have to commit to this new format the same way NBC-TV stuck with "Hill Street Blues" until it became a hit. But your target audience is *there;* it would only have to find you. This audience hungers to find a radio format that understands the passion, intelligence, commitment, and fire that make great rock music a unique form of art—music that really matters.

It would take some hard work. You'd have to do a lot of listening, and you'd have to break that habit of always looking at somebody else's numbers before you add a record. But there's so much great product out there being ignored that major-label artist-development departments—and independent labels—would treat you like royalty, as would your audience. Put a lot of thought into this new format, do it

(Continued on page 14)



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Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. **Love Is Blue,** Paul Mauriat, PHILIPS
2. **Green Tambourine,** Lemon Pipers, BUDDAH
3. **Spooky,** Classics IV, IMPERIAL
4. **Judy In Disguise,** John Fred & His Playboy Band, PAULA
5. **Chain Of Fools,** Aretha Franklin, ATLANTIC
6. **I Wish It Would Rain,** Temptations, GORDY
7. **Goin' Out Of My Head/Can't Take My Eyes Off You,** Lettermen, CAPITOL
8. **Nobody But Me,** Human Beinz, CAPITOL
9. **Woman, Woman,** Union Gap, COLUMBIA
10. **Bend Me, Shape Me,** American Breed, ACTA

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

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

SOUL SINGLES—10 Years Ago

1. **It's You That I Need,** Enchantment, UNITED ARTISTS
2. **Flash Light,** Parliament, CASABLANCA
3. **Always And Forever,** Heatwave, EPIC
4. **Too Hot Ta Trot,** Commodores, MOTOWN
5. **Which Way Is Up,** Stargard, MCA
6. **Our Love,** Natalie Cole, CAPITOL
7. **Stayin' Alive,** Bee Gees, RSO
8. **Playing Your Game Baby,** Barry White, 20TH CENTURY
9. **Ain't Gonna Hurt Nobody,** Brick, BANG
10. **Baby Come Back,** Player, RSO

FEATURED PROGRAMMING

BLACK HISTORY MONTH 1988 finds the major black syndicators having weathered last year's industry slump and doing fine. Most black syndicators usually begin the year by gearing up for the back-to-back events of Martin Luther King Jr.'s birthday in January and the Black History Month of February. This year is no exception. Two companies are also about to bow new offerings.

AMERICAN MEDIA, Atlanta, was approached by King's children about a possible production, and between Christmas and Feb. 1 it produced 22 $2^1/_2$-minute vignettes on their lives with King. The **"Martin Luther King: A Family Scrapbook"** series features Yolanda, Martin III, Dexter, and Bernice King reminiscing about both light and tragic moments of their family's life.

Despite the narrow time frame between production go and airdate, American Media says it cleared over 80 stations for the series, including 21 of the top 25 black ADI markets. Meanwhile, American's bread-and-butter program, **"Coast To Coast Top 20,"** added a "Great Black Americans" segment for February. Each of the month's weekly two-hour shows takes a look at four outstanding black Americans.

SHERIDAN BROADCASTING **Network** did the radio simulcast of the United Negro College Fund's "Parade Of Stars" telethon in December for the third year running. The Sheridan broadcast covers the telethon's proceedings for the entire six hours and provides programming for the two 10-minute breakaways each hour. For Black History Month, Sheridan has opted to add 30-second features on black history to its regularly scheduled newscasts.

SYNDICATE IT **Productions,** Burbank, Calif., has built up a catalog of special January/February programming over the past few years and rolled it out again for 1988. Along with three short-form series, Syndicate It offers the three-hour **"King—A Musical Tribute"** and the 24-hour **"Story Of A People."**

The long-form special, "King—A Musical Tribute," which was first produced in 1984 and won a CEBA award from the World Institute of Black Communications in 1985, gets updated each year. The music of "A Musical Tribute" is a blend of current pop, gospel, and songs written about King, chosen for its relevance to King's philosophy.

The mammoth "Story Of A People" has evolved from an eight-hour program to its current 24 hours since the program's 1984 debut. The musical and narrative history is on 88 stations this year and can be stripped into self-contained one-hour segments. It chronicles the legacy of black Americans from Africa to the present. The last eight hours deal with current events and are updated annually.

Fanning The Fame. CBS RadioRadio and WCBS-FM New York join forces for the third year as they go to the Rock and Roll Hall of Fame Induction Ceremonies at New York's Waldorf-Astoria Hotel. CBS RadioRadio broadcast live via satellite for affiliates as the team caught up with rock luminaries for interviews at the Jan. 20 ceremony. From left are CBS technician Dave Saviet; CBS Radio Networks VP Frank Murphy; WCBS-FM VP/GM Rod Calarco; WCBS-FM personality and program host Bob Shannon; WCBS-FM PD Joe McCoy; and CBS Radio Network director of programming Frank Cammarata.

Syndicate It has also been busy on two new offerings. The first is a national version of **Hamilton Cloud's** inspirational/nondenominational gospel show which has been running on **KACE** Los Angeles for the past 10 years. The one-hour weekly **"Inner Visions"** first went out on demo last October and will now bow in March. The show's blend of contemporary gospel, pop, and r&b even adds some reggae with a spiritual message. Syndicate It director of operations **Graham Boswell** says that Syndicate It's main objective is to deliver a program that consistanly fits into today's urban contemporary format.

The second new offering strikes out in an affiliate-services direction. **"Prime Cuts"** consists of two 90-second celebrity-interview actualities, a two-minute entertainment/comedy routine, and a wrap-around script. Boswell calls "Prime Cuts" "a horse of a different color" and feels that the do-it-yourself package is an innovative step in urban syndication. Some but not all of the comedy routines will be designed as interactives, and most will be exclusive Syndicate It recorded material. Both new shows are offered on a barter basis.

LEE BAILEY **Communications** is very happily reporting that it took its celebration of King's birthday, **"King: From Atlanta To The Mountaintop,"** to 103 stations in January, clearing 90% of the top 60 black ADI markets. Bailey also reprised last year's 22 90-second **"American Radio Newsreel: The Black Experience"** vignettes for 1988's Black History Month.

Bailey, too, is in the gospel arena with its Monday (8) bow of **"Inside Gospel."** After a year's legwork, the former "Gospel Spotlight" is reborn with a sponsor locked in for 26 weeks. The daily five-minute show will cover the world of gospel news, offering artist profiles and looks at contemporary issues in gospel. Bailey's years of experience with the urban music magazine **"RadioScope"** should show up nicely in the new offering.

And, finally, the young sales rep firm **MediaAmerica,** New York, has added Lee Bailey Communications as its first black syndicator client. The two firms have inked an agreement that makes MediaAmerica the sole advertising sales representative for Bailey's entire catalog. PETER J. LUDWIG

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

Feb. 10, **Rockline Special Edition With George Harrison,** Global Satellite Network Special, two hours.

Feb. 12-13, **Squeeze,** On The Radio, On The Radio Broadcasting, one hour.

Feb. 12-14, **AC/DC,** Metalshop, MJI Broadcasting, one hour.

Feb. 12-14, **The Bangles Story,** Hot Rocks, United Stations, 90 minutes.

Feb. 12-14, **Valentine's Day Special/Smokey Robinson/Mamas & Papas,** Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

Feb. 12-14, **Angela Winbush,** Star Beat, MJI Broadcasting, one hour.

Feb. 12-14, **Fleetwood Mac,** Rock Watch, United Stations, three hours.

Feb. 12-14, **Randy Travis,** Country Today, MJI Broadcasting, one hour.

Feb. 13, **Country Close-Up Valentine's Day Special,** ProMedia, one hour.

Feb. 13-14, **Morris Day/"Action Jackson"/Valentine's Special,** RadioScope, Lee Bailey Communications, one hour.

Feb. 14, **Genesis And Beyond,** King Biscuit Flower Hour, DIR Broadcasting, one hour.

Feb. 14, **Rush/Michael Bolton,** Powercuts, Global Satellite/ABC Radio Networks, two hours.

Feb. 14, **K.T. Oslin/Foster & Lloyd,** Countryline U.S.A., James Paul Brown Entertainment, one hour.

Feb. 14, **Dennis DeYoung,** Classic Call, Premiere Radio Network, one hour.

Feb. 15, **Paul Carrack/Michael Bolton,** Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

Feb. 15-21, **Grammy Nominees,** The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

Feb. 15-21, **Billy Joel, Part 1,** Legends Of Rock, NBC Radio Entertainment, one hour.

Feb. 15-21, **In The Spotlight With Stephanie Mills And The Whispers,** Westwood One Radio Networks Special, one hour.

Feb. 15-21, **Dire Straits,** Classic Cuts, MJI Broadcasting, one hour.

Feb. 15-21, **The Lost Lennon Tapes,** Westwood One Radio Networks, one hour.

Feb. 15-21, **Robbie Robertson,** Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Feb. 15-21, **Robert Plant,** Rock Today, MJI Broadcasting, one hour.

Feb. 15-21, **Gary Morris,** Live From Gilley's, Mutual Broadcasting, one hour.

Feb. 15-21, **Natalie Cole,** Star Trak Profiles, Westwood One Radio Networks, one hour.

Feb. 15-21, **Gladys Knight & the Pips,** Special Edition, Westwood One Radio Networks, one hour.

PROMOTIONS

KZEW BACKS THE BLUE

KZEW Dallas is responding in a quiet but effective way to the current outbreak of police killings that have horrified the city. After a particularly terrifying incident last week, KZEW began selling T-shirts reading "Back The Blue" for a $10 donation that goes to the Dallas Police Assns., which will distribute the funds to families of police fatalities. After two days of sale, KZEW has raised $3,000 for the fund, and the Hard Rock Cafe, American Airlines, and Benigans restaurants had jumped on the bandwagon to help sell the shirts. The latest incident occurred when a young cop pulled over a driver for speeding. The driver allegedly shot the policeman once in the face, and *at the encouragement of bystanders,* shot him in the face two more times.

CELEBRATION ROAD SHOW

WBMX Chicago has taken off on its annual Black History Month odyssey again. WBMX is doing five live remotes for its "Sunday Morning Live" show from five different black cultural locations throughout the area. The show is looking to provide listeners with even more of its customary controversial guests and topics during this year's outings. PETER J. LUDWIG

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Gannett Top 40 Gets Flak For Comments By Dees, Hamilton

Two KIIS DJs Stir Up Controversy In L.A.

BY YVONNE OLSON

LOS ANGELES Gannett top 40 KIIS-AM-FM here is getting more than the average share of flak these days because of the controversial behavior of two of its DJs.

On Jan. 6, morning man Rick Dees offended listeners and entertainment circles alike when he called a homeless settlement on Venice Beach, Calif., a "PCP-crazed jungle."

After complaining that he'd like to take a moonlight stroll without stepping on the "scuzzbos," Dees suggested that "we take 'em all and throw them into a huge dumpster and take the dumpster down to the Betty Ford Center. Let's get idiots off the beach."

When the mail began pouring in, Dees attempted to justify his opinions by saying he was critical of drug dealers and their presence among certain segments of society. But that didn't eliminate the backlash.

The Los Angeles Times covered the story on Jan. 31, printing Dees' initial statements and reactions from celebrities. The paper quoted "American Top 40" host Casey Kasem as saying, "Rick could be an articulate spokesman for good instead of perpetuating these unfortunate stereotypes. I think Rick should take the opportunity to actually meet some homeless people, spend a night with them, and see who they really are. He's the No. 1 DJ in town, his opinions are very powerful, and his listeners should have the opportunity to hear what he thinks after he's seen what the situation is really like."

What Kasem apparently doesn't know and what the Times failed to mention is that Dees and his wife, Julie, have been committed to improving the plight of the homeless for some time—since even before his Jan. 6 comments. Assisted by their church, the Dees once sponsored a homeless family of five for a month. Contributions are also made regularly through the Gannett Foundation, a charitable organization founded by KIIS-FM's parent company after the earthquake in Southern California in October. The foundation donated $250,000 in December to the Community Resource Corp., which helps fund shelters for the homeless.

"Being antidrug is a far cry from being antihomeless," says KIIS program director Steve Rivers. "Rick's comments were definitely misunderstood, and it's unfortunate that [the Los Angeles Times] decided to put us in this type of spotlight instead of figuring out what he really said."

KIIS-FM's 6-10 p.m. jock, Hollywood Hamilton, also stirred up some controversy recently. For several weeks, DJ Guy Kemp of KMPC-FM across town had been harassing Hamilton via phone. Friction between the two peaked when Kemp called Hamilton while both were on the air, made some derogatory remarks about Hamilton's show, and said that PD Rivers "has the brains of an eggplant." That sent Hamilton into a frenzy, prompting him to direct numerous profane comments at Kemp, including "I don't talk to faggots" and a promise to kick Kemp's "big white ass," part of which escaped KMPC's tape delay.

When questioned about this incident, Rivers replies, "desperate people do desperate things."

"We didn't initiate the call," he says. "Kemp, a little-known DJ at a very-little-known station, had a girl phone our request lines and get in line to talk with Hollywood. When he punched up the call, it turned out to be Kemp, and he had no choice but to talk to him. Admittedly, Hollywood lost his cool, but the real lack of professionalism was on Kemp's part."

Hamilton is not alone in his public disdain for Kemp. Nationally syndicated right-winger Wally George, heard regularly on country station KLAC here, is also sick of Kemp's antics. Calling Kemp "a cancer that must be removed," George has commenced a campaign to get Kemp kicked off the air and out of town.

NEW FORMAT URGED

(Continued from page 11)

right, and your success is virtually ensured.

The rewards for a station enterprising and courageous enough to take a bold leap into uncharted waters and program exciting, modern rock music for an audience primed for change would be tremendous. Won't somebody out there take that chance and make "contemporary rock radio"—CRR—the big story of 1988?

J.B. Griffith is senior editor at Tower Records' Pulse! and writes the monthly column "Spins" for that magazine.

FOR WEEK ENDING FEBRUARY 13, 1988

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HOT CROSSOVER 30™

Compiled from national radio airplay reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	2	10	PUMP UP THE VOLUME / 4TH & B'WAY 7452	M/A/R/R/S (2 weeks at No. One)
2	7	9	5	NEVER GONNA GIVE YOU UP / RCA 5347	RICK ASTLEY
3	2	7	5	I WANT HER / VINTERTAINMENT 7-69431/ELEKTRA	KEITH SWEAT
4	6	5	12	PUSH IT / NEXT PLATEAU 315	SALT-N-PEPA
5	10	12	5	SOME KIND OF LOVER / MCA 53235	JODY WATLEY
6	9	14	5	GIRLFRIEND / MCA 53185	PEBBLES
7	4	3	11	SEASONS CHANGE / ARISTA 1-9640	EXPOSE
8	5	6	8	COULD'VE BEEN / MCA 53231	TIFFANY
9	3	4	8	NEED YOU TONIGHT / ATLANTIC 7-89188	INXS
10	12	23	3	FATHER FIGURE / COLUMBIA 38-07682	GEORGE MICHAEL
11	13	13	5	HOT THING / PAISLEY PARK 7-28288-B/WARNER BROS.	PRINCE
12	11	8	9	LOVE OVERBOARD / MCA 53210	GLADYS KNIGHT & THE PIPS
13	16	21	4	WHAT HAVE I DONE TO DESERVE THIS? / EMI-MANHATTAN 50107	PET SHOP BOYS
14	14	11	14	I WANT TO BE YOUR MAN / REPRISE 7-28229	ROGER
15	15	15	12	BECAUSE OF YOU / FEVER 1914/SUTRA	THE COVER GIRLS
16	20	27	3	TWO OCCASIONS / SOLAR 70015	THE DEELE
17	19	26	4	CAN'T STAY AWAY FROM YOU / EPIC 34-07641/E.P.A.	G. ESTEFAN/MIAMI SOUND
18	17	20	11	I LIVE FOR YOUR LOVE / EMI-MANHATTAN 50094	NATALIE COLE
19	23	29	4	TO PROVE MY LOVE / WARNER BROS. 7-28200	MICHAEL COOPER
20	8	1	12	THE WAY YOU MAKE ME FEEL / EPIC 34-07645/E.P.A.	MICHAEL JACKSON
21	27	—	2	ROCKET 2 U / MCA 53254	THE JETS
22	25	—	2	OUT OF THE BLUE / ATLANTIC 7-89129	DEBBIE GIBSON
23	21	19	9	LET'S GO / SLEEPING BAG LX 29	NOCERA
24	NEW▶		1	MAN IN THE MIRROR / EPIC 34-07668/E.P.A.	MICHAEL JACKSON
25	NEW▶		1	SUPERBAD / CBS ASSOCIATED 4-07657/E.P.A.	CHRIS JASPER
26	30	—	2	NEVER KNEW LOVE LIKE THIS / TABU 4-07646/E.P.A.	ALEXANDER O'NEAL
27	28	—	2	LIVE MY LIFE / VIRGIN 7-99390	BOY GEORGE
28	NEW▶		1	YOU WILL KNOW / MOTOWN 1919	STEVIE WONDER
29	18	10	14	FAITH / COLUMBIA 38-07623	GEORGE MICHAEL
30	29	—	2	HAZY SHADE OF WINTER / DEF JAM 38-07630/COLUMBIA	BANGLES

◯ Products with the greatest airplay gains this week.

FOR WEEK ENDING FEBRUARY 13, 1988

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HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	2	3	12	CAN'T STAY AWAY FROM YOU / EPIC 34-07641/E.P.A.	◆ G. ESTEFAN/MIAMI SOUND (1 week at No. One)
2	4	4	11	HUNGRY EYES (FROM "DIRTY DANCING") / RCA 5315	◆ ERIC CARMEN
3	5	6	10	SEASONS CHANGE / ARISTA 1-9640	◆ EXPOSE
4	3	1	11	EVERYWHERE / WARNER BROS. 7-28143	FLEETWOOD MAC
5	1	2	10	COULD'VE BEEN / MCA 53231	TIFFANY
6	6	11	6	SHE'S LIKE THE WIND / RCA 5363	◆ PATRICK SWAYZE/WENDY FRASER
7	8	5	15	I LIVE FOR YOUR LOVE / EMI-MANHATTAN 50094	◆ NATALIE COLE
8	10	13	8	TWILIGHT WORLD / MERCURY 888 484-7/POLYGRAM	◆ SWING OUT SISTER
9	7	7	12	ALL I WANT IS YOU / ARISTA 1-9653	◆ CARLY SIMON
10	14	17	6	WITHOUT YOU / ELEKTRA 7-69426	PEABO BRYSON & REGINA BELLE
11	17	30	4	FATHER FIGURE / COLUMBIA 38-07682	◆ GEORGE MICHAEL
12	16	27	4	NEVER GONNA GIVE YOU UP / RCA 5347	◆ RICK ASTLEY
13	15	21	8	TUNNEL OF LOVE / COLUMBIA 38-07663	◆ BRUCE SPRINGSTEEN
14	11	9	16	GOT MY MIND SET ON YOU / DARK HORSE 7-28178/WARNER BROS.	◆ GEORGE HARRISON
15	9	10	11	THE WAY YOU MAKE ME FEEL / EPIC 34-07645/E.P.A.	◆ MICHAEL JACKSON
16	12	8	16	NEVER THOUGHT (THAT I COULD LOVE) / COLUMBIA 38-07618	◆ DAN HILL
17	35	—	2	ENDLESS SUMMER NIGHTS / EMI-MANHATTAN 50113	◆ RICHARD MARX
18	13	12	14	CHERRY BOMB / MERCURY 888 934-7/POLYGRAM	◆ JOHN COUGAR MELLENCAMP
19	21	25	9	ONLY THE FOOL SURVIVES / GEFFEN 7-28165	DONNA SUMMER/M.THOMAS
20	25	31	3	DREAMS I DREAM / MCA 53205	◆ DAVE MASON (WITH PHOEBE SNOW)
				★★★ POWER PICK ★★★	
21	36	—	2	NEVER DIE YOUNG / COLUMBIA 38-07616	JAMES TAYLOR
22	26	32	6	I WANT TO BE YOUR MAN / REPRISE 7-28229	◆ ROGER
23	31	39	4	YOU WILL KNOW / MOTOWN 1919	STEVIE WONDER
24	22	20	21	THE TIME OF MY LIFE / RCA 5224	◆ BILL MEDLEY & JENNIFER WARNES
25	32	37	4	WHAT HAVE I DONE TO DESERVE THIS? / EMI-MANHATTAN 50107	◆ PET SHOP BOYS
26	28	35	8	SOUL FOOD TO GO / ATLANTIC 7-89156	◆ THE MANHATTAN TRANSFER
27	20	14	15	FAITH / COLUMBIA 38-07623	◆ GEORGE MICHAEL
28	18	18	18	VALERIE / ISLAND 7-28231/WARNER BROS.	◆ STEVE WINWOOD
29	29	26	22	THAT'S WHAT LOVE IS ALL ABOUT / COLUMBIA 38-07322	◆ MICHAEL BOLTON
30	19	15	16	SO EMOTIONAL / ARISTA 1-9642	◆ WHITNEY HOUSTON
31	30	33	5	DON'T GIVE UP / MCA 53233	◆ TIMOTHY B. SCHMIT
32	27	22	20	CANDLE IN THE WIND / MCA 53196	◆ ELTON JOHN
33	42	—	2	I GET WEAK / MCA 53242	◆ BELINDA CARLISLE
34	38	40	3	(SITTIN' ON) THE DOCK OF THE BAY / COLUMBIA 38-07680	◆ MICHAEL BOLTON
35	47	—	2	TAKE GOOD CARE OF ME / JIVE 1083/RCA	◆ JONATHAN BUTLER
36	45	—	2	THEME FROM L.A. LAW / POLYDOR 887 145-7/POLYGRAM	MIKE POST
37	40	44	3	BE STILL MY BEATING HEART / A&M 2992	◆ STING
				★★★ HOT SHOT DEBUT ★★★	
38	NEW▶		1	MAN IN THE MIRROR / EPIC 34-07668/E.P.A.	◆ MICHAEL JACKSON
39	24	19	13	SEEING YOU AGAIN / FULL MOON/EPIC 34-07640/E.P.A.	DAN FOGELBERG
40	23	16	15	MOTORTOWN / CAPITOL 44062	◆ THE KANE GANG
41	49	—	2	WHEN WE WAS FAB / DARK HORSE 7-28131/WARNER BROS.	◆ GEORGE HARRISON
42	48	49	3	DON'T SHED A TEAR / CHRYSALIS 43164	◆ PAUL CARRACK
43	43	43	3	SAY YOU WILL / ATLANTIC 7-89169	◆ FOREIGNER
44	NEW▶		1	COMING UP YOU / ELEKTRA 7-69432	THE CARS
45	NEW▶		1	SO AMAZING / ATLANTIC 7-89163	◆ GERALD ALBRIGHT
46	39	38	15	SHOULD'VE KNOWN BETTER / EMI-MANHATTAN 50083	◆ RICHARD MARX
47	34	23	17	I DON'T MIND AT ALL / ISLAND 7-99409/ATLANTIC	◆ BOURGEOIS TAGG
48	41	36	14	BROOKLYN BLUES / ARISTA LP CUT	◆ BARRY MANILOW
49	NEW▶		1	NO CONVERSATION / CAPITOL 44095	◆ VIEW FROM THE HILL
50	33	24	15	HEAVEN IS A PLACE ON EARTH / MCA 53181	◆ BELINDA CARLISLE

◯ Products with the greatest airplay gains this week. ◆ Videoclip availability.

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Changes In The Wind At Dorton, Emmis; KIIS, KDON In Flaps With Indie Labels

THE BIG NEWS this week is not quite this week's news: Look for **WBMX-FM** Chicago PD **Lee Michaels** to make headlines next week in a story pertaining to Dorton Broadcasting, the brand-new owner of WBMX and a few other hotshot urban outlets . . . Emmis, however, may top Michaels in front-page positioning, as we hear more reasons to believe last week's speculation that Emmis is *very* interested in NBC's remaining outlets (Billboard, Feb. 6). Word is that NBC does have a strong preference for selling out as a group, and if Emmis is the buyer, that would set up the interesting scenario of which New York pair Emmis would keep. The group could pick and choose between its own **WQHT/WFAN** and NBC's **WNBC/WYNY.** Again, *if* Emmis is the group's buyer, that would put it in Chicago with **WKQX**, Boston with **WJIB**, and San Francisco with **KNBR/KYUU** . . . And, the only news from **KZZP** Phoenix, Ariz., PD and Nationwide regional PD **Guy Zapoleon** is that he has a bad case of bronchitis. We're hoping to have a happier Zap track next week.

by Kim Freeman

GETTING TESTY ABOUT TESTING: Sutra Records president **Art Kass** may be the only man in history to send **KIIS-AM-FM** Los Angeles an urgent telegram saying "DON'T PLAY OUR RECORD." That's what the indie executive did Feb. 3, after KIIS had been playing the Cover Girls' "Because Of You" for a reported eight weeks without ever reporting it to the trades as an add. Kass *is* reporting this to the trades, claiming a case of discrimination against indies.

Kass isn't the only indie who is hopping mad at a top 40. **Larry Lazdran** runs Cherry Records in Daly City, Calif., and is having moderate Bay-area success with "MC School" by the RSP (Rock, Shock & Party) Crew. Steam gathered when the song entered **KDON** Monterey, Calif.'s "Budweiser Hit Wars" nightly music challenge. For six consecutive nights, the rap song beat out Whodini, TKA, Jonathan Butler, Aerosmith, R.E.M., and George Harrison in listener votes. Lazdran says he was promised a 10-night run if "MC School" kept winning. When it beat Harrison on night six, however, the station announced that "MC School" would be retired from the competition and inducted into the "Budweiser Hall Of Fame"—which is not a status necessarily accompanied by airplay. The RSP Crew is from nearby Seaside, Calif., and Lazdran is currently mounting a petition campaign to get the song reinstated in the competition or onto KDON's regular playlist. We wish good luck to both plucky indies!

WE'RE GUILTY of a sin of omission. **WMMS** Cleveland did win Rolling Stone's readers' poll as station of the year. But so did **KSHE** St. Louis and **KGB-FM** San Diego for markets ranked 11-20 and 21-plus, respectively . . . **WLUP-AM** Chicago afternoon partners **Steve Dahl** and **Garry Meier** recently became restauranteurs—of competing eateries. Dahl is part owner of Hat Dance, an upscale Mexican/Japanese place, and Meier is part owner of the just-opened Sabrina's, which has a club feel. The hot spots are located across the street from each other in Chicago's developing River North area. Are they exploiting their celebrity? Our spy heard a recent Dahl & Meier show piped into the restrooms at Sabrina's . . . **Doc Morgan** returns to **KZEW** Dallas as evening man after a three-year absence. He had been at Global Satellite Network.

The last we heard of **John Lee Walker**, he'd been fired from **KYNO** Fresno, Calif., and had walked across the street to do wake-up service at **KBOS** "B95." Now, he's found another managerial opportunity in his town of choice, the OM position at classic rocker **KCLQ**.

SAN FRANCISCO STUFF: Add **KHIT** here to the list of no-talk top 40s that already includes **WLNZ** Lansing, Mich. KHIT is the old KKCY San Francisco. Despite the station's previous decision to leave eclectic album rock for nostalgia, the Federal Communications Commission's reluctance to approve its sale moved **Olympic** president **Ivan Braiker** to make another format change, stating, "We've nothing to lose."

FCC hesitation is largely due to the fact that proposed buyer **Jim Gabbert** also owns **KOFY-AM & TV** in San Francisco. Although national ownership rules are in a state of flux—see Washington Roundup for an update—a citizen's group, the Coalition To Save The City, has heavily lobbied the FCC, trying to prevent Gabbert's acquisition of the station.

So, while Gabbert is still contracted, the station is in a state of limbo. Says Braiker, "As long as we still have it, we want to serve the community as best we can. Research uncovered a good-sized opportunity for a youth-oriented, straight-ahead top 40. **KMEL** leans urban, **KITS** has its own direction, and no one's playing mass-appeal music for teens. We're definitely about to experience a second baby boom, and I think we all better start paying attention to this age group." (**KJJO** Minneapolis PD **Scott Klohn** has successfully done just that: See PD of the week, page 17.) KHIT has even established its own Teen Advisory Council to help hit its neglected target.

It certainly doesn't sound like a station about to be sold, does it? Station insiders say Olympic retains high hopes that the sale will go through, which is why no personalities have been hired thus far. But it hasn't yet decided whether KHIT will be put on the block again if the deal dies.

If **Steve Feinstein**, PD of "hip AC" **KKSF** San Francisco, runs a classified ad for the morning personality he now wants, it will cost a fortune. Space confines us to the following Feinstein requisites: "Musical sensitivity of an album rock background, topicality and poise of an AC jock, and the intelligence and topicality of a news/talk background." Send tapes and a letter to Feinstein, but no calls. The very fact that he's looking to promote more than music in the mornings is a good example of how these jazz/new age/quality rock stations may begin to push their individuality in the near future . . . Meanwhile, the New Age Music Assn. was born last week. See Inside Track for the poop.

We can't wait to get to Frisco for the Gavin Seminar next week. Word is that **KITS** "Live 105" will provide attendees with another in-hotel live broadcast of morning man **Alex Bennett**'s show on Saturday (12).

PD SPIN: It's official: **Bob Mitchell** is named PD at top 40 **WPGC** Washington, D.C. . . . **Mike Colby** is now programming top 40 **WZOU** Boston . . . **KIVA** Albuquerque, N.M., loses **Peter Stewart** as he opts for the PD slot at top 40 **KZOU** Little Rock, Ark. . . . **John Wetherby** takes the programming reins at gold/AC **WFYR** Chicago . . . And **Ken Carson** returns to program Reno, Nev., top 40 outlet **KHTZ.** He was last seen as PD of rocker **WHJY** Providence, R.I.

KMPC-FM Los Angeles, formerly the flagship station for Transtar's Niche 29 format, is now only using the service in overnights. The rest of its day hits a lot of new music and includes roughly nine currents per hour. "Everything from INXS to Depeche Mode to Huey Lewis," says KMPC PD **Sam Bellamy.** "We differ from **KROQ** because we're not too hip to play Foreigner and Bruce Springsteen alongside Gene Loves Jezebel and the Bodeans. This is full-service rock'n'roll, and if it fits the genre, we'll play it." Fewer oldies will distinguish KMPC from classics **KLSX** and mainstream **KLOS**, but Bellamy says she's hot for their listeners . . . **KNBQ** Seattle/Tacoma relinquishes its last-place position in the market's three-way top 40 race in favor of oldies and the **WBSG** calls.

Assistance in preparing this column was provided by Yvonne Olson in Los Angeles.

FOR WEEK ENDING FEBRUARY 13, 1988

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ALBUM ROCK TRACKS™

Compiled from national album rock radio airplay reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	5	JUST LIKE PARADISE / WARNER BROS. 7-28119	DAVID LEE ROTH / 4 weeks at No. One
2	5	7	5	BE STILL MY BEATING HEART / A&M 2992	STING
3	6	9	8	DEVIL INSIDE / ATLANTIC LP CUT	INXS
4	4	6	4	YOU TALK TOO MUCH / EMI-MANHATTAN LP CUT	GEORGE THOROGOOD
5	14	32	3	ANGEL / GEFFEN 7-28249	AEROSMITH
				★★★FLASHMAKER★★★	
6	NEW▶		1	HEAVEN KNOWS / ESPARANZA 7-99373/ATLANTIC	ROBERT PLANT
7	2	3	14	WHEN WE WAS FAB / DARK HORSE 7-28131/WARNER BROS.	GEORGE HARRISON
8	7	8	9	HEART TURNS TO STONE / ATLANTIC LP CUT	FOREIGNER
9	3	2	10	ONE STEP UP / COLUMBIA LP CUT	BRUCE SPRINGSTEEN
10	31	—	2	CHECK IT OUT / MERCURY 870 126-7/POLYGRAM	JOHN COUGAR MELLENCAMP
11	10	14	9	SAVE YOUR LOVE / CAPITOL 44104	GREAT WHITE
12	13	18	8	JUMP START / CHRYSALIS LP CUT	JETHRO TULL
13	11	12	14	SHOOT HIGH / ATCO LP CUT/ATLANTIC	YES
14	12	15	9	(SITTIN' ON) THE DOCK OF THE BAY / COLUMBIA 38-07680	MICHAEL BOLTON
15	16	16	5	THE ROAD / MCA LP CUT	THE KINKS
16	20	28	5	TWO WRONGS / CAPITOL LP CUT	JOE COCKER
17	22	36	3	MAGIC TOUCH / VIRGIN LP CUT	MIKE OLDFIELD
18	15	11	22	HYSTERIA / MERCURY 870 004-7/POLYGRAM	DEF LEPPARD
19	8	5	21	ON THE TURNING AWAY / COLUMBIA 38-07660	PINK FLOYD
20	23	24	5	DOCTOR DOCTOR / EPIC LP CUT	THE RADIATORS
21	19	25	5	TALKING BACK TO THE NIGHT / ISLAND LP CUT/WARNER BROS.	STEVE WINWOOD
22	28	40	3	TIME RUNS WILD / GEFFEN LP CUT	DANNY WILDE
23	25	30	6	WAIT / ATLANTIC 7-89126	WHITE LION
				★★★POWER TRACK★★★	
24	34	—	2	HEATSEEKER / ATLANTIC LP CUT	AC/DC
25	33	35	4	ELECTRIC BLUE / CHRYSALIS LP CUT	ICEHOUSE
26	18	21	11	NO NEW TALE TO TELL / BIG TIME 6069/RCA	LOVE AND ROCKETS
27	35	—	2	REV IT UP / SIRE LP CUT/WARNER BROS.	JERRY HARRISON
28	9	4	11	THE REAL LIFE / MERCURY LP CUT/POLYGRAM	JOHN COUGAR MELLENCAMP
29	NEW▶		1	SATCH BOOGIE / RELATIVITY LP CUT	JOE SATRIANI
30	NEW▶		1	DAMN GOOD / WARNER BROS. LP CUT	DAVID LEE ROTH
31	21	17	10	LOCK AND KEY / MERCURY LP CUT/POLYGRAM	RUSH
32	17	10	15	SWEET FIRE OF LOVE / GEFFEN LP CUT	ROBBIE ROBERTSON
33	NEW▶		1	GET IT ON / POLYDOR LP CUT/POLYGRAM	KINGDOM COME
34	42	—	2	STAND UP / WARNER BROS. LP CUT	DAVID LEE ROTH
35	24	20	19	RHYTHM OF LOVE / ATCO 7-99419/ATLANTIC	YES
36	26	13	11	SAY YOU WILL / ATLANTIC 7-89169	FOREIGNER
37	37	45	4	853-5937 / A&M 2994	SQUEEZE
38	50	—	2	DESOLATION ANGEL / APACHE LP CUT	JOHN BRANNEN
39	40	47	3	POUR SOME SUGAR ON ME / MERCURY LP CUT/POLYGRAM	DEF LEPPARD
40	27	22	12	GIVE ME ALL YOUR LOVE TONIGHT / GEFFEN LP CUT	WHITESNAKE
41	47	—	2	FINEST WORKSONG / I.R.S. LP CUT	R.E.M.
42	NEW▶		1	CAN'T WAIT / ATLANTIC LP CUT	FOREIGNER
43	29	23	17	DON'T SHED A TEAR / CHRYSALIS 43164	PAUL CARRACK
44	30	26	11	EVERYWHERE / WARNER BROS. 7-28143	FLEETWOOD MAC
45	NEW▶		1	PRISONER / ELEKTRA LP CUT	DOKKEN
46	NEW▶		1	ENDLESS SUMMER NIGHTS / EMI-MANHATTAN 50113	RICHARD MARX
47	NEW▶		1	I WISH I HAD A GIRL / CBS ASSOCIATED 4-07720/E.P.A.	HENRY LEE SUMMER
48	49	—	2	BIRTH, SCHOOL, WORK, DEATH / EPIC LP CUT	THE GODFATHERS
49	NEW▶		1	DREAMS / SLASH LP CUT/REPRISE	BODEANS
50	NEW▶		1	AMERICAN ROULETTE / GEFFEN LP CUT	ROBBIE ROBERTSON

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.

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Billboard®
FOR WEEK ENDING
FEBRUARY 13, 1988

POWER PLAYLISTS™

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

PLATINUM

Z100 WHTZ FM
New York — O.M.: Steve Kingston

1	1	Tiffany, Could've Been
2	2	INXS, Need You Tonight
3	5	Bangles, Hazy Shade Of Winter
4	4	Expose, Seasons Change
5	6	M/A/R/R/S, Pump Up The Volume
6	13	Rick Astley, Never Gonna Give You Up
7	9	Keith Sweat, I Want Her
8	15	Eric Carmen, Hungry Eyes (From "Dirty
9	10	Salt-N-Pepa, Push It
10	3	George Harrison, Got My Mind Set On Y
11	8	Michael Jackson, The Way You Make Me
12	7	Taylor Dayne, Tell It To My Heart
13	11	George Michael, Faith
14	17	Roger, I Want To Be Your Man
15	19	George Michael, Father Figure
16	12	Whitney Houston, So Emotional
17	14	The Cover Girls, Because Of You
18	22	Patrick Swayze (Wendy Fraser),
19	16	Whitesnake, Is This Love
20	27	Debbie Gibson, Out of the Blue
21	24	Pet Shop Boys & Dusty Springfield, Wh
22	18	Elton John, Candle In The Wind
23	20	Debbie Gibson, Shake Your Love
24	29	Men Without Hats, Pop Goes The World
A25	—	Foreigner, Say You Will
26	30	Gloria Estefan & Miami Sound Machine,
27	25	Stryper, Honestly
28	23	Bill Medley & Jennifer Warnes, (I've
A29	—	Belinda Carlisle, I Get Weak
30	EX	Def Leppard, Hysteria
A	—	Louis Armstrong, What A Wonderful Wor
A	—	Billy Ocean, Get Outta My Dreams, Get

POWER 95 ALL HIT FM
New York — P.D.: Larry Berger

1	1	Tiffany, Could've Been
2	3	INXS, Need You Tonight
3	5	Bangles, Hazy Shade Of Winter
4	4	M/A/R/R/S, Pump Up The Volume
5	6	Expose, Seasons Change
6	8	Keith Sweat, I Want Her
7	7	Taylor Dayne, Tell It To My Heart
8	11	Rick Astley, Never Gonna Give You Up
9	2	George Harrison, Got My Mind Set On Y
10	12	Roger, I Want To Be Your Man
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12	9	Michael Jackson, The Way You Make Me
13	16	Salt-N-Pepa, Push It
14	18	Natalie Cole, I Live For Your Love
15	10	Elton John, Candle In The Wind
16	14	George Michael, Faith
17	21	Pet Shop Boys & Dusty Springfield, Wh
18	22	George Michael, Father Figure
19	24	Patrick Swayze (Wendy Fraser),
20	EX	Debbie Gibson, Out of the Blue
21	13	Debbie Gibson, Shake Your Love
A22	—	Foreigner, Say You Will
23	20	Bruce Springsteen, Tunnel Of Love
24	19	The Cover Girls, Because Of You
25	25	Prince, I Could Never Take The Place
EX	EX	Paul Carrack, Don't Shed A Tear
EX	EX	Men Without Hats, Pop Goes The World

WBBM-FM 96
Chicago — P.D.: Buddy Scott

1	1	Bangles, Hazy Shade Of Winter
2	2	Tiffany, Could've Been
3	3	George Harrison, Got My Mind Set On Y
4	4	M/A/R/R/S, Pump Up The Volume
5	5	Roger, I Want To Be Your Man
6	6	Michael Jackson, The Way You Make Me
7	7	Expose, Seasons Change
8	8	INXS, Need You Tonight
9	9	Rick Astley, Never Gonna Give You Up
10	10	Taylor Dayne, Tell It To My Heart
11	11	The Cover Girls, Because Of You
12	12	Pet Shop Boys & Dusty Springfield, Wh
13	13	George Michael, Faith
14	14	George Michael, Father Figure
15	15	Keith Sweat, I Want Her
16	16	Boy George, Live My Life (From The Fi
17	17	Gladys Knight & The Pips, Love Overbo
18	18	Natalie Cole, I Live For Your Love
19	19	Pebbles, Girlfriend
20	20	Belinda Carlisle, I Get Weak
21	21	Eric Carmen, Hungry Eyes (From "Dirty
22	22	Whitney Houston, So Emotional
23	23	Richard Marx, Endless Summer Nights
24	24	The Jets, Rocket 2 U
25	25	Madonna, Spotlight
26	26	The Communards, Never Can Say
27	27	Debbie Gibson, Out of the Blue
28	28	Debbie Gibson, Shake Your Love
29	29	Meli'sa Morgan, If You Can Do It: I C
30	30	Earth, Wind & Fire, Thinking Of You
31	31	Jody Watley, Some Kind Of Lover
32	32	Michael Jackson, The Man In The Mirro

KISS FM 102.7
Los Angeles — P.D.: Steve Rivers

1	2	Tiffany, Could've Been
2	1	INXS, Need You Tonight
3	7	Natalie Cole, I Live For Your Love
4	8	George Michael, Father Figure
5	3	Michael Jackson, The Way You Make Me
6	10	Roger, I Want To Be Your Man
7	4	Bangles, Hazy Shade Of Winter
8	15	M/A/R/R/S, Pump Up The Volume
9	5	Salt-N-Pepa, Push It
10	14	Keith Sweat, I Want Her
11	6	George Harrison, Got My Mind Set On Y
12	12	Prince, I Could Never Take The Place
13	16	Pet Shop Boys & Dusty Springfield, Wh
14	9	Taylor Dayne, Tell It To My Heart
15	18	Fleetwood Mac, Everywhere
16	19	Men Without Hats, Pop Goes The World
17	21	Rick Astley, Never Gonna Give You Up
18	20	Cher, I Found Someone
19	22	Paul Carrack, Don't Shed A Tear
20	23	Gloria Estefan & Miami Sound Machine,
21	11	Elton John, Candle In The Wind
22	26	Boy George, Live My Life (From The Fi
23	30	Patrick Swayze (Wendy Fraser),
24	13	Expose, Seasons Change
25	28	Sting, Be Still My Beating Heart
26	29	Belinda Carlisle, I Get Weak
27	17	Whitney Houston, So Emotional
28	31	Gladys Knight & The Pips, Love Overbo
29	EX	Michael Jackson, The Man In The Mirro
30	33	Richard Marx, Endless Summer Nights
31	34	Debbie Gibson, Out of the Blue
32	35	The Jets, Rocket 2 U
33	24	George Michael, Faith
A34	—	Foreigner, Say You Will
35	EX	Buster Poindexter & His Banshees ,
A	—	Billy Ocean, Get Outta My Dreams, Get
A	—	David Lee Roth, Just Like Paradise
A	—	Jody Watley, Some Kind Of Lover

GOLD

Kiss 108 FM
Boston — P.D.: Sunny Joe White

1	1	Expose, Seasons Change
2	5	Pet Shop Boys & Dusty Springfield, Wh
3	3	Rick Astley, Never Gonna Give You Up
4	4	Cher, I Found Someone
5	12	George Michael, Father Figure
6	7	Foreigner, Say You Will
7	10	Roger, I Want To Be Your Man
8	8	The Cover Girls, Because Of You
9	11	M/A/R/R/S, Pump Up The Volume
10	13	Gladys Knight & The Pips, Love Overbo
11	16	Boy George, Live My Life (From The Fi
12	18	Terence Trent D'Arby, Wishing Well
13	20	Salt-N-Pepa, Push It
14	22	Belinda Carlisle, I Get Weak
15	17	Eric Carmen, Hungry Eyes (From "Dirty
16	21	The Communards, Never Can Say
17	23	Eria Fachin, Savin' Myself
18	EX	Michael Jackson, The Man In The Mirro
19	29	David Lee Roth, Just Like Paradise
20	31	Hazel Dean, THey Say It's Gonna Rain
21	24	Gloria Estefan & Miami Sound Machine,
22	26	Squeeze, 853-5937
23	35	Aerosmith, Angel
24	32	Keith Sweat, I Want Her
25	27	Men Without Hats, Pop Goes The World
26	28	Buster Poindexter & His Banshees ,
27	30	Depeche Mode, Never Let Me Down
28	34	Carly Simon, All I Want Is You
29	EX	Michael Bolton, (Sittin' On) The Dock
30	EX	Patrick Swayze (Wendy Fraser),
31	EX	Debbie Gibson, Out of the Blue
32	33	Yes, Rhythm Of Love
33	EX	Richard Marx, Endless Summer Nights
34	EX	Sting, Be Still My Beating Heart
35	EX	Scarlett & Black, You Don't Know
A	—	George Harrison, When We Was Fab
A	—	Rick Springfield, Rock Of Life
A	—	Alexander O'Neal Featuring Cherrelle,
A	—	Pebbles, Girlfriend
A	—	Elisa Fiorillo, How Can I Forget You
A	—	Billy Ocean, Get Outta My Dreams, Get
EX	EX	Gene Loves Jezebel, The Motion Of Lov
EX	EX	Swing Out Sister, Twilight World
EX	EX	Stevie Wonder, You Will Know
EX	EX	Earth, Wind & Fire, Thinking Of You
EX	EX	The Kane Gang, Don't Look Any Further
EX	EX	Def Leppard, Hysteria

Z94 FM
Boston — P.D.: Michael Colby

1	1	Roger, I Want To Be Your Man
2	4	Tiffany, Could've Been
3	6	Expose, Seasons Change
4	8	Pet Shop Boys & Dusty Springfield, Wh
5	5	Bruce Springsteen, Tunnel Of Love
6	9	Natalie Cole, I Live For Your Love
7	16	George Michael, Father Figure
8	15	Foreigner, Say You Will
9	14	Paul Carrack, Don't Shed A Tear
10	17	Gloria Estefan & Miami Sound Machine,
11	13	Fleetwood Mac, Everywhere
12	2	Prince, I Could Never Take The Place
13	24	Belinda Carlisle, I Get Weak
14	3	INXS, Need You Tonight
15	20	M/A/R/R/S, Pump Up The Volume
16	19	Men Without Hats, Pop Goes The World
17	7	Bangles, Hazy Shade Of Winter
18	21	Cher, I Found Someone
19	22	The Cover Girls, Because Of You
20	10	Elton John, Candle In The Wind
21	23	Boy George, Live My Life (From The Fi
22	29	Richard Marx, Endless Summer Nights
23	28	Squeeze, 853-5937
24	31	Sting, Be Still My Beating Heart
25	27	Keith Sweat, I Want Her
26	26	Stryper, Honestly
27	30	Carly Simon, All I Want Is You
28	32	Aerosmith, Angel
29	EX	Michael Jackson, The Man In The Mirro
30	33	David Lee Roth, Just Like Paradise
31	EX	Debbie Gibson, Out of the Blue
32	34	Don Hill, Never Thought (That I Could
33	EX	Swing Out Sister, Twilight World
34	35	The Jets, Rocket 2 U
35	EX	Great White, Save Your Love
A	—	Gladys Knight & The Pips, Love Overbo
A	—	Alexander O'Neal Featuring Cherrelle,
A	—	Scarlett & Black, You Don't Know
A	—	Michael Bolton, (Sittin' On) The Dock
A	—	Billy Ocean, Get Outta My Dreams, Get
EX	EX	Yes, Rhythm Of Love
EX	EX	John Cougar Mellencamp, Check It Out
EX	EX	The Kane Gang, Don't Look Any Further
EX	EX	Def Leppard, Hysteria
EX	EX	Elisa Fiorillo, How Can I Forget You

WAVA 105.1 FM
Washington — P.D.: Mark St. John

1	4	INXS, Need You Tonight
2	1	Tiffany, Could've Been
3	3	George Harrison, Got My Mind Set On Y
4	5	Eric Carmen, Hungry Eyes (From "Dirty
5	2	Bangles, Hazy Shade Of Winter
6	6	Roger, I Want To Be Your Man
7	7	Pet Shop Boys & Dusty Springfield, Wh
8	8	Patrick Swayze (Wendy Fraser),
9	10	Expose, Seasons Change
10	11	M/A/R/R/S, Pump Up The Volume
11	12	Rick Astley, Never Gonna Give You Up
12	13	George Michael, Father Figure
13	14	Salt-N-Pepa, Push It
14	23	Phil Collins, We Said Hello Goodbye
15	9	Taylor Dayne, Tell It To My Heart
16	17	Men Without Hats, Pop Goes The World
17	18	Natalie Cole, I Live For Your Love
18	20	Gloria Estefan & Miami Sound Machine,
19	25	Belinda Carlisle, I Get Weak
20	16	George Michael, Faith
21	26	Foreigner, Say You Will
22	15	Jody Watley, Don't You Want Me
23	24	Jody Watley, Some Kind Of Lover
24	27	Gladys Knight & The Pips, Love Overbo
25	30	Debbie Gibson, Out of the Blue
26	19	Elton John, Candle In The Wind
27	28	The Jets, Rocket 2 U
28	32	Def Leppard, Hysteria
29	22	Pretty Poison, Catch Me (I'm Falling)
30	33	Keith Sweat, I Want Her
31	21	Heart, There's The Girl
32	34	Michael Jackson, The Man In The Mirro
A33	—	David Lee Roth, Just Like Paradise
A34	—	Alexander O'Neal Featuring Cherrelle,
A35	—	Billy Ocean, Get Outta My Dreams, Get

Power Hits B-94 FM
Pittsburgh — P.D.: Jim Richards

1	2	Expose, Seasons Change
2	3	Bangles, Hazy Shade Of Winter
3	4	Fleetwood Mac, Everywhere
4	5	Foreigner, Say You Will
5	7	Natalie Cole, I Live For Your Love
6	12	Paul Carrack, Don't Shed A Tear
7	8	Eric Carmen, Hungry Eyes (From "Dirty
8	1	INXS, Need You Tonight
9	14	George Michael, Father Figure
10	10	Roger, I Want To Be Your Man
11	15	Belinda Carlisle, I Get Weak
12	13	Pet Shop Boys & Dusty Springfield, Wh
13	17	David Lee Roth, Just Like Paradise
14	16	Gloria Estefan & Miami Sound Machine,
15	21	Poison, Rock And Roll All Night
16	22	Dan Hill, Never Thought (That I Could
17	25	Patrick Swayze (Wendy Fraser),
18	23	Richard Marx, Endless Summer Nights
19	6	Tiffany, Could've Been
20	27	M/A/R/R/S, Pump Up The Volume
21	9	Bruce Springsteen, Tunnel Of Love
22	18	Taylor Dayne, Tell It To My Heart
23	28	Aerosmith, Angel
24	19	Elton John, Candle In The Wind
25	20	Heart, There's The Girl
26	EX	Rick Astley, Never Gonna Give You Up
27	30	Sting, Be Still My Beating Heart
28	EX	John Cougar Mellencamp, Check It Out
29	EX	Debbie Gibson, Out of the Blue
A30	—	Cher, I Found Someone
A	—	Billy Ocean, Get Outta My Dreams, Get
A	—	Def Leppard, Hysteria
A	—	Michael Jackson, The Man In The Mirro
A	—	Jody Watley, Some Kind Of Lover

Philadelphia's Eagle 106 WEGX
Philadelphia — P.D.: Charlie Quinn

1	1	Tiffany, Could've Been
2	2	INXS, Need You Tonight
3	4	Eric Carmen, Hungry Eyes (From "Dirty
4	5	Expose, Seasons Change
5	7	Rick Astley, Never Gonna Give You Up
6	8	Roger, I Want To Be Your Man
7	12	George Michael, Father Figure
8	3	Bangles, Hazy Shade Of Winter
9	13	M/A/R/R/S, Pump Up The Volume
10	14	Foreigner, Say You Will
11	6	Bruce Springsteen, Tunnel Of Love
12	15	Pet Shop Boys & Dusty Springfield, Wh
13	16	Gloria Estefan & Miami Sound Machine,
14	18	Belinda Carlisle, I Get Weak
15	21	David Lee Roth, Just Like Paradise
16	9	George Michael, Faith
17	17	Natalie Cole, I Live For Your Love
18	22	Sting, Be Still My Beating Heart
19	27	Patrick Swayze (Wendy Fraser),
20	23	Fleetwood Mac, Everywhere
21	24	Boy George, Live My Life (From The Fi
22	EX	Swing Out Sister, Twilight World
23	EX	Debbie Gibson, Out of the Blue
24	25	Squeeze, 853-5937
25	26	Men Without Hats, Pop Goes The World
26	29	Gladys Knight & The Pips, Love Overbo
27	30	Keith Sweat, I Want Her
28	28	Cher, I Found Someone
29	EX	The Jets, Rocket 2 U
30	EX	Michael Bolton, (Sittin' On) The Dock
A	—	Michael Jackson, The Man In The Mirro
A	—	Richard Marx, Endless Summer Nights
A	—	John Cougar Mellencamp, Check It Out
A	—	Billy Ocean, Get Outta My Dreams, Get
EX	EX	Steve Winwood, Talking Back To The Ni

Q107
Washington — P.D.: Chuck Morgan

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

Q105 Tampa Bay
Tampa — O.M.: Mason Dixon

1	2	INXS, Need You Tonight
2	3	Eric Carmen, Hungry Eyes (From "Dirty
3	1	Tiffany, Could've Been
4	8	Bangles, Hazy Shade Of Winter
5	9	Cher, I Found Someone
6	6	Roger, I Want To Be Your Man
7	10	Expose, Seasons Change
8	14	Rick Astley, Never Gonna Give You Up
9	15	Patrick Swayze (Wendy Fraser),
10	13	Paul Carrack, Don't Shed A Tear
11	11	Bruce Springsteen, Tunnel Of Love
12	4	Heart, There's The Girl
13	18	George Michael, Father Figure
14	5	George Harrison, Got My Mind Set On Y
15	20	Fleetwood Mac, Everywhere
16	16	Pet Shop Boys & Dusty Springfield, Wh
17	19	Dan Hill, Never Thought (That I Could
18	21	Michael Bolton, (Sittin' On) The Dock
19	22	Salt-N-Pepa, Push It
20	7	Whitesnake, Is This Love
21	23	Belinda Carlisle, I Get Weak
22	24	M/A/R/R/S, Pump Up The Volume
23	25	Richard Marx, Endless Summer Nights
24	12	Elton John, Candle In The Wind
25	EX	David Lee Roth, Just Like Paradise
26	EX	Debbie Gibson, Out of the Blue
A27	—	Billy Ocean, Get Outta My Dreams, Get
28	EX	Gladys Knight & The Pips, Love Overbo
29	EX	Swing Out Sister, Twilight World
A	—	The Cover Girls, Because Of You
EX	EX	Rick Springfield, Rock Of Life
EX	EX	Sting, Be Still My Beating Heart
EX	EX	Carly Simon, All I Want Is You

Z95.5 WCZY FM
Detroit — P.D.: Brian Patrick

1	1	Tiffany, Could've Been
2	4	Paul Carrack, Don't Shed A Tear
3	6	Roger, I Want To Be Your Man
4	9	Foreigner, Say You Will
5	10	Expose, Seasons Change
6	2	Eric Carmen, Hungry Eyes (From "Dirty
7	11	Patrick Swayze (Wendy Fraser),
8	3	Bangles, Hazy Shade Of Winter
9	14	George Michael, Father Figure
10	21	Keith Sweat, I Want Her
11	7	Bruce Springsteen, Tunnel Of Love
12	13	Cher, I Found Someone
13	24	Gloria Estefan & Miami Sound Machine,
14	16	Pet Shop Boys & Dusty Springfield, Wh
15	19	Fleetwood Mac, Everywhere
16	18	Sting, Be Still My Beating Heart
17	20	Squeeze, 853-5937
18	23	Swing Out Sister, Twilight World
19	22	Peabo Bryson & Regina Belle, Without
20	5	Prince, I Could Never Take The Place
21	25	David Lee Roth, Just Like Paradise
22	8	Taylor Dayne, Tell It To My Heart
23	26	Stevie Wonder, You Will Know
24	27	Belinda Carlisle, I Get Weak
25	28	Richard Marx, Endless Summer Nights
26	31	Rick Astley, Never Gonna Give You Up
27	32	Michael Jackson, The Man In The Mirro
28	17	Heart, There's The Girl
29	40	Gladys Knight & The Pips, Love Overbo
30	38	Debbie Gibson, Out of the Blue
31	36	Pepsi & Shirlie, All Right Now
32	EX	Terence Trent D'Arby, Wishing Well
33	29	Stryper, Honestly
34	EX	Elisa Fiorillo, How Can I Forget You
35	34	Boy George, Live My Life (From The Fi
36	15	Madonna, Spotlight
37	EX	Alexander O'Neal Featuring Cherrelle,
38	EX	Carly Simon, All I Want Is You
A39	—	Michael Bolton, (Sittin' On) The Dock
A40	—	Rick Springfield, Rock Of Life
A	—	The Kane Gang, Don't Look Any Further
A	—	Billy Ocean, Get Outta My Dreams, Get
A	—	Henry Lee Summer, I Wish I Had A Girl

power 96 WYYT FM
Detroit — P.D.: Rick Gillette

1	1	Salt-N-Pepa, Push It
2	2	Roger, I Want To Be Your Man
3	3	Tiffany, Could've Been
4	4	Eric Carmen, Hungry Eyes (From "Dirty
5	5	Expose, Seasons Change
6	6	M/A/R/R/S, Pump Up The Volume
7	7	Natalie Cole, I Live For Your Love
8	8	Prince, I Could Never Take The Place
9	10	Gladys Knight & The Pips, Love Overbo
10	18	George Michael, Father Figure
11	15	The Cover Girls, Because Of You
12	20	Pet Shop Boys & Dusty Springfield, Wh
13	14	Paul Carrack, Don't Shed A Tear
14	21	Patrick Swayze (Wendy Fraser),
15	9	Elton John, Candle In The Wind
16	16	INXS, Need You Tonight
17	17	Bangles, Hazy Shade Of Winter
18	19	Alexander O'Neal Featuring Cherrelle,
19	22	Belinda Carlisle, I Get Weak
20	23	Debbie Gibson, Out of the Blue
21	24	Keith Sweat, I Want Her
22	25	Cher, I Found Someone
23	EX	Michael Jackson, The Man In The Mirro
24	EX	Rick Astley, Never Gonna Give You Up
25	EX	The Jets, Rocket 2 U
EX	EX	Gloria Estefan & Miami Sound Machine,
EX	EX	Elisa Fiorillo, How Can I Forget You
EX	EX	Meli'sa Morgan, If You Can Do It: I C
A	—	Billy Ocean, Get Outta My Dreams, Get
A	—	Jerry Woo, How Long
A	—	Pebbles, Girlfriend

WMMS 100.7 FM
Cleveland — O.M.: Kid Leo

1	3	Foreigner, Say You Will
2	5	George Michael, Father Figure
3	4	Pet Shop Boys & Dusty Springfield, Wh
4	2	INXS, Need You Tonight
5	6	Paul Carrack, Don't Shed A Tear
6	8	Cher, I Found Someone
7	10	Buster Poindexter & His Banshees,
8	1	Bruce Springsteen, Tunnel Of Love
9	9	Fleetwood Mac, Everywhere
10	7	Tiffany, Could've Been
11	15	Sting, Be Still My Beating Heart
12	17	David Lee Roth, Just Like Paradise
13	14	Yes, Rhythm Of Love
14	16	Squeeze, 853-5937
15	11	Eric Carmen, Hungry Eyes (From "Dirty
16	18	Belinda Carlisle, I Get Weak
17	27	Patrick Swayze (Wendy Fraser),
18	12	Bangles, Hazy Shade Of Winter
19	36	Michael Jackson, The Man In The Mirro
20	24	Def Leppard, Hysteria
21	26	Eurythmics, I Need A Man
22	29	Michael Bolton, (Sittin' On) The Dock
23	20	Whitesnake, Is This Love
24	19	Icehouse, Crazy
25	33	Richard Marx, Endless Summer Nights
26	21	U2, In God's Country
27	22	New Order, True Faith
28	31	The Cars, Coming Up You
29	34	Depeche Mode, Never Let Me Down
30	38	Aerosmith, Angel
31	37	Love & Rockets, No New Tale To Tell
32	13	Michael Jackson, The Way You Make Me
33	EX	George Harrison, When We Was Fab
34	EX	John Cougar Mellencamp, Check It Out
35	30	Robbie Robertson, Show Down
36	40	R.E.M., It's The End Of The World As
37	39	Scarlett & Black, You Don't Know
38	23	Heart, There's The Girl
39	EX	Terence Trent D'Arby, Wishing Well
40	EX	Great White, Save Your Love
A	—	Billy Ocean, Get Outta My Dreams, Get
A	—	White Lion, Wait
A	—	INXS, Devil Inside
A	—	Black, Everything Is Coming Up Black
EX	EX	Big Trouble, When The Love Is Good
EX	EX	Mick Jagger, Say You Will
EX	EX	Rick Springfield, Rock Of Life

Z95 WTZ
Chicago — P.D.: Brian Kelly

1	1	Tiffany, Could've Been
2	2	Bangles, Hazy Shade Of Winter
3	7	M/A/R/R/S, Pump Up The Volume
4	3	George Harrison, Got My Mind Set On Y
5	6	Roger, I Want To Be Your Man
6	4	Stryper, Honestly
7	8	Natalie Cole, I Live For Your Love
8	5	Michael Jackson, The Way You Make Me
9	17	Eric Carmen, Hungry Eyes (From "Dirty
10	9	George Michael, Faith
11	18	Pet Shop Boys & Dusty Springfield, Wh
12	11	Whitesnake, Is This Love
13	14	Men Without Hats, Pop Goes The World
14	12	Taylor Dayne, Tell It To My Heart
15	16	Poison, Rock And Roll All Night
16	15	Madonna, Spotlight
17	25	Foreigner, Say You Will
18	23	David Lee Roth, Just Like Paradise
19	20	Paul Carrack, Don't Shed A Tear
20	19	Belinda Carlisle, Heaven Is A Place O
21	26	Salt-N-Pepa, Push It
22	21	Pretty Poison, Catch Me (I'm Falling)
23	24	Richard Marx, Endless Summer Nights
24	22	Phil Collins, We Said Hello Goodbye
25	EX	Rick Astley, Never Gonna Give You Up
26	EX	The Cover Girls, Because Of You
27	EX	George Michael, Father Figure
28	27	INXS, Need You Tonight
29	EX	Belinda Carlisle, I Get Weak
30	28	Debbie Gibson, Shake Your Love
A	—	Tommy Shaw, Ever Since The World
A	—	Rick Springfield, Rock Of Life
A	—	Roxanne, Play That Funky Music

WLOL 99½
Minneapolis — P.D.: Gregg Swedberg

1	1	Tiffany, Could've Been
2	2	Gloria Estefan & Miami Sound Machine,
3	4	Eric Carmen, Hungry Eyes (From "Dirty
4	8	Patrick Swayze (Wendy Fraser),
5	9	Expose, Seasons Change
6	14	George Michael, Father Figure
7	13	Cher, I Found Someone
8	11	Pet Shop Boys & Dusty Springfield, Wh
9	12	The Jets, Rocket 2 U
10	3	Bangles, Hazy Shade Of Winter
11	5	Foreigner, Say You Will
12	15	Rick Astley, Never Gonna Give You Up
13	20	Belinda Carlisle, I Get Weak
14	6	INXS, Need You Tonight
15	26	Elisa Fiorillo, How Can I Forget You
16	10	Paul Carrack, Don't Shed A Tear
17	17	Squeeze, 853-5937
18	25	Scarlett & Black, You Don't Know
19	7	Jody Watley, Don't You Want Me
20	21	Yes, Rhythm Of Love
21	16	Bruce Springsteen, Tunnel Of Love
22	24	Boy George, Live My Life (From The Fi
23	29	David Lee Roth, Just Like Paradise
24	34	Debbie Gibson, Out of the Blue
25	18	New Order, True Faith
26	19	Limited Warranty, Mr. No It All
27	31	Salt-N-Pepa, Push It
28	35	Def Leppard, Hysteria
29	33	M/A/R/R/S, Pump Up The Volume
30	22	Icehouse, Crazy
31	27	Prince, I Could Never Take The Place
32	37	Richard Marx, Endless Summer Nights
33	38	Sting, Be Still My Beating Heart
34	EX	Don Hill, Never Thought (That I Could
35	40	The Communards, Never Can Say
36	39	Michael Jackson, The Man In The Mirro
A37	—	Billy Ocean, Get Outta My Dreams, Get
38	EX	Rick Springfield, Rock Of Life
39	EX	Alexander O'Neal Featuring Cherr

EX	EX	Michael Bolton, (Sittin' On) The Dock
EX	EX	Scarlett & Black, You Don't Know
EX	EX	Michael Jackson, The Man In The Mirro
A	—	Samantha Fox, Naughty Girls
A	—	Billy Ocean, Get Outta My Dreams, Get

SILVER

PRO-FM

Providence P.D.: Mike Osborne

1	1	Tiffany, Could've Been
2	2	Expose, Seasons Change
3	8	Roger, I Want To Be Your Man
4	4	Bangles, Hazy Shade Of Winter
5	7	Cher, I Found Someone
6	10	Rick Astley, Never Gonna Give You Up
7	9	Eric Carmen, Hungry Eyes (From "Dirty
8	11	George Michael, Father Figure
9	14	Foreigner, Say You Will
10	19	Pet Shop Boys & Dusty Springfield, Wh
11	13	Bruce Springsteen, Tunnel Of Love
12	20	Patrick Swayze (Wendy Fraser),
13	16	Paul Carrack, Don't Shed A Tear
14	15	Natalie Cole, I Live For Your Love
15	18	Fleetwood Mac, Everywhere
16	22	Belinda Carlisle, I Get Weak
17	26	M/A/R/R/S, Pump Up The Volume
18	21	Gloria Estefan & Miami Sound Machine,
19	23	Men Without Hats, Pop Goes The World
20	24	David Lee Roth, Just Like Paradise
21	25	Boy George, Live My Life (From The Fi
22	32	Richard Marx, Endless Summer Nights
23	29	Aerosmith, Angel
24	31	Terence Trent D'Arby, Wishing Well
25	27	Carly Simon, All I Want Is You
26	28	Swing Out Sister, Twilight World
27	35	Def Leppard, Hysteria
28	33	Sting, Be Still My Beating Heart
29	EX	Salt-N-Pepa, Push It
30	30	Madonna, Spotlight
31	EX	Michael Jackson, The Man In The Mirro
32	34	The Jets, Rocket 2 U
33	EX	Debbie Gibson, Out of the Blue
34	EX	Yes, Rhythm Of Love
35	EX	Squeeze, 853-5937
EX	EX	Gladys Knight & The Pips, Love Overbo
EX	EX	The Cover Girls, Because Of You
EX	EX	Eria Fachin, Savin' Myself
EX	EX	Scarlett & Black, You Don't Know
EX	EX	Great White, Save Your Love
EX	EX	Earth, Wind & Fire, Thinking Of You
EX	EX	Michael Bolton, (Sittin' On) The Dock
EX	EX	Depeche Mode, Never Let Me Down
EX	EX	John Cougar Mellencamp, Check It Out
EX	EX	Alexander O'Neal Featuring Cherrelle,
A	—	Elisa Fiorillo, How Can I Forget You
A	—	Rick Springfield, Rock Of Life
A	—	Keith Sweat, I Want Her
A	—	The Kane Gang, Don't Look Any Further
A	—	George Harrison, When We Was Fab
A	—	David Foster, Winter Games

96TIC-FM

Hartford P.D.: Dave Shakes

1	2	M/A/R/R/S, Pump Up The Volume
2	1	Tiffany, Could've Been
3	8	George Michael, Father Figure
4	3	Bangles, Hazy Shade Of Winter
5	6	Rick Astley, Never Gonna Give You Up
6	9	Patrick Swayze (Wendy Fraser),
7	4	Roger, I Want To Be Your Man
8	11	Salt-N-Pepa, Push It
9	7	Natalie Cole, I Live For Your Love
10	20	David Lee Roth, Just Like Paradise
11	13	Elton John, Candle In The Wind
12	15	The Cover Girls, Because Of You
13	14	Paul Carrack, Don't Shed A Tear
14	5	Expose, Seasons Change
15	16	Fleetwood Mac, Everywhere
16	18	Pet Shop Boys & Dusty Springfield, Wh
17	19	Gladys Knight & The Pips, Love Overbo
18	10	Prince, I Could Never Take The Place
19	22	Keith Sweat, I Want Her
20	21	Foreigner, Say You Will
21	17	Eric Carmen, Hungry Eyes (From "Dirty
22	30	Debbie Gibson, Out of the Blue
23	26	Belinda Carlisle, I Get Weak
24	25	Cher, I Found Someone
25	12	INXS, Need You Tonight
26	27	Boy George, Live My Life (From The Fi
27	28	Sting, Be Still My Beating Heart
28	29	The Jets, Rocket 2 U
29	32	Michael Jackson, The Man In The Mirro
30	33	Gloria Estefan & Miami Sound Machine,
31	34	Alexander O'Neal Featuring Cherrelle,
32	38	Michael Bolton, (Sittin' On) The Dock
33	35	INXS, Devil Inside
34	36	Richard Marx, Endless Summer Nights
35	37	Elisa Fiorillo, How Can I Forget You
A36	—	Jody Watley, Some Kind Of Lover
37	39	Def Leppard, Hysteria
A38	—	The Communards, Never Can Say
A39	—	Billy Ocean, Get Outta My Dreams, Get
A40	—	Natalie Cole, Pink Cadilac

B104

Baltimore P.D.: Brian Thomas

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

BJ105

Orlando P.D.: Brian Philips

1	2	INXS, Need You Tonight
2	3	Roger, I Want To Be Your Man
3	1	Tiffany, Could've Been
4	7	Paul Carrack, Don't Shed A Tear
5	9	Expose, Seasons Change
6	18	George Michael, Father Figure
7	21	Rick Astley, Never Gonna Give You Up
8	11	Pet Shop Boys & Dusty Springfield, Wh
9	13	Foreigner, Say You Will
10	16	The Cover Girls, Because Of You
11	12	Fleetwood Mac, Everywhere
12	34	Eric Carmen, Hungry Eyes (From "Dirty
13	15	Natalie Cole, I Live For Your Love
14	26	Belinda Carlisle, I Get Weak
15	6	Bangles, Hazy Shade Of Winter
16	8	M/A/R/R/S, Pump Up The Volume
17	4	Elton John, Candle In The Wind
18	31	David Lee Roth, Just Like Paradise
19	30	Cher, I Found Someone
20	17	Prince, I Could Never Take The Place
21	27	Bruce Springsteen, Tunnel Of Love
22	29	Richard Marx, Endless Summer Nights
23	EX	Patrick Swayze (Wendy Fraser),
24	EX	The Communards, Never Can Say
25	35	Debbie Gibson, Out of the Blue
26	33	Boy George, Live My Life (From The Fi
27	10	Salt-N-Pepa, Push It
28	EX	Keith Sweat, I Want Her
29	5	George Harrison, Got My Mind Set On Y
30	EX	Michael Jackson, The Man In The Mirro
A31	—	Whitney Houston, Where Do Broken Hear
32	EX	Def Leppard, Hysteria
A33	—	Rick Springfield, Rock Of Life
34	EX	Gladys Knight & The Pips, Love Overbo
A35	—	Billy Ocean, Get Outta My Dreams, Get
EX	EX	Squeeze, 853-5937
EX	EX	Sting, Be Still My Beating Heart
EX	EX	Gloria Estefan & Miami Sound Machine,
EX	EX	Terence Trent D'Arby, Wishing Well
EX	EX	Aerosmith, Angel
EX	EX	Scarlett & Black, You Don't Know
A	—	Pebbles, Girlfriend
A	—	Alexander O'Neal Featuring Cherrelle,

Q100

Miami P.D.: Steve Perun

1	1	Tiffany, Could've Been
2	2	Debbie Gibson, Foolish Beat
3	5	Miami Sound Machine, Anything For You
4	4	Salt-N-Pepa, Push It
5	7	Gloria Estefan & Miami Sound Machine,
6	9	INXS, Need You Tonight
7	8	Bangles, Hazy Shade Of Winter
8	12	Elton John, Candle In The Wind
9	3	George Harrison, Got My Mind Set On Y
10	16	Eric Carmen, Hungry Eyes (From "Dirty
11	6	Michael Jackson, The Way You Make Me
12	15	The Cover Girls, Because Of You
13	10	Whitesnake, Is This Love
14	13	Jody Watley, Don't You Want Me
15	18	M/A/R/R/S, Pump Up The Volume
16	17	Roger, I Want To Be Your Man
17	22	George Michael, Father Figure
18	20	Patrick Swayze (Wendy Fraser),
19	21	Rick Astley, Never Gonna Give You Up
20	11	George Michael, Faith
21	14	Steve Winwood, Valerie
22	25	Keith Sweat, I Want Her
23	19	Richard Marx, Should've Known Better
24	EX	The Jets, Make It Real
25	28	David Lee Roth, Just Like Paradise
26	23	Debbie Gibson, Shake Your Love
27	26	Bill Medley & Jennifer Warnes, (I've
A28	—	Belinda Carlisle, I Get Weak
29	24	Expose, Seasons Change
30	EX	Jody Watley, Some Kind Of Lover
A	—	Billy Ocean, Get Outta My Dreams, Get
EX	EX	Phil Collins, We Said Hello Goodbye

Z-93

Atlanta's Hit Radio

Atlanta P.D.: Bob Case

1	8	Expose, Seasons Change
2	4	Roger, I Want To Be Your Man
3	1	Salt-N-Pepa, Push It
4	6	Prince, Hot Thing
5	2	M/A/R/R/S, Pump Up The Volume
6	7	Eric Carmen, Hungry Eyes (From "Dirty
7	12	Natalie Cole, I Live For Your Love
8	9	Patrick Swayze (Wendy Fraser),
9	11	Pet Shop Boys & Dusty Springfield, Wh
10	13	George Michael, Father Figure
11	5	Tiffany, Could've Been
12	17	Rick Astley, Never Gonna Give You Up
13	16	Gloria Estefan & Miami Sound Machine,
14	18	Belinda Carlisle, I Get Weak
15	19	The Cover Girls, Because Of You
16	23	Gladys Knight & The Pips, Love Overbo
17	27	Keith Sweat, I Want Her
18	22	Cher, I Found Someone
19	15	Paul Carrack, Don't Shed A Tear
20	24	The Jets, Rocket 2 U
21	EX	Michael Jackson, The Man In The Mirro
22	28	Debbie Gibson, Out of the Blue
23	EX	Pebbles, Girlfriend
24	26	Depeche Mode, Never Let Me Down
25	20	Bruce Springsteen, Tunnel Of Love
26	21	Foreigner, Say You Will
27	29	Squeeze, 853-5937
28	30	David Lee Roth, Just Like Paradise
29	31	The Communards, Never Can Say
30	25	Men Without Hats, Pop Goes The World
A	—	Billy Ocean, Get Outta My Dreams, Get
A	—	L.L. Cool J, Going Back To Cali
A	—	Stacey Q, Don't Make A Fool of Yourse
A	—	Jody Watley, Some Kind Of Lover
A	—	Morris Day, Fishnet

KHR 107.5

St. Louis P.D.: Dave Robbins

1	1	Tiffany, Could've Been
2	2	INXS, Need You Tonight
3	3	Bangles, Hazy Shade Of Winter
4	7	Expose, Seasons Change
5	6	Taylor Dayne, Tell It To My Heart
6	10	Roger, I Want To Be Your Man
7	9	Paul Carrack, Don't Shed A Tear
8	5	Michael Jackson, The Way You Make Me
9	11	Foreigner, Say You Will
10	15	George Michael, Father Figure
11	12	Bruce Springsteen, Tunnel Of Love
12	4	George Harrison, Got My Mind Set On Y
13	20	Eric Carmen, Hungry Eyes (From "Dirty
14	17	Pet Shop Boys & Dusty Springfield, Wh
15	19	Belinda Carlisle, I Get Weak
16	8	Prince, I Could Never Take The Place
17	18	Icehouse, Crazy
18	22	David Lee Roth, Just Like Paradise
19	25	Gloria Estefan & Miami Sound Machine,
20	23	Squeeze, 853-5937
21	26	Debbie Gibson, Out of the Blue
22	24	Sting, Be Still My Beating Heart
23	27	Richard Marx, Endless Summer Nights
A24	—	Patrick Swayze (Wendy Fraser),
25	29	Michael Jackson, The Man In The Mirro
26	28	Michael Bolton, (Sittin' On) The Dock
27	30	George Harrison, When We Was Fab
A28	—	John Cougar Mellencamp, Check It Out
A29	—	Gladys Knight & The Pips, Love Overbo
A30	—	INXS, Devil Inside
A	—	Def Leppard, Hysteria
A	—	Billy Ocean, Get Outta My Dreams, Get

Y95

Dallas P.D.: Buzz Bennett

1	1	George Michael, Father Figure
2	2	Tiffany, Could've Been
3	8	Salt-N-Pepa, Push It
4	3	M/A/R/R/S, Pump Up The Volume
5	9	Patrick Swayze (Wendy Fraser),
6	10	Richard Marx, Endless Summer Nights
7	19	Belinda Carlisle, I Get Weak
8	20	Rick Astley, Never Gonna Give You Up
9	11	Pet Shop Boys & Dusty Springfield, Wh
10	16	Natalie Cole, I Live For Your Love
11	17	Gloria Estefan & Miami Sound Machine,
12	18	Eric Carmen, Hungry Eyes (From "Dirty
13	6	Glenn Medeiros, Lonely Won't Leave Me
14	4	George Michael, Faith
15	5	Roger, I Want To Be Your Man
16	12	Pretty Poison, Catch Me (I'm Falling)
17	15	Stryper, Honestly
18	21	Debbie Gibson, Foolish Beat
19	22	Foreigner, Say You Will
20	33	R.E.M., It's The End Of The World As
21	7	Elton John, Candle In The Wind
22	13	Belinda Carlisle, Heaven Is A Place O
23	23	Motley Crue, You're All I Need
24	EX	Cher, I Found Someone
25	EX	Def Leppard, Hysteria
26	EX	Pebbles, Girlfriend
27	14	Michael Jackson, The Way You Make Me
28	24	Bangles, Hazy Shade Of Winter
29	25	George Harrison, Got My Mind Set On Y
30	26	Poison, Rock And Roll All Night
31	31	Expose, Seasons Change
32	34	Sting, Be Still My Beating Heart
33	EX	The Cover Girls, Because Of You
34	27	Fleetwood Mac, Everywhere
35	28	Jody Watley, Don't You Want Me
36	29	Aerosmith, Dude (Looks Like A Lady)
37	38	Depeche Mode, Never Let Me Down
38	35	INXS, Need You Tonight
39	39	Taylor Dayne, Tell It To My Heart
40	EX	Buster Poindexter & His Banshees
A	—	Louis Armstrong, What A Wonderful Wor
A	—	David Lee Roth, Just Like Paradise
A	—	Gladys Knight & The Pips, Love Overbo
A	—	David Foster, Winter Games
A	—	Rick Springfield, Rock Of Life
A	—	Icehouse, Electric Blue
A	—	INXS, Devil Inside
EX	EX	Gene Loves Jezebel, The Motion Of Lov

KZZP 104.7FM

Phoenix P.D.: Guy Zapoleon

1	1	Tiffany, Could've Been
2	19	George Michael, Father Figure
3	5	INXS, Need You Tonight
4	4	Michael Jackson, The Way You Make Me
5	6	Bangles, Hazy Shade Of Winter
6	9	Rick Astley, Never Gonna Give You Up
7	7	Whitney Houston, So Emotional
8	8	George Michael, Faith
9	16	Pebbles, Girlfriend
10	10	M/A/R/R/S, Pump Up The Volume
11	11	Men Without Hats, Pop Goes The World
12	14	Elton John, Candle In The Wind
13	13	The Cover Girls, Because Of You
14	2	George Harrison, Got My Mind Set On Y
15	15	Pet Shop Boys & Dusty Springfield, Wh
16	3	Salt-N-Pepa, Push It
17	18	The Cure, Just Like Heaven
18	20	Patrick Swayze (Wendy Fraser),
19	12	Expose, Seasons Change
20	24	Keith Sweat, I Want Her
A21	—	George Michael, Hard Day
22	23	Natalie Cole, I Live For Your Love
23	25	Jody Watley, Some Kind Of Lover
24	30	Eric Carmen, Hungry Eyes (From "Dirty
25	27	Stevie B., Party Your Body
26	28	Gloria Estefan & Miami Sound Machine,
27	29	Belinda Carlisle, I Get Weak
28	EX	Fleetwood Mac, Everywhere
29	EX	Foreigner, Say You Will
30	EX	The Jets, Rocket 2 U
A	—	Michael Jackson, The Man In The Mirro
A	—	L.L. Cool J, Going Back To Cali
A	—	Billy Ocean, Get Outta My Dreams, Get
A	—	Louis Armstrong, What A Wonderful Wor
EX	EX	Alexander O'Neal Featuring Cherrelle,
EX	EX	Gladys Knight & The Pips, Love Overbo
EX	EX	Phil Collins, We Said Hello Goodbye
EX	EX	Debbie Gibson, Out of the Blue

KUBE

Seattle P.D.: Gary Bryan

1	1	Tiffany, Could've Been
2	2	INXS, Need You Tonight
3	3	Bangles, Hazy Shade Of Winter
4	5	Roger, I Want To Be Your Man
5	6	Gloria Estefan & Miami Sound Machine,
6	8	Eric Carmen, Hungry Eyes (From "Dirty
7	9	Expose, Seasons Change
8	7	Men Without Hats, Pop Goes The World
9	12	Pet Shop Boys & Dusty Springfield, Wh
10	13	Foreigner, Say You Will
11	4	Michael Jackson, The Way You Make Me
12	10	Prince, I Could Never Take The Place
13	14	Fleetwood Mac, Everywhere
14	15	Bruce Springsteen, Tunnel Of Love
15	18	Patrick Swayze (Wendy Fraser),
16	19	Paul Carrack, Don't Shed A Tear
17	17	Natalie Cole, I Live For Your Love
18	21	George Michael, Father Figure
19	22	Rick Astley, Never Gonna Give You Up
20	23	Richard Marx, Endless Summer Nights
21	24	Cher, I Found Someone
22	25	Belinda Carlisle, I Get Weak
23	26	Madonna, Spotlight
24	27	David Lee Roth, Just Like Paradise
25	28	Squeeze, 853-5937
26	29	Sting, Be Still My Beating Heart
27	EX	Rick Springfield, Rock Of Life
28	EX	Michael Jackson, The Man In The Mirro
29	EX	The Jets, Rocket 2 U
30	EX	George Harrison, When We Was Fab
A	—	Billy Ocean, Get Outta My Dreams, Get
A	—	Debbie Gibson, Out of the Blue
A	—	Def Leppard, Hysteria
A	—	INXS, Devil Inside
EX	EX	Michael Bolton, (Sittin' On) The Dock
EX	EX	Alexander D'Neal Featuring Cherrelle,
EX	EX	Gladys Knight & The Pips, Love Overbo

RADIO

Billboard's PD of the week

Scott Klohn

PD of "Hot Rockin' 104-FM"

BY MOIRA McCORMICK

WHEN Minneapolis/St. Paul classic oldies station KJJO-FM switched to a predominantely hard rock format one year ago under new PD Scott Klohn, it was evident that a void in Twin Cities radio had been filled.

The new KJJO-AM-FM, billing itself as "Hot Rockin' 104," has established itself as tops among teens and 18-24-year-olds, while pulling 9.7 and 2.5 shares in 18-34 and 25-54 demos, respectively. Contrasted to major rock competitor KQRS-FM, whose respective numbers in those latter categories are 20.3 and 11.0, it's obvious that KJJO is strongest with a young audience—and youngsters aren't considered the most desirable demographic these days. Yet the Park Broadcasting outlet has no plans to target an older audience just yet: Instead, says Klohn, they'd prefer to stay with the younger demo "and grow with it. The secret is to find something you can be No. 1 with—it's much more important than fourth or fifth in another demo."

The 30-year-old Klohn, a native of St. Paul, points to KQRS—where he spent four years as an air personality himself—as a living example of that philosophy. "They did a good job of taking their audience and growing up with it," he says of KQRS, which tends to feature more mainstream artists than KJJO.

'They knew I was a rock dog'

In addition, being No. 1 with teens has its own financial advantages, Klohn says. "We've been getting bigger buys than ever since the last book," he observes. "When you're No. 1 in this group, you get all the major youth buys." Klohn says KJJO's advertising revenues are expected to get an even heftier shot in the arm with the new GM John Rohm, former sales manager at KQRS. "He's aggressive and youth-oriented," says Klohn, "and in the two and a half years he was at KQRS, sales went from $2.5-$7 million."

KJJO'S RATINGS as a classic oldies station had been the same for quite a while when he came on board, says Klohn, and inertia was especially noticeable when other outlets added classic cuts successfully. Before long, then-manager Scott Meier, feeling a change was in order, "knew I was a 'rock dog,' " in Klohn's words, "and decided that we'd be the underdog and go for a heavy rock format. My own taste in music runs to Aerosmith, Motley Crue, AC/DC—not really heavy metal, but heavy rock. I put together the format myself with no research, no music consultant." (The station is, now in fact in the process of setting up its own in-house, call-out research department.)

Drawing on his experience at KQRS and his own musical instincts, Klohn hammered out a customized format which gets heavier as the day progresses. Daytime sees a preponderance of artists like Bryan Adams, Tom Petty, U2, Pink Floyd, and Yes mixed with such new music acts as Love & Rockets and Gene Loves Jezebel—"but flavored with some cuts of hard rockin' music. Then at night, it's a heavy metal flavor—we unleash the chains and let loose." Guns N' Roses, Dokken, Tesla, Great White, MSG, and other metal artists dominate the station's airwaves after 3 p.m. "After 7 p.m. anything goes," says Klohn. "We've broken a number of records both in this market and nationally, like White Lion's cut 'Wait.' We were the first to program the new Triumph and Aerosmith."

The station's air staff remained virtually unchanged after the format shift, Klohn says. "Everybody stayed in place, 'cause it's a young, energetic staff which is excited about what we're doing." Assistant PD/MD Michael Cross is on from 6 to 10 p.m.; Klohn says Cross "has a tremendous influence on the radio station, listening to records, putting together the playlist—and he's got a hot rockin' voice."

According to Klohn, KJJO helps cement its image as "*the* Twin Cities Rocker" with its frequent sponsorship of major concerts. "Our secrets," says Klohn, "have been breaking records first and being involved in concerts, by giving away tickets and passes."

The station has also made a name for itself with its Concert Adventure series in which KJJO sends listeners around the world to see concerts. "Last year, one trip involved riding with Phil Collins in the Concorde to a Genesis show in Paris; we also sent listeners to the Texas Jam and the Castle Donington Festival in England. This year, we're looking at Pink Floyd in Japan; maybe AC/DC and Rush," says Klohn.

Other regular station promotions include a $104 bumper-sticker campaign and involvement in movie premieres. "We're also broadcasting live this year for the first time from the St. Paul Winter Carnival Fun Fair in early Febuary," says Klohn, who gives a huge nod of appreciation to promotions director Jane Dyson.

Clearly, the station is thriving, and Klohn plans to continue its growth process with the format maturation he referred to earlier. "We hope to get stronger in the 18-34 bracket in the coming year," he says, "via special day-parting and through the development of our own research department here." Research, he notes, will not hinder him from adding cuts he feels are right for the format; but, instead, will be used in rotation decisions.

www.americanradiohistory.com

"ONE TO ONE"

Soviet rock star Boris Grebenshikov talks about music in the U.S. and Russia

One of Russia's premier rock artists, Boris Grebenshikov, leader of the group Aquarium, is planning to record an album in the U.S. Under the auspices of Belka International (a New York-based company facilitating U.S. and Soviet business contact), Grebenshikov recently spent three weeks in the U.S. meeting with various major label presidents and recording artists to lay the groundwork for a return trip in the spring. During his New York City stay, the Soviet artist granted his only interview with a U.S. journalist to Billboard correspondent Jim Bessman.

Q: What are your impressions of America?

A: My impressions concern the human factor. I knew all the facts and figures about America, but even so, I knew my picture was incomplete. Back home I was unable to imagine that everything here is so real, so beautiful, so normal, and I found that Americans are so much more friendly and open-minded than I expected. They showed a genuine human interest in me and my work, and they were very kind.

Q: What were your original feelings toward the U.S.?

A: I've always treated America as a source of very powerful music, never as an antagonist, and it seemed to me that a lot of people I met here treated this paranoia thing between us the same as me. In fact, my impetus for being a musician came from Voice of America when I first heard the Beatles. I understood everything then.

Q: Who are some of the other English-speaking rock artists you like?

A: R.E.M. and Paul Simon are the best of the top 100. U2 is good and Dire Straits' first album—then they became too professional. But in Russia I listened to everyone, from Elvis Presley to the Beatles, Led Zeppelin, T. Rex—all the '60s and '70s artists.

Q: Have you been able to listen to anything during your stay here?

A: I heard a lot of radio and saw a lot of MTV, and everywhere I was surrounded by the sound of rock-'n'roll, which made me feel quite at home. But I was kind of surprised by MTV, which I somehow found much less interesting than it could have been. I was annoyed by the fact that heavy bands like Whitesnake, punk bands like the Alarm, and progressive rockers like Yes all tend to sound the same as each other and use the same visual images of half-naked girls running around and trying to get to the band. It seems like they use their own art to sell themselves, the product. To me that's ridiculous, pathological. How on earth can you use art when it's supposed to use you as its tool?

Q: What is rock like in Russia?

A: In Russia, people listen to music with more variety. But our rock-'n'roll in Russia is only beginning to happen on a large scale. There isn't much going on right now, but the potential is there. I just hope that me coming over here will help people realize the potential and take it more seriously. If my [U.S. album] is successful, it can open a lot of possibilities for people in Russia and help people in America open their ideas to my country.

Q: Did you get a chance to meet with any musicians while you were here?

A: I met David Bowie, Iggy Pop, Debbie Harry, and Chris Stein in New York. And in Los Angeles, Dave Stewart played guitar when I rerecorded "Ashes," an Aquarium song. I couldn't imagine how charming and human and normal, to use that word again, they can be.

'My songs are about feelings more than ideas'

Q: How were your meetings with the U.S. record labels?

A: I met with the presidents of five companies, and they were very interested and prepared to think about a record project. They don't care who you are as long as you have something interesting as a sound. But they're concerned that there are one or two songs in English that are understandable to the American audience. I expect the album to be 30%-40% Russian. In Russia, you don't need to sing in Russian to have a hit, unlike in the States, where to become popular you have to sing in English. That's exactly the thing I'm trying to change.

Q: What are your current plans?

A: I'm going back and trying to think things over and play with ideas that may come to my head, and when there's enough musical ideas for songs, I'll come back and try to co-write with some American musicians whom I trust. I don't know who they will be. Maybe David Bowie, for example, because he seemed interested and I'm interested and have been into him for a long time—for 10 years. But I have pretty strong ideas for what a song should be.

Q: Such as?

A: A song should be more about feelings than ideas. And it should have some of the unpredictableness of the music of the '60s. There doesn't seem to be much of that anymore here.

Oldfield Top Priority At Virgin

BY STEVEN DUPLER

NEW YORK Mike Oldfield, the first artist ever to sign with Virgin Records, has not had a major U.S. presence since 1974. But with the Jan. 26 release of his new studio album, "Islands," the English composer/arranger/producer/multi-instrumentalist suddenly has become Virgin America's top priority.

"Magic Touch," the album's first single, hit album rock stations about three weeks ago and is currently on the playlists of about 150 outlets. The single, featuring GTR front man Max Bacon on lead vocals, is also being supported by a video, added two weeks ago by MTV and Hit Video USA.

On Feb. 15, Virgin will start working the single at top 40 stations, and according to Paul Brown, associate director of album promotion for Virgin, "We're really after this one."

That commitment should please Oldfield, who notes, "In the U.S., it's not been the audiences that have been the problem; it's been the lack of support on the part of the record company, which has never really had a strong presence in America."

Oldfield's debut, "Tubular Bells," has sold 8 million copies worldwide since its release in 1974. An instrumental single of the title track enjoyed strong radio play and sales in the U.S. in the early '70s as well, coinciding with its use in the 1974 film "The Exorcist." Since then, Oldfield has virtually disappeared from U.S. airwaves.

This time, Brown says, the label has mapped out a three-tiered radio assault: "We've developed different strategies for this album at album rock stations, top 40, and what we call 'alternative adult contemporary,' which would encompass things like the Wave, new horizons, and other contemporary acoustic instrumental-type stations," he says.

Brown says a good part of his promotional efforts has been devoted to educating, or in some cases re-educating, programmers as to "what Mike has done since 'Tubular Bells.' "

As part of this effort, Virgin has serviced album rock and new age programmers with the album, a special 12-inch containing four different edits of an instrumental track titled "Wind Chimes," and a compact disk compilation featuring selections from Oldfield's work over the past 15 years.

"People don't realize that this is the guy who wrote the score to 'The Killing Fields' and who wrote 'Family Man' [later made a top 10 hit by Hall & Oates]," says Brown. "He's also had quite a few top 10 and No. 1 hits in Europe, and we want to let them hear some of this on the CD sampler."

Oldfield himself is characteristically low-key when speaking about the album. "I'm just continuing what I've been doing on the past couple of albums, which is to put an instrumental piece on one side and then explore songwriting on the other."

Did he write the songs on "Islands" with commercial success in mind? "I love writing songs—it's a different side of me," he says. "Perhaps this record is an attempt to be a little more commercial than in the past, but that's all right."

Two New Features For Talent Section

This week the Talent section is again expanding its coverage, this time by bringing back two old Billboard favorites. New On The Charts (below) provides a capsule profile of an up-and-coming act making its first appearance on the Billboard charts. Talent In Action (page 22) takes a critical look at the live-performance scene with reviews of key tours and new acts.

These features, along with our 'One To One' interviews, Artist Development briefs, Boxscore listings, Steve Gett's weekly Beat column, and in-depth artist profiles, give Billboard's readers complete coverage of talent and touring.

ARTIST DEVELOPMENTS

CARS CRASH

The **Cars** have called it a day. After disappointing sales of their 1987 album, "Door To Door"—along with a tour that saw the group playing to many half-filled halls—the five band members are now set to pursue solo careers.

"We have no plans to work together," keyboardist **Greg Hawkes** told Boston Globe writer Steve Morse. "I don't know legally or logistically how to put it. There is still a legal entity called the Cars. I'm not sure how Elektra is perceiving it, but the gist of it is we have no plans to work together."

A spokeswoman for Elektra confirms the split, although she says that no official statement is being issued.

The Cars enjoyed quadruple-platinum success with their 1978 eponymous debut album and sold 5 million copies of their fifth album, "Heartbeat City."

ADDICTED TO EMI

Robert Palmer has signed an exclusive, long-term contract with EMI Music Worldwide. The announcement was made Feb. 1 in a joint statement issued by **Rupert Perry**, managing director of EMI Records (U.K.), and **Sal Licata**, chief executive officer of EMI-Manhattan Records (U.S.).

Palmer, who scored the biggest hit of his career with his last album for Island, "Riptide," is completing a new album in Milan, Italy, scheduled for worldwide release through EMI in May.

SEÑOR STING

A&M has scheduled for Feb. 16 the release of a six-song EP by **Sting**, featuring Spanish- and Portuguese-language versions of material from his latest album, " . . . Nothing Like The Sun."

The EP, titled "Nada Como El Sol—Selecciones Especiales En Español Y Portugues," will list for $5.98 in its vinyl and cassette configurations; the compact disk is expected to sell for less than $10.

Edited by Steve Gett.

NEW ON THE CHART

SCARLETT & BLACK, the British duo of Robin Hild and Sue West, is making its first showing on the Hot 100 Singles chart with "You Don't Know," the lead-off single from its eponymous Virgin debut album. The song is also featured on the Virgin soundtrack to the movie "Hiding Out."

Hild and West first began collaborating in 1983. Singer/songwriter West had been a backing vocalist for British band Doctor & the Medics. Keyboard/vocalist/songwriter Hild also has a Medical background: He had recorded some of the group's early demos in his studio.

For their debut album, West and Hild hooked up with session keyboardist Paul Fox as producer. On the album, they are accompanied by studio veterans like Dann Huff (guitar), John Pierce (bass), Craig Krampf (drums), and Mark Isham (trumpet). Yes' Chris Squire makes a guest appearance on the track "Let Yourself Go"—which will probably be released as the follow-up to "You Don't Know"—and ex-Go-Go Jane Wiedlin also appears as a guest vocalist.

STEVE GETT

Scarlett And Black. Robin Hild, left, and Sue West.

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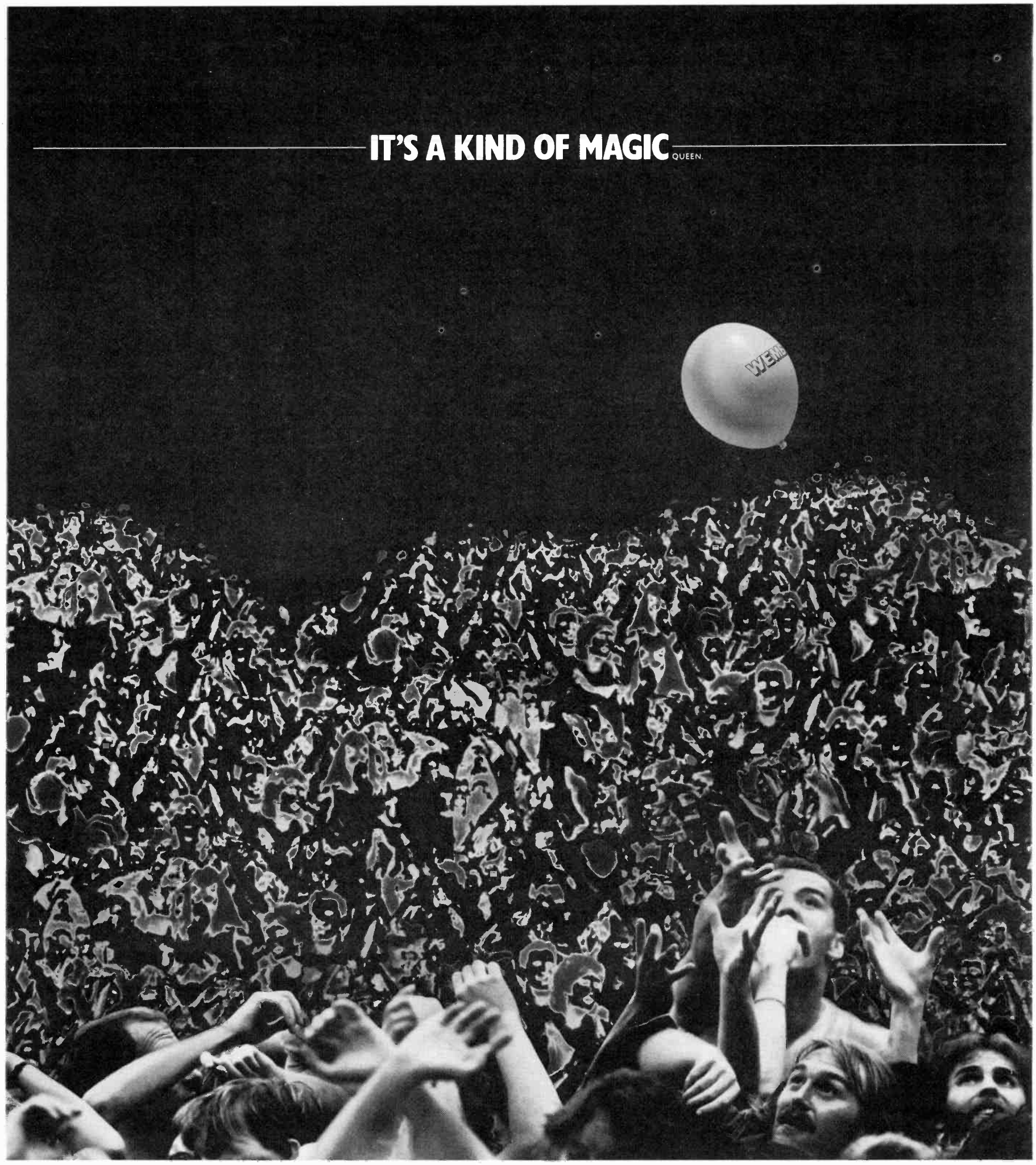

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Shep Pettibone Attracts Star Clientele

Remixer Breathes New Life Into Hits

BY BILL COLEMAN

NEW YORK Who have Madonna, George Michael, Janet Jackson, and David Bowie called to have their hits remixed? Shep Pettibone, that's who. With a decade in the music business and some 500 remixes to his credit, the 28-year-old New Yorker's skills are constantly in demand.

The multiformat popularity of dance music and its acceptance at radio have made Pettibone's alternate versions and lengths of current hit songs a welcome necessity, he says. "I attempt to achieve the best-possible marriage of a 12-inch that's danceable, easy to mix, and, at the same time, suitable for consumers to play at home," says Pettibone, who believes in creating depth and dynamics in his mixes, which he describes as having a "clean sound."

What most may not realize, however, is that in most cases Pettibone is not only remixing a record, he is reproducing or adding additional production to the original tracks. "Sometimes the only existing track that will remain on the tape will be the vocals," he says. Incorporating new drum patterns, bass lines, or additional instruments are not uncommon in a remix.

When a dramatic change is made in original material, its producer's vision may differ from Pettibone's. But, he says, "Most producers enjoy what I do. Both Steve Bray and Narada Michael Walden have expressed to me how much they enjoy listening to the songs that they have produced made different. They have asked me to work exclusively on their records, which I find to be a nice compliment, coming from two producers I respect and admire."

In a field where, at the moment, only a handful of remixers get projects of name artists, Pettibone says he doesn't "think that record companies are taking chances on new people to do remixes as they were at one time." Some may recall Pettibone's early start at New York's FM urban stations WKTU, WBLS, and later WRKS, where he was commissioned to remix current-hit selections especially for them. With WRKS in 1981, a select number of Pettibone's "mastermixes" were compiled into the albums "98.7 Kiss Mastermix Collection" Vols. 1 & 2.

Pettibone is offered between six and 10 projects a week. However, during the past year, he has had to cut his schedule from handling three or four remixes a week to two and occasionally only one. "It was getting to the point where I was working 20 hours a day and sleeping four," he says.

In terms of selecting material to work on, Pettibone says, "I try to choose records that are interesting and that are going to keep my interest level up. So I don't accept everything, and I basically just pick the ones I know I'll have a good time doing."

Pettibone's manager, Jane Brin-

(Continued on page 29)

New Man. Mick Jagger, right, made a surprise on-stage appearance with Relativity Records artist Joe Satriani during a recent show at New York's Bottom Line club. No official word, but guitarist Satriani is reportedly set to play in Jagger's band on his upcoming Japanese solo dates. (Photo: Chuck Pulin)

W. Alexander Agency Closes Doors In Chicago

CHICAGO The local office of Willard Alexander Inc., the last major talent agency to maintain a Chicago presence, shut its doors Jan. 15 after 35 years of business. According to agent Andy Kaufman of Willard Alexander's home office in New York, where the company was founded 45 years ago, reason for the closure was logistical rather than financial.

"The Chicago office was making money," says Kaufman. "The problem was that we no longer wanted the New York and Chicago agents [who split up the bookings of Willard Alexander's sizable roster of big band acts] to be a thousand miles apart. We needed to coordinate the activities of the big band department."

"We were extremely profitable," says Bob Birk, who with fellow agent and office chief Bill Monot primarily booked bands out of the Chicago office. A third agent, Larry Musich, was laid off a short time ago, Birk says.

Willard Alexander's 50 exclusive acts include the Glenn Miller, Tommy Dorsey, Count Basie, and Nelson Riddle orchestras. Additionally, the agency books such contemporary artists Alice Cooper and Motorhead, and at one time booked the Beastie Boys. The company, which also represents 50 nonexclusive acts, handles contemporary bookings from its New York and Los Angeles offices.

Birk and Monot, who were of-

(Continued on page 22)

U.K.'s Johnny Hates Jazz: A U.S. Love Story?

THE BEAT

BY • STEVE • GETT

HOT STUFF: Be on the lookout for "Turn Back The Clock," the highly auspicious Virgin debut album from new British trio **Johnny Hates Jazz**, which recently rocketed to No. 1 on the U.K. charts. The album is not being released here until the beginning of March, but The Beat has acquired an import-compact-disk copy and can't stop playing the damn thing!

The 10-track album boasts an abundance of *very* commercial cuts—excellent Brit pop fare. Highlights include "Shattered Dreams," "I Don't Want To Be A Hero," and the destined-to-be-a-huge-smash ballad "Turn Back The Clock."

The Johnny Hates Jazz lineup comprises vocalist **Clark Datchler** and instrumentalists **Mike Nocito** and **Calvin Hayes**, who produced the album. The group is represented by **Tears For Fears'** manager, **Paul King**.

According to Virgin promo chief **Phil Quartararo**, who is ultraenthusiastic about the project, the first U.S. single from the Johnny Hates Jazz album will be "Shattered Dreams," due out Feb. 29.

HEAVY DUTY: It was nice to hear Geffen a&r chief **John David Kalodner** raving about an act on another label—PolyGram heavy rockers **Kingdom Come**—in last week's column. Meanwhile, Kalodner also looks to have a potential winner on his hands with **Blue Murder**, the new band formed by former **Thin Lizzy** and **Whitesnake** guitarist **John Sykes**.

Sykes, who co-wrote much of the material and supplied excellent lead breaks on the top-selling "Whitesnake" album, is unquestionably one of *the* hottest guitar players to have emerged on the scene in recent years. For his new outfit, he has enlisted veteran rock drummer **Carmine Appice** and bassist **Tony Franklin**, formerly of the **Firm**.

As the search continues for the right lead vocalist, Blue Murder has started work on its Geffen debut album in Vancouver, British Columbia, with **Bob Rock** at the production helm. Don't be surprised if this project turns out to be another winner from Kalodner.

SHORT TAKES I: The late **John Lennon** is the subject of a movie documentary, "Imagine: John Lennon," scheduled to hit the big screen this summer. The Warner Bros. film is produced, directed, and co-written by **Andrew Solt**, who had access to more than 200 hours of footage, stills, and unpublished music from Lennon and **Yoko Ono's** personal collection . . . MCA exec **Larry Solters** wasn't kidding when he said **Tiffany** would be touring English shopping malls. Word from across the Atlantic is that the teen sensation recently made three hugely successful appearances at malls in London, Newcastle, and Birmingham . . . **Debbie Harry** is reportedly recording a new album with veteran producer **Mike Chapman**, with whom she collaborated back in her **Blondie** days . . . **Billy Idol's** "Vital Idol" album is the first package of dance remixes to be certified platinum . . . New British band the **Cross**, featuring **Queen** drummer/vocalist **Roger Taylor**, has just released its Virgin debut album, "Shove It," in the U.K. The group will be supporting the album with a series of British club and college dates starting Feb. 20.

SONGS REMAIN: **Robert Plant** will definitely be playing **Led Zeppelin** material when he hits the road in support of his upcoming Atlantic album, "Now And Zen." During his first two solo tours, the vocalist was adamant that he would not sing any of the old tunes, but now he says, "It's time to eat some of my words."

During a recent low-key British club date with his new band, Plant performed Zeppelin nuggets like "Rock & Roll," "The Lemon Song," and "Trampled Underfoot."

Additionally, Plant has drawn from his past—in a somewhat tongue-in-cheek fashion—by sampling a number of Zeppelin riffs on "Tall Cool One," a track from his new album. As he told one Brit reporter, "Zeppelin samples have been used quite frequently in the last two or three years. I just think that if **Rick Rubin** can do it rather poorly and quite obviously and seriously, by the sound of it, like some American jackdaw, then I might as well do it myself."

According to Plant, **Jimmy Page** initially had no idea that Plant was sampling some of his classic guitar riffs. What was Page's reaction when he found out? "He just raised an eyebrow and looked quizzically at me," says Plant.

At press time, Plant was gearing up for a warm-up date on Feb. 3 at London's legendary Marquee club, where he appeared almost two years ago with a band called the **New Yardbirds**. The ex-Zeppelin front man is set to kick off a monthlong U.K. tour March 16 in Newport, Wales.

Incidentally, Plant appears to be on something of a health kick these days. He quit smoking six months ago and has been on the wagon since Jan. 1.

Also, Plant's new U.S. single, "Heaven Knows," definitely warrants two thumbs up.

MOVIE SCORE: **Elvis Costello** has written music for the soundtrack to the film "The Courier," which stars his wife, **ex-Pogues** bassist **Cait O'Riordan**. Costello, working under his real name, **Declan MacManus**, delivered a selection of instrumental pieces.

In addition to Costello's contribution, the soundtrack—due out Monday (8) in the U.K.—features the **U2** song "Walk To The Water" (previously available only as the B side of "With Or Without You") and cuts by young Irish bands **Something Happens!**, **Aslan**, and **Cry Before Dawn**.

"The Courier," set in Dublin's drug underworld, opens in London on Feb. 19. No word as yet on when the movie or the soundtrack will emerge in the U.S.

SHORT TAKES II: Still can't stop playing **Joni Mitchell's** "My Secret Place," her wonderful duet with **Peter Gabriel**, the leadoff cut from her upcoming Geffen album . . . **Chuck Berry** is off to Britain to promote his autobiography and to play a couple of live dates. He'll be appearing at London's Hammersmith Odeon on Friday (12) and at Glasgow Apollo on Saturday (13). Coinciding with the trip is the opening of the Berry movie "Hail! Hail! Rock-'N'Roll" in Brit movie houses . . . Ex-**Frankie Goes To Hollywood** lead singer **Holly Johnson** has been appearing in the London High Court, trying to free himself from a ZTT Records-requested injunction that has been preventing him from working. Meanwhile, Johnson has been preparing material for a solo album, which he hopes to record later this year.

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A BILLBOARD SPOTLIGHT

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TALENT IN ACTION

WHITESNAKE
Brendan Byrne Arena
East Rutherford, N.J.

WHITESNAKE OBVIOUSLY believes that more than 7 million albums sold worldwide says it all. So for the Snake, Rattle, & Roll tour, the band has decided to let the music do the talking. On its first headlining trek across North America, Whitesnake is not employing standard hard rock special effects in its concert presentation. There's no excessive smoke or lasers, no flying contraptions or robots moving across the stage.

Instead, the show is 90 minutes of the melodic pop metal that has "Whitesnake" firmly entrenched at the top of the Billboard Top Pop Albums chart 10 months after its release. Additional stage space seems to be the only change from the band's opening stint on Motley Crue's 1987 tour, but judging from the enthusiastic crowd here, the music is more than enough.

At the Byrne Arena date—a sellout on Super Bowl Sunday—lead singer David Coverdale's stage presence dominated the action. He yielded the spotlight only for the requisite drum solo by Tommy Aldridge and a guitar duel between Vivian Campbell and Adrian Vandenberg.

Whitesnake's top 40 love ballads highlighted the show, and the band didn't keep the fans dangling until the encore for their appearance. "Here I Go Again" and "Is This Love" arrived early, spawning a sea of upraised cigarette lighter flames throughout the arena.

Past blasts "Slide It In" and "Guilty Of Love" may have been a little less familiar to the young audience, but the applause was cranked up for the whomping "Crying In The Rain" and the Led Zeppelin-esque "Still Of The Night," the regular show closers. The performance was capped with a tasty encore featuring ZZ Top's "Tush," a winking nod to Whitesnake's sexually charged image. BRUCE HARING

THE CONNELLS
Club Lingerie,
Hollywood, Calif.

A YOUNG, POSTCOLLEGIATE crowd gave TVT Records act the Connells a warm welcome at the quintet's crowded L.A. debut show here Jan. 30, where it was co-billed with fellow alternative-market faves the Reivers and Divine Weeks. Ultimately, however, the Connells' tedious set showed the limitations faced by a so-called college band.

The Raleigh, N.C.-based group has a moody yet hard-rocking sound that is kicked along vigorously by the interplay of George Huntley and Michael Connell's twin Rickenbacker guitars. Vocalist Doug MacMillan is a capable, albeit somewhat studied and remote, front man, and the rhythm section of bassist David Connell and drummer Peele Wimberly propels a set robustly.

However, like many other Southeastern and East Coast groups, the band takes its sonic cue from R.E.M. and treads rhythmic and compositional terrain that has already been well plowed by a host of others. The spark of originality so crucial to attracting widespread attention is sorely missing.

The group essayed some offbeat covers in its encore—Bon Jovi's "Wanted Dead Or Alive," Ringo Starr's "Photograph," and Rod Stewart's "You Wear It Well." Sadly, these odd selections proved more memorable than the Connells' originals, which blended into a diffuse welter long before set's end. If this group wants to attract an audience beyond the college-aged faithful, some woodshedding would appear to be in order.

CHRIS MORRIS

AVTOGRAF
Drums, New York

BILLED AS RUSSIA'S top rock'n'roll band, Avtograf (spelled so as not to conflict with RCA's Autograph) can hardly be musically groundbreaking to U.S. ears—especially coming out of a society that is only now openly embracing Western rock forms. But taken for what it is, Avtograf's rock really isn't so bad.

At this Jan. 26 gig (Avtograf's second U.S. date), the group offered bright-sounding hard pop songs, formulaic by domestic standards, but at the same time suitable for the average playlist. Lead vocalist Arthur Berkut sang in the high, confident metallic style of the Scorpions' Klaus Meine, while the rest of the quintet played capably behind.

The show, which included several songs in English, was best when it stayed pop-iest. Harder rock turns, led by Alexander Sitkovetskiy's lead guitar breaks, were less effective. The one unusual touch came when the conservatory-trained bassist brought out a bassoon to perform opposite Berkut.

Most of the songs were peace themed, including the closer, the glasnost anthem "The World Inside," on which Berkut was joined by American songstress (and opening act) Meri D. They made a nice couple, and earned Avtograf genuine applause. JIM BESSMAN

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ALEXANDER CLOSES
(Continued from page 20)

fered positions in the New York office, opted to join the Entertainment Talent Agency of Ojai, Calif. Kaufman says Willard Alexander executives are negotiating with two new agents in New York.

MOIRA McCORMICK

AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
EARTH, WIND & FIRE	Radio City Music Hall New York, N.Y.	Jan. 27-31	$804,510 $30/$25/$20	29,370 sellout	Radio City Music Hall Prods.
AEROSMITH DOKKEN	Cow Palace San Francisco, Calif.	Jan. 29-30	$528,374 $19.50/$17.50	30,150 sellout	Bill Graham Presents
JULIE ANDREWS JAY JOHNSON	Chicago Theatre Chicago, Ill.	Jan. 28-31	$341,510 $29.50/$24.50/ $19.50/$14.50	13,704 14,000 sellout	in-house
WHITESNAKE GREAT WHITE	Meadowlands Arena East Rutherford, N.J.	Jan. 31	$340,000 $17.50/$16.50	20,000 sellout	Ron Delsener Enterprises
STING	Patriot Center George Mason Univ. Fairfax, Va.	Jan. 30	$204,750 $19.50	10,500 sellout	I.M.P.
AEROSMITH DOKKEN	Coliseum, Pacific National Exhibition Park Vancouver, British Columbia, Canada	Jan. 20	$190,212 $22.75/$21.75	12,778 14,000	Perryscope Concert Prods.
JIMMY BUFFETT & CHEAP VACATION BAND	Patriot Center George Mason Univ. Fairfax, Va.	Jan. 29	$188,596 $18.50	10,204 sellout	Musicentre Prods.
DEF LEPPARD TESLA	Capital Centre Landover, Md.	Jan. 21	$187,556 $16.50	11,367 14,500	Cellar Door Prods.
WHITESNAKE GREAT WHITE	Hampton Coliseum Hampton, Va.	Feb. 1	$181,678 $15.50/$14.50	12,209 13,800	Cellar Door Prods.
EARTH, WIND & FIRE	Hartford Civic Center Hartford, Conn.	Jan. 22	$165,686 $18.50	8,966 11,450	Cross Country Concerts
ALABAMA EDDY RAVEN RICKY VAN SHELTON	Hampton Coliseum Hampton, Va.	Jan. 21	$164,043 $16.50	9,942 10,935	Keith Fowler Promotions
KISS TED NUGENT	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Jan. 29	$160,452 $17.50/$16.50	10,000 14,000	Ron Delsener Enterprises
STING	William & Mary Hall William & Mary College Williamsburg, Va.	Jan. 29	$154,442 $15.50	10,123 sellout	Cellar Door Prods.
ALABAMA EDDY RAVEN RICKY VAN SHELTON	Roanoke Civic Center Roanoke, Va.	Jan. 22	$141,306 $16.50	8,564 sellout	Keith Fowler Promotions
AEROSMITH DOKKEN	Selland Arena Fresno Convention Center Fresno, Calif.	Jan. 26	$118,916 $16.50	7,207 10,748	Pacificoncerts
GEORGE STRAIT HIGHWAY 101	Lake Charles Civic Center Lake Charles, La.	Jan. 16	$107,520 $16	7,125 7,500	Varnell Enterprises
STING	Stabler Arena Lehigh Univ. Bethlehem, Pa.	Feb. 1	$101,308 $17.50	5,739 6,500	Upfront Promotions
GEORGE STRAIT KATHY MATTEA	Mississippi Coliseum Mississippi State Fair Jackson, Miss.	Jan. 23	$100,053 $15	7,102 7,800	Varnell Enterprises
DAVID COPPERFIELD	Spartanburg Memorial Auditorium Spartanburg, S.C.	Jan. 27	$81,102 $18.50/$15.50/$12.50	4,691 6,812 sellout	Diamond Bullet Co.
KISS TED NUGENT	Rochester Community War Memorial Rochester, N.Y.	Jan. 30	$74,632 $14.50	5,404 11,000	Monarch Entertainment Bureau John Scher Presents
THE SUPERCONSCIOUS WORLD OF REVEEN	Opera House National Arts Center Ottawa, Ontario, Canada	Jan. 21-23	$65,339 $16.50/$14.50/$12.50	5,176 6,324 sellout	Al Johnson
DAVID COPPERFIELD	Jackie Gleason Theatre of the Performing Arts Miami Beach, Fla.	Jan. 21	$65,052 $22.50/$18.50/$13.50	3,388 5,906	Festival Venture
GEORGE STRAIT KATHY MATTEA	Knoxville Civic Auditorium Knoxville, Tenn.	Jan. 22	$60,410 $14	4,592 5,436	Varnell Enterprises
LEE GREENWOOD BELLAMY BROTHERS	Holiday Star Theatre Merrillville, Ind.	Jan. 23	$56,838 $14	4,064 6,800	in-house
SAMMY HAGAR EDDIE MONEY, NIGHT RANGER, "A CONCERT FOR RANDY," LOCAL PHOTOGRAPHER, Y&T, GREG KIHN, NEAL SCHON, JONATHAN CAIN, RANDY JACKSON, DENNY CARMASSI, ERIC MARTIN	Warfield Theatre San Francisco, Calif.	Jan. 28	$44,860 $20	2,243 sellout	Bill Graham Presents
JEAN-LUC PONTY	Warfield Theatre San Francisco, Calif.	Jan. 30	$39,479 $18.50	2,134 sellout	Bill Graham Presents
GENE LOVES JEZEBEL FLESH FOR LULU	Beacon Theatre New York, N.Y.	Jan. 28	$39,300 $20	2,093 3,011	Monarch Entertainment Bureau John Scher Presents
SAM KINISON CARL LABOVE	Chrysler Hall Norfolk Scope Convention & Cultural Center Norfolk, Va.	Jan. 22	$38,448 $16	2,487 sellout	Contemporary Presentations
SAM KINISON CARL LABOVE	Andrew Jackson Hall Tennessee Performing Arts Center Nashville, Tenn.	Jan. 24	$36,510 $15.50/$14.50	2,462 sellout	Contemporary Presentations
ANTONE'S WEST BLUES REVUE: ALBERT COLLINS, JAMES COTTON BUDDY GUP, PINE POP PERKINS, JIMMY ROGERS, ANGELA STRAHLI, CHRIS THOMAS, JOE LOUIS WALKER, KIM WILSON, ANTONES, LUTHER TUCKER	The Galleria San Francisco, Calif.	Jan. 29	$36,043 $20/$17.50	1,975 sellout	Bill Graham Presents
PSYCHADELIC DAZE REVUE: CHAMBERS BROTHERS SPENCER DAVIS GROUP ABBIE HOFFMAN	The Saint New York, N.Y.	Jan. 29	$31,553 $17.50	1,803 2,360	Steve Gold & Brian Bloch Presents
ROBIN TROWER	The Country Club Reseda, Calif.	Jan. 22-23	$29,120 $16	1,820 sellout	Whoa Nelly Prods.

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Billboard. Hot Black Singles SALES & AIRPLAY™

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

SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	I WANT HER	KEITH SWEAT	1
2	5	GIRLFRIEND	PEBBLES	2
3	2	LOVE CHANGES	KASHIF AND MELI'SA MORGAN	13
4	6	TO PROVE MY LOVE	MICHAEL COOPER	3
5	7	LET ME TOUCH YOU	THE O'JAYS	6
6	3	BABY, BE MINE	MIKI HOWARD	16
7	8	PUMP UP THE VOLUME	M/A/R/R/S	8
8	9	COME INTO MY LIFE	JOYCE SIMS	11
9	13	SUPERBAD	CHRIS JASPER	5
10	15	TWO OCCASIONS	THE DEELE	4
11	4	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	21
12	10	WANNA MAKE LOVE (ALL NIGHT LONG)	LILLO THOMAS	7
13	14	SO AMAZING	GERALD ALBRIGHT	22
14	16	OVER YOU	RAY PARKER JR. WITH NATALIE COLE	10
15	22	YOU WILL KNOW	STEVIE WONDER	12
16	19	SOME KIND OF LOVER	JODY WATLEY	9
17	23	HOT THING	PRINCE	14
18	24	RUN TO ME	ANGELA WINBUSH	15
19	25	WITHOUT YOU	PEABO BRYSON & REGINA BELLE	18
20	12	IF YOU CAN DO IT: I CAN TOO!!	MELI'SA MORGAN	44
21	—	NEVER KNEW LOVE LIKE THIS	ALEXANDER O'NEAL/CHERRELLE	19
22	31	LOOK WHAT YOU STARTED	THE TEMPTATIONS	20
23	29	NO 1/2 STEPPIN'	SHANICE WILSON	17
24	17	HOW YA LIKE ME NOW	KOOL MOE DEE	45
25	33	LIVE MY LIFE	BOY GEORGE	23
26	32	PUSH IT	SALT-N-PEPA	32
27	11	SECRET LADY	STEPHANIE MILLS	26
28	40	WISHING WELL	TERENCE TRENT D'ARBY	25
29	39	MARY MACK	BABYFACE	29
30	—	SEASONS CHANGE	EXPOSE	36
31	21	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	53
32	18	SOMEONE TO LOVE ME FOR ME	LISA LISA & CULT JAM	50
33	—	FATHER FIGURE	GEORGE MICHAEL	34
34	36	RAINY NIGHT	CHICO DEBARGE	28
35	—	FOR YOUR LOVE (I'LL DO MOST ANYTHING)	BARRY WHITE	27
36	—	FISHNET	MORRIS DAY	24
37	35	TURN OFF THE LIGHTS	WORLD CLASS WRECKIN CRU	41
38	—	I GOT DA FEELIN'	SWEET TEE	54
39	30	I WISH YOU BELONGED TO ME	LOU RAWLS	42
40	26	I WANT TO BE YOUR MAN	ROGER	—

AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	I WANT HER	KEITH SWEAT	1
2	3	GIRLFRIEND	PEBBLES	2
3	2	TO PROVE MY LOVE	MICHAEL COOPER	3
4	4	TWO OCCASIONS	THE DEELE	4
5	5	SUPERBAD	CHRIS JASPER	5
6	12	SOME KIND OF LOVER	JODY WATLEY	9
7	9	WANNA MAKE LOVE (ALL NIGHT LONG)	LILLO THOMAS	7
8	8	LET ME TOUCH YOU	THE O'JAYS	6
9	10	OVER YOU	RAY PARKER JR. WITH NATALIE COLE	10
10	11	HOT THING	PRINCE	14
11	14	RUN TO ME	ANGELA WINBUSH	15
12	15	YOU WILL KNOW	STEVIE WONDER	12
13	13	PUMP UP THE VOLUME	M/A/R/R/S	8
14	17	NO 1/2 STEPPIN'	SHANICE WILSON	17
15	16	COME INTO MY LIFE	JOYCE SIMS	11
16	21	NEVER KNEW LOVE LIKE THIS	ALEXANDER O'NEAL/CHERRELLE	19
17	19	WITHOUT YOU	PEABO BRYSON & REGINA BELLE	18
18	20	LOOK WHAT YOU STARTED	THE TEMPTATIONS	20
19	23	FISHNET	MORRIS DAY	24
20	22	LIVE MY LIFE	BOY GEORGE	23
21	31	WISHING WELL	TERENCE TRENT D'ARBY	25
22	28	EVERY DROP OF YOUR LOVE	STACY LATTISAW	30
23	34	THINKING OF YOU	EARTH, WIND & FIRE	31
24	29	PLAYTHING	REBBIE JACKSON	33
25	40	LOVEY DOVEY	TONY TERRY	40
26	—	MAN IN THE MIRROR	MICHAEL JACKSON	43
27	27	FOR YOUR LOVE (I'LL DO MOST ANYTHING)	BARRY WHITE	27
28	33	RAINY NIGHT	CHICO DEBARGE	28
29	35	TAKE GOOD CARE OF ME	JONATHAN BUTLER	38
30	38	ROCKET 2 U	THE JETS	35
31	39	THAT'S WHERE YOU'LL FIND ME	DEJA	39
32	30	SINCE YOU CAME OVER ME	LACE	37
33	24	MARY MACK	BABYFACE	29
34	6	SECRET LADY	STEPHANIE MILLS	26
35	—	WASN'T I GOOD TO YA?	DA'KRASH	46
36	—	FATHER FIGURE	GEORGE MICHAEL	34
37	7	LOVE CHANGES	KASHIF AND MELI'SA MORGAN	13
38	26	I WISH YOU BELONGED TO ME	LOU RAWLS	42
39	—	COME AND GET THIS LOVE	STREET FARE	47
40	—	SEASONS CHANGE	EXPOSE	36

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (7)	10
Def Jam (3)	
ATLANTIC (7)	9
Critique (1)	
Island (1)	
WARNER BROS. (6)	9
Geffen (1)	
Paisley Park (1)	
Qwest (1)	
E.P.A.	8
Epic (5)	
CBS Associated (1)	
Portrait (1)	
Tabu (1)	
MOTOWN	7
RCA (4)	7
Jive (3)	
MCA	6
CAPITOL	5
POLYGRAM	5
Mercury (2)	
Polydor (2)	
Wing (1)	
EMI-MANHATTAN (3)	4
P.I.R. (1)	
A&M	3
ARISTA	3
SOLAR	3
VIRGIN	3
ELEKTRA (1)	2
Vintertainment (1)	
NEXT PLATEAU	2
PROFILE	2
SLEEPING BAG	2
TOMMY BOY	2
4TH & B'WAY	1
FATIMA	1
JCI	1
Sedona (1)	
MACOLA	1
Kru'-Cut (1)	
MALACO	1
Muscle Shoals Sound (1)	
P.I.R.	1
Gamble & Huff (1)	
RYAN	1
STRIPED HORSE	1

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

TITLE
(Publisher – Licensing Org.)
Sheet Music Dist.

63 ALL IN MY MIND
(Forceful, BMI/Willesden, BMI)
71 ANOTHER CHANCE TO LOVE
(Albert Hammond, ASCAP/WB, ASCAP/Intersong-USA, ASCAP/Palancar, ASCAP)
100 ARE YOU MY WOMAN?
(Unichappell, BMI)
75 ARE YOU SERIOUS
(Mtume, BMI)
16 BABY, BE MINE
(BMC, UK)
90 BABY I'M FOR REAL
(Jobete, ASCAP) CPP
87 BABY TONIGHT
(Vabritmar, BMI)
69 BRING THE NOISE
(Def American, BMI)
84 CHICK ON THE SIDE
(Polo Grounds, BMI/Ebbetts Field, ASCAP)
47 COME AND GET THIS LOVE
(Pure Delite, BMI/Main Street, BMI/Bird Cage, BMI/In The Flesh, BMI)
11 COME INTO MY LIFE
(Beach House, ASCAP/Tawanne Lamont, ASCAP)
55 DO THAT TO ME ONE MORE TIME
(Moonlight & Magnolia, BMI)
81 DON'T HANG UP
(Bar-Kays, BMI/Warner-Tamerlane, BMI)
98 EVERCHANGING TIMES
(United Artists, ASCAP/April, ASCAP/Carole Bayer Sager, BMI/United Lion, BMI/Blackwood, BMI/New Hidden Valley, ASCAP)
30 EVERY DROP OF YOUR LOVE
(Music Corp. Of America, BMI/L'il Mama, BMI/Mercy Kersey, BMI)
34 FATHER FIGURE
(Chappell, ASCAP/Morrison Leahy, ASCAP)
62 FEELS GOOD TO FEEL GOOD
(WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP)
24 FISHNET
(Ya D Sir, ASCAP/WB, ASCAP/Flyte Tyme, ASCAP)
27 FOR YOUR LOVE (I'LL DO MOST ANYTHING)
(Seven Songs, BMI/Wiz Kid, BMI/Irving, BMI) CPP
78 GET LUCKY
(Virgin, ASCAP) CPP
2 GIRLFRIEND
(Kermy, BMI/Hip Trip, BMI) CPP
57 GOING BACK TO CALI
(Def Jam, ASCAP)
60 HE TURNED ME OUT (FROM THE MOVIE "ACTION JACKSON")
(WB, ASCAP/MCA, ASCAP)
49 HEAVY ON MY MIND
(Jay King IV, BMI)
77 HERE COMES THE NIGHT
(Music Corp. Of America, BMI/Bayjun Beat, BMI)
14 HOT THING
(Controversy, ASCAP)
56 HOW LONG
(MCA, ASCAP/Copyright Control)
45 HOW YA LIKE ME NOW
(Zomba, ASCAP/Willesden, BMI)
82 I DO
(Gambi, BMI)
54 I GOT DA FEELIN'
(Protoons, ASCAP/Turn Out Brothers, ASCAP)
93 I LIVE FOR YOUR LOVE
(O'Lyric, BMI/Tuneworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Netana, BMI/Arista, ASCAP/Careers, ASCAP) CPP
76 I PUT MY MONEY WHERE MY MOUTH IS
(Muscle Shoals, BMI/Jalew, BMI)
1 I WANT HER
(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/Zomba, ASCAP)
72 I WANT YOUR BODY
(Slap Me 1, ASCAP/Spectrum VII, ASCAP) CPP
85 I WISH
(Angel Notes, ASCAP/USA Exotic, ASCAP)
42 I WISH YOU BELONGED TO ME
(Downstairs, BMI/Piano, BMI)
44 IF YOU CAN DO IT: I CAN TOO!!
(Bush Burnin', ASCAP)
58 I'M SO HAPPY
(Harrindur, BMI/Julorae, BMI) CPP
52 IN THE MOOD
(Hip Trip, BMI/Hip Chic, BMI) CPP
59 I'VE BEEN A FOOL FOR YOU
(Abana, BMI)
66 JENNIE
(I'Mo Owe U A Tune, ASCAP/Bush Burnin', ASCAP/Gunhouse, BMI/Music Corp. Of America, BMI)
79 JUST HAVIN' FUN
(Conceited, ASCAP/Let's Shine, ASCAP)
6 LET ME TOUCH YOU
(Assorted, BMI/WE, BMI/Try-Cap, BMI/Mighty Three, BMI)
91 LET'S GO
(Beach House, ASCAP/Songsellers, ASCAP)
94 LET'S TRY AGAIN
(Colgems-EMI, ASCAP)
23 LIVE MY LIFE
(Streamline Moderne, BMI/Texas City, BMI/No Pain No Gain, ASCAP/Unicity, ASCAP)
20 LOOK WHAT YOU STARTED
(Juldam, ASCAP/Gouda, ASCAP/Buchu, ASCAP/Dream Dealers, ASCAP/Arista, ASCAP) CPP
13 LOVE CHANGES
(Alexscar, BMI)
61 LOVE DON'T GIVE NO REASON
(Taj Mahal, ASCAP/Tavani, BMI)
21 LOVE OVERBOARD
(Calloco, BMI/Hip Trip, BMI) CPP
95 LOVE RAP BALLAD
(Solid Smash, ASCAP/Ray-Ray, ASCAP)
40 LOVEY DOVEY
(Shaman Drum, BMI)
43 MAN IN THE MIRROR
(Yellowbrick Road, ASCAP/MCA, ASCAP/Aerostation Corporation, ASCAP)
29 MARY MACK
(Hip Trip, BMI/Hip Chic, BMI) CPP
96 MY FOREVER LOVE
(Try-Cap, BMI/Ferncliff, BMI)
83 MYSTERIOUS
(Zomba, ASCAP)
97 NAMELESS
(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)
73 NEED YOU TONIGHT
(MCA, ASCAP)
19 NEVER KNEW LOVE LIKE THIS
(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
64 NEXT TIME
(Jobete, ASCAP/Mazarati, ASCAP)
17 NO 1/2 STEPPIN'
(Wiz Kid, BMI/Irving, BMI) CPP
86 OH GIRL
(Unichappell, BMI)
68 ONE MORE FOR THE LONELY HEARTS CLUB
(Charles White, BMI)
48 OOO LA LA LA
(April, ASCAP/Midnight Magnet, ASCAP/Oh-Bev, ASCAP/McNella, ASCAP)
10 OVER YOU
(Raydiola, ASCAP/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
33 PLAYTHING
(Omeo, BMI/Lenn-Tom, ASCAP)
8 PUMP UP THE VOLUME
(MNS, PRS/WB, ASCAP)
32 PUSH IT
(Next Plateau, ASCAP/Turnout Bros, ASCAP)
28 RAINY NIGHT
(Wyteria, BMI/Music Minded, BMI/Electric Apple, BMI/Careers, BMI) CPP
35 ROCKET 2 U
(Groupie, BMI)
15 RUN TO ME
(Angel Notes, ASCAP/WB, ASCAP)
36 SEASONS CHANGE
(Panchin, BMI)
26 SECRET LADY
(Stephanie Mills' Starlight, ASCAP/Firebolt, ASCAP/MCA, ASCAP)
37 SINCE YOU CAME OVER ME
(Glasshouse, BMI/Irving, BMI/Gratitude Sky, ASCAP/When Words Collide, BMI) CPP
22 SO AMAZING
(April, ASCAP/Uncle Ronnie's, ASCAP)
9 SOME KIND OF LOVER
(Ultrawave, ASCAP/April, ASCAP/Intersong-USA, ASCAP/Rightsong, BMI)
50 SOMEONE TO LOVE ME FOR ME
(Forceful, BMI/Willesden, BMI/My! My!, BMI) CPP
5 SUPERBAD
(Jasper Stone, ASCAP)
80 SWEET MEMORIES
(Jay King IV, BMI)
67 SWEET SENSATIONS
(Trycep, BMI/Ferncliff, BMI)
38 TAKE GOOD CARE OF ME
(Zomba, ASCAP/Willesden, BMI) CPP
74 TEARS MAY FALL
(T-Boy, ASCAP/Andy Panda, ASCAP/Tee Girl, BMI/Latin Rascals, BMI)
65 THANKFUL
(Jodaway, ASCAP)
39 THAT'S WHERE YOU'LL FIND ME
(Monte Moir, ASCAP/Virgin-Nymph, BMI) CPP
31 THINKING OF YOU
(Maurice White, ASCAP/Yougoulei, ASCAP/Wenkewa, ASCAP)
99 THIS BE THE DEF BEAT
(Protoons, ASCAP/Turn Out Brothers, ASCAP)
89 THIS IS LOVE
(MCA, ASCAP/Yellowbrick Road, ASCAP)
3 TO PROVE MY LOVE
(Jay King IV, BMI)
88 TOY
(Mazarati, ASCAP)
41 TURN OFF THE LIGHTS
(Lon-Hop, BMI)
4 TWO OCCASIONS
(Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI/Peer-Southern, ASCAP/Tammi, BMI) CPP
7 WANNA MAKE LOVE (ALL NIGHT LONG)
(Bush Burnin', ASCAP)
46 WASN'T I GOOD TO YA?
(Crazy People, ASCAP/Almo, ASCAP) CPP
53 THE WAY YOU MAKE ME FEEL
(Mijac, BMI/Warner-Tamerlane, BMI)
70 WHO DO YOU LOVE
(Peter Brown, ASCAP/Rod Saulsongs, ASCAP)
25 WISHING WELL
(Virgin-Nymph, BMI/Young Terence, BMI) CPP
18 WITHOUT YOU (LOVE THEME FROM "LEONARD PART 6")
(Beau Di O Do, BMI) CPP
51 YOU ARE WHO YOU LOVE
(Chappell, ASCAP/Intersong, ASCAP/God's Little Publishing Co., ASCAP)
92 YOU BABE
(Striped Horse, ASCAP/Debarge, ASCAP/Fourteen Fifteen, ASCAP)
12 YOU WILL KNOW
(Jobete, ASCAP/Black Bull, ASCAP) CPP

SHEET MUSIC AGENTS

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

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

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First Rap. Hip-hop label First Priority signs a distribution deal with Atlantic. Shown, from left, are M.C. Mik Dee; First Priority president Nat Robinson; Atlantic director of a&r/black music Merlin Bobb; Atlantic black music vice/general manager Sylvia Rhone, and Kendall Minter, First Priority attorney.

FOR WEEK ENDING FEBRUARY 13, 1988

Billboard® TOP BLACK ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★★ NO. 1 ★★	
1	1	1	10	**STEVIE WONDER** ▲ MOTOWN 6248 ML (8.98) (CD) 5 weeks at No. One	CHARACTERS
2	3	4	10	**GLADYS KNIGHT & THE PIPS** MCA 42004 (8.98) (CD)	ALL OUR LOVE
3	2	2	21	**MICHAEL JACKSON** ▲4 EPIC QE 40600/E.P.A. (CD)	BAD
4	4	3	12	**EARTH, WIND & FIRE** ● COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
5	5	5	11	**ROGER** REPRISE 25496/WARNER BROS. (8.98) (CD)	UNLIMITED!
6	6	6	35	**THE O'JAYS** P.I.R. ST 53036/EMI-MANHATTAN (8.98) (CD)	LET ME TOUCH YOU
7	7	7	34	**WHITNEY HOUSTON** ▲5 ARISTA AL 8405 (8.98) (CD)	WHITNEY
8	9	14	8	**KEITH SWEAT** VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
9	8	9	31	**NATALIE COLE** EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
10	10	11	46	**SALT-N-PEPA** ● NEXT PLATEAU PL 1007 (8.98)	HOT, COOL & VICIOUS
11	14	18	9	**MELI'SA MORGAN** CAPITOL CLT-46943 (8.98) (CD)	GOOD LOVE
12	15	12	17	**ANGELA WINBUSH** MERCURY 832 733-1/POLYGRAM (8.98) (CD)	SHARP
13	11	10	25	**UTFO** SELECT SEL 21619 (8.98) (CD)	LETHAL
14	13	13	16	**HEAVY D. & THE BOYZ** MCA 5986 (8.98) (CD)	LIVING LARGE . . .
15	12	8	25	**DANA DANE** ● PROFILE PRO 1233 (8.98) (CD)	DANA DANE WITH FAME
16	17	19	12	**MIKI HOWARD** ATLANTIC 81810 (8.98) (CD)	LOVE CONFESSIONS
17	18	20	11	**KASHIF** ARISTA AL-8447 (8.98) (CD)	LOVE CHANGES
18	16	22	26	**ALEXANDER O'NEAL** ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
19	24	28	11	**GEORGE MICHAEL** ▲2 COLUMBIA OC 40867 (CD)	FAITH
20	20	21	47	**JODY WATLEY** ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
21	23	23	10	**GERALD ALBRIGHT** ATLANTIC 81813 (8.98) (CD)	JUST BETWEEN US
22	25	24	17	**THE TEMPTATIONS** MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
23	41	47	4	**JUST-ICE** FRESH LPRE-5/SLEEPING BAG (8.98)	KOOL & DEADLY
24	19	15	34	**STEPHANIE MILLS** ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
25	22	17	26	**LEVERT** ● ATLANTIC 81773 (8.98) (CD)	THE BIG THROWDOWN
26	27	25	12	**KOOL MOE DEE** JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
27	30	36	5	**MICHAEL COOPER** WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
28	21	16	27	**ERIC B. & RAKIM** ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
29	32	31	47	**SMOKEY ROBINSON** ● MOTOWN 6226 ML (8.98) (CD)	ONE HEARTBEAT
30	43	48	8	**JOYCE SIMS** SLEEPING BAG TLX 10 (8.98) (CD)	COME INTO MY LIFE
31	33	32	12	**FULL FORCE** COLUMBIA FC 40894 (CD)	GUESS WHO'S COMIN' TO THE CRIB?
32	48	49	4	**SOUNDTRACK** DEF JAM SC 44042/COLUMBIA (CD)	LESS THAN ZERO
33	38	40	5	**PEBBLES** MCA 42094 (8.98) (CD)	PEBBLES
34	37	34	40	**LISA LISA & CULT JAM** ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
35	26	30	8	**ARETHA FRANKLIN** ARISTA AL 8497 (11.98) (CD)	ONE LORD, ONE FAITH, ONE BAPTISM
36	28	26	75	**KENNY G.** ▲2 ARISTA AL8-8427 (8.98) (CD)	DUOTONES
37	50	55	12	**THE DEELE** SOLAR ST 72555 (8.98)	EYES OF A STRANGER
38	29	33	97	**ANITA BAKER** ▲3 ELEKTRA 60444 (8.98) (CD)	RAPTURE
39	60	56	11	**TONY TERRY** EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
40	36	39	50	**EXPOSE** ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
41	39	41	13	**CLARENCE CARTER** ICHIBAN ICH 1016 (8.98) (CD)	HOOKED ON LOVE
42	46	38	42	**PRINCE** ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
43	31	27	17	**WHODINI** ● JIVE JL-8494/ARISTA (8.98) (CD)	OPEN SESAME
44	42	42	15	**TERENCE TRENT D'ARBY** COLUMBIA BFC 40964 (CD)	INTRO. THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
45	45	44	60	**NAJEE** EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME
46	53	50	17	**MARLON JACKSON** CAPITOL CLT 46942 (8.98) (CD)	BABY TONIGHT
47	40	37	41	**PUBLIC ENEMY** DEF JAM BFC 40658/COLUMBIA	YO! BUM RUSH THE SHOW
48	34	43	43	**LILLO THOMAS** CAPITOL ST-12450 (8.98) (CD)	LILLO
49	47	35	16	**MILES JAYE** ISLAND 90615/ATLANTIC (8.98) (CD)	MILES
50	35	29	38	**THE WHISPERS** ● SOLAR ST 72554 (8.98) (CD)	JUST GETS BETTER WITH TIME
51	55	57	6	**VARIOUS ARTISTS** PROFILE 1249 (8.98) (CD)	MR. MAGIC'S RAP ATTACK, VOL. 3
52	NEW▶		1	**CHRIS JASPER** CBS ASSOCIATED BFZ 44053/E.P.A. (CD)	SUPERBAD
53	56	59	18	**RAY PARKER JR.** GEFFEN GHS 24124/WARNER BROS. (8.98) (CD)	AFTER DARK
54	52	51	15	**SHANICE WILSON** A&M SP 5128 (8.98) (CD)	DISCOVERY
55	62	—	2	**TAYLOR DAYNE** ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
56	63	63	14	**THE JETS** ● MCA 42085 (8.98) (CD)	MAGIC
57	51	53	15	**BARRY WHITE** A&M SP 5154 (8.98) (CD)	THE RIGHT NIGHT AND BARRY WHITE
58	44	45	27	**FORCE M.D.'S** TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
59	64	61	36	**JONATHAN BUTLER** JIVE/RCA 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
60	49	46	43	**GEORGIO** MOTOWN 6229 ML (8.98)	SEXAPPEAL
61	54	52	19	**GLENN JONES** JIVE 1062-1-J/RCA (8.98) (CD)	GLENN JONES
62	57	54	35	**L.L. COOL J** ▲2 DEF JAM FC 40793/COLUMBIA (CD)	BIGGER & DEFFER
63	59	68	16	**DEJA** VIRGIN 90601 (8.98) (CD)	SERIOUS
64	67	66	17	**STEADY B** JIVE 1060-1-J/RCA (8.98)	WHAT'S MY NAME
65	65	60	27	**ICE-T** SIRE 25602/WARNER BROS. (8.98) (CD)	RHYME PAYS
66	58	58	17	**THE BAR-KAYS** MERCURY 830 305-1/POLYGRAM (8.98) (CD)	CONTAGIOUS
67	66	64	35	**REGINA BELLE** COLUMBIA BFC 40537 (CD)	ALL BY MYSELF
68	61	62	67	**FREDDIE JACKSON** ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
69	73	75	10	**CHICO DEBARGE** MOTOWN 6249 ML (8.98)	KISS SERIOUS
70	74	67	45	**MARVIN SEASE** LONDON 830 794-1/POLYGRAM	MARVIN SEASE
71	70	74	18	**BERT ROBINSON** CAPITOL CLX 46921 (8.98) (CD)	NO MORE COLD NIGHTS
72	69	73	25	**DIONNE WARWICK** ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
73	NEW▶		1	**LOU RAWLS** GAMBLE & HUFF GHR 100/P.I.R. (8.98) (CD)	FAMILY REUNION
74	71	—	29	**BABYFACE** SOLAR ST-72552 (8.98)	LOVERS
75	68	70	21	**THE WINANS** QWEST 25510/WARNER BROS. (8.98) (CD)	DECISIONS

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

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Gospel LECTERN

by Bob Darden

Irish favorite Dana records for Boston's Krystal label

SHE'S ONE OF THOSE PERFORMERS who go by—and only need—a single name: in her case, **Dana**. At least, that's the way it is in England, Ireland, and most of Europe. Since 1970, when she won the Eurovision contest representing Ireland with a song titled "All Kinds Of Everything," the tiny Londonderry native has been a favorite overseas.

That fame hasn't quite spread to these U.S. shores, despite a couple of sweet-spirited albums for **Word Records** a couple of years back.

Fortunately for fans on both sides of the Atlantic, Dana is back recording again, this time for the Boston-based **Krystal** label—which is doubtless one of only a handful of record companies run by an order of nuns, the Daughters of Saint Paul.

She has just finished up another stint in one of Great Britain's famed musical pantomimes, "Snow White And The Seven Dwarfs," which enjoyed an extended run at the Hippodrome in Bristol. Dana says she's glad to have another chance to record in the U.S. and owes the opportunity in part to—of all people—Pope John Paul II.

"After Word was sold [to ABC/Cap Cities in 1986], it seemed like there was a change in internal policy about projects like mine, and our partnership came to an end," Dana says.

"But then in March of 1987 I was singing at a conference in New Orleans when a couple of things happened. First, I was invited by Cardinal Bernard Law to sing in Boston for their Palm Sunday celebration. Secondly, I was invited to sing for the Holy Father at a youth rally where he was to appear in New Orleans for 80,000 young people."

It was after the Boston concert that Dana, a devout Roman Catholic, was approached by a representative of the Daughters of Saint Paul. The order was founded in Italy in 1915 "to bring souls to God using modern media." Founder the Rev. James Alberione's vision of using the media as an evangelical tool includes a publishing arm, film and video divisions, audiotape, and, now, sound recording.

"The sisters saw me in concert, and it was the first time they'd heard contemporary Christian music in the cathedral in Boston," Dana says. "I sang with **John Michael Talbot** and **Dan & Cherry O'Neil** [Dan is head of the Mercy Corps International and Cherry is **Pat Boone's** daughter].

"After our evening of song and testimony, the young people went simply bananas. The nuns invited us to their convent and we went, expecting a quaint little operation. But it was *very* impressive—highly professional in every respect, especially the 24-track computerized recording and video studio!"

Dana says the sisters had felt the Lord calling them to present music that reflected Christ and had built the studio on faith but had rarely used it. Krystal Records came out of Dana's meeting with the nuns. The name is taken from the order's motto, "Just as a crystal reflects the Light."

"Things come about very quickly when the Lord is directly involved," Dana says with a laugh. "My first release on Krystal was tied in with my performance in New Orleans for the Holy Father in September. It was titled 'Totus Tuus' [the title was inspired by Pope John Paul's motto 'totally yours'—meaning completely dedicated to God] and included songs from my Word albums. We also included one new song, 'Lady Of Knock,' about a particularly holy Irish place of pilgrimage."

Jazz BLUE NOTES

by Peter Keepnews

Life in the cabarets is looking better in New York

FEW PEOPLE WOULD ARGUE that New York deserves to be called the jazz capital of the world. But for a quarter of a century, New York was the only city in the country (and apparently the world) that legally restricted both the number and the type of instruments that could be played in small nightclubs, bars, and restaurants.

As detailed elsewhere in this issue, the appropriately named acting New York State Supreme Court Justice **David B. Saxe** has thrown out that provision of the city's cabaret law that limits unlicensed nightclubs to no more than three musicians at a time on the bandstand. His ruling came a little more than a year after the City Council finally got around to eliminating an even sillier provision of the law—the one that said unlicensed clubs could feature keyboard or string instruments but not reeds, brass, or percussion.

The provisions weren't specifically aimed at jazz venues or jazz musicians, but that's where most of the damage was done, and it's jazz musicians who were in the vanguard of the fight to get them thrown out. The lawsuit that led to Saxe's ruling was filed by three jazz artists, along with Local 802 of the **American Federation of Musicians**.

Trumpeter **Mark Morganelli**, one of the plaintiffs, was understandably overjoyed by the ruling. "I'll be shopping my wares around a wider market," he said a few days after the decision. "I'm already trying to secure a weekend gig at the **Angry Squire**, which is where I used to play." The Angry Squire, one of the better-known unlicensed New York jazz rooms, featured quartets and quintets until the city began cracking down on cabaret-law violators a few years ago. Morganelli said he had played there twice in the past year, "once legally and once illegally."

"This should inspire a lot more rooms to book jazz," the trumpeter added, "because it eliminates any worry that they might possibly get busted for not complying with the law. Now they won't have the excuse of saying, 'We can't use x amount of instruments, so we can't have jazz.' "

It doesn't seem quite right to predict that the elimination of the three-musician limit will lead to a jazz renaissance in New York. After all, the live jazz scene hasn't exactly been moribund recently, so any improvement would be less a question of a dead situation suddenly coming to life than of a good situation getting better. Besides, the ruling doesn't necessarily mean that hundreds and hundreds of venues will now throw their doors open to jazz, or that rooms that have been booking duos and trios will suddenly start bringing in big bands.

But the ruling is certain to create a climate that's more receptive to jazz—and receptive to more variety—than it has been in years. So even though the realities of the marketplace will continue to dictate just how much more live jazz the city can accommodate, and logistics will continue to pose their own restrictions on group size, things are clearly on the upswing in the jazz capital of the world as a result of Saxe's enlightened decision.

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TOP INSPIRATIONAL 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
			★★ NO. 1 ★★	
1	2	97	SANDI PATTI — WORD WR 8325/A&M	65 weeks at No. One MORNING LIKE THIS
2	1	77	AMY GRANT — MYRRH SP 3900/WORD	THE COLLECTION
3	16	5	RUSS TAFF — MYRRH 701684806X/WORD	RUSS TAFF
4	3	25	PETRA — SPARROW/STARSONG SSR8084	THIS MEANS WAR
5	6	21	MICHAEL W. SMITH — REUNION 7010026122/REPRISE	THE LIVE SET
6	4	9	DEGARMO & KEY — POWERDISC PWR01092	D & K
7	8	117	SANDI PATTI — IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
8	9	9	WHITE HEART — SPARROW SPR1144	EMERGENCY BROADCAST
9	7	9	STEVE TAYLOR — MYRRH 701-6873-064	I PREDICT 1990
10	15	13	SECOND CHAPTER OF ACTS — LIVE OAKS 701000921X	FAR AWAY PLACES
11	13	13	LARNELLE HARRIS — IMPACT R02370	THE FATHER HATH PROVIDED
12	18	25	BEBE & CECE WINANS — SPARROW SPR1132	BEBE AND CECE WINANS
13	38	5	FIRST CALL — WORD 7014161016	SOMETHING TAKES OVER
14	19	21	BRYAN DUNCAN — MODERN ART 7014600516	WHISTLING IN THE DARK
15	11	73	STEVE GREEN — SPARROW ST41040/CAPITOL	FOR GOD AND GOD ALONE
16	17	105	CARMAN — WORD WR 8321/A&M	THE CHAMPION
17	22	37	DAVID MEECE — MYRRH 7016864065/A&M	CANDLE IN THE RAIN
18	21	37	WAYNE WATSON — DAYSPRING 7014155016/WORD	WATER COLOR PONIES
19	20	61	STRYPER — ENIGMA 73237/CAPITOL	TO HELL WITH THE DEVIL
20	37	241	SANDI PATTI ● — IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
21	NEW▶		SHARON BATTS — POWERSOURCE C86200	SHELTER FROM THE STORM
22	RE-ENTRY		DENIECE WILLIAMS — SPARROW ST1039/CAPITOL	SO GLAD I KNOW
23	24	29	MYLON LEFEVER AND BROKEN HEART — MYRRH 7016841065/WORD	CRACK THE SKY
24	23	21	THE WINANS — QWEST 1-25510	DECISIONS
25	RE-ENTRY		ACAPPELLA — CLIFTY RECORDS CCRK017	CONQUERORS
26	27	53	BRENTWOOD SINGERS — BRENTWOOD R25027	KIDS SING PRAISE
27	RE-ENTRY		SECOND CHAPTER OF ACTS — LIVE OAKS 7-010-00721-7/WORD	HYMNS
28	33	21	LEON PATILLO — SPARROW/STARSONG SPR1138	BRAND NEW
29	34	5	KEITH GREEN — SPARROW SP1146	THE MINISTRY YEARS VOLUME 1
30	RE-ENTRY		WHITE CROSS — REFUGE 790-0602712/LEXICON	WHITE CROSS
31	12	5	FIRST CALL — DAYSPRING 7014156012/WORD	AN EVENING IN DECEMBER VOLUME 2
32	40	5	THE ALTAR BOYS — FRONTLINE R09023/BENSON	AGAINST THE GRAIN
33	NEW▶		ALLIES — WORD DC4164	SHOULDER TO SHOULDER
34	35	29	CARMAN — POWER DISC PWR 01086/BENSON	A LONG TIME AGO
35	RE-ENTRY		MARANATHA — MARANATHA 7100180848/WORD	KIDS PRAISE 6
36	RE-ENTRY		CARMAN — PRIORITY 38713	SUNDAY'S ON THE WAY
37	10	29	SANDI PATTI — IMPACT RO 3874/BENSON	THE GIFT GOES ON
38	29	25	THE MARANATHA SINGERS — MARANATHA 7100190827/WORD	PRAISE 9
39	39	173	SANDI PATTI — IMPACT RO 3884/BENSON	SONGS FROM THE HEART
40	5	9	STEVE GREEN — SPARROW SPR1143	JOY TO THE WORLD

(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.

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Billboard® HOT DANCE MUSIC™

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CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	3	5	6	**SOME KIND OF LOVER (REMIX)** MCA 23816 1 week at No. One	◆ JODY WATLEY
2	2	3	10	**NEVER CAN SAY GOODBYE** MCA 23812	◆ THE COMMUNARDS
3	5	11	5	**I WANT TO BE YOUR PROPERTY** MCA 23817	◆ BLUE MERCEDES
4	1	4	9	**YOU CAN DANCE (LP CUTS)** SIRE 1-25535/WARNER BROS.	◆ MADONNA
5	6	10	8	**CHARACTERS (LP CUTS)** MOTOWN 6248 ML	STEVIE WONDER
6	7	8	8	**I COULD NEVER . . . /HOT THING** PAISLEY PARK 0-20728/WARNER BROS.	◆ PRINCE
7	11	16	5	**I NEED A MAN/BEETHOVEN** RCA 6820-1-RD	◆ EURYTHMICS
8	4	1	10	**THE WAY YOU MAKE ME FEEL (REMIX)** EPIC 49 07487/E.P.A.	◆ MICHAEL JACKSON
9	9	12	9	**TWILIGHT WORLD (REMIX)** MERCURY 870 015-1/POLYGRAM	◆ SWING OUT SISTER
10	10	14	8	**DON'T GET MAD . . . GET EVEN!** VIRGIN 0-96726	◆ AGE OF CHANCE
11	13	20	5	**JUST A MIRAGE** CHRYSALIS PROMO	JELLYBEAN
12	15	24	5	**I'M THE ONE WHO REALLY LOVES YOU** ATLANTIC 0-86627	MEL & KIM
13	21	28	5	**PERFECT LOVER** ATLANTIC 0-86619	COMPANY B
14	23	29	4	**RESCUE ME** JUMP STREET JS-1013	LISA MITCHELL
15	20	27	5	**DON'T LOCK ME OUT** ATLANTIC 0-86623	TERRY BILLY
16	16	25	9	**HYPNOTIZE (REMIX)** MERCURY 870 169-1/POLYGRAM	TASTE-T-LIPS
17	14	15	10	**LIVE MY LIFE** VIRGIN 0-96728	◆ BOY GEORGE
18	17	21	6	**CAN'T WAIT** ATLANTIC 0-86626	NANCY MARTINEZ
19	25	36	4	**MIRACLES EXPLODE** CRIMINAL CR12-019	TINA B.
20	32	39	4	**MOVE THE CROWD/PAID IN FULL (REMIX)** 4TH & B'WAY 456/ISLAND	◆ ERIC B. & RAKIM
21	8	2	11	**WHAT HAVE I DONE TO DESERVE THIS?** EMI-MANHATTAN V-56080	◆ PET SHOP BOYS & DUSTY SPRINGFIELD
22	30	38	4	**TEARS MAY FALL** TOMMY BOY TB-907	TKA
23	28	31	5	**LET YOUR HEART MAKE UP YOUR MIND** RCA 6821-1-RD	ALISHA
24	26	41	3	**EASY TO TOUCH** ATLANTIC 0-86618	PROMISE CIRCLE
25	27	35	5	**HOT TO THE TOUCH** EPIC 49 07496/E.P.A.	CLAUDJA BARRY
26	18	18	9	**AND SO IT GOES** WIDE ANGLE ITW 87133	EX-SAMPLE
27	33	42	3	**MANDINKA (REMIX)** CHRYSALIS PROMO	◆ SINEAD O'CONNOR
28	12	6	12	**LOVE OVERBOARD (REMIX)** MCA 23803	◆ GLADYS KNIGHT & THE PIPS
29	36	48	3	**WISHING WELL (REMIX)** COLUMBIA 44 07543	◆ TERENCE TRENT D'ARBY
30	38	—	2	**NO 1/2 STEPPIN'** A&M SP-12256	◆ SHANICE WILSON
31	35	43	3	**IF YOU CAN DO IT; I CAN TOO!!** CAPITOL V-15345	◆ MELI'SA MORGAN
32	40	—	2	**I NEED SOMEBODY** PROFILE PRO-7180	KECHIA JENKINS
33	31	37	4	**JOIN HANDS** BIG BEAT BB-0001	TARAVHONTY
34	41	45	3	**BOUNCE BACK** SPINN SP-2852	FIRE ON BLONDE
35	24	22	8	**TODAY, TONIGHT, FOREVER** SELECT FMS 62306	CASTLE BEAT
36	45	—	2	**LOOK WHAT YOU STARTED (REMIX)** MOTOWN 4598MG	THE TEMPTATIONS
37	NEW▶		1	**THINKING OF YOU (REMIX)** COLUMBIA 44 07566	◆ EARTH, WIND & FIRE
38	39	40	6	**I WANT HER** VINTERTAINMENT 80-66788/ELEKTRA	KEITH SWEAT
39	22	9	13	**NEED YOU TONIGHT** ATLANTIC 0-86645	◆ INXS
40	NEW▶		1	**KING WITHOUT A CROWN** MERCURY 870 102-1/POLYGRAM	◆ ABC
41	42	—	2	**POSTCARDS FROM PARADISE** CAPITOL V-15337	◆ FLESH FOR LULU
42	44	50	3	**WHEN BOYS CRY** DICE TGR 1019	ASHLEY PAUL
43	NEW▶		1	**SAVIN' MYSELF** CRITIQUE 0-96724/ATLANTIC	ERIA FACHIN
44	19	7	12	**NEVER GONNA GIVE YOU UP (REMIX)** RCA 6784-1-RD	◆ RICK ASTLEY
45	NEW▶		1	**RUN TO ME (REMIX)** MERCURY 870 033-1/POLYGRAM	ANGELA WINBUSH
46	NEW▶		1	**DON'T U CARE/I'M BACK AGAIN** GEFFEN 0-20811/WARNER BROS.	JESSE'S GANG
47	NEW▶		1	**THE CALLING (REMIX)** AIRWAVE ARI-9401	KEN HEAVEN
48	NEW▶		1	**LET THE SUN IN (REMIX)** WARNER BROS. PROMO	ATLANTIC STARR
49	50	—	3	**CHICK ON THE SIDE/I AM DOWN** NEXT PLATEAU NP 50071	SALT-N-PEPA
50	NEW▶		1	**GIRLFRIEND** MCA 23794	◆ PEBBLES

BREAKOUTS

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

1. **NAUGHTY GIRLS (REMIX)** SAMANTHA FOX JIVE
2. **ROCK YOU AGAIN (AGAIN & AGAIN)** WHODINI JIVE
3. **REAL LIFE/HEROIN** BLACK BRITAIN VIRGIN
4. **YOU DON'T KNOW (REMIX)** SCARLETT & BLACK VIRGIN
5. **DON'T STOP ME NOW** FOR BEAUTY'S SAKE DREAM
6. **HOT HOT HOT (REMIX)** THE CURE ELEKTRA
7. **FATHER FIGURE** GEORGE MICHAEL COLUMBIA

12-INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	2	5	7	**SOME KIND OF LOVER (REMIX)** MCA 23816 1 week at No. One	◆ JODY WATLEY
2	1	1	13	**NEVER GONNA GIVE YOU UP (REMIX)** RCA 6784-1-RD	◆ RICK ASTLEY
3	4	4	10	**NEVER CAN SAY GOODBYE** MCA 23812	◆ THE COMMUNARDS
4	3	3	11	**THE WAY YOU MAKE ME FEEL (REMIX)** EPIC 49 07487/E.P.A.	◆ MICHAEL JACKSON
5	6	6	12	**LOVE OVERBOARD (REMIX)** MCA 23803	◆ GLADYS KNIGHT & THE PIPS
6	5	2	19	**PUMP UP THE VOLUME** 4TH & B'WAY 452/ISLAND	◆ M/A/R/R/S
7	7	7	13	**I WANT HER** VINTERTAINMENT 80-66788/ELEKTRA	KEITH SWEAT
8	8	9	9	**CAN'T WAIT** ATLANTIC 0-86626	NANCY MARTINEZ
9	13	16	14	**TRAMP/PUSH IT** NEXT PLATEAU NP 50063	◆ SALT-N-PEPA
10	17	23	4	**PERFECT LOVER** ATLANTIC 0-86619	COMPANY B
11	15	17	11	**HOT HOT HOT** RCA 6737-1-RD	◆ BUSTER POINDEXTER & HIS BANSHEES OF BLUE
12	10	8	17	**BECAUSE OF YOU** FEVER SF 819/SUTRA	THE COVER GIRLS
13	12	19	7	**WHAT HAVE I DONE TO DESERVE THIS?** EMI-MANHATTAN V-56080	◆ PET SHOP BOYS & DUSTY SPRINGFIELD
14	11	10	14	**NEED YOU TONIGHT** ATLANTIC 0-86645	◆ INXS
15	14	13	10	**I COULD NEVER . . . /HOT THING** PAISLEY PARK 0-20728/WARNER BROS.	◆ PRINCE
16	25	38	3	**GIRLFRIEND** MCA 23794	◆ PEBBLES
17	20	26	11	**IF YOU CAN DO IT: I CAN TOO!!** CAPITOL V-15345	◆ MELI'SA MORGAN
18	18	25	9	**MAGIC CARPET RIDE** SYNTHICIDE 71302-0	BARDEUX
19	22	27	4	**TEARS MAY FALL** TOMMY BOY TB-907	TKA
20	24	31	5	**I NEED A MAN/BEETHOVEN** RCA 6820-1-RD	◆ EURYTHMICS
21	23	34	5	**TWILIGHT WORLD (REMIX)** MERCURY 870 015-1/POLYGRAM	◆ SWING OUT SISTER
22	16	14	12	**COME INTO MY LIFE** SLEEPING BAG SLX-28	◆ JOYCE SIMS
23	21	30	5	**I'M THE ONE WHO REALLY LOVES YOU** ATLANTIC 0-86627	MEL & KIM
24	29	35	4	**DON'T LOCK ME OUT** ATLANTIC 0-86623	TERRY BILLY
25	28	39	4	**LIVE MY LIFE** VIRGIN 0-96728	◆ BOY GEORGE
26	30	28	9	**BE GENTLE WITH MY HEART** AME 1203	NATASHA
27	9	12	10	**THIS GIRL'S BACK IN TOWN** COLUMBIA 44 07477	◆ RAQUEL WELCH
28	40	—	2	**I WANT TO BE YOUR PROPERTY** MCA 23817	◆ BLUE MERCEDES
29	26	18	21	**TELL IT TO MY HEART** ARISTA AD1-9611	◆ TAYLOR DAYNE
30	34	41	5	**TO PROVE MY LOVE** WARNER BROS. 0-20777	◆ MICHAEL COOPER
31	36	43	4	**RESCUE ME** JUMP STREET JS-1013	LISA MITCHELL
32	32	32	9	**SEASONS CHANGE** ARISTA ADI-9639	◆ EXPOSE
33	27	15	14	**SO EMOTIONAL (REMIX)** ARISTA ADI-9641	◆ WHITNEY HOUSTON
34	19	11	15	**LET'S GO** SLEEPING BAG SLX-29	◆ NOCERA
35	39	—	2	**EASY TO TOUCH** ATLANTIC 0-86618	PROMISE CIRCLE
36	33	37	7	**HOT TO THE TOUCH** EPIC 49 07496/E.P.A.	CLAUDJA BARRY
37	43	—	2	**SAVIN' MYSELF** CRITIQUE 0-96724/ATLANTIC	ERIA FACHIN
38	46	42	5	**LET YOUR HEART MAKE UP YOUR MIND** RCA 6821-1-RD	ALISHA
39	38	21	21	**DEVOTION** ATLANTIC 0-86652	TEN CITY
40	NEW▶		1	**WISHING WELL (REMIX)** COLUMBIA 44 07543	◆ TERENCE TRENT D'ARBY
41	44	—	2	**LOOK WHAT YOU STARTED (REMIX)** MOTOWN 4598MG	THE TEMPTATIONS
42	31	20	16	**SYSTEM OF SURVIVAL (REMIX)** COLUMBIA 44 07475	◆ EARTH, WIND & FIRE
43	42	46	7	**HAZY SHADE OF WINTER** DEF JAM 44 07540/COLUMBIA	BANGLES
44	41	44	7	**COME INTO MY ARMS** PROFILE PRO-7165	JUDY TORRES
45	NEW▶		1	**OUT OF THE BLUE (REMIX)** ATLANTIC 0-86621	DEBBIE GIBSON
46	NEW▶		1	**I NEED SOMEBODY** PROFILE PRO-7180	KECHIA JENKINS
47	37	24	15	**SKELETONS** MOTOWN 4593MG	◆ STEVIE WONDER
48	50	—	2	**HOW YA LIKE ME NOW** JIVE 1073-1-JD/RCA	KOOL MOE DEE
49	NEW▶		1	**RUN TO ME (REMIX)** MERCURY 870 033-1/POLYGRAM	◆ ANGELA WINBUSH
50	47	—	2	**TOUCHED BY THE HAND OF GOD** FACTORY,UK IMPORT	NEW ORDER

BREAKOUTS

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

1. **PARTY PEOPLE** ROYAL HOUSE IDLERS
2. **FATHER FIGURE** GEORGE MICHAEL COLUMBIA
3. **FISHNET** MORRIS DAY WARNER BROS.
4. **PLAYTHING (REMIX)** REBBIE JACKSON COLUMBIA

◯ 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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WQHT N.Y. Mixes Hits For New Television Show

DANCE TRAX

by Bill Coleman

DANCING BAREFOOT: On the heels of cable television's foray into the dance market with "Club MTV," one of the nation's hottest crossover stations, New York's own WQHT-FM "Hot 103," is contributing custom dance mixes to the new television series "ID" (which stands for "It's Dance"). The Saturday afternoon program debuted Jan. 30 on WWOR-TV. Geared toward a young audience, the combination talk/video show is hosted by Tony Award winner **Hinton Battle** and features crossover dance music that appeals to the pop/r&b and Latin audiences. "We're pleased to introduce 'It's Dance' in our Saturday afternoon lineup," says WWOR vice president and station manager Jane Hartley. "We think 'ID' brings a new dimension to the traditional dance-show format, providing a showcase for the positive exchange of ideas, attitudes, and trends of our tristate-area youth." For more information, contact 213-659-4141.

DOWN ON THE CORNER: Couldn't get enough of noteworthy compilations in our last issue, so here's more. Just out is "Best Of House Music" (Profile, 212-529-2600), and it has something for *everyone*. The two-record collection offers 12 of the most popular house and underground club tracks by various artists and labels. These songs deliver clear instructions on how to "jack, work, and move" your or someone else's body. Record one's "Diva" and "Sleaze" sides include classics by **Ralphi Rosario & Xavier Gold, Liz Torres, Pleasure Pump**, and **Jeanne Harris**; record two features selections from **Marshall Jefferson, J.M. Silk, Moonfou**, and **2 Puerto Ricans, A Blackman And A Dominican** on its "Jack 'Till You Drop" and "Jack Of All Nations" sides. Compiled by **Brian Chin**, this collection has captured some of our most exciting house moments of the last year and a half and placed them on vinyl; a more than worthy investment.

ONE WAY OR ANOTHER: "Stacey who?" is what the reaction will be to "Don't Make A Fool Of Yourself" (Atlantic) from **Stacey Q**; unlike anything she's released before, this r&b-groove-laden (almost **M.F.S.B.**-inspired) track will surprise most in its postproduction and mix by **Shep Pettibone**, with edits by Pettibone and **Tuta Aquino** . . . **Kane Gang's** brilliant cover of **Dennis Edwards & Siedah Garrett's** soul/pop duet "Don't Look Any Further" (Capitol) should find its way onto many a turntable by virtue of its thorough **Francois Kevorkian** and **Alan Gregorie** remixes or the **Mantronik** "b-boy" overhaul; potential smash . . . The Boss may be surprised when and if he hears **Natalie Cole's** interpretation of his "Pink Cadillac" (EMI-Manhattan), which has been taken to the garage (so to speak) in its "house" remixes, courtesy of **David Cole** and **Robert Clivilles**; she sounds great . . . **Taylor Dayne** follows her recent smash with a similarly styled technonumber and hook in four mixes, "Prove Your Love" (Arista) . . . Latest from the PWL camp is "No Fool (For Love)" (Capitol) from **Hazell Dean**; polished, uncharacteristic midtempo technotrack with a hi-NRG delivery and feel was mixed by **Phil Harding** . . . **Georgio** tries for his fourth top 10 hit with "Bedrock" (Motown), which has a very pop-sounding and rather average house-style restructuring—yabba dabba doo.

SUBTERRANEAN HOMESICK blues: Imports of the week include ultimixers **Coldcut's** house offering "Doctorin' The House" (Ahead Of Our Life), which is proof that it has gone sample crazy . . . **Cookie Crew** has scored a pop hit in the U.K. with a remix of "Rok Da House" (Rhythm King) . . . **Meat Beat Manifesto's** technothrash "Suck Hard" (Sweatbox) has also received a beneficial remix treatment . . . Innovative and for laughs is the anti-Osmond and beat-heavy "Crucifixion Of Donny—Love Puppy" (Red Rhino/Cartel) by **Coco, Steel, & Lovebomb**.

RIDERS ON THE STORM: The Miami-based trio **Exposé** has just completed 30- and 60-second commercial spots for Coca-Cola . . . **Junior's** classic "Mama Used To Say" is being remixed by **Dave Ogrin** for compact disk release; don't miss the talented U.K. artist's production of new r&b Epic act **Paul Johnson** . . . Expect a new album from **Ziggy Marley**, produced by resident **Heads Chris Frantz** and **Tina Weymouth** and featuring guest appearances by **Keith Richards, Jerry Harrison**, and mom **Rita Marley** . . . The Warner Bros. soundtrack to the new **Michael J. Fox** film, "Bright Lights, Big City," scheduled for an early March release, will feature new tracks from **Prince, Narada Michael Walden**, and **Donald Fagen** as well as recent hits from **Depeche Mode, M/A/R/R/S, New Order**, and **Bryan Ferry** . . . An 11-minute medley of **Madonna's** hits on video is currently available exclusively for clubs through the video pool Telegenics (212-227-5966).

ENGLISH SETTLEMENT: "Bedbugs And Ballyhoo" (Sire) is the excellent **Doors**-influenced single from **Echo & the Bunnymen** that has been remixed by **Ivan Ivan** and features former Doors man **Ray Manzarek** on keyboards; coupled with live covers of the rock classics "Run, Run, Run," "Friction," and "Paint It Black" . . . Hit-bound is the debut pop number from **Scarlett & Black**, the "Wang Tears For Chung Fears" pop track "You Don't Know" (Virgin) . . . Treat yourself to the soulful, reggae-style pop of U.K. trio the **Christians**, whose stateside debut is "Forgotten Town" (Island); quite engaging in its postproduction and mix from **Justin Strauss** and **Murray Elias**. Great vocals.

WRAP IT UP: "Do This My Way" (Select, 212-777-3130) from rappers **Kid'N Play** sounds very similar to another recent **Hurby Luv Bug** production, **Sweet Tee's** "I Got Da Feelin" . . . **Heavy D. & the Boyz** pump hard with "Moneyearnin' Mount Vernon" (MCA), which borrows the basics from an old **O'Jays** tune and beefs them up; coupled with the rap ballad "Don't You Know" . . . The underground house bass line of "Rock The House," which later appeared as the drive in "Put The Needle To The Record," has popped up once again in the rhyme "Gettin' Money" (Casanova, 718-641-5511) by **Life-N-Def**.

SHEP PETTIBONE

(Continued from page 20)

ton, adds, "Shep tends to stay away from anything too avant-garde. He has a very good commercial ear and approach, but the song must speak for itself."

Upcoming postproduction projects for Pettibone include the Paisley Park debut of ex-Missing Persons' vocalist Dale Bozzio, with "Simon, Simon"; actress/singer Nia Peeples, from the television program "Fame," with "Trouble"; "Heart" from the Pet Shop Boys; and a new single from Walden.

Pettibone is also co-producing a track for Jermaine Stewart's forthcoming album, and the next logical goal for him is to establish himself as a full-fledged producer. Pettibone has already earned production credits on albums by Nu Shooz, Angela Clemmons, and the Pet Shop Boys.

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You Turn Me On—Jo Carol
Out Of Control—Corina
Love Memories—Left Lane
Second To None—Sharon Redd
Falling—Touch
Don't Take Me—Janice Christie
One Posse—Funktion Freeks
You Can't Have—Eleanor Mills
Swinging On A Star—Man To Man
Suspicious Minds—Bobby O
Double Jack Mix—Mirage
I Feel It—Suzie + The Cubans
I Can't Live—Echo
Mama's Boy—Liz Torres
You'll Never Change—Darlene Down
Mysterious—Miss Tammi Dee
Once In a Lifetime—Beachfront
Act Like A Man—Gina Desire
So Good For You—Sasha
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Stop—Samantha Gilles
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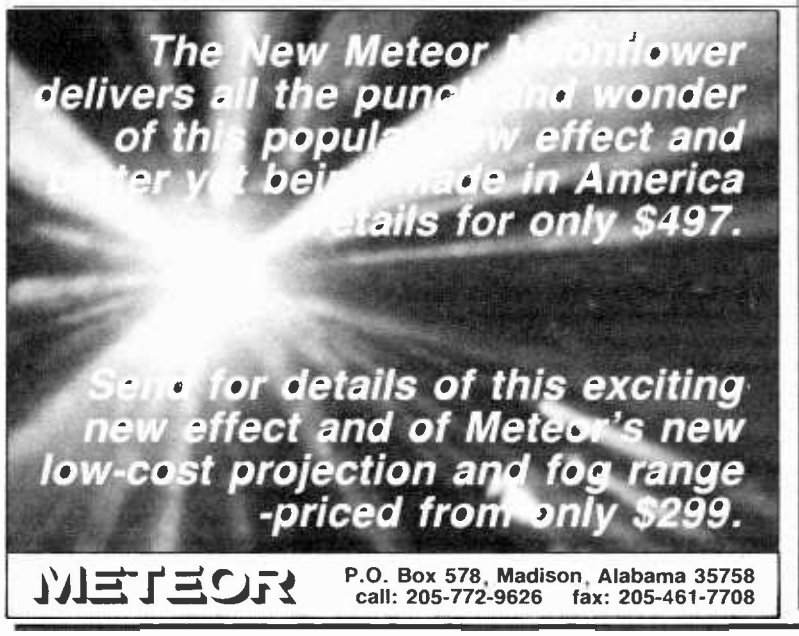

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'RoboCop' Promo Rates At Retail

Orion-Palmer Program Ships 340,000

BY AL STEWART

NEW YORK "RoboCop" sold like gangbusters and the "Malone" buyback test paid off handsomely for participating retailers, according to officials at Orion Home Video.

In an effort to establish itself as an "instant major," Orion released its first two feature films with the aid of unique promotions aimed at gaining attention for the titles as well as the company itself. Orion says that some 340,000 copies of "RoboCop" were shipped in the U.S and Canada and that the "Malone" buyback program, held in conjunction with approximately 60 Palmer Video stores, enabled dealers to profitably stock a deeper inventory on the title.

The unit volume on "RoboCop," which was spurred by a $3 million home video promotional blitz and a $53 million run at the box office, exceeded Orion's expectations by at least 40,000 units. The futuristic action/adventure film was released on videocassette by Orion Jan. 28 for a list price of $89.98.

The buyback plan for "Malone," a Burt Reynolds action/adventure movie, stipulated that after 90 days, the Palmer stores involved in the test were permitted to return one-third of their units for a 50% refund on the $57.26 wholesale cost.

When he announced the program, Len White, Orion's president and chief operating officer, said the company was hoping to offer an incentive for dealers to increase the size of their orders. The company had hoped that dealers would realize a profit on the incremental units stocked as a result of the test and be more inclined to place fatter orders in the future.

"On the surface, the test was very successful," says White, who is yet to make a decision on a follow-up buyback program. He does say, however, that he is eyeing the possibility of a pay-per-transaction program held in conjunction with the National Video chain.

White also says he is elated by the success of "RoboCop" since it comes during a month top heavy with hits [Billboard, Nov. 28]. Four other movies that did close to $50 million at the box office were released in January: "Dragnet" (MCA Home Video), "Dirty Dancing" (Vestron Video), "La Bamba" (RCA/Columbia Pictures Home Video), and "Predator" (CBS/Fox Home Video). Also, the legal dispute that stalled the release of "Platoon" for more than three months was settled, freeing HBO Video to ship the film that won an Academy Award for best picture in 1986.

In addition, White points out that unit volume was up despite a $10 price hike instituted on most A titles.

"The performance of January titles such as 'RoboCop' reflects the viability of the retail marketplace and the viability of the $89 price point," says White, who one year ago pioneered the move from $79.95 to $89.95 when he served as president of CBS/Fox Home Video.

The $3 million promotional campaign launched to promote "RoboCop" included extensive consumer and trade advertising as well as a "RoboCop Rub-Out Card" included with each copy of the movie. The sweepstakes card offered dealers the opportunity to appear in an upcoming Orion feature film. Other prizes included television sets and VCRs.

When he announced the promotion last fall [Billboard Dec. 5, 1987], White said, "This will show what Orion is all about. The days of releasing a huge title without some form of promotional campaign are over." At the time, White said he was hoping "'RoboCop" would post unit sales between 250,000 and 300,000.

According to the company, the success of the buyback program, meanwhile, is closely tied to the profit generated by the incremental units. Orion says that dealers involved in the test opted to keep the copies they could have sold back since their stores made a substantial profit on all of the copies ordered.

According to Orion, dealers rented each of their 10 copies an average of 38 times at $2.99 per night. As a result, retailers grossed more than $113 on each copy of the film or almost twice their original wholesale cost.

'I Stuff, You Lick.' International Videc Entertainment's offer of a $5 rebate on select titles drew an avalanche of ma' and had IVE staffers stuffing envelopes for days. Here, Lisa Rembold of the IVE marketing staff reacts to an offer from Ralph King, vice president of sales and marketing, to personally seal each envelope with a lick. King was only kidding.

Virgin Vision Focuses On Sell-Through

NEW YORK After racking up $9 million in sales during its first three months of operation, Virgin Vision has set its sights on sell-through.

At a press conference here, company officials said they would continue their commitment to the feature-film-rental market while offering sell-through-priced titles through "alternative distribution channels."

It addition to its new Portfolio Collection, the company also announced a series of 10 retail seminars that will be held throughout the country. The discussions, which began on Jan. 20 in St. Louis, will include both large and small dealers and are each scheduled to last approximately four hours.

"To the best of our knowledge, this is the first national program of retail seminars outside a major convention," said Tom Burnett, executive vice president and chairman of the seminars. "Since we deal largely through primary distributors, our only real communication gap lies between ourselves and the retailers."

Burnett stressed that the objective of the seminar program is to bridge that gap, not to promote the company's line of product. "We won't be there pitching," he said.

The company hopes to attract 15 to 25 dealers in each market with dealers selected by Virgin with the help of local distributors. The nine other meeting sites are Chicago, Boston, Philadelphia, Dallas, Los Angeles, Atlanta, Seattle, San Francisco, and Phoenix, Ariz.

The sell-through push unveiled by the company will be launched in April. The company plans to market its line of titles priced under $30 through mail order as well as

(Continued on next page)

'Malone' Sells, But Dealers Want Hits

Orion Tests Buyback Plan

NEW YORK The "Malone" buyback program paid off for everyone involved, according to Peter Balner, president of Palmer Video.

Balner notes that while the Orion Home Video buyback test was relatively conservative, considering the modest theatrical success of the title and the limited number of stores involved, it represents a step in the right direction. "This was definitely to our mutual benefit," says Balner. "It was good for the Palmer stores involved and it was good for Orion. My only hope is that Orion will see fit to use a release [in the future] that had more theatrical acceptance."

The Orion buyback plan came at almost the same time CBS/Fox Home Video offered a discount to retailers who purchased a two-pack of the "Predator" videocassette. While Balner says he is uncertain which strategy is the most effective route to solving the depth-of-copy problem, he applauds the efforts of companies like Orion and CBS/Fox.

"Anything that allows us to get our product cheaper is a welcome development and that's what both promotions did." says Balner. "The bottom line with [the Orion] buyback is that it effectively knocked 17% off of the wholesale cost of each unit. If you can buy more aggressively with less risk you are going to have more product to offer the consumer."

Like Balner, Gerard Nuber, owner of a Palmer Video store in Summit, N.J., says he hopes to see a buyback program instituted on a more significant title.

Nuber says it's unfortunate that Orion selected "an unknown entity" to conduct a buyback test. "If they were really serious they would have done it with 'RoboCop,' " says Nuber, who declined to participate in the test.

AL STEWART

FOR WEEK ENDING FEBRUARY 13, 1988

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TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★ NO. 1 ★★					
1	2	7	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	34.95
2	1	9	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	34.95
3	NEW▶		ROXANNE ◆	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG	29.95
4	NEW▶		THE SECRET OF MY SUCCESS	Universal City Studios MCA Home Video 80637	Michael J. Fox	1987	PG-13	34.98
5	3	9	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	34.95
6	NEW▶		LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13	34.95
7	8	21	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
8	10	3	HARRY AND THE HENDERSONS ◆	Amblin Entertainment MCA Home Video 80637	John Lithgow	1987	PG	34.98
9	4	7	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13	39.95
10	7	37	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	29.95

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

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VIRGIN VISION FOCUSES

(Continued from preceding page)

retail.

The first offering in the series, "Brideshead Revisited," is a six-volume drama produced for the Public Broadcasting System by British-based Granada Television. Based on the novel by Evelyn Waugh, "Brideshead Revisited" stars Jeremy Irons as a young man coming of age during the early 1900s.

Each 90-minute volume in the series will have a suggested list price

'The Portfolio Collection is the company's first major expansion'

of $29.95 with the set of six available for a retail price of $149.70. The street date for the series is April 27 and the prebook cutoff date is April 12.

"Virgin's launch of the Portfolio Collection is the company's first major expansion since its commencement of U.S. video distribution last November," says Steve Bickel, president of Virgin Vision. Bickel adds that the entry into the sell-through market is an effort to "establish a significant profile in the marketplace."

During it first three months of operation, Virgin released a number of films priced at $79.95, including "Hollywood Shuffle," "Prayer For The Dying," and "Deadline." During the New York press conference, Bickel said the company's sales had hit the $9-million mark. AL STEWART

Pistol-Packing Two-Pack. "The Living Daylights" will initially be offered by CBS/Fox Home Video as a discount-priced two-pack. Single copies of the film, with a suggested list price of $89.98, will be available 10 days after the two-pack is released. Dealers can expect about a 30% discount when they buy the two-pack. Pictured is a point-of-purchase display that will be offered to retailers. The 5-foot-high standee features an oversized 3-D cassette box affixed to a dye-cut figure of the film's star, Timothy Dalton. The street date for the twin-pack is March 17, and the prebook cutoff date is March 1.

PREBOOK DATE: FEBRUARY 26

ON SALE DATE: MARCH 11

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Glad To Be Bad. Winners of the Best Bad Song contest gather to record their prize-winning compositions at the Sound Emporium in Nashville. The contest was sponsored by Ingram Video and RCA Columbia Pictures Home Video to promote the video release of "Ishtar." Pictured in the front row, from left, are Sharon Collazo and William Anderson, both of Ingram. In the back row, from left, are Scott Perry of Ingram; Don Epperson of All City TV, Cleveland, Tenn.; Linn Hopkins and Diana Kastelic of Shaker Square Bookstore, Cleveland, Ohio; Bill Littleton, Performance Magazine; and Katie Daley of Shaker Square. The contest was judged by Littleton and Billboard's Gerry Wood.

newsline...

AT LEAST 10 STATES are seeking laws that would restrict video retailers, according to Rick Karpel, a regional director for the Video Software Dealers Assn. Most of the proposed laws mandate that dealers abide by the ratings system used by the Motion Picture Assn. of America. A bill recently introduced in the Michigan Senate, for example, calls for a $100 fine for renting or selling a video that does not "conspicuously display" an MPAA rating. For its part, the VSDA is advocating voluntary compliance with the rating system. "It's going to remain a hot issue, but we're hoping dealers will exercise self-regulation. That will make a lot of these laws unnecessary," says Karpel.

MARTIN LUTHER KING JR'S most memorable speeches will be included on a video due out March 23 from MPI Home Video. Priced at $29.95, the "Martin Luther King Commemorative Collection" will include two programs on one cassette, the first featuring interviews with Jesse Jackson, Bill Cosby, and Jimmy Carter and the other highlighting some of King's speeches. MPI is offering the cassette in an oversize collectible package similar to the one used by MGM/UA Home Video for the release of "Gone With The Wind." After May 23, MPI will raise the list price to $59.95.

PAY-PER-VIEW and the future of the home video industry will be the focus of a two-day round-table discussion at the Beverly Hills, Calif., Hilton March 9-10. The event is being hosted by Paul Kagan Services Corp., an industry watchdog group. The first meeting will analyze pay-per-view's influence on home video and the second will look at the growth of cassette rentals and the future of video retailing. For more information, contact PK Services Corp., 126 Clock Tower Place, Carmel, Calif., 93923-8734.

"HAIL! HAIL! ROCK 'N' ROLL" will make its home video debut in the spring. The rockumentary, which traces the life of Chuck Berry, will be released by MCA Home Video for a list price of $79.95. Produced April 7 by Stephanie Bennett ("The Compleat Beatles"), the film includes interviews with Bruce Springsteen, Bo Diddley, and Keith Richards and a concert featuring Eric Clapton, Linda Ronstadt, Robert Cray, and others.

CONGRESS VIDEO has sewn up a deal with the Vogue/Butterick Pattern company and will be offering consumers a free Vogue pattern with the purchase of a videocassette. Each of the cassettes in Congress' Quick and Easy Sewing Series will include a coupon redeemable for a Vogue pattern valued at $5.95. "Cross-promotion between industries is smart marketing and will help develop the special-interest category of home video," says Larry Kieves, president of Congress Video.

GOOD MORNING PIRATE: Canadian police say they arrested a man for trying to sell a 35mm print of the film "Good Morning Vietnam" to a Toronto-area video store. Herbert Vaetch, an employee with a film courier service, was nabbed after a stakeout and faces up to 10 years in jail if convicted.

AL STEWART

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TOP VIDEOCASSETTES™ SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★ NO. 1 ★★					
1	1	17	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
2	4	56	CALLANETICS ▲ ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
3	2	69	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
4	5	3	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
5	3	17	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
6	6	22	AN AMERICAN TAIL ◆	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
7	8	119	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
8	12	63	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
9	13	8	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Animated	1982	R	19.95
10	NEW▶		LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13	89.95
11	9	67	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
12	NEW▶		PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R	89.98
13	11	47	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
14	23	11	GRATEFUL DEAD-SO FAR	6 West Home Video SW-5701	Grateful Dead	1987	NR	29.95
15	14	65	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
16	10	132	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
17	7	25	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
18	18	86	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
19	33	22	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
20	26	12	BON JOVI-SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	NR	19.98
21	20	51	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
22	17	40	APOCALYPSE NOW	Paramount Pictures Paramount Home Video 2306	Marlon Brando Martin Sheen	1979	R	29.95
23	NEW▶		PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R	99.95
24	40	123	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
25	16	18	KATHY SMITH'S WINNING WORKOUT ◆	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
26	32	113	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
27	28	14	YELLOW SUBMARINE	Apple Films and United Artists MGM/UA Home Video M301170	The Beatles	1968	NR	29.95
28	21	8	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver	1987	NR	14.95
29	22	92	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
30	30	128	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
31	19	87	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
32	31	2	DRAGNET	Universal City Studios MCA Home Video 45030	Dan Aykroyd Tom Hanks	1987	PG-13	89.95
33	15	46	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
34	NEW▶		ELVIS '56	Elvis '56/LightYear Ent. Media Home Entertainment M470	Elvis Presley	1987	NR	19.95
35	27	6	ROXANNE ◆	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG	89.95
36	25	19	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
37	24	23	PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
38	34	17	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Jane Fonda	1987	NR	39.95
39	38	117	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
40	29	14	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	89.95

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

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VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

"Aerosmith Video Scrapbook," CBS/Fox Home Video, 54 minutes, $19.98.

Aerosmith's recent comeback—with its fine "Permanent Vacation" album—has re-established the band's status as one of the truly great hard rock acts of all time and serves as an inspiration for many of the current metal generation. This aptly named tape gives the band's current success a historical perspective with a cleverly edited montage of concert footage and informal off-stage scenes from various points in Aerosmith's 15-year career. Eleven of its pre-"Vacation" hits are featured here in high-powered live versions, including "Dream On" and "Walk This Way." A must-have for any self-respecting rock'n'roll fan.

LEE BLACK

"Metallica, The $19.98 Home Video—Cliff 'Em All," Elektra, 90 minutes, $19.98.

Innovative speed-metalist group Metallica's first video compilation is true to its artistic vision. In a determined attempt to dispense with the glitz, dumb story lines, and sex-object girls who characterize many clips, this is strictly no frills. Much of the footage—going back to the band's early days—comes from bootleg tapes shot by fans, with predictably shaky camera work. Some rare television footage that never made the airwaves is also featured, and there is an emphasis on the group's late bassist, Cliff Burton, who died in a bus accident during its "Master Of Puppets" tour.

Metallica's live presentation, consisting of great chops, jeans and T-shirts, and no fancy effects, makes this a cinéma vérité music video, gritty and honest; it will no doubt be a big hit with Metallica fans. L.B.

"Go-Go Live At The Capitol Center," G Street Express, 100 minutes, $29.95.

Borrowing the talents of veteran concert-video director Sheldon Shemer (Prince's "Purple Rain") and the funky spirit of some of Washington, D.C.'s young black musicians, the producers of "Go-Go" succeed in capturing the infectious rhythms and homegrown grooves of go-go music. This get-down concert-party tape features hot performances by go-go masters Experience Unlimited, Rare Essence, and "Godfather of go-go" Chuck Brown & the Soul Searchers.

Go-Go music, which blends elements of rap, calypso, reggae, and big band jazz, is a moving urban formulation indigenous to the D.C. music scene. "Go-Go Live" is probably the best effort to date in bottling that spirit and readying it for export. The production is sharp and

(Continued on next page)

DORF BRINGS HOME THE GOLD

In an all-new comedy starring Tim Conway!

It's the most eagerly-awaited video event of the year...DORF AND THE FIRST GAMES OF MOUNT OLYMPUS. This follow-up to the comedy smash DORF ON GOLF finds the beloved short guy in ancient Greece, where, before the Games evolved into what they are today, there was ignorance, chaos, destruction...and *Dorf!* He bungles his way through the very first decathlon, assisted by his partners in laughter, Leonard and Boom-Boom.

Based on the success of its predecessor, DORF AND THE FIRST GAMES OF MOUNT OLYMPUS has built-in momentum. But still, nothing is being left to chance. It'll be backed with the most ambitious advertising and publicity campaign in made-for-video history:

MARKETING TIME TABLE

	JAN	FEB	MAR	APR	MAY	JUNE	JULY	AUG	SEPT	OCT
Initial sell-in										
Prebook										
National release										
POP available										
National media appearances										
Personal appearance tour										
Consumer advertising										
Games tie-ins										

- Nationwide Conway television, radio and print tour (all major talkshows)
- Conway personal appearances
- Broad consumer ad campaign, with dealer listings
- Eye-catching POP material
- Games tie-ins and promotions
- Conway distributor promotions

1988 is the year for Olympian fever—so there's no better time for DORF AND THE FIRST GAMES OF MOUNT OLYMPUS. Order today and keep plenty on the shelves. It's a treat for anyone who's a fan of Conway, Dorf, the Summer Games...or just laughs! And what a great gift item. Remember—he may be small, but he's going to be a *big* moneymaker.

J2 COMMUNICATIONS

DORF AND THE FIRST GAMES OF MOUNT OLYMPUS
#J2-0020 $29.95 SUGGESTED RETAIL
Running time: approx. 35 minutes
Prebook date: February 25 Ship date: March 17

©MCMLXXXVIII J2 Communications
10850 Wilshire Blvd., Los Angeles, CA 90024

ASK YOUR DISTRIBUTOR ABOUT SENSATIONAL NEW **DORF** POINT-OF-PURCHASE MATERIALS... STANDEES—T-SHIRTS—POSTERS

www.americanradiohistory.com

Here are the 20 latest titles in the FIVE STAR COLLECTION–the most successful sell-through promotion in the video industry.

Take a look at our newest releases of the comedies, dramas and adventures that your customers will want to own. There are classics like THE AFRICAN QUEEN and THE AGONY AND THE ECSTASY: war films like ALL QUIET ON THE WESTERN FRONT and PATTON and recent hits like YENTL, SHORT CIRCUIT and COMMANDO. And all 20 are priced at the *very collectible* $29.98 each.*

Let your customers know who's a FIVE STAR now–order your copies today! On videocassette.

Street date: January 28, 1988

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*suggested retail price

VIDEO REVIEWS

(Continued from preceding page)

crisp, and the tape's 24-track digital audio puts the music up front for fans to enjoy. ROBERT CONTE

"George The Animal Steele," Coliseum Video, 90 minutes, $59.95.

Wrestling's strange yet lovable George "The Animal" Steele is featured in almost a dozen matches against "The Macho Man" Randy Savage, Sika, The Honky Tonk Man, and others. Also included is a thrilling, never-before-seen-on-video match between The Animal and "The King" Harley Race. Between matches, The Animal appears in a series of farcical vignettes. (In one skit, the renowned Dr. Ziff tries to cure The Animal of his love for the beautiful Elizabeth with shock treatments and hypnosis.) Wresling fans won't be disappointed by this exciting and entertaining look at one of the sport's most unlikely heroes. This should prove to be a solid rental item. R.C.

"American Astrology's Predictions '88: The Year Of Breaking Away," VLS, 45 minutes, $39.95.

Video astrology was probably inevitable, but this low-budget entry is only marginally informative. Michael Lutin is an astrology-oriented comedian who adds some funny bits, the very serious Carol Huffstickler predicts Jack Kemp and Michael Dukakis will get the presidential nods (lots of Jupiter in their charts, she says), and Gloria Star chips in with her predictions for the various astrological signs, but there is nothing really head turning here.

Those seriously interested in astrology would do better with a comprehensive book on the subject; for trashy predictions, there's always Cosmopolitan magazine's Bedside Astrologer. Both are cheaper than this ridiculous video. L.B.

"Bodies In Motion Two: Gilad's 60 And 30 Minute Low Impact Workouts," Best Associates, 90 minutes, $49.95.

These workouts are well worth the price. Instructor Gilad has a somewhat stiff delivery, but he makes up for it with a thorough and gracefully choreographed set of exercises. Drawing primarily from jazz-dance-class exercises (the professional-dancer kind, not Jazzercise), both workouts here include segments on stretching, low-impact aerobics, floor work, and cooling down. The 30-minute version is aimed at beginners.

This program is for people who are serious about fitness. It includes spot exercises for all parts of the body. For those in wintry climates, this tape's Hawaiin beach location—complete with parrot—can be more depressing than inspiring this time of year, but all in all, this package is recommended. L.B.

FOR THE RECORD

The Jan. 30 issue of Billboard incorrectly stated the suggested retail price of the "L.A. Law" pilot episode, slated for release by CBS/Fox Home Video March 17. The correct price of the 97-minute program is $79.98.

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TOP SPECIAL INTEREST VIDEOCASSETTES™ SALES

Compiled from a national sample of retail store sales reports.

HEALTH AND FITNESS™

★ ★ NO. 1 ★ ★

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
1	1	57	CALLANETICS ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	4	57	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
3	2	57	JANE FONDA'S NEW WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
4	3	57	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
5	6	57	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
6	9	57	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
7	11	3	JUDI SHEPPARD MISSETT'S FITNESS FORMULA	JCI Video Inc. JCI Video 9122	Total body workout combining movement, dance, and music.	29.95
8	12	51	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
9	8	57	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	10	43	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
11	7	15	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
12	15	57	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
13	14	19	KATHY SMITH'S WINNING WORKOUT	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.	29.95
14	19	33	JAZZERCISE: BEST YET!	Parade Video 202	Judi Sheppard Missett's video features all-new aerobic dance routines.	29.95
15	16	51	THE JANE FONDA'S WORKOUT CHALLENGE	Lorimar/LightYear Ent. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	39.95
16	5	57	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
17	13	55	KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
18	RE-ENTRY		DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. VidAmerica 1008	Debbie Reynolds leads three separate workouts set to big band music.	39.95
19	17	35	JAZZERCISE ◆	MCA Home Video 55089	Judi Sheppard Missett's original exercise program with a jazz dance emphasis.	39.95
20	18	57	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

BUSINESS AND EDUCATION™

★ ★ NO. 1 ★ ★

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
1	3	53	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
2	2	55	CAREER STRATEGIES 1	Polaris Communication	Development of managerial skills & mental exercises taught.	19.95
3	5	53	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
4	1	19	SHATTERED	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
5	7	15	PLANETS OF THE SUN	Concord Video	Leonard Nimoy is your guide on this journey through our solar system.	15.95
6	4	25	THE WINNING JOB INTERVIEW	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
7	9	51	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
8	10	23	AMERICAN HISTORY: THE CIVIL WAR	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
9	6	57	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
10	11	41	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
11	12	55	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
12	NEW ▶		TOUCHE ROSS VIDEO TAX GUIDE 1988	Mastervision	This common sense guide helps clarify the new tax laws and form 1040.	29.95
13	13	19	DRUG FREE KIDS: A PARENT'S GUIDE	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
14	14	55	CONSUMER REPORTS: HOUSES AND CONDOS	Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
15	8	21	CAREER STRATEGIES 2	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95

◆ 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.

Denver Beach Party. Frankie Avalon, second from right, hobnobs at a Beach Bash held to promote the Paramount Home Video release "Back To The Beach." Commtron's Denver branch was selected to host the party after winning a competition involving the distributor's 15 other regional offices. Avalon was on hand to greet some 300 retailers at what is believed to be the only beach party held in Denver during the month of January. "Back To The Beach" is available for a list price of $89.98. Pictured with Avalon, from left, are Rene LaBelle, Commtron's Denver branch manager; Audrey LeRoy, Commtron's brand manager for Paramount product; and Susan Hatfield, director of sales, Western region, Paramount Home Video.

'Dancing' Reorders Boom

Vestron Success Story Continues

BY AL STEWART

NEW YORK One month after its release on videocassette, "Dirty Dancing" continues to be a phenomenal success story for Vestron Inc.

The company, which produced the movie, distributed it theatrically, and is now offering it on videocassette, has seen video sales go through the ceiling. After shipping more than 300,000 units to meet the Jan. 6 street date, Vestron Video saw an unusually high number of reorders. Now the company says unit volume has hit the 360,000 mark and continues to climb.

Still, the video's success is not surprising given the film's runaway success at the box office. After generating more than $60 million at the box office and finishing 11th on the list of top-grossing films of 1987, "Dirty Dancing" is being described as the highest-grossing independently distributed release in film history. Also, the film is so popular that a month after its release on videocassette, some 650 theaters across the country are still showing it.

The "Dirty Dancing" soundtrack is credited with drumming up enthusiasm for the movie. The RCA Records release has passed the 4-million-unit mark and has been on the Billboard Top Pop Albums chart for the past 12 weeks, including nine straight weeks at No. 1.

In addition, the single "Hungry Eyes," sung by Eric Carmen, has reached No. 6 on the Hot 100 chart while "She's Like The Wind," sung by the film's star Patrick Swayze, has climbed to No. 15. The song "(I've Had) The Time of My Life," has received two Grammy Award nominations for best song from a motion picture and best pop performance by a duo.

A second soundtrack album from the same film is planned for release in March.

Vestron says it will continue to plug the movie in the hope of "lengthening the peak rental period for several months" after the title's initial video release. Nestle Food Corp., the tape's sponsor, will hold a national sweepstakes featuring the "Dirty Dancing" theme and will promote the movie in its consumer advertising and special-event marketing.

In exchange for the candy bar manufacturer's involvement, Vestron has included a 30-second commercial for one of Nestle's products at the start of the tape, making it the first tape priced at $89.98 to include a commercial. (While Pepsi Cola struck a similar deal with Paramount Home Video to put a commercial on the videocassette of "Top Gun," Paramount offered the title at the sell-through price of $26.95.)

Efforts to promote the movie included a series of "Dirty Dancing" contests held from November through January. The winning couple, to be selected by Cynthia Rhodes, one of the film's stars, will be offered an opportunity to make a cameo appearance in an upcoming Vestron film, possibly a sequel to "Dirty Dancing."

" 'Dirty Dancing' continues to break all the rules in the entertainment industry," says Al Rubin, Vestron's vice president of marketing and sales.

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Some Are Set To Test Market; Others Are Wary

Distributors Mull Video-Game Boom

BY EARL PAIGE

LOS ANGELES As key home-entertainment-software chains gradually move back into video games, some video distributors are also starting to stock the product.

Commtron, which has 16 stocking branches and is acknowledged as the largest video distributor, will enter the video-game market "possibly in the next few weeks," says Scott Meyer, vice president of merchandising.

Commtron is one of the few video distributors that have tested these newer video games, briefly handling the Sega line during Christmas. Meyer says Commtron "is well aware of the phenomenal success where people have brought it in."

'The newer games appeal to adults'

Wholesalers and manufacturers see the market quickly maturing to the point where traditional home-entertainment-software distributors will have a role, says Joe Morici, vice president of sales at Capcom U.S.A., one of 22 current software licensees of leading brand Nintendo, representing about 90 titles.

"There's no way buyers are going to be able to go on buying everything available," says Morici. "Already some are confused about which title is going to sell better than some other."

Observers say that three software systems are benefiting most from this national video-game resurgence: Nintendo, the overwhelming leader; Sega; and Atari. Of the three, only Atari—currently under new ownership—was aggressively involved in manufacturing the games during their last boom.

However, wholesalers that are primarily video distributors are already stretched by the burgeoning prerecorded video business, and many have also taken on the audio compact disk, another booming software product. Video distributors now dealing extensively with CDs include Schwartz Bros., Ingram Video, Artec Distributors, Baker & Taylor, and Commtron.

Sources say there are a number of reasons why distributors have been slow to add video games. "They're afraid; they're worried it's going to be like it was three years ago," says Morici, referring to a U.S. market that soared to $3 billion annually in 1982 only to plummet to $100 million by 1985.

Licensees like Capcom, however, eagerly point to Commtron's interest. Morici indicates that only a handful of traditional home entertainment wholesalers are involved—including the three-branch Star Video Entertainment, which handles both Nintendo and Atari.

Vendors agree that one key factor is that Nintendo, which for the last $1^1/_2$ years has rapidly been developing a market for these more sophisticated games, was handling its own distribution.

When smaller accounts showed interest or large accounts sought fill-in orders, there was never adequate supply, and "there was not that much margin for distributors," Morici says.

Sources say some distributors are also wary of video games because they see them as part of the toy business, requiring a specialized channel of distribution. Indeed, in the summer Sega elected to distribute directly through leading toy marketer Tonka.

But now video games are moving out of the arcade crowd and into the mass market, says Jeff Weitzer, marketing manager at Tonka.

"Of our total sales, 25%-30% are to adults," says Weitzer of Sega's 39 titles, marketed along with the games by a rep force of 35.

Agreeing is Lou Fogelman, president of Los Angeles-based Music Plus, a 50-store chain that claims sales of more than $1 million of Nintendo product alone between Thanksgiving and Christmas (Billboard, Jan. 30).

"The hard-core [video game consumer] is 12-17, but these newer games with so much memory are appealing to adults," says Fogelman.

Distributors are also concerned by the slow pace of developments in videocassette-recorder-type games and by the specialized audiences for the floppy-disk computer games.

Both 13-branch Baker & Taylor and five-branch Schwartz Bros. handle VCR games, including VCR Quarterback, a leading title in a format viewed as basically seasonal and only tangentially related to the Nintendo boom.

Tones For Joan's Bones. The star of Forum Home Video's fitness tape "Joanie Greggains: One-To-One" and syndicated show "Morning Stretch" exercised promotional muscle when she visited Photo Drive-Up in San Jose, Calif. Shown, from left, are Jamie Dreylock, sales manager of Video Products Distributors; Julie Coleman, Video Products Distributors; Brenda Hammond, vice president of Photo Drive-Up; Cathy Mantegna, vice president of Forum; Greggains; and Greg Bunker, owner and president of Photo Drive Up.

VSDA Taking Applications For '88 Scholarship Grants

NEW YORK The Video Software Dealers Assn. has begun accepting applications for its 1988 scholarship grants.

Employees who work for a VSDA member company, their children, and their spouses are eligible. The grants are for students who will begin their college careers as freshmen in September. However, recipients of a scholarship from the retail trade group's sister group, the National Assn. of Recording Merchandisers, are ineligible for VSDA grants.

The application deadline is March 31.

The scholarships are for $6,000, paid in four annual disbursements of $1,500 each. Last year, VSDA grants were awarded to nine employees of member companies. Another was granted to the son of a video store owner.

Recipients will be selected by the nine-member VSDA Scholarship Committee, which is chaired by retailer Mary Chase of St. Petersburg, Fla.-based Chase-A-Rainbow.

The verdict is in on two Orion promos . . . see page 30

FOR WEEK ENDING FEBRUARY 13, 1988

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TOP KID VIDEO™ SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★★ NO. 1 ★★			
1	1	17	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	21	AN AMERICAN TAIL ◆	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	3	68	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	1959	29.95
4	4	87	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	1951	29.95
5	5	124	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	29.95
6	7	36	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
7	10	15	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
8	6	124	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
9	11	119	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
10	14	36	WINNIE THE POOH AND A DAY FOR EEYORE	Walt Disney Home Video 65	1983	14.95
11	8	96	THE SWORD IN THE STONE ◆	Walt Disney Home Video 229	1963	29.95
12	9	36	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
13	18	14	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
14	21	87	WINNIE THE POOH AND TIGGER TOO ◆	Walt Disney Home Video 64	1974	14.95
15	12	36	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
16	15	83	PETE'S DRAGON ▲ ◆	Walt Disney Home Video 10	1977	29.95
17	16	85	WINNIE THE POOH AND THE BLUSTERY DAY ◆	Walt Disney Home Video 63	1968	14.95
18	22	14	CHIP 'N' DALE	Walt Disney Home Video 579	1987	14.95
19	19	35	HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
20	13	47	THE TRANSFORMERS: THE MOVIE ◆	Family Home Entertainment 26561	1986	14.95
21	24	29	HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
22	17	79	WINNIE THE POOH AND THE HONEY TREE ◆	Walt Disney Home Video 49	1965	14.95
23	23	54	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
24	NEW▶		BE MY VALENTINE, CHARLIE BROWN	Hi-Tops Video HT0092	1975	14.95
25	25	11	RAFFI-A YOUNG CHILDREN'S CONCERT ●	A&M Video 6-21707	1986	19.98

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

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The latest character generator from RCA, Model CGA030, accommodates full-size Super-VHS camcorders or conventional camcorders with a broad menu of features—including 40-word memory, scroll, window wipe, and curtain wipe. Retail list is $299.95.

VIDEO PLUS

BY EDWARD MORRIS

A biweekly column spotlighting new video products and accessories. Vendors of such products may send information and promotional material to Edward Morris, Billboard, P. O. Box 24970, Nashville, Tenn. 37202.

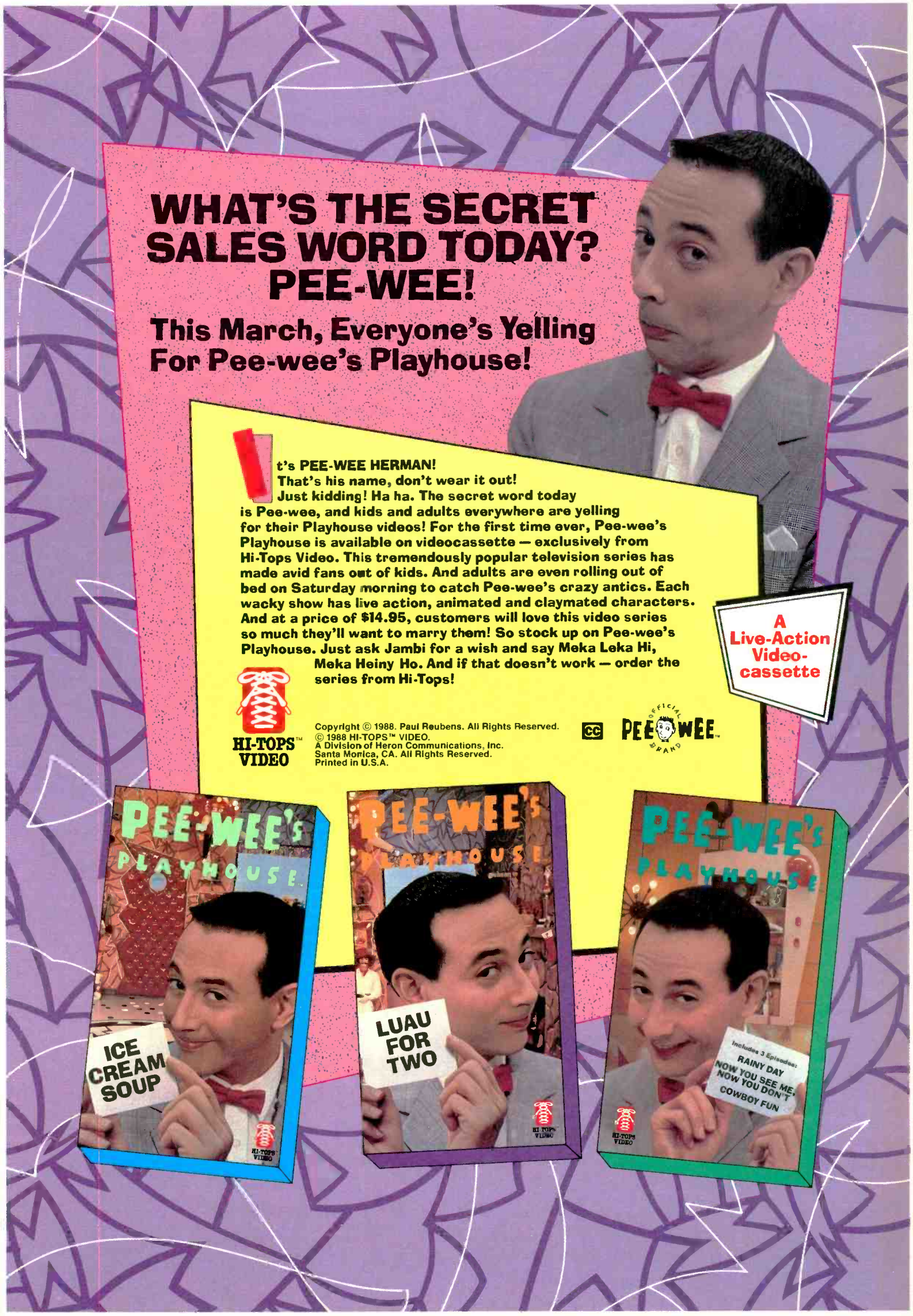
CHARACTER ENRICHMENT: New from **RCA** (609-853-2279)—the Model CGA030 character generator for regular and Super-VHS VCRs and camcorders. It can place up to 60 characters on-screen at once—in four different size types—and store frequently used words. The device also has scroll, window wipe, and curtain wipe features. Suggested retail price: $299.95.

Also from RCA, the Model VAA003 video/audio input adapter and the Model VCA110 cassette adapter. The former, designed specifically for the RCA Model CPR350 Super-VHS camcorder, allows for dubbing of full-size Super-VHS and permits dubbing from a conventional VCR to an S-VHS VCR, or from an S-VHS VCR to an S-VHS camcorder. The cassette adapter fits VHS-C and S-VHS-C cassettes into a standard size VHS or Super-VHS VCR for playback or recording. It has a suggested retail tag of $55. The video/audio input adapter is retail priced at $69.95.

Until March 31, consumers may get sizable rebates on the purchase of blank RCA and GE videocassettes. Rebates range from a $1 return on selected tapes to a free head cleaner and a $5 rebate check on multiple purchases.

PROTECTION PACK: **Discwasher** (312-678-9600) is offering dealers a prepackaged counter-top display of video-protection accessories. Included in the assortment are four wet VHS video head cleaners, four VCR dust covers, five wet 8mm video head cleaners, and five wet VHS-C video head cleaners.

RABBIT REBATE: Purchasers of any of the VCR-multiplying devices from **Rabbit Systems** (213-393-9830) are eligible to receive a $10 manufacturer's rebate through April 8. The multipliers, which start at $59.95 and were previously discussed in this column, enable several television sets to share the signal from a single VCR.



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New Formats To Spur Sales In Japan

Cos. Bow Laser Wares

BY SHIG FUJITA

TOKYO Sales of videodisk players here, both the laserdisk and VHD formats, totaled 450,000 in 1987, down from the near 480,000 units sold in 1986. But with the appearance of compact disk video and combi-players capable of playing compact disks, CDVs, and laserdisks, sales are expected to top 700,000 this year.

According to Akira Kobayashi, Pioneer promotion executive, sales of videodisk players were slow in the first half of 1987 but picked up strongly in the last six months, especially after Pioneer launched its first triple-combi-players, the CLD-99S (selling at roughly $1,250) and the CLD-77 ($1,100). Pioneer videodisk-player sales in December were up 50% over the same month in 1986.

Kobayashi attributes poor sales early in 1987 to the expansion of videocassette rental, with outlets slashing overnight charges to the yen equivalent of just under $4, or even $2 in some cases.

As for the sales ratio between la-

(Continued on page 40)

VSDA Set For Convention

Las Vegas Hosts 'Magnificent 7th'

NEW YORK Dick Kerin, vice president of video club and software sales for the 143-store Erol's chain, will chair the next Video Software Dealers Assn. convention, scheduled for Aug. 7-11 in Las Vegas.

The theme of the meet will be "The Magnificent Seventh," recognizing the occasion of the trade group's seventh convention.

Exhibits will again be staged at the Las Vegas Convention Center, but home base for VSDA will be the Las Vegas Hilton instead of Bally's Grand Hotel. Since the Hilton is located next door to the Convention Center, the switch in hotels lessens the need for shuttle buses, a dreaded necessity at previous meets.

Some buses will be running, however, because the trade group anticipates that the meet will need a satellite hotel. The second hotel has not yet been determined; Bally's and the Tropicana are candidates.

VSDA says the exhibit space will be expanded to cover the Convention Center's entire East Hall—a move that signals a dramatic increase in floor space, from 310,000 square feet to 450,000 square feet.

Part of the reason for the greater amount of space is the anticipation that previous exhibitors will want to increase the size of their booths, says Stan Silverman, director of meetings and conventions. Further, he expects that new exhibitors will be drawn to the VSDA convention.

Registration forms for the exhibit booths have already been mailed. Registration forms for the convention are due to be sent to all regular and associate members by the end of April.

Convention chairman Kerin played a conspicuous role in last year's VSDA meet. He and Ron Castell, Erol's vice president of advertising, were co-presenters of the keynote address, called "Rowing Away From The Rocks: Strategies For The '90s And Beyond."

Flagship Joins Sell-Through Fleet With New Division

BY CHRIS MORRIS

LOS ANGELES Taunton, Mass.-based Flagship Entertainment is broadening its marketing and merchandising services with a new division, Flag Services, that will place sell-through software racks in Flagship's independent member stores.

This latest wrinkle in Flagship's services is not unique—some conventional video distributors already offer similar sell-through programs to their rental-oriented accounts.

Efforts like those seen at Flagship and distributors Artec and Sight and Sound demonstrate an increasing emphasis on the part of service companies and wholesalers upon the marketing of low-priced videocassette product in independent video stores.

"It's about time that the independents address the sell-through market," says Flagship vice president Charles McCauley.

The company's Flag Services racks will contain approximately $5,000 worth of low-priced inventory; the design of the racks has not been finalized, although McCauley says that a rack should hold 136 facings, three deep. Product will be rotated and replaced every seven to 10 days by a Flagship field representative.

"There'll be personal representation for better control and communication," McCauley says.

Unlike standard distributor programs, Flag Services will require no payment up front; dealers will be billed by the field rep for product actually sold.

Although McCauley declines to identify his supplier at this time, he does say that offerings from "most of the major [home video] labels" will be included in the Flag Services program.

Video distributors have been placing increased importance on inducing their clients to initiate sell-through programs.

In October, St. Louis-based Sight and Sound Distributors established its VIP program, which merchandises 32-130 titles priced at $29.95 and below in a theme rack (Bill-

(Continued on page 40)

FOR WEEK ENDING FEBRUARY 13, 1988

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TOP VIDEOCASSETTES™ RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★★ NO. 1 ★★				
1	1	3	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
2	2	6	ROXANNE ◆	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG
3	4	13	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R
4	3	6	THE SECRET OF MY SUCCESS	Universal City Studios MCA Home Video 80637	Michael J. Fox	1987	PG-13
5	10	2	DRAGNET	Universal City Studios MCA Home Video 45030	Dan Aykroyd Tom Hanks	1987	PG-13
6	5	11	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R
7	6	5	THE BELIEVERS	HBO Video 0034	Martin Sheen	1987	R
8	NEW▶		PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R
9	NEW▶		PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R
10	8	6	SUMMER SCHOOL	Paramount Pictures Paramount Home Video 1518	Mark Harmon	1987	PG-13
11	9	6	THE FOURTH PROTOCOL	Lorimar Home Video 320	Michael Caine Pierce Brosnan	1987	R
12	NEW▶		LA BAMBA	RCA/Columbia Pictures Home Video 6-20854	Lou Diamond Phillips Esai Morales	1987	PG-13
13	7	11	HARRY AND THE HENDERSONS ◆	Amblin Entertainment MCA Home Video 80677	John Lithgow	1987	PG
14	11	13	TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	R
15	13	5	HOLLYWOOD SHUFFLE ◆	Samuel Goldwyn Virgin Vision 70032	Robert Townsend	1987	R
16	14	18	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13
17	15	11	EXTREME PREJUDICE	IVE 62178	Nick Nolte Powers Boothe	1987	R
18	16	6	MASTERS OF THE UNIVERSE	Cannon Films Inc. Warner Home Video 37073	Dolph Lundgren Frank Langella	1987	PG
19	12	9	GARDENS OF STONE	Tri-Star Pictures CBS-Fox Video 3731-80	James Caan Anjelica Huston	1987	R
20	17	5	HOUSE II: THE SECOND STORY	New World Entertainment New World Video A87002	Arye Gross	1987	PG-13
21	18	18	ANGEL HEART ◆	IVE 60460	Mickey Rourke Lisa Bonet	1987	NR
22	19	13	PROJECT X	CBS-Fox Video 1592	Matthew Broderick	1987	PG
23	20	19	BLIND DATE ◆	Tri-Star Pictures RCA/Columbia Home Video 6-20822	Kim Basinger Bruce Willis	1987	PG-13
24	24	20	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG
25	23	13	RIVER'S EDGE ◆	Hemdale Film Corp. Nelson Home Entertainment 7690	Dennis Hopper Crispin Glover	1987	R
26	28	2	BACK TO THE BEACH	Paramount Pictures Paramount Home Video	Frankie Avalon Annette Funicello	1987	PG
27	22	9	SUPERMAN IV: THE QUEST FOR PEACE	Cannon Films Inc. Warner Home Video 11757	Christopher Reeve Gene Hackman	1987	PG
28	26	6	THE GATE	New Century/Vista Entertainment Vestron Home Video 5208	Christa Denton Stephan Dorff	1987	PG-13
29	27	16	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G
30	31	19	MANNEQUIN	Media Home Entertainment M920	Andrew McCarthy Kim Cattrall	1987	PG
31	21	9	ISHTAR ◆	RCA/Columbia Pictures Home Video 6-20535	Dustin Hoffman Warren Beatty	1987	PG-13
32	30	25	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13
33	34	2	LADY BEWARE	IVE 63753	Diane Lane Michael Woods	1987	R
34	32	21	FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	PG
35	25	17	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG
36	33	4	WALK LIKE A MAN	MGM/UA Home Video 801086	Howie Mandel Christopher Lloyd	1987	PG
37	29	19	BURGLAR	Warner Bros. Inc. Warner Home Video 11705	Whoopi Goldberg Bob Goldthwait	1987	R
38	40	3	AMAZING GRACE AND CHUCK	Tri-Star Pictures HBO Video 0123	Jamie Lee Curtis Gregory Peck	1987	PG
39	36	11	WHO'S THAT GIRL	Warner Bros. Inc. Warner Home Video 11758	Madonna Griffin Dunne	1987	PG
40	39	25	THE BEDROOM WINDOW	DEG Inc. Vestron Video 5209	Steve Guttenberg Isabelle Huppert	1987	R

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

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VIDEO RELEASES

Symbols for formats are ♠=Beta, ♥=VHS, and ♣=LV. Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.

ATOM MAN VS. SUPERMAN, VOLUMES 1 & 2
Kirk Alyn, Lyle Talbot, Noel Neill
♠♥ Warner/$59.95/each

CASTAWAY
Oliver Reed, Amanda Donohoe
♠♥ Warner/$79.95

CURLY TOP
Shirley Temple, John Boles, Arthur Treacher
♠♥ Playhouse/$19.98

DRESSED TO KILL
Michael Caine, Angie Dickinson, Nancy Allen
♠♥ Warner/$19.98

THE HIDDEN
Michael Nouri, Kyle MacLachlan
♠♥ Media/$89.95

HOUSE OF TERROR
Jenifer Bishop, Mitchell Gregg
♠♥ Trans World/$79.95

HOWLING III
Barry Otto, Imogen Annesley, Leigh Biolos
♠♥ Vista/$79.95

IT'S ALIVE III: ISLAND OF THE ALIVE
Michael Moriarty, Karen Black, Gerrit Graham
♠♥ Warner/$79.95

THE LITTLE COLONEL
Shirley Temple, Lionel Barrymore, Bill "Bojangles" Robinson
♠♥ Playhouse/$19.98

THE LITTLEST REBEL
Shirley Temple, John Boles, Bill "Bojangles" Robinson
♠♥ Playhouse/$19.95

THE LOST BOYS
Corey Feldman, Jami Gertz, Corey Haim, Jason Patric
♠♥♣ Warner/$89.95

MAID TO ORDER
Ally Sheedy, Beverly D'Angelo, Valerie Perrine, Dick Shawn
♠♥ IVE/$89.95

A MIDSUMMER NIGHT'S DREAM
Diana Rigg, Helen Mirren, David Warner
♠♥ Warner/$19.98

OUTLAW FORCE
Paul Smith, Frank Stallone, David Heavener
♠♥ Trans World/$79.95

SISTERS
Margot Kidder, Jennifer Salt, Charles Durning
♠♥ Warner/$19.98

SPECTERS
Donald Pleasance
♠♥ Trans World/$79.95

STACKING
Megan Follows, Frederic Forrest, Christine Lahti
♠♥ Charter/$79.98

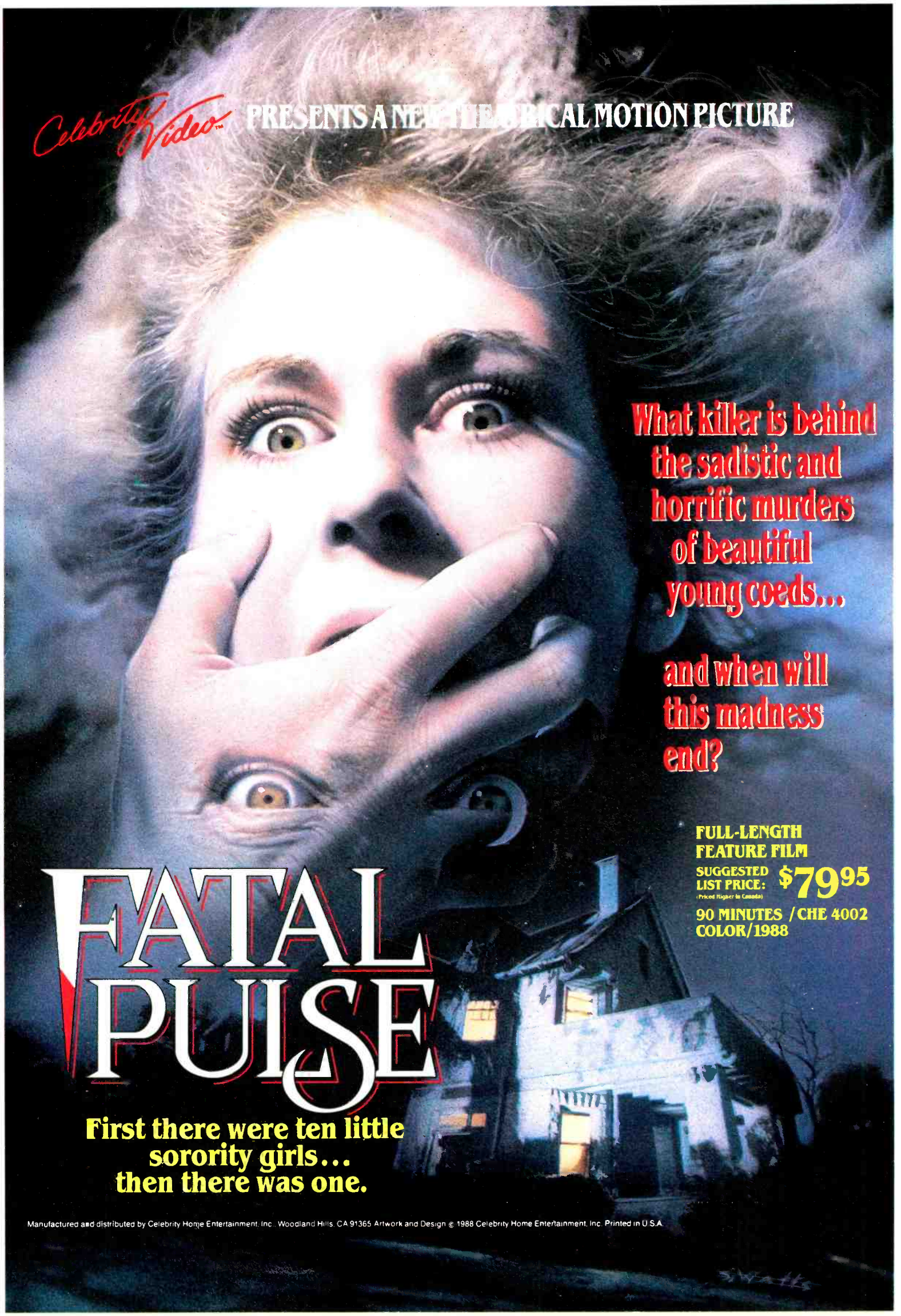
THE TAX LAW & YOU
Instructional
♠♥ LCA/$19.95

TV'S BEST ADVENTURES OF SUPERMAN, VOLUMES 3 & 4
George Reeves, Jack Larson, Noel Neill
♠♥ Warner/$29.98/each

THE WILD PAIR
Beau Bridges, Bubba Smith, Lloyd Bridges
♠♥ Media/$79.95

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

Virgin Vision commits to sell-through . . . see page 30



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Event Pays Tribute To VCR Viewers

Couch Potato Weekend Serves Up Panels & More

BY MOIRA McCORMICK

CHICAGO The cultural phenomenon known as the couch potato may not get much respect, but if a recent event at a Chicago-area hotel is any indication, all that could be changing. The Couch Potato Weekend, held Jan. 23-24 at the Hyatt Hotel in north suburban Lincolnwood, drew more than 300 people to participate in a celebration of the sofa spud—a creature whose numbers have increased exponentially since the advent of the VCR.

The weekend idea is the brainchild of Kathy Goldblatt of the public relations firm Ruth Rashman and Associates. Cost for the event was $55 per couple, covering hotel room and two days' worth of couch potato activities, including the continual showing of videos as well as panel discussions, exhibits, trivia games, and a Couch Potato Olympics.

According to Brad Burnside of three-unit Chicago-area chain Video Adventure, "the official video store of the Couch Potato Weekend," the event sought tongue-in-cheekily to raise the status of couch potatoes everywhere, largely through emphasizing an awareness of the wealth of information and culture available to spuds via home video.

Burnside appeared on a panel titled "TV Or Not TV?" along with Chicago Tribune columnist Rick Kogan, Chicago Sun-Times writer Ernie Tucker, pop culture author Wally Podrazik, and "television therapist" Dr. Gregory Young, author of the book "Your TV Twins."

"The panel questioned the concept that a couch potato is a do-nothing," says Burnside. "The point is, being a couch potato is acceptable because of home video, which exposes poeple to new subjects. Someone who's never been to an opera might not plunk down $50 to try one out, but they might spend $3 to rent one on videotape, for instance. If you're a couch potato who spends all your time watching network TV programming, however, the couch potato appellation might be more of an indictment."

Burnside says he pointed out that the Denver-based research firm National Lifestyles and Demographics determined that most VCR owners have a wide range of interests and hobbies, as opposed to the stereotypical perception of the couch potato. "There's a distinction between television and creative home programming," he says.

Other activities included a presentation titled "How To Survive In A Hi-Tech World" by Video Review's Gregory P. Fagan, who examined the latest developments in such areas as high-definition television, hi-fi stereo, and MTS. Blockbuster Video provided 100 different titles, including movies and kid vid, which were aired continuously through the weekend. The Chicago Bears' Keith Van Horne presided over a showing of sports titles from Fox Hills Video.

A total of 30 exhibitors was on hand. Many of them were snack manufacturers who are finding video specialty stores to be profitable outlets. According to Penny Wasserman of Ruth Rashman and Associates, "A lot of people who attended were in the video business themselves, such as specialty store owners and electronics store proprietors."

Debbie's Day. Gotham department store Macy's did it "Debbie's Way," hosting cinema star Debbie Reynolds at an autograph session in support of her venerable fitness tape on VidAmerica, "Do It Debbie's Way." Shown, from left, are Larry Lipp, executive buyer for Olympia Distributors; Reynolds; Michael Gutman, national sales and marketing manager for VidAmerica; and Gary Needle, vice president and general manager, VidAmerica.

FLAGSHIP ADOPTS SELL-THROUGH PROGRAM

(Continued from page 38)

board, Aug. 22).

"Our [program] has been pretty successful," says Sight and Sound sales manager John Jump, claiming that some 400 outlets have participated.

The wholesale price of such a theme rack might run $400-$500, Jump says. "The retailer might make 25 or 30 points, depending on the item," he adds.

Sight and Sound plans to offer 12-16 VIP prepacks per year; dealers are required to commit themselves to carrying a certain number in order to participate.

So far, the Sight and Sound program has merchandised six different racks, featuring low-priced titles from Paramount and CBS/Fox and a holiday selection of product from a variety of major suppliers. The distributor's current program, titled A New Year, A New You, focuses on health and self-improvement fare.

"We're using our movie expertise to pull together titles under one sell-through theme," Jump says.

At Shelburne, Vt.-based Artec, the firm is pulling together a formal sell-through merchandising program, after some tentative attempts at pushing low-priced product in 1985-87.

"[Our past programs] met with varying degrees of success and failure," says Artec vice president of operations Matt Brown.

Brown terms the company's 1987 holiday sell-through rack "a resounding success." That campaign involved a custom fixture containing 50-100 cassettes; 20 top sell-through titles, priced at $14.95-$29.95, were drawn from major suppliers' seasonal programs.

The holiday program ultimately drew some 275 independent participants—and even one major account, which bought 125 of the racks.

As a result of the success of the holiday program, Brown says, "we expect to do four programs for independent retail a year, and it probably could be five or six."

According to Brown, Artec is looking at the possibility of placing its sell-through racks in nontraditional retail outlets as well, but the thrust of the project is giving the independent an opportunity to make the most of sell-through-priced product.

"The superstore can do it, because it's got the financial resources to do it," says Brown. "The other guys don't, and we've got to help them do it."

BILLBOARD
HIT MAKERS
GET IT
#6
FACT
OF THE WEEK
On average, Billboard subscribers spend 1-3/4 hours* reading or referring to a typical issue.
*ABC AUDIT/SUBSCRIBER STUDY 1987
Billboard Tracks The Whole Hit Making Process In Music And Video !
Whatever Your Product, Billboard Covers Your Market!
Over 180,000* readers every week!
HIT MAKERS
USE IT

MANUFACTURERS TO BOW LASER WARES IN JAPAN

(Continued from page 38)

serdisk and VHD, it was 75-to-25 respectively for the year, though it became 80-to-20 by year's end because of the marketing of the triple-combi-players.

Now many bars, clubs, and restaurants with karaoke sing-along units in Japan are converting from VHD to laserdisk, due in part to the availability of more laserdisk software.

Koyabashi says that T&M Co., a major supplier of karaoke units to commercial establishments in the Kansai region, had previous handled only VHD units but had not changed to laserdisk.

Pioneer is now aiming at the home karaoke market. There are an estimated 6.5 million such units here and if 20% could be converted to laserdisk, the total would be 1.3 million.

Four firms now make laserdisk units: Pioneer, Hitachi, Sony, and Yamaha. Besides these four, seven others sell laserdisk hardware, including Columbia, TEAC, Aiwa, and NEC, by obtaining stocks from the four manufacturers.

A Jan. 11 trade newspaper report here claimed that Matsushita, which belongs to the group making VHD videodisk players, will be making laserdisk players in the latter half of 1988. Reasons given were the success of the triple-combi-players and the fact that of the 1.6 million videodisk players sold here through November, roughly 1 million were in the laserdisk format.

Koichi Ozaki, a Matsushita Electric Industrial executive, denies that a firm decision has been made on selling laserdisk players, but adds: "If we do start, it will definitely be in the triple-combi format."

Michigan dealers delay ratings bill with self-regulation agreement . . . see Newslines, page 32

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Dave Fleischer Puts Pop Into 'Precious Town'

BY JIM BESSMAN

NEW YORK Repeatability is likely the most difficult quality to achieve in a music video, but producer/director Dave Fleischer says he's found an editing technique that can help keep a clip visually intriguing, rather than fatiguing.

The technical tactic, called "pop-cutting," was employed by Fleischer on the new Tom Caufield video for "Precious Town," the single from his Paradox/PolyGram album.

According to Fleischer, who heads the Animators' Consortium music-video-production company, pop-cutting is a middle ground beween the seamless "match-cut," and the ragged "jump-cut."

The process discards the typical multicamera shoot in favor of repeated single takes of the same performance by the artist, done in a bluescreen facility. Fleischer says the technique helped produce a "visually and musically rhythmic performance clip" for Caufield.

'It's a recording studio method of making music vid'

"It's like a recording studio method of making music video," says Fleischer. "I'd go in and shoot umpteen zillion full takes of an entire song, from all angles and distances, in order to collect a whole catalog of performances from which to cut among.

"Invariably, the singer always gives the same emphasis to the same points in the song," he continues. "If they're dead on, I'll match two separate performances of the same song on a single gesture, rather than cutting between different views of the same take."

Fleischer says an intentional disparity in the artist's size and positioning is created by intercutting between the two different takes. The technique, Fleischer says, makes the image literally "pop" on the screen in a way that isn't as jarring as a jump-cut, but has more energy than the gentler, shape-blending match-cut.

"By popping between different live performances, I get more oomph out of the clip," says Fleischer. "The clip still works as a performance piece, but the pop-cutting provides subtle cutting where you'd normally feel a slump from watching just a continuous performance."

Fleischer says he applies pop-cutting only to the live-action artist performance on the bluescreen, which then serves as a template for the various bluescreen sequences.

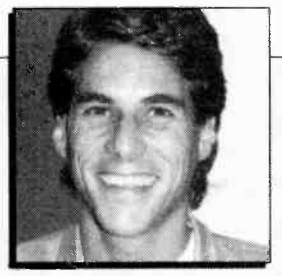
In "Precious Town," these include abstract houses with shadow dancers performing in the windows and the surreal "Precious Town" trailer-park setting.

Much of this background material is animated, and Fleischer feels that pop-cutting particularly lends itself to animation.

"You generally want videos to be [densely] packed visually, so that they remain viable in repeated viewings," he says. "The problem with most animation is that it tends to overwhelm the artist."

The way to overcome that, Fleischer says, is to layer the animation over a strong performance piece.

THE EYE



by Steven Dupler

ALTERNATIVE OUTLETS: Somebody once said there's more than one way to make money on music video. And if you've got good ties with a major record company, checking out what's sitting in the archives is probably a good place to start.

Lightyear Entertainment (formerly **RCA Music Video Productions**) has teamed with **Fox/Lorber Associates** in a marketing agreement that will see Fox/Lorber acting as rep for a collection of Lightyear-owned music specials with the broadcast-syndication and pay- and basic-cable-television markets.

The first offering in the joint venture is "The Elvis Collection," which is being presented for syndication. The program, put together in partnership with the **Elvis Presley** estate, is a package of four specials, highlighted by the broadcast premiere of "Elvis '56."

Fox/Lorber/Lightyear say they also plan to market material culled from Lightyear's extensive catalog of comedy and music. A few of the RCA programs contained in the archives: the award-winning **Eurythmics'** "Sweet Dreams" longform; "Jefferson Starship," featuring **Grace Slick** and **Paul Kantner**; "Rockin' Ronnie," billed as an "offbeat look at the life and times of **Ronald Reagan**, portrayed in a variety of old and new film footage, TV shows, and presidential appearances"; and "Mad Dogs & Englishmen," the classic 1971 concert movie starring **Joe Cocker, Rita Coolidge**, and **Leon Russell.**

JUST SAY ARF: The **Rock Against Drugs** campaign has taken a new turn for the slightly bizarre, with the filming of a **Siedah Garrett** rap video about a "dog on crack," according to a RAD spokesman. According to **Danny Goldberg**, president of RAD, the clip is a "slight departure" from the antidrug organization's previous format and is also the first RAD spot to focus on a specific drug.

"Siedah's rap about a dog on crack was her way of talking to her fans metaphorically about all drugs, and it works," Goldberg says.

Since its inception last year, the RAD campaign has received strong support from cable and broadcast TV, with **MTV** alone donating $4 million in air time to the cause. This year, RAD will release 10 public-service spots as well as a documentary, with the financial support of MTV and the California attorney general.

PRECIOUS METAL: The Recording Industry Assn. of America's January certifications are in, and three music video longforms have made the grade: the **Grateful Dead's** "So Far" and **Whitesnake's** "Trilogy" have both been certified gold (selling at least 25,000 units). The same Whitesnake videocassette also made the platinum grade (at least 50,000 units). Cheers to **Arista, 6 West Home Video, Warner Bros. Music Video**, and **Geffen Home Video.**

SEARCHING FOR THE LORD: **Aretha Franklin's** upcoming Arista album is an all-gospel set, and the label is looking for gospel and Christian video outlets to air a new clip for "Oh Happy Day."

The label's **Peter Baron** says the clip is a "documentary-type" montage of still photos and footage shot in the recording studio during the making of the record.

"We've been having some trouble tracking down gospel-oriented video shows, although I'm certain there must be a lot of them in the South and Southwest," Baron says. "Can somebody help?"

Unfortunately, The Eye is as much in the dark about gospel video shows as Mr. Baron, but if you can shed some light on this, we'd like to hear from you.

PROMO DISKS: While nobody is selling compact disk videos yet, a number of labels have either already released or are planning to soon produce CDVs for promotional purposes.

MCA says it plans a March 12 release for a **Lyle Lovett** CDV (the video track will be for "She's No Lady"). The disk will not be sold in stores (a real drag for all 10 people who own CDV players), but will be used to attract attention in record stores to Lovett's latest MCA album, "Pontiac."

Like other labels, such as Warner Bros., MCA is teaming with a hardware company—in this case, **Pioneer**—on the CDV project. Pioneer is providing a CDV player to music retailers for the Lovett display. A contest in which consumers have a shot at winning the player is also part of the promo campaign.

ALL ROADS LEAD TO ROWE: We liked **Rowe International's** 70-foot-high jukebox on the field at half time during the Super Bowl. But how did they manage to lift **Chubby Checker** all the way up there? And while we're on the subject, Rowe's director of video music operations, **Michael Reinert**, has obviously gone media-happy. Reinert has managed (no doubt through the lawyer-type wheeling and dealing he does best) to get one of his company's R-92V video jukeboxes prominently displayed daily on the **MTV** set. The box is being used by the jocks to introduce videos as well as display graphics, logos, and other visual information.

VIDEO TRACK

NEW YORK

Director **Scott Kalvert** is in postproduction on the clip for Epic recording artist **Jeff Cannata's** "Fortune Teller." Shot partially under black light, the video was produced by **Amy Raskin** for **Calhoun Productions**.

Atlantis Productions recently completed the video for the **Boogie Boys'** song "I'm Coming" from their "Romeo Knight" album on Capitol. The clip was directed by **Rolando Hudson** and produced by **Pam Gibson**.

LOS ANGELES

THE DEELE'S VIDEO for "Two Occasions," from the group's "Eyes Of A Stranger" album on Solar Records, was directed by **Bill Parker**. Cinematographer **James Rosenthal** lensed the clip on 16mm Fuji film at Soka Univ. in Calabasas, Calif. The video features actress/dancer **Nicole Carter**. **Karolyn Ali** produced for **Renge Films**.

Director **Helene Guetary** is in production on the **Jets'** "Rocket 2 U" clip, the third single from their MCA album "Magic." Guetary also designed the set for the clip. Styling was by **Catherine Chambaret**, cinematography by **Bill Pope**. **Tammara Wells** produced for **One Heart Corp**.

Director **David Fincher** recently wrapped production on **Martha Davis'** video for "Tell It To The Moon" from her "Policy" album on Capitol. **Kim Dempster** produced for **Propaganda Films**.

OTHER CITIES

M.S.G.'s CLIP FOR "Love Is Not a Game," the single from its "Perfect Timing" album on Capitol, was directed by **Jean Pellerin** and **Doug Freel** and lensed by **Crescenzo de Notarile** at William Patterson College in New Jersey. **Carl Ywant** was the producer.

Image 2 Productions recently finished work on a video press release for **Stacey Q's** new album on Atlantic Records. The video, shot in several locations around the world, was directed by **Craig Barker**, lensed by **Ed Maihot**, and produced by **Curt Apduhan**. It will be distributed in Australia, Brazil, England, France, and Japan.

The video for **Dave Mason's** duet with **Phoebe Snow**, "Dreams I Dream," from his MCA album "Two Hearts" was lensed by **Bernard Auroux** in Jamaica. Directed by **Jeff Stein**, the clip features footage of the tropical location and an appearance by Mason's wife, **Pamela**, a model. **Mike Riffle** and **Julio Flores** produced for **Eyeballs Inc.**

Director/producer **Joseph Laux** and GRP recording artist **Special EFX** received the 1987 Videoton Award for the best Eastern European videoclip for "Hands Of The Healer," a cut from the group's "Mystique" album. The video was shot at Vajda Hunyad castle in Budapest, Hungary, for **JLX Productions**.

Production companies and postproduction 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.

MuchMusic Appeal Denied

Feds Uphold Basic Cable Move

OTTAWA The federal cabinet has turned down an appeal by the leading Canadian consumer group to keep the MuchMusic Network from being arbitrarily moved to basic cable service.

The move paves the way for MuchMusic to be offered on the regular, rather than pay-television, service of Canadian cable companies.

The Consumers' Assn. of Canada argued in its appeal of a Nov. 30 federal regulatory decision that cable subscribers were being forced to absorb increased costs in their monthly fees with the addition on basic cable of MuchMusic, The Sports Network, and a French-language public affairs service.

The association said consumers, not cable companies, should decide if they want the services.

But the cabinet said the cost won't be excessive. It said that the Canadian Radio-television and Telecommunications Commission did not act outside of its mandate

(Continued on page 64)

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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.

THE ALARM
Presence Of Love
Eye Of The Hurricane/I.R.S.
Fiona O'Mahoney/MGMM
Nick Morris

BANANARAMA
Love In The First Degree
Wow/London
VIVID Productions
Andy Morahan

SARAH BRIGHTMAN/CLIFF RICHARD
All I Ask Of You
The Phantom Of The Opera/Polydor
Sitting Duck
Ken Russell

SARAH BRIGHTMAN/STEVE HARLEY
The Phantom Of The Opera
The Phantom Of The Opera/Polydor
Sitting Duck
Ken Russell

CLANNAD
Something To Believe In
Sirius/RCA
Ben Gossett/Midnight Films
Meiert Avis

THE DEELE
Two Occasions
Eyes Of A Stranger/Solar
Karolyn Ali/Renge Films
Bill Parker

SAMANTHA FOX
I Surrender (To The Spirit Of The Night)
Samantha Fox/Jive/RCA
Richard Melman/Picture House
Terence Bulley

GANG GREEN
We'll Give It To You
You Got It/Roadracer
Alec C. Peters/Envision
Paul Rachman

THE GODFATHERS
Birth, School, Work, Death
Birthg, School, Work, Death/Epic
Roger Hunt/VIVID Video
Tony Vanden Ende

THE HEBERT FAMILY BAND
Let The Feelings Flow
Heartbreaker/Estate
Reginald Groff/Video Services Ltd.
John Hebert

MICHAEL JACKSON
Man In The Mirror
Bad/Epic
Michael Jackson, Frank Dileo, Larry Stessel
Don Wilson

L.A. GUNS
One More Reason
L.A. Guns/Vertigo
Kate Thorne/MGMM
Ralph Ziman

LEVERT
Sweet Sensation
The Big Throwdown/Atlantic
Picture Vision
Jon Small

JOHN COUGAR MELLENCAMP
Check It Out
The Lonesome Jubilee/Mercury
Fay Greene/Punch & Judy Productions
Jonathan Dark

PLATINUM BLONDE
Fire
Contact/Epic
D. Sewell, M. Rosen
Ron Berti

RICK SPRINGFIELD
Rock Of Life
Rock Of Life/RCA
Andrew McPhail/Meaningful Eye Contact
Alex Provas

DAVE WAKELING
She's Having A Baby
She's Having A Baby Original Motion Picture Soundtrack/I.R.S.
Jessica Cooper/Century City Artists
C.D. Taylor

Watch for
BILLBOARD SPOTLIGHTS

MARCH
- Exercise & Health Video
- NARM '88
- ITA '88
- Music Publishing

APRIL
- Sports and Recreational Video
- On the Road in Europe

BILLBOARD COVERS IT ALL!

Billboard® THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.

MTV MUSIC TELEVISION

Continuous programming
1775 Broadway, New York, NY 10019

ADDS
Aerosmith, Angel
Bananarama, Love In The First Degree
Debbie Gibson, Out Of The Blue
The Godfathers, Birth, School, Work, Death
Icehouse, Electric Blue
Michael Jackson, Man In The Mirror
Scarlett & Black, You Don't Know

SNEAK PREVIEW
AC/DC, Heat Seeker
Belinda Carlisle, I Get Weak
George Harrison, When We Was Fab
Richard Marx, Endless Summer Nights
Squeeze, 853-5937

HEAVY
Rick Astley, Never Gonna Give You Up
The Bangles, Hazy Shade Of Winter
Eric Carmen, Hungry Eyes
Paul Carrack, Don't Shed A Tear
Taylor Dayne, Tell It To My Heart
Def Leppard, Hysteria
Europe, Cherokee
Foreigner, Say You Will
Heart, There's The Girl
Icehouse, Crazy
Elton John, Candle In The Wind
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
Bruce Springsteen, Tunnel Of Love
Sting, Be Still My Beating Heart
Yes, Rhythm Of Love

ACTIVE
Michael Bolton, (Sittin' On) The Dock Of The Bay
Cher, I Found Someone
M/A/R/R/S, Pump Up The Volume
Men Without Hats, Pop Goes The World
Wax UK, Bridge To Your Heart
White Lion, Wait

BUZZ BIN
Depeche Mode, Never Let Me Down Again
Flesh For Lulu, Postcards From Paradise
Smiths, Stop Me If You Heard This One Before

MEDIUM
Terence Trent D'Arby, Wishing Well
Big Trouble, When The Love Is Good
The Church, Under The Milky Way
Lita Ford, Kiss Me Deadly
Great White, Save Your Love
INXS, Devil Inside
Mick Jagger, Say You Will
Jethro Tull, Jump Start
L L Cool J, Going Back To Cali
Mike Oldfield, Magic Touch
Buster Poindexter, Hot Hot Hot
R.E.M., It's The End Of The World As We Know It
George Thorogood, You Talk Too Much
Triumph, Never Say Never

BREAKOUTS
ABC, King Without A Crown
Justine Bateman & The Mystery, Satisfaction
BoDeans, Dreams
The Bolshoi, TV Man
Curiosity Killed The Cat, Ordinary Day
Martha Davis, Tell It To The Moon
Gene Loves Jezebel, Motion Of Love
Guns N' Roses, Welcome To The Jungle
Marc Jordan, Catch The Moon
Kiss, Reason To Live
Los Lobos, One Time, One Night
Love And Rockets, No New Tale To Tell
MSG, Love Is Not A Game
Midnight Oil, Beds Are Burning
Sinead O'Connor, Mandinka
Pepsi & Shirley, All Right Now
The Pointer Sisters, He Turned Me Out
Rainmakers, Small Circles
Rush, Lock And Key
Rick Springfield, Rock Of Life
Year Zero, Hourglass

VH-1 VIDEO HITS ONE

Continuous programming
1775 Broadway, New York, NY 10019

ADDS
Alexander O'Neal/Cherrelle, Never Knew Love
David Foster, Winter Games

NOUVEAUX
View From The Hill, No Conversation

POWER
Eric Carmen, Hungry Eyes
Expose, Seasons Change
Roger, I Want To Be Your Man
Patrick Swayze, She's Like The Wind
George Michael, Father Figure

HEAVY
Rick Astley, Never Gonna Give You Up
Michael Bolton, (Sittin' On) The Dock Of The Bay
G. Estefan/Miami Sound Machine, Can't Stay Away...
George Harrison, When We Was Fab
Dan Hill, Never Thought (That I Could Love)
Manhattan Transfer, Soul Food To Go
Carly Simon, All I Want Is You
Swing Out Sister, Twilight World

MEDIUM
Gerald Albright, So Amazing
Jonathan Butler, Take Good Care Of Me
Natalie Cole, I Live For Your Love
Earth, Wind & Fire, Thinking Of You
Elisa Fiorillo, How Can I Forget You
Michael Jackson, Man In The Mirror
Gladys Knight & The Pips, Love Overboard
Los Lobos, One Time, One Night
Barry Manilow, Hey Mambo
Dave Mason & Phoebe Snow, Dreams I Dream
Scarlett & Black, You Don't Know
Timothy B. Schmit, Don't Give Up

BLACK ENTERTAINMENT TELEVISION

14 hours daily
4217 Wheeler Ave., Alexandria, VA 22304

ADDS
Michael Jackson, Man In The Mirror
The Jets, Rocket 2 U
Stacey Lattisaw, Every Drop Of Your Love
The Fit, Just Havin' Fun
Manhattan Transfer, Soul Food To Go
Da Krash, Wasn't I Good To Ya
Brownmark, Next Time
Boogie Boys, I'm Comin'
Imagination, Instinctual
Michael Franks, The Camera Never Lies

HEAVY
Gladys Knight & The Pips, Love Overboard
Kashif & Meli'sa Morgan, Love Changes
Michael Cooper, To Prove My Love
Pebbles, Girlfriend (Remix)
Jody Watley, Some Kind Of Lover
Marlon Jackson, Baby Tonight
Morris Day, Fishnet
Terence Trent D'Arby, Wishing Well
Salt-N-Pepa, Push It
Alexander O'Neal/Cherrelle, Never Knew Love...
George Michael, Father Figure
Earth, Wind & Fire, Thinking Of You

MEDIUM
Lillo Thomas, Wanna Make Love
Angela Winbush, Run To Me
Gerald Albright, So Amazing
M/A/R/R/S, Pump Up The Volume
E.U., Da Butt
Lisa Lisa & Cult Jam Someone To Love Me For Me
L L Cool J, Going Back To Cali
Melis'a Morgan, If You Can Do It I Can Too
Miki Howard, Baby Be Mine
The Deele, Two Occasions
Chris Jasper, Superbad
Michael Jackson, The Way You Make Me Feel
INXS, Need You Tonight

TNN THE NASHVILLE NETWORK

Five 1/2-hour shows weekly
2806 Opryland Dr., Nashville, TN 37214

CURRENT
K.T. Oslin, '80's Ladies
Dan Seals, Bop
Randy Travis, Forever And Ever Amen
Holly Dunn, Daddy's Hands
Highway 101, Cry Cry Cry
Becky Hobbs, Jones On The Jukebox
Sherry Kean, Diamonds And Pearls
Tom Kimmel, Heroes
Shawn Siegal And The Originals, Pigtail Rag
Ricky Van Shelton, Life Turned Her That Way
Rosanne Cash, Tennessee Flat Top Box
Foster And Lloyd, Sure Thing
E.Harris/D.Parton/L.Ronstadt, Those Memories
Roy Orbison & K.D. Lang, Crying
Baillie And The Boys, Faithless Love
Reba McEntire, The Last One To Know
Tom Wopat, A Little Bit Closer
Tanya Tucker, Love Me Like You Used To
The Bellamy Brothers, Santa Fe

NIGHT TRACKS

14 hours weekly
6430 Sunset Blvd., Hollywood, CA 90028

ADDS
Debbie Gibson, Out Of The Blue
The Cure, Hot, Hot, Hot
Michael Jackson, Man In The Mirror
Big Trouble, When The Love Is Good
Gene Loves Jezebel, Motion Of Love
ABC, King Without A Crown
Michael Cooper, To Prove My Love
David Lee Roth, Just Like Paradise
George Harrison, When We Was Fab

HEAVY
Expose, Seasons Change
Taylor Dayne, Tell It To My Heart
INXS, Need You Tonight
Foreigner, Say You Will
Paul Carrack, Don't Shed A Tear
The Bangles, Hazy Shade Of Winter
Bruce Springsteen, Tunnel Of Love
George Michael, Father Figure
Pet Shop Boys, What Have I Done To Deserve This
M/A/R/R/S, Pump Up The Volume
Swing Out Sister, Twilight World
Men Without Hats, Pop Goes The World
Rick Astley, Never Gonna Give You Up
Eric Carmen, Hungry Eyes
Patrick Swayze, She's Like The Wind
Prince, I Could Never Take The Place Of Your Man
Roger, I Want To Be Your Man

RECORD GUIDE

Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees, NJ 08043

CURRENT
K.T. Oslin, I'll Always Come Back
Eric Carmen, Hungry Eyes
Sting, Be Still My Beating Heart
Carly Simon, All I Want Is You
Lisa Hartman, I Don't Need Love
David Foster, Winter Games
Richard Lloyd, Fire Engine
The Pointer Sisters, He Turned Me Out
Pink Floyd, On The Turning Away
Gerry Woo, How Long
Michael Bolton, (Sittin' On) The Dock Of The Bay
The Johnnies, There's Gonna Be A Showdown
Julie Brown, Trapped In The Body Of A White Girl
Julie Brown, The Homecoming Queen's Got A Gun
Mojo Nixon & Skid Roper, Elvis Is Everywhere
Deja, That's Where You'll Find Me
Paul Carrack, Don't Shed A Tear
Michael Jackson, Bad
ABC, King Without A Crown
Earth, Wind & Fire, Thinking Of You
White Lion, Wait
It's Immaterial, Driving Away From Home
It's Immaterial, Space

HIT VIDEO USA

7 hours daily
1000 Louisiana Ave., Houston, TX 77002

ADDS
Jerry Harrison, Rev It Up
Bardeux, Magic Carpet Ride
The Cure, Hot, Hot, Hot
Scarlett & Black, You Don't Know
The Jets, Rocket 2 U
David Lee Roth, Just Like Paradise
Carly Simon, All I Want Is You
David Wakeling, She's Having My Baby
The Church, Under The Milky Way
Los Lobos, One Time, One Night

POWER
Roger, I Want To Be Your Man
Expose, Seasons Change
Rick Astley, Never Gonna Give You Up
INXS, Need You Tonight
The Bangles, Hazy Shade Of Winter
Eric Carmen, Hungry Eyes
Paul Carrack, Don't Shed A Tear
Patrick Swayze, She's Like The Wind
Cher, I Found Someone
M/A/R/R/S, Pump Up The Volume
Prince, I Could Never Take The Place Of Your Man
Natalie Cole, I Live For Your Love
G. Estefan/Miami Sound Machine, Can't Stay Away...

HEAVY
White Lion, Wait
Big Trouble, When The Love Is Good
Elisa Fiorillo, How Can I Forget You
Great White, Save Your Love
Cutting Crew, Any Colour
Flesh For Lulu, Postcards From Paradise
Rick Springfield, Rock Of Life
Gladys Knight & The Pips, Love Overboard
Terence Trent D'Arby, Wishing Well
Buster Poindexter, Hot Hot Hot
Alexander O'Neal/Cherrelle, Never Knew Love...
Men Without Hats, Pop Goes The World
Michael Jackson, Man In The Mirror
George Harrison, When We Was Fab
Communards, Never Can Say Goodbye

THE BEAM

One hour per week
621 N.W. 6th St., Grand Prairie, TX 75053

CURRENT
Morris Day, Fishnet
Earth, Wind & Fire, Thinking Of You
Angela Winbush, Run To Me
Chris Jasper, Superbad
Salt-N-Pepa, Push It
Five Star, Strong As Steel
The Deele, Two Occasions
L L Cool J, Going Back To Cali
Shanice Wilson, No Half Steppin'
Richie Havens, I Don't Wanna Know

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VIEW FROM THE TOP
Numbers Speak Volumes in Historic Rise to No. 1

By GERRY WOOD

Numbers talk: everybody else walks. In Billboard's 1987 Year-End issue, heading into the heady waters of 1988, the numbers speak volumes: how about top country album labels? Who? MCA.

How about Billboard's top country singles labels of the year? Who? MCA.

That must make MCA Billboard's top country label of the year. Right? Right!

And what about Billboard's top country album artists of the year? Take a look at these MCA biggies: No. 1 is George Strait with a total of six charted LPs. Reba McEntire is close behind in the No. 6 position, followed by Steve Earle at No. 11, and also in the coveted top 50—Lyle Lovett, Moe Bandy, the Bellamy Brothers, Ray Stevens, the Oak Ridge Boys, Lee Greenwood, Steve Wariner, John Schneider, and Waylon Jennings.

The early Conway Twitty, who signed with Decca in 1965.

The honor roll of Billboard's top country albums of the year includes "Ocean Front Property" by George Strait (No. 2), "What Am I Gonna Do About You" by Reba McEntire (8), "Guitar Town" by Steve Earle (18), Reba's "Greatest Hits" (20), "Lyle Lovett" (24), "George Strait's Greatest Hits" (25), "#7" by George Strait (27), "You Haven't Heard The Last Of Me" by Moe Bandy (31), "Whoever's In New England" by Reba (44), "Where The Fast Lane Ends" by the Oaks (46), "Exit 0" by Steve Earle & the Dukes (48).

MCA's Steve Wariner scores as Billboard's top country singles artist followed by labelmate Reba McEntire. Also making the rankings are George Strait, Conway Twitty, Waylon Jennings, the Oaks, Lee Greenwood, the Bellamy Brothers, John Schneider, Lyle Lovett, Moe Bandy, Glen Campbell, and Steve Earle.

MCA Records Nashville headquarters, 1514 South Street.

And what about the top country singles of the year? "What Am I Gonna Do About You" by Reba McEntire comes in at No. 3; "It Takes A Little Rain" and "This Crazy Love" by the Oaks (No. 10 and 13); followed by Lee Greenwood's "Mornin' Ride"; Reba's "One Promise Too Late"; Steve Wariner's "The Weekend" and "Small Town Girl"; Conway Twitty's "I Want To Know You Before We Make Love" and "Julia"; the Bellamy Brothers with the Forrester Sisters "Too Much Is Not Enough"; George Strait's "It Ain't Cool To Be Crazy About You"; and Moe Bandy's "Til' I'm Too Old To Die Young."

No wonder MCA, under the creative direction of Jimmy Bowen, marketing genius of Bruce Hinton, and production wizardry of Tony Brown, has soared to the top of Billboard's charts. The MCA team has taken this traditionally strong landmark country label and propelled it to the forefront of Nashville's impressive array of record companies. Significantly, the label not only embraces successful acts in both traditional and contemporary country sectors, but has expanded beyond country into the highly successful Master Series that has taken such acts as Larry Carlton to the top of Billboard's jazz chart. It's not a surprise, considering the past of Bowen and Hinton. Separate stories in this supplement focus on their achievements, but both came to the country field after gaining major successes in such pop music meccas as Los Angeles and New York.

Jimmy Short, Butterball Page, Freddie Fisher, Johnny Sapp, Ernest Tubb—still shot from '43 film "Jamboree."

Kenny Baker, Bill Monroe, unidentified, Billy Box, Randy Davis. Monroe performs with his Blue Grass Boys (mid-'70s).

Their success and achievements accomplished through long hours and exceptional skills, aided and abetted by the remarkable members of the MCA Nashville team and the impressive roster of acts, has formed an impressive bridge between the present and the past.

The past. MCA, nee Decca Records, actually has several anniversaries to celebrate. This year marks the 30th anniversary of the establishment of MCA offices in Nashville. Established in 1934, Decca immediately embraced country music—which not only wasn't cool back then, it was absolutely freeze-dried as far as national respect and audience were concerned. Dave Kapp directed Decca's country division that soon scored with the classic "Nobody's Darlin' But Mine," a hit that launched Jimmie Davis into country music's galaxy of creators and eventually into Louisiana's governor's chair.

The recording conditions then were the stuff of Jimmy Bowen's nightmares. Kapp recalled the typical session: ". . . we'd hire two hotel rooms across the hall from each other. Then we would set up the recording equipment with the wax disks and start cutting. Nothing was electric. It was all mechanical . . . the artist would be in one room and I'd be in the other across the hall, running the equipment. We couldn't even see the artist—just a red light. When that was on, we knew he was singing."

Though the conditions were barbaric by modern digital mega-track standards, those sessions led to classic recordings by such acts as the Sons of the Pioneers and the Carter

(Continued on page MCA-22)

Guess who? Brenda Lee.

An MCA Chronology

1934 Decca Records established in U.S.; signs Jimmie Davis*
1940 Decca signs Ernest Tubb
1944 Decca signs Red Foley
1945 Paul Cohen takes charge of Decca's country division
1947 Owen Bradley begins producing records for Decca as an independent
1949 Decca signs Bill Monroe.
Ernest Tubb persuades label to adopt the term "country & western" for the music it has been designating as "hillbilly"
1952 Kitty Wells has historic Decca hit, "It Wasn't God Who Made Honky Tonk Angels"
1954 Patsy Cline signs with Four Star Records, which has a distribution agreement with Decca. She does not sign with Decca exclusively until 1960.
Half the Top 10 singles of 1954, as listed by Billboard, belong to Decca, four of the five being by Webb Pierce
1958 Bradley succeeds Paul Cohen as Decca's Nashville chief
1975 Owen Bradley retires from label
1979 MCA acquires ABC/Dot
1984 Jimmy Bowen appointed president of MCA Records/Nashville
1987 MCA moves to its present Nashville offices at 1514 South St.

** Davis, one of Decca's earliest country artists, was elected to the Country Music Hall Of Fame in 1972. Other Decca/MCA acts and executives who have earned that honor include Ernest Tubb (1965); Uncle Dave Macon (1966); Red Foley (1967); Bob Wills (1968); the Carter Family (1970); Bill Monroe (1970); Patsy Cline (1973); Owen Bradley (1974); Paul Cohen (1976); Kitty Wells (1976); Grandpa Jones (1978); and Little Jimmy Dickens (1983).*

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President's Profile

JIMMY BOWEN—Producing the Lion's Share of Success with No. 1 Flair

By JOHN LOMAX III

MCA Nashville president Jimmy Bowen celebrated his 50th birthday and his 10th year in Music City in style last fall: for the first time ever MCA toppled RCA to claim the title of best overall label in the annual Billboard World Of Country Music awards. MCA made a clean sweep in 1987 by also winning best singles label and best album label (the latter for the fourth consecutive year).

Bowen's own production contributions played a lion's share in the label's top showing: he produced 11 No. 1 singles and three No. 1 albums during 1987. He also crafted 12 additional top 20 singles as well as three more charted albums, each of which peaked at No. 4 or higher.

MCA's dominance of the trade charts was matched by the company's financial performance: industry observers peg the label gross in the $50 million range. Bowen himself notes that, "1987 was a tremendous improvement over 1986, the biggest gross in history for the division, biggest net in history, which is even more important, and it will be the biggest pretax profit year for MCA Nashville in history."

With accomplishments like these to his credit it will be very interesting to see how long it will take Nashville's music industry to extend the same degree of respect to Jimmy Bowen that they have so freely given to such legendary producers as Fred Rose, Don Law, Ken Nelson, Owen Bradley, Chet Atkins, Fred Foster, Frank Jones, Billy Sherrill and Larry Butler.

Bowen's achievements during his first decade in Nashville certainly equal, if not exceed, those of all the masters mentioned above yet there is a feeling in Nashville that the jury of public opinion is still deliberating.

Before we plunge further into a closer view of Bowen perhaps we should first deliver a synopsis of the man's achievements so the reader may make their own judgements upon his successes.

In the years since he moved to Music City in mid-1977 Jimmy Bowen has run the local operation for MGM, MCA, Elektra, Warner Bros. and MCA again, where he has been since mid-1984. During that period he has:

•Produced 133 top 20 singles and 31 top 10 albums.

•Crafted the staggering total of 48 No. 1 singles.

•Tallied 13 No. 1 albums.

•Earned over a dozen gold and/or platinum certifications for his work with Hank Williams Jr., George Strait, Reba McEntire, and the Bellamy Brothers.

•Helped mightily to create and establish the Nashville Entertainment Assn., the first viable organization to promote the city as a total music center rather than simply "the country music capital of the world."

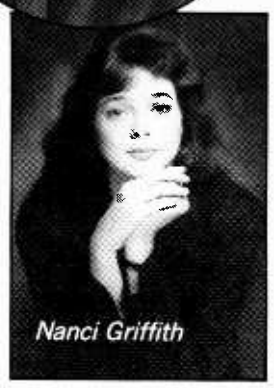
•Revitalized the recording careers of several dozen

(Continued on page MCA-16)

Glen Campbell

Loretta Lynn

Patty Loveless



Nanci Griffith

Ray Stevens

Lyle Lovett

Executive Vice President & General Manager

BRUCE HINTON—Marketing the Momentum to the Label's Best Year in History

By GERRY WOOD

Long And Winding Road" is more than the title of one of the Beatles' best ballads—it's also an accurate description of Bruce Hinton's Oz-like journey from coast to coast to Nashville. His record biz stints in New York and Los Angeles prepared him perfectly for his latter-day move to Music City in March, 1984.

The Bellamy Brothers

John Anderson

When Hinton relocated to Nashville to become executive vice president and general manager of MCA Nashville, teaming with Jimmy Bowen, it marked the third time these veterans worked together. As national promotion manager with Warner/Reprise Records, Hinton first met Mo Ostin and Bowen who was a "kid a&r guy" (description courtesy of Hinton) who soon was to make it big producing such acts as Frank Sinatra and Dean Martin. Just like nowadays in Nashville, Bowen produced while Hinton promoted, pushed, and prodded the product up the charts.

Hinton later moved to Columbia Records in N.Y., because "I liked the idea of getting experience at a big company—and CBS was very No. 1 at that time," comments Hinton. When Clive Davis became head of the label, Hinton became one of Clive' "fair-haired guys" and was soon promoted to director of custom label distribution at CBS Records. After a year and a half came a call from Bowen who was starting a production company and Amos Records. "He wanted to see if I would come back and head that up, and at that point I'd simply had it with working in New York and the long commute." So Hinton packed his bags and the young man headed west again. As general manager of Amos Productions, Hinton presided over a label that was ahead of its time. "We had the first Kim Carnes album, Kenny Rogers & the First Edition, and Shiloh which included Don Henley and Jim Ed Norman, and Longbranch Pennywhistle with Glen Frey and J.D. Souther. In fact, those two groups were the genesis of the Eagles."

When Bowen decided to drop out of the music business for a couple years of non-stop conversation with his muse, Hinton started his own independent promotion company. He started with rock'n'roll but discovered he had an ear for potential country hits, and decided to switch the emphasis to country. With Peter Svendsen, an astute Texas promotion man, he formed Hinton/Svendsen Promotions. "We created the concept of the national independent promotion team," says Hinton. The firm pio-

(Continued on page MCA-20)

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Lee Greenwood

John Schneider

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OWEN BRADLEY—Legendary Producer Blazed Trail That Galvanized MCA/Nashville Ties

By EDWARD MORRIS

Owen Bradley was a respected local bandleader and arranger when Decca's divisional a&r man, Paul Cohen, tapped him to do some session work and independent producing for the label's country division. Bradley's first job for Cohen, he recalls, was playing organ for some Red Foley sessions in 1947.

"We did every kind of record with Red Foley," says Bradley. "For the 'Milk Cow Boogie' I had to go out to my dad's and borrow a weaning bucket, and we milked this weaning bucket into another bucket to make it sound like we were milking a cow. We had the 'Pinball Boogie' and we had good luck with the 'Chattanoogie Shoe Shine Boy.' We were into boogies—we did all kind of things. We tried to get some kind of little gimmick or something on all of them. It was very important in those days. After [those early successes], Paul said he wanted me to work with him on everything. And he wasn't kidding. I was on everything, and whether anybody liked it or not, I was there. It was like that as long as he was with the company."

In 1958, following Cohen's promotion to president of Decca's Coral Records, Bradley was offered the post of a&r director of the label's Nashville office. In fact, he established the office proper, since up until the time of his appointment, Decca had no fixed Nashville headquarters.

Two years before taking over Cohen's job, Bradley produced Buddy Holly's first Nashville sessions, but it was with the label's country acts that he had his most resounding triumphs--beginning with Patsy Cline. "I always thought Patsy was ahead of her time," he says.

Following his successes with Cline, Bradley produced a seemingly endless series of masterful albums for such roster artists as Loretta Lynn, Bill Anderson, Jack Greene, Conway Twitty, Roy Drusky, Webb Pierce, Kitty Wells, and Bobby Helms, among others. He presided over the magical pairing of ex-rocker Twitty and country queen Lynn, a union that eventually earned the two four consecutive Vocal Duo Of The Year awards from the Country Music Assn.

Just as current MCA chief Jimmy Bowen has been on the leading edge of bringing digital recording technology to country sessions, Bradley was a pioneer in building state-of-the-art studios in Nashville. He built his first studio in 1951—then the famous "quonset hut" facility in 1955 on what is now Music Row. His Bradley's Barn studio in Mt. Juliet was a recording mecca for acts of all sorts by the time it burned in the early 1980s.

As a testament to his significance, the Country Music Assn. elected Bradley to its Country Music Hall Of Fame in 1974. A year later, he retired from MCA. But he continues to produce. Among his current clients is the Patsy Cline disciple, k.d. lang.

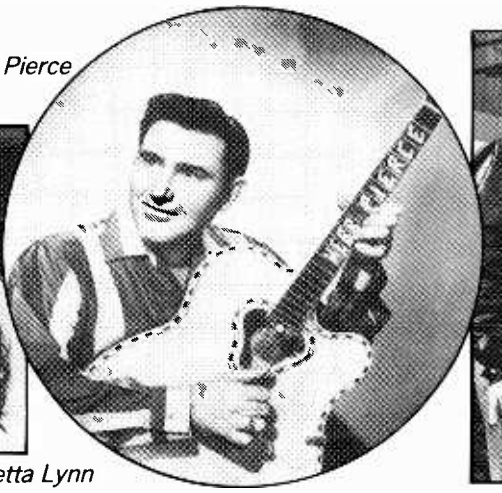
Patsy Cline, 1957.

Standing outside the old Decca Building, from left: Doyle Wilburn, Loretta Lynn, Conway Twitty, Jan Howard, Bill Anderson, Peggy Sue, and Jan Lee Webb.

The queen of country music—Kitty Wells

Long-time duo Conway Twitty & Loretta Lynn

Webb Pierce



THE CREATIVE EDGE
A Solid Core of In-House Producers

More than any other Nashville-based label, MCA Records has developed a solid creative core of in-house producers. While the company does not dispense with independent producers entirely, it does use staffers for most of its projects. Because label chief Jimmy Bowen believes that acts should have the deciding vote in choosing the material they will ultimately record, the common practice is to have the artists meet with songpluggers to make the first-round pick of songs. After these choices are made, then the producers work with the acts to determine the material that will actually be recorded.

Of the current four in-house producers, Bowen is studio mentor for the largest portion of the roster. He now produces or co-produces John Anderson, Glen Campbell, Skip Ewing, Lee Greenwood, Waylon Jennings, Reba McEntire, the Oak Ridge Boys, John Schneider, George Strait, Conway Twitty, and Steve Wariner.

Tony Brown, a standout musician who has performed in bands for Elvis Presley, Emmylou Harris, Rosanne Cash, and the Oak Ridge Boys, produces Steve Earle, Lyle Lovett, Nanci Griffith, Patty Loveless, and Karen Staley.

Chip Hardy's acts include Loretta Lynn, Dann Rogers, J. D. Hart, Lionel Cartwright, and Joe Barnhill.

Buzz Stone works in the capacity of a production assistant, most recently on the Skip Ewing album.

Former staff producer Emory Gordy Jr. continues to work with Bill Monroe and Riders In The Sky on an independent basis. And James Stroud will also serve as an independent for MCA acts yet to be designated.

Tony Brown, Sr. Vice President of A&R

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MCA Nashville staff with Glen Campbell, May 1987.

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MCA NASHVILLE TALENT GALLERY

John Anderson: After nine Warner Bros. albums, John Anderson signed with MCA Records and combined his country efforts with those of label head/producer Jimmy Bowen. "Jimmy's dealing with a special class of country at MCA, and I'm proud to be a part of that," notes Anderson.

Steve Wariner

Anderson grew up in Apopka, Fla. and first tried his hand at the guitar at age 8. His musical influences include rock, folk, country, and bluegrass. At 17, he came to Nashville working as a singer, songwriter, and musician, and in 1977 signed a recording contract with Warner Bros. Records. He co-produced his MCA debut album, "Blue Skies Again" and describes his music as " . . . straight-ahead, to-the-point songs."

Waylon Jennings

The Bellamy Brothers: Howard and David Bellamy were brought up during the '50s and '60s in Darby, Fla., and continue to reside on a 115-acre farm, owned by their family for six generations. Their father played guitar, dobro, and fiddle and gave the boys a strong country foundation to add to the rock influences of that era. Their first public performance was with their father in 1958 at the San Antonio, Fla. Rattlesnake Roundup.

George Strait

In 1976, the brothers had the pop hit "Let Your Love Flow." When their pop popularity fizzled out, the country fans were waiting. 1979 offered "If I Said You Had a Beautiful Body Would You Hold It Against Me," cleverly written, hooky, and humorous. "Crazy From The Heart" is their latest MCA album.

Glen Campbell: After 40 albums, four gold singles, 12 gold albums, and seven platinum albums, Glen Campbell has released his MCA debut "Still Within The Sound Of My Voice."

Born in Delight, Ark., and raised on a farm in Billstown, Campbell is one of 12 children, all of whom sang and played guitar. As a teenager in the early '50s, he left Arkansas to pursue a musical career. His first job as a guitarist was with a three-piece band in Houston, Texas. At 24, he headed for Los Angeles, where he became a highly demanded session musician, playing on the records of Frank Sinatra, Merle Haggard, Elvis Presley, Ray Charles, and Nat King Cole. It was the John Hartford song "Gentle On My Mind" that sent Campbell into the artist ring in 1967. His philosophy for success is "never try to categorize music—simply pick the best from it, whether it's country, pop, rock, jazz or whatever."

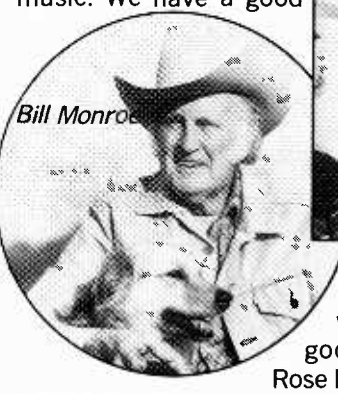
Jerry Clower: After 18 years and 18 albums on the MCA label, Jerry Clower is a true recording comedian. During his stay in the Navy, he realized his talents as a humorist. Clower says, "A comic tells funny stories and a humorist tells stories funny." In 1970, he spoke to a farm group in Lubbock, Texas, when a disk jockey and farm director in the audience suggested Clower record his stories. The guy taped Clower's next talk, MCA got a copy, and the next thing Clower knew, he was on the "David Frost Show." His G-rated material welcomes families.

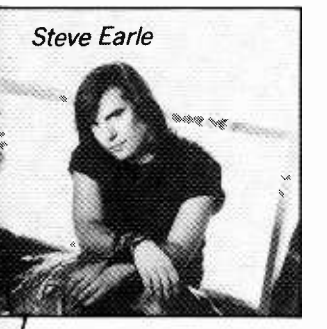
The Oak Ridge Boys

The Desert Rose Band: Formed by Chris Hillman, founding member of the '60s folk/rock group the Byrds, member of the Flying Burrito Brothers, of the Manassas project, of Souther-Hillman-Furay, and of the Golden State Boys. Hillman pulled together long time cohorts Herb Pedersen, John Jorgenson, Jay Dee Maness, Bill Bryson, and Steve Duncan to form the Desert Rose Band. Hillman says "They are a bunch of pros who like to play music. We have a good time when we do it and we do it as long as it 's a good time." "The Desert Rose Band," is their first MCA/Curb release.

The Desert Rose Band

Reba McEntire


Bill Monroe


Steve Earle

Steve Earle: Earle and his five-piece band the Dukes offer lyrics directed at and depicting blue-collar individuals. His "Guitar Town" album was his first

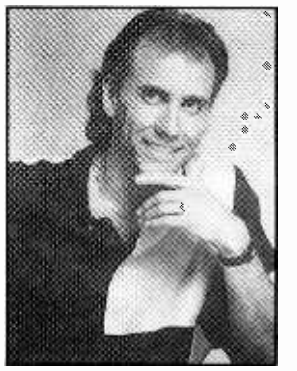
(Continued on page MCA-10)

THE MCA MASTER SERIES
Fresh Musical Breezes Beyond Country

By DEBBIE HOLLEY

It has been several years since Tony Brown, MCA's senior vice president of a&r, dreamed up the idea of marketing the music of some of Nashville's most industry-recognized musical talent, many of whom were unknown commercially. Brown saw a niche and pursued the idea, accomplishing his feat through the creation of the MCA Master Series label.

It isn't a country label or a jazz label or a blues, new age, rock, or bluegrass label. The Master Series is a combination of all those elements. "Because people tried to pigeonhole what kind of label the Master Series was in the beginning," says Brown, "we came up with the tag line *the musician's label.*"


Larry Carlton

Geared to the new age/jazz consumer, the Master Series' product has several distinctive qualities including material penned by the artists themselves; artist character—arrived at by allowing the artists total creative control; intensely fine-tuned mixes; and packaging that sets the Master Series albums apart from any other, yet brings those in the series together as a total concept.

Exactly two years ago this month, MCA showcased the newly-created label arm's roster of six artists. The list included guitarist Larry Carlton, pianist John Jarvis, dobro player Jerry Douglas, guitarist Albert Lee, bass violinist Edgar Meyer, and a duet—steel drum player Robert Greenidge and keyboardist Mike Utley. They performed in Nashville before an audience that received the performances with open arms.

The first four releases on the label were out by Feb. 24 of '86. "MCA Master Series Sampler," a collection of select pieces from each of the albums scheduled for release; Carlton's "Alone, But Never Alone," a jazzy blend of Carlton's guitar expertise; Jarvis' "So Fa, So Good," a country/new age/pop blend; and Douglas' "Under The Wire,"a trip outside the bluegrass genre; debuted the label.

Albert Lee

Billy Joe Walker, Jr.

Following close behind in March of that year were three more albums. Lee's "Speechless," featuring his guitar skills but also offering a piece on mandolin and two on piano; Meyer's "Unfolding"—jazz, classical, and bluegrass that shakes, rattles, and rolls; and the dynamic duet's "Mad Music," the only one of the label's initial releases that doesn't offer the sound of a stringed instrument on any cut.

The fall brought Giles Reaves and his debut album "Wunjo," a combination of his musical and computer knowledge.

The spring of '87 brought four more album releases: Acoustic Alchemy's (Greg Carmichael and Nick Webb) "Red Dust & Spanish Lace," a work that sends forth their talents on acoustic and classical/flamenco guitars; a second Jarvis keyboard phenomenon ranging from simplicity to complexity and titled "Something Constructive"; an off-the-top-of-his-head styled classical/jazz/bluegrass/country album by Meyer that blends deliciously and is titled "Dreams Of Flight"; and the "Spring Sampler '87."

June of '87 brought "Discovery,"another album by

(Continued on page MCA-21)

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TALENT GALLERY

(Continued from page MCA-8)

with MCA. According to Earle, "We cut tracks in four days. It was real easy." He says his attention span for making records is extremely short. "I don't understand people who take three years and go to 40 different studios to make a record. That would drive me nuts." He holds his tune "Sweet Little 66" dear to his heart—he's building a '67 Chevelle SS-396, very similar to the one in the song. Realistic is the word for his tunes.

Lee Greenwood: Greenwood terms himself "an entertainer from the old school." Greenwood was born in Los Angeles. The following year his parents divorced and his and his sister moved to Sacramento, Calif. to live with their grandparents. Both of his parents were musically inclined, his mother playing piano professionally, and his father playing saxophone with the Navy band.

At 13, he began to take a serious look at music, and after finishing high school he formed his first group. By the mid-'60s, he had established himself in Las Vegas as an arranger, band leader, songwriter, and performer. In 1978, he moved to Reno and hooked up with Larry McFaden, Mel Tillis' bass player. He became Greenwood's manager, they put together demos, and attracted the attention of producer Jerry Crutchfield, who signed Greenwood as a writer to MCA Music and as an artist to MCA/Panorama. "It Turns Me Inside Out" was released in 1981, during which time Greenwood was working in the piano bar at Las Vegas' Tropicana Hotel. Since that time, he's released nine albums and one telemarketed album.

Nanci Griffith: Austin-born Griffith has been singing professionally for 10 years, touring clubs and festivals in the Northeast and Midwest. In 1986, she signed with MCA Records. She penned more than half of the songs on her first album and co-produced the tracks with Tony Brown. "I had a real normal childhood," says Griffith, "I started playing in bars when I was 14." Her middle-class parents respected her ambitions enough to chaperone her through saloon apprenticeship.

In 1978, she recorded her first album on B.F. Deal Records and she followed four years later with one on Featherbed. She has since released two on Philo/Rounder.

Something to note about Griffith—she claims southern fiction writers have affected her outlook on life. On each of her album covers, she is pictured with a book by one of her favorite authors. She posts this as a tribute.

Dedicated to the style, she says, "I 've always been a country/folk singer, and I never expected anymore than what I have. I'm just what I am."

Waylon Jennings: Raised in Littlefield, Texas, Waylon Jennings got a job as a disk jockey in 1949 at the age of 14. Soon after, he put his first band together, pulling material from the catalogs of Hank Williams

(Continued on page MCA-12)

Dennis Robbins

Jerry Clower

MCA RECORDS NASHVILLE 30th

COUNTRY CATALOG— Still Enjoying Steady Sales

"We've always sold country catalog really well," asserts MCA's executive vice president of distribution John Burns, "and it did help immensely those times we didn't have strong releases." Even now, with some of the bestselling acts in country music, MCA enjoys steadily profitable activity from acts that first recorded for the company when it was still Decca Records. And the recent platinum and gold sales from such newer acts as George Strait and Reba McEntire have rekindled interest in their earlier albums as well.

As an example of this sales and artistic durability, Patsy Cline's "Greatest Hits" album recently earned platinum certification. Cline had her first Decca hit in 1957 and recorded her last sides for the label shortly before her death in 1963.

Other early acts that still sell steadily from the Decca/MCA country catalog are Cline's fellow members in the Country Music Hall Of Fame, Ernest Tubb and Bill Monroe, as well as that most durable of duets, Conway Twitty and Loretta Lynn—both as solo and paired attractions.

The Oak Ridge Boys, who have been with MCA just over 10 years, have a brisk catalog, Burns says. Former acts whose early albums for MCA sell well include the Marshall Tucker Band, Don Williams, and John Conlee.

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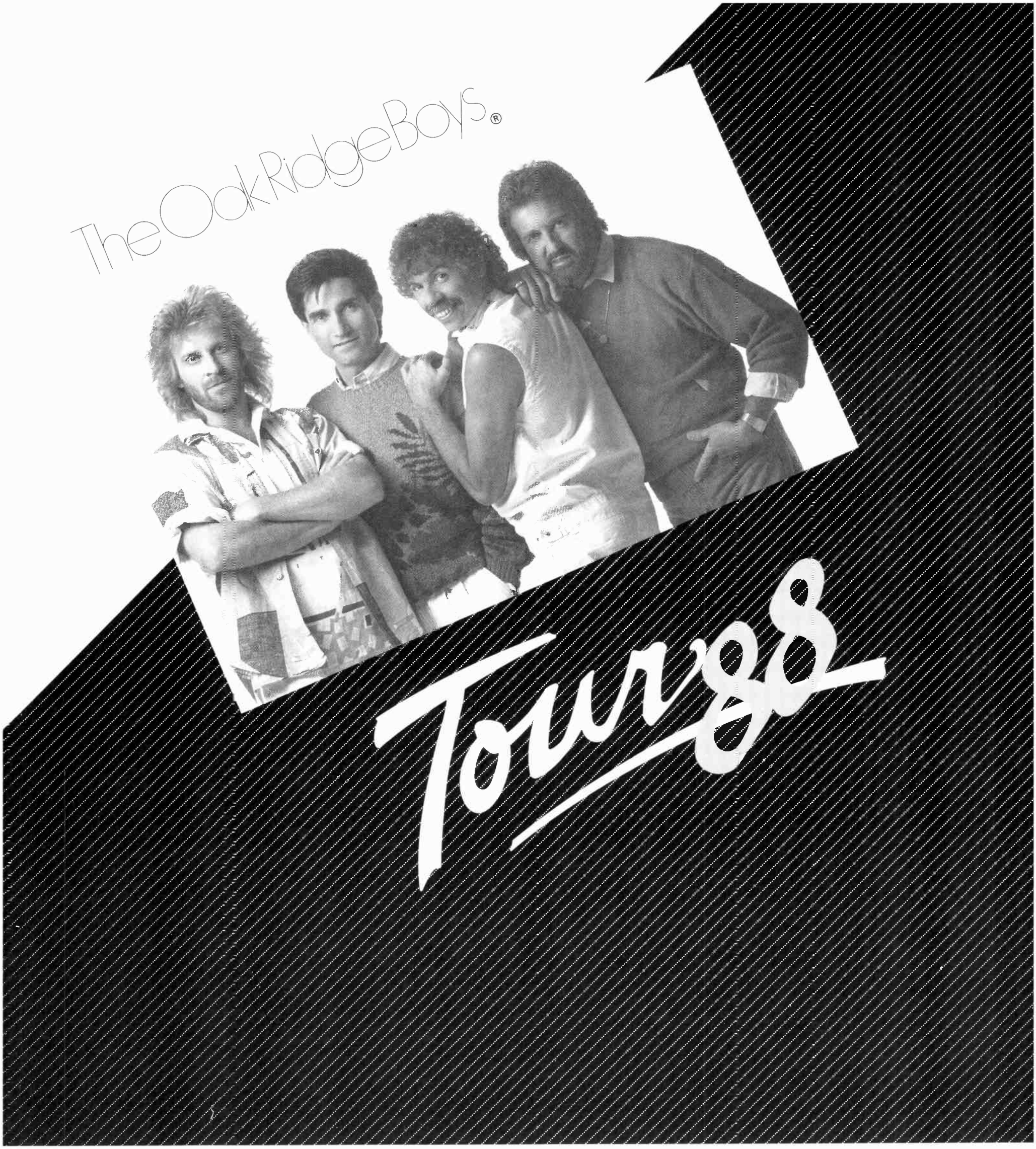

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TALENT GALLERY

(Continued from page MCA-10)

and Ernest Tubb. While working at KDAV's "Sunday Dance Party" show in 1955, he met up with Buddy Holly, who taught Jennings how to cross stylistic barriers. Holly produced Jennings' first record in 1958 and hired him to play in his band. Jennings was signed to A&M in 1963, later moving to RCA. In 1986, he ended his 20-year affiliation with RCA and moved to MCA. His most recent release is "A Man Called Hoss," Waylon Jennings' life-story to music. Jennings is credited with helping push the Nashville sound into the Outlaw movement.

Patty Loveless: One of eight children of a Pikeville, Ky. miner, Patty Loveless was so fascinated with music as a child, she began writing songs before she reached her teens. She sang professionally at age 12. At 14, her brother/sometime partner brought her to Nashville. She met with Porter Wagoner and befriended his partner Dolly Parton. For the next three years, she sang with the Wilburn Brothers. She also signed a publishing contract with the Sure Fire Music Co. Following high school, she spent 10 years singing in hotels, nightclubs, and at fairs. She returned to Nashville in 1985 to put together a demo tape that her brother circulated. In less than two months, she was signed to MCA. Most recently, she signed a publishing agreement with Acuff/Rose.

Lyle Lovett: Singer/songwriter Lyle Lovett drove from Houston, Texas to Nashville, Tenn. with his demo tape where a friend of a friend helped him set up a meeting with ASCAP's Merlin Littlefield, who played Lovett's tape for everyone he could. Shortly after, Lovett landed a songwriting deal with Criterion Music and then a recording contract with MCA/Curb. The native Texan grew up in the Klein community. While attending Texas A&M Univ., where he received a degree in journalism in 1980 and a degree in German in 1981, he began to write songs. He was performing in songwriter showcase clubs in Houston in 1979. In '83, he began playing clubs in other parts of the country and later that year wrote a song for and appeared in the CBS TV movie "Bill On His Own," starring Mickey Rooney. In 1984, Billy Williams helped Lovett produce the recordings of his songs that were brought to Nashville—the result was Lovett's debut album "Lyle Lovett."

Loretta Lynn: 1987's American Music Awards' Award of Merit recipient, Lynn went back into the studio last spring under the guiding hand of producer Jimmy Bowen. "Just A Woman," a collection of songs that bridge her recording hiatus, was the result of their collaboration. She has returned to songwriting, eagerly but cautiously, "after all, I haven't written for 10 years," she says. Meanwhile, she's busy assembling material for a follow-up book to "Coal Miner's Daughter."

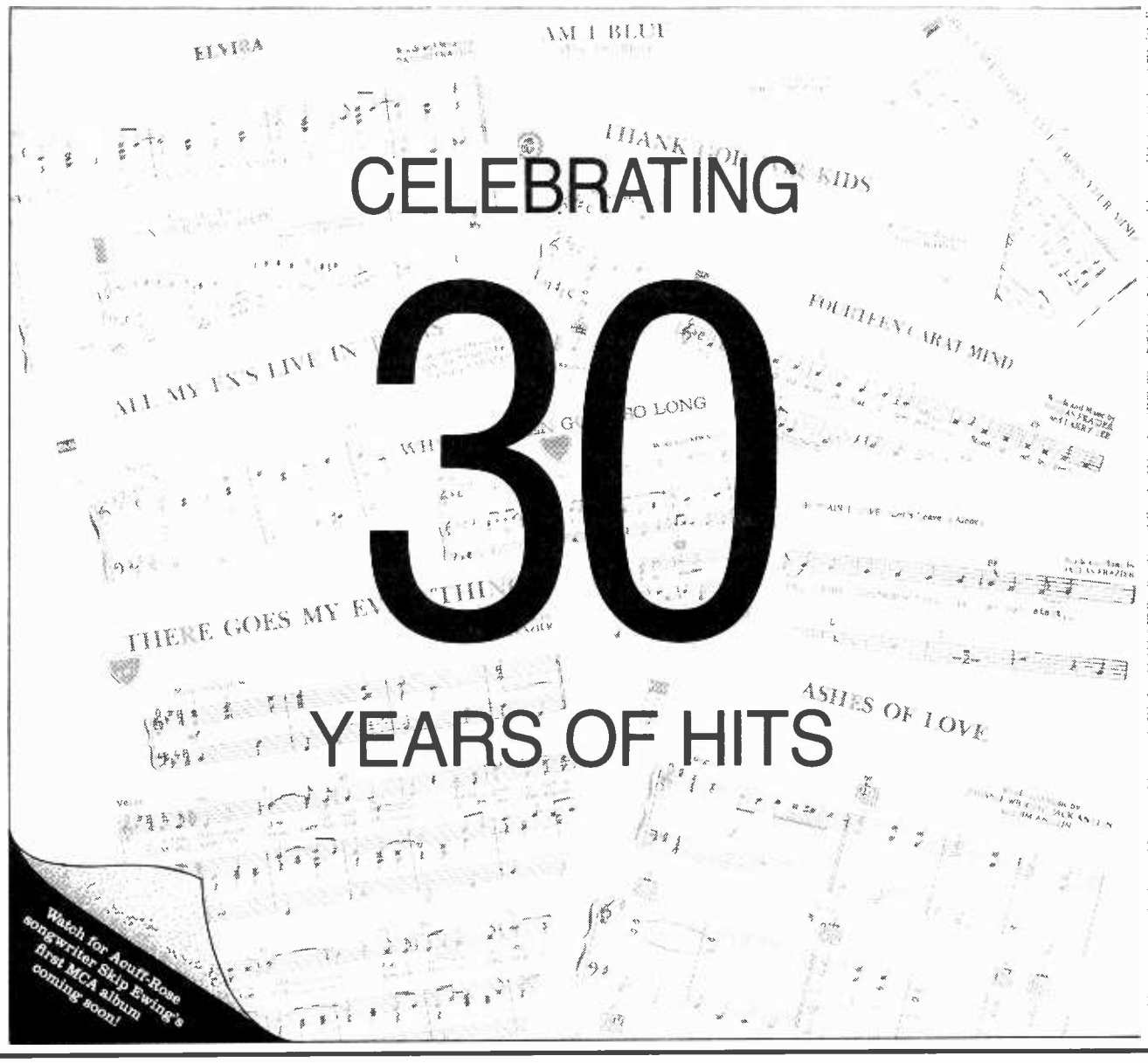
Reba McEntire: Oklahoma-born McEntire broke into the charts in 1976. Her first label was Mercury, followed by a move in 1983 to MCA. Her past three albums have been self-produced with MCA chief Jimmy Bowen, something that allows her to influence the selection of material. McEntire has won practically every major award offered by the music industry. This confirms her dynamic vocal talent and enviable ability to write, choose, and record the best material. She's one of country's top selling solo female recording acts.

Riders In The Sky

Bill Monroe: After 50 years in the music business, Bill Monroe is officially recognized by the Country Music Hall of Fame and by resolution of the U.S. Senate as the creator and chief proponent of the bluegrass style of music. At 75, he is still playing and creating. Born in 1911, Monroe is the youngest of eight children. The lonesome themes in his songs are traced to his childhood, when because of poor vision, he was unable to play baseball with local boys. His family background is quite musical. His mother sang and played harmonica, accordion, and fiddle. Her fiddle-playing brother, Pendleton, was made subject matter in the song "Uncle Pen." Monroe's brothers all played music. At 10 years old, he picked up the mandolin. Monroe recalls two major influences that he later blended into bluegrass—his Uncle Pen's fiddle playing and the music of Arnold Schultz, a black guitarist and fiddler. In 1934, the Monroe brothers were doing local radio shows in the Carolinas when a telegram came from the Victor Co. reading: WE MUST HAVE THE MONROE BROTHERS ON RECORDS STOP WE WON'T TAKE NO FOR AN ANSWER STOP ANSWER REQUESTED. The brothers were so successful locally they ignored the offer, but were eventually recorded on Victor, later moving to Columbia. In 1949, he moved again to Decca. Throughout his years in bluegrass, his music evolved with the times.

The Oak Ridge Boys: Release of the Oaks' "Heartbeat" album marked their 16th album since their country arrival and signing with MCA Records in 1977 (then ABC/Dot). Recent changes in the group include Steve Sanders' replacement of Bill Golden in the group. Sanders offers a youthful energy behind a soulful singing style. Since the group's beginning in Knoxville in early 1945, they've gone through more than 40 members, including two complete disband-

(Continued on page MCA-14)



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—**WXRT, Chicago**
Lin Brehmer

"We've been Lyle Lovett supporters from the beginning and it looks like Pontiac *is the album that will put Lyle at the top where he belongs"*

—**WHEREHOUSE ENTERTAINMENT**
Jim Dobbe

"....based upon early excitement, Pontiac *looks like a real winner!"*

—**CAMELOT ENTERPRISES**
Lew Garrett

"This album sounds very good and will do well in our stores."

—**NATIONAL RECORD MART**
George Balicky

"Lyle Lovett is simply captivating."

—**KSJO, San Jose**
Patty Martin

"Lyle is my pick of the crop. He has it—Heart and Soul!"

—**TOWER RECORDS / SF**
Ken Sockolov

"By now you've probably heard about this guy, his music and his hair, thanks to rave testimonials from Winwood, Huey, Raitt, Timbuk 3 and the like and a hefty critics buzz. But listening is believing."

—**FMQB Album Report**

"Lovett is a peephole poet, a street-corner bluesman and a back-booth philosopher. An '80s update of the Beat Generation, with 100 proof 'cool' running through his veins."

—**STEREO REVIEW**

"The combination of his mastery of singing, together with his grasp of songwriting, make Lyle Lovett a joy to listen to."

—**Steve Winwood**

"Great music, great hair."

—**Leo Kottke**

"Lyle Lovett is a true Texan, but he writes universal music."

—**Waylon Jennings**

"Lyle's writing mixes real warmth and humility with an earthy Americana that makes him hard to label, but is testament to his originality."

—**Bernie Taupin**

"America needs this man!"

—**Stewart Copeland**

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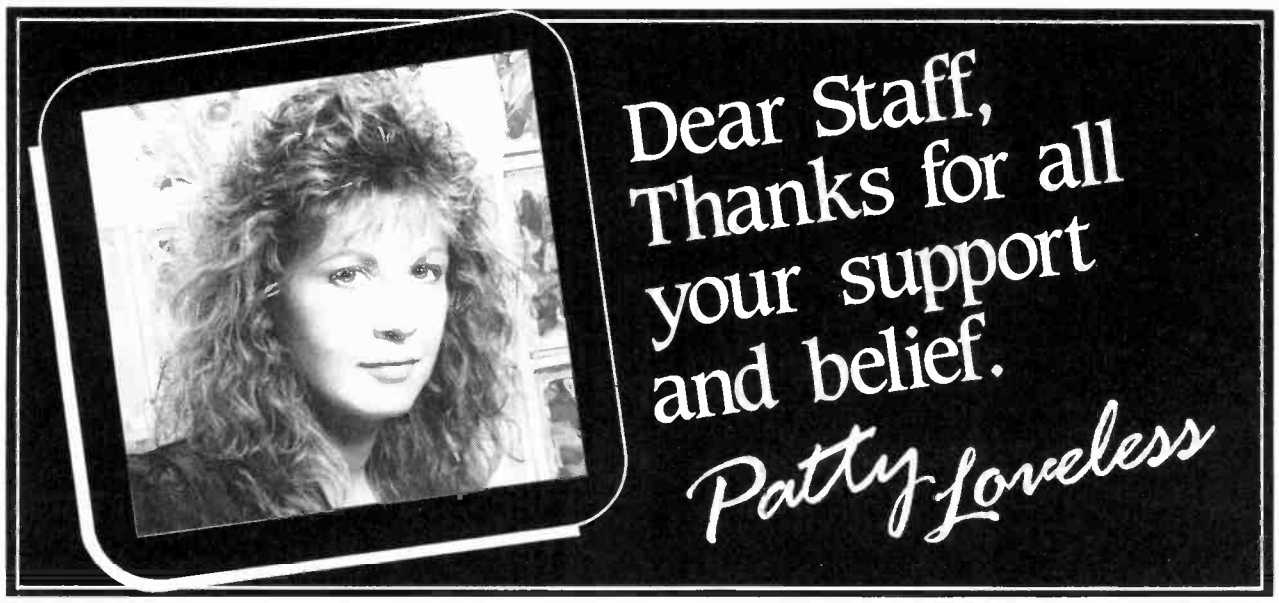
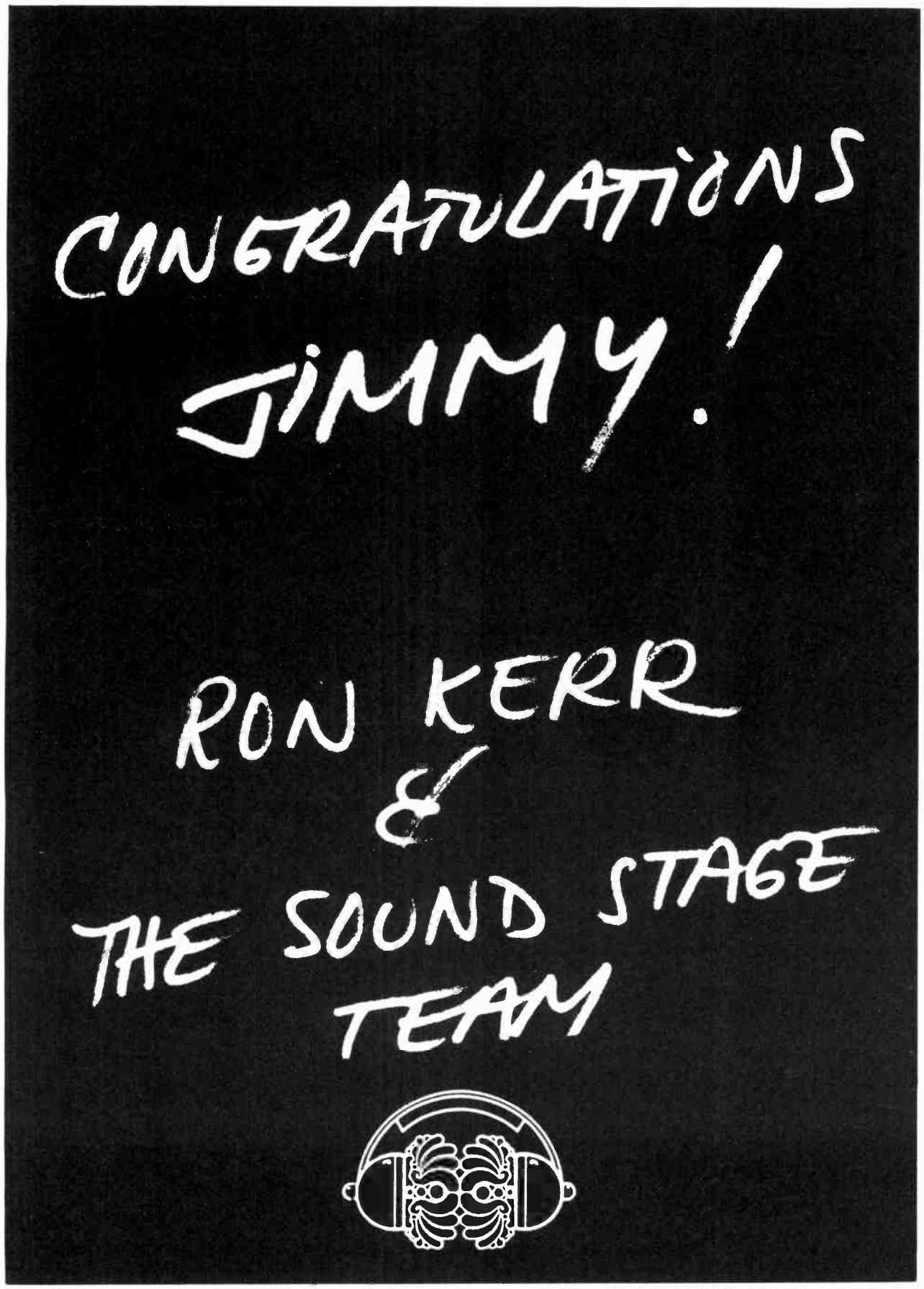




TALENT GALLERY

(Continued from page MCA-12)

ments, and they've crossed into both country and gospel styles.

Riders In The Sky: The western trio includes Too Slim; Woody Paul, king of the cowboy fiddlers; and Ranger Doug, idol of American youth. Their act includes jokes, skits, funny songs, and western songs. They got their start in the late '70s. They moved from one night a week at a small Nashville bluegrass club to a nationally-known act without the exposure of a major record label. They made eight albums and performed over 1,600 shows, including festivals, colleges, fairs, conventions, and club dates. The Riders made frequent appearances on the Nashville Network and are regular members of the Grand Ole Opry. They appeared with Jessica Lange in the 1985 film "Sweet Dreams." Their MCA debut "The Cowboy Way" was recorded in Nashville at a studio, where all their friends were invited for tacos, free beer, and an evening of harmony and humor in the tradition of Western movie music and live radio comedy.

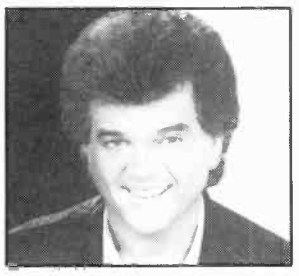
Dennis Robbins: Robbins grew up in Hazelwood, N.C. and began playing guitar at age 12 with basic roots stemming from bluegrass. After spending two years with the Marines, he started playing clubs that took him from city to city across the eastern part of the U.S., during which time he worked with several bands and was featured on slide guitar during concert tours. In 1984 he moved to Nashville and landed a job playing in a bar just south of Nashville. Producer Eddie Kilroy happened to catch his show and got some of Robbins' tapes to Jimmy Bowen. Shortly after, he was signed to MCA. "The First Of Me" is his debut album.

John Schneider: Schneider popped on the music scene in 1981 with traditional country style. After several years of success in theater, commercial acting, and television acting as Bo Duke in the CBS series "The Dukes Of Hazzard," the 32-year old Mt. Kisco, N.Y. native set out for a career in country music. He was signed to CBS Records, where he completed five albums, and during which time he produced two TV network specials, "John Schneider's Christmas" and "John Schneider Back Home." In 1984, he moved from CBS to MCA Records, made a few technical changes and headed back to the charts. Most recently, he has formed the production company Trails End Productions and plans to produce movies with independent producer Earl Owensby. He tours much of the time and contributes many hours to charitable causes.

Ray Stevens: A native of Georgia, Stevens moved to Nashville in 1962. He worked on sessions around town singing background vocals and playing piano. The country comedian's first successful release was titled "Jeremiah Peabody's Poly-Unsaturated Quick Dissolving Fast Acting Pleasant Tasting Green And Purple Pills." He confirmed his talent with later follow-ups like "The Streak," "Ahab The Arab," and "Would Jesus Wear A Rolex." Stevens does have a serious side, too. That serious side revealed exquisite production and arranging talents and earned him the respect of his peers. He was awarded Grammys for "Everything Is Beautiful" and "Misty." Forty-nine year-old Stevens has released six albums for MCA, all of which are comedy styled.

George Strait: Sellouts, screams, No. 1s, endorsements and awards. Those are the rewards of being

(Continued on page MCA-21)



Conway Twitty

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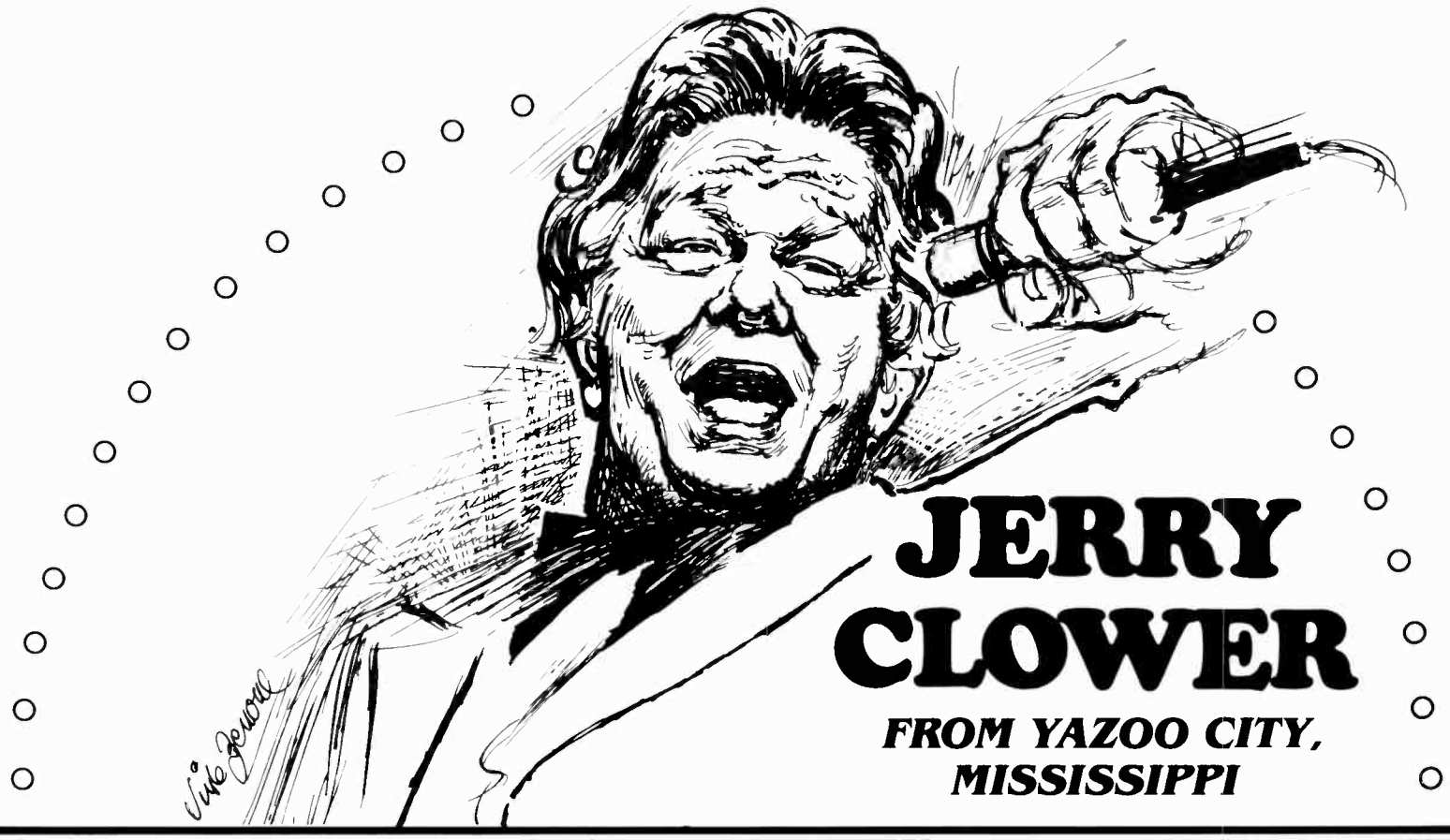
Jerry, Marcel Ledbetter & MCA Records are still happily "ginnin' cotton"!!!



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January 4, 1988

AN OPEN LETTER TO JIMMY BOWEN AND BRUCE HINTON

Dear Jimmy and Bruce:

In the 20 years Jerry Clower and I have had a working relationship with MCA Records, we've seen a lot of good folks come and go. But I want you to know that, in my opinion, the team you have on the field at the moment is by far the best group of pros to ever work at MCA Records.

To you two guys, and also the other men and women who make up MCA Records/Nashville, I want to thank you for all you do for Jerry Clower and me, and let you know we consider it a great privilege to be your teammates in the music industry.

Onward and upward!

Sincerely,

Tandy

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JIMMY BOWEN

(Continued from page MCA-4)

major artists including Strait, McEntire, Conway Twitty and Williams, four of the field's leading singers.

•Led Nashville in an unprecedented revolution of upgrading in recording studio equipment so that the city now boasts eight rooms that he considers among the world's best.

•Gave Tony Brown the green light to launch MCA's "Master Series," recordings which have featured many of the world's top acoustic instrumentalists making music that ranges from country to Caribbean, from light jazz to new age.

•Won, for the sixth consecutive year, Music Row magazine's annual producer poll (based on Billboard's country charts).

•Blazed the trail for Nashville to become a leading world center for the production of digital recordings and led the way among Nashville labels in the production of CDs.

•Produced 74 top 20 singles and 16 top 10 LPs for MCA during his first 43 months with the label, a total that included 26 No. 1 singles and nine No. 1 LPs.

Jimmy Bowen was born Nov. 30, 1937, in Santa Rita, New Mexico. The family moved to Dumas, Texas soon after, in time for him to attend elementary school there and become tight with Don "Dirt" Lanier, his associate throughout many of his several music careers.

He gained his first musical fame with Buddy Knox, playing on "Party Doll" in 1957 and singing "I'm Stickin' With You," a ditty that hit No. 14 on the Billboard Hot 100 that same year. Three more chart singles followed before he realized his future in the music industry lay in non-performing areas. A number of years of dues-paying in the biz followed before Bowen found himself producing Dean Martin hits like "Everybody Needs Somebody," "The Door Is Still Open To My Heart" and "Houston" in 1964 and 1965. He went on to earn a dozen gold albums producing Dino before working his magic with the "Chairman of the Board" himself: Frank Sinatra. Bowen and Sinatra collaborated on two gold platters and "Strangers In The Night" resulted in 1966.

Between then and his move to Nashville, Bowen also launched the career of Kenny Rogers & the First Edition, produced three LPs on the spaced-out West Coast Pop Art Experimental Band, gave members of the Eagles their first break in the business and started his own label, Amos Records ("it stands for Artists, Music and Other Shit").

He decided, for various reasons, to move to Nashville in 1976. But he didn't just show up one day and say, "howdy folks, I'm a big L.A. producer who has worked with Sinatra, Martin and Sammy Davis Jr. and I'm gonna be a big country producer." No, he spent a year living in Eureka Springs, Arkansas, studying the country market and the attitudes of country consumers. During this period he also made frequent scouting trips to Music City, before settling there in 1977.

And when Bowen arrived here to stay, in a car with a broken muffler, he didn't act like an L.A. big shot, he simply eased into the local flow, setting up shop at Glaser Studios, famed hangout of renegades like Waylon Jennings, Tompall Glaser and Billy Joe Shaver.

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His first Nashville-produced hits came with Mel Tillis and Roy Head. Then, in 1979, Bowen and Hank Williams Jr. unleashed "Family Tradition," a single that became a signature song for the singer and a rallying anthem for Williams' youthful fans.

Williams racked up eight gold albums with Bowen as producer, an association which yielded gems like "A Country Boy Can Survive," "Man Of Steel" and "I'm For Love."

His ability as a producer thus proven, Bowen went on to rack up staggering numbers of hit records, all the while running various labels. In many cases he would be producing other label's acts at the same time!

But all this success hasn't come easily for Bowen nor has it always won him friends. He has always insisted on doing business his way—and his way was not always the way many local industry figures were accustomed to doing things. "They don't understand me," he laments. "I don't own a publishing company. I don't have a part of any artist."

Such candor has not always won him the admiration of his peers nor has it earned him flattering imitations: "We're still kind of the oddballs for spending more money on the product than everybody else," he admits. "What's amazing is we're still the only ones in town doing it this way. If this were any other kind of music there'd be several other people doing what we're doing--'cause it works."

How can anyone produce a dozen albums a year (an average load for him) and also run a major record label? That alone is pretty amazing—so is the fact that Bowen doesn't even have an office at MCA! It makes perfect sense however when you consider the fact that he spends well over half his time in the studio—the arena where the system flourishes most fully. Asked to explain his success as a producer, Bowen says, "It's experience, 30 years of helping artists with their music and learning, after all those

(Continued on page MCA-19)

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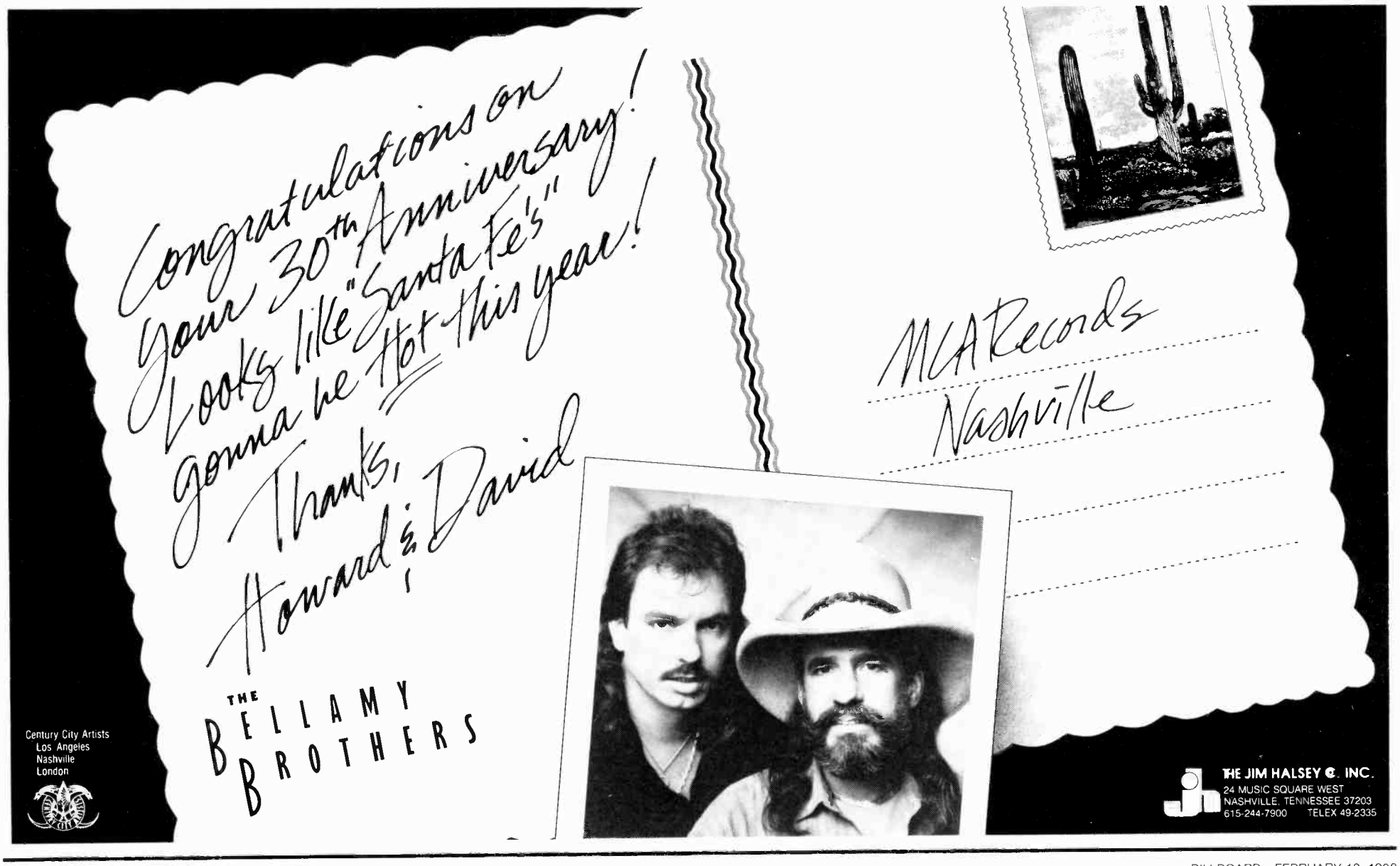

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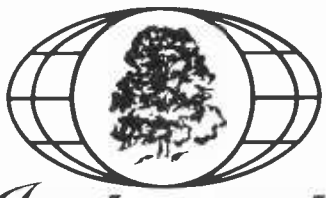

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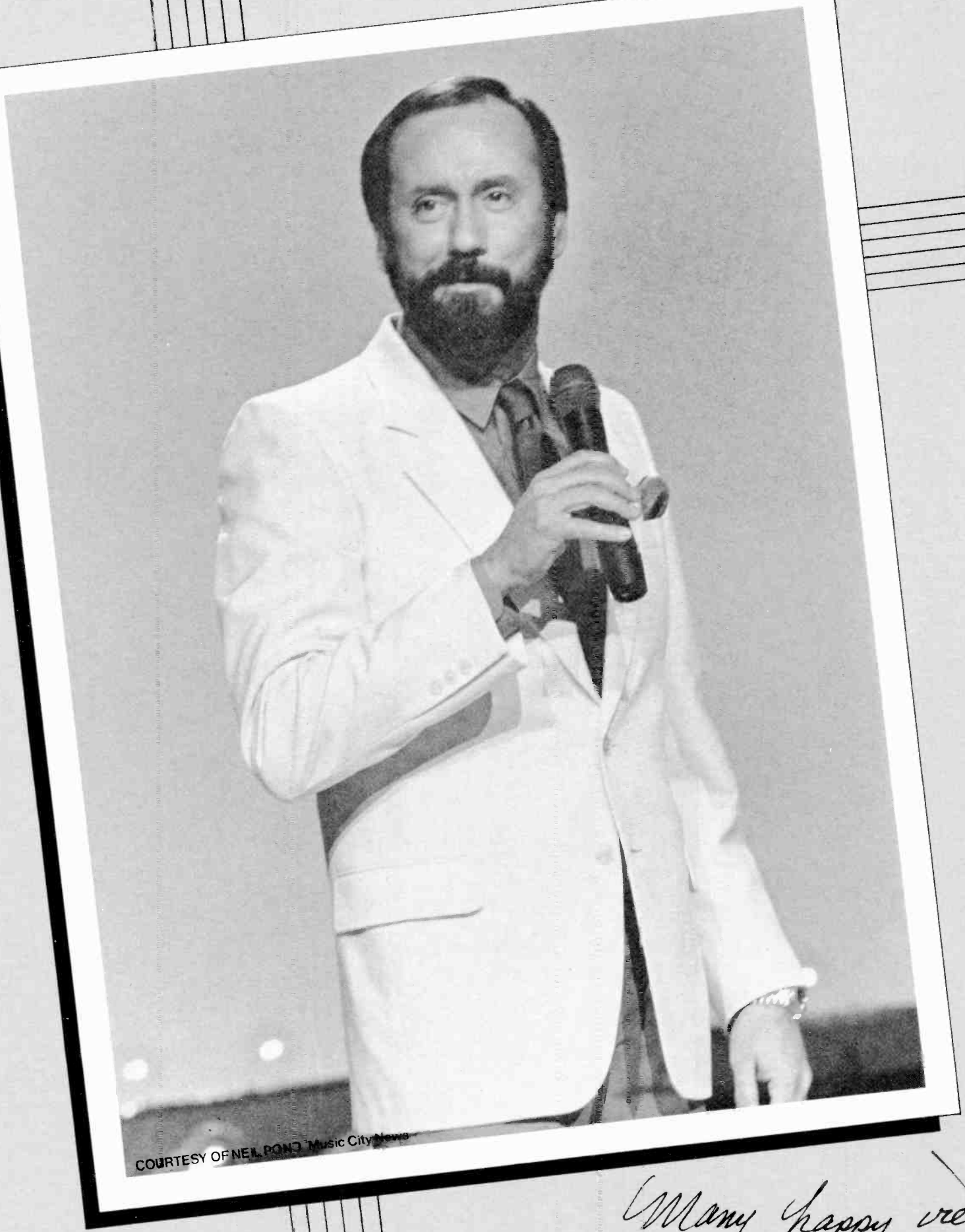

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JIMMY BOWEN

(Continued from page MCA-16)

years, how to set up an organization."

Teamwork is the key to Bowen's success, both as a producer and as a label executive. The music that you hear on Bowen-produced records comes from the efforts of several co-producers (often including the artist), over half a dozen highly-trained first and second engineers, a couple of dozen top-flight Nashville and Los Angeles musicians, and Don Lanier, a vice president of a&r who starts the entire process by ferreting out the songs for Bowen and the artist to dress up so well.

(Lanier recalls that "when I was 11 or maybe 12, my mother told me to 'always stick with Jimmy Bowen.' I asked her just a few years back what she meant by that remark. 'Cause he's just serious enough,' was her reply.")

Bruce Hinton, another longtime Bowen friend and associate, holds the fort at the label office, overseeing day-to-day administration as well as the key promotion department. Tony Brown, one of Nashville's hottest young producers, takes plenty of turns in the studio, and he also heads up the label's innovative Master Series.

As you can see Bowen's "method" is to find the right people for the job, train them to do things as he would do them, and then turn them loose to do it. Meanwhile, he stays in constant touch by phone with both the Nashville and Los Angeles office of MCA and then ducks back into one of the studios he frequents to crank out the hits, all the while training engineers, artists and less experienced producers.

MCA, under Bowen, has also been quite innovative in their work to sell the records after they are released. Here, for instance, is the past and future thinking on MCA's country CD product: "We tried 15-song CDs; that didn't work out well. The 'two-fers' worked to a degree, but only if the price stays up. Now we have a midline price CD, with 10 or 11 songs, to sell at under $10. And this year we're coming with a second midline price below that, retailing at the $8.50 range. 1988 will be the biggest year yet for CD sales—but it will be for disks under $10."

The Master Series is another example of bold thinking. "I think we'll do over $3 million there in 1988. I hope it will be a $10 million part of our business in 1990 . . . We're starting to develop artists who will be meaningful over the next 15, 20 years." Jon Goin and a new "acoustic supergroup" join the Master Series stable in 1988.

New talent is the lifeblood of any company and, in the past two years alone MCA has introduced such heralded new acts as Steve Earle, Lyle Lovett, the Desert Rose Band, Patty Loveless and Nanci Griffith. That policy will continue in 1988 with the release of debut albums by two extraordinarily talented writer/artists: Karen Staley and Skip Ewing, both set for spring release.

What else is coming up for MCA in 1988? "We'll be doing more concentrated marketing campaigns with an outside marketing/advertising firm. They'll be along the lines of our 1987 'Swing Into Profits' campaign, tied in with baseball. We had hoped to do $12 million in that campaign—we did $19.

MCA Nashville regional promotion staff with George Strait and Shelia Shipley, from left: Bill Catino, Director of Promotion (Northeast/Midwest); Larry Hughes, Director of Promotion (West Coast); Strait; Shelia Shipley, Vice President of National Promotion; Roger Ramsey Corkill, Director of Promotion (Southwest); and Joe Deters, Director of Promotion (Southeast).

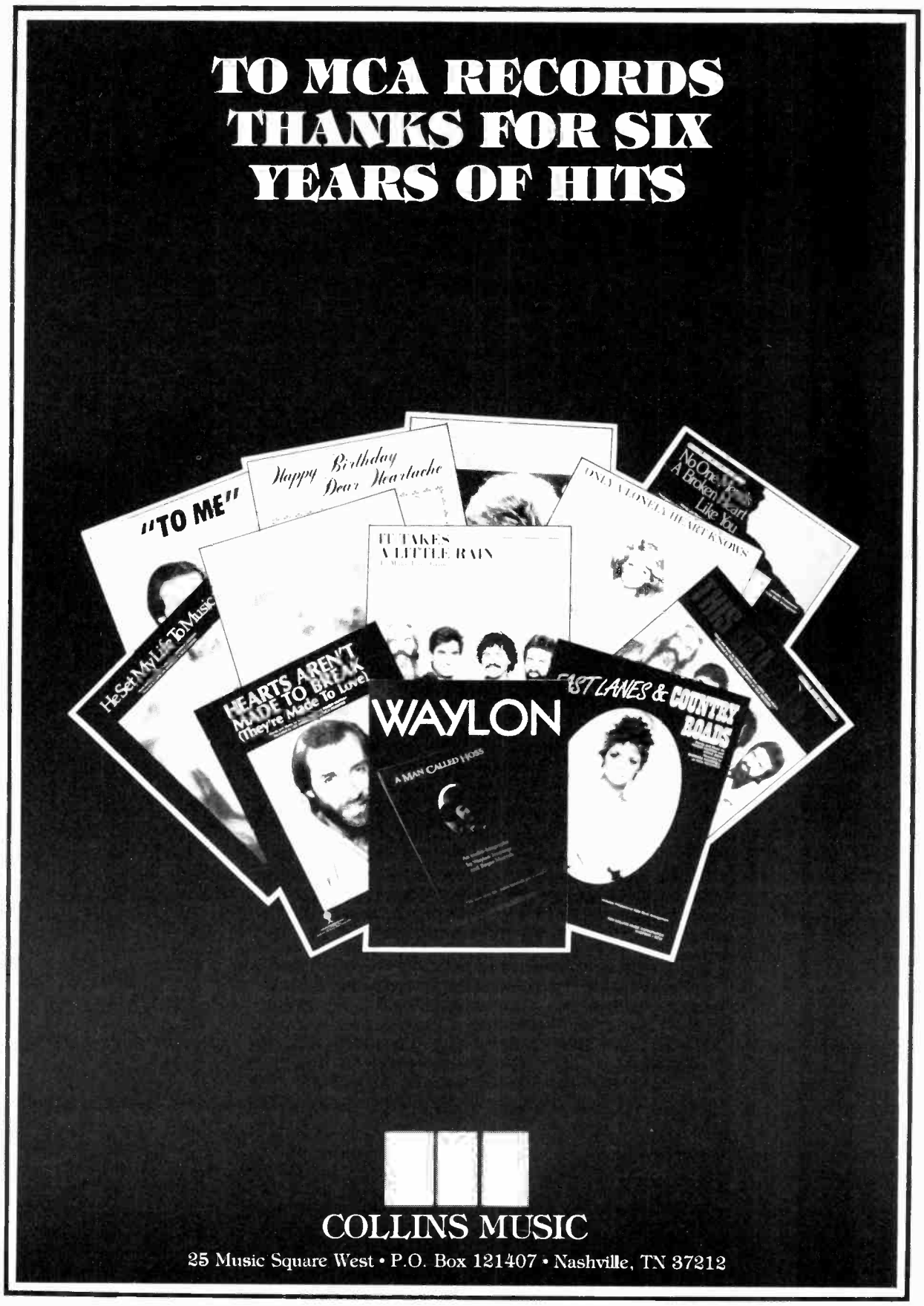
"James Stroud joined us as a staff producer in January. Also, we've hired Chuck Rhodes from KVIL in Dallas, one of the top AC stations in the U.S. He will help take the right things to AC radio and he'll be working the 'Wave' stations with the things from our Master Series that fit there as well as AC stations which play some light jazz."

No chat with Bowen would be complete without a few zingers and this visit was no exception: "There's nobody in town in the record business paying attention to the general record business. I don't think they've heard Springsteen or John Mellencamp or Bon Jovi. They don't have these people at their house, and that's frightening. They need young wives. But that's frightening. How can you be a tit on the hog and not know about the hog?

"Influences? If Springsteen and John Mellencamp haven't been influenced by a couple of hillbillies in the last year nobody ever has. Listen to their music . . . ZZ Top country? Shit, listen to them, they almost are now!"

If a person were to take a vote and ask everyone in the Nashville music business to raise their hands if they have ever been hopping mad about something Jimmy Bowen has done, chances are you'd probably see a show of about 80%-90%. And if you asked them then to raise their hands again if they felt that he has been good for the city, you'd see an even higher percentage of hands in the air.

Time will tell whether Jimmy Bowen one day wins election to the Country Music Hall of Fame, as his achievements merit. Inevitably, history will view Bowen's work in a far more benevolent light than do his contemporaries, once the hubbub has died down over his production expenditures (averaging $125,000 or so per frontline LP) and his candid opinions. He'll take his place alongside the other Nashville legends, and, until that time we will have his music to savor and his remarks to ponder. One wishes all the Nashville label bosses were this talented—and colorful!



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I Salute MCA and Especially my Great Producer, Jimmy Bowen.

Loretta Lynn

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BRUCE HINTON

(Continued from page MCA-4)

neered the approach of national country radio campaigns for artists and became the top operation of its kind in the country. The company also specialized in marketing major country music-oriented movies such as "Every Which Way But Loose," "Electric Horseman," and "Urban Cowboy." The production company, Hin-Jen Productions, featured the talents of Jim Ed Norman and scored hits for such acts as Michael Martin Murphey, Mickey Gilley, and Johnny Lee.

MCA's Irving Azoff and Jimmy Bowen, who had long since moved to Nashville and was about to take over MCA's Nashville reins, called Hinton and made "the proverbial offer that couldn't be refused," according to Hinton who adds, "I'm glad in a lot of ways that I made the move to Nashville. We're enjoying the label's best year in history here, and, personally, the lifestyle is wonderful."

The L.A.-turned-New York-turned-L.A.-turned-Nashville executive has discussed Nashville/L.A. parallels with others who have migrated to Nashville from the west coast. "From around 1968 to the early '70s, Hollywood was what Nashville is now in terms of lifestyle. All the studios were within four or five blocks, and you could walk from Wally Heider's over to RCA and see 10 people you knew. It was a little village. That's long since gone in Hollywood, but thankfully that tight knit musical community idea is in full bloom here."

Ironically, the person who first brought Bruce Hinton to Nashville was Billboard's Hal Cook. "It was for a country music week back in 1964," Hinton recalls, then emphasizes how Nashville has grown over the past 24 years—as a metropolitan city and as a music village.

And just how did MCA soar to the top of the Billboard chart listings? "It starts with the music," advises Hinton. "Bowen and Tony Brown—the a&r team—gave us the music. It was good and delivered in a timely fashion so that we could plan and market our product." Hinton, going on two decades in his relationship with Bowen, still marvels at the man who has almost singlehandedly propelled Nashville into the nuclear digital studio age. "In the rock'n'roll field, one of your superstar acts may not give you an album for two years. When you have Bowen around the music, it gets delivered when it's supposed to be delivered. I can have a fall program with some lead horses that accounts will get excited about because Bowen will make sure that the product is there. When it's good and gets delivered on time, synergy comes out of that."

The other key to the label's success, according to Hinton, is the MCA staff. "When Bowen and I arrived at MCA, we were able to hand-pick the best person for each position. Consequently, we now have a group pf professionals who, under the MCA banner, have come together as the most formidable team I've seen in my years in the music business. From promotion to a&r, production to marketing, sales to administration, art to publicity, to the mailroom, we've got the best folks taking the music to the streets."

Buoyed by the remarkable upswing in MCA fortunes, Hinton looks to even greater days ahead. "We have a remarkably diversified roster. I think we'll see some of our new young talent make it in a very meaningful way. I expect we'll see our sophomore acts crash all the way through. We're working to take our mid-level acts to consistent gold record status. And I think you'll see career-making albums from several of our artists this year."

The MCA Master Series, the high-quality program of jazz- and pop-oriented releases, has resulted in the release of many critically acclaimed albums that have gained deserved chart attention, including No. 1 on Billboard's jazz chart. Citing the success of such non-country product from the often stereotyped country citadel of Nashville, Hinton beams with pride: "Nash-

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ville is a special city and music center. The Master Series is one way of saying that to the world."

Hinton's personal and professional goals are closely intertwined. And they're summed up by his pledge, "We're No. 1, and the goal is to *stay* No. 1."

The odd-couple chemistry of Bowen and Hinton, spiced by the talent of Tony Brown and the supporting cast of MCA characters, employees and stars alike, just might make Hinton's goals become a reality.

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MASTER SERIES

(Continued from page MCA-8)

Carlton, and September moved forward with five releases: "Changing Channels" by Jerry Douglas; "Jubilee" by the Utley/Greenidge duo; "Gagged But Not Bound" by Albert Lee; "Fall Sampler '87;" and the Billy Joe Walker Jr. debut "Treehouse," a collection of the popular session guitarist's composition and production talents.

Spring 1988 will be off and running with the release of yet another five in March: Giles Reaves, Acoustic Alchemy, a sampler, a debut release by guitarist Jon Goin, and a project titled "Guitar Stars," a compilation that will include compositions by Carlton, Acoustic Alchemy, Walker, Lee, and Douglas.

Master Series albums are released in the spring and fall each year. Samplers are marketed equally as enthusiastically as the individual works. According to Brown, "the samplers are some of the best sellers. And, sales overall for the Master Series have increased extremely well and are getting better thanks to the Wave format, which plays this kind of music in heavy rotation."

Brown plans to continue with the "eclectic blends, but we'll possibly pursue some of the more commercial avenues than we have in the past, on certain acts. I am entertaining thoughts of select vocals."

TALENT GALLERY

(Continued from page MCA-14)

George Strait. Strait's first single was released six years ago, and from that point he went straight to the top. He and his Ace In The Hole Band are credited with breaking venue sellout records. His album "Ocean Front Property" was the first album to ever debut on Billboard's country album chart at No. 1 (it remained there for five consecutive weeks), and he was ACM and CMA male vocalist of the year for two consecutive years. His mixture of swing and honky-tonk country warm the soul and renew traditional country spirits.

Conway Twitty: With 53 No. 1s under his belt, Twitty has hit nearly every style of popular music. Twitty's father, who was a riverboat pilot, started teaching his son guitar chords at age 4. The family resided in the town of Friars Point, a small Mississippi river town, where he was influenced by the gospel sounds from a black church as well as the radio cast of the Grand Ole Opry. He got his first band together when he was 10 and two years later landed his own radio show locally broadcast every Saturday morning. After a stay in the Army, he headed for Sun Studios in Memphis and hit with a teen ballad titled "It's Only Make Believe," released on MGM in 1958. Eight years later he switched to country and moved to Decca (later MCA). In 1982 he moved to Warner Bros. (at that time Elektra) and worked on his first TV special "Conway Twitty On The Mississippi." He has since returned to MCA Records. As a businessman, he is involved in music publishing, restaurants, and a travel agency. In addition, he holds stock in three mi-

(Continued on page MCA-22)

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TALENT GALLERY

(Continued from page MCA-21)

nor league baseball teams and is founder of "Twitty City," a nine-acre tourist complex located on the outskirts of Nashville and the site of his home and those of his four children.

Steve Wariner: Wariner was signed to his first recording contract (RCA) by Chet Atkins. That agreement produced his first No. 1 with "All Roads Lead To You." Known as a balladeer and guitarist, Wariner got his start playing guitar and singing in a country band that was formed by his father. His father allowed the 10-year-old to play on weekends. Whe he was 17, he opened a set for Dottie West and following the show she asked him to join her on the road, replacing her resigning bassist. After working with West he spent three years working with singer Bob Luman, a gig that led to his apprenticeship with Atkins. His guitar playing dreams include doing an instrumental album someday.

New to the MCA Nashville roster in 1988 are:

Ethel & the Shameless Hussies: A unique female trio who bring a sense of humor to their music. Currently at work on an album for 1988 release.

Skip Ewing: A talented singer-songwriter who has already supplied hits for George Jones, George Strait, Charley Pride and Keith Whitley. His first single, "Your Memory Wins Again," has just shipped. His debut LP, "Coast Of Colorado," will be out in April.

Johnny Gimble: Undoubtedly the most recognized fiddle player to come out of Texas in the last 30 years. The CMA "Instrumentalist of the Year" is set to release an album for MCA Nashville this year.

Hillary Kanter: A singer-songwriter who's had songs recorded by T.G. Sheppard, Dolly Parton, the Oak Ridge Boys, Marie Osmond, and Eddie Rabbitt. Look for a single to be released later this spring.

Karen Staley: A singer-songwriter who has sung back-up on tour with Reba McEntire and penned Michael Martin Murphey and Holly Dunn's smash "Face In The Crowd." Her debut album, "Wildest Dreams," is set for early summer release.

VIEW FROM THE TOP

(Continued from page MCA-3)

Family. Kapp later signed Ernest Tubb and more hits followed. Paul Cohen came to Nashville in 1945 to direct Decca's country thrust. Red Foley soon joined the roster as Owen Bradley started producing for the label. Bill Monroe signed in the '50s and Kitty Wells soon became the queen of country music. She laid the ground work for such distaff artists as Patsy Cline, Brenda Lee, and Loretta Lynn. Decca later became MCA, and in 1979, absorbed ABC Records, leading to additional growth under Jim Foglesong's direction. Now led by Bowen, Hinton et al., MCA has surged to the top of the pack. That's not an easy position to reach —or to maintain—because of the splendid caliber of competition. But, judging from the success patterns of the past, the impressive activities of the present, and the potent potentialities of the future, MCA Nashville's spot at the top not only is well-earned, but also could be well-entrenched.

CREDITS: *Special Issues Editors, Ed Ochs & Robyn Wells; Editorial Coordinator, Debbie Holley; Editorial by Billboard writers, except "Jimmy Bowen" by John Lomax III, former music journalist, now vice president of Airborne Records, Nashville; Historical photos courtesy of the Country Music Foundation; Design, Anne Richardson-Daniel.*

®MCA RECORDS NASHVILLE
30th

A Billboard Advertising Supplement

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George Strait

Congratulations to you Jimmy and your great staff on MCA's first 30 years in Nashville.
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The Biggest Hit Ever From MCA Nashville

This one will go to the top of the charts—and out of the ballpark.

We're talking about a one-in-a-million sweepstakes that will give your customers a chance to strike it rich.

But that's not the only thing that's going to drive them into your store this spring.

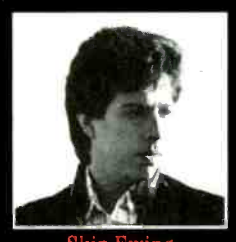
We've got a terrific line-up of hot new releases from today's Country Stars. And everyone's favorite classics now in CD.

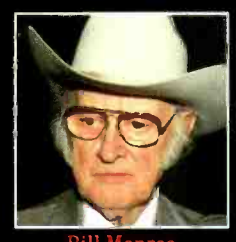
George Strait

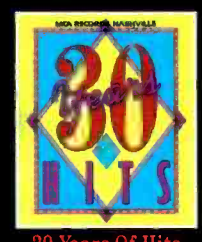
Conway Twitty

Steve Wariner

Reba McEntire


Skip Ewing


Bill Monroe



30 Years Of Hits

Spring training has begun for the biggest Country music promotion in history.
Your MCA sales rep is ready to give you his best pitch to prepare you and your team for Opening Day—May 1st, 1988.

COMING YOUR WAY THIS WEEK—BATTER UP!

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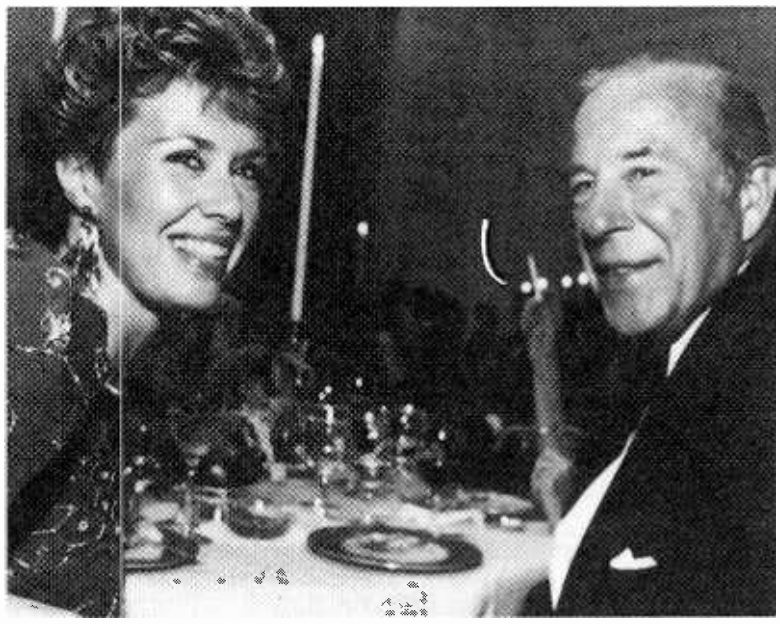

Sound And State Mix. Secretary of State George Shultz and country artist Janie Frickie visit with each other during a state dinner held at the White House in honor of Israeli president Chaim Herzog and his wife, Aura. This marked Frickie's second performance before a White House crowd during President Reagan's tenure.

BMG Pub Unit Gets Songs To Pitch

Haggard, Pennington Catalogs Included

NASHVILLE Within a week of opening a publishing office here in late January, the Bertelsmann Music Group found itself with plenty of country material to pitch. Through BMG's Arista Music in Los Angeles, the Nashville office became partial custodian of Merle Haggard's Shade Tree and Mount Shasta collections, J.P. Pennington's Pacific Island catalog, and more than 600 Window Music copyrights.

Arista/BMG administers the Haggard and Pennington properties and owns Window. Pennington is one of the founders and lead singer of the group Exile. The Window catalog contains songs by Ed Bruce, Linda Hargrove, Larry Kingston, Frank Dycus, and others.

Henry Hurt, vice president of Arista Music, is running the Nashville operation. Chuck Bedwell is professional manager, and Sharon Percifull is office manager. Hurt comes to BMG after 17 years with Chappell in Nashville. Percifull also worked at Chappell. Bedwell moves to the publishing operation from RCA Records.

BMG is bidding for the Dejamus and Nashlon catalogs here also, Hurt confirms.

Hurt has signed Rick Peoples and Bob Morrison as writers, but the company will administer rather than own Morrison's songs. "We've been open a week," Hurt says, "and I've had 25 writers call for appointments. We're really structured to be a small environment for writers. Four or five writers are all we can handle without increasing our staff." Hurt says he will also deal with writers on a song-by-song basis.

The office has tape-duplication facilities but no demo studio. Hurt argues that it makes more sense for an operation the size of his to rent studio time for demos. He adds that Nashville's current enthusiasm for traditional tunes makes the demos of most of the catalog songs useful as are. For others, he says, new demos will have to be made before he can pitch them.

The Arista office in Los Angeles will continue to pitch country material, too, Hurt says.

The office is located at 59 Music Square W., Nashville, Tenn. 37203. The phone number is 615-329-2643.

EDWARD MORRIS

CMA Adds Awards Category For Vocal Event Of The Year

NASHVILLE The Country Music Assn. has added a new category to its annual awards lineup. And in related developments, the group's board of directors has approved an awards-related promotion for its radio-station members and has OK'd the publication of CMA-related song books.

All three actions were taken during the board's meeting here Jan. 6-7. The new awards category—dubbed vocal event of the year—will be open to recorded performances by two or more individuals who work primarily as solo acts. The vocal-duo-of-the-year category, which previously embraced this group of performances, will now be open only to acts that are regularly composed of two people. This ups the number of categories to 12.

In still another related move, the board renamed the instrumentalist-of-the year award, which will now be called musician of the year, and agreed to open voting for this honor to the entire CMA membership. Previously, voting for this award was limited to CMA's musician and artist members.

To increase radio's involvement in the annual CMA awards show, the board approved a promotional package for member stations that will include taped promos, discounted hotel rates and air fares, and a brunch and photo/autograph session with artists the day after the awards presentation. A limited

(Continued on page 48)

Former Child Prodigy Is Consummate Professional On Stage

Brenda Lee To Star In Opryland Show

"ENTERTAINMENT LEGEND Brenda Lee will headline a major stage production at Opryland USA from late March through October," boasts a news release from the Nashville theme park. " 'Little Miss Dynamite' will appear in a Broadway-sized production called 'Music! Music! Music! Starring Brenda Lee' that is performed in the 1,600-seat Acuff Theater." The release goes on to mention that the show, which focuses on the U.S.A.'s three major music-producing centers—Nashville, Broadway, and Hollywood—features a cast of 22 singers and dancers, a 16-piece orchestra, and special effects.

Now, as Paul Harvey says, the rest of the story.

Lee is one of the greatest singers ever to grace the U.S. rock, pop, and country stages. And unlike many child prodigies whose lives turn sour shortly after puberty, she has shown equal grace as wife, mother, friend, and continuing chanteuse.

Nashville Scene

by Gerry Wood

Born Brenda Mae Tarpley Dec. 11, 1944, in Atlanta, Lee showed fascination with radio music when she was only 8 months old. When she was 3, she could mimic parts of songs, and at the advanced age of 5, she could sing entire songs. She made her stage debut at that age by singing "Take Me Out To The Ballgame" and winning a school talent contest. The tot gained a weekly stint on an Atlanta radio show and began her television career the following year. Now, advancing to the ripe old age of 10, Lee appeared on Peanut Faircloth's TV series. The Augusta, Ga., DJ brought Lee to the attention of Red Foley and manager Dub Albritton. Soon Lee was belting out her songs on Foley's ABC-TV show "Ozark Jubilee." Her fame spread with appearances on TV shows hosted by Perry Como, Steve Allen, and Ed Sullivan.

When she was barely a dozen years old, Lee began her recording career with Decca in Nashville. She charted in 1957 with "One Step At A Time" but two years later was still hitless. In a brilliant managerial move, Albritton sent Lee to Paris, hoping international recognition would spur U.S. action. The plot initially seemed doomed when the French promoter, thinking he was getting an adult star, balked at putting on a 14-year-old kid. Undaunted, Albritton planted Paris media stories that Lee was a 32-year-old midget, then denied those rumors, stirring up enough controversy to send ticket sales soaring. Her performance was so captivating that she was held over. Then she scorched her way back to the States as an international star. "Sweet Nothings" climbed to No. 4 on the pop charts. Soon she followed with a pair of No. 1 songs—"I'm Sorry" and "I Want To Be Wanted." She pop-charted 100 times, including three trips (in '60, '61, and '62) for one of those inane novelty Christmas songs that emerged from the spleen of the '60s—"Rockin' Around The Christmas Tree." Her country chart record is equally impressive, though in the last few years she has been conspicuously absent from the rankings she deserves.

Lee is one of the most polished, professional in-person performers I have ever witnessed. She can charm an audience, make them laugh, make them cry, make them love her—with an ease and power that's awe inspiring.

Her Opryland shows should be masterpieces worthy of Broadway—just as most singers should take it as a compliment if it is said that their talent is on a par with Lee's.

NEWSNOTES: **Tanya Tucker** and producer **Jerry Crutchfield** recently spent time in the **Compass Point Studio**, Nassau, the Bahamas, recording her third album for **Capitol Records**. The first single and title track from her current album, "Love Me Like You Used To," attracted a Grammy nomination for best female country vocal performance.

Larry Boone and veteran producer **Ray Baker** recently completed Boone's self-titled debut album for **PolyGram**. Boone contributed four songs to the March release. Other writers included **Jimbeau Hinson, Mel Tillis, Dave Gibson,** and **Tommy Rocco**.

The Affordable Art tour: **Johnny Cash** and **Waylon Jennings** will be joined by **June Carter Cash, Jessi Colter**, and a four-piece band on a college concert tour Feb. 21-24.

Mickey Newbury's latest recordings, titled "A Legend In A New Age," have been acquired by **Airborne Records**. The album, produced by **Larry Butler**, will include new digitally recorded versions of "American Trilogy," "San Francisco Mabel Joy," and "All My Trials."

Nicolette Larson performed recently at the Paradise Club in Aspen, Colo., where she got a visit from her pal **Jimmy Buffett**. He proceeded to sit in with the band for the entire show, including the encore duet with Larson titled "Third Rate Romance."

FOR WEEK ENDING FEBRUARY 13, 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
CRY, CRY, CRY HIGHWAY 101 WARNER BROS.	8	23	37	68	78
I'M GONNA GET YOU EDDY RAVEN RCA	4	16	26	46	54
FAMOUS LAST WORDS... GEORGE STRAIT MCA	6	20	15	41	128
I'LL ALWAYS COME BACK K.T. OSLIN RCA	7	14	11	32	102
SHE'S NO LADY LYLE LOVETT MCA/CURB	4	9	12	25	71
IT'S SUCH A SMALL WORLD R. CROWELL/R. CASH COLUMBIA	4	13	7	24	110
IF MY HEART HAD WINDOWS PATTY LOVELESS MCA	0	5	16	21	50
ALL OF THIS & MORE CRYSTAL GAYLE WARNER BROS.	0	9	11	20	22
EVERYBODY'S SWEETHEART VINCE GILL RCA	2	8	9	19	93
AMERICANA MOE BANDY CURB	1	5	12	18	68

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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Billboard® HOT COUNTRY SINGLES™

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Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★ 1 week at No. One	
1	2	3	14	**TENNESSEE FLAT TOP BOX** R.CROWELL (J.CASH)	◆ ROSANNE CASH COLUMBIA 38-07624
2	3	4	16	**ONE STEP FORWARD** P.WORLEY (C.HILLMAN, B.WILDES)	THE DESERT ROSE BAND MCA/CURB 53201/MCA
3	4	9	13	**TWINKLE, TWINKLE LUCKY STAR** K.SUESOV,M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-07631
4	6	11	13	**I WON'T TAKE LESS THAN YOUR LOVE** J.CRUTCHFIELD (P.OVERSTREET, D.SCHLITZ)	TANYA TUCKER WITH P. DAVIS & P. OVERSTREET CAPITDL 44100
5	8	14	11	**FACE TO FACE** H.SHEDD,ALABAMA (R.OWEN)	ALABAMA RCA 5328-7
6	7	12	14	**PLEASE PLEASE BABY** P.ANDERSON (D.YDAKAM)	DWIGHT YOAKAM REPRISE 7-28174/WARNER BROS.
7	10	17	10	**TOO GONE TOO LONG** K.LEHNING (G.PISTILLI)	RANDY TRAVIS WARNER BROS. 7-28286
8	9	13	15	**SURE THING** B.LLOYD,R.FOSTER (R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 5281-7
9	12	16	14	**OH WHAT A LOVE** M.MORGAN,P.WORLEY (J.IBBOTSON)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28173
10	11	15	15	**DO YOU BELIEVE ME NOW** B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-07627
11	13	20	14	**THAT'S MY JOB** J.BOWEN (G.BURR)	CONWAY TWITTY MCA 53200
12	15	21	14	**TELL ME TRUE** R.LANDIS (B.MAHER, P.KENNERLEY)	JUICE NEWTON RCA 5283-7
13	16	22	13	**I'M GONNA MISS YOU, GIRL** S.GIBSON,J.E.NORMAN (J.WINCHESTER)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28168
14	17	23	11	**THIS MISSIN' YOU HEART OF MINE** R.CHANCEY (W.MULLIS, M.GEIGER)	SAWYER BROWN CAPITOL/CURB 44108/CAPITOL
15	5	8	16	**LYIN' IN HIS ARMS AGAIN** J.L.WALLACE,T.SKINNER (T.SKINNER, J.L.WALLACE)	THE FORESTER SISTERS WARNER BROS. 7-28208
16	18	24	14	**SOME OLD SIDE ROAD** B.MEVIS (R.FERRIS)	KEITH WHITLEY RCA 5326-7
17	1	2	16	**WHEELS** T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.LOGGINS)	RESTLESS HEART RCA 5280-7
18	21	27	6	**LIFE TURNED HER THAT WAY** S.BUCKINGHAM (H.HOWARD)	◆ RICKY VAN SHELTON COLUMBIA 38-07672
19	25	34	5	**TURN IT LOOSE** B.MAHER (D.SCHLITZ, C.BICKHARDT, B.MAHER)	THE JUDDS RCA/CURB 5329-7/RCA
20	23	28	10	**SHOULDN'T IT BE EASIER THAN THIS** J.BRADLEY (J.JARRARD, R.GILES)	CHARLEY PRIDE 16TH AVENUE 70408/CAPITOL
21	26	32	8	**TOUCH AND GO CRAZY** J.BOWEN,L.GREENWOOD (M.GARVIN, T.SHAPIRO, B.JONES)	LEE GREENWOOD MCA 53234
22	27	29	11	**TALKIN' TO MYSELF AGAIN** S.BUCKINGHAM (J.O'HARA)	TAMMY WYNETTE EPIC 34-07635
23	29	30	11	**SOMEWHERE BETWEEN RAGGED AND RIGHT** J.BOWEN,J.ANDERSON (W.JENNINGS, R.MURRAH)	JOHN ANDERSON MCA 53226
24	24	26	12	**THIS OLD HOUSE** J.STROUD (T.SCHUYLER, C.BICKHARDT)	◆ S-K-B MTM 72100/CAPITOL
25	35	38	4	**LOVE WILL FIND ITS WAY TO YOU** J.BOWEN,R.MCENTIRE (D.LOGGINS, J.D.MARTIN)	REBA MCENTIRE MCA 53244
26	28	31	9	**THE BIRD** B.SHERRILL (A.L.OWENS, D.KNUTSON)	GEORGE JONES EPIC 34-07655
27	31	35	9	**WILDER DAYS** K.LEHNING,P.DAVIS (C.BICKHARDT, M.BONAGURA)	BAILLIE AND THE BOYS RCA 5327-7
28	32	33	11	**LOUISIANA RAIN** B.BECKETT (R.ALVES, R.MURRAH)	JOHN WESLEY RYLES WARNER BROS. 7-28228
29	34	37	5	**I WANNA DANCE WITH YOU** R.LANDIS (E.RABBITT, B.J.WALKER,JR.)	EDDIE RABBITT RCA 5238-7
30	33	36	10	**I DIDN'T (EVERY CHANCE I HAD)** T.COLLINS (B.P.BARKER, K.PALMER)	JOHNNY RODRIGUEZ CAPITOL 44071
31	37	40	6	**SANTA FE** E.GORDY,JR. (D.BELLAMY, R.TAYLOR)	◆ THE BELLAMY BROTHERS MCA/CURB 53222/MCA
32	38	42	8	**IT'S ONLY MAKE BELIEVE** R.MCDOWELL (C.TWITTY, J.NANCE)	RONNIE MCDOWELL CURB 10501/MCA
				★★★ POWER PICK/AIRPLAY ★★★	
33	46	—	2	**FAMOUS LAST WORDS OF A FOOL** J.BOWEN,G.STRAIT (O.DILLON, R.HUSTON)	GEORGE STRAIT MCA 53248
34	42	47	5	**TIMELESS AND TRUE LOVE** P.WORLEY (C.BLACK, A.ROBERTS, B.CASON)	THE MCCARTERS WARNER BROS. 7-28125
35	19	5	18	**I'LL PIN A NOTE ON YOUR PILLOW** N.LARKIN (C.BERZAS, D.GOODMAN, N.LARKIN)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 7-99404/ATLANTIC
36	40	41	10	**STOP THE RAIN** R.HALL,R.BYRNE (W.HOLYFIELD, R.LEIGH)	SHENANDOAH COLUMBIA 38-07654
37	14	1	18	**GOIN' GONE** A.REYNOLDS (P.ALGER, B.DALE, F.KOLLER)	KATHY MATTEA MERCURY 888 874-7/POLYGRAM
38	39	43	6	**SIX DAYS ON THE ROAD** S.EARLE,T.BROWN (E.GREEN, C.MONTGOMERY)	◆ STEVE EARLE & THE DUKES MCA/HUGHES 53249/MCA
39	20	10	17	**I WOULDN'T BE A MAN** D.WILLIAMS,G.FUNDIS (R.M.BOURKE, M.REID)	DON WILLIAMS CAPITOL 44066
40	45	49	6	**A LITTLE BIT CLOSER** J.CRUTCHFIELD (KENNEDY, ROSE, SCHUYLER)	◆ TOM WOPAT EMI-MANHATTAN 50112
41	49	54	4	**IT'S SUCH A SMALL WORLD** T.BROWN (R.CROWELL)	RODNEY CROWELL AND ROSANNE CASH COLUMBIA 38-07693
42	48	51	5	**STRANGERS AGAIN** T.WEST (H.DUNN, C.WATERS)	◆ HOLLY DUNN MTM 72093/CAPITOL
43	52	81	3	**I'LL ALWAYS COME BACK** H.SHEDD (K.T.OSLIN)	◆ K.T. OSLIN RCA 5330-7
44	44	48	9	**ROSES IN DECEMBER** R.BAKER (L.BOONE, P.NELSON)	LARRY BOONE MERCURY 870 086-7/POLYGRAM
45	47	52	4	**THE LAST RESORT** B.LOGAN (BROWN, BOUTON, BURCH)	T. GRAHAM BROWN CAPITOL 44125
46	30	7	18	**JUST LOVIN' YOU** K.KANE,J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07611
47	51	53	4	**IF OLE HANK COULD ONLY SEE US NOW** J.BDWEN,W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53243
48	53	59	3	**EVERYBODY'S SWEETHEART** R.LANDIS (V.GILL)	VINCE GILL RCA 5331-7
				★★★ HOT SHOT DEBUT ★★★	
49	NEW▶		1	**CRY, CRY, CRY** P.WORLEY (J.S.SHERRILL, D.DEVANEY)	◆ HIGHWAY 101 WARNER BROS. 7-28105
50	36	18	16	**I WANT A LOVE LIKE THAT** T.WEST (T.SCHUYLER, J.IAN)	JUDY RODMAN MTM 72092/CAPITOL
51	22	6	18	**CRYING SHAME** B.MAHER (M.JOHNSON, D.SCHLITZ, B.MAHER)	MICHAEL JOHNSON RCA 5279-7
52	56	58	5	**YOU JUST WATCH ME** H.SHEDD (R.GILES, B.REGAN)	LIBBY HURLEY EPIC 34-07650
53	57	78	3	**AMERICANA** J.KENNEDY (L.ALDERMAN, R.FAGAN, P.RYAN)	MOE BANDY CURB 10504/MCA
54	60	72	3	**SHE'S NO LADY** T.BROWN,L.LOVETT,B.WILLIAMS (L.LOVETT)	◆ LYLE LOVETT MCA/CURB 53246/MCA
55	59	68	3	**I TAUGHT HER EVERYTHING SHE KNOWS ABOUT LOVE** W.ALDRIDGE (W.ALDRIDGE, T.GENTRY, G.FOWLER, J.JARRARD)	THE SHOOTERS EPIC 34-07684
56	61	67	3	**IT GOES WITHOUT SAYING** J.RUTENSCHROER,T.MALCHAK (L.PALAS, J.JARRARD, M.SANDERS)	TIM MALCHAK ALPINE 008
57	NEW▶		1	**I'M GONNA GET YOU** B.BECKETT (D.LINDE)	EDDY RAVEN RCA 6831
58	58	64	4	**UNATTENDED FIRE** R.WILKERSON (R.BAILEY, R.FRENCH)	RAZZY BAILEY SOA 002
59	41	19	17	**WHERE DO THE NIGHTS GO** R.MILSAP,R.GALBRAITH,K.LEHNING (M.REID, R.M.BOURKE)	RONNIE MILSAP RCA 5259-7
60	43	25	18	**ONE FRIEND** K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44077
61	69	—	2	**IF MY HEART HAD WINDOWS** E.GORDY,JR.,T.BROWN (D.FRAZIER)	PATTY LOVELESS MCA 53270
62	55	45	19	**I CAN'T GET CLOSE ENOUGH** E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON)	◆ EXILE EPIC 34-07597
63	71	—	2	**OVERDUE** T.BRASFIELD (T.BRASFIELD, R.BYRNE, R.BOWLES)	CANYON 16TH AVENUE 70410/CAPITOL
64	54	39	20	**STILL WITHIN THE SOUND OF MY VOICE** J.BOWEN,G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53172
65	73	—	2	**STILL I STAY** D.MORGAN,S.DAVIS (M.P.HEENEY, P.MCMANUS)	CHARLY MCCLAIN EPIC 34-07670
66	74	—	2	**AFTER LAST NIGHT'S STORM** M.LLOYD (J.C.KELLY)	RIDE THE RIVER ADVANTAGE 189
67	NEW▶		1	**RIDE THIS TRAIN** J.KENNEDY (T.WALKER)	MEL MCDANIEL CAPITOL 44127
68	63	56	23	**DO YA'** H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 5239-7
69	80	—	2	**THANKS FOR LEAVIN' HIM (FOR ME)** M.DANIELS (P.MCCULLA, J.GOODWIN)	PAULA MCCULLA RIVERMARK 1001/NORTHPORT GROUP
70	NEW▶		1	**ALL OF THIS & MORE** J.E.NORMAN (B.FOSTER, J.KIMBALL, G.PRESTOPINO)	CRYSTAL GAYLE WARNER BROS. 7-28106
71	70	74	4	**SAD CLICHES** D.JOHNSON (B.BUIE, R.HAMMOND)	ATLANTA SOUTHERN TRACKS 1091
72	72	86	3	**I OWE, I OWE (IT'S OFF TO WORK I GO)** J.FORD,B.FISHER,D.CHAMBERLAIN (D.CHAMBERLAIN, M.SHERRILL)	DAVID CHAMBERLAIN COUNTRY INTERNATIONAL 214
73	68	55	11	**CRYING (FROM THE "HIDING OUT" SOUNDTRACK)** P.ANDERSON,D.WAS,D.WAS (R.ORBISON, J.MELSON)	◆ ROY ORBISON & K.D. LANG VIRGIN 7-99388
74	62	50	19	**HEAVEN CAN'T BE FOUND** B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28227/WARNER BROS.
75	81	—	2	**DON'T FORGET YOUR WAY HOME** P.WAGONER (E.HUNNICUTT, J.R.BRANNEN)	MELISSA KAY REED 115
76	50	46	10	**BAD DAY FOR A BREAK UP** F.KELLY (F.KELLY, R.BARLOW)	CALI MCCORD GAZELLE 011/ARTS
77	65	44	17	**ONLY LOVE CAN SAVE ME NOW** J.E.NORMAN (B.JONES, C.WATERS, T.SHAPIRO)	CRYSTAL GAYLE WARNER BROS. 7-28209
78	NEW▶		1	**YOU ARE MY ANGEL** B.BARTON (D.BYRAM)	BILLY PARKER CANYON CREEK 1208
79	66	57	21	**SOMEWHERE TONIGHT** P.WORLEY (H.HOWARD, R.CROWELL)	HIGHWAY 101 WARNER BROS. 7-28223
80	78	76	12	**COME ON JOE** R.BENNETT,B.HALVERSON (T.ROMEO)	JO-EL SONNIER RCA 5282-7
81	NEW▶		1	**YOUNGER MAN, OLDER WOMAN** R.ROSE,G.ROSE (R.ROSE, G.ROSE)	RICHARD AND GARY ROSE CAPITOL 44118
82	67	63	6	**BE SERIOUS** B.KILLEN (C.CURRY, R.LAYNE)	DONNA MEADE MERCURY 888 993-7/POLYGRAM
83	77	60	6	**WHEN WE'RE TOGETHER (LOVE'S SO STRONG)** G.CHAPMAN,B.BANNISTER,M.WRIGHT (M.WRIGHT, A.SKY, G.CHAPMAN)	◆ GARY CHAPMAN RCA 5285-7
84	79	73	21	**THOSE MEMORIES OF YOU** G.MASSENBURG (A.O'BRYANT)	◆ DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28248
85	NEW▶		1	**HERE COMES THE NIGHT** A.KITCHEN,B.VAUGHN (V.GOSSETT, R.GOSSETT)	DOLLY HARTT KASS 1015
86	86	84	10	**BACK IN BABY'S ARMS** J.BOWEN,E.HARRIS (B.MONTGOMERY)	EMMYLOU HARRIS MCA/HUGHES 53236/MCA
87	84	61	19	**I PREFER THE MOONLIGHT** B.BANNISTER (G.CHAPMAN, M.WRIGHT)	KENNY ROGERS RCA 5258-7
88	76	80	3	**RICHER NOW WITH YOU** C.FIELDS (R.J.CANNON)	NINA WYATT CHARTA 207
89	87	70	18	**I'M TIRED** R.SKAGGS (M.TILLIS, A.R.PEDDY, R.PRICE)	RICKY SKAGGS EPIC 34-07416
90	89	83	10	**CATCH 22** N.LARKIN (D.HOLT, N.GELIN)	DARRELL HOLT ANOKA 222
91	83	71	24	**ONE FOR THE MONEY** R.HALL (B.MOORE, M.WILLIAMS)	T.G. SHEPPARD COLUMBIA 38-07312
92	91	79	6	**BLOWIN' LIKE A BANDIT** R.BENSON (G.CLARK)	ASLEEP AT THE WHEEL EPIC 34-07659
93	90	69	22	**THE LAST ONE TO KNOW** J.BOWEN,R.MCENTIRE (M.BERG, J.MARIASH)	◆ REBA MCENTIRE MCA 53159
94	92	90	11	**SURE FEELS GOOD** T.COLLINS (C.WHITSETT, F.KNIGHT)	BARBARA MANDRELL EMI-AMERICA 50102/CAPITOL
95	88	62	8	**DON'T START THE FIRE** J.MORRIS (T.ROCCO, T.SKINNER, J.L.WALLACE)	MARCIA LYNN EVERGREEN 1063
96	95	93	25	**ONLY WHEN I LOVE** T.WEST (H.DUNN, C.WATERS, T.SHAPIRO)	HOLLY DUNN MTM 72091/CAPITOL
97	82	85	3	**MACON GEORGIA LOVE** B.GREEN (R.SUMMERVILLE)	BILLY MATA BGM 92087
98	98	96	21	**GOOD GOD, I HAD IT GOOD** M.WRIGHT (M.WRIGHT, R.NIELSEN)	PAKE MCENTIRE RCA 5256-7
99	75	77	4	**DANCE FOR ME** J.CARROLL (D.HENSON, B.JOHNSON)	DON MALENA MAXIMA 1311
100	64	65	5	**I WISH WE WERE STRANGERS** E.WINFREY (B.RICE, S.RICE)	OGDEN HARLESS DOOR KNOB 293

◯ Products with the greatest airplay this week. ◆ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 2 million units.

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JRC

Rosanne,

A lot of people have made such a big deal out of the fact that you didn't know that I wrote "Tennessee Flat Top Box" when you recorded it.

I'm glad you didn't.

It tells me still another nice thing about you. You have always been your own person — even when you were five years old.

You never took me for granted. I think you always loved me almost as much as I love you. If thats possible.

But you had your own dreams, your own goals, your own hopes and cares.

I could never put into words how much it meant to me that you recorded my song.

Your own "My Old Man" is one of my lifes greatest joys, but your success with "Tennessee Flat Top Box" is one of my lifes greatest fulfillments.

I Love you, Dad.

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GO AHEAD... MAKE OUR YEAR!

In 1988, more than ever, CBS Records Nashville is committed to giving radio the best music ever.

And radio is giving us our best year ever!

Ricky Van Shelton, "Life Turned Her That Way". His next "Somebody Lied"...and that went all the way!

Vern Gosdin, "Do You Believe Me Now". His Columbia debut, and his biggest hit ever.

George Jones, "The Bird". The legend continues. Flying high on the charts.

Ricky Skaggs, "(Angel On My Mind) That's Why I'm Walkin'". An American original—back to basics!

Libby Hurley, "You Just Watch Me". The title says it all for this upcoming star.

Shenandoah, "Stop The Rain". A hit that's easy to forecast.

The Shooters, "I Taught Her Everything She Knows About Love". Their surest shot to date.

Rodney Crowell, "It's Such A Small World". Joined by Rosanne Cash! Like you have never before heard him.

Sweethearts Of The Rodeo. Everything from their debut was a hit. Now it begins again!

Darden Smith, "Little Maggie". Hot new Austin talent, produced by Ray Benson.

The O'Kanes, "One True Love". The perfect way to kick off their second album.

Rosanne Cash, "If You Ever Change Your Mind". Another #1 contender from "King's Record Shop".

Tammy Wynette, "Talkin' To Myself Again". And singin' with The O'Kanes!

Exile, "Feel Like Fool'in' Around". Following up their newest #1.

COUNTRY RADIO, YOU'VE ALREADY STARTED SOMETHING! THANKS FROM CBS RECORDS NASHVILLE.

CBS RECORDS NASHVILLE

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COUNTRY ★★★★★★★★★★ CORNER

by Marie Ratliff

"BUGS BUNNY has another hit act on his hands," says MD **Bob Kelly**, KYKN Salem, Ore., referring to Warner Bros.' newest chart challengers, the **McCarters**. Their recent appearance on **Dolly Parton**'s ABC variety show, "Dolly," provided a boost with a national showcase for "Timeless And True Love," now charted at No. 34.

"A very tasty arrangement—strong lyrics, good harmonies—they have everything they need to go all the way," says PD **Greg Mozingo**, WLWI Montgomery, Ala.

ATLANTA loves the new **Reba McEntire** release, says WKHX MD **Johnny Gray**. "I'm so glad she has an up-tempo release this time in 'Love Will Find It's Way To You' [MCA]; it sounds great on the air."

"She can do no wrong in Texas," says MD **Ken Curtis**, KYKX Longview, Texas. "She's definitely country's next superstar." McEntire is charted this week at No. 25.

VINCE GILL IS MAKING WAVES with "Everybody's Sweetheart" (RCA). The song, which Gill wrote, no doubt was inspired by his wife, **Janis**, one-half of the swinging **Sweethearts Of The Rodeo** (Columbia). "We're really excited about it—it's one of the best things Vince has ever done," says MD Kelly at KYKN. PD **Bob Mitchell**, KFRE Fresno, Calif., is getting good early response on it as well. Gill is charted at No. 48.

Mitchell is also highly complimentary of **Waylon Jennings'** "If Old Hank Could Only See Us Now" (MCA), charted at No. 47. "The fans here have voted him their No. 1 priority artist, and this song has a lot going for it—it's up-tempo, fun, and has a sense of humor. I want to call him up and thank him," Mitchell says.

REGIONAL ACTION: "It could be just the shot the **Shooters** need," says MD **Dave Wright**, WPCV Lakeland, Fla., of "I Taught Her Everything She Knows About Love" (Epic), No. 55 this week.

"Unattended Fire" (SOA) is lighting up the phones at WKKQ, Hibbing, Minn., with **Razzy Bailey** requests. MD **Pam Quinn** reports a lot of excitement about it: "They love an upbeat song this time of year, and Razzy fits right in."

"It's a timely release," says MD **Gary Hightower**, KFDI Wichita, Kan., of **Pinkard & Bowden's** "Satellite Dish" (Warner Bros.). "If enough people will just listen, it could really take off."

FOR WEEK ENDING FEBRUARY 13, 1988

Billboard. HOT COUNTRY SINGLES™

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

SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	1	TENNESSEE FLAT TOP BOX	ROSANNE CASH	1
2	3	TWINKLE, TWINKLE LUCKY STAR	MERLE HAGGARD	3
3	8	I WON'T TAKE LESS THAN YOUR LOVE	TANYA TUCKER	4
4	7	TOO GONE TOO LONG	RANDY TRAVIS	7
5	5	WHEELS	RESTLESS HEART	17
6	9	PLEASE PLEASE BABY	DWIGHT YOAKAM	6
7	11	DO YOU BELIEVE ME NOW	VERN GOSDIN	10
8	13	FACE TO FACE	ALABAMA	5
9	12	ONE STEP FORWARD	THE DESERT ROSE BAND	2
10	6	I'LL PIN A NOTE ON YOUR PILLOW	BILLY JOE ROYAL	35
11	4	GOIN' GONE	KATHY MATTEA	37
12	16	THE BIRD	GEORGE JONES	26
13	26	LIFE TURNED HER THAT WAY	RICKY VAN SHELTON	18
14	10	WHERE DO THE NIGHTS GO	RONNIE MILSAP	59
15	15	LYIN' IN HIS ARMS AGAIN	THE FORESTER SISTERS	15
16	19	SURE THING	FOSTER AND LLOYD	8
17	2	JUST LOVIN' YOU	THE O'KANES	46
18	20	THIS OLD HOUSE	S-K-B	24
19	24	I WANT A LOVE LIKE THAT	JUDY RODMAN	49
20	29	TALKIN' TO MYSELF AGAIN	TAMMY WYNETTE	22
21	25	OH WHAT A LOVE	NITTY GRITTY DIRT BAND	9
22	23	THAT'S MY JOB	CONWAY TWITTY	11
23	—	SHOULDN'T IT BE EASIER THAN THIS	CHARLEY PRIDE	20
24	17	CRYING SHAME	MICHAEL JOHNSON	51
25	—	I'M GONNA MISS YOU, GIRL	MICHAEL MARTIN MURPHEY	13
26	14	ONE FRIEND	DAN SEALS	60
27	18	I WOULDN'T BE A MAN	DON WILLIAMS	39
28	—	TURN IT LOOSE	THE JUDDS	19
29	21	DO YA'	K.T. OSLIN	68
30	22	HEAVEN CAN'T BE FOUND	HANK WILLIAMS, JR.	74

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
RCA (17)	18
RCA/Curb (1)	
MCA (9)	16
MCA/Curb (3)	
Curb (2)	
MCA/Hughes (2)	
CAPITOL (7)	15
MTM (4)	
16th Avenue (2)	
Capitol/Curb (1)	
EMI-America (1)	
WARNER BROS. (11)	13
Reprise (1)	
Warner/Curb (1)	
EPIC	9
COLUMBIA	7
POLYGRAM	3
Mercury (3)	
ARTS	1
Gazelle (1)	
ADVANTAGE	1
ALPINE	1
ANOKA	1
ATLANTIC	1
Atlantic America (1)	
BGM	1
CANYON CREEK	1
CHARTA	1
COUNTRY INTERNATIONAL	1
DOOR KNOB	1
EMI-MANHATTAN	1
EVERGREEN	1
KASS	1
MAXIMA	1
NORTHPORT GROUP	1
Rivermark (1)	
REED	1
SOA	1
SOUTHERN TRACKS	1
VIRGIN	1

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

TITLE
(Publisher – Licensing Org.)
Sheet Music Dist.

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

SHEET MUSIC AGENTS

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

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

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2 More Hank Williams Albums Released

Polydor Double Albums Conclude 8-Volume Series

NASHVILLE Polydor Records has released the final two volumes in an eight-volume series of Hank Williams records. The series is designed to cover Williams' entire recorded output in chronological order and in the original, undubbed form.

The final two double-record sets are "Let's Turn Back The Years: July 1951-June 1952" and "I Won't Be Home No More: June 1952-September 1952." Williams died Jan. 1, 1953.

Some of the material in the series has never been released before, according to its compilers.

Tim Rogers, PolyGram's manager of catalog development, served as executive producer of the project, working with representatives of Nashville's Country Music Foundation to gather the material and document its history.

Featured on the final two volumes are the "midnight demos" of gospel songs recorded at the Williams boarding house in Montgomery, Ala., demo versions of "House Of Gold" and "Wearin' Out Your Walkin' Shoes," a previously unreleased version of "Ready To Go Home," and an apology from Williams for missing a performance in Baltimore.

CMA ADDS AWARDS CATEGORY

(Continued from page 43)

number of tickets to the show will also be available to the stations. Participating stations will conduct their own giveaway promotions for the tickets.

The packages will be sent to member stations in June, and tickets will be available on a first-come, first-served basis.

Warner Bros. Music was given permission to publish a group of folios this year in honor of the CMA's 30th anniversary. The folios will contain sheet music with lyrics and photos and biographies of artists. Permission was also given to the Hal Leonard Co. to publish and market a second edition of "The Award Winning Songs Of The Country Music Association." The first edition of this song book was released in 1983.

CMA's remaining 1988 board meetings are scheduled for April 13-17 in Phoenix, Ariz., and July 13-14 in Minneapolis. The 1989 meetings are set for San Diego (January); Jacksonville, Fla. (April); and Munich, West Germany (July).

FOR WEEK ENDING FEBRUARY 13, 1988

Billboard® TOP COUNTRY ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★★ No. 1 ★★	
1	1	1	38	**RANDY TRAVIS** ▲ WARNER BROS. 25568-1 (8.98) (CD) 32 weeks at No. One	ALWAYS & FOREVER
2	2	2	20	**GEORGE STRAIT** ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
3	3	3	28	**K.T. OSLIN** RCA 5924-1 (8.98) (CD)	80'S LADIES
4	4	4	49	**RICKY VAN SHELTON** COLUMBIA 40602 (CD)	WILD EYED DREAM
5	6	5	29	**HANK WILLIAMS, JR.** ● WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
6	5	6	20	**REBA MCENTIRE** MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
7	7	8	12	**DAN SEALS** CAPITOL 48308 (8.98) (CD)	THE BEST
8	8	7	17	**ALABAMA** ● RCA 6495-1 (8.98) (CD)	JUST US
9	9	9	29	**ROSANNE CASH** COLUMBIA 40777 (CD)	KING'S RECORD SHOP
10	10	14	15	**BILLY JOE ROYAL** ATLANTIC AMERICA 90658-1/ATLANTIC (8.98)	THE ROYAL TREATMENT
11	14	22	9	**MERLE HAGGARD** EPIC 40986 (CD)	CHILL FACTOR
12	12	12	47	**DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS** ▲ WARNER BROS. 1-25491 (9.98) (CO)	TRIO
13	11	11	40	**DWIGHT YOAKAM** ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
14	13	10	40	**REBA MCENTIRE** ● MCA 5979 (8.98) (CD)	GREATEST HITS
15	15	15	30	**HIGHWAY 101** WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
16	17	13	51	**THE JUDDS** ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
17	16	16	26	**TANYA TUCKER** CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
18	21	20	9	**DOLLY PARTON** COLUMBIA 40968 (CD)	RAINBOW
19	18	17	62	**RESTLESS HEART** RCA 5648 (8.98) (CD)	WHEELS
20	20	19	86	**RANDY TRAVIS** ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
21	19	21	17	**EXILE** EPIC 40901	SHELTER FROM THE NIGHT
22	22	23	12	**KATHY MATTEA** MERCURY 832 793-1/POLYGRAM (CD)	UNTASTED HONEY
23	23	18	53	**GEORGE STRAIT** ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
24	27	24	13	**WAYLON JENNINGS** MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
25	24	26	21	**SAWYER BROWN** CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
26	28	28	103	**ALABAMA** ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
27	44	—	2	**LYLE LOVETT** MCA/CURB 42028 (CD)	PONTIAC
28	31	33	34	**HOLLY DUNN** MTM 71063/CAPITOL (8.98) (CD)	CORNERSTONE
29	29	34	26	**THE FORESTER SISTERS** WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
30	26	27	26	**THE STATLER BROTHERS** MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
31	25	25	18	**JOHN SCHNEIDER** MCA 42033 (8.98) (CD)	GREATEST HITS
32	41	44	35	**THE DESERT ROSE BAND** MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
33	32	30	18	**STEVE WARINER** MCA 42032 (8.98) (CD)	GREATEST HITS
34	38	43	64	**THE O'KANES** COLUMBIA BL 40459 (CD)	THE O'KANES
35	30	32	19	**DAVID LYNN JONES** MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
36	43	38	16	**FOSTER AND LLOYD** RCA 6372-1 (8.98) (CD)	FOSTER & LLOYD
37	33	35	117	**THE JUDDS** ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
38	55	52	38	**CONWAY TWITTY** MCA 5969 (8.98) (CD)	BORDERLINE
39	NEW▶		1	**VERN GOSDIN** COLUMBIA 40982 (CD)	CHISELED IN STONE
40	37	36	53	**HANK WILLIAMS, JR.** ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
41	35	37	34	**T. GRAHAM BROWN** CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
42	NEW▶		1	**GEORGE JONES** EPIC 40781 (CD)	TOO WILD TOO LONG
43	40	41	23	**GLEN CAMPBELL** MCA 42009 (8.98)	STILL WITHIN THE SOUND OF MY VOICE
44	45	45	41	**NITTY GRITTY DIRT BAND** WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
45	34	29	18	**THE OAK RIDGE BOYS** MCA 42036 (8.98) (CD)	HEARTBEAT
46	42	42	96	**DWIGHT YOAKAM** ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
47	36	31	18	**GEORGE JONES** EPIC 40776	SUPER HITS
48	54	47	36	**STEVE EARLE & THE DUKES** MCA 5998 (8.98) (CD)	EXIT 0
49	51	56	5	**VARIOUS ARTISTS** K-TEL 701 (6.98)	COUNTRY COLLECTION
50	39	39	78	**SWEETHEARTS OF THE RODEO** COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
51	49	46	38	**CHARLEY PRIDE** 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
52	48	48	26	**BARBARA MANDRELL** EMI-AMERICA 46956/CAPITOL (8.98) (CD)	SURE FEELS GOOD
53	50	53	170	**HANK WILLIAMS, JR.** ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
54	61	51	47	**JUDY RODMAN** MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
55	65	—	2	**PATTY LOVELESS** MCA 42092 (CD)	IF MY HEART HAD WINDOWS
56	46	40	17	**GARY MORRIS** WARNER BROS. 1-25581 (8.98) (CD)	HITS
57	47	49	24	**RONNIE MILSAP** RCA 6245-1 (8.98) (CD)	HEART AND SOUL
58	56	60	12	**THE BELLAMY BROTHERS** MCA/CURB 42039/MCA (8.98) (CD)	CRAZY FROM THE HEART
59	53	58	17	**S-K-B** MTM 71064/CAPITOL (8.98)	NO EASY HORSES
60	52	55	169	**THE JUDDS** ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
61	59	61	30	**TAMMY WYNETTE** EPIC 40832 (CD)	HIGHER GROUND
62	58	50	24	**KENNY ROGERS** RCA 6484-1 (8.98) (CD)	I PREFER THE MOONLIGHT
63	63	66	102	**HANK WILLIAMS, JR.** ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
64	66	54	151	**GEORGE STRAIT** ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
65	64	67	24	**VARIOUS ARTISTS** K-TEL 2080 (6.98)	COUNTRY NOW
66	60	64	76	**EXILE** EPIC FE 40401 (CD)	GREATEST HITS
67	67	57	69	**ALABAMA** ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
68	RE-ENTRY			**LEE GREENWOOD** MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
69	70	69	57	**PATSY CLINE** ● MCA 12 (8.98)	GREATEST HITS
70	RE-ENTRY			**DOLLY PARTON** RCA 4422	GREATEST HITS
71	68	65	8	**JANIE FRICKIE** COLUMBIA 40684	CELEBRATION
72	73	68	11	**ROSIE FLORES** REPRISE 25626-1 (8.98)	ROSIE FLORES
73	69	63	325	**WILLIE NELSON** ▲² COLUMBIA KC 237542 (CD)	GREATEST HITS
74	74	71	64	**GEORGE JONES** EPIC 40413 (CD)	WINE COLORED ROSES
75	72	—	494	**WILLIE NELSON** ▲³ COLUMBIA FC 35305 (CD)	STARDUST

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

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COUNTRY'S CLARION CALL—THINK GREAT RADIO RATHER THAN GREAT COUNTRY

Dwight Yoakam, right, visits WYNY-FM N.Y. morning man Scott Carpenter before bringing country-rock to the Ritz in Manhattan.

By all accounts, country radio is in a very healthy phase right now. Against the backdrop of country music's supposed "demise" in the mid-'80s, the format has been fired-up by a steady flow of fresh talent from Nashville over the last two years.

Given the current climate of advertiser obsession with 25-54 demographics, country radio's longtime success with adults makes the format well-poised to exploit the maturation of the baby boom that will dominate buying decisions for the next several years.

Increased competition in the radio business in general has forced programmers to think in terms of creating great overall radio rather than great country radio. This is particularly true in the growing number of major markets where just one station or broadcast group carries the country flag.

Alabama's Randy Owen (No. 29 right) joins WYAY-FM Atlanta (Y106-FM) air staff for two-day radiothon that raised $540,000 for St. Jude's Children's Research Hospital.

All of this is not to say that the format is without it woes. The biggest of those is an old foe: the notion often held by media buyers that country listeners are not attractive consumers.

Those observing the format nationally sported big smiles after WYNY New York pulled a 2.7 share in the fall '87 Arbitrons. Country has not performed too well in Gotham since the "Urban Cowboy" boom, and gains made there will hopefully be noticed by the advertising capital of the world, Madison Avenue.

Now celebrating its 30th anniversary, the Country Music Assn. is waging big battle against those negative perceptions, says the group's Ed Benson. But, ultimately, it will be the collective force of individual stations changing the minds of local buyers and national reps.

"The format is in a very good state," says WMZQ-FM Washington PD Bob McNeill, who says that media folk

(Continued on page 50)

BY KIM FREEMAN

STATION PROMOS: CASH, CARS, COUPONS—TURKEYS

MAKING HAY BY GIVING IT ALL AWAY

As everyone knows, one of the keys to successful programming is a station's ability to come up with new and innovative ways to attract and maintain its listeners. What works best for one country station in terms of giveaways and promotions, however, might be anathema for another.

"We tend to give away lots of cash," says Joan Hayes, promotion director for KIKK Houston. "Five years ago we focused more on prizes, cars, etc., but we found that people wanted cash the most. We also do a lot of listener appreciation-type promotions, like free concerts and other outdoor events."

Hayes says that past concerts sponsored by the station included such top country entertainers as Dwight Yoakam, George Strait, Ronnie Milsap, and T.G. Sheppard, with some shows drawing up to a whopping 30,000 people.

Over the last few years, KIKK has tried to simplify its promotions and has gotten more "single-minded" in its approach, according to program director Jim Robertson. "We tend to do one giveaway at a time, instead of 14 million at once," he says. "A lot of people are starting to do this, particularly with adult-targeted stations."

"We were one of the pioneers of a cam-

(Continued on page 50)

BY LINDA MOLESKI

NASHVILLE COUNTRY RADIO SEMINAR '88

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PROMOS

(Continued from page 49)

paign that we launched last January in cooperation with Southwestern Bell," says Shari Bishop-Rios, promotion director for KASE Austin. "In the phone book there are yellow pages, with a four-color glossy section with 'finger tip facts.' Within that we've placed numbered coupons. If we call that number over the air, the coupon holder could win from $50 up to $8,000, as well as trips and prizes."

Bishop-Rios says that in 1987 the station gave away more than $170,000 in cash with the "KASE Coupon" contest. "It's been a great promotion and our books have reflected that," she says. "We were one of the first to go with it, and other stations have since followed suit."

In fact the promotion has been so successful for KASE that "listeners would not let us kill it," says Bishop-Rios. "If we gave it a backseat, listeners would go wild. It's an excellent way to tie advertisers into it and an excellent traffic builder at retail outlets."

Another type of promotion that is becoming popular is insured promotions, whereby stations can buy insurance policies to guarantee listeners' cash prizes. "We're going to start using [that type of promotion] this spring," says Scott St. John, promotion director for KRKT AM/FM Albany, Ore. "It's a chance-type promotion. If a listener wins $100, they have the chance to give it back and go for a $1,000, in which the insurance policy costs us $75. If they win and go a third time for $10,000, it costs us $750." One such company that is offering these insurance policies is Dallas-based SCA Promotions.

The type of promotion that has created the most excitement for WMTZ Augusta, Ga., were two similar seasonal contests that were done in cooperation with Kroger, a regional grocery store chain. "Around Thanksgiving time, we got a list of phone numbers [of predetermined locations], and listeners would have to be there at a certain time and answer 'Z-94 Kroger, gobble, gobble' to win a turkey," says Bill Berry, general manager for the station. "We would give clues over the air to zero in on where the phone would ring; we would use phone booths in malls and other public locations. We did a similar promotion during Christmas, with a ham. In that case they had to answer 'Z-94 Christmas Kroger, oink, oink.' "

Both promotions were so successful that in some cases, "15 to 20 people lined up to answer the phone," he says. "It created a lot of excitement in the area."

What ever type of promotion the station does, however, the goal is to "try to build audience participation," says Berry. "Our competitor here is 24-years-old and we're only four-years-old. So we've got to build audience participation and average quarter-hour listenership. We've been going up in the books, and it's been things of this nature that's done it."

According to Andy Oatman, promotion director and afternoon-drive personality for KFDI Wichita, Kan., "One thing that's been worked into our promotions over the last year is our country club stickers. We incorporate them into all our promotions. If we're presenting an area show and people have a KFDI sticker on their car, then they have access to parking. That's been done in several instances. That's the thread that runs through most of our promos."

Oatman estimates that the stickers have increased KFDI's signage on cars the past year by 500%. "We gave away thousands of stickers throughout the year," he says. "We've had a few concert tie-ins, and gave away a car as part of the promotions where listeners had to have stickers their cars. We also have sticker-spotters, where we rattle off license plate numbers on the air and give away money."

Oatman says that the overall purpose of the stickers is to build awareness. "We have a high percentage of people that have our stickers. We use them for general promotion and to keep our name out there."

WWWW Detroit also tries to keep its name out in the community. "We've been doing a lot of the trade shows because there's a built-in crowd there and we try to capitalize on that," says Lori Converse, marketing director for the station. "We did seven last year—every market has their own trade shows. We usually get an indoor booth and broadcast live from there; we promote it on-air and have registration giveaways.

"We try to be very visable in the community. At Christmas time, we took an inside-store window at Sears and had a booth that we created into a display with a jock sitting in there, with snow blowing and a Christmas tree. We broadcast during store hours and people we asked to come down and donate gifts for our 'Holiday Crusade For Kids.' "

CALL

(Continued from page 49)

will be forced to take a more serious look at country in the near future. "You can't walk in and say I'm No. 1 25-54 and get the buy anymore. It's qualitative data. We go in and say that our station has more upper income people than any other station, and they're listening to it.

"The fact is that the country audience is very desirable demographically and psychographically. As one of its goals, each station must set out to convince buyers what the audience is all about."

At KSON San Diego, PD Mike Shepard says, "We were going after the quality aspect of [our demos] long before it was cool, and it's worked. The answer to those who say, 'Aren't all your listeners hicks?' is, 'Are there 300,000 hicks in San Diego?' The answer is no. Our audience is 25-54-year-old mainstream San Diegans. The only thing that's different about them is that they like country."

New York-based consultant Joel Raab says the late '80s will continue to be good years for country. "If you look at the lists of what's 'in' for 1988, you'll see that the basics and simplicity are in—staying at home, meat and potatoes, family life. And, there's nothing more simple and pure than country music."

On the music side, Raab predicts that the influx of new, and usually younger, country artists will help attract younger listeners to the format, thereby broadening their audiences and building a base of new listeners.

That same influx of artists has complicated things a bit, however. "It's tricky because the new artists do represent the future of the format, but we must be careful to expose them without neglecting the established stars that got the format where it is today. The good news for our established artists is that this return-to-basics lifestyle translates to a demand for a modern form of basic music. So, there's plenty of room for them too."

According to KSON's Shepard, continuance of the format's steady growth will be partially dependent upon continued improvements in recording techniques. "We still need to play catch up a bit in terms of the quality of the music," he says. "The country industry is still lagging behind in the production of CDs, for example."

Now that the process of regaining listeners that might have burned out during the "Urban Cowboy" phase is well underway, the format is all the more in need of sound quality on par with that used in other formats. "It's a much more sophisticated life group we're serving," says Shepard. "They're used to good music. They watch 'NBC's Nightly News' and see the quality of jingles and production elements. That's what they're accustomed to."

CREDITS: *Radio Editor, Kim Freeman; Design, Kara Ronald.*

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Personics' Custom-Cassette Unit Bows In Calif. Wherehouse

BY ROBIN TOLLESON

MOUNTAIN VIEW, Calif. Personics' custom-cassette-making system, which has been in development for nearly four years, made its official debut at a Wherehouse store here Jan. 18. (Billboard, Jan. 30).

Inside the store, customers can find a display with a rack of copies of the magazine Music Makers, a full-color publication from Personics that contains a catalog of songs available on the system and some brief features on groups whose music is available.

The main Personics display, about the size of two jukeboxes, features copies of compact disk jackets of available songs in bright colors across the top. The display has two "listening posts" that enable customers to punch in the catalog number of the desired selection. They can then don headphones and listen to a 15-second excerpt from the song.

The display is in the video section of the store, where it has received a lot of attention, says Greg Ballard, Personics' vice president of business activities. "It was completely by coincidence," he says. "They found putting it in the video section was a good idea."

At first, Ballard says, Wherehouse customers weren't picking up Music Makers magazine because they assumed it was for sale. Personics quickly ordered stickers announcing the magazines were for free, and that solved the problem. "These are things you don't think of, sitting behind a desk," adds Ballard.

Customers select the songs they want on the tape, write down the catalog numbers and titles on an order form, and take the order form to the cashier. The selections are then entered onto a computer, and the customer checks the printout to make sure the correct songs are going on the tape. Getting a completed tape takes less than five minutes. High-bias TDK tapes are used. Recordings are made directly from CDs, Ballard says.

The Personics system, conceived of in 1983 by company president Charles Garvin, has developed a new hardware system for high-speed-planned-tape transfers. Songs are stored on what looks like a compact disk, although because of the encrypted digital data they do not conform to the Philips standard. Up to 240 disks can be stored in a Personics unit, which uses a Delta Link retrieval method developed from Dolby's Adaptive Delta Modulation System for satellite broadcasting. The custom-made cassette comes with a personalized label that includes the customer's name, the names of the songs, the songwriters, and the song publishers.

'Reaction from the majors is mixed'

Most of the songs in the current catalog cost $1 each, although some are listed at 75 cents or 85 cents. Ballard says 50-cent songs will be added in March.

So far, most customers seem enthusiastic about the Personics system, according to Ballard and Wherehouse staff. A sales clerk at the store says Wherehouse was selling about 10 tapes a day during the first week.

Songs by many top artists, including Michael Jackson and Bruce Springsteen, are not yet available through Personsics because CBS labels are not participating in the program. Ballard says WEA and CEMA labels, Enigma, and "at least 10 leading independent labels" have contributed songs to the pool.

"So far, the reaction from the majors has been mixed—some enthusiastic, some just watching," says Ballard. He says Personics has implemented advanced protection systems for recording company and artist compensation and a computerized tracking and registering system that guarantees piracy protection.

The Personics catalog features current material from artists like Stryper, Crowded House, and George Thorogood, but much of the current catalog is made up of oldies by such artists as Wilson Pickett, Aretha Franklin, the Association, and the Beach Boys. Personics has also put together several sample compilations from its heavy metal, r&b, jazz/new age, soul, folk, and blues selections.

Jazz artists represented in the catalog include indie acts Maynard Ferguson and Fattburger. Grapes Of Wrath and Rock & Hyde are among the service's breaking acts.

Ballard says Personics also sells cassette singles from the Capitol labels for $2 each. The cassettes are of 45s that have not been released as cassette singles by CEMA. Like the major's cassette singles, these tapes carry only the single's A- and B-side songs. Ballard says the price may rise when Capitol steps up its cassette single output at its new $2.99 list.

Wherehouse is going all out to promote the new product here, giving it a prominent spot on the floor and teaching its employees about the system. And there's a message on the bottom of each sales receipt from the store, reading, "Make your own custom cassettes. See our display."

Following this trial run for the system at the Mountain View Wherehouse, Personics will reportedly make a complete evaluation and implement changes before sending the units to different stores across the country in the summer.

Personics' first custom-cassette unit is stationed at a Wherehouse store in Mountain View, Calif., a Bay area suburb. Greg Ballard, the company's vice president of business affairs, says Personics will add 200 songs a month to its catalog.

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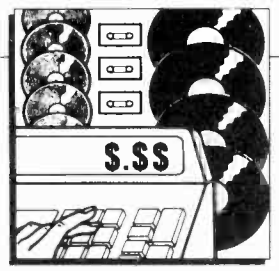

by Earl Paige

TOWER'S TOWER: A replica of a mountain, perched atop **Tower Records'** landmark store on Sunset Boulevard in West Los Angeles, is remindful of how a promotion can sometimes get a little out of hand.

The promotion for **David Lee Roth's** "Skyscraper," which had Roth and models cavorting about the store Jan. 21, drew a crowd of 3,500-10,000—depending on whose estimate you believed—during rush hour to the already-busy neighborhood.

Although passions have cooled since, **Howard Zelefsky**, a planning administrator for the city, says he wants to encourage retailers to obtain proper permits in advance. He also says the **Los Angeles Sheriff's Department** was not warned of the promotion in advance, and therefore he is billing Tower $1,000 to help defray the cost of untangling the traffic snarl caused by the promotion. Officials at the sheriff's office say the matter is still under consideration.

A week after the incident, Tower and Roth's agency, **Diamond Dave Enterprises**, rushed proposals to Zelefsky's office hoping to preserve the display. "We're looking to help them," says Zelefsky.

The "mountain" rises 30 feet from the sidewalk and is constructed of steel and wood scaffolding and mesh with blown foam that was shaped and painted gray. The entire display rests along the corner of the roof above the entrance.

The man-made hilltop was home for traffic-stopping "mountainettes" on three days. During the promotion itself, 25,000 balloons were released. Sound was amplified through 12 speakers. Two FM stations, **KLOS** and **KNAC**, participated. "There was even a drum roll" performed live by 25 members of the **Univ. of Southern California Marching Band**, says **Bob Delanoy**, Tower district manager.

The store, by the way, will once again host the store managers' party during the **National Assn. of Recording Merchandisers** annual convention March 11-14 at the Century Plaza in Los Angeles. The store hosted NARM's first such event two years ago.

RALEIGH RUSH: Look for the competition to continue heating up in and around Raleigh, N.C. In recent months, Atlanta-based 15-store chain **Starship Records** bowed four stores at locations along the

(Continued on page 53)

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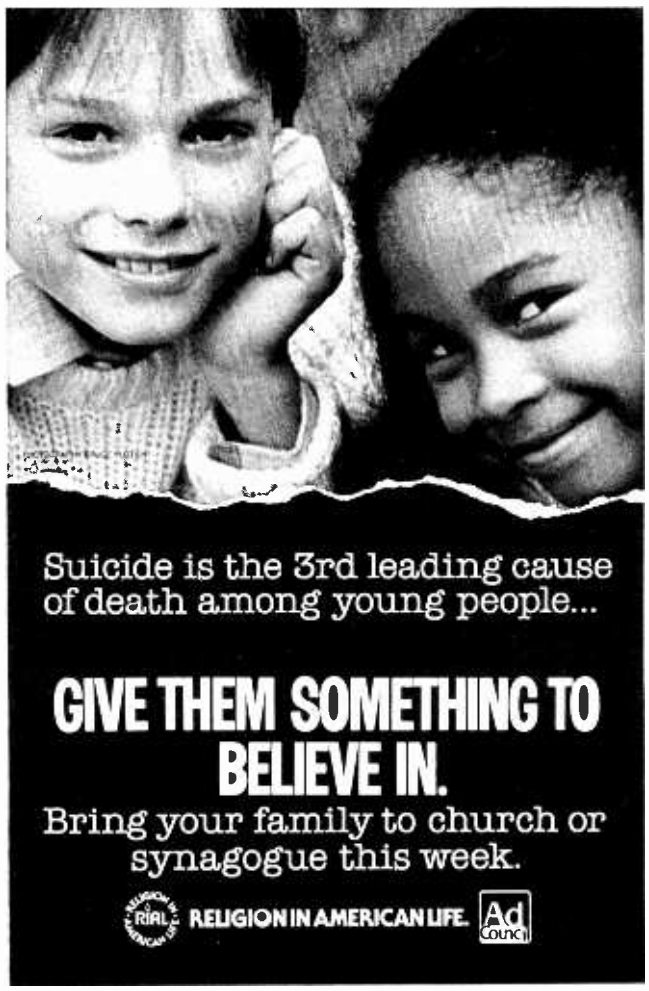

ALBUM RELEASES

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ♠=Simultaneous release on CD.

POP/ROCK

DEL LORDS
Based On A True Story
♠ LP Enigma D11G-73326/NA
CA D41G-73326/NA

THE FOOLS
Wake Up ... It's Alive!!!
♠ LP Passport PVC8962/$8.98
CA PVCC8962/$8.98

FULL CIRCLE
Full Circle
LP Columbia FC-40966/NA
CA FCT-40966/NA

REBBIE JACKSON
R U Tuff Enuff
♠ LP Columbia FC-40896/NA
CA FCT-40896/NA

NOISEWORKS
Noiseworks
LP Columbia BFC-44138/NA
CA BCT-44138/NA

SLAMMIN' WATUSIS
Slammin' Watusis
LP Epic BFE-44044/NA
CA BET-44044/NA

ERIC STEEL
Infectious
♠ LP Passport PB6059/$8.98
CA PBC6059/$8.98

SURF PUNKS
Oh No! Not Them Again!
♠ LP Enigma D11G-73313/NA
CA D41G-73313/NA

VARIOUS ARTISTS
She's Having a Baby
♠ LP I.R.S.6211/$8.98
CA 6211/$8.98

WILD SEEDS
Mud Lies And Shame
♠ LP Passport PB6060/NA
CA PBC6060/NA

JAZZ/NEW AGE

JOHN ABERCROMBIE
Getting There
♠ LP ECM 833494-1/NA
CA 833494-4/NA

MONTY ALEXANDER/RAY BROWN/HERB ELLIS
Triple Threat II
♠ LP Concord CJ-338/NA
CA CJ-338-C/NA

WILLIAM AURA
Aurasound II
CA Higher Octave HOMC 7004/$9.98

WILLIAM AURA
Dreamer
CA Higher Octave HOMC 7005/$9.98

WILLIAM AURA
Fantasy
CA Higher Octave HOMC 7006/$9.98

KENNY BURRELL
Heritage
♠ LP Voss D11G-72930/NA
CA D41G-72930/NA

PETER DAVIDSON
Forest
CA Higher Octave HOMC 7012/$9.98

PETER DAVIDSON
Glide
CA Higher Octave HOMC 7010/$9.98

BILL FRISELL BAND
Lookout For Hope
♠ LP ECM 833495-1/NA
CA 833495-4/NA

HERBIE HANCOCK
Techno-Voodoo
♠ LP Columbia FC-40025/NA
CA FCT-44025/NA

GENE HARRIS ALL-STAR BIG BAND
Tribute To Count Basie
♠ LP Concord CJ-337/NA
CA CJ-337-C/NA

ASTOR PIAZZOLLA/GARY BURTON
New Tango
LP Atlantic 81823-1/NA

(Continued on next page)

FOR WEEK ENDING FEBRUARY 13, 1988

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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
			★★ No. 1 ★★	
1	1	232	ELTON JOHN MCA 1689 (1974) (CD)	92 weeks at No. One ELTON JOHN'S GREATEST HITS
2	2	76	LED ZEPPELIN ATLANTIC SD-19129 (1971) (CD)	LED ZEPPELIN IV
3	3	224	AEROSMITH COLUMBIA PC-36865 (1980) (CD)	AEROSMITH'S GREATEST HITS
4	4	29	U2 ISLAND 90127/ATLANTIC (1983) (CD)	UNDER A BLOOD RED SKY
5	6	33	WHITESNAKE GEFFEN GHS 4018/WARNER BROS. (1984) (CD)	SLIDE IT IN
6	8	76	PHIL COLLINS ATLANTIC SD-16029 (1981) (CD)	FACE VALUE
7	7	68	AC/DC ATLANTIC SD-16018 (1980) (CD)	BACK IN BLACK
8	5	64	THE EAGLES ASYLUM 6E-105 (1976) (CD)	GREATEST HITS 1971-1975
9	10	52	PATSY CLINE MCA 12 (1973)	PATSY CLINE'S GREATEST HITS
10	9	48	FLEETWOOD MAC WARNER BROS. BSK-3010 (1977) (CD)	RUMOURS
11	12	56	JAMES TAYLOR WARNER BROS. BSK-3113 (1976)	JAMES TAYLOR'S GREATEST HITS
12	13	52	LED ZEPPELIN ATLANTIC SD-19127 (1969) (CD)	LED ZEPPELIN II
13	11	100	STEVE MILLER CAPITOL SN-16321 (1978) (CD)	GREATEST HITS 1974-1978
14	14	29	GRATEFUL DEAD ARISTA 2764 (1974)	THE BEST OF/SKELETON'S FROM THE CLOSET
15	16	44	YAZ SIRE 23737 (1982) (CD)	UPSTAIRS AT ERIC'S
16	18	68	SOUNDTRACK MCA 1692 (1978)	ANIMAL HOUSE
17	15	230	ELTON JOHN MCA 1690 (1977) (CD)	ELTON JOHN'S GREATEST HITS VOL. II
18	20	13	INXS ATCO 81277-1 (1985)	LISTEN LIKE THIEVES
19	23	29	SEX PISTOLS WARNER BROS. 3147 (1977)	NEVER MIND THE BOLLOCKS,HERE'S THE SEX PISTOLS
20	27	238	STEELY DAN MCA 1688 (1977) (CD)	AJA
21	22	9	CREEDENCE CLEARWATER REVIVAL FANTASY CCR-2/WARNER BROS. (1976)	CHRONICLE (THE 20 GREATEST HITS)
22	21	232	THE WHO MCA 1691 (1971) (CD)	WHO'S NEXT
23	19	104	MEATLOAF EPIC PE-34974 (1977) (CD)	BAT OUT OF HELL
24	31	5	TRAFFIC ISLAND 9306/ATLANTIC (1971)	LOW SPARKS OF HIGH HEELED BOYS
25	17	33	THE RIGHTEOUS BROTHERS VERVE 5020 (1967)	GREATEST HITS
26	26	25	LED ZEPPELIN ATLANTIC 7255 (1973) (CD)	HOUSES OF THE HOLY
27	24	29	GENESIS ATLANTIC 80116 (1984) (CD)	GENESIS
28	37	29	PETER GABRIEL ATCO 36147/ATLANTIC (1977)	PETER GABRIEL
29	29	9	CREAM RSO 811639-11/POLYGRAM (1983)	STRANGE BREW (THE VERY BEST OF CREAM)
30	30	33	LED ZEPPELIN ATLANTIC 19126 (1969) (CD)	LED ZEPPELIN I
31	32	190	STEPPENWOLF MCA 1599 (1973) (CD)	16 GREATEST HITS
32	RE-ENTRY		MARVIN GAYE MOTOWN M5-191 (1976) (CD)	MARVIN GAYE'S GREATEST HITS
33	28	84	CHICAGO COLUMBIA PC-33900 (1975) (CD)	CHICAGO IX - GREATEST HITS
34	33	21	VAN MORRISON WARNER BROS. 1835 (1970) (CD)	MOONDANCE
35	NEW▶		THE MOODY BLUES DERAM 18012/POLYGRAM (1968)	DAYS OF FUTURE PASSED
36	36	52	BRUCE SPRINGSTEEN COLUMBIA PC-32432 (1973) (CD)	THE WILD, THE INNOCENT & THE E STREET SHUFFLE
37	25	76	CROSBY, STILLS, NASH & YOUNG ATLANTIC SD-19119 (1974) (CD)	SO FAR
38	35	5	BUDDY HOLLY MCA 3040 (1978)	BUDDY HOLLY/THE CRICKETS 20 GOLDEN GREATS
39	RE-ENTRY		THE SMITHS SIRE 25065/WARNER BROS. (1984) (CD)	THE SMITHS
40	NEW▶		INXS ATCO 90160/ATLANTIC (1984)	THE SWING

(CD) Compact disk available.

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RETAIL TRACK

(Continued from page 51)

Raleigh Beltway: Ashton Square on U.S. 1, **K mart Center** in Garner, Saltbox Village in Cary, and Clocktower in Glenwood.

FRANCHISE FEVER: Compact-disk-specialty chains continue to proliferate around the country. Some offer a variation on franchising. "Ours is a consultancy arrangement not requiring the use of our name or an advertising royalty" but with an up-front fee and continuing-percentage payments based on volume, says **Ted Vinson**, president of **Compact Disc Centers of Dallas**, which owns three Texas units (in Dallas, Fort Worth, and Plano). Vinson's company has consults affiliates in Austin, Texas; and Birmingham, Ala.; Lawton, Okla.; Hampton News, Va. Three more locations are being added in February, he says.

COLLECTORS' ITEM: Increasing interest in the roots of various music genres is the object of increased attention by the **National Assn. of Independent Record Distributors & Manufacturers**. Citing heightened interest in NAIRD's annual convention, to be held May 11-15 this year at New Orleans' Monteleone Hotel, the trade group is making members aware of an annual list of recordings compiled by the **American Folklife Center**. The latest list identifies several mail-order sources: **Alcazar Records**, Waterbury, Vt.; **Andy's Front Hall**, Vorheesville, N.Y.; **Country Sales**, Floyd, Va.; **Down Home Music**, El Cerrito, Calif.; **Elderly Records**, Lansing, Mich.; **Global Village Music**, New York; **In The Tradition**, Deer Isle, Maine; **Original Music**, Tivoli, N.Y.; **Rooster Blues**, Chicago; and **Roundup Records**, Cambridge, Mass. The center can be reached at 202-287-6590.

Retail Track is where it's happening. Call Earl Paige at 213-273-7040 and tell us about your happenings.

ALBUM RELEASES

(Continued from preceding page)

CA 81823-4/NA
PONCHO SANCHEZ
Fuerte!

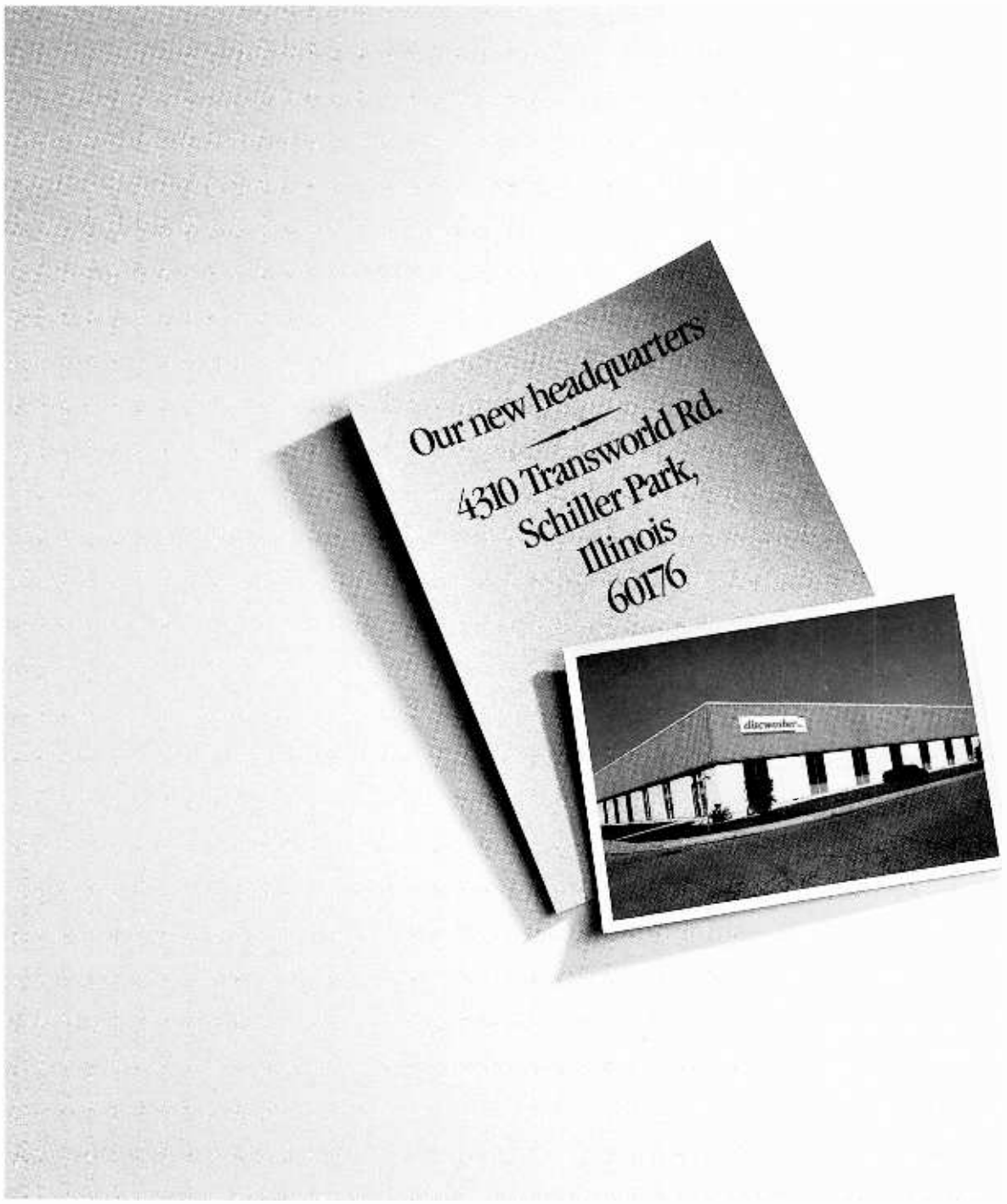
♠ LP Concord CJP-340/NA
CA CJP-340-C/NA
JACK SHELDON QUINTET
Hollywood Heroes

♠ LP Concord CJ-339/NA
CA CJ-339-C/NA
VARIOUS ARTISTS
Cinema Sampler

♠ LP Cinema/Capitol C1-48994/NA
CA C4-48994/NA
VARIOUS ARTISTS
Columbia Jazz Masterpiece Sampler, Volume IV

♠ LP Columbia CJ-44113/NA
CA CJT-44113/NA
JOE ZAWINUL
The Immigrants
LP Columbia FC 40969/NA
CA FCT-40969/NA

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.



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At Discwasher, Inc., except for moving our headquarters across the street, our corporate structure has remained intact.

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Ken Thomson
President of Discwasher, Inc.

Our production facilities, both located in the good old U.S.A., our ultra-modern electronic component facility in Laredo, Texas, and our woodworking product facility in Columbia, Missouri, continue to build the kind of technologically superior products that have helped our company clean up in the industry since 1971.

Sure, we could have restructured more than our headquarters, but with a company as solid as ours we saw no need to rock the foundation.

If you want to learn more about our company and products write Discwasher, Inc., Department 2, 4310 Transworld Road, Schiller Park, Illinois 60176. Or call Ed Maty at (312) 678-9600.

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—*Vance Reed*
Silver Platters

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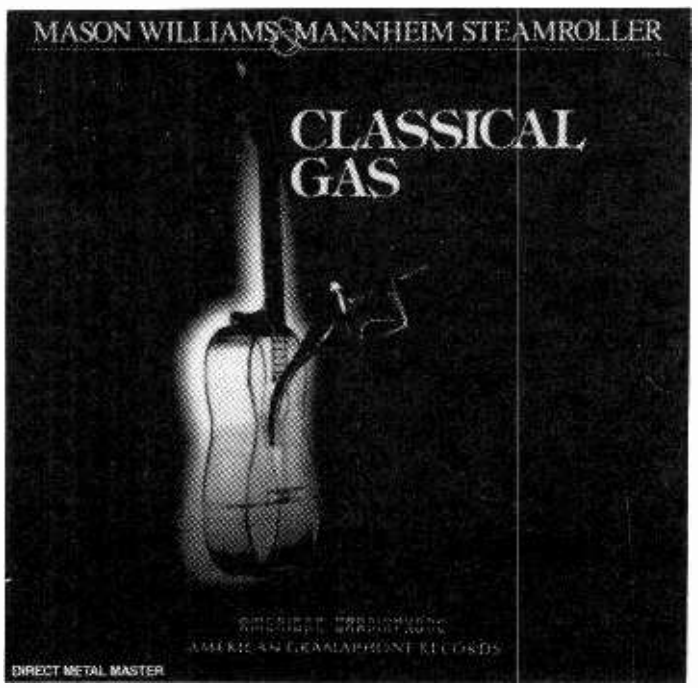
—*Dennis Lorimer*
Tower Records



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—*Sharron Goff*
Standard Records

"Every time Classical Gas is played in our store, it guarantees sales, which are phenomenal!"
—*Russ Peterson*
Compact Discs Unlimited

Like Mannheim Steamroller's near-Platinum "Christmas" release, which got off to a fast start and then actually increased in annual sales each year, American Gramaphone's "Classical Gas" recording is establishing an impressive, and lasting, sales curve. Twenty years after Mason Williams performed the "original crossover hit" on The Smothers Brothers Show, the new Mannheim Steamroller/Mason Williams version is playing on virtually all radio station formats.

AMERICAN GRAMAPHONE®

On February 21, 1988 Mannheim Steamroller's Chip Davis will host VH-1's "New Visions" nationwide.

Enigma Makes Major-Label Bid With Jem Deal

BY JEAN ROSENBLUTH

ONCE UPON A TIME two young brothers and a friend started a record importation and distribution operation, Greenworld Records Ltd., with a $100,000 stake. A decade later Greenworld is no longer around, but the company it spawned in 1982, **Enigma Records,** is earning millions of dollars for **William** and **Wesley Hein** (the brothers bought out their partner in 1985). Not content with being a wildly successful indie, Enigma has taken the first steps toward becoming a full-fledged major label by announcing its intent to purchase the New Jersey-based Jem Records distribution network.

For the time being, Enigma's **Intima, Synthicide, Metal Blade,** and

GRASS ROUTE

Enigma labels will continue to be distributed by Capitol, while **Restless** and its other logos will go through the indies. But the impending purchase of Jem is obviously the latest move in the Hein brothers' master plan to make Enigma a major label.

Of course, one could argue that Enigma already is, for all intents and purposes, a major. After all, A&M, Chrysalis, Motown, and I.R.S. are generally considered majors—witness their inclusion under that heading in the much-referred-to Yellow Pages Of Rock—even though they lack their own distribution. But despite double-platinum (**Poison**, on the Enigma/Capitol imprint), platinum (**Stryper**), and near-gold (**Smithereens**) albums last year and a track record that includes the first Ratt, Motley Crue, and Berlin records, Enigma can't get no respect. We're here to give it to them.

More than one indie has gone under because a miasma of Grammys and the top 40 clouded the vision of its leaders. It takes strict adherence to a carefully laid out game plan to keep from sinking in the mainstream, and Enigma has done much more than that: It has stayed afloat in the sea of red ink that swallows many indies, eventually prospering beyond anyone's expectations.

Of course, not every independent label strives for the big time, and thank goodness for that. Where would we be without the **SSTs** and **Rounders** of the world? But it is gratifying to see an indie succeed in an arena where a few players have a virtual stranglehold. So congratulations to Enigma on its major-league bid, and good luck. We're looking forward to seeing **Game Theory** and **Wednesday Week** go platinum.

(Continued on next page)

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Grammy Winner Joins March Meet's Star-Studded Lineup

Hornsby To Perform At NARM Confab

NEW YORK RCA act Bruce Hornsby & the Range is the latest addition to the entertainment lineup for the National Assn. of Recording Merchandisers' 30th anniversary convention, set for March 11-14 at the Century Plaza Hotel in Los Angeles.

The group, which won the best-new-artist award at last year's Grammys, will perform March 14 at the NARM Awards Banquet, which concludes each year's NARM meet. The event pays tribute to recipients of NARM's best-seller awards (Billboard, Feb. 6).

The trade group has already announced that Arista artists Barry Manilow and Kenny G will perform March 12 at the NARM Scholarship Foundation Dinner. And scheduled for the meet's opening night is a music retrospective, "1958-1988: Thirty Great Years," to be hosted by Dick Clark. A concert by MCA act the Jets is set to follow Clark's show. On the morning of March 14, Priority Records' novelty act the California Raisins will make a cameo appearance.

The agenda for this year's meet—including the schedule of awards presentations—has been revamped. At a 9 a.m. ceremony on March 14, winners of the following awards will be announced: the annual advertising awards, two retailer-of-the-year awards, the wholesaler-of-the-year trophy, and some of the best-seller awards. The remainder of the best-seller awards will be announced at that evening's banquet, prior to Hornsby's performance.

The rest of the convention's schedule has been similarly streamlined, says Pam Cohen, NARM's executive director. In recent years, the trade group has held a long business session on the meet's first morning and product presentations by three of the major-label distributors on each of the next two mornings.

This year the business-session activities and presentations will be spread over three days. Also, the six product presentations will run two a day for three mornings.

GEOFF MAYFIELD

GRASS ROUTE

(Continued from preceding page)

SEEDS & SPROUTS: Producer extraordinaire **Preston Glass** (Anita Pointer, Whitney Houston, Earth, Wind & Fire) has formed his own label, **Gourmet Records**, with his wife, **Gina**. The first signing is **Graham Central Station**, for which a distribution deal with Epic has already been inked . . . **Fundamental Music**, an English company with a U.S. branch in Covington, Ga., has signed a distribution deal with Boston-based **Ace of Hearts Records**. Fundamental will also be handling all promotion and marketing chores for the ultracool label, which in the past has issued product from **Mission Of Burma** and the **Lyres**, among others. Upcoming projects include new albums by the Lyres and **John Felice** (briefly in the Modern Lovers and known in Europe for his group the Real Kids) and a re-pressing of **Roger Miller's** "Big Industry" . . . Fort Lauderdale, Fla.-based **Rock Bottom** has picked up distribution of the **Macola** line for the entire state. Contact Rock Bottom at 305-474-1114 . . . **Luke Skyywalker Records** has a new address: Suite 307, 3050 Biscayne Blvd., Miami, Fla. 33137.

Boning Up. Members of the Capitol act Fetchin' Bones signed autographs and performed a quick acoustic set at Manhattan's CBGB Record Canteen, the record shop opened last year by famed new-music club CBGB. The Bones, from left, are Danna Pentes, Aaron Pitkin, Clay Richardson, Errol Stewart, and Hope Nicholls. (Photo: Barry Morgenstein)

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TOP COMPACT DISKS™

POP™

Compiled from a national sample of retail sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	2	1	13	**GEORGE MICHAEL** FAITH	COLUMBIA CK 40867
2	1	5	13	**INXS** KICK	ATLANTIC 2-81796
3	5	4	16	**STING** . . . NOTHING LIKE THE SUN	A&M CD 6402
4	6	6	21	**SOUNDTRACK** DIRTY DANCING	RCA 6408-2-R
5	4	2	13	**GEORGE HARRISON** CLOUD NINE	DARK HORSE 2-25643/WARNER BROS.
6	3	3	21	**PINK FLOYD** A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599
7	7	7	23	**JOHN COUGAR MELLENCAMP** LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
8	NEW▶		1	**DAVID LEE ROTH** SKYSCRAPER	WARNER BROS. 2-25671
9	8	8	17	**BRUCE SPRINGSTEEN** TUNNEL OF LOVE	COLUMBIA CK 40999
10	11	11	3	**ELTON JOHN** LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.	MCA MCAD 8022
11	10	9	47	**U2** THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC
12	9	10	22	**MICHAEL JACKSON** BAD	EPIC EK 40600/E.P.A.
13	17	20	9	**PAUL MCCARTNEY** ALL THE BEST	CAPITOL CCT 48287
14	13	17	26	**DEF LEPPARD** HYSTERIA	MERCURY 830 675 2/POLYGRAM
15	16	18	8	**FOREIGNER** INSIDE INFORMATION	ATLANTIC 2-81808
16	12	13	6	**TIFFANY** TIFFANY	MCA MCAD 5793
17	14	15	12	**STEVE WINWOOD** CHRONICLES	ISLAND 2-25660/WARNER BROS.
18	19	16	35	**WHITNEY HOUSTON** WHITNEY	ARISTA ARCD 8405
19	15	12	44	**WHITESNAKE** WHITESNAKE	GEFFEN 2-24099
20	18	14	22	**R.E.M.** DOCUMENT	I.R.S. IRSD 42059/MCA
21	22	22	14	**ROBBIE ROBERTSON** ROBBIE ROBERTSON	GEFFEN 2-24160
22	21	23	5	**EURYTHMICS** SAVAGE	RCA 6794-2-R
23	20	24	42	**FLEETWOOD MAC** TANGO IN THE NIGHT	WARNER BROS. 2-25471
24	24	28	18	**YES** BIG GENERATOR	ATCO 2-90522/ATLANTIC
25	26	21	10	**STEVIE WONDER** CHARACTERS	MOTOWN 6248 MD
26	25	27	24	**THE BEATLES** WHITE ALBUM	CAPITOL OCB 46443
27	27	—	16	**JETHRO TULL** CREST OF A KNAVE	CHRYSALIS VK 41590
28	RE-ENTRY			**LINDA RONSTADT** CANCIONES DI MI PADRE	ELEKTRA 2-60765
29	NEW▶		1	**SOUNDTRACK** GOOD MORNING, VIETNAM	A&M CD 3913
30	RE-ENTRY			**ANITA BAKER** RAPTURE	ELEKTRA 2-60444

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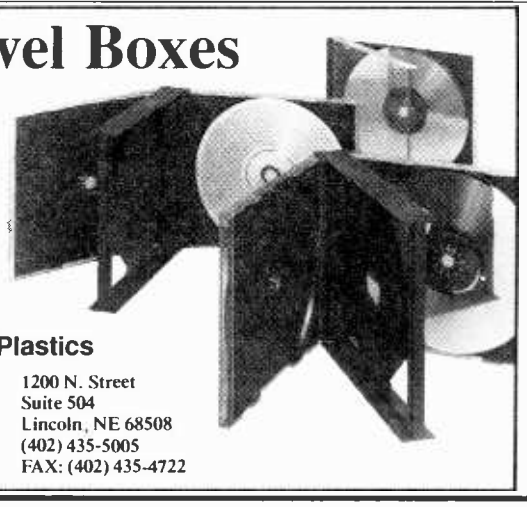

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Dealers, Manufacturers Upbeat After Strong '87

Wealth Of New Products At NAMM

BY BOBBY NATHAN

ANAHEIM, Calif. Optimism ran high here during the National Assn. of Music Merchants Winter Convention Jan. 15-18, with many pro-audio and musical-instrument manufacturers and dealers saying 1987 had been their best year in a long time.

One of the main reasons business was up is that less restrictive pricing on a number of relatively new technologies is making these products available to greater numbers of people.

One of these areas is wireless microphones. Several firms debuted new, less expensive wireless systems that are head and shoulders above earlier models in terms of clarity, sonic quality, and frequency response.

Shure Bros.' new line of wireless microphones is essentially an updated version of the company's popular SM-58 and SM-87 mics.

Shure claims its new wireless microphones sound as good as hard-wired units. Its new Samson wireless Concert TD Series microphones use dbx noise reduction to eliminate breathing and pumping effects and to give extended frequency response and dynamic range.

Nady showed its 1200 VHF wireless system for hand-held instruments and lavalier transmitters as well as its popular, low-priced 201 single and dual diversity systems.

There was even a wireless MIDI system shown by Gambatte Inc. of Atlanta called MIDI Star, which boasts full MIDI implementation and a range of more than 200 feet.

Digital sampling, too, is a field that has seen drastic improvement in price-performance ratio. A number of hot new samplers were on hand at this show.

Yamaha introduced its TX16W 12-bit, 16-voice, digital-wave-filtering stereo sampler. The unit's internal 1.5-megabyte memory allows on-board storage of 45.15 seconds of sampled sound at a 16.7-kilohertz mono-sampling rate. At 33.3 kHz, the unit can sample up to 16.3 seconds in stereo.

The TX16W features a built-in 3.5-inch disk drive, and up to 32 sampled voices may be spread across the keyboard at one time.

Ensoniq showed its new EPS—Ensoniq Performance Sampler—a 13-bit sampler with over 40 selectable rates. The sampler's most unique feature: It can load from the disk while the player is still playing the unit, making it indeed performance oriented.

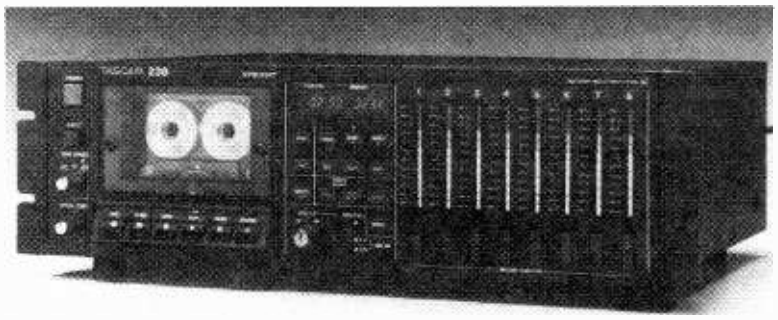
Other features include four auto-loop modes, six stage envelopes, 127 possible samples in eight instrument groups, 16- to 20-voice polyphony, and a built-in 8-track polyphonic sequencer with up to 80,000 notes. The firm says it will offer several options, such as memory expansion to over four times the internal memory and an eight-output expander box.

Dynachord introduced an Advanced Digital Sampler, a 16-bit, 16-voice rack-mounted sampler with 2 megabytes of memory for 24 seconds of 44.1 kHz sampling. The unit can be expanded up to 8 megabytes for almost 100 seconds of sampling.

The ADS features true 16-bit phase-locked stereo sampling, 24-bit internal processing, and 20-bit digital filters on all eight outputs. The unit also incorporates a unique feature called Sound Fusion, where eight sounds can be stacked, chorused, flanged, and then fused into one new sample.

The Dynacord also sports an SCSI port for connection to a hard-disk-storage unit.

(Continued on next page)



Eight Good Reasons. The concept of 8 tracks on a quarter-inch tape takes on a whole new meaning with the new Tascam 238 Syncaset. The unit, which made its debut at the recent National Assn. of Music Merchants show in Anaheim, Calif., allows eight tracks to be recorded on a standard audiocassette. It also offers MIDI and SMPTE capability.

Music Software Bows

On the the software side, the most impressive thing to be learned at this winter's NAMM show was that large computer companies like Apple and Atari displayed their wares for the first time.

Although independent software makers have been manufacturing sequencing, composition, and other packages for Apple and Atari hardware for years, neither of these firms had ever come to a NAMM show in force. It seems these firms have finally realized that there is a significant market for them in the music industry.

Both Apple and Atari had booths showing the more popular software such as MIDI Paint, Performer, and other programs. Of all the innovative software shown, nothing was more impressive than a demonstration of Coda Software's Finale, a music-sequencer-scoring program that prints and plays music scores and sheet music for the MacIntosh. Finale was demonstrated on a Macintosh II, but the software will work on a Mac Plus or SE as well.

Music is entered via MIDI keyboard or by on-screen entry. Most amazing was the speed at which Finale interpolated what was being played on the MIDI keyboard and displayed on screen.

Other features include cross-staff beaming, custom-page sizing, reverse stemming, complex-time and key signatures, transposition of chord symbols, note clusters, and programmable repeats.

AUDIO TRACK

NEW YORK

MISSION MIXED "LOVER FOR Life" for CBS at **Quad. Donald Robinson** produced with **Greg Mann** at the controls. Also, **Maurice Fortune** worked on tracks with producer **Otis Harley** and engineer **Pete Lewis**. And **Carol Lynn Townes** recorded "You Keep Running" for **PolyGram. Dave O.** produced and engineered, while **Henry Falco** assisted at the board.

At the **Black Hole, Mr. X & Mr. Z** worked on their 12-inch "Let's Do This." The release, produced and mixed by **Lyvio G** and **P Fine**, is scheduled for release this month by **G Fine Sounds** in the U.S. and by **Citi Beat/Beggars Banquet** in the U.K.

Calliope Studios had a visit from jazz flautist **Bobbi Humphrey**, who just completed mixing an album with engineers **Bob Power** and **Shane Faber**. Also there, **Sam Waymon** worked on an album project for PolyGram with Faber at the board.

LOS ANGELES

ERIK ZOBLER RECENTLY mixed **Evelyn Champagne King's** single "Flirt" at **Larrabee**. Also, **Jesse Johnson's** single and 12-inch versions of "So Misunderstood" were mixed by **Keith Cohen** and **Steve Beltran. Brenda K. Starr's** single and 12-inch "You Should Be Loving Me" was mixed by **Louil Silas Jr.** and Cohen.

At **Red Zone**, composer/producer **Joey Carbone** recorded and mixed the theme song for the show "Triple Threat" with **Denis Degher** engineering. Also, the soundtrack for "Two Idiots In Hollywood" was completed with **J. Bert Good** producing and **Steve Shepherd** at the board. Degher mixed.

NASHVILLE

PRODUCER **BUBBA SMITH** was in at **Stage III** working on a Christian-music album with **Buddy Greene** for **Fortress Records**. Engineered by **Brent King** and assistant **Kelly Pribble**, the project is tentatively scheduled for release in April. Also, Smith worked on album tracks with Christian folk singer **John Mulder**. King engineered with Pribble assisting.

Moses Dillard of **Loretta Lynn Enterprises** was in at **Westpark Sound** putting finishing touches on a gospel project with artist **Gino Speight. Ted Wilson** engineered. And, **Janet McMahan** recorded an educational children's project for a New York-based ad agency. Wilson ran the board. Also, **Oak Ridge Boys** keyboardist **Ron Fairchild** was in engineering and producing keyboard overdubs on a project for **Williams & Ree**, a country comedy duo.

OTHER CITIES

ISLAND RECORDS ARTIST **Buckwheat Zydeco** recorded tracks at **Goodnight Dallas** to be used in the upcoming film "My New Car." Several scenes in the film were shot at the Boller room in **Dallas Alley** and feature live performances by Zydeco. **Ruben Ayala** ran the board. The tracks were produced by **Ted Fox**. Also, engineer/producer **Kerry Crafton** worked on projects with Dallas groups the **Daylights** and **End Over End**.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, 49 Music Square W., Fifth Floor, Nashville, Tenn. 37203.

SOUND INVESTMENT

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

COOL STUFF AT NAMM: There was plenty of neat gear on hand at the recent **National Assn. of Music Merchants** winter meet in Anaheim, Calif. For a look at some of the items, see the related stories on this page. We're devoting this week's Sound Investment to some of the other equipment shown on the convention floor.

KORG: The Westbury, N.Y.-based company unveiled a number of new products, including digital signal processors, MIDI gear, and keyboards. One practical unit is the **KMP-68** MIDI patch bay. It has a total of six MIDI In and eight MIDI Thru ports and can easily handle small to fairly elaborate MIDI setups.

Korg also showed the slickly designed **707** FM digital synthesizer, an expansion of its concept with the DS-8, a synth that made complex FM synthesis far more accessible to those who are less technically inclined. The 707 features a 49-note velocity-sensitive keyboard with aftertouch facility. It also sports two oscillators for each of the eight voices and four operational modes that allow timbral variations. Included are 100 on-board programs; others are available.

Korg also introduced the **KEC-42** rack-mountable signal processor. This unit combines four equalizers and two companders, with single-channel, linked stereo or four-way mono operating modes possible. For more information on these and other new products, call Korg at 516-333-9100.

RAMSA: Panasonic's professional audio division unveiled its latest recording console, the Ramsa **WR-T820B**. The unit is an eight-buss board designed to incorporate flexible routing and switching functions, allowing up to 48 inputs and eight addressable aux sends. High-speed operational amplifiers are used at critical gain stages, and newly designed faders are incorporated. The board also features full-function LED and VU metering. For details, call 714-895-7200.

AKAI: Akai was showing its line of MIDI programmable effectors, which includes an equalizer, a patchbay, a programmable mix bay, and a programmable note separator. Also on display were Akai professional keyboards, including the new **X7000** eight-voice MIDI sampling keyboard. One of the most interesting products Akai displayed was its **MPC-60**, a Roger Linn-designed MIDI production center featuring an integrated MIDI sequencer and digital drum sampler. Akai can be reached at 817-336-5114.

QSC: QSC Audio Products' new **MX-2000** power amp offers big bang for the buck. The unit packs a whopping 625-watt-per-channel punch into a 4-ohm load (375 per channel, into 8 ohms), and retails for $1,398. Scheduled for a spring delivery, the MX-2000 occupies three rack spaces and uses a new forced air-cooling system that is user adjustable. For more information, contact 714-645-2540.

TAC: This well-known console manufacturer had several new models on display at NAMM, including the **SR9000**, intended for touring and sound-reinforcement applications, and new console automation systems, which were demonstrated on the **Scorpion** series boards. The automation systems are designed to interface with a number of other makers' consoles. For more information, contact TAC in the U.K. at 0602-783306.

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NEW PRODUCTS INTRODUCED AT NAMM

(Continued from preceding page)

Sequential says its recent acquisition by Yamaha International Corp. has provided the capital needed to begin shipping its Prophet 3000 stereo 16-bit sampler. Prophet 3000 will be able to view hard disks as virtual memory. This means a 40-megabyte hard disk will offer 220 seconds of stereo sampling and a megabyte version will give 550 seconds of stereo sampling.

Sequential also showed the Prophet 3002, a rack module with two spaces available for two hard-disk units. Both 40-megabyte and 100-megabyte versions will be available.

E-mu Systems showed the Emulator III stereo 16-bit sampler, which has already begun shipping. E-mu has also updated its Emax line of samplers with a new Emax SE, or Synthesis Enhanced, unit.

The new operating system provides Spectrum Interpolation Digital Synthesis, which allows the musician to work with a spectrum consisting of 24 harmonics, each with its own level-and-pitch ratio relative to fundamental frequency. A voice can consist of any two synthesized timbres: a timbre and a sampled sound or two sampled sounds.

Casio showed the FZ-10M, a rack-mountable version of its popular FZ-1 16-bit sampler. The standard unit comes with two megabytes of memory, eight-voice polyphony, and eight mono outputs. The sample time is 29.1 seconds at a 36K sample rate.

Digital synthesizers continue to come down in price while offering more for the money. In the world of synthesizers, Roland introduced the D-10, D-20, and D-110 LA synthesizers.

The D-10 has a five-octave keyboard, built-in rhythm composer with 30 PCM percussion sounds, and digital reverb. The D-20 includes all the features of the D-10 plus a 16,000-note, 8-track sequencer and a built-in 3.5-inch disk drive.

There is also an optional PG-10 programmer available for both the D-10 and D-20. The D-110 is a one-space rack-mountable synthesizer module similar to the MT-32 tone generator. The unit features multitimbral operation on up to eight channels in addition to rhythm. The unit also features six assignable outputs and a digital reverb.

Yamaha introduced a DX11 FM digital synthesizer, which is essentially a TX81Z with a keyboard tacked on. Yamaha also introduced the TX1P 16-voice MIDI piano-tone generator with five sampled keyboard sounds, including acoustic and electric pianos, harpsichord, and vibes.

Oberheim showed its Matrix 1000 one-rack space, six-voice polyphonic synthesizer module with 800 sounds stored in ROM and 200 sounds in RAM for a total of 1,000 patches available. Other features include a MIDI mono mode and total compatibility to the Matrix 6 and 6R synthesizers.

In the sequencer corner, Roland had its MC300, the low-priced version of the ever-popular MC500. The MC300 is virtually identical in function and operation to the MC500 and is compatible with the MRB500 bulk librarian and the MRP500 performance package.

Roland also introduced an MC500 MKII, an upgraded version of the MC500 sequencer compatible with all existing MC500 software packages and files. The MC500 MKII has four times the internal RAM memory, allowing up to a 100,000-note capacity. Older MC500s can be upgraded with a soon-to-be-released turbo 500 software package.

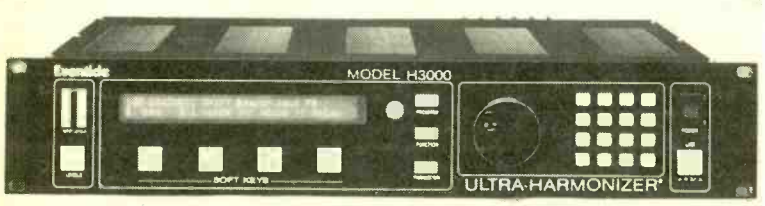
Akai introduced its ASQ10, a 16-track MIDI sequencer with 60,000-note capacity, 99 sequences, 9 tracks per sequence, 20 songs, 999 bars per sequence with real- and step-time entry, and four assignable MIDI outputs. The unit is essentially the sequencer section of the new Akai/Linn MPC60. It features extensive help functions displayed on its 320-character back-lighted LCD and syncs via SMPTE, MIDI time code, MIDI song pointer, FSK, and clock.

Korg introduced the M1 and Q1 music-workstation-concept instruments.

The M1 features built-in 16-bit PCM-ROM sounds that include acoustic and synthesized sounds. The M1 was intended to be the master keyboard for programming Korg's new Q1 MIDI sequencer. The M1 also includes a 61-note-velocity keyboard with multitimbral MIDI features, stereo outputs, built-in drum and percussion sounds, and four built-in digital-effects modules.

The complementary Q1 is a 16-track SMPTE-based sequencer with two MIDI-in and two MIDI-out ports, with a built-in 3.5-inch disk drive. The unit also features an optional SCSI interface and optional CRT-display board.

The author is co-owner of Unique Recording in New York City, a studio that garnered several 1986 Grammys for its work on mixing Steve Winwood's "Back In The High Life."



New At NAMM. Although Eventide's H3000 Ultra-Harmonizer debuted at the 1987 AES, the recent NAMM meet in Anaheim, Calif., marked the unit's first showing at the musical-instrument industry's biannual extravaganza. According to the company, with the H3000 Eventide has "literally reinvented the Harmonizer." Features include stereo pitch change, diatonic pitch change, full MIDI implementation, and high-end signal-processing capabilities.

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- CD and CDV Manufacturing and Replication: New technology. Effects of the merger of audio and video on CD mastering/duplication systems.
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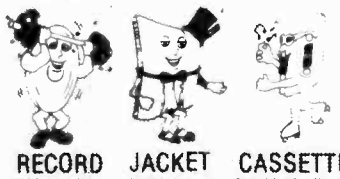

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HOT LATIN 50™

Compiled from national Latin radio airplay reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL	TITLE
				★★ NO. 1 ★★	
1	1	1	15	ANA GABRIEL / CBS	AY AMOR (4 weeks at No. One)
2	2	2	14	JOSE JOSE / ARIOLA	SOY ASI
3	3	5	10	JUAN GABRIEL / ARIOLA	DEBO HACERLO
4	5	3	17	JOSE LUIS RODRIGUEZ / MERCURY	Y TU TAMBIEN LLORARAS
5	6	4	14	JOSE JAVIER SOLIS / MELODY	ME ESTOY VOLVIENDO LOCO
6	8	10	11	BRENDA K. STARR / MCA	DESAYUNO DE AMOR
7	4	7	14	EDDIE SANTIAGO / TH	LLUVIA
8	23	25	3	JOSE FELICIANO/PANDORA / EMI	NO HAY MAL QUE POR BIEN...
9	9	9	17	LOS YONICS / CBS	PETALO Y ESPINAS
10	7	6	18	ROBERTO CARLOS / CBS	NEGRA
11	11	17	14	ALVARO TORRES / PROFONO	HAZME OLVIDARLA
12	10	15	12	VICENTE FERNANDEZ/VIKKI CARR / CBS	DOS CORAZONES
13	12	8	22	BEATRIZ ADRIANA / PROFONO	LA LUNA SERA LA LUNA
14	13	21	29	JULIO IGLESIAS / CBS	TODO EL AMOR QUE TE HACE FALTA
15	17	11	16	FLANS / MELODY	CORRE CORRE
16	14	18	4	LUIS ANGEL / A&M	DAME TU AMOR
17	22	20	12	LAURA FLORES / MELODY	DESAMOR
18	20	13	27	JULIO IGLESIAS / CBS	QUE NO SE ROMPA LA NOCHE
19	21	30	7	WILFRIDO VARGAS / SONOTONE	A MOVER LA COLITA
20	16	14	14	KARINA / RODVEN	SE COMO DUELE
				★★★POWER PICK★★★	
21	40	—	2	MARIA CONCHITA ALONSO / A&M	Y ES QUE LLEGASTE TU
22	30	35	4	KARINA / TH-RODVEN	A QUIEN
23	19	16	7	LISSETTE / EMI	GENTE
24	18	19	53	LOS BUKIS / LASER	TU CARCEL
25	27	26	4	JOAN SEBASTIAN / MUSART	MASCARADA
26	32	36	4	NELSON NED / EMI	LA REVANCHA
27	34	34	3	LINDA RONSTADT / ELEKTRA	POR UN AMOR
28	15	12	18	JOSE FELICIANO / EMI	PONTE A CANTAR
29	26	31	3	LISSETTE / EMI	DESCARTAME
30	43	—	31	LOS BUKIS / LASER	ME VOLVI A ACORDAR DE TI
31	24	27	4	ROCIO DURCAL / ARIOLA	CON TODO Y MI TRISTEZA
32	33	38	28	SONIA RIVAS / CBS	DE PECHO A PECHO
33	49	—	2	BONNY CEPEDA / COMBO	DARIANA
34	35	23	14	ROCIO BANQUELLS/LUIS MIGUEL / WEA LATINA	NO ME PUEDO ECAPAR
35	25	32	13	MARIA CONCHITA ALONSO / A&M	OTRA MENTIRA MAS
36	46	41	7	MARICELA VERENA / GAD	RAICES
				★★★HOT SHOT DEBUT★★★	
37	NEW▶		1	JOSE LUIS RODRIGUEZ / MERCURY	POR ESA MUJER
38	42	39	4	MARIA SORTE / CBS	SOLO QUIERO CONTIGO
39	31	37	13	NAPOLEON / RCA	PARA NO PENSAR EN TI
40	NEW▶		1	LUNNA / A&M	CUENTO DE AMOR
41	39	—	11	ROCIO DURCAL / ARIOLA	INFIDELIDAD
42	NEW▶		1	YOLANDITA MONGE / CBS	NUNCA TE DIRE ADIOS
43	29	29	3	JOHNNY VENTURA / CBS	EL OLOR DE LA LLUVIA
44	41	44	4	SERGIO FACHELLI / MELODY	CORAZON CAUTIVO
45	NEW▶		1	LINDA RONSTADT / ELEKTRA	Y ANDALE
46	28	28	20	PALOMA SAN BASILIO / EMI	LUNA DE MIEL
47	47	45	21	DANNY RIVERA / DNA	AMAR O MORIR
48	NEW▶		1	ROBERTO CARLOS / CBS	AMOR PERFECTO
49	NEW▶		1	JOSE LUIS RODRIGUEZ / MERCURY	DAME DAME
50	NEW▶		1	BRONCO / ARIOLA	LO TENGO DECIDIDO

◯ Products with the greatest airplay gains this week.

Latin Notas

by Carlos Agudelo

Rivera's 'Amar O Morir': the perfect romantic album

"AMAR O MORIR," **Danny Rivera's** Grammy-nominated album, is a collection of passionately recorded romantic tunes, so typically romantic, in fact, that if it weren't for Rivera's forceful vocals they could very well have ended up where many other tunes that glorify or decry love end up nowadays—on record-store shelves, gathering dust.

Rivera, a Grammy nominee for two years in a row, has the ability to infuse his material with his special personality, largely through the use of soft beginnings that inevitably build into crescendos. Most of the songs on this album start softly and build with such intensity that they nearly explode in a flurry of high tones and crowded orchestrations.

This is the quintessential album of romantic ballads, thanks to Rivera's voice. The title song is the album's best, a beautiful tune that shows Rivera's great style and powerful and well-balanced voice as he sings that the only alternative to love is death.

The album was produced, directed, and arranged by **Ricardo Eddie** and **Rudy** for DNA Records. Each of those two also composed one song, and both participated in other aspects of the production, singing the choruses and playing instruments on some of the tunes.

Radio Centro Cadena Nacional's radio stations are playing a 7-inch promo single of "Todo Mi Amor Eres Tu," the Spanish-language version of Michael Jackson's "I Just Can't Stop Loving You." Jackson sings the song himself; **Ruben Blades** translated the lyrics into Spanish.

The tune was brought from México by Raul Alarcón Sr., Radio Centro's chairman. WSKQ New York played it first, despite the objections of CBS, which wanted to delay its release. Now the song is also being played in Miami and Los Angeles. **Tony Campo,** WSKQ program director, says response to the song has been great.

According to a CBS spokesperson, the idea for the Spanish-language version of the song was Jackson's. The single is being given away to customers who buy the English-language version of Jackson's "Bad" album in Argentina, Mexico, Venezuela, Chile, Peru, Colombia, and Costa Rica, where the album has been supported with a heavy promotional campaign.

The people in charge at CBS don't seem to know when the single will be released officially in the U.S., whether Jackson plans to record more of his songs in Spanish, or any other details about the project. Efforts to reach Jackson were utterly unsuccessful.

WTHM "Ritmo 98" is a new Spanish-broadcasting FM station that began operations in Miami during the last week of January.

Carlos Grillone, the station's program director, says his intention is to give the outlet a very contemporary format, with "splashes of crossover," including progressive Latin jazz, instrumentals, and pop ballads. Some of the artists whose songs he says will appear on the station are Cal Tjader, Santana, Paul Jones, Cabo Frio, Mongo Santamaria, and Lee Ritenour.

Grillone says that so far, his main problem has been the lack of support from record companies, which he says have yet to acknowledge the station's existence. For those interested, the address is 2960 Coral Way, Miami, Fla. 33145.

KBOM-FM Santa Fe, N.M., has increased its power to 100,000 watts, according to **Margarita Vigil,** the station's young program director. The station's format is composed of 75% ballads, 10% tropical-cumbia, 10% Tex-Mex, and 5% ranchera music.

Artist Performances Lend Excitement To Event

Miami Radio Station Hosts Latin Awards

BY CARLOS AGUDELO

MIAMI The parade of awards ceremonies in the Latin music field began in earnest Jan. 26 with the first Super Q 108 Awards, sponsored by local Spanish-broadcasting station WQBA-FM. The ceremonies lasted for more than four hours and included appearances by scores of artists, who represented most major record labels and genres of Latin music.

The show was another chapter in the long and hard-fought battle for Miami's Hispanic audience between the two main Spanish-language FM outlets here. WQBA's rival, WCMQ "FM 92," will hold its own awards ceremony, Aplauso 92, in March.

The Super Q ceremony was not without its drawbacks. Maria Cristina Villanueva, the station's program director and the architect of the awards show, acknowledges that there were lessons to be learned for next year. Among her goals: improving stage production, including sound and videoclips; cutting costs, which went past the $100,000 mark, according to Villanueva; and limiting the length of the show by condensing the more than 30 awards categories.

Still, the show was a vibrant spectacle, paying ample tribute to the musical variety of this city, recognized as the center of the Latin music industry in the U.S.

The awards were given in four categories: romantic ballads, pop ballads, pop dancing music, and *merengue* dancing music. Among the winners in the romantic ballad category were Braulio, chosen as the best male vocalist; the Mexican trio Pandora, best group; and Braulio's "Lo Bello Y Lo Prohibido," best album.

The show was another chapter in the battle for listeners between two Miami stations

In the pop ballad category, the Spanish trio Mecano was chosen as the best group, and Chayanne was named best male vocalist. In the genre of pop dancing, the big winner was Eddie Santiago, the Puerto Rican salsa singer who mixes pop and Afro-Caribbean music. In the *merengue* dancing category—recognized as a very important genre—the big winners were Group 4.40 and its leader, Juan Luis Guerra, and the veteran Johnny Ventura.

Lunna, from Puerto Rico, won the Revelation award as best new artist in the romantic ballad category; Franco and Lisa Lopez tied for best new artist in the pop ballad category; Santiago was the best new artist in the pop dancing music category; while Group 4.40 was chosen as the best new *merengue* group.

Special awards were given to El Gran Combo from Puerto Rico, Miami Sound Machine, Juan Gabriel, Tommy Olivencia, and Marisela Verena, among others.

The show closed with a sizzling performance by Rocio Jurado, who was presented with an honorary singer-of-the-decade award.

Other top moments included performances by the Venezuelan singer Franco De Vita; Lunna's rendition of her song "Si Vivir Contigo"; and Braulio's interpretation of "In Bancarrota," one of the most popular songs of 1987.

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Classical KEEPING SCORE

by Is Horowitz

CAPRICCIO RECORDS has trimmed the basic dealer price of compact disks by 10% to $9.99, which is a sign of the increasingly competitive market. The firm's M Master CD midline series, now numbering some 60 titles, has also been reduced in dealer cost to just under $6. As for digital audiotape cassettes, Capriccio is selling them to dealers at $19.40 each, anticipating a consumer price of about $28.

Capriccio sales executive **Jerome Stine** says the label currently has 45 DAT titles on the market, with sales satisfactory considering the paucity of playback units in the marketplace. Much of the action comes from hardware entrepreneurs anxious for software to demonstrate their equipment. There just isn't much else available.

In many cases, says Stine, his label is now issuing new titles simultaneously on CD and DAT. That's the case with two new packages just out, a pair of Tchaikovsky orchestral suites with **Neville Marriner** conducting the Stuttgart Radio Symphony and a Chopin program including Piano Concerto No. 1 played by **Stanislav Bunin.** The Bunin performances are live takes taped during the 1985 Chopin Contest in Warsaw, Poland. Prizewinner Bunin has since been signed by Deutsche Grammophon, which issued a pair of Bunin CDs this past December.

In March, says Stine, Capriccio will resume its series of CDs presenting the music of Karl Phillip Emanuel Bach with another five disks. That will bring the number on the market to 13. Lots of K.P.E. Bach. And on the matter of DAT, Stine says other labels, including a number of majors, have contacted Capriccio recently to probe its experience with the new format. Packaging and duplication procedures are of major interest to them, he reports.

PASSING NOTES: The **Cleveland Quartet,** which celebrates its 20th anniversary this season, will perform in the Soviet Union in September, part of a month long European tour . . . The **Takacs String Quartet,** whose recordings of the Bartok Quartets on Hungariton have won plaudits, are now recording for London. Haydn is first on its recording agenda. Also planned are works by Dohnanyi, in whose Piano Quintet the Takacs will be partnered by **Andras Schiff.**

Mstislav Rostropovich serves as president of the First World Cello Congress, to be held this spring at the Univ. of Maryland. As many as 200 cellists are expected to perform in a mass-ensemble concert in closing ceremonies at Constitution Hall in Washington, D.C., June 11. **Bernard Greenhouse,** former cellist of the Beaux Arts Trio, is artistic adviser. **Nancy Reagan** is honorary chairwoman.

Competitive Capriccio cuts dealer prices on CDs, DATs

Station manager **Ceci Sommers** of WQED Pittsburgh, Pa., says the station's format is being streamlined to attract younger listeners, with greater emphasis placed on popular classics and new record releases. Billboards scattered around Pittsburgh now call attention to the station with such slogans as "Spend the night on Bald Mountain" and "Ride with the Valkyries." For WQED, now marking its 15th year on the air, Classical Underground literally means music performed in the city's subway, a public-service venture it has launched with municipal and industry support.

Ensembles honored by ASCAP for "adventurous programming" of works written since 1945 include **ALEA III** of Boston, the **Kronos Quartet** of San Francisco, and the **Da Capo Players** and the **Chamber Music Society of Lincoln Center,** both of New York. Awards were presented by Chamber Music America Jan. 18 during the association's national conference in Los Angeles.

RCA's Victrola, London's Weekend Classics Series Are First

Classical Labels Prepare Budget CD Lines

BY IS HOROWITZ

NEW YORK Two major classical labels, RCA Red Seal and London Records, are preparing early entries into the budget-compact-disk arena, paving the way for more general adoption of discrete three-tier pricing.

Philips Records has disclosed that it is ready to debut a budget line in March (Billboard, Jan. 23), and Deutsche Grammophon is expected to move into the new price line later this spring. Similar moves are reported to be under discussion at CBS and Angel. A number of small labels have already entered the budget field.

RCA budget CDs will carry the Victrola logo, one of the company's most venerable. Twenty disks will be released in March, says Red Seal president Michael Emmerson, with three or four additional releases of 20 each expected during the year.

While pricing has not yet been fixed, Emmerson says Victrola CDs will be marketed at prices competitive with budget CDs released by other majors. This would place them in the under-$5 category to dealers. Philips and London have pegged their base dealer price at $4.50, as will DG, their sister label at PolyGram Classics.

For the most part, Victrola CDs will be straight LP transfers of earlier LP productions, although in some cases they will have added repertoire to increase playing time. Many of the recordings are of relatively recent vintage and were digitally recorded. In some cases, the disks will be stepped down from higher-price categories. An example is the Sibelius Violin Concerto performed by Dylana Jenson, with Eugene Ormandy as conductor.

Among other conductors represented in the line are Eduardo Mata, Erich Leinsdorf, Leopold Stokowski, Charles Munch, and Arthur Fiedler.

"We're seeking to establish the line as a repertoire label, aiming at committed classical music lovers rather than pop converts," says Emmerson.

London's CD budget line will be known as Weekend Classics, according to Lynne Hoffman-Engel, label vice president. The line will be patterned largely after the cassette line of the same name introduced last summer, although in some cases playing times will be extended with additional titles.

In addition to concept disks of related short pieces, the line will also hold complete major works. The first release of 12 titles, due in April, will include, for instance, a Dvorak Ninth Symphony conducted by István Kertész coupled with Smetana's "Die Moldau." Other conductors featured include Hans Schmidt-Isserstedt, Neville Marriner, and Karl Münchinger. Three releases are planned for this year.

Public Radio Panel Set

NEW YORK Public radio stations hope to establish a better dialog with major classical labels, says Ruth Dreier, music director of WNYC New York, who is chairing a panel discussion on record company relations at the upcoming conference of the Assn. of Music Personnel in Public Radio.

Participating in that panel discussion on Feb. 20 at the Westin Hotel in Boston will be Bonnie Barrett of CBS, Susan Mann of Philips, Peter Elliot of RCA, René Goiffon of Harmonia Mundi, and Amelia Haygood of Delos, says Dreier. Expected to join them on the dais are representatives from Nonesuch, Qualiton, and Northeastern.

Public radio programmers are anxious to air accessible works that are not entrenched too deeply in the standard rut, says Dreier. Too little of such material comes from the majors, she says.

Other panels will take up programming trends, including the influence of new age music, and a review of the controversy over digital audiotape and Copycode, CBS' anti-duping technology. The confab runs from Feb. 17 through breakfast Feb. 21.

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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	11	JOSE JOSE	SOY ASI	ARIOLA 6786
	2	3	15	JOSE LUIS RODRIGUEZ	SENOR CORAZON	MERCURY 832-763-4
	3	2	37	JULIO IGLESIAS	UN HOMBRE SOLO	CBS 50337
	4	4	15	JOSE FELICIANO	TU INMENSO AMOR	EMI 6672
	5	9	3	ANA GABRIEL	PECADO ORIGINAL	CBS 20825
	6	5	21	DANNY RIVERA	AMAR O MORIR	DNA 336
	7	6	15	JUAN GABRIEL	14 EXITOS ORIGINALES	ARIOLA 7289
	8	8	17	BEATRIZ ADRIANA	LA LUNA SERA LA LUNA	MELODY 8210
	9	7	65	BRAULIO	LO BELLO Y LO PROHIBIDO	CBS 10452
	10	14	39	YOLANDITA MONGE	LABERINTO DE AMOR	CBS 10382
	11	13	9	ALVARO TORRES	MAS ROMANTICO QUE NADIE	PROFONO 90547
	12	—	1	LOS BUKIS	SI ME RECUERDAS	LASER 3044
	13	23	3	KARINA	AMOR A MILLON	TH-RODVEN 060
	14	25	3	LISSETTE	MANIQUI	EMI 6793
	15	10	21	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	16	11	59	EMMANUEL	SOLO	RCA 5919
	17	20	19	ROBERTO CARLOS	ROBERTO CARLOS 87	CBS 12333
	18	12	61	DYANGO	CADA DIA ME ACUERDO MAS DE TI	EMI 5735
	19	16	79	JUAN GABRIEL	PENSAMIENTOS	ARIOLA 6078
	20	22	5	GRUPO FLANS	LUZ Y SOMBRA	MELODY 121
	21	15	19	WILKINS	PARAISO PERDIDO	WARNER BROS. 54945/WEA
	22	17	7	SOPHY	VOZ, RITMO Y SENTIMIENTO	CBS 10506
	23	—	1	MARISELA VERENA	MOTIVOS DEL CREADOR	GAD 4987
	24	21	3	MARIA CONCHITA ALONSO	MIRAME	A&M 37800
	25	18	5	LUIS ANGEL	LA DAMA DE ROJO (LADY IN RED)	A&M 5121
TROPICAL/SALSA	1	1	7	EDDIE SANTIAGO	SIGUE ATREVIDO	TH 2497
	2	2	9	FRANKIE RUIZ	HISTORIA MUSICAL DE FRANKIE RUIZ	TH 2491
	3	3	33	TOMMY OLIVENCIA	30 ANIVERSARIO	TH 2464
	4	6	5	WILFRIDO VARGAS	EL BAILE	SONOTONE 1409
	5	11	3	PAQUITO GUZMAN	TU AMANTE ROMANTICO	TH-RODVEN 2495
	6	7	5	LA PATRULLA 15	CON FUERZA	TTH 1923
	7	8	9	BONNY CEPEDA	THE MUSIC MAKERS	COMBO 2025
	8	4	25	EL GRAN COMBO	25 ANIVERSARIO 1962-1987	COMBO 2050
	9	12	5	ANDY Y HAROLD MONTANEZ	EL COMIENZO DEL CAMINO	SONOTONE 1131
	10	5	19	JOHNNY VENTURA	SI VUELVO A NACER	CBS 999
	11	10	23	PEDRO CONGA	NO TE QUITES LA ROPA	SONOTONE 1119
	12	14	3	JOSE MEDINA	NO ES SUFICIENTE	BRONCO 007
	13	16	9	OSCAR D'LEON	LA SALSA SOY YO	TH 2490
	14	20	7	MILLIE Y LOS VECINOS	ETIQUETA NEGRA	CBS 10508
	15	17	69	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
	16	19	61	ANDY MONTANEZ	MEJOR ACOMPANADO QUE NUNCA	TH 3434
	17	13	9	PUERTO RICAN POWER	PUERTO RICAN POWER	SONOTONE 1120
	18	24	3	ROBERTO LUGO	EL GALAN DE LA SALSA	SONOTONE 1132
	19	9	19	CELIA CRUZ/WILLIE COLON	THE WINNERS	VAYA 109
	20	—	3	MARIO ORTIZ	DEJAME SONAR	RICO 909
	21	18	45	FRANKY RUIZ	VOY PA' ENCIMA	TH 2453
	22	15	7	HANSEL Y RAUL	MI AMIGA MARGARITA	RCA 6670
	23	23	21	GILBERTO SANTAROSA	KEEPING KOOL	COMBO 2051
	24	—	1	ALEX BUENO Y SU ORQUESTA LIBERACION	CON FE Y SENTIMIENTO	CANON 1060
	25	22	11	EDDIE PALMIERI	LA VERDAD	FANIA 24
REGIONAL MEXICAN	1	1	13	LOS YONICS	PETALOS Y ESPINAS	LASER 3041
	2	4	7	VICENTE FERNANDEZ/VIKKI CARR	DOS CORAZONES	CBS 450711
	3	3	7	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	4	22	3	LOS BUKIS	SI ME RECUERDAS	LASER 3044
	5	2	59	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	6	—	1	LOS BONDADOSOS	COMO SIEMPRE AMIGOS	PROFONO 90551
	7	6	11	JOSE JAVIER SOLIS	NO ME OLVIDARAS	PROFONO 90544
	8	5	7	GRUPO EL TIEMPO	A FUEGO LENTO	LUNA 1153
	9	7	7	GRUPO PEGASO	ENAMORADO	REMO 1018
	10	13	3	RAMON AYALA	DAMELO	FREDDIE 1411
	11	8	29	LOS CAMINANTES	GRACIAS MARTIN	LUNA 1147
	12	14	3	BRONCO	SUPERBRONCO	ARIOLA 6618
	13	9	59	LOS TIGRES DEL NORTE	GRACIAS AMERICA	PROFONO 90499
	14	11	19	FITO OLIVARES	LA GALLINA	GIL 20001
	15	16	15	LOS BRIOS	NUEVAS VERSIONES	PROFONO 90524
	16	15	21	LOS LOBOS	LA BAMBA	WARNER BROS. 25605-4
	17	—	1	LOS BARON DE APODACA	LOS CONSENTIDOS	FREDDIE 1410
	18	12	11	INDUSTRIA DEL AMOR	MARCHATE	RAMEX 1190
	19	10	9	GRUPO AGUA PRIETA	A LA MODERNA	SONOTONE 1123
	20	21	17	LA MAFIA	LIVE	CBS 84339
	21	—	1	REVELACION 2000	PARA TI	ABS RECORDS 1013
	22	19	39	RAMON AYALA	HASTA QUE TE PERDI	FREDDIE 1385
	23	—	1	GRUPO ANHELO	RAICES	PROFONO 90552
	24	23	13	MR. CHIVO	TONGONEAITO	FREDDIE 1400
	25	—	67	ANTONIO AGUILAR	LA TAMBORA	MUSART 2021

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Labels, Pubs Push Pan-European Crossover Trend

BY KEN TERRY

CANNES As European radio and music video channels develop and as Continental record production grows more sophisticated, the number of European artists breaking across national boundaries continues to increase, according to participants in the recently wrapped MIDEM. This burgeoning phenomenon is now having an effect on international music publishers, who are looking intently for acts with Pan-European crossover potential.

MIDEM REPORT

"You see a development whereby European music is crossing borders," observes John Brands, managing director of MCA Music U.K. and head of the publisher's European operations. "It doesn't matter whether a record is made in Germany, France, Italy, or the U.K. for it to be successful in every European territory. By being in all those territories, we feel we have a shot at producing a record that could be successful all over Europe."

Similarly, Martin Bandier, vice chairman of SBK Entertainment, which generated a very high profile at MIDEM, declares, "Our whole philosophy is to break acts across Europe and worldwide." Toward that end, he notes, attendees from SBK's U.S. and international companies devoted four or five hours a day during the music fair to group listening sessions.

Bandier cites Jennifer Rush, a U.S. artist who records in West Germany, and Italian act Spagna as examples of artists who have had hits all across western Europe. Brands points to the recent successes of Spagna (which sings in English), rock group Europe, France's Desireless ("Voyage, Voyage"), and Vanessa Paradis ("Joe Le Taxi") as evidence of Pan-European market potential. "There's definitely a trend there," he says.

Teldec product manager Peter Bruhning also believes that the European markets are becoming more similar and that crossover is growing. "If an artist is going to be big in Italy," he says, "he can be big in Germany, too. So it makes sense to license all over Europe."

Nevertheless, he points out, the Pan-European trend "goes in waves. A couple of years ago, Italian disco was very popular in Germany and, to some extent, in the U.K." Current crossover hits, likewise, tend to be dance records rather than ballads, he notes. Partly for that reason, U.S. hip-hop, house, and dance-oriented r&b releases (like Joyce Sims' "Come Into My Life") are increasingly popular in Europe.

Jorg Fischer, publishing manager for the Munich-based Global Music Group, one of Germany's largest indie publishers, contends that not only dance records but also hard rock and certain kinds of ballads can be broken in multiple European territories. For instance, Rush's "The Power Of Love" and Paradis' more recent "Joe Le Taxi," both ballads, sold across Europe; the Paradis hit, he adds, shows "the recent influence of French music in Germany." Heavy metal groups like Scorpion and Accept are also accepted everywhere.

At the same time, says Fischer, more German producers and publishers are creating English-language product that can cross borders more easily than records cut in native tongues. German-language product, on the other hand, is usually limited to Germany, Austria, Switzerland, the Benelux countries, and Holland.

MCA's Brands also cites rising production quality as a basis for the Pan-European movement. French and German producers, he asserts, have picked up a lot of the Anglo-American sounds, partly in order to break into the U.S. market. "In the process of doing that, they made original sounds and began having success with them," he says.

Bandier of SBK feels that MTV Europe is having an impact by playing French, German, and other countries' videos all over the Continent. "With the continual growth of MTV and other video channels," he maintains, "you're going to see a real Pan-European market."

Fischer agrees that recent expansion of European media, especially videoclip outlets, is aiding Continental publishers and labels. Besides the satellite-carried Sky Channel and MTV Europe, local video outlets all over Europe are showing national and international clips. A German outlet, RTL-Plus 1, recently switched from pay cable to over-the-air broadcasting, which should broaden its audience.

According to Brands, most European radio stations are still largely oriented to local repertoire, but their programmers are aware of what's going on in other territories as well. He also notes that London's Capitol Radio is broadcasting European chart hits for the first time, albeit in a limited day-part.

While labels in continental Europe still look to the U.K. indies for viable English-language product, notes Bruhning, they're now also paying attention to other European territories. In addition, points out Stuart Watson, VP of international for MCA Records, "It isn't necessary [for a U.S. act] to break in England to have hits in Europe anymore." For example, he observes, Tiffany broke in Germany, Holland, and Scandinavia before her record was released in the U.K.; Pebbles, charting in the U.S. and Holland, isn't out in England yet; and Breakfast Club happened in Europe but not in the U.K.

This new route to success, plus the Pan-European trend, accounts for MCA Music's recent decision to add a Hamburg, West Germany, office to its branches in the U.K., France, and Australia. "It makes it easier to do U.S. deals for those [European] territories, because [managers] can talk to our people there," states Brands. "Our income was steadily growing in Germany, and it made sense to start making an investment in those [German-speaking] territories."

Since only English-speaking records normally have an impact on Anglo territories, he continues, MCA Music will try to pair Continental writers with U.S. and U.K. writers wherever possible. But he stresses that hit records can now be produced anywhere in Europe.

Brands adds that U.K. talent is still approached differently than Continental acts. England produces many international stars, he notes, "which affects the [publishing] deals." In contrast, a publisher can make "more sensible" deals for Continental artist/songwriters. This is yet another reason, he emphasizes, for MCA to expand vigorously in Europe.

Labels Lambasted On Front-Line CD Pricing

Panelists Urge Cuts, Blast Record Industry's 'Greed'

BY NICK ROBERTSHAW

CANNES Speakers at a recent MIDEM forum here united to condemn what one called the "sheer greed" of the record industry for refusing to significantly cut front-line compact disk prices.

MIDEM REPORT

"Dealers want a price point that makes the market explode, say [$18] maximum," said Steve Smith, head of Tower Records' European retail operation, at a Jan. 27 technology session sponsored by Music Week magazine. "Look at the way sell-through video took off at that sort of price, with sales per title going from 1,000 to 10,000 almost overnight," said Smith.

"There's obviously a declining market out there. The content is boring, and we're recycling pop for the 15th time. As a result, every third CD that Tower sells is a classical one. I don't know why the industry doesn't bring prices down. I think it's greed; I really don't see any other explanation," he said.

Asked why the U.K. retail sector has not fought for lower prices, Smith said, "It's not my job to force those guys to do what's right. In the U.S., the retailers and the industry talk to each other at [the National Assn. of Recording Merchandisers convention], but that doesn't happen in the U.K. We do try to remind the record companies what the public thinks. We invite them to come down and bag records for an hour. That way they would learn more than they do at 100 seminars."

Mike Lee, commercial director at Nimbus Records, said CD-manufacturing prices have reached rock bottom, and he predicted that many plants will go to the wall or be taken over this year or next. "Our own prices have come down by 50%-60% in the last year, but there hasn't been an appropriate reduction at retail," Lee said. "The dealer prices simply haven't come down."

The record industry also came under attack for its attitude on digital audiotape. Audio consultant Nick Hopewell-Smith said the labels' reluctance to accept DAT has "encouraged a gulf between the hardware and software businesses that may be very hard to repair."

"Historically, the record industry's downs have been caused by software, and the ups by hardware," Hopewell-Smith added.

That the conventional audiocassette has proven more convenient than the LP doesn't necessarily mean that DAT will have the same effect on the CD, Hopewell-Smith said. Even in the long term, he said, DAT is unlikely to be more than a high-end alternative to analog cassettes.

Defending the industry, Charly Records' deputy managing director Bob Fisher conceded that current CD prices are unattractive to consumers, but he argued that all major labels must agree on a price cut to ensure that the reductions don't result in chaos. And Peter Jamieson, chairman of BMG Records U.K., said that while there have been some "alarmist, panic reactions" to DAT, the record industry's concerns about DAT and home taping are justified.

On the issue of compact disk video, several speakers called the delayed launch of the format a classic case of how to confuse the public. But PolyGram music video chief Geoff Kempin said the system has great potential, he promised that PolyGram will make a definite statement March 15 on its CDV launch date.

Italian TV Magnate Battles IFPI Group

BY VITTORIO CASTELLI

MILAN, Italy Television magnate Silvio Berlusconi's Italian Uno channel is continuing to broadcast music tapes and videoclips in defiance of notification by the Italian IFPI group that the station no longer has the right to use AFI-controlled material.

The IFPI group, known as the Associazione dei Fonografici Italiani, and representatives of Fininvest, the holding company for the three channels owned by Berlusconi, were supposed to meet just before Christmas to discuss renewal of the contract regulating record-company videos and backing tapes. At the last minute, Fininvest broke off the talks, saying AFI's financial terms were unacceptable. The contract expired Dec. 31.

AFI president Guido Rignano says members of the AFI delegation have operated in good faith, even making themselves available for discussions during the holiday season.

At the same time, AFI was negotiating with RAI, the Italian state broadcasting service, on the same issue. AFI effectively held a gun to RAI's head by threatening to withdraw support from the top-rated RAI TV show, "The San Remo Festival." AFI and RAI subsequently reached an agreement, although the full financial implications of the deal have yet to be announced.

AFI's disagreements with the Italian Uno channel, however, have proved more difficult to work out. The last contract between Fininvest and AFI was signed three years ago. Before that, there was no formal agreement between the two because the record industry gave its product to broadcasters for free.

Under the rolling contract signed with AFI three years ago, Fininvest last year paid out some $1.3 million for tape usage. But AFI has come up with a new formula for calculating royalties, under which Fininvest would have to pay $4.2 million this year, $5.1 million in 1989, and $5.9 million in 1990.

Both sides seem to be preparing for a long battle, which would be nothing new for Finivest. Berlusconi, who is known here as "La Sua Emittenza," or "His Transmittence," once overcame an Italian law against nationally broadcast private TV networks by biking tapes around the country to his local stations for simultaneous transmission.

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DAT Hardware Ownership, Music Rental Covered

EEC Paper Studies Copyright Issues

BY NICK ROBERTSHAW

CANNES The European Economic Community's forthcoming green paper on copyright protection includes a proposal for licenses for professional digital audiotape equipment, a technical solution to home taping, and a new rental right to control compact disk hire.

MIDEM REPORT

Publication of the document has been postponed indefinitely, reportedly because of fears that the current draft is overly favorable to the interests of the record industry. But at a Jan. 25-26 MIDEM seminar here for show business lawyers, Dutch attorney Cees Van Rij revealed some of the report's contents.

On the subject of home-taping royalties, Van Rij said EEC officials believe that with the advent of digital audiotape, levy systems may no longer be the most appropriate solution to the problem of private copying, although many European countries now operate such systems. Instead, the EEC is believed to be edging toward support for a technical solution, such as Copycode, backed by a possible licensing system for the right to possess professional, high-speed DAT hardware.

On record rental, the paper proposes a new rental right. This would be not simply a right of remuneration, but a right to authorize or refuse such a use of prerecorded material. The green paper also proposes simplifying search-and-seizure procedures to combat piracy and establishing a worldwide register of films to curb counterfeiting.

Dutch attorney Eduard Engels and West German attorney Gunther Poll reported on what they called major defeats for the record industry on the rental issue. In Holland, a test case brought by rights organization STEMRA against the Free Record rental outlet had failed on the issue of exhaustion of rights.

STEMRA argued that the first-sale doctrine should not be applied and that every act of rental constitutes a new publication of the work rented, requiring fresh permission from the copyright owner. In what Engels described as a "devastating decision," however, the Dutch court ruled that the process of "making public" is complete once a work has been put on the market and that subsequent rentals do not count as additional instances of "making public."

Poll reported a similar judgment by the West German Supreme Court, which upheld the first-sale doctrine. That verdict was less controversial, because West German copyright law grants a right of remuneration, he said, but this was of little comfort to the record industry, which was less interested in remuneration than in controlling the uses of compact disks.

Italy Gets First CD Plant

BY VITTORIO CASTELLI

MILAN Italy's first compact-disk-manufacturing plant is expected to start production this month in Inzago, a few miles outside Milan. Pozzoli CD is an offshoot of the Grafica Pozzoli record-sleeve-printing concern.

Says company president Aldo Pozzoli: "We have been looking to diversify and expand our operation to include record pressing, and we naturally chose CD rather than vinyl. Although we believe strongly in CD, the Italian compact disk market is not particularly large or fast growing, so we are starting with a modest capacity of about 1.5 million units a year."

Pozzoli CD employs only 10 staff people, and initial orders are described as steady rather than sensational. But Aldo Pozzoli is confident they will increase as Italian record companies' commitments with overseas CD suppliers expire.

"We have a tradition of fast and punctual delivery with our graphic product, and we intend to maintain that tradition in this new area," he says. "Additionally, as paper printers we can supply the finished product ourselves. Finally, we believe we are the first in Europe to offer the possibility of printing the CD disks themselves in four colors instead of the customary one or two."

Two additional CD plants are expected in Italy this year. One is privately owned and the other is a joint venture between PDO and the state-run STET company.

SOVIETS WARMING TO ROCK

(Continued from page 3)

rock groups from Finland, Russia's northern neighbor.

While the U.S.S.R.'s licensing pacts are similar to such agreements in other countries, there is a strict limit on how much product the export-import agency can pay advances for. "We have a budget which we can spend for buying licenses around the world," Avksenjev explained. Thus, for example, the agency might decide to base its offer for a title on 5,000 units or on 15,000 units for a more popular title. These numbers indicate that the Soviet market for Western pop repertoire is still very limited.

That limit, however, seems related to the country's lack of hard currency, rather than absence of mass appeal. On Tass' new pop chart, for example, a Deep Purple album recently jumped to No. 5 from No. 14. (The No. 1 record is by the late Russian singer Vladimir Vyssotsky.)

The director of Melodiya, Valeri V. Soukhorado, who was also at MIDEM, said he bases his decisions about which records will sell in the Soviet Union partly on the Tass hit parade. In the West, that would be perfectly normal; but seeking feedback from the public on consumer goods seems to be a fairly new concept in the Soviet Union.

In another departure from past practice, the Soviets are considering ways to plug Western firms directly into record distribution in the U.S.S.R. "We're discussing the possibility of a joint venture company giving Western labels direct access to the Soviet market," said Soukhorado. Asked whether this means that *any* salable title could be brought in, the Melodiya chief replied, "We're not trying to bar music [from entering the Soviet Union]. It's the money question."

Meanwhile, the Soviets, who sported a large booth and a nine-person delegation at MIDEM, are also seeking foreign distribution for their own product. Avksentjev noted that at MIDEM, the export-import agency discussed with BMG/Ariola the possibility of BMG distributing Melodiya's catalog and new recordings worldwide. Talks were also held with Melodiya's Australian partner, he said, and orders were received from many other countries; in Italy, for instance, the record company will have to choose an exclusive licensee from among several interested parties.

Overall, said Avksentjev, the Soviet delegation made more progress than expected at MIDEM. "We weren't prepared for such good results."

As part of its international thrust, Melodiya is producing music video clips for some of its pop acts and will try to have them shown in the West (Billboard, Feb. 6). It has also approved an English-language recording by Russian rock band Autograph with an American producer, due out later this year, and is contributing funding for an upcoming album to be recorded in New York by Boris Grebenshikov, leader of Aquarium.

Finally, Melodiya introduced its classical compact disk catalog at MIDEM. Manufactured in England by Disctronics, the 55 CD titles are available for sale abroad, but not in the U.S.S.R., noted Avksentjev. He said the Soviet Union is just starting to make CD players. When the hardware is available, he added, his country will build its own CD plant as well.

Praxis Board Resigns After Competitor Cinram Takeover

BY KIRK LaPOINTE

OTTAWA The board of directors of Praxis Technologies Inc. has resigned following a takeover of effective control by one of its compact-disk-manufacturing competitors (Billboard, Feb. 6).

Cinram chief Isidore Philosophe has assumed control of Praxis as its president and a new Cinram-appointed board has been installed following completion of a deal in which the 36% share of Praxis' common shares owned by Armadale Enterprises Ltd. and related shareholders was purchased at 40 cents a share.

Additionally, Cinram has disclosed that it has written agreements with shareholders representing another 30% of Praxis' common shares, although the pot was sweetened to allow those shareholders to sell, also at 40 cents a share.

Meanwhile, more financial details have emerged regarding the difficult straits Praxis has been in. New quarterly financial figures indicate ever-growing losses, even though Praxis sold one of its two Toronto-area buildings in an effort to raise funds to keep it afloat.

In the three-month period ending Dec. 31, Praxis showed a net loss before extraordinary items of $1.66 million, compared to $782,000 in the same period in 1986. An extraordinary loss of $185,000 was realized on the $1.9 million sale of the building, the proceeds of which were applied to its bank debt.

Sales in the three months totalled $674,000, down from the $838,000 of a year earlier. Sales for the six months ending Dec. 31 were $1.43 million compared to $968,000 in the six months ending Dec. 31, 1986, an indication that relatively flourishing early fall business still had little effect on the deleterious condition of the Toronto-area CD manufacturer, the first one to set up shop in Canada.

It remains unclear exactly what Cinram, the country's largest supplier of recordings, will do with the Praxis operation. Clients, however, are noticeably relieved that their CD supply will not be disrupted. "This is a godsend," says one record executive, who asked not to be named.

The $1.36-million Canadian deal effectively ended the involvement of the Sifton family in the CD business. The influential communications-industry family had seen CD as a logical expansion of its empire when it began operations in September 1985 as one of the first CD plants on the continent. It ran into some problems with delivery but seemed to have most of them solved when the CD market happened into an oversupply situation.

Layoffs and firings ensued at the plant and joint ventures were being sought by late 1987 to sustain Praxis. Now, however, the Cinram takeover leaves only Americ Disc Inc. as a Canadian competitor.

Junos Moved To March '89

Fall '88 TV Competition Too Stiff

OTTAWA Although they are known as the annual Juno music awards, the Junos won't be annual again this year. Just as the awards were skipped once before this decade so they could be moved from late spring to late fall, they will be skipped again in 1988 so they can be held in March 1989.

The Canadian Academy of Recording Arts and Sciences says the change is intended to maintain high television ratings for the awards show. When shown in late November or early December, the show often competed with high-profile TV events like miniseries. Although ratings remained healthy, CARAS chief Peter Steinmetz says the March slot better suits the Junos.

Steinmetz says the O'Keefe Centre here is available for the Junos only in mid-November this year. That falls smack in the middle of the TV-ratings sweeps, when even a glitzy program like the Junos faces stiff competition for viewers. Given the expense of the show and the fact that it usually ranks as the most-watched Canadian-awards programs, CARAS is reluctant to pit it against a major U.S. program.

The exact date of the awards show will be March 12, a Sunday night instead of the customary Monday. Nomination eligibility will be extended to accommodate the change. As a result, the next Junos will reflect the year in music more closely that it would have without the change, since the eligibility period will coincide approximately with the 1988 calendar year.

KIRK LaPOINTE

MUCHMUSIC APPEAL DENIED

(Continued from page 41)

in licensing MuchMusic for basic cable, even though the music video service was established in 1983 as a pay-only service.

In a related decision, the cabinet said that MuchMusic's French-language equivalent, MusiquePlus, may be subject to a similar appeal in the fall.

Since MusiquePlus' license does not become effective until Sept. 1, the cabinet decided it could not entertain appeals of the licensing decision until that time.

MusiquePlus has been operating on cable as part of the MuchMusic operation without a formal license. The Nov. 30 decision gave it a license and approved a partnership of CHUM Ltd., the original owners, with the Radiomutuel broadcast chain in Quebec.

KIRK LaPOINTE

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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 2/6/88

This Week	Last Week	
		SINGLES
1	1	**I THINK WE'RE ALONE NOW** TIFFANY MCA
2	6	**WHEN WILL I BE FAMOUS?** BROS CBS
3	2	**HEAVEN IS A PLACE ON EARTH** BELINDA CARLISLE VIRGIN
4	3	**SIGN YOUR NAME** TERENCE TRENT D'ARBY CBS
5	8	**ROK DA HOUSE** BEATMASTERS/COOKIE CREW RHYTHM KING/MUTE
6	4	**HOUSE ARREST** KRUSH FONIT CETRA/CLUB
7	9	**O L'AMOUR** DOLLAR LONDON
8	24	**TELL IT TO MY HEART** TAYLOR DAYNE ARISTA
9	17	**SHAKE YOUR LOVE** DEBBIE GIBSON ATLANTIC
10	16	**CANDLE IN THE WIND (LIVE)** ELTON JOHN ROCKET
11	7	**COME INTO MY LIFE** JOYCE SIMS SLEEPING BAG/LONDON
12	19	**THE JACK THAT HOUSE BUILT** JACK 'N' CHILL OVAL/10/VIRGIN
13	18	**HOT IN THE CITY** BILLY IDOL CHRYSALIS
14	5	**STUTTER RAP (NO SLEEP TIL BEDTIME)** MORRIS MINOR & THE MAJORS 10/VIRGIN
15	14	**IDEAL WORLD (REMIX)** CHRISTIANS ISLAND
16	31	**I SHOULD BE SO LUCKY** KYLIE MINOGUE PWL
17	25	**SAY IT AGAIN** JERMAINE STEWART 10/VIRGIN
18	21	**TIRED OF GETTING PUSHED AROUND** 2 MEN A DRUM MACHINE & A TRUMPET FFRR/LONDON
19	10	**RISE TO THE OCCASION** CLIMIE FISHER EMI
20	33	**VALENTINE** T'PAU SIREN/VIRGIN
21	12	**HEATSEEKER** AC/DC ATLANTIC
22	11	**I FOUND SOMEONE** CHER GEFFEN
23	13	**ALL DAY AND ALL OF THE NIGHT** STRANGLERS EPIC
24	15	**ANGEL EYES** WET WET WET PRECIOUS/PHONOGRAM
25	NEW	**GIVE ME ALL YOUR LOVE** WHITESNAKE EMI
26	32	**GIVE ME THE REASON** LUTHER VANDROSS EPIC
27	NEW	**GET OUTTA MY DREAMS, GET INTO MY CAR** BILLY OCEAN JIVE
28	36	**I WANNA BE A FLINTSTONE** THE SCREAMING BLUE MESSIAHS WEA
29	38	**MANDINKA** SINEAD O'CONNOR ENSIGN/CHRYSALIS
30	20	**ALWAYS ON MY MIND** PET SHOP BOYS PARLOPHONE
31	39	**I GOT DA FEELIN'/IT'S LIKE . . .** SWEET TEE COOLTEMPO/CHRYSALIS
32	27	**NEW SENSATION** INXS MERCURY/PHONOGRAM
33	34	**WILD HEARTED WOMAN** ALL ABOUT EVE MERCURY/PHONOGRAM
34	35	**NO MORE LIES** SHARPE & NUMAN POLYDOR
35	NEW	**VICTORIA** THE FALL BEGGARS BANQUET
36	NEW	**GIMME HOPE JO'ANNA** EDDY GRANT ICE
37	22	**I CAN'T HELP IT** BANANARAMA LONDON
38	NEW	**SPY IN THE HOUSE OF LOVE** WAS NOT WAS FONTANA/PHONOGRAM
39	NEW	**LET'S GET BRUTAL** NITRO DELUXE COOLTEMPO/CHRYSALIS
40	28	**JINGO** JELLYBEAN CHRYSALIS
		ALBUMS
1	1	**TERENCE TRENT D'ARBY** INTRODUCING THE HARDLINE ACCORDING TO CBS
2	4	**CHRISTIANS** THE CHRISTIANS ISLAND
3	2	**JOHNNY HATES JAZZ** TURN BACK THE CLOCK VIRGIN
4	5	**WET WET WET** POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
5	3	**POGUES** IF I SHOULD FALL FROM GRACE WITH GOD STIFF
6	13	**T'PAU** BRIDGE OF SPIES SIREN
7	10	**MIRAGE** THE BEST OF MIRAGE JACK MIX '88 STYLUS
8	6	**BELINDA CARLISLE** HEAVEN ON EARTH VIRGIN
9	16	**INXS** KICK MERCURY/PHONOGRAM
10	8	**JOYCE SIMS** COME INTO MY LIFE FFRR/LONDON
11	NEW	**DAVID LEE ROTH** SKYSCRAPER WARNER BROS.
12	7	**MICHAEL JACKSON** BAD EPIC
13	11	**FLEETWOOD MAC** TANGO IN THE NIGHT WARNER BROS.
14	9	**GEORGE MICHAEL** FAITH EPIC
15	12	**RICK ASTLEY** WHENEVER YOU NEED SOMEBODY RCA
16	33	**JELLYBEAN** JUST VISITING THIS PLANET CHRYSALIS
17	14	**VARIOUS** THE GREATEST LOVE TELSTAR
18	17	**PET SHOP BOYS** ACTUALLY PARLOPHONE
19	18	**ALISON MOYET** RAINDANCING CBS
20	15	**VARIOUS** LIFE IN THE FAST LANE TELSTAR
21	37	**VARIOUS** PHANTOM OF THE OPERA POLYDOR
22	19	**WHITNEY HOUSTON** WHITNEY ARISTA
23	27	**ERIC CLAPTON/CREAM** THE CREAM OF ERIC CLAPTON POLYDOR
24	31	**DUSTY SPRINGFIELD** DUSTY—THE SILVER COLLECTION PHONOGRAM
25	20	**VARIOUS** NOW THAT'S WHAT I CALL MUSIC 10 EMI/VIRGIN/POLYGRAM
26	23	**ALEXANDER O'NEAL** HEARSAY TABU
27	21	**PRETENDERS** THE SINGLES WEA
28	24	**U2** THE JOSHUA TREE ISLAND
29	32	**LUTHER VANDROSS** GIVE ME THE REASON EPIC
30	22	**WHITESNAKE** WHITESNAKE 1987 EMI
31	35	**LLOYD COLE & THE COMMOTIONS** MAINSTREAM POLYDOR
32	26	**CHER** CHER GEFFEN
33	25	**PAUL McCARTNEY** ALL THE BEST! PARLOPHONE
34	29	**MICHAEL JACKSON** THE MICHAEL JACKSON MIX STYLUS
35	28	**UB40** THE VERY BEST OF UB40 VOL 1 VIRGIN
36	30	**VARIOUS** HITS 7 CBS/WEA/RCA/ARISTA
37	NEW	**SINEAD O'CONNOR** THE LION AND THE COBRA ENSIGN/CHRYSALIS
38	36	**ERASURE** THE CIRCUS MUTE
39	34	**LONDON SYMPHONY ORCHESTRA** CLASSIC ROCK COUNTDOWN CBS
40	38	**LEVEL 42** RUNNING IN THE FAMILY POLYDOR

CANADA (Courtesy The Record) As of 2/8/88

		SINGLES
1	1	**FAITH** GEORGE MICHAEL COLUMBIA/CBS
2	3	**POP GOES THE WORLD** MEN WITHOUT HATS MERCURY/POLYGRAM
3	5	**THE WAY YOU MAKE ME FEEL** MICHAEL JACKSON EPIC/CBS
4	6	**WHEN A MAN LOVES A WOMAN** LUBA CAPITOL
5	4	**CHERRY BOMB** JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
6	2	**GOT MY MIND SET ON YOU** GEORGE HARRISON DARK HORSE/WARNER BROS./WEA
7	8	**COULD'VE BEEN** TIFFANY MCA/MCA
8	7	**(I'VE HAD) THE TIME OF MY LIFE** BILL MEDLEY & JENNIFER WARNES BMG
9	9	**I THINK WE'RE ALONE NOW** TIFFANY MCA/MCA
10	10	**SHAKE YOUR LOVE** DEBBIE GIBSON WEA
11	11	**HAZY SHADE OF WINTER** BANGLES DEF JAM/COLUMBIA
12	18	**CATCH ME (I'M FALLING)** PRETTY POISON VIRGIN
13	13	**NEED YOU TONIGHT** INXS ATLANTIC/WEA
14	17	**I NEED A MAN** EURYTHMICS RCA/BMG
15	15	**PUMP UP THE VOLUME** M/A/R/R/S VERTIGO/POLYGRAM
16	12	**TRY** BLUE RODEO WEA/WEA
17	NEW	**TELL IT TO MY HEART** TAYLOR DAYNE ARISTA/BMG
18	NEW	**CRYING** ROY ORBISON/K.D. LANG VIRGIN/A&M
19	14	**HEAVEN IS A PLACE ON EARTH** BELINDA CARLISLE MCA/MCA
20	20	**DUDE (LOOKS LIKE A LADY)** AEROSMITH GEFFEN/WEA
		ALBUMS
1	1	**JOHN COUGAR MELLENCAMP** THE LONESOME JUBILEE MERCURY/POLYGRAM
2	2	**GEORGE MICHAEL** FAITH COLUMBIA/CBS
3	3	**VARIOUS ARTISTS** DIRTY DANCING SOUNDTRACK RCA/BMG
4	8	**GEORGE HARRISON** CLOUD NINE DARK HORSE/WARNER BROS./WEA
5	4	**STING** . . . NOTHING LIKE THE SUN A&M
6	6	**MICHAEL JACKSON** BAD EPIC/CBS
7	5	**U2** THE JOSHUA TREE ISLAND/MCA
8	9	**INXS** KICK ATLANTIC/WEA
9	7	**TIFFANY** MCA/MCA
10	10	**BILLY IDOL** VITAL IDOL CHRYSALIS/MCA
11	15	**EURYTHMICS** SAVAGE RCA/BMG
12	16	**ROBBIE ROBERTSON** GEFFEN/WEA
13	18	**ELTON JOHN** LIVE IN AUSTRALIA MCA/MCA
14	17	**BRUCE SPRINGSTEEN** TUNNEL OF LOVE COLUMBIA/CBS
15	12	**WHITESNAKE** GEFFEN/WEA
16	11	**MEN WITHOUT HATS** POP GOES THE WORLD POLYGRAM
17	13	**FLEETWOOD MAC** TANGO IN THE NIGHT WARNER BROS./WEA
18	14	**BELINDA CARLISLE** HEAVEN ON EARTH MCA/MCA
19	19	**DEF LEPPARD** HYSTERIA VERTIGO/POLYGRAM
20	20	**WHITNEY HOUSTON** WHITNEY ARISTA/BMG

WEST GERMANY (Courtesy Der Musikmarkt) As of 2/1/88

		SINGLES
1	1	**ALWAYS ON MY MIND** PET SHOP BOYS PARLOPHONE
2	5	**MY LOVE IS A TANGO** GUILLERMO MARCHENA TELDEC
3	6	**HEAVEN IS A PLACE ON EARTH** BELINDA CARLISLE VIRGIN
4	2	**SOLANG' MAN NOCH TRAEUME LEBEN KANN, MUENCHENER FREIHEIT, U.LSO U.** JACKSON SINGER CBS
5	3	**KUESS' DIUE HAND** M SCHOENE FRAU E A V
6	7	**(I'VE HAD) THE TIME OF MY LIFE** BILL MEDLEY & JENNIFER WARNES RCA
7	8	**WHEN I FALL IN LOVE/MY ARMS KEEP MISSING YOU** RICK ASTLEY RCA
8	4	**CHINA IN YOUR HAND** T'PAU VIRGIN
9	9	**BEHIND THE WHEEL** DEPECHE MODE MUTE
10	10	**GOT MY MIND SET ON YOU** GEORGE HARRISON WEA
11	14	**HERE I AM** DOMINOE RCA
12	11	**MY BABY JUST CARES FOR ME** NINA SIMONE ZYX
13	NEW	**JULIAN** MANDY WINTER EMI
14	12	**LOVE CHANGES (EVERYTHING)** CLIMIE FISHER EMI
15	15	**ONCE UPON A LONG AGO** PAUL McCARTNEY PARLOPHONE
16	NEW	**I NEED YOU** VB. V. S. M. P. BCM RUSH
17	NEW	**BLUEPRINT** RAINBIRDS MERCURY/PHONOGRAM
18	16	**NEVER CAN SAY GOODBYE** THE COMMUNARDS METROMONE
19	NEW	**TURN BACK THE CLOCK** JOHNNY HATES JAZZ VIRGIN
20	17	**E.S.P.** THE BEE GEES WEA
		ALBUMS
1	2	**SOUNDTRACK** DIRTY DANCING RCA/ARIOLA
2	1	**RICK ASTLEY** WHENEVER YOU NEED SOMEBODY RCA
3	3	**ERSTE ALLGEMEINE VERUNSICHERUNG** LIEBE, TOD & TEUFEL EMI
4	4	**PET SHOP BOYS** ACTUALLY PARLOPHONE/EMI
5	6	**RAINBIRDS** RAINBIRDS MERCURY/PHONOGRAM
6	10	**SIGI SCHWAB** ANNA - SOUNDTRACK TELDEC
7	11	**FOREIGNER** INSIDE INFORMATION ATLANTIC
8	NEW	**JOHNNY HATES JAZZ** TURN BACK THE CLOCK VIRGIN
9	7	**T'PAU** BRIDGE OF SPIES VIRGIN
10	5	**BEE GEES** E S P WARNER BROS
11	8	**FLEETWOOD MAC** TANGO IN THE NIGHT WARNER BROS
12	17	**BLACK** WONDERFUL LIFE A&M
13	12	**PAUL McCARTNEY** ALL THE BEST PARLOPHONE
14	9	**RONDO VENEZIANO** MYSTERIOSA VENEZIA BABY
15	NEW	**TERENCE TRENT D'ARBY** INTRODUCING THE HARDLINE ACCORDING TO CBS
16	18	**GEORGE HARRISON** CLOUD NINE DARK HORSE
17	16	**MICHAEL JACKSON** BAD EPIC
18	20	**GEORGE MICHAEL** FAITH EPIC
19	14	**STING** . . . NOTHING LIKE THE SUN A&M/DG
20	15	**DRAFI DEUTSCHER** DIESMAL FUER IMMER EMI

JAPAN (Courtesy Music Labo) As of 2/1/88

		SINGLES
1	NEW	**STRANGER TONIGHT** YOKO OGINOME VICTOR/JCM/NICHION
2	1	**KAZE NO LONELY WAY** KIYOTAKA SUGIYAMA VAP/BERMUDA
3	2	**GLASS NO JYUDAI** HIKARU GENJI PONY/CANYON/JOHNNYS P/FUJI/PACIFIC/YAMAHA
4	NEW	**ICHIGATSU NO AME WO WASURENAI** THE ALFEE PONY/CANYON/TANABE
5	NEW	**YUME DE AIMASHOU** TOSHIHIKO TAHARA PONY/CANYON/JOHNNYS
6	4	**KANASHINE** MISATO WATANABE EPIC/SONY/NICHION/SUNDER M/HEARTLAND
7	6	**SHOW ME** YUKARI MORIKAWA FUN HOUSE/NICHION
8	5	**OTOKO TO ONNA NO HASHIGOZAKE** TESTUYA TAKEDA WITH YOSHIMI ASHIKAWA POLYDOR/SHYUCHII M/WISPER M
9	NEW	**TONIGHT** BABE PONY/CANYON/S ONE COMPANY/FUJI/PACIFIC
10	NEW	**TSUITE IKENAI** YUYU PONY/CANYON/WATANABE/FUJI/PACIFIC
		ALBUMS
1	3	**HIKARU GENJI** HIKARU GENJI PONY/CANYON
2	NEW	**SHIZIUKA KUDO** MYSTERIOUS PONY/CANYON
3	1	**YUMI MATSUTOYA** BEFORE THE DIAMOND DUST FADES TOSHIBA/EMI
4	2	**KIYOTAKA SUGIYAMA** KONA WEATHER VAP
5	NEW	**KAHORU KOHIRUIMAKI** HEARTS ON PARADE EPIC/SONY
6	4	**YOKO OGINOME** POP GROOVER VICTOR
7	NEW	**MAMIKO TAKAI** WATASHI NO MAMADE PONY/CANYON
8	5	**REBECCA** POISON CBS/SONY
9	7	**MIHO NAKAYAMA** COLLECTION KING
10	8	**YOSUI INOUE** NEGATIVE FOR LIFE

MUSIC & MEDIA PAN-EUROPEAN CHARTS 2/6/88

		HOT 100 SINGLES
1	2	**HEAVEN IS A PLACE ON EARTH** BELINDA CARLISLE VIRGIN
2	1	**ALWAYS ON MY MIND** PET SHOP BOYS PARLOPHONE
3	3	**ETIENNE** GUESCH PATTI COMOTION/EMI
4	7	**I THINK WE'RE ALONE NOW** TIFFANY MCA
5	17	**BOYS** SABRINA FIVE RECORDS
6	6	**SIGN YOUR NAME** TERENCE TRENT D'ARBY CBS
7	8	**LA BAS** JEAN JACQUES GOLDMAN & SIRIMA EPIC
8	4	**CHINA IN YOUR HAND** T'PAU SIREN
9	19	**(I'VE HAD) THE TIME OF MY LIFE** BILL MEDLEY & JENNIFER WARNES RCA
10	10	**WHEN I FALL IN LOVE** RICK ASTLEY RCA
11	NEW	**MY LOVE IS A TANGO** GUILLERMO MARCHENA TELDEC
12	18	**SANS CONTREFACON** MYLENE FARMER POLYDOR
13	16	**NEVER GONNA GIVE YOU UP** RICK ASTLEY RCA
14	14	**HOUSE ARREST** KRUSH MERCURY
15	9	**KUESS DIE HAND, SCHOENE FRAU** ERSTE ALLGEMEINE VERUNSICHERUNG EMI
16	NEW	**LAURA** JOHNNY HALLYDAY PHILIPS/PHONOGRAM
17	13	**THE WAY YOU MAKE ME FEEL** MICHAEL JACKSON EPIC
18	15	**YOU WIN AGAIN** BEE GEES WARNER BROS.
19	11	**SO LANG' MAN TRAEUME NOCH LEBEN KANN** MUENCHENER FREIHEIT CBS
20	20	**STUTTER RAP (NO SLEEP TIL BEDTIME)** MORRIS MINOR & THE MAJORS 10/VIRGIN
		HOT 100 ALBUMS
1	5	**TERENCE TRENT D'ARBY** INTRODUCING THE HARDLINE ACCORDING TO CBS
2	1	**RICK ASTLEY** WHENEVER YOU NEED SOMEBODY RCA
3	3	**GEORGE MICHAEL** FAITH EPIC
4	7	**JOHNNY HATES JAZZ** TURN BACK THE CLOCK VIRGIN
5	6	**SOUNDTRACK** DIRTY DANCING RCA
6	2	**MICHAEL JACKSON** BAD EPIC
7	4	**MADONNA** YOU CAN DANCE SIRE
8	8	**T'PAU** BRIDGE OF SPIES SIREN
9	10	**PET SHOP BOYS** ACTUALLY PARLOPONE
10	9	**STING** . . . NOTHING LIKE THE SUN A&M
11	11	**FLEETWOOD MAC** TANGO IN THE NIGHT WARNER BROS.
12	14	**JEAN JACQUES GOLDMAN** ENTRE GRIS CLAIR ET GRIS FONCE EPIC
13	16	**BELINDA CARLISLE** HEAVEN ON EARTH VIRGIN
14	13	**ERSTE ALLGEMEINE VERUNSICHERUNG** LIEBE, TOD UND TEUFEL EMI
15	18	**FOREIGNER** INSIDE INFORMATION ATLANTIC
16	12	**BEE GEES** E.S.P. WARNER BROS
17	NEW	**THE POGUES** IF I SHOULD FALL FROM GRACE WITH GOD POGUE/MAHONE
18	19	**PAUL McCARTNEY** ALL THE BEST PARLOPHONE
19	NEW	**GIPSY KINGS** NOUVEL ALBUM PEM/CBS
20	NEW	**THE CHRISTIANS** THE CHRISTIANS ISLAND

AUSTRALIA (Courtesy Australian Music Report) As of 2/8/88

		SINGLES
1	1	**(I'VE HAD) THE TIME OF MY LIFE** BILL MEDLEY & JENNIFER WARNES RCA
2	2	**GOT MY MIND SET ON YOU** GEORGE HARRISON DARK HORSE
3	6	**HEAVEN IS A PLACE ON EARTH** BELINDA CARLISLE VIRGIN
4	3	**RUN TO PARADISE** CHOIRBOYS MUSHROOM
5	5	**NEVER GONNA GIVE YOU UP** RICK ASTLEY RCA
6	4	**FAITH** GEORGE MICHAEL EPIC
7	7	**PUMP UP THE VOLUME** M/A/R/R/S VIRGIN
8	17	**SAY YOU WILL** FOREIGNER ATLANTIC
9	NEW	**HEATSEEKER** AC/DC ALBERT PRODUCTIONS
10	8	**MONY MONY** BILLY IDOL CHRYSALIS
11	11	**CELEBRATION** DRAGON RCA
12	NEW	**DRIVING WHEELS** JIMMY BARNES MUSHROOM
13	9	**HOLD ME NOW** JOHNNY LOGAN EPIC
14	12	**NOTHING'S GONNA CHANGE MY LOVE** GLENN MEDEIROS MERCURY
15	13	**WALK THE DINOSAUR** WAS NOT WAS MERCURY
16	10	**THE WAY YOU MAKE ME FEEL** MICHAEL JACKSON EPIC
17	15	**NEVER CAN SAY GOODBYE** COMMUNARDS LONDON
18	14	**I THINK WE'RE ALONE NOW** TIFFANY MCA
19	NEW	**VALERIE** STEVE WINWOOD ISLAND
20	19	**MY OBSESSION** ICEHOUSE REGULAR
		ALBUMS
1	1	**THE TWELFTH MAN** WIRED WORLD OF SPORTS EMI
2	4	**SOUNDTRACK** DIRTY DANCING RCA
3	5	**AC/DC** BLOW UP YOUR VIDEO ALBERT PRODUCTIONS
4	2	**ICEHOUSE** MAN OF COLOURS REGULAR
5	3	**JIMMY BARNES** FREIGHT TRAIN HEART MUSHROOM
6	6	**GEORGE MICHAEL** FAITH EPIC
7	9	**PINK FLOYD** A MOMENTARY LAPSE OF REASON CBS
8	7	**INXS** KICK WEA
9	10	**RICK ASTLEY** WHENEVER YOU NEED SOMEBODY RCA
10	8	**MIDNIGHT OIL** DIESEL AND DUST CBS
11	NEW	**COLD CHISEL** RAZOR SONGS WEA
12	12	**BILLY IDOL** VITAL IDOL CHRYSALIS
13	13	**VARIOUS ARTISTS** SUMMER '88 WEA
14	NEW	**JOHN FARNHAM** WHISPERING JACK WHEATLEY
15	11	**STING** . . . NOTHING LIKE THE SUN A&M
16	14	**JOHN COUGAR MELLENCAMP** THE LONESOME JUBILEE MERCURY
17	16	**FLEETWOOD MAC** TANGO IN THE NIGHT WARNER BROS.
18	18	**GEORGE HARRISON** CLOUD NINE DARK HORSE
19	15	**VARIOUS ARTISTS** CELEBRATE '88 EMI
20	NEW	**MOTION PICTURE SOUNDTRACK** LA BAMBA LONDON

FRANCE (Courtesy of Europe 1) As of 1/23/88

		SINGLES
1	1	**ETIENNE** GUESH PATTI COMOTION/PATHE MARCONI
2	2	**LA BAS** J. J. GOLDMAN EPIC/CBS
3	7	**BOYS** SABRINA BABY RECORDS/POLYDOR
4	5	**SANS CONTREFACON** MYLENE FARMER POLYDOR
5	9	**LAURA** JOHNNY HALLYDAY PHILIPS
6	8	**RICK ASTLEY** NEVER GONNA GIVE YOU UP RCA
7	17	**QUELQUE CHOSE DANS MON COEUR** ELSA RCA
8	4	**BAMBOLEO/DJOBI DJOBA** GIPSY KINGS PEM/CBS
9	10	**MADEMOISELLE CHANTE LE BLUES** PATRICIA KAAS POLYDOR
10	3	**LA BAMBA** LOS LOBOS BARCLAY
11	11	**20 ANS** PIERRE BACHELET AVREP/RCA
13	12	**TOUS LES BATEAUX S'ENVOLENT** MICHEL SARDOU TREMA
14	18	**YOU WIN AGAIN** THE BEE GEES WEA
15	6	**C'EST L'AMOUR** LEOPOLD NORD ET VOUS RCA
16	13	**ELLA ELLE L'A** FRANCE GALL APACHE/WEA
17	14	**SHE'S MY GIRL** DAVID HALLYDAY PHONOGRAM
18	19	**EVERLASTING LOVE** SANDRA VIRGIN
12	NEW	**MAITRESSE** IMAGES FLARENASCH
19	NEW	**GINA** DAVID & JONATHAN PATHE MARCONI
20	NEW	**I SURRENDER** SAMANTHA FOX JIVE

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Saluting The Stars

The 15th Annual American Music Awards, held on Jan. 25 at Los Angeles' Shrine Auditorium, featured top artists in pop, rock, soul, and country. Billboard caught the winners at the podium and other notables at the postceremony party at Chasen's. (Photos: Attila Csupo)

Whitney Houston, left, winner in the favorite female pop vocalist and favorite pop single ("I Want To Dance With Somebody") categories, accepts an award with her mother, Cissy Houston, center, and brother, Gary Garland.

Anita Baker receives awards for favorite female soul/r&b artist and favorite soul/r&b album, "Rapture."

Randy Travis outshines the rest with four awards—favorite male country vocalist; favorite country album, "Always And Forever"; and favorite country single and favorite country video, both for "Forever And Ever, Amen."

Members of the favorite-country-group winner Alabama are, from left, Jeff Cook; Mark Herndon; Teddy Gentry; and Randy Owen.

Cher congratulates Bon Jovi for winning favorite pop/rock group. Shown, from left, are Tico Torres; Alec John Such; Cher; Jon Bon Jovi; Richie Sambora; and David Bryan.

Members of Exposé brighten the award festivities. Shown, from left, are Ann Curless; Gioia Bruno; and Jeanette Jurado.

Chief champagne-taster David Lee Roth relaxes at the postceremony party.

The Beach Boys become the first winners of the Award Of Merit. Shown, from left, are Bruce Johnston; Brian Wilson; Mike Love; Carl Wilson; and Al Jardine.

Vince Neil of Motley Crüe, left, and Stephen Pearcy of Ratt cavort at the postawards party with unidentified escorts.

Herb Alpert demonstrates his air-trumpet technique at the awards ceremony.

Cameo wins as favorite soul/r&b group. Pictured, from left, are Nathan Leftenant; Larry Blackmon; and Tomi Jenkins.

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Japanese, German, U.K. Rates Boost U.S. Exports

Importers Bemoan Declining Dollar

BY MARK MEHLER

NEW YORK The currency exchange rate giveth and taketh away. In the fourth quarter of 1987, the steep decline of the dollar against the Japanese yen, the German mark, and the British pound gave a giant boost to U.S. music exporters and took whatever life there was out of the import market.

From Oct. 1 to Jan. 4, the dollar fell a whopping 19% against the yen, 16% against the mark, and 15% against the pound.

"That may have created panic in international financial markets, but it was a big shot in the arm to us," says Tom Laskey, a spokesman for Win Records and Video of Elmhurst, N.Y., one of the largest U.S. exporters of oldie 45s, 12-inch singles, and other independent-label product. Laskey says the dollar's decline is primarily responsible for a 30% hike in export sales in the fourth quarter over the comparable 1986 period. He declines to provide figures on export revenues, however.

In addition to spurring orders from existing customers, adds the Win spokesman, the currency situation brought a flood of calls from new buyers. "These are people in Europe and Japan who saw the prices get so low that they couldn't resist getting into the market," he says.

Frank Pipitone, vice president of Berklay Air Services Corp., a freight forwarder that does about 50% of its business with U.S. music exporters, says he has witnessed "at least a 30%-40% increase in orders shipped" during the past four months.

"Some independent distributors who had been shipping two or three boxes [a month] of 50 pounds to 100 pounds each are now shipping seven or eight boxes at 200 pounds to 300 pounds each," says Pipitone, who believes the collapse of the dollar is at least partly responsible for "a lot of new music-export companies sprouting up" in the New York area.

"Speaking as an American, I don't feel especially good about it," offers Darryl Ohrt, vice president of CD One-Stop in Bethel, Conn. "But from the perspective of our international department, we hope the dollar keeps going the way it has been." CD One-Stop, which exports only compact disks, saw its international business rise at least 30% in the fourth quarter compared with the third quarter of 1987. Ohrt says Japan and every major European importing country shared in the currency-exchange bonanza.

The view from the other side is less ecstatic. Earl Martis, manager of Tower Records' import division, says worldwide financial events finally nailed the lid on the Japanese import business.

"From the last three months of 1986 to the same period in 1987, I'd say we cut our overseas purchases by 85%," says Martis. "Right now we're operating at a minimal level."

The Tower buyer notes, however, that in the case of Japanese imports, declining demand preceded the decline of the dollar. Two other factors—the advent of CDs, which negated the perceived Japanese edge in LP quality, and the licensing of Japanese product by major U.S. labels—helped reduce independent import volume.

Martis says the exchange rate has not severely affected sales of European imports, adding perhaps a couple of dollars to the U.S. sale price. "Demand is not particularly sensitive to price," he concludes, "but when a Japanese import LP is sale priced at $16.99 to $19.99 and CDs at a minimum $26.99, there isn't much reason for us to keep buying."

MCA Inc. Shows Mixed Income Results For 1987

NEW YORK MCA Inc. reports higher operating income and revenue but lower net income for the 12 months ended Dec. 31.

Revenues for 1987 were $2.59 billion, compared with $2.44 billion in 1986. Operating income was $228.4 million, up from $208.3 million in the previous 12-month period.

Net income, however, fell 9% to $137.3 million, or $1.82 a share, from $150.9 million, or $1.97 a share, in 1986.

Lew Wasserman, chairman of the diversified communications company, says the music entertainment group posted record revenues and operating income for the year. The group's revenues, which include fees for domestic distribution of home video products, were $477.5 million in 1987, an increase over $386.2 million in 1986. Operating income for the music group was $40.9 million, up from $33.8 million in 1986.

Other groups posting record revenues and operating profit for the year are the Home Video and Universal Studios Tour operations. The Toy Products operation experienced a $36.4 million operating loss for the year, after a $27.6 million operating profit in 1986. That group's loss, coupled with increased interest expenses, resulted in the overall drop in net income, Wasserman says.

In the fourth quarter of 1987, MCA Inc. posted higher net income, operating income, and revenues. The 1987 fourth-quarter net was $21.8 million, or 30 cents a share, compared with $17.3 million, or 23 cents a share. Operating income for the three months was $43.6 million, up from $10.2 million. Revenues rose from $642.4 million in the 1986 period to $674.4 million.

Wasserman says improved Filmed Entertainment results were primarily responsible for the fourth-quarter earnings rise.

The music entertainment group had higher revenues in the quarter—$145.9 million, compared with $138.9 million in the 1986 period—but experienced a decline in operating income, from $15.8 million in 1986 to $13 million last year.

MARK MEHLER

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 1/26	Close 2/1	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	322.8	158	158½	+½
Cannon Group	101.7	4	4	.....
Capital Cities Communications	127.9	327¾	338	+10¼
Coca-Cola	2830.1	37¾	36¼	-1½
Walt Disney	1859.1	59¾	57⅞	-1½
Eastman Kodak	12185.6	44⅞	43¼	-1⅝
Gulf & Western	520.7	71¼	71¾	+½
Handleman	384.2	24⅝	26⅝	+2
MCA Inc.	1312	39⅞	38½	-1⅜
MGM/UA	63.1	8¼	7⅞	-⅜
Musicland	91.8	21¼	24¼	+3
Orion Pictures Corp.	519.3	14⅞	14	-⅞
Primerica	1540	26⅛	27⅝	+1½
Sony Corp.	125.4	36¾	36½	-¼
TDK	3.4	70½	70	-½
Vestron Inc.	64.3	4¼	4⅜	+¼
Warner Communications Inc.	2361.8	29¼	28¼	-1
Westinghouse	1321.5	49⅝	51	+1⅜
AMERICAN STOCK EXCHANGE				
Commtron	23.8	2⅝	2¾	+⅛
Electrosound Group Inc.	7.1	6⅛	6	-⅛
Lorimar/Telepictures	471	10¼	9⅝	-⅝
New World Pictures	93.3	3⅛	3	-⅛
Price Communications	.32.5	9¾	9¼	-⅜
Prism Entertainment	18.5	2¾	2⅞	+⅛
Turner Broadcasting System		23⅞	23⅞	.....
Unitel Video	4.5	8⅝	9	+¾
Wherehouse Entertainment	39.5	13⅝	14⅛	+½

Company	Feb. 1 Open	Close	Change
OVER THE COUNTER			
Crazy Eddie	1⅞	1⅛	-¾
Dick Clark Productions	5¾	5¼	-½
Infinity Broadcasting	18½	17¾	-¾
Josephson Inc.	12½	12	-½
LIN Broadcasting	47¾	46	-1⅜
Lieberman Enterprises	14½	14½	.....
Malrite Communications Group	7	6¾	-¼
Recoton Corp.	3½	3½	.....
Reeves Communications	6⅜	6½	+⅛
Satellite Music Network, Inc.	3½	3½	.....
Scripps Howard Broadcasting	80	80	.....
Shorewood Packaging	11½	11½	.....
Sound Warehouse	9⅜	9½	+⅛
Specs Music	6	6	.....
Stars To Go Video	1¼	1½	+¼
Trans World Music	18	18	.....
Tri-Star Pictures			.....
Wall To Wall Sound And Video	3	3	.....
Westwood One	21	20¾	-¼

Company	Open 1/25	Close 2/1	Change
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	138	133	-5
Pickwick	177	180	+3
Really Useful Group	602	573	-29
Thorn EMI	566	567	+1
Virgin	121	123	+2

Co. Seeks $$ For Magazine Vid Shows

BY EARL PAIGE

LOS ANGELES A Colorado firm is hoping that rising interest in multimedia approaches to home entertainment will negate a moribund market for new issues and bring $2.5 million in an initial penny-stock offering.

Video Publishing Ventures, which is offering 50 million units at 5 cents each, aims to convince publishers to fund production of 30-minute video versions of consumer magazines, initially for broadcast on cable television.

The prospectus, however, hints at multimedia possibilities. Heading the year-old Video Publishing is John Fitzgerald, also the sole shareholder of Tunnelvision Satellite Entertainment Network, an Englewood, Colo., firm that rents space to Video Publishing. Tunnelvision operates a video production facility, Vision Teleproductions, and has two subsidiaries in the development stage—video label ViewPoint Video and audio label Broken Records.

In addition to the usual speculative risks accompanying a penny-stock issue, a further caveat is included in this case—a first-time underwriter, USA Capital Management Group of Las Vegas.

The offering document points to a number of video versions of popular consumer magazines. Some are extended broadcasts, such as "National Geographic Explorer," a two-hour show aired by cable superstation WTBS.

Also cited is "American Baby," aired once weekly on cable station CBN and four times a week by Tempo Television. Tulsa, Okla.-based Tempo will distribute Video Publishing's shows under a joint agreement.

Elements of the Video Publishing offering include units consisting of two shares of common and two warrants to purchase one share at 4 cents for a period of 18 months. The escrow-protected portion of the mini/maxi is 30 million units, or $1.5 million. Dilution is stated at .0185 cents, or 74%.

Uses of the proceeds for the 18-month period are specified as follows in both mini and maxi cases: officers' salaries, $144,000; office and production lease, $132,000; administrative personnel, $81,000; overhead, $36,700; equipment security deposit, $130,000; loan payment, $140,000; and lease payments, $247,500. Variances between the mini and maxi are seen in reserves for additional equipment ($51,500 vs. $600,000), advertising and marketing ($150,000 vs. $250,000), convention expense ($50,000 vs. $100,000), and celebrity hosts ($100,000 vs. $150,000). General working capital is stated at $121,500 for the maximum only.

Fitzgerald, the chairman and president, will have 75 million shares. His background, in addition to heading Tunnelvision since 1983, includes a two-year stint at KSFE-TV in Sante Fe, N.M., and two years as president of a Las Vegas television production firm.

Jon Ackelson, senior vice president, treasurer, and company cofounder (7.5 million shares), joined Tunnelvision a year ago. For the previous eight years, he was an independent producer, director, and writer.

Robert Himber, executive vice president/secretary (1.5 million shares), also joined Tunnelvision a year ago. His background includes six years as an editor of a Boulder, Colo., publishing house.

Primerica Income Reported

'87 Corp. Figures Down From '86

NEW YORK Primerica Corp., the financial services firm and majority owner of the Musicland Group, reports net income of $198.6 million, or $3.35 a share, in the year ended Dec. 31, compared with $229.7 million, or $3.82 a share, in 1986.

The 1987 figure includes a net gain of $15.8 million, or 30 cents a share, from nonrecurring items, one of which is the public offering of Musicland Group common stock. The 1986 figure included a net gain of $45.1 million, or 82 cents a share, from nonrecurring items and $47.7 million, or 87 cents a share, from the discontinuation of the company's packaging business.

Consolidated revenues last year were $3.76 billion, up from $2.89 billion in 1986.

Chairman and chief executive Gerald Tsai Jr. says most of Primerica's businesses performed well in 1987, although mutual fund and mortgage banking income declined as a result of the turmoil in the equity and bond markets. He says strong compact disk sales, new store openings, and cost-control programs boosted Musicland Group's operating income 46% in 1987.

www.americanradiohistory.com

POP

PICKS

MEGADETH
So Far, So Good . . . So What!
PRODUCERS: Dave Mustaine, Paul Lani
Capitol C1-48148

Metal's chart onslaught continues with this sequel to last year's auspicious debut, "Peace Sells . . . But Who's Buying?" Speed metal whizzes are in hot form on album's eight cuts; ex-Metallica fret-basher Mustaine leads the troops with fast-fingered soloing and potent vocals. Cover of "Anarchy In The U.K." features special guest Steve Jones. Even without airplay, this one should score with the headbangers.

STACEY Q
Hard Machine
PRODUCER: Jon St. James
Atlantic 81802

After "Two Of Hearts" and its carbon copy, "We Connect," who would have thought she had this wonderfully varied album in her? First single, "Don't Make A Fool Of Yourself," has a slinky r&b feel encased in a more standard dance track; "Favorite Things" recalls the girl groups of the '60s; and "Another Chance" is a winning ballad. Solid album should forever quell the question "Stacey who?"

T BONE BURNETT
The Talking Animals
PRODUCERS: David Rhodes, T Bone Burnett
Columbia C 40792

Burnett's records often aren't taken as seriously as they should be because he's best known as a producer (Marshall Crenshaw and Elvis Costello, among others). But with the heavyweight lineup on this one—Bono, Ruben Blades, Tonio K, Peter Case, Tony Levin, Cait O'Riordan—radio will have to pay attention. "The Wild Truth," "Dance, Dance, Dance," and "Purple Heart" are killers.

TED NUGENT
If You Can't Lick 'Em . . . Lick 'Em
PRODUCERS: Various
Atlantic 81812

If you can't lick 'em . . . maybe you should give up: Madman once again tries too hard to make an impact. Clichés and bad taste run rampant here—one song is titled "The Harder They Come (The Harder I Get)." "Can't Live With 'Em" is the best of the lot, sounding vaguely like the Amboy Dukes; "That's The Story Of Love," written with Jon Bon Jovi and Richie Sambora, might also get play. Not likely to bust the Nuge back into the big time.

RECOMMENDED

NOISEWORKS
PRODUCER: Mark Optiz
Columbia BFC 44138

From the land of Oz comes Noiseworks, which, judging from the cover art of its debut and what's laid down in the grooves, is seeking to position itself as the next INXS. One problem: INXS is still around and bigger than ever. There should be room enough on the radio for "Take Me Back" and "No Lies," however; both went top 10 Down Under.

FREHLEY'S COMET
Live + 1
PRODUCERS: Ace Frehley, John Regan, Tod Howarth, Scott Mabuchi
Megaforce/Atlantic 81826

Specially priced five-song EP is live except for one new studio track, "Words Are Not Enough," which alone is worth the cost. The concert cuts kick it, too, especially cover of Kiss' "Rocket Ride." Worth the ride; Frehley's definitely back in the groove.

SANCTUARY
Refuge Denied
PRODUCER: Dave Mustaine
Epic BFE 40920

Shrieking melodrama of Warrel Dane's vocals gives character to the identikit metal of these lead-handed bangers. Still, involvement of Mustaine (who contributes lead guitar on a ludicrous cover of Jefferson Airplane's "White Rabbit") will stir cult sales among genre enthusiasts.

WAX U.K.
American English
PRODUCERS: Christopher Neil, Andrew Gold, Graham Gouldman
RCA 6770-R

Bizarre yet tuneful project teams journeyman writer/singer Gold and ex-10cc ace Gouldman. Synthed-up pop collection boasts several attractively quirky numbers, not the least of which is recent MTV Hip Clip of the Week "Bridge To Your Heart." A record that could sneak up and surprise retailers.

ROBYN HITCHCOCK & THE EGYPTIANS
Globe Of Frogs
PRODUCERS: Hitchcock, Metcalfe, Windsor & Collier
A&M SP 5182

Reigning English loony Hitchcock arrives at A&M after critically lauded albums for Relativity and Slash. The Egyptians' pixilated brand of twisted pop has remained a cult phenom so far, but this disk could break beyond the devoted. "Balloon Man" is first single, but programmers shouldn't ignore delightful "Flesh Number One," tucked away on side two.

TONIO K.
Notes From The Lost Civilization
PRODUCERS: David Miner, Tonio K.
A&M SP 763

Singer/songwriter's fourth sortie may be his finest and sharpest work so far. K. gets support from T Bone Burnett, Peter Case, Booker T. Jones, and Jim Keltner, among others. Biting songs are first rate, with lovely "Without Love" the track that should win immediate nods from programmers.

RYUICHI SAKAMOTO
Neo Geo
PRODUCER: Bill Laswell, Ryuichi Sakamoto
Epic BFE 40994

Keyboardist Sakamoto, most recently heard on "The Last Emperor" soundtrack, turns in an intriguing studio job that comfortably melds funk, rock, and Eastern elements. Incredible cast of sessioneers includes Iggy Pop (who contributes a solo vocal), Bootsy Collins, Tony Williams, Sly Dunbar, David Van Tieghem, Eddie Martinez, and Emmett Chapman.

SLAMMIN' WATUSIS
PRODUCER: Jay O'Rourke
Epic BFE 44044

Brazen Chicago quintet plows through a debut chock-a-block with thrashing, engagingly obnoxious punk-style songs. O'Rourke, of the Insiders, lends a sure production hand. "Won't Sell Out," lead-off track, is an abrasive anthem of intransigence that will chalk up alternative radio spins.

NRBQ
God Bless Us All
PRODUCERS: Terry Adams, Joey Spaminato, Bill Scheniman
Rounder 3108

The New Rhythm & Blues Quartet's first live album in its 20-year career is a doozy, capturing the joyful spirit of the group and its faithful followers. Best-known track here is "Shake, Rattle & Roll"; best tracks are cover of Billy Stewart's "Sitting In The Park" and NRBQ's own "Me And The Boys" and "Crazy Like A Fox."

MAHLATHINI
The Lion Of Soweto
PRODUCER: C.B. Matiwane
Earthworks/Virgin 90867

SPOTLIGHT

AC/DC
Blow Up Your Video
PRODUCERS: Harry Vanda & George Young
Atlantic 81828

High-voltage rock from Aussie mainstays is, as ever, long on melody and short on annoying metal heavy-handedness. First single, "Heatseeker," should get a warm reception, but there are plenty of more powerful punches here, like "That's The Way I Wanna Rock N Roll" and "Ruff Stuff." And yes, despite album's title, there is a video for "Heatseeker."

NEW AND NOTEWORTHY

JOHN BRANNEN
Mystery Street
PRODUCER: David Malloy
Apache/Capitol D1-71650

Rocking singer/writer could notch a hit for brand-new Apache label. Single "Desolation Angel," currently grabbing airplay, exemplifies Brannen's style: raw vocals reminiscent at times of Springsteen, hard guitar interplay (courtesy of Kenny Greenberg and Warner Hodges), street-oriented themes. Classy debut could offer up other radio hits. Brannen is one to watch.

Simon "Mahlathini" Nkabinde is a gruff-voiced South African-township singer whose style might be likened to that of blues singer Howlin' Wolf. Crackling collection of classic *mbaquanga* from the '70s will be of interest to those turned on to the style by Paul Simon's "Graceland."

BLACK

PICKS

BRENDA RUSSELL
Get Here
PRODUCERS: Stanley Clarke, Andre Fischer, Brenda Russell
A&M SP 5178

With multifaceted females so dominant these days, Russell's return should garner her renewed recognition. Anything but business-as-usual, her rhythms and rhymes are uncommonly distinctive. "Gravity" should be a curtain-raiser, with "Make My Day" the follow-up, but overall artistry of package makes singling out chart tracks difficult.

VARIOUS ARTISTS
Best Of House Music
PRODUCERS: Various
Profile PRO-1248

Though an obvious attempt has been made to prevent this two-record set from sounding homogeneous—each side has a different identity, from "diva" to "jack 'till you drop"—the whole bass-heavy thing is hard to listen to in one sitting. Still, album is a fine chronicle of a vibrant club scene. Includes Moonfou's classic "Shut Up," Hercules' deliciously erotic "7 Ways."

RECOMMENDED

THE FIT
Just Havin' Fun
PRODUCER: Chuck A. Gentry
A&M SP 5183

Title tune is one of those singles that sticks in your mind like gum under a desk, but the classy duo of Gentry and singer Vince Ebo has a follow-up in "Stand Up," likely to keep the Fit in chart condition.

VARIOUS ARTISTS
Sleeping Bag's Greatest Mixers Collection II
PRODUCERS: Various
Sleeping Bag TLX-42012

Label's all-star cast (Joyce Sims, Mantronix, Hanson & Davis, Nocera, etc.) puts the needle to the groove on this DJ-mix sampler; hot dance mixes are handled especially well by Timmy Regisford and Larry Levan (formerly the DJ at the notorious Paradise Garage).

HINDSIGHT
PRODUCERS: Various
Virgin 90633

Several cuts, when considered individually, have merit, but album as a whole lacks focus. For instance: Swaying cover of Boz Scaggs' "Lowdown" sounds great, but what's it doing on the same record as the politically pedantic "Small Change"? Debuting U.K. duo should stick to the inspirational r&b groove it rides on first single, "Stand Up."

DARRYL DUNCAN
Heaven
PRODUCER: Darryl Duncan
Motown 6237

One-man funk disposal grinds up James Brown for the late '80s and comes up with the single—"James Brown." "Phone #" packs grit; "Bestfriend/Girlfriend" and "My Dream" are also worth a try.

COUNTRY

RECOMMENDED

RANDY HOWARD
Randy Howard
PRODUCER: Nelson Larkin
Atlantic America 90679

Howard makes an impressive label debut with a 12-cut package, eight of which he wrote or co-wrote. His vocals have a Waylon Jennings gruffness but are delivered with greater energy. Instrumentation is appropriately country inflected and spare. Best cuts: "A Month Of Somedays," "There's No Way To Fight A Memory," "She's History."

JAZZ

PICKS

JOHN ABERCROMBIE
Getting There
PRODUCER: Lee Townshend
ECM 833 494

Label standby Abercrombie scores a pleasing session of well-penned originals, ably assisted by his band mates, bassist Marc Johnson and drummer Peter Erskine; Michael Brecker guests on tenor. Another top-shelf date by one of the most reliable guitarists in jazz.

AIRTO MOREIRA, FLORA PURIM & JOE FARRELL
Three-Way Mirror
PRODUCERS: J. Tamblyn Henderson Jr., Airto Moreira
Reference Recordings RR-24

Considering the several noteworthy albums the late Farrell made with Moreira and/or Purim, it is appropriate that he recorded this, his last session, with the husband-and-wife team. Digital session, taped in 1985, is a worthy tribute to the reedman.

RECOMMENDED

GAMALON
PRODUCER: Ted Reinhardt
Amherst AMH 93318

The indie label that introduced Spyro Gyra to the world thinks it has struck fusion pay dirt again with this ensemble. Sturdy debut is loaded with pop and rock hooks that could fetch airplay from nonjazz stations. Spyro keyboardist Tom Schuman guests on two tracks.

THE JACK SHELDON QUINTET
Hollywood Heroes
PRODUCER: Jack Sheldon
Concord Jazz CJ-339

Well-done pro session by trumpeter Sheldon should appeal to fans who enjoy his "persuasive, at times clever" vocalizing, as liners indicate. Those who don't will doubtless enjoy his trumpet and Ray Sherman's piano, if nothing else.

ALPHONSE MOUZON
Early Spring
PRODUCER: Alphonse Mouzon
Optimism OP-6002

Mouzon drums and works a battery of synthesizers on this unassuming but well-played program of fusion pieces. Pianist Jeff Daniel stands out among a notable group of sidemen that includes Ernie Watts, Brandon Fields, and Ronnie Laws.

CLASSICAL

PICKS

BEETHOVEN OR BUST
Don Dorsey
Telarc CD-80153

Dorsey is one of the more inventive synthesists, blending good taste with imaginative use of the tone colors his battery of "instruments" permits. In addition to the "Moonlight" sonata complete and movements from two other piano sonatas, there is a selection of shorter pieces and only occasionally an overt burst of sonic fireworks to spur attention. A strong crossover follow-up to last year's "Bachbusters" smash.

RECOMMENDED

PROKOFIEV: ROMEO & JULIET (COMPLETE)
Boston Symphony Orchestra, Ozawa
Deutsche Grammophon 423 268

Ozawa directs a masterful performance of the colorful score, abetted by full-range sound that takes advantage of dynamic-contrast opportunities. Booklet holds detailed description of the action of the ballet in addition to an informative discussion of its place in the Prokofiev canon.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

FEBRUARY

Feb. 8, **National Academy Of Songwriters Song-Talk**, At My Place, Santa Monica, Calif. 213-463-7178.

Feb. 11-13, **19th Annual Country Radio Seminar**, Opryland Hotel, Nashville. 615-327-4488 or 615-329-4487.

Feb. 11-13, **Gavin Convention**, Westin St. Francis Hotel, San Francisco. 415-392-7750.

Feb. 12-14, **South Carolina Coin Operators Assn. Convention**, Radisson Hotel, Columbia, S.C. Helen Sikes, 803-254-4444.

Feb. 13-15, **Performance Magazine Summit Conference**, Paradise Valley Resort, Scottsdale, Ariz. Shelly Brimacombe, 817-338-9444.

Feb. 18-20, **Minorities And Communications Conference**, Howard Inn and Blackburn Center, Howard Univ., Washington, D.C. 202-686-5400.

Feb. 23-27, **Winter Music Conference III**, Marriott Biscayne Bay, Miami. 305-563-3888.

MARCH

March 2, **National Academy Of Recording Arts And Sciences 30th Annual Grammy Awards**, Radio City Music Hall, New York. 213-849-1313.

March 3-5, **Radio & Records Convention '88**, Loews Anatole Hotel, Dallas. 213-553-4330.

March 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 16-19, **International Tape/Disc Assn. 18th Annual Seminar: "Coping With Economic Uncertainty,"** Loews Ventana Canyon Resort, Tucson, Ariz. Charles Van Horn, 212-956-7110.

March 21, **23rd Annual Academy Of Country Music Awards**, Knott's Berry Farm, Buena Park, Calif. 213-462-2351.

NEW TRADE POLICY

(Continued from page 3)

trade balance.

The plan as it developed was also viewed by some as an administration response to—and an attempt to defuse—Congress' giant trade bill that was passed last session. One insider says Singapore was added to the list "for unrevealed diplomatic reasons."

"Singapore has been a great success," says Berman. "Through GSP, we were able to make great strides. Singapore has tightened up its copyright laws, and it had been removed from last year's National Trade Estimate Report on Foreign Trade Barriers." He added that the EPC recommendation to withdraw GSP privileges "unwittingly punishes Singapore for its progress and success."

RIAA figures indicate that before Singapore enacted its new copyright law in April, intellectual-property-piracy profits had been $350 million a year.

The EPC recommendation took place despite heavy lobbying by U.S. copyright industries. Withdrawal of the special privileges will take place Jan. 1, 1989. Reagan is expected to approve the EPC action.

Music Week Events Planned

Gotham Greets Grammys

NEW YORK The week beginning Feb. 28 has been proclaimed Music Week by New York Mayor Edward Koch, with a number of festivities planned to welcome the return of the Grammy Awards here.

Corporate sponsors, including Pepsi Cola, Michelob, and Benson & Hedges, are participating in the week's events, which feature a Feb. 29 party for National Academy of Recording Arts & Sciences officials at Gracie Mansion and a March 1 bash for 5,000 industryites at the Palladium.

The most unusual event planned by NARAS—in cooperation with the city and underwriters Pepsi Cola and the Pepsi Cola Bottling Co. of New York—is the Grammys in the Schools program, which will see such well-known NARAS members as Lou Reed and Tito Puente giving music industry workshops at area high schools. In addition, small groups of high school students will be given the chance to visit local recording and postproduction studios.

Among the facilities planning to participate are Master Sound Astoria, Giant Sound, VCA Teletronics, Trackworks, and Joyce-Rae Studios. MTV and VH-1 will also lead student groups through their production setups.

"This whole program is the result of a five-year-long lobbying effort to convince Pierre Cossette Productions and NARAS to give New York a second chance at the Grammys," says Susan Gwertzman, an attorney serving as one of the coordinator's of the events.

"Once we convinced them to try it here again, we decided to roll out the red carpet for everyone involved." Gwertzman says she and her associates have raised more than $100,000 in cash, in addition to corporate grants, for the events.

LIFELINES

BIRTHS

Girl, Kali Teresa, to **Jim Baumann** and **Jill Becker**, Dec. 31 in South Miami, Fla. He is the compact disk buyer for Spec's Music there.

Boy, Jareth Ean, to **Todd** and **Lisa Hammond**, Jan. 8 in Winterhaven, Fla. He is store manager for Spec's Music there.

Boy, Chase Aaron, to **Denny** and **Brenda Rosencrantz**, Jan. 20 in Los Angeles. He is a promotion/a&r executive at Front Line Management.

Girl, Natalie Elizabeth, to **Kathryn King** and **Michael Willens**, Jan. 25 in New York. She is director of publicity and promotion at ECM Records. He is a classical bassist.

MARRIAGES

John Nuelle to **Shelley Weason**, Jan. 8 in Effingham, Ill. He is a production artist with Kingery Printing. She is a sales manager with Disc Jockey Records.

Jesse London to **Freda Diane Adler**, Jan. 30 in New York. He is an account executive with WNEW-FM.

DEATHS

Godfrey H. Dickey, 64, Jan. 6 in Pacific Palisades, Calif. Dickey was an executive in record distribution and home video wholesaling for nearly 40 years. He was vice president and/or sales manager of such operations as Mutual Distributing in Boston, Cleve Disk Distributing in Cleveland, and Recona/CC Stone in San Francisco, all three of which were distribution points for operations run by Lee Hartstone. In 1962, he moved to Los Angeles and set up a branch of London Records, serving as vice president/general manager. He rejoined Hartstone in 1978 as vice president of Integrity Entertainment Corp., where he pioneered the introduction of home video warehousing for the retail chain. He played jazz guitar professionally for 20 years during the early part of his career. Dickey is survived by his wife and two sons. Donations can be made to the Cancer Research Fund.

Idah Ellen Mull, 79, of respiratory and heart ailments, Jan. 16 in El Paso, Texas. She is the mother of Frank Mull, executive director of the Country Radio Seminar and owner of Mull-Ti-Hit Promotions in Nashville.

Richard Gerard Lionetti, 51, Jan. 30 in Los Angeles. A veteran record-industry sales executive with CBS, PolyGram, and WEA, he left his job as vice president of sales with WEA in 1981 to join the computer field. He held senior executive positions at software distributors Softsel and Micro D and was most recently president of the computer software firm ISG. He is survived by his wife, two sons, and two daughters.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

MACROVISION FILES SUIT

(Continued from page 4)

the patent on the anticopying process, but also the patent that describes the ways to defeat the process. The company also claims that in 1987, the Patent Office rejected a protest filed by one of the defendants, Showtime Video Ventures, which maintained that prior technology invalidated the Macrovision patent.

Home video companies that use the Macrovision technology include CBS/Fox, Warner, Disney, MCA, HBO, MGM/UA, and Media Home Entertainment. The process is also used by such industrial clients as General Motors and Eastman-Kodak. The Cupertino, Calif.-based company estimates that more than 60 million cassettes from 400 companies have been encoded with Macrovision. The technology is also widely used in Europe.

JIM McCULLAUGH

NEW COMPANIES

MJM Music Management, a management firm, formed by Michael J. Malone. 16 Dartmouth Road, Parlin, N.J. 08859.

Midi City Records Inc., formed by Joanne and Bobby Nathan (owners of New York's Unique Recording Studios). Its first release is a 12-inch dance remake of Lou Reed's "Walk On The Wild Side" by Bobby E. and the Midi City Crew. 701 Seventh Ave., New York, N.Y. 10036; 212-921-1711,

Paradise Records, formed by Veronica Ramirez, Joel Baskerville, and Rodney Jordan. Its first release is "Skateboardin' " b/w "Nothing But Bass" by Hip-Rock. Suite 629, 611 Broadway,New York, N.Y. 10012; 212-995-2130.

Inner City Management Inc., formed by Ruben Leyva, currently tour manager for Erotic Exotic and Barbara Perez. The company provides direction and exposure for new talent. 3992 W. 11th Lane, Hialeah, Fla. 33012; 305-821-3590.

CPR/Contemporary Public Relations, formed by Gayle Raimi and Sheila Melody. Suite 172, 12115 Magnolia Blvd., North Hollywood, Calif. 91607; 818-505-0675.

Most Productions Inc., a music production/composing company involved in all styles, formed by Jonathan Davis, engineer for I.N.S. and Sunset studios in New York. Suite 4B, 409E 74th St., New York, N.Y. 10021; 212-249-3342.

T-Sound Records, formed by Terry D. Howell. First release is "If I Were Your Man" by Resume. 321 Dixiebroadway St., Winston-Salem, N.C. 27127; 919-725-3426.

Ashita Schmoozic Music, formed by F. Craig Horton. A music publishing company formed to serve the Canadian recording, television, and film industries. First signings include jazz guitarist Sandro Carlo Camerin for representation and several works by Paul Serret. 19-1201 W. Georgia St., Vancouver, B.C., Canada, V6E 3J5; 604-684-2282.

Music Marketing Consultants, formed by Clark & Sinatra and Mark Mayes. Company specializes in artist development, including songwriting, music production, press kits, and the shopping of demos. First signing is David Phabian. Suite 228, 699 Ponce De Leon Ave., Atlanta, Ga. 30308; 404-876-2640.

Far East Communications, an entertainment production company, formed by James Reed and Juan Shannon. First projects include "For Bad Girls Only" 12-inch E.P., album, and video; and "Intimate," a Far East Communications film. 400 Renaissance Center, Detroit, Mich. 48243/P.O. Box 03839, Detroit, Mich. 48203.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

CANADA CHAIN APOLOGIZES

(Continued from page 3)

board, Dec. 26).

Soon after, A&A unleashed an unprecedented public assault on the price increases, which it said would result in a $2 markup at retail on leading CBS releases. A&A even asked its customers to write the federal government and complain about what it called an unjustified rip-off.

In its apology, issued to publications with a request for prominent play, A&A notes that the CBS price increase was its first in three years and represents a rate of increase "significantly less than the rate of inflation for the same period." What's more, A&A says, the increase was not specifically aimed at deterring exports.

"Even with this price increase, the retail price of CBS products in Canada remains lower than the equivalent retail price of similar product in comparable foreign markets," the release says.

Neither A&A nor CBS would comment on why the apology was made or why publications were being asked to treat it as a retraction.

Pindoff Sales, a subdistributor that openly exports product, says the CBS move runs contrary to the best interests of Canada because the revenue from export allows Pindoff to employ a number of people. Other retailers have publicly complained that the price increase makes CBS' material the highest priced in their stores, although there is no indication that it has dampened consumer or retail demand.

CBS Canada has denied that the move came as a result of pressure from its parent company, but it has conceded that it was concerned there might one day be complaints from abroad that too much product was finding its way into foreign markets.

Even with the move, however, retailers and subdistributors have been able to qualify for considerable discounts and allowances, somewhat blunting the impact of the increase.

A&A now sets the price increase at 75 cents for wholesale and $2 for retail, and the company says it regrets any implication that the $2 increase may be at wholesale alone. No publication has apparently carried that implication.

A&A says the aggregate increase amounts to only 6%, not 12% as stated in its earlier news release.

FOR THE RECORD

In The Eye, Feb. 6, John Hughes was mistakenly named as director of the New Line Cinema feature film "Hairspray." John Waters is the film's director.

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CROSSOVER PROGRAMMERS SEE STRENGTH IN FORMAT

(Continued from page 1)

New Orleans. In the last few months, pure crossovers have cropped up in Tucson, Ariz.; San Jose, Calif.; Richmond, Va.; and Charleston, S.C.

Some programmers do say that dance music could be approaching a burnout phase, while others proudly proclaim that dance will never die. In any event, they say crossover represents a highly evolved version of disco radio that covers a far broader musical spectrum and reaches a much wider audience.

"Disco is not a bad word around here," says WPOW "Power 96" Miami PD Bill Tanner. "Some of our competitors try to take shots at us by calling us the disco station, and I want to send them a check. Thanks for the advertising! But like any form of music that goes into a craze phase, there is a danger that people will OD on dance music. It's the American society's binge-purge syndrome.

"The big difference is that all disco music was so similar—the thump, thump and shimmering strings," Tanner continues. "Today, we have a type of dance music that embodies many different sounds. Our station is very ballad intensive, and that is done precisely to give relief to what could be an otherwise deadly dull, repetitive format.

"There's a misconception out there that we're riding this crest of dance music, and that if it dies, so will we," Tanner adds. "The only reason we play so much dance music is because it's wildly popular in Miami. We play a variety of music—like Bon Jovi's 'Never Say Goodbye'—but it's the dance music that differentiates us from the mainstream top 40s here. Our 'Power' image does not mean dance, it means we play whatever's popular."

"I don't see dance burning out," says Jerry Clifton, a San Diego-based consultant who has been instrumental in the development of crossover and has watched radio cycles for more than 20 years. "I also don't think disco ever burned out. It was just that a lot of stations jumped on something that wasn't happening in a full-fledged way. Disco radio was never something done by people who really knew what was going on."

Clifton is a proponent of intense localization in programming, a factor cited frequently as another key to why crossover radio won't meet with disco's fate.

"I've heard the 'dance music is overexposed' comments, and I've read some predictions that dance music may come upon hard times as rock resurges," says Rick Cummings, vice president of programming for Emmis Broadcasting, which owns leading crossovers WQHT and KPWR. "But I don't believe any of it. Madonna's last album certainly hasn't suffered any backlash."

Emmis' New York and Los Angeles outlets "are really top 40 stations that fit their marketplaces," he says. "They're playing the hits in their markets, and I think they'll be able to do that for the next 10 years."

Cummings says the ethnic compositions of New York and Los Angeles provide particularly fertile ground for crossover success. In both markets, Hispanics represent a huge listening base, as they do in other crossover markets. At the same time, WPGC Washington, D.C., and WQUE New Orleans have proven crossover's strength in cities with fewer Hispanics.

Some feel that dance music hasn't even come close to being overexposed. Ron Resnick, executive vice president for the successful independent dance label Sleeping Bag/Fresh, says radio has yet to fully exploit the dance scene. "If you go into clubs and see what people are actually dancing to and what's becoming popular there, you'll see there's a much broader range of music that never translates onto the radio. As a rule, most of the hotter dance product is on indie labels, and in general we have a tougher time getting airplay."

At least one adult contemporary programmer is keeping an eye on the possibility of dance music burning out. KKHT Houston PD Chuck Crane is watching local top 40s KKBQ and KRBE do battle with a heavy arsenal of urban-flavored dance music during the day, even though straight urban outlet KMJQ still beats both in 12-plus ratings.

Crane says it "seems logical" that the teen appeal of dance music may cause his top 40 competitors to turn away from it. "I think they'll find it increasingly difficult to get money on those demos, and they'll want to start broadening their demos," he says. "As relief, they may turn to some of the adult-appeal records that we've had the luxury of playing all on our own up to now."

VIRGIN RECORDS EXPANDS IN U.S.

(Continued from page 4)

top five. Upon its rerelease in England, it rapidly hit the top five there and paved the way for the even larger success of its follow-up, "China In Your Hand."

"The interesting accounting issues are that the monies are earned by the parent corporation," says Ayeroff. Though that corporation has planned for short-term losses due to the establishment of a U.S. operation, he adds, "If we get a huge hit—if we get a Whitesnake—we won't lose money. Something like T'Pau, which sells 1.5 million, 2 million copies when it hits in America—that can wipe out a whole year's loss because [the parent corporation] wouldn't have that, otherwise.

"It's the kind of symbiosis that we expect to see as a company on a worldwide basis," says Ayeroff.

Another aspect of Virgin's U.S. beachhead—that of acquiring U.S. talent—has already paid off, with product already released by Warren Zevon, Roy Orbison, and Pretty Poison, and efforts due this year from new U.S. signings Mark Isham, Camper Van Beethoven, Gary Taylor, New Romance Crew, Paula Abdul, Arto Lindsay's Ambitious Lovers, Syd Straw, Dusty Hill, and more.

This year will also see new Virgin product from established artists Winwood ("I couldn't be more excited about what I've heard," says Harris) and Richards ("One of the most important signings I think anyone's done in a long time," says Ayeroff). The prospect of those releases clearly cheers both Harris and Ayeroff, who spent a significant portion of 1987 working solely with new artists.

"Last year was the toughest it gets," says Harris. "The second year—as we start to get follow-up records from the groups that we had hits with in the first year and we get some of our established artists to release records—the company takes a jump."

Also jumping will be the sheer number of Virgin releases—largely due to a broadening base of specialized labels.

Already established is Virgin Movie Music, a soundtrack label that has so far released film music from "The Last Emperor," "Walker," "The Sicilian," "Gothic," and more; introduced this month will be the Venture label, which Ayeroff terms "a jazz label, an eclectic label, an art label" and likens to Elektra's Nonesuch. Venture artists include Lester Bowie's Brass Fantasy, Hans Joachim Roedelius, the Durutti Column, and Bill Laswell.

The Earthworks label, introduced in January, will focus on "third-world, ethnic things," says Harris. "It's NPR heaven," adds Ayeroff. Product already released includes Mahlathini's "The Lion Of Soweto" and a compilation album entitled "Thunder Before Dawn: The Indestructible Beat Of Soweto, Vol. 2."

Virgin Classics, a new classical label, will be launched in May, says Harris, initially with 10 albums—all of which will be pressed in and imported from the U.K. At least 50 classical titles will be released by year's end, he adds.

With the launch of its new home video division, Virgin Video Music, and its constant release of catalog product by such artists as Mike Oldfield, Simple Minds, Orchestral Maneouvres In The Dark, and China Crisis, Virgin Records is clearly—and consciously—in a growth phase.

"Take a look at the business section of any newspaper," says Ayeroff. "America is a good place for Europe to invest in right now. It's cheap to gear up, it's cheap to purchase, because right now the pound is so powerful. It's a good time for Europeans to come to America. It's a very good time in the general frame of Virgin's overall view of the world."

Virgin began its U.S. operations here last year with a staff of roughly 35. Harris and Ayeroff now estimate that number has more than doubled. In 1987, a black music division was established and scored a large hit with new act Deja; Earthworks, Venture, Virgin Movie Music, and Virgin Classics have been or will soon be introduced; and the company itself is expanding its own headquarters.

"I think if we could be criticized," says Ayeroff, "people could say, 'They have a large roster.'

"We have a huge company that we're representing in the U.S. that we're part of," Ayeroff continues. "I think a lot of people assumed that we would be a small company. We can't be."

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

THE TOP OF THE chart is unusually quiet, as **Tiffany's** "Could've Been" (MCA) stays at No. 1 by a solid margin. It is still No. 1 in both sales and airplay, although it is losing points. "Seasons Change" by **Exposé** (Arista) and "I Want To Be Your Man" by **Roger** (Reprise) both gain points in sales and airplay, but not enough for a bullet in either case. Even though these top three are not bulleted, one of them will probably be No. 1 next week because the records below them, several with bullets, are far behind in total points. In a strange twist, the current Nos. 2 and 3 moved up two places each without a bullet, but "Say You Will" by **Foreigner** (Atlantic) holds at No. 8 with a bullet even though it has well over the point gain required.

MICHAEL JACKSON WINS the Power Pick/Airplay with "The Man In The Mirror" (Epic), the fourth single from "Bad." It jumps to No. 36 and is on 195 pop reporting stations in its second week, with early top 20 reports from 14 outlets, including KTFM San Antonio, Texas (No. 14), Kiss-108 Boston (No. 18), Power 99.7 Atlanta (jumping 17-12), WTYX Jackson, Miss. (32-19), and WMMS Cleveland (36-19).

SEVERAL NEW ARTISTS ARE making an impressive showing with singles from their debut albums. **Pebbles** moves up strongly to No. 50 with "Girlfriend" (MCA). The record is already top 10 at six reporting stations, making moves of 6-3 at KMEL San Francisco; 10-4 at KBOS and 7-4 at KMGX, both Fresno, Calif.; and 16-9 at KZZP Phoenix, Ariz. At KZZP, PD **Guy Zapoleon** says "Girlfriend" has been top 10 in requests for six weeks, is top five in female 18-24 callout, and is beginning to spread older. "I Want Her" by **Keith Sweat** (Vintertainment), at No. 34 with a bullet, is top 10 at three of the four Hot 100 platinum reporters: KIIS-FM Los Angeles (14-10), Z-100 New York (9-7), and Power 95 New York (8-6). "Out Of The Blue" by **Debbie Gibson** (Atlantic), last week's Power Pick/Airplay, is the runner-up for the same award this week and looks especially strong at KWK St. Louis (17-9) and B-97 New Orleans (20-13). **Terence Trent D'Arby** is moving up steadily with "Wishing Well" (Columbia), including jumps of 18-12 at Kiss-108 Boston; 17-15 at WKSS Hartford, Conn.; 24-20 at KCPX Salt Lake City; and 16-14 at Q-106 San Diego.

QUICK CUTS: Also having solid weeks at radio but caught in a competitive area of the chart are "Never Knew Love Like This" by **Alexander O'Neal Featuring Cherrelle** (Tabu), which moves only three places to No. 59 despite 19 adds and an early jump of 22-17 at I-94 Honolulu, and "Angel" by **Aerosmith** (Geffen), which moves only four places to No. 54 despite 18 adds . . . Indiana rocker **Henry Lee Summer** has his first Hot 100 single with "I Wish I Had A Girl" (CBS Associated), entering at No. 90.

FOR WEEK ENDING FEBRUARY 13, 1988

Billboard

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 58 REPORTERS	BRONZE/ SECONDARY ADDS 157 REPORTERS	TOTAL ADDS 235 REPORTERS	TOTAL ON 235 REPORTERS
GET OUTTA MY DREAMS... BILLY OCEAN JIVE	15	38	95	148	148
DEVIL INSIDE INXS ATLANTIC	1	14	50	65	70
ROCK OF LIFE RICK SPRINGFIELD RCA	4	9	33	46	106
THE MAN IN THE MIRROR MICHAEL JACKSON EPIC	5	11	25	41	195
GIVE ME ALL YOUR LOVE WHITESNAKE GEFFEN	0	3	33	36	39
CHECK IT OUT JOHN MELLENCAMP MERCURY	2	12	21	35	101
SOME KIND OF LOVER JODY WATLEY MCA	2	9	22	33	59
I WISH I HAD A GIRL HENRY LEE SUMMER CBS ASSOC.	2	4	20	26	26
ELECTRIC BLUE ICEHOUSE CHRYSALIS	2	5	19	26	26
I WANT HER KEITH SWEAT VINTERTAINMENT	0	4	21	25	129

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.

www.americanradiohistory.com

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.

SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	COULD'VE BEEN	TIFFANY	1
2	3	SEASONS CHANGE	EXPOSE	2
3	5	I WANT TO BE YOUR MAN	ROGER	3
4	6	HUNGRY EYES (FROM "DIRTY DANCING")	ERIC CARMEN	4
5	8	WHAT HAVE I DONE TO DESERVE THIS?	PET SHOP BOYS	5
6	7	TUNNEL OF LOVE	BRUCE SPRINGSTEEN	13
7	2	HAZY SHADE OF WINTER	BANGLES	7
8	4	NEED YOU TONIGHT	INXS	6
9	10	SAY YOU WILL	FOREIGNER	8
10	13	DON'T SHED A TEAR	PAUL CARRACK	9
11	12	I LIVE FOR YOUR LOVE	NATALIE COLE	15
12	19	NEVER GONNA GIVE YOU UP	RICK ASTLEY	11
13	20	SHE'S LIKE THE WIND	PATRICK SWAYZE	10
14	17	EVERYWHERE	FLEETWOOD MAC	14
15	26	FATHER FIGURE	GEORGE MICHAEL	12
16	16	POP GOES THE WORLD	MEN WITHOUT HATS	20
17	9	I COULD NEVER TAKE THE PLACE OF YOUR MAN	PRINCE	22
18	21	PUMP UP THE VOLUME	M/A/R/R/S	17
19	22	PUSH IT	SALT-N-PEPA	21
20	24	CAN'T STAY AWAY FROM YOU	G. ESTEFAN/MIAMI SOUND MACHINE	16
21	25	I FOUND SOMEONE	CHER	19
22	29	I GET WEAK	BELINDA CARLISLE	18
23	11	TELL IT TO MY HEART	TAYLOR DAYNE	28
24	27	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	27
25	18	GOT MY MIND SET ON YOU	GEORGE HARRISON	25
26	30	JUST LIKE PARADISE	DAVID LEE ROTH	23
27	15	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	24
28	32	BECAUSE OF YOU	THE COVER GIRLS	30
29	23	CANDLE IN THE WIND	ELTON JOHN	29
30	34	853-5937	SQUEEZE	32
31	14	CRAZY	ICEHOUSE	39
32	—	ENDLESS SUMMER NIGHTS	RICHARD MARX	26
33	28	HONESTLY	STRYPER	38
34	—	I WANT HER	KEITH SWEAT	34
35	39	BE STILL MY BEATING HEART	STING	31
36	37	HOT HOT HOT	BUSTER POINDEXTER & HIS BANSHEES OF BLUE	45
37	38	TWILIGHT WORLD	SWING OUT SISTER	42
38	—	I NEED A MAN	EURYTHMICS	72
39	—	ROCKET 2 U	THE JETS	40
40	35	FAITH	GEORGE MICHAEL	47

AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	COULD'VE BEEN	TIFFANY	1
2	4	SEASONS CHANGE	EXPOSE	2
3	2	NEED YOU TONIGHT	INXS	6
4	6	HUNGRY EYES (FROM "DIRTY DANCING")	ERIC CARMEN	4
5	7	WHAT HAVE I DONE TO DESERVE THIS?	PET SHOP BOYS	5
6	5	I WANT TO BE YOUR MAN	ROGER	3
7	3	HAZY SHADE OF WINTER	BANGLES	7
8	8	SAY YOU WILL	FOREIGNER	8
9	13	FATHER FIGURE	GEORGE MICHAEL	12
10	14	SHE'S LIKE THE WIND	PATRICK SWAYZE	10
11	10	DON'T SHED A TEAR	PAUL CARRACK	9
12	16	NEVER GONNA GIVE YOU UP	RICK ASTLEY	11
13	12	EVERYWHERE	FLEETWOOD MAC	14
14	17	CAN'T STAY AWAY FROM YOU	G. ESTEFAN/MIAMI SOUND MACHINE	16
15	21	PUMP UP THE VOLUME	M/A/R/R/S	17
16	24	I GET WEAK	BELINDA CARLISLE	18
17	15	TUNNEL OF LOVE	BRUCE SPRINGSTEEN	13
18	18	I LIVE FOR YOUR LOVE	NATALIE COLE	15
19	22	I FOUND SOMEONE	CHER	19
20	9	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	24
21	23	PUSH IT	SALT-N-PEPA	21
22	27	ENDLESS SUMMER NIGHTS	RICHARD MARX	26
23	28	JUST LIKE PARADISE	DAVID LEE ROTH	23
24	35	OUT OF THE BLUE	DEBBIE GIBSON	33
25	26	POP GOES THE WORLD	MEN WITHOUT HATS	20
26	31	BE STILL MY BEATING HEART	STING	31
27	—	THE MAN IN THE MIRROR	MICHAEL JACKSON	36
28	11	I COULD NEVER TAKE THE PLACE OF YOUR MAN	PRINCE	22
29	19	CANDLE IN THE WIND	ELTON JOHN	29
30	20	GOT MY MIND SET ON YOU	GEORGE HARRISON	25
31	37	HYSTERIA	DEF LEPPARD	35
32	40	I WANT HER	KEITH SWEAT	34
33	33	853-5937	SQUEEZE	32
34	—	(SITTIN' ON) THE DOCK OF THE BAY	MICHAEL BOLTON	37
35	39	BECAUSE OF YOU	THE COVER GIRLS	30
36	—	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	27
37	25	TELL IT TO MY HEART	TAYLOR DAYNE	28
38	—	ROCKET 2 U	THE JETS	40
39	—	LIVE MY LIFE (FROM THE FILM "HIDING OUT")	BOY GEORGE	41
40	32	SPOTLIGHT	MADONNA	—

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)	
WARNER BROS. (2)	10
Dark Horse (2)	
Island (2)	
Paisley Park (2)	
Qwest (1)	
Sire (1)	
ATLANTIC (7)	9
Atco (1)	
Island (1)	
COLUMBIA (8)	9
Def Jam (1)	
POLYGRAM	8
Mercury (7)	
London (1)	
RCA	7
GEFFEN	6
ARISTA (4)	5
Jive (1)	
CHRYSALIS	5
E.P.A.	5
Epic (3)	
CBS Associated (1)	
Tabu (1)	
EMI-MANHATTAN	4
ELEKTRA (3)	4
Vintertainment (1)	
CAPITOL	3
VIRGIN	3
A&M	2
MOTOWN	2
4TH & B'WAY	1
AMHERST	1
ENIGMA	1
NEXT PLATEAU	1
PRIORITY	1
REPRISE	1
SUTRA	1
Fever (1)	

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE
(Publisher – Licensing Org.)
Sheet Music Dist.

32 **853-5937**
(Virgin, ASCAP) CPP
55 **ALL I WANT IS YOU**
(C'est, ASCAP/Nonpareil, ASCAP/Maya, ASCAP)
54 **ANGEL**
(Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL/WBM
94 **ANIMAL**
(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL
31 **BE STILL MY BEATING HEART**
(Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI) HL
30 **BECAUSE OF YOU**
(Amber Pass, ASCAP/Disco Fever, ASCAP/Red Instructional, ASCAP)
29 **CANDLE IN THE WIND**
(Dick James, BMI/PolyGram Songs, BMI) HL
16 **CAN'T STAY AWAY FROM YOU**
(Foreign Imported, BMI) CPP
68 **CATCH ME (I'M FALLING) (FROM THE FILM "HIDING OUT")**
(Genetic, ASCAP) HL
53 **CHECK IT OUT**
(Riva, ASCAP) WBM
66 **CHERRY BOMB**
(Riva, ASCAP) WBM
74 **COMING UP YOU**
(Lido, ASCAP) WBM
1 **COULD'VE BEEN**
(George Tobin, BMI) HL
39 **CRAZY**
(Rondor Music/Almo, ASCAP/SBK Songs/April, ASCAP) CPP/ALM/HL
65 **DEVIL INSIDE**
(MCA, ASCAP)
73 **DON'T LOOK ANY FURTHER**
(Rightsong, BMI/Franne Golde, BMI/Tuneworks, BMI/Careers, BMI/Hitchings, ASCAP) CHA/HL
9 **DON'T SHED A TEAR**
(High Frontier, ASCAP/Blackwood, BMI/Little Life, ASCAP/Wood Monkey, ASCAP) HL
64 **DON'T YOU WANT ME**
(Rightsong, BMI/Franne Gee, BMI/Ardavan, ASCAP/Intersong-USA, ASCAP) CHA/HL
100 **DUDE (LOOKS LIKE A LADY)**
(Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL
88 **ELECTRIC BLUE**
(SBK Songs/April, ASCAP/10/10, BMI)
26 **ENDLESS SUMMER NIGHTS**
(Chi-Boy, ASCAP) CLM
93 **EVER SINCE THE WORLD BEGAN**
(WB, ASCAP/Easy Action, BMI/Holy Moley, ASCAP/Rude, ASCAP)
14 **EVERYWHERE**
(Fleetwood Mac, BMI) WBM
47 **FAITH**
(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL
12 **FATHER FIGURE**
(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL
49 **GET OUTTA MY DREAMS, GET INTO MY CAR**
(Zomba, ASCAP)
50 **GIRLFRIEND**
(Kermy, BMI/Hip Trip, BMI) CPP
80 **GIVE ME ALL YOUR LOVE**
(Whitesnake Overseas, ASCAP/WB, ASCAP)
25 **GOT MY MIND SET ON YOU**
(Carbert, BMI) HL
7 **HAZY SHADE OF WINTER**
(Paul Simon, BMI)
97 **HEAVEN IS A PLACE ON EARTH**
(Future Furniture, ASCAP/Shipwreck, BMI/Screen Gems-EMI, BMI)
38 **HONESTLY**
(Sweet Family, BMI) CPP
45 **HOT HOT HOT**
(Rare Blue, ASCAP)
95 **HOT IN THE CITY**
(Boneidol, ASCAP/Rare Blue, ASCAP) CLM
75 **HOT THING**
(Controversy, ASCAP) WBM
62 **HOW CAN I FORGET YOU**
(Warner-Tamerlane, BMI/Bertus, BMI) WBM
4 **HUNGRY EYES (FROM "DIRTY DANCING")**
(Knockout, ASCAP/Jemava, ASCAP/R.U. Cyrius, ASCAP) CPP
35 **HYSTERIA**
(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL
99 **I CAN'T HELP IT**
(In A Bunch, PRS/WB, ASCAP/Terrace, ASCAP) CPP
22 **I COULD NEVER TAKE THE PLACE OF YOUR MAN**
(Controversy, ASCAP) WBM
19 **I FOUND SOMEONE**
(April, ASCAP/Is Hot, ASCAP/But For, ASCAP) HL
18 **I GET WEAK**
(Not Listed) WBM
98 **I HEARD IT THROUGH THE GRAPEVINE**
(Jobete, ASCAP) CPP
15 **I LIVE FOR YOUR LOVE**
(O'Lyric, BMI/Tuneworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Arista, ASCAP) CPP
72 **I NEED A MAN**
(BMG Music/Arista, ASCAP) CPP
34 **I WANT HER**
(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/Zomba, ASCAP)
3 **I WANT TO BE YOUR MAN**
(Troutman's, BMI/Saja, BMI) HL
90 **I WISH I HAD A GIRL**
(Leesum, BMI)
76 **IN GOD'S COUNTRY**
(Chappell, ASCAP/U2, ASCAP) CHA/HL
61 **IS THIS LOVE**
(Whitesnake Overseas, ASCAP/WB, ASCAP) WBM
70 **IT'S THE END OF THE WORLD AS WE KNOW IT (AND I FEEL FINE)**
(Night Garden, BMI/Unichappell, BMI) CHA/HL
91 **(I'VE HAD) THE TIME OF MY LIFE**
(Knockout, ASCAP/Jemava, BMI/Donald Jay, ASCAP/R.U. Cyrius, ASCAP) CPP
92 **JUST LIKE HEAVEN**
(Bleu Disque, ASCAP/A.P.B., PRS)
23 **JUST LIKE PARADISE**
(Diamond Dave, ASCAP/Tuggle Tunes, ASCAP)
41 **LIVE MY LIFE (FROM THE FILM "HIDING OUT")**
(Streamline Moderne, BMI/Texas City, BMI/No Pain No Gain, ASCAP/Unicity, ASCAP) MCA/HL
77 **LONELY WON'T LEAVE ME ALONE**
(April, ASCAP/Air Bear, BMI/Warner-Tamerlane, BMI/Black Stallion, ASCAP/Entertainment Television, ASCAP/Lady of the Lake, ASCAP) WBM
27 **LOVE OVERBOARD**
(Calloco, BMI/Hip Trip, BMI) CPP
83 **LOVER'S LANE**
(Georgio's, BMI/Stone Diamond, BMI) CPP
36 **THE MAN IN THE MIRROR**
(Yellowbrick Road, ASCAP/MCA, ASCAP/Aerostation Corporation, ASCAP) MCA/HL
87 **THE MOTION OF LOVE**
(American Momentum, ASCAP)
6 **NEED YOU TONIGHT**
(MCA, ASCAP) MCA/HL
56 **NEVER CAN SAY GOODBYE**
(Jobete, ASCAP) CPP
11 **NEVER GONNA GIVE YOU UP**
(Terrace, ASCAP) CPP
59 **NEVER KNEW LOVE LIKE THIS**
(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM
63 **NEVER LET ME DOWN AGAIN**
(Grabbing Hands, ASCAP/Sonet, BMI/Emile, ASCAP)
46 **NEVER THOUGHT (THAT I COULD LOVE)**
(CAK, ASCAP/Songs Of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP) HL
33 **OUT OF THE BLUE**
(Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL
20 **POP GOES THE WORLD**
(PolyGram Songs, BMI)
82 **POWER OF LOVE**
(Leibraphone Musikverlag, ASCAP/April, ASCAP) HL
17 **PUMP UP THE VOLUME**
(MNS, PRS/WB, ASCAP) WBM
21 **PUSH IT**
(Next Plateau, ASCAP/Turnout Bros, ASCAP)
86 **REASON TO LIVE**
(Paul Stanley, ASCAP/April, ASCAP/Desmobile, ASCAP) HL
43 **RHYTHM OF LOVE**
(Affirmative, BMI) WBM
52 **ROCK OF LIFE**
(Super Ron, BMI)
40 **ROCKET 2 U**
(Groupie, BMI)
67 **SAVE YOUR LOVE**
(White Vixen, BMI)
8 **SAY YOU WILL**
(Michael Jones, ASCAP/Stray Notes, ASCAP/Colgems-EMI, ASCAP) WBM/CHA/HL
2 **SEASONS CHANGE**
(Panchin, BMI/Screen Gems-EMI, BMI) WBM
69 **SHAKE YOUR LOVE**
(Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL
10 **SHE'S LIKE THE WIND**
(Troph, BMI/Strawberry Fork, BMI) HL
96 **SHOULD'VE KNOWN BETTER**
(Chi-Boy, ASCAP) CLM
37 **(SITTIN' ON) THE DOCK OF THE BAY**
(Irving, BMI) CPP
44 **SO EMOTIONAL**
(Billy Steinberg, ASCAP/Denise Barry, ASCAP)
57 **SOME KIND OF LOVER**
(Ultrawave, ASCAP/April, ASCAP/Intersong, ASCAP) CHA/HL
81 **TALKING BACK TO THE NIGHT**
(F.S.Limited, PRS/Warner-Tamerlane, BMI/Blue Sky Rider, BMI/Willin' David, BMI)
28 **TELL IT TO MY HEART**
(Chappell, ASCAP/November Nights, ASCAP/Goldpoint, ASCAP) CHA/HL
85 **THAT'S WHAT LOVE IS ALL ABOUT**
(Emboe, ASCAP/Kaz, ASCAP/April, ASCAP) HL
48 **THERE'S THE GIRL**
(Makiki, ASCAP/Knighty-Knight, ASCAP/Know, ASCAP/Arista, ASCAP) CPP/WBM
79 **THINKING OF YOU**
(Maurice White, ASCAP/Yougoulei, ASCAP/Wenkewa, ASCAP)
71 **TRUE FAITH**
(Bemusic/WB, ASCAP/Cut, ASCAP/MCA, ASCAP) WBM/MCA/HL
13 **TUNNEL OF LOVE**
(Bruce Springsteen, ASCAP) CPP
42 **TWILIGHT WORLD**
(Virgin-Nymph, BMI) CPP
84 **VALERIE**
(F.S.Limited, PRS/Blue Sky Rider, BMI/Willin' David, BMI)
24 **THE WAY YOU MAKE ME FEEL**
(Mijac, BMI/Warner-Tamerlane, BMI)
5 **WHAT HAVE I DONE TO DESERVE THIS?**
(Virgin, ASCAP/Texas City, BMI/Streamline Moderne, BMI) CPP/MCA/HL
58 **WHEN WE WAS FAB**
(Ganga B.V., PRS/Zero Productions, BMI)
51 **WISHING WELL**
(Virgin-Nymph, BMI/Young Terence, BMI) CPP
89 **WITHOUT YOU**
(Beau Di O Do, BMI) CPP
60 **YOU DON'T KNOW**
(Bittern, BMI)
78 **YOU WILL KNOW**
(Jobete, ASCAP/Black Bull, ASCAP) CPP

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

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

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DIVERSITY AND ISSUES SPARK MIDEM CONFAB

(Continued from page 3)

World music publishing was also going through big changes during MIDEM, but most of the action was occurring beneath the surface and away from MIDEM's Palais des Festivals. International affiliates of the new Warner-Chappell combine met in Cannes, and some important executive changes were announced in the wake of the departures of many key Chappell staffers. The U.K. Monopolies and Mergers Commission approved the merger of the world's two largest publishing firms during MIDEM, but at press time the deal was still on hold in West Germany.

Meanwhile, top executives of the next biggest publishers, SBK Entertainment, MCA Music, and EMI Music, raised their profiles in Cannes. Both Leeds Levy of MCA and Martin Bandier of SBK claim that they received numerous inquiries from lawyers for Warner-Chappell writers who were interested in switching their publishing affiliations.

According to Brigitta Lembke, VP of European operations for SBK, songwriters feel that Warner-Chappell has become "too big and unwieldy" and are also concerned about staff changes at the firm. Her counterpart at MCA, John Brands, says Warner-Chappell has become a "monolithic operation" that can't offer the level of service provided by smaller companies. Warner-Chappell executives did not return Billboard's phone calls at MIDEM.

Two of the three new major-label-publishing subsidiaries, CBS and BMG, also sent key executives—Harvey Shapiro and Nicholas Firth, respectively—to MIDEM. MCA's Levy says he welcomes the competition, which "makes everyone better" by providing new outlets for writing talent.

Overall, however, Levy, who visited MIDEM last month for the first time in seven years, says, "It's a different MIDEM. There's been a consolidation of the business—fewer major publishers and no major record companies are here."

Commenting on the growing internationalization of the music business, Levy observes that all major English-language publishers are owned by Americans or Britons, whereas four of the six major label complexes are now in European or Japanese hands. In his view, this means that record companies are no longer going to be as preoccupied with U.S. and U.K. talent as they have been. Sony won't push Japanese acts all over the world, he says, "but they won't neglect them." Similarly, a European-based label won't neglect French acts. "They want to maximize all markets," he states.

Besides publishing, the main focus of MIDEM for the past decade has been independent record labels. Yet, while the fair continues to be the main crossroads for these firms and a vital jumping-off point for new talent, fewer licensing deals were announced at MIDEM than in the past. Meanwhile, joint stands were taken by many small labels from particular cities or countries. (There were also several national publishing stands.)

The rise in the number of group stands, especially for U.S. indies, may have been related to the expense of exhibiting at MIDEM. With the U.S. dollar worth only half the number of French francs that it bought a few years ago, booths this year ranged in price from $2,000 for a small kiosk to about $12,000 for the joint Nashville-Memphis stand.

Nevertheless, the number of U.S. companies that trekked to Cannes this year actually increased, to 245 from 232 in 1987. Overall, the number of companies attending MIDEM jumped from 1,624 to 1,905, of which 1,499 were in the pop music area, 146 in the classical field, and 260 in radio.

The overall number of attendees, however, dipped to 7,480 from 7,602 last year.

While exhibit space was sold out, the number of companies attending MIDEM without a stand increased by 187 to 986. In the Palais itself, the emphasis was very much on music publishing and service enterprises—legal, accounting, copyright, promotion, marketing, and, of course, CD manufacturing—an activity that, according to Hans Gout, has now provided the world with 30% more capacity than it actually needs. There were 26 CD manufacturing companies represented at MIDEM.

Outside of the galas and the wall-to-wall music videos on television monitors, there was extraordinarily little music to be heard in the Palais des Festivals. If people were touting demos, they were doing it with unusual discretion.

Many attendees complained about the concert galas, which tended to be poorly produced and badly paced, with most artists singing or lip-syncing to backing tracks. MIDEM's new co-managing directors, Bob Bingham and Xavier Roy, say they want to improve the galas' production and sign more major stars next year. While they say they're willing to invest more money in the concerts, they're also hoping to secure better TV deals and broadcast them worldwide. (This year, the gala tapes will be shown only in Spain, Portugal, Russia, and Hungary, although a West German TV network might take them, according to Bingham and Roy.)

Roy notes that sponsorship of group stands this year by Mercedes Benz and EKR marks the beginning of this type of arrangement at MIDEM.

STEMRA, GEMA FLARE IN BITTER LICENSING BATTLE

(Continued from page 1)

producers can no longer license German repertoire from STEMRA but must go directly to GEMA. Equally, German producers seeking to use Dutch repertoire must license it direct from STEMRA.

Central accounting (or licensing) is the subject of widespread debate in Europe because it is seen as seriously impairing the prestige and financial well-being of local mechanical groups that would no longer be accounting directly for mechanical royalties generated in their territories.

Erich Schulze, president and general manager of GEMA, was due to be in Cannes to take part in a panel on central accounting, organized in the context of the 10th annual meeting of the International Federation of Popular Music Publishers, but illness prevented his appearance. The audience learned of Schulze's action through GEMA director Fritz Driese, who was deputized to read a statement from the president.

It was also revealed that Shulze has sent a copy of the central licensing contract between STEMRA and PolyGram to the European Economic Community headquarters in Brussels, claiming that it discriminates unfairly against other Common Market countries.

This bitter development in the central licensing debate represents a major headache for BIEM president Jean-Loup Tournier, whose executive committee is about to give formal approval to GEMA's return to BIEM. After expressing initial opposition to the idea of central accounting on the grounds that it could seriously disadvantage STEMRA's sister societies in Europe, Tournier has become more reconciled to the principle. But the GEMA move has made the prospect of an early consensus among European societies and publishers extremely remote.

Apart from objecting in principle to the STEMRA-PolyGram deal, arguing that it conflicts with licensing deals made between U.S. and German publishers where there is a manufacturing clause, GEMA also charges that STEMRA is not equipped to deal efficiently with the collection and distribution of mechanical rights paid by PolyGram on its German-pressed repertoire.

Bob Montgomery, managing director of the British Mechanical Copyright Protection Society, said that the solution to the problem is the establishment of a single licensing authority for Europe.

He pointed out that Anglo-American repertoire represents the economic base of the European collection societies and noted that the publishers of Anglo-American repertoire receive 80% of their mechanical income from the EEC countries.

"The main fear is that central accounting will interfere with the existing collection and accounting system and result in higher charges," Montgomery said. "The publishers don't accept that the record companies should call all the shots in this area."

BIEM's Tournier agreed that the concept of a central licensing system was logical and has the approval of EEC. "We must examine the possibilities—but we must also recognize that the present system works well."

Tournier pointed out that thanks to BIEM, Europe has a higher mechanical royalty rate than anywhere else, and he noted that the Harry Fox Office has become an associate member of the bureau.

He urged the need for harmonization of mechanical rights payments throughout Europe "so that we have the same economic basis in all countries." He also urged British publishers to join BIEM: "Otherwise, with the statutory license now abolished in the U.K., they may find themselves in difficulties."

Ger Willemsen, head of STEMRA, noted with approval the comments of Montgomery and Tournier in favor of central licensing but would make no comment on GEMA's suspension of the reciprocal agreement "until I have spoken with my legal advisers."

He said that there was no general agreement that mechanical royalties collected where records are pressed should be paid in the countries of sale. "As EEC countries progress towards the goal of becoming one market, record companies have been centralizing their pressing operations—and this leads automatically to centralized licensing and centralized accounting. But this process cannot be monopolized by one society," Willemsen said.

He argued that central accounting is nothing new and that it had existed in GEMA when the only compact-disk-pressing plant in Europe was the PolyGram plant in Hanover, West Germany.

Tournier recalled that he had told Schulze that GEMA's practice of collecting mechanicals from records pressed in Hanover and shipped abroad could not continue because this was against the doctrine of payment in the country of sale.

"BIEM must find a solution to this problem, and I am confident that one can eventually be found," Tournier said.

CONVENTION CAPSULES

MIDEM REPORT

ISLAND CAME to the Jan. 25-29 MIDEM in force and used the event to hold presentations for licensees from 15 countries. Three new labels—**Antilles**, **4th & B'way**, and **Mango**—received their official international launches, as did the new **Island Music International** publishing arm headed by **Ton Smits**, formerly of **Intersong**. Said Island U.K. chairman **Tom Hayes**: "Last year we launched **U2's** 'Joshua Tree' here. MIDEM represents a great opportunity for a company like Island to coordinate its international campaigns."

SONET ACQUIRED exclusive Scandinavian representation of Canada's **Attic Records** in a deal signed at MIDEM by chairman **Dag Haeggqvist** and Attic president **Alexander Mair**. Further deals were announced with the indies **Fever, Cyprus**, and **Enigma**, which has embarked on a major European expansion program ... A first MIDEM appearance by leading U.K. independent **Rough Trade** testified to the company's increasingly global outlook. A network of licensees for the newly launched **Rough Trade International** is planned, and an East Coast office is being opened.

GLOBAL RECORDS of West Germany signed **Tina Charles** to a worldwide contract, in the face of stiff competition from other labels. Charles, who has had chart success in Europe, will record new material this month for 1988 release.

BRITISH RADIO entrepreneur **Piccadilly Productions** acquired the 20-part Budweiser-sponsored "Motown Story" from **Lu-Don Enterprises** for U.K. broadcast in the spring and possible European sales ... **Mike Appleton**, long-serving **BBC-TV** rock producer and architect of the U.K. Live Aid broadcast, appeared at Cannes in his new role as managing director of the proposed all-instrumental satellite music station **The Landscape Channel**, due on air in the fall, with a Japanese launch planned for 1989. The channel has offered free reception equipment to labels that supply records and plans a "shopping-by-telephone" service for all titles broadcast.

IF YOU CAN'T beat them, join them. French efforts to break the Anglophone stranglehold have taken a new turn with the establishment of **English Language Music Service**, or ELMS, which translates Gallic lyrics into English and provides demos of the results ... CD manufacturer **Nimbus** and U.K. picture-disk specialist **Baktabak** jointly launched "The **Beatles** Conquer America," claimed as Britain's first commercially available picture CD. The four-color, half-hour disk features DJ **Murray the K's** interviews with the band during its 1964 U.S. visit.

FRENCH COMPANY **DISC** demonstrated a CD-/cassette-vending machine, the Disc-Tributor. The machine holds up to 320 units and offers 20 title selections. Prototypes will be in use in Parisian record stores this month ... **Rondor** president **Lance Freed** announced the appointment of **Halit Uman**, formerly general manager of **Warner Bros. Music France**, to managing director of Rondor's French operation. **Jean Davoust**, who was head of Warner's French publishing subsidiary, becomes managing director of **SBK Songs France.** The duties of **Marcos Kilzer**, head of **SBK Brazil**, have been expanded to include all of Latin America.

ACCORDING TO **MCA Music** president **Leeds Levy**, the publisher paired **Willie Nile** with producer **Rick Chertoff** and **Parthenon Huxley** with producer **David Kahn**; both acts have recently been signed by **CBS**, he says. A third MCA Music-sponsored artist, **Mary Lee Kortis**, is also going into the studio with Kahn but hasn't yet been signed to a label ... **Charly Records'** unexpected success with **Nina Simone's** "My Baby Just Cares For Me" shows no sign of abating. Deals for Greece and Israel were announced, and negotiations are under way for a U.S. release. The 30-year-old recording has sold more than 1 million units in Europe.

This story was compiled in Cannes by Ken Terry, Mike Hennessey, and Nick Robertshaw.

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N.Y. CLUB LAW

(Continued from page 6)

musicians by the following night.

One well-known Manhattan jazz and r&b night spot, Mikell's—which had been cited by the city for violating the cabaret law and was briefly closed down in 1986—brought in a jazz-rock sextet on the night of Jan. 29 and held what it described as a victory party. Some unlicensed rooms that had been exceeding the three-musician limit—and, as the manager of one rock club put it, "staying one step ahead of the law"—went public, advertising the presence of four-piece and larger bands.

There are approximately 150 licensed cabarets in New York, although not all of them are currently presenting live music. There are no definitive figures available on the number of unlicensed clubs presenting music, but according to some estimates there may be as many as 1,500.

In principle, Saxe's ruling means there are no limits on the number of musicians any of these establishments can book at one time, although fire regulations may be a factor in restricting these numbers.

A lawsuit challenging the three-musician limit and the restriction on types of instruments was filed in 1986 by Local 802 of the American Federation of Musicians and three jazz artists: singer Carol Cass, vibraphonist Warren Chiasson, and trumpeter Mark Morganelli. In his ruling, Saxe noted that the provision had been particularly damaging to jazz musicians but that it had unfairly denied musicians in all genres of their First Amendment right to freedom of expression.

"At least hundreds more" musicians will be able to find steady work as a result of the ruling, according to Judy West of Local 802. Echoing Saxe's words, she notes that many styles of music that require ensembles of more than three pieces, including bluegrass and Dixieland jazz, may experience a resurgence "if this [ruling] is let alone."

In September, City Councilman Stanley Michels introduced legislation that would amend the cabaret law and eliminate the three-musician limit in venues that seat fewer than 200 people and don't allow dancing. Although that restriction has now been declared unconstitutional, the musicians' union says it still plans to "push ahead rapidly" with its drive to get Michels' legislation passed.

"We want [the lifting of the limit] on the books," explains Local 802's West. "We feel it's better if the city can agree to this change rather than be ordered to go along with it."

New York is the only major city in the U.S. that has ever had restrictions on the number and type of musicians allowed to play at live dates.

New York officials had maintained that the restrictions were necessary for reasons of noise and traffic control. In its motion to dismiss the suit, the city had argued that if more than three instruments were allowed in unlicensed clubs, "congestion from pedestrian and automotive traffic could result in the diminution of the quality of life" in the neighborhoods where those clubs are located. Saxe found "no evidence to justify [this] assertion."

So far, there's been no official comment on whether the city plans to appeal the decision. One attorney for the city, Gabriel Taussig, while declining to say whether there would be an appeal, says that the cabaret policy had already been under review.

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★★ No. 1 ★★	
1	1	2	13	**GEORGE MICHAEL** ▲2 COLUMBIA OC 40867 (CD) 3 weeks at No. One	FAITH
2	2	1	21	**TIFFANY** ▲2 MCA 5793 (8.98) (CD)	TIFFANY
3	3	3	22	**SOUNDTRACK** ▲3 RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
4	4	4	14	**INXS** ▲ ATLANTIC 81796 (9.98) (CD)	KICK
5	5	5	21	**MICHAEL JACKSON** ▲4 EPIC OE 40600/E.P.A. (CD)	BAD
6	6	7	22	**JOHN COUGAR MELLENCAMP** ▲2 MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
7	8	8	26	**DEF LEPPARD** ▲3 MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
8	10	14	24	**DEBBIE GIBSON** ● ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
9	7	6	44	**WHITESNAKE** ▲5 GEFFEN GHS 24099 (9.98) (CD)	WHITESNAKE
10	9	9	13	**GEORGE HARRISON** ▲ DARK HORSE 25643/WARNER BROS. (9.98) (CD)	CLOUD NINE
11	11	11	34	**WHITNEY HOUSTON** ▲5 ARISTA AL 8405 (9.98) (CD)	WHITNEY
12	12	10	21	**PINK FLOYD** ▲2 COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
13	13	13	16	**STING** ▲ A&M SP 6402 (10.98) (CD)	. . . NOTHING LIKE THE SUN
14	15	20	17	**BELINDA CARLISLE** ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
15	14	12	17	**BRUCE SPRINGSTEEN** ▲2 COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
16	16	15	46	**U2** ▲4 ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
17	17	19	52	**EXPOSE** ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
18	18	21	8	**FOREIGNER** ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
19	20	17	22	**AEROSMITH** ▲ GEFFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
20	21	18	11	**DOKKEN** ▲ ELEKTRA 60735 (9.98) (CD)	BACK FOR THE ATTACK
21	19	16	11	**MADONNA** ▲ SIRE 25535/WARNER BROS. (9.98) (CD)	YOU CAN DANCE
22	NEW▶		1	**DAVID LEE ROTH** WARNER BROS. 25671 (9.98) (CD)	SKYSCRAPER
23	22	22	42	**FLEETWOOD MAC** ▲2 WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
24	24	26	30	**ELTON JOHN** ● MCA 2-8022 (10.98) (CD)	LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.
25	28	30	35	**RICHARD MARX** ● EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
26	23	23	11	**STEVIE WONDER** ▲ MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
27	27	32	48	**JODY WATLEY** ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
28	33	34	20	**PET SHOP BOYS** ● EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
29	25	24	19	**BILLY IDOL** ▲ CHRYSALIS OV 41620 (CD)	VITAL IDOL
30	35	37	25	**GUNS & ROSES** GEFFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
31	38	42	26	**SALT-N-PEPA** ● NEXT PLATEAU PL 1007 (8.98)	HOT, COOL AND VICIOUS
32	31	25	21	**R.E.M.** ▲ I.R.S. 42059/MCA (8.98) (CD)	DOCUMENT
33	49	85	4	**RICK ASTLEY** RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
34	34	31	18	**YES** ● ATCO 90522/ATLANTIC (9.98) (CD)	BIG GENERATOR
35	32	33	11	**SOUNDTRACK** DEF JAM SC 44042/COLUMBIA (CD)	LESS THAN ZERO
36	71	—	2	**MEGADETH** CAPITOL CL-48148 (9.98) (CD)	SO FAR, SO GOOD . . . SO WHAT!
37	26	27	36	**HEART** ▲2 CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
38	36	35	12	**ROGER** REPRISE 25496 (8.98) (CD)	UNLIMITED
39	37	36	24	**NEW ORDER** QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
40	29	29	76	**KENNY G.** ▲2 ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
41	41	46	8	**EURYTHMICS** RCA 6794-1-R (9.98) (CD)	SAVAGE
42	30	28	13	**STEVE WINWOOD** ● ISLAND 25660/WARNER BROS. (9.98) (CD)	CHRONICLES
43	40	44	31	**GREAT WHITE** ● CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
44	39	38	19	**KISS** ● MERCURY 832 626-1/POLYGRAM (CD)	CRAZY NIGHTS
45	56	71	6	**KEITH SWEAT** VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
46	55	91	3	**TAYLOR DAYNE** ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
47	47	57	10	**GLADYS KNIGHT & THE PIPS** MCA 42004 (8.98) (CD)	ALL OUR LOVE
48	42	43	10	**LINDA RONSTADT** ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE
49	84	—	2	**GEORGE THOROGOOD** EMI-MANHATTAN 46973 (9.98) (CD)	BORN TO BE BAD
50	44	40	96	**ANITA BAKER** ▲3 ELEKTRA 60444 (8.98) (CD)	RAPTURE
51	43	39	14	**ROBBIE ROBERTSON** GEFFEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
52	54	59	21	**WHITE LION** ATLANTIC 81768 (8.98) (CD)	PRIDE
53	53	48	35	**THE CURE** ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
54	46	55	25	**SWING OUT SISTER** MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
55	48	50	20	**SQUEEZE** A&M SP 5161 (8.98) (CD)	BABYLON AND ON
56	62	73	17	**TERENCE TRENT D'ARBY** COLUMBIA BFC 40964 (CD)	INTRODUCING HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
57	63	79	35	**GLORIA ESTEFAN & MIAMI SOUND MACHINE** ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
58	50	49	44	**PRINCE** ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
59	74	69	38	**RANDY TRAVIS** ▲2 WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
60	51	45	68	**EUROPE** ▲2 EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
61	52	47	19	**JETHRO TULL** CHRYSALIS OV 41590 (CD)	CREST OF A KNAVE
62	45	41	81	**POISON** ▲2 ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
63	57	53	9	**ANTHRAX** MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
64	67	60	11	**THE CALIFORNIA RAISINS** ● PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
65	61	61	65	**STRYPER** ▲ ENIGMA PJAS 73237 (9.98) (CD)	TO HELL WITH THE DEVIL
66	58	58	28	**NATALIE COLE** EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
67	70	75	11	**CHER** GEFFEN 24164 (8.98) (CD)	CHER
68	68	72	18	**ICEHOUSE** CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
69	59	52	13	**EARTH, WIND & FIRE** ● COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
70	65	56	17	**DEPECHE MODE** SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
71	60	54	75	**BON JOVI** ▲8 MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
72	122	—	2	**SOUNDTRACK** A&M SP 3913 (9.98) (CD)	GOOD MORNING, VIETNAM
73	69	62	43	**CARLY SIMON** ▲ ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
74	78	89	23	**THE COVER GIRLS** FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
75	76	87	13	**PAUL CARRACK** CHRYSALIS BFV 41578 (CD)	ONE GOOD REASON
76	82	86	13	**JOE SATRIANI** RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
77	77	77	14	**MEN WITHOUT HATS** MERCURY 832 730-1/POLYGRAM (CD)	POP GOES THE WORLD
78	64	64	16	**LOVE & ROCKETS** BIG TIME 6058-1-B/RCA (8.98) (CD)	EARTH - SUN - MOON
79	81	65	23	**DANA DANE** ● PROFILE PRO 1233 (8.98) (CD)	DANA DANE WITH FAME
80	89	94	19	**MICHAEL BOLTON** COLUMBIA BFC 40473 (CD)	THE HUNGER
81	75	67	13	**BRYAN FERRY** REPRISE 25598 (8.98) (CD)	BETE NOIRE
82	72	68	9	**PAUL MCCARTNEY** CAPITOL CLW 48287 (14.98) (CD)	ALL THE BEST
83	73	51	36	**MOTLEY CRUE** ▲2 ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
84	80	70	10	**BARRY MANILOW** ARISTA AL 8527 (9.98) (CD)	SWING STREET
85	83	74	30	**SOUNDTRACK** ▲2 SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
86	87	76	10	**K.T. OSLIN** RCA 5924-1-R (8.98) (CD)	80'S LADIES
87	66	66	21	**RUSH** ● MERCURY 832 464-1/POLYGRAM (CD)	HOLD YOUR FIRE
88	85	81	26	**ALEXANDER O'NEAL** ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
89	86	88	15	**THE JETS** ● MCA 42085 (8.98) (CD)	MAGIC
90	79	63	36	**THE FAT BOYS** ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
91	88	78	35	**L.L. COOL J** ▲2 DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
92	101	104	6	**BUSTER POINDEXTER** RCA 6633-1-R (8.98) (CD)	BUSTER POINDEXTER
93	100	101	75	**PAUL SIMON** ▲3 WARNER BROS. 25447 (9.98) (CD)	GRACELAND
94	95	82	12	**EXODUS** COMBAT 8169/IMPORTANT (8.98) (CD)	PLEASURES OF THE FLESH
95	91	90	41	**LISA LISA & CULT JAM** ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
96	90	93	14	**JOE COCKER** CAPITOL CLT 48285 (8.98) (CD)	UNCHAIN MY HEART
97	NEW▶		1	**ORIGINAL LONDON CAST** POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
98	98	102	11	**THE MANHATTAN TRANSFER** ATLANTIC 81803 (9.98) (CD)	BRASIL
99	103	107	9	**WARLOCK** MERCURY 832 804-1/POLYGRAM (CD)	TRIUMPH AND AGONY
100	158	—	2	**SINEAD O'CONNOR** ENSIGN BFV 41612/CHRYSALIS (CD)	THE LION AND THE COBRA
101	97	95	18	**ALABAMA** ● RCA 6495-1-R (8.98) (CD)	JUST US
102	92	84	19	**THE SMITHS** SIRE 25649/WARNER BROS. (8.98) (CD)	STRANGEWAYS, HERE WE COME
103	NEW▶		1	**JAMES TAYLOR** COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
104	99	92	23	**METALLICA** ● ELEKTRA 60757 (5.98) (CD)	THE $5.98 EP-GARAGE DAYS RE-REVISITED
105	118	—	2	**THE COMMUNARDS** MCA 42106 (8.98) (CD)	RED
106	107	106	8	**ARETHA FRANKLIN** ARISTA AL 8497 (11.98) (CD)	ONE LORD, ONE FAITH, ONE BAPTISM
107	96	98	12	**KOOL MOE DEE** JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
108	93	80	13	**NEIL DIAMOND** COLUMBIA CZX40990 (CD)	HOT AUGUST NIGHT II
109	109	122	8	**RICKY VAN SHELTON** COLUMBIA 40602 (CD)	WILD-EYED DREAM

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

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THE CURE
HOT HOT HOT!!!

The title of the new Cure single says it all.

1987:

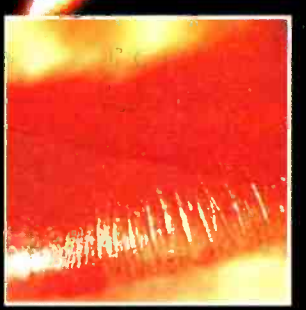
- "Why Can't I Be You?" and "Just Like Heaven" score at radio
- *Kiss Me, Kiss Me, Kiss Me* and *Standing on a Beach (The Singles)* top 1.5 million LP sales
- The home video, *Staring at the Sea (The Images)*, sells over 35,000, heading for platinum

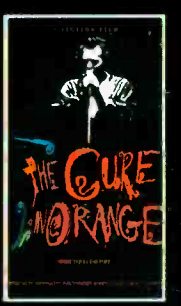
1988:

- *The Cure in Orange*, a new concert home video, released on Elektra Entertainment (February 25)
- Four Cure catalog albums—*Boys Don't Cry, Seventeen Seconds, Faith* and *Pornography*—available for the first time on Elektra.
- And the new single is "Hot Hot Hot!!!" available on cassette single, cassette maxi-single, 7" and 12".

Aren't you Cure-ious yet?!

"Hot Hot Hot!!!"


Kiss Me, Kiss Me, Kiss Me



The Cure In Orange

ELEKTRA

elektra ENTERTAINMENT

Elektra has The Cure...On Superior-Quality Cassettes, Compact Discs, Records and Video.

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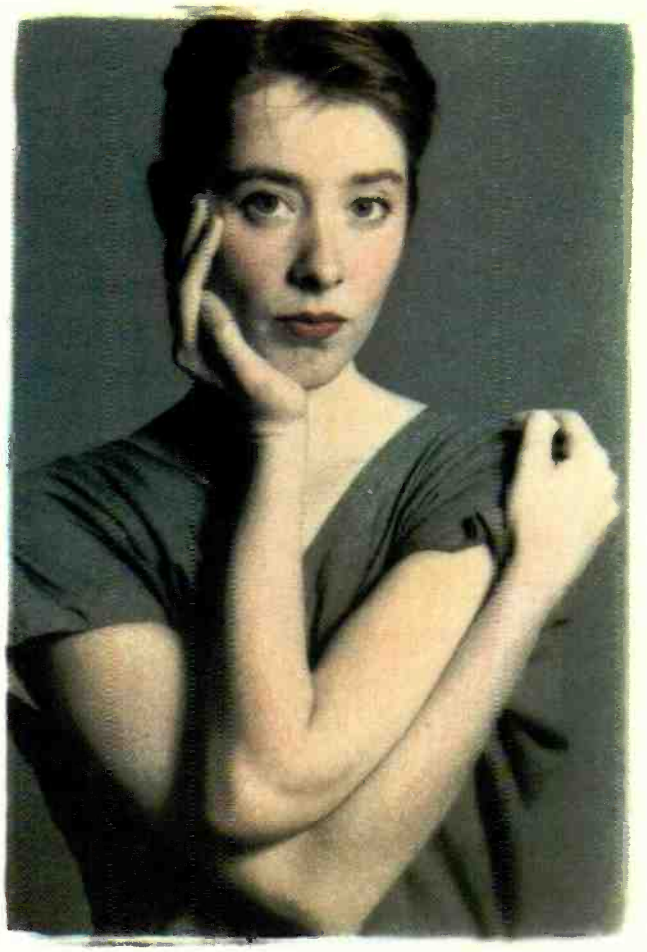
It Was A Very Good Year For Suzanne Vega.

THREE GRAMMY NOMINATIONS

Record Of The Year

Song Of The Year

Best Pop Vocal Performance, Female



TEN NEW YORK MUSIC AWARD NOMINATIONS

NEW MUSICAL EXPRESS CRITICS POLL

Best Female Artist

ROLLING STONE CRITICS POLL

Best Female Artist

GOLD AND PLATINUM AWARDS

AND SOLD-OUT PERSONAL

APPEARANCES WORLD-WIDE

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A&M RECORDS

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Billboard® TOP POP® ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	NEW▶		1	**PEBBLES** MCA 42094 (8.98) (CD)	PEBBLES
111	120	128	10	**FLESH FOR LULU** CAPITOL CLT 48217 (8.98) (CD)	LONG LIVE THE NEW FLESH
112	102	99	15	**THE ALARM** I.R.S. 42061/MCA (8.98) (CD)	EYE OF THE HURRICANE
113	117	160	12	**GENE LOVES JEZEBEL** GEFFEN GHS 24171 (8.98) (CD)	THE HOUSE OF DOLLS
114	128	123	45	**DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS** ▲ WARNER BROS. 25491 (9.98) (CD)	TRIO
115	104	97	19	**THE O'JAYS** P.I.R. 53036/EMI-MANHATTAN (8.98) (CD)	LET ME TOUCH YOU
116	111	112	17	**MSG** CAPITOL CLT 46985 (8.98) (CD)	PERFECT TIMING
117	129	129	22	**10,000 MANIACS** ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
118	132	159	5	**MICHAEL COOPER** WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
119	119	116	19	**SAVATAGE** ATLANTIC 81775 (8.98)	HALL OF THE MOUNTAIN KING
120	105	96	11	**THE PRETENDERS** SIRE 25664/WARNER BROS. (9.98) (CD)	THE SINGLES
121	112	115	21	**GEORGE STRAIT** ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. II
122	114	118	23	**ERIC B. & RAKIM** ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
123	143	—	2	**THE KINKS** MCA 42107 (8.98) (CD)	THE ROAD
124	127	125	29	**HANK WILLIAMS, JR.** ● WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
125	106	113	15	**ANGELA WINBUSH** MERCURY 832 733-1/POLYGRAM (CD)	SHARP
126	133	126	55	**TESLA** ● GEFFEN GHS 24120 (8.98) (CD)	MECHANICAL RESONANCE
127	116	109	17	**BOURGEOIS TAGG** ISLAND 90638/ATLANTIC (8.98) (CD)	YO YO
128	108	110	9	**MELI'SA MORGAN** CAPITOL CLT 46943 (8.98) (CD)	GOOD LOVE
129	123	121	11	**KASHIF** ARISTA AL 8447 (8.98) (CD)	LOVE CHANGES
130	130	147	9	**MASON WILLIAMS & MANNHEIM STEAMROLLER** AMERICAN GRAMAPHONE AG 800 (11.98) (CD)	CLASSICAL GAS
131	131	152	4	**PUBLIC ENEMY** DEF JAM BFC 40658/COLUMBIA (CD)	YO! BUM RUSH THE SHOW
132	94	83	15	**BILLY JOEL** ● COLUMBIA CX2 40996 (CD)	KOHUEPT (LIVE IN LENINGRAD)
133	113	108	47	**SMOKEY ROBINSON** ● MOTOWN 6226 ML (8.98) (CD)	ONE HEARTBEAT
134	138	—	2	**L.A. GUNS** VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
135	110	100	18	**WHODINI** ● JIVE JL 8494/ARISTA (8.98) (CD)	OPEN SESAME
136	121	127	27	**HIROSHIMA** EPIC FE 40679/E.P.A. (CD)	GO
137	126	105	25	**LAURA BRANIGAN** ATLANTIC 81747 (8.98) (CD)	TOUCH
138	NEW▶		1	**GREAT WHITE** ENIGMA 73295 (8.98) (CD)	RECOVERY: LIVE
139	139	169	9	**THE RADIATORS** EPIC BFE 40888/E.P.A. (CD)	LAW OF THE FISH
140	159	156	83	**RANDY TRAVIS** ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
141	141	196	3	**DAVID LANZ & PAUL SPEER** NARADA 63001/MCA (9.98) (CD)	NATURAL STATES
142	115	103	30	**GRATEFUL DEAD** ▲ ARISTA AL 8452 (9.98) (CD)	IN THE DARK
143	137	124	43	**GEORGIO** MOTOWN 6229ML (8.98)	SEXAPPEAL
144	124	117	21	**BANANARAMA** LONDON 828 061-1/POLYGRAM (CD)	WOW
145	174	—	2	**SISTERS OF MERCY** ELEKTRA 60762 (8.98) (CD)	FLOODLANDS
146	157	146	11	**SOUNDTRACK** VIRGIN 90661 (9.98) (CD)	HIDING OUT
147	125	114	101	**ELTON JOHN** ● MCA 2-6894 (10.98) (CD)	GOODBYE YELLOW BRICK ROAD
148	140	144	15	**WA WA NEE** EPIC BFE 40858/E.P.A. (CD)	WA WA NEE
149	154	155	12	**SHANICE WILSON** A&M SP 5128 (8.98) (CD)	DISCOVERY
150	177	161	6	**JACKIE MASON** WARNER BROS. 25603-1 (9.98)	THE WORLD ACCORDING TO ME
151	149	132	64	**BEASTIE BOYS** ▲[4] DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
152	172	—	2	**JERRY HARRISON & CASUAL GODS** SIRE 25663/WARNER BROS. (8.98) (CD)	CASUAL GODS
153	150	149	17	**THE TEMPTATIONS** MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
154	142	148	13	**THE KANE GANG** CAPITOL CLX48176 (6.98) (CD)	MIRACLE
155	147	143	12	**THE RAINMAKERS** MERCURY 832 795-1/POLYGRAM (CD)	TORNADO
156	136	130	715	**PINK FLOYD** ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
157	NEW▶		1	**METALLICA** ELEKTRA 60766 (8.98) (CD)	KILL 'EM ALL
158	163	163	6	**TONY TERRY** EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
159	145	145	83	**STEVE WINWOOD** ▲[3] ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
160	134	140	19	**VAN MORRISON** MERCURY 832 585-1/POLYGRAM (CD)	POETIC CHAMPIONS COMPOSE
161	156	142	102	**JANET JACKSON** ▲[4] A&M SP-3905 (9.98) (CD)	CONTROL
162	NEW▶		1	**SOUNDTRACK** WARNER BROS. 25668 (9.98) (CD)	EMPIRE OF THE SUN
163	RE-ENTRY			**DAN HILL** COLUMBIA BFC 40456 (CD)	DAN HILL
164	148	154	13	**THE RED HOT CHILI PEPPERS** EMI-MANHATTAN ELT48036 (8.98) (CD)	UPLIFT MOFO PARTY PLAN
165	168	195	3	**TKA** TOMMY BOY 1011 (8.98) (CD)	SCARS OF LOVE
166	166	174	13	**BARRY WHITE** A&M SP5154 (8.98) (CD)	THE RIGHT NIGHT AND BARRY WHITE
167	135	120	14	**HEAVY D. & THE BOYZ** MCA 5986 (8.98) (CD)	LIVING LARGE
168	152	119	34	**STEPHANIE MILLS** ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
169	161	153	18	**VARIOUS ARTISTS** EPIC FE 40889/E.P.A.	PILEDRIVER -- THE WRESTLING ALBUM II
170	167	179	89	**SOUNDTRACK** ▲[4] COLUMBIA SC 40323 (CD)	TOP GUN
171	151	168	10	**MILES JAYE** ISLAND 90615/ATLANTIC (8.98) (CD)	MILES
172	195	180	32	**2 LIVE CREW** LUKE SKYY WALKER XR 100 (8.98)	2 LIVE CREW IS WHAT WE ARE
173	171	175	9	**MILLIONS LIKE US** VIRGIN 90602 (8.98) (CD)	MILLIONS LIKE US
174	176	139	20	**ELTON JOHN** GEFFEN GHS 24153 (9.98) (CD)	GREATEST HITS, VOL. III 1979-1987
175	194	182	5	**THE SCREAMING BLUE MESSIAHS** ELEKTRA 60755 (8.98) (CD)	BIKINI RED
176	164	151	26	**CURIOSITY KILLED THE CAT** MERCURY 832 025 1/POLYGRAM (CD)	KEEP YOUR DISTANCE
177	146	141	81	**WHITESNAKE** ▲ GEFFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
178	178	—	18	**THE DOORS** ELEKTRA 60345 (12.98) (CD)	BEST OF THE DOORS
179	184	192	28	**ECHO AND THE BUNNYMEN** SIRE 25597/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN
180	153	133	151	**WHITNEY HOUSTON** ▲[8] ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
181	155	136	20	**MICK JAGGER** COLUMBIA OC 40919 (CD)	PRIMITIVE COOL
182	144	134	27	**ICE-T** SIRE 25602/WARNER BROS. (8.98) (CD)	RHYME PAYS
183	169	150	25	**FASTER PUSSYCAT** ELEKTRA 60730 (8.98) (CD)	FASTER PUSSYCAT
184	191	173	20	**UTFO** SELECT SEL 21619 (8.98) (CD)	LETHAL
185	175	137	160	**GEORGE WINSTON** ▲ WINDHAM HILL WH 1025/A&M (9.98) (CD)	DECEMBER
186	188	176	19	**BODEANS** SLASH 25629/REPRISE (8.98) (CD)	OUTSIDE LOOKING IN
187	187	191	4	**LACE** WING 833 451-1/POLYGRAM (CD)	SHADES OF LACE
188	197	190	26	**DIONNE WARWICK** ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
189	196	183	5	**GUADALCANAL DIARY** ELEKTRA 60752 (8.98) (CD)	2 X 4
190	183	184	9	**PUBLIC IMAGE LTD** VIRGIN 90642 (8.98) (CD)	HAPPY?
191	182	181	12	**RY COODER** WARNER BROS. 25639 (8.98) (CD)	GET RHYTHM
192	192	177	5	**THE HOUSEMARTINS** ELEKTRA 60761 (8.98) (CD)	THE PEOPLE WHO GRINNED THEMSELVES TO DEATH
193	179	162	11	**FULL FORCE** COLUMBIA FC 40894 (CD)	GUESS WHO'S COMIN' TO THE CRIB
194	160	131	23	**THE CARS** ● ELEKTRA 60747 (9.98) (CD)	DOOR TO DOOR
195	NEW▶		1	**PEABO BRYSON** ELEKTRA 60753 (9.98) (CD)	POSITIVE
196	198	188	19	**REBA MCENTIRE** MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
197	NEW▶		1	**MIDNIGHT OIL** COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
198	189	157	12	**TRIUMPH** MCA 42083 (8.98) (CD)	SURVEILLANCE
199	193	172	27	**SOUNDTRACK-MADONNA** ▲ SIRE 25611/WARNER BROS. (9.98) (CD)	WHO'S THAT GIRL
200	180	135	24	**LEVERT** ● ATLANTIC 81773 (8.98) (CD)	THE BIG THROWDOWN

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VIDEO SUPPLIERS REJOICE OVER JANUARY SALES

(Continued from page 1)

the rental market thus far, with industry estimates of their unit volume, are "Predator," CBS/Fox Home Video, 360,000 units; "RoboCop," Orion Home Video, 340,000; "Dragnet," MCA Home Video, 280,000; and "La Bamba," RCA/Columbia Pictures Home Video, 275,000.

"January was a phenomenal month for home video," says Al Rubin, vice president of marketing and sales for Vestron Video. "But it really wasn't surprising, and it certainly wasn't an accident.

"Also, I don't think it necessarily proves anything," continues Rubin. "January has always been an aberration. You have all those new VCRs that people got for Christmas, so traffic [in a video store] is higher by definition. That's why you see all the huge films from the summer released in January."

Even if January is traditionally a video retailer's busiest month, the high demand for the titles released this January created what many are calling the most profitable month in the history of home video. According to video watchdog group Alexander & Associates, rental activity was up by more than 20% during the first three weeks of January, with a total of 250 million transactions recorded.

Orion estimates that each of the top six releases will be rented 75 times at an average price of $2.50 per rental turn for a combined gross volume of more than $400 million. The company estimates that retail profits will total in excess of $42 million.

Suppliers stress that the dramatic increase in unit sales is not simply a matter of releasing films that did well at the box office. The success of the January releases is closely tied to marketing efforts that saw an unprecedented amount of television advertising and some unique campaigns: Vestron teamed with Nestle to promote "Dirty Dancing"; CBS/Fox initially shipped "Predator" as a discount-priced two-pack; and Orion launched a $3 million promotion that offered dealers a chance to appear in an upcoming film.

Suppliers say their push to increase unit volume was also an effort to remedy the so-called depth-of-copy problem that has dogged the industry. As VCR penetration has climbed steadily, unit volume on major hits priced for the rental market has been stubbornly stuck at the 250,000-unit mark. While the problem has cut into the bottom line of suppliers, it has also discouraged consumers looking for a hit title.

"Depth of copy is still a problem," says HBO's Kessler, "but as we saw with the release of 'Back To School,' an extensive TV advertising campaign will drive consumers into the store. Retailers have to respond by ordering more units so that consumers don't walk away unhappy."

"We call it the pissed-off factor," says Jerilyn Kessel, a managing director for Alexander & Associates. "A consumer looks for a specific title, he can't find it, and he gets pissed off. What we saw in January were people making multiple rentals, and if they didn't get their first choice they were probably very happy with the second choice."

CASH BIDS OFFERED FOR MUSICLAND

(Continued from page 1)

Primerica has been rumored to be ready to sell its majority stake in the specialty entertainment retailer to focus on its growing financial services business (Billboard, Jan. 16). Last June, the Greenwich, Conn., firm, formerly known as American Can, acquired the brokerage house Smith Barney Inc. for $750 million and has since been moving to divest itself of nonrelated activities in timberland, packaging, and mail marketing.

Financial analysts have speculated that at a price of $35 to $40 a share—the stock traded as high as $34.88 before the Oct. 19 crash—Primerica chief executive Gerald Tsai Jr. would be willing to part with Musicland. Based on projected 1988 earnings of $2.50 a share, a $35 buyout represents a forward multiple of 14, in line with the recent tender for the West Coast Warehouse Entertainment chain, say analysts. At $35 a share, the value of Primerica's stake in Musicland would be nearly $329 million. Last year, Musicland reported net income of $22.6 million on sales of $510 million.

Speculation about Sears' interest in Musicland centers on Alfred Goldstein, who had overseen American Can's specialty retailing operations before returning to Sears to head its newly formed specialty merchandising unit (Billboard, Jan. 17, 1987). A Sears spokesman in Chicago declined to comment on any possible interest in Musicland.

A spokesman at W.H. Smith in England similarly declined comment on the Musicland situation. Sources say, however, that the company has been exploring possible acquisitions of U.S. music retailers over the past few months. The collapse of the dollar against the pound is seen as one major reason for this heightened interest.

A spokesman at Virgin in the U.K., another company rumored to be in the running for Musicland, denied any interest in the chain. The spokesman said Virgin officials had been informed of the availability of Musicland by a stockbroker in New York but had declined to make a bid.

Analysts here mention one other possibility—a leveraged buyout by Musicland management. Given the retailer's strong financial performance—Musicland earnings were up 71% to $2.05 a share last year—and relative lack of debt, there would seem to be ample availability of LBO financing, analysts say.

Assistance in preparing this story was provided by Geoff Mayfield in New York and Peter Jones in London.

Issues Debentures To Cinema West

Stars To Go Refinances

LOS ANGELES Stars To Go here, the financially troubled convenience-store racker, has entered into a financial restructuring agreement involving as much as 80% of its outstanding common stock.

Describing the plan as long term, Stars To Go says it will issue to Cinema West Entertainment Inc. a seven-year junior debenture amounting to $15 million with an option for another $5 million, which "could bring [Cinema West's] equity position to 80% of common stock outstanding on a fully diluted basis," according to a release from the firm. Officers could not be reached at press time.

Cinema West is an investment firm here headed by Checci & Associates.

Recent financial problems related to Stars To Go's rapid growth and debt structuring surfaced toward the year's end, when the firm sought deferments on $20 million in senior debt (Billboard, Dec. 5).

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LIEBERMAN ACQUIRES IVE

(Continued from page 4)

and video product."

Lieberman/IVE's move to acquire the Vista Organization is a sequel of sorts. In December, IVE offered to purchase Vista Home Video for $38 million in short-term notes.

The proposed price tag for the parent company is considerably higher: Lieberman/IVE is offering 1.7 million shares of common stock and $30 million worth of new Series C preferred stock for whole ownership of the Vista Organization.

Lieberman's common shares were moving over the counter at $14.75 at the close of trading on Feb. 1. Thus, the common shares offered in the Vista deal are worth approximately $25.5 million. The total worth of the Lieberman/IVE offer would be in excess of $55 million.

In addition to Vista Home Video, a specialist in the release of such B home video products as its current "The Howling III," Lieberman/IVE would acquire the assets of New Century/Vista Film Co., the theatrical production and distribution firm.

Of Vista's future position in the increasingly convoluted Lieberman/IVE infrastructure, Menendez will only say, "We need to decide what role [Vista] will play. We are studying the operation, and hopefully it can stay in place. I don't make quick judgments, and I will need to make a determination on this."

Assistance in preparing this story was provided by Jim McCullaugh in Los Angeles and Al Stewart in New York.

S-VHS PROGRAMS AVAILABLE TO CONSUMERS

(Continued from page 4)

the hardware universe grows substantially.

Bryan estimates that by Christmas, 20%-30% of all videocassette recorders being purchased will be S-VHS. Currently, he says the number of S-VHS hardware units in the U.S. is about 100,000. The decks cost more than $1,000 each; S-VHS camcorders list at $1,500-$1,800.

Super Source's first task, says Bryan, is to reach hardware dealers of S-VHS machines with demonstration tapes that feature clips from distributed product and a toll-free telephone number for the company.

Scott Burnett, sales chief of Diner-Allied, says the S-VHS tapes cost an average of $10-$15 higher than their VHS counterparts. He attributes this to the higher costs of the tape itself and of the duplicating equipment.

Packaging, says Bryan, will feature a S-VHS sticker, and if the title has a special audiotrack, that will also be flagged.

"River Song," an award-winning 1987 environmental film about the Grand Canyon, is narrated by Richard Chamberlain. "Impact Zone" is a 55-minute program on wind surfing and wave sailing in Hawaii.

One Up Productions is a player in the special-interest market, having built a catalog of videos on horticulture.

WCI LABELS HIT ISGRO WITH $17 MIL FRAUD SUIT

(Continued from page 1)

est development in Isgro's ongoing legal wrangles with record companies that he has represented as an independent promoter.

On April 30, 1986, Isgro filed a $25-million-plus antitrust suit against most of the major labels—CBS was the notable exception—following their abrupt termination of indie promotion activities. Several labels—RCA, Capitol, Motown, PolyGram, and Chrysalis—have settled out of court with Isgro.

Isgro's antitrust case—the remaining defendants are MCA Records, A&M Records, and the four WCI-owned labels—is scheduled to come to trial April 28.

Isgro's attorney, Steve Cannata, says of the WCI suit: "We just think it's a posture by the defendants where they feel the best defense is a good offense. It is my understanding that they tried to introduce the same claims into our antitrust suit in December. They were prevented from doing so [by the court]."

According to the WCI labels' suit, in or about 1982 Isgro "devised and embarked upon a plan and a scheme to deceive plaintiffs and/or obtain from plaintiffs substantial amounts of money by false promises or statements." Specifically, the suit charges Isgro and his associates with billing the WCI labels "for services not actually rendered and/or for services rendered in violation of the terms and provisions" of Isgro's agreements with the labels.

The WCI charges are introduced by an in-depth explanation of how independent promoters seek to have radio stations report airplay for songs to the trade magazine Radio & Records. The suit is accompanied by contracts between Isgro's firms and the WCI labels. The first exhibit—a July 1, 1983, agreement with Warner Bros. Records—provides a specific breakdown of bonus payments to be made to Isgro on procurement of adds at R&R "parallel" reporting stations, classified as P1, P2, and P3. The fees are listed as $1,500 for a P1, $750 for a P2, and $500 for a P3.

The suit claims that an Isgro subcontractor paid personnel at unspecified radio stations at least $103,050 in 1983; $224,800 in 1984; and $194,800 in 1985.

According to the suit, the WCI labels were "ignorant of the falsity of . . . representations on the part of Isgro Enterprises until September and October 1987."

For his part, Isgro refers to charges that he attempted to defraud the labels as being "absolute nonsense." He adds, "When I've sent services-rendered bills to them, their executives reviewed those bills and paid those bills. That alone is an admission of the fact they understood and accept responsibility that the service was done."

Noting that other label defendants in his antitrust suit have made out-of-court settlements, Isgro says, "That must say something, doesn't it? For the remaining [defendants], I'm prepared to support my allegations. I at least give MCA and A&M credit that they're prepared to defend their position—I respect that. But I have no respect for Warner Bros. All this is a delaying tactic. So, let's go—let's let a judge and jury decide."

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JANUARY RIAA CERTIFICATIONS

(Continued from page 6)

for EWF and Joel, two of Columbia Records' longest-running star attractions.

Elton John's "Live In Australia With The Melbourne Symphony Orchestra"—which wobbled on the charts until the top 10 success of "Candle In The Wind" made it a bona fide hit—was certified gold in January. It's John's third gold album, following "11-17-70" and "Here And There."

Three other albums—besides "Faith" and "Characters"—were certified gold and platinum simultaneously in January: Madonna's "You Can Dance," Dokken's "Back For The Attack," and George Harrison's "Cloud Nine." This is Harrison's first gold album since 1979, and it's the first certified-platinum album of his solo career—though such early '70s albums as "All Things Must Pass" and "Living In The Material World" doubtless sold enough to qualify.

The top five success of INXS' "Kick" album—which was certified platinum in December—has rubbed off on two of the Australian group's catalog titles. The band's 1985 release, "Listen Like Thieves," went platinum, while 1983's "Shabooh Shoobah" went gold.

Those weren't the only catalog albums to earn January certifications. Tom Petty & the Heartbreakers' self-titled 1977 debut album finally went gold, more than 10 years after its release. Squeeze's "Singles—45's And Under" also went gold, more than six years after its release.

Three albums by rap acts went gold in January: Salt-N-Pepa's "Hot, Cool And Vicious," Whodini's "Open Sesame," and "Dana Dane With Fame."

Enigma Records landed its second platinum album in less than nine months with Stryper's "To Hell With The Devil." The Los Angeles-based label got its first taste of platinum in April with Poison's "Look What The Cat Dragged In."

And I.R.S. Records landed its second platinum album with R.E.M.'s "Document." The label's first act to top the million-sales mark was the Go-Go's, whose former leader, Belinda Carlisle, landed her first platinum solo album in January with "Heaven On Earth."

Here's the complete list of January certifications:

MULTIPLATINUM ALBUMS

"Whitesnake," Geffen/Warner Bros., 5 million.

Def Leppard, "Hysteria," Mercury/PolyGram, 3 million.

Paul Simon, "Graceland," Warner Bros., 3 million.

Steve Winwood, "Back In The High Life," Island/Warner Bros., 3 million.

Fleetwood Mac, "Tango In The Night," Warner Bros., 2 million.

John Cougar Mellencamp, "The Lonesome Jubilee," Mercury/PolyGram, 2 million.

George Michael, "Faith," Columbia, 2 million.

Pink Floyd, "A Momentary Lapse Of Reason," Columbia, 2 million.

Randy Travis, "Always & Forever," Warner Bros., 2 million.

PLATINUM ALBUMS

Madonna, "You Can Dance," Sire/Warner Bros., her fifth.

Stevie Wonder, "Characters," Motown, his fourth.

Billy Idol, "Vital Idol," Chrysalis, his third.

Dokken, "Back For The Attack," Elektra, its second.

INXS, "Listen Like Thieves," Atlantic, its second.

Belinda Carlisle, "Heaven On Earth," MCA, her first.

George Harrison, "Cloud Nine," Dark Horse/Warner Bros., his first.

George Michael, "Faith," Columbia, his first.

R.E.M., "Document," IRS/MCA, its first.

Stryper, "To Hell With The Devil," Enigma, its first.

GOLD ALBUMS

Elton John, "Live In Australia With The Melbourne Symphony Orchestra," MCA, his 21st.

Earth, Wind & Fire, "Touch The World," Columbia, its 12th.

Billy Joel, "Kohuept (Live In Leningrad)," Columbia, his 12th.

George Harrison, "Cloud Nine," Dark Horse/Warner Bros., his ninth.

"Tom Petty & the Heartbreakers," MCA, their seventh.

Madonna, "You Can Dance," Sire/Warner Bros., her fifth.

Stevie Wonder, "Characters," Motown, his fifth.

INXS, "Shabooh Shoobah," Atco, its fourth.

Dokken, "Back For The Attack," Elektra, its third.

Whodini, "'Open Sesame," Jive/Arista, its third.

Steve Winwood, "Chronicles," Island/Warner Bros., his third.

David Sanborn, "A Change Of Heart," Warner Bros., his second.

"California Raisins," Priority, their first.

"Dana Dane With Fame," Profile, his first.

George Michael, "Faith," Columbia, his first.

Salt-N-Pepa, "Hot, Cool And Vicious," Next Plateau, its first.

Squeeze, "Singles—45's And Under," A&M, its first.

ASCAP RESTORES BALANCE

(Continued from page 6)

his group because of the change. Weiss calls the ASCAP board's decision "technically correct," but he adds, "To suddenly pull the rug out from under writers is unfair."

ASCAP contends it has received few letters of complaint on the board's action, indicating the matter is of "almost no interest" to writer members, a spokesman says.

The issue can be seen, however, in the context of the highly competitive relationship between ASCAP and BMI, its chief competitor in the U.S. Both organizations are aggressively pursuing writer and publisher membership, and any decision that appears—on the surface at least—to diminish the income potential of a writer or publisher is likely to be called to the attention of prospective members.

In recent years, BMI has taken flak for its so-called bonus-payment system, which would deny extra payments to BMI-cleared songs if a writer switched from BMI to another rights group. BMI has delayed implementation of this new policy.

The ASCAP board's action is designed to restore the traditional 50/50 royalty split between writers and publishers by addressing an imbalance in the per-credit value given to writers and publishers.

Within the publisher group, but not within the writer group, the total number of credits has included credits earned by domestic publishers on works in which the writer's credits are claimed by a foreign society.

Using 1985 figures and a net amount of $135.6 million to be divided among publishers and writers, the old method called for a per-credit value of $2.7225 for writers and $2.3621 for publishers. Under the revised method, the writer credit is reduced to $2.534, while the publisher credit value is increased to $2.524.

It has been suggested that the publisher or publishers who pushed for this change got quick, positive results from the board by not pressing for retroactive payments.

The imbalance has become aggravated by the increasingly successful amount of foreign copyright works released here, starting with the punk/new wave invasion of the '70s.

GRAHAM NAMED IN BAY AREA ANTITRUST SUIT

(Continued from page 6)

According to the suit, San Jose Box, a 30-year-old ticket service, has had a 10-year relationship with BASS, which, with Ticketron, is one of two computerized ticketing services in the Bay area. Early in 1986, BASS, which operates more than 80 licensed ticket centers in the Bay area (including those in Tower and Wherehouse retail outlets), began utilizing the computer software of national service Ticketmaster.

The suit, which alleges that "Ticketmaster has substantial control over BASS, and they appear to be operating in some respects as a joint company," also claims that "BASS/Ticketmaster possess and control over 50% of [the Bay-area ticket] market."

San Jose Box's action calls Graham's companies "the largest and dominant entertainment promoter in the San Francisco Bay area . . . with control of as much as 70% or more of [the area's rock and contemporary music] concerts." The suit also states that Graham has been given the exclusive right to promote certain acts' shows in the area.

The suit further alleges that the principals of Graham and BASS are limited partners in the Shoreline, one of the area's premier concert venues, and that BASS is "the exclusive ticketing service for all the Bill Graham companies events, including those at the Shoreline Amphitheatre."

The major impetus for the San Jose Box suit appears to be BASS' demand, made in early 1986, that its retail ticket centers sign contracts requiring them to make BASS their exclusive computerized ticket service.

"In early 1987, San Jose Box signed the contract under the economic duress and business compulsion that it would be unable to obtain tickets to major upcoming events exclusively available on BASS," the suit says.

The conflict came to a head on May 3, when BASS disconnected its computer equipment at San Jose Box as customers lined up outside to purchase tickets for an upcoming Bon Jovi concert promoted by Graham at the Shoreline.

"BASS subsequently told San Jose Box that it had terminated San Jose Box because it had refused to charge the service charge agreed to and fixed by BASS, the Bill Graham companies, and Shoreline Amphitheatre companies," the suit states.

A deposition by San Jose Box president Joan Gordon says that a letter from David Mendelsohn of BASS received on May 6 states that "BASS equipment would be reconnected only if San Jose Box agreed to abide by price-fixing agreements BASS had with promoters or not sell the tickets at all."

The suit concludes, "By denying [San Jose Box] and other ticket companies direct access to tickets at the venues they control, BASS and Ticketmaster can raise the service charges they receive and deny the public access to tickets from other ticket companies with different or lower service charges."

These and other wide-ranging charges of collusion, monopolizing, and price fixing in the Bay-area market made by San Jose Box are being rebuffed by the defendants.

"We think that these are the fairest ticket distribution situations, and we beg to differ with the suit," says Roger Clark, director of marketing for Bill Graham Presents. "We stand behind our relationship with BASS/Ticketmaster."

Arthur Shartsis, an attorney for BASS, calls the suit the result of "a festering dispute" with San Jose Box and "the culmination of a long dialog that wasn't going anywhere."

Shartsis claims that San Jose Box has refused to comply with a six-tickets-per-customer limit mandated by BASS and that the company pulled additional tickets off its machine for "preferred customers."

Shartsis also maintains that San Jose Box refused to recognize a ceiling on ticket service charges. "[It] enhanced [its] profits, at a risk to the promoter or the venue," he adds.

Of San Jose Box's other allegations, Shartsis says, "We don't think [the suit] has any merit. They maintain that the contract is illegal, and we maintain that's wrong."

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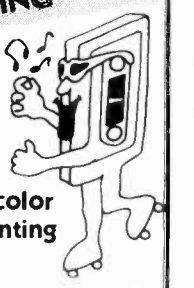
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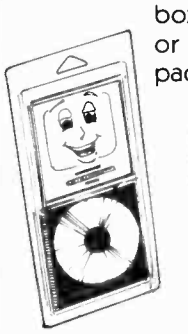

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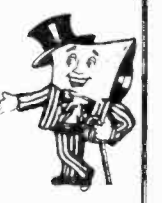
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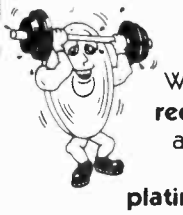
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GRP Sets Deal To Market JVC Label In U.S., Canada

BY IRV LICHTMAN

NEW YORK GRP Records' decade-old association with Japan's JVC Ltd. has evolved into a North American distribution arrangement with JVC Records.

Under the slogan "World Class Music," initial JVC product, in many ways a comfortable fit with GRP's own line of jazz-oriented albums, starts flowing Feb. 22 with seven releases, including a sampler. A release schedule calls for some 15 albums a year, in compact disk and cassette configurations only.

JVC has no plans to offer digital audiotape product, a move in line with JVC's decision not to market such product in Japan. The Japanese delay in the release of DAT, it's understood, is keyed to problems associated with retail rental activity, which is legal for audio product in Japan under a system of payment to copyright owners. As previously announced, GRP is readying a DAT release schedule in the U.S. and other markets this spring, although it will bypass its distributor, MCA, in making DATs available. In Canada, GRP distributor PolyGram will sell JVC's product.

The official launch of the long-term deal (Billboard, Jan. 30) was heralded at a press reception Feb. 3 at New York's Clinton Studios, where Larry Rosen, GRP co-owner with Dave Grusin; Bud Katzel, GRP senior VP of sales and marketing; and Noboru Takayama, president of JVC label parent Victor Music Industries revealed release schedules and marketing plans.

Katzel said a wide-ranging campaign would be initiated to create a strong identity for JVC product here.

The fete was also attended by JVC artist Oscar Castro-Neves, the Brazilian guitarist, who performed two numbers.

Castro-Neves is among the artists featured in the debut release. The others are vibraphonist Gary Burton & the Berklee All-Stars; saxophonist Malta, whose release "High Pressure" has reportedly sold 300,000 copies in Japan; flautist Masami Nakagawa; bassist Yoshio "Chin" Suzuki; and pianist Mashahiro Sayama.

Since going independent in 1983, GRP Records has been marketed in Japan by JVC. But GRP-JVC ties go back another five years to when label co-founders Rosen and Grusin's production company at the time made recordings that were released in Japan by Victor Musical Industries Inc., JVC Rec ords' parent division. In addition, JVC Ltd. and GRP presented a 10-city U.S. tour of GRP artists in 1985, an event that led to a live album. GRP acts are also featured in the long-running JVC Jazz Festival. Ties exists on the hardware end as well, with GRP supplying DAT samplers to JVC for inclusion in DAT recorders sold abroad.

Doc McGhee Pleads Guilty To Drug-Smuggling Charges

NEW YORK Doc McGhee, whose McGhee Entertainment company manages the careers of Bon Jovi and Motley Crue, pled guilty in a federal court here Jan. 19 to illegally importing 40,000 pounds of marijuana, worth $9 million, into the U.S. The charge carries a maximum sentence of five years in jail or a fine of $15,000 or both. McGhee is scheduled to be sentenced April 4 in U.S. District Court for the Eastern District of North Carolina.

The 21-count indictment (McGhee is named in two counts) alleges that the manager, along with several others, smuggled the drug into Morehead City, N.C., on a shrimping boat in November 1982 with the intent of distributing it.

As part of the plea agreement reached, the government will not oppose McGhee's motion to have the possession-with-intent-to-sell count dismissed. Had McGhee been convicted of that charge, he could have been sentenced to an additional 15 years or fined another $125,000 or both. Also, the government has agreed not to prosecute McGhee for criminal tax violations.

A source close to the investigation says McGhee was implicated in the case in early 1987 after the leaders of a major drug ring operating out of Michigan and Florida were arrested and indicated their willingness to testify against him. The indictment was handed down April 29.

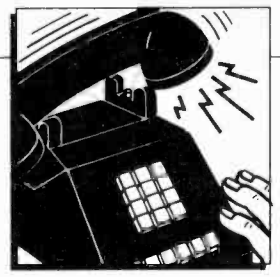
McGhee, along with his McGhee Entertainment partner Doug Thaler, was recently named personal manager of the year in Pollstar magazine's 1987 Readers Poll Awards. According to the trade journal Amusement Business, Bon Jovi had the second-highest-grossing tour of the year, while Motley Crue's tour pulled the 10th-highest take. In addition, Bon Jovi's "Slippery When Wet" was named Billboard's top pop album of 1987, selling 5 million copies (it had already moved 3 million in 1986). Motley Crue's "Girls, Girls, Girls" has sold 2 million units since its release earlier this year.

McGhee's office said that it would have no comment on the matter until after the sentencing. Neither the U.S. District Attorney prosecuting the case nor McGhee's lawyers could be reached for comment.

JEAN ROSENBLUTH

Dealers at MIDEM lambast labels for 'sheer greed' in front-line CD pricing . . . see page 63

INSIDE TRACK



Edited by Irv Lichtman

TAPE HIKE: At press time, Billboard learned that WEA will raise the list price on its cassette singles 50 cents to $2.49, effective Feb. 15. Branch managers are informing accounts via letters dated Feb. 5. The new wholesale cost will be $1.25. WEA cassette singles released before Feb. 15 will remain at a $1.99 list with a $1 wholesale cost. The only major still holding onto the $1.99 tag for cassette singles is A&M, but David Steffen, senior vice president of sales and marketing, acknowledges that with the rest of the pack at higher prices, it, too, is "considering" a hike.

HBO VIDEO CEO **Frank O'Connell** has resigned his post to become president of Reebok Brands. **Curt Viebranz**, a former Time Inc. and HBO executive, is returning to the company as president of HBO Video. Viebranz had been an executive vice president for the marketing information company SAMI/Burke Inc. O'Connell served as CEO of HBO Video for two years.

HEAT ON "EXPRESS" STOPS: **Bruce Springsteen**'s upcoming Tunnel Of Love Express tour is definitely a hot topic of discussion among several leading national concert promoters, who are enraged by the 95%-5% deals reportedly being requested in favor of the artist. Still, that does not seem to be stopping some promoters from agreeing to present the Boss in concert. Says **Barry Bell** of Springsteen's booking agency, Gotham-based **Premier Talent**, "We never say what Bruce gets—that's between Bruce and the promoter." Initial dates and venues on the tour are Feb. 25, 28, 29, Centrum, Worcester, Mass.; March 3-4, Bean Smith Auditorium, Chapel Hill, N.C.; March 8-9, Spectrum, Philadelphia, Pa.; March 13-14, Richfield Coliseum, Cleveland; March 16-17, Rosemont Horizon, Chicago; March 22, 27, Omni, Atlanta; March 26, Rupp Arena, Lexington, Ky.; March 28-29, Joe Louis Arena, Detroit; April 1-2, Nassau Coliseum, Uniondale, N.Y.; and April 4-5, Capitol Center, Landover, Md. On Feb. 16, **Columbia Records** markets Springsteen's new singles, "One Step Up" and "Roulette."

MICHAEL JACKSON is making his first live appearance on television since 1983 by joining the performers on the New York-based 30th annual Grammy Awards Show March 2. He'll sing "Man In The Mirror," the new single from his "Bad" album, which has four Grammy nominations, including one for album of the year. Jackson last performed live on TV in "Motown: Yesterday, Today, Forever" . . . Speaking of past, present, and future, the music and performing arts unit of B'nai B'rith addresses the music of yesterday, today, and tomorrow at its regular monthly meeting Monday (8) at Sutton Place Synagogue in Manhattan starting at 6 p.m. The panel, moderated by **Ed Cramer**, consists of **Milt Gabler, Juggy Gayles**, and **Lou Levy** . . . **Sal Ingeme** celebrates his 30th year with **Columbia Records**, a fact Track hears won't be ignored by promo chief **Marc Benesch** at the label's upcoming promo meeting in Miami.

WITH CBS' ANTICOPY CHIP for digital audiotape recorders still being debated, along comes **Leonard Kahn**, a developer of one of the AM stereo systems still in use, with an alternative. Although he confesses it's "strictly paper-patent stuff," he's ready with a name: Stop-Cop.

HAIR-RAISING EVENT: **Mike Bone, Chrysalis** label president, shaved his head recently, thus fulfilling a promise that he would do so if and when sales of the **Sinead O'Connor** album hit the 50,000 mark. Another label exec, said to be in a&r, has promised to join Bone and O'Connor and shave her head, too, if the album's sales hit 100,000 units . . . **Ed Rosenblatt**, president of **Geffen Records**, hosted a private dinner party for key label executives at his home. The reason? A platinum certification for **Aerosmith's** latest album. The group also attended.

A NIGHT AT THE 'OPERA': **PolyGram Records** purchased 200 seats for a Feb. 1 performance of the hottest ticket on Broadway, "Phantom Of The Opera," which is represented on the Polydor label with a U.K.-cast recording featuring **Michael Crawford** and **Sarah Brightman**, both of whom are also in the U.S. production. Before the show, the label hosted a black-tie cocktail reception at the Metropolitan Opera House's Grand Tier Restaurant for invited guests, including a number of key retailers and wholesalers, all of whom were eager to be photographed with composer **Andrew Lloyd Webber**.

CYPRESS RECORDS has created a "Critic's Choice" album of catalog and upcoming performances that will be cross promoted with **Luxman**, a manufacturer of upscale audio hardware. The album will contain a brochure from Luxman detailing special contests and such. The compilation album, in all configurations and at regular prices, contains sessions from five albums, including performances by **David Pomeranz, John Stewart, Jennifer Warnes, Jesse Colin Young**, and **Tower Of Power**.

BEATLEMANIA—THE CORRECTION: **Capitol Records** informs Track that the two "Past Masters" collections by the **Beatles** scheduled for spring release will not be issued on LP and cassette, as the label's release stated, but as a compact-disk-only item.

JOE SMITH, the industry's favorite MC, has been selected as man of the year by the **Music Industry Chapter of the City of Hope** and will receive the charity group's Spirit Of Life award at the annual banquet on July 14 at the Century Plaza Hotel in Los Angeles. The **Capitol Industries-EMI Inc.** president/CEO will join previous industry honorees **Herb Alpert, Jerry Moss, Irving Azoff, Quincy Jones, Johnny Mathis, Mo Ostin**, and **Bill Graham**. Funds raised from this year's banquet will go toward the establishment of the Joe Smith Research Fellowship at the City of Hope National Pilot Medical Center and Beckman Research Institute. But a major question arises: With Smith as the honoree, who will handle his traditional chores as the banquet's roastmaster general? . . . Publicist **Dick Gersh** has started teaching a class on public relations at **New York Univ**. Classes are being held each Thursday through May.

MORE MUSIC: CD-only label **Rykodisc** says it will break the 74-minute barrier and release the industry's first 80-minute CD—a compilation of material by **Mission Of Burma**, the now-defunct Boston band. The street date is Feb. 15 . . . **MCA** will become the first label to issue a three-song cassette single. The title will be "I Saw Him Standing There," the **Beatles** song covered by **Tiffany**. The two other songs don't appear on her album or on any previous single's B side. The concept of a three-song tape at a $2.99 list was recently suggested—then abandoned—by **Arista**. MCA's Tiffany tape, however, will be priced at $2.49, the same tag placed on its two-song cassette singles. Feb. 29 is the release date.

THE NEW AGE RAGE already has two radio consultants well set to feed it, and now it has its own trade group—the **New Age Music Assn.** Its founders are new age concert promoter **David Bucksner** and PR veteran **David Henderson.** NAMA's goals are to further new age's move into the mainstream by promoting the genre and to serve as a clearinghouse of info on new age artists, concerts, radio stations, etc. The membership fee is $50, and more info can be had by calling Bucksner at 816-221-6620 or Henderson at 303-850-7513.

THOSE OLDIES BUT "TINYS": **Rhino Records**, which has packaged licensed hits from the past on everything from vinyl LPs to 10-inch 78 rpm disks, will launch a series of oldies on 3-inch CDs April 16. The L.A.-based label will initially issue 20 3-inch titles featuring four top hits by such artists as the **Beach Boys, Fats Domino, Little Richard**, and the **Everly Brothers**. The CD will be packaged in a new 4-by-12-inch anti-theft blister pack designed by **Ultra Pack Inc.** and Rhino's **Brian Schuman**. Marketing support will include a promotional video for retailer education, a buy-five-get-one-free coupon, and giveaways on oldies stations in 10 major markets.

EXIT: Track hears that **Wherehouse Entertainment** chairman **Lou Kwiker** has been informing vendors that his chain has quit the **National Assn. of Recording Merchandisers**.

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IN THIS ISSUE

FRANKLY, SCARLETT, I THINK I'M GO-GO

If You Can't Hear This Duo, You Don't Know What's Happenin'!

SCARLETT & BLACK ARE nothing of the sort; rather, they're white, blond and English. As if that weren't confusing enough, their names are really Robin Hild (he's the boy) and Sue West (she's the girl). Boy Robin has long, flowing locks, while girl Sue wears her platinum hair in what was once known as a "butch." Go figure.

So which one is Scarlett? "We'd rather not say," answers Hild, owner of one of the purest-pop-for-now-people voices to come down the pike since George Michael (S&B were discovered by Mark Dean, discoverer of Wham!). "We'd prefer to maintain a sort of mystique." Fair enough, Robin, but you haven't heard the last of this sort of questioning. When radio hears Scarlett & Black's debut single, "You Don't Know," radio is gonna play the bejeezus out of it, and radio will then receive a deluge of what's known in the trade as "female phones," which translates to "megasmash." In time, S&B's label, Virgin, will determine that a second single is called for, and Virgin will come high and hard with "Let Yourself Go Go," and the entire under-25 world will then ask, "Which one's Scarlett?" All of this is virtually inevitable.

The eponymous album from which these two future hits are drawn was deftly produced by a comer named Paul Fox, who earned his studio stripes as the protege of hit- *[Cont. on 188]*

BALAAM AND THE ANGEL

'Everyone's listening to speed metal at the moment, and everyone's buying Harley Davidsons. We've got the T-shirts!'

[Cont. from 66] risks with it, but there weren't that many people who seemed to understand what we were trying to do."

That problem will surely be corrected with the release of the English trio's artfully thunderous new LP, *Live Free or Die*. It's rare for an album as bold and uncompromising as this slab o' wax to contain a surefire hit single, but one listen to "The Things You Do to Me," with its classic cranking guitars and streamlined '90s groove, should be enough to hook any self-respecting rock & roller — just as it's guaranteed to blow the wimps into the next county.

In this video age, of course, material and musicianship aren't always enough — but Balaam and the Angel have nothing to worry about on that score. These three guys have something that doesn't grow on trees — hair! Mountains of it. Without a doubt, this band has the best rock & roll hair since the early days of David Lee Roth.

In time, the fans will forget the fact that Balaam was discovered by the Cult and come to accept this powerhouse band on its own defiant terms. You read it here first. ■

advertisement

PHOTOGRAPH BY ARTHUR ELGORT

ZIGGY SEES STARDUST

Everybody's talking about 19-year-old Ziggy Marley and his three siblings, the Melody Makers. "I want to give people something to meditate on and take to heart," Ziggy says earnestly. "I also want to entertain and make them feel good."

Inspired by the astounding work of their father, the late Bob Marley, Ziggy, his sisters Sharon and Cedella and brother Steven formed the group nine years ago. The Melody Makers' sunrise performance at Reggae Sunsplash last August and most recently at the NAACP Awards convinced those in the know that Ziggy is the most exciting thing to happen to reggae since his father began to set forth the sacred texts of this captivating idiom during the '60s. What's most exciting about this charismatic young artist, though, is that he has all the tools to take reggae far beyond mere cult status — at long last. Ziggy Marley isn't simply a gifted reggae artist, he's the first rock star of the '90s.

That's certainly the impression one gets from listening to his group's first album for Virgin Records, *Conscious Party*, due in March and produced by Tina Weymouth & Chris Frantz (Talking Heads, Tom Tom Club). This LP is positively *jammed* with hits, starting with the pumping single "Tomorrow's People." Talk about breaking down barriers: "Tomorrow's People" is something altogether new, a record that exists *beyond* categories — beyond black, beyond white, beyond reggae. It's that special, and it's going to happen BIG.

★★★★★★★★★★★★★★★★★★★

TURN BACK THE CLOCK
Johnny Hates Jazz

★★★★★★★★★★★★★★★★★★★

DAYS LIKE THIS
Hindsight

VIRGIN

YOU'D EXPECT A GROUP LED BY THE son of legendary English producer Mickey Most (Donovan, the Jeff Beck Group) to have some pop smarts. But who could have predicted that this baby band would score three consecutive top five records in England? Johnny Hates Jazz have begun '88 with an even bigger bang, as their debut LP *entered* the Brit charts at #1. So how can they possibly top that amazing start? Simple: by pulling off a similar coup in the U.S. "Shattered Dreams," is likely to start the ball rolling in grand fashion; it's a crisp midtempo tune that eschews the cliches of contemporary technopap in favor of classic pop virtues: melody, mood and momentum. This is the kind of record that will help make pop credible again.

Speaking of credible, there is much to enjoy on Hindsight's musically mesmerizing debut work — dance music hasn't sounded this smart since the heyday of Chic. Highlights of *Days Like This* range from the rock-steady funk anthem "Stand Up" (an ideal choice for the first single) to a buoyant and haunting remake of the Boz Scaggs classic "Lowdown." Throughout this provocative work, Defoe and partner Camelle Hinds demonstrate their mastery of the groove — and they lay it down with uncanny finesse.

NOTABLE NEWS

"China In Your Hand," the huge British hit by T'Pau (the biggest record of '87 in the U.K., #1 for five weeks) is *finally* being released in the U.S. The smash cut is a rerecording of a song from T'Pau's self-titled debut LP, which is now quadruple platinum in Europe. Interestingly, the English-based group scored their initial breakthrough in the U.S., notching a top five hit out of the box with "Heart and Soul"; the record's sudden stateside success prompting Virgin U.K. to re-release it in England, where it also went top five, priming the pump for "China In Your Hand." The rest is chart history. But will history repeat itself in America? The answer can be found in the grooves of this proven smash ... Another chart-topping English band, Cutting Crew, is up for a Grammy in the Best New Artist category ... And, while we're on the subject of *re*recordings, Warren Zevon, that most eloquent of rock & rollers, has *re*cut "*Re*consider Me" (arguably the most beautiful — and accessible — song he has yet penned), with the help of, among others, Don Henley. The song was penned for the Excitable Boy's critically acclaimed Virgin debut, *Sentimental Hygiene*.

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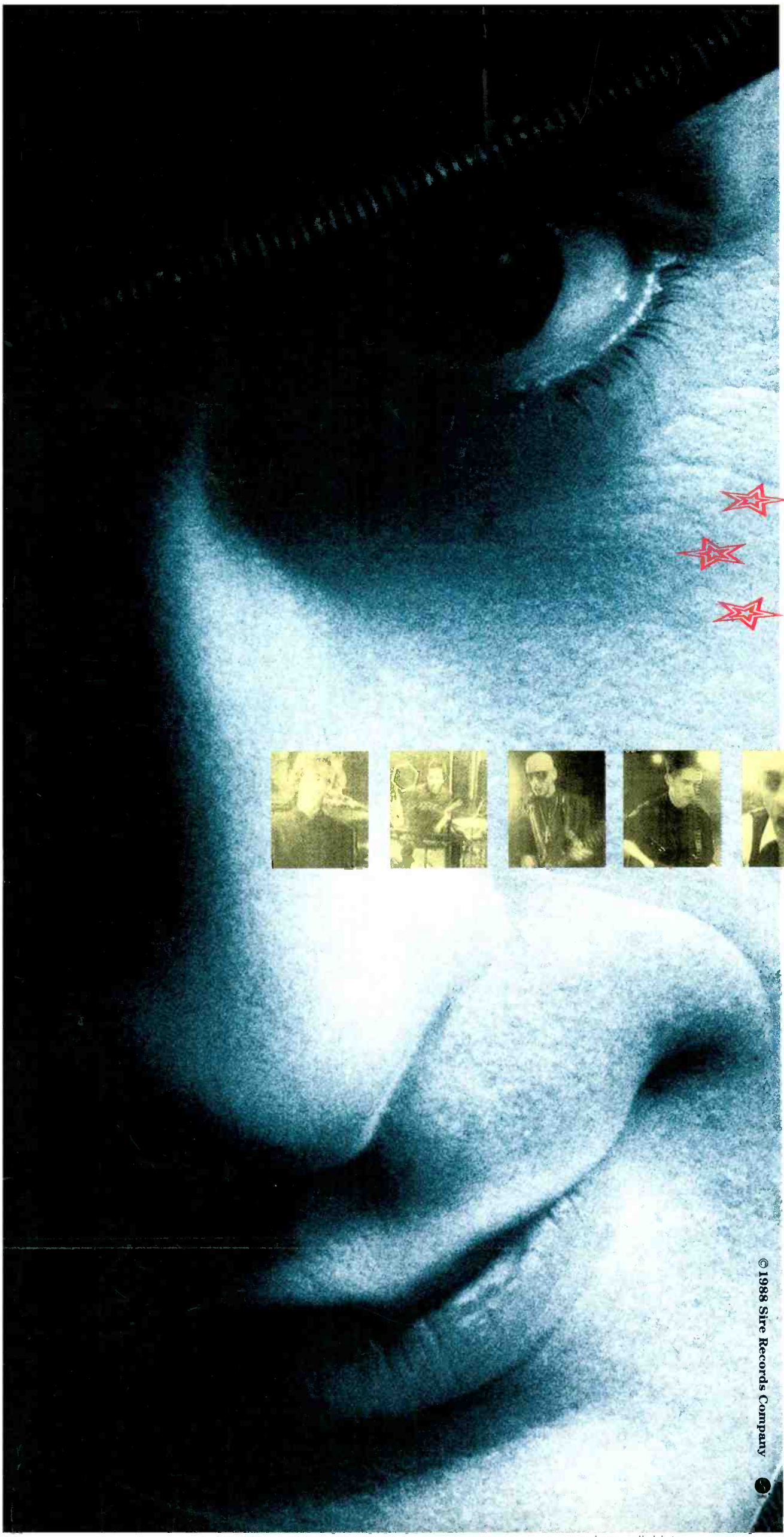

UNDERWORLD

UNDERNEATH THE RADAR

(1 / 4 / 2 - 2 5 6 2 7)

The Debut Album

Produced by Rupert Hine

F E A T U R I N G

"Underneath The Radar"

(7 - 2 7 9 6 8)

Direction: Rupert Merton and Charly Prevost

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