3-Inch CD Gets Big Play
As Majors Start Ball Rolling

This story was prepared by Dave DiMartino and Geoff Mayfield.

LOS ANGELES The 3-inch compact disk got major play at the National Assn. of Recording Merchandisers convention here March 11-14. Three major labels officially announced imminent product rollout and Sony introduced a new pocket-sized 3-inch CD player.

Retailers at the show—many initially skeptical of CD-3's sales potential—indicated heightened enthusiasm for the format. "Before [the Sony] presentation, our company's feeling was, we don't need them," said Lew Garrett, vice president of purchasing for North Canton, Ohio-based Camelot Music, speaking at a seminar. "Now, we're more excited about it."

Discussion among many label executives shifted from general concerns with product viability to more specific matters of packaging. One executive whose company will soon launch its CD-3 line says the format's alternative—the 5-inch CD single—is a "dead issue" among major labels. CBS, A&M, and CEMA will all have the minidisks in stores by May; WEA, which has already expressed its enthusiasm for the configuration (Billboard, March 5), now says it hopes to have commercial CD-3 product in stores by early in the third quarter.

News At NARM
Gives Trade Lots To Think About

BY GEOFF MAYFIELD

LOS ANGELES The National Assn. of Recording Merchandisers celebrated its 50th anniversary in style during its annual convention here March 11-14 at the Century Plaza Hotel, fetching the meeting's highest attendance in nine years.

The boost in registrations to 2,400 from 1,800 last year mirrored a generally healthy industry—not surprising, considering the number of labels

(Continued on page 77)

Dealers Get A Big Spring Break
CBS Cuts $ On CD Front-lines

BY KEN TERRY

LOS ANGELES In a surprise move that may have a profound effect on industry pricing of compact disks, CBS Records plans to begin offering a large portion of its new CD releases at prices lower than its current front-line cost.

Although superstar product won't be included in the permanent price reduction, all of CBS' full-priced CD product will be heavily discounted in a special second-quarter promotion.

While WEA has announced that it will cut prices on selected black-country, and new artist releases and MCA plans to reduce the cost of its country CD releases (see story, page 71), the CBS package represents the most comprehensive assault on high CD prices to date.

Beginning in April, the CBS-owned labels—Columbia, Epic, Portrait, and the CBS Associated labels—will bring out nearly all of their new black, country, jazz, and midrange pop releases on CD at the list-price equivalent of $14.98. That's $2 less than the current front-line level and will translate roughly to a $1 drop in wholesale cost. At the same time, CBS will start offering new and developing artist product at the $12.98 list equivalent, which represents a wholesale cut of about $2.

According to CBS Records Division president Al Teller, who delivered the news March 12 at the National Assn. of Recording Merchandisers convention here, the price reductions will allow retailers "to offer consumers exciting new releases at prices affordable by all."

Teller also noted that the CD Spring Sales Bonanza dealer incentive program could create "mass-market prices" for CBS' front-line CDs.

(Continued on page 71)

VSDA Blueprints
Support Program

BY EARL PAIGE

LOS ANGELES The Video Software Dealers Assn. is launching a major distributor support program that will tackle some of the wholesale community's toughest issues.

For example, VSDA's Distributor's Council, which informally assembled here for the first time March 15, is exploring a national center that would process reported defective videocassettes.

(Continued on page 71)
Including classic live versions of

**What's Love Got To Do With It?** • **Addicted To Love** • **In The Midnight Hour**

*also includes Limited Edition Full Color Tour Souvenir Booklet*

Cassette and CD contain over 115 minutes of music including 4 additional songs.

Produced and Mixed by **John Hudson**

Except for: **I Can't Stand The Rain**, **Better Be Good To Me**, **Private Dancer**, **Let's Stay Together**, **Show Some Respect**, **Help!** & **It's Only Love**

Produced by **Terry Britten**

On 2 High Quality XDR Cassettes (C4 90126), 2 Records (C1 90126) and 2 Compact Discs (C2 90126)

Management: Roger Davies Management

©1988 Capitol Records, Inc.
Teller Drops Blockbuster News

Keynoter Tells Of CBS' New Strategies

BY IRV LICHTMAN

LOS ANGELES: CBS Records president Al Teller's NARM keynoter was a breakthrough address in more ways than one.

Inatching a dramatic contrast between the current industry and its state in 1958, when the music business was a "no-billion-dollar" industry, Teller's 20th anniversary NARM convention address here March 12 portrayed a business being carried by forceful "winds of change."

And to underscore his views, Teller broke major CBS news on the configuration front, where an industry in transition is most apparent. (Teller's reporting of "hard" news is one of the departures from past keynoters, who have used their talks solely as a forum for philosophical perspectives on the industry.)

Teller revealed CBS's intentions to market both cassette and 3-inch compact disk singles (see story, page 1). He also previewed the announcement—made following his speech by Norio Oga, president of the Sony Corp.—that Sony would market a $559.95 list pocket-size CD-3 player in June also capable of playing 5-inch CDs.

Teller also reported pricing and sales incentives on CDs that appeared to herald a dramatic breakthrough on front-line product.

He announced a variable pricing structure on front-line CDs set to begin in April, with black, country, and jazz CDs carrying a wholesale price equivalent to a list of $14.98. CDs from new and developing artists will be cut to an equivalent $12.98 list.

Leaving the details for distribution chief Paul Smith to reveal at Arista's product presentation the following day, Teller had more blockbuster news: A CD Spring Sales Bonanza incentive program will take place in the second quarter, discounting more than 430 from the titles to four levels.

Teller, active in the industry for 20 of NARM's 30 years, not only singled out the cassette single and CD as examples of old formats, but also called attention to radio (see story, this page), digital audio-tape, and his own label's acquisition by Sony in January.

(Continued on page 68)
WEA, PolyGram Ready 27 5-Inch Titles Late-Spring Promise On CDVs

BY KEN TERRY

LOS ANGELES PolyGram and WEA will ship the first batch of commercial 5-inch compact disk video titles in the U.S. market in May or June, according to Emiel Petrone, executive VP of PolyGram CD Video.

The European launch of the audio-video disk will take place in September, when Philips, PolyGram's parent company, will also roll out its new line of combo-players and dedicated CDV players in Europe and the U.S.

The initial U.S. CDV release will comprise seven WEA and 20 PolyGram pop offerings on 5-inch CDVs; 12-inch videodisks by PolyGram acts Bon Jovi, Kiss, the Eurythmics, and Rush; and 15 classical 12-inches from PolyGram. Most of the 5-inch CDVs feature hits of the past year, although Kingdom Come's "Get It On." The suggested list price of the 5-inch CDVs, notes Petrone, will be $8.98.

The WEA titles—by Randy Newman, Madonna, Donald Fagen, Lay, Eurythmics, the Cure, and Anita Baker—include CDVs that originally were scheduled for a first-quarter release. The rollout was postponed due to duplication problems, but Tim Read, managing director of the new business division of PolyGram International, says those technical glitches have been corrected.

Among the PolyGram artists with CDVs coming in the second quarter are Angela Winkbus, Bon Jovi, Cam- eo, Cinderella, the Fat Boys, John Mellencamp, Kiss, Kool & the Gang, Level 42, Men Without Hats, the Moody Blues, Robert Cray, Rush, and the Scorpions.

While no other labels have announced plans for 5-inch CDV releases, Petrone predicts, "The majority of software companies will have product on the marketplace between May and September for the fall selling season... We are confident that it will be a viable configuration and create new opportunities for software as well as hardware companies."

(Continued on page 76)

Philips Profit Plunge To Cost Jobs Multinational May Lay Off 20,000 Staffers

LONDON Philips may cut up to 20,000 jobs this year—about 6% of its work force—following a 6% fall in profits during 1987. Reporting to the Dutch multinational's annual general meeting in Eindhoven, chairman Cor van der Klugt said the company will intensify efforts to reduce costs and accelerate the restructuring of its global operations.

Sales volume in 1987 increased 7%, but gross earnings dropped 4% to $29.07 billion (taking the U.S. dollar at an exchange rate of 1.87 Dutch guilders). Net profits fell 19% to $435.8 million, with the weak dollar blamed for some 3% of the decline.

Philips has 40% of its sales—but only 22% of its costs—in dollar-linked countries and has been criticized for its failure to adapt as successfully as its Japanese competitors to the dollar's decline.

Van der Klugt said the company will transfer more of its activities to low-cost, dollar-based countries such as Mexico. The ideal solution, he added wryly, would be to have Philips factories on super-low-cost standing on the world's poor countries offered the lowest costs at any given time.

The company has been successful in reducing the number of European manufacturing centers from 170 to around 100 in the next five years. Most of the jobs to go will be in Europe; the company hopes to cut overhead by more than $100 million this year alone.

Philips employs some $370,000 worldwide, but its problems are far from over. Efforts to improve its reputation in marketing have so far borne little fruit, despite the excellence of some of the company's products.

The most recent example is compact disk video, a subject of repeated postponements. A planned "1988 will be a difficult year, but with an outlook of better profits when restructuring is implemented"

Philips Du Pont Optical/Polygram/Philips briefing on CDV, scheduled for March 15 at PDP's Blackburn, England, plant, was canceled, and van der Klugt would only repeat that September 1988 is the company's "first year of the turning point" in the CDV technology race and "it is significant in software and hardware for the delay."

In North America, Philips faces further problems. The region accounted last year for only 22% of overall sales and produced profits of no more than $8.6 million. Some restructuring is planned, and having bought out the minority shareholders of its North American subsidiary, the company has to boost brand awareness in what van der Klugt acknowledges is a crucial market.

Philips' strategy of separating core businesses—consumer electronics and information technology among them—from peripheral activities has also run into trouble, with the failure of joint-venture negotiations involving Whirlpool in the U.S. and General Electric in the U.K. In addition, Philips' role in an alliance with AT&T has been downgraded.

Van der Klugt insisted the company still wants partners for its domestic appliance and medical businesses, revealing that talks with West Germany's Agfa Gevaert had been resumed with the aim of bringing that company into the Philips/Du Pont joint venture.

The Philips chief further disclosed that the company had failed to agree to 20% of PolyGram's shares on the market after last October's stock-market crash, Philips had already privately placed 10% of the shares.

Van der Klugt concluded, "1988 will be a difficult year, but with an outlook of better profits later when the restructuring is implemented."

But time may be running out. Some $300 million was set aside for restructuring last year without arresting the decline. In the fourth quarter, traditionally Philips' strongest period, of 1987, net profits actually slumped 51% to $140.6 million. And in 1988, too, van der Klugt warned, profits may well fall again.
ASCAP PUBLISHERS.
OUR PARTNERS IN MAKING MUSIC.
CD Maker Shapes Cuts Work Force
Rumors Of $5 Woes, Plant Sale Denied

BY STEVEN DURPLER

NEW YORK--While denying rumors of plant shutdowns, officials of a company claiming its best quarter yet, compact disk and cassette shell manufacturer Shape Inc. confirms that it is eliminating about 69,-77% of its work force and is considering other cost-cutting measures.

The firm also denies any plans to change or sell its Shape Optical CD-manufacturing facility, which some industry observers suggest may have been on the block for the past several months.

"We're not denying we have been faced in the past 12 months with a great many challenges," said Tracy Hartman, Shape's marketing coordinator. "Our wholesale CD price has been cut in half. Our CD production and reissuing competition is fierce.

"But at the same time, our orders have never been higher, and we're managing our production," says Hartman. "This has necessitated cutting some 200 jobs not directly related to our production of CDs and audio- and videocassette shells. We've also consolidated some of our audio- and video-production facilities and sold off some real estate. Basically, we've had to come to lean and mean." The highly competitive CD market, based on the renewed interest in CD compilations and our-press products, is just one of Shape's obstacles in the battle to post profits. Hartman also points out that the price of polyethylene--the primary raw material in manufacturing its largely plastic product--has risen by 75% in the past year.

At the same time that this has been happening, the highly competitive market has also been affected by the (Continued on page 27)

Capitol Gets Cream Of Crop
In Chameleon Distrib Deal

BY JEAN ROSENBLUTH

NEW YORK--Capitol Records has added another company to its dis-
tributed-labels stable: On March 11, the major signed a limited pressing-
and-promotion pact with the Chameleon Music Group of Hawthorne, Calif. Capitol already handles Enigma, Rhino, Solar, MTM, and six oth-
er independents.

"The cream of our crop will go through Capitol," says Chameleon president Kurt Powers, who was registrado managing A&R at the major for three years before moving to Cha-
meleon in 1987. "I know the system, I know the people, and I've seen how well they've done with Billy Vera, Stryper, and the Smithereens. In fact, I was the person who brought Stryper into the fold."

Dan Davis, vice president of dis-
tributed labels for CEMA, says that Powers' A&R background was one of the reasons he signed the deal, saying "he's been doing a good job in Chameleon. It is going to be similar to other, but it is primarily records on the Capitol label itself that will be affected by the deal. We'll choose titles that would traditionally

"Cornerstone Of Reissue Project"
RCA Country Years To Hall

BY GERRY WOOD

NASHVILLE--RCA Records has donated a rich lode of historical ma-
terial to the Country Music Hall of Fame and Museum, simultaneously announcing a new reissue project on a se-
ries of reissue albums.

RCA/Nashville is providing the original masters with 120 reels of mi-
ncosfilm documenting its entire 60-
year discographic history in the country music field. The presenta-
tion comes at a time when the press is focused on and reception held at the Hall of Fame attended by industry leaders and RCA/Nashville execu-
tives and artists. Joe Galante, senior vice president and general manag-
er, RCA/Nashville, presented the materials to Bill Ivey, Country Mu-

Andy Gibb Dead At 30

BY STEVEN DURPLER

NEW YORK--Andy Gibb, whose first hit was his No. 1 on the Billboard Hot 100 Singles chart, died March 16 of unspecified causes in Oxford, England. He was 30 years old and appeared to be a threatened career for a comeback after recently sign-
ning with Island Records.

Gibb had been a patient at John Radcliffe Hospital in Oxford the evening be-
fore his death. He had been admit-
ted to the hospital March 7 after complaining of stomach pains but had subsequently been released.

He had been treated for drug de-
pendency at the Betty Ford Reha-
Bills, Classical violinist Joshua Bell meets with top executives from PolyGram, which released his first solo album, March. Shown from left are: Guenter Hensler, president, PolyGram Classics; Lynne Hoffman-Engel, vice president, London; Dick Asher, president, PolyGram; and Bell.

Michael's 'Bad' Spawns Its Fourth No. 1,
Becoming First Such Single-Artist Album

Michael Jackson's "Man In The Mirror"

FACTS: "Dirty Dancing" logs its 12th week at No. 1 on the pop album chart. That's the longest that any multiartist soundtrack has remained at No. 1 since "Grease" had 12 weeks on top in 1978. That's not all they have in common: Both albums feature top five singles by the film's heartthrob stars, Patrick Swayze and John Travolta. If "Dirty Dancing" hangs tough for another week, it will be the top-

Two artists are competing in the top 30 with new versions of their competition's old classics. Tiffany's update of the Beatles' "I Saw Him/Her Standing There" jumps to No. 21, leapfrogging over George Harrison's "When We Was Fab," which inches up to No. 23. And Natalie Cole's remake of Bruce Spring-

John Cougar Mellencamp is one of the most consistent artists in pop. His current album, "The Lonesome Jubilee," is his fourth consecutive hit album to hit the top 10 on the pop album chart, to go double platinum, and to generate three top 20 sin-
gles.

But here's the most amazing part: "Jubilee" has been in the top 10 for the past 27 straight weeks—but it has never cracked the top five. David Rosoff of St. Paul, Minn., notes that that's the lon-
est that any album has appeared in the top 10 with- out cracking the top five. "John's first two albums were consecutive charters, and stereo charts were combined. The runners-up are "Crosby, Stills & Nash," which spent 17 weeks in the top 10 and peaked at No. 6, and Jethro Tull's "Aqualung," 16 weeks in the top 10, peaking at No. 7.

"I Just Want To Be Your Everything," "(Love Is) Thicker Than Water," and "Shadow Dancing," top the charts in the late '70s. He also scored hits with "An Everlasting Love," "(Continued on page 7)
"Ooo La La La"!
Teena Marie is back and "Naked To The World"!

It's here—the long-anticipated new release from superstar, singer/songwriter/producer, Teena Marie!

"Ooo La La La" is the hot first single release, a taste from her new album, "Naked To The World"—written, produced and arranged by Teena Marie. Now rapidly climbing the Black Music Charts where it's been a smash out-of-the-box, "Ooo La La La" has just made a dramatic entrance onto the Billboard Pop Charts where its bulleting ahead of all competitors!

It's just one of the outstanding tracks from "Naked To The World"—a return to her roots and a solid return to form, including two smoking duets with Rick James!

There's only one Teena—Teena Marie!
Her new single is making the world say "Ooo La La La"!
From her new album, "Naked To The World,"... Exposed. On Epic Records, Cassettes and Compact Discs.
CBS RECORDS INTERNATIONAL PRESENTS THE CRYSTAL GLOBE AWARD TO GEORGE MICHAEL FOR SALES OF OVER 5 MILLION COPIES OUTSIDE OF THE U.K.

CBS RECORDS INTERNATIONAL: DEVELOPING MORE ARTISTS IN MORE COUNTRIES BECAUSE, IN THE WORLD OF MUSIC, OUR BUSINESS IS "THE WORLD"
COMMENTARY

Heirs Should Be Able To Exploit Name PROTECT ARTISTS' RIGHTS OF PUBLICITY

BY LEONARD M. MARKS

Pending legislation to amend the New York State Public Law to pro-
tect the rights of entertainers de-

It will also put an end to the con-

serves the榭celery form of ex-
some artist will have to ask his attor-

Leonard M. Marks is a co-founder of and a

sen representatives after they die.

There is no reason why this valuable

asset should not pass to the heirs of the

performer, the celebrity, or entertain-

er.

The enactment of a descendent and

transferrable right of publicity spelled out in

the law would under-

score the affinity between this right and

the law of contract and copyright law,

as the U.S. Supreme Court has recog-
nized in Zuckin v. Scripes Howard Broadcast-

In 1984, by some miracle, I hap-
penned to hear a song called “It’s Like That” on the radio. The DJ never mentioned the artist’s name. Then I tried to look up the name of the group, which I predicted would go on to become a major force in music in the ’80s. And, times in the movie the DJ didn’t even say the name—my radio has gone in the trash.

John C. Ryan

Fontana, Calif.

VIRGIN WISION VISION

We read with great interest your sto-
ry in the March 5 issue of Billboard about Arthur Morowitz’s plea for ac-

ceptable windows within the video in-

dustry. At Virgin Vision, we share

his conviction that retailers deserve that kind of protection.

Virgin Vision offers a 90-day pay-

view holdback, three times the length of the Paramount window, which Mr. Morowitz calls an “excep-
tion.”

Judy McGuinn

Virgin Vision

Los Angeles

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, Billboard, 1515

Broadway, New York, N.Y. 10036.
Adult Alternative Takes Wait-And-See Attitude

BY YVONNE OLSON

DALLAS An agreement not to come to any conclusions about adult alternative radio stations discussing the format at the March 3-5 Radio & Records convention '89 here.

The panelists did outline the format's major issues: increasing morning-drive numbers; using announcers; back-selling records; gaining consistency in programming, advertising, and promotions; and finding—or not finding—an appropriate moniker for the format.

Unlike most stations, adult alternative format stations recognize their weaknesses numbers in morning drive. Programmers debated their affluent, 34-54-target audience's need for information and whether there exists a need to incorporate more talk into the morning daypart.

"I personally want news and talk in the mornings," said KKSF San Francisco PD Steve Feinstein. "I can see mornings evolving into six to eight hours an hour, with information in between. And the music is, we've got to have something else to make us the top-of-mind station in the morning."

"I can imagine being almost all news in the morning," concurred consultant Frank Cody, while "Morning Mix" on WQAM Miami noted the results of a recent survey indicating that a large percentage of listeners want more up-tempo music during drive times—and an alternative approach to the news.

"What kind of alternative? A few attendees stressed localized, but consultant John Sebastian cautioned that the strength of each drive part has yet to be determined. "We cannot afford any knee-jerk re-actions at this time," said Sebastian.

Perhaps the biggest area of controversy is the shift away from the MOR and consequent back-selling of records. Cody, who introduced KTWV "the Water" Los Angeles with no DJs, backed down from being a DJ-free format as a do-no-joponent.

"It's clearly a positioning strategy. I'm just not sure what we're doing. In the Wave's case, we needed it to set us apart from other stations. It created more musical space, and in terms of announcing that we're up-tempo music, we're making a solution in the artist back-sell."

"It's critical to have announcers. People need to know the music," said Feinstein. "They're also a good conduit of information—they allow the latitude to break a news story if need be and deserve credit for the positioning of a station." Feinstein pointed out that announcers must have the correct delivery, saying morning shows like the Smoothie transferred to the optimal DJ as a "tweener," somewhere in between obviousness and the time/temperature variety.

By contrast, a recent study conducted by Coleman Research concluded that LA's KCAL station without DJ's has contributed to the success of the adult alternative format. According to the survey, listeners tune primarily for music; in fact, 35% of those surveyed think even vocal songs break up the mood.

The study also indicates, however, that the main component impeding the format is a general lack of information. Listeners and panelists all noted a bombardment of listener queries over record identification.

Panelists all attributed some of the blame for this lack of identification to a lack of support from music software.

"To take this format to another level, we need more support from record companies and record stores," said panelist. "Instead of people with [credit] cards coming into stores to buy compact discs, and back-selling records, it's a great opportunity for record companies to reach this audience that's not buying records from record stores."

By sayin that the format will not maximize its potential until the product receives adequate placement and viewers become more knowledgeable on the subject.

In the area of promotion and advertising, panelists advised strict adherence to overall presentation: jingles shouldn't sound like jingles; ads shouldn't sound like ads; and promotions should emphasize lifestyle.

"What it all keeps coming back to is innovation," said Forrest. "We must continually think of new ways to present the product."

Panelists debated how product should be presented. Among possible categories were the "alternative rock" format, or AC, eclectic-oriented radio, and easy listening for the '90s.

"Find in the station's format where criticism or stigma we may encounter is being associated with beautiful music," said Feinstein. "We're in grave danger of becoming too commercialized and the way to combat that is to shy away from 'hip Muzak.' Look for challenging music. We can't afford to write it down, making it silly-white."

"I believe this can be the ultimate, No. 1 25-54 format," stated Cody. "We need to find that transformal and rest responsive to the needs of our audience."

"This is a format of breaking rules," said Sebastian. "It needs to be different and unclassified."

"We're a station that plays good music, gets good demos, and is a good sell to advertisers," said Feinstein. "One of the ways to be different is not to use all the catch phrases of the other stations do. Those mistakes have made our format possible."
THIS SPRING TALK WILL BE CHEAP.

The word is out. It's "Lap Of Luxury," Cheap Trick's most talked about album in years, featuring their fiery ballad and video, "The Flame".
Proudly congratulates our songwriters and composers on their outstanding performance in the 1988 Grammy Awards

BARRY MANN and CYNTHIA WEIL

SONG OF THE YEAR
BEST SONG FOR MOTION PICTURE OR TELEVISION
Somewhere Out There

PAUL OVERSTREET
BEST COUNTRY SONG
Forever And Ever, Amen

BILL WITHERS
BEST R&B SONG
Lean On Me

WAYNE SHORTER, HERBIE HANCOCK, RON CARTER
BEST INSTRUMENTAL COMPOSITION
Call Sheet Blues
<table>
<thead>
<tr>
<th>Category</th>
<th>Artist</th>
<th>Recording/Performance Type</th>
<th>Track(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>POP</td>
<td>STING (PRS)</td>
<td>Best Vocal Performance/Male</td>
<td>Bring On The Night</td>
</tr>
<tr>
<td></td>
<td>BILL MEDLEY and JENNIFER WARNES</td>
<td>Best Performance/Duo or Group with Vocal</td>
<td>(I've Had) The Time Of My Life</td>
</tr>
<tr>
<td>R&amp;B</td>
<td>ARETHA FRANKLIN</td>
<td>Best Vocal Performance/Female</td>
<td>Aretha</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Best Performance/Duo or Group with Vocal</td>
<td>I Knew You Were Waiting (For Me)</td>
</tr>
<tr>
<td></td>
<td>DAVID SANBORN</td>
<td>Best Instrumental Performance</td>
<td>Chicago Song</td>
</tr>
<tr>
<td>COUNTRY</td>
<td>DOLLY PARTON, LINDA RONSTADT</td>
<td>Best Performance/Duo or Group with Vocal</td>
<td>Trio</td>
</tr>
<tr>
<td></td>
<td>ASLEEP AT THE WHEEL</td>
<td>Best Instrumental Performance</td>
<td>String Of Pars</td>
</tr>
<tr>
<td>JAZZ</td>
<td>BOBBY McFERRIN</td>
<td>Best Vocal Performance/Male</td>
<td>What Is This Thing Called Love?</td>
</tr>
<tr>
<td></td>
<td>PAT METHENY</td>
<td>Best Jazz Fusion Performance</td>
<td>Still Life</td>
</tr>
<tr>
<td></td>
<td>DEXTER GORDON</td>
<td>Best Instrumental Performance/Soloist</td>
<td>The Other Side Of Round Midnight</td>
</tr>
<tr>
<td>LATIN</td>
<td>JULIO IGLESIAS (SGAE)</td>
<td>Best Pop Performance</td>
<td>Un Hombre Solo</td>
</tr>
<tr>
<td></td>
<td>EDDIE PALMIERI</td>
<td>Best Tropical Performance</td>
<td>La Verdad—The Truth</td>
</tr>
<tr>
<td>GOSPEL</td>
<td>LARNELLE HARRIS</td>
<td>Best Performance/Male</td>
<td>The Father Hath Provided</td>
</tr>
<tr>
<td></td>
<td>MYLON LeFEVRE AND BROKEN HEART</td>
<td>Best Performance/Duo or Group, Choir or Chorus</td>
<td>Crack The Sky</td>
</tr>
<tr>
<td></td>
<td>CECE WINANS</td>
<td>Best Gospel Performance/Female</td>
<td>For Always</td>
</tr>
<tr>
<td></td>
<td>AL GREEN</td>
<td>Best Soul Gospel Performance/Male</td>
<td>Everything's Gonna Be Alright</td>
</tr>
<tr>
<td></td>
<td>ANITA BAKER</td>
<td>Best Soul Gospel Performance/Duo or Group, Choir or Chorus</td>
<td>Ain't No Need To Worry</td>
</tr>
<tr>
<td>BLUES</td>
<td>PROFESSOR LONGHAIR</td>
<td>Best Traditional Recording</td>
<td>Houseparty New Orleans Style</td>
</tr>
<tr>
<td></td>
<td>ROBERT CRAY BAND</td>
<td>Best Contemporary Recording</td>
<td>Strong Persuader</td>
</tr>
<tr>
<td>CLASSICAL</td>
<td>THOMAS FROST</td>
<td>Best Album</td>
<td>Horowitz In Moscow</td>
</tr>
<tr>
<td>POLKA</td>
<td>JIMMY STURR</td>
<td>Best Recording</td>
<td>A Polka Just For Me</td>
</tr>
<tr>
<td>REGGAE</td>
<td>PETER TOSH</td>
<td>Best Recording</td>
<td>No Nuclear War</td>
</tr>
<tr>
<td>CHILDREN</td>
<td>BOBBY McFERRIN</td>
<td>Best Recording</td>
<td>The Elephant's Child</td>
</tr>
<tr>
<td>SPEAKED WORD OR NON-MUSICAL</td>
<td>GARRISON KEILLOR</td>
<td>Best Recording</td>
<td>Lake Wobegon Days</td>
</tr>
</tbody>
</table>
HENRY LEE SUMMER:
NOT JUST ANOTHER TALL, LANKY KID FROM INDIANA.
HE'S A SMASH!

Henry Lee Summer, the former college basketball star who gave up the hoop for the microphone, has since become the Hoosier State's favorite rocker. He's now exploring nationally with his CBS Associated debut album, "Henry Lee Summer," and hit single and video, "I Wish I Had A Girl."

Check out the artist development story of 1988:
- "I Wish I Had A Girl," a Top-5 album track and a Top-40 single!
- "I Wish I Had A Girl" video in heavy rotation on MTV!
- LP sales already half way to gold!
- Henry Lee's first national tour rolls in April!

Keep your eyes on this boy, because he's "Henry Lee Summer."
A smash by any other name.
On CBS Associated Records, Cassettes and Compact Discs.

Produced by Michael Henderson.
Personal Management: James Bogate Associates.
TV Execs ‘Flip’ For KIIS L.A.’s Hamilton; KLOL Houston, Moby Dick-er-ing Over Deal

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

JOINING the growing ranks of radio broadcasters crossing over to television, Hollywood Hamilton, 6:10 p.m. jock on the KLOS Los Angeles, has signed to host “Flip,” a Saturday-morning kids show on CBS-TV, along with his sidekick, Dr. George Brothers.

This casting story has the usual method to the madness: DJ Alex Greenberg, and its producer, Dan Funk, riding around Hollywood in their limousine one night, listening to (who else?) Hamilton and his sidekick on the radio. They hear the duo’s bit, and voilà: Greenberg decides he wants the two to host a show.

Hamilton swears the story’s true. He says the show will focus on entertainment topics and teen-related issues. It is scheduled to air immediately after “Pee-wee’s Playhouse,” an appointment to be followed, “Pee-wee’s Happy Days” [Herman] says Hamilton. “It gives us the added momentum that every new show needs.”

Hamilton says the show won’t get in the way of his other project, Cutler Production’s nationally syndicated “Rock Confidential.” “Flip” is scheduled to debut in September.

ACCORDING to the Dallas Morning News, negotiations are under way between morning man Moby of top 40 KEGL “the Eagle” Dallas and KLOL Houston. Two years ago, Moby left another Houston rocker, KSSR (now KHHT), to take over the KEGL morning shift, which had been vacated by Mark Stevens and Jim Pruett—who were on their way to KLOL’s morning drive. The tradeoff served both KEGL and KLOL well, judging by subsequent ratings.

KLOL was so happy to see Moby leave the market two years ago that they threw him a going-away party. Moby left Houston vowing: “I’ll be back.” If Moby is hired as the afternoon driver by KLOL, his “wild man” antics will add spice to Stevens & Pruett’s already-colorful morning show. Both Moby and KELG GM Ed Wodka deny that the talks are under way, but KLOL director of marketing/creative services Doug Harris confirms that the station is negotiating with Moby.

SEEING PINK. FEELING BLUE. Late word from WZOK Rockford, Ill., is that Bruce Springsteen has declined to take a ride in WZOK’s pink 1968 Cadillac. The station got 22,000 listeners to sign the car in hopes of convincing Springsteen to play Rockford’s Metrocenter (Billboard, Feb. 20). It wasn’t enough, but it was a nice try.

Officials at Columbia Records said the Boss couldn’t make the stop because of time constraints and prior commitments. WZOK GM Mark McClure says, “We gave it a hell of a shot.” He says he’s disappointed, but he thanks Springsteen, Jon Landau Management, and Columbia for considering the proposal—and for “their generosity in other areas.”

CROSS-TOWN TRAFFIC. Jim Morales trades his evening shift at KJJZ Kansas City, Mo., for a part-time gig at KMRA where he will host a midday slot from 12-3 p.m.

Washington, D.C., is a hot town for more than politics these days, as evidenced by a very busy WETA as KBZQ early-morning jocks Larry McCarthy and Mark Toppan announced they will leave the station to host a new show on WETA.

Moby Dick is in the studio, recording with his band for a possible album with the standard title. Moby plans to continue hosting the station’s transmitter and antenna are located. DC 101 continues to air a TV ad featuring its morning Greaseman, hoping to sustain the growth the station made in the fall.

Congratulations to country WMZQ-AM-FM Wash-ington, D.C., morning co-host Mary Ball on the March 8 birth of her son, Richard John McGovern. Best wishes to them both! Ball, over the pro, will be broadcasting from her Oakton, Va., bunker starting in April; the station is getting the technical end together so she can join her friend Louise Hailer, who will be working in the D.C. studio. The station ran a pretendent contest asking listeners to explain in 25 words or less, “Why babies are beautiful.”

Waves were chosen, engraved on plaques, and presented to the actual Childbirth Classes.

And in Philadelphia, Lisa Fairfax goes from overnights at WEGX “Eagle 106” to middays on cross-town WUSI, “Power 99.”

There’s a new street in Los Angeles: KIIS Los Angeles’ Commander Chuck Street, pilot for the station’s Yellow Thunder traffic helicopter, and his wife, Debbie, are celebrating the birth of son Corbin Alexander.

ROVING ROLOSEX. Don Daniels is named OM at Shamrock’s Kansas City, Mo., oldies/AAC outlets, KJWL/KWHL ... The switch was made by KISS’ new GM, Tony Davis. A Bay Area native during the 60’s and 70’s, Davis’ experience was enough to earn him the position.

Brenton Helton, recently promoted to Program Director at KZOK Seattle, is named Program Director at WZZU Ariz.... KXFR’s programming Worcester AC..... Jay Deane is now programming Worcester AC WXLO ... Top 40 WPPZ Indianapolis afternoon driver Kelly Karson is upped to OM/middays ... Congratulations to WMC Memphis, Tenn., afternoon man Jim Tabor, voted best country DJ by the Academy Of Country Music ... Steve Christian is the new PD at top 40 WWZU “94-Z” Raleigh, N.C. ... Charlie O’Dowd will program top 40 KFMY Waterloo, Iowa.

OUR SINCERE CONDOLESIONS to the family and friends of WHIZ’s “5-100” New York’s William Leo “Spunky” McFarland. The 26-year-old air personality died March 13 of an apparent heart attack. McFarland had been hospitalized for treatment of pneumonia.

McFarland handled overnights and was an occasional member of the Z-100 “Morning Zoo” team, manning the station’s Super Sticker Patrol van. McFarland’s “Sunday Nite Love Lines And Electric Dedica- tions Fiestas” was a regular feature.

The Brooklyn, N.Y., native had been a top-rated per- sonality at WZAT “Z-102” Savannah, Ga., before joining Z-100 in 1985. Z-100 paid tribute to McFarland during his March 13 shift with a best-of montage culled from tapes of his show. The tribute was aired again the next morning by a subdued “Morning Zoo” team.

Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photographic, recording, or otherwise, without the prior written permission of the publisher.
Dallas rocker KTXQ has come up with a well-thought-out twist on the beauty pageant you love to hate. KTXQ's Mr. Pinniverse promotion set out by looking for males only and ended up coaxing 12 contestants that met the under-145-pound weight limit out onto the runway. KTXQ held the contest at a large area nightclub before a packed house. The pageant went under way with an official weigh-in. The stripped-down beginning then flowed nicely into the bathing-suit competition. While the contestants strutted their lack of stuff, a professional body builder taught them standard body-building poses.

This primed everyone for the second element of the contest, and each contender returned to the runway for the Neddy Pose competition. A test of skill and talent followed, as each potential titleholder struggled against the clock to break out of a body-size plastic trash bag. The station admits that it would have been ideal to have used paper bags to actually illustrate the phrase "can't punch his way out of a paper bag," but it couldn't find any that were large enough.

In keeping with the infamous Q-and-A segment at the end of all the best pageants, the contenders had to excel in the Talk Tough To A Big Guy competition. Large, snarling, macho hunks were physically restrained as they endured verbal assaults from the competitors. By pageant's end, KTXQ had crowned a 6-foot, 126-pound Mr. Pinniverse. The grand prize was a trip to two Florida, hopefully a flight ahead of the big guys.

**FOR WEEK ENDING MARCH 26, 1988**

**HOT CROSSOVER 30**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>US</th>
<th>UK</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>2</strong></td>
<td><strong>3</strong></td>
<td><strong>4</strong></td>
<td><strong>5</strong></td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>6</td>
<td>8</td>
<td><strong>ROCKET 2 U</strong></td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>1</td>
<td>9</td>
<td><strong>FATHER FIGURE</strong></td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>6</td>
<td>8</td>
<td><strong>FISHNET</strong></td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td>4</td>
<td>11</td>
<td><strong>LET ME HAVE MY WAY</strong></td>
</tr>
<tr>
<td>2</td>
<td>10</td>
<td>5</td>
<td>11</td>
<td><strong>THE COMPANY OF LOVE</strong></td>
</tr>
<tr>
<td>2</td>
<td>8</td>
<td>7</td>
<td>11</td>
<td><strong>GIRLS AND GIRLS/MGM 51595</strong></td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>9</td>
<td>8</td>
<td><strong>OUT OF THE BLUE</strong></td>
</tr>
<tr>
<td>10</td>
<td>4</td>
<td>2</td>
<td>11</td>
<td><strong>NEVER GONNA GIVE YOU UP</strong></td>
</tr>
<tr>
<td>10</td>
<td>2</td>
<td>12</td>
<td>9</td>
<td><strong>TWO OCCASIONS</strong></td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>14</td>
<td>4</td>
<td><strong>LEAVING YOUR PRECIOUS</strong></td>
</tr>
<tr>
<td>13</td>
<td>15</td>
<td>23</td>
<td>3</td>
<td><strong>WHERE DO BROKEN HEARTS GO</strong></td>
</tr>
<tr>
<td>13</td>
<td>10</td>
<td>18</td>
<td>11</td>
<td><strong>NEVER KNEW LOVE LIKE THIS</strong></td>
</tr>
<tr>
<td>13</td>
<td>15</td>
<td>14</td>
<td>6</td>
<td><strong>NAUGHTY GIRLS (NEED LOVE TOO)</strong></td>
</tr>
<tr>
<td>13</td>
<td>16</td>
<td>20</td>
<td>5</td>
<td><strong>WISHING WELL</strong></td>
</tr>
<tr>
<td>17</td>
<td>18</td>
<td>25</td>
<td>3</td>
<td><strong>PROVE YOUR LOVE</strong></td>
</tr>
<tr>
<td>18</td>
<td>19</td>
<td>4</td>
<td><strong>I WANT TO BE YOUR PROPERTY</strong></td>
<td><strong>BLUE MERCEDES</strong></td>
</tr>
<tr>
<td>18</td>
<td>22</td>
<td>2</td>
<td><strong>PINK CADILLAC</strong></td>
<td><strong>EMANHATTAN 5011</strong></td>
</tr>
<tr>
<td>20</td>
<td>21</td>
<td>4</td>
<td><strong>DON'T MAKE A FOOL OF YOURSELF</strong></td>
<td><strong>ATLANTIC 749135Q</strong></td>
</tr>
<tr>
<td>21</td>
<td>17</td>
<td>12</td>
<td><strong>SHAKE IT NEXT RELEASE</strong></td>
<td><strong>NAMPEPA</strong></td>
</tr>
<tr>
<td>22</td>
<td>27</td>
<td>2</td>
<td><strong>LOVE DOVE</strong></td>
<td><strong>TONY TERRY</strong></td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>2</td>
<td><strong>ODA LA LA LA</strong></td>
<td><strong>EMANHATTAN 749129Q</strong></td>
</tr>
<tr>
<td>24</td>
<td>25</td>
<td>17</td>
<td><strong>SHE'S LIKE THE WIND</strong></td>
<td><strong>PATRICK SWAYZE</strong></td>
</tr>
<tr>
<td>25</td>
<td>28</td>
<td>2</td>
<td><strong>TURN OFF THE LIGHTS</strong></td>
<td><strong>WORLD CLASS WRECKIN CRU</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>1</strong></td>
<td><strong>2</strong></td>
<td><strong>3</strong></td>
<td><strong>ANYTHING FOR YOU</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>1</strong></td>
<td><strong>2</strong></td>
<td><strong>1</strong></td>
<td><strong>DA BULL</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>1</strong></td>
<td><strong>2</strong></td>
<td><strong>PIANO IN THE DARK</strong></td>
<td><strong>BRENDA RUSSELL</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>1</strong></td>
<td><strong>2</strong></td>
<td><strong>I'VE ENOUGH TO YOU</strong></td>
<td><strong>DA KRASH</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>1</strong></td>
<td><strong>2</strong></td>
<td><strong>SAVING MYSELF</strong></td>
<td><strong>APPLIQUE 749129Q</strong></td>
</tr>
</tbody>
</table>

**LOCALLY SPECIFIC**

KJIS-FM Los Angeles continued to increase its involvement with the City of Los Angeles Marathon. For the event's recent third annual running, KJIS treated runners and spectators alike to a live Richard Marx concert, while the station's new mobile studio gave listeners live updates and interviews from the race. Opening act Times Two got started after the fastest runners crossed the finish line, and Marx played encouragement as slower runners completed the 26-mile run.

WDGY Minneapolis took advantage of itslocale again this year to run an ice-fishing promotion that swam a "money fish" past listeners. The winning listener snatched a $50,000 (at maturity) government security. WDGY increased its preregistration to 6,000 this year and ran a children's contest as well. In addition to the grand prize, a boat, motor, and trailer were awarded in a random drawing, and cash prizes were given for real fish caught.

**FOR STATIONS THAT JOINED THE FEB. 29 CELEBRATION OF LEAP-YEAR BABIES BUT DIDN'T THINK THERE WERE ENOUGH OF THEM TO WORTHY RANK THE EFFORT, HERE'S SOME INTERESTING DATA: WAPW-FM Atlanta threw a birthday bash Feb. 29 for all its listeners with leap-year birthdays, pulling in 55 listeners, ages 5-13, for the bash. In order to be guests of honor, the leapers had to prove their age with a driver's license. That's 5-13 in leap years, of course.**

**DANCE ATTACK**

KBLI "Quiet Storm" Berkeley, Calif., dust-off its aerobics shoes (Continued on page 33)

* * *

**BRIDGES PAYS IT OFF**

***HOT SHOT DEBUT***

**ART GARFUNKEL**

**NEW** | **1** | **2** | **3** | **4** | **5** |
| **2** | **3** | **4** | **5** | **6** | **7** |
| **8** | **9** | **10** | **11** | **12** | **13** |
| **14** | **15** | **16** | **17** | **18** | **19** |
| **20** | **21** | **22** | **23** | **24** | **25** |
| **26** | **27** | **28** | **29** | **30** | **31** |
| **32** | **33** | **34** | **35** | **36** | **37** |
| **38** | **39** | **40** | **41** | **42** | **43** |
| **44** | **45** | **46** | **47** | **48** | **49** |
| **50** | **51** | **52** | **53** | **54** | **55** |

**Products with the greatest airplay gain this week.**

**Products with the greatest airplay gains this week.**

**Videoclip availability.**
"This annual, now legendary pre-Grammy Awards party was at the Helmsley Palace in New York and featured such guests as Whitney Houston, Ann Getty, Quincy Jones, Carly Simon, Jackie Collins, Daryl Hall & John Oates, Sherry Lansing, Diane Von Furstenberg and Barry Manilow."

Women's Wear Daily March, 1988

"Arista honcho Clive Davis threw a star-studded bash, the Grammy equivalent of Swifty Lazar's legendary Oscar parties."

USA Today March, 1988
Rockin' Remembrance. Dick Clark, left, accepts the 1987 Billboard Radio Award for the top AC station, Dick Clark's Rock & Roll Remembrance, from Richard and Reed Bailey, right, presenters of the 1987 Billboard Radio Awards.

Two For Two. Two top execs from ABC Radio Network are presented with 1987 Billboard Radio Awards as Billboard's two radio representatives make the rounds. ABC garnered the readership-poll award for the syndication of "American Top 40" and "American Country Countdown" in the top 40 and country formats, respectively. From left are ABC Radio Network VP/Entertainment Programming Tom Guddey, ABC Radio Network president Aaron Daniels, former Billboard radio editor Kim Freeman, and Billboard national syndication reporter Peter Ludwig.

Saddle Scores. KKBB Houston morning man and "Q-Zoomaster" John Lander rests a little easier as the Celebrity Cutting Classic comes to a close at the National Cutting Horse Assn.'s recent rodeo in Houston. From left, celebrities Pamela Sue Martin, Lander, Patrick Swayze, and Steven Ford compete on champion cutting horses and try to separate one animal from a cattle herd without causing a disturbance. Ford was awarded the winner's buckle, and Martin came in second. Lander and Swayze collected a few painful reminders of the event.

Billboard Revises Hot AC Chart; 95 Reporting Stations Listed

NEW YORK Effective with the March 5 issue, Billboard has revised the panel of stations reporting to its Hot Adult Contemporary chart. The panel is updated after each Arbitron ratings period. There are now 95 stations reporting to the radio-only chart.

Stations are divided into five weighting categories based on their weekly cumulative audiences Monday through Sunday, 6 a.m. to midnight, in the Arbitron survey area.

The categories are: platinum, 1-million-plus weekly cume; gold, 500,000-999,999; silver, 250,000-499,999; bronze, 100,000-249,999; and secondary, 50,000-99,999. In the list below, an asterisk indicates a new reporter.

WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
WNSR-FM New York, N.Y.
CONGRATULATIONS
MCA MUSIC wishes to congratulate the writers and all those involved in the making of these well-deserving Grammy winners.

SONG OF THE YEAR
"SOMEBEHERE OUT THERE"
JAMES HORNER / BARRY MANN / CYNTHIA WEIL,
recorded by Linda Ronstadt & James Ingram,
produced by Peter Asher for MCA Records

BEST COUNTRY SONG
"FOREVER AND EVER, AMEN"
PUAL OVERSTREET / DON SCHLITZ,
recorded by Randy Travis,
produced by Kyle Lehning for
Warner Bros. Records

BEST SONG WRITTEN SPECIFICALLY FOR
A MOTION PICTURE OR TELEVISION
"SOMEBEHERE OUT THERE"
JAMES HORNER / BARRY MANN / CYNTHIA WEIL,
recorded by Linda Ronstadt & James Ingram,
produced by Peter Asher for MCA Records

MCA MUSIC PUBLISHING
© Copyright 1988 by MCA Music Publishing, a division of MCA Inc. All rights reserved.
MCA Music Publishing is a contributor to the Salvatore T. Chante Memorial Fund, a division of the T.J. Martell Foundation.
Grammy is a registered trademark of N.A.R.A.S. Inc.

www.americanradiohistory.com
CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

NEW YORK

1. Rick Astley, Never Gonna Give You Up
2. Michael Jackson, Man In The Mirror
3. Stevie Wonder, They Say It's Your Birthday
4. Britney Spears, Baby One More Time
5. Whitney Houston, I Will Always Love You
6. Johnny Mathis, A Nightingale Sang In Berkeley Square
7. Jermaine Jackson, Can't Stop
8. Shania Twain, Man! I Feel Like A Woman!
9. Shania Twain, Man! I Feel Like A Woman!
10. Whitney Houston, I Will Always Love You

BOSTON

1. P.D.: Larry Berger
2. P.D.: Sunny Joe White
3. P.D.: Jimmy Richards
4. P.D.: Paul Oakenfold
5. P.D.: Bob Mancini
6. P.D.: Steve Rivera
7. P.D.: Paul Wontorek
8. P.D.: Gary Calamar
9. P.D.: John Roberts
10. P.D.: Rick Dees

PHILADELPHIA

1. P.D.: Charlie Quinn
2. P.D.: Jimmy Richards
3. P.D.: Bob Mancini
4. P.D.: Gary Calamar
5. P.D.: John Roberts
6. P.D.: Rick Dees
7. P.D.: Paul Wontorek
8. P.D.: Steve Rivera
9. P.D.: Paul Oakenfold
10. P.D.: Bob Mancini

WILLIE 99R

1. P.D.: Greg Sandberg
2. P.D.: Paul Oakenfold
3. P.D.: P.D.: Jimmy Richards
4. P.D.: Bob Mancini
5. P.D.: Gary Calamar
6. P.D.: Paul Wontorek
7. P.D.: John Roberts
8. P.D.: Rick Dees
9. P.D.: Paul Oakenfold
10. P.D.: Bob Mancini

PHILADELPHIA

1. P.D.: Charlie Quinn
2. P.D.: Jimmy Richards
3. P.D.: Bob Mancini
4. P.D.: Gary Calamar
5. P.D.: John Roberts
6. P.D.: Rick Dees
7. P.D.: Paul Wontorek
8. P.D.: Steve Rivera
9. P.D.: Paul Oakenfold
10. P.D.: Bob Mancini

CHICAGO

1. P.D.: Buddy Scott
2. P.D.: Sunny Joe White
3. P.D.: Jimmy Richards
4. P.D.: Paul Oakenfold
5. P.D.: Bob Mancini
6. P.D.: Gary Calamar
7. P.D.: John Roberts
8. P.D.: Rick Dees
9. P.D.: Paul Wontorek
10. P.D.: Bob Mancini

DETROIT

1. P.D.: Jimmy Richards
2. P.D.: Bob Mancini
3. P.D.: Gary Calamar
4. P.D.: John Roberts
5. P.D.: Rick Dees
6. P.D.: Paul Wontorek
7. P.D.: Steve Rivera
8. P.D.: Paul Oakenfold
9. P.D.: Bob Mancini
10. P.D.: Bob Mancini

WASHINGTON

1. P.D.: Chuck Morgan
2. P.D.: Sunny Joe White
3. P.D.: Jimmy Richards
4. P.D.: Bob Mancini
5. P.D.: Gary Calamar
6. P.D.: John Roberts
7. P.D.: Rick Dees
8. P.D.: Paul Wontorek
9. P.D.: Steve Rivera
10. P.D.: Bob Mancini

CODY 95.9

1. P.D.: Sunny Joe White
2. P.D.: Jimmy Richards
3. P.D.: Bob Mancini
4. P.D.: Gary Calamar
5. P.D.: John Roberts
6. P.D.: Rick Dees
7. P.D.: Paul Wontorek
8. P.D.: Steve Rivera
9. P.D.: Paul Oakenfold
10. P.D.: Bob Mancini
HOW MANY PDs can back up the statement that they have had a meteoric rise? KQKQ "Q-99" Tucson, Ariz., PD Clarke Ingram can. Arriving just five months ago, Ingram has taken the National Broadcasting Company top 40 outlet from a 9.4 in the summer 1987 Arbitron 12-plus overall ratings to a 15.8 in the fall 1987 book—and on to a 17.5 in the most recent, February trends. In the 18-34 age group, the fall 1987 book showed that KQKQ had skyrocketed with a 7.7 increase over its summer numbers. Each time is for Ingram’s finer ears (it’s also when he goes on the air), garnering a 26.9 in 12-plus overall in the last book.

The station has called history-making ratings highs in just about every station and market in which it’s worked. While at WBZZ "B94" Pittsburgh, his night shift bent market leader KZQX with a 14.9, the highest rating in the history of Pittsburgh. While at Nation-wide KZKZ in the Phoenix, Ariz., market, Ingram "drove neighboring KOPA out of the water" as he took nights from an 8.8 to 20.3 in the 12-plus overall figures.

DID HE ever want to go off the air? "It’s always been a release to me," says Ingram. "I’d be lost if I ever quit doing a shift. It’s my way of staying in touch with jocks’ needs." He also notes that a PD air-shifting is almost like a key-note address, setting the tone for a station’s overall approach. Ingram’s shift has given the station a key to — and that center convinced Tucson listeners that there is something happening at KQKQ’s FM address.

The difference between hype and delivery is often clearer to listeners than to programmers. Ingram says that after describing KQKQ as "up-tempo" and "reasonably hip," his first challenge was to truly make KQKQ exactly that. Unfortunately, according to Ingram, the station he inherited from Jim Gillette (now PD at KKKF Phoenix) in October leaned heavily toward AC. On the plus side, Ingram says, "after seven at night, we had a 58 share in teens. But because of the station’s string of patchy Arbitrons, KQKQ was perceived as old." Consequently, Ingram filled his three vacated on-air slots with "screaming-talking-jock" events.

"We wanted to shake off the bullshis and show people that we weren’t AC anymore," remembers Ingram. Being a jock himself, Ingram believes in the power of personalities. He sees that belief running contrary to the popular opinion that most medium- and small-market talent comes up lacking. He says, "It’s in the smaller markets that you find hungry talent that wants to really win. A jock’s biggest challenge is relating to his audience, making them feel captive, creating, captivating, and entertaining their imagination. An unskilled personality doesn’t yet think like a radio personality or a celebrity. He thinks and acts like a listener—and that’s half the battle."

DOES HE BELIEVE in high visibility? Absolutely. Sometimes getting the airwaves involved isn’t enough. Ingram has taken to putting more KQKQ spice on the street. Ingram launched a media-blitz ad campaign in January with television, billboards, and bus cards. He says he blew most of his TV budget in one month, but is continuing strong on the billboards and bus cards.

Ingram also makes sure both the station and air staffs are well circulated in the community. The weekly "Friday Night Hot Mix" keeps the regular nighttime personality in the studio, tracking dance/party remixes, while live club tours come in from a roving KQKQ club hopper. On Saturdays, Ingram takes his show on the road for KQKQ’s "Saturday Night Party Patrol," broadcasting the entire weekly five remote Rome nightspots.

And if that shouldn’t enough, "I go into malls on the weekends and tune in all the radios at Radio Shack’s and Federated stores to KQKQ," laughs Ingram. "Then I compliment the merchants who are playing us and ask what they’d like to see us doing differently. You have to do this," he stresses. "These are the nickels and dimes that add up to bucks."

"WHAT REALLY up-sets me about radio today," Ingram continues, "is that it doesn’t take much more effort to be the best you can be" Noting that 21% of Tucson’s population is Hispanic, he says he works hard to capture and serve this audience segment with "programming that is not mediocre." Playing 50% currents by day and 70% currents by night, Ingram says he’s concentrating on music with "synth sounds that back up female vocals." He says that in the Tucson market, new wave comes trickling down from Phoenix, and rock records have to have mass appeal to get played. Exposed, he says, is the perfect example of a KQKQ core act. "But, bottom line, it depends on the song," he says. "There’s a certain kind of sound that flies around here."

Ingram does some research, but he doesn’t like to depend on it. He feels research is one of the problems with the top 40 format today. "Top 40 needs to recaputure the excitement and fun it started with," says Ingram. "Major-market stations are consulted and researched to death. Why can’t you just hire a PD who knows what to do and let him do it?"

Ingram feels that stations that program not to offend end up sounding scared and passive on air, turning off listeners rather than inviting them to tune in. Ingram has a fundamental approach: "In the words of [KZSF Phoenix GM] Micky Franko, ‘You gotta remember what being radio is all about.’ Hits and fun are the two words that describe top 40—if you’re missing one of these, you’ve got a problem. It doesn’t take a rocket scientist to do that. Know your market, play the hits, and have fun."

YVONNE DIOLSON
Winner of the New Music International Award
ALBUM OF THE YEAR

CHRIS STANLEY

Excuse me while I change my head

Congratulations
CHRIS STANLEY

Written, Arranged and Produced by CHRIS STANLEY
Executive Producer: DAVID HYATT

Special Thanks to:
TOWER RECORDS for all their support
MATTHEW KOENIG, One of Tower Records' many dynamic district managers
ANDY KOENIG for Dynamic Display Art
CITY HALL: A great job of distributing the West Coast
TONY MONTES for invaluable support: DON WENDT, G. FITZMAURICE, DR. MC. VATAM AND THE RAPPER and H.T.E.

CFM, Inc.
6217 Spring Hill Court
Greenbelt, MD 20770 • Tel (301) 441-2661

YesterHits
Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago
1. Night Fever, Bee Gees, RSO
2. Stayin' Alive, Bee Gees, RSO
3. Now That We Found Love, Little Richard, SAVAGE

POP SINGLES—20 Years Ago
1. (Sittin' On) The Dock Of The Bay, Otis Redding, Volt
2. Love Is Blue, Paul Mauriat, Philips
3. (Theme From) Valley Of The Dolls, Dino Danelli, Scepter
4. Simon Says, 1910 Fruitgum Co., Elektra
5. Just Dropped In (To See What Condition My Condition Was In), First Edition, Atco
6. La-Da Means I Love You, Delphonics, Polly Grass
7. Valleri, Monkees, Colgems
8. (Sweet Sweet Baby) Since You've Been Gone, Aretha Franklin, Atlantic
9. I Thank You, Sam & Dave, Stax
10. The Ballad Of Bonnie And Clyde, George Fame, Epic

TOP ALBUMS—10 Years Ago
1. Saturday Night Fever, Soundtrack, RSO
2. The Stranger, Billy Joel, Columbia
3. Slowhand, Eric Clapton, RSO
4. Running On Empty, Jackson Browne, Asylum
5. Aria, Steely Dan, A&M
6. Even Now, Barry Manilow, Arista
7. Weekend In L.A., George Benson, Warner Bros
8. News Of The World, Queen, Elektra
10. Point Of Know Return, Kansas, Atco

TOP ALBUMS—20 Years Ago
1. Bloomington, Paul Mauriat & His Orchestra, Philips
2. Lady Soul, Aretha Franklin, Atlantic
3. A Time To Love, John Hendrix
4. The Graduate, Soundtrack, Columbia
5. John Wesley Harding, Bob Dylan, Columbia
6. Magical Mystery Tour, Beatles, Capital
7. Greatest Hits, Volume 2, Smokey Robinson & The Miracles, Tamla
8. Diana Ross & The Supremes Greatest Hits, Diana Ross & The Supremes, Motown
9. High Life, Otis Redding, Volt
10. . . . And Live!, The Lettermen, Capitol

COUNTRY SINGLES—10 Years Ago
2. Ready For The Times To Get Better, Crystal Gayle, United Artists
3. Someone Loves You Honey, Charley Pride, RCA
4. Walk Right Back, Anne Murray, Capitol
5. A Lover's Question, Jacky Ward, United Artists
6. Return To Me, Marty Robbins, Capitol
7. It Don't Feel Like Sippin' To Me, Kendall, Capitol
8. I Cheated On A Good Woman's Love, Billy "Crash" Craddock, Columbia
9. Hearts On Fire, Eddie Rabbitt, MCA
10. I've Got A Winner In You, Don Williams, A&M

SOUL SINGLES—10 Years Ago
1. Bootzilla, Bootsy's Rubber Band, Warner Bros
2. Flash Light, Parliament, Casablanca
3. The Closer I Get To You, Roberta Flack & Donny Hathaway, Atlantic
4. It's You That I Need, Enchantment, United Artists
5. Stayin' Alive, Bee Gees, RSO
6. Am I Losing You, Manhattans, Columbia
7. Reachin' For The Sky, Peabo Bryson, Capitol
8. Let Me Party With You, Bunny Sigler, Colgems
10. Don't Cost You Nothing, Ashford & Simpson, Warner Bros

CHRIS STANLEY
FAN CLUB
P.O. Box 632, Kingston 8, N.Y.
FEATURED PROGRAMMING

TWO SEPARATE joint ventures have announced national-syndication plans for new financial/business programming. Rasmussen Communications Management Corp., Champagnolle, Ill., and station KMNY “Money Radio” Los Angeles have teamed to syndicate KMNY’s 24-hour-a-day finance-oriented programming. Starstream Communications Group Inc. and Financial News Network, both of Houston, have linked to syndicate a full-service national business radio network that offers two-minute reports every hour from 6 a.m. to 7 p.m.

The RCM/KMNY Money Radio Network will broadcast news, studio interviews, talk shows, and special features on personal and business finances from the station’s facilities in Los Angeles and Pomona, Calif. The network’s mot-to will be the same as KMNY’s: “All about money, all the time.” The 24-hour-a-day format will allow for real-time market reports from around the world. The service is targeted at the AM band, and RCM expects to have it on satellite by the end of March.

Although RCM is seeking primarily to affiliate the full 24-hour-a-day service, partial affiliation is also available. Five 24/7-minute daily features, market updates, and the three-hour “Investors Club Of The Air,” hosted by KMNY co-founder Buzz Schwartz, will be available that way. The arrangement between RCM and KMNY has KMNY hiring RCM as the national syndicator and programming consultant. National spot sales will be headed by KMNY exec VP Vera Gold.

The Houston-based FNN Business Headline News will initially be just that. In addition to its hour- ly reports, FNN will offer a news-activity service, regional stock market reports, busi- ness features, and special “crisis” coverage when warranted by the news. The network is scheduled to be available by the end of the May.

The FNN Business Headline News marks FNN’s first foray into radio. The company is a full-time national cable-television network with four services.

Starstream is best known for its 6-year-old annual promotion/ short-form “Budweiser Showdown.” Starstream’s expansion into business programming follows its current efforts as the syndicator of The Car Show Coast To Coast and its recent weekly music entry, the urban-formatted Super Mix Dance Party. Starstream will distribute and handle clearances for FNN Business Headline News, FNN will handle programming, and FNN subsidiary Infomedia will oversee advertising sales.

A GLANCE: Syndicate It Productions, Burbank, Calif., is working on a monthly, one-hour, music-intensive profile series for urban contemporary and top 40 stations. “Superstar Special” will spotlight a single artist. It is scheduled to debut sometime between April and June. Syndicate it is also offering its “strippable” 12-hour Black Music Month celebration, “Roots, Rock & Rhythm,” again in June. The historical tribute was first offered in 1987. For 1988, the last three hours, which concentrate on black music’s current affairs, have been updated — DIR Broadcast- ing, New York, will offer “This Day In Baseball History” again this baseball season. The daily, 90-second feature hosted by Mel Allen spotlights the sport’s historic moments. It is produced by Major League Baseball Productions. DIR is handling sales and clearances, as it did last year, the program’s debut season.

Cutler Productions, Los Ange- les, has promoted Joni Silverman to VP/talent and Ron Shapiro to VP/creative services. Silverman moved from United Stations to join Cutler in August as director of talent acquisitions. She will be responsible for all talent booking and interviewing for Cutler’s six weekly long-form productions. Shapiro had been a director/engineer with the company. He joined the syndicator 18 months ago after an eight-year stint with ABC Watermark. Former MCA Radio Network, Los Angeles, VP Lance Robbins has switched mediums. He is now VP/development of Wilcox Productions, a television and motion picture production company. The Progressive Music Network, Minneapolis, has signed up 20 affiliates for its new “sage-sprinkled” AC format. The 24-hour-a-day satellite service is up and running on 10 of those.

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.

March 25-27, Peabo Bryson, Star Beat, MJI Broadcasting, one hour.
March 27-28, David Lee Roth, Metalshop, MJI Broadcasting, one hour.
March 25-27, The David Lee Roth Story, Hot Rocks, United Stations, nine minutes.
March 25-27, David Lee Roth/Van Halen, Rock Watch, United Stations, three hours.
March 26-27, Tiftamy, Radioscope, Lee Bailey Communications, one hour.
March 26, Talking Heads/Roberta Plant, Powercuts, Global Satellite/ABC Radio Networks, two hours.
March 27, Ricky Skaggs/Judy Rodman, Country Close-Up, ProMedia, one hour.
March 27, Bobbie Robertson, Part 2, Classic Call, Premiere Radio Network, one hour.
March 27, Fabulous Thunderbirds/Robert Cray, King Biscuit Flower Hour, DIR Broadcasting, one hour.
March 27, Talking Heads/Roberta Plant, Powercuts, Global Satellite/ABC Radio Networks, two hours.
March 27, Earl Thomas Conley, Nashville Live, MCA 24-90 minutes.
March 28-April 3, Herbie Mann, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.
March 28-April 3, Del Leppard/Thin Lizzy, BBC Classic In Concert, Westwood One Radio Networks, 90 minutes.
March 28-April 3, Mick Taylor, Classic Cuts, MJI Broadcasting, one hour.
March 29-April 3, David Lee Roth, Rock Today, MJI Broadcasting, one hour.
March 29-April 3, Yes, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.
March 29-April 3, Randy Travis, Live From Gilley’s, Westwood One Radio Networks, one hour.
March 29-April 3, Carly Simon, Star Track Pro- files, Westwood One Radio Networks, one hour.
March 29-April 3, The Last Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

THE EIGHTIES ARE OVER. WELCOME TO THE NINETIES AND SHINE!

PRODUCTIONS

(Continued from page 16)

again this year for its recent Dance For The Heart fund-raiser for the American Heart Assn. The promo- tion has listeners collect pledges to qualify for the limited space at the three-hour fitness event. All pro- ceeds go to the association.

KELXL personalities and instruc- tors from health clubs, dance stu- dios, and aerobic groups spread out over five area counties to en- courage and lead the “heart dance-

March 25-26, Peabo Bryson, Star Beat, MJI Broadcasting, one hour.
March 27, David Lee Roth, Metalshop, MJI Broadcasting, one hour.
March 25-27, The David Lee Roth Story, Hot Rocks, United Stations, nine minutes.
March 25-27, David Lee Roth/Van Halen, Rock Watch, United Stations, three hours.
March 26-27, Tiftamy, Radioscope, Lee Bailey Communications, one hour.
March 26, Talking Heads/Roberta Plant, Powercuts, Global Satellite/ABC Radio Networks, two hours.
March 27, Ricky Skaggs/Judy Rodman, Country Close-Up, ProMedia, one hour.
March 27, Bobbie Robertson, Part 2, Classic Call, Premiere Radio Network, one hour.
March 27, Fabulous Thunderbirds/Robert Cray, King Biscuit Flower Hour, DIR Broadcasting, one hour.
March 27, Talking Heads/Roberta Plant, Powercuts, Global Satellite/ABC Radio Networks, two hours.
March 27, Earl Thomas Conley, Nashville Live, MCA 24-90 minutes.
March 28-April 3, Herbie Mann, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.
March 28-April 3, Del Leppard/Thin Lizzy, BBC Classic In Concert, Westwood One Radio Networks, 90 minutes.
March 28-April 3, Mick Taylor, Classic Cuts, MJI Broadcasting, one hour.
March 29-April 3, David Lee Roth, Rock Today, MJI Broadcasting, one hour.
March 29-April 3, Yes, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.
March 29-April 3, Randy Travis, Live From Gilley’s, Westwood One Radio Networks, one hour.
March 29-April 3, Carly Simon, Star Track Pro- files, Westwood One Radio Networks, one hour.
March 29-April 3, The Last Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

V-103 VIPs. Sister stations WXYV-FM/WCAQ-AM Baltimore present plaques to the nominees for their sixth annual VIP Award for unselctive service to the community. The stations join voices annually to salute the unsung heroes. This year’s award went to Charles Brickell, who helped pull survivors from the Amtrak crash in Chase, Md.

Produced by Adrian Belew. Digitally reproduced by Photomec.
Offstage, The 'Bad' Man Shows New Signs Of Black Pride
Michael Jackson Still A Thriller On Stage

LAST WEEK'S COLUMN on Grammy week in New York left out one very significant event: Michael Jackson's opening concert at Madison Square Garden. Ooops! Back to the diary.

Thursday, March 3, 10:30 p.m. Watching Jackson at his garden benefit for the United Negro College Fund was quite refreshing. After his elaborate videos and his so-so Grammy performance, it was good to see that Jackson hasn't lost his edge as a live performer. In fact, judging by this performance, Jackson is as electrifying a live performer as he has ever been. His singing was strong, his voice flexible, but it was his dancing that was most impressive. On his current tour he displays all his famous moves with remarkable ease. Balancing fluidity reminiscent of Fred Astaire and grit that brings to mind James Brown, Jackson succeeds in fusing two very different strains of American popular dance—Broadway musical and black vernacular. By combining that mix with his own, unique interpretations of contemporary street steps (the moonwalk, for example), Jackson has become a central figure in the evolution of stage performance—not just here but around the world. At the Garden, Jackson made marvellous use of his four support dancers. Sometimes, as on "Wanna Be Startin' Somethin,'" they mirrored the pelvic gyrations of the Jacksons; on new material, such as "Smooth Criminal," the choreography was as ambitious as that in Jackson's music videos. Jackson has been equally impressive lately off the stage. A performer many have criticized for losing "touch" with his blackness, Jackson has been expending considerable effort to court the black audience. Clearly, giving $600,000 to the United Negro College Fund (in conjunction with Pepsi-Cola) is wonderful. Moreover, Jackson has been making some interesting moves behind the scenes. His hiring of Motown's Bob Jones—a man with longstanding contacts in the black community—has resulted in many black reporters feeling more in touch with Jackson's activities. In addition, Jackson has reached out to Jack Gibson, publisher of the Jack The Rapper newsletter and an outspoken opponent of racism in the music industry, inviting him to attend video shoots, to accompany him on his tour, and to the Grammys. All signs are that after years of being attacked for not having black pride, Jackson is responding.

SHORT STUFF: It's no longer surprising, but it's still impressive when Jimmy "Jam" Harris and Terry Lewis dominate the black singles chart. Their work with Morris Day ("Fishnet") on Warner Bros. and Alexander O'Neal features songs about the group's "New Trouser Pants Like This") on Tabu held the top slot last week. This month the Brothers Johnson return to A&M with "Kickin,'" while Jesse Johnson reads his third album for the label's/record's Writer/Producers/ OPUS RYAN, Jerry Wright on and Aaron Zigman, of the trio that made Duran Duran a hit with "Do You Remember (The 80's)?" on Casablanca, is now helping to produce the third album of the Cheers, an up-and-coming band from Chicago. Rapper Ice T, who recently made his film debut in "Breakin,'" has released his debut album, "The Art of Ice," on New World, a label owned by his manager, Jerry Heller. The album features Ice T's signature "Rhyme Time" and "Pimpin' Ain't Easy." In other news, Michael Jackson's new album, "Thriller," is still dominating the charts, selling more than 1 million copies in its first week. And in a surprising move, Jackson has announced that he will release a new album next year, entitled "Bad," featuring new songs and an updated version of his classic "Beat It." Jackson's recent success has solidified his status as one of the most successful and influential artists in the music industry.
### Club Play

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>No. 1</strong></td>
<td>THINKING OF YOU (REMIX)</td>
<td>EARTH, WIND &amp; FIRE</td>
</tr>
<tr>
<td>2</td>
<td>DON'T LOOK ANY FURTHER (REMIX)</td>
<td>THE KANE GANG</td>
</tr>
<tr>
<td>3</td>
<td>PINK CADILLAC</td>
<td>NATALIE COLE</td>
</tr>
<tr>
<td>4</td>
<td>ROCKET 2 U (REMIX)</td>
<td>THE JETS</td>
</tr>
<tr>
<td>5</td>
<td>PROVE YOUR LOVE (REMIX)</td>
<td>TAYLOR DAYNE</td>
</tr>
<tr>
<td>6</td>
<td>BEDROCK (REMIX)</td>
<td>GEORGIOS</td>
</tr>
<tr>
<td>7</td>
<td>DON'T MAKE A FOOL OF YOURSELF (REMIX)</td>
<td>STACEY Q</td>
</tr>
<tr>
<td>8</td>
<td>PARTY PEOPLE</td>
<td>ROYAL ROYAL</td>
</tr>
<tr>
<td>9</td>
<td>NAUGHTY GIRLS (REMIX) I SURRENDER</td>
<td>SAMANTHA FOX</td>
</tr>
<tr>
<td>10</td>
<td>BREAKAWAY</td>
<td>BIG PIG</td>
</tr>
<tr>
<td>11</td>
<td>HOT HOT HOT (REMIX)</td>
<td>THE CURE</td>
</tr>
<tr>
<td>12</td>
<td>FISHNET</td>
<td>MORRIS DAY</td>
</tr>
<tr>
<td>13</td>
<td>FATHER FIGURE</td>
<td>GEORGE MICHAEL</td>
</tr>
<tr>
<td>14</td>
<td>CALL ME (REMIX)</td>
<td>SPAGNA</td>
</tr>
<tr>
<td>15</td>
<td>TEARS MAY FALL</td>
<td>TK7</td>
</tr>
<tr>
<td>16</td>
<td>DON'T STOP ME NOW (REMIX)</td>
<td>BEE GEES</td>
</tr>
<tr>
<td>17</td>
<td>BLUE MONDAY</td>
<td>NEW ORDER</td>
</tr>
<tr>
<td>18</td>
<td>WISHING WELL</td>
<td>TERENCE TREVANT D'ARBY</td>
</tr>
<tr>
<td>19</td>
<td>JUST A MIRAGE (REMIX)</td>
<td>JELLYBEAN</td>
</tr>
<tr>
<td>20</td>
<td>MOVE THE CROWD/PAID IN FULL (REMIX)</td>
<td>ERIC B &amp; RAKIM</td>
</tr>
<tr>
<td>21</td>
<td>STAND UP</td>
<td>Hindsight</td>
</tr>
<tr>
<td>22</td>
<td>ALWAYS ON MY MIND</td>
<td>PET SHOP BOYS</td>
</tr>
<tr>
<td>23</td>
<td>ADVENTURE</td>
<td>ELEANOR</td>
</tr>
</tbody>
</table>
| 24 | PLATTING (REMIX) | REBBIE |}

### 12-Inch Singles Sales

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>No. 1</strong></td>
<td>PERFECT LOVER</td>
<td>COMPANY B</td>
</tr>
<tr>
<td>2</td>
<td>GIRLFRIEND</td>
<td>PEBBLES</td>
</tr>
<tr>
<td>3</td>
<td>FATHER FIGURE</td>
<td>GEORGE MICHAEL</td>
</tr>
<tr>
<td>4</td>
<td>THINKING OF YOU (REMIX)</td>
<td>EARTH, WIND &amp; FIRE</td>
</tr>
<tr>
<td>5</td>
<td>OUT OF THE BLUE (REMIX)</td>
<td>DEBBIE GIBSON</td>
</tr>
<tr>
<td>6</td>
<td>ROCKET 2 U (REMIX)</td>
<td>THE JETS</td>
</tr>
<tr>
<td>7</td>
<td>I WANT TO BE YOUR PROPERTY</td>
<td>STACEY Q</td>
</tr>
<tr>
<td>8</td>
<td>DON'T MAKE A FOOL OF YOURSELF (REMIX)</td>
<td>BLUE MERCEDES</td>
</tr>
<tr>
<td>9</td>
<td>FISHNET</td>
<td>MORRIS DAY</td>
</tr>
<tr>
<td>10</td>
<td>TEAR ME DOWN</td>
<td>SAL-TEPA</td>
</tr>
<tr>
<td>11</td>
<td>NAUGHTY GIRLS (REMIX) I SURRENDER</td>
<td>SAMANTHA FOX</td>
</tr>
<tr>
<td>12</td>
<td>MAGIC CARPET RIDE</td>
<td>BARDEUX</td>
</tr>
<tr>
<td>13</td>
<td>SAVIN' MYSELF</td>
<td>ERICA FACHIN</td>
</tr>
<tr>
<td>14</td>
<td>WISHING WELL</td>
<td>TERENCE TREVANT D'ARBY</td>
</tr>
<tr>
<td>15</td>
<td>NIGHTIME (REMIX)</td>
<td>PRETTY POISON</td>
</tr>
<tr>
<td>16</td>
<td>TEARS MAY FALL</td>
<td>TKA</td>
</tr>
<tr>
<td>17</td>
<td>PAPA WOO</td>
<td>PAPA WOO</td>
</tr>
<tr>
<td>18</td>
<td>PROVE YOUR LOVE (REMIX)</td>
<td>TAYLOR DAYNE</td>
</tr>
<tr>
<td>19</td>
<td>PARTY PEOPLE</td>
<td>ROYAL ROYAL</td>
</tr>
<tr>
<td>20</td>
<td>JUST A MIRAGE (REMIX)</td>
<td>JELLYBEAN</td>
</tr>
<tr>
<td>21</td>
<td>STAND UP</td>
<td>SMITHSON</td>
</tr>
<tr>
<td>22</td>
<td>BEDROCK (REMIX)</td>
<td>GEORGIOS</td>
</tr>
<tr>
<td>23</td>
<td>NEVER GONNA GIVE YOU UP (REMIX)</td>
<td>RICKASTLE</td>
</tr>
<tr>
<td>24</td>
<td>NIGHTIME</td>
<td>SPAGNA</td>
</tr>
<tr>
<td>25</td>
<td>PUMP UP THE VOLUME (REMIX) 4TAY 4TAY 4TAD TAND</td>
<td>MI/ARS/R/S</td>
</tr>
<tr>
<td>26</td>
<td>MOVE THE CROWD/PAID IN FULL (REMIX)</td>
<td>ERIC B &amp; RAKIM</td>
</tr>
<tr>
<td>27</td>
<td>DEEP INSIDE</td>
<td>INXS</td>
</tr>
<tr>
<td>28</td>
<td>DON'T LOCK ME OUT (REMIX)</td>
<td>TERRY BILLY</td>
</tr>
<tr>
<td>29</td>
<td>NEW</td>
<td>BIG PIG</td>
</tr>
<tr>
<td>30</td>
<td>BOUNCE BACK</td>
<td>FIRE ON BLONDE</td>
</tr>
<tr>
<td>31</td>
<td>DEUSS</td>
<td>E.L.I.</td>
</tr>
<tr>
<td>32</td>
<td>MIRACLES EXPLODE</td>
<td>TINA B.</td>
</tr>
<tr>
<td>33</td>
<td>MAN IN THE MIRROR</td>
<td>MICHAEL JACKSON</td>
</tr>
<tr>
<td>34</td>
<td>NEW</td>
<td>AL B. Sure!</td>
</tr>
<tr>
<td>35</td>
<td>GET OUTTA MY DREAMS, GET INTO MY CAR (REMIX)</td>
<td>BILLY OCEAN</td>
</tr>
<tr>
<td>36</td>
<td>LOW</td>
<td>THE TEMPTATIONS</td>
</tr>
<tr>
<td>37</td>
<td>NEW</td>
<td>PET SHOP BOYS &amp; DUSTY SPRINGFIELD</td>
</tr>
<tr>
<td>38</td>
<td>KEEP ON MARCHING (REMIX)</td>
<td>THE COMMISSARS</td>
</tr>
<tr>
<td>39</td>
<td>NEW</td>
<td>BLUE MODERNE</td>
</tr>
<tr>
<td>40</td>
<td>LOVIN' ON NEXT TO NOTHIN' (REMIX)</td>
<td>GLADYS KNIGHT &amp; THE PIPS</td>
</tr>
<tr>
<td>41</td>
<td>NEW</td>
<td>BILLY OCEAN</td>
</tr>
<tr>
<td>42</td>
<td>NEW</td>
<td>THE COMMUNARDS</td>
</tr>
<tr>
<td>43</td>
<td>NEW</td>
<td>NEW</td>
</tr>
<tr>
<td>44</td>
<td>NEW</td>
<td>NEW</td>
</tr>
<tr>
<td>45</td>
<td>NEW</td>
<td>NEW</td>
</tr>
<tr>
<td>46</td>
<td>NEW</td>
<td>NEW</td>
</tr>
<tr>
<td>47</td>
<td>NEW</td>
<td>NEW</td>
</tr>
<tr>
<td>48</td>
<td>NEW</td>
<td>NEW</td>
</tr>
</tbody>
</table>
Pullin' Up To Bumpers: Expect a smash response to Trouble (Mercury) by former "Name" star and current hostess of television's "Top Of The Pops" Nia Peeples—she'll surely top the charts with her singing debut. The thoroughly infectious track, smartly programmed and mixed by Shep Pettibone, gallops playfully through "The Pleasure Principle" territory—especially in the club—making it quite irresistible on the dance floor... Pebbles should garner club support on "Mercedes Boy" (MCA), a high- light from her new album; the lengthy production by Jeff Lorber has fleshed out the song with additional keyboard work in five mixes... Johnny Kemp has got a potential smash on his hands with "Just Got Paid" (Columbia); co-produced and mixed by Kemp and Teddy Riley (Keith Sweat), the single's fun lyrics and killer rhythm pulse (with shades of "I Want Her") are treats... Ace producer Narada (as in Michael Walden) has just released "Divine Emotions" (Reprise) and is definitely at his best in years. The pumping postproduction and mix were handled by Pettibone.

Gold Cut: Deserving U.K. artist Junior will hopefully break again with his new "Yes (If You Want Me)" (London), a dance-treat ed, r&b/pop number remixed by producers Stephen Broughton and Michael Hutchinson... Everyone's fave Evelyn King is back sporting a new label (EMI-Manhattan) and a teasing new down-tempo funk groove, "F flirt"... The European duo Climie Fischler makes its stateside debut with "Love Changes (Everything)" (Capitol); its original mix takes an edgy, midtempo pop stance, while the Phil Harding interpretation offers a Eurohouse attitude... "Love Stuck" (A&M), the latest from Jesse Johnson, has a deep-rooted groove and hook chran; a smoother remix surface would be nice... Arthur Baker's 12-inch treatment of "Family Man" (Warner Bros.) finds Fleetwood Mac venturing into spacious house territory once again.

Random Cuts: "Turn Back The Clock" (Virgin), the debut album from U.K. popster Johnny Hates Jazz, is noteworthy vinyl; this tidy collection of pop songs with soulful underpinnings (à la George Michael) should surprise. First and foremost for clubs is the light funk/ pop of "I Don't Want To Be A Hero," with "Don't Say It's Love" another likely candidate. Recommended tracks overall include the current single "Shattered Dreams," "What Other Reason," and the title track... Don't miss "Keeping Good Loving," (Lorimar/Atlantic) by Sister Sledge, which is featured on the "Action Jackson" soundtrack; one of several tracks that tracks the group has recorded in cis is, at 5:24, almost ripe for clubs right off the album. Co-produced by the group's keyboard player of the same name, the song has an energetic flow highlighted by the group's subtle vocal; also note "Love Is All You Need" (BMG/Philly's Sky's "Lover's Celebration" and "For The Love Of Money" as reinterpreted by Levert... The soundtrack for Big City (Warner Bros.) features a brand new one from Prince called "Good Days" as a poppy track. As the artist altering version also proves, "True Faith" by New Order; "Pump Up The Volume" by M/A/R/R/S; "Kiss & Tell" by Bryan Ferry, a Depeche Mode B side, "Pleasure Little Treasure"; and Narada's new outlet.

By the way, Prince does have a new album scheduled for release sometime in May. No, it's not the "Black Album," just a little too much about and with eager anticipation. Apparently that project has been shelved indefinitely (heavy weight who were found not enough to hear it say it was a killer.

Left Of Center: Love & Rockets has rerecorded and extended the excellent track "Mirror People" (Big Time/RCA), capturing the act's danceable edge and the drive of its Bauhaus era... Fun, fun, fun, the debut of Westworld, with its U.K. smash "Sonnie Boom Boy." (RCA), which was a bit delayed on release here (about a year or so). The band's Archies-meets-"Bonanza" style is a pure delight... The leisurely paced rock number "Finest Worksong" (I.R.S.) by R.E.M. grooves well in its 12-inch extended mix; for the collector, the flip features three live, acoustic, instrument tracks, including a cover of Peter Gabriel's "Red Rain." The un touchables have returned—Talking Heads, that is—with a new project, "Naked" (Fly/Sire). With its south of the border perspectivi the release is not being viewed as being as commercially viable as the group's past efforts. The leadoff cut, "Blind," as well as "Totally Nude" and the single "(Nothing But) Flowers" are highlights.

Kick It: Mantanix is back with its first album for Capitol, titled "In Full Effect." Productionwise, this album shows a sufficient amount of growth compared with the first two. The material overall is a step in the right direction but isn't consistent in its hook power. Best bets: "Join Me Please," "Gangster Boogie," the title cut, and the single "Simple Simon."... Jive/RCA has put out a compilation, "..."Word," featuring hits by Schooldy D, Steady B, Kool Moe Dee, Whodini, and others. Also out on Jive is DJ Jazz Jeffy & the Fresh Prince with the humorous, down-tempo narrative "Par ents Just Don't Understand"... Biz Markie's album "Goin' Off" (Cold Chillin'/Warner Bros.) has been released. The "Love At First Sight" (Profile) 2:52-529-2600 from Dana Dane has been remixed and uses a "Skin Tight" bass riff... Worthy of your attention are the Rangers' "I'm Hot" (Woonij, 2:62-612-8222); Jam Rock Massive & KRS 1's "Step The Violence" (Mas sive, 9:1-9-9-4-9-4-9) From Da Giddy Up" (Hilltop Hustlers, 2:8-9-6-5-9-8-6 by D- & Hyped; Hardhorse) has been released.

On Feb. 27, The Third Annual Urban Teen Awards show was held at New York's Apollo Theatre. Co-hosted by Kool Moe Dee and SaltPepa, the event honored artists in a number of rap, street, and dance categories. Among this year's sponsors were RCA Records, Jive Records, and New York radio stations WBLK-FM and WRKS-FM. Presenters and performers included Ten City, Ice-T, Hurby Luv Bug, Boogie Down Productions, and Sweet T. Highlights among the winners included Eric B. & Rakim for the year's best street album, Public Enemy for new street group and street single, Big Daddy Kane for new MC, Boogie Down Productions for ragge fusion, L.I. Cool J for street fusion, and Doug E. Fresh for instrumental arrangement and community service.

British Duo Guns Engines For U.S. Success

Blue Mercedes Makes Smooth Chart Climbing

BY BILL COLEMAN

NEW YORK The duo of Duncan Millar & Des Titlow recently scored a No. 1 smash with "I Want To Be Your Property." Blue Mercedes, an all English, power pop band, is collected by, anchored the No. 1 spot on Billboard's Hot Dance Music Club Play chart for four weeks. Hailing from England, singer Titlow and keyboardist Millar have only been performing together for two years after a brief stint with the U.K. pop act Duck You Sucker. The single is from the act's forthcoming MCA album, "Rich & Famous," which takes its inspira tion from the television show "Lifestyles Of The Rich & Famous." Co-produced by Phil Harding and Ian Curnow from Stock, Attikan, Waterman's PWL studio, the album has a "contempo rary, bright, and very upbeat sound," say the pair.

Titlow explains: "We wanted [the single] to be an uptempo rock song, but we didn't want to be manipulated by them, so we used the group's R&B, but worried a tad. What people might look at who produced it and not give it a good listen. Hopefully, people will like that aspect of our sound.

Comparisons to other male-pop duos have been made, including ABC and Pet Shop Boys. "We certainly have the same kind of musical depths as those two groups, but we don't want to alienate people by being a bit cold," says Tit low. "There's too much pompousness in [pop] music; we're not like them. We are very nice guys, but they put across an image of being very seri ous. But we're not the Dickies ei ther. We're just saying that you can enjoy yourself.

Blue Mercedes is hoping for long-term U.S. success spearheaded by "You Don't Want My Love," which is bulleted in the midrange of Billboard's Hot 100 chart. The two have just completed the second video for "Property." The new clip features guest Cyd Charisse, whose name is mentioned in the song's chorus. "Here we are shooting this song in England and Cyd Charisse," says Titlow, "and the next thing we know we're on Sunset Boulevard sitting in a car with her. It just proves that anything can happen."
PETER HEMMELMAN

The Bottom Line, New York

LEADING OFF this recent New York date with a new, unreleased song, Peter Himmelman reinforced the impression from his Island and indie albums that he is a songwriting talent of major proportion. And with his band (formerly Minneapolis’ Sussman Lawrence) giving new sheen to his album material, Himmelman displayed his equally formidable performing skills to the extent that wider recognition seems inevitable.

Cutting a quirky figure in a frilly formal shirt worn under a black jacket, the intense artist wrestled angry notes out of his guitar while (Continued on next page)
performing his recent single “Waning Moon” and its incisive follow-up, “I Feel Young Today.” A couple of tunes from past albums—“Tremble” and “Eleventh Confession”—effectively showcased guitarist/percussionist Eric Moom’s textural contributions and keyboardist/vocalist Jeff Victor, whose physical response to his leader’s music was a show in itself.

While the set got a bit moody early on, Himmelman lightened it up with an endearing sense of humor; later, he upped the tempo with another new song, the explosive “Mercy Never Came.” The closing song was a beautiful ballad, “Only You Can Walk Away,” which began with the singer alone at the mike accompanied by Victor’s haunting piano work.

ROBERT PLANT
(Continued from page 30)

about constantly exploring new musical horizons.

“Yes, and that’s exactly what I’ve tried to do. I mean I haven’t been going up my own backside. I’ve been carrying on the kind of principle of what Page and I set out to do in the first place—which, for one reason or another, didn’t happen in [the Page/Paul Rodgers band] the Firm. But it happens in what I do.”

Plant and his band have already begun to write new material, and the singer is looking to set up a studio in London where they can work on future projects.

Billboard March 26, 1988

www.americanradiohistory.com
One to One 5

ITG’s Wayne Forte discusses his talent agency’s goals and philosophy

Q: Despite the company’s tremendous growth during the past seven years, you have continued to operate with a fairly small staff. Why is that?

A: We’ve always wanted to keep everything as small as possible, and we feel we can be more successful and better serve our acts with a smaller staff. The company is growing much better, the decision making is easier, and we can act a lot quicker. That’s basically our approach all along. We like to stay lean and mean, and I think we have one of the better, if not the best, staffs in the business. The work very long hours and put in a lot of energy. I’d rather have this kind of operation than one that’s two or three times the size with everybody working half shifts.

Q: You recently brought in Nick Caris from the Michigan-based DMDA agency as a fourth partner. How did that come about?

A: Michael and I had often talked about the idea of getting someone better that thought along our lines and operated in a similar sort of way that we do in dealing with clients. We’re very personalized and project oriented and really spend a lot of the time with each of the individual tours that we do rather than just booking dates and taking offers. There aren’t very many people out there like that, and we hadn’t run into anybody who was into leaving his position and making any moves. So when we found out that Nick was interested in moving to New York, we got together and talked.

Q: Nick has stuck hard rock acts like the Scorpions, Malice, Pretty Maids, and Lee Aaron. Is that something you thought you’d been eager to move into?

A: Absolutely. The hard rock market is something that we never really jumped into headfirst, up to our necks, so to speak. But Nick knows, loves, and was born and bred on hard rock. So he’ll really be concentrating on that area. He’ll sign other things as well, but hard rock will be his main thing.

Q: After enjoying a good deal of success with a number of big-name clients in 1987, what were your goals coming into this year?

A: One of the things was to move farther into the hard rock field and sign a few more artists in that area. By bringing in Nick, we’re obviously moved ahead with that. Aside from that, we saw 1988 as a year of building and bringing in to other levels—acts that we’ve been building.

Q: What are some of your key new developments?

A: We’re just agreed on a deal with Joe Satrani. We’re doing a tour with Ieechowars. We’re also working on the Woodentops. We think that big things can come from this band and are working in a similar way that we did with the Cure and Depeche Mode. We’re doing an arena tour with Depeche Mode, an act that we’ve been working with for seven years that finally broke through last year. Another new act we’ve got is So. Those are just some of the things we’re working on.

Q: What are some of the bigger tours that you’re booking this year?

A: We’ve got Pink Floyd coming back in April. Duran Duran is scheduled for either the summer or the fall, and we’ll complete its album. And there are a few other things we’re working on that I can’t discuss yet. We will have a large tour out there by the end of the year. For the touring business as a whole, I think it’s going to be a very healthy summer. But I don’t think it’ll be as large as last year as far as the number of acts and major shows that are out.

Q: From ITG’s standpoint, you’ll be quite satisfied to devote more time to building acts.

A: Definitely. By large, we view this very much as a building year. Last year, we knew we were going to have a lot happening [with acts], but we were prepared that 1988 would be more or less an off year that that because we had a large number of acts only two or three years last year. Last year, we planned with the signings that we did to concentrate on bringing those groups to the attention of the market and so that in 1989 we’d have them as full- fledged theater or arena headliners. We’re shooting toward 1990, which we think will be a very impressive year for us.

Mission U.K. Makes Novel Producer Choice
Ex-Zeppelin Bassist Jones Nurtures Its ‘Children’

BY JIM BESSMAN

NEW YORK When deciding on a producer for their new Mercury/Phonogram album, “Children,” the Mission U.K. wanted to avoid falling into the trap of going for an American-flavored-the-name-of-the-band approach. Consequently, the British band opted to work with former Led Zeppelin bassist/keyboardist John Paul Jones.

“We were talking about the album with [ Phonogram/ U.K.’s] ad department, we decided to use an established U.S. producer, which I thought was pre- mature and doesn’t want to do,” says vocalist/guitarist Wayne Hussey. “It’s a rule that most bands seem to follow, but it wouldn’t have been a good move for us, particularly having just spent three months in America on a tour which was very nearly the death of the band.

The Mission U.K.’s 1987 North American tour began with a some- what riotous opening act at least of headlining smaller venues. Following a date in Los Angeles, bassist Craig Adams punched a plate- glass window at a hotel. He was subsequently sent home for “rest and recuperation.” A temporary replacement filled in for the rest of the tour, which included dates with the Psychedelic Furs.

Before starting work on its latest album, the Mission U.K. met with top-notch producers like Bruce Fairbairn (Bon Jovi) and Pete Collins (Rush). However, Hussey says he felt that hiring to the “very conservative and conserva- tive” production values required by domestic radio programmers “is not the way we wanted to go.”

Enter Jones, fresh from a recent production gig with Ben E. King. The former Zeppelin player became interested in the Mission U.K. via its “Wasteland” video and was an innovator who was one of the group’s live shows.

“For us, the idea of working with Jones was appealing obviously in his musical arrangements,” says Hussey, noting Jones’ diverse list of ar- rangements credits, which includes records by Donovan, Herman’s Hermits, the Rolling Stones, Cat Stevens, and Tom Jones. “We especially felt we needed guidance in this territory,” adds Hussey.

Hussey also wanted more group input in the songs. He says that on

‘Our U.S. tour was very nearly the death of the band’

the Mission U.K.’s last studio album, “Gods Own Medicine,” the material was “very formulated” prior to recording, whereas on “Children” it was left in “skeletal” form for fashioning by the other members under Jones’ direction.

Jones says he encouraged the band to play live in the studio, and sometimes he would add synth parts while Hussey manned the boards. “I liked the idea that it was a band rather than with Ben E. King, which I did on a computer,” says Jones. “Being in a band situation with musicians with guitars and drums and things is so much a part of my production value, which is getting that band feeling on a record, rather than it sounding fragmented.”

For Jones, the project marked his first involvement with a work- ing band since the demise of Led Zeppelin. After accompanying the Mission U.K. on a recent U.S. promo trek—which included four showcase dates—Jones has re- turned to his home studio in En- gland to tinker with new computer software while awaiting upcoming projects.

Meanwhile, the Mission U.K. is touring Britain, where it has been enjoying its biggest chart hit with “Tower Of Strength,” the first sin- gle from “Children.” The new al- bum will be released here on Mon- day (21), and plans call for the band to promote it on a full U.S. tour starting in May.

NEW ON THE CHARTS

Al B. Sure!, a New York-based singer/songwriter/multi-instru- mentalist, is making strong inroads on the Hot Black Singles chart with “Nite & Day,” the leadoff single from his upcoming Warner Bros. debut album, “In Effect Mode.”

Born in Boston, Sure! moved to Westchester County, N.Y., dur- ing his childhood. There, he began his music career working out of his basement with his cousin Kyle West, later to become a not- ed producer.

After graduating from high school in 1986, Sure! moved to New York City and connected with Eddie F. from Heavy D & the Boys, who introduced him to manager André Harrell of Uptown Enterprises. A series of demos was recorded, resulting in a contract with Warner Bros. in the summer of 1987.

Soon after the label deal was inked, Sure!’s career received an additional push when he won a Sony Innovator award, presented to hot up-and-coming black artists. Quincy Jones selected Sure! from a field of 51.

Sure!’s debut album, “In Effec- Mode,” which he co-pro- duced with West, is due in April. A videoclip for “Nite & Day” has just been serviced nationally.

STUART MEYER

Boston Music Awards Names Nominees

Varied Acts To Perform At Wang Center

BOSTON Aerosmith, Boston, and the now-defunct Cars are among the nominees for act of the year at the second annual Boston Music Awards at the Wang Center theater. Awards will be presented in 42 categories, with more than 160 nominees. Club winner is the annual awards parade, each named in five categories. Unsigned independ- ent band Shake The Faith also

had five mentions.

Carlsberg Beer is the official awards show sponsor, backed by the Boston Phoenix, WBCN, ABC 6 and Stripes and Tapes. Candace Avery and Pe- ter Gold are co-producing.

Scheduled to perform live at the show in support of his debut on the road, the Brad Delp of Boston, who will change gears to present his new r&B side project; Farren- heid; the Del Fuegos; Sleepy La- Bee; and Bruce Arnold of Or- phous. The ceremony will be host- ed by Sara Edwards and Barry Nolan from WBZ-TV’s “Evening Magazine.”

Nominations for the Boston Mu- sic Awards are determined by a 600-member panel of music indus- try professionals from the Boston area. Winners are chosen based on an equally weighted tally of public ballots and industry selections. The Wang Center is a 4,000-seat theater, a seating upgrade from the 2,700-seat Opera House, where last year’s sold-out ceremony was held.

BRUCE HARING
Stellar Cast Set For New York Music Awards

NEW YORK  Debbie Gibson, Michael Bolton, Taylor Dayne, and L.L. Cool J are among the acts slated to perform live at the third annual New York Music Awards April 9 at Manhattan’s Beacon Theatre.

Fifty winners to be honored

Artists in some 50 categories of music will be honored at the ceremony, which celebrates musicians closely identified with New York.

Clannad’s ‘SIRIUS’ Album
(Continued from page 30)

she says. “But we’re just flattered to be able to work with these people. We met Bruce while he was in London, and we were only too willing to come to our studio when we asked him to join us for a song.”

Of journey singer Perry’s appearance on the new album—his vocals can be heard on the track “White Fool”—Brennan says, “Steve was recording near us when we met him. His ancestors come from Portugal, and their accent sounds very much like Gaelic. When we suggested he sing in Gaelic, he was very excited.”

“SIRIUS”—Clannad’s sixth album overall—was produced by the U.S. team of Greg Ladanyi and Russ Kunkel. “A lot of people in England have condemned us for that, too,” says Brennan. “But we just try to take another new step with each album without sacrificing our original sound.”

In April, Clannad will embark on its first U.S. tour in nine years; dates will focus heavily on college towns.

TERRI WOOD

Arthur Young presents
THE ENTERTAINMENT INDUSTRY: CURTAIN UP FOR THE ’90s

If you’d like a glimpse into the future of show business, come to The Beverly Hills Hotel on Thursday, June 9th.

Because that’s when Arthur Young will be presenting its fifth Entertainment Symposium, “Curtain Up for the ’90s.”

It’s a full day event packed with information you need to plan for a successful future. The kind of information that would be hard to find anywhere else, because you’ll hear about the expected changes from the people who are making them.

You’ll hear about the controversy surrounding motion picture accounting; new directions in the video, syndication, and foreign markets; many of the latest financing techniques; and the current “boom” in the recorded music business.

Our Speakers include:

CHRISTOPHER BLACKWELL
Island Entertainment Group
EDWARD BLEIER
Warner Bros. TV
MICHAEL CIEFLY
Los Angeles Times
HENRY DROZ
WEA Corporation
ERNST GOLDSCHMIDT
Orion Pictures Int’l
LAURA LANDRO
The Wall Street Journal
THEODORE A. LEVINE
Winner, Curtis & Pickering
DAVID J. LONDONER
Wertheim Schroder & Co., Inc.
PETER PINNER
Media Home Entertainment
JOEL READER
L.F. Rothschild
LAWRENCE RUSI
Columbia Pictures
ED SCHWARTZ
Orion Pictures Corp.
NIGEL SINCLAIR, Esq.
Denton, Hall, Burtnett & Warren

Arthur Young tax specialists will discuss what effect recent tax changes are having on the business.

And besides walking away with valuable information, you’ll also get a continental breakfast, lunch, evening cocktails, and a stack of reference materials. All for $250.

To reserve a seat, write to:

Our seminars are known to sell out weeks in advance. So if you want to find out what may be in store for tomorrow, be sure to send us your check today.

We take business personally

If you think you can’t afford to miss.

BILLBOARD  MARCH 26, 1988

www.americanradiohistory.com
Dolly Breaks For Wunsch. Dolly Parton and Roy Wunsch, CBS newly appointed senior vice president, Nashville operations, visit during a reception heated by CBS Records/Nashville, the Nashville chapter of NARAS, Aladdin Resources, and the Heart Throb Cafe following Parton’s induction into the Grammy Walk of Fame.

Late Great Deserves To Join Brother In Select Group
Vaughn Should Be 2nd Horton In Hall

VAUGHN HORTON WAS BORN in Broad Top, Pa., June 5, 1911. He died recently in Florida (Billboard, March 19).

After attending Penn State, where he took courses in coal-mining engineering, Horton worked in the black mines of his home state while performing on weekends with his brother Roy. The music forms were jazz, Polish, Hawaiian, country, you name it—anything that could survive a roadhouse along a Pennsylvania highway without enraging the locals.

On June 5, 1932, he married Margaret Mel- lot. She died two years ago, and she took a lot of Horton with her.

In the mid-30s, the Horton brothers were branding their music on such radio stations as WFBO Altoona, Pa.; WHP Harrisburg, Pa.; and WIP, WPI, WLIT, and WPHL Philadelphia. They were also playing club dates in such cities as Philadelphia, Washington, and New York, where they headed their own shows on the CBS and NBC radio networks.


And he wrote songs. Did he write songs? How about his golden-record inspirations called “Mockin’ Bird Hill,” “Sugarfoot Rag,” “Muleskinner Blues,” “Jolly Old St. Nicholas,” and “Choo Choo Ch’Boogie.” Bridging the gap from vaudeville to Nashville, Vaughn Horton swayed from “Till The End Of The World” to “The Lawrence Welk Hee Haw Counter Revolution Polka.”

Those who have recorded his songs read like a who’s who: Gene Autry, the Sons Of The Pioneers, Les Paul & Mary Ford, Bing Crosby, Pat Page, Ray Charles, Louis Jordan, Lionel Hampton, Vaughn Monroe, Billy Taylor, Linda Ronstadt, Prank Yankovic, Lawrence Welk, Dolly Parton, Jim Reeves, Merle Haggard, Judy Canova, Roy Acuff, Hank Snow, Ernest Tubbs, Chet Atkins, Bill Haley, Ray Stevens, and Hank Williams.

These records have totaled more than 100 million in sales, including 25 gold records. A member of ASCAP since 1945 he gave creative credibility to ASCAP’s Nashville thrust until after the overseas market. The album was originally prepared for international release first—with domestic release to follow in late summer or early fall—but PolyGram made the museum an exception to complement the exhibit.

According to Johnson, last year the museum began collecting the ZIP codes of all visitors who were not part of a package tour. At the end of each day, the museum’s computers did a printout of the cities the ticket buyers came from. It was from these lists, she says, that the facility determined that its largest markets were Dallas, Nashville, Atlanta, Chicago, Houston, Indianapolis, Philadelphia, Detroit, and Milwaukee. An independent public-relations firm has set up Ivey and Johnson’s promotional itinerary in the new exhibit.

To draw additional attention to the new display, all the museum’s print ads and billboards this year will be headlined to draw attention to the Cash exhibit specifically rather than to the museum generally, Johnson says. The advertisements will also carry the Holiday Inn credit.

According to Johnson, Cash has taken much of the hands-on responsibility for pulling the exhibit together. “He really acted as cura- tor,” she says.

The new display, which follows similarly lavish setups for Dolly Parton and Willie Nelson memorabilia, is divided into seven sections, each representing a historical or cultural phase of Cash’s life: early influences on his life and music, his rockabilly period, his emergence as an American troubadour, his rise to international stardom, his activities in movies and television, his emergence as “the man in black” his sense of a religious mission, and his life on stage as a family man, hobbyist, and collector.

A separate part of the exhibit called the Signature Collection features Cash heading a televised tour of his home and the art treasures he has assembled.

Lyle Lovett To Headline Benefit Concert

NASHVILLE Country/jazz artist Lyle Lovett will headline the third annual Master Series concert here March 31 to benefit the W.O. Smith Nashville Community Music School.

The show—which will also feature Lovett’s Large Band, Take 6, and the instrumental trio of Mark Corgan, Edgar Meyer, and Kenny Womack—will be held in the Stouffer Hotel Grand Ballroom beginning at 8 p.m. Lyle Lovett, who is currently on tour with his 11-piece band, recently released his second MCA/Curb album, “Pants of.”

Take 6, a Reprise Records act, is an a cappella sextet that blends jazz, traditional black quartet gospel, and soul, in an avant-garde package.

The instrumental trio features Corgan on violin and mandolin, Meyer on double bass, and Malone on percussion.

Tickets to the concert are $25 for general admission, $50 for sponsor seating, and $125 for packages. Additional ticket information, call 615-225-8875.

FOR WEEK ENDING MARCH 26, 1988

BILLBOARD 42 37 24 15 12 9 6 4 2 1

HOT COUNTRY SINGLES ACTION

<table>
<thead>
<tr>
<th>Artist</th>
<th>Gold Added</th>
<th>Silver Added</th>
<th>Bronze Added</th>
<th>Total Added</th>
<th>Higher</th>
<th>Lower</th>
</tr>
</thead>
<tbody>
<tr>
<td>HE’S BACK AND I'M BLUE</td>
<td>31</td>
<td>15</td>
<td>28</td>
<td>66</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DON’T GO BREAKING MY HEART</td>
<td>33</td>
<td>12</td>
<td>36</td>
<td>81</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LOVE OF A LIFETIME</td>
<td>10</td>
<td>21</td>
<td>33</td>
<td>64</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EIGHTEEN WHEELS AND . . .</td>
<td>6</td>
<td>15</td>
<td>37</td>
<td>59</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ANOTHER PLACE . . .</td>
<td>11</td>
<td>11</td>
<td>24</td>
<td>46</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ORCHID</td>
<td>12</td>
<td>9</td>
<td>23</td>
<td>45</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ONE TRUE LOVE</td>
<td>8</td>
<td>10</td>
<td>8</td>
<td>26</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

RADIO MOST ADDDED

<table>
<thead>
<tr>
<th>Total Added</th>
<th>Gold Added</th>
<th>Silver Added</th>
<th>Bronze Added</th>
<th>Total Added</th>
<th>Higher</th>
<th>Lower</th>
</tr>
</thead>
<tbody>
<tr>
<td>36</td>
<td>6</td>
<td>15</td>
<td>46</td>
<td>66</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>12</td>
<td>26</td>
<td>39</td>
<td>99</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>12</td>
<td>19</td>
<td>30</td>
<td>81</td>
<td></td>
<td></td>
</tr>
<tr>
<td>102</td>
<td>6</td>
<td>15</td>
<td>37</td>
<td>59</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>11</td>
<td>15</td>
<td>42</td>
<td>78</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>9</td>
<td>19</td>
<td>29</td>
<td>72</td>
<td></td>
<td></td>
</tr>
<tr>
<td>173</td>
<td>4</td>
<td>16</td>
<td>7</td>
<td>27</td>
<td></td>
<td></td>
</tr>
<tr>
<td>120</td>
<td>11</td>
<td>11</td>
<td>24</td>
<td>46</td>
<td></td>
<td></td>
</tr>
<tr>
<td>128</td>
<td>9</td>
<td>12</td>
<td>23</td>
<td>45</td>
<td></td>
<td></td>
</tr>
<tr>
<td>118</td>
<td>5</td>
<td>10</td>
<td>8</td>
<td>26</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Tennis Tourney Turns 15
Charity Takes Center Court

NASHVILLE The Music City Tennis Invitational will celebrate its 15th anniversary May 7-8 at Maryland Farms Racquet and Country Club, Brentwood, Tenn.

Proceeds from this annual charity event benefit the Children's Hospital of Vanderbilt Univ. The tournament is open to music industry figures from music centers around the country and their guests.

The “Bring-a-ringer” category, composed of touring pros and teaching pros, and the player auction have been eliminated from this year's event by the tournament committee. Open categories have been added to each of the five tournament divisions.

The three-day competition will kick off May 5 with a cocktail reception sponsored by BMI. Tournament play is scheduled to begin May 6 at 7 p.m.

DEBBIE BOLLEY

For the full article, please refer to the source.
**Billboard HOT COUNTRY SINGLES**

Compiled from a national sample of radio playlists.

**For Week Ending March 26, 1988**

**No. 1**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.0</td>
<td>TURN IT LOOSE</td>
<td>JIMMY ROWE</td>
<td>MCA</td>
<td>MCA-7721</td>
</tr>
<tr>
<td>2.0</td>
<td>LOVE WILL FIND ITS WAY TO YOU</td>
<td>REBA MCENTIRE</td>
<td>RCA</td>
<td>RCA-5726</td>
</tr>
<tr>
<td>3.0</td>
<td>I WANNA DANCE WITH YOU</td>
<td>EDDIE RABBITT</td>
<td>MCA</td>
<td>MCA-7728</td>
</tr>
<tr>
<td>4.0</td>
<td>FAMOUS LAST WORDS OF A FOOL</td>
<td>GEORGE STRAIT</td>
<td>MCA</td>
<td>MCA-7729</td>
</tr>
<tr>
<td>5.0</td>
<td>SHOULDN'T IT BE EASIER THAN THIS I DON'T THINK SO</td>
<td>CHARLEY PRIDE</td>
<td>RCA</td>
<td>RCA-5730</td>
</tr>
<tr>
<td>6.0</td>
<td>LIFE TURNED HER WAY</td>
<td>RICKY VAN SHETEN</td>
<td>CBS</td>
<td>CBS-2520</td>
</tr>
<tr>
<td>7.0</td>
<td>I'LL ALWAYS COME BACK</td>
<td>K.T. OSLIN</td>
<td>MCA</td>
<td>MCA-7730</td>
</tr>
<tr>
<td>8.0</td>
<td>SANTA FE</td>
<td>THE BELLAMY BROTHERS</td>
<td>MCA</td>
<td>MCA-7731/2</td>
</tr>
<tr>
<td>9.0</td>
<td>TIMELESS AND TRUE</td>
<td>THE MCCARTERS</td>
<td>BMG</td>
<td>BMG-7000</td>
</tr>
<tr>
<td>10.0</td>
<td>IT'S SUCH A SMALL WORLD</td>
<td>RODNEY CROWELL AND ROSANNE CASH</td>
<td>COLUMBIA</td>
<td>COLUMBIA</td>
</tr>
<tr>
<td>11.0</td>
<td>IT'S ONLY JEALOUSY</td>
<td>RONNIE MCDOWELL</td>
<td>COLUMBIA</td>
<td>COLUMBIA</td>
</tr>
<tr>
<td>12.0</td>
<td>STRANGERS AGAIN</td>
<td>HOLLY DUNN</td>
<td>MCA</td>
<td>MCA-7732</td>
</tr>
<tr>
<td>13.0</td>
<td>THE LAST RESORT</td>
<td>T.GRAHAM BROWN</td>
<td>MCA</td>
<td>MCA-7733</td>
</tr>
<tr>
<td>14.0</td>
<td>TOUCH AND GO CRAZY</td>
<td>LEE Greenwood</td>
<td>MCA</td>
<td>MCA-7734</td>
</tr>
<tr>
<td>15.0</td>
<td>EVERYBODY'S SWEETHEART</td>
<td>VICKI GILL</td>
<td>MCA</td>
<td>MCA-7735</td>
</tr>
<tr>
<td>16.0</td>
<td>I'M GONNA BE YOU</td>
<td>EDDIE RAVEN</td>
<td>MCA</td>
<td>MCA-7736</td>
</tr>
<tr>
<td>17.0</td>
<td>A LITTLE BIT CLOSER</td>
<td>TOM WOPAT</td>
<td>MCA</td>
<td>MCA-7737</td>
</tr>
<tr>
<td>18.0</td>
<td>YOUNG LOVE</td>
<td>HANK WILLIAMS, JR</td>
<td>MCA</td>
<td>MCA-7738</td>
</tr>
<tr>
<td>19.0</td>
<td>SHE'S NO LADY</td>
<td>DAVE EDMISTON</td>
<td>MCA</td>
<td>MCA-7739</td>
</tr>
<tr>
<td>20.0</td>
<td>IF MY HEART HAD WINDOWS</td>
<td>SLEEPY LEWIS</td>
<td>MCA</td>
<td>MCA-7740</td>
</tr>
<tr>
<td>21.0</td>
<td>THE FACTORY OF LOVE</td>
<td>KENNY ROGERS</td>
<td>MCA</td>
<td>MCA-7741</td>
</tr>
<tr>
<td>22.0</td>
<td>TRUE HEART</td>
<td>THE OAK RIDGE BOYS</td>
<td>MCA</td>
<td>MCA-7742</td>
</tr>
<tr>
<td>23.0</td>
<td>ALWAYS LATE WITH YOUR KISSES</td>
<td>DWIGHT YOKAM</td>
<td>MCA</td>
<td>MCA-7743</td>
</tr>
<tr>
<td>24.0</td>
<td>OLD FOLKS</td>
<td>RONNIE MILSAP AND MIKE REd</td>
<td>MCA</td>
<td>MCA-7744</td>
</tr>
<tr>
<td>25.0</td>
<td>ALL OF THEM</td>
<td>CRYSTAL Gayle AND GARY MORRIS</td>
<td>MCA</td>
<td>MCA-7745</td>
</tr>
</tbody>
</table>

**New**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>26.0</td>
<td>THAT'S MY JOB</td>
<td>JACK ALEXANDER</td>
<td>COLUMBIA</td>
<td>COLUMBIA</td>
</tr>
<tr>
<td>27.0</td>
<td>TELL ME TRUE LIES</td>
<td>JUICE NEWTON</td>
<td>MCA</td>
<td>MCA-7746</td>
</tr>
<tr>
<td>28.0</td>
<td>TIMELESS AND TRUE</td>
<td>J.BOWEN, L.GREENWOOD (M.GARVIN, T.SHAPIRO, T.COLLINS (B.P.BARKER, K.PALMER) CAPITOL</td>
<td>CAPITOL</td>
<td></td>
</tr>
<tr>
<td>29.0</td>
<td>W.ALDREDGE (W.ALDREDGE, T.GENTRY, G.FOWLER, J.JARRARD)</td>
<td>J.E.NORMAN (B.FOSTER, J.KIMBALL, G.PRESTOPINO) WARNER</td>
<td>WARNER</td>
<td></td>
</tr>
<tr>
<td>30.0</td>
<td>BABY FACE TO FACE</td>
<td>K.LEHNING, P.DAVIS (C.BICKHARDT, M.BONAGURA)</td>
<td>EPIC</td>
<td>EPIC</td>
</tr>
<tr>
<td>31.0</td>
<td>TAUGHT EVERYTHING SHE KNOWS ABOUT MIND</td>
<td>S.JACKSON, M.ENSELY</td>
<td>EPIC</td>
<td>EPIC</td>
</tr>
<tr>
<td>32.0</td>
<td>ONLY MAKE BELIEVE</td>
<td>RONNIE MCDOWELL</td>
<td>MCA</td>
<td>MCA-7747</td>
</tr>
<tr>
<td>33.0</td>
<td>OLD FOLKS</td>
<td>RONNIE MILSAP &amp; MIKE BAND</td>
<td>MCA</td>
<td>MCA-7748</td>
</tr>
<tr>
<td>34.0</td>
<td>W. NORMAN (W.NORMAN, L.MENNINGER)</td>
<td>B.MEVIS (R.FERRIS)</td>
<td>RCA</td>
<td>RCA</td>
</tr>
<tr>
<td>35.0</td>
<td>OLE HANK COULDN'T STA</td>
<td>J.D.LYNCH, RYAN DELORES</td>
<td>COLUMBIA</td>
<td>COLUMBIA</td>
</tr>
<tr>
<td>36.0</td>
<td>YOU ONLY MAKE BELIEVE</td>
<td>RONNIE MCDOWELL</td>
<td>MCA</td>
<td>MCA-7749</td>
</tr>
<tr>
<td>37.0</td>
<td>OLD FOLKS</td>
<td>RONNIE MILSAP &amp; MIKE BAND</td>
<td>MCA</td>
<td>MCA-7750</td>
</tr>
<tr>
<td>38.0</td>
<td>I'M A SURVIVOR</td>
<td>GEORGE JONES</td>
<td>MCA</td>
<td>MCA-7751</td>
</tr>
<tr>
<td>39.0</td>
<td>TENNESSEE FLAT TOP BOX</td>
<td>ROSS, ROBERTS, RADIO, BAND</td>
<td>COLUMBIA</td>
<td>COLUMBIA</td>
</tr>
<tr>
<td>40.0</td>
<td>WE'LL BE GUARDIAN OVER NIGHT</td>
<td>DON JUAN</td>
<td>MCA</td>
<td>MCA-7752</td>
</tr>
<tr>
<td>41.0</td>
<td>COUNTRY HIGHWAY</td>
<td>C.W. FERRIS</td>
<td>RCA</td>
<td>RCA</td>
</tr>
<tr>
<td>42.0</td>
<td>WHAT ME LOVE</td>
<td>ROBERT INDERHUBER</td>
<td>WARNER</td>
<td>WARNER</td>
</tr>
<tr>
<td>43.0</td>
<td>NORMA &amp; BILL</td>
<td>SCOTT BROWN</td>
<td>WARNER</td>
<td>WARNER</td>
</tr>
<tr>
<td>44.0</td>
<td>I WILL HOLD YOU</td>
<td>GENE SAVAGE</td>
<td>MCA</td>
<td>MCA-7753</td>
</tr>
<tr>
<td>45.0</td>
<td>YOU'RE NOT ALL RIGHT</td>
<td>RICKY VAN SANTOS</td>
<td>MCA</td>
<td>MCA-7754</td>
</tr>
</tbody>
</table>

**Retro**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>46.0</td>
<td>EYESHINE</td>
<td>BILLIE JOE ROYAL</td>
<td>ATLANTIC</td>
<td>ATLANTIC</td>
</tr>
<tr>
<td>47.0</td>
<td>CHILL FACTOR</td>
<td>GLADYS HAMMOND</td>
<td>MCA</td>
<td>MCA-7755</td>
</tr>
</tbody>
</table>

**1988 SHOT DEBUTS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>48.0</td>
<td>I'M NOT UPSET</td>
<td>LARRY ELLIS</td>
<td>MCA</td>
<td>MCA-7756</td>
</tr>
<tr>
<td>49.0</td>
<td>JUST BECAUSE</td>
<td>STEVE FARMER AND THE DUKEs</td>
<td>MCA</td>
<td>MCA-7757</td>
</tr>
<tr>
<td>50.0</td>
<td>I CAN'T TAKE ANYWHERE</td>
<td>ALANNAH</td>
<td>WARNER</td>
<td>WARNER</td>
</tr>
<tr>
<td>51.0</td>
<td>PERFECT STRANGERS</td>
<td>ANNE MURRAY &amp; DOUG MACDONALD</td>
<td>COLUMBIA</td>
<td>COLUMBIA</td>
</tr>
<tr>
<td>52.0</td>
<td>THE DESERT ROSE</td>
<td>HARLEY ROBB</td>
<td>MCA</td>
<td>MCA-7758</td>
</tr>
<tr>
<td>53.0</td>
<td>THE DESERT ROSE ROBB</td>
<td>MCA</td>
<td>MCA-7759</td>
<td></td>
</tr>
<tr>
<td>54.0</td>
<td>DON'T GO BREAKING MY HEART</td>
<td>LINDA RONSTADT</td>
<td>WARNER</td>
<td>WARNER</td>
</tr>
<tr>
<td>55.0</td>
<td>LARRY, STEVE, RUDY</td>
<td>J. GATTON BROTHERS</td>
<td>CAPITOL</td>
<td>CAPITOL</td>
</tr>
<tr>
<td>56.0</td>
<td>THE GOLDEN EARRING</td>
<td>MERLE HAGGARD</td>
<td>COLUMBIA</td>
<td>COLUMBIA</td>
</tr>
</tbody>
</table>

**Products with the greatest with this week's price.** Video availability. Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. RIAA certification for sales of 2 million units.
**COUNTRY SINGLES A-Z**

**PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC**

**TITLE**

| 08 | LAST NIGHTS STORM
| 10 | ALL OF THIS & MORE
| 12 | AMERICANIA (King Coal, ASCAP/AMC, ASCAP/Porto Rico, BMI/ASCAP)
| 14 | KEEP MY MIND ON MY BUSINESS
| 16 | I'M THE ONE YOU KNOW
| 18 | I'M A HARD-working MAN
| 20 | BABY I'M YOURS
| 22 | THE BEST I KNOW NOW
| 24 | CAN'T STOP WORKING
| 26 | COUNTRY HIGHWAY (Golden Star, BMI)
| 28 | CRY, CRY, CRY
| 30 | DARLIN'
| 32 | DARLIN'
| 34 | THE FACTORY
| 36 | FAMOUS LONESOME SONG
| 38 | FIGHTING
| 40 | GIRL FRIEND
| 42 | GOING DOWN
| 44 | I'M NOT GONNA BE THE SAME
| 46 | IDLE HANDS
| 48 | I'M NOT GONNA BE THE SAME
| 50 | I'M NOT GONNA BE THE SAME
| 52 | I'M NOT GONNA BE THE SAME
| 54 | I'M NOT GONNA BE THE SAME
| 56 | I'M NOT GONNA BE THE SAME
| 58 | I'M NOT GONNA BE THE SAME
| 60 | I'M NOT GONNA BE THE SAME
| 62 | I'M NOT GONNA BE THE SAME
| 64 | I'M NOT GONNA BE THE SAME
| 66 | I'M NOT GONNA BE THE SAME
| 68 | I'M NOT GONNA BE THE SAME
| 70 | I'M NOT GONNA BE THE SAME
| 72 | I'M NOT GONNA BE THE SAME
| 74 | I'M NOT GONNA BE THE SAME
| 76 | I'M NOT GONNA BE THE SAME
| 78 | I'M NOT GONNA BE THE SAME
| 80 | I'M NOT GONNA BE THE SAME
| 82 | I'M NOT GONNA BE THE SAME
| 84 | I'M NOT GONNA BE THE SAME
| 86 | I'M NOT GONNA BE THE SAME
| 88 | I'M NOT GONNA BE THE SAME
| 90 | I'M NOT GONNA BE THE SAME
| 92 | I'M NOT GONNA BE THE SAME
| 94 | I'M NOT GONNA BE THE SAME
| 96 | I'M NOT GONNA BE THE SAME
| 98 | I'M NOT GONNA BE THE SAME
| 100 | I'M NOT GONNA BE THE SAME

---

**SALES**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LIFE'S LONG TEAR THAT WAY</td>
</tr>
<tr>
<td>2</td>
<td>SHOULDN'T IT BE EASIER THAN THIS</td>
</tr>
<tr>
<td>3</td>
<td>TURN IT LOOSE</td>
</tr>
<tr>
<td>4</td>
<td>FAMOUS LAST WORDS OF A FOOL</td>
</tr>
<tr>
<td>5</td>
<td>LOVE WILL FIND ITS WAY TO YOU</td>
</tr>
<tr>
<td>6</td>
<td>DO YOU BELIEVE ME NOW</td>
</tr>
<tr>
<td>7</td>
<td>IT'S SUCH A SMALL WORLD</td>
</tr>
<tr>
<td>8</td>
<td>STRANGERS AGAIN</td>
</tr>
<tr>
<td>9</td>
<td>I'M ALWAYS COMING BACK</td>
</tr>
<tr>
<td>10</td>
<td>TOO GONE TOO LONG</td>
</tr>
<tr>
<td>11</td>
<td>I WANT DANCE WITH YOU</td>
</tr>
<tr>
<td>12</td>
<td>I'M GONNA MISS YOU, GIRL</td>
</tr>
<tr>
<td>13</td>
<td>TWINKLE, TWINKLE LUCKY STAR</td>
</tr>
<tr>
<td>14</td>
<td>THIS MESSIN' YOU HEART OF MINE</td>
</tr>
<tr>
<td>15</td>
<td>SATAN'S COY</td>
</tr>
<tr>
<td>16</td>
<td>TOUCH AND GO CRISS</td>
</tr>
<tr>
<td>17</td>
<td>CRY, CRY, CRY</td>
</tr>
<tr>
<td>18</td>
<td>THAT'S YOUR JOB</td>
</tr>
<tr>
<td>19</td>
<td>I WONT TAKE LESS THAN YOUR LOVE</td>
</tr>
<tr>
<td>20</td>
<td>THE WIND</td>
</tr>
<tr>
<td>21</td>
<td>THE BAREFOOT BLUEBONNETS</td>
</tr>
<tr>
<td>22</td>
<td>TIMELESS &amp; TRUE LOVE</td>
</tr>
<tr>
<td>23</td>
<td>IF OLE HANK COULD ONLY SEE US NOW</td>
</tr>
<tr>
<td>24</td>
<td>THAT'S WHY I'M WALKIN'</td>
</tr>
</tbody>
</table>

---

**COUNTRY SINGLES BY LABEL**

<table>
<thead>
<tr>
<th>LABEL</th>
<th>NO. OF TITLES ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAPITOL (10)</td>
<td>18</td>
</tr>
<tr>
<td>EMI (4)</td>
<td>18</td>
</tr>
<tr>
<td>BMG (4)</td>
<td>18</td>
</tr>
<tr>
<td>EMI/Capitol (1)</td>
<td>18</td>
</tr>
<tr>
<td>EMI (10)</td>
<td>18</td>
</tr>
<tr>
<td>WARNER BROS. (8)</td>
<td>16</td>
</tr>
<tr>
<td>WARNER BROS. (1)</td>
<td>16</td>
</tr>
<tr>
<td>COLUMBIA</td>
<td>9</td>
</tr>
<tr>
<td>EMI</td>
<td>8</td>
</tr>
<tr>
<td>POLYGRAM</td>
<td>6</td>
</tr>
</tbody>
</table>
| COUNTRY SINGLES BY LABEL

---

**SHEET MUSIC AGENTS**

- BMI
- ASCAP
- SESAC
- Broadcast Music, Inc.
-copyright.com

---

**SCROLLING TOP 50 AIRPLAY SONGS**

<table>
<thead>
<tr>
<th>No.</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'M NOT GONNA BE THE SAME</td>
<td>RICKY VAN SHETLEN</td>
</tr>
<tr>
<td>2</td>
<td>SHOULDN'T IT BE EASIER THAN THIS</td>
<td>CHARLIE PRIDE</td>
</tr>
<tr>
<td>3</td>
<td>TURN IT LOOSE</td>
<td>THE JUDGES</td>
</tr>
<tr>
<td>4</td>
<td>FAMOUS LAST WORDS OF A FOOL</td>
<td>GEORGE STRAIT</td>
</tr>
<tr>
<td>5</td>
<td>LOVE WILL FIND ITS WAY TO YOU</td>
<td>REBA McINTYRE</td>
</tr>
</tbody>
</table>

---

**MUST-HEAR COUNTRY SINGLES**

- "I'M NOT GONNA BE THE SAME" by RICKY VAN SHETLEN
- "SHOULDN'T IT BE EASIER THAN THIS" by CHARLIE PRIDE
- "TURN IT LOOSE" by THE JUDGES
- "FAMOUS LAST WORDS OF A FOOL" by GEORGE STRAIT
- "LOVE WILL FIND ITS WAY TO YOU" by REBA McINTYRE

---

**COPYRIGHTED**

©1988 Billboard Publications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted in any form or by any means, electronic, mechanical, photo-copying, or otherwise, without the prior written permission of the publisher.
Wholesalers: Anxious, Not Angry

Loss Of Functional Discount Lamented

BY EARL PAIGE

LOS ANGELES A little more than a year after they bitterly protested the loss of the functional discount from distributors and the devaluation of compact disk inventories, one-stops and rackjobbers are anxious rather than angry.

‘We’re seeing our CD inventory steadily devalued,’ said Jason Blaine, president of The Music People in Oakland, Calif.

As late as March 13, one-stop committee head Barney Cohen, president of Valley Record Distributors, Woodland, Calif., still had not cleared the letter with NARM’s staff. One staff member told Cohen the wording initially was “too inflammatory.”

Cohen declined comment until the letter was circulated to all committee members. “We tore it up,” he said. “There is no letter.”

According to Blaine, one-stops hope to convince labels that the subdistributors have “a vital role in exposing new acts” and need elements of protection. At a March 13 buying seminar, during which Cohen served as a panelist, he said Valley buys set quantities “of every release” regardless of whether the act is known. He termed the practice “controlled overbuying.”

But Cohen also said, “We may run out on something if we want to make a statement.”

Several one-stop principals stressed how they now seek other avenues of endeavor, including racking. “We’ve brought our fixture manufacturing in house,” said Jeff Boyd, a partner in Vinyl Vendors of Kalamazoo, Mich., giving one example of expanding rack efforts.

Blaine, who preceded Cohen as NARM one-stop committee chairman, said that it is becoming more and more difficult to cite one-stops that do not have store chains. He said The Music People, Universal Distributors in Philadelphia, and suburban-Atlanta-based Nova Distributing Corp. are among the few larger-committee-member firms without store connections.

NARM Scholarship Recipients Named

LOS ANGELES The National Assn. of Recording Merchandisers scholarship committee presented grants to 20 high-school seniors at the trade organization’s annual convention here.

Recipients were announced at the March 12 scholarship foundation dinner, which also featured live performances by Arista acts Kenny G and Barry Manilow.

The honorees, selected from a field of 125 applicants, are judged on the basis of academic achievement, financial need, and future potential by the scholarship committee. High-school seniors employed by NARM regular or associate members, or the children of such members, are eligible for the scholarships.

Eight of this year’s recipients work for a member firm.

Below is a list of the 1998 scholarship winners, whose affiliations appear in parentheses.

• Harry & Mollie Schwartz Memorial Scholarship, donated by Sewart Bros: Sarah Goff (mother employed by Applause Video, Greenacres, N.Y.)

• Henry Gelb & Peter Mark Memorial Scholarship, donated by Record World: Ellen Mathison employed by Capitol Records, Los Angeles

• Howard Cramer Memorial Scholarship, donated by Mous Music Group: Dale Driver (mother employed by CBS Records, Carrollton, Ga.)

• Joel Friedman Memorial Scholarship, donated by Warner Communications Inc.: Tina Embree (employed by Hasting Books & Records, Garden City, Kan.)

• Joseph & Marie Davis Memori al Scholarship, donated by Came lo Enterprises: Todd Holzman (father employed by Sony Video Software Co., Jamaica, N.Y.)

• Lawrence Welk Scholarship, donated by the Lawrence Weik Foundation: Danie Levine (mother employed by BMG Music, New York)

• MCA Records Scholarship: Stephen Jackson (father employed by Lieberman Enterprises Inc., Ossen, Minn.)

• Michael Coolidge Memorial Scholarship, donated by family, friends, and business associates.

The slate of officers represents a cross section of the trade group’s overall membership: Hennessey heads the largest U.S. music rackjobber, Emerson’s company is an independent distributor, and Worrell is a retailer.

Emerson and Worrell were also re-elected to the trade group’s board, as was David Lieberman, chairman of Minnesota-based rack Lieberman Enterprises.

The board expanded its size from nine to 11 directors. Elected to the two new seats were Mary Ann Levitt, president of Sausalito, Calif.-based The Record Shop and chairman of this year’s convention, and Ned Berndt, vice president of Miami-based Q Records & Video.

GEORGE MAYFIELD
If you don't think looks make a difference, just ask them.

Blending in with the crowd is no way to sell audio tapes to these kids.
So you can see why SKC tapes look the way they do.
Outrageous, as they say.

And they sound even better than they look. Better than the big name tapes, in fact. Which means once your customers hear one, they'll be back for more.

That's when things start to look especially good for you. Because we have all kinds of unique multi-packs designed specifically to make you a bundle.

SKC is also running lots of traffic-building promotions. We'll be sponsoring local and national music awards, special giveaways and celebrity events. So stock up. Business is looking good.

Nobody carries a tune like we do.
Audio Tape Division, 1760 S. Avalon Blvd., Carson, CA 90746
800/331-3724, 800/237-8372 (California)
www.americanradiohistory.com
IAC Holds Its 3rd Meeting

NARM News From All Over

BY JEAN ROSENBLUTH

BACK FROM NARM: Indies were all over the place at this year's National Assn. of Recording Merchandisers convention, held in Los Angeles March 11-14. The day before the powwow began, the Independent Action Committee, under the guidance of Fantasy's Phil Jones, held its third meeting.

The first order of business for the overflow crowd was to vote on whether or not to become an official NARM committee, which Jones explained meant that a NARM lawyer would be present at all meetings. The first vote after hearing the word "lawyer" yielded a tally of no one for, everyone against. When Jones elaborated that the lawyer would not interfere other than to warn against antitrust violations and that being an official NARM committee would enable the group to use NARM's help in planning meetings, there were only two "no" holdouts.

After that issue was settled, the committee split into two groups, one to address sales and marketing, the other promotion. Grass Route sat in on the sales subcommittee, which by all reports was a mistake; the promotion session was reportedly much more productive.

There was some discussion at the beginning of the marketing and (Continued on next page)

AMERICAN RADIO HISTORICAL SOCIETY

America's Largest
CD Distributor
HERE'S WHY:

• PRICE—Low everyday prices, incredible weekly sales.

• FILL—Best fill in the industry.

• SERVICE—100% computerized inventory. The order you place is the order you get. No disappointments!! No surprises!!

• DELIVERY—guaranteed 48 day delivery anywhere in the U.S. at no extra charge to you.

CALL NOW for our spectacular catalog of THOUSANDS of CD's ACTUALLY IN STOCK!!

New York
(212) 517-3737
Toll Free
(800) 826-0079
FAX
(203) 798-8652

Connecticut
(203) 798-6590

Los Angeles
(213) 385-9834

FOR MORE INFORMATION CALL BRAD LEE
1|800|999|9988

RETAILERS
Sell Billboard and MUSICIAN Magazine in your stores.

RETAIL TRACK
by Earl Paige

RETAINING

RETAIL TRACK
by Earl Paige

ORIGINAL CD JEWEL BOX

• LICENCE OF CD JEWEL BOX MANUFACTURING ACCORDING TO POLYGRAM SPECIFICATION

• ACCURATE DIMENSION FOR CD AUTOMATIC PACKAGING MACHINE

• AVAILABLE IN SINGLE BOX AND MULTI-PIECE BOX

• COMPETITIVE PRICE WITH PROMPT DELIVERY

VIVA MAGNETICS LIMITED
16th Fl., E. on Fy Bldg., 14 Wong Chuk Hang Road, Hong Kong.
Tel: 5-530285 Telex: 83234 VIVA HK FAX: 852-5-8731041

www.americanradiohistory.com
GRASS ROUTE
(Continued from page 43)

sales session on what its purpose should be: to develop a written or vi-
sual presentation capable of convincing labels that independent dis-
tributors can work together as the "seventh major"; ironing out problems
between indie manufacturers and distributors; or both.

As it turned out, it didn't much matter what the agenda was be-
cause the session quickly turned into a free-for-all, with some of the
bigger indie labels using the forum to air their specific grievances. Lit-
tle was accomplished. One distributor in the audience was heard to
utter, "Boy, this has really degener-
ated."

Hopefully, the two factions of the committee—the manufacturers and the
distributors—will be more willing
to spend time on each other's needs and worries in the future. Jone's opening remark—"We are here to make this best distribu-
tion system on earth"—raised at least a few hackles. Janine Le-
lercy of Next Plateau said—"in
somewhat less polite words that she wasn't concerned with putting
together a presentation to help the distributors "get A&M back."
Perhaps what she meant was that it wasn't her only concern, and it
shouldn't be the committee's, ei-
ther.

In other significant NARM news, it was announced that indie distributors
have lost—at least partially—another blossoming record company
to the big boys: The Chameleon Music Group has hitched up with Capitol (see story, page 6).

NARM SCHOLARSHIPS
(Continued from page 40)

Ann Marsolf (employed by Spec's Music, Candler, Fla.)
• Modern Album of California Scholarship, donated by William S.
and Lisa Fine; Gina Ellis (mother employed by CBS Records, Row-
well, Ga.)
• NARM Independent Distributors Scholarship in Honor Of
Mickey Granberg, donated by 17 distribution firms: Andy Edmonds
(mother employed by Shorewood Packaging Corp., LaGrange, Ga.)
• Philips Du Pont Optical Scholarship: Eric Wong (father em-
ployed by CBS Records, Bronx, N.Y.)
• PolyGram Records Scholarship: Sharon LaEace (father em-
ployed by BMG Distribution, Indi-
apolisa)
• Sal Uterano Memorial Scholarship, donated by Scorpio Music:
Pretti Seth (employed by The Record
Bar, Winston-Salem, N.C.)
• Surplus Records & Tapes Scholarship: David Koren (em-
ployed by The Record Bar, Potta-
town, Pa.)
**BY EARL PAIGE**

LOS ANGELES RKO Warner Theatres Video's plunge into the grocery-store video-rental market puts the relatively new company in a growth position for explosive growth.

This position is supported by further RKO Warner plans discussed by Michael Spiegler, vice chairman of the ALMI Group, the private, widely diversified, New York-based company that owns RKO Warner.

For one thing, the acquisition of Super Video, which operated video departments in 300 stores at the time of the purchase, announced March 9, gives RKO Warner a much-needed warehouse hub and eight regional sales offices nationwide. "We had no warehouse. Those are the kinds of consolidation we're looking for," says Spiegler.

Super Video has headquarters in suburban Boston (Chesnut Hill) and has a $3 million computerized facility. Among the chains on its client list are Lucky, A&P, Kroger, Winn-Dixie, Cash "N Carry, Tops, Publix, and Eagle, serviced out of sales hubs in San Francisco; Phoenix, Ariz.; Chicago; Philadelphia; Buffalo, N.Y.; Boston; Orlando, Fla.; and Atlanta.

Also important in the latest acquisition is the synergism provided by integrating four segments of video retailing, according to comments by ALMI co-chairman Michael Landes, in a release announcing the Super Video deal (Billboard, March 17).

RKO Warner, which began by purchasing 13 Video Shack stores in late 1986, now runs 20 outlets. The chain plans 25 more outlets on the East Coast. The number of each of these will be overseen by Steve Berns, RKO Warner president and chief operating officer. Those stores will be "super," in both size and inventory depth, says Spiegler.

Also set to kick in is the franchise-store division under division president Lewis Parks. On the subject of exploiting last year's acquisition, Parks said, "We will have our disclosure document ready soon." RKO Warner says there are 450 Video Shack stores in 37 states; although all carry the old name, Spiegler hints that a name change is under discussion.

At the time of the Adventure-land purchase, RKO Warner said it was insulated from the various segments and turmoil that was swirling about the Utah firm, which was then headed by co-founder Martin Ehman (Billboard, Jan. 30).

Ehman now owns Nation's Maid, a franchised home-service firm in Salt Lake City, where his wife, Deanna, operates two video stores.

Yet another RKO Warner segment is mail order, which Spiegler says is just getting up. "We will have a catalog listing 13,000 titles, we promise. Parks will also head this division, says Spiegler.

The capper in RKO Warner's potential for growth—according to Spiegler and industry sources—in the grocery business—is the Super Video acquisition.

RKO Warner acquired Super Video from General Cinema, which invested in Super Video as a start-up operation in 1986. No terms of the outright-cash purchase of all outstanding shares are available from either Spiegler or General Cinema.

Spiegler says Parks will play a significant role in the new wing, which is set for aggressive expansion.

While Spiegler offers few details about Super Video, sources in the grocery business—including researchers at the industry group Food Marketing Institute—say growth has been incremental.

About 33 of U.S. supermarkets were renting videos in 1986; in 1987, the figure jumped to 45.

At FMI's 1987 convention, it was said that yearly volume from rental in six-store supermarket chain was $244,000, and that the total was expected to hit $500,000 in 1988 (Billboard, May 23).

On the subject of company identity for RKO Warner Theatres Video, Spiegler cites "very positive public recognition" of the company's logo.

RKO Warner Theatres Video was founded in 1984. In 1986, ALMI sold its 97-screen RKO Century Theatres Video wing to Cineplex Odeon Corp. ALMI is a group of diversified companies in entertainment, real estate, distribution, manufacturing, retail, investment, and finance.

---

**FOR WEEK ENDING MARCH 26, 1988**

© Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

**TOP KID VIDEO SALES**

Compiled from a national sample of retail store sales reports.

<table>
<thead>
<tr>
<th>WEEK ENDING MARCH 26, 1988</th>
<th><strong>NO. 1</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title</strong></td>
<td><strong>Copyright Owner, Manufacturer, Catalog Number</strong></td>
</tr>
<tr>
<td><strong>Playback</strong></td>
<td><strong>Suggested List Price</strong></td>
</tr>
<tr>
<td>1.00</td>
<td><strong>1.00</strong></td>
</tr>
<tr>
<td>1 123</td>
<td>ncia Home Video 582</td>
</tr>
<tr>
<td>1 27</td>
<td>America Entertainment</td>
</tr>
<tr>
<td>1 130</td>
<td>Home Video 239</td>
</tr>
<tr>
<td>1 74</td>
<td>Disney Home Video 476</td>
</tr>
<tr>
<td>1 43</td>
<td>Home Video 36</td>
</tr>
<tr>
<td>1 42</td>
<td>Home Video 526</td>
</tr>
<tr>
<td>1 71</td>
<td>Home Video 576</td>
</tr>
<tr>
<td>1 130</td>
<td>Home Video 24</td>
</tr>
<tr>
<td>1 125</td>
<td>Home Video 581</td>
</tr>
<tr>
<td>1 102</td>
<td>Home Video 228</td>
</tr>
<tr>
<td>1 93</td>
<td>Home Video 229</td>
</tr>
<tr>
<td>1 93</td>
<td>Home Video 64</td>
</tr>
<tr>
<td>1 152</td>
<td>Home Video 531</td>
</tr>
<tr>
<td>1 42</td>
<td>Home Video 527</td>
</tr>
<tr>
<td>1 42</td>
<td>Home Video 65</td>
</tr>
<tr>
<td>1 91</td>
<td>Home Video 2123</td>
</tr>
<tr>
<td>1 91</td>
<td>Home Video 63</td>
</tr>
<tr>
<td>1 53</td>
<td>Home Video 616</td>
</tr>
<tr>
<td>1 23</td>
<td>Home Video 228</td>
</tr>
<tr>
<td>1 14</td>
<td>Home Video 2123</td>
</tr>
<tr>
<td>1 14</td>
<td>Home Video 616</td>
</tr>
</tbody>
</table>

---

**Different Web Stays Ahead 3-Tier Pricing Just One Concept**

**BY DAVID WYKOFF**

HARTFORD, Conn. Its three-tiered rental program has it ahead of the pack, but the Connecticut-based Cinema Concepts Video web has always been ahead of the current. "We're one of the first home video stores, selling super-8 product. Only when competitors came into the market and started renting movies did we get into rentals. We've never had a club membership, never offered hardwared, and have always pushed sales," says Jacobson, who headed a mail-order operation for his own home video line, Cinema Eight, which consisted of public-domain and licensed product, before getting into retail.

"Not having a club was a way to differentiate ourselves from all of our competitors," he notes.

Even after the demand for super-8 product died, Jacobson continued to push sales, emphasizing used product. "I'd much rather sell the used tapes to our customers over the tape brokers. That way we kill three birds with one stone—getting customers in the habit of purchasing movies, offering them greatly discounted prices on used tapes, and cleaning out waste product in the inventory. We offer titles that are on the racks for 15% off normal retail and have a dump good $10 for $15 product that we no longer rent regularly," he says, adding that all rental tapes are labeled with the sell-through list.

Second, Jacobson pushes new product via special orders and offering employees a 5% commission on sales generated. He estimates that sales account for nearly 20% of overall revenues, with that figure growing greatly around the holidays. (Continued on next page)
Olympic Flame Fails To Ignite Blank-Tape Sales

NEW YORK The lack of American gold at the 1988 Winter Olympics translated into a disappointing show at video-tape retail and consequently sales violence.

Blank-tape sales peaked before the games and sunk rapidly with the fortunes of the American athletes. As a result, sales slumped to all-time lows at most chains during such high-profile events as the figure-skating finals but rebounded strongly in the late spring as the summer months approached.

"We thought [the Olympics] would help," said Mike Ellis, general manager for the nine-store Adventures In Video chain in Minneapolis. Ellis reported that blank-tape sales were up 50% in the first week of the Olympics.

"I was in the business in 1980, and I remember blank-tape sales were torrid with inventory for gold in hockey. Minnesota had a lot of people in the [1988] Olympics—"I think they're all on the same team. When things started to go bad, there was a lot of negative press in the area. Consequently, no one could hit that 1980-for-the-Olympics kind of thing," said Ellis.

Gary Messenger, president of North American Video Ltd., a 15-store chain based in Durham, N.C., says blank-tape sales were hurt by the lack of medals.

"Once America started losing, and G.S.A. announced they'd issue an Olympics compilation, [blank tape] sales were minimal," Messenger says. "We sold somewhat more, but not as much as we expected. It would. After three or four days, it wasn't that exciting. There was no one star to hang your hat on." Messenger says video rentals were basically unaffected by the Olympics, with only the skating figures and hockey slowing sales.

In New York City, Olympics-fueled blank-tape sales were up "a shade under 10%," according to Steve Berns, president of R.O. Warner Theatres Video, a 20-store chain based in Manhattan.

"I think people bought blank tape. They're buying for the Olympics," Berns says. "It's not like they were buying one blank tape based on how the Americans did on the field. Maybe the hockey team was in the finals, we might have done better in silver." Blank-tape sales increased between 15% and 20% at the Dedham, Mass., store of the Video Paradise chain, but most stores in the area didn't see a lift.

Burst Of Sales

"We brought in a special low price for blank tape, and it moved, too," Caplan says. "Some of our stores were getting the windfall. We seem to have gotten our act together. We ran a herald-like feel with the tape before the games, not during."

American Radio History

BY CARLOS AGUDELO

NEW YORK A more organized and coherent strategy to work the growing Hispanic video market is expected as a result of recent steps taken by members of the Video Software Dealers Assn.

The market has shown to have tremendous potential, says Derek Rogers, director of Caribbean operations for Metro Video and chair of the Latino Video Committee. And his attitude is "the reason for that "bicycling" of titles among the three stores is becoming an incredibly useful tool in inventory control."

Jacobsen single out close communication between customers and employees as a means of "making sure that every person who comes in leaves with tapes. In fact, it's rare that a customer can't find something he or she wants. People who only want hits don't usually come here first, so we need to help direct customers toward titles that they'll be interested in watching," he says.

With market saturation and the recent arrival of a number of national, supermarket-style chains, Jacobson looks to racking as a vehicle for conservative, low-risk growth.

"We now rack two pharmacies— one that does very well and another that's not so strong—and we've been able to move the present inventory as well as to gain steady revenues. Even with the weaker pharmacy, we're discovering that we can make a modest profit," says Jacobson.

EASTON, Pa., Video Works, which has five stores in this region and a sixth outlet opening soon in Forks, Pa., now allows tape renters to shop the entire chain.

"We decided to open 60 days after the games and sunk rapidly with the fortunes of the American athletes. As a result, sales slumped to all-time lows at most chains during such high-profile events as the figure-skating finals but rebounded strongly in the late spring as the summer months approached.

"We thought [the Olympics] would help," said Mike Ellis, general manager for the nine-store Adventures In Video chain in Minneapolis. Ellis reported that blank-tape sales were up 50% in the first week of the Olympics.

"I was in the business in 1980, and I remember blank-tape sales were torrid with inventory for gold in hockey. Minnesota had a lot of people in the [1988] Olympics—"I think they're all on the same team. When things started to go bad, there was a lot of negative press in the area. Consequently, no one could hit that 1980-for-the-Olympics kind of thing," said Ellis.

Gary Messenger, president of North American Video Ltd., a 15-store chain based in Durham, N.C., says blank-tape sales were hurt by the lack of medals.

"Once America started losing, and G.S.A. announced they'd issue an Olympics compilation, [blank tape] sales were minimal," Messenger says. "We sold somewhat more, but not as much as we expected. It would. After three or four days, it wasn't that exciting. There was no one star to hang your hat on." Messenger says video rentals were basically unaffected by the Olympics, with only the skating figures and hockey slowing sales.

In New York City, Olympics-fueled blank-tape sales were up "a shade under 10%," according to Steve Berns, president of R.O. Warner Theatres Video, a 20-store chain based in Manhattan.

"I think people bought blank tape. They're buying for the Olympics," Berns says. "It's not like they were buying one blank tape based on how the Americans did on the field. Maybe the hockey team was in the finals, we might have done better in silver." Blank-tape sales increased between 15% and 20% at the Dedham, Mass., store of the Video Paradise chain, but most stores in the area didn't see a lift.

Burst Of Sales

"We brought in a special low price for blank tape, and it moved, too," Caplan says. "Some of our stores were getting the windfall. We seem to have gotten our act together. We ran a herald-like feel with the tape before the games, not during."

Spanish-Language Specialists To Get Pavilion At Meet

VSDA Maps Strategy For Hispanic Market

BY CARLOS AGUDELO

New York A more organized and coherent strategy to work the growing Hispanic video market is expected as a result of recent steps taken by members of the Video Software Dealers Assn.

The market has shown to have tremendous potential, says Derek Rogers, director of Caribbean operations for Metro Video and chair of the Latino Video Committee. And his attitude is "the reason for that "bicycling" of titles among the three stores is becoming an incredibly useful tool in inventory control."

Jacobsen single out close communication between customers and employees as a means of "making sure that every person who comes in leaves with tapes. In fact, it's rare that a customer can't find something he or she wants. People who only want hits don't usually come here first, so we need to help direct customers toward titles that they'll be interested in watching," he says.

With market saturation and the recent arrival of a number of national, supermarket-style chains, Jacobson looks to racking as a vehicle for conservative, low-risk growth.

"We now rack two pharmacies— one that does very well and another that's not so strong—and we've been able to move the present inventory as well as to gain steady revenues. Even with the weaker pharmacy, we're discovering that we can make a modest profit," says Jacobson.
## New Video Flier: Discounted Rentals, Yes, $7 Movies, No

**BY BRUCE HARING**

NEW YORK Video retailer New Video has hit the streets to beat high New York film prices, which recently hit $1 per ticket at many of the city’s theaters. Store employees are distributing copies of a flier on weekends promoting the chain’s five Manhattan shops to passers walking on film lines.

Titled “A Movie Lover’s Guide: Ticket Prices In New York,” the two-sided flyer lists all Manhattan movie houses and their addresses, phone numbers, and current ticket prices. At the bottom of the handbill are coupons offering two videocassette rentals, each for $1.99, with a limit of four rentals per household.

The New Video flier says, “Often the same movie is playing in two theaters, one at $6 and one at $7. If the less expensive theater isn’t out of your way, we recommend you do the sensible thing.” The flier concludes, “We hope you enjoy the movie you are about to see.”

Listed on the flier’s flip side are blurbs detailing more than a dozen tapes, including such popular rental titles as “Platoon,” “Dirty Dancing,” and “No Way Out.”

“The $1.99 offer is designed to give patrons a taste of the rental life while increasing the chain’s visibility, according to Chris Carroll, promotion manager for New Video.

Normally, the $1.99 rental is available only to members of New Video’s club, who purchase “video checks” at a 20% discount rate, paying $18 to $19 to receive discounted rentals. (Member fees are $65 for one year, $80 for two years, or $180 for five.) Nonmembers wishing to rent two cassettes without the special coupons pay $6.56, Carroll says.

New Video is distributing fliers on Friday and Saturday nights, when movie lines are traditionally the longest. The company intends to distribute its consumer guide and video pitch to 25,000 New York moviegoers before retiring the promotion.

To date, a low percentage of coupons have been redeemed, according to Carroll. Employees have distributed half of the 25,000 available fliers, he adds.

Persuading New Yorkers to kick the $7 movie habit isn’t the purpose of New Video’s campaign, Carroll says.

“The more people who see movies, the more people will want to see cassettes,” Carroll says. “We just want them to consider the alternative.”

“It almost caused a revolt on one line, with people taking a flier and branding it as they went into the theater,” Carroll says. Still, he adds that as far as he knows, no one has yet walked away from a theater’s ticket-buyers line as a result of the flier.

New York Mayor Edward Koch’s recent campaign urging patrons to boycott $7 movies was “a catalyst” for New Video’s promotion, Carroll says. The subsequent fizzle of Koch’s jihad had no impact on New Video’s plans, he says.

Cinemax Odeon, whose theaters were the first in Manhattan to raise prices to $7, has no problem with the competing flier, according to a spokeswoman Linda Friendly.

“We are also in the video business, so it’s fine by us,” she says.
Sell-Through Is Viable Year-Round
Panelists Say Margins Must Improve

BY JIM McCULLAUGH

LOS ANGELES Home video sell-through is now a year-round business, but in order to grow, margins at retail have to improve.

That was the consensus of panelists discussing the sell-through market at media analyst Paul Kagan’s annual cable and home video round-table seminar March 10 at the Beverly Hills Hotel.

Strome’s analysis was supported by Beth Bornhurst, senior manager, Waldenvideo, and Dean Wilson, director/marketing, Tri-Star Home Video, who was recently the video buyer for the Boston-based Lechmere chain.

Bornhurst—who directs video activity for the massive Waldenbooks chain, Brentano’s, Waldenkids, and Waldenbooks & More superstores—said, “Sell-through is a year-round business, and we do a tremendous business in it.”

The long-range game plan, she said, is to position Walden as a “video entertainment center” with an eventual 60%-40% book-to-nonbook inventory ratio.

Last year, she noted, Paramount’s $26.95-listed “Top Gun” produced significant sell-through activity in the spring. “This year,” she said, “it’s going to be tougher to match those numbers during the same time period because no other major sell-through title is being offered during the same time frame.”

She said she is “disappointed” that some first-quarter titles were not sell-through-priced, citing RCA/Columbia’s “Mamba” as a vivid illustration of a title that could have had enormous initial sell-through potential. (It was released recently at $9.95.)

Despite dramatic growth in the Walden retail universe, she asserted, it’s unlikely management can be convinced to devote more attention to it. Book margins are in the 50%-60% range, she said, which is favorable for business.

Wilson pointed out that the average price of a sell-through title went from $28 to $39 in 1987. Given that, he added, square footage in such mass merchants as Lechmere will reach a plateau.

On the supply side, Jim Jimirro, president and CEO of J2 Communications, acknowledged the margins problem. He asserted that it is complicated because of inherent differences having to do with margins, distribution, and a host of other factors in the varying types of retail environments manufacturers are attempting to reach with sell-through. In spite of this, said Jimirro, there are some problems that can be remedied.

Jimirro also offered a dramatic illustration of how original-video sell-through material can break-through.

His company’s “Dorf On Golf” was released in May and, probably of 2,000 pieces were placed. To date, that cassette has sold 165,000 units. However, when this figure is compared with a universe of 17 million golfers in the U.S., said Jimirro, it becomes obvious that the supply has barely been scratched.

He added, “We believe that the tape can sell another 100,000 copies alone this year due to such ongoing company promotion as weekly promo tie-ins with Professional Golfers Assn. tournaments in 50 cities around the country.

As a result of the first tape’s success, he said, preorders on the new “Dorf And The First Games Of Mt. Olympus” are 60,000.

Overall, Jimirro noted that the “Dorf” formula—a well-known comedian in an original spoof—appears to have struck a responsive chord in the original-video market. J2 is looking toward several more comedy tapes by year’s end.

Jimirro stressed that original-video filmmakers cannot discount the “entertainment” factor of their work because it is fundamental to the viability of home video in the future.

The 60% price tag is still a problem, however, in the embryonic phase with respect to programming.

Playing Dirty. “Dirty Dancing” has lived a charmed life; the film has earned more than $60 million at the box office, and about 360,000 of the title’s units were sold so far. On the home video front, things haven’t been too shabby, either; sales of the film’s soundtrack album have surpassed the 4-million-unit mark, making it one of the hottest soundtrack albums in recent history.

Here, top brass from Vestron, which produced the film and is supplying the video, gather to receive a triple-platinum award from RIAA Records and BMS International. On hand for the celebration are, left, Mitchell Cannold, senior vice president, Vestron Pictures; William Ugley, president, Vestron Pictures; Jon Pesinger, president, Vestron Video; Austin O. Furr Jr., Vestron chairman and CEO; Patrick Swayze, the star of ‘Dirty Dancing’; Swayze’s wife, Lisa Niemi; Bob Buzaik, president, RCA Records; and Rudi Gassner, president, BMS International. (Continued on next page)

Radio Vision To Issue Vidclips In U.S.

While music video has “blown hot and cold” in the past seven years, says Wall, the main problems at the mass-merchant level have been price and continuity of product. A steady flow of music-video product at $15 in European markets, says Wall, has proved to be the catalyst for increased sales in these territories.

Wall says that some record labels are already in the home-clip compilation business, but others

Vid Chronicles Music-Awards Ceremony
Reggae Stars Shine In Tape

CHICAGO The relatively small number of reggae videos is being augmented by an unusual release: “The Sixth Annual Reggae Music Awards,” a 110-minute tape chronicling the yearly awards ceremony staged by Chicago-based reggae organization Martin’s International, which also produced the video.

“The Sixth Annual Reggae Music Awards” features performances by reggae stars Half Pint, Freddie Mcgregor, Stephen Marley, Ras Michael & the Sons Of Negus, Jimmy Riley, Derrick Morgan, Joanna Marie, and Carol Brown, all backed by the Chicago Allstars Reggae Band. Awards presentations are also included in the program, which is available via mail order from Martin’s International for $39.95 plus $3 shipping and handling, audiocassettes are $9.99 each.

plus $1.50 shipping.

Martin’s International president Ephraim Martin founded the annual reggae awards in 1982 in Chicago, where they remained until 1987, when the festivities were moved to Studio-18 in Miami. Martin says the 1988 awards, sponsored by Air Jamaica and Red Stripe Beer, will also take place in Miami this October.

“We’ll be releasing a video of each year’s awards,” he says.

According to Martin, several hundred copies of the title have been sold through limited advertising in such publications as Reggae & Afri- can Beat, Reggae Report and the U.S. edition of Jamaican newspaper Weekly Gleaner. “We’re going to be advertising more heavily because we’d like to move another 1,000 pieces before the next title is available,” he says.

MOIRA MCCORMICK

Compiled from a national sample of retail store sales reports.

FOR WEEK ENDING MARCH 26, 1988

BILBOBOARD  March 26, 1988

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 NO. 1

DIRTY DANCING
VESTRON Pictures Inc. VESTRON VIDEO 6013

WINTER Bros. Inc. WINTER HOME VIDEO 1779

RCA/COLUMBIA Pictures Home Video 6-2085

Hollywood Film Corp. HBO Video 0040

Paramount Pictures Paramount Home Video 1629

Paramount Pictures Paramount Home Video 1797

ORIOLES Pictures ORIOLES Home Video 0040

Walt Disney Home Video 552

RCA/COLUMBIA Pictures Home Video 6-2085

WORSHIP GOLDEN 4TH WORSHIP Golden 11534

Copyright Owner Manufacturer Catalog Number Principal Performers

Patrick Swayne Jennifer Grey

Meibison Danny Glover

Lou Diamond Phillips Lasi Marables

Tom Berenger Cheryl Sheen

Tom Cruise Kelly McCullis

William Shatner Leonard Nemoy

Peter Water Nancy Allen

Animated

Daryl Hannah

Whospi Goldband Oshap Woolrych


93.5% 34.9% 34.9% 39.9% 39.9% 39.9% 39.9% 39.9% 39.9% 39.9% 39.9% 39.9% 39.9% 39.9% 39.9%

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

©Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.
You Say It's Your Birthday? Movie critic Leonard Maltin appears in a series of video birthday cards. Each of the 20 programs in the series highlights a specific year from 1946 to 1965 and is designed to give viewers a glimpse of the year they were born. The cassettes are $14.95 and run 15-20 minutes each. The programs can be ordered by calling Kit Parker Films at 800-538-5938 or 408-649-5573.

"Whitesnake Trilogy," Geffen Home Video, 22 minutes, $11.95. This quickie compilation is an effort to capitalize on the success of the quintuple-platinum "Whitesnake" album. While the cut "Still Of The Night" is undeniably a memorable song, "Trilogy" never rises above the level of commercial mélée. Flashy cars and stage smoke are the primary accoutrements here; the requisite pretty woman—front man David Coverdale's fiancée, Tawny Kitaen—gets equal billing and more footage than the band members. Nevertheless, the band's ever-increasing popularity makes this entry hard to ignore.

"Franco Columbu's Superset Shape-Up," J2 Communications, 25 minutes, $19.95. This intensive, fast-paced fitness program is aimed at men who want to "lose those love handles and trim those stomachs" but don't have much time to spend doing it. Since the program is most likely to appeal to business executives, the tape wisely eschews flashy graphics and insipid models in favor of a no-nonsense, practical approach. While body builder Franco Columbu's heavy accent may lack a little getting used to, he is clearly a practiced instructor. Using weights and a variety of calisthenics, he guides viewers through the high-intensity workout. During various stages of the exercises, he warms up potential dangers and describes proper technique for everything from foot placements to weight grips to breathing control.

JAMES KAMINSKY

"The Video Guide To Homebrewing," Producers Studio Home Video, 47 minutes, $39.95. Five beer drinkers tried the usual selection of Budweiser, Schilt, and Miller at the convenience store, this tape offers instructions on brewing rich, full-bodied beer at home. Home-brewer Wen Evans demonstrates his beer-making secrets: a tour of microbrewery Portand Brewing shows the commercial brewing process; author Charlie Papazian gives an overview of brewing ingredients; and a homebrew system using easy-to-obtain 5-gallon stainless-steel tanks is demonstrated. The tape often has poor production values, and the first speaker could be better organized and more articulate, but on the whole, "Homebrewing" is an excellent introduction to a venerable art.

CHRIS MCGOWAN

"Indigo Autumn," Lorimar Home Video, 75 minutes, $79.95. Every life needs a little romance. Lorimor feeds the need by offering Double Feature Romances, tapes that pair a new production with one previously released from its Shades Of Love line. Targeted primarily at women, the series' storyline follows the classic romance formula: woman meets man, woman loses man, gets man all within a contemporary setting. In "Indigo Autumn," one of the better programs in the series, a young, widowed flutist (Lisa Schrag) heads... (Continued on next page)
newsline...

SOME 2 MILLION CAMCORDERs...will be sold in 1988, according to estimates from the Electronic Industry Assn. While the camcorder surge will push total VCR sales up to about 13.5 million, sales of table-top VCRs - the core of the business - will remain stuck at the 11.5 million mark, EIA projects. Also, despite repeated claims the the yen/dollar exchange rate will drive prices up, the average retail cost of a VCR in 1988 will be $290, a $3 drop from the 1987 cost and a $41 tumble since 1984. Meanwhile, EIA predicts that the average retail cost of a camcorder will dip to $590-$109 less than $1987. On the software side, the trade group says that sales of prerecorded videocassettes will approach the $3 billion mark, up from last year's estimated $2.7 billion. The average price of a prerecorded videocassette is pegged at $22 in 1988, down from $25 in 1987, $28 in 1986, and $34 in 1985. The figures take into consideration both sell-through-priced product and tapes priced for the rental market.

THE TWIN-PACK strategy used earlier this year by CBS/Fox for the release of "Predator" and "The Living Daylights" will now be used by the company for the release of "Real Men." But retailers will not have to wait to single copies of the spy spoof, as they did for the earlier discount-priced two-packs. Both the two-pack and the single copy have a street date of May 12 and a preorder cutoff date of April 26. Bob DePellis, senior vice president of CBS/Fox, says the company will employ the two-pack on a "smaller A title" based on feedback from dealers participating in the CBS/Fox dealer council meetings. Under the previous two-pack plans, dealers had to wait 10 days before receiving their copies.

DIAMOND ENTERTAINMENT has agreed to act as the sales representative for Rainbow Home Video and will begin by offering three programs from Bill Cosby's Picture Pages series. The three 30-minute interactive cassettes - "Shapes & Colors," "Animals," and "Sights & Sounds" - come complete with an activity book and are priced at $14.95 each. Under the terms of the distribution pact, Diamond will also market a line of sports-related product, including "1986 Mets: A Year To Remember," "That Ball's Outta Here! The Mike Schmidt Story," and "Joe Namath's Video Football Guide." Under terms of the agreement, Diamond will handle the solicitation of new releases as well as the day-to-day sales functions for the Rainbow programs.

MPI HOME VIDEO has announced a different type of two-pack: Two Charles Bronson films are being packaged on the same cassette and sold for a list price of $59.95. The two films - "Chino" and the previously released "The Family" - have a street date of May 18 and a prebook date of May 2.

VCR ENTERPRISES will slash the list price on its line of VCR games and will initiate what it calls "a new, more competitive wholesale price structure" for it retail customers. The company says the list price on its line of games, including its top-selling "VCR Quarterback," will be dropped from $44 to $39.95. Timothy L. Templeton, the company's national sales director, calls the product "a well-rounded VCR game line with proven consumer appeal." AL STEWART

Missive Fired At PPV

NEW YORK The ongoing debate over pay-per-view and a recent exchange with a customer in his store prompted Frank Barnako, president of the Video Place, a 10-store chain based in Herndon, Va., to send a letter to nine top suppliers.

The customer asked for a copy of "Beverly Hills Cop II" prior to the street date, and, according to Barnako's letter, the following exchange took place:

"No," Barnako said, "if you can find one, I'll rent it for you! It's not due out until next week, and I'll have it on Friday!"

"Next Friday? That's the same day it's on cable," answered the customer, referring to the film's availability on PPV. When asked by Barnako what he planned to do, the customer is quoted as saying, "Tape it! What do you think I'm going to do?"

"And what will you do with the tape?" Barnako inquired.

"Let my friends watch it," the customer replied.

Barnako makes no commentary in the letter regarding Paramount's decision to release the film on PPV and home video on the same date. The dialog in the letter, he says, is enough of a comment and suggests what video dealers are up against.

An exchange like this may give the home video suppliers' some ammunition when they ask for a window for home video," says Barnako. "Gosh knows how many rental turns will be lost because people tape ["Beverly Hills Cop II"] off of [PPV], and you can't handle them but you sell them, and copies of the video would have been sold if Paramount had held it back [from PPV] for a while." AL STEWART

JAPANESE STORES GETTING BIGGER & BETTER

Survey: Rental Rates Drop, But Earnings Are Up

TOKYO Japanese video-rental stores are getting bigger and doing better despite a rapid fall in overnight charges, according to a recent survey by the Japan Video Assn. there.

Average monthly earnings rose from the yen equivalent of $11,500 in 1986 to $16,300 in August 1987, when the survey was conducted, although rental charges dropped from $5.96 to $3.95. Average stock holdings climbed 56% to 2,150 videocassettes, and the number of tapes purchased each month by stores rose 73% to 95.

Store sizes increased over the same period by 34% to 80 square yards, and the average number of employees rose from 2.4 to four.

VIDEO REVIEWS

(Continued from preceding page)

A Clash Of Legends. The Clash is among the punk and new wave bands featured in "British Rock: The Legends Of Punk And New Wave." Priced at $19.95, the 75-minute video includes rare concert footage and video clips of the band's appearances by the Sex Pistols, the Kinks, the Police, and a number of other popular bands. The former members of the now-defunct Clash are, from left, Terry Chimes, Mick Jones, Paul Simonon, and Joe Strummer.

According to the JVA findings, stores were open an average of 12.1 hours daily, with most staying open every day of the week. According to the survey, the average cost for opening a video-rental store was $106,000.

Japan's video-rental outlets are currently in the process of establishing their own trade organization, to be known as the Japan Media Rental Assn. Video hardware and software makers will be admitted as associate members, and the organizers say they expect to have 1,000 video-store members initially and a total of 5,000 by the end of the year.

The Mother's Guide To Breastfeeding." American Video Concepts Inc., $5 Minutes, $39.95. For new mothers and mothers-to-be with questions on breast-feeding, this unique tape is a must see. It is a highly informative, thorough investigation of breast-feeding, complete with diagrams of the female anatomy, physiological explanations, and live demonstrations that illustrate the proper way to breast-feed. The tape drags a bit because of its lecture format, and the price may make sell-through difficult, but this appears to be the only commercial home videocassette on a subject of keen interest to new mothers. RAEGER WARD

Sign Language. MCA Home Video has taken aim at the sell-through market with its release of Prince's movie "Sign O' The Times." The film, which is slated for release May 5 for a list price of $29.95, was shot in the Netherlands and was directed by Prince. The concert movie won praise from a number of film critics, including Roger Ebert, who called it "an entertaining, hard-driving, strong rock 'n' roll movie."
Tougher Than The Rest. Author Norman Mailer, right, poses with Steve Deiner, chairman of Media Home Entertainment, during a press reception to promote the video release of "Tough Guys Don't Dance." The film, which has a list price of $89.95, was released by Media March 16. It is based on a best-selling book by Mailer, who also directed the film. (Photo: Robin Kaplan)

THE BILLBOARD BOOK OF NUMBER ONE HITS
BY FRED BRONSON
The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." At bookstores now.

Watch for BILLBOARD SPOTLIGHTS

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

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

BILLBOARD COVERS IT ALL!

FOR WEEK ENDING MARCH 26, 1988

HEALTH AND FITNESS™

| NO. 1 |
|---|---|---|
| 1 | CALLANETICS *
Callan Productions Corp. MCA Home Video 80470 |
| 2 | JANE FONDA'S LOW IMPACT AEROBIC WORKOUT
Lorimer/LightYear Ent. Lorimer Home Video 070 |
| 3 | JANE FONDA'S NEW WORKOUT
Lorimer/LightYear Ent. Lorimer Home Video 069 |
| 4 | KATHY SMITH'S BODY BASICS
JCI Video Inc. JCI Video 8111 |
| 5 | RICHARD SIMMONS AND THE SILVER FOXES
Lorimer Home Video 158 |
| 6 | DENISE AUSTIN'S NON-AEROBIC WORKOUT
Parade Video 32 |
| 7 | START UP WITH JANE FONDA
Lorimer/LightYear Ent. Lorimer Home Video 077 |
| 8 | KATHY SMITH’S ULTIMATE VIDEO WORKOUT
JCI Video Inc. JCI Video 8100 |
| 9 | THE JANE FONDA'S WORKOUT CHALLENGE
Lorimer/LightYear Ent. Lorimer Home Video 051 |
| 10 | JANE FONDA'S EASY GOING WORKOUT
Lorimer/LightYear Ent. Lorimer Home Video 058 |
| 11 | 20 MINUTE WORKOUT
Vestron Video 1033 |
| 12 | DONNA MILLS: THE EYES HAVE IT *
Donna Mills Inc. MCA Home Video 80384 |
| 13 | DO IT DEBBIE’S WAY
Rayman Prod. P. Brownstein Prod. VidAmerica 1008 |
| 14 | JANE FONDA'S WORKOUT WITH WEIGHTS
Lorimer/LightYear Ent. Lorimer Home Video 076 |
| 15 | KATHY SMITH’S WINNING WORKOUT
Fox Hits Video FH1012 |
| 16 | A WEEK WITH RAQUEL
Total Video, Inc. HBO Video TW49965 |
| 17 | KATHY SMITH'S STARTING WORKOUT
Fox Hits Video FH1027 |
| 18 | JUDI SHEPPARD MISSETT’S FITNESS FORMULA
JCI Video Inc. JCI Video 8122 |
| 19 | JANE FONDA’S P. B. & R. WORKOUT
Lorimer/LightYear Ent. Lorimer Home Video 046 |
| 20 | RAQUEL, TOTAL BEAUTY AND FITNESS
Total Video, Inc. HBO Video 2651 |

BUSINESS AND EDUCATION™

| NO. 1 |
|---|---|---|
| 1 | CAREER STRATEGIES 1
Polaris Communication |
| 2 | PERSUASIVE SPEAKING
Polaris Communication |
| 3 | DRUG FREE KIDS: A PARENT’S GUIDE
LCA |
| 4 | AMERICAN HISTORY: THE CIVIL WAR
Increase Video NO15 |
| 5 | SHATTERED
MCA Home Video 80430 |
| 6 | STRONG KIDS, SAFE KIDS
Paramount Pictures Paramount Home Video 85037 |
| 7 | HOW TO USE YOUR IBM PC IN TEN EASY LESSONS
Kennon Publishing Corp. Kennon Video |
| 8 | THE WINNING JOB INTERVIEW
Star Video Prod. |
| 9 | CAREER STRATEGIES 2
Polaris Communication |
| 10 | CONSUMER REPORTS: CARS
Lorimer Home Video 074 |
| 11 | SAY IT BY SIGNING
Crown Publishing Corp. Crown Video |
| 12 | CONSUMER REPORTS: HOUSES AND CONDOS
Lorimer Home Video 079 |
| 13 | THE VIDEO SAT REVIEW
Random House Home Video |
| 14 | HELLO WORDSTAR
Morris Video 3103 |
| 15 | HELLO PC
Morris Video 3102 |

*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 non-theatrical titles. SF short-form, LF long-form, C concert, D documentary.

Next week: Recreational Sports; Hobbies And Crafts.
HBO Makes Biggest Push Yet In Music Vid Genre
Super Sessions Get Super Promo

BY JIM BESSMAN

NEW YORK—With the May 4 launch of its Super Sessions music videoassette series, HBO Video will begin its biggest campaign yet in the music video business.

Like succeeding titles, the three ini-
ary Ladies Of Rock & Roll"—are HBO's other projects right now is em-
joyed "limited exclusive viewing" on HBO's companion pay channel, Cine-
max. The one-hour programs feature concert performances by established legends withoutched in their prime, and the one-time-only nature of these gits is the series' main selling point.

"We think that this kind of concept, in music video, can help change the perception of the genre," says Ellen Stolzman, HBO Video's vice presi-
dent of marketing. "Nonetheless, there are one-in-a-lifetime performances which aren't available in any other format. Unquestionably, there's sellable items which people will want to own.

Stolzman adds that the Super Ses-
sions concerts generally showcase superstar artists in atypically int-
imate club settings, thus offering ex-
cellent sound and image recording—
another strong sales hook. And in
connection with the Super Sessions launch, HBO Video will give away a limited exclusive viewing offer with the Super Sessions poster.

"We're also looking at some kind of product inserts describing the oth-
er artists," she says, adding that HBO will work closely with record compa-
nies' promotion and publicity depart-
ments to maximize consumer aware-
ness. "We think it's likely that a cus-
tomer will buy one title while searching for another."

This weekly listing of new video-
clips generally available for pro-
gramming and/or promotional purposes includes artist, title, al-
bum (where applicable), label, pro-
ducer, production house, and di-
rector. Please send information to
Billboard's Video Clips, 1151 Broad-
way, New York, N.Y. 10003.

ALIBI
Do You Have Any Doubts
Natica, Lyn Healy /VIVID Productions

ATLANTIC STARR
Thankful
AT The Home Of Love/Warner Bros.

RY COODER
Get Rhythm/Warner Bros.

LISA DALBELLO
Tell Me

MOSS'S DAY
Fishnet

DYNATONES
Take The Heat

New Video Titles

GUNS N' ROSES
Weirdos From The Jungle
Epic Records

MADHOUSE
13

SCHUYLER, KNOBLOCH & BICKHARDT
Givers & Takers

RAIDERS
Suck The Head

SCHYLER, JONES, NASH & YOUNG

DAVID SLATER
I'm Still Your Fool

UNDERWORLD
Underneath The Radar

WENDY & LISA
Homework Express

WORLD AT A GLANCE
Burning Out

by Steven Dupler

EUROVISION: Having just returned from a trip abroad, we feel compelled to drop a few lines about music television over there, specifically Paris and Amsterdam. From 1985-87, France had TVS, which was an all-too-short-lived music-only broadcast-

service. That has now been replaced by M6, a general-

interest channel. It has gamut from sitcoms to movies to kid stuff and, of course, also plays vid-
eos on a show called "Boulevard Des Clips," aired with different VJs several times daily.

When M6 took over from TVS in March 1987, a great outcry arose from the French music industry, which felt that videos by French artists would suffer as a result of the decreased air time for music. As it turns out, however, M6 is including quite bit of video music programming in its current mix. In fact, almost one-third of the channel's output—

about 45 hours weekly—is composed of music video programming. Further, M6 has now become the largest producer of videos in France, with about 100 clips currently in production and another 100 with which the station is involved as co-producer. So there's little doubt that M6 is supportive of the French music industry, especially with its 60%-40% programming split in favor of French videos. Still, the show has its problems. For one thing, the on-air production values of "Boulevard Des Clips"—sets, graphics, etc.—are weak, especially in comparison with MTV Europe, the Pan-European cable service that arrives on the French scene in December.

Worse, the VJs are often smug and condescending with guests, despite the fact that they frequently seem completely unprepared for the occasional in-
terviews they are called upon to perform. On one segment we watched, a singer shifted uncomfort-
ably in her chair as the DJ (who obviously had not been briefed on the slightest detail of her new al-
bum) asked such incisive questions as "So, this is your first visit to France?" while mugging to the audience.

As for the videos themselves, French clips gener-
ally are well made and feature some strong artists. Among the best we saw were Jean-Jacques Gold-
man's "La Ba," "Elodie" by Gueux Patti, and
Vanessa Paradis' follow-up to "Joe Le Taxi," "Manolo Manelete."

In Paris and Amsterdam, we also watched Sky Channel and its competitor Super Channel, the megaliths of the Pan-European cable TV business. Ever wondered what happens to old American sit-
coms and dramatic series—you know, timeless pearls like "I Dream Of Jeanne" and "Barnaby Jones?" Well, it seems they have mysteriously been transported across the Atlantic and beamed into tens of millions of cable households via Sky and Super Channel. The channels' other projects mostly of old movies and sports presentations.

Both channels also play clips by—not surpris-
ingly—predominantly U.S. or U.K. acts. Disco tracks are typically less successful, though "Boys" Italian artist Sabrina, a spectacularly un-
talented dark-haired version of Samantha Fox. Most of the alleged story line is concerned with Sabrina jumping up and down in a swimming pool, vainly at-
tempting to keep her bathing suit top on—no mean feat.

REBOOTED: You may have been too young to catch Nancy Sinatra the first time around, but have no fear—if you watch VH-1, it's gonna be hard to miss her now. On Monday (21), her clip for the infa-

mous single "These Boots Are Made For Walking" becomes the Nouveau Vidoes on the 24-hour-a-day music channel. The black-booted daughter of the "Chairman of the Board" will be snarling her way through the 22-year-old track several times daily. VH-1's resurrection of the "Boots" clip comes as part of a co-promotion with Rhino Records. The Cal-

ifornia-based label is looking into launch, as well as an album package of Nancy Sinatra's great-
est hits.

Will the singer make any live appearances on the VH-1 set? Not likely, says a channel representative. "She's now a housewife with a couple of kids, and she really doesn't have anything to do with this pro-
motion. Most of all, she doesn't want people to think she's trying to make a comeback."
The Changing Songscape of MUSIC PUBLISHING '88

Singling Out the Top Songwriters for Extraordinary Pen-upmanship

By PAUL GREIN

Who are the most successful songwriters of the past year? That all depends on how you define terms. For sheer volume of top 10 hits, the champs are Madonna and Lewis A. Martinee—the writer/producer behind Exposé—each of whom has written four top 10 hits since January 1987.

But in terms of writing hits for the greatest number of artists, the winners are Stephen Bray and Diane Warren, each of whom has landed three top 10 hits in the past 15 months—all involving different acts.

Bray cowrote "Right On Track" (cowriter Gilroy—MCA, ASCAP/Unicity, ASCAP/Short Order, ASCAP) for his own group, the Breakfast Club, as well as two soundtrack hits: Madonna's "Casing A Commotion" (cowriter Madonna—WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) from "Who's That Girl" and the Jets' "Cross My Broken Heart" (cowriter Tony Pierce—Famous, ASCAP/Black Lion, ASCAP) from "Beverly Hills Cop 2.

Warren’s top 10 tally for the past year consists of Starship's chart-topping "Nothing's Gonna Stop Us Now" (cowriter Albert Hammond—Realsongs, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) from the movie, "Mannequin," Heart's "Who Will You Run To," (Realsongs, ASCAP) and Belinda Carlisle's currently charting "I Get Weak" (Realsongs, ASCAP).

(Continued on page M-14)
WHAT'S IN A NAME?

EMI MUSIC PUBLISHING WORLDWIDE

The debut of a dynamic new international organization of our global family of publishing companies.

The continuation—and growth—of an outstanding contemporary publishing tradition.

- Great songs and great writers
- Experienced and stable management
- Innovative and aggressive music publishing
- Chart-topping success
- 24 companies around the world working for you
- 24 companies now working as one worldwide team for you

EMI MUSIC PUBLISHING WORLDWIDE

What's In This Name?

Publishing

THE GREATEST MUSIC COMPANY IN THE WORLD

NEW WORLDWIDE HEADQUARTERS—AS OF APRIL 1: 810 Seventh Avenue, New York, New York 10019
The Top Songwriters of the Year

Following is a recap chart of the top Hot 100 songwriters during the eligibility period of Feb. 7, 1987 to Feb. 6, 1988. The list was compiled according to chart position and the number of weeks each song spent on the Hot 100 chart. If a song has more than one songwriter, the points accumulated for each song are equally divided among co-writers. The order in which information appears is songwriter, song title, recording artist, record label, co-writer, publisher.

c. “Someone To Love Me For Me”—Lisa Lisa & Cult Jam featuring Full Force—Columbia (cowriter Lisa Lisa—Forceful, BMI/Willesden, BMI/Myl Myl, BMI/Careers, BMI)

d. “Who Will You Run To”—Heart—Capitol (Realongs, ASCAP)

15. MADONNA
a. “Causing A Commotion”—Madonna—Sire (cowriter Stephen Bray—WB/Blu Disque/Webo Girl/Black Lion, ASCAP)

16. BRUCE SPRINGSTEEN
a. “Brilliant Disguise”—Bruce Springsteen—Columbia—Bruce Springsteen, ASCAP)
b. “Fire”—Bruce Springsteen—Columbia—Bruce Springsteen, ASCAP)
c. “Light Of Day”—The Barbsters (Joan Jett & the Blackhearts)—CBS Associated—Bruce Springsteen, ASCAP)
d. “Tunnel Of Love”—Bruce Springsteen—Columbia—Bruce Springsteen, ASCAP)

17. BRUCE HORNBY

18. JOHN COUGAR MELLENCAMP
a. “Check It Out”—John Cougar Mellencamp—Mercury—(Riva, ASCAP)
b. “Cherry Bomb”—John Cougar Mellencamp—Mercury—(Riva, ASCAP)
c. “Paper In Fire”—John Cougar Mellencamp—Mercury—(Riva, ASCAP)

19. JOEY TEMPEST
a. “Carrie”—Europe—Epic (cowriter Mic Michaels—Screen Gems-EMI, BMI)
b. “Whiskey”—Europe—Epic (Screen Gems-EMI, BMI)
c. “The Final Countdown”—Europe—Epic (Screen Gems-EMI, BMI)
d. “Rock The Night”—Europe—Epic (Screen Gems-EMI, BMI)

20. BILLY STEINBERG
a. “Alone”—Heart—Columbia (cowriter Tom Kelly—Billy Steinberg, ASCAP/Denise Barry, ASCAP)
b. “So Emotional”—Whitney Houston—Arista (cowriter Tom Kelly—Billy Steinberg, ASCAP/Denise Barry, ASCAP)

BILLBOARD March 26, 1988
Two key mergers have altered the landscape of American music publishing in the past 18 months. The acquisition last year of Chappell Music by Warner Communications Inc., parent company of Warner Bros. Music, combined the world’s largest publishing firms in a mammoth new entity, Warner-Chappell. And SBK Entertainment’s purchase of CBS Songs in November 1986 made that new company into a major player on the publishing scene.

The fallout of these mergers is just starting to be felt, and much of their impact has yet to be revealed. The $200 million Warner-Chappell deal did not arouse a great deal of concern among U.S. publishers, some of whom believed that the combined company would be so unwieldy that many songwriters would flee the firm to seek more attention elsewhere. While this prediction has not yet been proved true, the heads of SBK and MCA Music told Billboard at the MIDEM convention in January that they had been receiving inquiries from many lawyers for Warner-Chappell artists.

SBK is the one U.S. publisher that has opposed the Warner-Chappell pact from its inception. Claiming the merger was monopolistic in nature, SBK actively fought it in the U.K., where the Monopolies and Mergers Commission recently approved the deal. It has also been okayed by the U.S. government, but approval of it is still pending in West Germany.

At this writing, Warner-Chappell has not revealed much of its plans for the consolidation of the two companies’ offices, but a WCI spokesman has said that it will combine as much of the separate operations as possible. So far, Chappell’s Nashville office has been folded into that of WB Music; a number of key Chappell staffers have exited the company; Frank Military has been named to head east coast Warner-Chappell operations, reporting to company president Chuck Kaye; and Gotze Kiso has been appointed president of Chappell International.

Irwin Robinson, who used to head Chappell’s U.S. operations, now is chief of Screen Gems-EMI Music, and Steve Fret, former chief financial officer at Chappell, has joined his old boss in a similar position at EMI. The infusion of new executive talent into that firm is expected to revitalize its business.

Another comer in the publishing world is SBK Entertainment, the company founded by Stephen Swid, Martin Bandier, and Charles Koppelman. Since buying CBS Songs for $125 million, SBK has been aggressive in signing writers and catalogs. Its biggest coup was to land administration rights to the Michael Jackson-owned ATV catalog, which contains many Lennon-McCartney copyrights.

SBK also has been building its management and production arms. Last fall, SBK made a logo/production deal with RCA Records, under which the label will release SBK-produced albums by an unspecified number of artists (the first will be the Dazz Band and Shine). SBK, which is allowed to bring acts to other labels under its RCA deal, is also producing new titles by Dan Hill and Gregory Abbott on Columbia, Tracy Chapman on Elektra.

(Continued on page M-21)

The impression that the world is becoming a smaller place and that people with similar and mutual interests should hang together rather than separately is growing among the European music publishing community. Indeed, that attitude is gaining strength at full global level.

Two factors concentrating minds in this process are the central accounting issue and the Warner-Chappell merger. In other aspects, such as the dominance of Anglo-American repertoire in the charts of Western Europe, opinions differ about what reactions and counter-measures should be.

Michael Karnstedt heads Peer Southern in West Germany and has been with the company for 21 years. He is also active in the German Music Publishers’ Assn. as treasurer and a member of its light music, radio & TV and phonographic industry committees. He is worried about the implications of central accounting as evidenced by the StEMRA/PolymGram situation.

"I’m not against central accounting in principle," says Karnstedt. "It’s a logical step one day in this age of computers and high technology. But this unnecessary war and competition building up between the collection societies is very bad."

He is concerned about the differing rates of commission between the societies in various countries, ranging from 15% to 6.7%, and anticipates that mechanical royalties on German-originated recordings selling in the Netherlands will be a long time coming back under the StEMRA arrangements. He also predicts a decline in German publishing earnings of $1.5 million this year.

Jonathan Simon of the new Warner-Chappell grouping in the U.K. saw the issue of central accounting on the horizon a considerable time ago. He is also vice president of the U.K. Music Publishers’ Assn, which is closely monitoring the matter.

"When record companies started centralizing their manufacture, it was going to have some effect eventually on the way royalties are paid, irrespective of free trading zones," Simon points out. "I’ve always advocated that publishers should take action to control our own destiny. We’re close to a deal we can live with in the PolyGram/StEMRA situation. Both those parties have gone a long way in being very responsible, and whatever emerges will be a blueprint for other central accounting deals."

On that score, he foresees a link between EMI-/Pathe Marconi and SDRM, the mechanical rights arm of SACEM, in France, and possibly between the Bertelsmann Music Group (BMG) and GEMA in West Germany.

(Continued on page M-20)
60 YEARS AND 60,000 SONGS LATER, MORE FAMOUS THAN EVER.

Sure, we've been around since 1928 and thrived for 60 years under the same banner. That's called continuity, maturity and stability. Yes, we've got over 60,000 compositions in the catalog ranging from "Isn't She Romantic" to "Shakedown." That's called depth. Yes, we've got an impeccable reputation for administration and for timely and accurate royalty accountings and collections and active participation in ASCAP, BMI, ICMPA, Harry Fox. That's called management. Yes, we've got offices in Los Angeles, New York, Nashville and a worldwide sub-publishing network. That's called organization. Yes, we've put our writers into collaborations with artists, producers, record companies, filmmakers and a host of others. That's called creative support. Yes, we're out there cutting demos, finding talent and staying close to the action. That's called street smarts. Yes, our catalog is used everywhere music is heard, recorded or sold. That's called marketing. Yes, we're part of Gulf + Western's Paramount Pictures Corporation. That's called power.

So, what do we do in 1988? We give you continuity, maturity, stability, depth, management, organization, creative support, street smarts, sales, marketing and power—for 60 years and beyond!

Famous Music Publishing Companies

Robert Foad President
Sidney Herman Executive Vice President

Creative Directors

New York

Jerry Lux
Richard Milfield

New Orleans

Robert Fead

President

Sidney Herman

Executive Vice President

Creative Directors

New York

Jerry Lux
Richard Milfield

Creative Directors

New York

Jerry Lux
Richard Milfield

6430 Sunset Boulevard
Hollywood, CA 90028
(213) 461-3091

1601 Sunset Plaza
Los Angeles, CA 90069
(213) 461-3091

1233 17th Avenue South
Nashville, TN 37212
(615) 329-0700

Robert Fead
President

Sidney Herman
Executive Vice President

Creative Directors

New York

Jerry Lux
Richard Milfield

Creative Directors

New York

Jerry Lux
Richard Milfield

6430 Sunset Boulevard
Hollywood, CA 90028
(213) 461-3091

1601 Sunset Plaza
Los Angeles, CA 90069
(213) 461-3091

1233 17th Avenue South
Nashville, TN 37212
(615) 329-0700

www.americanradiohistory.com
THE SBK ENTERTAINMENT WORLD.

26 offices in 22 countries around the world.

New York—(212) 975-4886
Home Video Frontiers—Discovering New Copyright Dimensions

By CHRIS McGOWAN

The relatively young medium of home video has offered a significant new source of income to music publishers in many areas: not only from songs appearing on movie soundtracks and in music videos, but also from tunes utilized by a growing number of exercise and other special-interest tapes.

Aerobics videos utilize original music, cover versions of hits songs and hits songs performed by the original artists. For example, in '87, Polaris Communications and Congress Video launched the four-tape "Esquire Dance Away" series, which featured original hit songs from the '50s, '60s, '70s and '80s.

"Exercise tapes and even golf lesson videos have music. Some of them sell 100,000 units and are really big business," says Irwin Robinson, president and CEO of EMI Music Publishing Worldwide. "Generally speaking, if they come to the music publisher, it's added income."

When negotiating with the makers of original videos, Robinson says that the publisher "should make as many deals as one can based on royalty, on the number of copies sold. The percentage depends on what kind of video it is."

On music videos, the rate can be 7%-8% of the retail price or 6-7 cents per song, according to Robinson.

For movies, much depends on whether it is an old release or an upcoming release that will be put out on video.

"It certainly is a source of revenue, especially films that were already in the can before they started making videos and where the synchronization rights were negotiated 10 or more years ago," points out Robinson. "They really have to come to you for the license. It's income coming in on what you thought were dead issues."

Have old movies ever not been released on video because a publisher's demands were too high for their songs in the film?

"Yeah, it's happened. For an older picture, if the demands are too high, then the film company may just take the song out of the video version and replace it with something else, insert a new song," says Sid Herman, executive vice president of Famous Music Corporation.

"On some old films, certain companies issued very broad licenses and gave the rights for later technology, but others were very specific and gave the publisher the right to negotiate for [later] ancillary uses," says Leeds Levy, president of MCA Music Publishing.

"There are instances where there has been a song substitution," adds Levy, "but it's not always so easy to do, such as in a choreographed piece. You may have to commission someone to write a new piece that will fit that segment."

For new films that go to video, says EMI's Robinson, "the negotiations are done at the same time. A lot of companies ask for a buyout, though the publisher and creator's preference is to get some kind of royalty, or a flat fee up to a certain number of units, say 50,000 copies.

"It depends on the film company. Some will accept a rolling kind of payment based on the number of units sold. It depends on the situation. It's (Continued on page M-17)

Country Publishing—Proving the Value of Strong Traditions

By EDWARD MORRIS

Old sounds and new alliances continue to be the big news in country music publishing. Once the outposts of feisty little indies, Nashville has of late witnessed the almost total corporatization of its songs. While it seems doubtful that these economic moves will impair the quality or marketability of the adopted songs, it has pretty much transformed Dodge City into Wall Street.

The major trend on Music Row during the past year has been the return to traditional sounding songs—both a re-embracing of actual country classics and an emphasis on reproducing their sounds and sentiments in newly minted compositions.

Sparking the trend was the music industry's delightful discovery that hard-country singers can sell lists of records. Randy Travis, than whom there is none harder, has already passed the three-million-album mark. George Strait also sells platinum, as do the Judds. And when Dolly Parton, Linda Ronstadt, and Emmylou Harris put on their old-timey voices for the "Trig" album, it topped a million, too. Traditionalists Reba McEntire and Dwight Yoakam are regularly in the gold-plus category. And none of them built their market formidability by singing songs about yuppy-weight woes.

In recent months, the charts have been invaded and conquered by such oldies as "Tennessee Flat Top Box," "Six Days On The Road," "Snap Your Fingers," "Mind Your Own Business," "Life Turned Her That Way," "It's Only Make Believe," "Crying," "Back In Baby's Arms," and "I'm Tired."

Many more recent charters have the stripped-down-and-doleful tinge that characterized the hits of the '50s and '60s. Among these "instant standards" and the acts that hit with them: "Somewhere Tonight" (Highway 101), "Heaven Can't Be Found" (Hank Williams Jr.), "Never Mind" (Nanci Griffith), "Please Please Baby" (Dwight Yoakam), "Timeless And True Love" (the McCarters) and "Just Lovin' You" (the O'Kanes).

Although the practice is far from the high-level it has reached in rock music, more and more country acts are writing their own songs. In January, for example, fully a third of the songs on the Hot Country Singles chart were written by the acts that recorded them. But multiple authorship of songs appears to be rising. During the same month, only slightly more than a quarter of the songs on the chart showed single authorship.

During 1987, country music publishers were successful in getting several of their copyrights into movies. "Nadine," for example, featured four (Continued on page M-18)
WE ARE PROUD TO ANNOUNCE THE OPENING OF OUR NASHVILLE OFFICE: ZOMBA NASHVILLE, 1114 17th AVENUE SOUTH, SUITE 105, NASHVILLE, TENNESSEE 37212.
TEL: 615-221-4850 • CONTACT: MIKE HOLLANDSWORTH

Def Leppard • Keith Diamond • D.J. Jazzy Jeff and the Fresh Prince • Barry J. Eastmond • Empire Entertainment •

Full Force • Lindy Gravelle • Loris Holland • Tod Howarth • Iron Maiden • Millie Jackson • Kodiak Films Inc. •

Kool Moe Dee • Robert John "Mutt" Lange • LeVert • Mama's Boys • Mammoth • Billy Ocean • Robert Ellis Orrall •

Martin Page • Don Pfrimmer • Poison • Teddy Riley • Schoolly D • Mark Shreeve • Jolyon Skinner •

Skinny Boys • Slave Raider • Larry Smith • Steady B • Thompson Twins • Too Short • Twisted Sister •

W.A.S.P. • Whodini • Lonnie Wilson • The Winans • Cecil and Linda Womack •

CREATIVE AND BUSINESS EXCELLENCE—AN INDEPENDENT SPIRIT

Timmy Allen • Jon Astrop • Eric Beall • Boogie Down Productions • Wayne Brathwaite • Britny Fox • Jonathan Butler •

Def Leppard • Keith Diamond • D.J. Jazzy Jeff and the Fresh Prince • Barry J. Eastmond • Empire Entertainment •

Full Force • Lindy Gravelle • Loris Holland • Tod Howarth • Iron Maiden • Millie Jackson • Kodiak Films Inc. •

Kool Moe Dee • Robert John "Mutt" Lange • LeVert • Mama's Boys • Mammoth • Billy Ocean • Robert Ellis Orrall •

Martin Page • Don Pfrimmer • Poison • Teddy Riley • Schoolly D • Mark Shreeve • Jolyon Skinner •

Skinny Boys • Slave Raider • Larry Smith • Steady B • Thompson Twins • Too Short • Twisted Sister •

W.A.S.P. • Whodini • Lonnie Wilson • The Winans • Cecil and Linda Womack •

CREATIVE AND BUSINESS EXCELLENCE—AN INDEPENDENT SPIRIT
Capitol Hill Update—
Riding the Tide to Victory

Music publishers and the performing rights societies have much to be happy about when it comes to an overview of government-related matters over the past year. And the future looks promising.

In legislative areas such as addressing home taping concerns, joining the Berne convention, the major international copyright treaty, curbing international piracy and stopping the progress of bills that would replace the blanket license of music for syndicated TV shows with a source license, the publishing community has had a good year.

The battles have been long, and some continue to be fought on Capitol Hill, but through the diligent efforts of government affairs staffers and lobbyists for the industry, lawmakers have come to realize that American music is not just a cultural resource, but a profitable and uniquely important business, admired and respected all over the world.

They’ve learned that American music is a valuable ingredient in the light of the balance of trade with other nations that must be preserved, protected and nurtured.

Several years ago, local independent TV owners, unhappy with the separate blanket licensing arrangement for "synchronous" music used on TV reruns on their stations, turned to Congress. They were successful in having legislation proposed that would end the decades-old arrangement of blanket licensing.

In the first year of the proposals, 1986, the broadcasters were able to amass more than 165 co-sponsors in the House. But through intensive grass-roots lobbying, the industry was able to halt progress on the bills. On the House side, the legislation never got past the subcommittee level. The Senate version got to a committee level. That music industry momentum halted progress of the bills was even more surprising since the broadcasters had offered several "bargaining" amendments to make the legislation more attractive.

As re-introduced last year, the source licensing bills drew less co-sponsors, but still posed a threat. Nevertheless, publishing and performing rights society officials were able to get across to legislators that the current statutes in the copyright law needed no major revamping.

Also, some leaders in Congress, while accepting some of the complaints of the broadcasters that alternatives to blanket licensing were either hard to negotiate for, or too costly, began to indicate that the business of bargaining should be done outside the halls of Congress.

Others hinted that the Broadcasters should pursue alternative proposals aimed at rectifying their most sought-after grievances. At this writing, the source licensing bills are still pending in the new session of Congress, but insiders say that momentum has stalled.

In the area of international copyright protection, the publishing community has been at the forefront of those proposing adherence to the Berne Convention, the premier international copyright group. The U.S. is not yet a member, and proponents argued that the U.S. was fast losing stature because its own level of protection was full of gaps and limitations.

On April 14 of last year, a strong statement of industry support for joining Berne came from ASCAP, BMI, SESAC as well as the Harry Fox Agency, the Music Publishers Assn. of the U.S. and the National Music Publishers Assn. At the Senate Copyright Subcommittee hearing, group spokesperson Leonard Feist, former president of NMPA, urged adherence, echoing government and administration officials who had told legislators earlier that the U.S. is in a state of emergency in international copyright protection matters because of rampant piracy, and that U.S. negotiators are finding that Berne member countries resent U.S. dalliance.

Recent record industry statement of support, together with the publishing community statement, has helped in moving Berne adherence legislation along in the current session, and insiders say that 1988 may be the year that Congress passes legislation permitting the U.S. to join the 76-nation copyright group.

Both the House and Senate have held hearings in this current session at which, once again, government, Reagan administration and copyright office officials concurred with music industry position to get on the Berne bandwagon.

On the home taping front, publishers, along (Continued on page M-16)
The Sweet Smell of Success.

MCA MUSIC PUBLISHING
RAILWAY CHILDREN
OZZY OSBOURNE
AMBITIOUS LOVERS
TERENCE TRENT D’ARBY
BURRELL BROTHERS
CULTURE CLUB
THE THE
BROS. DEREK BRAMBLE JULIAN COPE
RUSS BALLARD TEXAS TERRY BURRUS
SCARLETT & BLACK BIG DISH CHRISTIANS
GARY MOORE DIFFORD & TILBROOK (SQUEEZE) DEJA
HUMAN LEAGUE DOLPHIN BROTHERS ABC
FINE YOUNG CANNIBALS BRYAN FERRY
SIMPLE MINDS IT’S IMMATERIAL CUTTING CREW
ANTHONY MORE HIPSWAY LES RITA MITSOUKO
IAN STANLEY NICKY HOLLAND MILLIONS LIKE US
PORTION CONTROL COLIN JAMES
PETE SINFIELD STEVE NICHOL (LOOSE ENDS)
FEARGAL SHARKEY OTHER ONES MIKE OLDFIELD O.M.D.
WARREN ZEVON TRINIFOLD MUSIC PET SHOP BOYS
PUBLIC IMAGE LTD. JULIET ROBERTS (WORKING WEEK)
ELLEN SHIPLEY XTC SWING OUT SISTER SPEAR OF DESTINY
GARY TAYLOR 3 (KEITH EMERSON, CARL PALMER
ROBERT PLANT ROGER TAYLOR TEARS FOR
JERMAINE STEWART T’PAU FLESH
ALISON MOYET IT BITES
Virgin Music is among the world's most successful music publishers. In the most recent Billboard survey, Virgin Music was ranked third among publishers—even before the company's entry in the United States.

In the BPI Awards, the British equivalent of the Grammys, Virgin Music artists T'Pau received three nominations, Terence Trent D'Arby was named Best International Newcomer, Pet Shop Boys were named Best British Group and Alison Moyet was named Best Female Artist. No other publisher received more than a single award.

In the Grammy Awards, three Virgin Music artists were nominated for Best New Artist: Cutting Crew, Terence Trent D'Arby and Swing Out Sister. And in Britain's upcoming Ivor Novello Awards, Pet Shop Boys received two nominations.

On March 1, 1988, Virgin Music opened offices in the United States and began signing American talent. So even more of the world's best songwriters will soon be Virgin's.

Robert Berry
FEARS
Vitamin Z
Or Lulu

Richard Griffiths, President
Kaz Utsunomiya, Vice President of A&M
Danny Goodwin, Director of A&R
Donna Young, Director of Repertoire
David Steel, East Coast Director

Virgin Music, Inc. (ASCAP)
Virgin Songs, Inc. (BMI)

Los Angeles
827 N. Hilldale Ave.
West Hollywood, CA 90069
Tel: 213-856-3722
Fax: 213-856-3220
Telex: 373-0422 — VM USA

New York
30 West 21st St.
3rd Floor
New York, NY 10010
Tel: 212-929-9104
Fax: 212-929-2901
Telex: 753-511 — VIRGIN NYK
TOP SONGWRITERS
(Continued from page M-1)

Bray wasn't the only top 10-level artist who took time away from his own recordings to write top 10 hits for other acts. Robbie Nevil cowrote Starship's "It's Not Over (Til It's Over)" (co-writers John Van Tongeren and Philip Gildston—MCA, ASCAP/Tongerland, BMI/Kazoom, ASCAP), and Bruce Hornsby cowrote Huey Lewis & the News' chart-topper, "Jacob's Ladder" (co-writer John Hornsby—Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP).

Five other songwriters had top 10 hits by two different acts during the past year. Jimmy Jam & Terry Lewis made the top 10 with with hits by Janet Jackson and Herb Alpert; Jim Vallance scored with hits by Glass Tiger and Bryan Adams; Will Jennings added to his long line of top 10 hits with records by Whitney Houston and Steve Winwood; and Frankie Previte and John Denicola scored with a pair of "Dirty Dancing" hits by Bill Medley & Jennifer Warnes and Eric Carmen.

Perhaps the most consistent songwriters of recent years are Billy Steinberg and Tom Kelly, who have collaborated on No. 1 hits by different acts in each of the past four years. They topped the chart in 1985 with Madonna's "Like a Virgin," in 1986 with Cyndi Lauper's "True Colours," in 1987 with Heart's " Alone" (Billy Steinberg, ASCAP/Denise Barry, ASCAP), and early this year with Whitney Houston's "So Emotional" (Billy Steinberg, ASCAP/Denise Barry, ASCAP).

That covers most of the leading songwriters of the past year, but there are a few others we want to single out with special awards.

The "So What If Their Names Sound Like A Brokerage Firm?" Award to Stock/Aitken/Waterman for cowriting and co-producing transatlantic hits by Bananarama ("I Heard A Rumour)—cowriters Dallin, Fahey, Woodward—Warner-Tamerlane, BMI/In A Bunch, PRS/Terrace, ASCAP), and Rick Astley ("Never Going To Give You Up"—Terrace, ASCAP).

The "If Lionel Richie Can Do It, I Can Too!" Award to Jerry Garcia of the Grateful Dead, who finally cowrote a top 10 hit ("Touch Of Grey")—cowriter Hunter—Ice Nina, ASCAP)—more than 20 years after the Summer of Love.

The "Forget Your Homework, Write A Hit" Award to 16-year old Debbie Gibson, who wrote all three of her chart-busting singles: "Only In My Dreams" (Creative Bloc, ASCAP), "Shake Your Love" (Creative Bloc, ASCAP/Deborah Ann's, ASCAP), and "Out Of The Blue" (Creative Bloc, ASCAP/Deborah Ann's, ASCAP).

"As the number of songs written by artists and producers increase, publishers are looking more and more to developing artists and producers to give them access to copyrights. This throws us more into A&R and management-related roles, thus Peer is concentrating on artist development and publishing roles with artists."

RALPH PEER II
President/CEO
Peer Music Publishing

MUSIC PUBLISHING '88

CBS MUSIC PUBLISHING
STARTING WHERE IT LEFT OFF...

...AT THE TOP.

CBS MUSIC PUBLISHING
HARVEY SHAPIRO
MARCY DREXLER
51 West 52nd Street, New York, NY 10019
212 975-4729
TELEX: DOMESTIC 12435 • INT'L 420137 TELEFAX: 212 975-3285

CBS is a trademark of CBS Inc. © 1988 CBS Records Inc.
THE NEW MULTI-NATIONAL CHOICE

NEW YORK · LONDON · NASHVILLE
LOS ANGELES · TORONTO · MEXICO
ROME · MADRID · PARIS · MUNICH
AMSTERDAM · BRUSSELS · SWEDEN
SYDNEY · TOKYO · RIO DE JANEIRO
BUENOS AIRES · TEL AVIV
TOP SONGWRITERS
(Continued from page M-14)

Wolf, ASCAP/Chappell, ASCAP (Michelob).

The "What Do You Mean They Never Won A Grammy?!!!" Award to Brian Holland, Lamont Dozier, and Eddie Holland, who received the second annual Lifetime Achievement Award from the National Academy of Songwriters—and whose Supremes oldie, "You Keep Me Hangin' On" (Stone Agate, BMI), hit No. 1 for Kim Wilde.

The "Don't Let Tipper Gore Get Wind Of This" Award for Most Suggestive Lyric of the Year (a tie): George Michael for "I Want Your Sex" (Chappell, ASCAP/Morrison Leahy, ASCAP) and Mark Shreve, Jon Astrop and Pete Q. Harris for Samantha Fox's "Touch Me (I Want Your Body)" (Zomba, ASCAP).

The "If This Is A Dream, Don't Wake Me Up" Award to Ritchie Cordell, who landed back-to-back No. 1 singles in November with songs he wrote 20 years ago for Tommy James. It was Shondell-mania at the top of the charts, as Tiffany's "I Think We're Alone Now" (ABZ, ASCAP) was bumped out of No. 1 by Billy Idol's "Mony Mony" (cowriters Tommy James, Bob Bloom, Bobby Gentry—ABZ, BMI).

The "It's A Long Way From 'Who Put The Bomp In The Bomp Bomp Bomp'" Award to Barry Mann and Cynthia Weil, whose instant standard "Somewhere Out There" (cowriter J. Horner—MCA, ASCAP/Music Corp. of America, BMI) was nominated for both an Oscar and a Grammy as song of the year.

The "Quality Never Goes Out Of Style" Award to Elton John and Bernie Taupin, whose "Candle In The Wind" (Dick James, BMI/PolyGram Songs, BMI) cracked the top 10 in January—nearly 15 years after it first appeared on the "Goodbye Yellow Brick Road" album.

The "If At First You Don't Succeed ..." Award to Billy Vera, whose "At This Moment" (WB, ASCAP/Vera-Cruz, ASCAP) soared to No. 1 in 1987—six years after it stalled at No. 79.

The "When It Rains, It Pours" Award to Michael Bolton, who cowrote top 20 hits for himself ("That's What Love Is All About"—cowriter E. Kaz—Emboe, ASCAP/Kaz, ASCAP/April, ASCAP) and Cher ("I Found Someone"—cowriter M. Mangold—April, ASCAP/Is Hot, ASCAP/But For, ASCAP), and also scored a smash with a cover of Otis Redding's classic, ("(Sittin' On) The Dock Of The Bay" writers Otis Redding, Steve Cropper—Irving, BMI).

The "Sure, But Can He Choreograph?" Award for career versatility to Richard Baskin, for cowriting Chicago's top three hit, "Will You Still Love Me" (cowriters David Foster, T. Keane—Air Bear, BMI/ Warner-Tamerlane, BMI/Music Corp. Of America, BMI/Young Millionaire's Club, BMI/Warm Springs, ASCAP); producing Barbra Streisand's gold album, "One Voice"; and directing the upcoming movie musical, "Sing."

CAPITOL HILL
(Continued from page M-10)

with record companies, continue to support pending legislation that would require copycoders to be installed on any digital audio tape (DAT) machines imported into this country. The NMPA, as a part of Save America's Music coalition, has

Music Publishing '88

In Full Flight

Staunchly supported audio home taping bills introduced in congress throughout this decade. However, Congress, fearful of consumer reaction to a law that would offer a royalty to those in the industry hurt by home copying losses, has kept the issue at arm's length—except for the pressing DAT issue.

Industry fears mount that the new digital machines would make it easy for home tapers to make "clone" copies of super-sound CDs, further damaging an industry that is being robbed of legitimate sales, which makes it difficult for money to be spent on developing new talent.

Over the past few months, there are growing expectations that finally the Japanese manufacturers have recognized that they must deal with the copyright infringement implications of the DAT machine. Several meetings between the two sides have already taken place. Sagging sales in European countries of DAT machines have also helped make it clear that they should slow up progress on introducing the machine to American consumers still puzzled by the multi-formats presented to them.

Also, by cooperating with the American music community, and by coming to some negotiated settlement concerning the copying concerns,
Great music will never be written, until it's written down.

80% of the world's greatest composers don't read music, which means that 80% of the world's greatest music lives in their minds, in their sequencers and on tape for a great deal of its life.

You don't have to understand music theory to understand music, that's true. But it's also true that the expression of your heart and soul should be preserved, so that other people can share it.

With current music technology there are now ways of keeping your composition in memories other than your own, but there is only one universal music language. How else would we know how to play Mozart's Sonatas, or even Benny Goodman's Big Band Arrangements?

Music Publisher™ is totally new software developed for the Apple® Macintosh®. It lets you write down the music you've just written, preserving it forever.

With almost no music theory knowledge you can now notate music correctly and then publish it in sheet music form.

The system comprises Music Publisher™, the software which includes Repertoire™, the Font (the look of great music) and a remarkable piece of hardware called Presto™.

A high speed music entry instrument which lets you write down your music as fast as you conceive it.

The symbols and characters in this system make perfect notation every time. Music Publisher™ runs on a Mac Plus, Mac SE or a Mac II and you can print out on any PostScript compatible printer or your Imagewriter.

Ask your music dealer about our special introductory offer, or order directly from Graphic Notes Inc., (800) 336-6683. Music Publisher™ (including Repertoire™), together with Presto™ for just $595*.

You owe it to yourself, if not the world.

Great music should look as it sounds.

*Normal RRP $795.

Please send me more information about Music Publisher:

[ ] Musician
[ ] Copyist/Arranger
[ ] Publisher

Name ____________________________

Address ___________________________

Graphic Notes Inc.,
200 Seventh Ave. Santa Cruz CA 95062
Ph (408) 476-0147 - Fax (408) 476-4520

(Continued on page M-16)

In general, the producer looks at the artist more often than they look at the songs. They take the box-office approach.

LEEDS LEVY
President
MCA Music Publishing

Difficult to give a hard and fast rule."

"It's all a matter of negotiation," says MCA's Levy. "There's no prescription with respect to what they should go for. With video, buyouts have become an industry standard, a one-time flat fee that embodies synchronization rights and performance rights. The major picture producers usually want to clear up all rights so they can do whatever they want later. They usually negotiate everything at the inception.

"There is a distinction between music written for a movie and songs put into the picture. In the first case, the movie company could own all the rights to the music because they commissioned the piece. With the latter case, payment all depends on how important it is to secure that particular piece of music. Often it's negotiated during post-production [of the film]. In the case of a song that is essential to the film for some reason [such as a song that gives the movie its name, like 'Stand By Me'], then it could be done during pre-production, but that's an unusual case.

"Another factor is how many seconds or minutes is the music being used. Is it a vocal performance? A featured performance? Is the music there for background use? Is there a soundtrack album involved?"

"Star-power is another factor. "In general, the producer looks at the artist more often than they look at the songs. They take the box-office approach," says Levy.

"Add Famous Music's Herman, "The buy-out price has been going up. At one time, I used to charge 50% more for the video than the synchroni-"
WORLDS APART, but... Brought Together by Music

Advertising and Music Publishing

Music Publishers are sitting on an untapped source of revenue, the use of their pop and classical music catalogues for radio and television advertising.

EVERY HIT CAN BE A JINGLE!
EVERY JINGLE CAN BE A HIT!

Q. How can you spread the word about the leasing availability of your music?

A. By getting your advertising message across in BACK STAGE, the mainstream voice of the television commercial industry.

You can reach creative directors, music producers, and account group heads through the pages of BACK STAGE quickly and inexpensively.

For more information on how to impact on this huge and highly potential market, call or write:

IRA EAKER, Publisher/Adv. Director
Back Stage Publications
330 West 42nd Street
New York, N.Y. 10036
(212) 947-0020

HOME VIDEO
(Continued from page M-17)

zation fee, but now it's 100%. With some people it's 200%. In dollars, it often ranges between $5,000 and $20,000. The major producers usually insist on an outright buy.

"For most of the others, it can be six cents to eight cents a copy [per song], with an advance on the first 10,000 copies. It is negotiated every time.

"When we started, the video sales were not that great, but now for some pictures sales are up at 2 million units."

Concludes MCA's Levy, "The video part of the negotiations has become more and more important."

'C a lot of companies ask for a buyout, though the publisher and creator's preference is to get some kind of royalty, or a flat fee up to a certain number of units.'

IRWIN ROBINSON
President & CEO
EMI Music Publishing

CAPITOL HILL
(Continued from page M-16)

hardware manufacturers may be able to acquire the catalogs they need—the music they need to make their machines worth purchasing.

Overall, the government related issues affecting publishers and the entire music community look a lot more promising than they have in several years.

COUNTRY
(Continued from page M-8)

songs performed by Sweethearts Of The Rodeo, and the "Planes, Trains And Automobiles" soundtrack album was half-comprised of country cuts.

The buying up of independent publishing companies continued in 1987, with Poly-Gram International purchasing Mel Tillis's Cedarwood/Sawgrass/Sabal catalogs, Screen Gems taking over Writers Group and Pic-A-Lic.
 included amongst our writers are

 tony banks
 phil collins
 peter frampton
 peter gabriel (cliofine ltd)
 julian lennon
 marilyn martin
 marillion
 mike rutherford
 so
 walter turbitt
 geoffrey williams
“It’s perfectly legal for a record company to do a deal with STEMRA and it should be practically possible,” Simon declares. “One-stop deals are an advantage for record companies. The money will be slow in coming through, and each society involved will take a commission as the performing rights societies do, but it should be a small percentage of the usual figure because they are merely processing the transaction.”

Jean Davoust, of SBK Songs in France since January and Warner Bros. Music France previously, is less sanguine, like Karnstedt, about the central accounting position. “Mechanical royalties should be paid in the country of sale,” he says, “and we still don’t know what commission percentages are going to be deducted under this centralized idea. I wish French publishers generally would follow the British example in this. British publishers are close and united in facing such a situation and have a working party examining it.”

Regarding the Warner-Chappell merger, Karnstedt is not overly enthused, but not alarmed. “Mergers of majors do not improve creative activity,” he observes, “but we at Peer Southern are not frightened because we are independent.”

(Continued on page M-22)
MAJORS IN MOTION
(Continued from page M-4)

and Walk This Way on PolyGram, among others.
Meanwhile, CBS Records, formerly affiliated
with CBS Songs, has begun a new music publish-
ing firm. Headed by CBS Records veteran Harvey
Shapiro, CBS Music will be administrated world-
wide by SBK for another few years under terms of
the CBS Songs sale agreement.

BMG Music Group, which includes RCA, also
has been building its publishing operation. Last
year, BMG Music appointed Nick Firth, onetime
president of Chappell International, as its chief
executive. He has named Arista/Careers chief Bil-
ly Meshel as supervisor of U.S. operations and
Chappell’s former Nashville topper, Henry Hurt,
as head of Nashville activities. The major part of
BMG’s U.S. catalog at present is comprised of
Arista/Career titles.

PolyGram, which sold Chappell in 1986 to a
group of investors headed by Freddy Bienstock,
began to develop a new publishing arm a year and
a half ago. Under the direction of general manag-
er Ted Green, who doubles as senior VP of busi-
ness affairs for PolyGram Records, PolyGram Mu-
ic Publishing acquired the substantial Dick
James catalog in the summer of 1986 for a price
reported to be in the $20 million range. It has also
signed about 30 self-contained recording acts,
half of whom are on the PolyGram label.

Clearly, CBS, BMG, and PolyGram are trying to
rebuild their publishing operations partly in order
to provide a publishing home for label artists who
haven’t yet placed their song copyrights. Whether
or not these fledgling firms will grow into full-line
publishers remains to be seen.

For some time to come, therefore, a relative
handful of music publishers will continue to domi-
nate the U.S. publishing scene. But with all the
changes that have occurred in the business over
the past year or two, the only constant appears to
be change. Companies are bought out; major pub-
ishing executives spin from one job to another;
and leading songwriters change affiliations. All
that’s certain is that publishing will continue to be
one of the most lucrative, steady revenue genera-
tors in the music industry.

COMPANY LIST

V. le Abruzzi, 75
20131 Milano (Italy)
Tel. 02/278674 - 279955
Fax 278674 - 279955
Telex 335661 PILMEA 1

With the rise in mergers of
publishing giants to form bigger
monolithic bureaucracies that do
not represent the interest of their
writers, we feel that the spirited
independent approach is the one
that will succeed in building
long-term qualitative careers for
writers.

RACHELLE GREENBLATT
Vice President of Music Publishing
Zomba Group

"VERY SIMPLE..."
we are all right!

the dick james organisation
dejamus limited · dejamus productions limited

We’d like to publish
a few facts...

THEN JERICO
London Records: UK
MCA Records: US
(album release April)

THOMAS LANG
Epic Records: UK
Portrait Records: US
(album release May)

VIC MARTIN
co-writer with Roy George
Virgin Records: UK and US
and Curiosity Killed The Cat
Phonogram: UK and US

MARK SMITH
co-writer with Will Red
Virgin Records: UK and US
and Boys Don't Cry
Legacy: UK Atlantic: US

RAINGODS
RCA Records: UK and US

ROBIN GEORGE
band NOTORIOUS
WEA Records: UK and US

DON BLACK
co-writer with Mort Shuman
on Musical "Budgie"
to open in London’s West End
this Autumn

MATTHEW SELIGMAN
band YELL currently recording

MICHAEL RILEY
Reggae/pop album
Island Records: UK and US

GIANT
new song-writing duo

dejamus – London
James House
Salford Place
Upper Montagu Street
London W1H 1FJ
Telephone 01-486 5838
Telex 97135
Fax 01-487 2634

dejamus – Los Angeles
1438 North Gower Street
Los Angeles
California 90028
USA
Telephone (213) 469 1940

www.americanradiohistory.com
INTERNATIONAL
(Continued from page M-20)

This is a unique chance for companies like ours because we can give a first-class personal service to songwriters and artists which I think will become even more attractive in comparison with the giants."

Davoust, who exited Warner Bros. Music in France shortly before the merger, confines his comments to believing both companies would fare better as separate entities. Simon, heavily engaged in effecting the merger in the U.K. when Billboard spoke to him, regards both as having powerful advantages to be capitalized upon as a joint venture.

Karnstedt is concerned about the preponderance of Anglo-American repertoire throughout most of Europe, although that concern is tempered professionally by Peer Southern's strong U.S. base of viable material.

"About 87% of the West German charts last year consisted of Anglo-American material," he reveals. "This tells us two things possibly: how strong Anglo-American material is or what little chance local product has of registering.

There are 15,674 West German composers/songwriters and only 8% of them earn an income above the level of our unemployment benefit." Karnstedt wonders whether German &amp; r men have no ears for anything but Anglo-American material, either by order or through laziness. He also wonders whether German record company chiefs are less strong in terms of professional music industry acumen than they are in business terms as lawyers and accountants.

"Music publishers have largely taken over an independent &amp; function," he says. "We should cooperate among ourselves on a pan-European basis to produce good international repertoire as well as strong local product."

Davoust acknowledges the prevailing presence of U.S. and U.K. repertoire in Europe, but doesn't regard it as an insuperable problem.

"I don't feel bad about this music being around, and the kids certainly love it," he says. "But France has had success abroad in recent times with our own material, and if we create original music rather than just imitating Britain and America, we will continue to do so."

Simon points out: "Cultural and language barriers still exist in Europe but Anglo-American repertoire crosses those barriers. I'm always bullish about publishing's future. Any publisher with the right number of international affiliates and the right kind of repertoire will operate satisfactorily and profitably, no matter what changes there may be in Europe or elsewhere."

COUNTRY
(Continued from page M-18)

Copyrights, and Lori-ness hell out for the Silverline/Goldline collections.

Near the end of 1986, MTM Music Group assumed ownership of DebDave/Briarpatch. And early this year, SBK Entertainment phased out Combine Music as a separate publishing entity. (Some of Combine's former star personnel—notably Bob DiPiero, John Scott Sherrill, and Woody Browar—have moved on to start another promising independent operation—Little Big Town.)

Tree, which has developed as the mightiest of the Nashville indies over the last decade, remains a hometown possession, although owner Buddy Killen reports he's had many offers to sell it. Bertelsmann Music Group kept the Nashville publishing pot boiling by establishing an office there at the beginning of this year.

CREDITS: Editorial Coordinator, Irv Lichtman; Editorial by Billboard writers; Chart data courtesy of Billboard Chart Dept.; Cover & design, Stephen Stewart.

Liam Sternberg penned Billboard's No. 1 pop tune of 1987, "Walk Like An Egyptian."
YOUR INDEPENDENT POWER CONNECTION IN GERMANY

PETER KIRSTEN's

GLOBAL MUSIC GROUP: Nederlinger Str. 21 · D-8000 München 19
Tel. 089-1510 65 · Telex 5215 019 · Fax 089-1510 60

ARCO STUDIOS: Kreillerstraße 22 · D-8000 München 80
Tel. 089-43 22 87 · Telex 5215 019 · Fax 089-1510 60

www.americanradiohistory.com
PolyGram
music publishing

international
striking the right note!
Studio Daze. Columbia Records artists Donald Harrison, center, and Terence Blanchard, right, are shown with film director Spike Lee at New York's RCA Studios during the scoring sessions for Lee's new movie, "School Daze." As in Lee's film debut, "She's Gotta Have It," the music was composed by the director's father, jazz bassist Bill Lee.

A new film-soundtrack production system developed by Precision Audio Inc. of Dallas is claimed by its makers to have the potential to cut soundtrack costs in half. According to Dick Sheppard, president of the firm and developer of the system, the new process eliminates the use of mag film dubbing equipment in the soundtrack-production process, substituting instead a fully computerized 24-track soundtrack-editing and production system.

Sheppard says his system provides means for the transfer of the original 35mm or 16mm film work-print—and sound—if provided—to video and 24-track tape. The completed soundtrack is then moved to mag film, "maintaining complete sync with the 16mm or 35mm film print," Sheppard says.

The system has been used for two motion picture projects already. Precision Audio can be contacted at 214-240-2997 for details.

New Software for the CompuSonics DSP-1500 digital cartridge disk recorder for broadcast use allows cut-and-paste editing and program sequencing to be performed on the machine for the first time. Both editing functions can be accessed either with a serial data terminal or with an optional software package for the Apple Macintosh.

"The DSP-1500 can replace the 1/4-inch tape recorder in the production studio and eliminate time-consuming razor-blade splicing and dubbing," says John Staunton, president of CompuSonics. The DSP-1500 and the new software sell together for about $10,000. They're already being used by Los Angeles radio station KDAT. For information on the system, set its make to show debut at the National Assn. of Broadcasters convention in Las Vegas in April, contact 415-494-1184.

Apogee electronics' replacement filters for digital equipment have earned quite a reputation in the past year, having been installed in many digital multisystems (Continued on next page)

BY STEVEN DUPLER

PARIS Although high-speed duplicating machines have yet to begin, one tape manufacturer, Hackensack, N.J.-based Digital Digital Supply Corp., says it is the first to have a working duplicating DAT cassettes with tape—in this case, either bulk pancakes or continuous-length cassettes.

"We are able to supply DAT cassettes for real-time duplication to at least three companies currently involved in audio duplication," says the company's Wayne King. "Loranger Manufacturing Corp., Delta Records, and German label Capriccio. The company came here to make its debut at the Audio Engineering Society convention, held March 1-4.

"High-speed duplication will not begin until the legal questions surrounding DAT recorders have been settled," says Joe Martinez, president of DIC. Also, the high-speed duplication equipment Sony has developed still has bugs to be worked out as well as a pretty stiff price tag ($80,000).

"Otari is also developing, along with Philips Du Pont Optical, its laser-base printing duplication system for video, which can also be applied for DAT," says Martinez.

"That system is supposed to cost only about $20,000 per installation," says Martinez, "March 12," he continues. "In the meantime, there are companies already doing commercial real-time duplication, and we expect there will soon be more of them.

So how big is that real-time DAT market now? Rather small, but growing rapidly. Certainly, there's a lot of interest."

"There's much more being done in Europe than in the U.S.," he says. "Panasonic sales are much better here than in Europe, especially on already-loaded cassettes in the States. I'd say there are about 20,000 DAT cassettes being turned out each month in Europe and 400 in the U.S. But we see that number expanding to at least 40,000 per month in the next year."

Martinez says DIC is targeting small to medium-sized duplicating houses and record labels as its first sales for tapes for real-time DAT duplication.

"When the digital revolution came along in the form of compact discs, people were left behind," he says. "In order to produce 5 million CDs a year, you have to invest $8 million to $10 million in start-up costs. Now, a small company with $10,000 or less could start duplicating DAT cassettes in real-time tomorrow."

Martinez's cost estimates are for firms doing DAT duplication using already-loaded cassettes. Both Otari and King Instruments make DAT cassette loaders for use with bulk-tape pancakes; buying these systems would add considerably to the "cost" of getting into DAT duplication.

"For the time being, at least, DAT duplicating tape is not cheap. A bulk pancake measuring 6,270 feet runs about $120-$140 per reel, Martinez says. For preloaded cassettes, the cost to duplicators ranges from about $8 for a 120-minute tape to $95 for a 240-minute 120-minute cassette. These costs vary with the quantity of tape ordered.

Martinez says one reason for the high cost of DAT tape is that the cassette shell is far more expensive to produce than the tape itself. DAT has very little capacity right now for manufacturing DAT shells, but that should change within the next two to three months. Shape has already been talking about getting into DAT-shell manufacturing.

DIC buys its shells from Japan. The company Martinez deals with has "limited capacity" and thus high prices. But, he says, "the firm is building new plants and our prices would be coming down.

Martinez says the potential market for DAT ultimately extends beyond traditional duplicating houses and small labels. "There has already been a tremendous interest in the broadcast side," he says. "Record companies are also beginning to archive their libraries on DAT.

Martinez agrees that in the near future, DAT will be used for, in addition to music, computer storage and dictionaries. "The DAT market we think will ultimately be far larger than the music market," he says.

George Highfill, Dusty Wakeman was at the controls.

Chris Lord-Alge recorded and engineered Heart's tunes titled "These Dreams" (for release in Europe and "Want You So Bad). Also, Roger and Vincent Castaldo produced tracks for the Teddy Pendergrass tune "Joy." Travi Moti engineered, assisted by Liz Cluse. And, producer Andrew Cymore was to mix "Heaven," "Closer," and "Don't Cry" by Pretty Poison. Bobby Brooks guided the controls on this Virgin Records project; Cluse assisted.

Lea was in The Rusk studios to record an album project, tentatively scheduled for release in the summer. This is the follow-up to her "The One For Success" album.

Atlantic Records group the Guise was at Elumba to complete mixes on its debut album. Chuckie Booker produced the project; Craig Burbidge engineered, and Toni Greene assisted.

Flaine was the Record Plant tracking a four-song project with producer Shel Talmy (who the Who and the Kinks). Bill Thomas engineered, Myles assisted. At Rumbo Recorders, the Everly Brothers were in with producer Don Smith. Robert Salcedo assisted. And, Michael Skidmore directed a live Fleetwood Mac show for cable television. Dennis Mays engineered; Gina Immel assisted.

(Continued on next page)
**DOLLY PARTON WORKED ON tracks for her television show at Soundshop Recording with producer Ray Burch. Doug Rider engineered the project for Sandollar Productions. Bruce Frazier was music conductor; Belinda Severn coordinated production; and Tom Mills was contractor. Players included Paul Leim, Tom Rutledge, Al Perkins, Steve Goldstein, Jeff Gerson, Dennis Belfield, Steve Watson, Gary Smith, Buck Trent, and Bruce Osman. Also the “Spirit Of Adventure” television special was tracked for Mutual Of Omaha. Pat Mckean engineered the project; John Jarvis was on keyboards and Eddie Beyer on drums. Jarvis produced. Ronnie McDowell mixed his self-produced album for Curb. Mike Bradley engineered.

Ben Ryan of Trilogy Music was in at Ralph Henley Productions recording the new musical “I.D.” for CSTN, the cable television network owned and operated by the United Methodist Publishing House. Ryan produced; Henley was at the board. At Westpark, Brent Lamb recorded his debut Diadem Records project. Larry Day and Lamb produced; Dan Wujcik and Ted Wilson were at the console. Also, the Messengers Quartet completed an album produced by Tom Reeves. Wujcik was at the board. And, Dave Lehman of J. Aaron Brown & Associates recorded a children’s project; Wilson was at the console.

**OTHER CITIES**

- At Lahaina Sound, Maui, Hawaii, jazz guitarist/vocalist George Benson tracked and mixed three tunes for an upcoming album project. Preston Glass produced, and Maureen Droney worked on the SSL. Dave Russell assisted. David Bethany, formerly of Hill Whales, was at Mark Five/Sandcastle in Greenville, S.C., working with producer/engineer Rick Sandidge on a solo project. Working down soundboards for the R.E.M. single release of “Finest Worksong?,” Scott Litt produced and engineered, with assistance from Padgett.

- Bobby Mercer’s Big Band (all 16 members) popped in at Iris Sound in Rikersford, Pa., to record live swing, blues, and traditional big-band arrangements. David Ivory engineered. Also, Jumping Johnny’s Blues Party was in to record 12 tunes for an album project. Session players Ronny Earl (Room Full Of Blues), and the Broadcasters) and Anthony Geraci (Sugar Ray & the Blue Notes) were called in to add guitar and piano tracks. Tracks were taken to Planet Sound, N.Y., for mixing by Bruce Nazarian. The tune will be pressed and distributed by Profile Records for Orphan.

All material for the Audio Track column should be sent to Deborah Holley, Billboard, Fifth Floor, 49 Music Square W, Nashville, Tenn. 37203.
In First Call's place is a five-member backup vocal group—featuring three young men from Anderson, S.C., and two Nashville studio singers, also Cozzette Byrd and soprano Leah Taylor, who thrilled the Waco audience with her incredible range.

"We'll also have Dick Tunney on the live keyboards," Patti says. "Some of my audiences will remember him for his winsome smile and enthusiasm. Not only is he a back-to-back Grammy winner, he has written some Christmas music for me, too."

It was a consummate performance, one that left the sold-out crowd enthralled—and in tears. Made even stronger by the moving words and songs of gifted guitarists Billy Crotchet, the World Tour got off to a glorious start.

What's the difference between the "old" Patti and the "new" one? It would be easy—and a little flippant—to say that the differences include four gold albums, three children (including twins born in November), four Grammy Awards, and a whopping 3.5 million records sold.

Instead, I believe the difference is that today's Patti is an artist at peace with herself, her talent, and her God. The Waco date was the first in support of the newly released "Make Praise Glorious" for Word Records. Even a nongospel listener reveals that several songs rival such praise-and-worship classics as "More Than Wonderful," "I've Just Seen Jesus," "Upon This Rock," "We Shall Behold Him," "Love in Any Language," and her now-legendary version of "The Star-Spangled Banner."

Even the phone interviews are easier this time around for the woman ABC/TV "World News Tonight" anchor Peter Jennings once described as "having a voice that seems to reach to the heavens."

"The interviews used to be the hardest part of this job," she says. "Now it is finding the room and packing 40 T-shirts for the twins! We have to wash on the road.

"Other than that, this tour is different from my previous ones for a number of reasons. For one thing, [her former bassist] First Call is not along—they're on the road themselves. I miss them. I feel like a mother bird letting them go."
HE PARADE OF LATIN AWARDS ceremonies keeps rolling along just fine, with two of them taking place March 12 and 16. In New York, a total of 62 awards in the categories of film, music, records, radio, television, variety show, and theater were given March 12 by the Asociacion De Cronistas De Espectaculos (Assn. Of Show Business Journalists), better known as ACE. In the records category, those winning awards included Chayanne, Daniela Roma, Braulio, Amanda Miguel, Rocio Banquells, Diego Verdaguer, Graciela Caraibita, and Linda Ronstadt. All four radio stations in the New York area got awards, including WSUK who's Pedro Luis Garcia, was named best music radio personality. In the variety show category, Fernando Allende, Susy Leman, the New York Band, Eddie Santiago, Rocio Durcal, and Emmanuel received awards for their performances. "El Show De Charytin," from Puerto Rico, was chosen as the best variety show of the year, while Lola Beltran, Ralph Mercado, Brenda Feliciano, and Julio Sabala and Paloma San Basilio received special awards. In Miami, 34 awards, this time confined to the records and shows categories, were to be allocated March 16 during Aplauso 92, a similar ceremony organized by WQXM-FM "FM 92." Some of the artists who were given awards at the ceremony will repeat in Miami, among them Braulio, Amanda Miguel, Durcal, Chayanne, Emmanuel, and San Basilio. Others who were to receive awards included Julio Iglesias, D’Angelo, Miguel Gallardo, Valeria Lynch, Mijares, Veronica Castro, Karina. Aplauso 92, like many other awards shows, has categories that overlap. Thus we have the male and female singers of the year, the male and female ballad singers of the year, the male and female impact singers of the year, the new male and female singers of the year, the male and female local singers of the year, the male and female singers-composers of the year, among others.

Aplauso 92 follows the Super Q ceremony in Miami, sponsored by FM 92’s rival station, the Latin Grammy awards, which, despite quite a bit of growing, generated great expectations; and several other international, regional, national, and special music awards.

The growth of the awards-ceremonies circuit has become, in the opinion of a record company executive who declined to be identified, a cumber some process in which resources have to be spent just to make money and pay attention to the publicity. Also, in many instances nothing much is said about the selection of the winners, a process very often left to the criteria of those organizing and sponsoring the events.

ONE OF THE MOST prized and appreciated female artists of this or any other year is Durcal, perhaps the most consistent female seller on the U.S. Latin market. Durcal is getting her shares of awards by garnering the ACE prize for best popular concert of 1987 (for her performance at Lincoln Center in New York City) and the Aplauso award as female singer of the year. Her new album is "Canta 11 Grandes Exitos De Juan Gabriel," which is being just as well received as her previous tributes to the Mexican composer. Her next two albums, however, will be renditions of the music of Romeo San Juan, a composer of flamenco music from Spain, and of Marco Antonio Solis, the leader of the Mexican group Los Bukis.

All aboard for the endless Latin-awards caravan
Lighting Up Days and Nights of Summer With the Music of the Stars

By STEVE GETT

The first quarter of 1988 has already seen superstars like Bruce Springsteen, Michael Jackson, and Sting hitting the concert trail. And with a crop of top pop and rock acts due out on the road over the coming months—George Michael, Pink Floyd, Paul Simon, Whitesnake, Hall & Oates, and Van Halen are among the big-name tours confirmed so far—the outlook for this year’s touring trade looks positively bright.

However, while healthy business is predicted for this summer’s concert circuit, a survey of top promoters, agents, and venue operators indicates that it will not be booming to the same extent that it was in 1987. Traffic on last year’s circuit was particularly busy, with a wave of superstar acts embarking on stadium tours.

Stadium shows dominated the 1987 season. No less than 14 of the 20 top-grossing North American concerts were held in stadiums. The highest gross was achieved by Pink Floyd during its Sept. 21-23 stint at the Toronto Exhibition Stadium, which pulled in over $2.8 million. Floyd also fared particularly well with dates at Philadelphia’s John F. Kennedy Stadium and at Cleveland’s Mu-

(Continued on page C-10)
Playing the Cool Hot Spots—25 Smaller Venues

A sample of 25 hot venues for new age/jazz/blues/folk/celtic/ethnic and a few examples of acts which have recently appeared or will soon appear there.

GREAT AMERICAN MUSIC HALL (San Francisco, Calif.): (Dec.) Queen Ida & the Bon; (Jan.) Ray Bookbinder, Neville Brothers, J.J. Cale, B.B. King; (Feb.) Andy Narell, Hiram Bullock; (March) Doc Watson, Patrick Ball, John Lee Hooker; (April) Silly Wizard.

SCOTTSDALE CENTER FOR THE PERFORMING ARTS (Scottsdale, Ariz.): (Jan.) Michael Hedges and Leo Kottke, Diane Schuur; (Feb.) Brownie McGhee, Queen Ida & the Bon; (March) Nightnoise.

VILLAGE VANGUARD (New York, N.Y.): (Dec.) Bobby Watson/Curtis Lundy Quartet; (Feb.) Art Farmer and Clifford Jordan; (March) Richie Cole and Hank Crawford.


THE IRON HORSE TAVERN (Northampton, Mass.): (Dec.) Bob Franke, Rory Block; (Jan.) The Bobs; (Feb.) Capercaillie, Mark Egan, Eddie Clearwater, La Bottine Souriante; (March) Frankie Kennedy and Mairead Ni Mhaonaigh, the Kinsey Report.

McCABES (Santa Monica, Calif.): (Dec.) Taj Mahal; (Feb.) John Doe, Jack Elliot and Dave Van Ronk, Jean Ritchie, Camper Von Beethoven; (March) Tom Paxton, John Hiatt; (April) Silly Wizard.


SPIRIT SQUARE ARTS CENTER (Charlotte, N.C.): (Jan.) Duck’s Breath Mystery Theater, Patty Lar (Continued on page C-12)

Where the Heavy Action Is—25 Larger Venues

A sample of 25 major pop/rock venues and a few examples of acts and major attractions which have recently appeared there or will soon be there.

THE OMNI (Atlanta, Ga.): (Oct.) Cars and Icehouse, Lynyrd Skynyrd and the Rossington Band; (Nov.) U2 and the BoDeans, Pink Floyd, Rush and MSG, Motley Crue and Guns N’ Roses; (Dec.) Def Leppard and Tesla; (Jan.) Ronnie James Dio/Megadeth/Savatage; (Feb.) Kiss and Ted Nugent; (Sept.) Frank Sinatra/Sammy Davis Jr./Dean Martin.

MUNICIPAL AUDITORIUM (Nashville, Tenn.): (Jan.) Ronnie James Dio/Megadeth/Savatage, Earth, Wind & Fire; (Feb.) Kiss and Ted Nugent.

COLISEUM (Hampton, Va.): (Nov.) Aerosmith and Dokken; (Jan.) Alabama/Eddy Raven/Ricky Van Shelton; Ronnie James Dio/Megadeth/Savatage, Kiss and Ted Nugent; (Feb.) Ringling Brothers and Barnum & Bailey Circus.

COLISEUM (Richmond, Va.): (Jan.) Earth, Wind & Fire, Def Leppard and Tesla; (Oct.) Frank Sinatra/Sammy Davis Jr./Dean Martin.

COLISEUM (Charlotte, N.C.): (Nov.) Randy Travis/Gene Watson/Johnny Russo, Rush and MSG; (Dec.) Def Leppard and Tesla; (Jan.) Ronnie James Dio/Megadeth/Savatage, Earth, Wind & Fire; (Feb.) Kiss and Ted Nugent.

CIVIC ARENA (Pittsburgh, Pa.): (Oct.) Heart and Bourgeois Tagg; (Nov.) Aerosmith and Dokken; (Jan.) Kiss and Ted Nugent (March) Ice Capades, Frank Sinatra/Sammy Davis Jr./Dean Martin.

SPECTRUM (Philadelphia, Pa.): (Oct.) Alabama/Restless Heart/Michael Johnson; (Nov.) the Hooters, Aerosmith and Dokken, Yes, John Cou (Continued on page C-14)
WHERE ELSE

WEMBLEY WHERE ELSE

CONTACT DAVID GRIFFITHS, WEMBLEY STADIUM LTD, WEMBLEY, LONDON HA9 0DW. GREAT BRITAIN. TEL: 011 441 902 8833. TELEX: 8811735.
GO PLAY OUTSIDE.
America’s Best Outdoor Venues
GREEK THEATRE
CAPACITY: 6,187
Southern California's Premiere Amphitheatre located in a forest in the middle of the city, where the stars are within reach. With great sound and ambient feeling, it is L.A.'s most convenient and historic concert venue.

PACIFIC AMPHITHEATRE
CAPACITY: 18,764
South of L.A. in Orange County, the Pacific Amphitheatre is Southern California's largest concert venue with convenient parking and access for all concertgoers. Built in 1983, the sound system is one of the finest in the country. Reserved: 8,542  Lawn: 10,222

POPLAR CREEK
CAPACITY: 25,202
Chicago's state-of-the-art outdoor facility is operated with equipment and technical ability that is second to none. In spacious accommodations under the stars every concert will be an event to remember. Reserved: 7,202  Lawn: 18,000

MERRIWEATHER POST
CAPACITY: 14,172
In a woods-like setting between Baltimore and Washington, D.C. you will find the spirit of music and festival feeling combine to make the Merriweather Post Pavilion a rich and colorful venue in which to play. Reserved: 5,172  Lawn: 9,000

PINE KNOB
CAPACITY: 16,653
Detroit's premiere summertime concert facility is the place to play and perform. Advanced technical set-ups with a staff highly trained in making sure your artists and their crews specifications strictly adhered to. Reserved: 6,653  Lawn: 10,000

FOR BOOKINGS CALL:  Los Angeles  New York
ALEX HODGES  HAL LAZAREFF  KEN SCHER (213) 468-1710  DAVID HART (212) 262-3151

www.americanradiohistory.com
Country Concerts: Riding New Avenues of Exposure

By EDWARD MORRIS

Buyers of country music talent are being cautious in their purchases for the 1988 season, but the year ahead will still be an overall profitable one for both acts and promoters. The nightclub market will continue to shrink as a consequence of tough drunk-driving laws. However, new kinds of venues are helping take up the slack. And—yes—several country acts virtually guarantee profits for promoters, in spite of the media drought the music has suffered from the past few years.

These are some of the assessments and predictions of those who deal daily in country talent.

"Buyers are definitely shopping price," asserts Sonny Simmons, president of Nashville's Century II Promotions and head of the Nashville Assn. of Talent Directors. Citing the stock market jitters as the cause of buyer caution, Simmons says budget cutbacks for talent this year are in the 10% to 20% range.

This fiscal prudence is particularly hurting new acts who lack crowd-pulling recognition, Simmons says. An increasingly effective way of getting that recognition, according to Simmons, is through repeated appearances on The Nashville Network. He says such appearances are maintaining the market appeal of such veteran acts as Porter Wagoner, Jim Ed Brown, Bill Anderson, and others who have little or no record chart activity.

"New acts are very marginal," Simmon says. He notes that "baby acts" in the $7,500- to $15,000-per-concert price range are having the biggest difficulty with bookings "because the buyer takes all the gamble," since these performers cannot fill large halls nor support the high ticket prices that would ensure covering their guaranteed fees.

By Simmons' account, there are "at least 10 sure bets out there," among them Alabama, (Continued on page C-22)
State of the Venue '88

The Apollo Theatre, 125th St., New York City, N.Y., (212) 749-5838. Capacity: 1,500. The legendary Apollo Theatre in Harlem now hosts the Urban Music Awards as well as specialty concerts by stars such as Stephanie Mills. And every Wednesday night there is the popular and venerable "Amateur Night" produced by impresario Ralph Cooper Jr., who comments, "It has done fabulous business; we're selling it out every week." Cooper (212-213-5081) also produces parties and shows around town, at venues such as 423 Lafayette Street ("Ride the Rhythm" on Tuesdays), the World Nightclub (Thursday nights) and the Loft (Friday and Saturday nights from midnight till noon the next day).

The Palace of Auburn Hills, 3700 Lapeer Rd., Auburn Hills, Mich. 48057, (313) 656-9112. Capacity: 21,325. Slated to open in August, the $65 million center should prove to be an important new venue in a major market. Owned and operated by Arena Associates, Inc., the complex was designed by renowned architect Gino Rosetti. Concerts, family entertainment spectacles, ices shows, circuses and sporting events will be scheduled. "In terms of music, we'll be doing shows across the board—including MOR, pop, adult contemporary, heavy metal. We feel the facility will have the best acoustic properties of any arena of its kind and can accommodate all types of music," comments Tom Trzos, director of facility administration for the Palace.

The Bottom Line, 15 W. 4th St., New York, N.Y. 10012, (212) 228-6300. Capacity: 400. Recent or upcoming events: David Bromberg, Marty Jones, Lyle Lovett and Buster Poindexter, Dolly Parton, Billy Joel, Garland Jeffreys, Miles Davis and Squeeze. The Bottom Line is a club that has for many years been instrumental in breaking new talent. Many musicians (such as Ron Wood, Eric Clapton, Mick Jagger, Bob Dylan and Paul Simon) have come on stage in the past for im-
DAYS AND NIGHTS
(Continued from page C.1)

nicipal Stadium.

Other 1987 stadium winners included Genesis, David Bowie, the Grateful Dead, U2, and Madonna. Additionally, there were a number of very strong arena tours including those by Bon Jovi, Motley Crue, and Boston.

There will be a marked decrease in the number of stadium dates in 1988, according to industry sources, basically because “very few of the acts that can draw those kinds of crowds will be out there this year.”

With fewer stadium shows promised for ’88, much of this year’s box-office revenues will doubtless come from dates at arenas, theaters, and outdoor amphitheaters.

Despite the fact that touring can, of course, be an extremely lucrative business, it’s no secret that the industry has been inundated with its fair share of problems over the past few years.

One of the biggest ongoing concerns is that of direct talent buying by venues, something that has been very much on the rise in recent years. In an effort to secure a larger share of concert revenues, a growing number of facilities have begun to book acts, bypassing the use of a leading regional promoter.

Not surprisingly, top local promoters are vehemently opposed to venues getting directly involved in booking shows because, for the major part, facilities will only book superstar acts. According to many promoters, this loss of revenue represents a serious threat to their abilities to build new talent.

“There’s going very wrong here,” says one local promoter. “A good regional promoter invests money in developing new acts be it in clubs, theaters, or wherever. What you’re obviously hoping for is that these acts will become arena headliners because that’s when you can really reap the rewards. But when an act reaches that arena status and then cuts a deal with a building, everything you’ve done is essentially being overlooked.”

According to many local promoters, when facilities are directly involved in presenting big-name shows, artists can often suffer because venues have neither the necessary expertise nor the experience to pull off truly successful promotions.

In addition to direct talent buying by venues, regional promoters say their profit margins are also being squeezed by established acts who demand bigger splits of gross ticket sales, or request extremely high guarantees, or force promoters to accept flat fees for their involvement in booking dates.

On Bruce Springsteen’s 1988 Tunnel Of Love Express tour, for example, a number of top local promoters were outraged by the 95%-5% deals in favor of the artist that were reportedly being offered.

“That’s just over-the-top,” says one promoter. “It’s really appalling because it sets a terrible precedent in terms of deals. Once again, it’s the promoters who have to either swallow the loss or take a pass on the dates.”

While certain superstans can guarantee sellout concerts tour-after-tour, not every arena-level act can be relied upon to consistently draw capacity houses. This raises another problem in the concert world, that of acts who attain arena headliner status prematurely.

It’s no secret that many acts who enjoy a string of hit singles from a platinum-plus album have not amassed a strong enough core audience to guarantee a succession of arena sellouts. Many promoters—and agents, for that matter—agree that far too many acts make the move to bigger venues before they are ready.

And while such acts may fare reasonably well on their first arena tour, they can then find the going to be extremely difficult on future road outings. And, after making the move into arenas, it’s hard, if not impossible, to move back to smaller venues.

“I see an awful lot of poor artist development,” says one agent. “A lot of acts are playing venues that they’re ultimately just not ready for. Sometimes it can be an agent’s fault, but often it’s down to managers and artists being short-sighted.”

While there has been a good deal of talk about the decline of the mid-size and theatrical venues in recent years, plenty of mid-level acts are able to build for the long-term by playing these venues.

Says another agent, “People talk about the theater business dwindling, and while there may be some validity to that, part of the problem is that a lot of acts that should be playing theaters are going out in bigger venues like the summer sheds—the idea being to make those acts seem bigger than they really are. This is definitely a problem, and a lot of it’s down to egos.”

(Continued on page C.23)
ROCK GIANTS
(Continued from page C-2)

When road trips even if their albums are not racing up the charts. Judas Priest is an excellent example of an act whose years of hard work on the road continue to pay off. The group's last few albums have failed to break out big—there have been no hit singles—but still the band can do rock solid business on a four-or five-month arena trek.

Touring also is of vital importance for hard rock bands since they often find it tough to garner significant radio play. Without exposure on the airwaves—video play is also often very limited—the road can be the only real way of reaching fans.

Unlike top mainstream pop acts, hard rock bands are rarely able to benefit from the support of corporate sponsorship. Few consumer product companies are interested in associating themselves with the hard rockers. Still, while the leading heavy rock acts may not be able to connect with corporate sponsors, they can draw considerable income from merchandise sales.

Sales of hard rock T-shirts, sweatshirts, and other memorabilia often reach staggering numbers. On Bon Jovi's last tour, for example, the band broke countless records for merchandise sales at venues throughout the country, often selling an average of over $12 a head per night.

While the big hard rock acts can fare extremely well on the road, it's not always easy for new acts to break onto the arena circuit. There are no hard-and-fast rules for up-and-coming acts to land support slots on major tours. Sometimes breaks can come from management or booking agency associations; there are also times when support bands can land invaluable slots if they just happen to be friends with or catch the eye of a headlining act.

Outside the arena circuit, life can be very tough for hard rock acts. For the major part, clubs tend to serve simply as launching pads for bands on a local level. Very few up-and-coming hard rockers find it financially viable to embark on national club tours. Additionally, there has been a marked decline in the number of hard

(Continued from page C-2)
The long-awaited 15,000-seat downtown arena in Orlando, Florida is under construction, with the Grand Opening scheduled for December 1988!

The wait was worth it.

The 89 million dollar Orlando Arena will be the ultimate arena for years to come...its dazzling exterior treatments and advanced interior amenities are engineered with the patron, performer, and promotor in mind.

From its luxurious sky-boxes to its 22,000 square foot sub-concourse concrete floor, this building is "magic"!

In fact, the Orlando Magic, one of 4 new NBA expansion teams, will be the arena's first major tenant, competing in the '89-'90 season.

For booking information, call (305) 849-2562.
SMALL VENUES
(Continued from opposite page)

CONCERTS BY THE SEA (Redondo Beach, Calif.): (Jan.) Albert King, Tito Puente; (Feb.) Roy Ayers, Dave Valentin, Dianne Reeves, Tierra, David Benoit, Vesta.

COYOTE CLUB (Wichita, Kan.): (Jan.) Clarence "Gate-mouth" Brown & the Gates Express, Johnny Remo & the Sax Maniacs; (Feb.) L'il Ed & the Blues Imperials.

LINCOLN CENTER (New York, N.Y.): (Feb.) Kronos Quartet; (March) Freddie Hubbard; (April) Tito Puente.

WILTERN THEATRE (Los Angeles, Calif.): (Oct.) Kitaro; (Nov.) Tom Waits; (Dec.) Aztec Camera and Bourgeois Tagg, Jerry Garcia; (Feb.) Miki Howard, the Manhattans, the Dramatics, the Chi-Lites; (April) David Sylvain.

FAIRMONT HOTEL (Chicago, Ill.): (Dec.) Billy Eckstine and Ramsey Lewis, Sugar Blue; (March) Jerry Butler.

ED BURKE'S (Boston, Mass.): (Jan.) Luther Johnson; (Feb.) Duke Robillard and the Pleasure Kings.

PERFORMING ARTS CENTER (Tulsa, Okla.): (Jan.) Freddie Hubbard, Dizzie Gillespie; (Feb.) George Winston.

'Philadelphia Spectrum is special for us because it's home and has a really great live vibe. Cobo Hall in Detroit is another good one, and so is the Cow Palace in San Francisco. I also like pretty well everywhere in the south, because they're usually real rowdy down there.'

TOM KEIFER
Cinderella

19,200 SEATS IN DALLAS.

reunion arena
777 Sports Street Dallas, Texas 75207
(214) 658-7070
LARGE VENUES
(Continued from page C-4)

Mellencamp; (Dec.) Rush and Tommy Shaw, Kiss and Ted Nugent; (Jan.) Ronnie James Dio/Megadeth/Savatage; (Feb.) Sting; (March) Ice Capades; (Sept.) Frank Sinatra/Sammy Davis Jr./Dean Martin.

NASSAU COLISEUM (Uniondale, N.Y.): (Nov.) John Cougar Mellencamp, Aerosmith and Dokken, Jethro Tull and Fairport Convention; (Dec.) Ronnie James Dio/Megadeth/Savatage; (Jan.) Whitesnake and Great White; (Feb.) Sting, Yes; (Sept.) Frank Sinatra/Sammy Davis Jr./Dean Martin.

CIVIC CENTER (Providence, R.I.): (Sept.) the Grateful Dead; (Oct.) Aerosmith and Dokken; (Nov.) Fleetwood Mac and the Cruzados, Jethro Tull and Fairport Convention; Rush and the Michael Schenker Group, John Cougar Mellencamp; (Dec.) Tony Bennett and the Boston Pops Orchestra, Ronnie James Dio/Megadeth/Savatage, Kiss and Ted Nugent; (Jan.) Whitesnake and Great White; (April) Frank Sinatra/Sammy Davis Jr./Dean Martin.

UNIVERSAL AMPHITHEATER
(Los Angeles, Calif.): (Oct.) the Judds and Earl Thomas Conley; (Dec.) the Manhattan Transfer and Uakti; (Jan.) Scott Cossu, Los Lobos/Buckwheat Zydeco; (Feb.) Roberto Carlos, Linda Ronstadt; (March) the Original Juniors, the Guess Who and B.T.O., Go Ahead and Bob Weir, Jazz Explosion Superband, Gene Loves Jezebel, Willie Nelson and the O'Kanes; (April) Echo and the Bunnymen, Whoopi Goldberg, Michael Hedges and Leo Kottke.

THE FORUM (Los Angeles, Calif.): (Jan.) Aerosmith and Dokken; (Feb.) Rush and Tommy Shaw; (March) Yes.

THE RITZ (New York, N.Y.): (Nov.) The Pogues/Scuffy the Cat/Big Dipper; (Dec.) Joan Jett & the Blackhearts and Colin Quinn, Fishbone and Murphy's Law, Jerry Lee Lewis; (Jan.) the Ramones and Manitoba's Wild Kingdom, the Dead Boys/Kix/Hilfiger/Circus of Power.

RADIO CITY MUSIC HALL
(Continued on opposite page)
LARGE VENUES
(Continued from opposite page)

(New York, N.Y.): (Sept.) Dionne Warwick and Burt Bacharach; (Oct.) Anita Baker and Rhonda Hansome, Suzanne Vega and Judy Tenuta, Lisa Lisa & Cult Jam, Tony Bennett; (Nov.) George Benson and Earl Klugh, Pat Metheny, Jose Jose, Englebert Humperdinck; (March) Grammy Awards Show; (April) Frank Sinatra/Sammy Davis Jr./Dean Martin.

MADISON SQUARE GARDEN
(New York, N.Y.): (Sept.) the Grateful Dead; (Oct.) Pink Floyd; (Nov.) John Cougar Mellencamp; (Dec.) Depeche Mode and Voice Farm; (New York, N.Y.): (Jan.) Ice Capades; (Feb.) Sting; (March) Michael Jackson.

THE SUMMIT (Houston, Tex.): (Nov.) Fleetwood Mac and the Cruzados; (Dec.) Def Leppard and Tesla; (Jan.) Rush; (Feb.) Aerosmith and Dokken, Ronnie James Dio/Megadeth/Savagery, Kiss and Ted Nugent; (Sept.) Frank Sinatra/Sammy Davis Jr./Dean Martin.

REUNION ARENA (Dallas, Tex.): (Dec.) George Strait/Kathy Mattea/Highway 61, Def Leppard and Tesla; (Jan.) Rush and MSG; (Feb.) Aerosmith and Dokken, Ronnie James Dio/Megadeth/Savage; (Sept.) Frank Sinatra/Sammy Davis Jr./Dean Martin.

CENTER COLISEUM (Seattle, Wash.): (Dec.) Fleetwood Mac and the Cruzados, Jethro Tull and Airport Convention, Alice Cooper/Armored Saint/Faster Pussycat; (Jan.) Aerosmith and Dokken; (Feb.) Ronnie James Dio/Megadeth/Savage; (March) Frank Sinatra/Sammy Davis Jr./Dean Martin.

WARNER THEATRE (Washington, D.C.): (Dec.) Stephanie Mills and Colonel Abrams, Johnny Winter and Hot Tuna with Paul Kantner; (Feb.) Frank Zappa; (March) Linda Ronstadt, Michael Hedges and Leo Kottke.

FOX THEATRE (St. Louis, Mo.): (Oct) Victor Borg, the Statlers and Sylvia; (Nov.) Kenny Rogers and80s, Anita Baker and Rhonda Hansome, Gallagher; (Dec.) Jethro Tull and Fairport Convention, the Winans and the Clark Sisters.

THE MEADOWLANDS
(Continued from opposite page)

(A continuation from opposite page)

The only sports and entertainment complex located in the heart of the biggest entertainment market in the world!

- Consistently recognized by the industry as “Best in the U.S.A.”
- 15,000,000 potential ticket buyers within a 30 minute drive.
- Only 5 miles from mid-town Manhattan, but still in a market all its own.

“The Tour Stops Here”

www.americanradiohistory.com
VENUE '88
(Continued from page C-9)

prompt jams. Also, it is a venue where many cable TV
shows are filmed.

Caroline’s, 19 Fulton St.,
4th floor, New York, N.Y.
10038, (212) 393-9400.
Long recognized as one of the premiere comedy venues
in the U.S., Caroline’s recently
has developed a wide range of
multi-media events.

The Cat Club, 76 E. 13th
St., New York, N.Y. 10003,
(212) 505-0090. This club
has broken a number of new-
comers (such as Fetchin’
Bones) into the New York
scene, and combines house
music with new music.

China Club, 2130 Broad-
way, New York, N.Y. 10023,
(212) 877-1166. Capacity:
250. An industry hangout,
the China Club is an important
spot for breaking new bands.

Cobo Arena, 600 Civic Cen-
ter Dr., Detroit, Mich.
(313) 567-7444. 12,191
seats (9,561 permanent,
2,630 portable). Upcoming:
INXS, Rush, Sinatra-Martin-
Davis “Rat Pack.” In the wake
of recent glory days hosting
Whitesnake and Bon Jovi,
Cobo is “still the only game”
in town, says events coordi-
ator Allan Vella, at least until
the new Auburn Palace opens
in August, heating up area
competition from then on.
Still, the Cobo’s well-rounded
schedule, including exclusives
with Ringling Bros. and well-
attended Detroit Redwings
hockey—and assistance of
Brass Ring Productions on the
music front—practically guar-
antee that the arena will con-
tinue to rock and roar.

Facility Management
Group, 3520 General De-
Gaulle Dr., New Orleans, La.
70114. (504) 367-2000. FMG
is the biggest private op-
erator of venues coast-to-
coast in the country. Under
the FMG umbrella: Nassau
Coliseum, L.I.; Knight Center,
Miami; Louisiana Superdome;
St. Louis Arena; Long Beach
Arena; Moscone Center and
Civic Auditorium, San Fran-
cisco. FMG president David
Skinner has taken a firm
stand on the the controversy
surrounding buildings who
buy acts directly from agen-
cies: “When the intent is to
 circumvent the promoter,
which regrettably is occuring
too often in our industry, we
will have nothing to do with it.

“If the promoters pass on a
show, and we think the deal is
right, we’ll talk. Or even bet-
ter, we can help the promot-
er through our friendships
with the agents, then every-
body comes out ahead.

“We’re ready to wheel and
deal to attract the right
shows, to co-promote under
the right circumstances, and
to step up to the table when
it’s time to deal. But not at the
expense of the promoters—
they are the people who ulti-
mately produce the most
business for all of us.

“We have developed rela-
tionships with promoters over
a long period of time in sev-
eral of our markets, and we’re
not about to start cutting
them out.”

Fat Tuesday’s, 190 Third
Ave. (at 17th), New York, N.Y.
10003, (212) 772-9779. Ca-
pacity: 110. Upcoming
events: Ahmad Jamal, McCoy
Tyner, Ron Carter, Gary Bur-
ton, Ralph Towner, Astrud Gil-
berto, Anita O’Day and Les
Paul. In May, Fat Tuesday’s
will begin airing an interna-
tionally-syndicated, live-jazz
radio show called “Fat City
Jazz.” “It’ll be like having a

A lot of other
people would
probably pick this
one, but Cobo Hall
in Detroit—that’s
always been pretty
much of a
madhouse. I guess
we play the Joe
Louis Arena there
now from time to
time. But Cobo Hall
was always the one
where you knew
you were going to
have a good night.
Detroit’s always
been a great
rock’n’roll city—you
know you’re going
to have a hot one
that night.”

MICK JONES
Foreigner

(Continued on opposite page)
VENUE '88
(Continued from opposite page)

jazz group in your own living room. There will be mainstream, contemporary, fusion and other types of jazz acts," says Steve Forrest, head of publicity and advertising for the club. 1988 should be a good year for business, Forrest adds. "Business has been increasing substantially every year as the renaissance of jazz continues. The gate really started to explode when 'Round Midnight' came out.

The Forum, 3900 W. Manchester Blvd., Inglewood, Calif. 90301. (213) 419-3100, 18,679 seats (15,552 permanent, 3,127 portable). Various configurations and portable stages. Home of the purple-and-gold champion Lakers (as well as hockey Kings, plus tennis, soccer, select sporting events), the Forum, says vice president Claire Rothman, looks forward to a continuing tradition of presenting "champion- ship" talent across the board. L.A. is unusual in one sense, adds Rothman, in that the extended summer season often results in market talent/venue saturation and congestion—so "we never have enough" quality shows lined up to satisfy the appetite of the arena. And since there aren't too many superstars the magnitude of Sting, Kiss and Yes who could play multi-ple dates (who are touring) and draw near sell-outs, the Forum blends in enough events with their calendar-fill- ing, top-flight sports schedule, and rock seizes to keep things jumping throughout the year at the "home of champions."

4D, 605 W. 55th St., New York, N.Y. 10019. (212) 247-0612. Capacity: 1,500-2,000. The music at 4D is mostly in the realm of top-40, hip-hop, house and rap. 4D has redefined the disco/live entertainment club scene with a variety of "event-oriented" concerts such as a Halloween concert featuring Tiffany and Freddy Krueger (the latter of "Nightmare On Elm Street"). Acts like Debbie Gibson, De-Barge and the Fat Boys have often chosen to play 4D rather than larger-capacity venues in the past because of its loose, informal atmosphere.

Add Hershey Hospitality to Your Next Tour

When you need a star facility, choose the one that hosts the best. With arena capacity up to 9,000 and stadium capacity up to 25,000, we have the ability to host concerts, ice shows, conventions, circuses, professional wrestling and major sports events.

Our experienced and cooperative staff is always ready to assist with an extra measure of Hershey hospitality.

Add something extra to your next tour. Call Ken Peiffer, Booking and Events Manager, Hersheypark Arena & Stadium, 100 W. Hersheypark Drive, Hershey, PA 17033 (717) 534-3890.

HERSHEYPARK ARENA & STADIUM

HERSHEY and HERSHEY® are trademarks used under license.

(Continued on page C-18)
CONCERTS

VENUE '88
(Continued from page C-17)

Meadowlands Arena and Giants Stadium, Route 3 and Route 20, East Rutherford, N.J. 07073. (201) 460-4330. Capacity: 21,000 (arena) and 76,800 (stadium). Upcoming events: Whitesnake, David Lee Roth, Pink Floyd, Van Halen, AC/DC, Frank Sinatra. "Business is excellent," comments Michael Rowe, general manager of both facilities. "We did 263 total events in both venues in '87, with 55 of those being concerts. Our net after expenses was $8.7 million, with about $3 million of that coming from concerts."


The Palladium, 126 E. 14th St., New York, N.Y. 10003, (212) 473-7171. Capacity: 4,000. Larry Lieberman, a concert producer who previously put on the "Psychedelic Daze" review at the Saint, is now producing concerts for the Palladium, which has undergone a major renovation. "Some days we will have dance-oriented entertainment, with Tiffany and Debbie Gibson-style acts, that will put on two shows a day. One will be a matinee for pre-teens and our club VIP room will be reserved as a parents' room. And the second show will be at night. On other nights, we will have the Psychedelic Daze review and other bands," comments Lieberman.

Radio City Music Hall, 1260 Avenue of the Americas, New York, N.Y. 10020. (212) 240-4000. Radio City Music Hall Productions is still savoring a successful Grammy Awards show, the first in N.Y. in seven years, as well as five sold-out Earth, Wind & Fire dates. Notable '87 concerts included Paul Simon's "Graceland" tour, five nights of Anita Baker, the Dionne Warwick/Burt Bacharach reunion, and George Benson/Earl Klugh's "Collaboration." At age 56, the glittering art deco landmark is gearing up for still another big year. "Each year has its own personality," says Mark Felton, vice president of concerts & booking, "depending on which acts are on the..."

(Continued on page C-20)

THE FILLMORE EAST IN NEW YORK, WHICH IS NOW THE SAINT, IMMEDIATELY SPRINGS TO MIND. IN FACT, I MIGHT EVEN PLAY THERE THIS YEAR. THERE'S A GOOD DELICATESSEN NEXT DOOR, YOU'VE GOT JOSHUA LIGHT SHOW DOING THE LIGHTS—JUST WHAT THE DOCTOR ORDERED.

ROBERT PLANT
At Mabee Center, you get your choice: theater seating for 2,776 or 4,066... concert/arena seating for 10,575 or 11,575... or with our portable curtains, any size in between.

No matter how small or how large your event is, we've got your number. Have you got ours?

(918) 495-6400 - Tulsa, Oklahoma

MABEE CENTER

---

**EL PASO COUNTY COLISEUM**

The International Experience...

...at the Corner of Texas and Old México.

**MULTI-PURPOSE ARENA**

- Fully Air Conditioned
- Adaptable to Any Event:
  - Rock Concerts
  - Rodeos
  - Circuses
  - Fairs
  - Ice Shows
  - Sporting Events (Ice Hockey, Basketball, Wrestling, Boxing)

**SEATING:**

- Reserved...............5,868
- Open..................2,350

Contact:

PAM SMELTZER
Booking Mgr.
(915) 534-4229
P.O. Box 10697
El Paso, Texas 79997
Just two blocks from the beach!

Total Exhibit Area: 27,000 sq. ft.
Main Hall — 130 - 8 x 10 booths, 35’ ceiling. Three - 11’ x 12’ freight doors. On site parking. Twelve miles to LAX. Four hotels/motels in walking distance.
Capacity: 4,500

1855 MAIN ST., SANTA MONICA, CA 90401 (213) 451-1578

BLACK GYPSY
Ralph Cooper's Original HARLEM AMATUER NIGHT at the APOLLO THEATRE

Annual Salute to HARLEM OUTDOOR CONCERT SERIES

Videos, motion pictures, stage, theatre, The Top Talent of Tomorrow

for further information: RALPH COOPER II phone: (212) 689-6026

The Frank Erwin Center Has More.


You could ask for W Dean Justice, C.F.E. (512)471-7744

The Midwest's newest arena, full to capacity. Up to 10,000 spectators full of enthusiasm. And your pockets full of cash from a successful event.

If that fills your bill, call us. We'll give you the full story.

VENUE '88
(Continued from page C-18)

road. One year there may be 10 major acts out; another year there may be less. For 1988, quite a few exciting tours have been announced and we hope to present as many as possible at the Music Hall."


Adds Felton, "We also have become more active in booking concerts outside the Music Hall. Now we have an exclusive contract with Roseland, which will enable us to reach new audiences on a continuing basis. Our premiere show, Echo & the Bunnymen, was a special dance affair that successfully set the stage for upcoming Roseland dates with Ziggy Marley & the Melody Makers, Billy Bragg, and Love & Rockets." The Roseland shows are sponsored by Goldstar Electronics.

Samba E Saudade, 6840 Hollywood Blvd., Los Angeles, Calif., (818) 785-5973. Capacity: 350. Samba E Saudade is a nightclub that presents primarily Brazilian music and operates out of the Hollywood Live Entertainment building across from Mann's Chinese Theater. Samba bands (Batucaje, Embra, L.A. Samba), salsa groups such as Rudy Regalado and Brazilian performers such as Kenia are among the attractions. "Samba dancers and capoeira (Brazilian martial art) performers provide entertainment between the musical acts. "Brazilians know how to party better than anyone else in the world and we want to bring that spirit to Los Angeles," says club owner Maria Lucien.

Town Hall, 123 W. 43rd St., New York, N.Y. 10036, (212) 997-1003. Capacity: 1,500. Upcoming events: Sonny Rollins, Lionel Hampton, David Sylvian, Caetano Veloso, Joao Bosco, Gal Costa, Joao Gilberto. "In May we will have a very special concert series featuring Veloso, Bosco, Costa and Gilberto—some of the biggest name performers from Brazil," says Julie Parlees, marketing director for (Continued on opposite page)

'I like the sheds, especially Concord Pavilion in San Francisco. That's a really amazing place to play. It's three-quarters round, you're surrounded on three sides by people, and you're practically right down in the audience. It's almost like being in a boxing ring. The atmosphere's nice, and the audience is always real intelligent and enthusiastic. I like other sheds like Blossom and Pine Knob, but Concord's the best.'

ANN WILSON
Heart

SUMMERS:
Fort Lauderdale's Premier Concert and Dance Club.

Rockin' South Florida for the last 8 years! Over 500 National Headline Acts.

SUMMERS GAMES VIDEO &2 and WET WATER'S All on Sale NOW...Call (305) 462-6262
Upcoming Summertime Video Scheduled March and April

Contact: Steven R. Rosenblatt, Executive Manager Kansas Expocentre: One Expocentre Drive, Topeka, KS 66612-1442 1-800-358-3079 Ext. 399
Perfect Your Performance in Poughkeepsie!

You've heard of it, you've been close to it . . .

Now Play It!

- Providing the full services and experienced professional staffing of the larger halls — without the higher costs.
- Ideal for rehearsals and tour openings
- Convenient to New York
- On the beautiful Hudson River

* Versatile concert space
* Separate Ice Arena
* Attached first class hotel

Kurt Rogerson
Executive Director
(914) 454-9800

Concert Promotions
Stu Green
Magic City Productions
(607) 785-3337

The Summit
10 Greenway Plaza • Houston, Texas 77046
Contact: Mike McGee (713) 627-9470

Play Houston's premier entertainment arena and you're on top of one of the nation's most dynamic markets.
There's nothing more to say. Let us show you.

Our Name Says It All.

BASS PARK COMPLEX
Bangor, Maine

AUDITORIUM CIVIC CENTER
STATE FAIRGROUND RACEWAY

100 DUTTON ST., BANGOR, MAINE (207) 942-9000

BASS PARK

CONCERTS
TOP
& VENUES

VENUE '88
(Continued from opposite page)

Town Hall, which underwent a major refurbishment three years ago. "Business for us is on an upswing, and we're doing more and more of our own presentations," adds Pareles. "You'll be hearing more and more from us in the future."

Valley Forge Music Fair, 176 Swedesford Rd., Devon, Penn. 19333, (215) 307-0032. Capacity: 2932. Westbury Music Fair, 960 Brush Hollow Rd., Westbury, N.Y. 11590, (212) 936-2633. Capacity: 2862. Tiffany, Patti LaBelle, Miami: Sound Machine, Smokey Robinson, Hiroshima, Dan Fogelburg, Kool & the Gang, the Pointer Sisters and Billy Crystal are among the acts hitting Valley Forge Music Fair and Westbury Music Fair in '88. "The business climate looks great this year, and the 25-40 age group is really popping. That's where the action is, the biggest sellouts," comments Jason Stone, program director for both Valley Forge and Westbury. "The only recent big problem we've had is when we recently had to cancel an L.L. Cool J tour because of violence associated with the tour the week before in other buildings in the Northeast. We didn't want the security risk. That kind of trouble can translate into insurance problems and it hurts the image of the theater. We have to be selective. We want people attending our shows to know there won't be any problems like this."

World Wrestling Federation, 1055 Summer St., Stamford, Conn. 06905, (203) 352-8620. Hosting more than 1,000 live events annually, the World Wrestling Federation (WWF) is the single largest facility booker in the entertainment industry. WWF books record-breaking sellout crowds in venues around the country, from Madison Square Garden to the Pontiac Silverdome to the Los Angeles Sports Arena, while attracting nationally-televisioned exposure.
COUNTRY
(Continued from page C-8)

George Strait, the Judds, Randy Travis, the Oak Ridge Boys, the Statler Brothers, and Barbara Mandrell. “You can’t lose money on these acts,” he says, “unless you have a secret show. There’s very little risk of failure for acts in the $30,000-$50,000 range.”

The nightclub scene is “history,” in Simmons’ opinion, primarily because of drug-dealing laws. He says the final nail in the club coffin will be if the U.S. Senate passes a pending land-bought back bill that would make club owners “employers,” rather than “purchasers.”

“Our business was up last year,” reports George Mallard, vice president of Halsey International in Nashville. A part of the increase, he explains, came from the opening up of new venues and the expansion of older ones. Foreign revenues are up for the company, which has just hired Trisha Walker to head its international division.

Mallard says that states and cities are sponsoring more performing arts series and including country talent in them. The series are subsidized through state and local taxes and endowment funds. College activity is also picking up for country music, Mallard maintains. And, he adds, “a lot of privately owned and city-owned buildings are starting to promote their own shows.”

Among the growing markets are outdoor country festivals—a type that flourished in the early ‘80s but which have gone into a general decline of late—and radio-sponsored “appreciation shows.” The latter, according to Mallard, often use newer acts, book several of the same show, and pay the going rate for them. An added advantage of such shows, he says, is that they’re often held early enough in the day to allow the acts to go on to play regular evening concerts. Two of the major developing outdoor events, Mallard says, are the WE Fest. Detroit Lakes, Minn., and Big Valley Jamborees, Cravan, Canada. Jambo-ree in The Hills, held each July in St. Clairsville, Ohio, for the past 11 years, continues to be a steady purchaser of top- level country talent.

Mallard is more optimistic about club prospects than Simmons, observing that while there’s a lot of turnover in ownership of the clubs, the facilities remain in place to continue operating. He says clubs are good for “fill dates” for acts travelling between larger-venue appearances.

As a barometer of live talent health, Mallard says his company has dates booked farther ahead than ever before, some already into the 1989 season. Halsey’s annual receipts are reportedly in the $50 million range.

By Amusement Business’ assessments, Farm Aid III was 1987’s biggest country music event, accounting for gross ticket sales of $1.39 million, and drawing a crowd of 69,500. Held at the Univ. Of Nebraska’s Memorial Stadium in Lincoln, it also ranked as the twenty-second largest boxscore of the year among all types of concerts.

ROCK GIANTS
(Continued from page C-11)

rock tours of mid-size and theatrical venues. For the major part, therefore, hard rock is very much an arena business. Fortunately, during the past year there has been a marked increase in the number of triple-bill tours, which definitely help new acts gain exposure. One can only hope that the future will bring more of these packages, which were extremely popular in the 1970s and provided launching pads for the likes of Rush, Aerosmith, Ted Nugent, Judas, Priest, Van Halen, Kiss, and many others.

C-22

www.americanradiohistory.com
the Cars and the Brandos, George Benson and Earl Klugh; (Jan.) Charlie Daniels Band/Leon Russell/Edgar Winter.

**SUN DOME** (Tampa, Fla.): (Nov.) Fleetwood Mac and the 

**NEWARK SYMPHONY HALL**

- Safe, Hassle Free Promoting
- Attractive Rates
- Twenty-Five Minutes From Downtown Manhattan
- 2,829 Great Seats In Historic, Classic Setting

**Days & Nights**

Before acts play theaters or arenas, the breaking ground for many of them is the club scene. A lot of new and developing acts are still able to gain invaluable exposure through playing clubs. However, clubland also has its fair share of problems. The biggest concern affecting business in recent years has, of course, been that of the drinking laws, which prevent many young fans from seeing live acts.

On all levels, touring costs have escalated phenomenally in recent years. For superstardom, some relief can often be found in corporate sponsorship deals. Mind you, these can sometimes be more trouble than they are worth, and often create extra headaches for both artists and promoters.

Corporate sponsorship backing is not available for most new, developing, and mid-level talent. Some acts luck out, but for most there remains a constant cry for more tour support from the record companies. Despite other problems such as insurance, there is still plenty of action on the live concert scene. Fortunately, many hard-working promoters are willing to take risks in putting on shows. One can only hope that they will be able to continue their efforts to develop new talent from the touring circuit.

**Credits:** All editorial by Billboard writers; Cover photo, Attila Csupo; Cover & design, Stephen Stewart.
FOR SALE

- LP's
- Tapes
- Cassettes
- Records
- CD's
- 45's
- 78's

ORIGINS out-of-print albums and singles. Artists unknown. These are from a large selection. Write for free catalog (1-800-417-5996)

ATTENTION CASSETTE BUYERS!

We have a large selection of budget cassettes at a budget price available for immediate shipping. Call or write:

JSJ Tape

6620 West Belmont
Chicago, IL 60634
(312) 286-4444

CD'S AVAILABLE

Along with 1,000's of cassette and LP titles. Dealers only. Write or call for free catalog.

Record-Wide Distributors, Inc.

P.O. Box 810

Fenton, MO 63026

(314) 343-7100

CUT OUTS & IMPORTS

LP's, cassettes, 45's, and 45's. Country, R&B and Gospel. Write for free catalog. Trade only.

MARVEL DIST.

P.O. Box 953

Piscataway, NJ 08854

CUT OUTS & IMPORTS

LP's, cassettes, 45's, and 45's. Country, R&B and Gospel. Write for free catalog. Trade only.

MARVEL DIST.

P.O. Box 953

Piscataway, NJ 08854

OUTSTANDING SELECTION AT BARGAIN PRICES

Budget/Modern/Country/ LPs/Cassettes/CD's/ Gospel Blues, Jazz, M.O.R., etc.

Free Catalog — Dealers only.

A.B.A. Record Dist.

5 Lawrence St., Bloomfield, NJ 07003

(201) 429-7737

EAGLE EYE ENTERPRISES SEeks MALE VOCALIST

Eagle Eye Enterprises, a New York based songwriting production company is presently seeking a young, versatile male pop vocalist to be featured in a new production project. A full scale studio/album production to immediately follow after selection is made. Send tapes, photos and resume ASAP to:

Billboard Magazine

1515 Broadway
New York, NY 10036

Management Company Submissions. Pros only please.
HELP WANTED

Production Assistant

Growing Independent Record label seeks conscientious worker to assist Production Manager/Art Director. Responsibilities include inventory control, trafficking, contacting vendors, assisting in scheduling and coordinating projects. Knowledge of Record industry/Music preferred. Must be good with numbers. Salary is based on production experience/skills. Send resume to A. Bennick, 949 Broadway, Room 209, New York, NY 10010.

TAPES

INCREASE PROFITS BY REDUCING THEFT!

RETAIL LOSSES ARE INCREASING ALL OVER THE NATION.

PROTECT YOUR RETAIL OUTLETS WITH LOW COST.

EASY TO USE CASSETTE TAPE SECURITY PRODUCTS—EITHER REUSABLE OR DISPOSABLE.

FAST SHIPMENT FROM INVENTORY WITH 7 SELECTIVE MODELS FROM WHICH TO CHOOSE.

CALL OR WRITE TODAY FOR SAMPLES & SPECIAL PRICES!

C & D SPECIAL PRODUCTS
309 Sequoya Drive
Hopkinsville, KY 42240
1-800-922-6287
502/885-6088

NOVELTIES/MERCHANDISE

POSTERS

CALL ENTERPRISES
3020 Atlantic Avenue
Brooklyn, NY 11219

POSTERS

MILLION SINGLES

CALL FOR FREE CATALOG

D.A.T./P.C.M.

WE HAVE DIGITAL AUDIO TAPE DECKS, PORTABLE D.A.T'S & TAPESTS!! WE ALSO BUY AND SELL S.O.P.C.M.'S.

THE AUDIO GALLERY
(213) 829-3429.

NOVELTIES/MERCHANDISE

POSTERS

ZAP ENTERPRISES
104 South Alamada St.
Erie, PA 16508
(216) 744-1622

DEALERS ONLY

SOLVENETICS

COUNTRY CHART PACKAGES

The definitive lists of the top singles and albums, year by year, covering the entire history of the Country charts.

Based on the authoritative statistic research of the music industry’s foremost trade publication.

TITLES AVAILABLE:

Number One Country Singles, 1948 through 1986. ($50.00)
Number One Country Albums, 1964 through 1986. ($25.00)

Listings include Billboard issue date, title, artist and label of the number one record of each week.

Top Ten Country Singles, 1948 through 1986. ($50.00)
Top Ten Country Albums, 1964 through 1986. ($25.00)

Listings include title, artist and label of every record that reached number 10 or higher on the Billboard Country Singles or Country LPs chart. Titles are listed alphabetically within each year. #1 records are indicated.

Top Country Singles Of The Year, 1946 through 1986. ($50.00)
Top Country Albums Of The Year, 1965 through 1986. ($25.00)

The annual charts of the top records of the year in rank order, as published in Billboard’s year-end special issues. Listings include title, artist and label for each entry.

Individual yearly lists may also be purchased separately; see coupon below ($5.00 per list)
**INFORMATION**

**Instrument, Accessory Makers Meet To Talk Trends**

**U.S. Has High Profile At German Music Fair**

**By WOLFGANG SPAHR**

FRANKFURT, West Germany U.S. manufacturers, their international competitiveness benefiting from the weak dollar, are looking for higher than usual profile at this year's Frankfurt Music Fair, held March 9-13 here.

U.S. participation was up from 61 exhibitors in 1987 to 80 this time around, more than all other countries combined, with 115, and West Germany itself, with 366. In all, 883 exhibitors from 88 countries took part. Until now, U.S. firms have been holding only as the holders of patents that were only then exploited around the world, particularly in Asia.

In the U.S. domestic market, instrument and accessory manufacturers have enjoyed growing business, as well as a $3.4 billion export figure, up 73% from $1.96 billion in 1986. The global picture is similar; gross earnings have been rising at an average rate of 28% per annum in both Western Europe and Asia.

While dollar exchange rates have favored U.S. exports, they have also thrown off some of their less competitive pricey. As a result, manufacturers in low-cost regions such as the Far East have turned their attention increasingly to the European market, matching European quality standards and tastes in some cases using expensive materials.

U.S. manufacturers have developed a significant European market, though small, in recent years. The U.S. has traditionally been a large importer of U.S. components and accessories, but increasingly it is being sold in the European market as well.

**Wheatley's Empire**

**By GLENN A. BAKER**

SYDNEY In a single year, an Australian radio group, Wheatley's Radio, has a label owner with a relatively minor background in the broadcast industry has spent $200 million to assemble the nation's second-largest record company.

In an audacious and unprecedented blitzkrieg, mild-mannered Glenn Wheatley, 39, has taken control of the highest-ranking station (FM) in every Australian state capital except Adelaide and Hobart. He has stitched up the vital east-west coast with the just-announced purchase of Brisbane's FM-104, a move that will add $30 million to the takeover of Melbourne's 3E0FM from retired radio mogul Tony Wheatley.

Wheatley's radio empire has expanded so swiftly that he has decided to off-load a package of six "secondary" stations (3EC, 3C3, 3LM, 3LL, 3SE, and 3AK) and the recently acquired Brisbane AM station 4BK. He leaves him owning the highly profitable 2E0FM- Sydney, 3E0FM-Melbourne, FM-104, 3E0FM Perth, 3AD Adelaide, 4G0 Gold Coast, and 3GL in rural Victoria. Impending legislation will enable the last-two-mentioned stations to convert to FM within two years.

The Brisbane and Perth stations enjoy incredibly strong market share with over 46% (in available listeners only in each city), while 2E0FM-MF is the country's most profitable radio station. Even 96% of its audience, engaged in "serious listening," tune to 2E0FM-MF.
HITS OF THE WEEK (Canada) As of 3/14/88

**SINGLES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GEORGE</td>
<td>&quot;I Should Be So Lucky&quot;</td>
</tr>
<tr>
<td>2</td>
<td>JOYCE</td>
<td>&quot;I'm Not Sure&quot;</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS</td>
<td>&quot;Nothing&quot;</td>
</tr>
<tr>
<td>4</td>
<td>INXS</td>
<td>&quot;Kick&quot;</td>
</tr>
<tr>
<td>5</td>
<td>KICK</td>
<td>&quot;Introducting the Hardline According to A1&quot;</td>
</tr>
</tbody>
</table>

**EURO-PAN-EURPEAN CHARTS**

**SINGLES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GEORGE</td>
<td>&quot;I Should Be So Lucky&quot;</td>
</tr>
<tr>
<td>2</td>
<td>JOYCE</td>
<td>&quot;I'm Not Sure&quot;</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS</td>
<td>&quot;Nothing&quot;</td>
</tr>
<tr>
<td>4</td>
<td>INXS</td>
<td>&quot;Kick&quot;</td>
</tr>
<tr>
<td>5</td>
<td>KICK</td>
<td>&quot;Introducting the Hardline According to A1&quot;</td>
</tr>
</tbody>
</table>

**ITALY**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GEORGE</td>
<td>&quot;I Should Be So Lucky&quot;</td>
</tr>
<tr>
<td>2</td>
<td>JOYCE</td>
<td>&quot;I'm Not Sure&quot;</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS</td>
<td>&quot;Nothing&quot;</td>
</tr>
<tr>
<td>4</td>
<td>INXS</td>
<td>&quot;Kick&quot;</td>
</tr>
<tr>
<td>5</td>
<td>KICK</td>
<td>&quot;Introducting the Hardline According to A1&quot;</td>
</tr>
</tbody>
</table>

**AUSTRALIA**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GEORGE</td>
<td>&quot;I Should Be So Lucky&quot;</td>
</tr>
<tr>
<td>2</td>
<td>JOYCE</td>
<td>&quot;I'm Not Sure&quot;</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS</td>
<td>&quot;Nothing&quot;</td>
</tr>
<tr>
<td>4</td>
<td>INXS</td>
<td>&quot;Kick&quot;</td>
</tr>
<tr>
<td>5</td>
<td>KICK</td>
<td>&quot;Introducting the Hardline According to A1&quot;</td>
</tr>
</tbody>
</table>

**BRITAIN**

**SINGLES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GEORGE</td>
<td>&quot;I Should Be So Lucky&quot;</td>
</tr>
<tr>
<td>2</td>
<td>JOYCE</td>
<td>&quot;I'm Not Sure&quot;</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS</td>
<td>&quot;Nothing&quot;</td>
</tr>
<tr>
<td>4</td>
<td>INXS</td>
<td>&quot;Kick&quot;</td>
</tr>
<tr>
<td>5</td>
<td>KICK</td>
<td>&quot;Introducting the Hardline According to A1&quot;</td>
</tr>
</tbody>
</table>

**GERMANY**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GEORGE</td>
<td>&quot;I Should Be So Lucky&quot;</td>
</tr>
<tr>
<td>2</td>
<td>JOYCE</td>
<td>&quot;I'm Not Sure&quot;</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS</td>
<td>&quot;Nothing&quot;</td>
</tr>
<tr>
<td>4</td>
<td>INXS</td>
<td>&quot;Kick&quot;</td>
</tr>
<tr>
<td>5</td>
<td>KICK</td>
<td>&quot;Introducting the Hardline According to A1&quot;</td>
</tr>
</tbody>
</table>

**SWEDEN**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GEORGE</td>
<td>&quot;I Should Be So Lucky&quot;</td>
</tr>
<tr>
<td>2</td>
<td>JOYCE</td>
<td>&quot;I'm Not Sure&quot;</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS</td>
<td>&quot;Nothing&quot;</td>
</tr>
<tr>
<td>4</td>
<td>INXS</td>
<td>&quot;Kick&quot;</td>
</tr>
<tr>
<td>5</td>
<td>KICK</td>
<td>&quot;Introducting the Hardline According to A1&quot;</td>
</tr>
</tbody>
</table>

**HOT 100**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GEORGE</td>
<td>&quot;I Should Be So Lucky&quot;</td>
</tr>
<tr>
<td>2</td>
<td>JOYCE</td>
<td>&quot;I'm Not Sure&quot;</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS</td>
<td>&quot;Nothing&quot;</td>
</tr>
<tr>
<td>4</td>
<td>INXS</td>
<td>&quot;Kick&quot;</td>
</tr>
<tr>
<td>5</td>
<td>KICK</td>
<td>&quot;Introducting the Hardline According to A1&quot;</td>
</tr>
</tbody>
</table>

**SOUL/ROCK CHART**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GEORGE</td>
<td>&quot;I Should Be So Lucky&quot;</td>
</tr>
<tr>
<td>2</td>
<td>JOYCE</td>
<td>&quot;I'm Not Sure&quot;</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS</td>
<td>&quot;Nothing&quot;</td>
</tr>
<tr>
<td>4</td>
<td>INXS</td>
<td>&quot;Kick&quot;</td>
</tr>
<tr>
<td>5</td>
<td>KICK</td>
<td>&quot;Introducting the Hardline According to A1&quot;</td>
</tr>
</tbody>
</table>

**NEW**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GEORGE</td>
<td>&quot;I Should Be So Lucky&quot;</td>
</tr>
<tr>
<td>2</td>
<td>JOYCE</td>
<td>&quot;I'm Not Sure&quot;</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS</td>
<td>&quot;Nothing&quot;</td>
</tr>
<tr>
<td>4</td>
<td>INXS</td>
<td>&quot;Kick&quot;</td>
</tr>
<tr>
<td>5</td>
<td>KICK</td>
<td>&quot;Introducting the Hardline According to A1&quot;</td>
</tr>
</tbody>
</table>

**R&B CHART**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GEORGE</td>
<td>&quot;I Should Be So Lucky&quot;</td>
</tr>
<tr>
<td>2</td>
<td>JOYCE</td>
<td>&quot;I'm Not Sure&quot;</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS</td>
<td>&quot;Nothing&quot;</td>
</tr>
<tr>
<td>4</td>
<td>INXS</td>
<td>&quot;Kick&quot;</td>
</tr>
<tr>
<td>5</td>
<td>KICK</td>
<td>&quot;Introducting the Hardline According to A1&quot;</td>
</tr>
</tbody>
</table>

**STREET SOUNDS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GEORGE</td>
<td>&quot;I Should Be So Lucky&quot;</td>
</tr>
<tr>
<td>2</td>
<td>JOYCE</td>
<td>&quot;I'm Not Sure&quot;</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS</td>
<td>&quot;Nothing&quot;</td>
</tr>
<tr>
<td>4</td>
<td>INXS</td>
<td>&quot;Kick&quot;</td>
</tr>
<tr>
<td>5</td>
<td>KICK</td>
<td>&quot;Introducting the Hardline According to A1&quot;</td>
</tr>
</tbody>
</table>

**NEW**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GEORGE</td>
<td>&quot;I Should Be So Lucky&quot;</td>
</tr>
<tr>
<td>2</td>
<td>JOYCE</td>
<td>&quot;I'm Not Sure&quot;</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS</td>
<td>&quot;Nothing&quot;</td>
</tr>
<tr>
<td>4</td>
<td>INXS</td>
<td>&quot;Kick&quot;</td>
</tr>
<tr>
<td>5</td>
<td>KICK</td>
<td>&quot;Introducting the Hardline According to A1&quot;</td>
</tr>
</tbody>
</table>

**MARY JANE'S LITTLE CAFE**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GEORGE</td>
<td>&quot;I Should Be So Lucky&quot;</td>
</tr>
<tr>
<td>2</td>
<td>JOYCE</td>
<td>&quot;I'm Not Sure&quot;</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS</td>
<td>&quot;Nothing&quot;</td>
</tr>
<tr>
<td>4</td>
<td>INXS</td>
<td>&quot;Kick&quot;</td>
</tr>
<tr>
<td>5</td>
<td>KICK</td>
<td>&quot;Introducting the Hardline According to A1&quot;</td>
</tr>
</tbody>
</table>

**NEW**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GEORGE</td>
<td>&quot;I Should Be So Lucky&quot;</td>
</tr>
<tr>
<td>2</td>
<td>JOYCE</td>
<td>&quot;I'm Not Sure&quot;</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS</td>
<td>&quot;Nothing&quot;</td>
</tr>
<tr>
<td>4</td>
<td>INXS</td>
<td>&quot;Kick&quot;</td>
</tr>
<tr>
<td>5</td>
<td>KICK</td>
<td>&quot;Introducting the Hardline According to A1&quot;</td>
</tr>
</tbody>
</table>
The talent and musical product of the U.K. are hotter and more diverse than ever. Established superstars and fast-rising new names continue to top the charts on both sides of the Atlantic. And the flow of talent just keeps coming—from all over the U.K. Rock ... Pop ... Reggae ... Blues ... Folk ... Jazz. They're all a part of Britain's prolific musical scene—an impressive hitmaking force. Billboard's Spotlight on the U.K. focuses on the sustained—and phenomenal—success of British music with in-depth reports on the latest in radio, TV, video, retailing.

IN THIS ISSUE:
- New talent—setting the pace in 1988-89
- The CD boom—continues
- New perspectives in music publishing—setting standards in talent development
- The broadcasting revolution—radio and television
- Music video—expanding the horizons
- Retailing—the check-out tills are ringing
- The challenge of change—DAT, pay-for-play, the new British Copyright Bill

YOUR AD MESSAGE IN THIS ISSUE GIVES YOUR GROUP, YOUR PRODUCT INSTANT EXPOSURE... TO BILLBOARD'S FAR REACHING U.S. AND INFLUENTIAL WORLDWIDE READERSHIP.

FOR AD DETAILS PLEASE CONTACT:
London: Tony Evans (44) 1-439-9411

ISSUE DATE: MAY 21   AD DEADLINE: APRIL 26
Toronto-Airwaves Update: CHUM-FM Still Reigns, But CHFI-FM Makes A Big Move

By Kirks Lapointe

OTTAWA CHUM-FM continues to rule the airwaves in Toronto, with a substantial lead. One major gain was registered in the winter-reatings book by CHFI-FM and a steady downward slide was continued by CKFM-FM, the Bureau of Measurement says.

Soft rock CHUM-FM was the only station to post more than a 10 per cent increase in listeners in the country’s most competitive market. The Bureau of Measurement says the station drew 1.5 million listeners in the week ending Jan. 30, and has proposed a curfew for eight weeks.

The station’s audience jumped from 600,000 to 782,500, and its 9.2 per cent share was second best in the market.

The rest of the pack: CBL-FM (news, information) drew 644,000 listeners, CHUM-FM (adult contemporary) 632,600, CKFM-FM (soft rock) 617,900, CFNY-FM (progressive rock) 541,900, CJCL-FM (classical) 409,700, CKEY-FM (gold) 283,800, and CKO-FM (news) 241,700.

OTTAWA Several superstar releases, led by Whitney Houston’s “Whitney” album, were among the 25 recordings certified in February by the Canadian Recording Industry Assn.

Houston’s second release shows every sign of becoming her landmark-plus-selling debut; sales of the album moved past the 700,000-unit mark in February, making it a seven-times platinum record. Houston seems poised to become the best-selling female artist ever in Canada after only two albums. Anne Murray and Barbra Streisand, as John Devery points out, but CRIA records indicate that the margin isn’t wide.

Meanwhile, four albums went quintuple platinum in the month; John Cougar Mellencamp’s “The Lonesome Jubilee,” Fleetwood Mac’s “Tango in the Night,” “White-snake,” and the “Dancing” soundtrack. The Whitesnake and Fleetwood Mac records were also certified gold; platinum, and double, triple and quadruple platinum.

Tiffany’s eponymous titled debut album went triple platinum as sales hit 300,000 by the end of February (CRIA’s certifications are granted after shipment figures are submitted). The Beastie Boys’ “Licensed To Ill” was the month’s other multiplatinum album.

“Substance,” by New Order, went platinum, while such emerging artists as Jethro Tull and Terence Trent D’Arby shared gold honors with such veterans as Jethro Tull and Alice Cooper.

Trent D’Arby’s albums in February were “Harmony” by Zanfir, “Crest Of A Knave” by Jethro Tull, “Raise Your Fist And Yell” by Cooper, “The Lion And The Cobra” by O’Connor, “The Hardline According To” by D’Arby, and “Bigger And Deffer” by L.L. Cool J.

The single “Pump Up The Volume” was certified gold, giving M/Ar/R/V/R/S its first-ever certification.

PRC 6% Tariff Bid Missed In U.K.

LONDON The Performing Right Society here has lost its bid to raise live performance tariffs from 2% to 5% of gross box-office earnings. A decision by the Performing Right Tribunal says the percentage, unchanged since 1966, should be increased to 2%

The PRT applied to the PRT last year for a new 6% tariff on pop concerts and a base rate near 5% for variety and theatrical shows with substantial musical content. But following a two-week hearing late last year, the tribunal, chaired by William Adlous, has set rates of 3% for pop and an unchanged 2% for variety shows consisting of more than 75% music.

Royalties for classical concerts are not based on box office receipts. PRC arguments center on rising administrative costs and on comparisons with rates paid in some other European countries, which it says range from 5% to 10%.

Harvey Goldsmith, Britain’s best-known rock promoter and a vociferous opponent of the PRC arguments, says: “We are thrilled with the tribunal’s decision. It shows that when you believe you are in the right, you can win through.”

Wheatley Radio Network

(Continued from page 58)

Wheatley label’s “Whispering Jack” album internationally and who recent Jack’s Back national concert tour grossed an unprecedented (for a domestic act) $5 million. Wayde expected to gross more than the entire ad operations of BMG/RCA Australia and still manages both Pseudo Echo and Glenn Wheatley.

His radio excursions are still personal and individual. The main Wheatley does is maintain his own personal two stations is a fear that his ownership would not be in the best interests of each station.

Wayde believes that successful stations are basically very parochial and respond to the best hands on ownership. I felt really ashamed that AEC Bega had seen me only twice in a year and that I hadn’t found the time to visit 5SE in the months ahead. I felt they’d do better off under local ownership and management.

BILLBOARD MARCH 26, 1988

www.americanradiohistory.com
NARM '88
Retail Group Celebrates 30th Anniversary,
March 11-14 In L.A.

Barbra Streisand receives the NARM Presidential Award for sustained creative achievement from 1987-88 NARM president Russ Solomon, left. Streisand, who joins such previous recipients as Frank Sinatra, Isaac Stern, and Stevie Wonder, was recognized for her contributions to the recording industry over the past 25 years. Also pictured are CBS Records execs Walter Yetnikoff, second right, and Al Teller, who keynoted the convention.

Gil Friesen, left, A&M Records president, presents a check for $5 million to Sargent and Eunice Shriver for the benefit of Special Olympics International during the NARM Scholarship Foundation dinner. The money was raised through sales of "A Very Special Christmas," A&M's all-star holiday album. Also present is 1987-88 NARM president Russ Solomon, right.

RCA Records' Buster Poindexter, center, cuddles up to fellow New Yorkers Barry Bordin and his wife, Karen. Barry Bordin is general manager of The Wiz, a Brooklyn-based chain.

A cocktail reception honoring Cy Leslie and Mickey Granberg is the occasion for this gathering of past NARM presidents. Standing, from left, are Amos Heilicher, Noel Gimbel, Peter Stocke, David Lieberman, Jim Schwartz, Ed Snider, John Marmaduke, George Souvall, and Jack Eugster. Seated, from left, are Roy Imber, Russ Solomon, Lou Fogelman, and Harold Okinow.

Arista Records artist Kenny G delights the crowd at the NARM Scholarship Foundation dinner. The sax virtuoso later received NARM awards for best-selling jazz album and best-selling album by a new artist.

Cy Leslie, the first associate member of NARM, and Mickey Granberg, the current executive vice president, celebrate their 30th year of attending the annual NARM convention. Leslie, chairman of the Leslie Group, holds a trophy commemorating his many years of attendance.

Convention attendees chow down on selections from Barry Manilow's latest Arista Records release, "Swing Street," during the NARM Scholarship Foundation dinner.

EMI recording artist Brian Setzer, center, takes time out from his solo career to press the flesh with Sal Licata, left, CEO of EMI-Manhattan Records, and Lou Fogelman, the president of Show Industries in Los Angeles.
MARKET ACTION
BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

BILLY WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

A, taxes. Here are in tax palries

BY WAYNE MEJIA
This is another in an ongoing se-
ries of columns on financial and legal topics. This week's col-
munist, Wayne Mejia, is a prin-
cipal in the Beverly Hills, Calif., cer-
tified-public-accounting firm deBlos, Mejia & Co., which spe-
cializes in ser-
tices to the enter-
tainment industry.

Many artists and entertainment industry executives are in-
vestigating the new rules that permit the deduction of mi-
cellaneous itemized deductions only to the extent that the new taxes and the failure to pay enough in withholding taxes during the year. However, there may be last-
minute ways to reduce your 1987 taxes. Here are a few suggestions:

If you've deducted business expenses in the past as itemized deductions, you may agree to qualify for Schedule C. If so, you can avoid
the new rules that permit the de-
duction of miscellaneous itemized deduc-
tions only to the extent that they exceed 2% of your adjusted gross income. Congress has given a spe-
cial break to performing artists. Lower-
midincome artists (those with adjusted gross incomes of
$16,000 or less) may qualify for spe-
cial consideration, allowing them to deduct costs related to per-
formances even if those costs are not itemized.

If you are self-employed or have your own personal-service (or "loan-out") corporation, you may be eligible for a simplified employ-
ee pension plan. Depending on your
income and the status of your self-employment, you may be able to make a deductible contribution of up to $50,000.

Performing artists are permit-
ted to deduct certain costs that are asso-
ciated with their per-
fomance. If you have expenses includ-
ing travel, transportation, and other costs, you may be able to itemize those costs on Schedule A. If so, you may be able to deduct those costs even if they exceed 2% of your adjusted gross income.

Many companies, including

1. EMI
2. CBS
3. Warner Communications
4. Viacom
5. Viacom

are offering employees the option of deferring a portion of their salary. This can be a good way to reduce your taxable income and increase your retirement savings. However, you should be aware of the potential tax consequences before taking this action.

Blockbuster

Shareholders To Get 2-For-1 Split

NEW YORK Blockbuster Enter-
prises Inc. announced a two-for-one common stock split in the form of a 100% stock dividend. Each shareholder of record on March 18 will receive one additional share of common stock for each share held on that date. The distribution date for the new shares is March 29.

Blockbuster, a 1,900-store chain of video cassette retailers, had about 4.5 million common shares outstanding as of March 1, and is one of the largest video rental companies in the United States.

Viacom

Takes $35 Million 4th-Quarter Revenue, Income Up

NEW YORK Viacom Inc. reports a net loss of $35.5 million, or 92 cents a share, in its fourth fiscal quarter, which ended Dec. 31. This compares with net earnings of $650,000 in the previous year's period.

The full-year results are not fully comparable with those of 1986, however, because of the June leveraged buyout of Viacom International by an S&P-owned subsidiary of National Amusements Inc.

Viacom owns television and radio stations, cable systems, and basic and pay-cable TV networks (including MTV).

The company says its 1987 radio pro forma revenues were up 13% over 1986. Overall radio/television pro forma revenues rose 19%. Radio and TV pro forma operating income was up 30%.

MTV Networks realized a 10% in-
crease in pro forma revenues in the 1987 fiscal year, due primarily to increased license fees from cable operators. The increase was gener-
ated by additional subscribers. The four cable channels of MTV in-
creased year-end subscribers by 22% over the previous year, Viacom says.

MTV pro forma operating income was up 13% for the full year, the company says.

Certron

1st-Quarter Profits Up Slightly

NEW YORK Certron Corp. says that net earnings in its first fiscal quarter, ended March 30, increased 11% to $100,000. In the fiscal 1987 peri-
od, net earnings were $120,000. This year's figure includes a benefit of $16,000 from a tax-loss carry-
over.
**SPOTLIGHT**

**TALKING HEADS**

*PRODUCERS:* Steve Lillywhite, Talking Heads

**HEADS,** latest is a delightful concoction that's equally satisfying to the brain and the ear. Much of the emphasis here is on rock instrumentation, highlighted by the use of horns and additional rhythm instruments. Very funny single "Nothing But Flowers" is good send-off; prancing "Blind" should grab immediate album rock spines. Another giant step for this unusual, brainy band.

**BLACK**

*PRODUCERS:* Carl Jefferson

The talents of vocalist Tormé and pianist Shearing seem to deepen with age; this warm, often spiritually live set, recorded at the Paul Mason Winery in Saratoga, Calif., finds two masters growing in relaxed display of their considerable powers.

**JAZZ**

*PRODUCERS:* Carl Jefferson

An eclectic talent, bassist/producer Laswell comes up with some surprises on his Venture bow. Compositions and pieces that incorporate blues, Eastern, and Latin styles; outstanding sidemen include L. Shankar, Zakir Hussain, and Daniel Ponc.

**CLASSICAL**

BRUCH: VIOLIN CONCERTO NO. 1 / MENDLSCHMIDT: VIOLIN CONCERTO

*Joshua Bell, Academy of St. Martin-in-the-Fields, Marriner*

London 21 145

The young artist reveals a style that's immediately appealing in these almost mandatory debut concertos. In a companion disk issued at the same time (London 417 891) he assays a virtuosic program of shorter selections by Wieniawski, Novacek, Sarasate, Brahms, and others that show an enviable technical command of the instrument.

**INTERIOR**

**NEW & NOTEWORTHY:** Highlights and new developments among the current crop of albums and releases of special interest.**

*SPOTLIGHT:* Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

*NEW & NOTEWORTHY:* Highlights and new developments among the current crop of albums and releases of special interest.

*CLASSICAL:* Predicted to hit top half of the chart in the format listed.

*FUTURE:* Releases predicted to hit the top half of the chart in the format listed.

*NEW & NOTEWORTHY:* Predicted to chart in the respective format; also, other albums of superior quality.

**MONTEVERDI:** Soprano Duets & Solos

Emma Kirby, Evelyn Tubb, The Consort of Musicke, Rodney

MCACD-25189

The big draw here, of course, is early music star Kirby, whose crystal-clear voice is well matched by Tubb. The 14 selections include movements from sacred and secular sources, are beautifully presented. Accompaniment is expert.

**USA:**

Washington-based metal band's major label debut, drawn from indie efforts, is a little long on apocalyptic lyrics, but singer Ted Pilot ignores the scouring expanse of the genre, and axeman James Byrd burns up the frets. Darker-horse entry might tickle the metal masses.

**CLASSICAL**

**NEW & NOTEWORTHY:** Highlights and new developments among the current crop of albums and releases of special interest.**

*FUTURE:* Releases predicted to hit the top half of the chart in the format listed.

*NEW & NOTEWORTHY:* Predicted to chart in the respective format; also, other albums of superior quality.

**USA:**

Washington-based metal band's major label debut, drawn from indie efforts, is a little long on apocalyptic lyrics, but singer Ted Pilot ignores the scouring expanse of the genre, and axeman James Byrd burns up the frets. Darker-horse entry might tickle the metal masses.
IT'S NEVER BEEN THIS "BAD" BEFORE!

UNTIL TODAY, NO ARTIST HAS EVER HAD FOUR NO. 1 SINGLES FROM THE SAME ALBUM.

NOW MICHAEL JACKSON STANDS ALONE... AGAIN.

"MAN IN THE MIRROR." THE FOURTH CONSECUTIVE NO. 1 HIT FROM "BAD."

CONGRATULATIONS MICHAEL.
FROM EVERYONE AT EPIC RECORDS AND THE CBS RECORDS SALES FORCE.

"EPIC" AND "CBS" ARE TRADEMARKS OF CBS INC.
2007 MJ PRODUCTIONS INC.
TELLER KEYNOTE REVEALS CBS CD & SINGLES DEVELOPMENTS

(Continued from page 3)

"The CD continues growing as the LP declines," he said. "New radio formats are emerging where old ones fall away. The cassette single is struggling to find its way as the 45 continues to lose ground. Our businesses are characterized by a trend to bigness and consolidation continues. And, of course, the DAT was launched.

While noting that the growth rates of both CD hardware and software have slowed, Teller said the call for higher reductions in DAT prices would, if put through, "be a dangerous step." "Once again, manufacturers' price cuts would be badly squeezed, resulting in lower marketing and advertising support, lower tour support, and worst of all, fewer and more conservative artists signings. Did you know that over one-third of the albums on the pop charts right now are by artists who debuted within the past year and that this percentage is an astounding 45% in the case of the black albums market?"

On the singles front, Teller said CBS' reluctance in the past to market pre-recorded tapes "must have meant that the company was "dragging our feet" but showed strong opposition to a "hopelessly unprofitable" price structure. As for DAT support now for a higher $2.49 price, he said CBS "will support this product enthusiastically and aggressively.

On DAT, Teller left little doubt that configuration is on its way, but owing to the issue of copyright protection, he wasn't prepared to issue any blockbuster announcement. Teller said, however, that the "struggle this industry has waged so doggedly in defense of its rights regarding DAT will have a very positive long-term effect." He continued, "If all goes well, not only will DAT come to the marketplace with a greater chance of understanding than ever before between hardware and software makers, but it will also mark a watershed in their relationship. And rather than cringe in horror at the prospect of once again absorbing the shock waves of a new technology, we would greet its birth as a great and promising event for all of us."

Earlier in his talk, Teller got a hearty round of applause when he expressed kind words for the "second citizen of the music business," the video. "There have been plenty of demands out there for it. Let's treat it with the respect every senior citizen deserves. Let's not let it be niggled to death, as was the case for the 8-track cartridge."

Appraising CBS Records' new parent, Teller said its sale to Sony is "but one example of the enormous takeover activity under way throughout the music world."

Teller continued, "If all goes well, not only will DAT come to the marketplace with a greater chance of understanding than ever before between hardware and software makers, but it will also mark a watershed in their relationship. And rather than cringe in horror at the prospect of once again absorbing the shock waves of a new technology, we would greet its birth as a great and promising event for all of us."

In conclusion, Teller said, "As we salute the NARM founders of 30 years ago, let's admit that we have twice effaced their objectives and original agenda, as bold and as far-reaching as they may have seemed back then. It is now time for us to put together a new music industry agenda—one that will not only guide us, but we will also have to learn to live with to the generation of music people who follow us."

CONVENTION CAPSULES

(Continued from page 3)

mythical new technologies discussed by Vogel: DAT-KGB, which records not only prerecorded software but also everything else that's said in DAT-LSD, for "mind-altering music"; DAT-IOU, "for keeping track of our retail accounts"; DAT-TNT, which "self-destructs when any record button within 50 feet is pushed"; and, of course, DAT-JUD, which "prevents the unwanted, uncontrolled reproduction of prerecorded material."

STRIKING SHOW: The MCA Records product presentation included the distribution of a filminstrip housed in a special viewer. Each frame of the strip, "Thank you" to the NARM board—had a board member holding an MCA album. Shown in blazing four-color were Russ Solomon, Frank Ross, Pat McWhorter, Jim Bonk, Billy Emerson, Jack

Eugster, Roy Imber, David Lieberman, Terry Worrell, and Mickey Granberg. It was a cute bit when "technical problems" halted the Tiffany video presentation, and MCA's Myron Roth tried to get the techni- cal to correct it. Actually, it was all a ploy for the best-selling act to continue on live.

T H I S O N E ' S F O R R E A L : Stan Cornyn of Warner New Media introduced the company's CD+Graphics to NARM attendees at the WEAs product presentation. The format was unveiled to the hardware audience at the Winter Consumer Electronics Show in January (Billboard, Jan. 9). Cornyn told the NARM audience that the first CD+Graphics player, coming from JVC "within six months," will probably sell for $990, add one to ported CD players should cost about $149. One comment by Cornyn could be interpreted as a wry shot at the postponed commercial introduction of CDV. "At last, a technology that arrives as scheduled," he said of CD+Graphics.

QUOTE UNQUOTE: Warner Home Video sales VP Dave Mount unveiled a promo script for his speech at the WEAs product presentation. Urging retailers to push sell-through video, he added, "Quote Sen. Joe Biden, 'We have nothing to fear but fear itself.' " Biden, it will be remembered, was run out of the presidential race last year for allegedly plagiarizing speeches.

FOR THE RECORD

Sound Warehouse, the Texas-based CD and video retailer, said it was inadvertently omitted from a directory of chains in the March 19 issue. The company's address is 624 S. Delmar, Suite 911, Houston, Texas 77019. Sound Warehouse has 106 stores; three of those are located in main- sell prerecorded video, and 94 retail video.

The directory of chains will be updated periodically. If a specialist chain of five stores or more were overlooked or if other corrections are warranted, contact George Mayfield at 212-252-6500 or Earl Paige at 212-859-5865.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

M I C H A E L J A C K S O N ' S " Man In The Mirror " (Epic) makes it to No. 1, easily giving him his fourth Hot 100 chart-topper from the "Bad" album. "Endless Summer Nights" by Richard Marx (EMI-Manhattan), although No. 3 in sales, is close to Jackson's "I Don't Want To Live Without You" (Atlantic) and "Shattered Dreams" by Johnny Hates Jazz (Virgin) have more adds—62 and 75, respective- ly—vs. 48 for Estefan. "Anything" is making great jumps at radio, however, and the increased street activity in san(AF adds with the new adds give it the largest gain in airplay points and thus the award. Among the radio jumps: 31-18 at Z100 Portland, Ore., 27-20 at Power 99 Atlanta, 24-12 at KISN Salt Lake City, and 39-15 at Y-95 Dallas.

IT IS A QUIET week for new records, with only five debuts, including the remake of "Always On My Mind" by the Pet Shop Boys (EMI-Manhattan), which is the Hot Shot Debut at No. 61 after reaching No. 1 in many countries and now on the wave. The new single gem on its chart holder, the World Class Wreckin' Cru from Los Angeles with "Turn Out The Lites" (Kru-Cut). This indie record, breaking out of Texas (No. 2 at KTFM San Antonio) and California (23-14 at KMGX Fresno), is one to check on the chart 100 without a commercially available 5-inch single; it is available on a Billboard-changed policy one year ago to allow records that are available in any "single" configuration—7-inch or 12-inch vinyl, cassette single or maxisingle, or the new CD single—to enter the Hot 100. Record retailers and wholesalers reporting to the Hot 100 chart now combine sales from all single configurations in their weekly reports.

QUICK CUTS: Jody Watley's "Some Kind Of Lover" (MCA) holds at No. 18 because of chart correction but bulleted with strong airplay and sales gains, including 11 radio stations reporting the record top five so far... "What A Wonderful World" by Louis Armstrong (A&M) moves up five places to No. 33 with a strong sales increase but is now losing airplay points, and its overall new single gem on its chart holder. "Always On My Mind" by L.L. Cool J (Def Jam) is already at No. 35 with only 64 stations reporting airplay while records are on 100-150 stations. "Cali" is generating large sales points and is doing unusually well at those stations playing it. It is top 10 at 14 of the 64 stations already.

FOR WEEK ENDING MARCH 26, 1988

Billboard magazine is copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. Billboard is published weekly. All rights reserved.

PLATINUM/ GOLD ADDS SILVER ADDS BRONZE ADDS TOTAL ADDS TOTAL ON 25 Reporter

ALWAYS ON MY MIND PET SHOP BOYS/INSTRUMENTAL SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN DON'T WANT TO LIVE... I DON'T CARE ANYTHING FOR YOU G. ESTEFAN/MIAMI SOUND EPIC IT'S NOT OVER 'TIL IT'S OVER JOIN MY COMPANY S. WILLIAMS/AMERICAN RECORDING O.M.D. ALL 3 5 10036. RADIO MOST ADDED

HOT 100 SINGLES ACTION

GEO WHIZ: Arista's Kenny G. per- forming at the NARM Scholarship Foundation dinner, introduced one band member as the "winner of the Arnold Schwarzenegger award." Among those in attendance at the dinner were Eunice and Sar- green Schwarzenegger, parents of Schwarzenegger's wife, Maria Shriver.

EXHIBITION SCENES: Tom Selleck provided a creative change of pace from the other, well-scrubbed booths in the NARM exhibit area. His "Nanny Book" crew constructed a "lemonade stand" out of old card board cartons and offered label T-shirts and hats for $1, records for 25 cents, and even lemonade for 25 cents... Joel Schoenfeld took advantage of the exhibit booths to col- lect blank audiocassette catalogs. Schoenfeld, the Recording Industry Assn. of America's general counsel (Continued on page 77)
<table>
<thead>
<tr>
<th>WEEK ENDING</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>5/2/88</td>
<td>MAN IN THE MIRROR</td>
<td>MICHAEL JACKSON</td>
</tr>
<tr>
<td>5/9/88</td>
<td>GET FOUR</td>
<td>BELINDA CARLILE</td>
</tr>
<tr>
<td>5/16/88</td>
<td>ENDLESS SUMMERS NIGHTS</td>
<td>RICHARD MARK</td>
</tr>
<tr>
<td>5/23/88</td>
<td>NEVER GONNA GIVE YOU UP</td>
<td>RICK ASTLEY</td>
</tr>
<tr>
<td>5/30/88</td>
<td>ELEVEN</td>
<td>DEBBIE GIBSON</td>
</tr>
<tr>
<td>6/6/88</td>
<td>OUTTA MY WAY</td>
<td>KEITH WHITNEY</td>
</tr>
<tr>
<td>6/13/88</td>
<td>MAGNUM FORCE</td>
<td>MICHAEL BOLTON</td>
</tr>
<tr>
<td>6/20/88</td>
<td>SEX AND THE CITY</td>
<td>TINA TURNER</td>
</tr>
<tr>
<td>6/27/88</td>
<td>YOU WANT IT THAT BAD</td>
<td>DEBBIE GIBSON</td>
</tr>
<tr>
<td>7/4/88</td>
<td>GONNA MAKE YOU SUFFER</td>
<td>GEORGE MICHAEL</td>
</tr>
<tr>
<td>7/11/88</td>
<td>GET OUTTA MY WAY</td>
<td>KEITH WHITNEY</td>
</tr>
<tr>
<td>7/18/88</td>
<td>DEVIL INSIDE</td>
<td>DEBBIE GIBSON</td>
</tr>
<tr>
<td>7/25/88</td>
<td>READY TO ROLL</td>
<td>GEORGE MICHAEL</td>
</tr>
<tr>
<td>8/1/88</td>
<td>LET IT BE</td>
<td>JOHN CONRAD MCELLENCE</td>
</tr>
<tr>
<td>8/8/88</td>
<td>SHE'S LIKE THE WIND</td>
<td>PATRICK SWAYZE</td>
</tr>
<tr>
<td>8/15/88</td>
<td>WHERE DO BROKEN HEARTS GO</td>
<td>WHITNEY HOUSTON</td>
</tr>
<tr>
<td>8/22/88</td>
<td>SOMETIMES A MAN CAN BE So GOOD</td>
<td>JODY WATLEY</td>
</tr>
<tr>
<td>8/29/88</td>
<td>WISHING WELL</td>
<td>TERRENCE TRENT D'ARBY</td>
</tr>
<tr>
<td>9/5/88</td>
<td>BE STILL MY HEARTING</td>
<td>CHING CHANG CHOW</td>
</tr>
<tr>
<td>9/12/88</td>
<td>WHEN WE WAS FAB</td>
<td>GEORGE HARRISON</td>
</tr>
<tr>
<td>9/19/88</td>
<td>ANGEL</td>
<td>AEROSMITH</td>
</tr>
<tr>
<td>9/26/88</td>
<td>I SAID HIM STANDING THERE</td>
<td>TAIFF</td>
</tr>
<tr>
<td>10/3/88</td>
<td>ROLL OF LIFE</td>
<td>RICK SPRINGFIELD</td>
</tr>
<tr>
<td>10/10/88</td>
<td>PROVE YOUR LOVE</td>
<td>TAYLOR DAYNE</td>
</tr>
<tr>
<td>10/17/88</td>
<td>I FOUND SOMEONE</td>
<td>CHER</td>
</tr>
<tr>
<td>10/24/88</td>
<td>PINK CADILLAC</td>
<td>NATALIE COLE</td>
</tr>
<tr>
<td>10/31/88</td>
<td>ONE STEP UP</td>
<td>BRUCE SPRINGSTEEN</td>
</tr>
<tr>
<td>11/7/88</td>
<td>WHAT A WONDERFUL WORLD</td>
<td>LOUIS ARMSTRONG</td>
</tr>
<tr>
<td>11/14/88</td>
<td>PUMP UP THE VOLUME</td>
<td>M/A/R/I/S</td>
</tr>
<tr>
<td>11/21/88</td>
<td>PUSH IT</td>
<td>CECE &amp; STORM</td>
</tr>
<tr>
<td>11/28/88</td>
<td>ELECTRIC BLUE</td>
<td>THE CURE</td>
</tr>
<tr>
<td>12/5/88</td>
<td>NEVER KNEW LOVE LIKE THIS</td>
<td>ALEXANDER O'NEAL</td>
</tr>
<tr>
<td>12/12/88</td>
<td>COMING BACK TO CALL</td>
<td>L.L. COOL J</td>
</tr>
<tr>
<td>12/19/88</td>
<td>CAN'T STAY AWAY FROM YOU</td>
<td>GLORIA ESTEFAN/MIAKI SONG</td>
</tr>
<tr>
<td>12/26/88</td>
<td>FISHERMAN'S BONES</td>
<td>GWEN STAFANI</td>
</tr>
</tbody>
</table>
Arnold "Buddy" Enlaw, worked career death. newsman Angeles.

Angeles, Tricia Fogerty, 70. Fogerty, a founding member of the rock duo Fogerty & Lee, went to Zeke Fogerty, singer. Records "Highway" and "The Whole Wide World," he was a prominent figure in the music industry.

Sara Dean, 76, following a long illness in Philadelphia. A blues singer, she began her career in the '40s, working with Louis Armstrong, Benny Goodman, and others. She sang professionally until 1983, when poor health forced her to retire. She is survived by five children.

Relly Raffman, 66, of cancer of the pancreas, March 6 in Worcester, Mass. He was a composer and a visiting professor at Clark University, in Worcester for 34 years and served as chairman of the music department there until 1971. He then became chairman of the visual and performing arts department, a post he held until 1977. Later, he headed the school's fine arts program. Raffman established the Worcester Community Performing Arts School and the Worcester County Music Assn. He is survived by his wife, two daughters, and five grandchildren.

Arnold "Buddy" Enlaw, 55, of heart attack, Feb. 21 in Boston. A radio newsman in New England for 30 years, Enlaw was working for WZLH Boston at the time of his death. He began his broadcasting career in 1956 with WFST Caribou, Maine. In 1960, he moved to WLYN Lynn, Maine, and in 1966 he went to WACE Boston. He worked at WRKO Boston prior to joining WZLH. Smith is survived by his wife, two sons, two daughters, and five grandchildren.

Andy Gibb, 30, of inflammation of the heart normally caused by a virus. March 10 in Oxford, England. The younger brother of Bee Gees Maurice, Robin, and Barry Gibb, Gibb entered music as a vocalist in his solo career. He is survived by his parents, three brothers, and his wife (see story, page 6).

John C. Holmes, 43, of cancer of the colon, March 12 in Los Angeles. A founder of the group "Marvin Gaye & The Temptations," he starred in more than 2,000 sex films. He died as the screen in the '60s, starring in a series of short pornos on to some significant features. In 1982, Holmes was acquitted of charges that he bludgeoned four people, the motion for a new trial was denied, and the murder of a fifth. Los Angeles police said Holmes confessed to having been forced at gunpoint to admit the killers to the murder scene. He refused to talk about the killings, and police reportedly were questioning Holmes shortly before his death. Reports that Holmes was suffering from acquired immune deficiency syndrome could not be confirmed. He is survived by his mother, two brothers, and his stepbrother.

William Lee "Spanky" McFarland, 26, of a heart attack, March 14 in New York. McFarland was the overnight air personality on WHTZ "97.3" in New York. McFarland is survived by his parents, William R. and Marie, and his brother, Thomas. (See Vox Jox, page 16).

Send information to Lifelines, Billboard, P.O. Box 24790, Nashville, Tenn. 37220.
video distributors are unhappy about this proposal, because it would remove their direct control over returns from their accounts—a tool often employed to garner new concessions.

Arthur Morowitz, VSDA president and head of Metro Video Distributing and Coliseum Video, pointed out in his presentation that wholesale returns do not answer the fundamental and paradoxical question of the reasons for mounting returns but, on the contrary, may extend legal terms on returns in order to grab certain accounts.

Morowitz added, “Dealers take advantage. We all know it’s happening. I’ve gotten a lot of distribution with [lenient policies on] defective.”

David Cuyler, senior vice president of major duplicator Bell & Howley/Paramount Video, added another wrinkle by asking, “Is a central-processing facility ever possible? No one is happy [about the defective issues].”

No resolution was reached during the meeting, but a subcommittee was appointed to explore the issue further.

At the meeting here in the Century Plaza Hotel, attended by 13 video distributors, a broad agenda was discussed during the 2 1/2-hour session. Among the topics was the launch of a national promotion called Home Video Week. Targeted for October, the campaign will involve up to 750 newspapers.

Another focal point of the meeting was a proposed policy statement on the role of wholesalers/retailers issues such as uniform street-release dates, inventory protection, price restrictions, credit/credit card mailers, and payment of claims.

At a postmeeting press conference, Mickey Granberg, executive vice president and administrative head of VSDA, said there will be no comment on the policy statement proposal until it is reviewed by the VSDA’s lawyers. She said details are expected to be revealed by April 1.

The gathering itself stirred political intrigue because it received as being related to long-standing efforts to merge VSDA with the National Assn. of Video Distributors (NAVD).

This interpretation, however, was dismissed by Granberg. “Whichever NAVD is doing, that is their concern. We recognized our distributor members were not being supported strongly enough.”

She said VSDA wants to foster more cooperation between its wholesaler and dealer members. To that end, VSDA is planning an institutional campaign extolling the role of distributors via advertisements in trade, distributor literature, and conferences.

VSDA’s meeting appeared political to some insiders, because video-focused wholesalers, without being informed of the agenda, were flown in on the final day of the National Assn. of Recording Merchandisers national convention, also at the Century Plaza March 11-14. Nevertheless, less, that could be explained by the fact that many combo distributors were at NARM.

Others noted how the stepped-up effort comes just prior to NARM’s trade conference April 19-21 at the Pershing Square.

In Washington, Mark Engle, executive director of NAVD, described the trade group as having its own distinctive orientation, though numerous members belong to VSDA, too. He says NAVD most recently explored merger possibilities in June “and decided to take no action.”

At the VSDA meeting, some members commented off the record that no representatives came from direct distribution giant Comcon Corp., whose president/CEO Gary Rockhold also serves as present NAVD president. Rockhold was in meetings that could not be reached for comment.

Firms represented here were Ar- tistic New Wave/Metro Video; East Texas Distributing; H.W. Daily; Ingram Video; Major Video Concepts; Metro Video Distributors; and Screen Up Music Distributors; Schwartz Bros.; Sight & Sound Distribution; Source Video; and Video Products Distributors.

---

**CONVENTION CAPSULES**

(Continued from page 69)

**ROSTER—ABOUT** The stars were out in force at the Meet The Artists reception on March 11. CBS was probably the best-represented label, with Susannah Hoff of the Bangles, Robin Zander and Rick Nielsen of Cheap Trick, Rodney Crowell, Rosanne Cash, and Johnny Mathis attending. Other luminaries included the Pet Shop Boys, Andy Taylor of Duran Duran, Gino Vanelli, Janie Fricke, and members of Poison and the Balancing Act.

**SPILL, SPLASH: Outgoing NARM president and Tower Records top man Russ Solomon had one of the meet’s more amusing slips of the tongue, and it came at the expense of Mickey Granberg, the trade group’s executive VP. Recalling NARM’s early days, when the organization was based in the home of Granberg, then the wife of NARM’s chief, Solomon said that “visitors would be surprised to see Mickey working in her bathtub.” He meant to say bathtub.

**DOUBLE VISION:** We wonder if there was some confusion over the fact that two delegates with remarkably similar names were at NARM: Allan Kaplan, president of new age label Music West, and Allan Kaplan, chairman of NBC, newspaper, Network Radio and Video.”

**VSDA LAUNCHES DISTRIBUTOR SUPPORT PROGRAM**

(Continued from page 1)

The spring program, which runs from Monday (21) to July 1, offers a wide range of “beneficial” CDs titles that total 436. In the A group are 174 selections bearing a 12.5% discount; the B group of 148 titles will retail for 25% of their cost. All the C group, with 88 albums, will be marked down 30%/5; and a batch of 31 titles in the D group will come down 17.5%.

Based on the current front-line cost of $10.29, the wholesale of these competitive prices works out to approximately $9 for group A, $7.72 for group B, $6.86 for group C, and $5.54 for group D. That places group A at a close to the cost of CBS’ CD midlines and group C in the same area as the company’s Colebrook line. On the other hand, group B titles create a new fourth price point for CBS.

Examples of the current hit titles that will be discounted 12.5% in the spring program are George Michael’s “Faith,” Michael Jackson’s “Bad,” Bob Dylan’s “Time Out of Mind,” “Tunnel Of Love,” and the Bangles’ “A Different Light," and Rosanne Cash’s “King’s Record Shop.”

A large number of major new and reissues are in group A, including CBS-distributed albums by Chrysalis acts like Billy Idol, World Party, and Oingo Boingo.

CBS classical product is not included in the program, although it’s understood that some selected titles may be integrated into the program while it is in progress.

Paul Smith, senior vice president and general manager of marketing for CBS Records, says the CBS pricing package “addresses every one of the issues” raised by retailers who want CD prices to come down. While he still maintains that “it doesn’t make sense” to write off all front-line CDs, he believes that CBS’ upcoming price reductions—along with its launch of 3-inch CDs—will help bring more young consumers into the CD market.

LOS ANGELES While CBS Records has stepped out in front of its competitors by offering compact disk prices on a broad range of product, other labels are beginning to make similar moves.

Capitol has released six new artist CDs with reduced sticker tags, and EMI-Myra Hattan is mulling a CD wholesale promotion that will cost out 1 2.5%.

May be released by new group called Vixen. WEA has issued a few new CD titles at a $13.98 list, but Warner Bros. Records sales another major caution that their labels will have to study the market carefully before deciding whether to adopt a more radical approach to CD pricing.

MCA Records, by contrast, has decided to decrease prices on a big chunk of its full-line CDs. At the label’s recent product presentation, John Burns, head of MCA Distributing, announced, “Beginning with our June release, all MCA front-line CDs will carry a significant reduction in its pricing.”

While Burns won’t reveal the details until June, he notes that MCA’s June release, a double-play of new entry, carries a 9% discount.

When asked why MCA chose this pricing strategy, Burns was answered, “We’ve seen market research that indicates that the country consumer would buy CD equipment at the new-low-prices. It was the right move.”

The post-Turner acquisitions of the network, MCA, will have to figure out how to price the product after the program expires. George Balicky, VP of marketing for the 82-unit, Pittsburgh-based National Record Mart chain, thinks CBS will keep its CD prices at the discount level because “that’s where it should be.” Lee Berkowitz, president of Good Vibrations, a 46-store chain based in Boston, says CBS may be using its discount program to prepare dealers for permanent reductions, as WEA did with its fall catalog program.

The advantage of that approach—as the retailers well know—is that no price protection is needed to prevent inventory devaluation, assuming that they can sell off their higher-priced CDs before the discount prices hit them at their original wholesale cost.

Some dealers, however, are more cautious about assessing CBS’ long-term commitment to discounting. George Miller, featured a similar play on words with its "NARM That Tune" game-show takeoff, which featured chiefs from four key accounts: Musicland Jack Eggster, Handelman's Frank Hennessy, Turner's Russ Solomon, and Universal Re- cord Distribution's Bob Perloff.

EDITS BY IRV LICHMAN
<table>
<thead>
<tr>
<th>ARTIST/SONG</th>
<th>LABEL &amp; DISTRIBUTING LABEL</th>
<th>USG/1ST LIST PRICE</th>
<th>WEEKS ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>No. 1</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>28</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>19</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>5</td>
<td>27</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>3</td>
<td>20</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>4</td>
<td>27</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>7</td>
<td>32</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>8</td>
<td>30</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>9</td>
<td>28</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>12</td>
<td>14</td>
<td>4</td>
</tr>
<tr>
<td>13</td>
<td>16</td>
<td>16</td>
<td>23</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>12</td>
<td>40</td>
</tr>
<tr>
<td>15</td>
<td>17</td>
<td>20</td>
<td>31</td>
</tr>
<tr>
<td>16</td>
<td>22</td>
<td>55</td>
<td>3</td>
</tr>
<tr>
<td>17</td>
<td>15</td>
<td>15</td>
<td>23</td>
</tr>
<tr>
<td>18</td>
<td>13</td>
<td>11</td>
<td>22</td>
</tr>
<tr>
<td>19</td>
<td>18</td>
<td>18</td>
<td>27</td>
</tr>
<tr>
<td>20</td>
<td>24</td>
<td>28</td>
<td>52</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>21</td>
<td>41</td>
</tr>
<tr>
<td>22</td>
<td>20</td>
<td>20</td>
<td>13</td>
</tr>
<tr>
<td>23</td>
<td>28</td>
<td>30</td>
<td>23</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>14</td>
<td>19</td>
</tr>
<tr>
<td>25</td>
<td>29</td>
<td>29</td>
<td>54</td>
</tr>
<tr>
<td>26</td>
<td>23</td>
<td>18</td>
<td>50</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>25</td>
<td>7</td>
</tr>
<tr>
<td>28</td>
<td>30</td>
<td>31</td>
<td>27</td>
</tr>
<tr>
<td>29</td>
<td>26</td>
<td>26</td>
<td>32</td>
</tr>
<tr>
<td>30</td>
<td>38</td>
<td>37</td>
<td>67</td>
</tr>
<tr>
<td>31</td>
<td>51</td>
<td>51</td>
<td>2</td>
</tr>
<tr>
<td>32</td>
<td>27</td>
<td>21</td>
<td>58</td>
</tr>
<tr>
<td>33</td>
<td>32</td>
<td>32</td>
<td>8</td>
</tr>
<tr>
<td>34</td>
<td>31</td>
<td>24</td>
<td>14</td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>35</td>
<td>9</td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>38</td>
<td>18</td>
</tr>
<tr>
<td>37</td>
<td>33</td>
<td>34</td>
<td>17</td>
</tr>
<tr>
<td>38</td>
<td>34</td>
<td>27</td>
<td>16</td>
</tr>
<tr>
<td>39</td>
<td>39</td>
<td>43</td>
<td>44</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>44</td>
<td>17</td>
</tr>
<tr>
<td>41</td>
<td>37</td>
<td>33</td>
<td>8</td>
</tr>
<tr>
<td>42</td>
<td>83</td>
<td>83</td>
<td>2</td>
</tr>
<tr>
<td>43</td>
<td>44</td>
<td>44</td>
<td>7</td>
</tr>
<tr>
<td>44</td>
<td>46</td>
<td>46</td>
<td>8</td>
</tr>
<tr>
<td>45</td>
<td>45</td>
<td>47</td>
<td>19</td>
</tr>
<tr>
<td>46</td>
<td>42</td>
<td>39</td>
<td>37</td>
</tr>
<tr>
<td>47</td>
<td>39</td>
<td>40</td>
<td>16</td>
</tr>
<tr>
<td>48</td>
<td>50</td>
<td>87</td>
<td>3</td>
</tr>
<tr>
<td>49</td>
<td>49</td>
<td>37</td>
<td>26</td>
</tr>
<tr>
<td>50</td>
<td>43</td>
<td>36</td>
<td>16</td>
</tr>
<tr>
<td>51</td>
<td>48</td>
<td>42</td>
<td>31</td>
</tr>
<tr>
<td>52</td>
<td>41</td>
<td>41</td>
<td>17</td>
</tr>
<tr>
<td>53</td>
<td>47</td>
<td>48</td>
<td>25</td>
</tr>
<tr>
<td>54</td>
<td>52</td>
<td>52</td>
<td>8</td>
</tr>
</tbody>
</table>

© Copyright 1988, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Billboard® • March 26, 1988

www.americanradiohistory.com
Introducing "Green Thoughts," the new Enigma/Capitol album by The Smithereens. We're not going to the wall for this one just because their debut LP, "Especially For You" sold well over 300,000 units.

And it's not just because "Blood And Skinner" and "Behind The Wall of Sleep," two songs from that album have gone on to become rock radio classics and MTV regulars to this day.

And it isn't just because of the hundreds of thousands of fans the band made on tour last summer with Los Lobos, not to mention the support these guys have racked up since they first hit the road a few years ago.

No, the reason we're pulling out all the stops for this band and this record is because the music on it deserves to be heard. By everyone.

And we're going to do everything in our power to make sure that happens.

So, you can get with the program now or you can get with the program later, but either way, we're bringing this one home, no ifs, ands or buts.

THE SMITHEREENS

CATCH THE SMITHEREENS ON TOUR UNTIL FOREVER BEGINNING MAY 1, 1988
THE PRINCESS BRIDE

MUSIC WRITTEN, ARRANGED AND PRODUCED BY MARK KNOPFLE
<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>2</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER</th>
<th>DISTRIBUTING LABEL</th>
<th>SELLING PRICE</th>
</tr>
</thead>
</table>

| 110 | 115 | 130 | 81 | BILLBOARD. | ... | ... | ... |
| 111 | 118 | 108 | 18 | Big Pig | ... | ... | ... |
| 112 | 116 | 131 | 6 | THE GODFATHERS | CPIE 46045/P.A. | CPIE | ... |
| 113 | 103 | 83 | 26 | SQUEEZE | ... | ... | ... |
| 114 | 99 | 9 | 7 | GREAT WHITE | CANDY 7230 (8.98) | ... | ... |
| 115 | 112 | 112 | 4 | TEG NUGENT | ATLANTIC 8122 (9.98) | ... | ... |
| 116 | 112 | 122 | 4 | ROBYN HITCHCOCK & THE EGYPtIANS | A&M 5182 (9.98) | ... | ... |
| 117 | 112 | 35 | 17 | HANK WILLIAMS, JR. | WARNER/REPRISE 25335/4 | ... | ... |
| 118 | 113 | 203 | 87 | POISON | ... | ... | ... |
| 119 | 120 | 123 | 6 | LYLE LOVETT | COLUMBIA 42042/C.A. | ... | ... |
| 120 | 109 | 107 | 20 | JOE COCKER | COLUMBIA 42095/6 | ... | ... |
| 121 | 120 | 94 | 25 | BILLY IDOL | CHRISSY 4160 | ... | ... |
| 122 | 125 | 2 | 38 | ZAPPA | ... | ... | ... |
| 123 | 114 | 111 | 6 | DAVID FOSTER | ATLANTIC 81799 (9.98) | ... | ... |
| 124 | 113 | 2 | 49 | LANDIS | ... | ... | ... |
| 125 | 127 | 22 | 22 | ROCKY | ... | ... | ... |
| 126 | 113 | 122 | 24 | ALABAMA | ... | ... | ... |
| 127 | 117 | 95 | 4 | LEATHERWOLF | ATLANTIC 81577 (9.98) | ... | ... |
| 128 | 145 | 145 | 4 | LEATHERWOLF | ... | ... | ... |
| 129 | 170 | 122 | 6 | BOOGIE LEATHER | GIBBON 5117 (9.98) | ... | ... |
| 130 | 183 | 192 | 2 | ... | ... | ... | ... |
| 131 | 183 | 183 | 2 | ... | ... | ... | ... |
| 132 | 151 | 145 | 12 | ROSANNE CASH | COLUMBIA FC 4077 | ... | ... |
| 133 | 160 | 160 | 2 | SCARLETT & BLACK | Verve 94745 (9.98) | ... | ... |
| 134 | 144 | 136 | 15 | MASON WILLIAMS & MANNHEIM STEAMROLLER | AMERICAN GRAFFITI 8019 (9.98) | ... | ... |
| 135 | 125 | 27 | 27 | GEORGE STRAIT | MCA 4039 (9.98) | ... | ... |
| 136 | 146 | 89 | 4 | RANDY TRAVIS | MCA 2945 (9.98) | ... | ... |
| 137 | 137 | 17 | 17 | THE MANHATTAN TRANSFER | ATLANTIC 81603 (9.98) | ... | ... |
| 138 | 154 | 129 | 29 | ERIC B. & RAKIM | ... | ... | ... |
| 139 | 132 | 113 | 8 | THE COMMUNARDS | RCA 4216 (9.98) | ... | ... |
| 140 | 159 | 21 | 21 | THE KANE GANG | COLUMBIA 48552/C.A. | ... | ... |
| 141 | 150 | 34 | 18 | VARIOUS ARTISTS | ... | ... | ... |
| 142 | 125 | 21 | 21 | THE JAM | ... | ... | ... |
| 143 | 182 | 185 | 4 | STACY LATTISAW | ... | ... | ... |
| 144 | 128 | 296 | 296 | SUGAR RAY | ... | ... | ... |
| 145 | 178 | 175 | 18 | BRENDA RUSSELL | ... | ... | ... |
WEA Europe Banks On CD-3 To Boost Singles Biz

BY NICK ROBERTSHAW

LONDON WEA Europe is putting its money on 3-inch compact discs to boost the floundering singles market. Since the beginning of 1988, the company has released a dozen titles in the format, featuring such acts as AC/DC, George Harrison, Bebe Buell, Debbi Gio-son, Tiffany, a-ha, and George Harri-son. Future releases are planned at the rate of four monthly.
The company has consistently sup-ported the 3-inches since last fall, de-spite the balance of European prefer-ence in favor of inch CD singles. Di-rector of marketing Jurgen Otterstein, a leading 3-inch EN-du-tisaur, is undeterred by comments such as those made recently by Philip-Du Pont Optical senior vice presi-dent Jack Kieran (Billboard, March 12), who spoke of the "pattern of suc-cess" established by 5-inch maxisin-gles in Europe.
"We are no longer as isolated as we were," says Otterstein, soon to take the helm as WEA's managing di-rektor. "We are not alone." And he might have added, WEA expects to increase the number of titles it puts out on the format. The published dealer price is about the equivalent of $4.70; the aim is for a retail price's package above that of conventional 12-inch singles.
Following considerable debate over generic packaging options, WEA has opted for a 3-inch card-board gatefold set on a 5-inch card and shrink-wrapped. The 5-inch package is designed to fit store racks and stand-alone discman displays.
"Some people think we should stick with the jewel box," notes Otterstein, "but when we do away with 3-inch adapters we won't need it." WEA ac-cepts that in the long run, adapters are an unsupportable expense as well as a possible purchase deterrent, but it adds, "We will still acquire several 3-inch discs they will have all the adapters they need. Eventually, the company may simply make a supply of adapters available to dealers.
WEA is looking to hardware manu-facurers, such as those in the WEA B side, to agree to a modifi-cation to the adapter problem, how-evet. All new Sony CD players are fitted with 5-inch spindles, and other companies are expected to follow suit. WEA also is looking forward to the arrival in Europe of new-genera-tion Discman players, probably in the fall.
The extra portability of 3-inch product once the Discman catches on is seen as one of the key arguments for 3-inch CD singles. Accord-ing to Otterstein, WEA also believes strongly in the concept of distin-guishing formats to create a family of compact disk product. The 3-inch disk is distinctive and attractive, while 5-inch singles identical to CD al-bums with 72 minutes of playing time risk disappointing consumers.
Sales are still modest, ranging be-tween 2,000 and 5,000 for most re-leases. "In the long run, the 3-inch is certainly going to have a chance," says Otterstein. "It's the long-run possibility that is exciting." WEA is going to be "very heavy in promoting to educate both retailers and consumers. In West Germany, a pro-motion based around local act Humpe-

3-INCH CD GETS BIG PLAY AT NARM
(Continued from page 1)

Though all discs will bear the newly-designed CD-3 logo, all will not be treated the same—some will be singles. The format's generous, 20-minute playing capacity has created three CD-3 classifications: single, maxisingle, and mini-CD. Thus, some of those three labels' initial CD-3 offer-ings will retail at different point prices, ranging from $3.49 to a $5.98 equivalent.
At a Feb. 10 Marketing Committee meeting of the Recording Industry Assn. of America, labels agreed on packaging sizes for CD-3 products. According to several label execu-tives, agreement was reached there be-cause of the success of 5-inch CD packages and 3-inch maxisingles in 3-by-12-inch packages.
Russ Bach, executive vice presi-dent of marketing development for WEA, says that exploration of avail-able packaging designs will be going on in the next month or so to see "what makes sense for both the re-tailer and the record labels."
and distributors that scored record-breaking profits in 1987.

But news that emerged here about new and developing configurations proves that both merchandisers and record companies must make a number of key decisions to ensure that the momentum continues.

One, stepping-stones and rackjobs were no doubt cheery by the move toward lower compact disk prices, with the most dramatic evidence of that trend provided by CBS (see story, page 1). The label announced price cuts for a number of its pre-existing CD lines and, for the first time, a three-month buy-in program, which, if successful, could ultimately lead to the destocking of wholesale costs on CDs that retailers have been demanding since September.

The 5-inch CD, though, was not the only product that got a boost at this meet.

Proponents of the cassette single saw a much-needed closing of the rec- cord-label ranks, with CBS—a company that had staunchly resisted the configuration—announcing that it will finally come to the party.

Little publicized, however, was the fact that CBS plans to place a 30% retas on compact disc singles. Distributors estimate that actual returns on vinyl singles average 45%, although Pete Jones president of BMG Distribution, contends that it is still desirable primarily to determine if cassette singles—which apparently have a longer shelf life than their vinyl counterparts—will be a similar return pattern.

Other developments on the cassette single front:

The tape format of 7-inch singles left this meet with a uniform price. Capitol distributor CEMA, which moved to a $2.99 suggested list last year (see story, Jan. 16), rolled back to the $2.49 mark that most of the other labels have adopted. Moreover, although industry insiders had speculated that CBS would opt for $2.99 on cassette singles, the company also went for the $2.49—just 5 cents more than the list price of 7-inch vinyl. This month, A&M, the last major label to hold on to the $1.99 tag, moves to $2.49, too.

Merchandising decisions lie in the hands of dealers. At an invitation-only meet of merchandising chiefs together with retailers, Russ Bach, WEAX executive vice president of marketing, said that “by now, the standardization of packaging, which we have done, there’s little that we can do to help you merchandize“ cassette singles.

PolyGram, which as CBS has released the cassette single, now finds itself an odd man out. Jim Utter, senior vice president of sales and branch administration, says the CBS announcement might prompt PolyGram to consider a similar move. Meanwhile, the industry saw major labels stage coming-out parties for not one, not two, but three different approaches toward the commercial release of 3-inch CDs (see story, page 1).

The future of another fledgling product, compact disk video, does not look as bright, however. The introduction of CDV—which got a hearty reception from merchandisers when the format was announced at last year’s NARM by PolyGram chairman Jan Timmer—has been pushed back again, and when it debuts, it will only be fed by two label groups, WEAX and PolyGram (see story, page 4). While insiders say they are skeptical about whether the 5-inch CD will get off the ground.

At the conclusion of WEAX’s production meeting, Stan Cormyn president of Warner New Media, updated delegates on another CD product—CD-3, developing in Canada, which places visual information on a music CD which can be read via an adapter.

Record accounts are split over how viable this CD option may ultimately be and are relieved that the graphic encoded disks will not cost more than ordinary CDs. Still, there’s the nagging problem of consumer and store clerks who may associate the brand name “CD+ Graphics titles, including the new release by Talking Heads, show up on store shelves.

Label executives over CD-plus, too. For example, Mike Bone, president of Chrysalis, thinks it’s a brilliant innovation, while Tommy Boy chief Tom Silverman calls it a “stupid” idea.

The impact that Sony’s ownership of CBS records may have on the company left its mark on this NARM meet.

Label executives who first supported the launch of the cassette single think that early successes spurred by the configuration—Whitney Houston’s Arista tape “I Want To Dance (With Somebody)” tallied 200,000 units, and Tiffany’s MCA cassette single “Could Have Been” has moved more than 180,000 pieces—forced CBS’ hand. However, several record accounts hold that Sony’s involvement in the area of cassette players helped prompt the change of heart.

Similarly, several attendees expressed concern that the moves by CBS to lower prices of its CDs and to introduce 3-inch CDs were prompted by Sony’s hardware configuration, although the record company denies that its new parent company had any influence on its 3-inch-journey.

Another future product, digital autodisc, was not an issue here. Dealers received a technical orientation to DAT at its regular members meeting, but the configuration received little attention.

Nevertheless, with a wide array of products already packed in music stores and the roles of cassette singles, CD-3, CD-A+ Graphics, CDV, and DAT still to be determined, the configuration undertaken is likely to show that the music marketplace will continue to operate in a state of flux. Without a configuration confusion, said Don Jenner, Arista president, “there’s no question of marketing and promotion. During a music-buyers seminar, Don Jenner, head buyer for Seattle-based round Roundup Music, predicted that the days when record stores will NVIDIA the albums to inventory on one or two shelves. “New configurations are a way of life now,” Jensen said. “We’re going into new configurations every year.”

New York • Philadelphia • Chicago • Puerto Rico

FDiskMakers

DOES IT ALL...

Let us make Cassette, Record, and Compact Disc manufacturing easy for you.

WE OFFER HIGH QUALITY PRODUCTS AT GREAT PRICES

LP’s, CDs, and Cassettes in Convenient, Money-Saving Packages.

Packages include all necessary steps: We make all COLOR SEPARATIONS, ALL PRINTING, as well as ALL MANUFACTURING. You get the finest product, and nothing less!

1-800-468-9353

153 W. 46th ST., NY, NY 10036

(212) 302-4140

www.americanradiohistory.com
LOUISIANA. An intriguing slate of winners—the Musicland Group, J&R Music World, and Valley Music—were honored at the 1987 National Assn. of Recording Merchandisers’ top member awards at the organization’s annual convention here.

The winners of the 28 awards—voted on by the trade group’s Manufacturer Advisory Committee, which represents the recording industry’s manufacturers and distributors—were announced at a dinner on May 14 by BMG Distribution president Pete Jones at the convention’s closing-night banquet.

J&R Music World, the New York-based supermarket, won retailer-of-the-year honors in the small-retailer category (fewer than 16 stores) for the second straight year.

The other two winners were something of a surprise. The Rialto-based Musicland Group—by far the largest record chain with 616 stores—has often been nominated for retailing-of-the-year honors but was previously passed over in the voting. And, in winning NARM’s wholesaler-of-the-year award, Sacramento, Calif.-based Valley Record Distributors became the first pure single-to-win in this category since it was introduced at the organization’s 1986 convention.

Philadelphia-based Universal Records, which won the initial wholesaler award, does operate a one-stop, but also runs a video distribution wing and an independent record distribution operation. Last year’s wholesaler trophy went to Troy, Mich.-based Handelman Co., the trade group’s largest retailer.

Accepting J&R Music World’s award, co-owner Rachelle Friedman, who has been in the business for 26 years, said winning last year was a very big thrill. Winning again this year is a real honor.

Friedman’s operation, which includes a blooming complex of specialty music and electronics stores, also runs a record-club service and operates one-stop Big Apple Entertainment. J&R was chosen from a field of five nominees: Musicland Group, Q Records & Sales; St. Louis-based Streetside Records; and two Chicago dealers, Rosen Records and Rolling Stones Records.

Jack Eustiger, president of Musicland, called his senior management and employees “the best in the business.” And, along with crediting the victory to the chain’s management and employees, he took time to thank “the record companies and other suppliers who help make us what we are.”

Musicland was one of six firms in a diverse slate of nominees. Also vying for the cup: Washington, D.C.-based Kemp Mill Records; Pittsburgh-based National Record Mart; West Sacramento, Calif.-based Tower Records; Atlanta-based Turtles’ Records & Tapes; and Brooklyn, N.Y.-based The Wire.

Valley’s Barney Cohen told Billboard prior to the awards dinner, he had not expected his company to win, but admitted that “they sat down near the front, I had a feeling that we won it.”

The one-stop carries an extensive inventory of current releases, with each unit of configuration for every major-label album title. Five other companies were nominated in the wholesaler’s category: Handelman Co.; Seattle-based Roundup Music; St. Louis-based Sights & Sounds Distribution, which also operates a video distribution wing and is affiliated with the Streetside chain; Garden City, N.Y.-based Musicland; and Sound Soap Distributors; and Universal Records.

Criteria for the wholesalers award differs slightly from guidelines used to determine the retail finalists, but many are parallel, including fiscal responsibility; proper planning and quality of sales; overall creative merchandising and marketing; communication with manufacturers; and cooperation with manufacturers regarding merchandise programs and contests; tie-in; postconcert dinners and other special events; and tour awareness and support.

MTV Cool To Michael Tour
Rift With Managers Spurs Deal

NEW YORK. MTV Networks is considering dropping its plans to co-present the current George Michael world tour, heralded since last September as the music video channel’s first attempt to tie its operations in Europe, Australia, Japan, and the U.S. into a cohesive international promotion (Billboard, Jan. 30).

A source close to the situation says the points of conflict with the CBS superstar’s managers, Michael Lippman and Rob Kahn, and that MTV has consequently gotten cold feet about its involvement in the co-venture.

An MTV Networks representative, while insisting that Michael is an “extremely important artist to CBS” and to the network, added, "We have a comprehensive plan, but we are still exploring several elements of the tour sponsorship in the works, the full global project is in question at this point," says the representative.

CBS, Lippman, and Kahnane did not return Billboard’s phone calls.

STEVEN DUPER

INSIDE

Edited by Iro Lichtman

THE RECORDING INDUSTRY ASSN. OF AMERICA has decided to campaign for more back-announcing of the names of songwriters during a comprehensive plan to deal with it on a couple of fronts," comments Hillary Rosen, VP of governmental relations for the group. "There's an attempt to show radio stations that it is in their interests to be cooperative, as well as in the interests of consumers and record companies." While she has no details on the RIAA plan yet, it is believed to include a study of how the readings of radio stations that backannounce compare with those of stations that don't. Asked what triggered RIAA's interest in the controversial subject, Rosen replies, "I think [Arista senior VP of promotion and marketing] Don Jenner's [Billboard] Comment raised a lot of visibility on the issue."

ELTON RETURNS TO UNI: Although MCA still hasn't made its long-anticipated official announcement about the reactivation of the Uni label, the company did reveal at its product presentation at the NARM convention March 13 that current MCA artist Elton John will return to Uni with his next album, "Reg Strikes Back," due in June. Following this initial offering, the singer/pianist's next release, a live concert film shot at a presentation, John recorded his first five albums under the Uni banner in the early '70s, before switching to MCA in 1975.

LAURA, THE FACE IN THE FILM: The Australian release date of a film featuring Laura Branigan in her debuting concert, "Backstages," has been pushed back from May to April 10 because of the singer's appearances in Australia March 30-April 16. She stars in the film in a nonsinging role with British actor Michael Atten. Sheeran Films has world distribution rights; Australia's Gusman's act includes an Italian version of the "Evita" song "Don't Cry For Argentina."

THE FIRST 50: Schwann, the venerable record and tape reference guide, is adding digital audio tape titles to its venerable record/tape guide, beginning with the May issue of the Schwann Compact Disc Catalog and followed by the summer quarterly edition of the massive Super Schwann catalog. According to Schwann, the first listings will feature more than 50 DAT titles, including releases from GRP, Capriccio, Delta, and Jazzyline.

FOR IRVING: That ASCAP/Carnegie Hall tribute to Irving Berlin's 1988 U.S. tour on April 6 was featured in this week's issue of Billboard (May 11) has booked its first star: Leonard Bern stein, Willie Nelson, Frank Sinatra, and Isaac Stern. Officially authorized by the great songwriter, the event will be a postconcert dinner dance at the New York Hilton with the theme Top Hat, White Tie, and Tails. As Track previously reported, the event will be taped by executive producer Don Mischer and will be aired at a later date on CBS Television.

ASCAP HAS BOOKED a memorial tribute to Freder ick "Brianbow"—"My Fair Lady"—the musical- theater色彩 who died Feb. 14 at age 83, for March 26 in New York at the Shubert Theatre. With the event, the performance rights society adds to the growing list of saluting members who have died in the recent past. A number of artists associated with Lawrence's career will be on hand, including Julie And erson, Rosemary Clooney, Peggy Lee, Liza Minnelli, Robert Goulet, Bob Dorough, Marni Nixon, and Jane Froman, with three acts and five songs to be performed. The celebration will begin at 2:30 p.m.

DON OVENS, former Billboard staffer and now music director of Armed Forces Radio & TV Services in Los Angeles, takes plans to write Track he is alive and well. Don says a music publisher who saw him at an industry gathering recently screamed in amazement, "I thought you were dead?" apparently thinking he hadn’t survived a five-way bypass in 1982. "I came through with flying colors," Ovens writes.

CLASSICAL CASH: Johnny Cash is organizing a benefit concert to raise money for the defunct Nashville Sound recording studio, which he says is necessary to keep our musicians alive and well," comments the Mercury/PolyGram artist, who has worked with symphony musicians on records, concerts, and TV shows. Cash’& s show, tentatively titled the "Red, White, and Blue Benefit," will take place at Nashville's Starwood Amphitheatre, and is approaching such acts as Glen Campbell and Neil Diamond.

DOOBIES REDIvUS: The Doobie Brothers have signed with Capitol Records. The hit-making group’s current lineup includes founding members Tom Johnston, John McFee, and Michael McDonald, plus former keyboardists Tiran Porter, Michael Hossack, and Bobby Lakind round out the band. The Doobies re-formed in 1987 after a five-year hiatus to perform an 11-show tour, which raised almost $1 million for a variety of charities. The reconstituted group will now head into the studio to record an album for summer release; Charlie Midnight and Eddie Schwartz are set to produce.

GOME SUE WITH ME: Two entrepreneurs have sued Frank Sinatra for allegedly interfering with the TV network’s repackage of Sinatra-sama tracks, which the pair say were legally licensed from the label. In a suit filed in Superior Court in Los Angeles last March, the pair claimed that since it received $117,475 from Sinatra’s attorneys contacted Cable News Network and requested that the network pull ads for the Sinatra record, implying that the package was unauthorized. Although the interference from the singer’s representatives put them out of business, Buckley and Cowan are seeking $35,000 for lost income and exemplary damages.

ALL TOGETHER NOW: SBK Entertainment World will move to new worldwide headquarters at 1200 Ave. of the Americas in Manhattan by April 1. The Stephen Swid, Marty Bandier, and Charlie Koppelman setup has 44,000 square feet of space, part of which contains a fully equipped recording studio. Relocation brings all New York-based units of SBK under a single roof.

ON THE WINGS OF DAT: Los Angeles-based Soundwings has announced its first digital audiotape release. Scheduled to come out ASAP are six titles: two by Bill Watrous and one each by Patrick Williams, Tom Scott, Gulliver, and Roney Martin.

JAMMIN’ IN JAMAICA: Island head honcho Chris Blackwell held a party March 12 at his Golden Eye estate to celebrate the band’s upcoming album, "Red, White & Blue." The purpose of the blowout was "to say we’re back in the reggae business," according to an Island staffer. Of course, Blackwell had sworn off reggae some time ago. "After the Rasta players "parted company," he said, "we signed to the Island-owned Mango label," Donavan (the '90s manstays), the Creation, and Mickey Simpson. Among the revelers were members of Third World, Jimmy Cliff, Toots of Toots & the Maytals, and Island prez Lou Maigia.

PAYOLA PLEAS: Three people recently indicted in the Los Angeles federal grand jury's payola investigation have pleaded not guilty to the charges filed against them (Billboard, Feb. 26). Jonathan Ralph Thomas, who is believed to have been the "payola" to charges of making undisclosed payments to radio station program directors, conspiring to distribute cocaine, obstructing justice, and tax evasion; his attorney, Walter R. Kith, who was charged with tax evasion; and former KIQI Los Angeles general manager George Wilson Crowell is charged with failing to file income tax returns. The not-guilty pleas by the Tashjian/Crowell are similar to pleas by promoter Wil- liam Craig (Billboard, March 19).

HOSTILITY FOR A GOOD CAUSE: JCI, the label and video company, plans to distribute a heavy metal music-video sampler to aid the T.J. Martell Foun- dation's music therapy program, and AIDS charities. Also on tap, say JCI toppers Jerome Bowie and Tim O'Brien, are public service announcements by acts alerting the public, in heavy metal lingo, to help "slash," "demolish," "exterminate," and "crush" cancer.

By Geoff Mayfield

Musicland, J&R, Valley Honored By Trade Group

PUBLICATION RIGHTS RESERVED. Reproduction of any portion of this issue without written permission of the publisher is unlawful and会造成严重的法律后果.
ZIGGY MARLEY AND THE MELODY MAKERS

executive producers
ZIGGY MARLEY AND THE MELODY MAKERS

producers
CHRIS FRANTZ AND TINA WEYMOUTH

manager
JIM GOLDEN

available MARCH 28 on virgin records, cassettes and compact discs

© 1988 virgin records inc.

www.americanradiohistory.com
MORRISSEY

"Viva Hate"

The highly-anticipated solo album from the former lead singer of The Smiths.

Produced by Stephen Street

Bonus Track On Cassette and CD
Management: Gail Colson
On Sire/Reprise Records, Cassettes and Compact Discs
© 1988 Sire Records, a Warner Bros. Records Company