Lots Of Big-Name Acts Set Spring, Summer Concerts

This story was prepared by Steve Geit and Bruce Haring.

NEW YORK All indications are that traffic on the 1988 spring-summer concert circuit will be jammed. However, unlike the situation last year, when a wave of superstar acts hit stadiums, most of the buildups will be in arenas and outdoor summer sheds.

Among the big-name attractions that will be out on the road during the coming months are Pink Floyd, George Michael, Van Halen, INXS, Foreigner, Sting, Hall & Oates, Whitesnake, the Grateful Dead, Aerosmith, Steve Winwood, David Lee Roth, Rod Stewart, Robert Plant, and Def Leppard. CBS superstars Bruce Springsteen and Mick Jagger will continue U.S. tours through May; both artists are hotly tipped to be returning for second legs in August.

At press time, only two tours had been booked for stadiums: Pink Floyd's second North American leg for its Momentary Lapse Of Reason

(Continued on page 75)

‘Hit-Driven’ MTV Irks Majors

Net Replies: We Still Help New Artists

BY STEVEN DUPLER

NEW YORK Major label video promotion executives charge MTV is becoming a radio-led “hits-only” channel, relegating most of the new and breaking acts’ videos in the channel’s breakthrough and medium rotations to ultralate night hours and playing them only once every three or four days.

“There are inherent programming problems at MTV right now,” claims one major label video executive, who, like others making similar claims, asks to remain anonymous. “They have to make the rotation categories mean something.

Right now, unless it’s in heavy or Buzz Bin, it’s basically not being seen in any meaningful time period.”

In an exclusive interview, Lee Masters, senior vice president and general manager of MTV Networks, agreed that play for videos in the breakthrough and medium categories is generally light—at most, three to seven plays per week—and late at night. But he maintained that such exposure—given MTV’s sizable audience (see story, page 60)—is still highly beneficial to the artist and label.

“MTV is still helping break new acts,” says Masters. “Look at Guns N’ Roses, White Lion, Terence Trent D’Arby, and the Godfathers. We’ve had a strong impact on all of them.”

(Continued on page 75)

CEO Kwiker Exits Wherehouse Chain

BY EARL PAIGE

LOS ANGELES Lou Kwiker, longtime president/CEO of the giant Los Angeles-based Wherehouse Entertainment chain, has apparently left the company for unspecified reasons.

At press time, a spokesman for Adler & Shaykin, the 210-store Wherehouse web’s New York-based parent firm, said Kwiker’s exit could not be “denied or confirmed,” but numerous sources close to the chain confirmed his departure. Kwiker himself was unavailable for comment.

Adler & Shaykin acquired Wherehouse for a reported $100 million following a tumultuous period beginning in October when the chain became the target of a hostile takeover bid by Shamrock Holdings (Billboard, Oct. 24).

The new management team, ac-

(Continued on page 75)

Goodtimes Gets RCA/Col Titles For Sell-through

BY AL STEWART

NEW YORK At least 50 titles from the RCA/Columbia Pictures Home Video catalog will soon be available from Goodtimes Home Video at a list price of less than $15 each.

The new long-term acquisition pact between the two video suppliers is believed to be the first of its kind linking a major studio and a marketer of budget-priced titles. Under the terms of the agreement, Goodtimes will have the video rights to titles previously marketed by RCA/Columbia for as much as $79.95.

Goodtimes previously had an ac-

(Continued on page 74)

STETSASONIC basks a move with “SALLY” b/w “OBC (LET THE MUSIC PLAY)” (TB 912), the dope new single from their moog-hyped new album, IN FULL GEAR (TB 9117). The button is pressed and ‘88 starts the panic. This April on Tommy Boy.

Warner-Chappell ‘Wedding’ Spurs Global Changes

BY KEN TERRY

NEW YORK Five months after the merger of Warner Bros. Music and Chappell Music into the world’s largest music publishing firm, Warner-Chappell has nearly completed consolidating the U.S. offices of its constituent entities. The company hopes to finish combining the former Warner and Chappell branches around the world within a year.

According to Chuck Kaye, chief executive officer of Warner-Chappell and former chairman of Warner Bros. Music, the company’s operations in Australia, France, Holland, and Scandinavia have already been

(Continued on page 72)
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SUPER ACTS TAKE APRIL BREATHER

BY JEAN ROSENBLUTH

NEW YORK—April traditionally sees a shower of platinum-potential albums released, but this year there will barely be a trickle. Of the eight albums due in April from artists with hit gold or platinum with their last studio releases, two are compilations and none of the others are from bona fide superstar acts. Although once Hornsby & the Range, Nu Shooz, and Glass Tiger hope their second releases prove that their initial success was not an isolated met al mainstay Iron Maiden and the Scorpions will issue their seventh and fifth albums, respectively. Representatives of the Clash and Eric Clapton are scheduled for April, and chart perennial Neil Young, Jon Anderson, Graham Parker, and Reba McEntire have new records planned. Hornsby’s “Scenes From The Southside” was originally set to hit the street at the beginning of the month, but now RCA won’t keep the record until April 21. Hornsby still plans to tour later in the year. The label is hoping the record’s sales appeal will match the double platinum sheen of his debut, “The Way It Is.” Nu Shooz and Glass Tiger have somewhat less grandiose expectations to meet. Both acts hit gold with their first albums. The husband-and-wife team that is Nu Shooz broke out of nowhere in 1984 with the multiformat hit “I Can’t Wait.” The new Atlantic album, “Told U So,” will be led off by the single “Should I Say Yes?” The album goes out Friday (1). Canada’s Glass Tiger had two top 10 hits from its debut, both co-written by Bryan Adams’ buddy Jim Vallance. He has the additional credit on the new album’s first single, “I’m Still Searchin’.” “Diamond Sun,” which Vallance produced as well, arrives in stores April 18 on EMI-Manhat tan.

Metal mavens can rejoice in the return of the Scorpions. The group’s first album since 1984’s platinum “Love At First Sting” is due April 18 on Mercury. Soon after, the German group hits the road in support (Continued on page 75)

PACT WITH TSS/SEEDMAN’S FOLLOWS CRAZY EDDIE DEAL

BY GEOFF MAYFIELD

NEW YORK—The leased music and video departments operated at TSS/Seedman’s stores are the latest acquisitions for fast-growing merchandiser Trans World Music Corp. This 12-location deal and the five recent takeovers of the music and video departments at Crazy Eddie (Billboard, March 19) signal that Albany, N.Y.-based Trans World sees licensed operations as a viable avenue for growth over and above the revenue it derives from its freestanding and mall stores.

The terms of the deal were not disclosed by Trans World. At press time, TSS/Seedman’s chairman Julius Kassinizt could not be reached for comment.

Trans World has already taken over departments in three of the TSS/Seedman stores, says Jim William son, the music chain’s vice president of finance. Trans World will move into the other nine locations within the next four to six weeks.

The departments were previously merchandised and staffed by Ros lyn, N.Y.-based Eddy Enterprises, parent company of the 74-store Record World chain.

Two years ago, Eddy president Roy Imber had said his company was in the process of evaluating whether it wanted to remain involved with the TSS/Seedman’s departments because growth in those locations was not at the pace of business run by Record World stores. Eddy pulled out of six of the locations last year and is in the process of yielding the other six to Trans World.

According to Williamson, Trans World has been working on the licensing operations format “for some period of time.” Such arrangements, he says, offer “another area in which we can increase our market share and leverage our existing overhead with higher volume.”

Trans World will pursue other opportunities in which it can sell audio and video products, Williamson says—including situations in which it can offer one product line and not the other, he adds. Williamson indicates that negotiations for rights to run music and video stores in other department store webs are already (Continued on page 72)

HOT DOG!: NATHAN'S CHIEF GETS MEGAMOVIES VID WEB

BY GEOFF MAYFIELD

NEW YORK—Megamovies, the five-unit Long Island, N.Y. video superstore chain, has been sold to Howard M. Lorber, chairman of the board for Nathan’s Famous Inc., parent of the same-named hot-dog restaurant web.

Bernard Patrusky, Lorber’s attorney, describes the deal as an “asset purchase.” The terms and dollar value of the transaction have not been disclosed. Accordin g to Patrusky, it was an all-cash purchase.

In November 1986, Megamovies opened its first store with a splash. The store featured a 10,000-square-foot inventory that represented 8,000 titles (Billboard, Dec. 27, 1986). But the web, based in Huntington, never grew to the degree management expected.

The company originally planned to roll out a dozen stores within its first year. Megamovies never grew beyond five units and, according to sources within the market, was eventually taken over by the bank that funded its start-up.

Patrusky will neither confirm nor deny reports of Megamovies’ sale (Continued on page 72)
**Los Angeles** Hollywood deal making—what consequences the home video area—continues churning.

In one development, Lieberman Enterprises and its wholly owned subsidiary, International Video Entertainment, ceased acquisition talks for the entire Vista Organization, an independent film producer and distributor with a home video arm. However, IVE still plans to acquire various theatrical distribution and home video rights to 11 Vista Films and the entire stock of Vista Home Video Corp.

Talks also continue between Lorimar Telepictures and Warner Communications Inc. concerning a possible merger, said to be imminent by sources at both companies. How that possible merger might affect either company’s home video unit is unclear.

Last fall, IVE moved to acquire Vista Home Video for $38 million in short-term notes (Billboard, Dec. 12). Those talks flowed into a move on Lieberman’s part to acquire all of Vista Organization Partnership Ltd. and Vista Organization Ltd., including Vista’s half of the New Century/Vista Film Co. theatrical distribution venture, in return for newly issued Lieberman common and preferred stock.

Lieberman cites “constraints and the alternative method of satisfaction of the purchase commitment represented by a certificate tender” as reasons why the overall Vista Organization talks were shelved. Under the terms of the newer, $34 million acquisitions deal, IVE has gained home video rights to the already-released “Maids To Order” and plans to release eight other Vista films on home video before the end of 1988.

Recently, Minneapolis-based raccoonie Lieberman and L.A.-based IVE completed a merger as IVE became a wholly owned subsid.

### ITA Session Reveals Home Video Profit Breakdown

**TUCSON, Ariz.** How big a slice of the profit pie goes to the video supplier?

A video priced at $89.98 nets its supplier a profit of $29.58, and a video priced at $29.98 earns $6.28 for the supplier. A $19.98 tape turns a $2.68 profit for the supplier.

These were among the figures included in a detailed breakdown of the most popular video price points as presented by Dick Kelly, president of Cambridge Associates, during a presentation here at the International Tape/Disc Assn. Seminar. (For additional coverage, see page 20.)

According to Kelly, a video sold to a consumer for $59.98 will generate a profit of $27 for the retailer. A distributor’s cut on an $89.98 title is $6.30. Marketing and distribution costs account for $7, and the tape itself, with the program duplication, costs $4.50. Royalties account for $14, and $1.50 of the total is earmarked for co-op advertising.

For the popular self-sell-through price point of $39.98, the price breaks down this way: $6 in profits for the retailer, $2.10 for the distributor, $4.50 for royalties, 40 cents for co-op funds, $1 for marketing and distribution, and $4.50 for tape costs.

(Continued on page 74)

**Jazz Innovator Gil Evans Dies At 75**

**By Peter Keehn**

NEW YORK Gil Evans, one of the most influential arrangers in the history of jazz, died March 20 in Cuernavaca, Mexico. He was 75.

Evans, who lived in New York, had been ill since shortly after the first of the year and had been hospitalized for most of that time. He had gone to Mexico to recuperate from prostate surgery and succumbed there to peritonitis.

Evans, who was best known for his collaborations with Miles Davis, was not a prolific writer, but he made every note count. Only a relative handful of albums bear his distinctive musical imprint, and he did not begin performing regularly as a band leader until he was in his late 50s. But his influence far exceeded the opinion of many jazz musicians and historians, his skill as an orchestrator was second only to that of Duke Ellington.

He was not only one of the most influential artists in jazz; he was one of the most beloved and one of the most modest as well. And he was remarkably open-minded: He was one of the few jazz musicians of his generation to incorporate electronic instruments and rock rhythms into his music, and he admired Jimi Hendrix as ardently as he admired Ellington, Davis, or Igor Stravinsky, an early influence.

Born Ian Ernest Gilmore Green in Toronto, Evans taught himself to play the piano when he was 14 and formed his first band three years later. In 1959, he led a dance band in nearby Stockton; another band leader, Skinn-

### Global Take Is Adding To A&M’s ‘Very Special’ Aid

**By Chris Morris**

LOS ANGELES A&M Records, distributor of the all-star charity album “A Very Special Christmas,” will soon make further substantial contributions to the Special Olympics from international sales of the album.

It was based on international sales figures, some of which are still going through our accounting system and for some of which A&M has not yet been paid by foreign licensees, the next check we present to the Special Olympics could be as much as $5 million,” an A&M spokesman says.

On March 12, A&M presented a check for $5 million—the largest single donation in Special Olympics history—to the charity’s founder, Eunice Kennedy Shriver, and president, R. Sargent Shriver, at a Los Angeles press conference during the National Association of Recording Merchandisers convention. The check represented domestic proceeds from the Christmas song.

The unprecedented success of the record has spurred the organization of a music industry committee to monitor the ongoing distribution of funds from the album’s sale.

Since its release in October, “A Very Special Christmas” has sold nearly 3 million copies worldwide. The album has been certi-

(Continued on page 74)

### Jazz Innovator Gil Evans Dies At 75

Jellybean Records appoints Dennis Wheeler director of marketing and promotion. He was director of dance promotion at Warner Bros.

### Global Take Is Adding To A&M’s ‘Very Special’ Aid

Jellybean Records appoints Dennis Wheeler director of marketing and promotion. He was director of dance promotion at Warner Bros.

### EXECUTIVE TURNTABLE

**Record Companies.** Atco Records in New York appoints Margo Knesz vice president/New Coast general manager. She was general manager for the label.

**Rosalind Stevenson** is named director of press and publicity for Motown Records in Los Angeles. She was a senior publicist for the motion picture marketing group at Universal.

**Profile Records** in New York appoints Kim Freeman national pop promotion director. She was the radio editor at Billboard.

Arista Records in New York makes the following appointments: Eva George, national coordinator of artist development, and Rhonda Rogers, coordinator of operations, db department. They were, respectively, an administrative assistant in promotion and a personnel representative, both for the label.

**Laura Swanson** is promoted to West Coast publicist by A&M Records in Los Angeles. She was publicity coordinator for the label.

**I.R.S. Records** in Los Angeles appoints Susan Denneau publicist manager. She was a publicist for the label’s subsidiary, PMRC Records.

**DISTRIBUTION/RETAILING.** MCA Distributing in Los Angeles promotes Mike Greene to vice president, sales. He was director, classical sales, for the company.

Win Records And Video Inc. in Elmhurst, N.Y., makes the following appointments: Michael Pollack, vice president, sales and marketing; and Gary Gutmann, record, cassette and compact disk sales manager. They were, respectively, chief operating officer/general manager for Metro Video and buyer/sales manager for Galit International.

**Louis Parks** is appointed president of Super Video Inc. in Chesnut Hill, Mass. He was president of RKO Warner Theatres Video International.

(Continued on page 71)
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MCA Pulls Out Of Syndication
Last 2 Shows Survive Network Fade-out

BY PETER LUDWIG

LOS ANGELES — MCA Inc. has de- cided to unload the remainder of the revenue-producing product of its 14-month-old radio syndication division, MCA Radio Network. On March 21, MCA agreed to transfer the distribution, clearance and sales rights of MCA Radio Net- work’s two remaining programs to New York-based America, MCA’s sales rep for the shows.

The financial details of the agree- ment were not made available. MCA formed the network in De- cember 1986 by acquiring a Los An- geles syndicator, Barnett/Robbins. The company bought out outside Hol- lywood, Calif.-based Teleprograms as the network’s program supplier. Teleprograms’ three productions were dropped at the end of August, three months before its contracts were due to expire, because of the unavailability of the network’s new- mance. By November, Bill Barnett and Lance Robbins, Barnett/Rob- bins’ founders, were no longer with MCA.

After dropping Teleprograms’ shows, MCA developed five new programs. Two, scheduled for November, were selected; the others were dropped for lack of clearance in enough major radio markets to make them profitable, and a third was eliminated early this year.

Sources estimate MCA’s initial cost of establishing this network as low as $500,000, far less than originally speculated. Nevertheless, other syndicators guess that MCA’s Music Entertainment Group

(Continued on page 66)

Congress Starts Ball Rolling
On New Record Rental Bill

BY BILL HOLLAND

WASHINGTON — A bill to extend the current record-rental provision of the Copyright Act was intro- duced in the Senate March 21 by the chairman of the Copyright Subcommittee, and the ranking mi- nority member. A similar bill is to be introduced shortly on the House side.


The bills would extend for five more years a provision in the cur- rent law that allows Congress to study the record-rental issue to de- termine if the section is still appro- priate. Passed by Congress in Oc- tober 1984, the sunset provision expires in October 1989.

The law, an amendment to sec- tion 17 of the Copyright Act, makes record rentals of sound rec- ordings—including compact disks—il- legal without prior authorization of both record companies and the copyright owners of the musical works.

The Recording Industry Assn. of America and the panindustry Save America’s Music coalition have sought to have the legislation introduced on the grounds that the industry needs further protection from the growing problem of pir- ate copies. But the industry has been divided over whether the problem is piracy or simply a shift in the way people listen to music.

The bill would extend the current record-rental provision to any labels that produce or import any phonographs, whether or not they distribute internationally.

The recording industry has been working on a new international agreement that would allow fans to rent records for a limited period in a foreign country.

A number of industry officials have expressed concern about the bill’s potential impact on the international phonograph market.

The Senate bill is expected to be introduced in the House within the next few weeks.

FCC Set To Hear RKO Pitch
To Keep Radio, TV Licenses

WASHINGTON — The last act in a 22- year-old drama involving the Federal Communications Commission and RKO General Inc. over RKO’s qualifi- cations to be a licensee of its re- maining 12 radio properties and two television stations will get under way at FCC headquarters April 26 when oral arguments in the tangled case take place before the full commis- sion.

In its March 22 announcement, the FCC said that “because of the complex nature of the case, we will give RKO 60 minutes to present its case, and another 60 minutes will be divided among three competitors for the licenses and the FCC’s Media Bureau.

At stake are properties worth about $1 billion, according to ana- lysts. In the fall, GenCorp, the parent company of RKO, appealed an FCC administrative law judge’s decision in August that GenCorp/RKO should be stripped of its licenses because of “a course of conduct exhibiting per- versive dishonesty,” including failed lockbox formation and fraudu- lent billing of station advertisers.

RKO in 1982 was stripped of WNTFY Boston and has been in legal limbo since; it has been mostly un- successful in selling off its remaining stations.

GenCorp argues that the manage- ments of RKO and its parent com- pany have changed since the alleged vi- olation and that the company should keep its licenses.

A television station owned by RKO, KJH and KRTM-FM Los Angeles, WHBQ Memphis, Tenn.; WOR and WRKS-FM New York; WRKO and WOR in Boston; and WQXO/Kenset- da, Md.; WGMS-FM Washington, D.C.; KFRC San Francisco; WAXY- FM Fort Lauderdale, Fla.; and WFPY-FM Chicago. Bill Holland

More Dirty Dancing’ Sashays To No. 11;
Richard Marx Sets Male Debut Mark

The “DIRTY DANCING” phenomenon just be- came a little more phenomenal. “More Dirty Danc- ing” leads 19 notes to No. 11 in its third week on the Top Pop Albums chart, becoming the most suc- cessful sequel to the soundtrack since “Woodstock 2,” which cracked the top 10 in 1974. In addition, the original “Dirty Dancing” holds tight at No. 1 for the 13th con-secutive week, the longest run of any multiartist soundtrack since “Saturday Night Fever” topped the chart for 24 weeks in 1978.

The big surprise is the small success of “More Dirty Dancing.” Labels often release sequels to best-selling soundtracks, but they normally don’t go anywhere near the top 10. “More American Graffiti” peaked at No. 84. “More Songs From The Big Chill” chilled at No. 85.

“(Urban” music staged at No. 134. “Beat Street, Volume 2” pelted out at No. 137. “2001: A Space Odyssey (Volume Two)” was only around at No. 147. And those were the most successful sequels.

In fact, not since “Woodstock 2” reached No. 7 in May 1971 has the sequel to a soundtrack approached the top 10.

A tantalizing question is what effect the success of “More Dirty Dancing” will have on sales of the original. Some argue that it will cut into the origi- nal’s sales by in effect splitting the vote of the “Dirty Dancing” constituency. But others maintain that it will help the original by focusing more atten- tion (and disc sales) on the “Dirty Dancing” pheno- menon. According to this theory, the holdouts who are finally swayed—wowed?—to see what all the fuss is about will be more apt to buy the original than the sequel.

Unless RCA has anything left for a “Still More Dirty Dancing” or the inevitable “More Dirty Dancing II.”

FACTS: Richard Marx’s “Endless Summer Nights,” which holds at No. 2 on the Hot 100 for the second week, is the third single from the rocker’s self-titled debut album to reach the top three. That makes it the first debut album by a male solo artist to yield three top three hits. (We’re excluding George Michael’s “Faith” on the grounds that he was a superstar before his solo debut album was ever recorded.)

The only other male soloists to do the trick have been by females or groups: Whitney Houston, Cyndi Lauper, the Supremes, and the Beatles. Marx’s album has been listed in the top 30 on the Billboard album chart for 27 straight weeks.

Terece Trent D’Arby’s “Wishing Well” jumps to No. 1 on the Hot Black Singles chart, dethroning Mi- chael Jackson’s “Do The Right Thing.”

The irony

D’Arby has often said in interviews that Jackson is one of his musical idols.

Aerosmith’s “Angel” jumps four notes to No. 16 on the Hot 100. It’s the veteran band’s second straight top 20 pop hit, following “Dude (Looks Like A Lady).” The amazing part: In 15 years of activity before “Dude,” the band landed two top 20 hits—pe- rhaps?

George Thorogood just can’t seem to crack the top 30 on the pop album chart—though he keeps coming close. The Delaware rocker’s “Born To Be Bad” peaked at No. 32 a couple of weeks ago, which matched the peak position of 1985’s “Maverick.” An intervening “Live” album peaked at No. 33—the same posi- tion reached by his first hit album, 1979’s “Move It Or Lose It.” Take heart, George: Slow and steady wins the race.

We Get Letters: Rick Jackson of Lincolnville, Maine, notes that of the six albums to log 10 or more weeks at No. 1 on the pop album chart in the last four years, four are soundtrack albums. “Pouoose, ‘Purple Rain,’ ‘Miami Vice,’ and ‘Dirty Dancing,’ (The other two are Whitney Houston albums.)

Christopher Arndt of Kinderhook, N.Y., notes that Toto has now had top 40 hits by four different lead singers (Joseph Williams, Bobby Kim- ball, David Paich, and Steve Lukather). Only one group—Chicago—has had five different lead sing- ers on top 40 hits.

Dan Kraft of Boston notes that two songs in this week’s top five include the phrase, “Out of the Blue.” It’s in Debbie Gibson’s hit as well as Billy Ocean’s “Get Outta My Dreams, Get Into My Car.” Kraft adds that this is the second time in less than two months that one phrase has appeared in two top five hits simultaneously. The phrase “seasons change” was in both the Expose smash and the Bang- gles’ “Eazy Shady Of Winter.”

Gary R. Crapeau of Rte. 1 Video & Compact Disc in Kennebunkport, Maine, notes that Eric Clapton has hit the top 10 as a solo artist and as part of three groups (the Yardbirds, Cream, and Derek & the Dominos). This tops Paul McCartney and Paul Carrack, who have hit the top 10 solo and with two groups.

Eric Fader of New York points out that Louis Armstrong’s “What A Wonderful World” did not set a record by taking 20 years to crack the top 40. He notes that Benny Bell’s “Shaving Cream” reached the top 40 in 1975, 25 years after it was recorded.

Peter Heohn of West Germany notes that Falco is a native of Austria, not Germany, as we indicated a few weeks ago.
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OR CONTACT ANY BILLBOARD SALES OFFICE WORLDWIDE
The commodity that we’re dealing with is creative

BY STEPHEN M. KALHORN

In recent editorials and verbal debates, the financial and market position of the record label has been called into question. Critics have questioned whether the length of CD programs in order to achieve a better value for the consumer. Specifically, the labels have been criticized for offering less diversity, less creativity, and indifferent to the consumer’s needs.

Regardless of the value for the consumer’s dollar, the Hillsong recording is set to be extended to accommodate the CD medium, which offers up to an hour and 15 minutes of playing time. The extension of the programs, though, creates a number of serious issues with respect to the format. On a label if the project is an increase of 50%, for example, studio production costs may increase as much as 50% for an album project. Hence, many more units must be sold before the artist/composer recoups production costs and receives a proper royalty. The process is not uncommon for an artist advance (reducible or unrollable) to be based upon a production budget. As these budgets increase, the requests for higher advances escalate.

Third, labels must pay mechanical license fees to song owners for usage on their recordings. If the length of new releases is expanded, the mechanical fees will grow, although they can be kept to a manageable level by negotiating a royalty that eliminates all overhead payment on mechanicals. Fourth, demand increases for additional playing time, the real pressure is brought to bear on the artist/composer, who must now put forth the creative concepts for as much as an additional 50% of original work. Since the creative life of the artist/composer must be limited to a manageable length of time, is it not fair that the consumer pays for the additional royalties due to the extra length of the limited creative faculty?

Realistically, it is not the record label, trade magazine, attorney, agent, manager, retailer, or radio station that is vital to the strength as a result, labels may seek to negotiate lower-than-normal royalty rates in circumstances in which the record label is seen as unfriendly, an unknown artist/composer. Record companies may also decide to cut back on promotion and advertising expenses.

Industry critics argue that labels should not be allowed to increase the length of recording because the consumer knows the medium can accommodate such ideas may have missed the essential point that music, like any other artistic work, is measured by its value and merit. Based on this illustration, it is my opinion that two recent Stephen King best sellers, “It” and “Eyes Of The Dragon,” were two of the best long-lengths, but sold for nearly the same price. “It,” which weighed in at 640 pages, sold for $22.95 in hardcover, and “Eyes Of The Dragon,” a relatively slim volume of 626 pages, listed for $18.95. Based upon the fact that “Eyes Of The Dragon” had 812 fewer pages than “It,” the list price should have been only $6.66, if the argument of record industry critics were applied to this case. Perhaps we should have asked King to couple “Eyes Of The Dragon” with another one of his books such as the “The Talisman,” which filled out the total to 640 pages. If this coupling had taken place, then King would have been able to get much closer to the magic 1,138 pages of “It.”

The protected class can accommodate more words, perhaps he should have added a James Bond cookbook to the end to make a “compilation.” Better yet, before he publishes his next book, we should all write him and ask him to include some of his chapters that undoubtedly ended up as wadded pieces of paper next to his typewriter. To get to the magic page number of 1,138, (which, by the way, can always be disputed because “the medium holds more”), let’s ask him to include some of his drafts, or “alternate takes,” as “bonus cuts.” Better yet, perhaps his publishing company should reduce the price of his sub-1,138-page books because his lesser creative efforts “just weren’t long enough.”

In summary, to suggest that record labels are consistently greedy, indifferent to consumer needs is unfair. All participants in this industry are threatened not only with the value of our product in the consumer’s mind but also with the economic impact of the CD. This technological change is

(Continued on page 71)
Panel Debates Label, Programmer Needs

Bickering Wars Urban Relations

This story was prepared by Charlene Orr with Yvonne Olson.

DALLAS Black programmers and label reps continue to publicly express antagonism toward each other. The latest round in their ongoing debate occurred during an evening of urban contemporary panel at the Radio & Records Convention '88 held in Atlanta.

The panel opened with moderator Walt Love of R&R issuing a stiff warning that the session was not a free-for-all for stone throwing. Discussions quickly centered around the nagging contention in urban formats that label reps don't understand the needs of stations they service.

KMQJ "Magic 102" Houston PD Terri Avery typified the position of the programmers when she charged record reps with using any tactic, including personal problems, to get their records accepted to activities. The reps countered that PDs added music not by its worth or popularity, but based on their own tastes.

Love pointed out that such conflicts among black professionals are not unique to radio. He likened the problem of blacks dealing with blacks to "crabs in a barrel"—when one makes it to the top, the others pull him back down.

So how can programmers and reps improve their relationships? Ruben Rodriguez, Columbia VP black music and jazz promotion, suggested that programmers and label reps not insult each other. "Being real with each other and communicating the thoughts and needs of each other are the keys to getting along."

Love suggested that some of the conflicts occurred because urban records do not sell well. Sydney Schnee, Atlantic VP/GM black music disagreed vehemently, saying that urban records had tremendous sales in 1987. Over his statement by saying, "Let me put it to you this way. An urban record doesn't sell until it crosses over to a top 40 station. Then it's recognized."

WGCI Chicago PD Sonny Taylor agreed with Love: "Urban does sell records but never gets the props until it crosses over. Our stations have the pressure to get the product by constantly cultivating and grooving the records, but labels aren't satisfied until it hits 40 picks it."

Jhery Bushy, MCA executive VP talent acquisition/president black music, was quick to respond. "Don't underestimate your role. You're right—when others pick it up, we get a larger success. Our success is 500,000 units. The thing to keep in mind is that this isn't unique to urban contemporary. A.C. is the same way. They can get a ballad on their stations and it will do OK. But when it crosses to contemporary hit radio, it's a hit."

**Frisco PD: Radio & Retail Must Be Friends, Not Foes**

**BY EARL PAIGE**

LOS ANGELES A lack of communication and fast changes during the past five years in both retail and radio have led to the false perception that the two business segments are adversaries.

That was the conclusion drawn March 13 in an address by David Logan, operations manager and program director at KFOG-FM San Francisco, at the National Assn. of Recording Merchandisers convention at the Century Plaza Hotel here.

The veteran of 18 years in the radio business linked some of the communication problems to the rapid changes at radio. When he was a consultant, for example, "23 of 26 of my client [stations] had first-time PDs, a jock just moved up."

Logan took few shots at retail, but he did warn that retail, like radio, must know its audience.

"Have you been doing research? We spend $50,000 a year on research."

At KFOG, there is a deliberate effort to seek out what is happening at retail "because we're both battling for survival!" and have to sort out the fallacies from reality, according to Logan. He said at times the station noticed acts which were coming from retail and "made us worry we were missing something."

He also alluded to the irony of "lack of airplay being a blessing" for some acts at retail, such as Guns N' Roses and Poison.

Nevertheless, radio remains important, said Logan, and he cited NARM's own statistics showing that radio exposure is a factor in 78% of consumer purchasing decisions. "You can't tune it away," he said.

Logan touched on personal relations as a vital link in industry communication. "The $15 lunch is eight times more valuable than the $20 dinner," said Logan. "It's better to go out to the smaller markets—he's not as well known. Some of my dearest friends in the record business—those friendships were forged that way."

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**Survival Key To Scripps Guide**

"The Broadcaster's Survival Guide," published by Scripps Howard Books, is now available through Pharo Books, 200 W. 57th St., New York, N.Y. 10019. The basic handbook by Jack Whiteley and Gregg Skall is intended to offer the industry a "clear and concise explanation of the basic conduct expected of broadcasters by the Federal Communication Commission."

"The 127-page book includes sample forms and checklists."

Whiteley, a senior associate with Baker & Hostetler, specializes in broadcast law and has worked as an advising attorney for the FCC. Skall, a Baker & Hostetler partner, specializes in telecommunications and served as acting general counsel to the White House's Office of Telecommunications Policy.

The law firm of Baker & Hostetler is Scripps Howard's general counsel.

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Programmers reveal why they have jumped on certain new releases.

**TOP 40**

"An absolute smash," says KCPW "Power 95" Kansas City PD Dene Hallam of the Deeble's "Two Occasions" (Solar/Capitol). "Last year [So- lur] had the Whisper. This year [the label's] success will be duplicated with the Deeble." Hallam also says Johnny Hates Jazz "may be a weird name for a group," but "Shattered Dreams" (Virgin) has "mass appeal."

Recognizing a few more ballads, Hallam mentions MCA's double hit: Brenda K. Starr's "I Still Believe" and the Jets' "Make It Real." He also has a positive reaction to Capitol's remake of the Temptations' 1964 hit "My Girl" (Capitol). "There seem to be too many remakes these days," he cautions, "but this one is you have to go with." Lastly, getting his vote for "charisma" is "Naughty Girls (Need Love Too)" (live/ RCA), the Samantha & Paul Full Power collaboration.

**ALBUM ROCK**

"I'm so glad we added it!" exhales WPDR Poughkeepsie, N.Y., MD Pam Brooks about the Adventures' "Broken Land" (Elektra). "It knocks my socks off. She also says, "From a woman's point of view, Traci Chapman's "Facin' Cars" [Elektra] puts you where you live. It's nice, foxy ballad that we got great with females." Keeping Brooks' hips swaying is the Dan Reed Network, whose "Ritual (Murry) gets extra points for a hot video. Getting, "strong immediate reaction is the Smithereens' "Only A Memory" (Enigma/Capitol). "And definitely by hype," says Brooks, winding it up, "Is 'Henry Lee Summer' [CBS Associated]. This album will go a lot deeper than just the first song [I 'Wish I Had A Girl']; he could very well be one of our next superstars."

**BLACK/URBAN**

"Very adult, very female," says KJLH Los Angeles PD Cliff Winston of Betty Wright's "No Pain, No Gain" (Ms. B.). "And that's the way we like it." Winston also likes Norman Connors' "I Am Your Melody" (Capitol), which he terms a "mental record." "It's so cool," he says, "it brings the temperature down at least five degrees." He notes a similarity between the style of Connors' current vocalist, Spencer Harrison, and the sound of old featuring Michael Henderson and Jean Carne. Al B. Sure's "Night And Day" (Warner Bros.) comes next, with credit for instant phones. "It doesn't take people long to get used to this," says Winston. "It went right into heavy rotation."

**COUNTRY**

Nanci Griffith's "I Knew Love" (MCA) gets the first vote from KKCR San Bernardino, Calif., OM Bob Mitchell. "She has the potential to be a very effective talent," he says. "There were other singles that didn't catch on, but this has the commercial appeal to be a chart success." Next up is Becky Hobbs' "Jones On The Jukebox" (PolyGram), which is "one of our most requested," says Mitchell. And, two weeks into airplay, Vern Gosdin's "Set Em Up Joe" (Columbia) "is so hot, it's already in heavy rotation."

Lastly, says Mitchell, "When Randy Travis 'I Told You So' [Warner Bros.] was tested on our nightly "Rate A Record" feature, he received 115 calls within four hours."
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ON COLUMBIA RECORDS, CASSETTES AND COMPACT DISCS.
On March 21, MediaAmerica, New York, acquired the Los Angeles-based MCA Radio Network's contracts for the distribution, clearance, and sales of the network's two remaining shows (see story, page 4). The agreement marks the probable end of the 14-month-old MCA Radio Network.

As MediaAmerica was signing the agreement with MCA, it was also creating MediaAmerica Radio. The new division will be responsible for clearances on and affiliate relations with stations that take MediaAmerica-distributed programming. Bill Bartlett, recently hired by MCA as the network's director of affiliate relations, will be retained in that role by MediaAmerica Radio. MediaAmerica principal Gary Schonfeld says initial plans for the new division call for one or two additional staffers.

The two programs acquired are the bimonthly "Up Close," a 90-minute album rock series, and the weekly "Nashville Live," a one-hour country call-in show. The only other MCA program that had survived into the new year was the daily shortform "Breakfast With O.J.," but the sports-commentary program was quietly dropped in February due to lack of clearances.

The "Up Close" series of rock music/interview programs is considered to be the reason for the deal. The series has cleared well with stations and is a respected contender in the rock end of the syndication industry. The industry has been speculating that MCA was close to closing up shop, and if that were true, the agreement brings a hot rock-format property into MediaAmerica's sales catalog before it went down with the ship—or went elsewhere.

"Up Close" has been produced by Dan Neer's Neer Perfect Productions from its inception, and Neer will continue to produce the show for MediaAmerica.

"Nashville Live," hosted by Lon Helton, was originally produced in house by MCA. Production duties were subsequently passed to Emerald Recording Studios, Nashville, and Emerald will continue to produce. "Nashville Live" is believed to be less successful than "Up Close," and MediaAmerica has not commented on why it chose to pick it up. Either the company feels that it can make the show work or MCA offered the two programs as a package deal.

Currently, MediaAmerica is the national sales rep for two other weekly national syndicators: Cutler Productions in Los Angeles (for top 40 and AC) and Lee Bailey Communications, also in Los Angeles (for urban). The company is also representing Los Angeles-based Radio Express' July 4 weekend nine-hour rock special, "Monterey Pop—the Radio Concerts"; Brooklyn, N.Y.-based Digital Radio Network's telemarketing services, "CD Hotline"; and the Canadian-based music magazine Rock Express.

Schonfeld says that initial reaction was positive from the other firms MediaAmerica represents, which reasoned that the acquisition enhances MediaAmerica's position as a sales force. Ron Cutler, president of Cutler Productions, says, "I'm watching the situation very closely. As long as MediaAmerica does a good job in repping my shows and stays out of the top 40 and AC formats, I'm happy with the situation.

The past 18 months have been a period of consolidation for the syndication industry, which has seen a shakeout. Medium-sized syndicators are rethinking how they structure the three elements of syndication—production, clearances, and sales—in their efforts to survive. The entrance of a sales-specialty firm for medium-sized syndicators was seen as a positive sign for the smaller end of the industry. Whether or not a specialty firm can survive on sales or clearance services alone is still open to debate.

MediaAmerica's aggressive thrust will be watched closely. The move could result in MediaAmerica solidifying its position or spreading itself too thin. Whether it eventually puts the company in direct competition with its potential client base remains to be seen.

Peter J. Ludwig

A Westwood/Underworld Undertaking. Westwood One waits with bated breath mixes as Underworld performs its debut concert in New York. WW1 recorded the concert at the RCA studios. In the back row, from left, are Underworld's engineer, Mike Nielsen; Underworld members Rick Smith and Baz Allen; producer Rupert Hine; and band member Allie Thomas. In the front row, from left, are Westwood One's Barbara Sanubbi, under-the-weather Underworld member Bryn Burrows, WW1's David Knight and Cathy Lehrfeld, and Underworld's Kari Hyde.

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

April 1-2, Exposé, On The Radio, On the Radio Broadcast, one hour.
April 1-3, Ted Nugent, Metalshock, MJ1 Broadcast, one hour.
April 1-3, The Debbie Gibson/Tiffany Story, Hot Rocks, United Stations, 90 minutes.
April 1-3, Michael Jackson, Star Beat, MJ1 Broadcasting, one hour.
April 1-3, John Cougar Mellencamp, Rock Watch, United Stations, three hours.
April 1-3, Oak Ridge Boys, Country Today, MJ1 Broadcasting, one hour.
April 2-3, Suave/Mario Van Peebles/Mics

Is high-stakes radio making programmers more conservative? ... see page 83

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Year-Old Heftel-Statewide Merger Kaput; Dorsey Move Stirs Dallas Morning War

Var Joz was compiled by Peter Ludwig in New York. Arbitrends, monthly look at ratings war in Los Angeles, Charlene Orr in Dallas, Morn McCormick in Chicago, and Bill Holland in Washington. Last year's merger of Honolulu-based Heftel Broadcasting and Dallas-based Statewide Broadcasting is now history. Heftel and Statewide had joined forces early April, when WHEW WLUP Loop, Chicago's leading album rock station, acquired an AM counterpart in Statewide's WCFL AM Chicago, a Christian station. The two companies pooled their resources and took the name H&G Communications, based in Dallas.

Says H&G VP/CEO Scott Ginsburg, "This is a management-led buyout of six of H&G's properties. I'm leading it together with managers of each of the properties. Some on-air talents (including WLUP-AM's Steve Dahl and Garry Meier) have equity positions as well, and they'll be included."

A total of 10 properties are involved in the split, which Ginsburg says becomes effective in four months. At that point, Ginsburg's group will retain ownership of WLUP-AM-FM; top 40 outlet WAUK AM-FM Jacksonville, Fla.; Hispanic/ethnic WVCF-FM Coral Gables, Fla.; and top 40 KHYI "1390" Dallas. Heftel confirmed KLV/EHTNQX as KTXP and KXPF/KSSK Honolulu.

Ginsburg, who will assume the role of president in the new firm, says there will be "no changes at all in personnel or format" in any of the stations he now owns. The two companies have yet to choose new names. Ginsburg says that his company plans to "grow and eventually go public."

On the Texas Front: After seven years as morning man at Susquehanna Broadcasting's top country outlet in Dallas, KFPL, Terry Dorsey has handed in his letter of resignation to take the same shift at rival Cap Cities/ABC's KSCS across town. He's currently finishing what's rumored to be his last 30 days at "The Flex." Dorsey's starting date at KSCS has not been set, and KSCS PD Ted Stecker would say only, "We now have a long-term commitment."

Dorsey's move will change the complexion of the overall morning show war in the Dallas/Fort Worth, Texas, market. That leaves current KSCS morning man Ron Foster's fate uncertain. Stecker said only that he was pleased with Foster's performance.

Meanwhile, back at the rock ranch: Album rocker KZWE-FM Dallas has hired Jimmy Christopher as assistant PD/MD; he'll lend a helping hand to PD David Grossman. Grossman was brought aboard last year to add more classic rock to the playlist. Christopher was recently bounced from his post as PD of hard rock powerhouse KSAN in San Francisco. Texas and sources are predicting that KZWE is going to pepper its playlist with classic metal in its fight for rock supremacy against KTXQ.

Just Released Arbitrants in Los Angeles show crossover KPW "Power 106" dropping one-tenth of a point from last month's 7.7 but still holding a significant lead over top 40 KIIS-AM-FM, where combo points add up to a 6.9. News/talk KABC has a 6.2, AC KOST a 5.2, and album-rock KROQ landed a 3.7 to round out the top five. The KROQ 25-54 arena, KIIS-AM-FM came in on top, with KOST a mere half-point behind. Roundout that top five are classic rock KLXS, oldies station KFTH-FM, and KFWR (In case you're wondering, KTWY "the Wave" sits one-tenth of a point behind KFWR).

After doing without one in his first year at WSHE Miami, PD Charlie Kendall has finally been able to hire a promotions director. John Bloodgett gets the slot. The promotions director at constant PD at WMMR Philadelphia when Kendall was "MRR. Before his stint at WMMR, Bloodgett worked a turn WWW "94" Detroit with Howard Stern. He started his career in WKPL "92" when Jeff Pollack was PD. Kendall is counting on the Bloodgett addition to help in the station's lightening tight race against WGR.

Movement: Top 40 WZOU "924" Boston's Mike Colby has hopped personally to OM and named WZOU after noon driver Tom Jeffries PD. Colby had been acting PD since Harry Nelson left the post in November. Jeffries has been with Z-94 for the past two years and has manned the afternoon drive slot for the past nine months. Former WBZ Boston PD Mark Tudor is named OM at country KJAZ San Antonio, where KLAC/KZLA Los Angeles morning man Eddie Edwards will be joining him in a still-unannounced shift. Also at the L.A. combo, Jim Brady moves into the morning position... Rick Anhorn in the new MD at WBFF Boston.

KWSS San Jose, Calif. Anhorn is also handling on-air duties... Simon Jeffries exits WAQX Syracuse, N.Y., to program Indianapolis classic rocker WKLR WHTX Pittsburgh PD Dave Mason opts for the programming slot at AC WLAC Nashville... John St. John gets the official nod to PD at country KFRC Kansas City. And congratulations to KFPL KOST Los Angeles newcomers Mike Nolan and Mark Denis, who were honored by the city of Los Angeles on Mike Nolan's 40th and Mark Denis Day, March 9.

Greg Funk is the interim PD at top 40 KDDV Toppeka, Kan., following Kevin Rabat's departure... Gary Springfield exits KLZY Bakersfield, Calif., to program WQKJ Myrtle Beach, S.C. and Mike Catterell is leaving his position as MD at top 40 WKXL Winston/Salem, N.C., to become PD at top 40 WJMJ Florence, S.C. That means WKXL PD Chuck Holloway is in need of a good afternoons man-MD. After 10 months as a morning man at KMJM "Magic 106" St. Louis, Don Burkey Allen has stepped into the programmer's seat at WMNY Norfolk, Va. He'll also handle the morning drive... And newly named WLOU Louisville, Ky., GM Bill Price is looking for an "experienced but talented" person to fill the outlet's OM/MD slot. Congratulations to Atlantic West Coast regional rep Mark Gorlick, who finished the L.A. Marathon in 3:45:19, his best time yet!

A quick reminder that April has been designated International Guitar Month. Over 25 stations in the nation's top markets have already pledged their involvement in the celebration. Other stations wanting to strum up a little guitar fever can pluck 212-682-0426 to reach the National Guitar Grouping, the National Assn. of Music Merchants and the Guitar and Accessories Marketing Assn.

Once or Twice a season, the morning antics of WAVA Washington D.C. morning team Don Geronimo and Mike O'Meara result in an on-air soap opera. The lads poke so much fun at listeners, the staff, and management that sometimes composite collapse and the studio overheat. Last fall, O'Meara lost his temper at Geronimo on the air like a supercharged, supersecret, supernewsman David Haynes lost his cool and stormed out of the studio in midshift after the team needed him about his politics by asking if he was planning to attend evan gals. And last Christmas, candidate Pat Robert son's birthday party. As the show ended, the devilish duo spun an apologetic platter for their jaded newsman—Breedee Lee's "I'm Sorry!"—and agreed to ease the Haynes bashing.
**TRANSFORMATION ASSISTANCE**

Promotions director's quixotry No. 214: You need to stage a large dance party, but the biggest venue you can get your hands on will only fit half of your expected listeners. Then there's the issue of cost. There are some large spaces available, but turning a barn into a nightclub for a night turns the quixotry into a nightmare.

Potential solution: Club Coke. BWT Ltd., New York, is involved in a multimillion dollar deal with Coca-Cola and Panasonic's professional division, Ramza, to produce and sponsor six touring "clubs" to benefit the Special Olympics. Any one of the BWT tours (four small and two large) will turn a large facility into a hot dance club, complete with full club lighting, professional sound, and giant videos. The package comes with a full complement of four-week promotional materials that can be used prior to the tour stop in your area. Included is a fully produced radio commercial. As a given condition of the arrangement, Special Olympics is the beneficiary of all dates, regardless of where or when. BWT hopes to raise $250,000 by the end of the project's 30-month run. All Club Coke touring promotions have a set admission fee of $5 per person. A contracting station, however, is free to buy all of the evening's tickets and hold a free event. The money goes to the Special Olympics either way.

A small package is designed for 250,100 people and costs $2,500. The large package, for 1,000,000 people, costs $5,000. There's also the possibility of Super Show for $10,000, for as many people as the fire marshal will allow in your hall.

The six tours hit 145 markets as of March 8 and will run for another two years. BWT has already been an entertainment agency specializing in the college market. Its first big claim to fame was the G. Gordon Liddy/Timothy Leary Debate Tour. Besides classical-concert and lecture-tour production and promotion, BWT has recently been bringing out with these promotion packages.

Stations may want to hook up with Club Coke through an already arranged tour stop or at an area college, high school, or military base. BWT has built up a large network of college/university client relationships in its eight years and can assist in match-ups. BWT can be contacted at 212-486-9450.

**BRAINSTORM WARNINGS**

KSHE St. Louis hooked up with a local television station to sponsor the second annual Blues Kazoo Night in support of the St. Louis Blues hockey team. The event distributed kazoo instruments to the first 100 fans through the turnstiles for a Blues home game.

KSHE enlisted the aid of the arena organism to lead the fans through kazoo classics like "Louie, Louie" in hopes of throwing the visiting Hartford Whalers off their game—or give up the game and become ice dancers. Fans arriving wearing KSHE merchandise got a $2 discount.

WWCK Flint, Mich., devoted this leap year to building its image from the very start. WWCK, staked out six area hospitals and awarded the first leap-year baby born with $1,000.

WWRM "Warm 88" Cincinnati has not only gone to the subdopes to build its audience—it wants that audience educated as well. Warm 88 held a Cincinnati's Cutest Baby Face promotion for children four years old or younger.

From all entered photos, the station randomly selected 25 to run in a full-page ad in the Cincinnati Post. Readers were then asked to vote for their top five choices. Five finalists were then submitted to the celebrity judges at the finals, held during the twelfth week of WWRM's eight-week, a half-billion dollar product fair. The winning face won a full-year scholarship to any university run by the state of Ohio.
NASHVILLE Effective with this issue, Billboard has revised and expanded the Hot Country Singles radio panel. There are now 10 new reporting stations. The panel is revised twice a year after Arbitron ratings periods. Station weights have been adjusted to reflect changes in the sizes of their audiences and to add or delete stations. Stations reporting to the Hot Country Singles chart are divided into four weighted categories according to their weekly cumulative audience as measured by Arbitron.

The categories are weighted as follows: gold, stations with a weekly cume of at least 25,000; silver, 10,000-24,999; bronze, 5,000-9,999; and secondary, 2,000-4,999. On the following list, an asterisk indicates a new report.

**GOLD**

KIKK-FM Houston, Texas
KMPX-AM-FM Seattle, Wash.
KNIX-FM Phoenix, Ariz.
KFXL-FM Dallas/Fort Worth, Texas
KRK-AM Sacramento, Calif.
KZLA-FM Los Angeles, Calif.
WALZ-FM Waco, Texas
WDAF-Kansas City, Mo.
WESC-AM-FM Greensville, S.C.
WFGC-AM Cleveland, Ohio
WGKX-FM Memphis, Tenn.
WJYK-FM Knoxville, Tenn.
WKJY-FM Atlanta, Ga.
WMZQ-AM-FM Washington, D.C.*
WPBC-AM Baltimore, Md.
WQYK-FM Tampa/St. Petersburg, Fla.
WSM-FM Nashville, Tenn.
WSOC-FM Charlotte, N.C.
WTQR-FM Winston-Salem, N.C.
WUSN-FM Chicago, Ill.
WWKA-Orlando, Fla.
WWW-FM Detroit, Mich.
WYAY-Atlanta, Ga.
WZJK-FM Mobile, Ala.
WZM-AM-Atlanta, Ga.
KASE-FM Austin, Texas
KBCF-FM Oklahoma City, Okla.
KDFI-AM-FM Wichita, Kan.
KFKE-AM San Antonio, Texas
KHEY-AM El Paso, Texas
KIM-FM Tucson, Ariz.
KKAT-FM Salt Lake City, Utah
KRXK-AM San Antonio, Texas
KZ-AM Denver, Colorado.
KENW-AM Oakland, Calif.
KFUM-AM Contento, Texas*
KRMK-AM Shreveport, La.
KRFM-AM Seattle/Tacoma, Wash.
KRST-AM Albuquerque, N.M.
KSON-AM San Diego, Calif.
KSO-AM Salt Lake City, Utah
SSN-AM Little Rock, Ark.
KTTS-AM Springfield, Mo.
KULP-AM-FM Portland, Ore.
KUSA-AM St. Louis, Mo.
KVOO-AM Tulsa, Okla.
KWWJ-AM Portland, Ore.
KWHK-AM Shreveport, La.
KYGO-FM Denver, Colo.
XXY-AM-FM Oklahoma City, Okla.
WAXX-FM Eau Claire, Wis.
WBYX-AM-Francis Creek, Wis.*
WHGF-FM Greensboro, N.C.*
WCAO-AM Baltimore, Md.
WCMS-AM Norfolk, Va.
WCOG-AM Coon Rapids, Minn.
WDOD-FM Chattanooga, Tenn.
WDSY-FM Pittsburgh, Pa.
WEZL-AM Charleston, S.C.
WGNA-AM Albany, N.Y.
WITL-AM Lansing, Mich.
WKQC-AM Saginaw, Mich.
WKJN-AM Baton Rouge, La.
WKJB-AM Mobile, Ala.
WKY-AM Oklahoma City, Okla.
WLW-AM Cincinnati, Ohio
WLX-AM Montgomery, Ala.
WML-AM Milwaukee, Wis.
WSMI-AM Jackson, Miss.
WOKQ-AM Dover, N.H.
WONE-AM Dayton, Ohio
WOWM-AM Omaha, Neb.
WPOR-AM Portland, Maine
WHQK-AM Charleston, W.Va.
WJJK-Jim Jones, Ohio
WRKZ-AM Hershey, Pa.
WRNS-FM-ESPN, N.C.
WTVR-AM Richmond, Va.
WVU-AM Laredo, Texas
WUBB-FM Cincinnati, Ohio

**SILVER**

KAJA-FM San Antonio, Texas

---

**WASHINGTON ROUNDUP**

**BY BILL HOLLAND**

**LAWFUL LOTTERY ADS ON RA dio and television?** Indications are there could be a fair of life. The House Judiciary Committee has passed legislation that would allow stations to broadcast advertising of legal lottery tickets. The bill’s author, Rep. Barney Frank, D-Mass., tipped his hat to broadcasters who have launched deep grassroots lobbying effort in support of the bill. The bill now goes to the full House.

**PRESIDENT REAGAN will address the National Assn. of Broadcasters annual convention April 10 in Las Vegas. He’ll also receive a special award for his longterm interest and leadership in broadcasting.**

---

**Y OU BETTER THINK: Aretha Franklin, the NAB, the Department of Transportation, and the Mothers Against Drunk Driving have all joined together in a new nationwide media campaign against driving under the influence of drugs or alcohol. Franklin has completed a music video for a new, antisubstance-abuse version of her hit “Think,” which features cameos by celebrities. Funding for the “Think” project came from Dodge and Chrysler.**

**BOTH THE NAB and the Federal Communications Commission hope to crack down on radio spots that occur during the process of renewing stations’ licenses. One such abuse involves parties who apply for a license, then seek a payoff from the station’s current owner in exchange for dropping their interest in the license. The FCC can’t repeal current rules without a drawn-out inquiry, but both groups are hoping to fine-tune the rules in the meantime.**
<table>
<thead>
<tr>
<th>City</th>
<th>P.D.</th>
<th>Playlist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boston</td>
<td>P.D. Tom Jeffries</td>
<td>Johnny Hates Jazz, Shattered Dreams, I Married Myself, Do What My Heart Wants, Nothing Can Stop Us Now, Close To You</td>
</tr>
<tr>
<td>Chicago</td>
<td>P.D. Bill Richards</td>
<td>Rick Astley, Never Gonna Give You Up, Dave Stewart, If You Can’t Go Be Good, Richard Marx, Only The Lonely, Let’s Pretend</td>
</tr>
<tr>
<td>Cleveland</td>
<td>P.D. Joe Roberts</td>
<td>Bob Dylan, Knockin’ On Heaven’s Door, Bob Dylan, Like A Rolling Stone, Johnny Cash, Folsom Prison Blues, Neil Young, Heart Of Gold</td>
</tr>
<tr>
<td>Dallas</td>
<td>P.D. John Roberts</td>
<td>Jackson Browne, Take It Easy, Jackson Browne, These Year In The Desert, Kris Kristofferson, Me And Bobby McGee, J.J. Cale, After Midnight</td>
</tr>
<tr>
<td>Detroit</td>
<td>P.D. Billy Joel</td>
<td>Bob Dylan, Knockin’ On Heaven’s Door, Bob Dylan, Like A Rolling Stone, Johnny Cash, Folsom Prison Blues, Neil Young, Heart Of Gold</td>
</tr>
<tr>
<td>Houston</td>
<td>P.D. Louie H [{ 1985 } ]</td>
<td>Rick Astley, Never Gonna Give You Up, Dave Stewart, If You Can’t Go Be Good, Richard Marx, Only The Lonely, Let’s Pretend</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>P.D. John Roberts</td>
<td>Jackson Browne, Take It Easy, Jackson Browne, These Year In The Desert, Kris Kristofferson, Me And Bobby McGee, J.J. Cale, After Midnight</td>
</tr>
<tr>
<td>Miami</td>
<td>P.D. Lee Majors</td>
<td>Bob Dylan, Knockin’ On Heaven’s Door, Bob Dylan, Like A Rolling Stone, Johnny Cash, Folsom Prison Blues, Neil Young, Heart Of Gold</td>
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<tr>
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<td>P.D. John Roberts</td>
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</tr>
</tbody>
</table>

**Note:** The table above lists the current playlists from various radio stations across the United States as of April 2, 1988.
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### Hot Dance Music

#### Club Play

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>DON'T LOOK ANY FURTHER (REMIX)</td>
<td>THE KANE GANG</td>
</tr>
<tr>
<td>PINK CADILLAC (EARTH, WIND &amp; FIRE)</td>
<td>NATALIE COLE</td>
</tr>
<tr>
<td>ROCKET 2 U (REMIX)</td>
<td>THE JETS</td>
</tr>
<tr>
<td>PROVE YOUR LOVE (REMIX)</td>
<td>TAYLOR DAYNE</td>
</tr>
<tr>
<td>BEDROCK (REMIX)</td>
<td>GEORGE MICHAEL</td>
</tr>
<tr>
<td>DON'T MAKE A FOOL OF YOURSELF (REMIX)</td>
<td>STACEY Q</td>
</tr>
<tr>
<td>THINKING OF YOU (REMIX)</td>
<td>EARTH, WIND &amp; FIRE</td>
</tr>
<tr>
<td>BREAKAWAY</td>
<td>BIG PIG</td>
</tr>
<tr>
<td>BLUE MONDAY/TOUCHED BY THE HAND OF GOD</td>
<td>NEW ORDER</td>
</tr>
<tr>
<td>NAUGHTY GIRLS (REMIX)/I SURRENDER</td>
<td>SAMANTHA FOX</td>
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<tr>
<td>HOT HOT HOT (REMIX)</td>
<td>THE CURE</td>
</tr>
<tr>
<td>ADVENTURE</td>
<td>ELEANOR</td>
</tr>
<tr>
<td>CALL ME (REMIX)</td>
<td>SPAGNA</td>
</tr>
<tr>
<td>ALWAYS ON MY MIND</td>
<td>PET SHOP BOYS</td>
</tr>
<tr>
<td>FATHER FIGURE</td>
<td>GEORGE MICHAEL</td>
</tr>
<tr>
<td>BEHIND THE WHEEL</td>
<td>DEPECHE MODE</td>
</tr>
<tr>
<td>PARTY PEOPLE</td>
<td>ROYAL HOUSE</td>
</tr>
<tr>
<td>STAND UP</td>
<td>HINDSIGHT</td>
</tr>
<tr>
<td>LIKE A CHILD</td>
<td>PRETTY POISON</td>
</tr>
<tr>
<td>DON'T STOP ME NOW</td>
<td>DEF WARE</td>
</tr>
<tr>
<td>PLAYTHING</td>
<td>BEBE JACOBSON</td>
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<tr>
<td>I JUST CAN'T STOP DANCING</td>
<td>THE CRIMINAL ELEMENT</td>
</tr>
<tr>
<td>DREAMIN' OF LOVE</td>
<td>STEVIE B</td>
</tr>
<tr>
<td>JACK THE LAP DANCE MACHINE</td>
<td>3 MAN ISLAND</td>
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<tr>
<td>FISHNET WAGGER BROS.</td>
<td>MORRIS DAY</td>
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<tr>
<td>KISS AND TELL</td>
<td>BRYAN FERRY</td>
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<tr>
<td>Love Don't Live Here No More</td>
<td>BASEMENT BOYS</td>
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<tr>
<td>Love In The First Degree</td>
<td>BANANAARA</td>
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<tr>
<td>BANG (TO THE BATHMATE)</td>
<td>THE TODD TERRY PROJECT</td>
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<tr>
<td>MACHINE DOG BREEDERS</td>
<td>KONK</td>
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<tr>
<td>I FEEL POPULAR</td>
<td>SUZIE &amp; THE CUBANS</td>
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<tr>
<td>LOVIN' ON NEXT TO NOthin'</td>
<td>GLADYS KIDDO AND THE KIPS</td>
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<tr>
<td>NEVERMORE</td>
<td>+1</td>
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<tr>
<td>LOVE KILLS/BOYS IN FURS</td>
<td>HANOVER FIST</td>
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<tr>
<td>SHE'S FINE</td>
<td>VELORE &amp; DOUBLE-O</td>
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<tr>
<td>TAKE IT WHILE IT'S HOT</td>
<td>BRIGHT SENSATION</td>
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<tr>
<td>MOVE THE CROWD/Paid in Full (REMIX)</td>
<td>ERIC B. &amp; RAKIM</td>
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<tr>
<td>LET'S GET BUSY</td>
<td>CURTIS MCLLANE &amp; ON THE HOUSE</td>
</tr>
<tr>
<td>GET OUTTA MY DREAMS, GET INTO MY CAR</td>
<td>BILLIE OCEAN</td>
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<tr>
<td>SPEED OF LIGHT</td>
<td>REMY</td>
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<tr>
<td>BURNING RAIN</td>
<td>CRAZY HOUSE</td>
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<tr>
<td>MANDINKA (REMIX)</td>
<td>SINEAD O'CONNOR</td>
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<tr>
<td>WISHING WELL (REMIX)</td>
<td>TERENCE TRENT D'ARBY</td>
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<tr>
<td>SALVATION/HANG ON</td>
<td>HOOD</td>
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<tr>
<td>EXPRESSWAY TO YOUR HEART (REMIX)</td>
<td>THE BREAKFAST CLUB</td>
</tr>
<tr>
<td>WHICH WAY</td>
<td>THE TRADITION</td>
</tr>
<tr>
<td>WHERE DID YOU LOVE GO?</td>
<td>ELEESA</td>
</tr>
<tr>
<td>IMAGINATION</td>
<td>LADY D</td>
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#### 12-Inch Singles Sales

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>FATHER FIGURE</td>
<td>GEORGE MICHAEL</td>
</tr>
<tr>
<td>THINKING OF YOU (REMIX)</td>
<td>EARTH, WIND &amp; FIRE</td>
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<tr>
<td>ROCKET 2 U (REMIX)</td>
<td>THE JETS</td>
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<tr>
<td>OUT OF THE BLUE (REMIX)</td>
<td>DEBBIE GIBSON</td>
</tr>
<tr>
<td>DON'T MAKE A FOOL OF YOURSELF (REMIX)</td>
<td>STACEY Q</td>
</tr>
<tr>
<td>PERFECT LOVER (REMIX)</td>
<td>COMPANY B</td>
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<tr>
<td>NAUGHTY GIRLS (REMIX)</td>
<td>SAMANTHA FOX</td>
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<td>WISHING WELL (REMIX)</td>
<td>PRETTY POISON</td>
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<td>PROVE YOUR LOVE (REMIX)</td>
<td>TAYLOR DAYNE</td>
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<tr>
<td>JUST A MIRAGE (REMIX)</td>
<td>JELLYBEAN</td>
</tr>
<tr>
<td>GOING BACK TO CALL/JACK THE RIPPER</td>
<td>STEVE B</td>
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<tr>
<td>MIGHTY CARPET RIDE</td>
<td>BANJO THE GOAT</td>
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<tr>
<td>LOVE'S MACHINE</td>
<td>TASTE-T-LIPS</td>
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<tr>
<td>CALL ME (REMIX)</td>
<td>SPAGNA</td>
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<tr>
<td>TEARS MAY FALL</td>
<td>TKA</td>
</tr>
<tr>
<td>BEDROCK (REMIX)</td>
<td>GEORGE MICHAEL</td>
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<tr>
<td>STAND UP</td>
<td>HINDSIGHT</td>
</tr>
<tr>
<td>LIKE A CHILD</td>
<td>PRETTY POISON</td>
</tr>
<tr>
<td>OUTTA MY DREAMS, GET INTO MY CAR</td>
<td>BILLIE OCEAN</td>
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<tr>
<td>MAN IN THE MIRROR</td>
<td>JODI WATLEY</td>
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<td>LOVIN' ON NEXT TO NOthin'</td>
<td>GLADYS KIDDO AND THE KIPS</td>
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<tr>
<td>CROWD/PAID IN FULL (REMIX)</td>
<td>ERIC B. &amp; RAKIM</td>
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<tr>
<td>NITE AND DAY</td>
<td>NIXS</td>
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<td>BOUNCE BACK</td>
<td>.BLUE MODERN</td>
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<tr>
<td>NO USE TO BORROW</td>
<td>AL B. Sure!</td>
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<tr>
<td>NEVER GONNA GIVE YOU UP</td>
<td>RICK ASTLEY</td>
</tr>
<tr>
<td>ALWAYS ON MY MIND</td>
<td>MICHAEL JACKSON</td>
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<tr>
<td>PUMP THE VOLUME</td>
<td>M/A/R/R/R/S</td>
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<tr>
<td>LOVIN' ON NEXT TO NOthin'</td>
<td>GLADYS KIDDO AND THE KIPS</td>
</tr>
<tr>
<td>HOT HOT HOT (REMIX)</td>
<td>ERIC B. &amp; RAKIM</td>
</tr>
<tr>
<td>DON'T STOP ME NOW</td>
<td>FABRI-KAN</td>
</tr>
<tr>
<td>FEEL THE FIRE</td>
<td>TINA B.</td>
</tr>
<tr>
<td>RUN TO ME (REMIX)</td>
<td>ANGELA WINSBURY</td>
</tr>
<tr>
<td>BANG (TO THE BATHMATE)</td>
<td>THE TODD TERRY PROJECT</td>
</tr>
</tbody>
</table>

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**Title Notes:**

- Titles with future chart potential, based on club play this week.
- Titles with greatest sales or club play increase this week.
- Video availability.
- Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units.
- RIAA certification for sales of 2 million units. Records listed under Club Play are 12-inch unless indicated otherwise.

---

**Breakouts:**

- DIVINE EMOTIONS - NARADA WINBERG
- STRANGE BUT TRUE TIMES TWO - HOMAGE
- CAN'T LOVE YOU TONIGHT - GWEN GUTHRIE WINBERG
- EVERYTHING WILL - SHAKE IT UP EVA & CULT JAM CB
- EVERYTHING WILL - SHAKE IT UP EVA & CULT JAM CB
- SPEED OF LIGHT - REMY AAM
- MOVE DON'T LIVE HERE NO MORE BASEMENT BOYS JUMP STREET
- INSTINCTUAL IMAGINATION - N4
NO HALF STEPPIN': Not to be labor a point, but rap music continues to excite and entertain. The form is responsible for some of our most interesting and adventurous productions of late. Dipping occasionally into the classic rhythms of old, the market has become more competitive as artists find that average offerings just don’t cut it anymore. When a song like “Paid In Full” reaches the top three of our Club Play chart, garnering support in a variety of markets, it leaves us gratified.

The next 15 inches to our way this week are (as if you hadn’t guessed) from the rap arena. Doug E. Fresh & The Geto Boys give it all they’ve got after a long absence with a deadly double-sided hit package. “Keep It Reelin’” (Fresh, 212-724-1449) from EPMD will be a welcome item for those who were patiently waiting for Zapp’s “More Bounce To The Ounce” to be used as the basis for a rap. “Princess Of Love” from Prince Paul from Stetsasonic. “Plug Tunin’” (Tommy Boy, 212-722-2211) from De La Soul will keep people on the loop. Quality production and rhythmic backing choice are rather unconventional, but it truly works. The flip, “Freedom Of Speek” is more standard fare, borrowing a weathered James Brown beat. The only twist here is that the impressive delivery is also accentuated by original production and scratching.

BEATS & PIECES: Haven’t you heard? It has been rumored that talented singer/songwriter/keyboarist Patrice Rushen is leaving the Arista label after recording only one album for it, titled “Watch Out.” Rushen was with Atlantic prior to her brief tenure with Arista, scoring with such hits as the classic “Forget Me Nots.” Rushen’s most recent effort did not perform as well, spawning only one r&b top 10 hit, the title track. The question of artistic freedom was apparently the primary conflict between Rushen and the Arista label.

...Coming from Capitol is the debut of Todd ...azer. Rushen has signed with Breakout/A&M U.K. for her long-awaited solo project. ...merica America Vanessa Williams will make her solo debut on Wing/Polymar with the album “The Right Stuff.” ...ichael Jackson’s “Bad” album track “Speed Demon” is being reworked and will be a well-supported banger. “Banzana” ...alt-N-Pepa’s single “Push It” is nearing gold certification—without ever reaching the top 10 on either artist and label charts—oh baby, baby...

Wee Papa Girls, female rappers who have been causing a stir in the U.K., will be delivered by Jive on a Teddy Riley-produced track. Vendetta Records, the new A&M-distributed dance label headed by Larry Yaragar, can be contacted at 212-758-6464. Next Plateau is gearing up for forthcoming product by Taana Gardner (??!) and Kelly Charles. A new Book Of Love album is due on Sire, produced by Flood (Erasure, Cabaret Voltaire). Producer Ric Wake (Taylor Dayne) has been in demand; scheduled collaborations: Dead Or Alive ...The Busby Buck, Alitken & Waterman are in the studio completing the debut album for Kylie Minogue. Her smash U.K. single, “I Should Be So Lucky,” will be released here on Geffen imminently. SAW also handled production for the title track to the forthcoming film “Fruit Machine” (from the producers of “A Letter To Brezhnev”), recorded by Paul Lekakis, as well as “Better Than This” from Lisa Fabian, who hit last year with Rick Astley under the working title of Rick & Lisa Saw. Video pool Telelegies has compiled two new 12-inch video remixes for Stacey Q’s “Don’t Make A Fool Of Yourself” and Debbie Gibson’s “Out Of The Blue.” For information, call 212-227-5966. Solo Survivor: Video buffs should also check out the fabulous reissue of Rhino, 212-828-1980 and video (VH-1) of Nancy Sinatra’s “These Boots Are Made For Walking” (see The Eye, Billboard, March 26). Not to be missed.

NEW: Astley’s second single, “Together Forever” (RCA), finds the golden-throated vocalist basking in a lush dance production; spirited “house mix” is recommended. Those awaiting the defensive release of Astley’s U.K. hit “My Arms Keep Missing You” will apparently have to wait until his next album before it appears here.

Those not that patient can find the catchy club number as the flip to the import “When I Fall In Love.” Following closely in an SAW-style is the appealing Europop item “A Little Love (What’s Going On)” (Next Plateau, 212-541-7640) from Ceejay ...Anthony & The Camp return with “Suspense” (Jellybean/Banner Bros.), a downtempo number for radio. Its flip, “Open (Up Your Heart),” co-produced with Blak, is the peak for clubs. Also in the danceable r&b mode is Magic Lady’s “Betcha Can’t Lose (With My Love)” (Motown) and Keith Rogers’ “Tomorrow” (Easy Street, 212-254-7979).

REV IT UP: Quality hi-NRG releases for the week include “Xasty” (Night Wave, 518-883-9022) from Mickey’s Crew; Mitch & Melanie’s “Coming For Your Love” (Oak Lawn, 214-529-2855) from four mixes; the propulsive “You Can Be The One” (Static, 714-798-5993) by Jon Holland; and the latest from Megazone (415-621-7475), Jo-Carol’s “You Turn Me On” and Jackson Moore’s “One Look,” both enhanced in “ultimixes” by Les Massengale and Bradley Hinkle.

Recommended Latin hip-hop offerings for the week include Tori & the Pack’s “Be Your Lover” (Covent, 516-759-4290); “I Need You” (Atlantic) by G.T.; “Together And Forever” (E.P., 212-823-7097); Cynthia’s “Change On Me” (Mic Mac, 212-832-0228); and the X-rated “Fly Tetas” (Basement, 201-963-1560) by Joe Chinga. Additional rap tracks of interest include the tough track “On Fire” (Delicious Vinyl, c/o Danya) from Tone-Loc, which, along with its flip, “If I Got It Goin’,” lifts from old Rufus and Tom Browne. For their instrumental, try the newest releases from J.D. Ranks 10 and Tick Tock on Straight Up Records (305-756-7160).

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| 1  | 21 | DIANE REEVES | BLUE NOTE | BLJ 6959 (CD) |
| 2  | 15 | THE MANHATTAN TRANSFER | ATLANTIC | 81803 (CD) |
| 3  | 9  | KIRR WHALUM | COLUMBIA | 40812 (CD) |
| 4  | 23 | STEVE KINDLER & TEJA BELL | GLOBAL PACIFIC | OR 40719 (CD) |
| 5  | 20 | HIROSHIMA | EC PRO 40479 (P.A. CD) |
| 6  | 7  | GEORGE HOWARD | TRA 233 (P.A. ALTD) |
| 7  | 33 | PAT METHENY GROUP | GEPEN GH 2445 (CD) |
| 8  | 7  | DAN SIEGEL | CBS ASSOCIATED BFZ 40263 (P.A. CD) |
| 9  | 5  | BASIA | EC BS 40706 (P.A. CD) |
| 10 | 11 | GERALD ALBRIGHT | ATLANTIC | 81813 (CD) |
| 11 | 15 | DAVID LAVIN & PAUL SPEER | MARADA EQUINOX | 62400 (N.A. CD) |
| 12 | 21 | LEE RITENOUR | GR GR 1042 (CD) |
| 13 | 17 | KENNY G | ARTISTE ABL 42 (CD) |
| 14 | 17 | VARIOUS ARTISTS | WINDHAM HILL | 8106 (CD) |
| 15 | 23 | SAMOA | PROJAZZ CD 645 (INTERGROUND) |
| 16 | 23 | TIM HEINTZ | TRA 228 (P.A. ALTD) |
| 17 | 9  | HERBIE MANN | MB 461 (NORWIND) |
| 18 | 11 | SPIRO GYRA | MCA - 42045 (CD) |
| 19 | 23 | TOM GRANT | KLA 13-9602 (P.C.) (NAB) (NA) |
| 20 | 17 | GAMALON | AMERTIES ABB 381 (CD) |
| 21 | 17 | GEORGE BENSON/EARL KLUGH | WARNER BROS | 25180 (CD) |
| 22 | 11 | MILES DAVIS/MARCUS MILLER | WARNER BROS | 25655 (CD) |
| 23 | 18 | T. SCOTT | GRP | GRP 1054 (CD) |

Gospel Notes

by Bob Darden

This is the second half of an interview with Sandi Patti, Billboard’s No. 1 inspirational artist. The four-time Grammy winner has sold 3.5 million units—all in the strongly evangelical praise-and-worship music genre. She’s currently on tour with Billy Crockett in support of her latest Word Records release, "Make His Praise Glorious.

One of the most intriguing aspects of Sandi Patti's continued success is her uncompromising lyric stance. Every song is either straightforward praise and worship or features overtly evangelical themes. "The crossover concept was never a consideration of mine," she says. "Performing on The Johnny Carson Show, they were kind enough to say, 'Just do what you do.' I've never had to compromise. I've said, 'I'll go wherever the Lord leads me. My goal is to honor him.' I also want to say that I am what I am on stage. I'm not a character. I don't play a role when I'm up there. I'm just me. We are the average person's family. We're not like a lot of these shows. We are just regular people."

Sandi Patti's music is light and cheerful, with a positive message that is sure to lift anyone's spirits. Her music is a perfect blend of traditional and contemporary sounds, making it accessible to a wide range of listeners.

“We’ve always listened to a lot of songs,” she says, “and I have listened to a lot of different musical styles. When I started my performing and recording career, I decided to incorporate that variety—for myself, if no one else.

“Back then, the music-industry types thought telling me, ‘You’ve got to define yourself, you’ve got to stick to a certain style.’ But I look at it like every song is different. I don’t want to do the same thing over and over again. I want to keep things fresh and exciting for my audience.”

Sandi Patti takes her No. 1 success where she finds it lyrically.

“It’s at that time of day that we are really drawn to songs that make us feel better. At that time of day, it’s hard to find songs that really work for us. At that time of day, it’s hard to find songs that really work for us.”

Sandi Patti and her unique style of music have been a mainstay on Billboard’s Top Gospel Albums chart for many years, and her music continues to inspire and uplift listeners around the world.

Sandi Patti's music is a testament to the power of faith and the importance of sharing it with others. Her music is a perfect example of how music can bring people together and create a sense of community and shared purpose.

One New York radio station helps the AM band to swing

Some younger people, mixed in with the traditional WNEW listeners, ever since.”

Both Davis and Collins choose their own music. “One of the conditions under which I came back [to WNEW] was that I have total freedom to play what I want to play,” Collins says. “When I play what I like, it makes me happy, and when I’m happy, I do a better show. That’s the way I am.

Neither Davis, who has been known to put a heavy emphasis on fusion, nor Collins, whose tastes lean toward the novel and the offbeat, could be accused of being a purist of straight jazz. “I’ve never been a purist,” Davis admits, “because I can’t afford it. I need to play music that will appeal to a broad range of people, and that means using electronic instruments is a familiar one to people who grew up with it.”
BY NELSON GEORGE

NEW YORK One of the most important music video broadcasts on the East Coast makes its home base not on a cable television channel or via syndication but on a UHF outlet. For the last two years "Video Music Box" has been available via WNYC Channel 31 on the UHF dial in New York. The hour-long show comes on Mondays through Fridays at 3:30 p.m. and Saturdays at 11 a.m. On occasion, the show airs at 11 p.m. on weekdays. Aside from airing on UHF, the show is also carried via 50 cable channels on Long Island, N.Y., in New Jersey and Pennsylvania.

"Video Music Box" has made its reputation by being progressive in its programming philosophy, playing rap, black rock, and "mainstream blacks acts that don't get played on [Black Entertainment Television]," according to the show's co-producer and host, Ralph McDaniel. "We try to play all the hip-hop we can get—sometimes as much as 85% hip-hop. We also are very supportive of videos by black rock acts and the Black Rock Coalition.

"From the very beginning, we began showing up in the Nielsen books, so we knew people were watching us," McDaniel says. "Our ratings are higher than some of the ones by the majors and their extensive marketing and distribution networks, it seemed to make sense for black entrepreneurs to seek out liaisons with the two most successful black-owned labels of the '70s, Kenny Gamble & Leon Huff's Philadelphia International and Dick Grisman's Solar, made their marks while working closely with major, corporate-controlled record companies.

But in the late '80s there has been a great deal of disenchantment with the majors. As distribution deals have proliferated, filling rosters with acts and clogging release schedules, some have argued that black music should become less dependent on these deals. Solar, after exiting RCA and later Elektra, now has a deal with Capitol covering pressing and distribution. But Solar exercises complete control over its marketing and promotion and receives more money per record than it did under custom-label agreements with the majors.

Moreover, Solar has had hits under the new setup. The Whispers' "It Just Gets Better With Time" was one of 1987's best. The Deele's "Eyes Of A Stranger," featuring "Two Occasions," has taken off. In addition, Solar has rebuilt its staff, pulling in industry vets and looking more aggressive than it has in years. While Gamble & Huff still have the O'Jays' "Let Me Touch You" in distribution via Manhattan Records, they have inaugurated the independently distributed Gamble Records. So far, Gamble has issued an all-star "Run, Jesse, Run" 12-inch by a Lou Rawls album, and more product is expected, including a catalog of classic Gamble & Huff titles from the '70s on compact disk.

While these two black music institutions have already made the move for independence, some other young black industry figures are seriously weighing similar moves. Because of perceived and actual distribution or supplementing or supplanting their custom agreements with majors. Considering the complacency with which many music executives viewed the majors, this new open-mindedness is long overdue.

FIRST PRINCE's "Black Album" was going to be released, and then it wasn't. Unfortunately for the artist and for Warner Bros., the album is very much avail-

---

The Rhythm and the Blues

by Nelson George

David Z., contributed producer, D.C. Top 40 disc jockey, Jesse James makes his debut, "It Takes One To Know One," on Maxx Kidd's T.T.E.D. label. To contact T.T.E.D., write Custom Station, P.O. Box 41217, Washington, D.C. . . . Pelbo Bryson is on the road promoting his current Elektra album, "Positive," at Billy Mitchell is a pianist and an actor. As a musician, Mitchell records for Optimistic Records; his current "Faces" album has made the jazz chart. As an actor, Mitchell plays a pianist in Clint Eastwood's upcoming film bio of Charlie Parker... . . . Who made Club Nouveau such a rocking band? Was it spokenword–businessman Jay King? Or did 2 Tuff Enuff producers and former Nouveau group members Denzil Forster and Tommy McElroy provide the funk? That's the question raised by the upcoming release of Club Nouveau's second Warner Bros. album and the debut of Tony! Tonic! Tonic!, a Bay-area band produced by Forster and McElroy for EMI. The love in the battle has been struck by Forster and McElroy with Tony! Tonic! Tonic's first single, "Little Water," a rich work of funk with strong lyrics, a melody adapted from "The Lion's Den," a major hit with the same drum sound. Backed by a pointed yet humorous antidrug video, this song puts Ed Eckstein's Wing right in the forefront of his group's long-awaited release. Out of its corner next... Greg Walker, former Santana lead vocalist, is showcasing material at My Place in Los Angeles this week.
Michael Jackson, Watley Top List; Live TV Coverage Set
Soul Train Award Nominees Announced

LOS ANGELES—Michael Jackson and Jody Watley have received three nominations each in the second annual Soul Train Awards, set for Wednesday (30) at the Santa Monica Civic Auditorium in Calif. The awards show, to be hosted by Dionne Warwick and Luther Vandross, will be televised live. Jackson's nominations are for the album "Bad" (best album by a male performer), his "Bad" single (best single), and his video for "The Way You Make Me Feel" (best music video).

Watley's "Looking For A New Love" is nominated in the best-single and best-video categories, and her self-titled debut album is up for best album.

Ten other performers have received two nominations each: Whitney Houston; Stevie Wonder; Natalie Cole; Prince; Janet Jackson; Earth, Wind & Fire; Angela Winbush; Levert; the Whispers; and L.L. Cool J.

"All My Love" by Gladys Knight & the Pips, which will be honored with the Heritage Award is among the nominees for best album of the year by a group or duo.

Janet Jackson will compete against brother Michael in the best-video category with her video for "Control."

The Soul Train Awards will be televised nationally by Tribune Entertainment.

Tempting Chicago, RCA signees David Ruffin and Eddie Kendricks visited Chicago recently on a promotional tour for their "Ruffin & Kendricks" album. While in the Windy City, Kendricks, left, Chicago Mayor Eugene Sawyer, center, and Ruffin practiced the famous "Temptation Walk."

Billboard

FOR WEEK ENDING APRIL 2, 1988

Top Black Albums

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### BLACK SINGLES A-Z

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**ITA Meet Focus: What’s In Store For Industry?**

**BY AL STEWART**

TUCSON, Ariz. Its depth-of-copy woes may be easing, but the video industry is still eying a multitude of challenges as the VCR household-penetration rate moves past the 90 percent mark, according to video suppliers and industry observers who gathered here March 16-18 for the 18th annual Interna-

tional Tape Disc Assn. seminar.

While videocassette recorder penetration is expected to continue its climb, studies show that VCR owners tend to lose their enthusiasm for renting after they have owned the machine for a while, especially after the first six months. On the other hand, the longer a consumer owns a VCR, studies show, the more likely he will be to purchase prerecorded cassettes. "They acquit themselves to the fact that they can buy these things," said Stephen L. Wilson, chairman and chief executive officer of the Fairfield Group, an industry watchdog organization.

Wilson's presentation, "Home Video: Stimulating Consumer Demand In The '90s," was one of several that explained the potential of a new industry to affect the future of home video. While there was no clear consensus on how successful the video industry will be in the '90s, the video executives on hand undoubtedly agreed with Wilson when he said, "The aging process has to be addressed."

While suppliers have repeatedly asserted that video stores do not buy enough copies of hit movies to keep consumers coming back for more, another side of the depth-of-copy issue emerged during the ITA meeting. Reg Chad, president of Nelson Entertainment, noted that the industry was becoming increasingly top heavy with hits.

"We keep learning about depth of copy," and during the first quarter of 1987 we saw improvement. We sold 285,000 copies of 'Princess Bride.' A year ago we would have been happy with 190,000," said Chad.

Pointing out the downside of such brisk sales, Chad said, "Out of the 29 titles released in January, eight accounted for 82% of the sales, and the ninth title sold no more than 50,000 units.

**There’s too much junk in the market**

The softening of the B market, as illustrated by Chad's statistics, was also addressed by Nicholas Santrizos, president of Vista Home Video. Noting that the industry has grown by some 2,000% in the past five years, Santrizos said the growth was due to "freedom of choice."

"Studios pressing stores to take extra copies of top titles will lead to a great deal of stagnation and take the magic out," cautioned Santrizos, who, like Chad, was speaking during a session titled "Home Video: Is There Life After 501?"—a reference to the VCR household-penetration mark.

Speaking at the same session, Tom Burnett, president of Virgin Vision, said, "There is going to be life after 501. It's the quality that concerns me." Turning his attention to the depth-of-copy issue, Burnett added, "Retailers would like to take more product—in no question. But if they bring in enough copies to satisfy the demand in the first 90 days, they'll lose money. The way depth of copy is being handled is causing confusion.

"During a presentation titled "The Future Of Prerecorded Video In The U.S.," Dick Kelly, president of the research firm Cambridge Associates, pointed to a number of factors that he said were likely to have a negative impact on the industry. One of his major complaints was that there is "too much junk on the market."

He also cited "rental-habit decay" and provided data that showed a steady decline in the number of new VCR households and thus the sources of new business. He called the growth of the professional market "very substantial" and said his firm found that when a film is released on video and PPV on the same day, the video experiences a 15% decline in rental. He called the 15% decline "not spectacular.

But on what he termed the positive side, Kelly also pointed to increased customer awareness, more retail outlets, and growing product and, the consolidation of distributors as well as video retailers. As for pricing, he predicted that $14.95 would eventually become the real price point for sell-through and said that $99.95 will become the suggested price for feature films targeted at the rental market.

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**Globo Offers Tapes In 3 Languages**

**Portuguese Market Tapped**

LOS ANGELES — While a number of video companies pride themselves on offering both English and Spanish-language tapes, New York-based Globo Video may be the first trilingual label operating in the U.S.

Globo offers videos dubbed in English, Spanish, and Portuguese. The large size of the U.S. Hispanic population is well known, but Globo believes that the U.S.'s "Portuguese-speaking community (immigrants and descendants of immigrants from Portugal and Brazil) constitutes a significant video market.

"The Portuguese and Brazilian communities are growing quickly in America," says Sonia Delgado, sales director for Globo Video, a subsidiary of Brazil's Globo Group, a multina-

tional company with a wide variety of overseas operations (including the recently formed Los Angeles-based Globo Records). TV Globo is Brazil's largest television network and exports its novelas (prime-time soap operas) around the world. The U.S. arm of Globo Video was formed in 1986. Delgado cites New Jersey and New York (in that order) as the top Portuguese-language markets. Other markets with large numbers of Portuguese-speaking people include Bedford, Mass.; Providence, R.I.; and Southern California.

Globo currently carries more than 100 Brazilian movies in its catalog; all are in Portuguese and have no subtitles. Each retail for $79.95. The label's Spanish-language videos include dubbed multiple-tape sets of TV Globo novellas, many of which have already seen extensive TV play in Europe, in Latin America, and on U.S. Hispanic television.

A new English-language release is "Caravali," which documents the colorful, kaleidoscope parade of students, staffs, and guests of the same schools during the annual Caravali festival in Rio de Janeiro, Brazil. One of Globo's English-language releases include educational videos on Brazilian geography and history and documentaries on previous Caravalis.

Advertising so far has been low key. "We've mainly advertised in newspapers and the in-store publica-

tions of video stores frequented by Brazilians and Portuguese," says Delgado.

**Chris McGowan**

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**‘Star Trek’ Tapes Due**

LOS ANGELES — Paramount Home Video is releasing the final 18 episodes of the "Star Trek" television series, each listing for $12.98.

In addition, the list price of the previously released 59 episodes will drop from $14.95 to $12.98 each.

The pilot episode, "The Cage," and a two-part program called "The Menagerie" will remain priced at $29.95.

Back to the studio will be a specially designed convertible, counter/food product display that holds 46 units, a commemorative poster, and a new Starship Enterprise mobile measuring 5 feet by 2 feet.

Developing a Gameplan With Staying Power

By CHRIS McGOWAN

Of all special interest video genres, sports and recreation may one day prove to have the best staying power.

Why? Because America is a sports-crazy country within a long memory for its famous athletes. A football, basketball or baseball star may have a career of 10 or 15 years, and the best ones stay in the public mind for decades.

Tapes by Julius Erving, Jack Nicklaus, John McEnroe and Ivan Lendl will probably continue to sell significant numbers well into the 21st century because the older fans at that time will remember them (as we remember Babe Ruth, Jesse Owens and Pele now) and because younger fans will want to collect the tapes and to study all the greats.

At the very least, many sports titles are currently demonstrating a longevity of two, three or more years. Many of the top titles on the Billboard recreational sports chart for '87 were in fact released in '86, '85 or even earlier.

The No. 1 '87 title (No. 1 on the '87 recreational sports chart) and 57th in sales for all videocassettes) was Video Reel's "Bob Mann's Automatic Golf," which was also the top title in the genre in '86.

Big news in '87 was the five-year, $8 million agreement cut by Fox Hills Video with NFL Films Video. Fox Hills now is the sole distributor of NFL's lucrative catalog of over 150 titles and the latter firm will continue to produce a number of new football titles each year.

Another major deal was the pact between CBS/Fox and the NBA. "We signed an exclusive deal with them a year ago for all sorts of tapes, including championship, highlight, instructional and player-tapes. We've put out six programs so far, with many more to come," says Ken Ross, vice president of non-theatrical programming for CBS/Fox.

The Fox Hills and CBS/Fox deals are especially noteworthy because one of the strongest attributes of the sports and recreation genre is the intense TV exposure that its subjects receive. Events such as the Olympics and World Cup boost sales, as does ongoing coverage of baseball, football, basketball, golf, bowling, tennis, auto racing, wrestling, boxing and many other sports.

"There's no secret why we're so successful," says Richard Goffman, vice president of advertising and marketing for Coliseum Video, which has garnered six-figure unit sales on several wrestling titles. "We are successful because the WWF is so successful, it has broad appeal and is hyped on TV constantly. It's the third-highest syndicated TV show, which gives wonderful exposure. There is a cast of characters with whom people are familiar, continuity and progression—like a soap opera."

Price points in the genre demonstrate a wide range (wider than in the health & fitness genre), from $9.95 (for seven Morris Video sports titles recently reduced) to $84.95 (for "Golf My Way With Jack Nicklaus"). The high tag on the latter tape doesn't seem to hurt sales. "The Nicklaus tape is a constant seller and renter, year after year," says Mike Ellis, general manager of Adventures in Video, a nine-store web based in Minneapolis.

Sports tapes are often (like sports) seasonal and many times sell best in the towns whose teams and players they present.

In general, the tapes that do well in sell-through are market-specific, says Vans Stevenson, director of public relations for Erol's, a 143-store chain based in Springfield, Va. Consequently, videos featuring Philadelphia, Washington, D.C., and Baltimore-area athletes were among Erol's top '87 sellers.

"When the Twins won the World Series, we sold about 3,000 pieces (in nine stores) of the CBS/Fox 'Official World Series' video," says Ellis of Adventures In Video. "And in November when the Twins themselves put out 'Twins Win,' we sold about 1,000 units of that.

Hunting, fishing, skiing, baseball and other sports all have their months, and Adventures in Video changes its selection accordingly. Sell-through sports sections can range from 10-20 to 75 tapes, depending on the time of year, according to Ellis.

Video stores still often have a rough time with the genre, which has done better in other outlets. Adventures in Video carries about 150 sports and recreation titles for rental in its larger stores, but Ellis notes that "it is a small percentage of our business. It's mainly there for customer convenience."

Adds Troy Cooper, executive vice president of National Video, "In our larger superstores, the genre moves better, because there is a larger section and people are aware of it, but that's true in general of non-theatrical as a whole. The larger stores carry about 200 titles in both sports and recreation and health and fitness."

"We're hoping that more and more video stores will see the potential of non-theatrical video," says Carol Bystrzycki, head of marketing for 3M/Leisure Time Products. Leisure Time carries more than 50 fishing, hunting and skating tapes. "We think that they got inundated with how-to and couldn't decide what to carry. But now a lot of the low-end producers are falling out."

And the future? "Consumers want to view these tapes over and over, and thus own them. It's the key to sell-through," comments Jeff Jenest, vice president of marketing for Lorimar.

"The genre will definitely continue to expand," says Ken Ross, director of non-theatrical programming for CBS/Fox. "There really is a demand at the consumer level for certain types of sports tapes. They are very collectible and they are a personal instant replay."

The growing number of sports and recreation tapes that have achieved six-figure sales attests to that optimism.

Marketing, Distribution, Sponsorship

As the sports and recreation genre of home video continues to grow, so do possible combinations of marketing, distributing and sponsorship.

Five Vestron tapes illustrate this diversity. Vestron's "Learning Football The NFL Way" was sponsored by Wheaties, which featured the tape on the back of 12 million boxes, and was sold as well through bookstores, catalogs, video stores, sporting goods stores and in specialized mailings to 40,000 high school and Pop Warner football coaches. "The important thing is to take advantage of these alternative distribution opportunities," comments Jeffrey Peisch, director of non-theatrical programming for Vestron.

Arnold Palmer's two-part "Play Great Golf" Vestron series was featured in some 20 catalogs (including Sharper Image, Doubleday Video Catalog and Rand-Arnold Palmer Video Letter), video stores, bookshops, golf pro shops and other alternative outlets, and will be advertised in a direct-response cable and network campaign this spring, according to Peisch.

And a two-tape Jimmy Connors tennis series (due from Vestron in July) is sponsored by Volvo, which is considering staging a sweepstakes around the tapes and the U.S. Open (prizes may include a trip to the Open, a volvo and tennis lessons from Connors), as well as having its car dealers give the tape away to customers.

Morris Video also has had sponsorship or cross-promotion on many sports videos, such as the Budweiser-produced three-tape "On The Attack" soccer series and "Michelob Sailing" (all four bow this spring). Seven Morris titles (on golf, tennis, bowling, fishing, skating and sailing) will be available at a retail price of $9.95 apiece (minimum orders to dealers will be cases of 12). To sell at such a low price, Morris vice president George Morris comments, "You have to watch every penny and talk really seriously with your distributors. And you have to make sure people pay their bills on time."

Morris hopes that the low price will trigger six-figure sales for some of the titles (the label's Bally Caspar and Johnny Miller golf tapes have topped 50,000 units apiece at higher price points).

Coliseum Video has sold the bulk of its enormously-successful WWF wrestling tapes in video stores, where they both rent and sell well. "At least (Continued on page S-2)
80%-85% of our business is in video stores, and we do a little bit of direct mail through WWF magazines," comments Richard Goffman, vice president of advertising & marketing for Coliseum. "Now we're starting to enter record stores as well." He adds.

The 3M corporation has two video lines: 3M Magnetic Media (Scotch) and Leisure Time Video. The first label carries spectator sports tapes, while the latter offers instructional fishing, hunting and skiing titles. 3M Magnetic is distributed in video stores, 7-Elevens and wherever else blank video tape is sold, while Leisure Time is sold in sporting goods stores, hunting stores, bait & tackle shops and some video stores. Different distribution channels account for the existence of two distinct video lines.


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S-2
**New Hi-Band 8mm Vies With Super-VHS**

Format Matches Resolution Quality Of Camcorders

A biweekly column focusing on products, trends, and developments in the hardware industry.

BY MARK HARRINGTON

**THE ANNOUNCEMENT OF Hi-Band 8 millimeter video shouldn’t have surprised anyone who’s been following video developments over the last two years.** Hi-Band, which increases 8mm’s horizontal resolution to over 400 lines from 290, was introduced at CES last year, and the 8mm video camp had no choice but to match the higher quality of Super-VHS camcorders.

For Sony and Sanyo/Fisher, the big guns of 8mm, as well as for blank tape companies and 35mm camera manufacturers, video businesses focus on 8mm, Hi-Band is a statement to dealers that commitment to the format and advanced development will continue.

The timing could not have been more appropriate. Word of Hi-Band’s 10-company standardization comes as some camcorder manufacturers and retailers were voicing doubts about S-VHS-C’s sales potential. Thus, 8mm may pick up on S-VHS-C’s market share. What’s more, when product is introduced a year from now, Hi-Band will quickly equalize the selling advantage S-VHS-C camcorders have over 8mm— that of picture quality.

As the potential for further video confusion, Hi-Band will require not only a new generation of software, but, like S-VHS, will need a new fleet of blank tape and prerecorded software.

Takagi concedes Hi-Band may cause buying hesitation among consumers, but he also warns that it would be logical for some dealers to stop, and if you’re waiting for the ultimate thing to come out you’ll probably never buy it.

He says a current estimate that 8mm commands as much as 35 percent of the camcorder market makes some feel ventures into S-VHS were a waste of money, and that we are firmly established in the market and are gaining position.

While much earlier attention will be on camcorders, both Takagi and Nobuhiro Arimoto, president of Sanyo/Fisher, indicate that home decks will also be part of the formula. Neither has specified hardware plans, but Takagi says, “The technology certainly has applicability for home decks.” He indicates that camcorders and decks will be introduced simultaneously.

On the prerecorded software side, however, he says they don’t expect much early acceptance.

“I don’t think the software people will pick up Hi-Band 8mm immediately, as has happened with S-VHS,” he says. “They seem to be happy with what they’re marketing now.”

Still, he says, Hi-Band may have appeal for software other than traditional movie-entertainment-oriented tapes.

“They may come up with some specialized software, something applicable to institutional, medical, encyclopedia formats, or art reproductions as opposed to the heavy books available today,” he says.

**The White Stuff.** Vanna White’s appearance at a Photo Drive-Up outlet spurred the sale of the television star’s workout video “Get Slim, Stay Slim.” The San Jose, Calif.-based chain drew close to 3,000 people and sold some 600 copies of White’s Lorimar Home Video release during the two hours she hobnobbed at the store. Pictured, from left, are Tracey White, sales representative, Lorimar Home Video; Mack Tatarsky, regional sales manager, Lorimar; Vanna White; and Gregg Bunker, president of Photo Drive-Up.

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**THE DEPTH-OF-COPY PROBLEM** is largely the creation of suppliers looking to fatten their bottom line. At least that is the consensus of retailers who attempted Virgin Vision retail seminars in several cities. Virgin sponsored the powwows with dealers in the hope of getting the perspective of retailers. What they got was an earful. Dealers on hand said depth of copy isn’t the issue. The issue, they say, is return on investment, and the problem, according to Virgin, is better described as “depth of consumer.” The company said it also encountered widespread resistance to the $89.95 price point. Since competitive pressures keep many dealers from increasing their nightly rental fees, the move to $89.95 means that stores just have to wait that much longer to break even and start to earn a profit on a tape. The dealers said they like multipacks but they are “title sensitive.” Commenting on the discussions with dealers, Tom Burnett, executive vice president of Virgin Vision, and the supervisor of the seminar program, said, “We have had a number of our myths exploded by this opportunity for direct communication with retailers. We’ve discovered that some assumptions which the industry as a whole has lived by are simply unfounded.”

**MUCHO MACIO:** Warner Home Video’s latest self-through promotion focuses on some of Hollywood’s top male stars. The Heroes campaign will offer 16 titles for a list price of $19.95 each and will include films from Clint Eastwood (“Heartbreak Ridge”), Mel Gibson (“The Road Warrior” and “Mad Max Beyond Thunderdome”), Burt Reynolds (“Sharky’s Machine”), and Robert Duvall (“The Great Santini”).

**NELSON ENTERTAINMENT** says it has taken orders for some 285,000 copies for the film “The Princess Bride.” The company says the success of the video release is particularly notable for two reasons. Not only has it become the company’s top-selling title of all time, but, according to Rand Bleimeister, executive vice president, “It outsold every other title ever released which grossed $80 million [or less] at the domestic theatrical box office.” The film, currently available for a list price of $39.95, was also nominated for an Academy Award for best original song for “Steyrook Love.”

**TURPINING JAPANESE:** Sony Video Software is set to release a series of films made in Japan. The company says the series consists of 40 of the finest-quality classic and modern Japanese films on video. Four films will be released each quarter beginning May 5 with “The Family Game,” “Early Summer,” “Stray Dog,” and “Mother.” Each of the titles has a list price of $29.95 and is packaged in special cover paper designed with the look of a waga (traditional Japanese handmadepaper). The cassette jackets will have a flag that includes a short synopsis of the program as well as information on the director. **AL STEWART**
Piracy Debate in Canada

OTTAWA The Canadian Motion Picture Distributors Assn. says new legislation in Quebec will play right into the hands of video pirates and take sizable sums of money away from retailers in the province.

Under Bill 109, English-language films and videos that are released must have French-language subtitles, and French-dubbed versions must be imminent. Films are pulled out of theaters after 60 days if no French dub is being readied.

"These impediments to the flow of legitimate product to theater and video retailers in that province will result in a substantial short-fall," the association says. "Experience in other countries indicates that the void may well be made up by pirates producing illegal copies." The association estimates that video piracy costs the legitimate business more than $15 million a year. In 1987, the loss attributed to one convicted pirate alone was $850,000.

Bill 109 "may provide an invitation to video pirates," the association asserts.  

Kirk LaPointe

FOR WEEK ENDING APRIL 2, 1988

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Compiled from a national sample of retail store sales reports.

A Billboard Spotlight

CLASSIC VIDEO

Issue date: May 26  Ad closing: May 3

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www.americanradiohistory.com
World Success. CBS Records International honored Leonard Cohen with a party at New York’s Man Ray Bistro, during which the veteran artist received a Crystal Globe Award signifying overseas album sales in excess of 5 million units. Cohen’s latest album, “I’m Your Man,” is Europe’s biggest chart hit and will be released in the U.S. shortly. Pictured, from left, are longtime friends Judy Collins, Cohen, and CBS Records International President Robert Sumner.

**Prince’s ‘Black Album’ A Real Beauty; Germany’s Scorpions Unleash A ‘Savage’**

**Black Magic:** The Blur has finally tracked down a copy of Prince’s infamous “Black Album” and is having a lot of fun playing the hot collectors’ item. Originally slated to emerge last December, the album was instead shelved at the last minute. However, it’s no secret that “unofficial” cassette copies have begun to circulate on the street and through the industry.

Prince’s funkiest output in a long time, the “Black Album” boasts an abundance of hot tracks. No doubt about it: From the opening cut, “Le Grind,” this album F-U-N-K-S out in style.

Most of the lyrics fall into the rude/suggestive/obscene category, and a number do contain naked pictures although even if the “Black Album” were released. On “Bob George,” for example, the singer puts down his gun following too many TV dinners and dating (“rock star”) Prince’s manager and then whips out a gun and forces her to d o n a red/brown wig. And it doesn’t stop there. Suffice is the “The Black Album” would drive the Federal Communications Commission completely nuts, not to mention the Parents’ Music Resource Center.

The complete track listing for the album is “Le Grind,” “Cindy C,” “Dead On It,” “When 2 R In Love” (great ballad), “Bob George,” “Superfunkysafirafregi-sex,” “2 Nigs United 4 West Compton,” and “Hard Rock In A Funky Place.” But, please, no requests on how to obtain a copy—dig it out for yourself. The search is worth it.

Meanwhile, as Prince fanatics scramble to lay their hands on the “Black Album,” the multitalented artist reportedly has just delivered a brand-new album to Warner Bros. Titled “Love Sexy,” the project is scheduled for a May 3 release on Paisley Park. Word has it that the only track to be included from the “Black Album” is “When 2 R In Love.” A song called “Alphabet Street” is said to be the first single.

**Blondie’s Parallel Lines:** More than four years after the emergence of their latest album, 1983’s “Love At First Sting,” German hard rockers the Scorpions are finally gearing up for the release of their latest Mercury/PolyGram album, “Savage Amusement,” unquestionably one of their strongest outputs to date.

Due in stores April 18, the Dieter-Dirksch-Produced “Savage Amusement” comprises nine rock-solid tracks. Highlights include the hard-driving “Rhythm Of Love” and the power ballad “Believe In Love.” PolyGram will be mounting its assault on album rock radio April 4.

“When Savage Amusement” hits the streets here, the Scorpions will be playing their first-ever concerts in the Soviet Union. The band will then tour off its 1989 North American concert schedule as one of the acts on the Van Halen’s Monsters Of Rock extravaganza, scheduled to begin over Memorial Day weekend in May. Upon completion of that tour, the Scorpas will be headlining arenas throughout the fall.

**Wonderful Sounds:** While not listening to the “Black Album,” the Blur has been hooking up “Not Scared” by new CBS UK/EMI outfit Eighth Wonder, which has been climbing the British singles chart. Produced by the Pet Shop Boys and DeMann, the album will be released in late April.

The Eighth Wonder album will be on Columbia in the U.S., although no official release dates have been confirmed. Still, be on the lookout.

Another interesting act out in the U.K. is Prefab Sprout’s “From Langley Park To Memphis.” Due out here in the coming weeks through Epic, the album features appearances by Pete Townshend and Stevie Wonder. The standout cut is “Cars And Girls.”

**Short Takes:** During the Australian leg of his Faith tour, George Michael (also a member of a Grammy, a Japan Gold Disc Award, for best international pop solo album of the year. (See page 37 for a review of Michael’s Sydney concert.) Meanwhile, the fourth single from the “Almighty” album, “One More Try,” goes to radio Friday (1). Says Michael, “It’s a ballad very close to my heart. Many people compare it to ‘Careless Whisper,’ but for me there is no comparison. I put my emotional heart into ‘One More Try,’ and it’s my favorite off the album. I believe my best songs are the ballads, and down the road that is probably what I’ll be remembered by...” Patti Smith’s eagerly awaited Arista album is due May 12. It will be preceded by a single, “People Have The Power.”

**ARTIST DEVELOPMENTS**

**Low Down**

Triple-threat musician/songwriter/producer Nick Lowe has been fairly ubiquitous lately. On the heels of his tour dates as a sideman with Paul Simon, he has just seen the U.S. release of his Columbia album “Pink And Proudther Than Previou- t.”

The album, a collection of scattered tracks originally issued in the U.K by Demom, is Lowe’s last for CBS. After nearly a decade with the label, he has decided to move to Warner Bros. Lowe is currently in Los Angeles, laying down tracks for his future debut without producer, Dave Edmunds, his former partner in Rockpile.

Lowe is also repeating his role as bassist for John Mayall’s new M & M artist’s follow-up to his critically acclaimed 1987 album, “Bring The Family.” David Lindley is set to handle guitar chores on the album. In spite of all his studio activity, Lowe recently found time to sit in with another former Rockpile mate, guitarist Billy Bremer, at one of his frequent two-hour jam sessions at Rappz in Hollywood, Calif.

**Show Time**

Chicago is a notoriously difficult town in which to land a recording contract, but new Chrysalis act Blondie can be regarded as having done without having to leave the city limits. It seemed as a classic case of being in the right place at the right time: Vocalists Debbie & Claire Messey said it all began when ex-blondie bassist Nigel Har- rison, who was also a music manager for Blondie’s manager, decided to hook up the band with his Chrysalis label, The TAMI Show. Later, the TAMI Show and Harrison connected when the band opened for Charlie Sexton at the Chicago club Cabaret Metro. Harrison brought the group’s demo to Los Angeles, where producer Mike Chapman took an interest in it. The TAMI Show was subsequently signed by Chrysalis, and Harrison now serves as the
THE 3RD INTERNATIONAL MONTREUX, SWITZERLAND

THE HIGH LEVEL CONFERENCE

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

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

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THE GOLDEN ROSE OF MONTREUX TELEVISION FESTIVAL will once again bring more than 30 leading pop-acts from all over the world to the Montreux Casino for the recording of world-class TV specials co-produced by Swiss Television and Michael Hurll. IMMC offers an excellent opportunity for participants to meet and interview these artists, and IMMC delegates will have free access to all TV Galas.

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IMMC BRINGS THE MUSIC AND MARKETING WORLDS TOGETHER, and puts a finger on the pulse of the current, vital topics that affect and unite them both, such as sponsorship deals and worldwide promotions. IMMC will combine keynote speakers with case studies and panelled seminars which will explore various music & marketing topics.
USIC & MEDIA CONFERENCE
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THE PANELS

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New Marketing Opportunities In TV, Radio And Music

THE TOP 40 TYRANNY
The Threats Of Overplay And Overpay

AFTER DAT, WHAT?
How Will The Consumer Receive His Music?

ARE EUROPEAN BROADCASTERS BACKING EUROPE?
A Hard Look At Satellite And Conventional TV As Well As Radio

MULTI-MEDIA BROADCASTING
The Dawn Of Diversification

MAXIMIZING MUSIC & MEDIA OPPORTUNITIES
Marketing Success Stories From Concept To Completion

THE PROS AND CONS OF CENTRAL ACCOUNTING
Who Wins, Who Loses? Are The National Societies Threatened?

TV TOMORROW
A High Tech Triumph Or A Horror Story?

THE RADIO DOCTOR
The Cure For Your Problems In The Increasingly Competitive World Of Radio

WILL THE COMPUTER REPLACE THE HUMAN PRESENTER?
The Chip Looking Over The Deejay’s Shoulder

DEREGULATION BY THE BACK DOOR
How Some New Stations Are Getting Around The Law

RED ROCK, THE POST GLASNOST PERSPECTIVE
The New Freedom Of Music And Media In The Eastern Bloc Countries

THINK LOCAL, ACT GLOBAL
How To Translate A Local Success Into A Worldwide Mega-Hit

THE FACT AND THE FICTION
How Realistic Are The Ratings? How Trustworthy The Charts, How Useful Are The Tradepapers?

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“L.A.’s Best Hotels...”

The Los Angeles Times wrote that the Bel Age was “a place for feeling guilty—happily.”

Mondrian Hotel...“A Los Angeles Landmark”
—Washington Times

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

The collection’s four other properties, Le Dufy, Le Parc, Le Rêve and Valadon have an intimacy and grace rarely found in North American hotels. They are warm and inviting which Contract Magazine has called “Little gems in a sea of mediocrity.”

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TALENT IN ACTION (Continued from page 33)

band’s manager under the auspices of Sanctuary Music.

TAMI Show’s self-titled album was released in February; the first single from the album, “She’s Only Twenty,” and an accompanying video followed. Early response in Chicago has been encouraging, but the group members remain cautious. Guitarist Tommy Gauwenda and drummer Ken Harek were involved in the enormously popular Chicago groups Pezband and Off Broadway, respectively, both of which waxed major-label product but never achieved significant renown outside the area.

“Actually, those two are more excited than Claire and I,” says Cathy Massey. “When we start selling the record, then we’ll get excited.”

BORN AGAIN

Annie Haslam, the voice of such Renaissance classics as “Ashes Are Burning” and “Sands Upon The Shores Of Time,” has returned to the U.S. seeking a solo deal and management after ending the band’s long career last year.

“Everything’s on the line,” she says. “We’ve sold the house and the cat, we’re putting everything into it. If it doesn’t work out, at least we had a good try and a good time.”

Haslam has not moved too far from her roots on the solo demo now circulating at major and independent labels. Produced by Ron Edwards, it features a re-recorded version of Renaissance’s “Northern Lights” and an up-tempo number written by B.A. Robertson and Genesis guitarist Mike Rutherford.

“It’s different, but because it’s got my voice, it’s familiar,” she says.

On her brief East Coast club tour, Haslam is performing five Renaissance songs in addition to the new material. Backing her on the tour are Raphael Rudd and Mark Lamprell, members of Renaissance’s last incarnation, and John Mangold on synthesizer.

“I’m going to have a try at writing some things when I get back home,” Haslam says. “There’s a lot of different directions, so many ways I can go. I’m kind of delving into the unknown.”

Artist Developments is edited by Steve Gett. Reporters: Bruce Haring (New York), Moira McCormick (Chicago), and Chris Morris (Los Angeles).
BILLY SPRINGSTEEN & THE STREET BAND

FRANK SINATRA, JR.

STERN PRODUCTIONS

The Slow-Build Tease would not appear to be a component of George Michael's stage strategy. Within seconds of an enveloping canvas canopy lifting and a huge steel cage opening, the British sensation had set the tone for the evening. As he gyrated and gesticulated his way through "I Want Your Sex," laser beams garishly spelled out the words "sex," "just," and "love." Subtle he is not.

However, popular he is. After six shows in Japan and one each in the Australian cities of Perth and Adelaide, Michael was plainly comfortable on stage at this March 15 date in Sydney. As playful as a puppy, in fact. Slipping in and out of various denim jackets, tossing off cute ad libs ("Bad luck, it's not my size") to the refrain of a garish brain, and prancing repeatedly up and down his stageside catwalks, the man had the 12,000-strong audience fiercely in his grasp. Not all of them, despite the din, were young.

The most striking aspect of Michael's first world tour is the spruce leaniness of the act. With just six musicians and a sole backing vocalist, he deliberately focuses the audience's attention not on himself. At times, the limitations of this slender ensemble show through, notably when singer Lynn Mabry turns into a sprinter to accommodate a frontstage lead vocal duet, a topstage go-go dancing routine, and midstage backing harmonies in one go.

If Michael's slick, streamlined set is highly served, it is also cleverly funked. A bubbling "Hard Day" from the "Faith" album gave way to a powerful version of Stevie Wonder's "Love's in Need Of Love Today." Later in the set he stormed through Wild Cherry's "Play That Funky Music," LaBelle's "Lady Marmalade," and the Wham! favorites "I'm Your Man" and "Everything She Wants." His own "Monkey" was delivered with a considerably harder edge than on record. "Law Of The Fish" was heavily showcased at the Pony, spiced with both the songs the band keeps in its "active" repertoire. Dance floor faves included new hits "Doctor Doctor" and "Thin Wagon's Gonna Roll," straightforward rockers allowing guitarists Dave Malone and Camile Budoin to stretch out for extended periods, much to the crowd's delight.

The funky "Suck The Head," a reference to the proper method for eating crawfish, capped the regular show, followed by a tasty encore of Van Morrison's "Brown-Eyed Girl," the singalong anthem highlighting a high-energy evening.

BRUCE HARRING

RISING STAR. New RCA artist Jo-EI Sonner recently played a showcase at the Club Lingerie in Los Angeles, where he was joined for an all-star jam by Dave Alvin, Jennifer Warnes, Garth Hudson, Huss Kunkel, and Albert Lee. Pictured after the show are, from left, Hudson, Sonner, Kunkel, and Lee.
**TOP CROSSOVER ALBUMS**

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<td>By Request — The Best of John Williams</td>
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<td>Beethoven or Bust</td>
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<td>The Hollywood's Greatest Hits</td>
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<td>32</td>
<td>The Voice of the World</td>
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<td>The Love of a Lifetime</td>
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<td>Bach on Abbey Road</td>
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<td>A Love Until the End of Time</td>
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**TOP CLASSICAL ALBUMS**

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<td>Beethoven: Piano Concerto No. 5</td>
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<td>Finzi: Clarinet Concerto</td>
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<td>The Academy Plays Opera</td>
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<td>Mahler: Symphony No. 2</td>
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<td>Bartok: Sonata for Two Pianos</td>
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<td>Choros: Selections from the Collection</td>
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<td>Carnival</td>
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<td>Pleasures of Their Company</td>
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<td>25</td>
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<td>Ravel: Bolero</td>
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**Classical KEEPING by Horowitz**

The PASSING SCENE: Over the past several years Northeastern Records has issued a small but select catalog of music largely neglected elsewhere. It took as its special province the work of women composers as well as composers of both sexes who were identified with the New England School.

Well, the venture appears to be coming to an end now as Northeastern Univ. in Boston, which sponsored the label as part of its university press division, feels it no longer wants to devote funds and time to its operation.

Lynn Joiner, Northeastern Records director, says the label’s catalog is still being serviced and orders are still being shipped, but all new projects but one have been canceled. The one surviving new album is a thirteenth.

By

Northeastern Univ.’s record operation comes to an end released early this summer, was cut in December in London by Andre Previn & the Royal Philharmonic. Carribean rhythms are surging as the new wave in music.

PASSING NOTES: CBS Masterworks introduces its new Digital Masters CD series in May with 15 releases, all recorded digitally, as the series title indicates, and playing for about 60 minutes. Pricewise, the series falls between the lowest-cost CBS line, Great Performances, and the Artist Signature series. Artists include Michael Tilson Thomas, Pinchas Zukerman, Zubin Mehta, and Rafael Kubelik.

Violist Joseph Swensen, just signed to an exclusive contract by RCA for Red Seal, will be heard first on disk in the Beethoven concerto and the two romances for violin and orchestra. The recording, to be

**Caribbean Music Festival '88 displays an array of rhythms**

senting 13 countries for the delighted Cartagena audience, which for four days filled the 15,000-capacity La Monumenta bullfight ring. An estimated 40,000 also attended the event’s final free concert.

The success of the festival, which has grown from a small reunion of groups to a gigantic event, is a confirmation of the existence of a Caribbean culture, according to Paco De Onis, the festival’s founder and director. “The main objective is to bring together all Caribbean peoples through their music,” says De Onis. The festival was also conceived as a showcase for new groups emerging from the many countries that comprise the West Indies, as well as such Spanish-speaking nations as Puerto Rico, the Dominican Republic, Venezuela, and Colombia.

Despite the organizers’ intentions to help renovate the music with new performers, some veterans come every year. This time, one of the most acclaimed groups was the reggae orchestra Burning Spear. Also from New York came Yomo Toro, undoubtedly the best cuatro player today; from Puerto Rico was the group Sonereko, founded in Martinique by Max Cilla; from St. Vincent, Alston Beckett; from Venezuela came electronic salsa group Adrenalin Caribe; and many, many more.

“The festival is already having an important effect on the Caribbean’s perception of the music,” says De Onis. Such influence is obvious in Colombia, where Carribean rhythms are surging as the new wave in music. “Since the beginning,” says De Onis, “more than 100 groups have come to the festival. With an average of 10 musicians [in each], that makes for more than 1,000 of them spreading the word.”

The success of the festival is the result of the perseverance of its founders and the support of the people of Cartagena, who pay most of the expenses every year. Surprisingly, the Colombian government, with a few exceptions, has given very little support to the event. Some private sponsors contribute a small part of the budget. This year, the festival has generated interest among international broadcasters, who may eventually carry it live in Caribbean countries. The organizers also are contemplating an expansion to include music from Africa and Brazil.

“I think the main incentive for the musicians to come,” says De Onis, “is the possibility to play together with so many other musicians.” Except for contributions from their own governments, in which some cases have sent ambassadors with their groups, the bands play for free.

Despite many organizational faults, which are the result of insufficient funding, the festival seems to be here to stay. It deserves all the support it can get, not only from the Colombian people, but from record companies, broadcasters, and all involved in the marvelous variety of Caribbean culture.

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IT WAS 20 YEARS AGO TODAY . . .

By KIM FREEMAN

WBCN is nothing if not a forward-thinking radio station, but an understanding of its present is inextricably tied to its past. And, hey, the station will be 20 years old on March 15, so a little proud reminiscing should surely be part of the party. The BCN crew is a pretty talkative bunch. A reflective conversation with creative services director, David Bieber, starts with "Basically . . . " and ends 15 pages of notes later. But, the one question that will stump any staffer is asking them to describe the spirit that pervades the station's halls. Most of them stumble on statements so overused in this business that they sound like trite cliches and don't do justice to what's going on. Thank God for facts, as they provide the (Continued on page W-13)
King Of The Airwaves.

Oedipus is an intriguing guy. He rules—and rule is the right word—with a strong hand. He knows the strengths and weaknesses of all the people here and he plays them like a piano. He's like a safecracker... one to the right, two to the left. Always adjusting, fine-tuning. He manages a sort of orchestrated anarchy.”—Mark Parenteau on 'BCN PD Oedipus.

Not long after Oedipus pronounced himself a volunteer writer for Charles Laquidara's morning show in 1975, Laquidara tried to tip him to competitive realities by saying, "You'll never work at 'BCN. You're the wrong color and the wrong sex." In 1979, Oedipus was one of the leaders of the union that headed a successful strike against new owners Hemisphere/Infinity Broadcasting. And in 1981, he stepped into the PD chair just as WCOZ was kickin' 'BCN's butt with its "kick-ass rock'n'roll" format.

Now, Oedipus still hosts a weekly show—"Nocturnal Emissions" after several successful years in late nights. He's gone from company black sheep during the strike into a director's chair, WCOZ is just a memory, and 'BCN was No. 1 12-plus in the fall '87 Arbitrons against some stiff competition.

But, getting him to ponder his successes is as difficult as getting him to stop eyeballing the pins of new albums waiting to be listened to in the corner of his office.

"I guess I don't have much time to reflect, and I really don't think a lot about the future," he says. He'd rather talk about visions than goals, and seems to be saying that the realization of visions is the result of paying attention to the moment. "I'm doing exactly what I want to do now. It's been a very rich period of my life, and during my seven years as PD, there hasn't been a morning where I woke up and didn't want to come in and do just what I'm doing."

Oedipus, WBCN's Program Director, embraces all music, from Presley to punk to the present and beyond.

WBCN Events—
THE CALENDAR ACCORDING TO WBCN

If it's October, shape up for the 'BCN Ski Season that starts in November by running in 'BCN's annual Road Race that is usually led—or at least run—by 'BCN morning man Charles Laquidara. If you survived that, get into a snow moose with a 'BCN Thanksgiving-time, film festival of sorts featuring Warren Miller's inspirational ski flicks. You could go for "Nocturnal Skiing" by listening for giveaways on Oedipus's Sunday night music show, or tune in any day of the season to win freebie ski passes, equipment, videos, etc. Or perhaps you want to get your co-workers off their butts and take on the 'BCN Ski Team in its Corporate Challenge.

It's now December, and you should be looking for "Hark, the Rock'n'Rollers Sing" at your local Strawberries Record store. The cassette features 'BCN'sers and local artists doing rockified versions of the season's favorite tunes. While at Strawberries or a Store-24, pick up a copy of 'BCN's annual Christmas Calendar quickly. Last year, all 15,000 sold out fast at the low, low price of $8.98. Proceeds from both the cassette and calendar go completely to charity.

The 'BCN Ski Season dominates January and February, and snowballs us right into Birthday Party Time... March. Original 'BCN jock-cum-superstar Peter Wolf will host and program the traditional birthday show close to March 15, and every day will feature a special free, live Luncheon Concert during the Birthday Week festivities.

The weekly "Back To The Future show" will treat you to some blasts from the past—both music and people.

• April starts frivolously with 'BCN's annual Fools Day Parade. Stay tuned and you won't miss a bit of info about the budging Boston Music Awards Presentation, which 'BCN is heavily involved in. In May you'll be treated to an "unpredictable" variety of 'BCN events, and in June the Rock'n'Roll Rumble is in full swing. 'BCN will be with you at the beach all through July, and you can return the favor by making their 13th annual "Rock'n'Roll Up Your Sleeve" Blood Drive a big success in August. Last year's total to beat is 600 pints of blood.

• Plan your route to the Boston Harbor for 'BCN's Fireworks show in early September. Last year, 400,000 people turned out in less-than-perfect weather.

These represent just the tip of 'BCN's annual-event iceberg. Check any month's promotion meeting minutes and you'll find ticket giveaways for concerts by between 15 to 30 artists. Year-round events and presentations include the bi-monthly, "freebie" (Continued on page W-17)
WBCN Announcers—No. 1 JOCKS OF BOSTON ARE ON No. 1 ROCK OF BOSTON

CHARLES LAQUIDARA has been host of the “Big Mattress” morning show for 19 of ‘BCN’s 20 years. His wake-up crank calls, “meshugas” contests, warm humor and high consciousness are as indige nous to Boston as baked beans. His co-workers comment on Laquidara’s childlike enthusiasm, which is irrepressible on air and off, and call the veteran the first to chip in with input, ideas, and praise for the work of others.

“If someone had told me I’d be a radio deejay 20 years ago I would have thrown up on their shoe,” says Laquidara, who reluctantly accepted a radio gig while struggling as an actor in Los Angeles in the mid ‘60s. That was just around the time MET was blowing holes in traditional radio theory with its progressive FM rock approach. With MET as an example, Laquidara began mixing Ravel’s “Bolero” with Jeff Beck’s “Bolero” during his classical station gig and decided deejay status was no longer to be vomited on.

He arrived at ‘BCN December, 1968, quit in ‘76, and then was lured back six months later under his chosen pseudonym of Duane Glasscock. “I’d grown very cynical, I was sick of doing mornings, they’d add ed four commercials for a 12-spot load, and I just burned out,” he says. A drug phase helped fry things a little further, but that period is now far behind Laquidara, who rises at 3:30 a.m. to exercise before going to work. Or should we say, “play.” “I’m paid to do all the things I got expelled from high school for... make wisecracks, speak my mind, etc.”

Laquidara has had plenty of offers. “I was one of the first people they called to replace Howard Stern at WWDC Washington, but somebody misplaced the pink message slip, and I didn’t find it ’til two months later,” he recalls. What keeps him at ‘BCN? “I have the best PD, MD, and GM around. My manager, Tony Bernardini, wears an earring, and my PD, Oedipus, knows more about music than I ever will,” he says. “And, politically and morally, they care. They’re idealists, and the station still has many of the ideals it had 20 years ago.”

KEN SHELTON’S records show him to be the longest continually-on-the-air FM jock in Boston—a record he’s earned after 15 years. That’s without a day off between jobs, and still ‘BCN’s midday man says, “I’m one of the few people I know who loves getting up for work everyday. This is paid self therapy.” He joined ‘BCN in March of ‘80, after gaining a high market profile at WCOZ. His resume also includes Boston stations, WBZ-FM and WEEI-FM, but it seems unlikely he’ll ever use it.

“I’m like an old pair of jeans to most listeners,” Shelton says. “There’s a certain amount of pride working for ‘BCN, but it goes far beyond that. This station is a true staple of New England life, and there are entire families that have grown up with us.”

On top of the “old jeans” element, Shelton says he loves the freedom at ‘BCN. “There are format guidelines, but we are constantly encouraged to maintain our own individuality.” In the infrequent event that those freedoms are misused, Shelton says Oedipus is an easy PD to take direction from. “On the rare occasions he does criticize something I’ve done, I’ve yet to find him wrong.”

IT’S A BIRD! IT’S A PLANE! IT’S WBCN SUPER DJ broadcasting from yet another bizarre Boston location. Perhaps you heard him while he was skydiving, from that car suspended by a crane over the river, that canoe in the Boston Harbor, a series of crowded retail outlets during Christmas, the beaches, or a simple street corner. That’s ‘BCN’s afternoon man of the last 10 years, Mark Parenteau.

(Continued on page W-8)


WBCN Air Staff Meeting—CREATIVE ROCK’N’ROLL CHAOS

The Setting: A WBCN airstaff meeting held for three reasons: 1) To discuss what songs will be used during 20th birthday on-air festivities that break each year into a daily dose of musical memories. 2) To make good on a lunch bet Charles Laquidara owed the air staff after betting that Frankie Goes To Hollywood would be the next Beatles several years ago. 3) To get a Billboard reporter up close and personal with the ‘BCN air staff for the magazine’s special section on the station. Reporter enters somewhat in awe, and slightly thrown off by the summons, “Bring that typist chick from Billboard in.”

The Cast: Oedipus—PD; Sam Kopper—‘BCN’s first PD, now alternating week host of “Back To The Future,” and president of Star Fleet Communications; Charles Laquidara—‘BCN’s morning man for 19 of its 20 years; Ken Shelton—midday man for eight years; Parenteau—afternoon personality for 10 years; Tami Heide—personalby; Bradley Jay—late nights; Albert O—overnights; Billy West—production whiz who plays various characters throughout the meeting; Shred—part-time personality; Carter Alan—music director/ air personality; Steve Strick—assistant music director/ air personality; Lisa Traxler—air personality; Bill Ketes—assistant production director; Peter Chokey—air personality. The character called “Crowd” represents whatever comments emerged when all present were talking at the same time. That happens a lot.

Billy: “La-a-a-sie, I’m home.”
Oedipus: “Okay, Marie Lepeau. I never heard of this record.”
Mark: “You’ll love it. It’s like a white rap record. It’s like ‘Alice’s Restaurant.’”
Oedipus: “What year was it?”
Crowd: “...68, 69, 70.”
Charles: “‘Lily Lepeau’ was 68. How about ‘In-A-Gadda Da-Vida,’ the long version. You gotta let me do it.”
Oedipus: “Were you here then? When were you here?”
Crowd: “...68.”
Oedipus: “Then you can’t play.”
Charles: “Oh, it was December, 68. Can I play ‘Toad’?”
Oedipus: “No”
Charles: “But I have a great story to tell about it.”
Oedipus: “So use it as background music, and talk over it.”
Crowd: “‘Sex And Violence,’ the Hello People, the Machines, Moby Grape, Lothar & the Hand People.”
Oedipus: “Lothar & the Hand People is irrelevant. That’s a good one for ‘Nocturnal Emissions’.”
Charles: “You wouldn’t play that.”
Oedipus: “I have played Lothar & the Hand People on ‘Nocturnal Emissions’.”
Mark: “Half the people on this staff remember all this stuff. I wish I was in the half that doesn’t.”
Charles: “Lily’s too funny. (singing) ‘I be runnin’ down your leg, and she be lookin’ up at me and here tail wannin’ Do it, Lily. Boom, ba, ba boom.’ Remember that?”
Billy: “BUZZZZZZZ ... BUZZZZZZZ ... BUZZZZZZZ”
Oedipus: “Thank you Billy, BILLY, that’s enough! Obviously, we’re going to play the major hits. But when

(Continued on page W-10)
CONGRATULATIONS

ON TWENTY YEARS
OF THE BEST MUSIC
TO STEP OUT TO.

THE
DON LAW
COMPANY

NAH - NAH - NAH - NAH
WE GOT BCN IN BOSTON
AND YOU DON'T!

CONGRATULATIONS TONY, OEDI, & BCN FROM THAT'S ENTERTAINMENT, INC.
Axis • Metro • Hard Rock Cafe Boston • Paradise • Zanzibar • Stitches • Metro West • Fynn's
In 1978, Infinity Broadcasting agreed to pay slightly under $4 million to make its first major market acquisition with WBCN. That was then considered a whopping figure as the station was far from the most profitable in the market. Ten years later, WBCN’s estimated value has been pegged at $75 million, but Infinity president Mel Karmazin says he wouldn’t even pick up the phone unless he heard numbers doubling that.

The WBCN story is one Infinity has told often since it became a public company and began breaking its own records for amounts of money spent to buy stations. In 1986, Infinity set a high mark for buying KROQ Los Angeles for $45 million; then in ’87, it bought KVIL-AM Dallas for $82 million. Having built ‘BCN from a low revenue outfit to the No. 1 billet in Boston is a great testimonial to take to investors.

‘BCN’s real value, however, lies in its people. “Autonomy is something you earn,” says Karmazin, and ‘BCN’s managers have earned it, along with complete credit from their boss for the station’s success. “There’s an incredibly talented pool of people there, and I am able to use them to bounce off ideas for our other stations. I’ve used Oedipus in other markets for the benefit of his experience and thinking. I’ll bounce a promotional idea off of David Bieber. Tommy Sandman has done something for virtually every one of our stations—even our Spanish station, KXYZ, in Houston.”

A good illustration of infinity’s belief in its people is the number of programmers it has in GM chairs. That started when Tony Berardini became GM of WBCN in 1981. “It was natural for us to look at Tony then because of his experience in dealing with creative people,” says Karmazin. “‘BCN’s success has enabled us to believe that that approach will work, and I would think that’s an inspiration to PDs around the country.”

‘BCN’s product driven approach isn’t for everyone. (Continued on page W-16)

Tony Berardini/WBCN Vice President & General Manager—
FROM HEAVY METAL TO GENERAL MANAGEMENT

Anyone who knows anything about rock radio knows what WBCN GM Tony Berardini is famous for: Wearing an earring and hosting a hard rock show. He’s probably the country’s only GM that can make that claim, but Berardini’s quirks go beyond that. He rose through the programming ranks. He does double duty as GM for both ‘BCN and Infinity sister station KROQ Los Angeles. He’s only worked full time for three stations—‘BCN and KROQ being No. 2 and No. 3 on that resume. And, he believes that ideally, a GM’s job is a breeze.

“In a perfect world, a GM shouldn’t do anything,” he says, and it seems Infinity Broadcasting comes pretty close to letting their people operate in that “perfect world.” “The company’s whole philosophy is to put the responsibility for managing a station on the station level. There are no corporate directors of anything.

And, that’s to run 13 stations.” As such, Berardini sees his main responsibility as hiring the right people and letting them do their job. Setting goals for each department head and ensuring that those goals are in focus over time fall within Berardini’s self-defined job description. “I’m there to oversee, to assist, to referee maybe,” he says. “And, of course, the basic responsibilities of protecting the license and maintaining the bottom line. It’s that point of view, or hypothesis, that’s created the situation that has me in Boston and Los Angeles.”

Berardini’s belief that being a GM “is not a difficult job” was planted early on by Infinity principals Mike Wiener and Gerry Carrus. “When they asked me if I wanted the job in 1981, I said I had no idea what a GM did. They said, ‘You don’t need to know. It’s not that complicated.’”

(Continued on page W-12)
PROMOTION IN MOTION
(Cont'd from opposite page)

'BCN's 10th, and throughout those years participants like 'til tuesday, the Del Fuegos, Face To Face, New Man, and Scruffy The Cat have gone on to national label deals. But what's more important is the supportive edge the Rumble gives to all local bands, win or lose. Each year, the 24 selected local bands vie for career oriented prizes: Varying amounts of studio time and sound equipment, photography services, and video production, not to mention that blessing to all struggling bands—cash. In many cases, runner-up Rumble bands put out their own records based on the recognition factor inherent in the Rumble. "It's meant more as an acknowledgement than a competition," says Bieber, noting that the Rumble's regenerative nature gives a shot to 24 new bands every year.

The Rock'n'Roll Rumble spawned 'BCN's annual Comedy Riot, held every August for four years now. Boston has a healthy comedy scene—of which Mark Parenteau and Billy West are a big part—but the Riot seeks comics who haven't made their mark on that circuit yet.

If a Bostonite makes only one fireworks show a year, it'll mostly likely be 'BCN's annual end-of-summer event, which has drawn close to 500,000 people and is rarely far away from that figure. This is Tommy Sandman's baby, as one of its highlights is the rock-to-classical soundtrack he synchronizes for the sky show each year.

These are just a few of 'BCN's big-scale annual events and Bieber says they've all played crucial roles in converting mainstream advertisers to 'BCN's "rock'n'roll lifestyle" religion. Tie-ins with various 'BCN functions often turn into coveted positioning statements for advertisers. Last year, for example, the Rumble was sponsored by the Nynex phone company, and Jordan Marsh department stores. "It's an example of two different worlds working together, rather than colliding," says Bieber. (For a broader look at 'BCN's year round schedule see "The Calendar According to 'BCN," page W-3.)

In looking at what goes into 'BCN's overall sound, it's easiest to take separate glimpses at each major contributing factor:

Carter Alan/WBCN Music Director—
Setting the Records Straight

At the middle of 'BCN's "360 degrees of rock'n'roll" sits MD Carter Alan: a man with a mission. "One of the driving reasons why I come in and work too many hours is that I feel it's important to preserve what 'BCN is doing. Not 'BCN per se, but what the people here are doing. One of those things is to prove that a rock station can be hugely successful in the ratings and take chances," he says. "I realize every market is different, but it's almost embarrassing to look in the trades and see so many markets where top 40s are breaking rock bands."

The trick to making a perennially full plate of new music palatable to 'BCN's audience is in the presentation, Alan says. In a tradition passed down through the ages, 'BCN's philosophy is to make hits through frequent airplay. "I'd rather concentrate on four or five new records and make them familiar," says Alan. It helps, of course, that 'BCN has a 20-year heritage as a progressive rocker. As the station's "classic to cutting edge" liner implies, both ends of the musical spectrum can coexist productively. "I want to get a Pink Floyd fan to listen to Love & Rockets, they both have the same approach," says Alan.

The fact that 'BCN's entire team are music lovers helps Alan keep pace with what's hot and what's not when looking to choose the cream of a broad musical crop. To Oedipus and most of 'BCN's full and part-time personalities, listening to records and live music are as habitual as brushing their teeth, and all offer their input to the music department.

Like a lot of 'BCN's team, Alan came to 'BCN from MIT's community station, now called WMBR. He joined in '79 as a part-timer and gravitated to the music room. Looking for more work, Alan says the local music bins "hadn't been changed in six months. Simultaneously, the local music scene was starting to build, and I asked if I could listen to it and make some recommendations." Alan earned a niche

(Continued on page W-11)
JOCKS OF BOSTON
(Continued from page W-4)

"Back around the turn of the
decade when they introduced
the wireless mic, we had this
wild idea that it would make live
remotes really simple," and thus
began Parenteau's brand of Ka-
mikaze broadcasts. All of them
put Parenteau right where he
likes to be—in front of people
and in touch with their lifestyles.
He says his favorite form of
show prep is "driving around
town to see what's affecting
people. I like to go out to bars
and just hang out with people, or
stand at Tower Records and slip
in a question on why someone
bought that second or third al-
bum." During his in-studio
shows, Parenteau will often dis-
guise his voice and answer the
request lines himself. "I spend a
lot of time chatting with people.
It only takes two seconds to be
two people, and that's the
way I do my recognizance.

"In some cities, a DJ can't get
a car loan," he observes. "Here,
a DJ could practically run for
Senate." Parenteau would surely
have the familiarity polls in the
bag, and that factor has made it
increasingly difficult for him to
do his man-on-the-street re-
search without being recog-
nized. His schedule includes
hosting numerous 'BCN events,
frquent comedy club emcee
situations that he does in tan-
dem with 'BCN production whiz
Billy West, a heavily rotated
mini-talk show he chairs with
'BCN midday man Ken Shelton
on local cable channel "Around
Town," and that's not to men-
tion afternoon remotes that of-
ten draw upwards of 500 peo-
ple and require a bodyguard,
two producers, and the pres-
ence of 'BCN's aptly-nicknamed
sports director, Tank.

Coupled with his highly suc-
cessful tenure in afternoons,
those appearances make Par-
enteau a headliner among 'BCN's
cast of characters. "But, I get
along great with everyone," he
says. "It's a family effort. We all
became brothers in arms during
the strike, and it's really stayed
that way." The fact that he
turned down a half million dollar
offer to do mornings for WNEW-
FM New York not too long ago is
one of several indications that
Parenteau is pretty happy where
he is. "Doing afternoons for
'BCN in Boston has to be the
best radio job around," he says.

(Continued on opposite page)
TAMI HEIDE is a rookie relative to the tenure of much of the BCN staff, and her recruitment and development offers a good insight on how the station has retained its continuity over the years. Heide says she was only "a little shocked" to be offered the opening shift when Kathryn Lauren left last November. After throughhly answering Heide says, "Both Oedipus and I thought I was ready for it. He likes to hire people that don't have a lot of radio history that he'll have to de-program.

"Oedipus likes to promote from within," Heide continues. "because we've already got some familiarity among listeners, and he's had a chance to develop us for openings in the future." Now that she's filled an opening, Heide says the fine-tuning process couldn't be better. "Oedipus is a friend to the airstaff, so it's never like you think you're going to get terminated. Instead, he'll tell you what direction he wants you to move in, and help develop certain aspects of your on-air personality."

Given BCN's heritage, an intense musical knowledge is a pre-requisite for any hopeful jock. An Emerson College student, Heide says she got in on the ground level of the punk movement, but has had "to make it my business" to acquire a strong working knowledge of the rock that came before punk. It helped greatly that she interned for Laquidara while in college, and later managed a Newbury Comics record store. Both posts made her a music devotee, and thus a part of BCN's extended family long before she joined the station.

BRADLEY JAY is the 10 p.m. to 2 a.m. personality, and a five year BCN veteran that grew up with the station while cutting his chops on various New England outlets. "I strive to be authoritative, easy going, and to give listeners a view of what's going on in the world that may be a little off center from their own," says Jay. Like Heide, Jay credits personal desire and expert tutelage from Oedipus as keys to his move from part-time to full-time. "Oedipus is able to coach in the language of each jock," says Jay. "He's able to be very specific in his direction, and he constantly encourages us to break the rules if it works."

Jay is known to listeners as a mix master of sorts. A spin of the Aerosmith/Run-D.M.C. version of "Walk This Way" on Jay's show, for example, will most likely be intro-ed with excerpted comments from the Beastie Boys and Jack Nicholson. "I think one of my fortes is presenting the music in a striking way," he says. But his late night duties represent only part of Jay's role at BCN. With Oedipus and Tommy Sandman, he's instrumental in compiling the music for the annual Fireworks show, he's an alternate host of "Nocturnal Emissions," and can frequently be seen in person as location host of BCN's lunch time concerts. Often he takes his show on the road. Last year, he broadcast from the United Nations in New York during Oedipus' fund-raising events, from Philadelphia when Jay's hero, David Bowie, opened his American tour, and from Disneyland.

ALBERT O is another busy guy. He handles BCN's overnight shift, plays alternative host for "Nocturnal Emissions," and serves as BCN's local music director, a post accompanied by thebulk of responsibility for the Rock 'n' Roll Rumble. Part of the reason Albert O says he can handle a schedule like that is that he doesn't lose sleep; "wondering if I'll lose my job the next day," He gives Oedipus much of the credit for BCN's stable environment. "He's got a knack for hiring people who will work well with others — people who are team players."

As overnight man, Albert O says his listeners are not much different from those in other dayparts. "Sixty to 70% are working people. We've got technology highway here and students galore," he says. "My shift covers these people's daytime, and I treat it as such."

Long before the Rumble gets underway in June, Albert O will begin sorting through BCN's local music bins for the contest's 24 players. Previous Rumble participants and groups with major label deals are eliminated, and the rest are distributed to Carter Alan, Oedipus, Steve Strick, and Albert O for consideration. Albert O estimates that Boston has about 1,500 local groups, so the Rumble task is a huge one.
CREATIVE CHAOS
(Continued from page W-4)
you come to songs like a 'Lily Lepeau' you've got to set it up. Charles, we'll explain it to you in a memo—and Carter will read it to you."
Mark: "MARIE Lepeau"
Oedipus: "Okay, Being a listener, I don't know this song. I don't know why you're playing it. And, I'm probably not going to like it. So you have to set it up. Okay, now Melvin Van Peebles. Is it a good song?"
Mark: "I can probably get Roger Sloan to do an ID."
Oedipus: "Who is he?"
Crowd: Absolutely indiscernible noise this time.
Mark: "God, I wish I didn't know this stuff."
Tami: "Yeah, it clutters up your brain."
Charles: "Can I tell the matso ball story?"
Oedipus: "You have to.
Charles: "Can I tell the story of the girl with the green face?"
Carter: "I never heard that one.
Charles: "Can I say that we made one mistake in the '60s?"
Mark: "Yeah, you left them.""Charles: "Listen... We have just taken a vote, a poll, Ginger Baker is 10 times heavier than Buddy Rich or Gene Krupa will ever be. He will live and rule for ever and ever."
Carter: "It didn't matter that you had to tape the drumsticks to his hands."
Reporter: "What's so special about working here?"
Crowd: "The freedom. They believe in individual talents pooled together, and that's the approach to programming, as opposed to having some computer or one person setting up the format and telling us what to do. Oedipus brings us all together as a team, whether we're part time or full time, and we all have input on what's played."
Carter: "Besides, what else are we going to do when we have no marketable skills to speak of?"
Tami: "Our GM hosts a heavy metal show."
Charles: "When push comes to (Continued on page W-12)

CONGRATULATIONS
WBCN
FOR 20 ROCKIN' YEARS
from,

Mass

"LONG LIVE ROCK... I NEED IT EVERY DAY."

Happy 20th, WBCN.
You make this more than just words in a song.

From your friends at

WBCN-10
for himself and later the title of local music director, a post he passed onto overnight talent Albert O when he became national MD.

In addition to his MD duties, Alan is also writing a book on U2.

Tom Sandman & Billy West / WBCN Production Dept. — They Produce

Having a production department is nothing unique, but having one that earns the national respect that 'BCN's has is extremely rare. A tradition of excellence initially was established by Steve Lushbaugh, continued and expanded by Tom Couch and Eddie Gorodetsky, and is now kept vividly alive by Tom Sandman and Billy West.

"We're given lots of creative freedom in what could be a very boring job elsewhere," says Sandman. "Oedipus tells us what he wants, but not how to do it." Responsible for 'BCN's personality 24 hours a day, Sandman and West bounce constantly between the zany and the straightforward. "Our job is to motivate people to buy things, to sell the station, and to generate response," says Sandman. "If those messages ever get lost in the humor, then we haven't done our job."

While it's difficult to convey the duo's talents in print, a good example of their versatility came when the Boston Patriots went to the '86 Superbowl. Representing "the home of the Sportsrockers," Sandman and West assembled "We Love The Pats," set to the tune of "We Are The World." 'BCN's entire staff sang the syrupy chorus, and Sandman and West swapped impressions of Stevie Wonder, Bruce Springsteen, Bob Dylan, Ray Charles, and the rest of the USA for Africa line-up. West, a self-described "human jukebox," does a lot of comedy/emcee work with Mark Parenteau and has 15 years of cover band experience to support 'BCN's vast cast of characters.

"We take great satisfaction in reaching that person on the other end of the chain," says Sandman. "There's a lot of the old hippie-ism idea of community that still works if you apply it right, and I don't think it's money that is the perpetuating factor behind 'BCN's community profile."

"Legions of people think Billy West has the easiest job in the world," says West. "But there's a big difference between being a wise guy and being a humorist. With the stuff I write in one day, I could go on the road stand-up for a year, and that's not to mention the nuts and bolts of basic production."

Sandman and West add about 30 top-of-the-hour IDs each year to a pool of roughly 250 customized for seasons, moods, current events, and history. An old favorite is "Faster than the speed of sound, stronger than an iron fist, more powerful than TNT, the real 'BCN Boston,'" an allusion to the "fake" 'BCN run by scabs during the three-week strike in '79. At pretime, West and Sandman were running through a goldmine of a production library for 20th birthday festivities. Raw mixes of Aerosmith live at Paul's Mall in '73, Rod Stewart at the Tea Party, and a two-hour live Canned Heat concert only scratch the surface of what's housed in 'BCN's archives.

Mat Schaffer / WBCN Cultural Director — The Culture Vulture

One of 'BCN most unique features is "the Culture Vulture," aka Mat Schaffer. As host of 'BCN's "Boston Sunday Review" and "Culture Vulture" three times weekly segments, Schaffer says he sees his job as appealing to "the more ephemeral side of a cross section of our listeners."

In any given week, he will read between six and 10 books and numerous periodicals, and see any number of films and plays—both serious and frivolous. He's usually interviewed half of the authors on the New York Times' best-seller list. Psychics, cooks, composers, playwrights, actors, and politicians round out the roster of typical guests on Schaffer's Sunday show.

"Hopefully, I add depth to people's lives by allowing my listeners to meet people that they may not have heard of yet, but will hear about very soon," he says. The fact that rock'n'roll and culture do (Continued on page W-19)
shove, programming wins. The bosses give us lots of rope. If you screw up, it’s your ass.”

Crowd: “Oedipus encourages all of us to push the envelope. To break the rules if we can make it work.”

Billy: “This sounds like a Wang commercial.”

Mark: “Other stations can raid their library time and time again. What’s at the bottom line is spontaneity—and that’s guts and soul. They’ve retained that here.”

Sam: “In the early days of progressive radio, that was the body and soul of it. But, most didn’t figure out how to super-impose that on a commercial, palatable way of doing it. It’s a real light rope to be able to keep that soul and creativity, and they’ve done it here.”

Charles: “Yeah, two weeks ago Billy did the bit taking off on how Ed McMahon is everywhere, the insurance, the sweepstakes, etc. Billy does this commercial—‘Hi, it’s ED McMAMMON. I just wanna use your bathroom.’ (Various vomit sound effects). We ran it all week long, and suddenly Johnny Carson is doing a similar bit.”

Shred: “When I was young, I listened to people like Charles, Duane, Oedipus. I didn’t come here right out of college, but with some encouragement from my friends that work here, I did. And, I’m already loving it because I’ve been accepted. It’s really like a family.”

Reporter: “How do you keep from letting things go to your head?”

Billy: “It’s Oedipus. He’s got his head in tomorrow.”

Charles: “I go to Oedipus for anything.”

Carter: “The first thing he said in this meeting is that we can’t get complacent. We got complacent in the ‘70s and we got cocked for it.”

Billy: “Arrogance is not entertaining.”

Oedipus: “Most of us come from college radio—which we still listen to by the way.”

Charles: “Where’s my CD? Someone stole it.”

Oedipus: “Half of being here is having a feel for the area.”

Bradley: “Most everybody grew up with the station, and we all have a certain feeling for it.”

Oedipus: “Charles, where are you going?”

Charles: (standing up, belongings—including CD—gathered.) “Nowhere. Just stretching. So, the story was the chicks. It was 1969. There had been this women’s suffrage thing about 120 years ago. Tami just pointed it out to me. I should have known it.”

Tami: “But, he still doesn’t.”

Charles: “But, none of us that were in the supposed ‘hip conscious’ bracket of politics had known about the fact that we shouldn’t use the word ‘chicks.’ So, here I was doing a PSA for Project Place, a drug rehab center. I was doing a great thing…”

Ken: “You forgot to say ‘for humanity’?”

Charles: “I took my own time, typing on my time to do this great thing for humanity. I came in that night and produced a whole commercial. Not being paid for it, and I finally came up with what I thought was this great PSA. I was very proud of it. It ran like this: ‘oo, da, doo da…’ Some kind of music, then, ‘Project Place needs doctors. They desperately need counselors. You are trained as a counselor for drug users, or a doctor, or, in fact, if you’re a chick and can type…’ It was very hip. Now, you have to understand, it was okay back then to say ‘chick.’ Nobody ever told us not to say it.”

Sam: “I was the PD then. Charles’ phraseology was a little bit heavy, and it belied where the station really was. We had already hired the first two women on air, and in the sales department. In fact, we were way ahead of everybody in what was later to be called affirmative action. So Charles makes that little slip, and Bread & Roses, a feminist group in Cambridge attacked the station…”

Charles: “They came in with a box of chicks, went up to the manager of the station, and yelled (strained scream) ‘THESE ARE CHICKS, WE ARE WOMEN.’ They threw the baby chicks all over the place, demanded, and received I might add, airtime and also a permanent—up to the point that it was gotten rid of—women’s show.”

Sam: “Then, the Boston Globe calls me at home and starts grillling me on how a thing like that could be said on this allegedly new world station. I said, ‘There are two issues here: 1) nobody tells us what we can and cannot say. 2) In certain contexts, all kinds of words can be used.’ So, they quote me out of context and have me saying, ‘We reserve the right to use the word ‘chicks.’”

Ken: “The real story they missed was that Charles threw the baby chicks in the deep fryer and had a great dinner that night.”

Oedipus: “You just heard an elongated version of that story. Charles: ‘I’m never going to tell another one of those stories. I’m going to go on the air and say, ‘Screw the 60’s. It’s the 80’s.’”

Reporter: “Anyone besides Charles have any favorite stories?”

Tony Berardini

(Continued from page W-6)

And, I’ve always remembered that.” The possibility of moving from PD to GM “was like Mars to me,” Berardini recalls. “I didn’t know anything about business or sales. To me, sales were the people who put commercial deals in my show so I could play more music. That was my level of sophistication at the time.” Quickly, Berardini was able to bring the prospect of general management down to earth. “My love is and always has been the music, and I always enjoyed working with the programming aspects. So, I came to see the bottom line as being something crucial to my continuing to do the things that I enjoy.”

One of Berardini’s first decisions as GM was true to ‘BCN’s ballys tradition. “At dinner, Gerry and Mike said, ‘Okay, so if you accept this job, who would you appoint PD?’ It took me about two seconds to say Oedipus, who had taken over my 10 p.m. to 2 a.m. shift. You’ve got to remember, Oedipus was this crazy guy with a limp hair at the time. I think Jerry and Mike considered withdrawing the GM question there for a moment, but my reasoning was that Oedipus a) had a rock’n’roll attitude, and b) he knew nothing about the job. He wasn’t coming in with the preconceived notions that many programmers had. 1981 was the height of this consultancy thing, and a lot of programmers were of the cookie-cutter mold. I thought we needed someone with fresh ideas, who wasn’t afraid to take chances. Plus, Oedipus was known to the air staff. Gerry and Mike could easily have told me ‘no way.’ Obviously they didn’t.”

Surely, Berardini’s choice of Oedipus seemed more logical than it might to most because
20 YEARS AGO TODAY  
(Continued from page W-1)

"BN was born in an era when youth mattered more than it does today. College campuses were the focal point of much of the decade’s news. Protests, Marches. Flower Power. ROCK’N’ROLL. And, like Walter Cronkite, ‘BN was THERE. Prior to March 15, 1968, WBCN was catering to older demos as a classical station. Then, “The American Revolution” arrived, fittingly broadcast from a nightclub called “The Boston Tea Party.” That was a midnight to 4 a.m. rock’n’roll show broadcast on ‘BN, and hosted by the likes of then-struggling musician Peter Wolf, and Mississippi Harbor Wilson, who would later become known as Mississippi Fats. A lawyer by the name of Ray Riepen was a part owner of The Boston Tea Party, and felt rock deserved a bigger shot on the airwaves. He made a convert of major WBCN shareholder, T. Mitchell Hastings, and rock soon ruled 24 hours a day. From day one, ‘BN established what has long been its tradition of community leader and friend. . . . taking stands against the Vietnam War, speaking up for gay rights, and in general running against the grain of traditional radio thinking, then, and for the most part, now. Leading the vanguard was morning man Charles Laquidara, who began his 19 years with the station then.

People tend to think of WBCN having had the ratings battle in the bag since day one. Not true. Memories of a little have on exact shares between start-up and through the early ‘70s, but are pegged to have peaked in the three and four shares. Competition was considerably less in those days, and that wasn’t too impressive even for a station on the then-fledgling FM band. Boston’s college-student population surely constituted a huge audience of ‘BN fans, but one whose transitory living situations kept them out of the pool of diary recipients. Independent studies were done to prove ‘BN’s pull within that group, and for a while, that was enough.

ENOUGH, AT LEAST UNTIL 1975, when WCOZ arrived and introduced ‘BN to the rude realities of direct competition. WCOZ debuted with “The Concert in Fantasy Park,” which simulated a live concert with all the day’s superstars and set an instant spotlight that WCOZ enjoyed at ‘BN’s expense for years to come. WCOZ’s PD at the time, Clark Smidt, put Mark Parenteau and Ken Shelton on the air and both quickly assumed high and long-lasting profiles as Boston talents. With GM Klee Dobra and PD Tommy Hedges at the helm, ‘BN began to fight back in ‘77 and ‘78 by doing things like: hiring someone—Bieber—to handle advertising and promotion for the first time; getting Laquidara back on the air after a brief sabbatical.

Hedges joined the enemy, WCOZ, in ‘78, but not without lighting a fire among ‘BN’s ranks. That fire was fueled by the arrival of the punk music scene, and put ‘BN in a perfect position to exploit its always progressive musical posture. Back on an upwards roll, Dobra brought in PD Charlie Kendall, who brought in Tony Berardini as 10 p.m. to 2 a.m. talent, and Mark Parenteau joined as afternoon man. Just as ‘BN pulled up level ratings-wise with WCOZ, Hastings announced that he was going to sell ‘BN in the spring of ‘78, and thus began the most crucial point of the “WCOZ era” . . .

THE STRIKE. The famous ‘BN strike lasted only three weeks in actual fact, but circumstances preceding it and trailing it cemented the nucleus of the ‘BN family spirit; the sparks of which are still plenty visible nine years later.

In ‘79, the FCC was slow on clearing sales, and between May of ‘78 and February ‘79, the staff was operating in precarious limbo. Hastings was not willing to spend much as outgoing-owner, and Hemisphere/Infinity Broadcasting was not able to make any moves before the FCC gave its green light. Infinity already owned two stations at the time, and the ongoing fight against WCOZ was infused with the hope of what more experienced broadcasters could bring to the party. Those charged nine months of anticipation ended abruptly when Infinity came in and fired close to 20 staffers during the second week of February. An attempt to bust the union back-fires, and has since become a business school case study on how not to do things.

Laquidara, Parenteau, and Berardini were not fired, but were the first to stand up with their colleagues in protest. Now, it was Infinity that was in for a rude shock. Boston’s newspapers, TV stations, and even radio stations, were on the staff’s side. Peter Wolf, Aerosmith, Boston, and the Cars each took out a full-page ad in local papers and the trades in protest. Local artists volunteered for fundraising concerts to keep the strikers going. And, most importantly, advertisers pulled their money out. ‘BN’s commitment to its community was returned ten-fold, and Infinity principals Mike Wiener and Gerry Carrus came quickly to the negotiating table.

Relations between the new owners and the success-
(Continued on page W-17)
TONY BERARDINI
(Continued from page W-12)

he had made the same personal-

Tivity-to-PD trek himself. He
came to 'BCN in June of 1978,
at the request of then-PD Char-
lie Kendall. When former music
director John Brodey left in
July, Berardini added MD du-
ties to his late night shift. Ken-
dall left in '79, and Carrus and
Wiener popped the PD ques-
tion to Berardini.

"I said 'no' because I had no
idea what PDs did other than
yeat at me for not following the
format and fill out timesheets," he
says. "What really did it was
Charles Laquidara and Mark
Parenteau badgered me for
about three weeks, saying, 'If
you don't take it, they'll bring
some jerk in from the outside.'

They gave me a choice of tak-
ing the job, or they'd make
my life miserable. If you know
Charles and Mark, you know
they could have made my life
miserable, so I took it."

When Berardini stepped into
the PD's office, Carrus and
Wiener were on hand at all
times running the station.
"They taught me all the pro-
gramming aspects, and a lot
about how to manage people," he
says. "And, it was during
that time that I came to believe
that you can never get into real
serious trouble as long as you
are not afraid to ask questions.
That's always been a very real
attitude at this company—the
idea that there's no such thing
as a stupid question."

Now, that attitude keeps Ber-
ardini constantly on call. "Un-
less I'm out of the country, peo-
ple know where I am and how
to reach me."

Since he began splitting his
time between 'BCN and KROQ,
Berardini says he's seen a clear
illustration of Infinity's man-
agement philosophies translat-
ing into effective realities.
"One of the most rewarding
things in the last year has been
to watch the various 'BCN de-
artment heads really blossom
and grow as I've spent more
time away," he says. When,
I'm away, one of two things
happen: The conflicts that nat-
urally arise could be put off un-
til I got back, or met and re-
solved head on. The latter has
happened. Everyone at 'BCN
has learned to work with each
other much better. The station
runs incredibly well.

"Louise Sullivan, our busi-
ness manager, is one of the
people at WBCN who really has
taken a leadership role. The
business department interacts
with every other department
and Louise has been particu-
larly effective maintaining cost
controls and ensuring that the
station's bottom line is met.
"There's a tremendous
range of off-air talent at WBCN.
From our accounting depart-
ment with Paula Jones, Laura
Lee Radicky and Michelle
Browning to Marty Acuff and
his crew in the engineering de-
partment. Their efforts back-
up the more visible areas of the
station to keep the machine al-
ways moving into the future," says
Berardini.

Odd as it may seem, one of
the challenges 'BCN now faces
is to remind listeners that it's
been there for 20 years. Re-
cent research indicated that
listeners perceived of 'BCN as
a new music station. "Now,
that's a strong image, and it's
fine with me," says Berardini.
"I think most stations that have
been around this long would be
perceived the other way. But,
we do want to reinforce the
heritage angle."

Berardini says he thinks
many stations have the poten-
tial to achieve what 'BCN has.
"Whether they do it or not de-
dpends on how well they are
guided through the changes
that listeners go through, and
how well they serve the audi-
ience through those changes," he
says. "The reason most don't make it to their 20th
birthday is simply that they
lose touch with their listeners."

The greats, near-greats and ingrates gathered in 1984 for a special comedy
roast of WBCN announcer Mark Parenteau at Sketches comedy club. Roast-
ers included comedian Steve Sweeney, Peter Wolf, WBCN's Ken Shelton, Pe-
ter Wassyng, WBCN's Billy West, Aerosmith's Steven Tyler and Joe Perry,
comedian Lenny Clark, rooetine Parenteau, John Garabedian, Boston Her-
ald's columnist Norma Nathan, and Paul Ahern.
With 60 years of experience, The Boston Garden knows what it takes to be a champion.

Congratulations

WBCH

Boston's Champion Rocker.
At 20 years you are in your prime! Happy Anniversary

WE'D LIKE TO AIR OUR THANKS FOR YOUR LASTING SUPPORT.

Happy Birthday
Karmazin admits, "There's plenty of people who wouldn't like working here. Like a sales person who is used to getting anything he sells on the air. Oedipus is very selective about that."

Bob Mendelsohn and Jeff Messerman/WBCN Sales Managers

Commercial Ad-Vantages of WBCN

"In the early days, mainstream advertisers perceived us as crazy people and were afraid to write us off," says 'BCN's general sales manager Bob Mendelsohn. "Now those same advertisers realize that we're very good business people who do crazy things." WBCN has been able to fight those fears with results. In the early '80s, the sales team got tired of hearing that rock 'n' roll listeners and upscale products don't mix. So, WBCN told listeners they could qualify for various contests and prizes by sending in their business cards. Ten thousand arrived in the first week, says Mendelsohn, "and they were from doctors, lawyers, engineers, etc."

With a limit of nine spots per hour, WBCN is often in the happy position of being sold out. As such, major challenges including giving advertisers more bang for their buck, and creating new ad opportunities. Both, of course, must be achieved within the confines of good programming. When retail clients seemed a little nervous just before Christmas last year, the WBCN sales team did just that. Afternoon personality Mark Parenteau was sent out for a series of live broadcasts from eight retail stores. "Mark is such an amazing talent—one that creates so much fun—that we turned what could have been crass hucksterism into good programming," says the GSM.

Jeff Messerman recently added management of local sales to his duties after handling national buys for several years. As we've said before, explaining 'BCN's spirit to the unenlightened is difficult to do without sounding sappy. Messerman says Boston's proximity to Madison Avenue helps because many New York buyers "have had the 'BCN Experience' at one time or another. Far beyond that advantage is the plus of 'BCN's heritage, the provable loyalty of its listeners, the longevity of its airstaff, and a "political heart and conscience that's as strong today as it was in the Vietnam era."
ful strikers were repaired so quickly that some accused Wiener and Bieber of staging the whole thing as a publicity stunt. In reality, Wiener and Carrus had just made a bad call, and were as quick to realize that as the staff was. “It was like getting a divorce on the wedding day of a pre-arranged marriage, and then we became friends once we got to know each other,” says Bieber.

STILL, THERE WAS WCOZ to contend with, and ‘BCN’s intense focus on internal matters became a weakness that went unrecognized in-house for a while, which ‘COZ was able to exploit. Those were the days when ‘BCN would drop a song simply because another station added it. In retrospect, ‘BCN staffers say the station was simply way ahead of its audience. “We were elitists,” PD Oedipus admits.

In the summer of ’81, the problem, if not the disease, was diagnosed by the Arbitrons, which showed WCOZ at a 12.1, and ‘BCN with a 3.9. For the first time, ‘BCN looked outside itself for answers. Research was conducted. During a focus group, ‘BCN listeners responded to a question about Prince with things like, “Oh, you mean that comedian who shot himself.”

The changes implemented were executed in a context of evolution, rather than revolution. ’BCN still had its essence and its edge to maintain, while slowing itself down in some areas to match the existing tastes of a broader audience. It worked, and continues to. For the last three years, WBCN has not been out of the top three rankings, nor fallen much below a seven share.

WHICH BRINGS US TO THE PRESENT. And, from here the story is best told by the ‘BCN-ers them-
promotion director Larry Loprete, who's become a celebrity in his own right as a result. He's known to listeners as Cha-Chi Loprete, VP of prizes, and he's the man hotly sought at the many events where 'BCN is involved in ticket upgrade campaigns like "Front Row Friday."

Loprete walked into 'BCN wearing the steel-toed boots he wore for his job as a chemical technician at Polaroid. Like many 'BCN-ers, he came as an intern, first producing "Nocturnal Emissions," and soon volunteering for anything that needed doing. By the end of the year, he shed the boots to work full time as David Bieber's assistant, and has since become the orchestrator of the on-air aspects of 'BCN's promotions. Both Bieber and Loprete are ably assisted by Adam Klein. Last year, Boston's Mayor proclaimed July 19 "Cha-Chi Loprete Appreciation Day" in honor of Loprete's birthday.

"I walked in here and was swept away," says Loprete. "I don't think I could ever accept an offer from another station, because it would be too much like a job. Any job is only as good as the people you work with, and the people here are amazing." Loprete has particularly high praise for Bieber, for whom he says, "I would do anything."

The VP/prizes title is not without its semi-drawbacks. "Everybody wants to be Cha-Chi's buddy," Loprete says. "I got a call recently from this guy who inherited $40,000 and wants to send me and my girlfriend to Jamaica or somewhere. I could never accept his offer, but this guy just won't leave me alone."

CREDITS: Editor, David Bieber; Assistants, Larry "Cha-Chi" Loprete, Adam Klein; Editorial by Kim Freeman, Billboard's former Radio Editor, now National Pop Promotion Director for Profile Records; Design, Stephen Stewart; Cover design, Sherry Williams; Photo, WBCN Airstaff at Boston Garden by Ron Pownall; Photos courtesy of Mimi Michele, Kim Gandron, Michael Grecco, Eric Sherer, Phil'n Phlash, Stuart Rosner and Leo Gozbekian.
mix takes few Boston-ites by surprise these days, says Schaffer. “Anyone who is surprised by that is not in very good touch with the baby boom—that’s the preeminent generation. And, in Boston, there’s no medium that is better directed at the baby boom than ‘BCN.’

Tank/WBCN Sports Director—
A Full Tank of Sports

‘BCN sports director Tank, (nee Paul Sferruzza), is one of several graduates of what he calls the ‘Charles Laquidara boot camp.’ He reported to the Laquidara listener lines in ’78 when not playing pool on the professional circuit. When the strike hit, Tank was a key organizer and endeared himself to Laquidara to the point where the morning man secured a $1,200 per week salary to keep him full time.

Always a sports fan, Tank began to make somewhat shy contributions to ‘BCN’s morning sportscasts, and eventually earned the gig for himself. ‘I used to stutter as a child, and, at first, I was so nervous working in the studio that I had to go into a back room to record everything,’ he recalls. That faded quickly, and Tank moved on to host a sports show for the short-lived Boston video channel, V-66. The channel folded before ‘BCN had found a replacement for Tank, and he came back. ‘One of the great things about this place is that they always want to help you advance your career,’ says Tank. ‘They never stood in my way, even though V-66 was considered competition.’

Tank calls Laquidara ‘my mentor’ and takes pride in being viewed “as an entertainer who does sports.” He minds Laquidara’s interruptions in his sportscasts less than several letter-writing listeners do. ‘That’s all part of the rapport between us,’” he adds. ‘That’s when the fun starts.’ Tank says the only dream likely to lure him away from ‘BCN is his lifelong desire to be the broadcast voice of the Boston Celtics, a post which Johnny Most seems unlikely to relinquish in the near future.

Katy Abel/WBCN News & Public Affairs Director—
News You Can Use

‘BCN’s approach to the news is one of ‘advocacy journalism’ says news director Katy Abel, who cites ‘BCN’s birth in an era of deep political consciousness as responsible for setting that tone, and credits ‘BCN’s previous news director Danny Schecter, ‘your news dissector’ with maintaining that tradition. Story selection is one process in which that heritage lives on, and Abel says ‘BCN often focuses on stories that won’t be covered elsewhere. ‘It’s always a mixed decision between what I think people want to hear, and what I think they should hear,’ she says. ‘But what’s usually more of a challenge is trying to make a story about the deficit listenable.’

On Jan. 22, the Supreme Court’s Roe Vs. Wade decision legalizing abortion marked its 15th anniversary. Seeking a local angle on the news, Abel produced a report on a Massachusetts law that prevents minors from getting an abortion without the approval of parents or a judge and the difficulty that process imposes on girls with unwanted pregnancies.

WBCN Interns—
Radio’s Future Players

‘BCN’s thriving intern program speaks volumes for the station’s rapport with its listeners. Oedipus, Carter Alan, Tank, Larry “Cha-Chi” Loprete, and evening talent Tami Heide are just a few of the ‘BCN players who started as interns. Who knows what roles some of the 75 to 100 volunteers that grace ‘BCN’s halls all hours of the day in a given week will play in five or 10 years? One thing for sure is that a Charles Laquidara plea like, ‘Wanna get up at 4:30 in the morning, come work your ass off for five hours, and not get paid?’ will have plenty of ‘BCN hopefuls replying with an almost desperate ‘yes.’

The interns can be found in every programming related department, and one area where they are most helpful is on ‘BCN’s listener line. It’s one of the few listener lines manned by real people 24 hours a day, and the input gathered as a result is relied on heavily by all of ‘BCN’s staff.
Sell-Through A ‘Bonanza’ At Movies Unlimited

BY WILLIAM SILVERMAN

PHILADELPHIA The trademark of Movies Unlimited reads, “We’re the movie!,” and president Jerry Frebowitz says his chain tries to live up to that boast, not only at his four Philadelphia-area stores but also through mail-order sales.

Frebowitz modestly says there’s “no secret to my sauce,” but his stores appear to be unusually successful. He claims each does about $500,000 in sales and an equal amount in rentals per year.

In addition, the Movies Unlimited catalog and its regular supplements generate more than $5 million in mail-order sales a year, Frebowitz says.

Each of the retail stores measures about 6,000 square feet, and except for the original northeast Philadelphia location, which has 14,000 titles, each stocks about 12,000 titles.

The stores keep sale cassettes in their original boxes inside locked cases. Copies for retail are kept in the back, and pads and pencils are provided for customers to write down selections.

“I can’t understand why other people don’t sell more video. It’s always been a bonanza for us,” Frebowitz says. “All we do is put the price out with the cassette, and the reduced prices from manufacturers have been a real boon. We always put sale tags out where appropriate. Really, all we do is make the tapes available.”

Naturally, videos priced at $8.95 do not sell nearly as well as those priced at $19.95, and Frebowitz will usually have only two available for sale at any time at a store. If more are needed, though, the stores can be supplied quickly.

A major Blow Out sale takes place each June, when used copies are sold off—most for $2.95 but some for even less when lower manufacturer prices permit. The stores do not deal with used-tape brokers, Frebowitz adds.

The former novelty-store owner always loved movies, and he used to sell 16mm copies. He continues to play an active role in ordering Movies Unlimited merchandise, and he puts in offices hours from 1-9 p.m. because he prefers quiet to a constantly ringing telephone.

“I love this business—it’s hard to imagine doing anything else,” he says.

The four locations have a total of about 15,000 club members, each of whom pays a $29.95 annual membership fee. While the club membership is not as high as that boasted by some other video retailers, Frebowitz says, “The fact that the fee is paid each year indicates a much higher proportion of staunch supporters.”

(Continued on next page)

CBS/Fox Says Trailer Tape Boosted Sales of Classics

BY BRUCE HARING

NEW YORK CBS/Fox Home Video’s release of an hourlong trailer tape highlighting classic films has proven to be a hit with video merchandisers, boosting sales in the last quarter of 1987 up to 40% at some participating retailers.

The promo trailer, designed to spark greater self-play on lower-profile CBS/Fox catalog during the holiday season, was provided to 3,800 merchandising accounts. Some 50 tapes were highlighted, including CBS/Fox’s Marilyn Monroe series; 14 James Bond titles; 11 Elvis Presley; 20 tapes from the Spotlight III collection of films starring Woody Allen, Marion Brando, or Sidney Poitier; and 15 tapes from the CBS/Fox Five Star Five Collection.

Laura Terranova Taylor, CBS/Fox’s director of merchandising, says the trailer resulted in “a definite increase in orders, both rentals and sales,” for participating retail accounts. Merchandisers were questioned at the end of each month regarding the trailer. Of the 3,800 merchandisers using the tape, 440 provided results to CBS/Fox.

In October, 28% of the 440 retailers saw an increase in video sales, according to Taylor. In November, 38% of that group increased sales, with 40% reporting gains in December. Of those reporting a sales gain in the last quarter, 21% ordered up to five additional units in October; 31% increased orders up to 10 units in November; and 40% increased orders up to 10 units in December.

Of the items featured on the trailer, the Monroe series was the best seller in October, with Bond second, Taylor says. But Bond topped the sales list for November and December, with Monroe second.

In October, rentals were up 48% overall among the 440 surveyed retailers. Rental gains of 49% and 55% were reported for November and December, respectively. The Bond line was the top rental for all three months, followed by the Monroe series.

“We sold quite a few movies from the trailer,” says Tony Dibacco, the owner of two outlets in the S-store Vide 1 chain in Glendale, Ariz. “I’d estimate it boosted sales 30%-40%. I’d like to see them do something more like that. CBS/Fox plans another trailer release in the last quarter of 1988. More retailers will be offered the new trailer, which may be longer than one hour because of its demonstrated selling power and dealer requests, Taylor says.

CBS/Fox Home Video Video Tape Disc Assn.

FOR WEEK ENDING APRIL 2, 1988

Billboard

TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

<table>
<thead>
<tr>
<th>WEEKS</th>
<th>TITLE</th>
<th>COPYRIGHT OWNER, MANUFACTURER, CATALOG NUMBER</th>
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<tr>
<td>1</td>
<td>LADY AND THE TRAMP</td>
<td>Walt Disney Home Video 582</td>
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<td>2</td>
<td>AN AMERICAN TAIL</td>
<td>Ambros Entertainment MCA Home Video 80536</td>
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<td>3</td>
<td>SLEEPING BEAUTY</td>
<td>Walt Disney Home Video 476</td>
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<td>PINOCCHIO</td>
<td>Walt Disney Home Video 239</td>
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<td>5</td>
<td>DUMBO</td>
<td>Walt Disney Home Video 24</td>
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<td>DISNEY’S SING ALONG SONGS: HEIGH-HO!</td>
<td>Walt Disney Home Video 531</td>
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<td>7</td>
<td>HEREMY MICKEY!</td>
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<td>HERE’S DONALD!</td>
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<td>Family Home Entertainment 25561</td>
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- 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 musical or theatrical films, $1 million for nontheatrical); sales of 150,000 units or suggested list price income of $6 million (60,000 or $2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of $2 million for video music product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. - International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of $3 million at retail for theatrically released programs, or of at least 25,000 units or $1 million at suggested retail for nontheatrical titles. SF short-form, LF long-form, C concert, D documentary.

www.americanradiohistory.com
er privileges will be sold.

By Brooks's count, the ZM Video warehouse "buys and moves out" about 10,000 videotapes a month. The stores, most of which are located in small strip centers, restock at a rate of 25,000 tapes a day, Brooks says.

ZM Video stores fall into three classes and are sold to franchisees accordingly. All are complete turnkey operations, Brooks asserts. Class one stores have inventories of approximately 1,400 tapes each and charge $75,000. Class two stores stock 3,500-4,500 tapes and are tagged at $130,000 each, and class three superstores carry inventories of more than 7,000 tapes and sell for $200,000 each.

ZM's preference, Brooks points out, is for a class two store to develop into a class three unit. He says whereas demographic and marketing studies continue the company that an area can sustain a class three store, no franchise will be sold. Twenty of the current stores fall into the class one category, and three are class two stores.

When a franchise applicant is accepted, the company finances up to half the package at 14% interest. All franchisees must complete a two-week training course. They must pay the parent company 4% of the gross in royalties for the first five years and 7% of the gross for the remainder of the franchise term.

"We've never had a store lose money."

(Continued on next page)

MOVIES UNLIMITED: A PHILADELPHIA STORY

About 90% of those who visit the store are members. Many bring the 600-plus-page catalog they receive as a membership benefit.

The stores use point-of-purchase displays extensively. "They're either for hit movies or old classics; there's no point in trying to sell someone on lesser-lever titles," Frebowitz says.

The rental rates are $2 more for nonmembers and include options for one-day, three-day, or one-week rentals. The rates are among the highest in the area. On most titles, club members pay $5 overnight, $5.95 for three days, and $7.95 for a week. New releases carry movie manufacturers' suggested retail prices of $6.95 or higher, and are priced at $4.90 for one night, $7.95 for three, and $10.95 for a week.

Frebowitz says two apologies for his variable price schedule. "This is the only business in the world that doesn't reflect at retail what goods cost at wholesale," he says. "If you go to a supermarket for a loaf of bread or any other item, the ones that cost the supermarket more will cost you more."

The Movies Unlimited club membership includes four free one-week rentals and includes options for one-day, three-day, or one-week rentals. Members get a free seven-day rental when their "free card" is stamped 10 times, free pop-corn with each rental and purchase, a lower rental fee, catalogs, catalog updates, and newsletters.

Beta cassettes are still stocked but are being phased out. Only one or two copies of top titles are being ordered for each store. Movies Unlimited is currently selling off previously viewed Beta cassettes—except new releases—for $10.

The annual catalogs are widely advertised, primarily in video magazines. The catalog was first published in 1978; it was eight pages long at the time. The current volume numbers more than 400 pages. It is printed on glossy paper, makes liberal use of promotional stills, and features second-color highlighting and some four-color ads. It has more than 20 dozen sections, including performing arts, silent films, television, and cult classics.

Several updates, each of which can run up to 250 pages, are sent during the year to customers who have bought videos. "Once you buy from us, we never let you alone," Frebowitz jokes.

The $7.95 cost of the catalog is refunded with the first purchase. Movies Unlimited also puts out a $3.95 adult-video catalog.

The stores have adult sections. Frebowitz views the category as profitable, but he says he has some doubts about whether it is appropriate for location.

Customers also can call a 24-hour-a-day fulfillment house and charge mail-order purchases. A customer service line is open from 9 a.m.-5 p.m. on weekdays.

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New Karlin Firm Specializes In Retail Catalogs

NEW YORK The Karlin Marketing Group of New York and Hoboken, N.J., has announced the formation of Video Marketing and Publications Inc., a firm devoted to video-store services and publications. Video Marketing and Publications specializes in customizing retail catalogs for specific video outlets. It publishes Vidpix, a consumer-oriented monthly magazine detailing new releases and other video news items.

The firm also provides direct-mail services for retailers, including fulfillment, labeling, and mailing.

Ed Karlin, Video Marketing's creative director, says that the firm has so far provided 20 clients with catalogs detailing the tapes available in their stores.

Future plans for the firm include production of taped sales seminars for video retailers.

More information is available at 212-964-7979 or 201-633-7979.

ZM VIDEO FRANCHISES (Continued from preceding page)

Brooks says he sells more than $500,000 in accounts receivable from its franchises and that its liability is less than 1% of its net worth.

To build sales, the company launches a chainwide promotion every 90 days. A recent promo offered a coupon book valued at $63 for $6. Customers could rent a second video with a coupon each time they paid the going rental rate for one. This tactic wedged the consumer to ZM Video, Brooks says.

The company advertises daily on local television, according to Brooks, and uses its 30-second spots to heighten its visibility and to draw attention to promotions. Print ads are placed in local newspapers "at least four times a week," he says. To support such an intensive campaign, each franchise is required to put $170 a week into an advertising fund.

Rental rates at ZM stores range from 75 cents to $1.99 a day per tape except for "hard-to-get" titles. Brooks says that "Platoon," for example, rented for $5 a day the first two weeks it was available, after which it went to $1.99. Brooks says it was first tagged at $1.99, but many renters kept it overnight and paid the usual 99-cent-a-day late fee.

Branches in the network also rent VCRs and sell blank tapes and head cleaners. In March the chain will launch a rent-to-own program for VCRs, possibly offering several brands, Brooks says.

Plans for the coming year include opening up the Lake Charles, Baton Rouge, and Lafayette markets in Louisiana as well as expanding operations in the states already opened up. Corporate growth is expected to call for the addition of up to 75 employees. In the total operation, the number of employees has grown from four to more than 200.

THE NEXT CULT CLASSIC, IN THE TRADITION OF SID AND NANCY

Rocker Michael Hutchence stars in a post-punk epic.

When DOGS IN SPACE made its theatrical debut in 1987, young people started talking.

They talked about its star, Michael Hutchence, someone they’d met before in the Billboard Top Ten chart in his other incarnation as lead singer for the Australian band, INXS.

They talked about its subject matter, an explosive blend of wild times and rock 'n roll served up in a house that could be anywhere the counter-culture has surfaced in the last twenty years.

And most of all, they talked about how entertaining it was, how they could see it again and again.

Now they can. Because now, the Australian film that's going to be nothing less than the next cult classic is available on video.

Street date is May 12. Order your copies today.
VIDEORELASES

Symbols for formats are
 Beta, VHS, and LV. Where applicable, the suggested list price of each title is given; otherwise, “no list” or “rental” is indicated.

ANY WEDNESDAY
Jane Fonda, Jason Robards, Dean Jones       Warner Bros. $59.95
BORN IN EAST L.A.
Cheech Marin          MCA $89.95
BLUE MONKEY
Steve Railback, Susan Anspach, Gwynyth Walsh  Columbia $79.95
COLD STEEL
Brad Davis, Adam Ant               Columbia $79.95
CHLOE IN THE AFTERNOON
Bernard Verley, Zouzou             Columbia $59.95
CRUEL TRICKS FOR DEAR FRIENDS
Penn & Teller                 Lorimar $19.95
DOOM ASYLUM
Patty Mullen, Ruth Collins     Lorimar $89.95
HIDE AND GO SHRIEK
Brittain Frye, George Thomas   New Star $79.95
THE JETSONS MEET THE FLINTSTONES
Animated                  Lorimar $79.95
MAID TO ORDER
Ally Sheedy, Tom Skerritt, Beverly D'Angelo     Columbia $79.95
MATERAN
James Earl Jones          Lorimar $79.95
MR. NASTY
Mr. Nasty                   Lorimar $10.00
NIGHTFLYERS
Catherine Mary Stewart, Michael Des Barres   Lorimar $79.95
RITA, SUE & BOB TOO
Siohban Finneran, Michelle Holms, George Costigan  Lorimar $79.95

(Continued on next page)

Golf Partners. Professional golfer Nancy Lopez takes a break from shooting her new video, “Nancy Lopez: Golf Made Easy,” to pose with Mark Gilula, vice president of marketing for Fox Hills Video. The 48-minute program offers step-by-step demonstrations and tips from one of the top players on the women’s golf circuit. It is priced at $39.95 and will be released by Fox Hills June 9. The prebook cutoff date is May 25.
EXPECTING PROFITS! DIANE KEATON IN

Baby Boom

"Baby Boom" is the box office smash that critics raved about and that Rex Reed called the "knockout performance of Diane Keaton's career." When ain't bad praise for a former Oscar winner who's appeared in such critically acclaimed smash hits as "Annie Hall," "Looking for Mr. Goodbar," "The Godfather," "Shoot The Moon," and " Crimes Of The Heart!"

A STORY OF OUR TIMES!
"Baby Boom" is one of the year's most pointed comedies...one that touches a nerve in everyone who sees it.

It's the story of what happens to a "Tiger Lady" 30s career woman when she inherits a 15-month-old baby girl.

She soon finds that business and motherhood don't mix. And so "supermom" steps out of the fast lane and into the sleepy Vermont countryside where, sure enough, she's accepted like any other mom...who just landed from Mars!

CRITICS IN LOVE!
"It's funny...a devilishly good performance by Diane Keaton."
—Loretta Martin, N.Y. Times

"An Oscar-caliber performance."
—Michael Medved, USA Today

"Hilarious and touching...honors the great 30s tradition of sophisticated screwball comedy."
—Erica Thomas, Los Angeles Times

AN "EVERYBODY" MOVIE—RATED PG!
"Baby Boom" is a PG comedy with a positive outlook on life that appeals to the whole family...city, suburban and rural audiences alike.

EXCLUSIVE SIX-MONTH WINDOW!
"Baby Boom" arrives May 12th, and for six months the only place to see it will be at home video! A six month window before Pay Cable allows you a long exclusive profit opportunity!

A SHOWER OF TV ADVERTISING!
Three flights of television advertising will have customers crying for "Baby Boom." National print advertising in video publications and eye-catching POP will add further support, increasing rental turns. Stock deep!

"BABY BOOM"—THE HIT DIANE KEATON COMEDY THAT WILL MAKE YOUR BUSINESS BOOM!
<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER DISTRIBUTING LABEL</th>
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<td>1</td>
<td>LOVE WILL FIND ITS WAY TO YOU</td>
<td>REBA MCENTIRE</td>
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<td>FAMOUS LAST WORDS OF A FOOL</td>
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<td>RCA 5-2486</td>
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<td>3</td>
<td>WANNNA DANCE WITH YOU</td>
<td>MEL TILLIS</td>
<td>MCA 70609</td>
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<td>4</td>
<td>I'LL ALWAYS COME BACK</td>
<td>T. STAPLES &amp; BUCKY</td>
<td>SSA 70016</td>
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<td>5</td>
<td>SANTA FE</td>
<td>THE BELLAMY BROTHERS</td>
<td>CAP 33317</td>
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<td>6</td>
<td>TIMELESS AND TRUE LOVE</td>
<td>THE MCCARTERS</td>
<td>WARNER BROS. 7-29275</td>
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<td>7</td>
<td>IT'S WALKING SMALL TALK</td>
<td>RONNIE MCDOWELL</td>
<td>COLUMBIA 38-70609</td>
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<td>IT'S ONLY MAKE BELIEVE</td>
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<td>9</td>
<td>CRY, CRY, CRY</td>
<td>EDDY RAVEN</td>
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<td>STRANGERS AGAIN</td>
<td>HOLLY DUNN</td>
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<td>THE LAST DUSTY</td>
<td>T. G I L L</td>
<td>CAPITOL 44112</td>
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<td>EVERYBODY'S SWEETHEART</td>
<td>VINCE GILL</td>
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<td>I'M GONNA GET YOU</td>
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<td>IF OLE HANK HUBER</td>
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<td>A LITTLE BIT CLOSER</td>
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<td>ESKER 60519</td>
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<td>18</td>
<td>BABY I'M YOURS</td>
<td>STEVE WARNER</td>
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<td>AMERICANA</td>
<td>BOBBY ROSS</td>
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<td>TIME HEAVEN</td>
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<td>THE FACTORY</td>
<td>KENNY ROGERS</td>
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<td>TRUE HEART</td>
<td>THE OAK RIDE BOYS</td>
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<td>24</td>
<td>DON'T ROLL THE DIAMOND</td>
<td>RONNIE MILSAP &amp; MIKE RENDA</td>
<td>RCA 60519</td>
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<td>25</td>
<td>EIGHTEEN WHEELS AND A DOZEN ROSES</td>
<td>KATHY MATTEA</td>
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<td>26</td>
<td>ALWAYS LATE WITH YOUR KISSES</td>
<td>DWIGHT YOKAM</td>
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<td>27</td>
<td>SHOULDN'T IT BE EASIER THAN THIS</td>
<td>CHARLEY PRIDE</td>
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<td>28</td>
<td>ALL OF THIS &amp; MORE</td>
<td>GARY CARY &amp; GARY MORRIS</td>
<td>WARNER BROS. 7-29275</td>
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<td>29</td>
<td>HOW I FEEL HEART BEAT</td>
<td>LEE LOVE</td>
<td>MCA 70609</td>
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<td>TURN IT LOOSE</td>
<td>THE STATION BAND</td>
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<td>I TAUGHT HER EVERYTHING SHE KNOWS ABOUT LOVE</td>
<td>THE SHOOTERS</td>
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<td>TOUCH AND GO CRAZY</td>
<td>LEE GREENWOOD</td>
<td>MCA 70609</td>
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<td>33</td>
<td>IT'S TRUE</td>
<td>THE OAKES</td>
<td>COLUMBIA 38-70609</td>
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<td>34</td>
<td>DON'T STOP (EVERYTIME I HAD</td>
<td>JOHNNY SANDERS</td>
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<td>35</td>
<td>IT GOES WITHOUT SAYING</td>
<td>TIM MALCOLM</td>
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**Power Pick/Airplay**

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<th>ARTIST</th>
<th>LABEL &amp; NUMBER DISTRIBUTING LABEL</th>
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</thead>
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<tr>
<td>1</td>
<td>WHAT SHE IS (IS WHAT I'M IN LOVE)</td>
<td>EARL THOMAS CONLEY</td>
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<td>2</td>
<td>I REMEMBER YOU</td>
<td>GLEN CAMPBELL</td>
<td>CAPITOL 44112</td>
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<td>3</td>
<td>NO MORE ONE MORE TIME</td>
<td>JOEL SILL</td>
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<td>4</td>
<td>MY MIND IS ON THE HEART</td>
<td>RICKY SKAGGS</td>
<td>EPIC 34-70731</td>
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<td>5</td>
<td>YOUR MEMORY WINS AGAIN</td>
<td>SKIP WING</td>
<td>MCA 70609</td>
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<td>WILDER DAYS</td>
<td>BILLY JOE ROYAL</td>
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<td>8</td>
<td>ANOTHER PLACE, ANOTHER TIME</td>
<td>DON WILLIAMS</td>
<td>CAPITOL 44112</td>
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<td>9</td>
<td>I'LL COME BACK (YOU ALWAYS DO)</td>
<td>MEL TILLIS</td>
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<td>OUT OF SIGHT AND ON MY MIND</td>
<td>BILL JAKE ROYAL</td>
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<td>CHILL FACTOR</td>
<td>MERLE HAGGARD</td>
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<td>12</td>
<td>HE'S BACK AND I'M BLUE</td>
<td>THE DESERT ROSE BAND</td>
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<td>13</td>
<td>ANGELS LOVE BAD MEN</td>
<td>BARBARA BENDIG</td>
<td>ME-MI-AMERICA 45024/CAPITOL 44112</td>
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<td>14</td>
<td>ONE JUNE</td>
<td>BECKY HOBBS</td>
<td>MCA 70609</td>
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</table>

For the week ending April 2, 1988.
BREAKING THROUGH to the upper reaches, Patty Loveless has her highest number to date—No. 21—on the Hot Country Singles chart with her remake of the George Jones classic "If My Heart Had Windows" (MCA). This is a perfect record for her, says M. Donn Lady, the president of the label. "She’s got that George Jones sound," he says. "She can do it and do it well."

The heavy phone response at WOWW Pensacola, Fla., surprised M. Chris Hampton. "He didn’t think she’d be this good," he says. "This is the first time he’s had a hit and she belongs." Hampton’s audience is also fired up about newcomer Skip Ewing’s first MCA single, "Your Memory Wins Again." "A very talented young man, he’ll be a major star," Hampton adds. Ewing is charted at No. 41.

"GREAT POTENTIAL," says PD Bear O’Bryan, WPXN Columbus, Ga., of Shurfture’s "First In Line" (Air). "It’s really hot on the phones down here." Adds M. Michael Stone of neighboring WDKN Macon, Ga., "They could have a hit. It’s the first one of theirs to get this kind of attention." It’s No. 57 this week.

Stone also notes an unusual response to Don Williams’ "Another Place, Another Time" (Curb), charted at No. 44. "An action on a Don Williams release usually just builds gradually and peaks, but this one started off with a bang.

"IT’S A HOME RUN for Marty Haggard with "Trains Make Me Lonely" (MCA)," says M. Randy Chapman, KALF Red Bluff, Calif., "and of course Dad can absolutely do no wrong around here. Dad’s local favorite, Marty, who lives on nearby Lake Shasta, is also sporting a strong follow-up to his recent chart-topping "Twinkle, Twinkle Lucky Star.""

"Chill Factor" (Epic) looks good for Merle Haggard at WIKR West Palm Beach, Fla., too. PD Mike Oakes says, "He’s refunded his niche." Merle Haggard is charted at No. 47, his son’s single is No. 66.

AREA ACTION: David Lynn Jones has a super song in "High Ridin’ Heroes" (Merry), says M. B. Mitchell, WKJN Baton Rouge, La. "It’s a crossover blend that will bring to country the folks that loved Jerry Jeff Walker and John Prine. It just blows me away." Jones is charted at No. 49.

M. Ray Randall, KRMD Shreveport, La., predicts big things for Nanci Griffith’s "I Knew Love" (MCA). "This one really impresses me. It should do the trick for her."

COUNTRY SINGLES A-Z

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEK</th>
<th>RANKING</th>
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<td>Optimistic</td>
<td>Stoney &amp; Sons</td>
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<td>Right Where You Belong</td>
<td>Mike &amp; Linda</td>
<td>29</td>
<td>4</td>
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<td>Back on the Road</td>
<td>Merle Haggard &amp; The Strangers</td>
<td>30</td>
<td>5</td>
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<tr>
<td>Walking Back</td>
<td>John Anderson</td>
<td>31</td>
<td>6</td>
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<tr>
<td>I’m Gonna Love Us</td>
<td>Linda Ronstadt &amp; Aaron Neville</td>
<td>32</td>
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<td>I Can’t Remember a Thing</td>
<td>Melba Montgomery</td>
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<td>Just the Way You Look Tonight</td>
<td>Olivia Newton-John</td>
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<td>One More Day</td>
<td>Mac Davis</td>
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<td>The Last Resort</td>
<td>June Carter Cash &amp; Johnny Cash</td>
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<td>Little Old Lady</td>
<td>Keith Whitley</td>
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<td>When I Get You Home</td>
<td>Steve Wariner</td>
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<td>You’re Gonna Love Tonight</td>
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<td>No More Way</td>
<td>Charley Pride</td>
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<td>Hangin’ All Night</td>
<td>Allen Sheffield</td>
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COUNTRY SINGLES BY LABEL

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Distributed by labels by the number of titles they have on the Hot Country Singles chart.

COUNTRY SINGLES TOP 10

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<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>1</td>
<td>Shouldn’t It Be Easier Than This</td>
<td>Charley Pride</td>
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<tr>
<td>2</td>
<td>Famous Last Words of a Fool</td>
<td>George Strait</td>
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<td>3</td>
<td>Turn It Loose</td>
<td>The Judds</td>
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<tr>
<td>4</td>
<td>It’s Such a Small World</td>
<td>Rodney Crowell &amp; Rosanne Cash</td>
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<tr>
<td>5</td>
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<td>Reba McEntire</td>
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<tr>
<td>6</td>
<td>Stranger’s Again</td>
<td>Holly Dunn</td>
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<tr>
<td>7</td>
<td>I’ll Always Come Back</td>
<td>K. T. Oslin</td>
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<tr>
<td>8</td>
<td>Turn It Loose</td>
<td>The Bellamy Brothers</td>
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<tr>
<td>9</td>
<td>Cry, Cry, Cry</td>
<td>Highway 101</td>
</tr>
<tr>
<td>10</td>
<td>Nobody’s Fool</td>
<td>George Jones</td>
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FOR WEEK ENDING APRIL 2, 1988

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SHEET MUSIC AGENTS

24 TRUE HEART
(Atlantic/Capitol, BMI/Tangerine, BMI/Graceland, BMI/Weaver, BMI/ASCAP)
25 TURN IT LOOSE
(MCA, ASCAP/Don Schlitz, ASCAP/Columbia, BMI/Arcium, BMI)
26 WE’RE GONNA LOVE TONIGHT
(ACE, ASCAP/Hank Snow, BMI/ASCAP)
27 WHAT SHE WANTS (Is A Woman In Love)
(Mike & Linda, BMI/ASCAP)
28 SHE’S NOT THE ONE
(Mike & Linda, BMI/ASCAP)
29 SHOULDN’T IT BE EASIER THAN THIS
(McCord, ASCAP/ASCAP)
30 ON MY MIND
(MCA, ASCAP/ASCAP)
31 LOVES ME, LOVES ME NOT
(Mike & Linda, BMI/ASCAP)
32 GONE TO PIECE
(Mike & Linda, BMI/ASCAP)
Lots Of Live Music Set For Fan Fair
Booths Booked, No Change In Ticket $$

NASHVILLE The 17th annual Fan Fair, scheduled for June 6-12 at the Tennessee State Fairgrounds here, will feature more than 30 hours of live entertainment, according to the Country Music Assn., which co-sponsors the event with the Grand Ole Opry. Tickets will remain at last year's level of $50 per person.

All the 350-plus display booths have been reserved, according to Helen Farmer, the CMA's director of programs and special projects. A waiting list is being kept to fill any booths that may become available.

Although the label and special-interest shows have been scheduled, specific acts for them are still being chosen.

Here is the schedule:

MONDAY, June 6—bluegrass show, 7:10 p.m.
TUESDAY, June 7—international shows, 10 a.m.-noon; independent-label show, 1:20 p.m.; Mercury/ PolyGram show, 4-6 p.m.; CBS show, 8-10 p.m.
WEDNESDAY, June 8—All American Country Games (at Vanderbilt Univ. Stadium) 10 a.m.-noon; Opry Bros. show, 2:30-4 p.m.; RCA show, 7:30-9:30 p.m.; Cajun show, 10 p.m.-midnight.
THURSDAY, June 9—Capitol show, 10 a.m.-noon; ABC show, 2:30-4 p.m.; MCA show, 7:30-9:30 p.m.
FRIDAY, June 10—songwriters show, 10 a.m.-noon; MTM show, 2:30-4:30 p.m.
SUNDAY, June 12—Grand Masters Piddling Championship (at Opylean), 10:30 a.m.-6 p.m.

Except as noted, all the shows will be held at the fairgrounds grandstand.

All applying to appear in the independent-label show must be on established labels and must have had some chart activity in Billboard, Billboard Records, or Cash Box since July.

Hank Williams Jr. Takes Top ACM Award Again

NASHVILLE There were few upsets at the Academy of Country Music awards show March 21, which was broadcast from Buena Vista Park, Calif. Hank Williams Jr. took his second consecutive ACM entertainer-of-the-year honor, and Randy Travis continued his prize-winning juggernaut by picking up the top trophies for male vocalist, single record, and song of the year.

Reba McEntire, who co-hosted the show with Williams, won as top female vocalist. Perhaps the biggest surprise of the evening occurred when newcomer Highway 101 was crowned vocal group of the year over veteran competitors Alabama, Exile, Restless Heart, and the Oak Ridge Boys.

K.T. Oslin earned the best-new-female-vocalist and top-country-video awards, and Ricky Van Shelton copped the prize for best new male vocalist. Both he and Oslin have had No. 1 country hits within the past few months.

"Trip," the platinum-selling back-to-backs album by Dolly Parton, Emmylou Harris, and Linda Ronstadt, was proclaimed ACM's album of the year. The Juuds won in the top-vocal-duet slot.

Songwriter/actor Roger Miller was given the academy's Pioneer Award and was saluted via videos by Minnie Pearl, Willie Nelson, Paron Young, and Chet Atkins.

Other prize winners were Crazy Horse Steak House And Saloon of Santa Ana, Calif., top country nightclub; KNIX Phoenix, Ariz., top country station; and Jim Tarb, WMO Memphis, top DJ.

For weleek ending April 2, 1988

Billboard

HOT COUNTRY SINGLES ACTION

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<th>Country</th>
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<td>6</td>
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SATISFY YOU
SWELL HEARTS OF ROGEO CBS 1 2 3 4 5 6 7 8 9 10
IF IT DON'T COME EASY TAINYA TUCKER CAPITOL 7 8 9 10 11 12 13 14 15 16
WILDFLOWERS
PARTON,RONSTADT,HARRIS 2 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 |
HE'S BACK AND I'M BLUE DEAN ROSE BAND MARC CHAUV E 3 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 |
IF YOU CHANGE YOUR MIND ROSANNE CASH COLUMBIA 0 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 |
WHAT SHE IS EARL THOMAS CONLEY COLUMBIA 5 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
LOVE OF A LIFETIME GATLIN BROTHERS COLUMBIA 6 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 |
I WILL WHISPER YOUR NAME MICHEL JOHNSON RCA 10 | 0 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 |
HIGH RIDIN' HEROES DAVID LYNN JONES MCA 2 | 11 | 13 | 15 | 17 | 19 | 21 | 23 | 25 | 27 | 29 |
CACTUS ROSS MERLE HAGGARD MCA 3 | 4 | 10 | 17 | 20 | 23 | 26 | 29 | 32 | 35 | 38 |

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

BY ELLIS WIDNER

TULSA, Okla. For years, the late western swing pioneer Bob Wills has been given credit for writing the lyrics to the classic mournful ballad “Faded Love.” The Wills family, however, says it was really Billy Jack Wills, Bob’s brother, who wrote the song’s words. And the family believes Billy Jack is long overdue for recognition.

On Feb. 2, the Oklahoma Senate named “Faded Love” the state’s official country song. The song’s copyright credits Bob Wills and his father, John.

“This should be Billy Jack’s moment, too,” says Irene Wills, the widow of Johnnie Lee Wills, a former band leader and the brother of Bob and Billy Jack. Adds Lorene Wills, sister of Bob, Johnnie Lee, and Billy Jack: “Billy Jack wrote the lyrics all by himself. I’d love to see him be able to get something out of it, even the praise of it if nothing else.”

“Faded Love” was performed by Bob Wills & the Texas Playboys on radio in the late ’40s, according to Guy Logsdon, an authority on Bob Wills and a professor of education and U.S. folklore at the Univ. of Tulsa.

The song is “a genuine standard in the same class with any of the great Hank Williams songs,” says Pat Rolfe of ASCAP. More than 300 versions of “Faded Love” have been recorded by artists ranging from Willie Nelson to the Boston Pops. Irene Wills says the melody of “Faded Love” was a fiddle tune that had been in the family for generations. “Before there were words to it, Bob gave the song to their father, John. Billy Jack wrote the words, Bob arranged it, and they left it in their father’s name. They wanted it as security for their parents.”

Bob Wills inherited the song after his parents’ deaths, and when he died, the rights passed to his widow, Betty. Circumstances surrounding the transfer of ownership have left some members of the Wills family angry. “The song belongs in the Wills family,” Lorene Wills says. “We’re very disappointed, especially for Billy Jack.”

Betty Wills could not be reached.

(Continued on page 48)
'FADED LOVE' FLAP

(Continued from page 47)

for comment.

The family has kept silent about "Faded Love," Irene Wills says, "because the Wills family is very proud and didn't want the family name smeared."

Logsdon says the family later added Bob Wills' name to the copyright. "Bob was the head brother. A decision by Bob was final."

Rolle estimates that royalties from the song over the years total just short of $1 million. Irene Wills says Billy Jack received less than $2,000 from Bob for the song. She adds that Billy Jack is "very bitter and has withdrawn from the world. He has given up."

Happy B-Day T. Capitol artist T. Graham Brown, center, celebrates his birthday by wearing the cake presented to him backstage by members of his band, the Hardtops, following a show in Birmingham, Ala. Pictured with Graham are saxophonist Joe McGlohon, left, and keyboardist Garland Craft.

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FOR WEEK ENDING APRIL 2, 1988

TOP COUNTRY ALBUMS

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

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FOR WEEK ENDING APRIL 2, 1988

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<tr>
<td>RICKY VAN SHELTON</td>
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<tr>
<td>K.T. OSWALD</td>
<td>BOSS LADIES</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>WHEN I'M NOT LOVING YOU I'M HAVING FUN</td>
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<tr>
<td>REBA McENTIRE</td>
<td>JUST AS I AM</td>
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<tr>
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<td>HIGHWAY 101</td>
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<td>DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS</td>
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FOR WEEK ENDING APRIL 2, 1988

Table: Billboard's International Talent & Touring Directory

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<td>HARD TIMES ON EASY STREET</td>
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* Albums with the greatest sales gain this week. (CD) Compact disk available. • Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. • RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. • CBS Records and PolyGram Records do not issue a suggested list price for their product.

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**Joshua Tree Takes Root As '87 Best Seller**

**BY PAUL GREEN**

LOS ANGELES U2's "The Joshua Tree" was the surprise winner of the best-selling album of the year prize at the 30th annual NARM Best Seller Awards. The album, which has been certified for domestic sales of 5 million copies in the U.S., sold 4 million copies last year and has since advanced to the five-million-certification plateau.

The NARM awards are decided on by member retailers, rackjobbers, and one-stops, with each company receiving one vote.

"The Joshua Tree" is only the eighth album in the past 30 years to win both the Grammy for album of the year and NARM's award for best-selling album. The others, in reverse chronological order: Michael Jackson's "Thriller," the "Saturday Night Fever" soundtrack, Fleetwood Mac's "Rumours," Carole King's "Tapestry," Simon & Garfunkel's "Bridge Over Troubled Water," the Beatles' "St. Peter's Lonely Hearts Club Band," and Vaughan Meader's "The First Family."

U2 won another NARM award, for best-selling album by a group. A year ago, that prize went to "Slippery When Wet," which sold 3 million copies in 1986. But Bon Jovi got a consolation prize of sorts this year: The "Slippery When Wet" video won by for best-selling videocassette merchandised as music video.

The NARM members dealt an ominous blow to the best-selling 7-inch single. The winner, determined by a write-in vote, was "Book of Life," by "Walk Like an Egyptian." That single never went gold, as did three other 1987 re-releases: Club Nouveau's "Lean On Me," Houston's "I Wanna Dance With Somebody," and Jackson & Siedah Garrett's "I Just Can't Stop Loving You."

Houston's "Whitney" and Jackson's "She's Out Of My Life," were other key categories. Houston won for best-selling album by a female artist and for the second straight year and for best-selling black music album by a female artist for the third straight year. Jackson won for best-selling album by a male artist for the second time in five years and for best-selling black music album by a male artist for the fourth time in nine years.

Randy Travis and Reba McEntire also topped their categories for the second straight year. Travis won for best-selling country album by a male artist ("Forever Lonely"). McEntire for best-selling country album by a female artist ("You're Still The One"). But after six consecutive awards, Alabama was finally dethroned in the category of best-selling country album by a band for the first time. The award went to Dolly Parton, Linda Ronstadt & Emmylou Harris' " Trio."

Two awards went to best-selling artists who seemed somewhat out of place in their categories. Born-again headstrongs Stryper won in the category of best-selling gospel/spiritual album ("To Hell With The Devil"), beating traditional favorites Amy Grant (who had won the 1986 award), Sandi Patty, Aretha Franklin, and Al Green. And rube-boy rappers the Beastie Boys won for best-selling music album by a group ("Licensed To Ill"), beating such established black groups as Cameo, Run-D.M.C., and the last straight year that a rap group has won in that category: Run-D.M.C. was the champ last year.

In addition, the Beastie Boys were one of three recipients of the award for a male artist. The other two were Tiffany's self-titled album and Kenny G's "Duotones." The latter title won a second award, for best-selling jazz album. "Horowitz In Moscow," which won the Grammy for best classical album, won as best-selling classical album.

"Dirty Dancing" was, as expected, the winner for best-selling movie or TV soundtrack album. "Les Misérables" beat back an 11th-hour challenge from Poly-Gram's "Phantom Of The Opera" to win for best-selling original cast album by a group. The sixth straight year that Geffen Records has triumphed in this category: "Dreamgirls" won in 1983, and "Cats" won the last four years.


**Record Retailers Bid For NARM Ad Awards**

**BY CHRIS MORRIS**

LOS ANGELES Noting that “today in America, good customer service is a void,” consultant Robert Tacy Jr. offered music retailers attending the National Assn. of Record Merchandisers seminar here March 13 some simple suggestions for improving service.

In his “Professionals Shouldn’t Be Patsies, Should They?” session, which was presented twice, Tacy, president of Modern Creative Seminars and a frequent speaker at the annual Video Software Dealers Association convention, urged retailers to train employees in the basics of service.

Tacy noted that the rise of television has brought retailers “this new product called image. The companies that understood that in the 70s were the companies today.” He cited the Southland Corp. (parent of 7-Eleven) and McDonald’s as examples.

Image became central to marketing, Tacy said, “we lost sight of the power of the interaction of the customer and the professional salesperson.”

According to Tacy, the early 70s, a period of economic instability, saw a rise in the need for satisfactory customer service.

Like fellow consultant Peter Glen, who roasted retailers at the NARM convention last year, Tacy cited Nordstrom department stores as the exemplary customer-service chain.

"You are the store in the eyes of the company,” Tacy said of Nordstroms. "That’s another clue. Why can’t you sell—interchange between the customer and your people. Customer service today pays."

Tacy added that the Nordstrom service philosophy is “Never let a customer go over your head to be satisfied.” He illustrated this with a story about an 88-year-old woman who received a full refund for a set of tire chains—even though Nordstroms does not sell tire chains. According to Tacy, the clerk who gave the refund received a bonus for bringing “a customer for life” to the chain.

Tacy said that customers today respond to businesses that offer convenience; helpfulness and friendliness; a feeling of specialization or improvement; and a total image that says, “We care.”

Tacy cautioned that “you must train your employees if you want them to care. If you want them to care, you must train your employees. That’s the key.”

Four steps for superior customer service:

1. Great every customer. “One-third of American customers are so introverted and shy that they will not stimulate the first conversation,” Tacy said. “Teach your employees to think of them as their best friends.”

2. Give every customer 100% of your attention. “But also teach your employees to be the simplest form of conversation,” Tacy added.

3. Handle transactions quickly and accurately. “Make sure your people are fully trained before they go on the floor,” Tacy warned. “One-half of the people in a retail store under the age of 30 do not know how to count money back.”

4. Thank each customer for his business. “Take the time to look them in the eye,” Tacy said.

"Encourage [your employees] to have fun," he added. "Don’t be serious in your stores. It’s a game. You’re in the entertainment business."

Tacy concluded that better interpersonal interaction with customers—by the owners, management, and salespeople in general—can also affect the fabric of society at large.

"One opinion that the social tumult of the 80s has brought about ‘the breakdown of the human element,’ he said, ‘I honestly believe it’s coming from a lack of caring, likable way. We can bring about a change in this country that is truly dynamic.”

**Customers Come First In NARM Seminar**

**Speaker Tacy Takes Retailers To Task On Service**

EARL PAIGE

Sony Bows 3 Fashion Tape Lines

Blank Tapes For Youths

Sony is aiming at the youth market for blank tape by using bold graphics and brighter packaging. Out of this concept has come three new Fashion Tape lines for different age groups.

My First Sony Tapes are for children 4 to 7 and feature graphics in maroon, green, taxicab yellow, tomato red, and electric blue. The shells are colored the same and come in four different color combinations of red, blue, yellow, and green. These tapes are virtually no two prepackaged cassette look alike. The 46-minute tape retails for $3.99.

Pop Tapes are for 9 to 12-year-olds and come in strawberry, lemon, orange, and watermelon colors in packaging with bold shells. The shells are opaque and colored to match the wrapping.

The 46-minute tape comes in two- and four-pack formats that are designed to retail for $4.99 and $9.99, respectively.

Hip Tapes are for children 13 years old and up. They come in four different color combinations of green, taxicab yellow, tomato red, and electric blue. The shells are completely different and colored to match the packaging. Ninety minutes each, the tapes are sold in two-packs for a suggested price of $9.99.

Sony intends to market the Fashion Tapes in previously untapped outlets, including clothing stores, toy stores, and specialty shops.

The advertising award winners were as follows:

Radio: Rainbow Record (retail); Handleman Co. (rack); Western Merchandising (one-stop)

Newspapers: El Roy Enterprises (retail); Handleman Co. of Canada (rack); RTI Homer (one-stop)

TV: Peaches Entertainment Corp. (retail); Handleman Co. (rack); Navarre Corp. and CMA (one-stop)

The more subdued presentation of the merchandising awards was handled by Jo Walker-Meador, executive director of CMA, and Al Schwartz, president of television for Dick Clark Productions.

Winners of the American Music Awards display contest were Came- lot Music No. 108, Brownwood, Tex., for retail; Camelot Music for best overall; and Handleman Co. (Dallas; Kansas City; Little Rock, Ark.; Seattle; Tampa, Fla.; Youngs- town; Chicago, N.Y.; Dallas; Charlotte, N.C.) and Lieberman Enterprises (Cleveland and Minneapolis) for rack branches with 100% participation.

The winners of the NARM/CMA merchandising awards appeared in the Dec. 26 issue of Billboard.
Bright L.A. Club Scene Shines

BY JEAN ROSENBLUTH

A RECENT TRIP to Los Angeles was much fun for several reasons, not least of which were the 80-degrees and the chance to meet many previously disembodied phone friends. (A special HI and thanks to the folks at Rhino, who showed us their new Santa Monica headquarters and feasted us with a delectable lunch in the company of a very spirited and charming Cindy Lee Berryhill.)

One of the neatest surprises of our sojourn was the ferocity of the club scene. There's a much wider array of venues in L.A. than in New York and, consequently, more places for young bands to play out. There was a definite vibrance in the air at the clubs Grass Route visited, something that's been missing in the Big Apple since the heyday of Hurrah, Irving Plaza, and Tier 3 at the turn of the decade.

We're not sure what, anything, can be done to revitalize New York's nightlife, but perhaps if the city's radio stations gave indie and unsigned bands some spins, folks would turn out to see them play. But the sorry state of radio here is a whole 'nother column.

SEEDS & SPROUTS: The Cover Girls are blanketking the Hot 100. The N.Y.C. trio has two—count 'em, two—Fever/Sutra singles on the chart, "Because Of You" and "I Promise Me," which debuted last week at No. 92. The two records account for 40% of the independently distributed singles on the Hot 100. Rykodisc, meanwhile, has an indie monopoly of the Top Compact Disks chart: Frank Zappa's "Hot Rats"

GRASS ROUTE

just bowed on the chart at No. 26... "That's What I Need," the revelatory debut album of the Whoopit Cranes, is being released in Hol-land, Belgium, Luxembourg, Ger-

many, Austria, and Switzerland through Megadisc. The album appeared on Zip Records (212-677-2049) in the States. The group is cur-

rently recording its follow-up in Bo-

hicken, N.J. Relativity has scheduled the Dancing Hoods' "Hallelujah Anyway!" for an early April release. According to the label, the compact disk of the album is the first full-color CD made in the U.S.; it was manufactured by Discovery Systems in Ohio. In other news for the label, Joe Satriani returns from a tour of Japan backing Mick Jagger to start a U.S. trek of his own. The first date is April 12 in California... The National Assn. of Independent Record Distributors and Manufacturers is gearing up for its annual convention, which this year will be held in New Orleans May 11-15. Unfortunately, that's two weeks after the city's Jazz Fest. But NAIRD is making sure there'll be fun aplenty in the Crescent City while it's in town: A riverboat cruise is planned for the second night, during which Rounder's Beausoleil will play. For more details contact NAIRD at 609-665-6636.

Catalog-Oriented Music Chain Turns 15

Good Vibrations Expands

BY DAVID WYCKOFF

Worcester, Mass. Kicking off its monthlong 15th anniversary celebration by enlarging an existing store and opening a new unit, the Good Vibrations chain expands its umbrella of stores around the west and south of Boston to the lucky number 15.

Within the past two weeks, the catal-

ogy-oriented operation relocated from a 200-square-foot space inside the Walpole Mall and debuted a unit in the Frank-

ville strip center. "Even at 900 square feet, the Wal-

pole unit has been our No. 2 volume store. With the additional space and increased storefront, we expect to see growth in much the same man-

ner as we would with an entirely new unit, only quicker," says Good Vibra-

tions vice president and general man-

ager Bill Gerstein. The old Walpole unit was Good Vibrations' longest ex-

isting location.

The new Franklin unit is located near the Rhode Island border and (Continued on page 58)

PDO Introduces Process For CD Artwork

A new process for creating six-color artwork directly on compact disks has been instituted by the Philips Do Post Optical Co. The technique, which has been under development for several years, is exclusive to the company and has already been used on the most re-

presentative albums by Michael Jackson, Bruce Springsteen, George Michael, and Terence Trent D'Arby. According to a spokesman for the company, this Picture Disc pro-

cess was developed "to overcome endur-

ance problems sometimes associated with silk-screening."

Bruce Springsteen's "The River" and a Whitney Houston album have been done on the system, contact: 212-764-4040.

TOP COMPACT DISKS

FOR WEEK ENDING APRIL 2, 1988

The following compact disks were com-

piled from a national sample of retail sales reports.

ARTIST TITLE

Robert Plant

Now and Zen

ESPARK 2-80063/ATLANTIC

George Michael

Faith

COLUMBIA 4 050-8

The Beatles

Past Masters, Vol. II

CAPITOL C2-9004-4

Soundtrack

Dirty Dancing

RCA 64068-2

Inxs

Kick

ATLANTIC 2-817-9

The Beatles

Past Masters, Vol. I

CAPITOL C2-9004-3

Talking Heads

Naked

SIRE/FLY 2-25645/MAHINE BROS.

Michael Jackson

Bad

EPIC 46500-2

A&M CD 6462

Terence Trent D'Arby

Into the Looking Glass According to Terence Trent D'Arby

RC 6569-2/ATLANTIC

James Taylor

Never Die Young

COLUMBIA 4 050-9

Soundtrack

Good Morning, Vietnam

A&M C1 393-1

John Cougar Mellencamp

Lonesome Jubilee

MERCURY 532-465-2/ Polygram

U2

AROUND THE HURLING FEET OF SATURN

ISLAND 2 9056-1/ATLANTIC

David Lee Roth

Skyscraper

WARNER BROS. 2-25167-1

Bruce Springsteen

Tunnel of Love

COLUMBIA 4 0599-9

Kingdom Come

KINGDOM COME

POLYDOR 851-362-2/ Polygram

Original London Cast

Phantom of the Opera

POLYDOR 831-273-2/ Polygram

Rick Astley

Whenever You Need Somebody

RCA 6622-2/ATLANTIC

Def Leppard

Hysteria

MERCURY 530-617-2/ Polygram

Billy Ocean

Learn These Walls

JIVE RECORDER ARTIST

Guns & Roses

Sweet Child O'Mine

GEFFEN 2-24140

Pink Floyd

A Momentary Lapse of Reason

NO.1

George Harrison

Cloud Nine

DARK HORSE 2-25643/WARNER BROS.

Frank Zappa

Hot Rats

ROUNDER 10056

Engel 2-4161/CORPSUS

Whitney Houston

Whitney

ARTISTA RCD 6405

Tiffany

March 45 7-1

Tiffany

Atlantic 2-81820

COMPACT DISCS.

SCHWARTZ BROTHERS

Lakewood, N.J. 1-800-638-0530

SURSIDE DISTRIBUTORS

Huntington, N.Y. (516) 326-3248

DISTRIBUTORS

POLYGEM ENTERPRISES

Chaska, Minn. 1-800-668-9127

ARDIS DISTRIBUTORS

Los Angeles, Cal. 1-800-532-2468

POLYGRAM INTERNATIONAL

New York, N.Y. 1-800-990-0999

POLYGRAM INTERNATIONAL

Atlanta, Ga. 1-800-990-0999

POLYGRAM INTERNATIONAL

Syracuse, N.Y. 1-800-532-2468

POLYGRAM INTERNATIONAL

Los Angeles, Cal. 1-800-990-0999

POLYGRAM INTERNATIONAL

Philadelphia, Pa. 1-800-990-0999

POLYGRAM INTERNATIONAL

Washington, D.C. 1-800-990-0999

POLYGRAM INTERNATIONAL

Minneapolis, Minn. 1-800-468-6107

DERECKO DISTRIBUTORS

Chicago, Ill. 1-800-577-6312

SEINFELD DISTRIBUTORS

New York, N.Y. 1-800-532-2468

DISTRIBUTORS

CHICAGO D S A
distributor, IN.

CHICAGO D S A
distributor, IN.

CHICAGO D S A
distributor, IN.

CHICAGO D S A
distributor, IN.

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CHICAGO D S A
distributor, IN.
CD, CD, CD: The dominance and future impact of compact disk continue to reverberate following the 39th session of the National Assn. of Recording Merchandisers, held March 11-14 in Los Angeles. CD manufacturers at NARM included Technidisc, SPC America, Nimbus, Shape, Discoutones, Pilz Compact Disc, Denon America, and Digital Audio Disc Corp. Jim Frische, executive vice president of DADC, says his firm’s CD plant in Terre Haute, Ind., is running at full capacity, due partly to the big demand created by CD record clubs. (He adds that DADC has several real-time digital audio tape duplicators ready to roll.) Most manufacturers around the world, however, have to a large extent, competition for business is fierce. SPC America, a subsidiary of Sunkyoang, was soliciting orders for its Korean CD plant at NARM, offering a raw disk price of about $1 and three-week turnaround. Pilz Compact Disc, a West German firm, quoted a raw disk price of $1.25, relatively high by U.S. standards. The fact that the company exhibited at NARM indicates how much overcapacity there is among European CD plants.

DAT SOON?: The inchoate prerecorded digital audio tape market is developing very much like the early compact disk market did, says Mary Ellen Hardy, saleswoman at wholesale firm Precision Sound Marketing, with demand beginning in CD-only stores and audio hardware outlets. There is also the nascent near-hysteria that engulfs any new product. “We had a call from a hardware chain that has just received its first gray-market players,” says Hardy, whose firm is now marketing two lines with a total of 40 titles, primarily classical.

Many CD specialty principals are wary, however. “We want to retain the pioneering image, but we have to be careful not to alarm or alienate our present customers,” says Ted Vinson, president of Compact Disc Center, Dallas, which has three company-owned stores and consultant deals with five others; it has also just bowed a one-stop arm, Vinson, who is keeping his eye on DAT and is being solicited by suppliers, says “it’s still just tape” when asked about the audio-philic segment of the CD market becoming interested.

Other veteran CD-only store operators are less anxious, according to Edward Axe, a partner at single-store Mark’s Compact Shop in Cleveland. “DAT is happening at the high end,” says Axe, who believes that DAT will not significantly chill CD fans concerned with obsolescence.

Dealer margins provide another intriguing case of deja vu, says Hardy. “Our price to dealers is $19.40, and we hear most are pricing DAT at $24.36. That’s 35%.”

COMPUTER ERROR: Carmen LaRosa says he is not letting the Century Plaza hotel, where NARM was held, off the hook “because their computer error cost me four days of losing all my calls.” According to LaRosa, a manufacturer rep affiliated with Serv-Rite Record & Tape Co., his name was misspelled in the hotel’s computerized records, and thus hotel staffers were unable to verify that he was at the hotel. At one point, LaRosa says, he invited the security chief down to the registration desk and told him, “Come down and meet me. I don’t exist.” He adds, “It finally ended up with the hotel giving me my fifth day free.”

STEAL THIS: Reformed thief Mike McCaffrey’s seminar on store security was videotaped by NARM, the presentation, “Good Security And Loss Prevention: A Bottom Line Profit Builder,” will be made available to members on cassette at a later date.

NO, THEY WEREN’T GIVING IT AWAY: Perhaps because of its title, “Sex, Drugs, Rock’n’Roll: Health In The Workplace” was one of the most eagerly anticipated seminars at this year’s NARM. To the dismay of many in the capacity crowd—which winnowed out as the seminar wore on—the only topic addressed was acquired immune deficiency syndrome. Attorney Allen G. Siegel, who was obliged to do a lecture at one point even noted the relative irrelevance of the subject of AIDS in the workplace to his audience. “I don’t know that the show industry offers any great examples [of the danger of AIDS spreading in the workplace], so I’ll use the hotel industry as an example.” Siegel did, however, offer some useful advice on how an employer should deal with a staffer who is afflicted with AIDS. One tip: In most states, AIDS is considered a handicap, so discrimination on the basis of the disease is against the law.

Did you make a deal at NARM? Pick up a merchandising idea? Give Earl Paige a call, 213-273-7040.

ALBUM RELEASES

The following configuration abbreviations are used. LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

**POPC/ROCK**

AL B. SURE!
Nite And Day
LP Warner Bros. 1-25662/$5.98
CA 3-25662/$5.98

STEPHEN BISHOP
Best Of Dish
LP Warner Bros. 1-25700/10.98

DAVID BOWIE
Rash In English
LP RCA 1-25783/8/$5.98

Gwen Guthrie
Lifeline
LP Warner Bros. 2-25695/8/$5.98

SMOKEY ROBINSON & THE MIRACLES
Tower/Reach For The Day
LP Warner Bros. 2-25702/8/$5.98

**CLASSICAL**

JIMMY PAGE
The Jimmy Page Band
LP Columbia OCS4768/NA
CA M5G 24138/NA

SEMI-TWANG
Semi-Twang
LP Warner Bros. 1-25682/1.98

THROWING MUSES
House Tornado
LP Warner Bros. 1-25684/NA

**COMPACT DISK**

FLIGHT OF THE GREEN LINNET
Various
CD Warner Bros. 1-20075/NA

OUT OF AFRICA
Various
CD Warner Bros. 1-20076/NA

REFLECTIONS
God In Three Persons
CD Warner Bros. 1-20078/NA

**JAZZ/NEW AGE**

NARADA
Divine Emotion
LP Warner Bros. 1-25694/8/$5.98
CA 3-25694/8/$5.98

ROBBEN FORD
Robben Ford
LP Warner Bros. 1-25699/8/$5.98
CA 1-25699/8/$5.98

VARIOMUS
The Best Of The Big Bands
LP Warner Bros. 1-25701/8/$5.98
CA 3-25701/8/$5.98
BY DAVE D'AMATO
LOS ANGELES Music retailers are vying in a "holy war" for market share in which store positioning is becoming foremost in importance, said Jack Trout, president of the consultancy firm Trout & Ries, at the National Association of Recording Merchandisers convention here March 11-14.

Trout — whose presentation was titled "Marketing Warfare: Position Your Company in The Battle For The Music Marketplace" — told convention attendees that the retail battle he sees is taking place not on the streets, but within consumers themselves. "Positioning is not what you do to the product, said Trout. "It's what you do with the mind."

Citing a changing marketplace, Trout declared that several so-called "money-morons" who are thinking in absolutes are "not working anymore," necessarily," he said; similarly, the cornerstone of advertising, that dollars will out, does not necessarily hold true, either, he added. More important than both, he said, is the cornerstone of positioning — that perceptions will out.

Trout reminded listeners that the Avis car-rental agency successfully positioned itself as the No. 2 company against the more successful Hertz company in its well-known '60s advertising campaign, yet met little success with one ad declaring, "Avis is going to be number one." Consumer told the ads, "You can expand a perception, but you can't change one."

Successful music retailers supply marketing backing that assures that sure positioning in consumers' minds, said Trout. "We've seen this in the recent contest campaign, for example, emphasize the chain's wide selection, he said, just as Musicland's 'We Got What You Need' campaign has emphasized current selection. And the name of retail outlet Rock Bottom Records alone, added Trout, tells consumers they'll be getting low prices.

Other names such as Laser- Land, House Of Oldies, and Classical Wax were singled out as names purposefully emphasizing areas of specialization — all a vital part of store positioning in a crowded marketplace.

After his firm surveyed a list of music retailers' names, said Trout, three stood out as especially good positioning: Capitol, Archival, and G.Vibrations. Each name, he said, gives consumers an accurate picture of what to expect. In contrast, Trout singled out Electric Fetty, Moby Disc, and Karma Records as three chains with names that might be confusing.

In all, he added, music retailers must ask themselves six questions, in regard to the positioning of their stores:

- What position do they have in the market?
- What position do they want?
- Who is their competition?
- Do they have enough money?
- Can they stick it out for the duration?

BOSTON GETS 13 GOOD VIBRATIONS (Continued from page 51)

right off major highway Route 96. "The area is seeing very strong development and growth with the continuing strength of biotech industry, and we look for Franklin to be one of our better locations. As with most of our stores, it's in close proximity to a number of discounters that deal in prerecorded music. But, as long as we pursue our typical scheme of selection, buying, and placement, we should prove to be no competition at all," says Gerstein.

Competition vis-a-vis the myriad of independent outlets has proven to be little trouble for Good Vibrations, according to Gerstein. The web's Worcester store, just off the major highway Route 96, is considered a powerhouse. But, according to Gerstein, the store's strong market presence is due to the lack of any direct competition, and the store's reputation.

The Worcester store has performed well beyond expectations, and it has been [one of] our four top stores in terms of volume. Even though Lechmere devotes hundreds of thousands of dollars to advertising music and stocks a good selection, we can compete very closely, very favorably," says Gerstein.

In addition to the usual grand-opening sales, both new and reissues included in Good Vibrations' 15th anniversary sale that runs through the month of March. According to Gerstein, approximately 60 titles are on sale at $8 off list for the entire month, and each week features labelwide sales from the major distributors. Print ads run monthly in the Boston Globe, Worcester Telegram, Providence (R.I.) Journal, and New Bedford (Mass.) Standard-Times.

"We're also running major promotions on Boston and Providence's two dominant AM stations — WBCN and WHJY — that will culminate with giveaways for trips to two of the Prince's tours in London for WBCN and a week in Acapulco (Mexico) for WHJY. We'll also be giving away 15 people the top-selling albums of the 15 years of Good Vibrations," he says, noting that all the manufacturers have been very helpful in terms of supplying ad dollars. The WHJY drawing will be held at the new Franklin store.

Another promotional tool that is "supported by the warehouse," says Gerstein, is Good Vibrations‘ development of artist packages, called Hits Of Tomorrow, which Gerstein believes is at the forefront of the country's first such programs.

"We're oversold on these packages. We have to turn the vending towers right now," he says, adding that many recent chart toppers—Sned O'Connor, Terence Trent D'Arby, Paul Carrack, and the Fabulous Thunderbirds — were initially featured by Good Vibrations in these packages. A new program, co-promoted with Boston alternative rock station WFNX, called New Music Now, is another variant on this theme.

Country music, an often-ignored category in New England, is also making strides at Good Vibrations, according to Gerstein.

"We've made a concerted effort to be the outlet for new country music. It's still a limited market, and it may never be as much more than that, though it's growing. We're trying to target those people who aren't buying country music five years ago and are excited about some of the new sounds and artists," says Gerstein. Good Vibrations advertises to 14 area radio stations, WCAV and WORC, and includes country artists in its Hits Of Tomorrow promotions.

Additionally, Gerstein notes that the recent spate of expansions marks Good Vibrations‘ commitment to growth beyond the one-to-two-new stores-per-year plan of the past few years.

"We're planning another two or three stores before the year's end, and I think that continued expansion will be at that pace. We're now looking to spread the umbrellas further out around Boston and the surrounding region — maybe into southern New Hampshire and Rhode Island," he says.

Sharp Debuts Stereo In A Headphone

A boosted-bass circuitry that reaches to the diaphragm level is one of the main features of the new Sharp personal headphone shown at the JVC booth.

The unit, which is no longer than a cigarette pack, is coated with a smudgeproof surface called Durasilk and is available in black, blue, and gray. The auto-reverse player incorporates Dolby B noise reduction, has metal-tape capability, and is equipped with an LED power indicator. Powered by two AA batteries, the Model J-C15S comes with a set of lightweight inner-ear dynamic headphones and has a suggested price of $129.95. Contact 201-529-8877 for more information.

Mail-Order Music Gets Down Home Touch

BY DAVID WYKOFF
BOSTON Increasing consumer awareness of roots-oriented music has greatly benefited Down Home Music, one of the U.S.'s leading mail-order outlets.

"We've seen a 60% growth in the past two years, and I think that's all for the better," says Scott, general manager-owner of the El Cerrito, Calif.-based firm.

Scott estimates that Down Home carries in excess of 18,000 titles from more than 800 labels, many of which are foreign imports or U.S. independents not widely available. "A lot of people, myself included, were not aware of the contempo- rary folk and world music scene, the traditional sounds and instrumentation, and that's just exploded in the past few years," he says, noting that Shanachie and Warner Bros., La-
dyphot Black Mambazo releases have been particularly strong per-
formers, "though African music started to grow well before Paul Simon brought those sounds to the radio."

"There are very, very few stores that carry the range and depth that we do. And even though the music in general is selling better, it's harder and harder to find in stores with cassette tapes and [compact disk] eating away [at] record inventories, especially out- side of the major urban centers," says Scott. Some major-label prod- uct — such as MCA's Chess reis- sues and CBS' budget line — does very well for Down Home according to Scott, "because the chains really don't know what to do with them."

Though Down Home's annual revenues of approximately $600,000 ring in well below those of most music retailers, this figure grows in significance when one considers that a big seller for the firm checks in at about 100 copies. "It's a very labor-intensive busi- ness, more than our affiliated store. An average title sells 10-20 copies — 50 or more is something to get excited about," says Scott. Down Home sells all product at re- tail, according to Scott, "because that's the only way that we can afford to stay in business."

Comprehensiveness is Down Home's primary goal, he says, "and we do our best to carry ev- erything that we can for every art- ist possible in the categories we specialize in. Often that means tracking down obscure Japanese or classical labels, and we can end up selling those records back to our customers from those coun- tries," he says. Of Down Home's current mailing list of 8,000 custom- ers, approximately 1,500 live outside of the U.S., Scott says.

In addition, Down Home publishes a bi- monthly newsletter of new re- leases (600-800 titles, almost all re- viewed in a consumer-guide style) that runs 48 pages as well as annual or biannual catalog list- ings in specific genres such as blues/gospel, vintage rock'n'roll, and country. These larger cata- logues are as comprehensive as we can make them, both in terms of the individual releases (reviews and biographical information on each of the particular artists. That's one clear way we differentiate ourselves from the others in this field," says Scott. A year's subscription to the newsletter costs $15, and covers all of the catalogues.

Scott says Down Home devotes approximately $15,000 to advertis- ing to attract new customers. "We do a great deal of direct mail- ing to specialty magazines in the different fields, such as Living Blues or the Muzik Express, and, believe me, I guess that we get most of our new business from word of mouth or getting mention as a source in newspaper articles or books," he says.

Calif. Catalog Firm Boasts 18,000 Roots-Oriented Titles

BILBOARD APRIL 2, 1988

www.americanradiohistory.com
Holland’s Firato Music Fair Booked Solid; Key Topics To Include DAT, CDV, HDTV

AMSTERDAM Exhibition space at the biannual Firato ‘88 audio/video music fair, scheduled to open Aug. 26, is sold out, with more than 120 international exhibitors set to occupy the 4,940-square-foot site at the RAI Exhibition Center here. Dutch-based multinational company Philips will once again boast the largest exhibition space at the show.

Key topics of the 10-day event are expected to be digital audio-tape, compact disk video, satellite television, and high-definition television. The show—the second-largest of its kind in Europe—is being staged for the 25th time, and the organizers plan a special exhibition illustrating technical highlights of all previous fairs.

A specially constructed pavilion will house cable and satellite displays, and local radio and television stations will offer daily demonstrations.

Amsterdam KT&K, which claims it is the biggest cabling organization in the world, and local broadcast promotion groups OOLON and NILO are responsible for this section of the exhibition, which will also include a series of broadcast shows by all Dutch national broadcasters featuring domestic and international pop artists.

Electronic musical instruments will be given a higher profile than they were at previous shows, and special cabins will be available for playing and listening to the instruments.

Firato ‘88 will also mark the return of audio hi-fi manufacturers, and new facilities will be available for testing and demonstrating their hardware. For the last three shows, the hi-fi industry has been absent, preferring to stage its own fair at a nearby location, saying that Firato was too noisy.

Canadian Studio Owner Loses Interest

Perry Sheds Co. Control

OTTAWA Andre Perry, founder of Le Studio, the well-respected Canada-based recording operation, has sold his interest in the publicly traded company.

Perry and studio manager Yael Brandeis have shed their controlling interest in the Andre Perry Group Inc., which operates digital recording and video postproduction facilities in Morin Heights, Quebec, and a new Washington, D.C., facility scheduled for imminent opening.

Perry is maintaining his minority stake in the company. He will also stay on as chairman of the board and consultant to the firm. Brandeis will also act as a consultant.

In explaining Perry and Brandeis' decision, executive director Pierre Thibeault was quoted as saying the company had "outgrown their professional interests." Neither Perry nor Brandeis could be reached for comment.

Le Studio has played host to such artists as David Bowie, the Police, and Supertramp.

Golden Touch, Superstar country band Alabama is the most recent recipient of the Ampex Golden Reel award, won for the band’s "Touch" album, which was recorded and mastered exclusively on Ampex audio mastering tape. Pictured during a presentation ceremony backstage at the Starwood Amphitheatre in Nashville are Ampex sales rep Tom Clark, left, and Alabama’s Mark Herndon. Other recipients of the award include album co-producer Harold Shedd, engineers Jim Cotton, Joe Scaife, Benny Quinn, and Paul Goldberg, and studios Music Hill and Mastertronics.

The Eastern bloc countries are determined to advance quality music tape systems," says Williams.

Village Post: That's the name of the recently formed audio/video post-production facility owned by the Village Recorder studios in Los Angeles. The New division is housed in the Recorder's Studio F and features a wide range of top-notch audio and video gear, including a Trident 65 multipurpose audio console, Sony video machines, and Timeline synchronization equipment. Services include voiceover recording, video screening and spotting, lay-back, and sweetening. Contact 213-478-8227.

New Generation: Kurzweil Music Systems has introduced its second-generation sampling products, dubbed the 1000 Series. Priced from $1,995 to $2,995, the products in the line feature up to 120 of the same digitally sampled sounds originally produced for the Kurzweil 250. Included in the series are four rack-mountable expanders as well as a keyboard-equipped version of the 1000FX professional expander. Contact 617-685-5900.

Two-Timers: Kenneth A. Bacon Associates has developed Doubletime, a system for audiophile cassette duplication. KABA calls it a "viable alternative to high-speed duplication that is far more affordable than real-time [duplication]."

The system employs a half-inch, 4-track master running at 30 inches per second to record both sides of the program at once on KABA decks, running at 3/4 inches per second. The resulting cassettes are produced four times faster than traditional real-time duplicated product, with extremely good specifications. Contact 1-800-231-TAPE.

William Hoos

Kirk LePoinTE

SOUND INVESTMENT

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

Gimme A Light: Klark-Teknik Electronics Inc., Farmingdale, N.Y., branches out into the professional lighting business with its purchase of Celco Inc., the U.S. distributor for Celco Ltd. and several other lighting equipment manufacturers. According to Jack Kelly, Klark-Teknik's president, the move is a logical progression for his firm, which already carries its own line of signal processors, as well as DAA mixing consoles and Midas live sound mixing boards.

"Our company is currently a leader in the sound-reinforcement and sound-contracting industries," states Kelly. "Thus, lighting is a logical area for growth because many of our customers require lighting as well as sound." Contact 516-249-3600.

Eastern Bloc Goes Hi-Tech: Cetec Gauss, a manufacturer of high-speed tape-duplicating systems, says its has been doing big business recently in Eastern Europe. According to Jim Williams, president of Gauss, the firm has sold duplicating gear to eight music and record companies in five different nations in that region, and more sales are imminent.

East Germany is at the forefront of the surge to increase cassette quality, Williams says. That country's national record label, VEB Deutsche Schallplatten, recently acquired the sophisticated Gauss 2400 duplicating system, capable of operating with ferric, chrome, or metal-particle tape formulations.
Sam Ash Opens Music Academy In N.J.
School Is Based On Yamaha System in Japan

NEW YORK - A tour of a progressive Japanese music-school system has prompted Sam Ash Music, the preeminent U.S. musical-instrument retailer, to open its own music academy in Edison, N.J.

The new school will employ the same psychological techniques used in Japan to produce music students who learn faster and are better able to retain knowledge. YAMAHA International Corp. owns and operates the Tokyo music school viewed by members of the Ash family on a recent trip to Japan that Gyum Ash, Yamaha's marketing director, says will act as an "unofficial, friendly adviser" to the Edison school, which will be an adjunct to the Sam Ash Music retail outlet there.

Ash says the Yamaha school that the family toured employed tactics much different from those used by conventional music programs. "The preschool classes for students aged 4 consisted of mostly rhythms, singing, and playing toy instruments," he says. "They have no formal, specific patterns. The Japanese believe that comes later." Also, says Ash, to make the lessons as superlative music or versatile for the children, parents often sit with the instructor and child at the piano.

The Yamaha music school offers instruction on 13 instruments—all of which are manufactured by Yamaha. A drum lesson accounts for 25% of an average class.

Of all musical-instrument manufacturers, Yamaha has been the most successful in realizing the potential for creating a future customer base by teaching young children to play an instrument.

In addition to its music-school system, the Yamaha Music Foundation, a nonprofit group that trains teachers and promotes music events, includes several classical music competitions, around the world.

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PolyGram Closes Doors Of London LP Plant

LONDON - The accelerating success of the compact disk is a major factor behind PolyGram's decision to close its vinyl pressing plant in Walthamstow in London's East End.

Trade union officials were told of the decision Jan. 30. The actual closing, which will result in the loss of 800 jobs, is set for the end of April.

PolyGram chief executive Maurice Oberstein points to the rapid growth of CD and the decline in the demand for vinyl disk in explaining the decision to close the plant. He cites the success of WEA and the Bertelsmann Music Group with both albums and singles, with most of the product originating in Europe. PolyGram has been hit by the cutback in critical recruiting directly from the Continent and CDs from Hanover, West Germany, for some time.

He adds that the U.K. has a considerable capacity to manufacture vinyl and tape and that the company will be negotiating a deal to meet its requirements.

"European Economic Community countries are now discussing the combining of product played a part," says Oberstein. "It simply was a matter of rationalization, and closure was inevitable."

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Mich. Stage Will Be 1 Of Area's Biggest Megastudio Opening Soon

NEW YORK - What will be Michigan's largest production studio and sound stage is set to open in mid-April as part of Grace & Wild Studios. The 106,000-square-foot facility at Farmington Hills video-production and postproduction facilities. The huge sound stage, measuring 108 feet by 140 feet, comprises 15,120 square feet and has a 50-foot-high ceiling with a full lighting grid and cell system. The set also includes a four-by-eight-camera pit at the rear of the stage as well as a camera position that will allow wide-angle shots of up to 36 feet.

Final construction of the stage and its adjacent support areas is now being supervised under the Wild & Grace Wild stage manager Joe Parise.

For the Record

The Demos, Inc., a New York City-based recording company, has announced the formation of a new label, Demos, Inc. Records, with offices in New York and Los Angeles.

DATs For Sale. Take a good look at this photo—you're seeing history in the making. On Feb. 5, retailers began selling Clarion digital audioplate players—the first DAT players officially available (outside of product sold through the gray market, that is) in the U.S. Shown, from left, are Tom Campbell of DOW Stereo/Video in San Diego, the first store to have the DAT player; Tom Mitchell, Clarion's marketing director, Sandy Romagnoli, and her husband, Mike, president of DOW.

Robin Williams was in at Different Fur Recording in San Francisco, recording narration for a Rabbit Ears production of "Pecos Bill." Mark Sottnick produced, Howard Johnston engineered, and Dawn Bernardo assisted.

Additional production was handled by Will Ackerman and Dawn Atkinson of Windham Hill Records. Also, Deve Christopher mastered an independent album for Zip 2 Hip Productions; Marc Senasac engineered. And the Los Angeles-based third album for Island Records; Ken Kessie performed, Hien Hoven engineered the mix and provided additional production.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square West, Nashville, Tenn. 37203.

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Digital Audio

Audio Track

NEW YORK

AT UNIQUE RECORDING, producer Ivan Ivan completed final mixes on Gene Loves Jezebel for Geffen. Hugo Dwyer was mixing engineered, with Quinn Baison assisting. Also, Don Johnson recorded his second album for CBS Records. Keith Diamond produced, Les & John Sebastian, Paul Paul acoustic programming, Paul Pesco was on guitars, Aker Key engineered, and Richard M. Melbrough, John Johnson. And, Melba Moore put down tracks with Howard "Chad" King and Morgan & Morgan producing. Henri Mischalk was working with Richard Matthews and Shaun James assisting.

Laurie Anderson worked at KCC Audio/Video on her new Warner Bros. album. Mike Thorn produced, with Dominick C可以更好, the controls and The Hollywood Schramm assisting. Also, Harrison/Blanchard worked on tracks with producer George Petke, Tim Williams. Williams was at the board, with Dimitri Jakimowicz and Schramm assisting. And, Jimmy Page engineered/engineering on tracks with producer Bill Laswell. Bob Musso ran the controls and with Jakimowicz assisting.

The score for "Sticky Fingers," a new Spectra Films motion picture, was recently mixed at Pyramid by Gary Chang. Rick Kerr guided the controls on the Virgin Records project. In activity included, former Billy Squire bassist Dov Firestone, producer Tom Hyneman. Also, Jimmy Page engineered a new Shelley English single.

- Los Angeles -

At Studio D Recording, Huey Lewis & the News worked on tracks for a new MCA album at New River Studios, Fort Lauderdale, Fla. The project was produced by Mike Utley and Russell Kunkel. Jay Riffer engineered. The Neville Brothers helped out on backing vocals.

Kraton put down vocals on tracks for an upcoming Epic album at Studio A, Dearborn Heights, Mich. Eric Morgenz and Morgenz and John Jacez set at the controls.

At Reflection Sound, Charlotte, N.C., Maurice Williams cut tracks produced by Jimmy Robinson; Steve Haigler was at the board.

Larry Brilliant was behind the board at River North Recorders in Chicago, working on sessions for Chrysalis artist Tami Shaver’s acid album. Brilliant was also working with songs by CBS’ Dan Hilly for the upcoming film "Boulevard Of Broken Dreams."
Robert Meets Ruben. Robert Plant and Ruben Blades recently visited National Campus Television in New York to make separate guest appearances on NCTV’s “New Grooves With Meg Griffin” program. The two met for the first time on the show’s set. Shown standing, from left, are Plant, Blades, and Scott Gordon, director of music programming for NCTV. Seated is host Griffin.

Robert Meets Ruben.

BY WILLEM HOOS

AMSTERDAM In an effort to boost Pan-European sales of music videocassette product, Virgin Vision, Virgin’s video arm, is coordinating campaigns in major European markets. According to the company, France and the GAS countries (West Germany, the Netherlands and Switzerland) have already been the subject of highly successful major marketing pushes, and the company has now turned its attention to Benelux nations (Belgium, the Netherlands, and Luxembourg).

Four months after the start of the campaign in the GAS countries, music video grosses were 10 times higher than in the same period a year earlier, says Angus Margerison, Virgin Vision’s general manager. “In February, a total of 12,000 units were sold in France, which is more than 10 times what was sold in the whole of the preceding 18 months.”

Although it is still regarded by many as the music industry’s poor relation, music video has sold better in the U.K.—where videocassette recorder household penetration is more than 50%—than elsewhere in Europe, where sales are frequently numbered in hundreds rather than in thousands.

According to Margerison, some U.K. record retailers now derive 10% of their earnings from music video promotion.

Executives like Virgin Benelux marketing manager Ruud van Buschbach now see similar opportunities in music video promotion in the U.K. where most countries are expected to have VCR household-penetration rates of 60%-80% by 1992. The sound quality of music video production is now close to that of compact disks, and prices, a crucial factor in music video, should continue to fall as the expanding hardware base brings in additional sales.

Also vital is what Virgin calls the “format and marketing strategy.” This entails simultaneously releasing titles in all audio and video formats.

The Benelux market campaigns on 65 key retailers who have been provided with pink metal display boxes capable of holding 49 Virgin video titles and with accompanying display materials. Featured are some 50 releases from such artists as Elvi, Flesley, David Bowie, Elton John, Genesis, U2, and Peter Gabriel, all intended to retail at between $21 and $25.50.

The Benelux market is already showing signs of rapid growth. In the six-month period that ended in January, music video sales were up 83% over those of the equivalent period of a year before.

Virgin is looking to stimulate growth in Scandinavia, Italy, and Spain, with campaigns expected to fall this fall. Compact disk video is now seen as a potential threat to the videocassette business. Says Margerison, “It hasn’t been launched yet, so there is no competition. And even when it is, it will take two or three years to build up significant machine penetration.”

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U.K., German Music Groups Unite
Vow To Jointly Protect Interests

BY MIKE HENNESSEY
LONDON The British and German music publishing industries have agreed to work together to combat potential threats to their mutual interests, such as home taping and central licensing and accounting.

This was the main outcome of a unique and historic meeting that took place in London March 17 between a delegation from the West German music publishers’ association, GEMA, and the British Music Publishers’ Assn.

The meeting, first mooted a year ago and called at the instigation of the DMV, was held at the MPA’s London headquarters, where both sides confirmed their total opposition to the bilateral licensing agreement concluded between PolyGram International and STEMRA, the Dutch mechanical licensing body (Billboard, Jan. 9).

Headed by Hans Sikorski, a GEMA board member and head of Sikorski Musikverlag, the German delegation expressed its disapproval of the lack of any provision in the new British Copyright Bill for a home-taping levy. The German publishers said it is unthinkable that the U.K. should emerge as the only significant developed country to ignore the damage done to copyright owners by private copying and to make no effort to provide for compensation to those suffering moral and financial damage.

Sikorski agreed to write to the British Department of Trade & Industry urging the government to reconsider its rejection of a tape levy and explaining the effectiveness and justice of the home-copyright royalty legislation in West Germany.

Goets Kiyo, head of Warner Chappell, Germany, said after the meeting: “It was a most productive and positive encounter, and it paved the way for future cooperation. We shall be inviting a delegation of British music publishers to visit us in Bonn later in the year.

“It is extremely important for the publishers of Europe’s biggest music market, West Germany, to maintain regular and fruitful contact with their opposite numbers in the U.K., the major repertoire source for Europe.”

Kiyo said the British delegation made it very clear that it identifies with the DMV position on the central-licensing issue and is totally opposed to any development that would undermine the operations of the continental collecting societies.

The German delegation included Michael Karnstede, head of Peer Southern; Josef Bamberger of UFA Musikverlag; and Hans Wittgen, secretary of the DMV.

Representing the MPA were secretaries Peter Brodll; Jonathan Simon, head of Warner Chappell; Frans de Wit, head of EMI Music Publishing; Dennis Collopy, managing director, BMG Music U.K.; Irene Retford, managing director, Schaeuer & May; Stuart Hornall, MDV London; Mark Rowles of Really Useful Music; and Tony Pool, deputy managing director, Boosey & Hawkes.

U.K. Composers
Vocalize Support For Tape Levy

BY NICK ROBERTSHAW
LONDON U.K. copyright owners have delivered a musical appeal to Trade Secretary Lord Young in a bid to reverse the government’s abandonment of plans for a home-taping levy.

Key extracts from a 1986 White Paper on copyright, set to music by composers Donald Swann, Chris Gunning, and Graham Whitfield, were taken to Parliament March 21, as the Music Copyright Reform
### Hits of the World

**Canada**

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### Billboard April 2, 1988

- **Pan-European Charts:**
- **Canadian Charts:**
- **British Charts:**
- **Australian Charts:**

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*Note: The table above is a summary of the hits of the world as listed in the Billboard magazine for April 2, 1988.*

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*www.americanradiohistory.com*
Radio To Bow In U.K. Nighttime Virgin Service Unique

LONDON Richard Branson's Virgin Group is to launch Britain's first satellite-delivered nighttime radio network in May. Known as Radio Radio, the national service will be the option of independent local radio operators.

The $1.8 million project follows

Stations can offer varied material'

the U.K. government's decision to allow split-frequency broadcasting and is also to paving the way for Virgin's expected bid for one of the three national commercial-radio-network franchises to be auctioned by the government in 1995. Carried on the Eutelsat F1 satellite, Radio Radio will effectively be a satellite-distributed antenna service, offering 11 hours per night of music and news to be broadcast between 7 p.m. and 6 a.m. on either F.M. or I.F. The known presenting, including Jools Holland, Paula Yates, and Ruby Wax, have been approached to front the programs, for which stations will provide their own brand identity and local advertising.

The project is expected to break even in its second year, with subsequent profits being split among Virgin, independent radio stations that take a slice of the equity, and the company's management. Says managing director Rob Jones: "Smaller stations will now be able to offer solid local material on one frequency and top national programming on another."

Up to 20 Independent Local Radio stations here are reported close to taking the service, but it is not without stumbling blocks. A Foreign Office Performance Ltd. to secure increased needle time at affordable prices is a prerequisite, and, of course, favorable audience research may deter some stations from introducing split-frequency broadcasting as quickly as had been hoped.

U.K. COMPOSERS PETITION GOV'T

(Continued from page 60)

man who writes the song/So legal is home taping/Just a few pence on a blank cassette/Will legalize home taping/Oh Lord, why ain't you done it yet?"

According to MCRG estimates, at least 2.5 times as much music is privately copied home than sold through record shops. Some 73% of all original recording hardware, and more than four in five of such owners record tape from records, with almost as many taping from radio. Blank tape for up to 100 million cassette imports is every year, and about 80% of it is used to make copyright-infringing cassettes.

The government initially accepted arguments in favor of a levy, but following a massive advertising campaign by foreign-based tape manufacturers, it reversed its position last fall. At that time, Trade Minister Kenneth Clarke claimed that administrative costs would be disproportionate to revenues, that unacceptably "rough justice" would result, and that possible markups of blank tape prices by retailers would be unfair to consumers.

The MCRG rejects these claims, saying that of the estimated $12.5 million raised annually by a 10% levy, some $9.9 million would still be available for distribution even after administrative and exemption scheme costs and that evidence from 11 European countries indicates no significant rise in tape prices and no fall in sales.

Thus, if the House of Lords desteems Lord Young will agree to reexamine the options before the Copyright Bill completes its passage through the House of Lords. It will be debated this month in the House of Commons at a second reading, where the government's U-turn is expected to come under renewed scrutiny.

But supporters of the proleven change fear they may face another onslaught from the powerful tape manufacturers.

FOR THE RECORD

The listing in the 1988 International Buyer's Guide for the Italian company ATB SPA was omitted. The listing under the "Cartridge, Cassette, Reel & Parts Manufacturers" heading. Here is the correct information:


Senate Urged To OK Bill Fast Copyright Act Pushed

BY KIRK LAPOINTE

OTTAWA Communications Minister Flora MacDonald has urged a Canadian Senate committee to speedily pass the proposed reforms of the Copyright Act, indicating that any move by the Senate to slow down the bill's passage is "a lengthening—perhaps even fatal—delay."

MacDonald, appearing before the Senate Banking, Trade, and Commerce Committee, appealed on behalf of artists and the computer industry for swift passage of the bill. She said there is no guarantee that amendments to the bill would be considered soon by the House of Commons.

Under Canadian parliamentary procedure, a proposed bill goes first to the House of Commons where 306 members are elected. The Commons studies the bill, debates it, decides whether to amend it, and finally votes on whether the bill will become law. Next, the bill goes to the Senate, whose members are appointed rather than elected. The Senate has the power to propose changes to the bill, but such proposals are rare and usually are either rejected immediately by the party in power in the Commons, accepted in part and referred back to the Senate, or referred to the Senate to a Commons committee for study.

Experts and insiders say that the Senate proposes changes to copyright that may have already been studied. The result would be for those changes to be referred to a Commons committee for further study. Such a move could be time-consuming, they say, and could delay any hopes of the bill being passed at all. A general election is expected later this year, so there is little time left for debate.

The music industry is watching the Commons-Senate warfare with great anxiety. For example, the Senate passed the government for an overhaul of the 1924 Copyright Act, considered by many to be among the worst in the world. The proposed reforms would provide greater protection for copyright works and greater rewards for creators.

Among other things, the new legislation provides for fines of up to $1 million for copyright infringement (the current maximum fine is a world-wide $300). Additionally, the amount of mechanical royalty rate of 2 cents a song would be abolished; in its place would be a negotiated rate among creators and the recording industry.

The bill took months to wheel through the Commons, and most expected a smooth ride in the Senate. But the Senate has raised some concerns about the bill. Apparently, it does not take issue with provisions relating to the music business, although some senators have expressed minor concerns about the powers of the performer, according to MacDonald. In fact, many senators are talking of putting restraints to limit the powers of the Conservative minister trouble. Conservative-appointed Sen. Finlay MacDonald (no relation to the minister) said said it as if the senator's departmental officials had taken art groups into "an upstairs back room" and bludgeoned them" into saying they don't want amendments to the bill.

The minister is promoting a second phase of reforms to address such issues as rental rights and home taping, but she clearly indicated that neither the first nor the second phase can be expected to pass if senators don't give the bill the go-ahead.

MacDonald said he gets a little tired of being told "that if we don't hold our nose and pass it, we're holding up the business of Canada."

Law Bars Late Concerts Ottawa Freezes Out Major Tours

OTTAWA Canada's capital gets the show of the century, and is outdone only by Mongolia's Ulanbaatar as the world's coldest capital. Now, it can also lay claim to being one of the frostiest to rock music.

Despite pleas from the mayor that the cold would make the capital look "frostier," a bylaw requiring outdoor events to be held by 10 p.m. has been passed by the City Council.

The city will mean much earlier starts to the few summer shows than can now be procured under the curfew law, says promoter Dennis Buffo. With the new law, the city has pretty much seen the last of concerts by such acts as four-hour

performer Bruce Springsteen.

On Mar. 11-12, Van der Beek and Pink Floyd drew the ire of nearby residents. The result was considerable study by the city and a surprising council vote March 16.

Now the cynics are out in force again, posing a riddle about the difference between yogurt and Ottawa. The former, they note, has live culture.
MCA PULLS OUT OF SYNDICATION 

(Continued from page 6)

have lost up to $4 million on operation of the network. 

In a late afternoon press tour, MCA Radio Network President Bob Kardasch said that the network office would remain open and that MCA would retain the parent company's interest in the management of the network's current projects in development. Official word is that MCA is not commenting on its decision to keep the network in operation and that the network will not 'pull out of syndication this year.'

The syndication network is MCA's first significant failure since several recent thrusts into new fields. Over the past few years, MCA has also moved into facility management, concert merchandising, and artist management.

This vertical integration has sparked some controversy, and the move into radio syndication was no exception. MCA Records was the first major label tied to a national radio syndicator since the field opened up with the rock explosion. The network has been trying to take its place in the industry by a major label was viewed as a possible conflict of interest. In this regard, MCA's chairman says the network was to grow to the point of taking over other syndicators. Nevertheless, there is no evidence that MCA Radio Network has any problem in obtaining performances by artists on other labels.

Assistance in preparing this story was provided by Ken Terry.
HOT 100 A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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ART GARFUNKEL
Lullaby
PRODUCER: Geoff Emerick & Art Garfunkel, Jay Grupky, Steve Gold
Co-produced by Art Garfunkel, whose solo work has never been released. First single, cover of doo-wop song "You're a Great Guy." Stroll on the Groove of Love, strikes nostalgic chords; album highlight may be radically rearranged "Wearin' A Man Loves A Woman," with flute by Jeremy Steen, Nice Stephen Bishop-penned originals round out splendid package.

THE MISSION U.K.
Children
PRODUCER: Jim Paul Jones
Mercury 834 263
Billy's got his ears light up when they put the help of improved songwriting from lead singer Wayne Hussey and attractive production touches from Led Zeppelin's John Paul Jones. Highlights include the majestic, well-arranged "Kingdom Come," the sassy "Child's Play," and the undeniable hooky acoustic "Black Moon Over London."

GODLEY & CREME
Goodbye Blue Sky
PRODUCER: Godley & Creme
Trouser Press: 422 12, 1973
I've been making a name for these two in their direction, innovative video and talent alone. It returns a mark to a low-tech day, and the results are astounding. First single, "Spitting Piece Of Heaven," brings to mind the Spanish-tongued sounds of Ed B. King, the video has been backed by an attention-getting promo tie-in with Heaven ice cream bars.

SEMI-THANG
Sacred
PRODUCERS: Mitchell Froom, Chris Thompson, Jerry Jone
Warner Bros., 25682
Formers of Millenials of Milwaukee's "R&B Cables" and E'VIE'TYO combine for a compelling debut that will remind one of vintage mid-'70s English punk rock. Single title will be lead album out nicely at album rock outlets; disk is packed with similarly attractive rockers.

THE BIG BOYS
Money Don't Make No Man
PRODUCERS: Brian O'Hall & John Huck
Warner Bros. 8115
High-energy L.A. pop-funk band is back after extended hiatus from recording with a rambunctious serving that should tickle a variety of musical palates. Voltage level is atmospheric as ever, however, tunes have a more serious bent than earlier work. Should kick album rock in the ear. Distributed through Alliance/Capitol.

DWEZIL ZAPPA
My Guitar Wants To Kill Your Mama
PRODUCER: B. Zappa
Chrysalis 46133
First single from a CD that fast fingers run in the family—album is check-box with astonishingly fleet hard rock and guitar work by the younger Zappa. Track title, a hot remake of Mothers Of Invention classic, is par for the course. Dwezil's MTV notoriety will stoke sales.

BLACK 'N BLUE
In Love
PRODUCER: Dave Caruso
Gordy 2750
Journeyman L.A. metallists' fourth foray is in their knee with Kiss' Simmons and Geoff MacCormack sympathetically produces their brand of street-level hard rock. The one killer cut to put these consistent performers over the top isn't here, but B'N B always draws at the turstails.

TOMI CHILD
Union
PRODUCER: David Ticke
A&M 567 65
Child's has one of those rare voices—a la B'Elene Hill or Phoebe Snow—that knocks the listener out first, a full command, that can be any material with authority but never overwhelms it. Happily, the songs she has to work with here, many of them co-written with David & David's Rickette, are worthy of her vocal touch. Album rockers should start with the "Walk Away," while all others can try "Zimbabwe" or "Stop Your Poison."

DEACON BLUE
Rainbow
PRODUCER: On Next
Columbia 491915
While sounding little like Steely Dan, the band whose "Deacon Blues" inspired its name, 'Scotia's got a hit, with many of the U.S. group's assets—intelligently, first-rate melodic sense, top-notch musicianship, and--a smart album that should win acceptance in many formats, from alternative to pop. Need-dropping is OK because high quality is consistent.

THERE'S A BLUE AND SHINE
PRODUCER: Adrian Brian
EMI 1 1131
Second album again rests on exotic guitarities of Belew and Rob Fettes. Ed Voss and Depart's Gary are the primary contributors from all four band members; bassist Bob Nigerow's idealistic anthem "No Time For Peace" and drummer Chris Arden's Big Star-like "Little River" shouldn't be ignored by album rock outlets.

THE STRANGERS
All Live And All The Night
PRODUCER: The Strangers, Ted Hayson
Epic 422099
Live disk culled from European concert in '80 and offers a vigorous career retrospective of long-lived, hard-edged English band with roots in the '70 punk revit. Tracks from all eras of group's career should please fan base.

ROBERT HUNTER
Liberty
PRODUCER: Robert Hunter
RCA 10279
Gutless dead lyricist/ideologue Hunter's simple, modest collection of self-penned songs will probably be a must for Dead completists—especially with guitar work by Jerry Garcia—although it's in a more counter cultural vein than Deadheads might prefer. The seapy "Doe Demy" is most reminiscent of Uncle Jerry's Jim's Band.

HUGE & CRY
Sadie
PRODUCERS: Various
Vignage 114
Debut offering from the Scotland-based Kase brothers, in the currently fashionable pop-psych mode, spawned three U.K. chart climber, U.S. prospects are bright if initial single, "I Can Break Us from the Spring Park." 

THROWING MUSES
House Torando
PRODUCER: Gary Smith
Sire 25170
Boston-based femaledominated quartet built sizable college/alternative following with U.K. indie releases, well-produced second effort, which filters folkish vocals through punkish matrix, will bolster leftfield following.

THE WILD SWANS
Brand New Name Thee Atlas
PRODUCER: Paul Hardman

Semillegendary Brit band released precious little material before breaking to form even more eschloish Band; first "official" album since 1982 U.K. debut single comes better late than never. Though vocalist Paul Simpson's parish pop tones may take some getting used to, impeccable production and playing assure significant college airplay.

BLACK

TEENA MARIE
Make It On The World
Varoom 45658

Lyrically, this is a disappointing follow-up to the Okanes' impeccable debut album, but the acoustic guitar harmonization is first-rate, and if anything else is disturbing, it's that the duo's vocal harmonies. Press build-up should push sales.

ARTHUR BLYTHE
Basic Blues
PRODUCER: George Butler
Columbia 40844
Alton's latest CBS venture is anything but nice, in fact, this is his most intriguiging work in some time. Standard quartet of Blythe, John Hicks, Anthony Coxon, and Bobby Battle is augmented by eight-piece string section, all takes of Blythe's repertoire are electrifying stuff.

PETE ESCOVITO
Mister E
PRODUCER: Pete Escovito
Commodore/Jazz CR 5005
Veteran of Afro-Cuban sessions cuts loose with his big band on hot set of rhythmic tunes. Cover of Janet Jackson's "Let's Wait Awhile" could find a home at Jazz radio; daughter Sheila E. guests on "Dawn/The Beginning," cut at Prince's Paisley Park Studios.

BEETHOVEN: SYMPHONIES NO. 2 & 5
Vienna Philharmonic, Abbado
Deutsche Grammophon 450 100
Live performances, with perhaps a retake here and there, that are models of balance and internal controls. A Beethoven Symphony cycle in progress that argues persuasively for the total approach in the face of period-instrument intrusions.

SCHIENEDER: THE LADY WITH A LAPDOG
Bobbi Theater Orchestra, Lazzaro
Mobile Fidelity MFCD 993
An accessible score that's only slightly laced with tart dissonances. The ballet conceived on the theory of "The History of the World" gains a lot of attention following recent performances in Boston during the Soviet-American art festival. Prima ballerina Maya Piletskaya, for whom the work was written, starred.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum status.

NEW & NOTeworthy: Highlights new and developing acts and the selection of albums representing releases of special interest.

PROFS. Hearst predicted to hit top 10 on the chart in the format listed. The other releases predicted to chart in the respective format, also other albums of superior quality.

LIFELINES

BIRTHS
Boy, Barry Jackson, to Fred and Linda Avner, March 1 in San Francisco. He is a regional accounting manager for KITS, “Live 106” there.

Girl, Alice Frieda, to Nick and Trina Robertshaw, March 4 in London. He is a Billboard London correspondent.

Girl, Kate Nanet, to Dan and Suzie Castellia, March 5 in San Gabriel, Calif. She is a singles buyer for Tower Records, West Covina, Calif.

Boy, Joseph Michael, to Mike and Marlene McElitch, March 14 in Omaha, Neb. He is national sales manager for American Gramaphone Records there.

Girl, Stevie-Anne, to Stephen and Robin Redfearn, March 15 in Newport Beach, Calif. He is a general manager of the Pacific Amphitheater, Costa Mesa, Calif.

Boy, Stephen Anton James, to Steve and Mary Sue Brownlee, March 2 in Torrance, Calif. He is an export sales representative for the Music Co., an independent West Coast distributor. She was formerly with Rave Up Records, Lancaster, Calif.

Boy, Megan Maureen, to Dave and Lori Prescott, March 5 in West Palm Beach, Fla. He is Southeast regional director of pop promotion, Arista Records.

Girl, Cassandra Ray, to Donnie and Tammi Cohen, March 5 in Los Angeles. He is a national promotion coordinator for MCA Records there.

Boy, Daniel Abraham, to Jay and Rhonda Herlich Dorfman, March 6 in New York. He is president of Unbeatable Productions. She is a national promotions representative, RCA Records.

Boy, Daniel Matthews, to Larry and Valerie Sovlen, March 8 in Berkeley, Calif. He is a managing partner of HighTime Records, Oakland, Calif.

Boy, Julian, to Peter and Barbara Frampton, March 19 in Los Angeles. He is an Atlantic Records recording artist.

Girl, Ella Rose, to Jeff and Jody Gold, March 21 in Los Angeles. He is vice president of creative services, A&M Records.

MARRIAGES
Bert Holman to Randy Sue Foster, Feb. 21 in Boston. He is vice president of Collins Management Inc., which manages Aerosmith.

Dick Pinon to Lisa Curtright, Feb. 27 in Dallas. He is vice president of sales, RCA/Columbia Pictures Home Video. She is a Southern California regional sales manager, Nelson Entertainment.

Sandy Torano to Tracy Lewis, Feb. 28 in New York. He is a recording artist and producer.

DEATHS
Evan Tuber, 6, of a brain tumor Feb. 19 in Los Angeles. He was a son of Keith Tuber, editor of SilentRadio and Orange Coast Magazine.

Dannie Richendahl, 52, of a heart attack March 16 in New York. An unusually smooth and melodic jazz drummer, Richendahl was best known for his long association with Charles Mingus, with whom he worked off and on from 1966 until Mingus’ death in 1979. Richendahl, who began his career as a saxophonist and taught himself to play drums, can be heard on virtually every important album Mingus made. In the early ‘70s he broke with Mingus and worked with the Mark-Almond Band and other pop and rock acts, but he reunited with Mingus in 1974. After Mingus died, Richendahl briefly worked with the band Mingus Dynasty before joining the quartet co-led by saxophonist George Adams and pianist Don Pullen.

Sidney J. “Fiddlin’ Sid” Harkreader, 80, March 19 in Nashville. He was one of the top arrangers and producers in Nashville during the ‘50s. Harkreader revived for Atlantic Records and Paramount Recordings during the ‘20s. He became best known for “The Mockingbird Breakdown.” He is survived by a daughter, a son, eight grandchildren, three great-grandchildren, and a great-great-grandchild.

Gil Evans, 75, one of the most influential arrangers in the history of jazz, of peritonitis March 20 in Cuernavaca, Mexico. (See story, page 4.)

Joseph S. Tushinsky, 78, of pneumonia March 21 in Encino, Calif. A top arranger and orchestrator, Tushinsky became the first importer of product—stereo tape recorders—from Sony Corp. in 1957. He was also one of the first hi-fi manufacturer Marantz under the banner Supercord—named after his wide-screen film process that competed successfully with the Cinemascope in the ‘50s. He sold Marantz in 1987 to Cobra/Dynascan.

SEND INFORMATION TO LIFELINES, BILLBOARD, P.O. BOX 24970, NASHVILLE, TENN. 37202.

NEW COMPANIES


Paul Productions, formed by Ron-T-Dub and Chip Fabrizi. Company creates, produces, and markets radio programs for national syndication. First project is “Bringin’ It Back,” a daily 10-minute show featuring music and news for adult contemporary, urban contemporary, and country stations. 369 Third Ave., New York, N.Y. 10016; 718-576-2743.


Eagles East Music, formed by Simon Magus and Dawn Richardson. Company manages and promotes Steve Fromm. 107 Prospect St., Providence, R.I. 02906; 401-751-6964.


SEND INFORMATION TO NEW COMPANIES, BILLBOARD, P.O. BOX 24970, NASHVILLE, TENN. 37202.

EXECUTIVE TURNTABLE
(Continued from page 4)

Errol’s Inc. in Springfield, Va., makes the following promotions: Ronald C. Williams, executive vice president; J. Ronald Castell, vice president, advertising; and Richard A. Kerin, vice president of the video club operations division. Williams was vice president of finance, and Kerin was manager of video clubs.

Schwartz Brothers Inc. in Lanham, Md., makes the following appointments: Richard E. Salvador, vice president; Glenn Gatin, director of marketing; Jake Lamb, director of video sales; Larry Maxwell, director of record promotion; Belinda Molendijk, field sales manager, Washington, Baltimore, and Virginia; and Wayne Parks, advertising and promotions manager. Salvador was branch manager of the Philadelphia operation for the company; Lamb was vice president of sales for IVE; Molendijk was corporate training manager for the company; and Parks was director of marketing and communications for Community Computers.

Jo-Ann Clavenolla is promoted to manager, sales administration and marketing services, for BMM Distribution. She was advertising administrator for the company’s Eastern division.

Arrow Distributing Co. in Solon, Ohio, names Jennifer Hamilton director of advertising. She was co-advertising director at ZBS Industries Inc.

Joey Quarles is appointed branch field sales manager/black music for the Warner/Elektra/Atlantic Corp. He was regional black music marketing manager for the company.

Highland Superstores Inc. in Plymouth, Mich., appoints Mary Swick media relations and negotiations manager. She was senior media negotiator for W.B. Doner.

FOR THE RECORD

Trans World Music Corp. was nominated for the National Association of Recording Merchandisers’ retailer-of-the-year award in the large-chain category. In an article in the March 28 issue, the company’s name was inadvertently omitted from a list of nominees. In that same article, Burlington, Calif.-based wholesaler Sight and Sound Distribution was misidentified.
consolidated. The creative operations of the two U.K. firms are also being wedded, and their profession- al staffs have been reduced, he says.

He stresses, however, that the admin- istrative staff will remain intact for now because "we’re in the pro- cess of bridging the Warner and Chappell computer systems." Not- ing that Chappell’s worldwide compu- ter center is in England, he points out, “Royalties are an ongoing pro- cess. You can’t minimize that.”

Kaye adds that Warner-Chappell won’t integrate the two computer systems for at least another year. It has not yet been decided where the data center will be located after that, he says.

Warner-Chappell is based in Los Angeles, and the company’s New York office, headed by Frank Mil- itary, will have a primarily creative function, says Kaye. “Three or four” East Coast executives will soon move to the West Coast, and 20-25 employees will remain in New York, he states. In addition, a dozen former Chappell staffers in Los An- geles will be relocated to Warner-Chappell headquarters. An extra floor is being rented in the compa- ny’s Sunset Boulevard building to accommodate the ex-Chappell per- sonnel.

In Nashville, the Chappell opera- tion was folded into Warner Bros. Music a few months ago.

Sources estimate that Chappell had approximately 100 people on its U.S. staff prior to the merger. If so, it would appear that at least half of the staff either left or became re- dundant in the wake of the merger. Among the top executives who de- parted Chappell were president Ir- win Robinson, Steve Fret, and Ira Jaffe.

Currently, Kaye says, Warner- Chappell employs approximately 600 people worldwide, 100 of them in the U.S. Subtracting the 25-30 people in the Warner Bros. print music operation in Secaucus, N.J., Warner-Chappell’s U.S. music pub- lishing wing encompasses about 120 staffers.

Although the majority of Warner-Chappell’s U.S. employees seem to be ex-Warner Bros. people, Kaye maintains that overall the company has taken an even-handed approach to the consolidation. In the upper echelon, he states, Warner-Chappell retained “a fairly good mix” of peo- ple from both prior entities.

For example, he points out, the new president of international for Warner-Chappell, Goetz Kiso, was formerly managing director of Chappell in West Germany. And in France, the remaining Warner staffers joined the Chappell office. “There have been redundancies on both sides [i.e., Warner and Chappell],” observes Kaye. “Everybody had to show their capabilities, including me. There was no fore- gone conclusion as to who was go- ing to run the company.”

At present, Warner-Chappell is run by a management committee comprising Kaye, Robert J. Mor- gado, executive vice president of the WCI record and music publish- ing group, and Les Bider, president of WB Music.

Until his recent appointment, Bid- er had been COO of Warner Bros. Music and was itself considered a chief financial officer since 1981. Ef- fective May 1, Ira Pianko, formerly of Arthur Young, will be chief fi- nancial officer at Warner Bros. Music.

Other key executives include Don Biederman, VP of legal and busi- ness affairs; John Brunning, who reports to Bider; and Jack Morgenstein, who helms world- wide print operations as president of publications.


Before Warner Bros. Music and Chappell merged, they were consid- ered the two largest global publish- ers. The combination estimates that the combination of the companies “has the potential” to double the in- come of the Warner publishing wing.

One reason for Kaye’s optimism is that Warner-Chappell owns the majority of its 700,000 copyrights, many of which date back a number of years. But the company also ad- ministers a lot of catalogs for song- writers who are considered “boutique” publishers. Some rival publishers have suggested that given Warner-Chappell’s size, some of its other worldwide corporations “will get lost in the shuffle and seek to change their affiliations.”

Kaye pooh-poohs this notion. Warner-Chappell, he says, recently agreed upon, he notes, he called the manag- ers of all the major artists who had recent deals with one or the other, Chappell. “Not one of them showed any dissatisfaction or any inclina- tion to alter their publishing relations,” he declares. “There were two reasons for this: First, WCI is a major entertainment enti- ty, and second, Warner Bros. Music is the finest-run music publishing company in the world. Our manage- ment was such that they felt very com- fortable in doing business with us.”

Kaye adds that music publishing is “a people business. We are music people, and we understand music business, and we know what we have to do to fulfill them.”

More specifically, he points out, “the main thrust of Warner-Chap- pell’s job is to take on responsi- bilities [to clients], accommodating technological changes, and having the computer systems take care of this vast amount of repertoire.”

Warner-Chappell will bend its best efforts, he says, to maximizing income from cable television, films, home video, compact disks, and all new forms of audio technology. Re- cently, he notes, income has in- creased markedly for Warner-Chap- pell songs are “La Bamba,” “Dirty Dancing,” “The Secret Of My Success,” “Little Shop Of Horrors,” “When Harry Met Sally...,” and “The Big Easy.” Film/television composers signed to the publisher include Harold Faltermeyer, David Foster, John Williams, Mike Post, and Vangelis.

While Warner-Chappell will con- tinue to service its major clients as effectively as possible, Kaye stresses that “the essence of our business is the newcomer, the new act. I put emphasis on me and my staff relating to new talent. Our doors are al- ways open.”

The company must remain open, he notes, if it is to be competitive with smaller houses like SBK, Vir- gin, and MCA Music. Despite new-er and more hip labels, Kaye says, “we still have to be a sensitive, ag- gressive music publisher, or we don’t stay competitive.”

To show that Warner-Chappell is indeed moving with the times, it cites examples of its current chart hits, including Keith Sweat’s “I Want Her,” Morris Day’s “Fiah- net,” Brenda Russell’s “Piano In The Dark,” White Lion’s “Wait,” and Joyce Two’s “Strange But True.”

Among the company’s hottest writers are Gardner Cole and Madonna publisher, who wrote Madan’s “Open Your Heart” and upcoming singles by Jody Watley and Jane Wiedlin; Al- bert Hammond, who penned Star- ship’s “Nothing’s Going To Stop Us Now” and anticipated singles by T'Pau; and John Swiowski, composer of Taylor Dayne’s “Tell It To My Heart” and “Prove Your Love” plus cuts by 2nd Wiedlin; and Diane K. windows, who wrote Anita Baker’s “Caught Up In The Tarpature.”

NATHAN'S CHIEF GETS MEGAMOVIES VID WEB

(Coordinated from pade)

Financial problems. He says that since Lorber only bought the compa- ny’s assets, he never became privy to specific regarding Meg- amovies’ debt situation.

The previous owner of the web was Jerry’s Entertainment Inc., named for former Megamovies chief executive Jerry Lottman, who left Megamovies “within a matter of days” after Lorber bought the company according to sources

Scott Bliel, executive vice presi- dent, remains, and he says that most staffers from Megamovies’ former organization have also remained in their positions. Patruck, however, says some executives have been released and that Lorber is expected to name new managers to the chain’s management staff.

Under Lorber’s management, Megamovies will soon open an un- specified number of new locations in Nassau and Suffolk counties on Long Island. Patruck says. At a

later date, the chain plans to expand into other markets through franchising, he adds.

In addition to his positions with Nelles & Ralf and Warner-Chappell, Lorber is also president and CEO of the pension consulting and actuarial firm Hallman and Lorber Asso- ciates, Inc. and the national real es- tate company Board Of Aegis Planning.

A unique marketing tool for Megamovies is its Pick-A-Flick computer system, which has been in place since the opening of its first store. Pick-A-Flick, placed terminals on the sales floor, and consumers can access the terminals to find out if the titles they desire are avail- able. Consumers’ viewing patterns, can also be used to determine rental decisions.

Megamovies also operates a 24- hour/day hot line that updates customers on new titles in stock.
WHEREHOUSE’S KWIKER LEAVES CEO POST

(Continued from page 1)

cording to sources, is headed by Jer-
ry Goldress, a general partner with
Alder & Shaykin, who will be the new
Wherehouse board chairman and
CEO. Goldress is identified in merger
documents as president of Grattani,
Gale & Goldress Inc. of Encino,
Calif. Goldress holds directorships
with MSI Data Corp., L.B. Foster
Corp., Dresco Energy Services, and
Brother Resources.

Scott Young, hired as senior vice
president of marketing a year ago
and named executive vice president/
chieft operating officer in October,
now serves as president/COO, insid-
ers report.

Combined reports indicate
Kwiker may have disagreed with
new management over expansion
plans for the chain. Says one source.
"He just couldn’t get along with the
(new owners). He has $8 million.
Why should he go through the hassle
of being a caretaker?"

Suppliers, all asking not to be iden-
tified, suggest Kwiker’s exit will lead

ture to local industries March 21. One ex-supervisory cor-
porate staff members were informed that "Sink the ship".

By the next day, suppliers were
passing along the word about Kwiker
leaking to local industries for March 24-25, according to one
source.

Kwiker, 53, joined Wherehouse as president in 1986.
He was succeeded in his operations
and sales positions by chief operating
officer as of Monday. Kwiker was
involved in the company’s computer
software operation, according to a
company source. Kwiker was
whipped out of the company's retail
sales division, according to a company
source.

According to Wherehouse’s proxy
statement of last summer, Kwiker
entered into a new three-year em-
jloyment agreement that took effect
July 1. His total compensation for
1989 was worth $500,000 for the year
ending June 30 and $550,000 per

Kwiker’s effective replacement is
being determined, says a company
spokesman; Kwiker is still serving as a consultant to the compa-
nay for a year. He was elected CEO
in February 1982. Immediately prior to
joining Wherehouse, Kwiker worked
as president of Music Shop in Detroit.
Before that, he served as vice presi-
dent and general counsel for Hound
& Handle Co.

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JAZZ INNOVATOR GIL EVANS DEAD

(Continued from page 4)

only a few times and recorded only
a handful of selections for Capitol,
but it was all good music.

Keller notes that the growth in the
nontheatrical market will also usher
in a jump in the direct-response end
of the business. Last year 8% of the
business came from direct re-
sponse; the figure is expected to
climb to 10% this year and 15% next
year.

AL STEWART

And Davis

sessions

...continued

FROM THE FAMILY

It was like fac-
dering RAP

Noted

...continued

Two

and

Jazz Repertory

RCA/COLUMBIA PACTS FOR BUDGET VID RELEASES

(Continued from page 1)

quition arrangement with MCA
Home Video aimed at testing a
handful of budget-priced feature
films at mass-merchant outlets.
The deal, which RCA/Columbia
announced last year, was expected
to last five years. Some titles will
be marketed beginning in June
outside of video-specialty channels,
will be priced at either $14.95 or
$16.95.

Title slated for the $14.95 price
list include "Neighborhoods," "The
Changeling," "The Owl," "The
Pussycat," "The Deep," "The
Anderson Tapes," "Bob & Carol &
Ted & Alice," and "The Odessa
Plays"

"This is the biggest thing to ever
happen to Goodtimes," says Joe
Caye, the company's president.
"For the first time a major studio
has entered into a long-term agree-
ment with a sell-through company.
We anticipate that our sales will
double as a result of this deal."

Caye says that a popular title like
"Neighborhoods" will likely sell ap-
proximately 70,000 copies at the dis-
count price. He adds that Goodtimes
is anticipating similar acquisition
deals in the near future.

MCA's deal with RCA/Columbia is a
term agreement in which Good-
times will obtain titles for at least
the next five years. The titles, which
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term agreement in which Good-
times will obtain titles for at least
the next five years. The titles, which
will be marketed beginning in June
outside of video-specialty channels,
will be priced at either $14.95 or
$16.95.

Title slated for the $14.95 price
list include "Neighborhoods," "The
Changeling," "The Owl," "The
Pussycat," "The Deep," "The
Anderson Tapes," "Bob & Carol &
Ted & Alice," and "The Odessa
Plays"

"This is the biggest thing to ever
happen to Goodtimes," says Joe
Caye, the company's president.
"For the first time a major studio
has entered into a long-term agree-
ment with a sell-through company.
We anticipate that our sales will
double as a result of this deal."

Caye says that a popular title like
"Neighborhoods" will likely sell ap-
proximately 70,000 copies at the dis-
count price. He adds that Goodtimes
is anticipating similar acquisition
deals in the near future.

MCA's deal with RCA/Columbia is a
...continued
HARD ROCK TO HEAT UP SUMMER TOUR CIRCUIT
(Continued from page 1)
tour and the Monsters Of Rock extravaganza, a heavy metal package featuring Van Halen, Dokken, Metallica, and Kingdom Come.
Promoters are anticipating particularly strong business for the Mon-
sters Of Rock tour, which kicks off Memorial Day weekend and is scheduled for stops in 25 stadiums. With tickets priced at $20, $25 and $30, observ- ers look certain to draw huge crowds.
Sources abroad that Springsteen may venture outdoors if he returns for a second North American leg of his Tunnel Of Love Express tour. Paul D'Antel, his agency, did not indicate plans for any stadium dates.
Last year's concert scene saw a wave of stadium shows by the likes of Genesis, David Bowie, Madonna, Pink Floyd, The Grateful Dead and Bob Dylan, and U2. No less than 14 of the 30 top-crossing North Ameri-
can concerts were held outdoors. Most agents and promoters agree, however, that 1987 was very much a "freak year" in terms of the number of stadium bookings.
Still, despite the lack of stadium bookings, there will be significant action on the touring circuit, particu-
larly in the hard rock area.
Whitesnake, Roth, AC/DC, and Appetite for Destruction will be continuing their already in progress. May calls for the return of Iron Maiden, support-
ing its latest Capitol album, "Sev-
enth Son Of A Seventh Son," also scheduled to hit the road in May is Plant, whose "Now And Then" al-
bum, which was gotten off to a flying start, butled at No. 9 in its fourth week on the Top Pop Albums chart. Plant's former Led Zeppelin team-

mate Jimmy Page is also due for a summer tour to promote his debut Geffen album.
Other hard rock acts going out in-
clude Judas Priest (with Cinderella),
starting in mid-July; The Scorpions, embarking on an arena trek follow-
ing the Monsters Of Rock tour; Def Leppard, touring with Europe start-
ing July 16. Heart, out on the final leg of its first ever tour, have signed up.
Other reports state that after singer
Laurie Gramm completes his second
year of a follow-up to his hit RCA debut album.
New, developing, and midlevel acts going on the road include Tay-
or Dayne, Jon Butcher, UB40, The Radiators, the Beo-


HORNBY, CLAPTON ALBUMS AMONG APRIL ALBUM RELEASES
(Continued from page 3)
of "Savage Amusement" as part of the Monsters Of Rock tour, featur-
ing headliner Van Halen.
Elsewhere on the metal front, Iron Maiden is taking an unusual tactic to support its new album, "Sev-
enth Son Of The Seventh Son," which comes out April 12 on Capitol. The band is not in the video for the record's first single, "The Number Of The Beast," but it's on every page.
April 19 brings Jon Anderson has also been in the business for nigh on four decades and is now he's a major member of Yes. On April 28, Ander-
son makes his label debut for Co-

lumbia with "In The City Of An-
gels." The record sports two cuts-
co-written with Motown legend La-
mont Dozier and features guest ap-
pearances by Siedah Garrett and Bonnie Hayes.
Also making a label debut is Gra-
ham Parker, in his case for RCA.
The band for "The Clash" album.
"This "The Clash" album contains all of that group's hits. The two-record set is due April 25.
Clapton is not the only two-de-
decade veteran represented in April's releases. Neil Young and his new combo The Bluenotes, who have seen a few dates this month in support of "This Note's For You," Young's venture into bar blues. The album has been given an April 12 release date by Reprise, to which label Young has returned after a seven-
year stay away from the music business. Young release has been rumored for the near future, a reunion proj-
ject from Crosby, Stills, Nash & Young.
April 21
Journey's Mike Tramp has a new album titled "South America," which was recorded in Brazil and scheduled to be released next month. The album features nine new songs, including "New Orleans," "Mexico," "South America," and "Our Love.
Another of Clapton's albums is due out April 25, "Slowhand," which is the follow-up to his first album, "Johhny B. Goode," released in 1966.
Clapton's "Slowhand" album was released in 1970 and has sold over 25 million copies worldwide. It was produced by Dennis Lambert and Glyn Ewart.
The album features several of Clapton's signature songs, including "Layla," "规章制度 of Love," and "Cocaine." It was recorded at Muscle Shoals in Alabama and included contributions from members of the band Derek and the Dominos.
Clapton's career has been marked by a series of notable collaborative efforts, including his work with Eric Clapton, who was a significant influence on the blues and rock genres.
Clapton's success has been underscored by numerous awards and honors, including a Grammy Lifetime Achievement Award in 2004.
In addition to his music career, Clapton has been involved in various philanthropic endeavors, including the Eric Clapton's Crossroads Guitar Festival, which has raised millions of dollars for drug and alcohol treatment programs.
Clapton has also been recognized for his activism around the world, particularly in his efforts to raise awareness and funding for the fight against AIDS.
Clapton's dedication to his craft and his philanthropic endeavors have earned him the respect and admiration of fans and fellow musicians alike.
In conclusion, Clapton's career has been marked by a combination of musical talent and social activism, making him one of the most influential and respected figures in the history of rock and roll.

within the career of Clapton's music. The album also features the hit single "Layla," which has become one of Clapton's best-known and most beloved songs.

CCC Poised To Manage Soviet Acts in U.S.

BY KEN TERRY

NEW YORK—Contemporary Com- mercial Corp., a management company that handles the Scorpions, Joan Jett, Michael Bolton, and MSG, among others, is trying to raise a $1 million investment from a rock singer, or one of the groups he produces with a U.S. label.

COC has signed up a partner in CCC, Namin will bring the company other promising Rus- sian bands. The only one in which Namin is particularly interested, he says, is Gorky Park.

Namin, who toured the U.S. in 1987 with the Peace Child tour, is preparing demo tracks for CCC. The Soviet export/import agency, Mekhunuranodnya Kniga, has given consent for him to record here, says Leber.

This squares with the fact that the export/import agency in step- ping up efforts to market Soviet bands abroad (Billboard, Feb. 13). The Soviet Union’s only record company, Melodia, has produced, with translations for some of its acts, has approved an English-language recording by Russian rock act Av- tomobilist. The tour will be held in an unfamiliar environment, and the groups will tour the U.S. for the first time.

Meanwhile, one of CCC’s pre- mier acts, the Scorpions, plans to tour the U.S.R.S. April 16-29. This concert swing, which will be managed by manager quantities and 100,000 tickets will be sold.

The Soviets wanted the Scorpions, and the Scorpions wanted to tour the Soviet Union, so it worked out fine,” notes Leber.

Assistant in preparing this story was provided by Vadim Yurchen- kos in Moscow.

A&M TO ADD TO SPECIAL OLYMPICS DONATIONS

(Continued from page 3)

A&M is getting its share of the gold in Olympic-style events for mentally retarded children and adults, a field that has received little attention. The company is planning to buy the rights to broadcast the games, and to expand the series into 91 countries, and double family participa- tion by that time.

Funds will also be used to train 100,000 coaches, referees, umpires, and other officials for year-round events. Other possible uses for the money include training of volun- teers and athletes and purchases of equipment and vehicles.

The newly formed industry committee that will monitor the funds consists of Jimmy Lovine, who pro- duced the first Emmy Awards in 1966; "A Very Special Christmas," and his wife, Vicki, coordinating produc- er of the album and an active sup- porter of Special Olympics, and John founder Herb Alpert; Paul Marshall of the New York entertainment law firm of Marshall, Morris, Watten- burg & Platt; Leo Strauss of the New York accounting firm of Praeger & Fenton; publisher Mike Stewart; and Robert S. Shirver III, a director of Special Olympics who also served as coordinating produc- er of the album.

Eight of the album’s songs were co-written with or co-produced by Robert Shriver, says Leber.

Namin says, "We plan to raise the money, and it’s important for them to know how their money is being spent," he continues.

The fact that additional funds will be used to buy a "Very Special Christmas" from year-to-year sales is the latter part of the organ- ization of the ongoing monitor- ing group, Robert Shriver says.

The committee will also have a networking function, he explains, so that interested artists may have a medium for communicating with Special Olympics chapters in their home countries.

"We view the donation of the money as the beginning of the venture," Robert Shriver says.

"The next step is the beginning of a relationship between artists and Special Olympics throughout the world."

"We got people’s attention with this record," he adds. "This will go to tell the story. The committee will be very important in tell- ing this story."
If you’re gonna have a Good Friday, you gotta have a Savage Monday!

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