

Billboard

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Spotlight On
BLACK MUSIC
Follows page 48

VOLUME 99 NO. 25

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

June 20, 1987/\$3.95 (U.S.), \$5 (CAN.)

Heavy Metal Bands Are Rocking Top 40 Playlists

BY KIM FREEMAN

NEW YORK The days of heavy metal getting sneezed at by top 40 programmers are gone—at least for the moment.

“Without a doubt, it’s a much easier time for metal at top 40 radio,” says Don Josephs, PD of WSSX Charleston, S.C., echoing the comments of several top 40 PDs whose support has played a part in getting such hard rock groups as Bon Jovi, Motley Crue, and Poison to the top of the album charts (Billboard, June 13).

Many credit the mass-appeal success of Bon Jovi’s “You Give Love A Bad Name” last summer with opening programmers’ ears to the merits of metal. Others give a nod to Mot-

ley Crue’s “Smokin’ In The Boys Room” for dispelling the notion that top 40 and hard rock don’t mix.

Metal and hard rock have often fallen between programming cracks because of their predominantly teen appeal. The genre lost many airplay slots when album rock outlets began to seek an older demographic a few years back. Although teens are crucial to the 12-plus shares of most top 40s, it’s the adult numbers that sell advertising, and many pop PDs steered clear of metal for fear of offending adults. Today, most metal records are dayparted in late afternoon and nights by top 40 outlets, and the format still approaches the genre with concern.

WMMS Cleveland PD Brian Phillips says the station’s rock roots en-

(Continued on page 67)

‘Beverly Hills Cop II’ Sets The Pace Summer Soundtracks Sizzle

BY DAVE DIMARTINO

LOS ANGELES It’s that time of year again: Hollywood’s annual salvo of summer films is precipitating another bumper crop of soundtrack releases. More than 20 new movie-associated albums are due in stores before September.

MCA is already running and gunning with its “Beverly Hills Cop II” album, seeking to repeat the multi-platinum success of its 1984 soundtrack for the first “Cop” movie. The new album jumps to No. 35 on this week’s Top Pop Albums chart, with three of its cuts making significant showings on the Hot 100 Singles chart: Bob Seger’s “Shakedown” moves up seven places to No. 12; George Michael’s “I Want Your

Sex” climbs to No. 36; and the Jets’ “Cross My Broken Heart,” last week’s Power Pick/Airplay, is bulleted at No. 45.

The upcoming soundtrack bonanza draws from such potential sum-

mer blockbusters as Steven Spielberg’s “Innerspace,” Stanley Kubrick’s “Full Metal Jacket,” and “Dragnet,” featuring Dan Aykroyd and Tom Hanks. Among the diverse

(Continued on page 77)

DAT Makers Say No To Pols Say Imports Could Precede Test

BY BILL HOLLAND

WASHINGTON, D.C. The Japanese manufacturers of digital audiotape recorders have refused a congressional request to delay the importation and sale of the machines while the CBS Copycode sys-

tem is being evaluated by the National Bureau of Standards.

The refusal came in the form of a written reply to the congressional request. It cites antitrust worries and the recent announcement by Marantz that it would not abide by the congressional timetable and would bring DAT recorders into the country in October (Billboard, June 13) as reasons for its refusal.

The statement was written by Charles Ferris, the former Federal Communications Commission chairman who serves as spokesman and counsel for the Home Recording Rights Coalition, which represents the interests of the manufacturers of home recorders and blank tape. Ferris also points out that Marantz is not represented by the HRRC.

The letter requesting a delay was written by Rep. James J. Florio, D-N.J., chairman of the Subcommittee on Commerce, Consumer Protection, and Competitiveness, one of two House groups handling DAT legis-

(Continued on page 76)

Japanese Labels Take Advantage Of Short C’right

BY SHIG FUJITA

TOKYO Japanese companies are building a growing business from unofficial compilations of early British and American pop product, made possible by the country’s 20-year recording copyright protection term. The trade group Japan Phonograph Record Assn. has become sufficiently alarmed to set up a special committee to look into the problem.

The two “pirate” Beatles CDs reported surfacing in U.S. stores (Billboard, May 30) are only the tip of the iceberg. CTA, the Japanese firm responsible for them, has in fact been marketing nine such compila-

(Continued on page 76)

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PICTURE THIS: With the right exposure, Picture Perfect’s success should be a snap! Great teen demos make their beautiful new ballad, “Can’t Hold Back The Tears” (7-89231) a must for this summer. The album: **Boy Crazy** (81758) Produced by Warry Woo and Gordon Worthy for WOO/WORTHY PRODUCTIONS.



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U.K. '87
Follows page 60

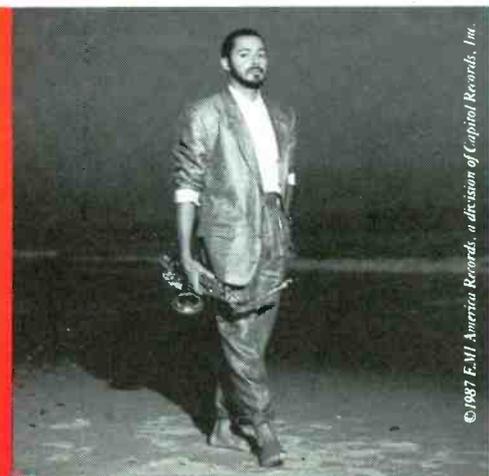


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Billboard CONTENTS

VOLUME 99 NO. 25

JUNE 20, 1987

NASHVILLE SONGWRITERS UNITE TO FIGHT

Music City songwriters are on the offensive in battling recent moves by RCA and BMI. The Nashville Songwriters Assn. International has lodged an official complaint against RCA's decision to pare down the number of songs on its country albums to nine, and a Music City-based group calling itself Songwriters For Song Rights is circulating a letter protesting BMI's new bonus policy. **Pages 3, 9, 32**

VSDA Prez Addresses Indies' Problems

In a rare public statement by VSDA president Arthur Morowitz, he put the onus on independent dealers to become more aggressive in order to remain competitive. His remarks came during a recent chapter meeting in Fullerton, Calif., and marketing editor Earl Paige was there. **Page 44**

SPOTLIGHT ON BLACK MUSIC

Nelson George covers the current crop of singers and stylists in this comprehensive special section. **Follows page 48**

Spotlight On The U.K.

British record companies are so dependent on overseas business that a&r policy is conducted with one eye firmly on the potential of new signings for international exploitation. Nick Robertshaw reports. **Follows page 60**

FEATURES

- | | |
|----------------------------|---------------------------|
| 64 Album & Singles Reviews | 56 La Radio Latina |
| 23 The Beat | 56 Latin Notas |
| 24 Boxscore | 68 Lifelines |
| 6 Chartbeat | 55 MTV Programming |
| 57 Classical/Keeping Score | 32 Nashville Scene |
| 31 Dance Trax | 74 Newsmakers |
| 4 Executive Turntable | 10 Out Of The Box |
| 48 Gospel Lectern | 19 Power Playlists |
| 57 Grass Route | 25 The Rhythm & the Blues |
| 78 Inside Track | 15 Vox Jox |
| 48 Jazz/Blue Notes | |

SECTIONS

- | | |
|--------------------------|--------------------|
| 25 Black | 58 Pro Audio/Video |
| 61 Canada | 10 Radio |
| 70 Classified Actionmart | 36 Retailing |
| 9 Commentary | 22 Talent |
| 32 Country | 68 Update |
| 62 Financial | 54 Video Music |
| 49 Home Video | 42 Video Retailing |
| 60 International | |

MUSIC CHARTS

- | Top Albums | Hot Singles |
|-----------------------|---------------------------|
| 28 Black | 16 Adult Contemporary |
| 57 Classical | 26 Black |
| 38 Compact Disks | 25 Black Singles Action |
| 33 Country | 34 Country |
| 60A Hits of the World | 32 Country Singles Action |
| 48 Jazz | 16 Crossover 30 |
| 15 Rock Tracks | 30 Dance/Disco |
| 72 Pop | 60A Hits of the World |
| | 66 Hot 100 |
| | 67 Hot 100 Singles Action |
| | 56 Latin 50 |

VIDEO CHARTS

- | | |
|-------------------------|--------------------------|
| 52 Hobbies And Crafts | 52 Recreational Sports |
| 42 Kid Video | 44 Videocassette Rentals |
| 49 Music Videocassettes | 50 Videocassette Sales |

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Country Music Networks Flourish

TNN, CMT Build Subscriber Bases

BY GERRY WOOD

NASHVILLE Two country-music-oriented cable services are reporting skyrocketing subscriber numbers. Country label executives say both services—The Nashville Network and Country Music Television—are bolstering the profile of country artists through additional clip exposure and promotion opportunities.

Latest subscriber and ratings figures show that The Nashville Network continues to be one of the fastest growing advertiser-supported networks. A.C. Nielsen data confirm that the country-music-oriented entertainment service hit 32.8 million households this May, a 30% increase over the 25.3 million households reached in May 1986.

The 4-year-old network has enjoyed a 10.5% increase in subscribers during the last four months, gaining 3.1 million new households during that period. TNN now reaches 76% of all U.S. cable households and 38% of all U.S. homes with television.

"This has been phenomenal growth," comments Lloyd Werner Sr., vice president of sales and marketing for Group W Satellite Communications. Werner says that TNN is strong in urban, suburban, and large population centers, with

70% of subscriber households located in Nielsen A and B counties, representing the 25 largest markets along with communities with populations of more than 150,000. The Nashville Network, an 18-hour-a-day, advertiser-supported service, is a division of Opryland U.S.A. Inc. Marketing and distribution functions are handled by Stamford, Conn.-based Group Satellite Communications.

Meanwhile, another country-oriented cable service continues to expand its audience and playlist. Country Music Television, based in Hendersonville, Tenn., and owned by Caribou Communications Co., now claims 6.3 million cable subscribers, plus 1.2 million late-night broadcast stations and low-power TV outlets. Also 4 years old, CMT is carried over 483 cable systems, including four in Canada.

"By Nov. 1, we'll be adding close to another million subscribers who are already committed," reports Rene Ray, director of affiliate relations.

Top officials of CMT, including Nyhl Henson, vice chairman; Stan Hitchcock, the former country music singing star, vice president/programming; Seth Davis, general manager; Nan Olson, director of advertising; and Ray, are pursuing plans to take the cable service into

the international market while expanding domestic subscribers.

CMT is like a country-slanted MTV, programming mainly videos, 24 hours a day, seven days a week. Also like MTV, CMT carries some concerts by leading country music stars. CMT distributes its playlist of videos, listing songs in light to heavy rotation, new adds, hot requests, and heavy mail requests.

The latest CMT heavy rotation list features Randy Travis, Dwight Yoakam, Ricky Van Shelton, Larry Gatlin & Janie Frickie, Keith Whitley, Michael Martin Murphey, Restless Heart, K.T. Oslin, Steve Wariner, and T. Graham Brown. New video adds include Brown, Steve Wariner, Patty Loveless and Cheryl Handy. This week's hot request is "80's Ladies" by K.T. Oslin—and heavy mail requests are cited for Yoakam, Shelton, Steve Earle, Whitley, and Travis.

Nashville label execs say they are enthused about the growth of the cable networks. They cite added exposure of their artists as well as the ability to mount extensive tie-in promotions as two benefits.

"These [networks] are a very important extra tool for additional exposure," says Bruce Shindler, director of national promotion for MTM Records in Nashville. "The visual-
(Continued on page 76)

Letter Calls Bonus Policy Unfair

Nashville Songwriters Protest BMI Move

BY ED MORRIS

NASHVILLE Several of Nashville's top songwriters, loosely organized under the name Songwriters For Song Rights, are circulating an open letter to BMI protesting that organization's new bonus-payment policy.

The policy denies bonus income to any writer who has left BMI to join another performing rights society even if some of the writer's songs remaining with BMI are still earning bonuses for the songs' publishers.

Among those who have signed the letter are Chris Waters, a spokesman for the group, Rafe Van Hoy, Sonny Throckmorton, J.D. Martin, Keith Stegall, Lisa Silver, Jim McBride, Chick Rains, Tom Shapiro, Michael Garvin, Dan Tyler, and Tim DuBois.

Composed more than two weeks ago, the letter has been circulated on Music Row here and is published in an edited form in the Letters To The Editor column in this issue of Billboard.

Waters says that neither he nor other representatives of the complainants have discussed their opposition with BMI chief Frances Preston. Preston's defense of the new policy appeared in the Commentary section of Billboard May 30.

The protesters maintain in their letter that "bonus" is a misnomer because the income is straight earnings: "The so-called bonus makes up 50% or more of the performance royalties of a hit song and therefore is a major part of the income from that work."

The argument continues, "If, in-

deed, the so-called bonus is not an inherent part of the earnings of a song licensed by BMI but merely a gratuity, then the royalties BMI guarantees to pay on a work are not competitive with the other performance societies but are considerably lower."

The letter charges that all songwriters are affected by the BMI action on the grounds that the policy results in their "freedom of move-

ment" from one society to another being "greatly compromised."

BMI has told writers who have left the society that they can "rejoin their catalogs" and not lose their bonus earnings by re-signing with BMI before Jan. 31.

"It is our hope," the letter ends, "that BMI will reconsider its position on this matter and reinstate a policy of equity and fairness toward all writers . . . BMI represents."

Fla. Drops Prosecution Of Clerk In 2 Live Crew Case

BY CHRIS MORRIS

LOS ANGELES The Florida state attorney has decided not to prosecute an 18-year-old retail clerk for selling an allegedly obscene cassette by the rap group 2 Live Crew to a minor.

On June 10, James Appleman, the state attorney for a six-county area in northern Florida, filed "no information" in the case of Laura Ragsdale, a part-time clerk at the now-shuttered Starship Records & Tapes in Callaway. Ragsdale was arrested by Bay County sheriff's investigators April 20. She was charged with "sale of harmful material to a person under the age of 18" (Billboard, May 2).

"In essence, [the filing] said that there's no further profit in prosecuting her," says Ragsdale's attorney, Jeff Whitten. "It was a case they didn't want to try and didn't think they could win, and they

dropped it."

A lengthy prepared statement by Bay County Sheriff Lavelle Pitts, whose officers arrested Ragsdale, reads in part, "I am satisfied that the legislative branch of the government did its job when they passed this law. I know that the sheriff's office did its job when we enforced it. I am satisfied that Mr. Appleman believes that he has done his job.

"We can only hope that the actions taken by the sheriff's department . . . will not send any mixed signals to persons who would attempt to profit in the sale of pornography or obscene material."

State attorney Appleman was unavailable for comment on the case at press time. Mike Goldwasser, owner of the Georgia-based Starship chain, was out of town and could not be reached for comment.

The case involved the controversial rap record "2 Live Crew Is
(Continued on page 76)

N.Y. Video Chain Converts Long Island Unit RKO Warner Tests Discount Store

BY GEOFF MAYFIELD

NEW YORK RKO Warner Theatres Video, the 20-unit superstore web, is testing the off-price waters with a discount store in Huntington, Long Island.

The unit, converted from one of the metro New York chain's existing stores, will sell new titles for as low as 15% off list price and catalog product for as low as 75% off list.

RKO Warner Theatres Video Discount Outlet also sports reduced rental fees and marks the web's first attempt at a multitier price structure: Catalog titles rent for 99 cents per day; any title with a running time of less than 49 minutes rents for 49 cents. New releases rent for \$2.49 per day.

Distinction between new and catalog titles will be made on a title-by-title basis, according to Steve Berns, RKO president and chief operating officer. He says that such distinctions will depend on how well each performs at the cash register. The time span during which titles are tested could range from "several weeks to several months."

Berns says that one of the reasons the chain selected the Huntington site for the trial is that the store had not been performing on par with the chain's other outlets.

"If you like to grade your locations by A, B, C, D, etc., Huntington

has always been no higher than a B," says Berns.

"It probably could do well enough by staying the course, but we have something we want to test here, too. We want to see if the discount outlet concept will work."

Berns adds that "tight space" at the Long Island unit, which prevented RKO from carrying the minimum 5,000 titles that it stocks in its other outlets, is another determining factor. He says, "At 1,500 square feet, the store is big by video standards, but small by our standards."

Unlike other RKO stores, which maintain separate sale and rental inventories, Berns says all titles at the discount unit can either be bought or rented. One function for the store, he adds, will be to flush slow-turning titles "that have been sitting around for a while" from outlets throughout the chain.

The company says the outlet's initial stock approached 10,000 pieces, but the number of titles will vary. Says Berns, "Although it may not have 5,000 [titles], it will have thousands. It may end up carrying 5,000, but the merchandising will be different than it is in our other stores."

According to Berns, the outlet will rely on dump bins and other basic merchandising tools, in contrast to the "well-ordered rows of fixtures" found in RKO's typical

stores.

Berns doubts that the outlet's lower rental rates and purchase prices will irritate customers who patronize RKO's regularly priced stores. "We don't roll out the same rental rates at all of our stores. We have different rates in Brooklyn [N.Y.] than we do in Manhattan or suburbia." He adds that customers who work in Manhattan but live elsewhere have already had a chance to notice that rates vary, but complaints about the different prices have not been a problem.

Berns says that if the Long Island outlet proves successful, the chain plans to open more, targeting a single discount unit in each of its geographic pockets. RKO, which includes 13 Video Shack stores purchased from Arthur Morowitz last November (Billboard, Dec. 13), has locations in Manhattan, Brooklyn, and Northern New Jersey. Video Shack stores are being converted to the RKO logo.

In May, the chain's affiliate company, RKO Warner Theatres Video International, landed Adventureland Video, the Salt Lake City-based franchiser that claims more than 450 stores in 37 states (Billboard, June 6). Parent company is The ALMI Group, a limited partnership whose diversified interests include holdings in motion picture and television production and real estate.



Phantom Debut. Andrew Lloyd Webber, right, visits with PolyGram chief Dick Asher on a recent trip to New York to oversee preproduction on the upcoming Broadway premiere of "Phantom Of The Opera." The label recently released the show's original London cast recording.

Executive Turntable

RECORD COMPANIES. Atlantic Records in New York promotes Mark Schulman to vice president of its newly formed creative marketing services division, overseeing the label's advertising, graphics, merchandising, packaging, preproduction, and video departments. He was vice president of advertising and video.

Tom Gorman is promoted to vice president of pop promotion for Capitol Records in Los Angeles. He was national promotion director. Tim Devine is named associate director of a&r, West Coast, for the label. He



SCHULMAN



GORMAN



DEVINE



JONES

was director of artist development for MCA Records.

Wayman Jones is appointed vice president of promotion and artist relations/urban contemporary for PolyGram Records in New York. He was national director of urban promotion for the label.

Dave Wheeler is promoted to vice president of sales for RCA Records in New York. He was with the label's Nashville division.

GRP Records in New York appoints Andy Baltimore vice president of creative services. He was a television producer.

Bob Bernstein is named manager of public relations and communications for EMI Music, North America and Japan. He was an account executive for Dennis Davidson Associates.

Rich Weinman becomes director of marketing and promotion for Jelly-



WALKER



PRITCHITT



REIS



GERSHON

bean Productions in New York. He will continue to serve as president of the marketing and promotion firm Best Performance.

MANUFACTURERS. Lisa Schraml is named marketing administrator of consumer products, North America, for Philips and Du Pont Optical Co. (PDO) in New York. She was sales administrator with RCA/A&M/Arista Distribution.

DISTRIBUTION/RETAILING. Louis Parks is appointed president and chief operating officer of RKO Warner Theatres Video International in New York. He joins from an extensive background in retailing.

Show Industries in Los Angeles promotes Lory Shaw to audio administrator. She was senior audio buyer.

Win Records and Video in Long Island City, N.Y., appoints Tex Weiner video sales manager. He served in a similar capacity at Metro.

John Scott is promoted to national sales manager for Vestron Video.

HOME VIDEO. Raymond Reilly is promoted to vice president of purchasing for CBS/Fox Video in New York. He was director of that area.

(Continued on page 68)

IVE Finalizes Lieberman Buyout Offer Rack Will Remain Aggressive Record Vendor

BY JIM McCULLAUGH

LOS ANGELES International Video Enterprises finalized its bid last week to acquire a 51% interest in the country's second-largest entertainment software rackjobber, Lieberman Enterprises (Billboard, June 13).

Subject to closing conditions and regulatory scrutiny, IVE will purchase stock of the Minneapolis-based company at \$21 per share in cash. The stock is held by chairman David Lieberman, president Harold Okinow, related family members, and certain company executives.

According to a prepared statement, in a second-step transaction, IVE will offer public stockholders

\$21 per share in cash for their Lieberman stock. Total purchase price could be approximately \$100 million. IVE may also offer public shareholders alternative securities. A merger is also possible.

Los Angeles-based IVE, a subsidiary of Carolo Pictures Inc. and producer of the "Rambo" films, has about 800 video titles in its catalog. IVE product is distributed through MCA Distributing Corp. in the wake of a recent pact, while Creative Video Services, part of IVE, manufactures MCA Home Video product. That agreement also gives MCA an option to purchase 20% of IVE.

Says Jose Menendez, IVE chairman of the board and CEO, "We're

looking to create a fairly broad-based entertainment company, and the Lieberman acquisition is the cornerstone." Menendez, a former RCA/Ariola Records executive, also predicts other major entertainment industry acquisitions during the next year.

Menendez says, "Lieberman will continue to move aggressively on the record side. And video sell-through will continue to play out and become an ever-increasing part of their customers' sales base. The video part of the business is going to continue to expand and become a big part of Lieberman's sales and of their customers' sales. And the Lieberman nationwide distribution base can be leveraged into some fairly significant expansion into other areas such as supermarkets, drugstores, and hotels." Carolco, he says, bought IVE as an investment in the future of video rental, while IVE purchased Lieberman because of the future of sell-through.

Menendez feels rackjobbing has a rosy future. He says, "Their services are needed more than ever because of the complexity of audio and video buying. Everyone expresses cocktail views on the future—will mass accounts buy direct?—but the business goes on prospering."

IVE has also begun to dramatically change its profile as a video company since Carolco completed its takeover from founder Noel Bloom.

With such upcoming releases as "Angel Heart," "Extreme Prejudice," and "Rambo III," IVE plans to offer 12-15 "triple A" titles per

(Continued on page 76)

Arista Has Marvelous May; Whitney Leads Sales Spree

NEW YORK Arista Records reports that May was a merry month for unit sales—in fact, the merriest in its history.

The sales spree was paced by Whitney Houston's new album, "Whitney," which reportedly passed the 1.5-million-unit mark in orders before its June 2 street date. Kenny G, Expose, and Aretha Franklin were cited as other key contributors. Kenny G's "Duotones" album, sporting the hit single "Songbird," sold nearly 400,000 units in May, ac-

ording to the label.

For the year as a whole, the label claims that since Jan. 1, all album releases have registered sales of at least 200,000, including new records by Carly Simon, Thompson Twins, and Patrice Rushen.

Arista says its second-half product will keep the sales momentum going. Arriving shortly are albums by Dionne Warwick, the Grateful Dead, Cruzados, and Whodini.

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A Billboard Spotlight on the Nation and Its Music

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HAPPY 25TH ANNIVERSARY TO JAMAICA!

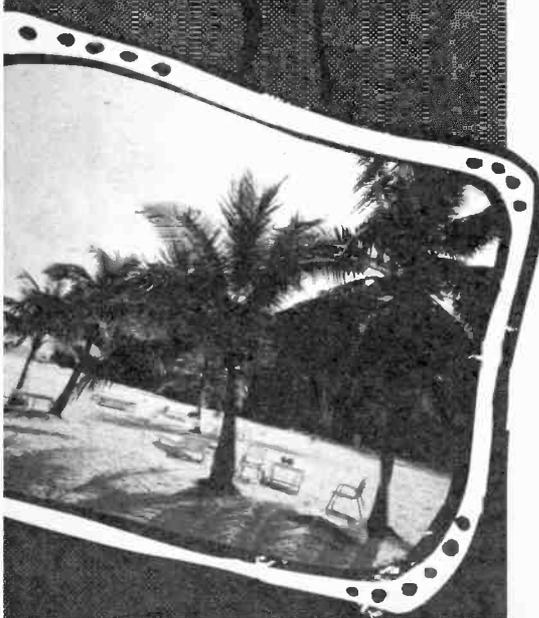
Behind the beat of Reggae, the ethnic pride of its music and its tropical sensuality, lies a hypnotic sound that's capturing the international music scene. That scene is the focal point of Billboard's Spotlight on Jamaica & Reggae.

Billboard also focuses international attention on Reggae artists, producers and arrangers, labels (both majors and indies) and global acceptance from Kingston to London . . . Tokyo to Toronto . . . New York to LA . . . Miami to Austin . . . Amsterdam to Sydney.

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K-tel Seeks To Compile Chart Hits To Handle 2 Rap Acts, Brit Metal Band

BY IRV LIGHTMAN

NEW YORK Although its core business remains compilation albums, K-tel International (USA) Inc. is giving front-line product a shot.

The company, which streamlined its operations after a year of reorganization under Chapter 11 in 1984-5, has made deals to distribute 12-inch rap product by Gang Starr on the Wild Pitch label and IRM Crewe on Cchill Records, according to Mickey Elfenbein, executive vice president of K-tel, who operates out of the Minneapolis suburb of Plymouth.

K-tel has also established its own logo, Quil, which is making its debut with an album by Venom, a

U.K. heavy metal act. Sales will be directly to accounts and through selected independent distributors.

Boston-based Gang Starr's rap "The Lesson" is a "street-hip" message on parental relationships, mugging, homicide, prostitution, and drug abuse. Lighter rap com-

Firm's logo, Quil, to offer Venom LP

mentary is offered by IRM Crewe's "Baseball," which makes special note of the Minnesota Twins, the home team of the five-member band. In addition to its 12-inch offering, a cassette version with a second session is also avail-

able.

Elfenbein says this stab at the charts reflects newly gained momentum after spending a year in a Chapter 11 reorganization, from October 1984 to October 1985. The company has cut its ties to investments in oil and gas, real estate, and mail-order businesses.

For the third fiscal quarter, ending March 31, Elfenbein reports net sales increases of 52% compared with the same quarter in 1986.

As for K-tel's compilation albums, some 150 remain active. There are also 40 compact disks in the catalog that carry a \$12.98 list, while a \$9.98 list for classical product is being developed.



Meet The Boys. Fire Town members meet with Atlantic Records executives in New York to celebrate the release of their label debut album, "In The Heart Of The Heart Country." The first single is "Carry The Torch." Standing are, from left, Atlantic a&r representative Michael Gallelli and group members Butch Vig, Tom LaVara, Phil Davis, and Doug Erikson. Seated are Atlantic vice president Tunc Erim and president Doug Morris.

Drummer Yogi Horton Dies In New York At 33

NEW YORK Yogi Horton, drummer for Luther Vandross and one of New York's top session players, committed suicide June 8 by jumping from the 17th floor of a Manhattan hotel hours after performing at a sold-out Madison Square Garden.

According to police reports, the 33-year-old New York native was at the Dumont Plaza Hotel with his wife, Ava, when Horton, expressing frustration with his role as a backing musician for Vandross, opened a window and fell to his death.

Horton, who is survived by his wife of one year and a 14-year-old son, Chris, had performed with Vandross since 1981, touring with the Epic artist and playing on all five of Vandross' solo albums. In an era when drum machines have become the norm in pop music, Horton was still in demand for jingles as well as record dates. Be-

fore performing with Vandross, Horton had worked for many years with Ashford & Simpson. In addition, the Teaneck, N.J., resident worked with Diana Ross, Aretha Franklin, John Lennon, Al Green, Gladys Knight & the Pips, and Whitney Houston, among many others.

At his fourth sold-out date at the Garden June 9, Vandross told the audience, "I'd like to dedicate this performance to the memory of Yogi Horton, the greatest drummer who ever lived," before opening the concert with his hit "Give Me The Reason."

Horton's manager James Phelan hopes to establish a college fund for Horton's son in lieu of friends sending flowers to the family. The funeral was held at Canaan Baptist Church in Harlem, with Horton to be buried in Chicago.

NELSON GEORGE

Sammy Kaye Dead At 77

NEW YORK Sammy Kaye, the orchestra leader whose big-band style was, in his own words, designed for "dancing and romance," died in Ridgewood, N.J., June 2 of cancer at the age of 77.

As a recording artist, Kaye, who played alto sax and clarinet, had dozens of charting singles, starting with a Vocalion recording of "Rosalie" in 1937.

In succeeding years, he made recordings for RCA (1938-50), including the No. 1 "I'm A Big Girl Now" (1946) and "The Old Lamp-Lighter" (1946). After switching to Columbia in 1950, he scored another No. 1 hit, his last, with "Harbor Lights." Kaye, also a writer, in recent years operated his own ASCAP publishing firm, overlooked successful business investments, and contracted out a band in his name. He was the co-origina-tor of the World War II rallying cry, "Remember Pearl Harbor."

According to swing-era musicologist George Simon in his "The Best Of The Music Makers," the "swing and sway with Sammy Kaye" formula was simple:

"Sweeten romantic songs with simpering saxes and slurping trombones, set off by dainty, muted trumpets, and climax each arrangement with full ensemble sounds. Spice it all with a few catchy tricks, like singing, instead of announcing song titles, and personalize each tune with a vocal refrain by one or more of the half-dozen or so singers in the band."

Another Kaye audience pleaser included an interlude he used in personal appearances and on radio and TV. It was "So You Want To Lead Band," when, for better or worse, one could take Kaye's baton in hand and conduct his band.

Kaye, born in Ohio of Czechoslovak descent, leaves no immediate survivors. His marriage ended in divorce.

IRV LIGHTMAN

Billboard analysis:
Jazz carves a
niche on radio
... see page 13

'Songbird' Flies Into The Top 10; U2 Has A Lock On The Top Album Slot

KENNY G.'S sax single, "Songbird," wings its way to No. 9 on this week's Hot 100. That makes it the highest-charting instrumental that didn't originate in a film or a television series so far in the '80s. The last such instrumental to climb this high was Herb Alpert's "Rise," which reached No. 1 in October 1979.

Only one other "nontheatrical" instrumental has cracked the top 10 in the past eight years: the Royal Philharmonic Orchestra's "Hooked On Classics," which peaked at No. 10 in January 1982.

The four other instrumentals to have cracked the top 10 in the '80s have been split between film themes (Vangelis' "Chariots Of Fire" and Harold Faltermeyer's "Axel F" from "Beverly Hills Cop") and TV themes (Mike Post's "Hill Street Blues" and Jan Hammer's "Miami Vice").

The success of "Songbird" enables Kenny G.'s "Duotones" to crack the top 10 in its 42nd week on the Top Pop Albums chart. Only three albums in the past 10 years have taken longer to reach the top 10: "Madonna" (58 weeks), Quincy Jones' "The Dude" (56 weeks), and the Bangles' "Different Light" (50 weeks).

"Duotones" also jumps to No. 1 on the Top Contemporary Jazz Albums chart.

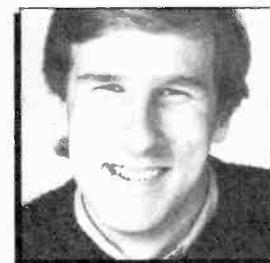
U2'S "The Joshua Tree" holds at No. 1 on the Top Pop Albums chart for the ninth straight week. That's the longest that any album has held the top spot since "Whitney Houston" was No. 1 for 14 weeks last year. It's the longest an album by a foreign act has remained on top since Dire Straits' "Brothers In Arms" was No. 1 for nine weeks in 1985.

WEA has a lock on this week's top three albums, with U2 (Island) followed by Whitesnake (Geffen) and Motley Crue (Elektra). It's the first time in three years that one distributor has had this monopoly. The last time was in June 1984, when CBS scored with Huey Lewis & the News, "Footloose," and Bruce Springsteen.

FAST FACTS: Lisa Lisa & Cult Jam's "Head To Toe" jumps to No. 1 on this week's Hot 100, a few weeks after hitting No. 1 on the Hot Black and Dance/Disco charts. It's the first single to achieve this triple crown since 1985, when Ready For The World's "Oh Sheila" and Stevie Wonder's "Part Time Lover" both scored. Also, Lisa Lisa's "Spanish Fly" jumps from No. 10 to No. 7 on the Top Pop Albums chart. It's been the only black music album in the top 10 both weeks. And Michael Fondacaro of Clifton Park, N.Y., notes that in the two preceding weeks—May 30 and June 6—there were no black acts in the top 10. That was the first time that black acts had been shut out of the

top 10 since Aug. 24, 1985.

Herb Alpert's "Diamonds" jumps to No. 1 on this week's Top Black Singles and Top Dance/Disco Club Play charts, and it also moves up to No. 5 on the Hot 100. Alpert is only the fourth white artist to top the black chart in the '80s, following Daryl Hall & John Oates ("I Can't Go For That"), Paul McCartney ("The Girl Is Mine," with Michael Jackson), and Michael McDonald ("On My Own," with Patti LaBelle). "Diamonds" features Janet Jackson, who in effect replaces herself on top of the Club Play chart. The previous No. 1 club hit was her "The Pleasure Principle." Finally, "Diamonds" is the seventh top five pop hit in the past 13 months for red-hot producers Jimmy Jam & Terry Lewis. This pulls them ahead of Narada Michael Walden, who has produced six top



by Paul Grein

five hits in the past two years.

Heavy metal or metal-based acts account for five of the top six albums on the Top Pop Albums chart for the second straight week. But, as the musical Dr. Louie Iacueo points out, no metal acts appear in the top six on the Top Pop Compact Disks survey. Of the five metal titles that are burning up the album chart, four are ranked between No. 8 and No. 12 on the CD index, and one—Poison's "Look What The Cat Dragged In"—isn't listed at all. The bottom line: If CDs were counted along with LPs and cassettes in the Top Pop Albums chart—as they will be eventually—metal's showing wouldn't be quite as dramatic.

WE GET LETTERS: Several of you noted that eight remakes of Beatles hits have cracked the top 40, making them—not the Supremes—the group whose hits have inspired the most top 40 remakes. Mike Perini and Mike Zeiger of Ypsilanti, Mich., added, intriguingly, "Most of the Supremes remakes were by white artists, and most of the Beatles remakes were by black artists." And so they were. Artists cracking the top 40 with old Supremes hits have included Herb Alpert & the Tijuana Brass, Vanilla Fudge, Phil Collins, the Hollies, and Kim Wilde. Artists hitting the top 40 with Beatles oldies have included Aretha Franklin, Ray Charles, Wilson Pickett, Stevie Wonder, Earth, Wind & Fire, and the Ramsey Lewis Trio.

Chris Arndt of Kinderhook, N.Y., notes that Huey Lewis & the News' "Fore!" is the third album with that homonym (the others being Foreigner's "4" and Toto's "IV") to yield four top 40 hits.

Tony Sundholm of Sudbury, Ontario, notes that the first letters of the titles of Genesis' five top five hits from "Invisible Touch" form a palindrome: I-T-L-T-I. Tony, we can't top that. We won't even try.



RICHARD MARX

THE KIND OF ARTIST CAREERS ARE MADE OF

At 23, RICHARD MARX has already made Rock and Roll history. The track "DON'T MEAN NOTHING," upon release, became the most added record by a debut artist ever.

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The Debate Continues

HOLD OFF ON DAT INTRO PENDING SOFTWARE

BY DOUGLAS SAX

mere existence, not its merit. It's estimated that more than 90% of all new popular albums are handled by as few as 12 mastering studios in the U.S. As one of those dozen two-channel processing facilities, I predict enormous turmoil and resistance when and if artists are requested to pass their music through the CBS dip chip.

It's interesting that the Recording Industry Assn. of America has been given the task of approving

I'm deeply concerned with the path the industry is taking. The dip chip will force the industry to degrade the very formats that are engineered to offer the least degradation.

Were this problem up to me to solve, I would suggest the following: Establish a noncombatant dialog between the record industry and DAT manufacturers. This would hinge on an agreement not to offer any DAT recorders for sale to con-

Professional use of DAT is the most exciting part of the format. Here is a tool of immense use and of immediate benefit to the industry. It would provide the ideal vehicle for record executives and a&r personnel to hear new product, rough mixes, and alternate equalization. Artists, producers, and engineers would have the unprecedented ability to hear and approve the finished album.

I would also suggest selling DAT machines to all the radio stations. By installing a bank of DAT recorders in the studio the industry would have the ability to service new product literally overnight—and with the splendor of the latest audio.

It would be an easy matter to police the sale of DAT, probably best handled by those companies that specialize in professional recording equipment. If industry paranoia wouldn't accept this, the record companies themselves could distribute DAT.

The professional uses of DAT challenge the imagination. Extra channels could be synced with existing multitrack recorders. It would be an ideal format for remote recordings and would be great for video audio.

I predict enormous sales for DAT in the industry. This would allow meaningful income for DAT manufacturers while they hasten the arrival of high-speed duplicators.

It's clear that there is great utility for DAT in professional recording and that it will quickly become a valuable industry tool. Its desirability and superiority as a playback format in automobiles, boom boxes, and "DATmans" is equally obvious.

Proper introduction of DAT together with software will give the correct message to all. Here is a great prerecorded format that also is capable of recording.

I hope for reason, not treason.

Bruce F. Ruggles
Program Manager, CRTV-FM
North Bay, Ontario

LEGENDS OVERLOOKED

I strongly disagree with the attitude of certain radio programmers as expressed in the recent article "Country Radio Thinks New" (Billboard, May 23).

It seems that Merle Haggard, George Jones, and Willie Nelson are now being overlooked. They are no longer the automatic radio adds they used to be.

These legends deserve respect, not rejection. All three have a lot of good songs left in them.

Barney Piper
Oldtown, Md.

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



'The CBS chip will force the industry to degrade formats engineered for least degradation'

Doug Sax is president of The Mastering Lab in Los Angeles and also Sheffield Lab.

the audibility of the CBS chip, something akin to the fox guaranteeing the security of the chicken coop.

Arguably, it shouldn't be necessary to copy-protect a prerecorded cassette. Who is going to make an expensive, high-quality copy of an inexpensive, medium-quality recording? We could copy-protect the LP, but that format is fading away like an old general and makes copy protection unnecessary.

So what would the industry realistically want to protect? The CD and the DAT, *dat's what*. Both of these media are digital, and I maintain that some scheme could be worked out to copy-protect them, if copy protection is *truly* what the industry wants. But new copy protection will take time, and DAT is here now.

sumers in the U.S. until all record companies and software manufacturers are on line with DAT duplicators.

Only when there is an abundance of prerecorded product available for sale should DAT be offered for consumer use. In this way both the consumer and the record companies will experience the real benefits of the new format.

This process should take from one to two years to accomplish. During that time, the best engineers can work out a copy-protect system that doesn't compromise the very product we all live by.

In addition, I would not only allow but encourage the immediate sale of DAT to the recording industry. And these should be full-blown units with digital ports.

The digital audiotape format is the most exciting audio product to be introduced in the last 30 years. But it couldn't have been brought forth in a worse manner.

This ill-conceived and ill-executed introduction has given both the consumer and the record industry a totally false impression of the ultimate benefits of this format. It has made combatants out of what should be allies.

Intrinsic to the DAT format is the ability to offer prerecorded product to the consumer in a more cost-effective method than compact disk and with a much greater flexibility in usage. Foremost among its virtues is its obvious viability as an ideal format to provide digital sound in the automobile, an area of heavy use in an environment not kind to the CD.

Aside from the sonic superiority of DAT to the Philips audiocassette, it offers even more compact size and excellent indexing. The consumer who purchases a prerecorded DAT for auto use will also find that it offers performance equal to CD in the home—two birds with one stone.

The mistake in DAT introduction lies in the fact that the hardware is well ahead of the software. The only use for DAT today is to copy, and that fact is at the root of the record industry's desire to copy-protect their product.

Would the record industry be so upset if it had high-speed contact duplicators in their manufacturing facilities? I think not.

Is one arm of a record company campaigning in Congress while the other arm is trying to buy DAT duplicators? You bet.

In its desire to copy-protect, the industry has chosen an old CBS system that I call the "dip chip." The dip chip's main claim to fame is its

individual's earnings.

If, indeed, the bonus is not an inherent part of the earnings of a song licensed by BMI but merely a gratuity, then the royalties BMI guarantees to pay on a work are not competitive with the other performance societies.

BMI has stated that formerly affiliated writers are free to move their catalogs affected by this policy to another society. In practical terms, however, this is often extremely difficult. A publisher may be hampered by his own contractual obligations to BMI even if he wanted to assist the writer.

All songwriters, regardless of their affiliation, have had their freedom of movement between the various performance rights societies greatly compromised.

At a time when the livelihood of songwriters is under attack from all sides, it is unfortunate that an organization writers look to for protection of their works should undertake a policy so injurious.

It is our hope that BMI will reconsider its position in this matter and reinstitute a policy of equity and



BMI'S NEW ROYALTY POLICY

Over the years, BMI has done many things to help the songwriter. Therefore, its new policy of inequitable distribution of performance royalties is viewed by many writers as a basic contradiction of what BMI stands for.

Under the payment schedule, hit songs in the BMI catalog composed by writers who are not currently affiliated with that organization will no longer receive full performance royalties. Instead, a significant portion of the money collected for these copyrights will be distributed among currently affiliated BMI writers.

It is BMI's contention that this money is a "bonus," to be taken away from or given to any writer at BMI's discretion. However, the so-called bonus makes up 50% or more of the performance royalties of a hit song. In most businesses, a bonus rarely accounts for over half of an

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WXRK N.Y. Adds Dash Of Classics K-Rock Pits Itself Against WNEW-FM

BY KIM FREEMAN

NEW YORK "First of all, it's not a format change, it's a format adjustment," says Pat Evans, program director of WXRK "K-Rock" here, which unveiled a heavy classic rock positioning campaign June 5.

As is evidenced by many classic rock stations around the country, every programmer has a different way of interpreting and executing the classic rock banner. "This is just a slight variation of what we've been doing for the last year and a half," says the Infinity Broadcasting PD. "Since we signed on, we've been using classic rock liners twice an hour for oldies and using top-of-the-hour 'New York's classic rock'n'roll radio.' What we're doing now is calling attention to and putting emphasis on what we've always been doing.

"We're still playing currents and recurrenents, maybe not as many as last week," Evans continues. "We're not an oldies station."

In its new form, K-Rock appears to be adopting a classic approach similar to that of KLSX Los Angeles, which has done tremendously well in its first year. The core of that approach is that artists and their records don't have to be old

to be classic. The playlist leans heavily on superstars with deep rock roots. It also highlights stars who are actively contributing to today's rock arena, including Tom Petty, Gregg Allman, Bob Seger, Billy Joel, and Joe Walsh.

Evans says K-Rock's library has tripled in size to accommodate the format adjustment and the new policy of no-repeat days. Evans has also instituted 40-minute music sweeps every hour. Only a few of K-Rock's weekly features fell by the wayside with the positioning change. Those axed include "Heavy Metal From Hell," "Top 10 At 10," and the national "Powercuts."

Since K-Rock came on air as a rocker, the former WKTU has been up against the 20-year-old WNEW-FM, which bills itself as "the home of rock'n'roll." With an initial emphasis conveyed in liners like "The new home of rock'n'roll," K-Rock put Howard Stern into its morning shift and beat WNEW soundly in the slot. During the rest of the day, however, the heritage rocker has maintained a fairly steady lead over K-Rock.

K-Rock's new image will set it apart from WNEW because "they play both old and new," says Evans. "They don't concentrate on

classic rock."

At WNEW, PD Mark Chernoff has always held a relatively flexible mix of old and new rock (see story, page 20), and the station had been promoting its broad musical spectrum long before K-Rock repositioned itself with on-air references ranging from cutting edge to classics. Since K-Rock's recent move, WNEW has made subtle acknowledgments, using oldie intros referring to WNEW as the station "that made this a classic."

"Our currents-to-oldies mix will stay the same," says Chernoff. "We've always played a lot of classic rock. We continue to have the biggest record library, and we will keep telling listeners that no matter what anybody tries to say. We also have the people who've been playing these classics all along. We're the survivors."

Chernoff says the WNEW staff is "pumped up that we're the only rock'n'roll station in town. But it's sad in a way, because as much new rock as we play, we can only do so much as one station." He says he views K-Rock's move as a WNEW victory, but the war is far from over. He says, "I refuse to give up any ground. We won't relent on anything."



Radio Free Europe. Epic Phoenix rep Joe Bravo gathers a host of supportive programmers at a party following Europe's recent performance in the city. Displaying their Europe plaques behind the members of the band are, from left, KZZP Phoenix MD Kevin Weatherly and a friend; Bravo; KUPD Phoenix PD Curtiss Johnson; and KFMG Albuquerque, N.M., MD Michael Davis.



Programmers reveal why they have jumped on certain new releases.

TOP 40

To say that Steve Masters, MD at KITS "Live 105" San Francisco, is a fan of the Cure's "Why Can't I Be You" (Elektra) is a gross understatement. "This cult band is ready to break through to top 40," Masters says. "Give 'em a chance, programmers!" The modern rock MD is an equally big fan of Depeche Mode's "Strange Love" (Sire). "This is my all-time favorite right now," he says. "It's been a smash since we added it as an import." Another fave from England is "Living In A Box" (Chrysalis) by the group of the same name. "It's blue-eyed soul. A great groover. A smash." Finally, Masters calls attention to Jon Astley's "Jane's Getting Serious" (Atlantic), a song "getting strong response from the Jane segment of our demo."

BLACK/URBAN

The lyrical content of George Michael's "I Want Your Sex" (Columbia) doesn't bother WVEE "V-103" Atlanta PD Ray Boyd at all. A USA Today story on the song coincided with local press commotion, and Boyd popped it into one of V-103's "People's Poll" segments. It tested 62% "no problem" with listeners, so Boyd added it, though with an edit that cuts out the word "sex." "Even though the press attempted to cause a problem with the record, it's a great record that's selling well and ought to do great on both top 40 and urban charts," Boyd says. Generating less controversy and equal enthusiasm is Natalie Cole's "Jump Start" (Manhattan). "It's great to have her finally back with a great record," he says. Finally, Boyd raves about Luther Vandross' "I Really Didn't Mean It" (Epic). "I'm usually a fan of Luther's ballads, but this up-tempo track sounds great, too."

ALBUM ROCK

Add WIYY "98 Rock" Baltimore PD Tom Evans to the list of true believers in INXS & Jimmy Barnes' "Good Times" (Atlantic). Joe Walsh has always been a favorite at 98 Rock, and Evans says his latest, "The Radio Song" (Warner Bros.), is a quick add. "Anything with 'radio' in it is an automatic," he says. After giving them a few weeks of exposure, Evans points to two songs that "have the trappings to go all the way": He raves about Richard Marx's "Don't Mean Nothing" (Manhattan) and says the newcomer's album sounds like the start of a long career, and he says that Tom Kimmel's "That's Freedom" (Mercury/PolyGram) is also poised to fly at WIYY. "It's the right record at the right time," he says.

KIM FREEMAN

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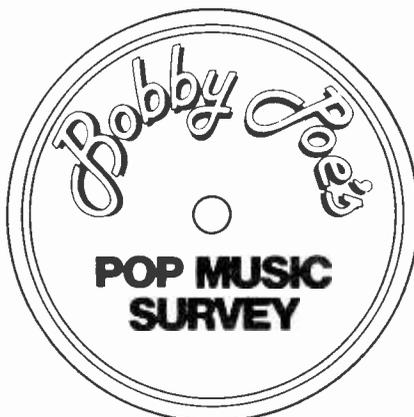
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Washington Roundup

BY BILL HOLLAND

newsline...

STANLEY MOUSE is promoted to president of Cox Enterprises' broadcasting division. He was vice president of that area, which covers five AM outlets, six FM outlets, and eight television stations.

MARK KRESS is promoted to vice president of music marketing for Westwood One Radio Networks, where he will supervise all aspects of WWI's concert tour sponsorships. Kress was general manager of WWI's music marketing division and was instrumental in the networks' entry into sponsorship, the 1985 deal between Coca-Cola and Foreigner.

NEWCITY COMMUNICATIONS intends to spin off KKNZ-FM Oklahoma City, Okla., for approximately \$20 million as part of its upcoming acquisition of Swanson Broadcasting's four outlets (Billboard, May 30).

JACK BANKSON will soon retire from his VP/GM spot at Viacom hit outlet KNBQ Tacoma/Seattle.

CHRISTOPHER BECK joins Burbank, Calif.-based Wally Clark Productions as vice president of sales training. Since 1984, Beck has consulted station sales forces on an independent basis with his "top 4%" approach.

BOB BED joins Philadelphia-based DeMers Programming/Marketing as a consultant. He had been operations manager at WNOR-AM-FM Norfolk, Va.

KERNIE ANDERSON, general manager of WBMX-AM-FM Chicago, is appointed to Arbitron's radio advisory council. The 25-year radio veteran will complete Zane Roden's term and will represent black/urban formats.

LOOKS LIKE PACIFICA'S WBAI-FM New York will go ahead with its annual June 16 reading of some of the more libidinous sections of James Joyce's "Ulysses," even though Federal Communications Commission Mass Media Chief Jim McKinney turned down Pacifica's request for an ahead-of-time declaratory ruling on Joyce character Molly Bloom's erotic memories. However, because McKinney did not say that WBAI couldn't broadcast the material and because he did say that "in the context of itself" the classic has obvious literary value, it appears Pacifica's broadcast will be deemed acceptable. McKinney also said that such a before-the-fact ruling would come too close to prior restraint.

THIS IS THE FBI... come out with your hands up... Such could be the scenario, the FCC warns, if stations don't cough up commission-levied fines. The FCC says that it will refer all unpaid forfeitures to the Department of Justice for collection. It says that the Justice Department "has been very cooperative" in pursuing forfeiture cases. Forewarned is forearmed.

AN FCC ADMINISTRATIVE law judge last week granted a motion by Metroplex Communications Inc. to investigate the financial qualifications of Southeast Florida Broadcasting Ltd. Partnership in the ongoing license-renewal case of Southeast's WHYI-FM in Fort Lauderdale, Fla. Metroplex wants to find out if financial certification is false and has an impact on Southeast's licensee qualifications.

COMMENTS from broadcasters are still coming into the FCC in its reexamination of its comparative licensing, distress sales, and tax certificate policies based on racial, ethnic, or gender classifications. The Fowler commission has hinted the policies might not be constitutional; some members of Congress and rights groups blew their tops and told the FCC to take another look.

THE FCC DID TAKE another look, however, at its main studio rule recently, and, effective July 16, the main studio may now be placed anywhere within principal community contours of the station. Also, the FCC eliminated its program-origination rule, under which a broadcaster had to have more than 50% of its non-network programming originating from its main studio or other areas within its license community.

THIS IS COMRADE IVAN coming to you from Moscow with 300,000 watts... The Soviets have begun blasting broadcasts from a Cuban transmitter at the Southeast U.S.—especially Florida—on 1040 AM. At least 16 U.S. stations have been af-

ected, and the FCC asked a dozen stations to go dark so the commission could monitor the broadcasts.

LET THE PRESIDENT sign the Fairness Doctrine Bill. That's what broadcaster strategists are thinking now. Rather than work for a presidential veto of the bill, which passed with a 302-102 vote, and then see Congress wrap the bill around another the prez won't veto, some would like to let it stand by itself and then go after it via the court

system.

AND IF AND WHEN the FCC gets around to sorting out the large RKO license-renewal proceeding (13 stations), it will have at least decided on South Jersey Radio Inc. as a challenger for RKO's WAXY-FM Fort Lauderdale, Fla. Two applicants were turned down—Adware Co., Cozzin Communications Corp., and Lauderdale Broadcasting.

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Sunday nights have been hot for years in the Twin Cities. Why? Because American Top 40 with Casey Kasem has become

the perfect way to top off each weekend for the majority of listeners, making KDWB 101 number one by far!*

For more information call Patricia Rosen at (212) 887-5019.



abc ABC RADIO NETWORKS

*Source: Arbitron, Winter 1987, Sunday 7pm-midnight, Persons 12+

Country Corner looks at what's hot at radio... see page 35

Jazz Carves A Niche On The Airwaves

BY KIM FREEMAN

NEW YORK Jazz on commercial radio is a complicated topic. On the one hand, you've got only three stations in the country's top 25 markets that broadcast only jazz and draw above a 1 share of their mar-

A SPECIAL BILLBOARD ANALYSIS

kets doing so. Of those three outlets—KKGQ Los Angeles, KJAZ San Francisco, and WJZZ Detroit—the latter has the biggest

share of its market with a 2.6 share of 12-plus listeners in Motor City (per the winter Arbitrons). That statistic only reflects a small percentage of the exposure opportunities for jazz on commercial radio.

The genre has surely benefited from the simple fact that radio grows more competitive every day. The most intense fights in any market are usually fought over the demographic every advertiser loves: adults. That reality has motivated many programmers shooting for mass appeal to bring jazz cuts into their mainstream mix, either in special program blocks or as "spice" elements in regular playlists. Also, the growing popularity of quiet storm shows and/or stations and the more recent influx of new age shows and/or stations has also done much to expose jazz to mainstream radio audiences.

The prospects for jazz on commercial radio "have never been better," says Dr. Jazz of the Detroit-based indie promotion firm Dr. Jazz Operations. "There is an ever-increasing number of commercial, nonjazz stations that are programming jazz—whether it's within normal rotations or special shows, most typically on Sunday morning." While an add on a block jazz program usually represents just one shot a week, Dr. Jazz says the sales impact of that play is significant because those shows generally develop a strong and dedicated listenership. He says the fact that the jazz-exclusive programs are only one or two hours means that audiences are often listening carefully to each tune.

Dr. Jazz says the success of CDs and the quiet storm programming on urban outlets has done a great deal to expose jazz. He also gives credit to the tastes of the 35-plus audiences. "This is an age group that has grown up with a lot of different music. At a certain point they tend to look for something more substantive, and jazz fulfills that requirement because you have to be aware of what you're hearing."

As the number of exposure opportunities for jazz has grown, so has the competition for those airplay slots. Brenda Winfield, national promotion director for Optimism Inc., the Los Angeles-based independent label/distributor, says product competition has outstripped the radio time available. "When I started this 2½ years ago, you could almost

(Continued on page 18)

ELVIS PRESLEY



A Decade of Memories

The first decade without Elvis has passed.

Elvis Presley, the most important force in popular music history, died on August 16, 1977.

To mark this date the United Stations Programming Network has prepared an all-new radio tribute truly fit for a King.

"Elvis Presley—A Decade of Memories" is a three-hour special that will provide new, loving insights into Elvis's career, his life, and above all his musical legacy.

It features never-before broadcast interviews with the people who knew Elvis best, rare tapes of Elvis talking about his music and his career, as well as observations by leading musical historians who will attempt to put Elvis's

two decades of music, and the past ten years of memories into their proper perspective.

This is one radio special that honors the memory of Elvis Presley in a way that will touch every one of your listeners. It will air on the weekend of August 15th.

We anticipate great demand for this program, so we urge you to call today. It is available on a swap/exchange basis to radio stations in the top 170 Arbitron-rated markets.

For station clearance information call United Stations Programming Network Affiliate Relations in Washington, D.C. at (703) 276-2900.

For national sales information call United Stations Programming Network in New York at (212) 575-6100.

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USP
PROGRAMMING NETWORK

Featured Programming

RADIO INTERNATIONAL, New York, will be painting a "Portrait Of An Artist—90 Minutes With Gregg Allman" during July. The show features the highlights of an extensive two-day interview by Joe Trelin with Allman and the Allman Brothers' guitarist Dan Toler. The interview segments focus on how the usually shy Allman approaches his music, and the effect that music has had on his life. The **Jon Sargent** production is music-intensive and tracks four cuts off Allman's recent solo release as well as a number of vintage Allman Brothers classics.

THE AMERICAN RADIO audience will get an idea of what rock would be like without a British invasion as **United Stations** brings "Billboard's Official Top 40 'Made In The USA' Hits Of The Rock Era" to the July 4 picnic. This is the second of three United Stations specials this season to take the Billboard chart approach. Each three-hour special is a countdown of hits never before compiled. Elvis' hits were calculated for the Memorial Day weekend, the Beatles countdown is set for Labor Day, and only tracks with the "Made In The USA" label since 1964 will be included on the July 4 countdown.

TWO OTHER LOOKS at all-American rock will light up on the Fourth of July as the **MCA Radio Network** bows its second summer special, "American Music All-Stars." The three-hour special, produced by **Kris Stevens**, features 12 American



Takin' US By Storm. Randy Travis, left, brings along a copy of his latest release, "Storms Of Life," as he stops at United Stations in New York for an interview. Travis pulled in four Academy of Country Music Awards this year, including top male vocalist. Ed Salamon, right, is executive VP/programming at US and executive producer of United Stations' "Country Six-Pack."

top 40 superstars in 12 spotlight segments. All interview snippets will be new and many will be exclusive. The show is hosted by Los An-

geles veteran personality **Jeff Robbins**. CBS RadioRadio lights the sparklers on "Beach Boy Bonanza," a special three-hour edition of "Cruisin' America" with "Cousin" **Bruce Morrow**. The show will party

with the premier Fourth of July band and feature interviews that let us in on who influenced the Beach Boys and whom they believe they influenced.

ORANGE PRODUCTIONS, Narberth, Pa., will bring in the Chairman of the Board himself for a special three-hour edition of its July 4 "Something Special." Show host and long-standing Frank Sinatra aficionado **Sid Mark** recently interviewed Sinatra, and the two took a special look at the writers, arrangers, and conductors who have been an integral part of the singer's success. Orange is promising that Sinatra will also reveal his secret recipe for spaghetti sauce during the show.

"Something Special" is Orange's holiday special series. This July 4 show is actually a special edition of the company's weekly, two-hour "Sounds Of Sinatra" and its first major special. Mark has been doing his "SOS" show for 31 years on **WWDB Philadelphia**, and Orange began its national syndication in 1980 as a four-hour show on the **Mutual Network**. It now offers it independently on a market-exclusive, barter basis.

WHEN THIS COLUMN gave a brief overview of the mountain of summer programming May 30, it briefly mentioned **NBC Radio Entertainment's** rock opus, "The Rock Of Your Life." This show was originally a comprehensive 30-hour retrospective of rock's history hosted by **WSHE Miami's Charlie Ken-** (Continued on page 16)

POWER 95
WPLJ-FM RADIO

NEW YORK WENT THROUGH THE ROOF WITH CASEY.

Congratulations Power 95, New York, for reaching more listeners than any other Contemporary Hit Radio station in America*... and to American Top 40 with

Casey Kasem, the #1 countdown program in America.**

Congratulations Power 95, New York. For more information, call Patricia Rosen at (212) 887-5019.



abc ABC RADIO NETWORKS

Source: *Arbitron, Winter 1987. Cumulative Persons 12+. Monday-Sunday, 6am-Midnight, Metro Survey Area. **RADAR 34, (Fall 1986), Persons 12+, Network Audiences to Commercials Within Programs; Average Persons.

CFGM-AM Moves On Dial Toronto Station In Better Position

OTTAWA CFGM-AM, the Toronto-area country station near the bottom of the market's ratings, has been given a substantial boost with federal approval of the relocation of its transmitter and the changing of its frequency.

But the move, made formal June 2, took a lot longer than expected. In a rare decision, the federal cabinet referred the original case approval, made in June 1986 by the federal regulator, back for another hearing. The second airing of the proposal in April was much tougher than the first. Community groups complained that the relocation of the transmitter would swallow valuable agricultural land, that the electromagnetic energy from the tower would affect crops, and that other Toronto stations might decide to converge on the area and put their transmitters there.

In the course of its decision, the Canadian Radio-television and Telecommunications Commission also seemed to indicate it has to carry out what are sometimes flawed federal Communications Department rules on technical standards.

But for CFGM, a Westcom station, the news is a big lift.

"I'm happy it's over," says station manager **Greg Slaight**.

Its original bid was made in late 1985. A decade ago, a nearly two-year wait would have been com-

mon. But in this age of speedier regulation, the delay is onerous financially and out of step with rapid shifts in the broadcast world.

But the reaffirmation of the commission's decision means CFGM moves to 640 on the dial, a stone's throw away from the only contemporary hit radio station on the dial, **CFTR**. It had been stationed at 1320, a no man's land on the cluttered Toronto dial.

Better placed on the dial, CFGM now also stands to be better placed in the market. Its transmitter allows it more access to the heavily populated southwestern Ontario market, a conservative demographic that includes many rural communities more inclined to sample CFGM's country sound. The original transmitter had been in Mississauga, just west of Toronto. The new Beamsfile location is farther west. Bound to be captured by the CFGM signal now, for example, are the **Niagara-On-The-Lake** and **Niagara Falls** markets.

But the station had to struggle for the changes. Some 30 groups and individuals came to Lincoln, near Beamsville across the river from Ottawa, to express concern.

KIRK LAPOINTE

Country Corner looks at what's hot at radio... see page 35

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Got To Give It Up (Part I)**, Marvin Gaye, TAMLA
2. **Gonna Fly Now (Theme From "Rocky")**, Bill Conti, UNITED ARTISTS
3. **Undercover Angel**, Alan O'Day, PACIFIC
4. **Feels Like The First Time**, Foreigner, ATLANTIC
5. **Lucille**, Kenny Rogers, UNITED ARTISTS
6. **Dreams**, Fleetwood Mac, WARNER BROS.
7. **Lonely Boy**, Andrew Gold, ASYLUM
8. **Da Doo Ron Ron**, Shaun Cassidy, WARNER/CURB
9. **Angel In Your Arms**, Hot, BIG TREE
10. **Jet Airliner**, Steve Miller Band, CAPITOL

POP SINGLES—20 Years Ago

1. **Groovin'**, Young Rascals, ATLANTIC
2. **Respect**, Aretha Franklin, ATLANTIC
3. **She'd Rather Be With Me**, Turtles, WHITE WHALE
4. **Windy**, the Association, WARNER BROS.
5. **Little Bit O' Soul**, Music Explosion, LAURIE
6. **San Francisco**, Scott McKenzie, ODE
7. **Somebody To Love**, Jefferson Airplane, RCA VICTOR
8. **Can't Take My Eyes Off Of You**, Frankie Valli, PHILLIPS
9. **Sunday Will Never Be The Same**, Spanky & Our Gang, MERCURY
10. **Let's Live For Today**, Grass Roots, DUNHILL

TOP ALBUMS—10 Years Ago

1. **Rumours**, Fleetwood Mac, WARNER BROS.
2. **Book Of Dreams**, Steve Miller Band, CAPITOL
3. **Commodores**, MOTOWN
4. **Barry Manilow Live**, ARISTA
5. **Peter Frampton, I'm In You A&M**
6. **Marvin Gaye Live At The London Palladium**, TAMLA
7. **Izitso**, Cat Stevens, A&M
8. **Foreigner**, ATLANTIC
9. **Hotel California**, Eagles, ASYLUM
10. **Little Queen**, Heart, PORTRAIT/CBS

TOP ALBUMS—20 Years Ago

1. **Headquarters**, the Monkees, COLGEMS
2. **Sounds Like**, Herb Alpert & the Tijuana Brass, A&M
3. **Revenge**, Bill Cosby, WARNER BROS.
4. **I Never Loved A Man The Way I Love You**, Aretha Franklin, ATLANTIC
5. **Born Free**, Andy Williams, COLUMBIA
6. **Surrealistic Pillow**, Jefferson Airplane, RCA VICTOR
7. **More Of the Monkees**, COLGEMS
8. **Sgt. Peppers Lonely Hearts Club Band**, Beatles, CAPITOL
9. **Mamas & the Papas Deliver**, DUNHILL
10. **Dr. Zhivago**, MGM

COUNTRY SINGLES—10 Years Ago

1. **That Was Yesterday**, Donna Fargo, WARNER BROS.
2. **I'll Be Leavin' Alone**, Charley Pride, RCA
3. **Luckenbach, Texas (Back To The Basics Of Love)**, Waylon Jennings, RCA
4. **It Was Almost Like A Song**, Ronnie Milsap, RCA
5. **Don't Go City Girl On Me**, Tommy Overstreet, ABC/DOT
6. **If Practice Makes Perfect**, Johnny Rodriguez, MERCURY
7. **Head To Toe**, Bill Anderson, MCA
8. **If You Want Me**, Billy Jo Spears, UNITED ARTISTS
9. **I Was There**, Statler Brothers, MERCURY
10. **Cheap Perfume And Candlelight**, Bobby Borchers, PLAYBOY

SOUL SINGLES—10 Years Ago

1. **Best Of My Love**, Emotions, COLUMBIA
2. **Easy**, Commodores, Motown
3. **Slide**, Slave, COTILLION
4. **Got To Give It Up (Part I)**, Marvin Gaye, TAMLA
5. **A Real Motha For Ya**, Johnny Guitar Watson, DJM
6. **Sunshine, Enchantment**, ROADSHOW
7. **This I Swear**, Tyrone Davis, COLUMBIA
8. **I Don't Love You Anymore**, Teddy Pendergrass, PHILADELPHIA
9. **Break It To Me Gently**, Aretha Franklin, ATLANTIC
10. **I'm Going Down**, Rose Royce, MCA

Reggie Blackwell Returns To Radio; Keith Naftaly Becomes PD At KMEL

REGGIE BLACKWELL is back in the business: He's landed his top 40 programming talents at Nationwide's WKZL Winston-Salem, N.C. The station had been without a PD for quite a while, waiting for returns on market research. "We weren't in any big hurry," says WKZL GM **Dan Morris**. Formerly the PD at WROQ Charlotte, N.C., Blackwell had interviewed at WKZL before the research came in and had made Nationwide contacts by checking out a post at WBJW "BJ-105" Orlando.

WNCI Columbus, Ohio, PD and Nationwide regional programmer **Bill Richards** saw WKZL through up books in the winter and the most recent Arbitrend. During that time, Morris asked Blackwell to fill in on afternoons; on June 5, he offered Blackwell the PD-ship. "Reggie's got superior knowledge of broadcasting in general, great people skills, and he is originally from this area so he knows the region very well," says Morris. Blackwell says he'll continue the afternoon shift for the time being.

KEITH NAFTALY adds to his list of industry awards with his promotion to PD at hit outlet KMEL San Francisco. He's worked there for three years, most of them as music director, and has seen the station through two PD-less periods: after **Steve Rivers** left for KIIS Los Angeles and **Lee Michaels** came and went, from WGCI and WBMX Chicago. After looking around awhile, KMEL GM **Paulette Williams** says she concluded that "nobody knows the music, San Francisco, or KMEL better than Keith." Kudos!

Adult-hit outlet WDTX Detroit lands a new PD in **Bobby Hatfield**, who's fresh from three years at classic hits outlet WKLX Rochester, N.Y. WDTX's interim PD, **Mike Bradley**, will stay on as assistant PD. As you may recall, all of these openings came about when **Jim Harper** decided to step out of the PD position to concentrate on his morning show.

DONALD KELLY is appointed PD of young AC outlet WWMX "We Mix" Baltimore. He comes from the NewCity chain, where he'd been PD of WYYY Syracuse, N.Y., and WFTQ Worcester, Mass. ... **David Anderson** is the new MD at adult rock outlet WIOQ Philadelphia, where he succeeds **Bill Webber Jr.** Anderson is fresh from WMAD Madison, Wis., where he was assistant PD and MD. Webber, by the way, is now working with consulting firm Radio Computer Services ... **Monica Logan** gets the nod as MD at quiet storm station KBLX Berkeley, Calif., where she has worked on air for more than two years. She'll continue her overnight shift there.

WARREN WILLIAMS joins the on-air lineup at KNX-FM Los Angeles, leaving his MD spot at KHHT Houston to do so ... **Kevin "Hollywood" Harris** moves into afternoons at top 40 outlet KHFI Austin from a post at KKYS Bryan/College Station, Texas. KEFI PD **Barry Kaye** moves from afternoons to mornings ... At "Classy" outlet KLSY Bellevue, Wash., former KHIT Seattle PD **Paul Dickson** assures the PD-ship, while **Bob Brooks** becomes MD and midday personality ... **KEFM** Omaha, Neb.'s **Dwight Lane** graduates to PD after having been assistant PD to **Chuck Strand**, who has left the business ... WKSI "Kiss FM" Greensboro, N.C., introduces a new garment to its line of "Kisswear," designer jeans.

FORMER EAGLE Joe Walsh may land at your station soon if his hopes to launch a weekly national radio show come to fruition. The idea came to light last week during a guest appearance by Walsh on ABC rocker KLOS Los Angeles, and Walsh says plans for the show are proceeding nicely.

"I've been a ham radio operator for 20 years and a

frustrated radio person, I guess," says Walsh, who first did a guest stint on KLOS, then at several rockers around the country. He says he envisions his national show as being similar to his guest spots: equal parts seriousness, corny humor, celebrity visits, and call-ins. "You know I'm an old-timer," he says. "I've been around the world, and I think I'm kind of in a position to teach people something. I'd like to get people registered to vote."

Walsh's appearances and the nature of his current hit, "The Radio Song," certainly set some nice groundwork for launching a national show. If he tours behind his new Warner Bros. album, Walsh says hosting the show from various affiliates would be a natural. And, in case you thought Roger Waters had cornered the market on radio themes, Walsh's video

for "The Radio Song" is partially set in a studio, and it features Wolfman Jack and a collection of antique radio sets.

STEVE MC COY resurfaces in Atlanta, where he crops up on hit outlet WARM in the mornings. He's up against his replacement at WZGC, **Randy Miller** ... Country PD **Barry Mardit** of WCXI/WWWW Detroit rang us with an unofficial out-of-the-box tip on Joe Kenyon's Mercury instrumental "Hyme." After testing it on air, WCXI's jocks jokingly asked listeners to call in and offer their opinion on the song's nonexistent lyrics. "We got all positive comments, and it's a great summer record."

WILLIS BROADCASTING will have a number of air personality, news, and production openings during the next two months. The inspirational and urban contemporary chain will be adding outlets to its roster soon, and t&rs should be sent to Willis group programmer **Steve Crumbley** at WOWI Norfolk, Va. For starters, Crumbley will be replacing himself on WOWI's morning shift, and there are already slots to be filled at WPDQ Jacksonville, Fla.

Congrats to KZII Lubbock, Texas, PD **Mark Harlan** and his wife, **Diane**, on the birth of **Matthew Preston** ... **Rich Panama** is the new 7-midnight man at hit outlet WSSX Charleston, S.C. He's fresh from WSNX Grand Rapids, Mich.

Mike Joseph moves his consultancy to the Big Apple, where he can be reached at 212-247-0300, Ext. 2503.

THE J.J. McKay/Christian Paul morning team of WRQX "Q-107" Washington, D.C., is no more. The team, together 5½ months, split up when "Christian Paul" Girona resigned, citing overwork and his girlfriend getting a good job in Boston as the reasons. Q-107 PD **Chuck Morgan**, who found the team at WZOU Boston, says he's disappointed. The ABC station had pumped thousands into a TV campaign. The split follows last summer's breakup of the **Jim Elliot & Scott Woodside** team.

KNX-FM Los Angeles hit the airwaves recently with a programmer's hot line for listener suggestions. Local sources say the outlet sounds more and more like a midtempo album rock outlet ... Up the coast a bit, there are two album rock MD posts open, at **KOME** and cross-town rival **KSJO**, both in San Jose.

Out in Dallas, KTKS PD **Kevin Metheny** complains of "55 journalists calling out of the woodwork" to sound out format-change rumors. The top 40 PD denies rumors of an AC move and says any changes reflect longtime plans to reposition the outlet against its two top 40 competitors.

Want an air check of top-rated adult hit outlet **KFMB-FM "B-100"** San Diego? It's a phone call away; you should ask for **Mike Novak** ... **Sonny Joe Stevens** is no longer doing evenings at **WKCI "KC-101"** New Haven, Conn. **J.J. Jackson** assumes that shift from a Groton, Conn., outlet.



by Kim Freeman

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national album rock radio airplay reports.	TITLE
				★★ NO. 1 ★★		
1	1	1	5	BOB SEGER MCA		SHAKEDOWN
2	4	5	9	FLEETWOOD MAC WARNER BROS.		SEVEN WONDERS
3	5	9	5	RICHARD MARX MANHATTAN		DON'T MEAN NOTHING
4	3	4	6	HEART CAPITOL		ALONE
5	2	2	13	U2 ISLAND		I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR
6	16	—	2	SAMMY HAGAR GEPHEN		GIVE TO LIVE
7	8	10	7	TOM PETTY & THE HEARTBREAKERS MCA		RUNAWAY TRAINS
8	13	24	4	BRYAN ADAMS A&M		HEARTS ON FIRE
9	12	18	4	WARREN ZEVON VIRGIN		SENTIMENTAL HYGIENE
10	11	11	8	CROWDED HOUSE CAPITOL		SOMETHING SO STRONG
				★★★ POWER TRACK ★★★		
11	20	46	3	HEART CAPITOL		WHO WILL YOU RUN TO
12	15	15	6	MASON RUFFNER CBS ASSOCIATED		GYPSY BLOOD
13	7	7	8	DAVID BOWIE EMI-AMERICA		TIME WILL CRAWL
14	14	16	12	U2 ISLAND		BULLET THE BLUE SKY
15	18	20	5	SUZANNE VEGA A&M		LUKA
16	19	30	3	ROGER WATERS COLUMBIA		RADIO WAVES
17	21	38	3	THE OUTFIELD COLUMBIA		SINCE YOU'VE BEEN GONE
18	9	8	10	THE TRUTH I.R.S.		WEAPONS OF LOVE
19	17	13	5	DAN FOGELBERG EPIC		SHE DON'T LOOK BACK
20	10	6	10	BRYAN ADAMS A&M		INTO THE FIRE
21	28	—	2	JOHN WAITE EMI-AMERICA		THESE TIMES ARE HARD FOR LOVERS
22	6	3	10	TOM PETTY & THE HEARTBREAKERS MCA		JAMMIN' ME
23	22	23	4	MOTLEY CRUE ELEKTRA		GIRLS, GIRLS, GIRLS
24	26	37	4	WHITESNAKE GEPHEN		HERE I GO AGAIN
				★★★ FLASHMAKER ★★★		
25	NEW ▶		1	JOE WALSH FULL MOON/WARNER BROS.		THE RADIO SONG
26	27	34	3	OMAR AND THE HOWLERS COLUMBIA		HARD TIMES IN THE LAND...
27	33	42	4	ACE FREHLEY ATLANTIC		INTO THE NIGHT
28	NEW ▶		1	NEIL YOUNG GEPHEN		LONG WALK HOME
29	34	—	2	CUTTING CREW VIRGIN		ONE FOR THE MOCKINGBIRD
30	NEW ▶		1	INXS & JIMMY BARNES ATLANTIC		GOOD TIMES
31	36	—	8	U2 ISLAND		WHERE THE STREETS HAVE NO NAME
32	25	27	4	ION BUTCHER CAPITOL		HOLY WAR
33	NEW ▶		1	TOM KIMMEL MERCURY		THAT'S FREEDOM
34	NEW ▶		1	THE CULT JEGGAR'S BANQUET		LITTLE DEVIL
35	24	12	10	REGG ALLMAN EPIC		ANYTHING GOES
36	42	47	3	ANDY TAYLOR MCA		DON'T LET ME DIE YOUNG
37	31	29	6	LITTLE STEVEN MANHATTAN		TRAIL OF BROKEN TREATIES
38	30	28	8	FLEETWOOD MAC WARNER BROS.		TANGO IN THE NIGHT
39	23	14	11	LITTLE AMERICA GEPHEN		WALK ON FIRE
40	45	—	4	TOM PETTY & THE HEARTBREAKERS MCA		THINK ABOUT ME
41	NEW ▶		1	JOHN HIATT A&M		THANK YOU GIRL
42	NEW ▶		1	GREGG ALLMAN EPIC		CAN'T KEEP RUNNIN'
43	39	44	8	FLEETWOOD MAC WARNER BROS.		ISN'T IT MIDNIGHT
44	29	26	26	BON JOVI MERCURY		WANTED DEAD OR ALIVE
45	NEW ▶		1	Y&T GEPHEN		CONTAGIOUS
46	40	32	14	WHITESNAKE GEPHEN		STILL OF THE NIGHT
47	47	—	2	LOU GRAMM ATLANTIC		HEARTACHE
48	41	45	5	DAVID BOWIE EMI-AMERICA		BANG BANG
49	37	25	18	GENESIS ATLANTIC		IN TOO DEEP
50	32	22	9	TESLA GEPHEN		LITTLE SUZI

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

FEATURED PROGRAMMING

(Continued from page 14)

dall for rock's 30th anniversary. The Museum of Broadcasting asked NBC for that 1985 show for its archives.

This year's model has been tuned up and overhauled with WNEW-FM New York's Ray White as host. It's still comprehensive and clocks in at 20 hours. The show is programmed in segments that cover the discernable periods and elements of rock's history, i.e., rock's founders, the British Invasion, psychedelia, women in rock, etc. Care has been taken not to edit heavily, but to tighten this ambitious project and make it more manageable for station programmers. It's produced by Denny Somach Productions and airs over the July 4 weekend.

THE NATIONAL radio comedy competition started last January by Active Markets, Santa Monica, Calif. (Billboard, Mar. 7), has pro-

duced a winner, and WAAF Boston's Dennis Leary has been chosen the "Jest Of The West." Active is pleased with the project and promises to run the promotion next year. The seven stations that brought finalists to L.A.'s Improvisation club were KSND Eugene, Ore., KDWB Minneapolis, WPLR New Haven, Conn., WINZ Miami, WPEG Charlotte, N.C., KEGL Dallas, and

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

June 19-21, John Kay, Part 1, Rock Connections, CBS RadioRadio, one hour.

June 20-21, T.G. Sheppard Father's Day Special, Country Close-Up Special, ProMedia, one hour.

June 20-21, Byrds/Rolling Stones, Reelin' In The Years, Global Satellite/ABC Radio Networks, 90 minutes.

June 20-21, Giles Reaves, Musical Starstreams, Frank Forest Productions, two hours.

June 21, KBC Band, King Biscuit Flower Hour, DIR Broadcasting, one hour.

June 21, Bob Seger/John Waite, Powercuts, Global Satellite/ABC Radio Network, two hours.

June 21, Run- D.M.C., Hitline USA, James Paul Brown Entertainment, one hour.

June 21-27, Paul Brady, Rock Over London, Radio International, one hour.

June 22, Steve Winwood, Line One, Westwood One, one hour.

June 22-28, Journey, Legends Of Rock, NBC Radio Entertainment, one hour.

June 22-28, Grace Slick, Classic Cuts, MJI Broadcasting, one hour.

June 22-28, George Jones, Live From Gilley's, Westwood One, one hour.

June 22-28, Iggy Pop, Rock Today, MJI Broadcasting, one hour.

June 22-28, Bryan Adams/Talking Heads/Tom Petty, Rock Clock, DIR Broadcasting, one hour.

June 22-28, Huey Lewis, Off The Record With Mary Turner, Westwood One, one hour.

June 22-28, Los Lobos/Del Fuegos, In Concert, Westwood One, 90 minutes.

June 25-27, Journey, Hot Rocks, United Stations, 90 minutes.

June 26-27, Europe, On The Radio, On The Radio Broadcasting, one hour.

June 26-28, David Bowie, Rock Watch, United Stations, three hours.

June 26-28, David Benoit, Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

June 26-28, Steve Winwood, Superstars Rock Concerts, Westwood One, 90 minutes.

June 26-28, John Kay, Part 2, Rock Connections, CBS RadioRadio, one hour.

June 27-28, Sawyer Brown, Country Close-Up, ProMedia, one hour.

June 27-28, Black Music Month Special, Streetbeat, MCA Radio Network, one hour.

June 27-28, Janis Joplin/Charlie Sexton, Rock Of The World, MCA Radio Network, one hour.

FOR WEEK ENDING JUNE 20, 1987



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HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	11	LISA LISA & CULT JAM COLUMBIA	★★ NO. 1 ★★ HEAD TO TOE
2	3	4	6	WHITNEY HOUSTON ARISTA	I WANNA DANCE WITH SOMEBODY
3	2	2	10	HERB ALPERT A&M	DIAMONDS
4	6	7	5	THE WHISPERS SOLAR	ROCK STEADY
5	5	5	8	SURFACE COLUMBIA	HAPPY
6	4	3	13	ATLANTIC STARR WARNER BROS.	ALWAYS
7	7	9	5	CLUB NOUVEAU WARNER BROS.	WHY YOU TREAT ME SO BAD
8	11	10	11	SMOKEY ROBINSON MOTOWN	JUST TO SEE HER
9	16	18	4	JANET JACKSON A&M	THE PLEASURE PRINCIPLE
10	14	14	6	DEBBIE GIBSON ATLANTIC	ONLY IN MY DREAMS
11	10	16	14	THE SYSTEM ATLANTIC	DON'T DISTURB THIS GROOVE
12	12	11	11	KLYMAXX CONSTELLATION	I'D STILL SAY YES
13	15	13	8	KENNY G. ARISTA	SONGBIRD
14	9	15	6	NONA HENDRYX EMI-AMERICA	WHY SHOULD I CRY
15	23	30	3	GEORGE MICHAEL COLUMBIA	I WANT YOUR SEX
16	21	22	3	EXPOSE ARISTA	POINT OF NO RETURN
17	20	26	3	JODY WATLEY MCA	STILL A THRILL
18	17	23	3	PSEUDO ECHO RCA	FUNKYTOWN
19	8	6	13	KIM WILDE MCA	YOU KEEP ME HANGIN' ON
20	22	20	3	GENESIS ATLANTIC	IN TOO DEEP
21	26	—	2	STEPHANIE MILLS MCA	I FEEL GOOD ALL OVER
22	19	17	4	CHRIS DE BURGH A&M	THE LADY IN RED
23	27	—	2	4 BY FOUR CAPITOL	WANT YOU FOR MY GIRLFRIEND
24	24	—	2	DENICIE WILLIAMS COLUMBIA	NEVER SAY NEVER
25	18	12	13	MADONNA SIRE	LA ISLA BONITA
26	25	—	2	GLORIA ESTEFAN EPIC	RHYTHM IS GONNA GET YOU
27	13	8	11	THE BREAKFAST CLUB MCA	RIGHT ON TRACK
28	NEW	—	1	THE JETS MCA	CROSS MY BROKEN HEART
29	NEW	—	1	JONATHAN BUTLER JIVE	LIES
30	30	—	2	STACEY Q ATLANTIC	INSECURITY

COPIES OF WEEKLY CHARTS

are available from Billboard's Chart Research Department. Pop Singles 1941 through 1984. Top LPs 1949 through 1984. \$3.50 per chart. Call or write:

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New York, NY 10036
(212) 764-4556

FOR WEEK ENDING JUNE 20, 1987



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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	9	IN TOO DEEP ATLANTIC 7-89316	★★ NO. 1 ★★ 2 weeks at No. One ♦ GENESIS
2	2	1	13	ALWAYS WARNER BROS. 7-28455	♦ ATLANTIC STARR
3	3	5	12	SONGBIRD ARISTA 1-9588	♦ KENNY G.
4	5	8	10	MEET ME HALF WAY COLUMBIA 38-06690	♦ KENNY LOGGINS
5	7	10	9	CAN'T WE TRY COLUMBIA 38-07050	DAN HILL
6	8	12	6	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) ARISTA 1-9598	♦ WHITNEY HOUSTON
7	4	4	12	NOTHING'S GONNA CHANGE MY LOVE FOR YOU AMHERST 311	♦ GLENN MEDEIROS
8	6	3	23	THE LADY IN RED A&M 2848	♦ CHRIS DE BURGH
9	12	16	6	GIVE ME ALL NIGHT ARISTA 1-9587	♦ CARLY SIMON
10	14	18	7	EVERY LITTLE KISS RCA 14361	♦ BRUCE HORNSBY & THE RANGE
11	9	7	15	JUST TO SEE HER MOTOWN 1877	♦ SMOKEY ROBINSON
12	10	6	12	LA ISLA BONITA SIRE 7-28425/WARNER BROS.	♦ MADONNA
13	22	39	3	MOONLIGHTING (THEME) MCA 53124	♦ AL JARREAU
14	17	20	6	I'D STILL SAY YES CONSTELLATION 53028/MCA	KLYMAXX
15	11	9	11	IF SHE WOULD HAVE BEEN FAITHFUL... WARNER BROS. 7-28424	CHICAGO
16	21	27	6	KISS HIM GOODBYE OPEN AIR 0022/A&M	THE NYLONS
17	13	11	12	SE LA MOTOWN 1883	♦ LIONEL RICHIE
18	25	31	4	ALONE CAPITOL 44002	♦ HEART
19	19	19	18	I'LL STILL BE LOVING YOU RCA 5065	RESTLESS HEART
20	15	17	9	THE LAST UNBROKEN HEART MCA 53064	PATTI LABELLE & BILL CHAMPLIN
21	32	—	2	BACK IN THE HIGHLIFE AGAIN ISLAND 7-28472/WARNER BROS.	♦ STEVE WINWOOD
22	18	13	16	THE FINER THINGS ISLAND 7-28498/WARNER BROS.	♦ STEVE WINWOOD
23	16	14	13	SAME OLE LOVE (365 DAYS A YEAR) ELEKTRA 7-69484	♦ ANITA BAKER
24	23	23	7	WITH OR WITHOUT YOU ISLAND 7-99469/ATLANTIC	♦ U2
25	29	32	3	LOVE LIVES ON MCA 53077	JOE COCKER
26	20	15	14	DON'T DREAM IT'S OVER CAPITOL 5614	♦ CROWDED HOUSE
27	24	26	7	ONLY LOVE KNOWS WHY WARNER BROS. 7-28383	PETER CETERA
28	30	35	4	LIES JIVE 1038/RCA	♦ JONATHAN BUTLER
29	33	37	3	UNITED IN LOVE POLYDOR 885 760-7/POLYGRAM	♦ COMMODORES
30	34	36	4	YOU KEEP ME HANGIN' ON MCA 53024	♦ KIM WILDE
31	39	—	2	UNDER THE BOARDWALK MOTOWN 1896	BRUCE WILLIS
32	27	25	21	YOU CAN CALL ME AL WARNER BROS. 7-28667	♦ PAUL SIMON
33	26	21	14	BABY GRAND COLUMBIA 38-06994	♦ BILLY JOEL FEATURING RAY CHARLES
34	38	—	2	CHICAGO SONG WARNER BROS. 7-28392	DAVID SANBORN
35	NEW	—	1	TELLING ME LIES WARNER BROS. 7-28371	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS
36	31	22	16	I KNEW YOU WERE WAITING (FOR ME) ARISTA 1-9559	♦ ARETHA FRANKLIN AND GEORGE MICHAEL
37	RE-ENTRY	—	—	ARE YOU STILL IN LOVE WITH ME CAPITOL 44005	ANNE MURRAY
38	NEW	—	1	HAPPY COLUMBIA 38-06611	♦ SURFACE
39	NEW	—	1	SOMETHING SO STRONG CAPITOL 5695	♦ CROWDED HOUSE
40	35	29	7	(I JUST) DIED IN YOUR ARMS VIRGIN 7-99481	♦ CUTTING CREW

Products with the greatest airplay gains this week. ♦ Videoclip availability. ■ Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 2 million units.

Promotions

SPORT SORTS

Because it is in neither Los Angeles nor Boston, oldies outlet **KCBQ-AM-FM "Eagle 105"** San Diego chose to play both sides during the National Basketball Assn. Championships, thereby using the action to its promotional advantage. In advance of the second series game in Los Angeles, Eagle 105 let listeners vie for tickets by calling up and "slam dunking" the opposition. Callers with the most creative slam against each team were given tickets and a limo ride to the game. The hitch was that the caller whose team won got to return to San Diego in the limo, while the caller backing the losing team rode home on a Greyhound bus.

Meanwhile, in Nashville, hit outlet **WYHY "Y-107"** included breast-enlargement surgery as one of many prizes in its ongoing Hot, Rich, & Famous campaign. The premise was to give winners things they would not normally be able to afford, and the more typical prizes included trips to see Billy Joel in Moscow, London, and Hawaii and a \$25,000 shopping spree. The winner of the surgery received loads of local and national press attention—and that was before the operation. Here's her comment on winning: "This could be bigger in more ways than one, and the breast is yet to come."

FREE LUNCHES

"You don't have to be an AC or easy listening station to be on in the work place," says **Bill Stedman**, operations manager of country combo **KSAN/KNEW** San Francisco. The FM, **KSAN**, is now in the midst of its Free Lunch Returns campaign to prove that point. Through a direct mailing to local businesses, people were asked to return a request for a free lunch for their office and to stay tuned to **KSAN** during work to listen for their names. **KSAN** did a similar direct-mail campaign last year and pulled an unusually high 11.5% response rate on the lunch proposition. With the Charlie Brown restaurant chain as co-sponsor, listeners who responded to hearing their names on air within 95 minutes won a free noon meal for themselves and up to 25 co-workers.

Stedman also says he and his southern Malrite counterparts at **KZLA/KLAC** Los Angeles are thrilled with their Discover Country television spots produced by the Nashville-based Filmhouse. "It features three different people ages 25-34 talking about how they discovered country," says Stedman. "It looks terrific, it's up-scale, and its a great come builder."

Back in New York, big band/jazz/nostalgia/comedy station **WNEW-AM** held a week's worth of live midday broadcasts from Charlie O's during which comedian host **Steve Allen** and co-host **Mark Simone** performed. Guests for the week included **Lynn Redgrave**, **Rich Hall**, **Sammy Cahn**, **Jackie Mason**, and others.

WNEW-AM will be swinging the stock market and surrounding business people this summer with a weekly series of lunch-time concerts

(Continued on next page)



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MCA

Where Music Comes Alive!

JAZZ CARVES A NICHE ON COMMERCIAL OUTLETS

(Continued from page 13)

send out anything and get it played. Just the other day, I spoke to a programmer who had 25 brand new jazz albums competing for four spots on his playlist that week. It's amazing."

Winfield says the success of CDs and the advent of new age programming that incorporates a lot of jazz have been a boon to the role of jazz on commercial radio. While National Public Radio and other noncommercial stations continue to concentrate on traditional jazz, Winfield says, contemporary/fusion jazz has found increasingly welcome arms at commercial radio. Sales of modern jazz have increased significantly with that exposure.

Jazz will always be a staple of the increasingly successful quiet storm programming, and Winfield says she is especially encouraged by the adult contemporary format's receptivity to the genre. "At one point, the format was the very least interested in jazz, and now they're all wanting to add it," she says.

There are enough stations in any format paying attention to jazz that Winfield says she doesn't have time to try to sell stations omitting jazz on the genre's merits. The whole system of getting widespread jazz airplay "is so much more together than it was three years ago, that I have to spend my time going after the heavy hitters."

Those heavy-hitter stations are not the consolidated bunch they are

to promotion people pushing rock, pop, or country. "I can't go to one station and say, 'You have to play this because so and so is playing it,' because each station has such a different way of using jazz," says Winfield. "This is probably the purest area of promotion because if the music measures up it will get a fair shot."

Keeping track of the many, diverse sources for jazz exposure is made much easier with the help of Optimism's local distributors around the country. And Winfield stresses that her job goes far beyond local radio. She keeps in touch with nationally available jazz shows like "David Sanborn's Jazz Show," "Art Good's Jazz Trax," and "Fusion 40" and keeps a close eye on local jazz hosts with broader connections. For example, WRKS New York's Rob Crocker hosts a weekly show for the station and is also one of the top syndicated jazz hosts for programs airing in Japan. "So, I kill two birds with one stone there," she says. And that is not to mention vying for slots on in-flight programming services supplied to airlines.

KJAZ Alameda/San Francisco is the oldest full-time jazz station in the country, and it will celebrate its 28th anniversary in August. As the general manager there for the past five years, Ian Epstein is a relative newcomer to the staff. The average tenure for KJAZ's staff is eight to 10 years, says Epstein, calling that

a key factor in the station's approach. "Our midday man, Jerry Dean, has been here since 1959, and the musical knowledge of our collective staff is immense," Epstein says. "The individual announcers don't have total freedom on what they play, but we do rely on them heavily to put their shows together." KJAZ's playlist is roughly 80% straight-ahead, acoustic jazz and 20% mainstream and caters to adults 35- to 54-years-old, with special strength in men 35-44.

"With cautious realism, my feeling is that as people get older they get tired of rock'n'roll. Rock today is pretty much unchanged, and our station gives people an alternative." To highlight KJAZ as an alternative, the station airs a nightly "Dinner Jazz" program that includes some new age music and focuses on ballads, soft vocals, and classic jazz by the likes of Bill Evans and others. "It's a good introduction to jazz for most people," says Epstein.

Promotionally, KJAZ is extremely active in tie-ins or sponsorships of local jazz concerts, including several free shows. This summer, the station will host a free concert series on the ferry between San Francisco and Marin County for the fifth year. On air, KJAZ is the Bay area's dominant source for interviews with famous jazz artists who've come to recognize the outlet as a must-stop whenever they're in town.

While Epstein acknowledges that the ratings potential for mainstream jazz outlets are minimal, he says it is quality, not quantity, that counts in selling KJAZ to advertisers. And although KJAZ has a small 12-plus share of the San Francisco ratings, Epstein says those shares mean more. "What's happened with radio is the fragmentation of audi-

ences. You no longer find one station that is dominant in its market, and advertisers are getting more targeted in their buys. So, it makes our share look more viable."

That audience fragmentation has come hand in hand with the arrival of more specialized programming on stations in many markets, and San Francisco is no exception. Quiet

storm outlet KBLX Berkeley carries a significant amount of jazz in its adult urban approach, but Epstein doesn't consider that a threat to KJAZ's exclusive jazz fare. "Rather, I think they do a good job of getting people to listen to instrumentals. Even if it's Steely Dan, maybe listeners turn the record over and see Phil Woods."



Crisis Control. After helping WLIR Long Island, N.Y., promote China Crisis' recent local shows, the progressive rocker's Donna Donna brought band member Gary "Gazzy" Johnson to the studio to discuss the group's current A&M album, "Arizona Sky."

92 PRO-FM
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ALL THE STOPS
WITH CASEY.**

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For more information call Patricia Rosen at (212) 887-5019.



abc ABC RADIO NETWORKS

*Source: Arbitron, Winter 1987, Sunday 9am-1pm, Persons 12+

PROMOTIONS

(Continued from preceding page)

featuring an appropriately varied roster of performers. To be held at Battery Park City every Thursday, the event will feature swing, jazz, and Dixieland groups. Different WNEW-AM air talents will host each performance.

STREET SMARTS

Progressive rocker WXRT Chicago has been busy with local beats of late. Having just lent its weight to the annual Chicago Blues Festival, WXRT is now gearing up to act as radio sponsor of the Budweiser Chicago Choice Picks competition. The event is designed to perk the eyes and ears of national a&r folk to the talents of Chicago groups. From Thursday-Sunday (18-21), local groups will perform at a variety of nightclubs, while WXRT gives several of its projects a spin on the air and encourages listeners to go check out the shows.

Meanwhile, rockin' hits outlet KZEW Dallas plans to take to the beach June 13 for its annual Downtown Beach Party. The party is a benefit for Muscular Dystrophy with Coors as a co-sponsor, and is being held nearby City Hall, where tons of sand are being brought in.

KIM FREEMAN

The mystery unravels in

BILLBOARD'S

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

PLATINUM

WPLJ-FM RADIO

New York P.D.: Larry Berger

1	Atlantic Starr, Always
2	Chris De Burgh, The Lady In Red
3	Lisa Lisa & Cult Jam, Head To Toe
4	Whitney Houston, I Wanna Dance With S
5	Smoky Robinson, Just To See Her
6	Kim Wilde, You Keep Me Hangin' On
7	Glenn Medeiros, Nothing's Gonna Change
8	Herb Alpert, Diamonds
9	U2, With Or Without You
10	Genesis, In Too Deep
11	Madonna, La Isla Bonita
12	Kenny G, Songbird
13	Bon Jovi, Wanted Dead Or Alive
14	Surface, Happy
15	The Breakfast Club, Right On Track
16	Cutting Crew, (I Just) Died In Your A
17	Heart, Alone
18	Debbie Gibson, Only In My Dreams
19	The System, Don't Disturb This Groove
20	Jody Watley, Looking For A New Love
21	Expose, Point Of No Return
22	Gloria Estefan And Miami Sound Ma
A23	Level 42, Lessons In Love
A24	Bob Seger, Shakedown
25	Nancy Martinez, Move Out
26	U2, I Still Haven't Found What I'm Lo
A27	Kenny Rogers, Meat & Potatoes
28	Paul Simon, You Can Call Me Al

400 WHTZ FM

New York P.D.: Scott Shannon

1	Atlantic Starr, Always
2	Chris De Burgh, The Lady In Red
3	Lisa Lisa & Cult Jam, Head To Toe
4	Whitney Houston, I Wanna Dance With S
5	Glenn Medeiros, Nothing's Gonna Change
6	Smoky Robinson, Just To See Her
7	Kim Wilde, You Keep Me Hangin' On
8	Herb Alpert, Diamonds
9	U2, With Or Without You
10	Bon Jovi, Wanted Dead Or Alive
11	Debbie Gibson, Only In My Dreams
12	The System, Don't Disturb This Groove
13	George Michael, I Want Your Sex
14	Kenny G, Songbird
15	Surface, Happy
16	Madonna, La Isla Bonita
17	Klymaxx, I'd Still Say Yes
18	Cutting Crew, (I Just) Died In Your A
19	Fleetwood Mac, Big Love
20	Jody Watley, Looking For A New Love
21	Heart, Alone
22	Bob Seger, Shakedown
23	Gloria Estefan And Miami Sound Ma
24	Company B, Fascinated
25	The Jets, Cross My Broken Heart
EX	U2, I Still Haven't Found What I'm Lo

WLS AM 89

Chicago P.D.: John Gehron

1	Atlantic Starr, Always
2	Genesis, In Too Deep
3	Whitney Houston, I Wanna Dance With S
4	Kenny G, Songbird
5	Bruce Hornsby & The Range, Every Litt
6	Heart, Alone
7	Chris De Burgh, The Lady In Red
8	U2, With Or Without You
9	Cutting Crew, (I Just) Died In Your A
10	Kenny Loggins, Meet Me Half Way
11	Debbie Gibson, Only In My Dreams
12	Janet Jackson, The Pleasure Principle
13	Smoky Robinson, Just To See Her
14	Al Jarreau, Moonlighting (Theme)
15	Bob Seger, Shakedown
16	Crowded House, Something So Strong
17	Steve Winwood, Back In The High Life
18	The System, Don't Disturb This Groove
19	Level 42, Lessons In Love
20	The Nylons, Kiss Him Goodbye
21	Restless Heart, I'll Still Be Loving
22	Starship, Nothing's Gonna Stop Us Now
23	Fleetwood Mac, Big Love
24	Cary Simon, Give Me All Night
25	Chicago, If She Would Have Been Faith
26	Huey Lewis & The News, I Know What I
27	Fleetwood Mac, Seven Wonders
A28	Paul Simon, You Can Call Me Al
A30	Janet Jackson, The Pleasure Principle

KLIS FM 102.7 AM 150

Los Angeles P.D.: Steve Rivers

1	Lisa Lisa & Cult Jam, Head To Toe
2	Genesis, In Too Deep
3	Atlantic Starr, Always
4	The Breakfast Club, Right On Track
5	Kenny G, Songbird
6	Whitney Houston, I Wanna Dance With S
7	Herb Alpert, Diamonds
8	Level 42, Lessons In Love
9	Glenn Medeiros, Nothing's Gonna Change
10	Kenny Loggins, Meet Me Half Way
11	Kim Wilde, You Keep Me Hangin' On
12	Smoky Robinson, Just To See Her
13	Klymaxx, I'd Still Say Yes
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16	Crowded House, Something So Strong
17	Surface, Happy
18	Company B, Fascinated
19	The System, Don't Disturb This Groove
20	Pseudo Echo, Funkytown
21	George Michael, I Want Your Sex
22	Bruce Hornsby & The Range, Every Litt
23	Expose, Point Of No Return
24	Eddie Money, Endless Nights
25	Chris De Burgh, The Lady In Red
26	Gloria Estefan And Miami Sound Ma
27	U2, With Or Without You
28	Billy Idol, Sweet Sixteen
29	Bob Seger, Shakedown
30	Heart, Alone
31	U2, I Still Haven't Found What I'm Lo

KLIS FM 102.7 AM 150

Los Angeles P.D.: Steve Rivers

1	Lisa Lisa & Cult Jam, Head To Toe
2	Genesis, In Too Deep
3	Atlantic Starr, Always
4	The Breakfast Club, Right On Track
5	Kenny G, Songbird
6	Whitney Houston, I Wanna Dance With S
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24	Eddie Money, Endless Nights
25	Chris De Burgh, The Lady In Red
26	Gloria Estefan And Miami Sound Ma
27	U2, With Or Without You
28	Billy Idol, Sweet Sixteen
29	Bob Seger, Shakedown
30	Heart, Alone
31	U2, I Still Haven't Found What I'm Lo

98! WCAU-FM

Philadelphia P.D.: Scott Walker

1	Whitney Houston, I Wanna Dance With S
2	Herb Alpert, Diamonds
3	Lisa Lisa & Cult Jam, Head To Toe
4	Genesis, In Too Deep
5	Smoky Robinson, Just To See Her
6	Heart, Alone
7	Atlantic Starr, Always
8	Eddie Money, Endless Nights
9	Kim Wilde, You Keep Me Hangin' On
10	Debbie Gibson, Only In My Dreams
11	Expose, Point Of No Return
12	Kenny G, Songbird
13	T'Pau, Heart And Soul
14	Level 42, Lessons In Love
15	Klymaxx, I'd Still Say Yes
16	Partland Brothers, Soul City
17	Janet Jackson, The Pleasure Principle
18	Motley Crue, Girls, Girls, Girls
19	Smoky Robinson, Just To See Her
20	Janet Jackson, The Pleasure Principle
21	Bob Seger, Shakedown
22	Robbie Nevil, Wo's It To Ya
23	Bruce Hornsby & The Range, Every Litt
24	Expose, Point Of No Return
25	The Whispers, Rock Steady
26	Sammy Hagar, Give To Live
27	U2, I Still Haven't Found What I'm Lo
28	Janet Jackson, The Pleasure Principle
29	Bob Seger, Shakedown
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34	Sammy Hagar, Give To Live
35	U2, I Still Haven't Found What I'm Lo

108 FM

Boston P.D.: Sunny Joe White

1	Lisa Lisa & Cult Jam, Head To Toe
2	Herb Alpert, Diamonds
3	Whitney Houston, I Wanna Dance With S
4	Atlantic Starr, Always
5	Heart, Alone
6	Level 42, Lessons In Love
7	Expose, Point Of No Return
8	Nona Hendryx, Why Should I Cry?
9	Club Nouveau, Why You Treat Me So Bad
10	T'Pau, Heart And Soul
11	Bob Seger, Shakedown
12	Kenny G, Songbird
13	Billy Idol, Sweet Sixteen
14	Janet Jackson, The Pleasure Principle
15	Cary Simon, Give Me All Night
16	U2, I Still Haven't Found What I'm Lo
17	Partland Brothers, Soul City
18	Aretha Franklin, Rock A Lot
19	Crowded House, Something So Strong
20	Bruce Hornsby & The Range, Every Litt
21	George Michael, I Want Your Sex
22	Robbie Nevil, Wo's It To Ya
23	The System, Don't Disturb This Groove
24	Janet Jackson, The Pleasure Principle
25	The Nylons, Kiss Him Goodbye
26	Eddie Money, Endless Nights
27	Sheena Easton, Eternity
28	Cyndi Lauper, Boy Blue
29	REO Speedwagon, Variety Tonight
30	The Truth, Weapons Of Love
31	K.T.P., Certain Things Are Likely
32	Pseudo Echo, Funkytown
33	Suzanne Vega, Luka
34	Debbie Gibson, Only In My Dreams
35	Jon Astley, Jane's Getting Serious
A	Simply Red, Indefatigable
A	Bruce Willis, Under The Boardwalk
A	Richard Marx, Don't Mean Nothing
A	Wang Chung, Hypnotize Me
A	Fleetwood Mac, Seven Wonders
A	Bryan Adams, Hearts On Fire
A	Dan Hill, Can't We Try
A	EX EX Radio Heart Featuring Gary Noonan, Ra

96 TIC-FM

Hartford P.D.: Lyndon Abell

1	Lisa Lisa & Cult Jam, Head To Toe
2	Expose, Point Of No Return
3	Atlantic Starr, Always
4	Whitney Houston, I Wanna Dance With S
5	Kenny G, Songbird
6	The System, Don't Disturb This Groove
7	Chris De Burgh, The Lady In Red
8	Heart, Alone
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10	Bob Seger, Shakedown
11	Genesis, In Too Deep
12	The Cover Girls, Show Me
13	Herb Alpert, Diamonds
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15	Club Nouveau, Why You Treat Me So Bad
16	Kenny Loggins, Meet Me Half Way
17	Expose, Point Of No Return
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19	The Breakfast Club, Right On Track
20	Nona Hendryx, Why Should I Cry?
21	Debbie Gibson, Only In My Dreams
22	T'Pau, Heart And Soul
23	Janet Jackson, The Pleasure Principle
24	Surface, Happy
25	George Michael, I Want Your Sex
26	Tom Petty & The Heartbreakers, Jammin
27	U2, I Still Haven't Found What I'm Lo
28	Gloria Estefan And Miami Sound Ma
29	Jonathan Butler, Lie's
30	The Jets, Cross My Broken Heart
31	Al Jarreau, Moonlighting (Theme)
32	Danny Wilson, Mary's Prayer
33	Fleetwood Mac, Seven Wonders
34	Suzanne Vega, Luka
35	Wang Chung, Hypnotize Me
A36	The Nylons, Kiss Him Goodbye
37	Ferry Aid, Let It Be
A38	Motley Crue, Girls, Girls, Girls
A39	Cutting Crew, One For The Mockingbird
EX	Bon Jovi, Never Say Goodbye

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98! WCAU-FM

Philadelphia P.D.: Scott Walker

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2	Herb Alpert, Diamonds
3	Lisa Lisa & Cult Jam, Head To Toe
4	Genesis, In Too Deep
5	Smoky Robinson, Just To See Her
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7	Atlantic Starr, Always
8	Eddie Money, Endless Nights
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WNEW's Chernoff Takes On Role Of A Lifetime

BY KIM FREEMAN

WHICH MAJOR-MARKET PD has a degree in accounting, an M.B.A. from Rutgers, and a solid family life and coaches a little-league team in his spare time while holding down a job that represents one of those rare dreams come true? Mark Chernoff, the PD of living legend rock outlet WNEW-FM, now celebrating its 20th year in the New York rock business.

After programming rocker WDHQ Dover, N.J., for several years, Chernoff came to WNEW in the end of 1985 as the MD. He served as interim PD when Charlie Kendall resigned one year later and proved himself capable of assuming the full PD title shortly thereafter.

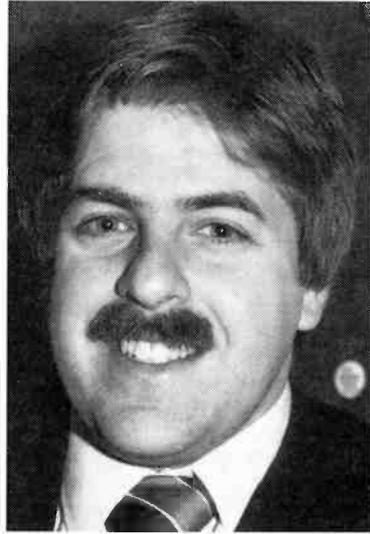
"Even though I was really happy at WDHQ, programming WNEW had been a lifelong dream," says Chernoff. What about when that dream entails assuming authority over a personality lineup that you held in the highest regard when growing up? Says Chernoff, "These were the legends I grew up with. But I was more intimidated when I first joined WNEW than when I became PD. By then, we'd developed enough respect for each other. I think the staff liked the input I brought in as MD and respected my knowledge of the market and belief

in new music." Chernoff says he was able to attain that respect because former WNEW PD Kendall gave him responsibilities beyond those often assigned to MDs. "He made me acting PD whenever he went away, and to me that was a huge load."

Of course, Chernoff has some pretty solid broadcasters to confer with, most notably WNEW operations manager and veteran air personality Scott Muni. "Scott is very much a sounding board," says Chernoff. "He's the one I turn to for advice, and he always has the right advice." Chernoff also has the team of Metropolitan (formerly Metromedia) Broadcasting behind him.

When it comes to critiquing WNEW's veteran air team, Chernoff says he started doing that unofficially years ago. "Even though I respected and loved them all, I would often say, 'Why'd they do that that way?'" In his now official critiques, Chernoff says his style involves directing equal attention to positives and negatives and employing the power of suggestion. "It's always done in comfortable conversations and as suggestions, rather than 'do this, do that,'" he says.

Getting the most attention right now is WNEW's new morning show, which centers around long-time air talent Dave Herman. Richard Neer and Mark McEwen were dismissed from the morning show late last year, and in one of Kendall's final WNEW decisions, Herman was brought back to mornings.



Mark Chernoff, Program Director of 20-year-old New York rocker WNEW-FM and Billboard's PD of the week.

Says Chernoff, "Dave had been out of the morning shift for five years, and in putting him back on we had to remember that it wasn't 1972 or 1982—that we needed a fresh, music-intensive, approach. Our people know our music, and I think for a while we'd forgotten the importance of music [in the morning]." While fine-tuning Herman's shift, the slot has improved in the ratings despite stiff New York morning competitors. "It's slow, but it's growth," says Chernoff.

He says the constant critiquing

process comes naturally. "I was one of those nuts who as a little kid listened to everything. I could probably repeat any jock line up from the last 10 or 15 years from stations in the area. I wanted to be a Good Humor man at the time, but I still took great pride in knowing what contests, countdowns, etc. any station was doing."

GETTING ATTENTION from the majors during his smaller-market days was made much easier by WDHQ's proximity to New York, which put Chernoff in the same circle of concerts and promotion people as New York programmers. During his WDHQ days, Chernoff met Kendall a few times while both were covering Meadowlands concerts, and he hit it off with Muni one year at the Rockers convention. Additionally, Chernoff's ears were recognized by the industry when he finished strongly in the 1985 Active Industry Research contest.

Chernoff says that at the time the WNEW MD offer came, "I thought WDHQ was the most wonderful station. I'd been given the opportunity to do everything for the station thanks to [WDHA's] Bob Linder and Peter Arnoff. But the minute Charlie called, I knew I would put my whole heart into going after the WNEW job."

Often, interim PDs can prove their skills by fixing up a failing station, but Chernoff didn't have the opportunity as WNEW has held its top rock slot steadily. Instead, says

Chernoff, he had to execute existing policies and suggest areas of improvement.

AS ANY GOTHAM promotion person can tell you, the battle between WNEW and relative rock newcomer WXRK "K-Rock" can provide plenty of touchy situations when it comes to artist interviews and other support rounds. "My feeling—and I feel very strongly about this—is that WNEW has been here 20 years, and we've always supported new acts. I just feel that because of our early and continued support, we deserve the respect that brings these artists to us first. If we didn't support or play the artist, I don't have anything to say about it."

CHEMNOFF says he prides himself in listening to every record that comes across his desk. WNEW comfortably covers a wide spectrum of old and new rock, which should serve the outlet well now that K-Rock formally went classic rock last week. "I'm just trying to put on the best music possible, and a lot of new music is good music," the PD says. While WNEW's day is heavily peppered with the Beatles, Bruce Springsteen, Elton John, and an occasional Led Zeppelin song, Chernoff says he keeps his ears wide open for the bands of the future. He says, "Bruce Hornsby, the Smithereens, the Georgia Satellites—they're the next heritage artists. We believed in them early on, and that image comes across to our listeners."

Table with 3 columns: Station (e.g., Heart, 94.1, 97.1, Dallas), P.D. (John Roberts), and song list.

Table with 3 columns: Station (KMEL 100, Silver, Z94), P.D. (Lee Michaels, Harry Nelson), and song list.

Table with 3 columns: Station (Eagle 106, Philadelphia), P.D. (Charlie Quinn), and song list.

Table with 3 columns: Station (94-Q, Atlanta), P.D. (Fleetwood Grung), and song list.

Table with 3 columns: Station (Kiss, KDWB 101, St. Paul), P.D. (Kevin Metheny, David Anthony), and song list.

Table with 3 columns: Station (WJOL 99.7, Minneapolis), P.D. (Greg Swedberg), and song list.

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AMERICAN
★ **TOP 40** ★
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ABC Watermark

abc ABC RADIO NETWORKS

Source: *RADAR 34, (Fall 1986), Persons 12+, Network Audiences to Commercials Within Programs; Average Persons. **Arbitron, Winter 1987, Cumulative Persons 12+, Monday-Sunday, 6 am-midnight, Metro Survey Area. ***Arbitron, Winter 1987, Sunday 9 am-1pm, Persons 12+. ****Arbitron, Winter 1987, Sunday 7 pm-midnight, Persons 12+.

Cure Album: Rx For Success?

BY DAVE DIMARTINO

LOS ANGELES "Kiss Me, Kiss Me, Kiss Me," the Cure's first new studio album in two years, enters the Top Pop Albums chart at No. 72 this week and looks likely to break the band wide open in the U.S.

The British group's third album for Elektra, it follows two significant sellers for the label: 1985's "The Head On The Door," which has sold more than 350,000 copies, and last year's greatest-hits compilation package, "Standing On The Beach." The latter—well past gold status, with 600,000 copies sold—continues to sell strongly and is still on the Top Pop Albums chart after 54 weeks.

Significantly, "Kiss Me" is the Cure's first double album. Both cassette and LP configurations carry a \$13.98 list price; the compact disk version—a single disk, listed at

\$15.98—contains every track on the LP but the brief, two-minute, 23-second "Hey You."

"We didn't want to go to two CDs and have to charge a lot more money," says Hale Milgrim, vice president of marketing/creative services at Elektra. He adds that the bonus CD price break follows the Cure's past generosity with newer configurations; the "Standing On The Beach" album, for example, contained 24 songs on the cassette, 17 on the CD, and 14 on the album. "It was totally confusing," says Milgrim, "but it was fabulous. It was right where the Cure's at."

"Kiss Me, Kiss Me, Kiss Me" initially shipped 320,000 units, according to Kenny Hamlin, Elektra vice president of sales, adding that in less than a week, "we're already up another 20,000 in reorders." "That tells me that the country is finally aware of the Cure—and it also tells

me that the major retail customers are well aware of the power of this band. They're not afraid to take a shot, they know they're going to sell records. And they *are* selling records already."

Both Hamlin and Milgrim say support for the Cure's summer tour, scheduled for July-August, will be key in the label's sales campaign. "We're going to go out of our way to get retail and radio out to these shows to see this band," says Milgrim, who credits loyalists in both camps with establishing the band's growing consumer base.

"The most exciting part for any of us, I think, is working with a new band," says Milgrim, "or working with an established band that hasn't reached its potential yet and growing with it, watching it grow, and nurturing it. This record is going to be platinum—that's my feeling."



ONE TO ONE

Warner Pictures' Gary LeMel looks at the state of the soundtrack

Gary LeMel became president of music at Warner Brothers Pictures last year, following a stint as senior vice president of music at Columbia Pictures. In an interview with Billboard's Los Angeles bureau chief, Dave DiMartino, LeMel discusses the ups and downs of putting together movie soundtracks, their evolution, and what this summer's crop portends.

Q: When do you think soundtrack albums really became key marketing tools for certain films?

A: Consistently, about four or five years ago. But there were times when it happened by accident—when a really well known group was in a movie, say. For example, "Saturday Night Fever" was probably the first major, con-

scious marketing effort to have one or more hit records out in front of a film. It not only featured a major band [the Bee Gees], but the movie was produced by the band's manager [Robert Stigwood], who knew that if you do it right, you can really market the film. After that, there were a few feeble attempts, but it didn't start to happen consistently until marketing departments started to notice that it was a good way to market a film.

Q: Who plays the most important role in selecting the songs for a soundtrack album?

A: It varies. If you have a director who is really knowledgeable about pop music, such as Taylor Hackford—he has very, very strong opinions—then it becomes more of an a&r decision between the both of us. I worked on two pictures with him—"White Nights" and "Against All Odds"—and it was very much give and take. Generally, it would be hard to say who's more responsible for the songs, though, because it's that kind of an environment. If it's a director who has strong opinions, but they're not really what I think are right—yet he has the final say, and that's the way it is—I may have less input. Then there are some directors who say, "Look, that's an area you know and I really don't know. If it feels okay in my movie, do whatever you want." So it really varies—it's a collaborative art form.

Q: When you approach record labels about a soundtrack project, who are your liaisons?

A: Again, it's different at every label. At some, I deal with the head of the label. But some labels have such a strong person in that area—for example, David Anderle

at A&M—I wouldn't think of going above David to even start the deal. Because first of all, that's David's area, and second of all, he's very plugged in to Gil [Friesen, A&M president] and everybody at the label. In that case, I would just go to David. But in other cases, I would just go to the president of the label.

Q: What kind of mood do you sense at the labels now about soundtrack projects: gung ho or cautious?

A: I think they're getting to be more careful. And I think we're getting a little more careful. Everyone is. But you know what's funny? I felt that way during the fall lag, and now, with summer coming on, there's going to be a lot of soundtrack albums out in the marketplace. Maybe the sum-

mer films lend themselves more to that.

Q: What have you been working on?

A: We have three big ones coming: "Innerspace,"

which is on Geffen—the first single, by Wang Chung, is already on the charts; "The Lost Boys" [on Atlantic], its first single just shipped, by INXS with Jimmy Barnes—the second single will be by Lou Gramm; and the Madonna film, "Who's That Girl." Its first single will be "Who's That Girl."

Q: Are soundtrack albums good places for new artists to emerge, or are they more like dumping grounds?

A: The problem with that is, in a way, we cannibalize the record business, because we have this short window to get a record on the radio and to promote the film. And all the big efforts are put into the beginning. So how do you do that? You do it by getting the most automatic artist you can get. That's the first thing. Would you want to go out there with a new artist to promote a film that a studio has a lot of money in, when you know that in most cases, new artists take quite a while to break? Those are questions that you have to ask—and sometimes you don't have the luxury of waiting for an answer.

Q: What will soundtrack albums be like in five years?

A: I don't know. It's almost like saying five years ago, "What will mainstream rock'n'roll sound like in five years?" It probably sounds a lot like it sounded five years ago. I think as long as there's a way to help expose the picture and as long as there's a way to piggyback the record business and the video business, it's always going to be there.

ARTIST DEVELOPMENTS

GOLDEN RAPPER

L.L. Cool J's new hot-selling Def Jam album, "Bigger And Deffer!," reportedly shipped 430,000 units upon its release two weeks ago; at press time, that figure had increased to more than 650,000.

According to Bill Steffney, Def Jam vice president, "L.L. was strong with his first album, 'Radio,' which came out in November 1985. That sold over 800,000 copies, making it [one of] the highest debuts ever. So we knew we'd have a strong reaction to this one."

The first single, "I'm Bad," No. 20 on last week's Hot Black Singles chart, is starting to get pop radio adds. "We're experiencing some crossover," says Steffney, "but L.L. has a more hardcore-based audience than Run-D.M.C. or the Beastie Boys."

In addition to "I'm Bad," the album track "I Need Love," a rap ballad, is "getting a lot of requests at urban stations," says Steffney.

L.L. Cool J will headline the Def Jam Summer '87 Tour, which will also feature Public Enemy, Doug E. Fresh, Stetsasonic, and Whodini.

HEART STARTS

Heart will launch an extensive North American tour June 26 in Tucson, Ariz., in support of its second Capitol album, "Bad Animals." Live performances will doubtless boost sales of the album, which is already off to a flying start. After debuting at No. 29 on last week's Top Pop Albums chart, "Bad Animals" climbs to No. 12 with a bullet. Meanwhile, the leadoff single, "Alone," has rocketed up the Hot 100 Singles chart.

Manager Trudy Green credits Capitol for doing a "phenomenal job" in launching the follow-up to Heart's 1985 quadruple-platinum comeback album. "A lot of the success the last time around was that we worked closely with the record company and we were great teammates," says Green. "[Capitol presi-



Grand Finale. Phil Collins leads Genesis through the first of two sellout concerts at New Jersey's Giants Stadium, the last U.S. dates on the band's Invisible Touch tour. (Photo: Chuck Pulin)

"I'll Still Be Loving You," was at No. 33 on last week's Hot 100 Singles chart.

RCA will be looking to achieve similar crossover success with the album's second single, "Why Does It Have To Be (Wrong Or Right)," already moving up the Hot Country Singles chart. "I think it has crossover potential," says Ed Mascolo, the label's vice president of national promotion. "Once crossover starts, it ignites the album and radio sees sales holding up."

Lending added exposure to Restless Heart is the Michael J. Fox movie "The Secret Of My Success," which features the group's cut "Don't Ask The Reasons Why" on its soundtrack.

Restless Heart's crossover success may help pave the way for other country artists, says Mascolo. "I think [contemporary radio] is starting to loosen up a bit and go back to a country-crossover-type thing." Citing Warner Bros.' "Trio" album as another example, he adds, "There's a lot of good music coming out of Nashville, and I think it's going to continue."

Restless Heart will be touring with Alabama this summer.

ROOTS ROCKER

After creating underground ripples with his Rick Derringer-produced eponymous debut album, singer/guitarist Mason Ruffner is starting to make mainstream waves with his new CBS Associated album, "Gypsy Blood." Initial orders on the album, at No. 134 on the Top Pop Albums chart, were over 100,000 units, according to John Warner, product manager for the label.

"The first record got amazing press, but radio wasn't that responsive to it," says Warner. "We got Dave Edmunds to produce this album. Mason maintained his rock-roots credibility, but this record's more accessible."

In an effort to heighten radio awareness of "Gypsy Blood," the label flew some two dozen key album rock programmers to New Orleans, where Ruffner showcased material from the new release.

(Continued on next page)

ARTIST DEVELOPMENTS

(Continued from preceding page)

On the retail front, special promotional kits—containing a CD, an advance cassette, a cover proof, and marketing outline—were sent to 500 of the label's largest accounts "to let them know that this was an important record," says Warner.

A video for the album's first single, "Gypsy Blood," is airing on MTV. Ruffner will be the opening act on Peter Wolf's tour, which starts Friday (19).

WANG'S MOVIE SHOT

Wang Chung will be getting extra exposure on "Hypnotize Me," the third single from the band's "Mosaic" album. A remixed version will be featured prominently in the Stephen Spielberg/Joe Dante movie "Innerspace," due in theaters July 1.

"The movie is real hot, and the song ties in really well," says David Massey, longtime Wang Chung manager. The remixed "Hypnotize Me"—the single version was bulletted at No. 70 on last week's Hot 100 Singles chart—will also appear on the Geffen soundtrack album, due June 30. Others on the soundtrack will include Rod Stewart, Berlin, and Narada Michael Walden.

Massey credits Geffen a&r executive John Kalodner with linking Wang Chung to the movie. "He and Spielberg's people talked, and they felt 'Hypnotize Me' fit very well into the movie," says Massey.

A fourth single from "Mosaic"



Cult's Call. When Billy Idol's June 2 show at New York's Madison Square Garden was canceled, opening act the Cult arranged a last-minute show at the Ritz that same night. Pictured is Cult vocalist Ian Astbury. (Photo: Chuck Pulin)

can be expected, adds Massey, and will likely coincide with the band's upcoming opening slot on Tina Turner's tour, slated for August through September.

NEW NIGHT RANGER

MCA has just issued "Hearts Away" as the second single from Night Ranger's "Big Life" album. Band manager Bruce Cohn has great hopes it will outdo its prede-

cessor, the theme song to the Michael J. Fox movie, "The Secret Of My Success."

"It's what we felt was the best song on the album, before 'The Secret Of My Success' was tagged," says Cohn. He adds that the latter track was recorded "after the album was done, basically, as an afterthought. We felt very good about the song, felt David Foster's production was excellent, and played it for a lot of people before it came out. They thought it was a stone smash. And it didn't go. So who knows?"

Cohn refers to the new "Hearts Away" as "the 'Sister Christian' of the album," but he points out that current chart competition is getting relatively fierce. "More songs are slow builders these days than out-of-the-box hits, because there are so many songs out there," he says. "We don't ever mind a slow build, though," he adds, referring to his experience managing the Doobie Brothers. "[The Doobies] built slowly and steadily, and they sold 40 million albums. And Night Ranger is hopefully going to go the same way—just keep building."

WILSON WORKED WIDE

"Mary's Prayer," the first single from Scottish trio Danny Wilson, is finding airplay success on at least four formats, says Phil Quartararo, vice president of promotion at Virgin. Not only have various AC,



Good Groovin'. Atlantic act the System—Mic Murphy and David Frank—kicked off its first series of live dates in three years at New York's Beacon Theatre. From left are Murphy; Simo Doe, Atlantic's national director of black music publicity; B.K. Kirkland, WBLN New York PD; Frank; and Richard Nash, Atlantic's national director of black music promotion.

album rock, and top 40 stations added the tune, but MTV last week named its accompanying video the Hip Clip of the Week.

"The biggest format we're going for—and it's off to a good start—is top 40 radio," says Quartararo. The campaign there, he adds, has "been based on quality vs. quantity so far. What we're doing with this record is taking majors—market by market

one at a time—and we're breaking the record almost the old-fashioned way. We're developing markets." Among those markets are Milwaukee, Chicago, Hartford, Conn., Minneapolis, and Buffalo, N.Y.

Artist Developments: Edited by Steve Gett. Reporters: Linda Moleski (New York) and Dave DiMartino (Los Angeles).

Bowie Tour—No Ziggy, Lotsa Spiders

THE BEAT'S EUROPEAN spies have provided a few clues as to what can be expected from David Bowie when his "Glass Spider" tour hits the U.S. at the end of July. The rock'n'roll chameleon is already on the road in Europe, presenting what would seem to be his most theatrical concert extravaganza since the mid-'70s.

The centerpiece of a spectacular set is a giant spider, which hangs above the stage with its legs dangling down to the floor. For his dramatic stage entry, Bowie is reportedly lowered in an armchair from the spider's belly (sounds a little strange, but probably looks wonderful!) while singing the song "Glass Spider"—what else?—from his latest EMI America album, "Never Let Me Down."

In addition to performing many of the songs from his new album and hits like "China Girl" and "Let's Dance," Bowie has gone back into the vaults and is presenting an interesting selection of older material. At the May 28 opening date in Rotterdam, for example, he played "Sons Of The Silent Age" from the "Heroes" album, "Big Brother" from "Diamond Dogs," "Time" from "Aladdin Sane," and even "All The Madmen" from "The Man Who Sold The World." Word has it, however, that there was nothing from the classic "Ziggy Stardust And The Spiders From Mars" album.

Can't wait until the show hits these shores.

SHORT TAKES I: RCA has a live Eurythmics album due for late-summer or early-fall release... Pet Shop Boys have a new Stephen Hague-produced single, "It's A Sin," coming out in Britain on Monday (15)... PolyGram is planning to launch a massive video campaign July 1 for Swing Out Sister's debut single, "Breakout"... The Mission, Status Quo, and Alice Cooper are the headliners for the U.K. Reading Festival Aug. 28-30, which is celebrating its

25th anniversary... Culture Club drummer Jon Moss and ex-Roman Holiday vocalist Steve Lambert have formed a new band, Heartbeat U.K. The group's first single, "Jump To It," is just out in Britain.

COOL CATS: Be on the lookout for the hot new L.A. rock act Faster Pussycat, whose Elektra debut album ships the second week of July. The five-piece band is managed by Warren Entner, who also represents Quiet Riot. "We signed the deal about six weeks ago," says Entner. "I saw them live and they definitely knocked me out. Then I got a tape of the album, which really captures what the band's all about—great songs and a lot of personality."

On the Quiet Riot front, the manager reports that original bassist Rudy Sarzo will be back in the lineup after he has finished touring with Whitesnake.

SHORT TAKES II: Those Brits like to knock back a few pints, right? And many of them like listening to music, right? Well, Virgin's U.K. retail chain is catering to both tastes through a promotional campaign with Castlemaine XXXX Draught Lager. A free coupon is being given out with every pint purchased; collect 10 coupons and you get a one pound discount on any LP or cassette bought at Virgin. Sounds like a winner—Ralph Kramden would be proud... Anita Pointer is completing her first solo album for RCA. The Preston Glass-produced project is set for late-summer or early-fall release... HBO will premiere its "Cyndi Lauper In Paris" concert special Saturday (20)... With its second Columbia album, "Bangin'," due in stores shortly, the Outfield has reportedly parted company with manager Kip Krones. Word has it the U.K. band's affairs are now handled by Bill Graham's organization.



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That Girl To Hit Stadiums; Deep Purple Gigs Canceled

MADONNA will be hitting stadiums on the North American leg of her Who's That Girl tour, which starts June 27 at Miami's Orange Bowl. Polydor group **Level 42** has been confirmed as the opening act, not **Club Nouveau**, as had originally been reported.

In addition to the Miami show, the following cities and dates have been confirmed: Indianapolis, June 30; Washington, D.C., July 2; Toronto, July 4-5; Boston, July 9; Philadelphia, July 11; Seattle, July 15; Anaheim, July 18-19; Oakland, July 21; Dallas, July 26; Minneapolis, July 29; Chicago, July 31; Atlanta, Aug. 2; Detroit, Aug. 6-7; East Rutherford, N.J., Aug. 9-11.

SMASHING GIG: **Deep Purple** has been forced to cancel the remaining dates of its U.S. tour due to an injury guitarist **Ritchie Blackmore** received during a May 30 concert in Phoenix, Ariz. According to group manager **Bruce Payne**, Blackmore broke the middle finger of his left hand while smashing some equipment on stage.

"We're waiting for a specialist to come back and tell us when we can reschedule the dates," says Payne. He adds that every effort will be made to rebook the shows before Purple travels to Europe, where it has dates booked from Aug. 19.

JAZZY expansion... This year's **JVC** (formerly Kool, formerly Newport/New York) **Jazz Festival**, which kicks off Friday (19) with concerts by, among others, **Miles Davis**, has grown over the years from a New York City event to a tristate extravaganza. This year's festival remains centered in New York (with Carnegie, Avery Fisher, and Town Hall the main venues); as in previous years, there are also weekend-long festivals-within-the-festival set for Waterloo Village in Stanhope, N.J., and the Saratoga Performing Arts Center in Saratoga Springs, N.Y. In addition, the Stamford (Conn.) Center for the

Arts is hosting a number of festival concerts, and the Finger Lakes Performing Arts Center near Rochester, N.Y., is a festival participant for the first time.

Among the familiar names on the festival roster are **Ella Fitzgerald**, **Stan Getz**, **Dizzy Gillespie**, **Wynton Marsalis**, and the **Modern Jazz Quartet**; in the spirit of eclecticism, there will also be a Carnegie Hall show by **Rubén Blades** on June 27 and a June 26 Avery Fisher Hall concert called "Rock & Roll Forever" featuring **Chuck Berry** and **Wilson Pickett**.

SHORT TAKES: Coca-Cola has extended its four-year sponsorship deal with New York's Radio City Music Hall and will be the venue's official soft drink for another two years... The Yellow-

jackets will be promoting their fifth MCA album, "Four Corners," on a 40-city tour with **Larry Carlton**.

Dates start in July and will be sponsored by **Benson & Hedges**... The **Bangles** and the **Hoodoo Gurus** will launch the 1987 Miller Genuine Draft concert series at New York's Pier 84 on Thursday (18). Some 25 shows will be held through the summer, among which are several strong double-bills: **Stevie Ray Vaughan** and **Gregg Allman**, June 26; **Peter Wolf** and **Mason Ruffner**, July 16; and **Los Lobos** and the **Smithereens**, Aug. 22... **Keel** takes over from **Cinderella** as the opening act on the **Bon Jovi** tour, starting July 21... **Neil Diamond** begins a North American tour Friday (19) with the first of three concerts at Toronto's Maple Leaf Gardens... **REO Speedwagon** returns to the road June 22 to start the third leg of its Live As We Know It tour, which will take the band through 20 cities. A fourth leg is scheduled to commence Aug. 8 at Detroit's Pine Knob Music Theatre.

Edited by Steve Gatt and Linda Moleski in New York. Send info to Billboard, 1515 Broadway, New York, N. Y. 10036.

ON THE ROAD



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LUTHER VANDROSS SHIRLEY MURDOCK	Arena, Madison Square Garden Center New York, N.Y.	June 5-8	\$1,320,815 \$25/\$20	61,546 sellout	Ron Delsener Enterprises Stageright Prods. Sunsong Prods.
BON JOVI CINDERELLA	Met Center Bloomington, Minn.	June 6-7	\$546,678 \$16.50	33,719 sellout	Jam Prods. Ltd. Company 7
BILLY IDOL THE CULT	Exhibition Stadium, Exhibition Place Toronto, Ontario	May 26	\$292,338 (\$392,505 Canadian) \$22.75	17,253 18,000	Concert Prods. International
HUEY LEWIS & THE NEWS STEVIE RAY VAUGHAN & DOUBLE TROUBLE BONNIE HAYES & THE WILD COMBO	Laguna Seca Raceway Salinas, Calif.	May 31	\$240,460 \$20	12,123 15,000	Bill Graham Presents
LUTHER VANDROSS SHIRLEY MURDOCK	Richmond Coliseum Richmond, Va.	May 24	\$187,061 \$16.50	11,506 sellout	Stageright Prods. Dimensions Unlimited
LUTHER VANDROSS SHIRLEY MURDOCK	Charlotte Coliseum, Owens Auditorium Charlotte, N.C.	May 30	\$186,462 \$16.50/\$15.50	11,827 sellout	Stageright Prods. G Street Express
CHRIS DE BURGH THE BOX	Maple Leaf Gardens Toronto, Ontario	May 19	\$162,810 (\$218,596 Canadian) \$22.50/\$18.50	9,792 10,000	Concert Prods. International
DEEP PURPLE BAD COMPANY	Cal Expo Grandstand, California State Fair Sacramento, Calif.	May 27	\$148,164 \$17.50	8,412 10,000	Bill Graham Presents
THE BEACH BOYS	Copps Coliseum Hamilton, Ontario	May 8	\$144,423 (\$193,908 Canadian) \$19.50(Canadian)	10,357 sellout	Blue Live Entertainment
THE BEACH BOYS	Winnipeg Arena/Stadium Winnipeg, Manitoba	May 4	\$136,302 (\$183,005 Canadian) \$19.50(Canadian)	9,663 12,443	Blue Live Entertainment
NIGHT RANGER TESLA	Cal Expo Stadium, California State Fair Sacramento, Calif.	May 28	\$133,770 \$15.50	8,825 10,000	Bill Graham Presents
WAYNE NEWTON	Carlton Celebrity Theatre Bloomington, Minn.	May 20, 22-23	\$125,637 \$24.95/\$15	6,752 10,200	in-house
FOURTH ANNUAL COUNTRY EXPLOSION: CONWAY TWITTY LORETTA LYNN RANDY TRAVIS	Nashville Municipal Auditorium Nashville, Tenn.	June 7	\$124,128 \$16.50	8,272 9,473	Jayson Promotions
CONWAY TWITTY LORETTA LYNN RANDY TRAVIS	Richfield Coliseum Richfield, Ohio	May 17	\$116,408 \$17.50	7,197 12,445	Jayson Promotions
TOM PETTY & THE HEARTBREAKERS THE DEL FUEGOS THE GEORGIA SATELLITES	Concord Pavilion Concord, Calif.	June 4	\$115,896 \$17.50/\$15.50	7,105 8,475	in-house
THE BEACH BOYS	Northlands Coliseum, Edmonton Northlands Edmonton, Alberta	April 30	\$115,841 (\$155,533 Canadian) \$19.50(Canadian)	8,284 10,374	Blue Live Entertainment
THE BEACH BOYS	Ottawa Civic Center Ottawa, Ontario	May 10	\$100,985 (\$135,587 Canadian) \$19.50(Canadian)	6,800 8,278	Blue Live Entertainment
THE STATLERS SYLVIA	Concerts in the Country, Lanierland Cumming, Ga.	June 6	\$99,749 \$13	7,807 8,332 sellout	in-house
REO SPEEDWAGON JOAN JETT & THE BLACKHEARTS	Rochester Community War Memorial Rochester, N.Y.	May 23	\$95,193 \$15.50/\$14.50	6,784 11,000	Monarch Entertainment Bureau John Scher Presents
KENNY ROGERS T. GRAHAM BROWN	Stabler Arena Lehigh Univ. Bethlehem, Pa.	June 8	\$93,537 \$17.50	5,417 6,500	North American Tours
THE BEACH BOYS	Agridome, Regina Exhibition Assn. Regina, Saskatchewan	May 3	\$93,329 (\$125,307 Canadian) \$19.50(Canadian)	6,544 sellout	Blue Live Entertainment
THE BEACH BOYS	Canada Games Sportsplex Lethbridge, Alberta Canada	April 29	\$89,378 (\$120,003 Canadian) \$19.50(Canadian)	6,496 sellout	Blue Live Entertainment Skarrett Prods.
THE KINKS JOAN JETT & THE BLACKHEARTS	Concord Pavilion Concord, Calif.	June 7	\$83,708 \$16.50/\$14.50	5,383 8,475	in-house
REO SPEEDWAGON THE BOYZ	Cumberland Co. Civic Center Portland, Maine	May 29	\$81,622 \$15.50/\$14.50	5,573 9,500	Frank J. Russo
THE BEACH BOYS	Sudbury Arena Sudbury, Ontario	May 7	\$76,336 (\$102,492 Canadian) \$19.50(Canadian)	5,548 sellout	Blue Live Entertainment
FREDDIE JACKSON RAY, GOODMAN & BROWN NAJEE	Carlton Celebrity Theatre Bloomington, Minn.	May 28-29	\$69,042 \$16.95/\$12	4,516 6,120 sellout	in-house
REBA MCENTIRE JOHN CONLEE JUDY RODMAN	Mud Island Amphitheatre Memphis, Tenn.	June 5	\$66,738 \$14	4,767 5,000	Mid-South Concerts
KOOL & THE GANG ELLA BROOKS	Mud Island Amphitheatre Memphis, Tenn.	June 6	\$63,904 \$16	3,994 5,000	Mid-South Concerts
SLAYER DARK ANGEL	Hollywood Palladium Hollywood, Calif.	June 5	\$60,945 \$15	4,207 sellout	Avalon Attractions
REO SPEEDWAGON JOAN JETT & THE BLACKHEARTS	Providence Civic Center Providence, R.I.	May 25	\$59,842 \$14.50/\$13.50	4,127 9,784	Frank J. Russo
KOOL & THE GANG KLYMAXX	Fox Theatre Atlanta, Ga.	June 7	\$51,056 \$18.75	3,095 4,678	Leonard Rowe
PETER, PAUL & MARY	Arena Theatre Houston, Texas	May 29	\$49,861 \$21.50	2,519 2,853	Gulf Coast Attractions
PSYCHEDELIC FURS MISSION U.K.	Darien Lake-Lakeside Amphitheatre Darien Lake, N.Y.	June 4	\$48,764 \$15/\$13.50	3,772 7,500	Monarch Entertainment Bureau John Scher Presents
HOWARD JONES FROZEN GHOST	Tower Theatre Upper Darby, Pa.	June 1	\$47,075 \$17.50	2,605 3,020	The Concert Co.
JVC JAZZ: CHICK COREA STANLEY JORDAN THE CRUSADERS	Fox Theatre Atlanta, Ga.	June 5	\$44,450 \$19.75/\$17.75	2,646 4,678	JVC Jazz

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Billboard. Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	DIAMONDS	HERB ALPERT FEATURING JANET JACKSON	1
2	4	ROCK STEADY	THE WHISPERS	3
3	5	WHY YOU TREAT ME SO BAD	CLUB NOUVEAU	2
4	13	STILL A THRILL	JODY WATLEY	4
5	1	HEAD TO TOE	LISA LISA & CULT JAM	10
6	8	NEVER SAY NEVER	DENIECE WILLIAMS	8
7	10	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	6
8	11	I FEEL GOOD ALL OVER	STEPHANIE MILLS	5
9	6	HAPPY	SURFACE	16
10	12	WHY SHOULD I CRY?	NONA HENDRYX	7
11	15	LIES	JONATHAN BUTLER	9
12	2	I DON'T WANT TO LOSE YOUR LOVE	FREDDIE JACKSON	19
13	21	I'M BAD	L.L. COOL J	14
14	7	ALWAYS	ATLANTIC STARR	21
15	18	SMOOTH SAILIN' TONIGHT	THE ISLEY BROTHERS	11
16	9	JUST TO SEE HER	SMOKEY ROBINSON	35
17	16	SONGBIRD	KENNY G.	29
18	24	SHOW ME THE WAY	REGINA BELLE	13
19	20	I COMMIT TO LOVE	HOWARD HEWETT	12
20	14	GO ON WITHOUT YOU	SHIRLEY MURDOCK	34
21	30	RHYTHM METHOD	R.J.'S LATEST ARRIVAL	15
22	34	DIRTY LOOKS	DIANA ROSS	17
23	32	FALLING IN LOVE	THE FAT BOYS	30
24	37	WANT YOU FOR MY GIRLFRIEND	4 BY FOUR	18
25	17	BACK AND FORTH	CAMEO	49
26	19	8TH WONDER OF THE WORLD	ISLEY/JASPER/ISLEY	42
27	—	IF I WAS YOUR GIRLFRIEND	PRINCE	20
28	31	(IF YOU) LOVE ME JUST A LITTLE	LA LA	25
29	—	DON'T BLOW A GOOD THING	VESTA WILLIAMS	27
30	—	THE PLEASURE PRINCIPLE	JANET JACKSON	24
31	26	DON'T DISTURB THIS GROOVE	THE SYSTEM	64
32	38	HEY THERE LONELY GIRL	GERRY WOO	28
33	—	SATISFIED	DONNA ALLEN	22
34	—	FAKE	ALEXANDER O'NEAL	23
35	—	WHAMMY	ONE WAY	33
36	—	D.Y.B.O.	STARPOINT	26
37	—	MIXED UP WORLD	TIMEX SOCIAL CLUB	40
38	40	YOU CAN'T STOP THE RAIN	LOOSE ENDS	32
39	25	SAME OLE LOVE (365 DAYS A YEAR)	ANITA BAKER	71
40	22	THERE'S NOTHING BETTER THAN LOVE	L. VANDROSS/G. HINES	65

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	DIAMONDS	HERB ALPERT FEATURING JANET JACKSON	1
2	3	WHY YOU TREAT ME SO BAD	CLUB NOUVEAU	2
3	4	WHY SHOULD I CRY?	NONA HENDRYX	7
4	1	ROCK STEADY	THE WHISPERS	3
5	6	STILL A THRILL	JODY WATLEY	4
6	8	I FEEL GOOD ALL OVER	STEPHANIE MILLS	5
7	9	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	6
8	10	LIES	JONATHAN BUTLER	9
9	7	NEVER SAY NEVER	DENIECE WILLIAMS	8
10	12	SMOOTH SAILIN' TONIGHT	THE ISLEY BROTHERS	11
11	11	I COMMIT TO LOVE	HOWARD HEWETT	12
12	13	RHYTHM METHOD	R.J.'S LATEST ARRIVAL	15
13	14	SHOW ME THE WAY	REGINA BELLE	13
14	15	WANT YOU FOR MY GIRLFRIEND	4 BY FOUR	18
15	5	HEAD TO TOE	LISA LISA & CULT JAM	10
16	18	DIRTY LOOKS	DIANA ROSS	17
17	21	IF I WAS YOUR GIRLFRIEND	PRINCE	20
18	20	SATISFIED	DONNA ALLEN	22
19	26	FAKE	ALEXANDER O'NEAL	23
20	23	I'M BAD	L.L. COOL J	14
21	19	D.Y.B.O.	STARPOINT	26
22	24	THE PLEASURE PRINCIPLE	JANET JACKSON	24
23	28	I'M IN LOVE	LILLO THOMAS	31
24	22	(IF YOU) LOVE ME JUST A LITTLE	LA LA	25
25	25	DON'T BLOW A GOOD THING	VESTA WILLIAMS	27
26	27	HEY THERE LONELY GIRL	GERRY WOO	28
27	31	THIGH RIDE	TAWATHA	36
28	32	WHAMMY	ONE WAY	33
29	29	YOU CAN'T STOP THE RAIN	LOOSE ENDS	32
30	34	ROCK-A-LOTT	ARETHA FRANKLIN	37
31	—	TINA CHERRY	GEORGIO	38
32	38	AIN'T YOU HAD ENOUGH LOVE	PHYLLIS HYMAN	39
33	35	LATE NIGHT HOUR	KATHY MATHIS	43
34	—	FALLING IN LOVE	THE FAT BOYS	30
35	—	MIXED UP WORLD	TIMEX SOCIAL CLUB	40
36	17	HAPPY	SURFACE	16
37	—	I REALLY DIDN'T MEAN IT	LUTHER VANDROSS	44
38	39	STILL WAITING	RAINY DAVIS	41
39	—	IF YOU WERE MINE	CHERYL LYNN	47
40	—	JUMP START	NATALIE COLE	48

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (6)	8
Def Jam (2)	8
MCA (7)	8
Constellation (1)	7
MOTOWN	7
WARNER BROS. (5)	7
Paisley Park (2)	6
CAPITOL	6
MANHATTAN (4)	8
EMI-America (2)	6
P.I.R. (2)	6
RCA (3)	6
Jive (3)	5
A&M	5
ARISTA	5
E.P.A.	5
Epic (2)	4
Tabu (2)	4
CBS Associated (1)	4
ATLANTIC (3)	4
21 Records (1)	4
ELEKTRA	4
POLYGRAM	3
Atlanta Artists (1)	3
Polydor (1)	3
Tin Pan Apple (1)	3
SOLAR	3
4TH & B'WAY	2
FANTASY (1)	2
Danya (1)	2
PROFILE (1)	2
Zakia (1)	2
AMHERST	1
CHRYSLIS	1
China (1)	1
EDGE	1
EPIC	1
GEFFEN	1
ICHIBAN	1
WRC (1)	1
JAM PACKED	1
MACOLA	1
Egyptian Empire (1)	1
MALACO	1
NEXT PLATEAU	1
PRIORITY	1
SLEEPING BAG	1
SUPERSTAR INT'L.	1
SUPERTRONICS	1
T.T.E.D.	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
42	8TH WONDER OF THE WORLD (J.I. ASCAP/WB, ASCAP)	
39	AIN'T YOU HAD ENOUGH LOVE (MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP	
21	ALWAYS (Jodaway, ASCAP) CPP	
74	ARE YOU MAN ENOUGH? (Rare Blue, ASCAP/Black Lion, ASCAP)	
54	BABY LET'S KISS (Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM	
49	BACK AND FORTH (All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)	
94	CIRCUMSTANTIAL EVIDENCE (Hip Trip, BMI/Hip Chic, BMI)	
92	COME BACK TO ME LOVER (Mardago, BMI)	
1	DIAMONDS (Flyte Tyme, ASCAP)	
17	DIRTY LOOKS (Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP)	
73	DO YOU REALLY LOVE ME (Wilbe, BMI/Oatie, BMI)	
27	DON'T BLOW A GOOD THING (Wiz Kid, BMI/Irving, BMI) CPP/ALM	
64	DON'T DISTURB THIS GROOVE (Science Lab, ASCAP) CPP/ABP	
86	DON'T MAKE ME LATE (Malaco, BMI)	
60	DON'T TAKE YOUR LOVE AWAY (Downstairs, BMI/Piano, BMI/Mighty Three, BMI)	
26	D.Y.B.O. (Philesto, BMI/Harrindur, BMI) CPP	
63	EVERYTHING'S GONNA BE ALRIGHT (Pop Spiritual, BMI/Al Green, BMI/Irving, BMI) CPP/ALM	
23	FAKE (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
30	FALLING IN LOVE (Fat Brothers, BMI/Lami-Lam, ASCAP)	
97	FREAKANOLIC (Tpyge, BMI)	
34	GO ON WITHOUT YOU (Troutman's, BMI/Saja, BMI)	
89	GOTTA SERVE SOMEBODY (Special Rider, ASCAP)	
16	HAPPY (Brampton, ASCAP)	
10	HEAD TO TOE (Forceful, BMI/Willesden, BMI) CPP	
69	HEY LOVE (Promuse, BMI/Robert Hill, BMI)	
28	HEY THERE LONELY GIRL (Famous, ASCAP) CPP	
96	I CAN DO BAD BY MYSELF (Zee-Kidd, BMI/Triple Scale, BMI/Iwebbi, BMI)	
12	I COMMIT TO LOVE (Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II, BMI) CPP	
19	I DON'T WANT TO LOSE YOUR LOVE (Su-ma, BMI/Bush Burnin', ASCAP)	
5	I FEEL GOOD ALL OVER (Gabeson, BMI/On The Move, BMI/Secret Lady, BMI)	
68	I KNOW YOU GOT SOUL (Robert Hill)	
44	I REALLY DIDN'T MEAN IT (April/Uncle Ronnie's, ASCAP/MCA, ASCAP/Sunset Burgundy, As)	
6	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) (Irving, BMI/Boy Meets Girl, BMI) CPP/ALM	
90	I WANT YOUR SEX (Chappell, ASCAP/Morrison Leahy, ASCAP)	
78	I'D STILL SAY YES (Hip Trip, BMI/Klymaxx, ASCAP/Hip Chic, BMI/Midstar, BMI) CPP	
20	IF I WAS YOUR GIRLFRIEND (Controversy, ASCAP)	
25	(IF YOU) LOVE ME JUST A LITTLE (Little Tanya, ASCAP/MCA, ASCAP/Forceful, BMI/Willesden, BMI)	
47	IF YOU WERE MINE (Music Corp. Of America, BMI/Bayjun Beat, BMI/MCA, ASCAP)	
14	I'M BAD (Def Jam, ASCAP)	
31	I'M IN LOVE (Bush Burnin', ASCAP/Willesden, BMI/Johnnie Mae, BMI)	
82	I'M NOT GONNA LET YOU GO (Bush Burnin', ASCAP)	
72	I'M SEARCHIN' (Music Specialists)	
99	IMAGINATION (Bourne, ASCAP/Music Sales, ASCAP)	
91	AN IMITATION OF LOVE (Zomba, ASCAP/Willesden, BMI)	
77	IT'S BEEN SO LONG (Music Corp. Of America, BMI/Gunhouse, BMI)	
76	JAM TONIGHT (Wavemaker, ASCAP)	
85	JAMMIN' TO THE BELLS (Def Jam, ASCAP/First Impulse, BMI)	
48	JUMP START (Colloco, BMI)	
35	JUST TO SEE HER (Unicity, ASCAP/Lucky-Break, ASCAP/Lars, ASCAP)	
45	KOO KOO (Girlsongs, ASCAP/Sister Fate, ASCAP)	
43	LATE NIGHT HOUR (Avant Garde, ASCAP/Shee Shee, ASCAP/Interior, BMI)	
56	LET YOURSELF GO (Next Plateau, ASCAP/Bratton-White, ASCAP/Goodspeed, ASCAP)	
46	LET'S GET BUSY (Romeo Dancer, BMI)	
50	LET'S TALK IT OVER (Bush Burnin', ASCAP/KMA, ASCAP)	
9	LIES (Zomba, ASCAP/Willesden, BMI)	
51	LIFETIME LOVE (Beach House, ASCAP/Tawanne Lamont, ASCAP)	
57	LONG TIME COMING (MCA, ASCAP/Unicity, ASCAP/Ready Ready, ASCAP)	
58	LOVE ME RIGHT (Ackee, ASCAP/Beezer, ASCAP/Island, BMI/Frustration, BMI)	
98	LOW RIDER (Far Out, ASCAP)	
75	MERCURY RISING (Nonpareil, ASCAP/Broozertones, BMI)	
40	MIXED UP WORLD (Danica, BMI)	
95	MOONLIGHTING (THEME) (American Broadcasting, ASCAP/ABC Circle, BMI)	
8	NEVER SAY NEVER (Almo, ASCAP/Michael Jeffries, ASCAP/Gate Way, ASCAP/Atomic Age, BMI/Bug, BMI) CPP/ALM	
55	ONE HEARTBEAT (Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI)	
70	ONE LOVER AT A TIME (Trinifold, BMI/Sweet Karol, ASCAP/Orca, ASCAP)	
24	THE PLEASURE PRINCIPLE (Flyte Tyme, ASCAP)	
62	PRIVATE CONVERSATIONS (Stone City, ASCAP/National League, ASCAP) CPP	
81	RELATIONSHIP (Masarati, ASCAP)	
80	RESCUE ME (Beblica, ASCAP)	
15	RHYTHM METHOD (Arrival, BMI)	
84	RIGHT ON TRACK (MCA, ASCAP/Unicity, ASCAP/Short Order, ASCAP)	
59	ROAD DOG (Darwall, BMI/It's Mine/Electric Doll, BMI)	
3	ROCK STEADY (Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI/Hitwell, ASCAP) CPP/ABP	
37	ROCK-A-LOTT (Gratitude Sky, ASCAP/Glasshouse, BMI/Irving, BMI) CPP/ALM	
71	SAME OLE LOVE (365 DAYS A YEAR) (Jobete, ASCAP) CPP	
22	SATISFIED (Triage, BMI/Living Disc, BMI)	
93	SE LA (Brockman, ASCAP)	
13	SHOW ME THE WAY (Almo, ASCAP/He Gave Me, ASCAP/Don't You Know, ASCAP/Pomerants, BMI) CPP/ALM	
11	SMOOTH SAILIN' TONIGHT (Angel Notes, ASCAP/USA Exotic, ASCAP)	
53	(SOMETHING INSIDE) SO STRONG (MCA, ASCAP)	
29	SONGBIRD (Brenez, BMI) CPP	
4	STILL A THRILL (Ultrawave, ASCAP/April, ASCAP/Rightsong, BMI) CPP/ABP	
41	STILL WAITING (Controversy, ASCAP)	
61	TEAR JERKER (A.Naga, BMI)	
87	TELL ME YOU WILL (Membership, ASCAP/Idync-dert, BMI/Pure Delite, BMI)	
67	TESTIFY (Jobete, ASCAP/Tall Temptations, ASCAP) CPP	
65	THERE'S NOTHING BETTER THAN LOVE (April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP) CPP/ABP	
36	THIGH RIDE (Mume, BMI/Do Drop In, BMI)	
38	TINA CHERRY (Georgio's, BMI/Stone Diamond, BMI) CPP	
88	TONIGHT (Mume, BMI)	

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

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



Minny La La. Longtime songwriter and new Arista artist La La meets two of her favorite producer/writers, Jimmy Jam, left, and Terry Lewis, at the recent Minneapolis Music Awards.

TED HAWKINS

(Continued from page 25)

living."

Hawkins says the honesty of his performances emanates from the wide variety of songs he plays, from country to pop standards. "Everything I do comes from the heart, and that's something people can understand. I also play a lot of different kinds of songs and sing them according to the mood of the people in the audience."

Rounder recently issued 1983 recordings by Hawkins, titled "Happy Hour," and Nowlin hopes for a warmer reception for the singer when he brings him back home for a fall tour.

October Confab To Focus On Crescent City Sound

NEW YORK New Orleans' rich tradition of music will be the focus of the National Conference on Black Music, set for Oct. 15-17 in the Crescent City. Sponsored by the Center for Black Music Research in Chicago, the conference will have seven sessions exploring New Orleans' music: black religious music, jazz, the New Orleans-Chicago connection, late-19th-century black con-

cert music, Creole and Cajun music, zydeco, and r & b. An additional session will focus on the CBMR's data base and its application for music scholars. There will also be photo and musical instrument exhibitions to complement the sessions. For more information, contact the CBMR at 312-663-9462.

FOR WEEK ENDING JUNE 20, 1987

Billboard®

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	2	1	13	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY 2 weeks at No. One
2	1	2	33	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
3	7	7	13	SMOKEY ROBINSON MOTOWN 6626 ML (8.98) (CD)	ONE HEARTBEAT
4	4	5	8	ATLANTIC STARR ● WARNER BROS. 1-25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
5	6	6	12	HERB ALPERT A&M SP-5125 (8.98) (CD)	KEEP YOUR EYE ON ME
6	3	3	35	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
7	10	11	6	LISA LISA & CULT JAM COLUMBIA FC 40477	SPANISH FLY
8	5	4	8	PRINCE PAISLEY PARK 1-25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
9	11	14	41	KENNY G. ● ARISTA AL-8427 (8.98) (CD)	DUOTONES
10	15	16	4	THE WHISPERS SOLAR ST 72554 (8.98)	JUST GETS BETTER WITH TIME
11	16	17	12	SURFACE COLUMBIA 40374 (CD)	SURFACE
12	9	9	27	CLUB NOUVEAU ▲ WARNER BROS. 25531-1 (8.98) (CD)	LIFE, LOVE & PAIN
13	8	8	39	CAMEO ▲ ATLANTA ARTISTS 830-265-1/POLYGRAM (CD)	WORD UP
14	12	10	43	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
15	13	12	63	ANITA BAKER ▲ ² ELEKTRA 60444 (8.98) (CD)	RAPTURE
16	14	13	15	THE SYSTEM ATLANTIC 81691 (8.98) (CD)	DON'T DISTURB THIS GROOVE
17	18	18	26	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
18	17	15	46	SHIRLEY MURDOCK ● ELEKTRA 9 60443-1 (8.98) (CD)	SHIRLEY MURDOCK!
19	19	20	69	JANET JACKSON ▲ ⁴ A&M SP-5106 (9.98) (CD)	CONTROL
20	23	26	11	MARVIN SEASE LONDON 830 794-1/POLYGRAM	MARVIN SEASE
21	41	—	2	THE FAT BOYS TIN PAN APPLE 831 948-1/POLYDOR (8.98)	CRUSHIN'
22	24	22	12	SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)	HOT, COOL & VICIOUS
23	21	23	35	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
24	22	19	30	BEASTIE BOYS ▲ ³ DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
25	20	21	12	KOOL MOE DEE JIVE 1025-1-J/RCA (8.98)	KOOL MOE DEE
26	26	24	16	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1026-1-J/RCA (8.98)	ROCK THE HOUSE
27	27	29	41	PHYLLIS HYMAN P.I.R. ST 53029/MANHATTAN (9.98) (CD)	LIVING ALL ALONE
28	32	45	9	LILLO THOMAS CAPITOL ST-12450 (8.98)	LILLO
29	NEW ▶	1	1	L.L. COOL J DEF JAM FC 47093/COLUMBIA	BIGGER & DEFFER
30	48	—	2	JONATHAN BUTLER JIVE 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
31	25	30	11	AL GREEN A&M SP 5150 (8.98) (CD)	SOUL SURVIVOR
32	31	25	41	LIONEL RICHIE ▲ ⁴ MOTOWN 6158 ML (9.98) (CD)	DANCING ON THE CEILING
33	NEW ▶	1	1	THE ISLEY BROTHERS WARNER BROS. 25586-1 (8.98) (CD)	SMOOTH SAILIN'
34	34	28	29	KOOL & THE GANG ● MERCURY 830-398-1-M/POLYGRAM (CD)	FOREVER
35	33	32	22	ROBERT CRAY ● HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
36	30	33	16	EXPOSE ● ARISTA AL 8441 (8.98) (CD)	EXPOSURE
37	28	27	12	PATRICE RUSHEN ARISTA AL-8401 (8.98) (CD)	WATCH OUT!
38	43	44	40	HOWARD HEWETT ELEKTRA 60487-1 (8.98) (CD)	I COMMIT TO LOVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	53	5	DENIECE WILLIAMS COLUMBIA 49486	WATER UNDER THE BRIDGE
40	44	46	5	NONA HENDRYX EMI-AMERICA ST 17248 (CD)	FEMALE TROUBLE
41	29	31	27	MIKI HOWARD ATLANTIC 81688 (8.98) (CD)	COME SHARE MY LOVE
42	45	64	3	ISLEY/JASPER/ISLEY CBS ASSOCIATED FZ 40409/E.P.A.	DIFFERENT DRUMMER
43	36	34	32	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
44	38	40	16	2 LIVE CREW LUKE SKYY WALKER XR 100 (8.98)	2 LIVE CREW IS WHAT WE ARE
45	40	36	29	KLYMAXX CONSTELLATION 5832/MCA (8.98) (CD)	KLYMAXX
46	42	38	10	STARPOINT ELEKTRA 60722 (8.98) (CD)	SENSATIONAL
47	50	41	29	TIMEX SOCIAL CLUB DANYA F 9645/FANTASY (8.98)	VICIOUS RUMORS... THE ALBUM
48	35	35	8	LAKESIDE SOLAR ST-72553 (8.98)	POWER
49	60	—	2	DIANA ROSS RCA 6388-1-R (8.98) (CD)	RED HOT RHYTHM AND BLUES
50	70	48	9	GEORGIO MOTOWN 6229 (8.98)	SEXAPPEAL
51	47	52	15	DAVID SANBORN WARNER BROS. 1-25479 (9.98) (CD)	A CHANGE OF HEART
52	54	63	4	MC SHY D LUKE SKYY WALKER XR-1004 (8.98)	GOT TO BE TOUGH
53	37	42	7	PUBLIC ENEMY DEF JAM BFC 49658/COLUMBIA	YO! BUM RUSH THE SHOW
54	56	66	4	STETSASONIC TOMMY BOY TB 1012 (8.98)	ON FIRE
55	58	59	32	ONE WAY MCA 5823 (8.98)	ONE WAY XI
56	53	43	26	DOUG E. FRESH & THE GET FRESH CREW REALITY F-9649/FANTASY (8.98)	OH, MY GOD!
57	51	60	39	R.J.'S LATEST ARRIVAL MANHATTAN ST-53037 (9.98)	HOLD ON
58	49	54	22	MANTRONIX SLEEPING BAG TLX 8 (8.98)	MUSIC MADNESS
59	RE-ENTRY		1	VESTA WILLIAMS A&M SP 5118 (8.98)	VESTA
60	59	47	54	RUN-D.M.C. ▲ ³ PROFILE 1217 (8.98) (CD)	RAISING HELL
61	46	37	26	RAY, GOODMAN & BROWN EMI-AMERICA ST 17235 (8.98)	TAKE IT TO THE LIMIT
62	66	55	15	STEADY B JIVE/RCA 1020-J/RCA (8.98)	BRING THE BEAT BACK
63	63	51	19	EGYPTIAN LOVER EGYPTIAN EMPIRE DMSR-00773/MACOLA (8.98)	ONE TRACK MIND
64	55	49	19	DONNA ALLEN 21 RECORDS 90548/ATLANTIC (8.98)	PERFECT TIMING
65	NEW ▶	1	1	REGINA BELLE COLUMBIA BFC 49537	ALL BY MYSELF
66	NEW ▶	1	1	THE O'JAYS P.I.R. ST-12569/MANHATTAN (8.98)	LET ME TOUCH YOU
67	65	67	116	WHITNEY HOUSTON ▲ ³ ARISTA AL-8-8212 (8.98) (CD)	WHITNEY HOUSTON
68	71	70	8	BOBBY MCFERRIN BLUE NOTE BT 85110/MANHATTAN (8.98) (CD)	SPONTANEOUS INVENTIONS
69	61	57	27	GEORGE HOWARD MCA 5855 (8.98) (CD)	A NICE PLACE TO BE
70	68	68	32	MILLIE JACKSON JIVE 1016-1-J/RCA (8.98)	AN IMITATION OF LOVE
71	73	74	5	BABYFACE SOLAR ST-72552 (8.98)	LOVERS
72	72	72	3	T-LA ROCK FRESH RE-2/SLEEPING BAG	LYRICAL KING
73	62	62	10	GRANDMASTER FLASH ELEKTRA 60723 (8.98)	BA-DOP-BOOM-BANG
74	64	56	10	CHUCK STANLEY DEF JAM BFC 40514/COLUMBIA (8.98)	THE FINER THINGS IN LIFE
75	52	39	38	GREGORY ABBOTT ● COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN

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



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for the **CITY OF HOPE**

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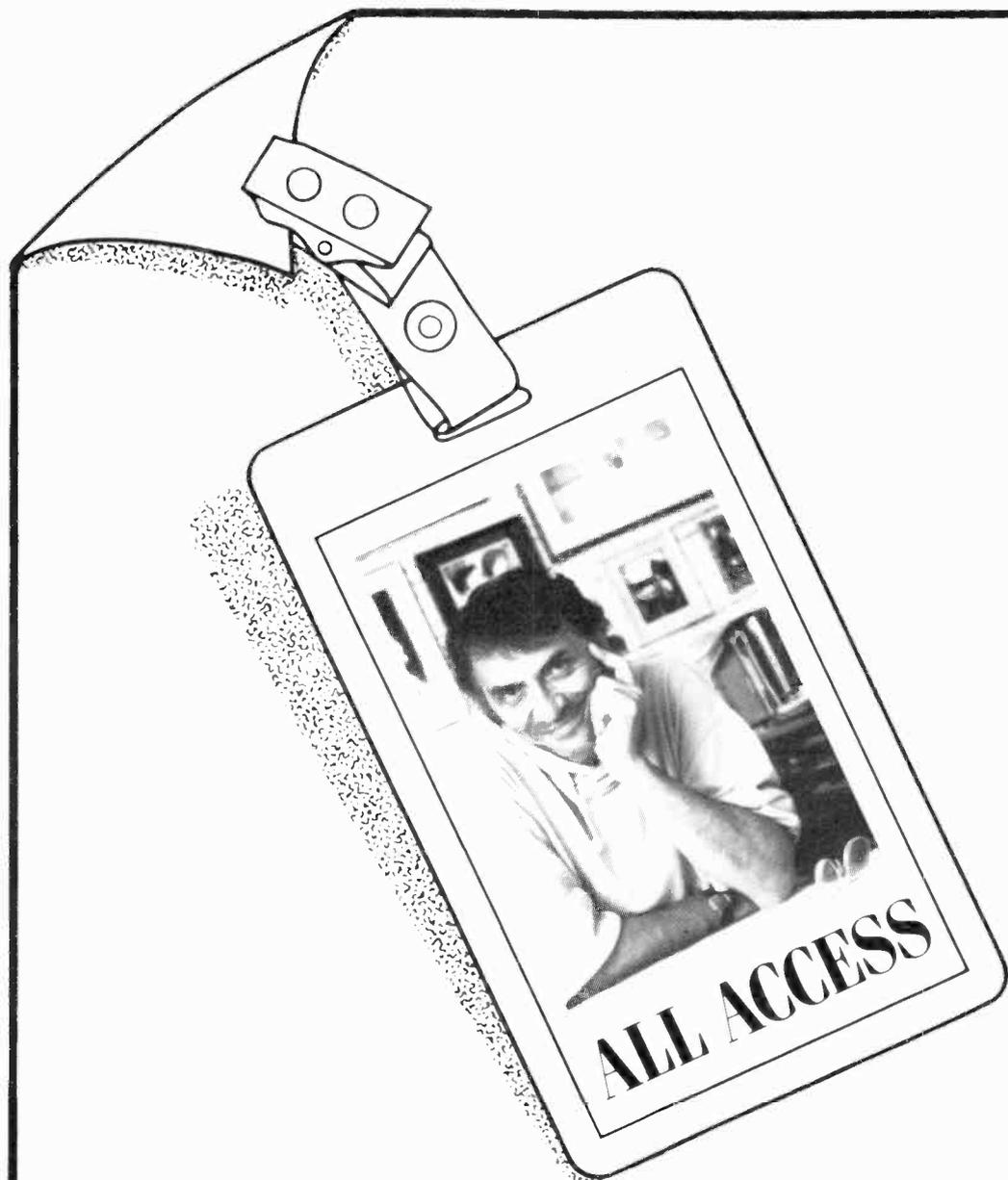
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HOT DANCE/DISCO

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CLUB PLAY						
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
				★★ NO. 1 ★★		
1	2	3	5	DIAMONDS (REMIX) A&M SP-12231 1 week at No. One	◆ HERB ALPERT	
2	1	1	7	THE PLEASURE PRINCIPLE (REMIX) A&M SP-12230	◆ JANET JACKSON	
3	4	7	6	RESPECTABLE (REMIX) ATLANTIC 0-86703	MEL & KIM	
4	5	8	6	SOMETIMES (REMIX)/IT DOESN'T HAVE TO BE SIRE 0-20614/WARNER BROS.	◆ ERASURE	
5	6	6	7	DON'T BLOW A GOOD THING (REMIX) A&M SP-12229	◆ VESTA WILLIAMS	
6	7	9	5	IN LOVE WITH LOVE (REMIX) GEFLEN 0-20654/WARNER BROS.	◆ DEBBIE HARRY	
7	8	16	4	ROCK-A-LOTT (REMIX) ARISTA ADI-9575	ARETHA FRANKLIN	
8	9	15	5	WHY SHOULD I CRY (REMIX) EMI-AMERICA V-19242/CAPITOL	◆ NONA HENDRYX	
9	3	2	9	HEAD TO TOE COLUMBIA 44 06757	◆ LISA LISA & CULT JAM	
10	10	14	5	BIG LOVE (REMIX) WARNER BROS. 0-20683	◆ FLEETWOOD MAC	
11	14	25	4	I WANNA DANCE WITH SOMEBODY (REMIX) ARISTA ADI-9599	◆ WHITNEY HOUSTON	
12	15	21	4	MOVIN' ON EMERGENCY PAL-7145	CAROLYN HARDING	
13	16	17	8	LESSONS IN LOVE (REMIX) POLYDOR 885 706-1/POLYGRAM	◆ LEVEL 42	
14	18	19	6	HEART AND SOUL VIRGIN 0-96779/ATLANTIC	◆ T'PAU	
15	11	5	10	EACH TIME YOU BREAK MY HEART (REMIX) SIRE 0-20632/WARNER BROS.	◆ NICK KAMEN	
16	21	23	5	NO REASON TO CRY (REMIX) PROFILE PRO-7137	JUDY TORRES	
17	22	28	4	MODIGLIANI (LOST IN YOUR EYES) (REMIX) SIRE 0-20650/WARNER BROS.	BOOK OF LOVE	
18	28	42	3	FUNKY TOWN (REMIX) RCA 6431-1-RD	◆ PSEUDO ECHO	
19	25	33	3	V. THIRTEEN (REMIX)/HOLLYWOOD BOULEVARD COLUMBIA 44-06780	◆ BIG AUDIO DYNAMITE	
20	26	38	3	OUTLAW A&M SP-12233	STRAFE	
21	36	—	2	STILL A THRILL (REMIX) MCA 23747	◆ JODY WATLEY	
22	23	31	4	WHY YOU TREAT ME SO BAD (REMIX) TOMMY BOY TB 895/WARNER BROS.	◆ CLUB NOUVEAU	
23	12	12	7	LET'S HAVE SOME FUN ATLANTIC 0-86717	MERGE FEATURING DEBBIE A.	
24	31	34	3	NEVER SAY NEVER (REMIX) COLUMBIA 44-06761	◆ DENIECE WILLIAMS	
25	29	41	3	DON'T BELIEVE IN LOVE MCA 23748	JEANNA CIE	
26	13	11	9	JUST ANOTHER MAN STUDIO STU-1311	JEANNE HARRIS	
27	40	—	2	IT AIN'T RIGHT (WHATCHA DO) ATLANTIC 0-86700	SIMPHONIA FEATURING CARMEN BROWN	
28	35	45	3	YOU CAN'T TAKE MY LOVE (REMIX) 4TH & B'WAY BWAY 436/ISLAND	PAM RUSSO	
29	19	20	7	MY HEART GETS ALL THE BREAKS LIGOSA LIG-501/WARLOCK	MONET	
30	41	49	3	BOOPS (HERE TO GO) ISLAND DMD 1023/ATLANTIC	SLY & ROBBIE	
31	39	—	2	LIFETIME LOVE SLEEPING BAG SLX-0024	JOYCE SIMS	
32	38	—	2	SHY BOYS PARC 429 06771/CBS	ANA	
33	43	—	2	WHY CAN'T I BE YOU (REMIX) ELEKTRA 0-66810	◆ THE CURE	
34	NEW ▶	1	1	LIVING IN A BOX CHRYSALIS 4V9 431 19	◆ LIVING IN A BOX	
35	45	—	2	SHUT UP ATA JMM-1001	MOONFOU	
36	20	18	8	COMMUNICATE D.J. INTERNATIONAL 926	FULL HOUSE	
37	30	26	9	AMERICAN SOVIETS OAK LAWN OLR 125	C.C.C.P.	
38	44	—	2	MEAN SEASON KLUB KR 512	8TH AVENUE	
39	27	27	7	CAN'T YOU FEEL MY HEART BEAT (REMIX) EPIC 49-06718	CLAUDJA BARRY	
40	NEW ▶	1	1	STRANGELOVE (REMIX) SIRE 0-20696/WARNER BROS.	DEPECHE MODE	
41	32	30	7	SECOND CHANCE FOR LOVE FEVER SF 815/SUTRA	NAYOBE	
42	17	4	10	LET'S WORK IT OUT OMNI 0-96774/ATLANTIC	SADIE NINE	
43	NEW ▶	1	1	LET'S WORK IT OUT QUARK QK002	EXIT	
44	NEW ▶	1	1	ONE LOVE (REMIX) A&M SP-12234	DOROTHY GALDEZ	
45	NEW ▶	1	1	LAY IT ON THE LINE ATLANTIC 0-86701	ELAINE CHARLES	
46	37	24	8	LET YOURSELF GO NEXT PLATEAU NP50057	SYBIL	
47	NEW ▶	1	1	UH,UH, NO NO CASUAL SEX (REMIX) MOTOWN 4580MG	CARRIE MCDOWELL	
48	34	22	9	DON'T LOOK NOW/CAN'T FIND MY WAY HOME I.R.S. 23745/MCA	TORCH SONG	
49	NEW ▶	1	1	STRANGERS IN OUR TOWN VIRGIN 0-96772/ATLANTIC	◆ SPEAR OF DESTINY	
50	33	13	12	CERTAIN THINGS ARE LIKELY (REMIX) MAGNET/MERCURY 885 727-1/POLYGRAM	◆ K.T.P.	
BREAKOUTS	Titles with future chart potential, based on club play this week.				<ol style="list-style-type: none"> 1. INTO MY SECRET ALISHA RCA 2. WE SACRIFICE SPIN ATLANTIC 3. TINA CHERRY (REMIX) GEORGIO MOTOWN 4. ASK THE LORD (REMIX) HIPSWAY COLUMBIA 5. WEAPONS OF LOVE THE TRUTH I.R.S. 6. IF YOU WERE MINE (REMIX) CHERYL LYNN MANHATTAN 7. FAKE ALEXANDER O'NEAL TABU 8. DIRTY LOOKS (REMIX) DIANA ROSS RCA 9. PARTY GIRL (REMIX) GRACE JONES MANHATTAN 10. I WANT YOUR SEX GEORGE MICHAEL COLUMBIA 	

12-INCH SINGLES SALES						
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
				★★ NO. 1 ★★		
1	1	1	8	HEAD TO TOE COLUMBIA 44-06757 4 weeks at No. One	◆ LISA LISA & CULT JAM	
2	2	2	11	RIGHT ON TRACK (REMIX) MCA 23687	◆ THE BREAKFAST CLUB	
3	8	22	3	DIAMONDS (REMIX) A&M SP-12231	HERB ALPERT	
4	4	9	5	I WANNA DANCE WITH SOMEBODY (REMIX) ARISTA ADI-9599	WHITNEY HOUSTON	
5	3	4	12	ONLY IN THE NIGHT (REMIX) ATLANTIC 0-86719	THE VOICE IN FASHION	
6	5	7	12	WITHOUT YOU SUPERTRONICS RY-017	TOUCH	
7	9	11	6	RESPECTABLE (REMIX) ATLANTIC 0-86703	MEL & KIM	
8	6	5	18	ONLY IN MY DREAMS (REMIX) ATLANTIC 0-86744	DEBBIE GIBSON	
9	10	12	8	CERTAIN THINGS ARE LIKELY (REMIX) MAGNET/MERCURY 885 727-1/POLYGRAM	◆ K.T.P.	
10	15	28	4	FUNKY TOWN (REMIX) RCA 6431-1-RD	◆ PSEUDO ECHO	
11	11	20	5	MOVIN' ON EMERGENCY PAL-7145/PROFILE	CAROLYN HARDING	
12	16	23	5	I'M SEARCHIN JAM PACKED JPI-2008	DEBBIE DEB	
13	14	13	6	BIG LOVE (REMIX) WARNER BROS. 0-20683	◆ FLEETWOOD MAC	
14	20	16	5	WHY YOU TREAT ME SO BAD TOMMY BOY TB 895/WARNER BROS.	◆ CLUB NOUVEAU	
15	17	17	8	YOU'RE THE ONE (REMIX) ATLANTIC 0-86711	SANDEE	
16	19	21	7	HAPPY (REMIX) COLUMBIA 44 06739	◆ SURFACE	
17	18	25	6	PUTTING THE NIGHT ON HOLD/IRRESISTABLE LOVE DICE DG-50/SUTRA	LAUREN GREY	
18	27	46	3	INSECURITY ATLANTIC 0-86716	STACEY Q	
19	NEW ▶	1	1	THE PLEASURE PRINCIPLE (REMIX) A&M SP-12230	◆ JANET JACKSON	
20	35	36	6	IN LOVE WITH LOVE (REMIX) GEFLEN 0-20654/WARNER BROS.	◆ DEBBIE HARRY	
21	7	8	8	MY HEART GETS ALL THE BREAKS LIGOSA LIG-501	MONET	
22	26	34	4	HEART AND SOUL (REMIX) VIRGIN 0-96779/ATLANTIC	◆ T'PAU	
23	48	—	2	SHY BOYS PARC 429 06771/CBS	ANA	
24	22	27	8	NO ONE KNOWS (REMIX) ATLANTIC 0-86736	THE WILD MARYS	
25	24	39	5	ROCK STEADY (REMIX) SOLAR V-71153	THE WHISPERS	
26	13	14	9	DON'T DISTURB THIS GROOVE (REMIX) ATLANTIC 0-86741	◆ THE SYSTEM	
27	23	31	6	ALWAYS WARNER BROS. 0-20660	◆ ATLANTIC STARR	
28	25	45	4	EACH TIME YOU BREAK MY HEART (REMIX) SIRE 0-20632/WARNER BROS.	◆ NICK KAMEN	
29	38	43	3	I'M BAD DEF JAM 44-06799/COLUMBIA	L.L. COOL J	
30	39	—	2	STILL A THRILL (REMIX) MCA 23747	JODY WATLEY	
31	42	—	2	DON'T BLOW A GOOD THING (REMIX) A&M SP-12229	VESTA WILLIAMS	
32	34	48	7	WHY SHOULD I CRY (REMIX) EMI-AMERICA V-19242/CAPITOL	◆ NONA HENDRYX	
33	33	—	2	LIFETIME LOVE SLEEPING BAG SLX-0024	JOYCE SIMS	
34	NEW ▶	1	1	IF I WAS YOUR GIRLFRIEND/SHOCKADELICA PAISLEY PARK 0-20697/WARNER BROS.	PRINCE	
35	44	—	2	LET ME BE THE ONE CUTTING CR 212	SA-FIRE	
36	12	3	10	SOMETHING IN MY HOUSE (REMIX) EPIC 49-06750	◆ DEAD OR ALIVE	
37	RE-ENTRY			WHY CAN'T I BE YOU (REMIX) ELEKTRA 0-66810	◆ THE CURE	
38	29	26	8	CLAVE ROCKS PKO KO-003/EASY STREET	AMORETTO	
39	37	42	4	SOMETIMES (REMIX)/IT DOESN'T HAVE TO BE SIRE 0-20614/WARNER BROS.	◆ ERASURE	
40	49	—	2	I KNOW YOU GOT SOUL 4TH & B'WAY BWAY-438/ISLAND	ERIC B. AND RAKIM	
41	NEW ▶	1	1	I FEEL GOOD ALL OVER MCA 23740	STEPHANIE MILLS	
42	41	37	5	COMMUNICATE D.J. INTERNATIONAL 926	FULL HOUSE	
43	43	—	2	DIRTY LOOKS (REMIX) RCA 6416-1-RD	DIANA ROSS	
44	28	10	11	LA ISLA BONITA (REMIX) SIRE 0-20633/WARNER BROS.	◆ MADONNA	
45	32	32	5	MACHO MOZART TIN PAN APPLE 885 567-1/TIN PAN APPLE.BMI	LATIN RASCALS	
46	50	50	3	NO REASON TO CRY PROFILE PRO-7137	JUDY TORRES	
47	36	18	10	BACK AND FORTH (REMIX) ATLANTA ARTISTS 888 385-1/POLYGRAM	CAMEO	
48	31	15	16	YOU KEEP ME HANGIN' ON (REMIX) MCA 23717	◆ KIM WILDE	
49	21	6	17	MOVE OUT (REMIX) ATLANTIC 0-86734	NANCY MARTINEZ	
50	NEW ▶	1	1	LESSONS IN LOVE (REMIX) POLYDOR 885 706-1/POLYGRAM	◆ LEVEL 42	
BREAKOUTS	Titles with future chart potential, based on sales reported this week.				<ol style="list-style-type: none"> 1. RHYTHM IS GONNA GET YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC 2. STRANGELOVE (REMIX) DEPECHE MODE SIRE 3. LIVING IN A BOX LIVING IN A BOX CHRYSALIS 4. FAKE ALEXANDER O'NEAL TABU 5. I WANT YOUR SEX GEORGE MICHAEL COLUMBIA 	

○ Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 2 million units. Records listed under Club Play are 12-inch unless indicated otherwise.

Come And Get These Memories . . .

IT'S NOT ALWAYS our proudest point, but dance music is often the most thorough and the most liberal of pop genres in recycling—some would say cannibalizing—pop history. It lends itself to formula reworkings of ballads from any period (from “Stormy Weather” to “Never Can Say Goodbye” to “At This Moment”), allows for multiple remakes whenever the prevailing instrumentation or beat changes (“Don’t Leave Me This Way”), and it even forced the lawyers to figure out what to do with its penchant for medley-ing everything it could get its hands on. This resulted in the landmark “best disco in town” rule, which established that you *couldn't* use a couple of bars of anything for free.

Right now, its handling of the past is as aggressive as ever: On the one hand, there are predictable instant-click remakes like “You Keep Me Hangin’ On” (and the still-underground “Love Child!”); on the other hand is the mind-blowing, omnivorous use of songs, beats, jingles, and theme songs in rap. We’re not the kind to get instinctively worried over this, but a good point was made by a keyboard player some weeks ago, who said, “The good sounds have to come from somewhere.” Good, original songs—or well-chosen, non-No. 1 covers—are out there.

We’d hate to think that the best that ’80s musicians can do is recycle the past 20 years.

NEW SINGLES: Ian Foster’s “Out For The Count” (MCA) could easily be taken for a new Loose Ends record given Nick Martinelli’s trademark production; the organ hook is a new touch—very Timmy Thomas. **Timmy Regisford** mixed . . . **Finchley Road’s** “Infectious” (Quark), a rare all-instrumental, was produced by the team behind Sybil’s pair of hits, **James Bratton & Delores Drewry**. The track combines the right beat and minimal decoration . . . **Ice-T’s** “Make It Funky” is the Sire label’s first hardcore rap release. Produced by New York DJ **Afrika Islam**, it’s a tribute, of course, to the James Brown record, with generous helpings thereof backing a party rap; the bonus cut, “Sex,” is Schooly/Beastie-like explicit mumbling . . . Also intriguing: **Little Shawn’s** Oedipal street psychodrama, “My Girl’s Mother” (Select), produced by the artist, labelmate **Chubb Rock**, and **Hitman Howie Tee**; the official “A” is a rap version of the Jacksons’ “Heartbreak Hotel.” We have visions of a Rap Therapy package tour starring the most introspective, sensitive rappers . . . **Wall Of Voodoo’s** “Do It Again” (I.R.S.), a drone-disco remake of the Beach Boys’ oldie, re-



by Brian Chin

mixed by **Christer Modig & Boris Granich**, is perfectly timed for the season . . . **Midnight Fantasy’s** “Come Back To Me” (Tropical Heat, through Apexon 718-937-4038) is another New York Latin hip-hop fusion from a production crew normally associated with high-quality semihouse.

REMIXES: **Freeez** Featuring **John Rocca’s** 1982 dance charter, “I Want It To Be Real”—remixed by the artist, **Arthur Baker**, and **Farley “Jackmaster” Keith**; edited in the U.K. by **Tim Palmer** and **Graeme Durahm**; and first available on import—is now domestically released on Criminal, with another jazzy piano version as the highlight . . . **Robbie Nevil’s** “Wot’s It To Ya” (Manhattan) is remixed and go-goed by the artist, with edits by **Gail King** . . . **Grace Jones’** “Party Girl” (Manhattan) is remixed by **Thompson/Barbiero**, emphasizing its reggaeish pulsation . . . **First Circle’s** “Miracle Worker” (EMI America) has a heavy thud, almost “Rent”-like; B side is a West Coast remix of “Workin’ Up A Sweat,” by **Rusty Garner & Paul Sabu** . . . **War’s** original “Low Rider,” the musical basis of the Beastie Boys’ “Slow Ride,” gets two new remixes by **Arthur Baker**, one faithful, the other more liberally edited . . . **Pointer Sisters’** sleaze-tempo “Mercury Rising” (RCA) is remixed by **Timmy Regisford**, with deeper, more complex results.

BRIEFLY: **Alison Moyet’s** “Is This Love?” (Columbia) is not real clubby but is still a great pop record, from an album of satisfying vocal performances, “Raindancing” . . . **Roger Waters’** “Radio Waves” (Columbia) is very good Eurosymphonic dance music, although a bit dense toward the end . . . **Curtis Hairston**, one of New York’s best undiscovered voices, turns in a pop-street “Let’s Make Love Tonight” (Atlantic)

with fine vocal interplay . . . **Hanover Fist’s** mordantly funny “American Dream” (Capitol) pays tribute to Lou Reed in its monotone lead . . . In **That Petrol Emotion’s** “Big Decision” (Polydor), garage rock meets drum machine breaks and a multitude of disco effects . . . **Linda Imperial’s** “Extra Credit” (Columbia) is midtempo radio stuff . . . **Dorian’s** “Madness” (Plutonium/Total Experience) is midtempo rock-funk; cliché but good.

NOTES: After all these years, Motown has commissioned a remix for clubs of one of its classics, the **Temptations’** 1972 Grammy-winning No. 1, “Papa Was A Rollin’ Stone.” It has been overdubbed and restructured by New York’s **Freddie Bastone**. Previously, the label restricted such club reissues to re-edits . . . While on the subject, the Miami remake of **Smokey Robinson’s** “Tears Of A Clown” by **Bassix**, released locally on Rock-Well, has been signed by Epic . . . Our very favorite remake of recent weeks, though, is scheduled for summer release on Chrysalis: It’s **Paul Carrack’s** revival of the Searchers/Jackie DeShannon modera oldie, “When You Walk In the Room,” which will make a super top 40 record. Carrack is the unsung lead singer and keyboardist on numerous Ace, Squeeze, and Mike & the Mechanics records . . . **Chris Rea**, who’s had several popular imports on Britain’s Magnet label, has been signed to Motown for the U.S. . . . **Colonel Abrams’** MCA album is finally scheduled for release after months of informal play in clubs and on radio; ETA is August . . . Another much-anticipated release, **David Cole’s** “Take My Breath Away,” is still unsigned, but Cole, annoyed by the prerelease airing of his demo, says, simply, “I’m changing it,” and promises it’ll be even hotter at its eventual release.

An October confab will focus on the many aspects of the Crescent City music scene . . . see page 28

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McEntire Tour Hits Goal

NASHVILLE Reba McEntire has completed a four-week, 19-city tour aimed at cultivating markets throughout Canada and the West Coast. Specifically, the tour was in support of her recently released "Greatest Hits" album. Her two previous albums have been certified gold. The MCA artist's sweep began April 29 in Edmonton, Alberta, and concluded May 15 in Phoenix, Ariz.

Packaged by Seattle-based Jack Roberts Productions and the Jim Halsey Co., the series of concerts also involved extensive promotional and marketing efforts involving MCA's U.S. and Canadian offices. RCA's Pake McEntire opened for his sister in Canada, and Warner Bros.' Nitty Gritty Dirt Band and MCA/Curb's Desert Rose worked the opening slot in the U.S.

Advance promotional interviews were done with major dailies and radio stations along the route. McEntire also appeared for an autograph-signing at the West Edmonton Mall. Ed Harris, marketing rep for MCA in Calgary, Alberta, says

that approximately 1,000 fans turned out for the event.

MCA/Canada worked with all the rack and retail accounts in the cities on the tour, providing them with "Greatest Hits" header cards and promotional copies for in-store play. Radio stations in the Canadian cities held Star Treatment promotions in conjunction with the tour. Winners in the promos were provided with limousine service, dinner, concert seats, and the chance to meet McEntire. The label additionally hosted receptions for the accounts and the media in each city.

Radio stations involved were CFCW and CISN Edmonton; CFAC, CKRY, and Q-91 Calgary; CKRM Regina, Saskatchewan; CJWW Saskatoon, Saskatchewan; CJOC Lethbridge, Alberta; CJJR and CKWX Vancouver; and KUPL Portland. Other cities visited were Great Falls, Mont.; Spokane, Wash.; Seattle; Eugene, Ore.; Medford, Ore.; and Phoenix, Ariz. California cities involved were Santa Rosa, Davis, Manteca, Los Angeles, Laguna Hills, and San Bernadino.

NSAI Objects To RCA 9-Song Album Other Labels Expected To Follow

NASHVILLE The Nashville Songwriters Assn. International lodged an official protest June 4 against RCA Records' recently revealed policy of cutting the number of songs on its country albums from 10 to nine (Billboard, April 4). The complaint was announced at a press

'Removing 10% of mechanical income is a blow'

conference conducted at NSAI headquarters here by association president Ralph Murphy.

In a statement read to the press Murphy said, "Removing 10% of mechanical income is a serious blow to writers and publishers. If the nine-song album becomes an industry standard, everyone will suffer."

A survey of country label chiefs made at the time the RCA policy surfaced revealed that none of the labels were planning a similar de-

crease in cuts. But industry insiders predict that RCA's lead will ultimately be followed unless the label backs down on its policy.

Murphy said that the NSAI had voiced its objections to the policy via telegrams to both RCA's New York headquarters and its Nashville office. According to Murphy, RCA's Nashville head, Joe Galante, responded with a note that said the policy had originated with him. Galante has made no comment on the NSAI protest.

Murphy told reporters "I did have some dialog with [an RCA] label person who said they probably just wanted to get rid of that one crappy song" that often shows up on an album. He discounted this explanation, though, noting that producers

routinely cut 15-20 selections for each album project to try to ensure that there will be enough strong material for a full album. He also argued that the mastering costs involved in a single cut are not sufficient to warrant the cutback.

Murphy said that the label will save only a nickel per album through decreased mechanical payout. He said, "If Joe were saving a million or a million-five a year and giving new artists a start, then that would be great."

Likening the songwriter's place in the music community to a link in the food chain, Murphy said, "We're like the algae on the bottom of the ocean. We support an entire industry, and we do it for the least amount of money." EDWARD MORRIS

Willie Wins Tubb Award

NASHVILLE Willie Nelson has been chosen to be the first recipient of the Ernest Tubb Humanitarian Award during the International Fan Club Organization's Fan Fair show June 12. The award was established in May to honor the late Country Music Hall of Fame member.

Nelson, who used to perform on

Tubb's syndicated television show, was selected for the award because of his "many outstanding contributions to the field of country music and for making it acceptable to more people" as well as for his "numerous duet recordings." His contributions to Farm Aid were also recognized.

Alabama's Producer Gets Recognition He Deserves A Long-Overdue Tribute To Harold Shedd

QUICK, name me the producer of the platinum supergroup Alabama.

If you didn't come up with the name Harold Shedd, don't feel bad.

Though he has produced such acts as Louise Mandrell, Dobie Gray, and the red-hot newcomer K.T. Oslin, Shedd keeps a low profile, letting his producing do the talking. Now it's time to raise that profile, as Nashville Scene gives praise where it's due.

Co-owner and president of the Music Mill studio complex, Shedd was born the son of a preacher man in Bremen, Ga. He grew up listening to, and singing, gospel, bluegrass, and big band music when he wasn't performing such farm chores as plowing and picking cotton. He fled the farm life for the field of radio, performing and announcing at stations

ranging from Key West, Fla., to Mississippi. He later bought WWCC-AM in his hometown and programmed it country with a taste of gospel. He sold it in 1969, joining the William B. Tanner Co. in Memphis and concentrating on the radio- and TV-jingle business. That line of work brought him to Nashville in 1972, where he joined the Nashville Tower. Four years later he built the original Music Mill Studio, solicited jingle production work, and segued into record production. He soon hit the charts producing such acts as Price Mitchell and Willie Rainsford.

The year 1979 brought some magic into his life. A group on MDJ Records was sent to Shedd to complete work on its debut album. The first song he became involved with was "My Home's In Alabama." The record by the new group, named Alabama, reached No. 17 on Billboard's Hot Country Singles chart. Soon after appearing on the Country Radio Seminar's New Faces Show, the group signed with RCA Records and started a string of No. 1 hits with "Tennessee River." Nineteen more Alabama singles produced by Shedd have hit No. 1, setting a new record for consecutive No. 1s and producing sales of some 25 million albums. Shedd proved he wasn't a one-act producer by tak-

ing Reba McEntire to the top twice and cutting hits with Glen Campbell, Mel Tillis, Merle Kilgore, and Roger Miller. He produced the music for Alabama's CBS-TV special "My Home's In Alabama" and for the Roy Clark/Tillis movie, "Up Hill All The Way." More recently, he was knocked out by K.T. Oslin after SESAC's Dianne Petty suggested he attend Oslin's Music Row showcase. He took her tape to RCA's Joe Galante, and the label called the next morning wanting to sign her. Oslin's "80's Ladies" has broken into the



by Gerry Wood

top 30 of the Billboard country chart, and she has quickly become one of the hottest new talents to scorch the Nashville scene. Shedd will also be producing Eddy Raven's next album and has signed to produce his first act on CBS Records, Libby Hurley.

He owns five publishing companies and a recording companies and a recording production branch, employing 14 people. The studios utilize two 32-track Mitsubishi digital consoles and JVC digital two-track mixdown machines. The publishing companies use a 24-track demo studio. State of the art doesn't come easy in the studio—last year Music Mill spent \$300,000 upgrading its equipment.

"I want to keep this operation running full throttle," Shedd says. "I want to see the people who are involved in this company get the opportunity to do what they want to do—whether it's to produce or co-produce records or get involved in other projects." Shedd, a veteran of the record and radio business, sees the broad spectrum of the industry: "The better the songs we have, the better the records we make, the better the radio."

Laid-back and friendly, Shedd has quietly become one of the giants of the country music industry. He's living proof that good guys don't always finish last. Just like the songs he produces, Harold Shedd is No. 1.

NEWSNOTES: Coe co-stars. CBS/Columbia artist David Allan Coe shares the spotlight with his 7-
(Continued on next page)



CMA Membership Promo

NASHVILLE The Country Music Assn., in cooperation with the Gibson guitar company, has kicked off a 90-day membership promotion. The Member-Pick-A-Member campaign features 12 Gibson guitars as prizes.

Six of the prizes will go to the six individuals who recruit the largest

number of new members. The remaining six guitars will be awarded via drawings from the names of successful recruiters and the members they recruited.

Additional information and membership applications are available from the CMA at 615-244-2840.

FOR WEEK ENDING JUNE 20, 1987

Billboard

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HOT COUNTRY SINGLES ACTION RADIO MOST ADDED

	GOLD ADDS 27 REPORTERS	SILVER ADDS 58 REPORTERS	BRONZE/ SECONDARY ADDS 64 REPORTERS	TOTAL ADDS 149 REPORTERS	TOTAL ON
I'LL BE YOUR BABY TONIGHT JUDY RODMAN M/TM	1	15	28	44	58
THIS CRAZY LOVE OAK RIDGE BOYS M/CA	5	10	20	35	74
I'LL BE THE ONE STATLER BROTHERS MERCURY	2	10	21	33	62
NOWHERE ROAD STEVE EARLE M/CA	2	10	20	32	76
BORN TO BOOGIE HANK WILLIAMS, JR. WARNER/CURB	11	9	11	31	112
AFTER ALL PATTY LOVELESS M/CA	0	10	19	29	32
PONIES MICHAEL JOHNSON RCA	2	8	18	28	58
SHE'S TOO GOOD TO BE TRUE EXILE EPIC	3	12	12	27	111
I'LL NEVER BE IN LOVE AGAIN DON WILLIAMS CAPITOL	2	7	18	27	92
MAKE ME LATE FOR WORK . . . RONNIE MCDOWELL M/CA/CURB	2	9	14	25	26

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.

NASHVILLE SCENE

(Continued from preceding page)

month-old daughter, Tanya Montana, in his new video. The clip is for "Tanya Montana," the second single from his "A Matter Of Life . . . And Death" album . . . **John Schneider** has been shooting a made-for-television film, "Christmas Comes To Willow Creek," on location in Vancouver. The show is scheduled to air this winter on CBS . . . **Donna Fargo** has teamed up with Atlantic America artist **Billy Joe Royal** for a duet, to be included on the "Winners" album, Fargo's debut release on the Mercury/PolyGram label. The project was produced by **Nelson Larkin**.

Road news: **Ricky Skaggs'** tour schedule will be sponsored by Country Time Lemonade . . . **Charley Pride** recently took a month off from working in the U.S. to tour England, Scotland, and Ireland. He sold out halls in every city along the way. And, at every stop, second performances (all sellouts) were added to the schedule . . . **T. Graham Brown** appeared on "The Late Show" and performed his latest Capitol release, "Brilliant Conversationalist." Following the taping, preparations were made for His Tennessee to showcase at L.A.'s Roxy Theatre.

McEwen, Tenn., recently hosted the sixth annual **Ralph Emery** Day, honoring the native and benefiting local Lion's Club charities. The festivities included a parade through McEwen and a noontime concert, hosted by Emery and starring Grand Ole Opry favorite **Minnie Pearl** and country artist **Ronnie McDowell** . . . Los Angeles recently played host to "God & Country," the first festival offering a blend of country and contemporary Christian music. The three-day event was held at the L.A. Sports Arena. Sponsored by the Lutheran Laymen's League of Southern California, the

fete drew more than 20,000 people.

Eddy Arnold was presented with a plaque early this month naming him honorary chairman for Dreamship '87. Dreamship aims to utilize the talents of Nashville's entertainment community to raise money for and increase awareness of mentally retarded citizens. **Bob Finical**, president of the board of directors for the organization and producer of the 1986 Dreamship concert, which raised \$3,000 for area agencies serving the mentally retarded, presented the award.

Three cheers for the Country Music Foundation! The CMF, including

the 20-year-old Country Music Hall of Fame and Museum, was recently accredited by the American Assn. of Museums in Washington, D.C. It is the first such organization in Nashville to meet the AAM's rigorous standards for accreditation.

June Carter Cash recently celebrated the publication of her book, "From The Heart." The book chronicles her life experiences with family and friends and on the road.

FOR WEEK ENDING JUNE 20, 1987

Billboard

TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	3	4	4	RANDY TRAVIS ● WARNER BROS. 25568-1 (8.98) (CD) 1 week at No. One	ALWAYS & FOREVER
2	1	1	6	DWIGHT YOAKAM REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
3	2	2	13	EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT ● WARNER BROS. 1-25491 (9.98) (CD)	TRIO
4	4	3	19	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
5	5	5	28	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
6	6	6	17	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
7	7	7	52	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
8	8	8	19	HANK WILLIAMS, JR. WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
9	12	14	6	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
10	10	10	44	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
11	11	11	62	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
12	9	9	30	THE O'KANES COLUMBIA BL 40459	THE O'KANES
13	13	12	33	GEORGE JONES EPIC 40413	WINE COLORED ROSES
14	14	13	35	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
15	15	15	31	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
16	18	20	15	MOE BANDY MCA/CURB 5914/MCA (8.98)	YOU HAVEN'T HEARD THE LAST OF ME
17	17	17	12	ASLEEP AT THE WHEEL EPIC 40681	ASLEEP AT THE WHEEL
18	16	16	12	JOHN CONLEE COLUMBIA 40442	AMERICAN FACES
19	21	28	4	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
20	19	19	37	LYLE LOVETT MCA/CURB 5748/MCA (8.98) (CD)	LYLE LOVETT
21	22	31	5	ANNE MURRAY CAPITOL 12562 (8.98) (CD)	HARMONY
22	23	23	15	RICKY VAN SHELTON COLUMBIA 40602	WILD EYED DREAM
23	27	24	69	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
24	26	27	22	EDDY RAVEN RCA 5728-1 R (8.98)	RIGHT HAND MAN
25	29	29	7	NITTY GRITTY DIRT BAND WARNER BROS. 1 25573 (8.98) (CD)	HOLD ON
26	28	30	83	THE JUDDS ▲ RCA/CURB AHL-1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
27	20	21	16	OAK RIDGE BOYS MCA 5945 (8.98) (CD)	WHERE THE FAST LANE ENDS
28	30	25	35	EARL THOMAS CONLEY RCA 5619-1-R (8.98) (CD)	TOO MANY TIMES
29	24	18	35	REBA MCENTIRE ● MCA 5807 (8.98) (CD)	WHAT AM I GONNA DO ABOUT YOU
30	33	33	9	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
31	34	38	6	JANIE FRICKIE COLUMBIA 40666	AFTER MIDNIGHT
32	31	26	32	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
33	32	32	13	STEVE WARINER MCA 5926 (8.98) (CD)	IT'S A CRAZY WORLD
34	25	22	59	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
35	47	—	2	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
36	39	39	10	CHARLY MCCLAIN EPIC 40534	STILL I STAY
37	36	35	117	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
38	37	40	28	HOLLY DUNN MTM ST 1052/CAPITOL (8.98)	HOLLY DUNN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	43	47	6	JOHNNY CASH MERCURY 832 031-1/POLYGRAM	JOHNNY CASH IS COMING TO TOWN
40	38	36	13	JUDY RODMAN MTM 71060/CAPITOL (8.98)	A PLACE CALLED LOVE
41	45	51	5	JOHN SCHNEIDER MCA 5973 (8.98)	YOU AIN'T SEEN THE LAST OF ME
42	35	37	18	THE BELLAMY BROTHERS MCA/CURB 5721/MCA (8.98) (CD)	COUNTRY RAP
43	40	43	54	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (CD)	FOUR FOR THE SHOW
44	42	41	16	KRIS KRISTOFFERSON MERCURY 830 406 1/POLYGRAM	REPOSSESSED
45	46	46	21	SCHUYLER, KNOBLOCH & OVERSTREET MTM ST 71058/CAPITOL (8.98)	SKO
46	48	44	39	GARY MORRIS WARNER BROS. 1-25438 (8.98) (CD)	PLAIN BROWN WRAPPER
47	41	42	18	WAYLON JENNINGS MCA 5911 (8.98) (CD)	HANGIN' TOUGH
48	50	50	8	MICKEY GILLEY EPIC 40670	BACK TO BASICS
49	52	57	136	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
50	54	54	300	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
51	55	52	135	THE JUDDS ▲ RCA/CURB AHL-1-5319/RCA (8.98) (CD)	WHY NOT ME
52	44	34	52	T. GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
53	53	56	12	MICHAEL MARTIN MURPHEY WARNER BROS. 1-25500 (8.98)	AMERICANA
54	59	59	34	RICKY SKAGGS EPIC FE 40309 (CD)	LOVE'S GONNA GET YA
55	60	49	68	REBA MCENTIRE ● MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
56	61	55	47	EXILE EPIC FE 40401 (CD)	GREATEST HITS
57	58	58	42	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
58	70	66	26	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
59	65	62	7	JOHNNY PAYCHECK MERCURY 422-830404-1/POLYGRAM (CD)	MODERN TIMES
60	RE-ENTRY			EARL THOMAS CONLEY RCA AHL-1-7032 (8.98) (CD)	GREATEST HITS
61	56	60	475	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
62	64	—	32	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM (8.98) (CD)	RADIO GOSPEL FAVORITES
63	57	63	8	GENE WATSON EPIC 40644	HONKY TONK CRAZY
64	NEW ▶		1	MERLE HAGGARD, GEORGE JONES, WILLIE NELSON EPIC 40821	WALKING THE LINE
65	71	71	10	DAVID ALLAN COE COLUMBIA 40571	A MATTER OF LIFE . . . AND DEATH
66	NEW ▶		1	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98)	DESERT ROSE BAND
67	RE-ENTRY			RAY STEVENS MCA 5918 (8.98) (CD)	GREATEST HITS
68	73	65	21	DONNA FARGO MERCURY 422 830236-1/POLYGRAM	WINNERS
69	49	53	36	MICHAEL JOHNSON RCA AEL-1-9501 (6.98)	WINGS
70	NEW ▶		1	RATTLESNAKE ANNIE COLUMBIA 40678	RATTLESNAKE ANNIE
71	62	61	35	DAN SEALS EMI-AMERICA PW 17231 (8.98) (CD)	ON THE FRONT LINE
72	63	67	32	KENNY ROGERS LIBERTY 5112/CAPITOL (9.98) (CD)	TWENTY GREATEST HITS
73	67	69	73	OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS VOL. II
74	51	45	35	SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL (8.98) (CD)	OUT GOIN' CATTIN'
75	75	73	54	GEORGE STRAIT ● MCA 5750 (8.98) (CD)	# 7

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

Billboard® HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	4	9	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET, D.SCHLITZ)	★ ★ NO. 1 ★ ★ 2 weeks at No. One ◆ RANDY TRAVIS WARNER BROS. 7-28384
2	3	5	14	YOU'RE MY FIRST LADY R.HALL (M.MCANALLY)	T.G. SHEPPARD COLUMBIA 38-06999
3	4	7	13	YOU'RE NEVER TOO OLD FOR YOUNG LOVE D.GANT, E.RAVEN (R.GILES, F.MYERS)	EDDY RAVEN RCA 5128-7
4	5	9	12	THAT WAS A CLOSE ONE N.LARKIN, E.T.CONLEY (R.BYRNE)	EARL THOMAS CONLEY RCA 5129-7
5	6	8	12	CHAINS OF GOLD S.BUCKINGHAM, H.DEVITO (P.KENNERLEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07023
6	8	12	8	ALL MY EX'S LIVE IN TEXAS J.BOWEN, G.STRAIT (S.D.SHAFFER, L.J.SHAFFER)	GEORGE STRAIT MCA 53087
7	7	10	11	LITTLE SISTER P.ANDERSON (D.POMUS, M.SHUMAN)	◆ DWIGHT YOAKAM REPRISE 7-28432/WARNER BROS.
8	9	11	13	IT'S ONLY OVER FOR YOU J.CRUTCHFIELD (M.REED, R.M.BOURKE)	TANYA TUCKER CAPITOL 5694
9	10	13	12	LOVE YOU AIN'T SEEN THE LAST OF ME J.BOWEN, J.SCHNEIDER (K.FRANCESCHI)	JOHN SCHNEIDER MCA 53069
10	11	16	9	ANOTHER WORLD J.E.NORMAN (J.LEFFLER, R.SCHUCKETT)	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 7-28373
11	14	20	7	I KNOW WHERE I'M GOING B.MAHER (D.SCHLITZ, C.BICKHARDT, B.MAHER)	THE JUDDS RCA/CURB 5164-7/RCA
12	15	19	9	THE WEEKEND T.BROWN, J.BROWN (B.LABOUNTY, B.FOSTER)	◆ STEVE WARINER MCA 53068
13	2	3	13	BABY'S GOT A HOLD ON ME J.LEO (J.LEO, J.HANNA, B.CARPENTER)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28443
14	18	22	10	CRIME OF PASSION S.BUCKINGHAM (W.ALDRIDGE, M.MCANALLY)	◆ RICKY VAN SHELTON COLUMBIA 38-07025
15	20	25	8	LOVE SOMEONE LIKE ME T.WEST (H.DUNN, R.FOSTER)	HOLLY DUNN MTM 72082/CAPITOL
16	19	24	10	AMERICAN ME J.STROUD (J.F.KNOBLOCH, T.SCHUYLER)	S-K-O MTM 72086/CAPITOL
17	23	29	5	SNAP YOUR FINGERS R.MILSAP, R.GALBRAITH, K.LEHNING (G.MARTIN, A.ZANETIS)	RONNIE MILSAP RCA 5169-7
18	21	26	10	OH HEART K.LEHNING, P.DAVIS (M.BROOK, K.BAILLIE, D.SCHLITZ)	BAILLIE AND THE BOYS RCA 5130-7
19	22	28	7	SOMEONE J.BOWEN, L.GREENWOOD (C.BLACK, A.ROBERTS, S.DORFF)	LEE GREENWOOD MCA 53096
20	25	31	5	ONE PROMISE TOO LATE J.BOWEN, R.MCENTIRE (D.LOGGINS, L.SILVER, D.SCHLITZ)	REBA MCENTIRE MCA 53092
21	24	27	8	LOVE CAN'T EVER GET BETTER THAN THIS R.SKAGGS (N.MONTGOMERY, I.KELLEY)	RICKY SKAGGS & SHARON WHITE EPIC 34-07060
22	13	6	17	TIL' I'M TOO OLD TO DIE YOUNG J.KENNEDY (J.HADLEY, K.WELCH, S.DOOLEY)	MOE BANDY MCA/CURB 53033/MCA
23	26	30	9	80'S LADIES H.SHEDD (K.T.OSLIN)	◆ K.T.OSLIN RCA 5154-7
24	28	33	8	CINDERELLA R.LANDIS (R.NIELSEN)	VINCE GILL RCA 5131-7
25	29	32	7	FROM TIME TO TIME (IT FEELS LIKE LOVE AGAIN) C.YOUNG (L.GATLIN)	◆ LARRY GATLIN & JANIE FRICKIE COLUMBIA 38-07088
26	33	37	6	FALLIN' OUT J.BOWEN, W.JENNINGS (D.LILE)	WAYLON JENNING MC 53088
27	32	36	7	ARE YOU STILL IN LOVE WITH ME J.WHITE (SPIRO, PORTER, WHITE)	ANNE MURRAY CAPITOL 44005
28	34	38	5	WHISKEY, IF YOU WERE A WOMAN P.WORLEY (M.FRANCIS, J.MACRAE, B.MORRISON)	HIGHWAY 101 WARNER BROS. 28372
29	35	43	5	A LONG LINE OF LOVE S.GIBSON, J.E.NORMAN (P.OVERSTREET, T.SCHUYLER)	◆ MICHAEL MARTIN MURPHY WARNER BROS. 7-28370
30	12	1	16	I WILL BE THERE K.LEHNING (SNOW, KIMBALL)	DAN SEALS EMI-AMERICA 8377/CAPITOL
31	36	45	4	TELLING ME LIES G.MASSENBERG (L.THOMPSON, B.COOK)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28371
32	16	17	12	FULL GROWN FOOL N.WILSON, M.GILLEY (A.REYNOLDS, K.S.TAYLOR)	MICKEY GILLEY EPIC 34-07009
33	39	47	4	WHY DOES IT HAVE TO BE (WRONG OR RIGHT) T.DUBOIS, S.HENDRICKS, RESTLESS HEART (R.SHARP, D.LOWERY)	◆ RESTLESS HEART RCA 5132-7
34	42	46	5	TRAIN OF MEMORIES A.REYNOLDS (J.HINSON, A.BYRD)	KATHY MATTEA MERCURY 888 574-7/POLYGRAM
35	40	44	6	I TURN TO YOU B.SHERILL (M.D.BARNES, C.PUTMAN)	GEORGE JONES EPIC 34-07107
36	37	40	7	MIDNIGHT BLUE B.BECKETT (D.GOODMAN, J.W.RYLES)	JOHN WESLEY RYLES WARNER BROS. 7-28377
37	47	52	4	BRILLIANT CONVERSATIONIST B.LOGAN (J.HADLEY, G.NICHOLSON)	◆ T. GRAHAM BROWN CAPITOL 44008
38	44	48	7	PUT ME OUT OF MY MISERY J.CRUTCHFIELD (B.MCDILL, L.ANDERSON)	TOM WOPAT EMI-AMERICA 43010/CAPITOL
39	17	2	16	JULIA J.BOWEN, C.TWITTY, D.HENRY (J.JARVIS, D.COOK)	CONWAY TWITTY MCA 53034
40	49	—	2	BORN TO BOOGIE B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	◆ ◆ ◆ POWER PICK/AIRPLAY ◆ ◆ ◆ HANK WILLIAMS, JR. WARNER/CURB 7-28369/WARNER BROS.
41	31	34	7	COUNTRY RAP E.GORDY, JR. (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52834/MCA
42	48	56	3	SHE'S TOO GOOD TO BE TRUE B.KILLEN (S.LEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-07135
43	30	14	14	HAVE I GOT SOME BLUES FOR YOU R.BAKER (D.CHAMBERLAIN)	CHARLEY PRIDE 16TH AVENUE 70400/CAPITOL
44	27	21	16	TOO MANY RIVERS J.L.WALLACE, T.SKINNER (H.HOWARD)	THE FORESTER SISTERS WARNER BROS. 7-28442
45	54	68	3	I'LL NEVER BE IN LOVE AGAIN D.WILLIAMS, G.FUNDIS (B.CORBIN)	DON WILLIAMS CAPITOL 44019
46	52	55	4	HOUSE OF BLUE LIGHTS R.BENSON (D.RAYE, F.SLACK)	ASLEEP AT THE WHEEL EPIC 34-07125
47	56	64	3	WHY I DON'T KNOW T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53102/MCA
48	55	61	4	THE HAND THAT ROCKS THE CRADLE J.BOWEN, G.CAMPBELL (T.HARRIS)	GLEN CAMPBELL (WITH STEVE WARINER) MCA 53108
49	50	54	6	ANGER & TEARS J.KENNEDY (R.SMITH, C.CHASE)	MEL MCDANIEL CAPITOL 5705
50	38	15	17	DOMESTIC LIFE B.LOGAN (J.D.MARTIN, G.HARRISON)	JOHN CONLEE COLUMBIA 38-06707

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	45	23	15	HARD LIVIN' B.MEVIS (D.HALLEY)	◆ KEITH WHITLEY RCA 5116-7
52	62	70	3	TOO OLD TO GROW UP NOW M.WRIGHT (A.HARVEY, P.MCCANN)	PAKE MCENTIRE RCA 5207-7
53	66	—	2	THIS CRAZY LOVE J.BOWEN (R.MURRAH, J.D.HICKS)	OAK RIDGE BOYS MCA 53023
54	64	—	2	NOWHERE ROAD T.BROWN, E.GORDY, JR., R.BENNETT (S.EARLE, R.KLING)	STEVE EARLE MCA 53103
55	43	18	18	IT TAKES A LITTLE RAIN J.BOWEN (J.D.HICKS, R.MURRAH, S.DEAN)	THE OAK RIDGE BOYS MCA 53010
56	51	53	6	DON'T IT MAKE YOU WANTA GO HOME R.ALVES (J.SOUTH)	BUTCH BAKER MERCURY 888 543-7/POLYGRAM
57	70	—	2	I'LL BE THE ONE J.KENNEDY (DON REID, OEO REID)	THE STATLER BROTHERS MERCURY 888 650-7/POLYGRAM
58	71	—	2	PONIES B.MAHER (J.H.BULLOCK)	MICHAEL JOHNSON RCA 5171-7
59	65	75	3	'TIL THE OLD WEARS OFF W.ALDRIDGE (W.ALDRIDGE)	THE SHOOTERS EPIC 34-07131
60	53	35	11	EVERYBODY'S CRAZY 'BOUT MY BABY P.WORLEY (M.REID)	MARIE OSMOND CAPITOL/CURB 5703/CAPITOL
61	NEW		1	I'LL BE YOUR BABY TONIGHT T.WEST (B.DYLAN)	◆ ◆ ◆ HOT SHOT DEBUT ◆ ◆ ◆ JUDY RODMAN MTM 7208972089/CAPITOL
62	68	73	3	YOU LAY A LOTTA LOVE ON ME S.CORNELIUS (D.HEAVENER)	THE WRAYS MERCURY 888 542-7/POLYGRAM
63	41	41	7	WOULD JESUS WEAR A ROLEX R.STEVENS (M.MARCHER, C.ATKINS)	RAY STEVENS MCA 53101
64	73	79	3	I TALKED A LOT ABOUT LEAVING R.BAKER (C.QUILLEN, T.STAMPEY, B.KEEL)	LARRY BOONE MERCURY 888 598-7/POLYGRAM
65	72	78	3	TANYA MONTANA B.SHERILL (D.A.COE, B.SHERILL)	◆ DAVID ALLAN COE COLUMBIA 38-07129
66	46	39	10	3935 WEST END AVENUE D.MITCHELL (W.T.DAVIDSON, F.MYERS, S.DEAN)	MASON DIXON PREMIER ONE 112
67	59	50	16	DON'T TOUCH ME THERE SNEED BROTHERS, W.MASSEY (M.P.HEENEY)	CHARLY MCCLAIN EPIC 34-06980
68	58	62	5	SAVING THE HONEY FOR THE HONEYMOON R.L.SCRUGGS (R.WITO, J.BARRY)	SAWYER BROWN CAPITOL/CURB 44007/CAPITOL
69	60	42	14	ASHES OF LOVE P.WORLEY (J.ANGLIN, J.ANGLIN, J.WRIGHT)	THE DESERT ROSE BAND MCA/CURB 53048/MCA
70	79	—	2	THE FIRST CUT IS THE DEEPEST M.LLOYD (C.STEVENS)	RIDE THE RIVER ADVANTAGE 169-1/POLYGRAM
71	57	58	4	YOU'VE LOST THAT LOVING FEELING R.RUFF (B.MANN, C.WEIL, SPECTOR)	CARLETTE LUV 142/MSD
72	69	59	21	THE MOON IS STILL OVER HER SHOULDER B.MAHER (H.PRESTWOOD)	◆ MICHAEL JOHNSON RCA 5091-7
73	NEW		1	AFTER ALL E.GORDY, JR., T.BROWN (J.HINSON, H.STINSON)	◆ PATTY LOVELESS MCA 5307
74	NEW		1	MAKE ME LATE FOR WORK TODAY B.KILLEN (C.PUTMAN, R.MCDOWELL)	RONNIE MCDOWELL MCA/CURB 53126/MCA
75	80	—	2	HANK DRANK SNEED BROTHERS (D.MORGAN, B.L.SPRINGFIELD, S.DAVIS)	BOBBY LEE SPRINGFIELD EPIC 34-07110
76	61	49	20	CAN'T STOP MY HEART FROM LOVING YOU K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-06660
77	87	—	2	MAKE A LIVING OUT OF LOVING YOU P.SULLIVAN (J.GAYDEN, M.GAYDEN, S.HOGIN)	RAZORBACK COMPLEAT 174/POLYGRAM
78	NEW		1	LOOKING FOR YOU R.CROWELL, B.T.JONES (R.CROWELL, R.CASH)	RODNEY CROWELL COLUMBIA 38-07137
79	85	—	2	SKIN DEEP H.BRADLEY (J.WOOD, B.NASH)	BOBBI LACE 615 1008
80	78	72	20	YOU'RE THE POWER A.REYNOLDS (C.BICKHARDT, F.C.COLLINS)	KATHY MATTEA MERCURY 888 319 7/POLYGRAM
81	75	65	20	OLD BRIDGES BURN SLOW N.LARKIN (J.SOUTH, J.MEADERS, S.BROWN)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99485/ATLANTIC
82	74	57	18	TO KNOW HIM IS TO LOVE HIM G.MASSENBERG (P.SPECTOR)	◆ DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28492
83	81	66	17	PLAIN BROWN WRAPPER G.MORRIS, B.ALBERTINE (G.MORRIS, K.WELCH)	GARY MORRIS WARNER BROS. 7-28468
84	NEW		1	SHE DON'T LOVE YOU G.J.HORTON (MAYFIELD, BUTLER, CARTER)	SUSIE ANGLON TNP 75005/ENIGMA
85	63	60	6	WHEN A MAN LOVES A WOMAN J.MORRIS (C.LEWIS, A.WRIGHT)	NARVEL FELTS EVERGREEN 1054
86	82	63	14	DON'T LET GO OF MY HEART SOUTHERN PACIFIC, J.E.NORMAN (K.HOWELL, H.MASLIN)	SOUTHERN PACIFIC WARNER BROS. 7-28408
87	84	76	21	DON'T GO TO STRANGERS B.LOGAN (J.D.MARTIN, R.SMITH)	T. GRAHAM BROWN CAPITOL 5664
88	67	67	5	BACK WHEN IT REALLY MATTERED N.LARKIN (J.CAREAGA, J.JARVIS)	TOMMY ROE MERCURY 888 497-7/POLYGRAM
89	88	83	20	SEÑORITA D.WILLIAMS, G.FUNDIS (H.DEVITO, D.FLOWERS)	DON WILLIAMS CAPITOL 5683
90	83	69	8	HOT RED SWEATER T.CHOATE (J.BOOKER)	JAY BOOKER EMI-AMERICA 8379/CAPITOL
91	86	74	6	STRAIGHT FROM MY HEART T.DUBOIS, S.HENDRICKS (S.RUTLEDGE, J.FORTUNE)	SYLVIA RCA 5127-7
92	89	71	8	ROUTINE R.PENNINGTON (B.REGAN)	THE KENDALLS STEP ONE 371
93	90	85	20	A FACE IN THE CROWD S.GIBSON, J.E.NORMAN (K.STALEY, G.HARRISON)	MICHAEL MARTIN MURPHY AND HOLLY DUNN WARNER BROS. 7-28471
94	92	87	23	THE RIGHT LEFT HAND B.SHERILL (D.KNUTSON, A.L.OWENS)	GEORGE JONES EPIC 34-06593
95	91	86	19	GOODBYE'S ALL WE'VE GOT LEFT E.GORDY, JR., T.BROWN (S.EARLE)	STEVE EARLE MCA 53011
96	94	81	6	THERE GOES MY LOVE J.LEO, M.MORGAN (B.OWENS)	PAM TILLIS WARNER BROS. 7-28346
97	93	89	24	THE BED YOU MADE FOR ME P.WORLEY (P.T.CARLSON)	HIGHWAY 101 WARNER BROS. 7-28483
98	97	95	22	"YOU'VE GOT" THE TOUCH H.SHEDD, ALABAMA (W.ROBINSON, J.JARRARO, L.PALAS)	ALABAMA RCA 5081-7
99	96	94	22	KIDS OF THE BABY BOOM E.GORDY, JR. (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53018/MCA
100	95	88	7	BEAUTIFUL BODY K.MANSFIELD (P.RYAN, W.MALLETT, B.MORRISON)	◆ DAVID FRIZZELL COMPLEAT 168/POLYGRAM

○ Products with the greatest airplay this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 2 million units.

COUNTRY CORNER



by Marie Ratliff

RANDY TRAVIS CONTINUES his phenomenal record-setting ways with "Forever And Ever, Amen" (Warner Bros.). Singles take an average of 14 weeks to reach the top of the Hot Country Singles chart; this one made the climb in eight. In addition, Travis has held on to the No. 1 position for a second week, marking the first time in nearly two years that a record has accomplished this feat. The last one, a crossover record, was **Ronnie Milsap's** "Lost In The Fifties" (RCA), from Sept. 28-Oct. 5, 1985.

With his first album, "Storms Of Life," certified platinum and his already-gold just-released follow-up, "Always & Forever," boasting an initial shipment of more than half a million copies, Travis is generating a welcome wave of excitement at both radio and retail.

"WERE FLOODED WITH CALLS asking where they can buy it," says MD **Kevin Herring** of WWWW Detroit about **Joe Kenyon's** "Hymne" (Mercury). The instrumental, which Herring added this week, is the music to a popular wine commercial. "I haven't seen such response even on records at the top of our list that we've played for weeks."

"PUT ME OUT OF MY MISERY" is pulling the calls for **Tom Wopat** (EMI America). "It tested very highly, so we added it a little earlier than usual," says **Susan Hart**, MD at KEBC Oklahoma City. It is also off to a fast start at WQBE Charleston, W.Va., says PD **Bob Jones**.

"OUR AUDIENCE IS NOT MAINSTREAM COUNTRY," says **Bill Powell**, MD at KHEY El Paso, Texas. With a 67% Hispanic population, such acts as **Restless Heart** (RCA), **Asleep At The Wheel** (Epic), **SKO** (MTM), and **Anne Murray** (Capitol) have strong listener appeal. "T. **Graham Brown's** 'Brilliant Conversationalist' will be big here—our people like the bluesy sound," says Powell.

"LARRY BOONE HAS IT ALL TOGETHER; people should open their ears and pay attention to him," says **Tim Closson**, MD at WAXX Eau Claire, Wis. "His new Mercury release, 'I Talked A Lot About Leaving,' is a strong ballad and doing very well here."

"IT SHOULD HAVE BEEN A SINGLE LONG AGO," says **Dennis Bice**, MD at WNNW Coldwater, Mich., of **Exile's** "She's Too Good To Be True" (Epic). "Our jocks thought it was great when the album came out and have been featuring that cut by request for some time."

FOR WEEK ENDING JUNE 20, 1987

Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	1	FOREVER AND EVER, AMEN	RANDY TRAVIS	1
2	4	ALL MY EX'S LIVE IN TEXAS	GEORGE STRAIT	6
3	6	IT'S ONLY OVER FOR YOU	TANYA TUCKER	8
4	7	LITTLE SISTER	DWIGHT YOAKAM	7
5	9	YOU'RE MY FIRST LADY	T.G. SHEPPARD	2
6	8	CHAINS OF GOLD	SWEETHEARTS OF THE RODEO	5
7	3	DOMESTIC LIFE	JOHN CONLEE	50
8	2	HAVE I GOT SOME BLUES FOR YOU	CHARLEY PRIDE	43
9	5	BABY'S GOT A HOLD ON ME	NITTY GRITTY DIRT BAND	13
10	14	THAT WAS A CLOSE ONE	EARL THOMAS CONLEY	4
11	11	TIL' I'M TOO OLD TO DIE YOUNG	MOE BANDY	22
12	12	YOU'RE NEVER TOO OLD FOR YOUNG LOVE	EDDY RAVEN	3
13	16	LOVE, YOU AIN'T SEEN THE LAST OF ME	JOHN SCHNEIDER	9
14	19	I KNOW WHERE I'M GOING	THE JUDDS	11
15	18	FULL GROWN FOOL	MICKEY GILLEY	32
16	23	ANOTHER WORLD	CRYSTAL GAYLE AND GARY MORRIS	10
17	10	JULIA	CONWAY TWITTY	39
18	21	CRIME OF PASSION	RICKY VAN SHELTON	14
19	20	WOULD JESUS WEAR A ROLEX	RAY STEVENS	63
20	25	LOVE CAN'T EVER GET BETTER THAN THIS	R. SKAGGS/S. WHITE	21
21	15	I WILL BE THERE	DAN SEALS	30
22	17	HARD LIVIN'	KEITH WHITLEY	51
23	—	AMERICAN ME	S-K-O	16
24	13	TOO MANY RIVERS	THE FORESTER SISTERS	44
25	30	LOVE SOMEONE LIKE ME	HOLLY DUNN	15
26	—	SNAP YOUR FINGERS	RONNIE MILSAP	17
27	28	FROM TIME TO TIME	LARRY GATLIN & JANIE FRICKIE	25
28	—	THE WEEKEND	STEVE WARINER	12
29	—	OH HEART	BAILLIE AND THE BOYS	18
30	—	COUNTRY RAP	THE BELLAMY BROTHERS	41

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (14)	20
MCA/Curb (6)	
CAPITOL (7)	16
EMI-America (3)	
MTM (3)	
Capitol/Curb (2)	
16th Avenue (1)	
WARNER BROS. (14)	16
Reprise (1)	
Warner/Curb (1)	
RCA (13)	14
RCA/Curb (1)	
EPIC	9
POLYGRAM	10
Mercury (7)	
Compleat (2)	
Advantage (1)	
COLUMBIA	8
615	1
ATLANTIC	1
Atlantic/America (1)	
ENIGMA	1
TNP (1)	
EVERGREEN	1
NSD	1
LUV (1)	
PREMIER ONE	1
STEP ONE	1

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
3935 WEST END AVENUE	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
BO'S LADIES	(Wooden Wonder, SESAC)	
AFTER ALL	(Goldline, ASCAP/Silverline, BMI)	
ALL MY EX'S LIVE IN TEXAS	(Acuff-Rose Opryland, BMI) CPP	
AMERICAN ME	(A Little More Music, ASCAP/Uncle Artie, ASCAP/Writers Group, BMI/Bethlehem, BMI/Lawyers Daughter, BMI) CPP	
ANGER & TEARS	(MCA Music) HL	
ANOTHER WORLD	(Fountain Square, ASCAP) CPP	
ARE YOU STILL IN LOVE WITH ME	(Edition Sunrise, BMI/Young Musikverlag, GEMA) CPP	
ASHES OF LOVE	(Acuff-Rose, BMI/Opryland, BMI) CPP	
BABY'S GOT A HOLD ON ME	(Warner-Elektra-Asylum, BMI/Mopage, BMI/Warner-Refuge, ASCAP/Moolagenous, ASCAP)	
BACK WHEN IT REALLY MATTERED	(Ensign, BMI/Tree, BMI) CPP/HL	
BEAUTIFUL BODY	(Southern Nights, ASCAP)	
THE BED YOU MADE FOR ME	(Warner-Tamerlane, BMI/Sportsman, BMI)	
BORN TO BOOGIE	(Bocephus, BMI)	
BRILLIANT CONVERSATIONALIST	(Tree, BMI/Cross Keys, ASCAP) HL	
CAN'T STOP MY HEART FROM LOVING YOU	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	
CHAINS OF GOLD	(Irving, BMI) CPP/ALM	
CINDERELLA	(Englishtown, BMI)	
COUNTRY RAP	(Bellamy Bros., ASCAP)	
CRIME OF PASSION	(Rick Hall, ASCAP/Beginner, ASCAP)	
DOMESTIC LIFE	(MCA, ASCAP/Nashion, BMI) HL	
DON'T GO TO STRANGERS	(MCA, ASCAP) HL	
DON'T IT MAKE YOU WANTA GO HOME	(Lowery, BMI) CPP	
DON'T LET GO OF MY HEART	(Warner-Refuge, ASCAP/U Do 2, ASCAP/Adushka, ASCAP)	
DON'T TOUCH ME THERE	(Songmedia, BMI/Friday Night, BMI)	
EVERYBODY'S CRAZY 'BOUT MY BABY	(Lodge Hall, ASCAP) CPP	
A FACE IN THE CROWD	(AMR, ASCAP/Nashion, BMI)	
FALLIN' OUT	(Keith Sykes, BMI)	
THE FIRST CUT IS THE DEEPEST	(Dutchess, BMI)	
FOREVER AND EVER, AMEN	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/HL	
FROM TIME TO TIME (IT FEELS LIKE LOVE AGAIN)	(Larry Gatlin, BMI)	
FULL GROWN FOOL	(Aunt Polly's BMI/Pecan Pie, BMI)	
GOODBYE'S ALL WE'VE GOT LEFT	(Goldline, ASCAP) HL	
THE HAND THAT ROCKS THE CRADLE	(Contention, sesac)	
HANK DRANK	(Little Shop Of Morgansongs, BMI/Tapadero, BMI)	
HARD LIVIN'	(April/E.P.R., ASCAP/Freeflow, ASCAP/Guy Harmonica, ASCAP) CPP/ABP	
HAVE I GOT SOME BLUES FOR YOU	(Milene, ASCAP/Opryland, BMI) CPP	
HOT RED SWEATER	(Screen Gems-EMI, BMI)	
HOUSE OF BLUE LIGHTS	(CBS Robbins, ASCAP) CPP/B-3	
I KNOW WHERE I'M GOING	(MCA, ASCAP/Don Schlitz, ASCAP/Colgems-EMI, ASCAP/April/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
I TALKED A LOT ABOUT LEAVING	(Dejamus, ASCAP/Ai Gallico, BMI/John Anderson, BMI/Mullet, BMI) CPP	
I TURN TO YOU	(Tree, BMI) HL	
I WILL BE THERE	(Snow Songs, BMI/Michael H. Goldsen, ASCAP/Sweet Angel, ASCAP)	
I'LL BE THE ONE	(Stalier Brothers, BMI)	
I'LL BE YOUR BABY TONIGHT	(Dwarf, ASCAP)	
I'LL NEVER BE IN LOVE AGAIN	(Sabal, ASCAP)	
IT TAKES A LITTLE RAIN	(Tom Collins, BMI) CPP	
IT'S ONLY OVER FOR YOU	(Lodge Hall, ASCAP/Chappell, ASCAP/RMB, ASCAP) CPP/HL	
JULIA	(Tree, BMI/Cross Keys, ASCAP) HL	
KIDS OF THE BABY BOOM	(Bellamy Bros., ASCAP)	
LITTLE SISTER	(Elvis Presley, BMI/Rightsong, BMI) HL	
A LONG LINE OF LOVE	(Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI)	
LOOKING FOR YOU	(Granite, ASCAP/Coolwell, ASCAP/Atlantic, BMI/Chelcalt, BMI)	
LOVE CAN'T EVER GET BETTER THAN THIS	(Silver Rain, ASCAP/Jack & Gordon, ASCAP)	
LOVE SOMEONE LIKE ME	(Lawyers Daughter, BMI/Uncle Artie, ASCAP)	
LOVE YOU AIN'T SEEN THE LAST OF ME	(W.B.M., SESAC)	
MAKE A LIVING OUT OF LOVING YOU	(Coal Miners, BMI)	
MAKE ME LATE FOR WORK TODAY	(Tree, BMI/Strawberry Lane, BMI)	
MIDNIGHT BLUE	(Ensign, BMI/Write Road, BMI) CPP	
THE MOON IS STILL OVER HER SHOULDER	(Lawyers Daughter, BMI)	
NOWHERE ROAD	(Goldline, ASCAP)	
OH HEART	(Colgems-EMI, ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) HL	
OLD BRIDGES BURN SLOW	(Lowery, BMI) CPP	
ONE PROMISE TOO LATE	(MCA, ASCAP/Patchwork, ASCAP/Don Schlitz, ASCAP/Music Corp. Of America, BMI) HL	
PLAIN BROWN WRAPPER	(WB Music/Gary Morris, ASCAP/Cross Keys, ASCAP) HL	
PONIES	(April)	
PUT ME OUT OF MY MISERY	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Music Corp. Of America, BMI/Leighton, BMI) HL	
THE RIGHT LEFT HAND	(Hall-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP) CPP/HL	
ROUTINE	(Dejamus, ASCAP) HL	
SAVING THE HONEY FOR THE HONEYMOON	(Fat Frog, BMI/Steeple Chase, BMI)	
SENRITA	(Almo, ASCAP/Little Nemo/Danny Flowers, ASCAP/Bughouse, ASCAP) CPP/ALM	
SHE DON'T LOVE YOU	(Conrad, BMI)	
SHE'S TOO GOOD TO BE TRUE	(Tree, BMI/Pacific Island, BMI)	
SKIN DEEP	(Music City, ASCAP)	
SNAP YOUR FINGERS	(Acuff-Rose, BMI/Opryland, BMI) CPP	
SOMEONE	(Chappell, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Peso, BMI) HL	
STRAIGHT FROM MY HEART	(Sharayah, ASCAP/Stalier Brothers, BMI) CPP	
TANYA MONTANA	(Warner-Tamerlane, BMI/Sherrill, BMI)	
TELLING ME LIES	(Chappell, ASCAP/Firesign Music Ltd., PRS) HL	
THAT WAS A CLOSE ONE	(Rick Hall, ASCAP) CPP	
THERE GOES MY LOVE	(Tree, BMI) HL	
THIS CRAZY LOVE	(Tom Collins, BMI)	
TIL' I'M TOO OLD TO DIE YOUNG	(Tree, BMI/Cross Keys, ASCAP) HL	
TIL' THE OLD WEARS OFF	(Rick Hall, ASCAP)	
TO KNOW HIM IS TO LOVE HIM	(Mother Bertha, BMI) CPP	
TOO MANY RIVERS	(Combine, BMI)	
TOO OLD TO GROW UP NOW	(Blackwood, BMI/Preshus Child, BMI/April/New and Used, ASCAP) CPP/ABP	
TRAIN OF MEMORIES	(Goldline, ASCAP) HL	
THE WEEKEND	(Screen Gems-EMI, BMI)	
WHEN A MAN LOVES A WOMAN	(Pronto, BMI/Quinvy, BMI) CPP	
WHISKEY, IF YOU WERE A WOMAN	(Southern Nights, ASCAP)	
WHY DOES IT HAVE TO BE (WRONG OR RIGHT)	(Warner-Tamerlane, BMI/Rumble Seat, BMI/Sheddhouse, ASCAP)	
WHY I DON'T KNOW	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP) (Leona, ASCAP)	
WOULD JESUS WEAR A ROLEX	(Leona, ASCAP)	
YOU LAY A LOTTA LOVE ON ME	(Stan Cornelius, ASCAP)	
YOU'RE MY FIRST LADY	(Beginner, ASCAP)	
YOU'RE NEVER TOO OLD FOR YOUNG LOVE	(Dejamus, ASCAP/Morgan Active Songs, ASCAP/You & I, ASCAP) CPP/HL	
YOU'RE THE POWER	(Colgems-EMI, ASCAP)	
"YOU'VE GOT" THE TOUCH	(Alabama Band, ASCAP)	
YOU'VE LOST THAT LOVING FEELING	(Screen Gems, BMI)	

SHEET MUSIC AGENTS

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

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

Publishers Make Strides With Spoken-Word Tapes

BY JIM BESSMAN

NEW YORK Seth D. Gershel recognizes that spoken-word cassettes will never be among the "fastest-selling" items for record retailers. But he feels the product line is still attractive for cassette consumers.

As sales director of Simon & Schuster's Audio Publishing Division, Gershel is looking to alert music merchants of the potential in spoken-word tapes offered by his and other companies.

Gershel heads the Audio Publishers Assn. trade group, composed of nearly 100 spoken-word suppliers. He recently left Caedmon, another manufacturer, where record store business amounts to half of its bookstore take. His goal at S&S, where record store business is "small but growing," is to make that market the company's "next growth area."

Says Gershel, "Even though we're another facet of book publishing, the technology and format [of spoken-word cassettes] is more akin to record stores."

"Our problem is that most record store people don't understand the product, and I don't blame them. It's not a genre that you can dedicate whole running aisles to with endcaps and promotions, but something that you have to buy carefully and watch and nurture."

For Gershel, this means that spoken-word vendors must first educate record store personnel to the nature of the product and its consumer appeal. He finds that this is best accomplished on a store-by-store basis.

"We've tried chain buys, but we've been more successful on the regional or local [store] level," he says. "This is usually a new item for record stores, so there has to be someone there who's interested and aware on the trade level to translate

it to the consumer level."

Gershel estimates that the "tiny but up-scale" spoken-word audio-cassette business accounts for \$100 million a year at retail, with manufacturers reporting a robust 20%-30% growth rate. He says there are 300-500 such tapes produced annually, including 50 per year put out by S&S.

Tapes of Shakespearean plays and similar product have long been merchandised in record store classical sections, Gershel says, yet it has only been recently that the spoken-word market expanded its reach into conventional music stores.

"It was about three [National

Assn. of Recording Merchandisers conventions] ago, when rock'n'roll hit the skids, before Springsteen went berserk," he says.

"People were crying the blues, but the classical area was getting stronger, and cassettes were on the move, so dealers were splitting cassettes and records and looking at cassette audio as alternative product. They were also looking to beef up their midlist [cassette] product, which is what we are strong in."

In book publishing, Gershel explains, "midlist" is the equivalent term for the record industry's midline product. He says spoken-word cassette prices range from \$5 to

\$10, with double-cassette packages averaging \$14.95. Book titles in the company's AudioWorks catalog cost \$9.95 for single cassettes and \$14.95 for double cassettes. Business and personal-management tapes in the company's Sound Ideas line cost \$8.95.

"Record store consumers who buy cassettes for their car or Walkman are tired of listening to the same [music] tape over and over again," says Gershel. He thinks that most of the potential customer base for spoken-word product remains untapped. Thus, he is now gearing up to increase penetration into record stores,

mostly through direct selling to individual accounts.

"The business isn't big enough yet to attract distributors," he says. "But we are using sales reps who handle other record product to take our tapes directly to record stores, since they're familiar with how they work and won't try to take over half the store."

The reps, adds Gershel, supplement the company's own sales forces, which also go directly to some record outlets but are mainly involved with its traditional bookstore market.

To further aid record retailers, Gershel says, a 2½-square-foot spinner display that holds 56 pieces is provided and serviced regularly by his reps. All product, he adds, is returnable "if it doesn't work."

The S&S catalog ranges from "talking-book" fiction titles like Stephen King's novella "The Mist," to business-achievement cassettes like Stephanie Winston's "The Organized Executive," to inspirational/personal-growth tapes like Harold Kushner's "When All You've Ever Wanted Isn't Enough."

Gershel predicts that in the future S&S and other suppliers will be "more aggressive than ever" in chasing current best sellers for audiocassette release. He says that by expanding the focus to include "solid and timely front-list" titles, "we'll keep current like record departments [do] and give customers a reason to keep checking that display."

Illustrating the concept of timeliness, Gershel points to the recent release of the Vietnam War novel "Gardens Of Stone," which is read by Paul Sorvino and ties in with the movie starring James Caan.

Among the firm's other recent book cassettes is "Poison," an Ed McBain police thriller read by "Hill Street Blues" regular Joe Spano.

Store Clientele Often Determines Success No Verdict Yet On Narrative Cassettes

NEW YORK Record retailers' experiences with spoken-word cassettes vary.

At the Pittsburgh-based, 75-store National Record Mart chain, director of merchandise George Tunder reports the recent termination of an 18-month test in half the stores.

"Audio books didn't work at all for us," Tunder says. "They're more of a bookstore item, and maybe we don't have the same clientele."

Tunder also finds, however, that self-help, business, humor, exercise, and motivational tapes perform better and says that the chain is now experimenting with the Warner Audio Publishing line in half the chain, using its 4- by 12-inch packaging and 120-day dating/discount program.

At Rose Records' flagship store on Wabash Avenue in Chicago,

buyer Frank Lord finds that spoken-word product does "very well, considering we're a record outlet." Approximately 500 titles are stocked together in a corner on the third floor of the large store, which he says is known for being the only record store in the city carrying such product and is successful with it even though Kroch's & Brentano's—Chicago's premier bookstore—is located nearby and has a bigger inventory.

Lord adds that the suburban Rose outlet in Downers Grove also carries spoken-word titles because it is also large enough to afford the space.

Lisa Goren, the cassette department manager of Tower Records' downtown Manhattan store, cites the distinct characteristics of the store's location in explaining its success with the spoken-word

genre. "We're near [New York Univ.], so our clientele is more interested in classics like the Caedmon stuff, which doesn't do well in a lot of other record stores," she says.

"We also sell a lot of popular novels and mysteries and New York-related spoken-arts things like Ellie Wiesel and Isaac Bashevis Singer."

But Goren adds that the uptown Tower doesn't do as well with spoken-word, perhaps because it doesn't attract as many commuters and out-of-towners, who often buy as many as five pieces at a time at the chain's downtown location. She also notes that not all spoken-word categories are successful at Tower and says that joke and teen-book fare are better suited to bookstores. JIM BESSMAN

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Tower Amnesty Intl Campaign Extended 'Three-Week' Project Into Its Third Month

LOS ANGELES Tower Records' in-store letter-writing campaign on behalf of the human rights organization Amnesty International (Billboard, April 4 and April 25), originally scheduled for a three-week run during April and May, is still going strong in many of the retail chain's 52 participating outlets.

The project, which kicked off April 13, has utilized custom-made videos featuring a number of music notables as well as stand-up floor displays to encourage customers to sign letters seeking the release of international prisoners of conscience. Each store "adopted" one of 24 individual prisoners.

According to David Hinkley, Western regional director of Amnesty, several Tower outlets have chosen to continue their efforts beyond the official three-week commitment.

"About half of the stores still have the displays in the stores and are running the video," says Hinkley, who adds that Tower outlets in New York City; the California cities

of San Diego, Northridge, Sherman Oaks, El Toro, and Anaheim; and Hawaii have prolonged the campaign.

Hinkley says that the average number of letters signed per store is between 250 and 300. Some stores have far exceeded the average: At

the outlet in San Diego (an Amnesty stronghold), 750 letters have been collected so far.

"If that average holds up, with the additional displays still running we could collect a total of 15,000-20,000 letters from the whole project," Hinkley says. CHRIS MORRIS

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Kenwood Bows Car DAT

TOKYO Kenwood will enter the digital audiotape marketplace on July 10 with a machine at the lowest price yet in Japan, the DX-2200SR. Listed at the yen equivalent of \$1,230, the DAT machine will cost about \$70 less than the lowest-priced model currently available, the Aiwa XD-001.

Kenwood plans to produce 500 units a month; the firm will also start selling blank DAT tape on the recorder's debut date. The player features random search with 10

keys as well as blank search for automatically finding the unrecorded parts of the tape.

In August, the company will be the first to enter the in-car DAT player field, with its launch model selling for roughly \$1,380. Clarion, Matsushita, and Alpine are scheduled to start marketing in-car DAT hardware and software this fall; Clarion will price its model at \$1,365, and Alpine's will sell for \$1,090.

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It is also understood that you will be billed at the rate of \$78 per store for each store participating in the program. Quantity discounts available.

For information, call Brad Lee at (617) 281-3110.

Signature _____

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Company _____

Date _____ Number of stores _____

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Phone Number _____

Billing Address _____

NOTES:

1. ALL INFORMATION MUST BE FILLED IN FOR THIS AGREEMENT TO BE VALID.

2. Please attach a mailing list with individual store addresses and contacts.

3. Please return all completed information along with your payment made out to BILLBOARD HOT 100, to Brad Lee, MUSICIAN, P.O. Box 701, Gloucester, MA 01930.

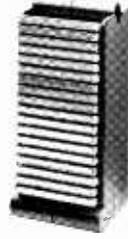
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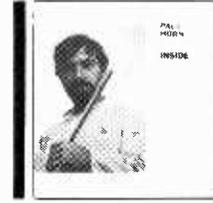



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FOR WEEK ENDING JUNE 20, 1987

Billboard

TOP COMPACT DISKS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP TM	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	1	12	U2 ISLAND 2-90581/ATLANTIC	★★ NO. 1 ★★ 11 weeks at No. One THE JOSHUA TREE
2	NEW ▶	1	1	THE BEATLES CAPITOL CPP 46442	SGT. PEPPER'S LONELY HEARTS CLUB BAND
3	3	5	40	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
4	2	4	8	FLEETWOOD MAC WARNER BROS. 2-25471	TANGO IN THE NIGHT
5	4	2	6	THE BEATLES CAPITOL CDP 46440	RUBBER SOUL
6	11	27	4	KENNY G. ARISTA ARCD 8427	DUOTONES
7	5	3	6	THE BEATLES CAPITOL CDP 46441	REVOLVER
8	8	8	34	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
9	23	—	2	MOTLEY CRUE ELEKTRA 2-60174	GIRLS, GIRLS, GIRLS
10	6	7	6	BARBRA STREISAND COLUMBIA CK 40788	ONE VOICE
11	10	10	9	WHITESNAKE GEFEN 2-24099/WARNER BROS	WHITESNAKE
12	19	—	2	OZZY OSBOURNE/RANDY RHOADS CBS ASSOCIATED ZGK 40714/E.P.A.	TRIBUTE
13	14	—	2	HEART CAPITOL CDP 46676	BAD ANIMALS
14	7	9	45	STEVE WINWOOD ISLAND 2-25448/WARNER BROS.	BACK IN THE HIGHLIFE
15	9	6	6	THE BEATLES CAPITOL CDP 46439	HELP
16	13	15	49	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
17	22	22	5	THE JIMI HENDRIX EXPERIENCE RYKODISK RCD 20038	LIVE AT WINTERLAND
18	12	11	18	THE ROBERT CRAY BAND MERCURY/HIGHTONE 830 568-2/POLYGRAM	STRONG PERSUADER
19	15	17	5	SUZANNE VEGA A&M CD 5136	SOLITUDE STANDING
20	18	16	6	DAVID BOWIE EMI-AMERICA 46677	NEVER LET ME DOWN
21	17	12	14	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 2-25491	TRIO
22	16	14	4	TOM PETTY & THE HEARTBREAKERS MCA MCA 5836	LET ME UP (I'VE HAD ENOUGH)
23	21	23	5	R.E.M. I.R.S. CD 70054	DEAD LETTER OFFICE
24	20	13	11	CROWDED HOUSE CAPITOL CDP 46693	CROWDED HOUSE
25	25	21	10	BRYAN ADAMS A&M CD 3907	INTO THE FIRE
26	27	25	40	ANITA BAKER ELEKTRA 2-60444	RAPTURE
27	24	19	38	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058	THE WAY IT IS
28	RE-ENTRY			CUTTING CREW VIRGIN 90573-2/ATLANTIC	BROADCAST
29	NEW ▶	1	1	HERB ALPERT A&M CD 5125	KEEP YOUR EYE ON ME
30	RE-ENTRY			LOU GRAMM ATLANTIC 2-81728	READY OR NOT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL TM	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	32	HOROWITZ IN MOSCOW DG 419-499	★★ NO. 1 ★★ 29 weeks at No. One VLADIMIR HOROWITZ
2	2	2	11	CARNAVAL CBS MK-42137	WYNTON MARSALIS
3	4	4	10	TRADITION ANGEL CDC-47904	ITZHAK PERLMAN
4	3	3	50	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING	
5	15	18	3	POPS IN LOVE PHILIPS 416-361	BOSTON POPS (WILLIAMS)
6	5	5	41	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
7	7	6	31	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE
8	11	11	6	HOLST: THE PLANETS LONDON 417-553	MONTREAL SYMPHONY (DUTOIT)
9	6	7	12	IN IRELAND RCA 5798-RC	JAMES GALWAY & THE CHIEFTAINS
10	10	10	9	BOLLING: SUITE FOR FLUTE & JAZZ VOL. 2 CBS MK-42018 JEAN-PIERRE RAMPAL, CLAUDE BOLLING	
11	8	8	43	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
12	9	9	65	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
13	16	16	5	CBS MASTERWORKS DIGITAL SAMPLER CBS MKX-42070	VARIOUS ARTISTS
14	14	14	108	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
15	13	13	17	ROUND-UP TELARC 80141	CINCINNATI POPS (KUNZEL)
16	18	—	2	DANCE PIECES CBS MK-39539	PHILIP GLASS
17	12	12	6	OPERA SAUVAGE POLYDOR 829-663	VANGELIS
18	17	15	15	THE CLASSIC EXPERIENCE PRO ARTE CDM-800	VARIOUS ARTISTS
19	28	—	2	AN ENCHANTED EVENING PRO ARTE CDD-275	ROCHESTER POPS (KUNZEL)
20	19	19	7	ATMOSPHERES CBS MKX-42313	VARIOUS ARTISTS
21	21	17	72	BACHBUSTERS TELARC 80123	DON DORSEY
22	22	21	38	HOLST: THE PLANETS TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA
23	24	25	76	BEETHOVEN: SYMPHONIES 5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)
24	20	20	20	TIES AND TAILS PRO ARTE CDD-276	ROCHESTER POPS (KUNZEL)
25	NEW ▶	1	1	POMP & PIZAZZ TELARC 80122	CINCINNATI POPS (KUNZEL)
26	29	27	108	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
27	25	23	53	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
28	26	26	24	DVORAK: CELLO CONCERTO CBS MK-42206	YO-YO MA
29	NEW ▶	1	1	HANSON: SYMPHONY NO. 2 ANGEL CDC-47850	SAINT LOUIS SYMPHONY (SLATKIN)
30	23	22	16	STRATAS SINGS WEILL NONESUCH 79131	TERESA STRATAS

New Releases

ALBUMS

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

POP/ROCK

LESLIE DRAYTON & FUN
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CA C1005

◆ **STEFAN KUKURUGYA**
Sun Thoughts
LP Inner Light IL1104/\$9.98
CA IL1104C/\$9.98

DAN WILLS
Strange Voices
LP Slab City Records 0107/NA

COMPACT DISK

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ERASURE
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CD Sire 2-25554/\$15.98

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Tusk
CD Warner Bros. 2-3350/WEA/\$17.98

SAMMY HAGAR
Sammy Hagar
CD Geffen 2-24144/WEA/\$15.98

COLEMAN HAWKINS & BENNY CARTER
Coleman Hawkins And Benny Carter
CD DRG CDSW 8403/\$16.98

PEGGY LEE
Close Enough For Love
CD DRG CDSL 5190/\$16.98

JONI MITCHELL
Wild Things Run Fast
CD Geffen 2-2019/WEA/\$15.98

VARIOUS ARTISTS
Jazz In The Thirties
CD DRG CDSW 8457/\$16.98

CLASSICAL

THE IRRESISTIBLE DR. L. SUBRAMANIAM
Violin Palghat T.S. Many Iyer—Mridangam
CD Oriental 112/\$15.99

THE MYSTICAL FLUTE OF HARIPRASAD CHAURASIA
Zakir Hussain-Tabla
CD Oriental 113/\$15.99

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

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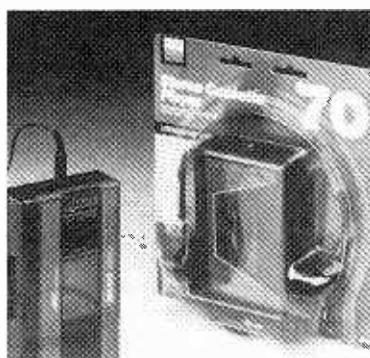
Audio Plus

BY EDWARD MORRIS

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

BOOM BOX BEAT: Gemini Industries (800-526-7452) has bowed two new stereo cassette players: the AS80 AM/FM stereo model and the "promotion-priced" AS70 stereo cassette player. Both are additions to Gemini's popular Soundsational line. The AS80 comes with dynamic-range stereo headphones, with a frequency response of 20-20,000 hertz and is also compatible with the Gemini Mini Personal Stereo Speaker (AS597). The player has a suggested retail price of \$19.99.

The AS70, a stereo cassette player only, comes with the same dynamic range headphones as the AS80 and is compatible, too, with the personal speakers. The unit sells for a suggested \$14.99. Both of these players have locking fast-forward controls and clips to attach the unit to a belt or pocket. The players are housed in blister



Gemini Industries has added two personal stereos to its Soundsational line. The AS70 has a suggested retail price of \$14.99; the AS80, with AM/FM radio, lists for \$19.99.

packs that have instructions and specs printed on the back.

WASH 'N' WEAR HARDWARE: There's a new twist in personal stereos being offered by Sport Electronics (312-564-5575). The company's Stereo Activewear line of Stereo Sweats garments features removable speaker modules that convey a full stereo sound without using headphones. The modules are in the collars of the

sportswear and have cords that thread through the clothing to plug into any standard portable stereo unit. Since the modules can be taken out, the clothing, says the company, is completely machine washable. Another virtue of the system, according to the product literature, is its "sociability." Because headphones aren't involved, more than one person can listen to the music being fed through the module.

Suggested retail price for the hooded sweatshirt is \$59.95. The nylon jacket is tagged at \$69.95, and the French terry, a one-size-fits-all garment, is set to retail at from \$69.95-\$74.95. The sound module is sold as part of each garment and cannot be purchased separately.

TAPES TO GO: New from Allsop (206-734-9090) is the Tape Taxi, which holds 10 audiocassettes in its case. The storage unit is made of polypropylene and comes in bright red, green, and black. Suggested retail price for the home/car/carry case is \$5.95.

Fla. Ad Tax Has Dealers On Hold

NEW YORK A controversial new Florida state tax on all advertising has the state's home entertainment retailers holding their breath.

The tax, part of a broader package slated to go into effect July 1, will collect 5% on all advertising sold in Florida.

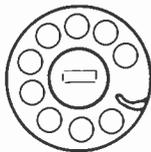
"Right now, none of the media know whether they will absorb the cost of the tax or pass it on," says Joe Andrules, vice president and general manager of the Miami-based Spec's Music, which operates 33 music and video stores. He adds that several record companies have brought up the issue in regard to advertising support.

Espousing a wait-and-see philosophy, Andrules says the controversial tax plan—which has drawn threats of advertising boycotts from several national brand manufacturers—is a "real sticking point. A lot of lobbyists are trying to get it off the books."

FRED GOODMAN

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Sure Shot Seeks Broad Mix Diversification Seen As Key

BY EARL PAIGE

LOS ANGELES John Graves and Tony Wright's plan to spur continued growth for their combo two-store Sure Shot Records, Tapes & Video here is a move toward a broad home entertainment product mix.

The co-owners—both 22 and friends since they were in high school—also look for diversification in their core business, which is prerecorded music. They have expanded what was an r&b-based inventory to include a specialization in gospel records. They also plan to add the sale of concert tickets soon.

In video rental since 1984, when they opened their first store in Pasadena, Sure Shot also plans another nonmusic addition: consumer electronics. "Everything from car alarms and stereo to paging systems and cellular phones," says Wright.

Sure Shot hopes to hook up with an electronics supplier that will locate in its larger store, opened six months ago on Manchester east of the Forum.

Like other combos, Sure Shot deliberately uses video to spur music sales. Its 4,700-square-foot Manchester store is set up so video customers must enter and leave through the directly adjacent record store. Inventory is being pumped up to 1,200 titles. Rental is \$2 nightly. "We've gone to a more competitive membership—\$15, with two free rentals upon enrollment," says Graves.

The Pasadena store is a tiny 1,300 square feet "and jammed full," Graves says, adding that it started out with only 40 movies.

The energy of the two men, who "work about 18 hours a day," ac-

ording to Graves, is a source of amazement to suppliers like Sam Ginsberg, manager at City 1-Stop. Graves and Wright were among the winners of a contest which found City, in conjunction with the major labels, sending representatives from seven accounts to the National Assn. of Recording Merchandisers convention in Florida (Billboard, Dec. 13, 1986).

Graves and Wright both attend El Camino College. Majoring in accounting and marketing, with an eye toward law school, Graves says, "It's kind of weird to sit there in a marketing class and realize what the professor is saying is fairly idealistic when it comes to putting it in action when I get back to the stores."

Wright is shooting for a B.S. in business management, having already earned an A.A. in administrative justice during an Air Force stint while his partner was operating the Pasadena store. Wright still spends a weekend a month in the reserves.

The Manchester store was formerly a telephone company facility, and features bullet-proof-glass teller cages. "It's ideal for a concert ticket counter, but I made a big mistake," says Graves. "I erected a wall between the ticket counter and the rest of the store. The ticket people took one look, and now I have to tear out that wall."

The two men mention Ginsberg and Royce Fortune, owner of Fortune Records & Tapes in Inglewood, as mentors in their business endeavor. Fortune, once with RCA, has owned his store eight years. "He is like a father to us," says Wright.

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Carly Comes Around. Carly Simon made an autograph stop at Strawberries Records & Tapes in Boston to support "Coming Around Again," her first Arista album, on a promotional swing that included in-store appearances in New York and Philadelphia. She is shown here with the crew that set up her Beantown visit. From left are RCA/A&M/Arista merchandisers Greg Linn and Valerie Carlough; Simon; Mike Tawa, Boston branch manager, RCA/A&M/Arista; Matt Machaffie, Arista intern; and Ken Antonelli, Northeast regional marketing director, Arista. (Photo: Leo Gozbejian)

RETAIL TRACK



by Earl Paige

VIDEO STORES ADD CD: And it's not just the big specialty chains, either. Fresh from a visit to the summer Consumer Electronics Show in Chicago, Rosalyn Snyder, owner of the nearly 3-year-old Snyder Home Entertainment near Grand Rapids, Mich., plans to add \$5,000 worth of compact disks to her stock. Snyder says that doing battle with a next-door unit of the Rite-Aid Pharmacy chain that rents video at 49 cents has forced her to diversify—even though her store is just 1,000 square feet.

Video Showplace, the seven-store chain of Louis Epstein in Cincinnati with two affiliate units, is also jumping into CD. "We have to be different," says Epstein of the diversification. He hopes to solve the one problem haunting video stores going into CD—lack of product knowledge—by relying on his supplier, ARC Distributing Corp.

Meanwhile, **The Video Store**, the 15-unit Cincinnati chain owned by Epstein's friend Jack Messer, plans to make things even more interesting. "We have the experience," says Messer. "One of our stores has been combo from the beginning." That's right: Messer plans to go "full line" with CD, with 1,500-2,000 titles in three stores initially "and some in all the others."

In North Carolina, **North American Video CD** buyer Rick Culross puts another spin on the product knowledge point. "The vendors are not doing their job," Culross says. "The CD business is more than a Phil Collins business. There's a demand for all the specialty genres. There are three folk and blues stores in Durham, and we do very well in that area, too, with Loudon Wainwright III, Clancy Brothers, and so on. We go out on a limb."

North American, a 12-store Durham-based video specialty chain, knew it had a winner with CD right out of the box, when the web bowed its first conversion in Durham near Duke Univ. Says Culross, "This fellow, about 60, was one of our first customers [for CD]. He had been a video customer. He saw our CDs and went right out and bought a player." The Durham unit stocks 1,400 CD titles.

Indicative of things to come, North American even diversified into vinyl and tape for the past Christmas season. "We wanted it for the people who don't want to fight the mall crowds," says Culross. North American's next move? To add CD in what will be the chain's third conversion store and then rack 200 CD titles in its other nine units.

MIDNIGHT MADNESS—ENOUGH ALREADY: That's what some CD specialty shops are saying after the latest round of stores opening up at the witching hour to promote the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" release. "We didn't want to do it again," says Daunesh Alcott, owner of the three CD Jungle stores in Columbus, Ohio. "You can only get people out so often for that kind of promotion."

What CD Jungle hopes to do is galvanize the entire Columbus market with a spectacular sale set for the June 12-14 weekend. "We'll have CDs as much as \$10 off regular list," Alcott says of certain Pablo Jazz product, various samplers, and other odds and ends priced down as low as \$2.99. "We have a lot of things we bought too heavily on." Tying in with CD Jungle is AC station WSNY, where PD Don Hallett says, "The CD is the ideal hi-tech toy for our yuppie-dom audience." The station plays about 70% CD titles.

New World Record, a single-store Buffalo, N.Y., firm, staged a "Sgt. Pepper" promotion that could probably never be topped any way, says Govindan Kartha, co-owner along with Christine Madden. A key element was bringing in the traveling Beatlemania foursome. "They were playing at the Trafalador Cafe [that weekend], so it was totally fortuitous for us," Kartha says of the promotion, which kicked off at 11 p.m. May 31. British tea and biscuits were procured from a gourmet shop.

"We never closed, so we were open from 11 p.m. Sunday right on through Monday night at 9 p.m. UPI covered us, as well as other media," says Kartha. Did the store's stock of "Sgt. Pepper" hold out? "As a matter of fact, we ran out around 6 a.m. Monday. But luckily, we were able to scrounge up more."

Elsewhere around the country, most CD stores going with a "Sgt. Pepper" promotion were thankful for the experience of others during the Beatles CD rollout. Robert Brownell, owner of National Compact Disc in suburban Studio City in Los Angeles, says, "We put on three people at the check-out; that's where it clogs up." Brownell hopes other releases can fuel midnight promotions "because of the great word of mouth and media attention," but he wonders what product other than that of the Fab Four can draw so much interest.

Retailers and wholesalers: To make connections with Retail Track, call Earl Paige: 213-273-7040.



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Seminar: Push Sell-Through, Develop Promotions

BY MOIRA McCORMICK

CHICAGO Faced with increasing competition from convenience stores and mass merchants, the video specialty retailer needs to utilize inventive, ongoing promotions, increase the level of customer service, and push sell-through product in order to stay healthy.



Those were the conclusions drawn at a June 1 workshop called "Pre-recorded Video: Surviving As A Video Specialist" at the summer Consumer Electronics Show, held here May 30-June 2 at McCormick Place.

A good portion of the discussion centered on the subject of promotions. Lou Berg, whose Houston store Audio/Video Plus is less than 6,000 square feet, stressed, "We like to give a piece of Hollywood to our customers, to make Audio/Video Plus an environment rather than a store. We construct elaborate displays. We're always running movie trailers on our video monitors. Sometimes customers come in and browse for over an hour."

As for specific promotions, Berg said, "We've done some that cost nothing at all, and then we've gone so far as to build a replica of the bridge of the starship Enterprise and have 'Star Trek' celebrities come in. That created an urgency on the part of the customer to become a part of it, to buy a tape and have it autographed."

Berg also described the "customer appreciation" parties Audio/Video Plus throws twice a year, which often center on a new piece of hardware equipment and feature refreshments. "Our prices are higher, but people keep coming back because they feel involved," he said.

As was pointed out by Billboard home video editor Al Stewart, who moderated the panel, many specialty retailers do not have the capital to be able to afford lavish promotions. Brad Burnside, a self-described "niche marketer" whose three Video Adventure stores in Chicago cater to film buffs and collectors, assured attendees they could pull off "low- or no-cost promos" primarily via the

press. "If you have a story," he said, "the media love to tell it."

This was illustrated by Dave Ballstadt, head of 10-store Adventures In Video, Minneapolis, who pointed out the public relations value of community service work. "We brought the Care Bears [actors in costume] in to the local children's hospital and gave stuffed toys to all the kids there, which got us a lot of television publicity," he said.

Ballstadt's chain also received a good deal of exposure via an unusual "Top Gun" promotion. "We extended our hours from midnight to 1 a.m. [on the release date] and had the title in all stores by 12:30," he said. "We got TV coverage from that as well."

Jack Messer, president of the 15-unit The Video Store chain in Cincinnati, suggested two ways for video specialty retailers to get involved in promotions: through their distributors by scouring trade publications for ideas. "You might read that a dealer in California had a celebrity appear in his store," he said, "so you'd have to believe that celebrity would be making other appearances as well." Messer also advised retailers to keep their eyes peeled for personalities visiting their market areas "who have video product on the market" and who might be willing to make personal appearances.

The panelists stressed the importance of customer service. Ballstadt said his chain is in the process of developing an open-merchandising system, with salesmen out on the floor to facilitate transactions. Messer endorsed the pay-on-return system, observing, "Whether you have one or 100 stores, remember you're not just renting movies. Treat your business as a business—don't expect people to walk in and throw money at you." Ballstadt also described the play areas each Adventures In Video store has set aside to amuse the children of customers while they browse.

Maximizing sell-through was another major topic of discussion. Ballstadt decried the increasing price structure for new releases, noting, "We need more promotions and cooperation from the studios in sell-through, which this business depends upon. Our stores would not have made a profit in December without

sell-through, and December is our most profitable month." He praised the pricing of "Top Gun," saying, "I'm sure there wasn't a dealer out there who didn't sell at least one copy."

Berg, who claimed Audio/Video Plus' revenues last month were 60% sales and 40% rentals, attributed sell-through ability to the "mentality of the retailer. You can't think that just because you don't like a particular title your customers won't."

Burnside suggested that sell-through is an educational process. "The hardest thing is to get that first

cassette on the customer's shelf. But once that barrier is broken, it builds on itself." His Video Adventure outlets do 20%-40% of their business in sell-through, he said. "The \$40 price point works fine for me, though I'd rather see prices in the range of \$19.95-\$29.95."

Berg and Ballstadt discussed the advantages of pushing low-price product for sell-through, and Ballstadt advised preselling as another effective method of increasing sell-through. "And don't just presell on the low end—do it with high end product, too," he said.

Audience questions touched on topics like rental pricing, security systems, and how to combat cable television's pay-per-view system. The Video Store's Messer, who noted that Cincinnati's QUBE system "has the most sophisticated pay-per-view in the country," said his new title buys are affected by what is available on cable. "But we have advantages over cable, even though they get movies first," he said. "We're cheaper—and with cable, it's difficult to sit and watch a movie for two hours in your home without being interrupted."

FOR WEEK ENDING JUNE 20, 1987

Billboard

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	34	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	90	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
3	5	2	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
4	3	53	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
5	14	52	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
6	12	2	DISNEY'S SING-ALONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
7	15	2	THE RELUCTANT DRAGON	Walt Disney Home Video 533	1941	14.95
8	8	2	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
9	6	62	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
10	21	2	HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
11	4	85	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
12	7	53	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
13	9	53	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
14	10	90	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
15	13	27	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron Video 1547	1986	24.95
16	17	15	TEDDY RUXPIN: GUEST OF THE GRUNGES	Hi-Tops Video HT 0022	1986	12.95
17	18	2	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
18	11	15	TEDDY RUXPIN: ESCAPE FROM THE TREACHEROUS MOUNTAINS	Hi-Tops Video HT 0023	1986	12.95
19	24	14	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	79.95
20	16	32	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
21	23	15	TEDDY RUXPIN: TREASURE OF THE GRUNDO	Hi-Tops Video HT 0021	1986	24.95
22	22	23	A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95
23	19	2	SILLY SYMPHONIES!	Walt Disney Home Video 530	1987	14.95
24	NEW ▶		HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
25	20	36	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95

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

Cape Cod Dealers Set Strategies For Dealing With Vacationers During The Peak Season

BY DAVID WYKOFF

BOSTON Though the summer tourist season is a peak period for all Cape Cod video retailers, individual dealers differ greatly on their approach to the seasonal rush.

Most Cape video dealers see their revenues and store traffic rise substantially over the summer, with more than half estimating that the vacation months' revenues equal or surpass those for the other nine months of the year.

But while some gear up for the influx of tourists and summer employees with aggressive promotional

strategies, other video retailers tend to be more conservative in the adjustments they will make to accommodate the season's larger clientele.

The Cape's summer season generally runs from Memorial Day to Labor Day, though most dealers report that business usually rises to a peak level around the end of June, when children get out of school, and can extend well into September. Dealers are especially pleased with this year's calendar because Memorial Day fell unusually early and Labor Day comes unusually late, adding an extra week to the season.

(Continued on page 46)

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Price Marking A Volatile Issue VSDA Prez Sparks Meet

BY EARL PAIGE

LOS ANGELES Independent home video specialty retailers have to become more alert and aggressive to survive in an increasingly competitive environment.

That was the advice given here by Arthur Morowitz, president of the Video Software Dealers Assn., during a recent Southern California chapter meeting in Fullerton.

Morowitz was bombarded with questions ranging from price marking on packaging and inventory management to advertising and rising insurance costs. He was even pinned down on why he sold his chain of Video Shack stores to RKO Warners Theater Video.

"Did you see the handwriting on the wall for independent video dealers?" quizzed John Pough, co-owner of local single unit Video Cassettes Unlimited and Morowitz's predecessor as VSDA president.

"I did not have the company for sale. I'll give you the scoop. The gentlemen who came to me—one I knew for 15 years, the other for six years—they had just sold their company, RKO Century Stanley Warners Theaters, for \$180 million.

"These were people I knew," Morowitz reiterated. "In fact, I had helped them set up in business. They had four video stores. They came over and said they wanted to

buy Video Shack, and I laughed. It was the farthest thing from my mind. There was no lack of confidence [in retail]. They really just threw money at me."

Despite the sale of his retail chain, Morowitz told the audience he "has more invested in video than any other individual in America." He still heads New York City-based Metro Distributing and Coliseum Video.

Many topics Morowitz addressed evolved into protracted debates, like pay-per-view and pay-per-transaction (Billboard, May 23).

Equally volatile a topic was price marking, with several delegates insisting manufacturers should print the list price on the product. Morowitz even found himself sparring with one of VSDA's attending national board members.

Aligning with several in the audience, Dave Ballstadt, owner of 10-store Adventures In Video, Minneapolis, argued that the consumer can no longer believe high list prices when prerecorded movies like "Top Gun" sell as cheaply as \$17 at Price Club. "We have to get the consumer back to the reality of realizing the majority of our titles are way above that price."

Morowitz contended that it is too clumsy for vendors to commit to a printed price mark because of price

(Continued on page 46)

FOR WEEK ENDING JUNE 20, 1987

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	4	THE COLOR OF MONEY	Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R
2	2	6	PEGGY SUE GOT MARRIED	Tri-Star Pictures CBS-Fox Video 3800	Kathleen Turner Nicholas Cage	1986	PG-13
3	4	4	CHILDREN OF A LESSER GOD	Paramount Pictures Paramount Home Video 1839	William Hurt Marlee Matlin	1986	R
4	3	8	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13
5	8	3	HEARTBREAK RIDGE	Warner Bros. Inc. Warner Home Video 11701	Clint Eastwood	1986	R
6	5	8	LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG
7	6	13	TOP GUN	Paramount Pictures Paramount Home Video 1692	Tom Cruise Kelly McGillis	1986	PG
8	9	9	BLUE VELVET	Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R
9	11	6	NOTHING IN COMMON	HBO Video TVR9960	Tom Hanks Jackie Gleason	1986	PG
10	13	4	FIREWALKER	Cannon Films Inc. Media Home Entertainment M895	Chuck Norris Lou Gossett Jr.	1986	PG
11	7	11	STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R
12	NEW ▶		JUMPIN' JACK FLASH	CBS-Fox Video 1508	Whoopi Goldberg	1986	R
13	12	8	SOUL MAN	New World Pictures New World Video A86200	C. Thomas Howell Rae Dawn Chong	1986	PG-13
14	14	15	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R
15	10	10	THE FLY	CBS-Fox Video 1503	Jeff Goldblum Geena Davis	1986	R
16	17	10	A ROOM WITH A VIEW	CBS-Fox Video 6915	Helena Bonham Carter Maggie Smith	1986	PG-13
17	18	4	MONA LISA	HBO Video TVR9955	Bob Hoskins	1986	R
18	15	10	TOUGH GUYS	Touchstone Films Touchstone Home Video 511	Burt Lancaster Kirk Douglas	1986	PG
19	NEW ▶		WANTED DEAD OR ALIVE	New World Pictures New World Video A86230	Rutger Hauer Gene Simmons	1986	R
20	19	5	SID AND NANCY	Zenith/Initial Pictures Embassy Home Entertainment 1309	Gary Oldman Chloe Webb	1986	R
21	16	14	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R
22	20	19	BACK TO SCHOOL	HBO Video TVA2988	Rodney Dangerfield	1986	PG-13
23	22	16	RUNNING SCARED	MGM/UA Home Video 801008	Gregory Hines Billy Crystal	1986	R
24	21	4	TAI-PAN	DEG Inc. Vestron Video 5180	Bryan Brown	1986	R
25	26	2	STREETS OF GOLD	Roadhouse Productions, Inc. Vestron Video 5199	Klaus Maria Brandauer	1986	R
26	23	10	THE NAME OF THE ROSE	Twentieth Century Fox Embassy Home Entertainment 1342	Sean Connery F. Murray Abraham	1986	R
27	25	15	ABOUT LAST NIGHT ...	Tri-Star Pictures RCA/Columbia Home Video 6-20735	Rob Lowe Demi Moore	1986	R
28	24	12	52 PICK-UP	Cannon Films Inc. Media Home Entertainment M892	Roy Scheider Ann Margaret	1986	R
29	35	3	WRESTLEMANIA III	Titan Sports Inc. Coliseum Video WF035	Various Artists	1987	NR
30	27	18	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG
31	28	7	TRUE STORIES	Warner Bros. Inc. Warner Home Video 11654	David Byrne	1986	PG
32	31	12	SHE'S GOTTA HAVE IT	Island Pictures Key Video 3860	Spike Lee	1986	R
33	30	27	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
34	29	7	FROM BEYOND	Empire Pictures Vestron Video 5182	Jeffrey Combs Barbara Crampton	1986	R
35	38	14	MANHUNTER	DEG Inc. Lorimar Home Video 411	William L. Petersen Kim Greist	1986	R
36	32	2	DANGEROUSLY CLOSE	Cannon Films Inc. Media Home Entertainment M848	John Stockwell Carey Lowell	1986	R
37	34	3	QUIET COOL	New Line Cinema RCA/Columbia Home Video 6-22768	James Remar	1986	R
38	40	18	FLIGHT OF THE NAVIGATOR	Walt Disney Home Video 499	Joey Cramer	1986	PG
39	37	10	ONE CRAZY SUMMER	Warner Bros. Inc. Warner Home Video 11602	John Cusack Demi Moore	1986	PG
40	33	15	HEARTBURN	Paramount Pictures Paramount Home Video 1688	Meryl Streep Jack Nicholson	1985	R

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- ♠♥ **THE PEE-WEE HERMAN SHOW**
Pee-wee Herman
♠♥ HBO/Cannon TVF 3433/SBI/\$19.95
- ♠♥ **WITCHBOARD**
Todd Allen, Tawny Kitaen, Stephen Nichols
♠♥ Continental 1096/SBI/\$79.95
- ♠♥ **OTIS MY MAN!**
Otis Day & the Nights
♠♥ MCA 80392/\$29.95
- ♠♥ **'ROUND MIDNIGHT**
Dexter Gordon, Sandra Phillips, Herbie Hancock
♠♥ Warner 11603/\$79.95
- ♠♥ **DAVID CARRADINE'S KUNG FU AND TAI-CHI WORKOUT Exercise**
♠♥ JCI 8120, 8121/\$29.95 each
- ♠♥ **ONE TRICK PONY**
Paul Simon, Rip Torn, Lou Reed
♠♥ Warner 1045/\$24.98
- ♠♥ **HANNA AND HER SISTERS**
Woody Allen, Michael Caine, Mia Farrow
♠♥ HBO/Cannon 3897/SBI/\$69.95
- ♠♥ **DR. WHO: PYRAMID OF MARS**
Tom Baker
♠♥ Playhouse/\$19.98
- ♠♥ **THE HART FOUNDATION**
Brett "Hitman" Hart, Jim "Anvil" Neidhart
♠♥ Coliseum WF-037/SBI/\$59.95
- ♠♥ **CLOAK AND DAGGER**
Gary Cooper, Lilli Palmer
♠♥ Republic 0694/SBI/\$59.95
- ♠♥ **BLOWING WILD**
Gary Cooper, Barbara Stanwyck, Anthony Quinn
♠♥ Republic 0346/SBI/\$59.95
- ♠♥ **DISTANT DRUMS**
Gary Cooper
♠♥ Republic 1035/\$59.95
- ♠♥ **VANNA WHITE'S GET SLIM, STAY SLIM**
Vanna White
♠♥ Karl Lorimar 224/SBI/\$19.95
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Music By: RICHARD DeLABIO AND KENNY KOTWITZ • Screenplay By: JOSEPH PURCELL AND ROGER KERN
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CAPE COD DEALERS SET STRATEGIES FOR DEALING WITH VACATIONERS

(Continued from page 42)

South Yarmouth's Entertainment Stop—which also carries books, magazines, prerecorded music, and convenience food products—is one of the Cape's most aggressive video dealers, and store manager Pat Rimington looks to capitalize on the huge influx of tourists.

"We really try to let it all hang out in the summer," says Rimington, who looks to spur summer business by launching heavy promotion and advertising geared towards vacationers, renting VCRs to area motels for the summer, extending business hours to 2 a.m., and making deliveries to drop-off areas five times a day.

"The delivery service is particularly important. Traffic on the Cape is incredibly bad during the summer, especially when people are driving onto or off the Cape. Delivering video to drop spots adds to the customers' convenience and helps get around the traffic difficulties," he says.

The six-store, Hyannis-based Tele- rental chain also goes out of its way to court summer trade. "For the most part, the tourists really don't know the area's video stores, so we need to promote ourselves. We increase our radio advertising and do an awful lot of cross-promotions with other area businesses," says Mark Ferrow, Telerental's general manager.

Like Entertainment Stop, Telerental likes to take its video product to its customers. "We set up concession booths around the Cape, mostly in or around the hotels. We try to

stock 12-18 machines and around 400 movies. We've done this before, and it's been very successful," says Ferrow, whose other five stores are located in Provincetown, Turow, Mashpee, Harwichport, and Sandwich.

Both Entertainment Stop and Telerental pattern their hardware rentals towards seasonlong periods, though

'We really try to let it all hang out in the summer'

they do offer machine rentals for shorter periods of time.

But Richard Dannhauser, manager of Orange Street Video on Nantucket Island, speaks for many proprietors when he says, "We're not going crazy spending for the summer. Most of it goes to advertising and not to buying. The last thing we need is to be stuck all winter long with what we bought for the summer."

The vast growth in year-round trade is responsible for much of this conservatism on the part of smaller dealers. Also, vacationers tend to do their renting on weekdays, residents on weekends. "We rent the same cassette many, many more times in the summer because the tourists seem geared toward weekday rentals, with their traveling done on the weekends," says Jeanne Mercier, owner of two Video House stores on Martha's

Vineyard.

Most Cape-area dealers see a significant rise in VCR rentals during the vacation season, and they often stock more machines and offer a variety of rental periods to spur business.

"We've increased our stock of VCRs by 25%, and we still expect to see them all gone by Saturday," says Donna Bartlett of Centerville's Village Video, Records & Tapes, who offers both one-day and weeklong VCR rentals.

Video House's Mercier also offers many rental periods: "We have four-night and six-night VCR/movie combinations that help us bring in the people who are here for shorter periods."

Nancy Kamyck, manager of Video Galaxy No. 16 in South Yarmouth, prefers daily rentals. "I'm sure that there are people who'd like to rent a VCR for a longer period, but we like having them come in every day. That way we can rent them more movies and have to worry less about chasing down machines that don't come back," she says.

Though current hits are usually the hottest rental commodities, dealers report that they rent a wider range of movies during the summer. "We get mostly people from urban areas for vacations, and they have more diverse tastes. Also, the people from the big cities get a lot of the movies before we do, so they're interested in other movies," says Telerental's Ferrow.

Sell-through is not an expectation for summer, according to dealers. "Vacations aren't the time people want to buy movies, especially with the prices as high as they are," says Entertainment Stop's Rimington.

Vacation time, however, is not the only profitable time frame for the Cape's video business. "The population on the Cape is older and fairly affluent, and it's growing at an incredible rate," says Steve Pennie, who, as regional account executive for the distributor Artec's, has insight on area trends. "What differentiates Cape Cod from other regions is that there's really no long slack period in home video. The ever-growing population keeps off-season business growing, and then the summer people show up during the traditionally slowest months to keep the stores busy."

Most dealers add personnel and extend hours to accommodate summer clientele, and these adjustments are what most of the smaller dealers plan for. One thing nobody can plan on—but everybody hopes for—is rain.

"I know that nobody who's here on vacation wants rain, but the bad weather really helps our business," says Dannhauser. "And we can't always anticipate the changes in the weather, but we can be flexible about hours and be ready to react if it appears that we're going to have a deluge of customers."

Vendors aim sell-through video at mass merchants: A CES report . . . see page 42



The Portland Beavers and several sponsors helped eight area video dealers make a pitch on behalf of the Special Olympics. Shown at the grandstand pitch are Tom Keenan, Everybody's Records, Tapes & Video; Deborah Calhoun, Home Entertainment Distributors; Z100 mascot Jammin' Salmon; Vaughna Cochennur, Home Entertainment; and Bill Asheden, Z100.

Oregon Baseball Team Flys High With Vid Dealers

NEW YORK The Portland (Ore.) Beavers, the Pacific Coast minor league (AAA) affiliate of the Minnesota Twins, recently teamed up with eight area video dealers to launch a "Top Gun" paper-airplane contest for charity.

Coordinated by Tom Keenan, founder of Everybody's Records, Tapes & Video in Portland and president of Video Management Systems, the event drew 1,800 people to the Beavers' April 12 game against Hawaii, and more than 300 in the crowd participated in the postgame competition.

The grand prize for the event was a \$300 getaway weekend, provided by Portland-Vancouver television station KPDX. There were also several runner-up prizes, including "Top Gun" baseball caps and posters; "Zulu Dawn" watches, records, and

cassettes provided by radio station KKRZ "Z100" Portland; and free rentals.

Participating dealers in addition to Everybody's were Aloha Video Mart, Augeustine's Video, Command Performance Video, Lasky's Video Library, Royal Video, Star Video, and Twilight Video. Co-sponsors of the promotion were Home Entertainment Distributors, Z100, and Paramount.

Contestants paid \$1 to enter the paper-plane competition, with the proceeds going to the Special Olympics.

The "Top Gun" promotion was by no means the Portland Beavers' first brush with the entertainment field. Actress and singer Pia Zadora owned a share of the team last year. Though she no longer holds equity in the club, she has been named its honorary vice president.

VSDA MEETING

(Continued from page 44)

fluctuation.

Ballstadt later said he could see Morowitz's point that manufacturers could not price-mark packages. "I talked to Arthur and he's right. 'Pinocchio' has been at four different prices."

Morowitz agreed that "every bit of goods should be marked, no matter how high-price. [The mark] does offer it for sale. I think you can build enough credibility to put the honest price on it."

Morowitz charged that retailers still manage inventory in old ways. "You haven't changed your buying, you're not economically averaging. You buy 10 [\$79 list], 10 [\$59 list] and 10 [\$39 list], but you probably could have bought 20 [of the \$39 movies] for the same price as the

\$79 movies you bought."

On advertising, Morowitz scolded dealers. "You're not using that cop," he said, adding that he was tired of hearing dealers say advertising doesn't pay off. "Advertising is like the church. Everybody knows where it is, but they still ring the bell every Sunday."

On escalating insurance costs, Morowitz said, "VSDA has no magic. We have shopped around, we have tried sources you may not have tried. In many, many cases, we're very frustrated not getting calls back. We have come up with one company that has been, in various places, excellent to terrible. It's very, very painful to see what's happened to insurance costs."

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
①	2	5	★ ★ NO. 1 ★ ★ MICHAEL BRECKER MCA/IMPULSE 5980/MCA (CD)	1 week at No. One MICHAEL BRECKER
2	1	17	DEXTER GORDON BLUE NOTE BT-85135/MANHATTAN (CD)	THE OTHER SIDE OF ROUND MIDNIGHT
3	3	7	TONY WILLIAMS BLUE NOTE 85138/MANHATTAN	CIVILIZATION
4	4	17	CARMEN LUNDY BLACK HAWK BKH 523/ASPEN (CD)	GOOD MORNING KISS
5	5	17	SOUNDTRACK COLUMBIA SC 40464 (CD)	ROUND MIDNIGHT
⑥	9	5	EDDIE DANIELS GRP 1034 (CD)	TO BIRD WITH LOVE
⑦	8	7	ELVIN JONES/MCCOY TYNER QUINTET BLACK-HAWK BKH 521-1/BLACKHAWK	REUNITED
8	10	9	BILL WATROUS SOUNDWINGS 2100 (CD)	SOMEPLACE ELSE
⑨	NEW ▶		JACK DEJOHNETTE'S SPECIAL EDITION MCA/IMPULSE 5992/MCA (CD)	IRRESISTIBLE FORCES
10	6	17	MICHEL PETRUCCIANI BLUE NOTE BT 85133/MANHATTAN	POWER OF THREE
⑪	14	3	CLAUDE BOLLING & JEAN-PIERRE RAMPAL CBS MASTERWORKS FM 42018	BOLLING: SUITE FOR FLUTE & JAZZ PIANO TRIO NO. 2
12	7	11	MARLENA SHAW VERVE 831 438-1/POLYGRAM	IT IS LOVE
13	11	17	BRANFORD MARSALIS COLUMBIA FC 40363 (CD)	ROYAL GARDEN BLUES
14	15	3	KENNY BURRELL & THE JAZZ GUITAR BAND BLUE NOTE ST-85137/MANHATTAN (CD)	GENERATION
⑮	NEW ▶		PATRICK WILLIAMS' NEW YORK BAND SOUNDWINGS SW 2103 (CD)	10TH AVENUE

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
①	5	17	★ ★ NO. 1 ★ ★ KENNY G. ● ARISTA AL8 8427 (CD)	1 week at No. One DUOTONES
2	1	17	NAJEE EMI-AMERICA ST-17241 (CD)	NAJEE'S THEME
3	2	17	BOBBY MCFERRIN BLUE NOTE BT-85110/MANHATTAN (CD)	SPONTANEOUS INVENTIONS
4	3	17	DAVID SANBORN WARNER BROS. 1-25479 (CD)	A CHANGE OF HEART
5	4	17	GEORGE HOWARD MCA 5855 (CD)	A NICE PLACE TO BE
6	6	11	JOHN SCOFIELD GRAMAVISION 18-8702-1/POLYGRAM (CD)	BLUE MATTER
⑦	16	3	YELLOWJACKETS MCA 5994 (CD)	FOUR CORNERS
⑧	13	5	JOE SAMPLE MCA 5978 (CD)	ROLES
9	9	7	STANLEY TURRENTINE BLUE NOTE 85140/MANHATTAN	WONDERLAND
⑩	11	9	FRANK POTENZA TBA 222/PALO ALTO	SOFT & WARM
11	8	13	MAUREEN MC GOVERN CBS MASTERWORKS BFM 42314 (CD)	ANOTHER WOMAN IN LOVE
⑫	15	5	DAVID BENOIT GRP 1035 (CD)	FREEDOM AT MIDNIGHT
13	10	11	GEORGE SHAW & JETSTREAM TBA 223/PALO ALTO	LET YOURSELF GO
14	7	17	THE RIPPINGTONS PASSPORT JAZZ PJ-88019 (CD)	MOONLIGHTING
⑮	NEW ▶		THE CHICK COREA ELEKTRIC BAND GRP 1036/MCA (CD)	LIGHT YEARS
16	12	17	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (CD)	STANDARDS VOLUME 1
⑰	NEW ▶		JONATHAN BUTLER JIVE 1032-1-J/RCA (CD)	JONATHAN BUTLER
18	20	9	BILL SHIELDS RSVP 9001/OPTIMISM (CD)	SHIELDSTONE
19	19	9	HERB ALPERT A&M 5125 (CD)	KEEP YOUR EYE ON ME
20	21	5	MONTREUX WINDHAM HILL WH-1058	SIGN LANGUAGE
21	17	7	SPECIAL EFX GRP 1033 (CD)	MYSTIQUE
22	22	3	RAMSEY LEWIS COLUMBIA FC 40677	KEYS TO THE CITY
23	14	17	LARRY CARLTON MCA 5866 (CD)	LAST NITE
24	18	17	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (CD)	DOUBLE VISION
25	23	5	ALVIN HAYES TBA TB 221/PALO ALTO	STAR GAZE

○ Albums with the greatest sales gains during the last two weeks. (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.

Jazz
BLUE
NOTES

by Peter Keepnews

THE JAZZ FESTIVAL BUSINESS is as healthy as it's ever been—but the jazz concert business isn't doing nearly as well.

That's the word from promoter extraordinaire George Wein, speaking on the eve of this year's JVC New York Jazz Festival—the flagship of Wein's globe-spanning festival fleet and the direct descendant of the original summer jazz bash in Newport, R.I., that started it all.

"Jazz festivals have grown in the past few years," says Wein, noting that his own New Orleans Jazz & Heritage Festival "broke records" this year, his Boston Globe Jazz Festival did well, and the box-office picture looks good for his Philadelphia, Pittsburgh, Hampton, Va., and Los Angeles events (the latter staged in conjunction with Playboy) as well as the New York extravaganza and his upcoming slate of European festivals. "People like to go to jazz festivals. They're considered good events to go to even if you're not a jazz fan, and people are very event-oriented these days.

"Unfortunately, the concert business is not so good. It used to be that Dave Brubeck, for example, could sell out a concert at Carnegie Hall. I don't know of any jazz artists who can do that on their own anymore—they have to be part of a package."

Brubeck, as it happens, is not on the bill at this year's New York fete—which officially begins at 5

p.m. Friday (19) with a Marian McPartland solo piano recital and winds down June 28—but he's one of the few big names who isn't. Artistically, it's likely to be another impressive if rather predictable festival—many high points, few surprises. Economically, it should be just as impressive; Wein pronounces himself "amazed" by how well tickets for the festival have been selling.

"We had to raise our prices because of increased costs," he notes, "but we don't seem to be meeting any resistance. In fact, sales are ahead of last year." The top price for many of the concerts is \$28.50, and for some it's even higher—the best seats for Ella Fitzgerald's June 24 Avery Fisher Hall show go for a staggering \$33.50.

Still, Wein says, "All the concerts except for a few are doing well. The Wynton Marsalis/Dizzy Gillespie

The word from George Wein on the '87 festival scene

show [an all-star 70th-birthday tribute to Gillespie June 23 at Carnegie Hall] is nearly sold out, and several of the other concerts should also be sellouts.

"This could be the most successful festival we've ever had. We may even break even—we need to sell about 80% of our tickets to break even, and if we do that, it'll be a miracle."

An intriguing innovation at this year's festival involves the participation of three record companies—Gramavision, Columbia, and Blue Note. Each label is joining with Wein to present a Town Hall concert devoted exclusively to its artists, and each label is giving away free albums by its featured performers. Attendees at those shows will receive one album for each ticket purchased.

Gospel
LECTERN

by Bob Darden

This is the first of a two-part profile of the British band the Technos.

THE MOST EXCITING new band I heard while I was in England was the Technos. Just signed to Refuge's newly formed Alien label, the Technos incorporate elements of the Choir, Steve Taylor, and Steve Scott in their musical approach in an utterly contemporary setting.

But the husband and wife team of Steve Fairnie and Bev Sage isn't really a new band at all. The pair have a lengthy and successful résumé as the focal points of a number of fine English bands. Fairnie and Sage owe more to Bryan Duncan and Laurie Anderson than they do to Steve Lawrence and Bev Shea.

The two first came to prominence with Fish Co., the original Christian music revolutionaries who starred in numerous Greenbelt Festivals with their imaginative performance art ethic and sardonic pop tunes.

Disillusioned about playing strictly for Christian audiences in Christian venues, Fairnie says they dissolved Fish Co. and became the Writz in the late '70s. "About 1978, we were working with Godley & Creme and pulling in 1,500 people per night," he says. "It was, as always, a very visual show. But we were doing things the rock'n'roll way. We didn't realize the way to success in this business is to have a producer and a top label. We thought just making people happy and talking afterwards at the club with friends until 4 a.m. was what it was all about.

"And although we severed our connections in Christian music after Fish Co., we were still Christians. It's like U2's approach. I'd say 50% of our material has hidden messages of that nature. But we don't feel comfortable serving as spokesmen for the Moral Majority or something. I've always said I'd rather play a pub and be 10th than do a religious venue and be first."

The Writz was on England's Electric Records and

worked with Rupert Hine on its albums. It went through a particularly outrageous period and drew groups like Culture Club with Boy George and Ultravox to its shows. Sage says the group toured with the Thompson Twins and Simple Minds. It even became one of the first contemporary groups (along with XTC) to tour Israel.

"After that ground to a halt, we put together Famous Names," she says. "It was with Famous Names that we assembled our notorious Circus Tour, with lady wrestlers (complete with ring and referee), fire eater, six-piece band, and mime/dance troupe. We finally ended that when we got tired of lumbering around with that many people—and making about three pounds per gig after everybody was paid!"

Back as a duo and renamed the Techno Twins, the two worked with top producers Anne Dudley (Art Of Noise) and Phil Harding. They eventually released what would become a cult smash: a bouncy, hypnotic version of Marlene Dietrich's "Falling In Love Again"

The Technos are a great act, but they aren't exactly new

for PRT Records.

But the following year, the two began rethinking their careers, according to Sage. They dropped the "Twins" from their name (in light of the success of the Thompson Twins) and realized they were musically unsatisfied with doing only dance music. They then left PRT (but remained with Warner Bros. Publishing).

Eventually the Technos produced a series of demos that found their way to Galvin Morkel, vice president of marketing and development for the Refuge Music Group. He liked what he heard and asked them to join Refuge's new Alien label—which is designed specifically for artists like the Technos with an eye on the mainstream marketplace. Fairnie and Sage say they took the better part of a year to make up their minds but eventually agreed to sign in 1986.

Billboard

BLACK Music

By NELSON GEORGE

Two smooth voiced New Yorkers, one upstart band from (of all places!) Sacramento, one now established regional sound, a couple of new styles, along with some significant shifts in label personnel made the first half of 1987 a busy one in black music.

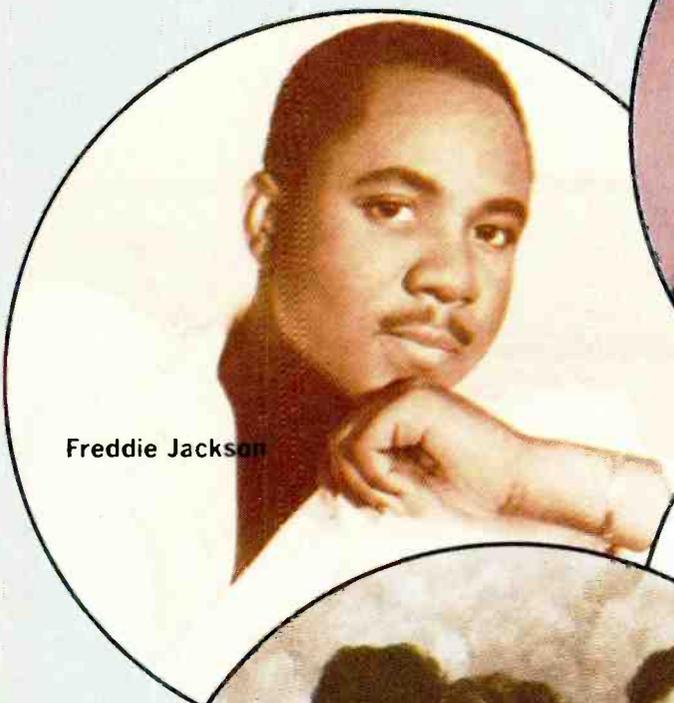
Between Epic's Luther Vandross and Capitol's Freddie Jackson there has been very little room for anyone else at the top of the black album chart lately. Vandross's "Give Me The Reason" and Jackson's "Just Like The First Time" are testimonies to consistency. Both men have very strong senses of what they want to sound like and, with subtle variations, maintain their directions. Where Vandross' trademark are lengthy ballad excursions, Jackson's meat are mid-tempo love songs with steady rocking tempos. The fact that both share some vocal inflections and sing in a similar

smoothly emotional style (as opposed to the rawer style of a previous generation of r&b male stars) is probably very much a reflection of audience tastes in the late '80s. Look at the recent success of Gregory Abbott and the comeback of Smokey Robinson, and one sees more evidence of a market for soulful yet supple male singers.

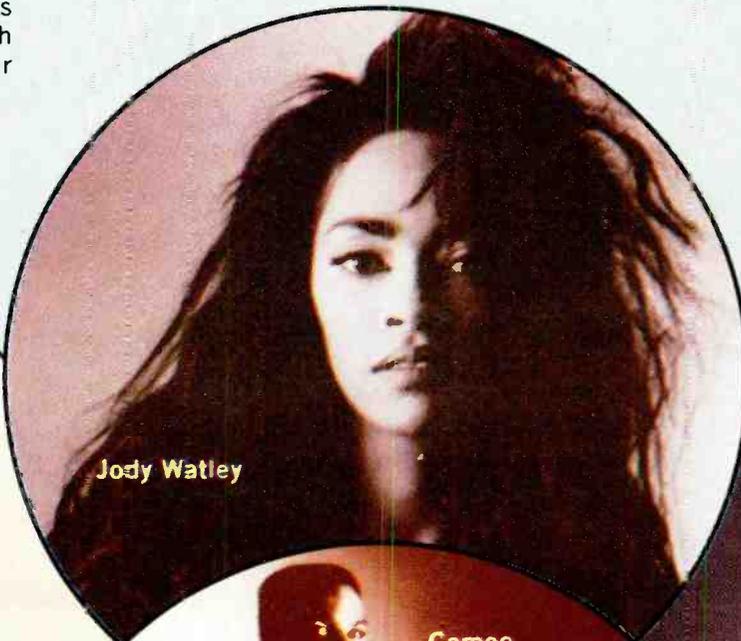
There seems to be more variety in audience interest for female solo acts. Jody Watley, more a stylist than a singer, had the year's female anthem with "Looking For A New Love." Elektra followed up the jazz inflected hits of Anita Baker by breaking the big voice of Shirley Murdock, two feathers in the cap of a label that once was no factor in black music. In addition Sheila E. ("Hold Me"), Donna Allen ("Serious"), and Melba Moore ("A Little Bit More," "Falling") suggest the diversity of female vocal approaches on the black chart.

In the big beat department the main challenger
(Continued on page B-8)

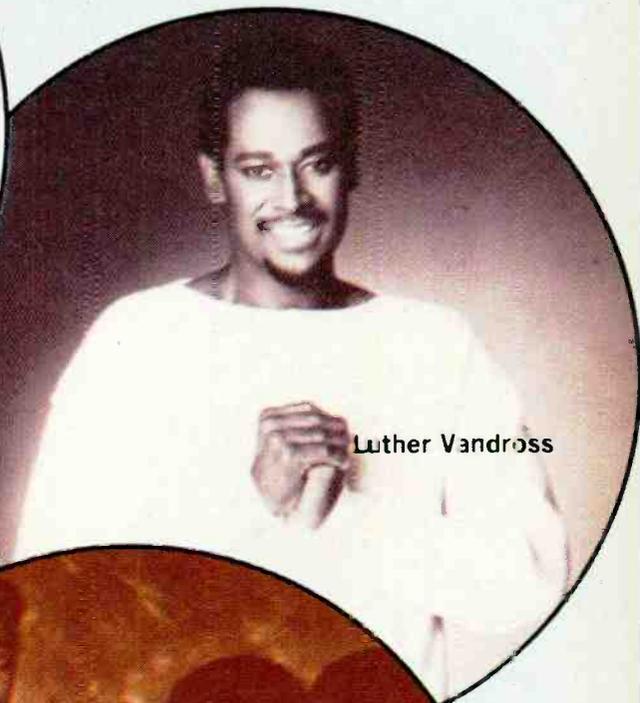
Black Music's Greatest Hits



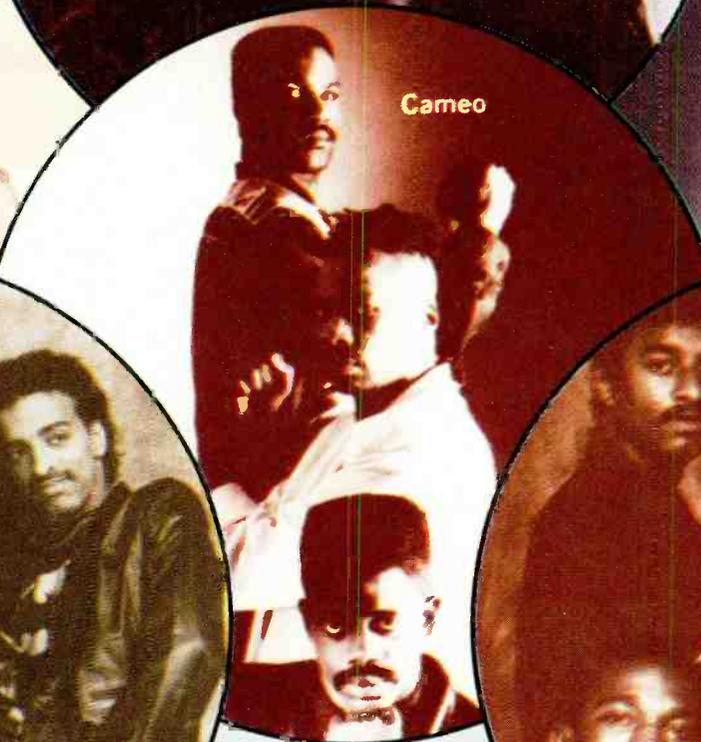
Freddie Jackson



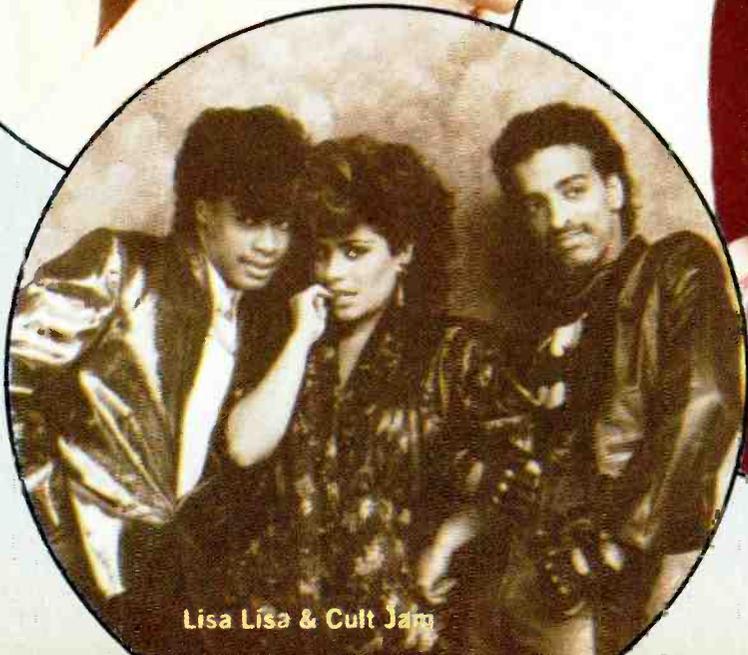
Jody Watley



Luther Vandross



Cameo



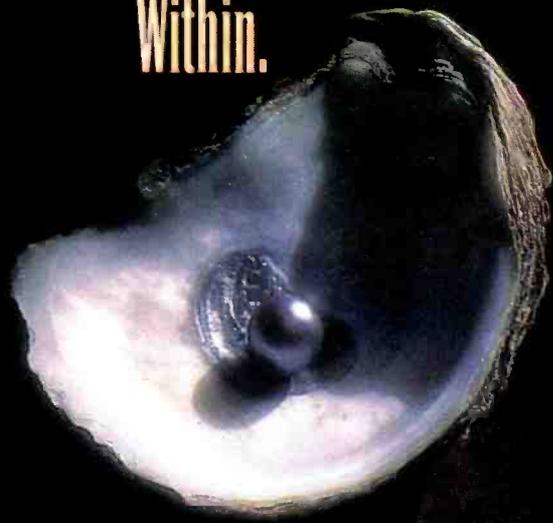
Lisa Lisa & Cult Jam



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Black Music Sets Hot Pace in Pop Race

CHART BEAT: TURNING RIGHT AT THE FORK IN CROSSOVER ROAD TO GOLD AND PLATINUM

By PAUL GREIN

To a large extent, black artists and producers have set the pace in pop music for the past year. What artists have been hotter than Whitney Houston and Janet Jackson? What producers have had more hits than Jimmy Jam & Terry Lewis and Narada Michael Walden?

What breaking artist has been more critically hailed than Anita Baker? What breaking producer has created more headlines than Jay King? What act has caused more of a stir than Run-D.M.C.—unless it's the Beastie Boys, who owe their career to Run-D.M.C.?

The list of gold and platinum albums by black artists in the past year runs the gamut from rap (Run-D.M.C. and Whodini) to blues (the Robert Cray Band) to funk (Cameo) to comedy (Bill Cosby). It includes solo stars emerging from

groups (Jody Watley and El DeBarge) as well as veteran acts staging remarkable comebacks (Ben E. King, whose "Stand By Me" returned to the top 10 more than 25 years after it was first a hit).

But while the crossover trail has been easy going for many acts, it has been frustratingly hard for others. Just ask Freddie Jackson, who sold more than a million copies of his second album, "Just Like The First Time," without cracking the top 40 on the pop singles chart.

Or check with Luther Vandross, who has earned five consecutive platinum albums without landing a top 10 pop hit. Or chat with the S.O.S. Band, Midnight Star, Rene & Angela, Starpoint, Whodini, and the Robert Cray Band, who notched gold al-

(Continued on page B-10)

A Billboard Spotlight

BLACK

MUSIC '87

Mic Murphy & David Frank of The System



Gregory Abbott

Atlantic Starr



Jimmy Jam & Terry Lewis



Starpoint



Loose Ends

JIMMY JAM & TERRY LEWIS: FLYING HIGH WITH THE 'TOP GUNS' FROM FLYTE TIME

By MOIRA McCORMICK

To hear Jimmy "Jam" Harris tell it, he and partner Terry Lewis just sort of fell into record production. The Minneapolis-based Grammy Award-winning producers of the year, who in 1986 scored chart-topping successes with Janet Jackson, the Human League, the Force M.D.'s, Cherrelle, the S.O.S. Band, and Alexander O'Neal, among others, had been members of the Prince-controlled Time since the band's inception.

Then, four years ago, keyboardist Harris and bassist Lewis were fired from the Time by Prince. "We said, 'Oh, well, guess we'll be producers,'" Harris recalls with a laugh. The duo dubbed itself Flyte Tyme Productions, Flyte Tyme having been the Time's original name before Prince took the helm.

As writer/producers, Harris' and Lewis' first project was Klymaxx, for whom they did overdubs in 1983 in their hometown. Their first full production job was Detroit-bred Cherrelle, for Clarence Avant's CBS-distributed label Tabu Records. "She was a background singer for Michael Henderson, thrust into the role of a lead singer," Harris relates, "which was very scary and intimidating."

To put the singer at ease, he and Lewis suggest-

ed doing the whole record in Minneapolis. A subsequent project, Change on Atlantic Records, was begun in New York and Italy, but relocated to Minneapolis for the vocal tracks "because it was cheaper." After that the Flyte Tyme duo pretty much stayed put, says Harris.

Now, hit artists such as Janet Jackson and the Human League not only do not mind coming to the Twin Cities to record, according to Harris they're "chomping at the bit." Jackson's quadruple-platinum "Control" was cut at Flyte Tyme Productions' unassuming-looking studios in south Minneapolis, as was Human League's gold LP "Crash," and albums by longtime associates Cherrelle, Alexander O'Neal, and the S.O.S. Band (all CBS/Tabu). More recently, Pia Zadora availed herself of Harris' and Lewis' services, for CBS. The duo wrote and produced four tracks on Herb Alpert's A&M LP "Keep Your Eye On Me," including the hit title track, "Making Love In The Rain," "Diamonds," and "Pillow." In addition, New Edition and Patti LaBelle were ensconced at Flyte Tyme cutting songs for the MCA film soundtrack "Dragnet."

While Harris and Lewis say they have no set formula for hit records, it does seem the pair has discovered some pop music philosopher's stone, which turns vinyl into gold and platinum. In 1986,

in addition to Jackson's "Control," which so far has spawned five top five singles as well as four No. 1 dance singles, there was Human League's "Crash," which brought that group out of the downhill slide it had experienced since its 1981 debut "Dare." The masters of the sonic facelift gave the Force M.D.'s their first No. 1 adult contemporary hit, "Tender Love," and produced gold for Cherrelle ("High Priority") and the S.O.S. Band ("Sands Of Time.")

The pair was also responsible for Robert Palmer's hit "Didn't Mean To Turn You On," which they wrote for Cherrelle two years ago. In the past year, Harris and Lewis scored seven top 10 pop singles, three in the same week at one point (and six on the Hot 100 simultaneously), a No. 1 pop album ("Control"), and numerous crossover hits—stats that put them ahead of both the Bee Gees and Holland-Dozier-Holland as pop music's most chart-topping writing/production team.

And the of course there's Harris' and Lewis' own long-promised band, the Secret, fronted by singer Lisa Keith, which is contracted to Tabu and is scheduled to release an album some time in the future.

"We don't make hits," insists Jimmy Jam. "We do good songs. If radio plays them and people buy

(Continued on page B-18)

THE FUTURE OF BLACK MUSIC FINDS RISKTAKERS CHALLENGING TASTEMAKERS

By STEVEN IVORY

Where is black music headed? In the view of assorted managers, producers and a&r people, black music's future is simply a variation on a theme. "Things haven't really changed that much," says Manhattan Records' a&r head Gerry Griffith. "Musically, except for a few pocket trends, black music is pretty much what it's always been—good and bad. The best part is that blacks are moving up behind the scenes."

Established acts are the ones who generally dictate taste, and black music has had plenty of recent role models. Producers Jimmy Jam and Terry Lewis have made production teams vogue. Michael Powell and Dean Gant (Anita Baker) and the Deele's "L.A." Reid and Babyface (Whispers, Shalamar) and Mic Murphy and David Frank of the System are among the production duos that come to mind.

The successes of Whitney Houston and Janet Jackson have paved the way for young female acts Lisa Lisa, Jody Watley, Stacy Lattisaw, and Donna Allen, while Aretha Franklin, Patti LaBelle and Luther Vandross are among the r&b giants who have made the market ripe for young soulers Anita Baker, Freddie Jackson, Gregory Abbott, and Shirley Murdock.

But where is black music as an industry headed? Musically, EMI's black music a&r head Jeff Forman says its future lies in its willingness to cultivate new talent. "The established acts will sustain us, but the new acts should always find a spotlight," he says. "After all, the established ones were once new. From an a&r point of view, I'd also like to see production get back to the days when a producer gets more than one or two tracks per album. Gamble and Huff didn't learn their craft by producing one track here and another there. Personally, I'm dying to have someone like Angela Winbush produce a whole album."

New York-based Tommy Boy's president Monica Lynch hopes those producers will remember what she considers the basics of the whole thing. "The song has been neglected for a long time," she says. "Melodies and emotion. The recent success of Shirley Murdock is great because it exemplifies all that. People who are smart will stop making records strictly for radio."

Ed Eckstine sees a possible polarization of black music in the future. As head of the newly

formed PolyGram-distributed Wing label, Eckstine is also part of another trend—small, self-contained labels like Clarence Avant's CBS-distributed Tabu label and A&M exec John McClain's custom label, to be unveiled by A&M in 1988—all specializing in black music.

"I think history repeats itself," says Eckstine. "Pop radio seems to fall in and out of love with black music in cycles. They're in love now, but I believe that cycle is reaching its end. Because of it, I think black radio will start playing a broader selection of black artists, not just the superstars. We'll be taking care of our own, so to speak."

Regardless, Patrick Moten, who several years ago engineered a one-man soul revival with productions of LPs by Anita Baker, Bobby Womack and Johnnie Taylor on the Beverly Glen label, and who recently wrote and produced vocalist Rosy Gaines' soulful Epic single, "Your Love Is Driving Me Crazy," hopes the future holds more respect for r&b from blacks. "It's sad to see the brothers so concerned with crossing over, while white acts are increasingly working within r&b. We're selling out the only thing we've really got."

Sylvia Rhone, Atlantic's vice president/general manager black music, predicts that black music will only "get stronger, transcending those stigmas along the way." She bases her prediction on her own success. Eight months ago, when she inherited her post, Atlantic's black music roster "needed help badly." Today, she's broken the System, an act Rhone says never excelled sales-wise, launched young male vocal trio Levert and is

gearing up for the debut of female trio Madame X. Of the act she says, "You've never seen anything like it," and of its producer, ex-Klymaxx member Bernadette Cooper, "She'll be as good as Prince one day."

Black music's steam-rolling popularity has bred new attitudes among those making the music. Suddenly, a new wave of risktakers is becoming a part of the

music establishment by first going around it. Songwriter/producer Georgio, managed by L.A.-based entrepreneur Johnathan Clark, got the attention of Motown only after selling several thousand 12-inch singles of "Sex Appeal" independently.

E.J. Jackson says he's building the career of A&M vocalist Vesta Williams the same way he built a successful L.A.-based limousine service: "Hard work and common sense does it every time," he says. "I'm not involved in the clicks and I fight music business procrastination and egos with a lot of heart and willingness to be a team player."

One of the highlights of the year in black music so far has been the near-volcanic rise of the U.K.-headquartered Jive label, distributed in the U.S. by RCA. Staked to a high global crossover profile by a chain of Billy Ocean hits, Jive has nearly conquered, if not cornered, the rap market with the platinum Whodini and now Kool Moe Dee, D.J. Jazzy Jeff & the Fresh Prince, and Steady B. Even more suddenly, Jive has landed one of the top new artists of the year, Jonathan Butler, with his first single and LP. Stir in a revitalized Millie Jackson and gain-



Najee



Jonathan Butler



Surface



Shirley Murdock



R.J.'s Latest Arrival

BLACK MUSIC '87

ing Glenn Jones and the Jive surge to the forefront takes on the uplift of a '80s Motown-in-the-making.

Ann Carli, Jive director of artist development, says the label believes in signing and developing artists with a long-term view. "We help the artist find their niche in the marketplace instead of fitting the artist to the marketplace. A certain contemporary groove may sell records, but our first question is does it suit and in turn 'sell' the artist?"

"Where Jive is different from many other record companies," says Carli, "is that through our sister companies in the Zomba group, we have access to a 'family' of young writers and producers. At Battery Park Studios complex, at our head office in London, on any given day you may find Billy
(Continued on page B-22)

The
tradition
lives
on



Model: Aja Anderson
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ARISTA

Arista salutes Black Music Month

LABEL PROMOTION, CORPORATE SPONSORS ADD UP TO RECORD SALES AND VITAL SUPPORT

Black music may have reached new artistic and commercial heights, but according to the people who promote it, the basics of doing so haven't changed very much over the years. On the other hand, black music's mass appeal today has made it increasingly popular among corporate sponsors seeking new ways to reach target markets, and in turn, those who make the music view the link-up as yet another way to reach even more audiences.

Regarding artist promotion, Ernie Singleton, MCA's vice president urban/jazz promotion says, "You have to treat each act differently. We're not going to promote Gladys Knight & the Pips the way we push New Edition. I think that's where many companies make their mistake."

MCA recently made a grand showing promotionally with the breaking of singer Jody Watley's self-titled debut album. "With Jody," says Singleton, "our first step was to focus on the image instead of the artist, by employing stylized videos and visuals in the marketplace. The next step was to use the artist personally, via a multi-city promotional tour of major markets targeting the urban marketplace."

Singleton adds that, with Watley, some old tactics were given new twists. "For instance, in New York, we did a For-Women-Only media brunch. It was a way of putting the artist on another level; Jody's more than just another dance act, and at MCA she's not the only artist with a degree of uniqueness."

For Columbia's Ruben Rodriguez, a little more



Kool Moe Dee

Public Enemy



Doug E. Fresh & The Get Fresh Crew

than a year into the label's vice president black music/jazz promotion slot, the strategy is more basic. "We're radio's best friend," says Rodriguez. He says the company's success with Gregory Abbott, Juice, Lisa Lisa, Full Force, Beastie Boys, and Isaac Hayes among others makes Columbia 1987's most successful company in black music. "When you approach radio, you've got to have the goods. From there, I think communication within your company's departments is what makes or breaks it. My staff works closely with the pop department and radio. No one does it by themselves."

"There is no one way" to sell black music, insists Ron Ellison, Warner Bros.' vice president black music promotion. "The marketplace will tell you what's happening. We've been lucky enough to work product from insightful acts like Prince and Club Nouveau, so it's apparent that you have to have good music. But you also have to respect the competition, because if you don't you might miss something."

Says Barry Weiss, vice president, marketing op-

erations at Jive Records, about promoting black music, "We maintain a qualitative, selective artist roster and as such we devise long-term artist development, promotion and marketing campaigns in a very broad sense, using an implicit three-year game plan. Beyond the literal perfunctory radio promotion efforts, we are always attempting novel imaging ideas such as Kool Moe Dee condoms, poster sniping, 4-color 12-inch picture sleeves, promo CD singles, etc."

Jive artist development director Ann Carli cites the label's "unconventional" approach to promoting guitarist/singer/songwriter Jonathan Butler's debut.

"In order to establish Jonathan's credibility as a *musician*, our first release by him was an instrumental guitar album entitled 'Introducing Jonathan Butler.' The next step was to establish him as a *songwriter*, and this we accomplished via our publishing division by getting Billy Ocean, Al Jarreau, Millie Jackson and George Benson to cover his songs.

"The most recent step in this artist's development is the release of his new LP, 'Jonathan Butler,' which is a double album containing 11 vocal tracks and five instrumentals and is being sold at a single record price. Risky? Unconventional? Crazy? We believe in our artist and the record."

Jesus Garber, A&M's director black music marketing/promotion, and Leroy Little, PolyGram's vice president promotion/artist relations, both generally view the music itself as the cor-

nerstone of promotion. "A&M has no problem promoting black music because our a&r chief's [John McClain] criteria is so clear that radio and clubs don't have to wonder whether it's black music or not." Says Little, "I just feel black music has come into its own," pointing to the unquestionably r&b-based sounds of PolyGram acts Cameo and Gwen Guthrie. "Cameo hasn't compromised a



D.J. Jazzy Jeff & The Fresh Prince



2 Live Crew

BLACK

MUSIC '87

thing. The music is as black as ever; mass audiences have simply caught up." Likewise, Little instructs his staff to stay close to the streets. "No club or radio station is too small to get our attention. It's also important for our artists to visit radio and retail outlets. You'd be surprised at how much that can accomplish."

Some acts are saying the same thing about their link-ups with corporate sponsors. While lucrative Pepsi deals with Michael Jackson, Lionel Richie and Tina Turner have higher profiles, the makers of Budweiser, Miller and Miche-

lob beers, along with Brown and Williamson, which makes Kool cigarettes, have long enjoyed associations with black acts. And the trend is growing.

According to Robert "Kool" Bell of Kool & the Gang—which in April initiated a Cherry Coke-sponsored national concert tour which lasts through July—the advantages are obvious. "If you're going to entertain live audiences, you need production and that costs money," he says. Coke has infused Kool's tour with anywhere from "\$500,000 to a million dollars" for the group's participation in Cherry Coke TV and radio spots.

Chuck Morrison, Coca-Cola's vice president black/Hispanic marketing, says, "Under the right circumstances, companies would have to be nuts

not to consider linking with certain black acts." He says that research of last year's New Edition/Coke link-up—which included New Edition TV/radio spots for financial tour support—indicates that 98.6% of the black teens surveyed associate the teen singing group with Coke. Likewise, Morrison says Sprite's sponsorship of the "Fresh Fest" rap tour for the past two years has helped make that soft

(Continued on page B-20)





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WESTWOOD ONE RADIO NETWORKS



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WESTWOOD ONE RADIO NETWORKS

GREATEST HITS

(Continued from page B-1)

to the Vandross-Jackson dominance was the pride of Sacramento, Club Nouveau. Producer-writers Jay King, Denzil Foster and Thomas McElroy came up with the hardest hitting album of melodic funk this side of Cameo. "Jealousy," "Situation #9," the crossover smash "Lean On Me," and "Why You Treat Me So Bad?" are crunching, hummable funk that has made people forget "Rumours." The acquisition of this five member group, via a deal with Tommy Boy Records, has gotten Los Angeles' latest hot shot a&r whiz Benny Medina off to a grand start.

Funky r&b instrumentals by Najee on his "Najee's Theme," Herb Alpert on "Keep Your Eye On Me," Kenny G's "Duotones," and Madhouse's (come on Prince we all know its you, so quit the crap) "8" have shown that the genre remains a healthy and even growing part of the marketplace.

So apparently is house



Kenny G

BLACK

MUSIC '87

music, although it has yet to generate any above ground artists. J.M. Silk's "Can't Turn You Around" on RCA was the tip of a huge Chicago based iceberg that is affecting the mixing of many mainstream records and becoming essential to disco action of clubs of various types. The forces behind the poppy "Miami sound" (many of which aren't made in Miami) already have plenty of well-defined images in the market (eg: the Cover Girls, Expose) although the preponderance of latino female acts is getting a little too reminiscent of the faceless disco syndrome.

The fact that Freddie Jackson and Luther Vandross share some vocal inflections and sing in a similar smoothly emotional style (as opposed to the raser style of a previous generation of male r&b singers) is probably very much a reflection of audience tastes in the late '80s. Look at the recent success of Gregory Abbott and the comeback of Smokey Robinson, and one sees more evidence of a market for soulful, yet supple male singers.

Arista Records and promotion head Tony Anderson, according to Billboard black chart coordinator Terri Rossi, get high marks in 1987 for their professionalism and consistency in pursuing hits for Whitney Houston, Aretha Franklin, etc.

The rest of 1987 offers several stories well worth the industry's attention. Some say MCA has grown too big too fast, and that many acts may be lost in the shuffle. This summer Dick Griffey's Solar operation is making a major push with product from the Whispers, Shalamar, and the Deele to recapture its once prominent position. Everyday there seems to be a new record for a teen dream group. Some wonder whether the instigators of this latest wave of bubble gum boogie, the New Edition, will survive the year. Opponents of rap and the Beastie Boys expect disasters to occur during this summer when they tour with Run-D.M.C. Hope not, but everyone will certainly be watching. Finally, the A&M expatriots at Capitol will be monitored to see if they can deliver big numbers for acts on Capitol.

P.S.: Some dude named Jackson is rumored to be releasing an album this year. Who knows, it might turn out to be important?

Hit Black Singles

Following is a recap chart of singles appearing on Billboard's Hot Black Singles chart during the eligibility period of Nov. 5, 1983 to May 30, 1987.*

Pos. TITLE—Artist (Label)

1. **ROCK ME TONIGHT**—Freddie Jackson (Capitol)
2. **SOLID**—Ashford & Simpson (Capitol)
3. **YOU GIVE GOOD LOVE**—Whitney Houston (Arista)
4. **I FEEL FOR YOU**—Chaka Khan (Warner Bros.)
5. **ON MY OWN**—Patti LaBelle & Michael McDonald (MCA)
6. **MISSING YOU**—Diana Ross (RCA)
7. **COOL IT NOW**—New Edition (MCA)
8. **PART-TIME LOVER**—Stevie Wonder (Tamla)
9. **DO ME BABY**—Meli'sa Morgan (Capitol)
10. **NIGHTSHIFT**—Commodores (Motown)
11. **SHAKE YOU DOWN**—Gregory Abbott (Columbia)
12. **CARIBBEAN QUEEN**—Billy Ocean (Jive)
13. **CARAVAN OF LOVE**—Isley/Jasper/Isley (CBS Associated)
14. **DON'T SAY NO TONIGHT**—Eugene Wilde (Philly World)
15. **SECRET LOVERS**—Atlantic Starr (A&M)
16. **YOU ARE MY LADY**—Freddie Jackson (Capitol)
17. **WORD UP**—Cameo (Atlanta Artists)
18. **AS WE LAY**—Shirley Murdock (Elektra)
19. **THAT'S WHAT FRIENDS ARE FOR**—Dionne & Friends (Arista)
20. **NASTY**—Janet Jackson (A&M)
21. **KISS**—Prince & The Revolution (Paisley Park)
22. **TASTY LOVE**—Freddie Jackson (Capitol)
23. **LOVE YOU DOWN**—Ready For The World (MCA)
24. **RUMORS**—Timex Social Club (Jay)
25. **I JUST CALLED TO SAY I LOVE YOU**—Stevie Wonder (Motown)
26. **SAVING ALL MY LOVE FOR YOU**—Whitney Houston (Arista)
27. **WHAT'S LOVE GOT TO DO WITH IT**—Tina Turner (Capitol)
28. **IN MY HOUSE**—Mary Jane Girls (Gordy)
29. **FREEWAY OF LOVE**—Aretha Franklin (Arista)
30. **THERE'LL BE SAD SONGS (TO MAKE YOU CRY)**—Billy Ocean (Jive)
31. **GOTTA GET YOU HOME TONIGHT**—Eugene Wilde (Philly World)
32. **I HAVE LEARNED TO RESPECT THE POWER OF LOVE**—Stephanie Mills (MCA)
33. **I CAN'T WAIT**—Nu Shooz (Atlantic)
34. **STOP TO LOVE**—Luther Vandross (Epic)
35. **SAY YOU, SAY ME**—Lionel Richie (Motown)
36. **YOUR SMILE**—Rene & Angela (Mercury)
37. **WHO'S ZOOMIN' WHO**—Aretha Franklin (Arista)
38. **ALL CRIED OUT**—Lisa Lisa & Cult Jam With Full Force (Columbia)
39. **WHAT HAVE YOU DONE FOR ME LATELY**—Janet Jackson (A&M)
40. **OH SHEILA**—Ready For The World (MCA)

*Post "Thriller" chart-topper era.



Salt & Pepa

Miki Howard



MUSIC FOR ALL SEASONS

Atlantic Starr

Apollonia

Patti Austin

George Benson

George Black

Dale Bozzio

Jocelyn Brown

Chill Factor

Cirocco

Club Nouveau

Randy Crawford

Kid Creole & the Coconuts

Miles Davis

Morris Day

Janice Dempsey

Female Body Inspectors

Force M.D.'s

Michael Franks

Jesse's Gang

Siedah Garrett

Jennifer Holliday

Ice-T

James Ingram

The Isley Brothers

Bob James

Al Jarreau

Michael Jeffries

Jill Jones

Quincy Jones

Chaka Kahn

Earl Klugh

Kraftwerk

Ladysmith Black Mambazo

Tony Lemans

Jeff Lorber

Madhouse

Hugh Masekela

Nick Mundy

Ray Parker, Jr.

Prince

Nile Rodgers

Roger

Royalty

David Sanborn

Taja Sevelle

Sheila E.

Sherrick

Jimmy Smith

Sylvia Smith

Mavis Staples

Donna Summer

The Tackheads

Teen Dream

Vaneese Thomas

X-2 (Times Two)

Sarah Vaughan

Narada Michael Walden

Karyn White

John White

The Winans

Zapp



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WARNER BROS. RECORDS SALUTES
BLACK MUSIC MONTH

CHART BEAT

(Continued from page B-3)

bums with little support from pop radio.

But if crossover isn't as automatic as it was in the '60s and early '70s when Motown, Aretha Franklin and Stax/Volt were at their peaks, it is certainly easier than it was in the late '70s and early '80s.

The most convincing proof of that is that four of the five best-selling albums of the past five years are by black artists: Michael Jackson's "Thriller" (U.S. sales: 20 million), Lionel Richie's "Can't Slow Down" (10 million), Prince & the Revolution's "Purple Rain" (9 million), and "Whitney Houston" (9 million).

Houston's debut album was the biggest block-



The Jets

buster of the past year. It's the best-selling debut by a solo artist in history, and the best-seller by a female artist since Carole King's "Tapestry" in 1971.

While Houston's album was the past year's best-seller, Janet Jackson's "Control" wasn't far behind. It has sold more than 4 million copies in the U.S. and has spawned five top five singles. At least one single from the album has appeared on Billboard's Hot 100 for 69 consecutive weeks—which is an all-time record. The old record-holder? Janet's older brother, Michael, whose "Thriller" was represented on the Hot 100 for 64 consecutive weeks.

Run-D.M.C.'s "Raising Hell" and Lionel Richie's "Dancing On The Ceiling" are a beat behind "Control," with sales of 3 million. That achievement was a dramatic breakthrough for Run-D.M.C., the first rap act to earn a platinum album. But it was a bit of a let-down for Richie, whose prior album sold 10 million copies.

Anita Baker's "Rapture" and Billy Ocean's "Love Zone" have each sold more than 2 million copies. Baker's album reached that sales level on the strength of just one pop smash—"Sweet Love"—but Ocean's album generated no fewer than four hits, repeating the success of his previous album, "Suddenly."

Two artists who earned their first platinum albums in the past year had struggled long and hard to achieve that milestone. Patti LaBelle waited for 24 years before finally getting her first taste of platinum with "Winner In You." It was a dramatic pay-off for the singer—though the album fell short of the quadruple platinum success of Tina Turner's comeback vehicle, "Private Dancer." And Cameo finally landed its first platinum album

after nine years of r&b success and pop anonymity. The group had not even cracked the top 40 on the Hot 100 before last year's "Word Up," which made it to No. 6.

Club Nouveau had the easiest climb to platinum of any black act in the past year. The group, masterminded by producer Jay King, hit the million-unit sales mark on its very first try with "Life, Love And Pain."

Prince and Tina Turner, two of the hottest black stars of 1984, dimmed a bit in 1986. Prince's "Parade" and Turner's "Break Every Rule" fell short of the multi-platinum sales of "Purple Rain" and "Private Dancer," though they did go platinum. The albums each yielded just one top 10 pop hit, whereas their predecessors spun off several.

One of the year's most interesting trends was the sudden rash of interracial male/female duets. Same-sex interracial duets have become commonplace (Barbra Streisand & Donna Summer's "No More Tears" and Paul McCartney's duets with Stevie Wonder and Michael Jackson come immediately to mind), but interracial pairings of opposite sexes had been something of a pop taboo.

Patti LaBelle & Michael McDonald's "On My Own" broke the barrier a year ago, followed in quick succession by Carl Anderson & Gloria Loring's "Friends And Lovers," Linda Ronstadt & James Ingram's "Somewhere Out There," and Aretha Franklin & George Michael's "I Knew You Were Waiting (For Me)."

BLACK

MUSIC '87

Donna Allen



Hit Black Albums

Following is a recap chart of albums which appeared on Billboard's Top Black Albums chart during the eligibility period of Nov. 5, 1983 to May 30, 1987.*

Pos. TITLE—Artist (Label)

1. **WHITNEY HOUSTON**—Whitney Houston (Arista)
2. **CONTROL**—Janet Jackson (A&M)
3. **ROCK ME TONIGHT**—Freddie Jackson (Capitol)
4. **RAPTURE**—Anita Baker (Elektra)
5. **EMERGENCY**—Kool & The Gang (De-Lite)
6. **PRIVATE DANCER**—Tina Turner (Capitol)
7. **STREET CALLED DESIRE**—Rene & Angela (Mercury)
8. **THE NIGHT I FELL IN LOVE**—Luther Vandross (Epic)
9. **AS THE BAND TURNS**—Atlantic Starr (A&M)
10. **RAISING HELL**—Run D.M.C. (Profile)
11. **SUDDENLY**—Billy Ocean (Jive)
12. **JUST LIKE THE FIRST TIME**—Freddie Jackson (Capitol)
13. **IN SQUARE CIRCLE**—Stevie Wonder (Tamla)
14. **NEW EDITION**—New Edition (MCA)
15. **WORD UP**—Cameo (Atlanta Artists)
16. **PROMISE**—Sade (Portrait)
17. **PURPLE RAIN**—Prince & The Revolution (Warner Bros.)
18. **READY FOR THE WORLD**—Ready For The World (MCA)
19. **GIVE ME THE REASON**—Luther Vandross (Epic)
20. **WHO'S ZOOMIN' WHO**—Aretha Franklin (Arista)
21. **ALL FOR LOVE**—New Edition (MCA)
22. **DIAMOND LIFE**—Sade (Portrait)
23. **LOVE ZONE**—Billy Ocean (Jive/Arista)
24. **MEETING IN THE LADIES ROOM**—Klymaxx (MCA/Constellation)
25. **WINNER IN YOU**—Patti LaBelle (MCA)
26. **SOLID**—Ashford & Simpson (Capitol)
27. **CAN'T SLOW DOWN**—Lionel Richie (Motown)
28. **DO ME BABY**—Meli'sa Morgan (Capitol)
29. **THE WOMAN IN RED SOUNDTRACK**—Stevie Wonder (Motown)
30. **DANCING ON THE CEILING**—Lionel Richie (Motown)
31. **CAN'T STOP THE LOVE**—Maze featuring Frankie Beverly (Capitol)
32. **RADIO**—LL Cool J (Columbia)
33. **BACK IN BLACK**—Whodini (Jive/Arista)
34. **LICENSED TO ILL**—Beastie Boys (Def Jam)
35. **JESSE JOHNSON'S REVUE**—Jesse Johnson's Revue (A&M)
36. **BREAK OUT**—The Pointer Sisters (Planet)
37. **THE JETS**—The Jets (MCA)
38. **ICE CREAM CASTLE**—The Time (Warner Bros.)
39. **A LOT OF LOVE**—Melba Moore (Capitol)
40. **RHYTHM OF THE NIGHT**—DeBarge (Gordy)

*Post-"Thriller" chart-topper era.

J I V E

THE COMMITMENT CONTINUES...

VANESSA BELL ARMSTRONG
JONATHAN BUTLER
DJ JAZZY JEFF & FRESH PRINCE
MILLIE JACKSON
GLENN JONES
KOOL MOE DEE
BILLY OCEAN
STEADY B
RUBY TURNER
WHODINI

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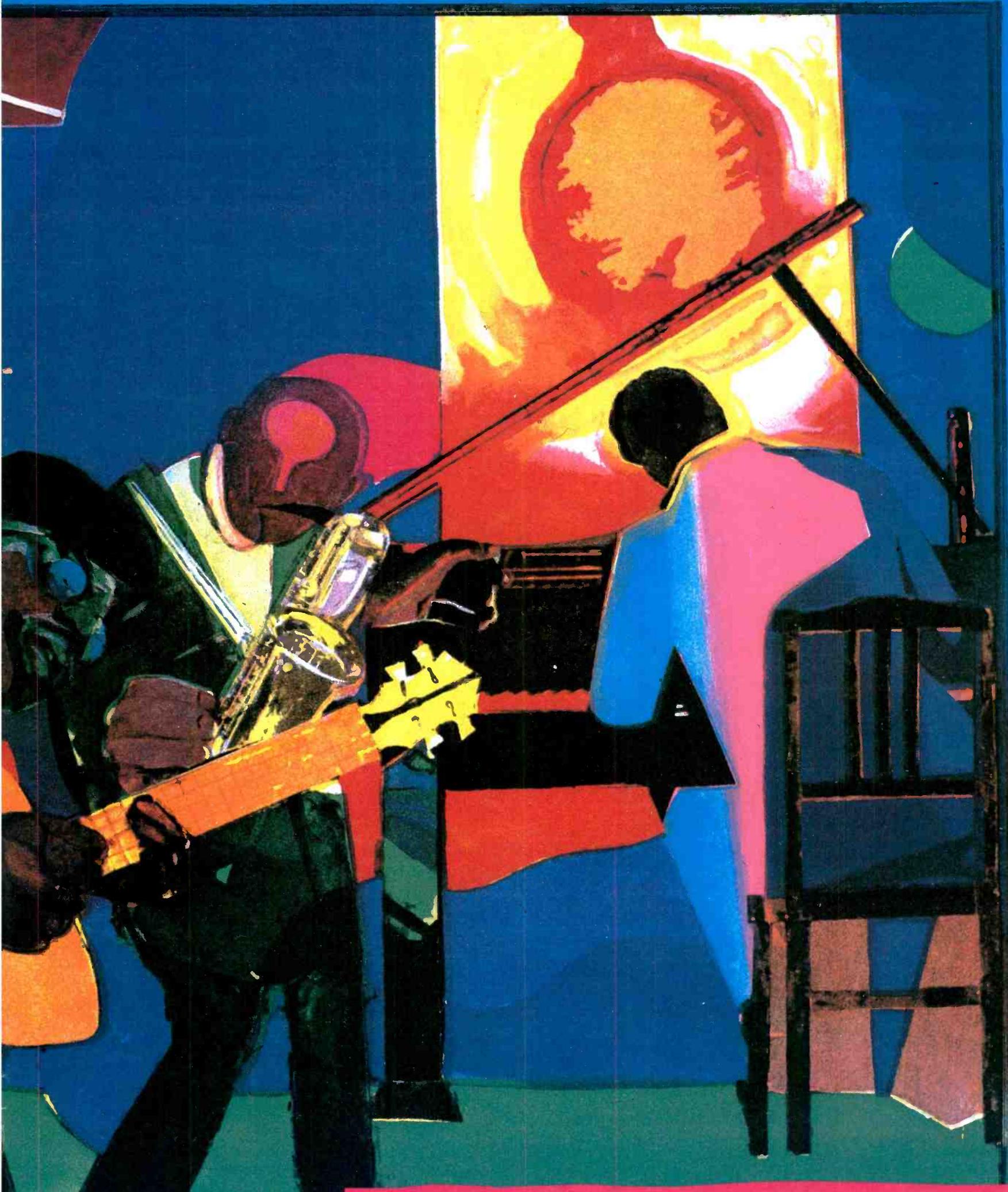
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Poured from the cup of an ebony soul.
A fragrant smile—tenderness too,
You are something old and something new.
The immortal music people love to play,
You are warmth to a soul on it's coldest day.
Black music, you are here to stay.**

Omar Kaleem



Romare Bearden, "Jamming At The Savoy," 1981, 9-Color Etching 22" x 30" Courtesy June Kelly Fine Arts, Photo: Manu Sassoonian



MCA salutes Black Music Month

.MCA RECORDS

JUNE IS BLACK MUSIC MONTH

'Musically, except for a few pocket trends, black music is pretty much what it's always been—good and bad. The best part is that blacks are moving up behind the scenes.'

GERRY GRIFFTH
Manhattan Records

'The established acts will sustain us, but the new acts should always find a spotlight. After all, the established ones were once new.'

JEFF FORMAN
EMI Records

'People who are smart will stop making records strictly for radio.'

MONICA LYNCH
Tommy Boy Records

'Pop radio seems to fall in and out of love with black music in cycles. They're in love now, but I believe that cycle is reaching its end. Because of it, I think black radio will start playing a broader selection of black artists, not just the superstars. We'll be taking care of our own, so to speak.'

ED ECKSTINE
Wing Records

'It's sad to see the brothers so concerned about crossing over, while white acts are increasingly working within r&b. We're selling out the only thing we've really got.'

PATRICK MOTEN
Writer/Producer

'Black acts come to black managers when the act is down and then get upset when the manager can't turn things around. When the act stops reverse racism, things will get better. In the future, we're going to have to trust each other.'

RON SWEENEY
Attorney/Manager

'You have to treat each act differently. In New York, we did a 'For Women Only' media brunch. It was a way of putting the artist on another level; Jody Watley's more than just another dance act, and at MCA she's not the only artist with a degree of uniqueness.'

ERNIE SINGLETON
MCA Records

'When you approach radio, you've got to have the goods. From there, I think communications within your company's departments is what makes or breaks it. My staff works closely with the pop department and radio. No one does it by themselves.'

RUBEN RODRIGEZ
Columbia Records

'There is no one way [to sell black music]. The marketplace will tell you what's happening. But you also have to respect the competition, because if you don't you might miss something.'

RON ELLISON
Warner Bros.

'No club or radio station is too small to get our attention. It's also important for our artists to visit radio and retail outlets. You'd be surprised at how much that can accomplish.'

LEROY LITTLE
PolyGram Records

'Besides Michael Jackson, Lionel Richie and Tina Turner, few black acts reach the kind of numbers they need to lure sponsors.'

JANE YESGO
Rockbill

'We don't make hits, we do good songs. If radio plays them and people buy them, they're hits.'

JIMMY JAM
Producer/Artist

BLACK

MUSIC '87

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★ LUTHER VANDROSS ★ MARY JANE GIRLS ★ MICHAEL HENDERSON ★
★ MIDNIGHT STAR ★ MILLIE SCOTT ★ NEW EDITION ★ O'BRYAN ★ ONE WAY
★ ORAN "JUICE" JONES ★ PATTI LABELLE ★ PEABO BRYSON ★ PHILLY CREAM
★ RAINY DAVIS ★ RONNIE LAWS ★ RICK JAMES ★ RUN DMC ★ REGINA BELL
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	DATE
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Detroit	11-1-86
Chicago	11-2-86
Westbury	11-6-86
Valley Forge	11-7-86
Rochester	11-8-86
Buffalo	11-13-86
Richmand	11-14-86
Hamptan	11-15-86
Washington	11-16-86
Louisville	11-20-86
Charlotte	11-21-86
Birmingham	11-22-86
Nashville	11-23-86
Montgomery	11-26-86
Atlanta	11-28-86
Tampa	11-29-86
Miami	11-30-86
Lake Charles	12-4-86
Shreveport	12-5-86
Oklahoma City	12-6-86
San Antonio	12-7-86
Grand Rapids	12-12-86
St. Louis	12-13-86
Dayton	12-14-86
Philadelphia	12-15-86
New Orleans	12-26-86
Dallas	12-27-86
Memphis	12-28-86
Houston	12-31-86

TASTY LOVE TOUR FREDDIE JACKSON 1987

	DATE
Milwaukee	2-4-87
Merrville	2-6-87
Indianapolis	2-7-87
Lincoln City	2-8-87
Chattanooga	2-11-87
Cleveland	2-13-87
Columbus	2-14-87
Baltimore	2-15-87
Trentan	2-19-87
Boston	2-20-87
Pittsburgh	2-21-87
Greenville	2-22-87
New York	2-26-87
New York	2-27-87
New Haven	2-28-87
Tray	3-1-87
Ft. Lauderdale	3-4-87
Columbia	3-6-87
Macon	3-7-87
Greensboro	3-8-87
Denver	3-11-87
Los Angeles	3-13-87
Los Angeles	3-14-87
Pittsburgh	3-15-87
Fresno	3-17-87
Sacramento	3-18-87
Oakland	3-19-87
San Carlos	3-20-87
San Diego	3-22-87
Reno	3-27-87
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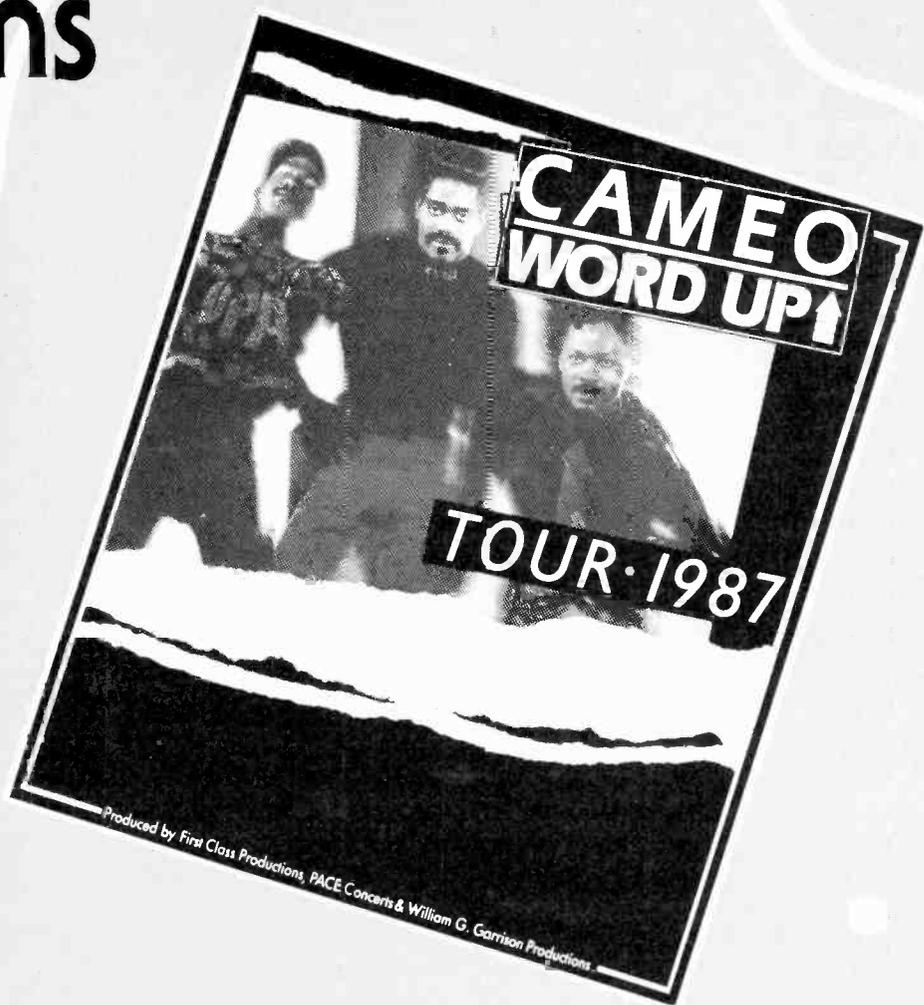
FREDDIE JACKSON, The band, Charles Huggins, Beau Higgins, Kevin Harewood, Bobby Duckett and Everyone at Hush Productions; Allan Cooper and The William Morris Agency, Capitol Records, Ray Goodman and Brown, Najee and Meli'sa Morgan. Very special thanks to Melba Moore.

CAMEO, Larry Blackmon, Nathan Leftenant, Tomi Jenkins and the band, Forest Hamilton, Steve Leber, Bunny Ransom, Lewis Levin, Robin Roseman and everyone at Atlanta Artists, Sal Micheals and the Norby Walters Agency, Polygram Records, Giant Steps, Starpoint, Micki Howard, Full Force, The Boogie Boys, Mark Siegel and ICM.

NEW EDITION, Steve Machat, Rick Smith, MCA Records, Sal Michaels and the Norby Walters Agency, Julie Rifkin, Roy Rifkin, Steven Rifkin and Guardian Productions.

Special thanks to Bruce Kapp for making it all happen and to Muzzy, Dave and Joel Katz and all the road crews for keeping it all together.

ons



**WORD UP TOUR
CAMEO
1986**

	DATE
Charlotte	10-10-86
Hampton	10-11-86
Richmond	10-12-86
Nashville	10-17-86
Greensboro	10-18-86
Columbia	10-19-86
Little Rock	10-23-86
St. Louis	10-24-86
Kansas City	10-25-86
Louisville	10-26-86
Savannah	10-30-86
Atlanta	10-31-86
Jacksonville	11-1-86
Miami	11-2-86
Lafayette	11-6-86
Dallas	11-7-86
Mobile	11-8-86
Shreveport	11-9-86
Phoenix	11-26-86
Santa Monica	11-28-86
Las Vegas	11-29-86
Tucson	11-30-86
Indianapolis	12-4-86
Cleveland	12-5-86
Chicago	12-6-86
Detroit	12-7-86
Milwaukee	12-11-86
Cincinnati	12-12-86
Pittsburgh	12-13-86
Columbus	12-14-86

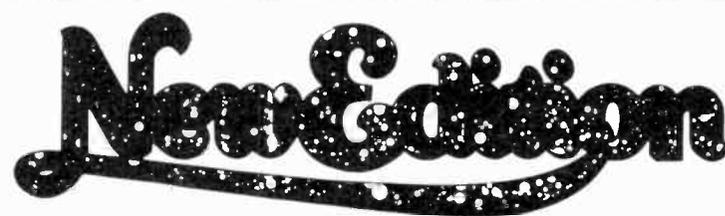
**WORD UP TOUR
CAMEO
1987**

	DATE
Portland	4-5-87
Seattle	4-7-87
Stockton	4-9-87
Fresno	4-18-87
Los Angeles	
Oakland	4-12-87
Wichita	4-15-87
Memphis	4-16-87
Jackson	4-17-87
New Orleans	4-18-87
Birmingham	4-19-87
Rustaw	4-22-87
Houston	4-24-87
Oklahoma City	4-25-87
Baton Rouge	4-26-87
Merryville	4-87
Louisville	5-3-87
Milwaukee	5-4-87
New Haven	5-7-87
Washington	5-9-87

**ALL 4 LOVE TOUR
NEW EDITION
1987**

	DATE
Little Rock	8-8-85
Houston	8-10-85
Savannah	3-14-86
Mobile	3-15-86
New Orleans	3-22-86
Beaumont	3-26-86
Monroe	3-27-86
Richmond	4-2-86
Chattanooga	4-17-86
Detroit	4-20-86
Baltimore	4-25-86
Philadelphia	4-26-86
Albuquerque	5-7-86
Tucson	5-8-86
Little Rock	5-15-86
Lafayette	5-16-86
Shreveport	5-17-86
San Antonio	5-18-86
Oklahoma City	5-22-86
Kansas City	5-23-86
Dallas	5-24-86
Houston	5-25-86
Milwaukee	6-4-86
Pittsburgh	6-7-86
New York	6-8-86
Nashville	7-5-86

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Five Star

FLYTE TYME

(Continued from page B-3)

them, they're hits.

"We're fortunate that radio is aligned with what we do," he continues. "When pop radio moved over to r&b and looked at the black top 10, we had two or three of the top five hits."

Harris' and Lewis' modus operandi as producers varies from project to project, according to Harris. "I'm more musical, and Terry's more lyrical," he ventures to describe. "He's more the business man, [overseeing] the day to day operations of Flyte Tyme."

"Both our inputs eventually work out 50-50," Harris continues. "We have unique combinations; sometimes an album is mostly Terry's ideas, and sometimes mostly mine. But we share credits completely."

When he and Lewis first began producing, they worked out of Minneapolis engineer/producer Steve Wiese's basement 24-track Creation Audio. Creation went on to expand to two digitally-equipped 24-track rooms, and Jimmy and Terry opened their own facility in December 1984, with first tracks begun

the following May.

Flyte Tyme Productions studios comprises 48-track Studio A, with its Harrison MR4 console, and 24-track Studio B, which can be integrated with A for 64 inputs. Harris and Lewis do all their mixing here on Otari machines. No alcohol, cigarettes, or other foreign substances are allowed at any time on the premises, which also encompasses a rec room, TV room, shop, and reception area (liberally hung with gold and platinum records.)

"It's very low-tech, in comparison with Los Angeles studios—especially those that are up-to-date with the latest gadgets," says Harris. He and Lewis tend to wait a bit before purchasing new studio toys; "We're looking to go digital in a couple of years, when it settles down," he says.

The pair also expect to be bringing in MIDI racks, and have recently begun working on the adjacent building to expand their space, which is to encompass offices, a workout room, etc.

Full-time Flyte Tyme staffers include engineer Steve Hodge, who is an L.A. transplant, staff producer/songwriters Jellybean Johnson and Spencer Bernard, and ad-

ministrators Susan Owens.

The Flyte Tyme plans to keep working its magic from its home base in Minneapolis, according to Harris. "The coasts have no lure for us," he says. "We grew up here; it's our home. It's nice to be removed from the industry hype, and nice to have friends who aren't in the industry."

"It's cool to have gold and platinum records," Harris smiles, "but people here don't let you dwell on it."



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Manufactured and Marketed by
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4 By Four

PROMOTION

(Continued from page B-6)

drink number one in the black consumer market.

Robert Bell doesn't fear cries of sell-out from the music industry or the public: "It would be different if they [sponsors] came in and dictated what we play," he says, "but they're simply investing in what Kool & the Gang is already about to reach their potential buying market."

And that, not color or musical style, is the criteria used in

linking black acts and corporate sponsors, says Jane Yesgo, director of program development at Rockbill, the 10-year-old New York-based firm specializing in matching acts with sponsors. "It's a matter of artists with tremendous mass appeal. Besides Michael Jackson, Lionel Richie and Tina Turner, few black acts reach the kind of numbers they need to lure sponsors."

On the other hand, black-owned companies have failed to get into the game. The Chicago-based Johnson Products

hair care firm has sponsored the syndicated "Soul Train" TV dance show since the late '60s, but according to special promotions director Hilton Tregre, recent poor fiscal earnings prevent financial outlay for dramatic promotions of any kind. A spokesperson for the Ebony Fashion Fair cosmetics line, whose sponsorship of any major black female act seems compatible, curtly shunned the idea.

However, the link-up of MCA youth act the Jets and Kool-Aid Coolers is a marriage made in heaven. In return for appearing in two TV ads hawking the General Foods drink in a wax box, the company provides financial tour support. The 12-month deal with options for extensions includes product-sampling at Jets concert dates and Jets/Kool-Aid Coolers merchandising, including hats, shorts and T-shirts.

"The group has the perfect image for the product," says John Gourley of Missouri-based Summit Communications, which serves as liaison between acts and sponsors. "How to mesh the two worlds—music and advertising—is still in its infancy. To corporations, artists in general still don't sell enough records compared to what corporations do yearly, but the companies are learning."

In some cases, companies are involved in sponsorship of black acts, not to immediately sell its product, but to establish good will among a potential buying community. According to Michael Bateman of Brown and Williamson, the company's Kool Festival and Kool City Jam—a 14-city urban tour of free outdoor concerts this year featuring Zapp and Rebbie Jackson, "is one way to thank the community for supporting our product. When ticket holders come to Kool Festivals, hopefully they'll leave thinking of good music and Kool cigarettes."

STEVEN IVORY

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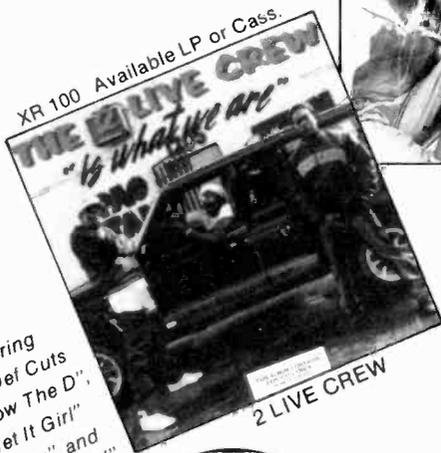
Black Music's Greatest Hits - Billboard '87

"Ghetto Style" (forthcoming release) - GR 107



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NEXT MONTH.**

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GEORGIO.....SEX APPEAL
JON BURFORD.....
OUGHTA BE A LAW
KAREN YOUNG.....HOT SHOT II
STACEY Q.....SHY GIRL
BILLY VERA.....
THE BILLY VERA ALBUM
2 LIVE CREW.....WHAT I LIKE
DEE DEE.....RING MY BELL
VARIOUS ARTISTS.....
THE BEST OF TECHNO HOP
WORLD CLASS WRECKIN' KRU.....
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CHALLENGE

(Continued from page B-4)

Ocean producing Jonathan Butler and Ruby Turner with Wayne Brathwaite, and Barry Eastmond lending musicians' services in one room, and Larry Smith producing Whodini, with our hard rock band, Mama's Boys, working on backing vocals in another room.

"This system has worked better for us than bringing in 'hired guns' who may have a 'hit and run' approach to the project compared to the long term and continually developing creative relationship that exists within the Zomba/Jive family."

Despite black music's obvious gains, attorney/manager Ron Sweeny, who handles producers Jam and Lewis, Klymaxx and most of the members of the reunited Time, thinks blacks should approach the future knowing one thing: "No matter what people say, there are still two standards—one for blacks and another for whites. For instance, take black management. It is the act who dictates what happens in this business. When the act stops reverse racism, things will get better. How can a black become qualified when he can't get hired? Black acts come to black managers when the act is down and then gets upset when the manager can't turn things around. In the future, we're going to have to trust each other."

CREDITS: *Special Issues Editors, Ed Ochs (L.A.) & Robyn Wells (N.Y.); Editorial by Billboard writers, except "Labels" and "Promotion" by L.A. writer Steven Ivory; Cover & Design, Stephen Stewart.*

BLACK

MUSIC '87

Sybil



Ready For The World

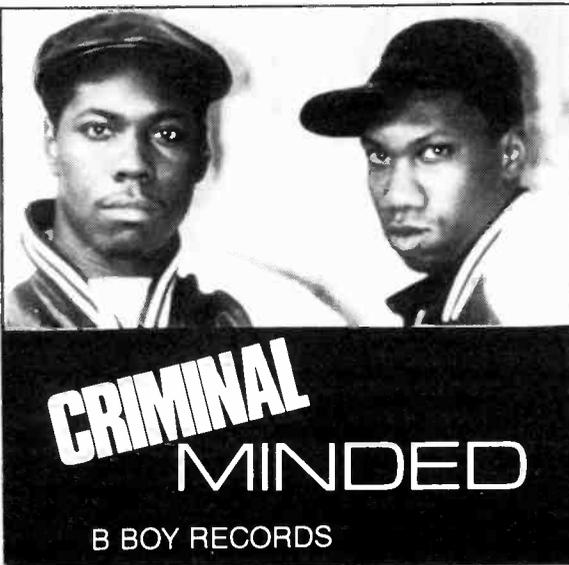


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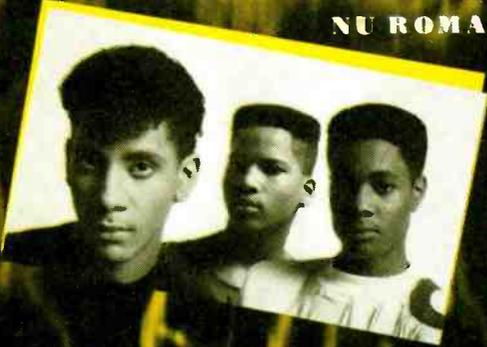


FIRST CIRCLE



NONA HENDRYX

NU ROMANCE CREW



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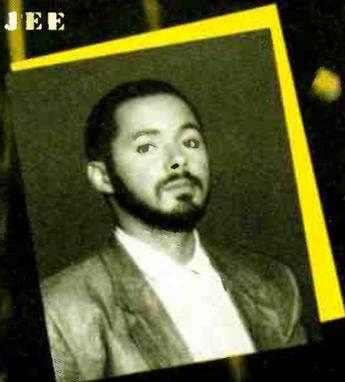
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Cosby Kid Looks Fit. Tempest Bledsoe, who plays Vanessa on "The Cosby Show," takes a break during the shooting of "Teen Fitness," a workout video scheduled for release by CBS/Fox in the fall. With the young star are, left, Ken Walz, the tape's producer, and Pat Birch, the director/choreographer. (Photo: Thomas Doran).

Aggressive Sell-Through Effort Called Ineffective Lorimar Drops KLV-TV Promotion

BY AL STEWART

CHICAGO Despite outward appearances, the Consumer Electronics Show, held here May 30-June 2, saw a flurry of activity on the home video front. Even if there were few home video suppliers showcasing tapes on the floor, there were a number of new developments that surfaced here during the show:



- **Lorimar** Home Video has scrapped KLV-TV. The ambitious promotion, designed to make an across-the-board push for sell-through video, "just didn't make a lot of sense," according to Jerry Gottlieb, the newly appointed CEO of the company.

- **Ben Tenn**, who resigned as vice president of Walt Disney Home Video late last year, took industry observers by surprise when he ap-

peared in the Best Film & Video booth. Tenn, who reportedly quit Disney in a management dispute, will serve as vice president of marketing in his new post with the small, independent supplier.

- **HBO Video** said it will release ad-supported sports videos made in conjunction with Sports Illustrated Magazine. The "Get The Feeling" series debuts Sept. 30 when a 60-minute tape centering on speed will be released. Four programs are scheduled for release each year, all making use of super-slow motion and cameras placed in unusual positions in an attempt to let the viewer feel he is part of the action. A 60-second commercial for Dodge trucks will appear on each tape.

- **Goodtimes Video** announced a two-year deal with MCA Home Video that will enable Goodtimes to offer 20 feature films for a retail price under \$15. The first batch of films includes "Airport 1975," "Diary Of A Mad

Housewife," and "Change Of Habit" with Elvis Presley.

Despite repeated attempts by the Electronics Industry Assn. to lure prerecorded video suppliers to the show, only a handful of companies—Lorimar and Prism Home Entertainment among the most prominent—took booth space on the show floor. In contrast to previous CES meetings, none of the studios occupied a booth, opting instead for a hotel suite away from the show.

While EIA devoted a number of panel discussions to home video and provided those companies that *did* display with prime locations in the McCormick East building, most suppliers privately said they don't see CES as a viable forum. They said that the annual Video Software Dealers Assn. convention is the ideal vehicle to promote their product and that CES is too costly and filled with too many distractions.

(Continued on page 51)

Video Alters Film Business From Conception To Distribution

BY DORIS TOUMARKINE

CANNES As evidenced by the recent 40th annual Cannes Film Festival, home video continues to change the way motion pictures are being financed, produced, distributed, and even conceived. As the home video market grows and competition for product gets stiffer, prebuys from both the video suppliers and the independent theatrical distributors are on the rise.

"The film business is now driven by video prebuys," said Ira Deutchman, president of marketing and distribution for Cinecom. Indeed, before Cinecom's commitment to its smash hit "Room With A View," CBS/Fox had sewn up the video rights at the script stage and then brought the project to Cinecom. With the success of "Room," Cinecom now plans to bankroll other films at the early stages.

"What we're doing," said Deutchman, "is obtaining financing via video presales. It's now very common for us to approach a supplier and say: 'Hey, can we get together on this.'" Currently, Cinecom has a six-picture deal with Lorimar Home Video for films both completed and in preproduction.

In the face of increased competition for video product, Ralston H. Coffin Jr., president of CBS/Fox Video International, noted that "video is becoming more and more a seller's market. Everyone is awakening to the fact that video rights are becoming a much larger component of any given film. And along with this, prices are going up. So it is difficult for us now to make the customary profit," said Coffin.

Like other suppliers, CBS/Fox is moving more and more into prebuys. The company made a deal for the new Kathleen Turner film "Julia and Julia," shown at Cannes, at the script stage even before Turner was part of the package.

Ironically, even as video drives the business, it is theatrical distributors like Cinecom that are in the driver's seat. Said Deutchman, "Being an independent means that our films are in demand by the suppliers. We can

get our prices, and these prices are going up, up, up."

If prebuys characterized Cannes, so did buying frenzy. Said Sidney Levine, vice president of acquisition and development for Republic Pictures Home Video, "Unlike the American Film Market, Cannes is full of hungry video buyers, all part of the feeding frenzy."

According to Reg Childs, president and chief operations officer of Embassy Home Entertainment, prebuys for video have climbed to almost 50% of a film's budget. "From our standpoint, we're in a seller's market, and it's getting more so. I've found at Cannes this year that the prices for video rights are up about 20%. With all the competition, it's important to get into a project early."

At Cannes, EHE concluded a non-exclusive "output" deal with Miramax Films. "Our co-venture guarantees us a certain product flow," said Childs, who added that he was banking on at least one title a month.

Jerry Weintraub announced at Cannes that his new Weintraub Entertainment Group has a 20-picture deal with RCA/Columbia and that video presales will account for about half of each film's budget.

Levine said Republic is also very disposed toward prebuys. "We're looking for a nicely packaged script, something exploitable and high-quality in horror, action adventure, comedy, or that little independent jewel with the potential for crossover," he said. "I also look at material with the video distributor in mind because I believe this business is more distributor-driven than market-driven."

Because the seller's market for video rights most directly affects independent theatrical distributors, companies like Cinecom seem content to remain without their own video arm. Island Films, however, is considering a move into video. And Hemdale chief and "Platoon" producer John Daly indicated at Cannes that video is definitely a field the company will enter.

What's more, video suppliers have moved into theatrical distribution. Vestron was hyping such in-house productions as "The Beat" and

(Continued on page 51)

FOR WEEK ENDING JUNE 20, 1987

Billboard

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.								
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
1	1	21	BON JOVI-BREAKOUT ▲	★★ NO. 1 ★★ Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95
2	2	27	LIVE WITHOUT A NET ▲	Warner Bros. Records Warner Reprise Video 38129	Van Halen	1986	C	29.98
3	4	27	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
4	5	51	THE #1 VIDEO HITS ▲◆	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
5	3	81	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
6	NEW▶		KISS EXPOSED	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1986	LF	29.95
7	8	3	KATE BUSH THE WHOLE STORY	Picture Music Intl. Sony Video Software R0567V	Kate Bush	1987	LF	29.95
8	7	5	DON JOHNSON: HEARTBEAT	CBS Video Music Enterprises CBS-Fox Music Video 3001	Don Johnson	1986	LF	19.98
9	6	29	CONTROL-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95
10	9	29	EVERY BREATH YOU TAKE-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21022	The Police	1986	LF	19.95
11	16	27	THE COMPLEAT BEATLES ▲◆	MGM/UA Home Video 700166	The Beatles	1982	D	19.95
12	12	29	DAVID LEE ROTH ●	Diamond Dave Touring, Inc. Warner Reprise Video 3-38126	David Lee Roth	1986	SF	19.98
13	10	21	DOKKEN ●	Elektra/Asylum Records Elektra Entertainment 40102-3	*Dokken	1986	SF	19.98
14	14	43	GENESIS LIVE: THE MAMA TOUR	Picture Music Intl. Atlantic Video 50111-3-5	Genesis	1986	C	24.98
15	15	75	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
16	11	31	MY NAME IS BARBRA ●	Barwood Films Ltd. CBS-Fox Music Video 3519	Barbra Streisand	1965	C	29.95
17	18	37	STARING AT THE SEA	Elektra Records Elektra Entertainment 40101	The Cure	1986	LF	24.98
18	13	11	THE PRINCE'S TRUST ALL-STAR ROCK CONCERT	BBC For The Prince's Trust MGM/UA Home Video ML101089	Various Artists	1986	C	34.95
19	NEW▶		PRIEST LIVE	CBS Video Music Enterprises CBS-Fox Music Video 5134	Judas Priest	1986	C	24.98
20	17	27	COLOR ME BARBRA ●	Barwood Films Ltd. CBS-Fox Music Video 3518	Barbra Streisand	1966	C	29.95

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

Personal Video Technology Is Finally Coming Of Age

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

BY MARK HARRINGTON

FOR YEARS, PERSONAL video has required a special kind of viewer patience. It has not been easy, for instance, tilting pocket-size sets to just the right viewing angle or watching in just the right light positioned for just the right reception.

But postage-stamp-size picture quality, particularly of sets with liquid crystal display screens, has gotten better. Now, active matrix technology (which delivers resolution comparable to sets with small conventional picture tubes) is available in sets from major manufacturers like Sharp, Panasonic, and Toshiba, although priced at around \$400. And for those who've waited, some new units promise more than just standard television.

At the summer Consumer Electronics Show in Chicago, Sony showed a small-screen LCD set built into a portable 8mm VCR. The prototype unit is the size of a thick

paperback novel, but it can play back full-length feature movies, record off-air broadcasts, and, with the addition of audio inputs, double as a high-quality 8mm audio recorder-player. The set uses a 2.7-inch active matrix screen and a video deck that can time-shift.

Sony officials have hinted that by the time the product comes to market next year it'll be even smaller.

"We're trying to streamline the product as much as we can," says consumer video vice president Mike Meltzer, noting that a family of such products is under development. He says some may add AM/FM stereos, others may use a videocassette player instead of a VCR. Sony is also showing a 9.6-ounce, palm-size video camera that it says will be compatible with the minivideo system.

Use of an LCD screen was for Sony something of a concession, since the company has long given LCD picture quality a low rating compared with its CRT Watchman portable TVs. Meltzer says Sony used LCD mainly to extend the battery life—said to be between 40 and 80 minutes for the unit.

Meanwhile, Canon U.S.A. showed a larger prototype portable LCD-8mm deck that adds AM/FM stereo. The company was testing response

(Continued on page 53)

FOR WEEK ENDING JUNE 20, 1987

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	13	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
2	2	35	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	3	22	CALLANETICS	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
4	4	85	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
5	8	52	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
6	6	37	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
7	5	33	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
8	7	99	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
9	13	3	PLAYBOY VIDEO CENTERFOLD #5 PLAYMATE OF THE YEAR	Lorimar Home Video 059	Donna Edmonson	1987	NR	12.95
10	12	3	HEARTBREAK RIDGE	Warner Bros. Inc. Warner Home Video 11701	Clint Eastwood	1986	R	89.95
11	16	78	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
12	9	31	THE DEER HUNTER	Universal City Studios MCA Home Video 88000	Robert De Niro Meryl Streep	1976	R	24.95
13	10	10	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Raquel Welch	1987	NR	29.95
14	35	81	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
15	23	27	PLAYBOY VIDEO CENTERFOLD #4 ▲	Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
16	20	83	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
17	18	3	WRESTLEMANIA III	Titan Sports Inc. Coliseum Video WF035	Various Artists	1987	NR	39.95
18	24	3	THE COLOR OF MONEY	Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R	89.95
19	29	3	CHILDREN OF A LESSER GOD	Paramount Pictures Paramount Home Video 1839	William Hurt Marlee Matlin	1986	NR	79.95
20	27	116	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
21	28	98	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
22	26	152	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
23	14	4	THE SUPERFIGHT-HAGLER VS. LEONARD	QMI Video Forum Home Video QMI-1	Marvin Hagler Sugar Ray Leonard	1987	NR	19.95
24	NEW ▶		WINNIE THE POOH AND A DAY FOR EYVORE	Walt Disney Home Video 65	Animated	1983	NR	14.95
25	15	133	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
26	32	28	MY FAIR LADY ▲◆	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98
27	NEW ▶		HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
28	21	32	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
29	NEW ▶		JUMPIN' JACK FLASH	CBS-Fox Video 1508	Whoopi Goldberg	1986	R	89.98
30	19	81	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
31	17	5	PEGGY SUE GOT MARRIED	Tri-Star Pictures CBS-Fox Video 3800	Kathleen Turner Nicholas Cage	1986	PG-13	89.98
32	11	8	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13	79.95
33	33	69	MARY POPPINS ◆◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
34	30	11	LOST HORIZON	RCA/Columbia Pictures Home Video 6-20763	Ronald Colman Jane Wyatt	1937	NR	29.95
35	36	18	KATHY SMITH'S TONEUP ▲	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
36	NEW ▶		KISS EXPOSED	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1986	NR	29.95
37	NEW ▶		WANTED DEAD OR ALIVE	New World Pictures New World Video A86230	Rutger Hauer Gene Simmons	1986	R	79.95
38	NEW ▶		HERE'S DONALD!	Walt Disney Home Video 527	Animated	1987	NR	14.95
39	25	23	SECRETS OF THE TITANIC	National Geographic Video Vestron Video 1063	Martin Sheen	1986	NR	29.95
40	22	62	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98

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

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LORIMAR SCRAPS KLV-TV

(Continued from page 49)

Still, even against a backdrop of compact disk video, Super-VHS, and digital audiotape, prerecorded video suppliers managed to make news at CES. Among the most notable developments was the decision by Lorimar Home Video to drop one of the most aggressive sell-through efforts ever introduced in home video, KLV-TV.

Lorimar, a company that has recently been rocked by sweeping changes in its top management ranks, had been evaluating the effectiveness of KLV-TV over the past few months and said it would quietly retreat from the program. The company publicized its decision during a press conference held to announce Gottlieb's appointment as president and CEO of home video concern.

Launched with much fanfare at the 1986 Video Software Dealers Assn. convention, KLV-TV was designed to position videocassettes as an alternative to television programs. Instead of promoting individual titles, the company grouped its releases together in an effort to demonstrate the numerous viewing options offered by video. At the time of its announcement, the company said KLV-TV would be backed by a \$10 million promotional campaign.

A source at the company says \$1.5 million was spent on the program during the 10 months it was in existence.

"We realized around Christmas that there was confusion in the marketplace as to what KLV-TV was supposed to do. Then, when Jerry [Gottlieb] came on board, we decided to discontinue the program," said Jeff Jenest, senior vice president of marketing. "Since [KLV-TV] was promoting up the entire concept of sell-through we felt we were benefiting disproportionately."

Since sell-through product dominates the home video presence at CES, Goodtimes Home Video pulled the wraps off a sell-through program that had been in the works for months. Twenty titles from MCA Home Video's catalog—including some that originally sold for a \$79.95 list price—will be marketed by the sell-through specialist for under \$15.

"These are the strongest titles that have ever been available at this price point," said Jeff Baker, vice president of Goodtimes. "It also establishes a new price point for theatrical titles."

VIDEO'S EFFECT ON FILMS

(Continued from page 49)

"Dirty Dancing" at the festival here, while Sony Video Software was in the limelight as a result of its recent move into theatrical distribution.

Yet, Lawrence Kananoff, vice president of production at Vestron, made a clear distinction between his company's two operations: "Vestron Pictures is not a company set up to boost Vestron Video. Our theatrical releases will have a six-month window before going into video."

Aside from prebuys and co-ventures to offset production costs, video suppliers seemed to believe that the future of home video might lie in commercial tie-ins. Said CBS/Fox's Coffin, "We're looking with great interest at what happens to 'Top Gun.'"

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G'DAY FOR PARAMOUNT: "Crocodile Dundee" will be released for a list price of \$29.95 by Paramount Home Video on Aug. 5 (prebook July 15). There will be no commercial on the video, but Paramount has two separate commercial tie-ins to the film. For every 15 units ordered prior to the street date, retailers will receive a copy of "G'day Australia," a new travel video with a \$19.95 retail value. Paramount will also run radio ads in top 20 markets and will offer a two-week trip to Australia for a winner in each market. The company also is offering an 8-foot inflatable crocodile for in-store use.

MCA WILL SLASH THE PRICE of "Back To The Future" as part of its Be A Movie Mogul sell-through effort. The price cut—from a \$79.95 list to \$29.95—will take effect on Aug. 6, when MCA will also drop the price of "Weird Science" from \$79.95 to \$24.95.

SUMMER CUTBACKS AT KARTES have prompted the dismissal of 12 workers. A company representative says that the layoffs reflect a seasonal slowdown at Kartes Video Communications and did not affect managerial personnel. The company says it plans to rehire the workers in the fall.

HI-TOPS GOT HIGH MARKS for its video "Home Alone: A Kid's Guide To Playing It Safe On Your Own." The kidvid supplier received an award from Action For Children's Television, which cited the video as "a creative and nonthreatening approach to home safety." **AL STEWART**

Video Reviews

"Winning Basketball," Kodak Video Programs, 60 minutes, \$19.95.

Larry Bird and Red Auerbach provide an excellent overview of basketball skills. The instructors' expertise and the video's high production values result in well-presented advice on such topics as shooting, ball handling, basic defense, and rebounding. It also instructs on the importance of fundamentals. Auerbach, the former coach of the Boston Celtics, and Bird, a current Celtic and one of the greatest players in the game, explain the theory behind each skill. Examples of these techniques are offered by Bird and his teammates, while game footage is used to further reinforce the skills for viewers. This video is helpful for beginning, intermediate, and more advanced players and will be thoroughly enjoyed by fans of the game as well. **PAUL OESCHGER**

"Animal Babies Just Want To Have Fun," Scholastic Video Series, 30 minutes; "Animal Babies In The Wild," Scholastic Video Series, 30 minutes; \$14.95 each.

"Animal Babies" is a delightful assortment of stories that will amuse and educate. A kindergarten audience sat spellbound as it viewed segments about such characters as Raindance the Pony and Hortense the Rabbit. But the unanimous favorite was a sequence that featured a song titled "My Little Chickadee," which had the children singing along.

"Animal Babies In The Wild" relates the charming antics of a family of beavers. Children can easily identify with the experiences of a young beaver via the story line and excellent photography. The latter is a welcome relief from the badly drawn cartooning in much kiddie fare. **PHYLLIS REICHBACH**

"Dr. J's Basketball Stuff," CBS/Fox Video, 61 minutes, \$19.98.

On the heels of Julius Erving's

farewell tour through the 23 cities on the National Basketball Assn. circuit, the timing is perfect for this title—the first to benefit from the label's tie with NBA Entertainment. Though not perfect, it succeeds on many levels.

It's become a cliché (and perhaps even a bit racist) for the sports media to applaud Dr. J as "articulate," but considering the performances other athletes have committed to video, that's an important virtue here.

Sometimes the video seems more a tribute to Dr. J than an instructional tape: The first seven minutes document his career, dating back to high school. More vintage film works its way into a six-minute music video built on a Jeffrey Osborne song. And the tape's "Housecall" drill seems an impractical video routine since it requires weights and other props. But these minor criticisms aside, it's a worthwhile showcase for the sport's foremost statesman. **GEOFF MAYFIELD**

"The Jazz Life: Art Blakey," Sony Video Software, 55 minutes, \$29.95.

It has become standard lingo to refer to Blakey's Jazz Messengers as a "jazz university," since so many illustrious band leaders—including such diverse players as Woody Shaw, Keith Jarrett, and Chuck Mangione—spent time in the drumming legend's band. Still, for all of the star talents that Blakey has groomed, it's hard to top the marquee value that this early-'80s edition of the Messengers, anchored by Marsalis brothers Wynton and Branford, enjoyed.

Filmed at the now-defunct Brecker Bros. club Seventh Ave. South, this tape scores well on both audio and visual merits. All too often, the camera work in club-date or concert videos is either too static or too busy, but happily, both extremes are avoided here. Director Dave Hewitt and crew have captured a myriad of interesting camera angles. **G.M.**

FOR WEEK ENDING JUNE 20, 1987

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
RECREATIONAL SPORTS™						
★ ★ NO. 1 ★ ★						
1	1	25	AUTOMATIC GOLF	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	2	25	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Enterprises Inc. 2001	Easy-to-follow guide for the beginning golfer.	84.95
3	8	25	JAN STEPHENSON'S HOW TO GOLF	Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95
4	7	25	HOW TO PLAY POOL STARRING MINNESOTA FATS	Lorimar Home Video 018	The pool master reveals his secrets for shooting to win—every time.	19.95
5	3	19	JOHN MCENROE AND IVAN LENDL: THE WINNING EDGE	Vestron Video 1022	Learn tennis secrets and tips from the world's two best players.	29.95
6	4	11	PETE ROSE: WINNING BASEBALL	Embassy Home Entertainment 1106	Inside info on becoming a great hitter and how to develop the winning edge.	19.95
7	6	25	WARREN MILLER'S LEARN TO SKI BETTER	Lorimar Home Video 098	A definitive guide to the art of skiing.	24.95
8	5	5	THE SUPERFIGHT-HAGLER VS. LEONARD	QMI Video Forum Home Video QMI-1	Features the fight in its entirety plus rare interview footage.	19.95
9	13	19	BEN CRENSHAW: THE ART OF PUTTING	HPG Home Video	Practice putting tips with Master PGA Champion Ben Crenshaw.	49.95
10	10	15	GOLF LESSONS FROM SAM SNEAD	Selluloid/Adam R. Bronfman Star Video Productions	Golf's Grand Master demonstrates and explains every aspect of the game.	49.95
11	15	19	MARTY HOGAN: POWER RAQUETBALL	Pacific Arts Video 598	Lessons include serving, returning, forehand, backhand & court strategy.	19.95
12	12	13	T'AI CHI CH'AUN	Touching The Clouds King Of Video	Nancy Kwan demonstrates and explains the oriental exercise for mind and body.	42.95
13	NEW▶		LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
14	11	17	SUCCESSFUL WHITETAIL DEER HUNTING	3M/Sportsman's Video Leisure Time Video	Proven strategies for finding and taking the big buck.	69.95
15	NEW▶		PLAY BALL! WITH MICKEY MANTLE: BASEBALL BEYOND THE BASICS	CBS-Fox Video 5031	This how-to video provides special drills and ways to practice.	19.98
16	17	3	THE RULES OF GOLF EXPLAINED	Caravatt Video	Tom Watson and Peter Arliss explain all the official rules of golf.	39.95
17	NEW▶		BLACK BELT II: KARATE	Lorimar Home Video 071	Includes warmup, three 10-minute workouts & self-defense techniques.	29.95
18	NEW▶		CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	29.95
19	19	15	MICKEY MANTLE'S BASEBALL TIPS	CBS-Fox Video 6963	Mantle, Whitey Ford & Phil Rizzuto give tips to improve your game.	19.95
20	9	25	BASS FISHING: TOP TO BOTTOM	3M/Sportsman's Video Leisure Time Video	Ricky Clunn shows how to fish at all depths plus casting techniques.	69.95
HOBBIES AND CRAFTS™						
★ ★ NO. 1 ★ ★						
1	1	25	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
2	2	25	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
3	6	19	JULIA CHILD: POULTRY	Random House Home Video	How to prepare the perfect chicken, holiday turkey, and special roast duck.	29.95
4	3	17	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	34.95
5	13	9	CASINO GAMBLING WITH DAVID BRENNER	Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
6	14	17	MR. BOSTON'S OFFICIAL VIDEO BARTENDER'S GUIDE	Lorimar Home Video 064	Learn to mix your favorite drinks with easy instructions.	19.95
7	10	3	CHET ATKINS: GET STARTED ON GUITAR	Atkins Video Society	Chet's easy style of teaching makes learning guitar fun.	69.95
8	NEW▶		CAKE DECORATING	Learn By Video	The tips, tricks, and techniques of decorating are at your fingertips.	29.95
9	9	15	JULIA CHILD: FIRST COURSES AND DESSERTS	Random House Home Video	From mousses and pates to crepes and tarts, as well as chocolate cakes.	29.95
10	RE-ENTRY		JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95
11	8	15	CHEERS! ENTERTAINING WITH ESQUIRE	Esquire Video ESQCH01	Esquire magazine presents this foolproof guide to giving great parties.	14.95
12	NEW▶		WIN AT BRIDGE	Active Video	Expert Eddie Kantar reveals all the tricks players use to improve your skills.	29.95
13	4	19	THE VICTORY GARDEN	Crown Video	Planning, planting, maintaining, and harvesting of the home garden.	24.95
14	5	7	JULIA CHILD: VEGETABLES	Random House Home Video	The best ways to maximize tenderness and flavor of vegetables.	29.95
15	12	15	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95

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

PERSONAL VIDEO

(Continued from page 50)

at CES, and, according to national technical representative Richard Meyer, the outlook is positive.

"Most dealers seemed to like it," he says, but adds changes are in order before such a product can be brought to market.

Meyer says the 3-inch LCD TV of the original may be replaced with a 4- or 5-inch screen, and the overall size of the boom-boxlike deck may be decreased.

Both companies also realize that with sensitive video heads, the units need be extremely durable to weather the rigors of portable use.

What neither company has addressed (publicly) yet is price. Meltzer agrees that for the product to catch on in the mainstream it has to sell for around \$500, though he says there is interest from catalogers such as Sharper Image to carry it at a higher price. Still, considering that two portable 8mm products Sony released in conjunction with the combination piece cost from \$900 to \$1,700, it may take some doing. Canon was reluctant even to mention what its portable video deck might sell for.

Companies that market VHS decks, meanwhile, are eyeing the developments with measured curiosity. JVC, which is marketing a pocket TV that includes an AM/FM stereo and an audiocassette player (but no video deck) in Japan, would seem an ideal candidate to introduce a compact VHS personal unit. But Don Barclay, national sales manager for portables, says he has received no word of such a development, though it may be going on at the factory level. He says the huge base of VHS VCRs and the growing popularity of compact VHS make a portable attractive.

Products that combine a full-size VHS deck (usually a player) and a small-screen TV have been around for a year or two, but most have appealed to industrial training markets more than to consumers because of their size and because most plug into wall outlets only. They are available from companies like Supra and Goldstar.

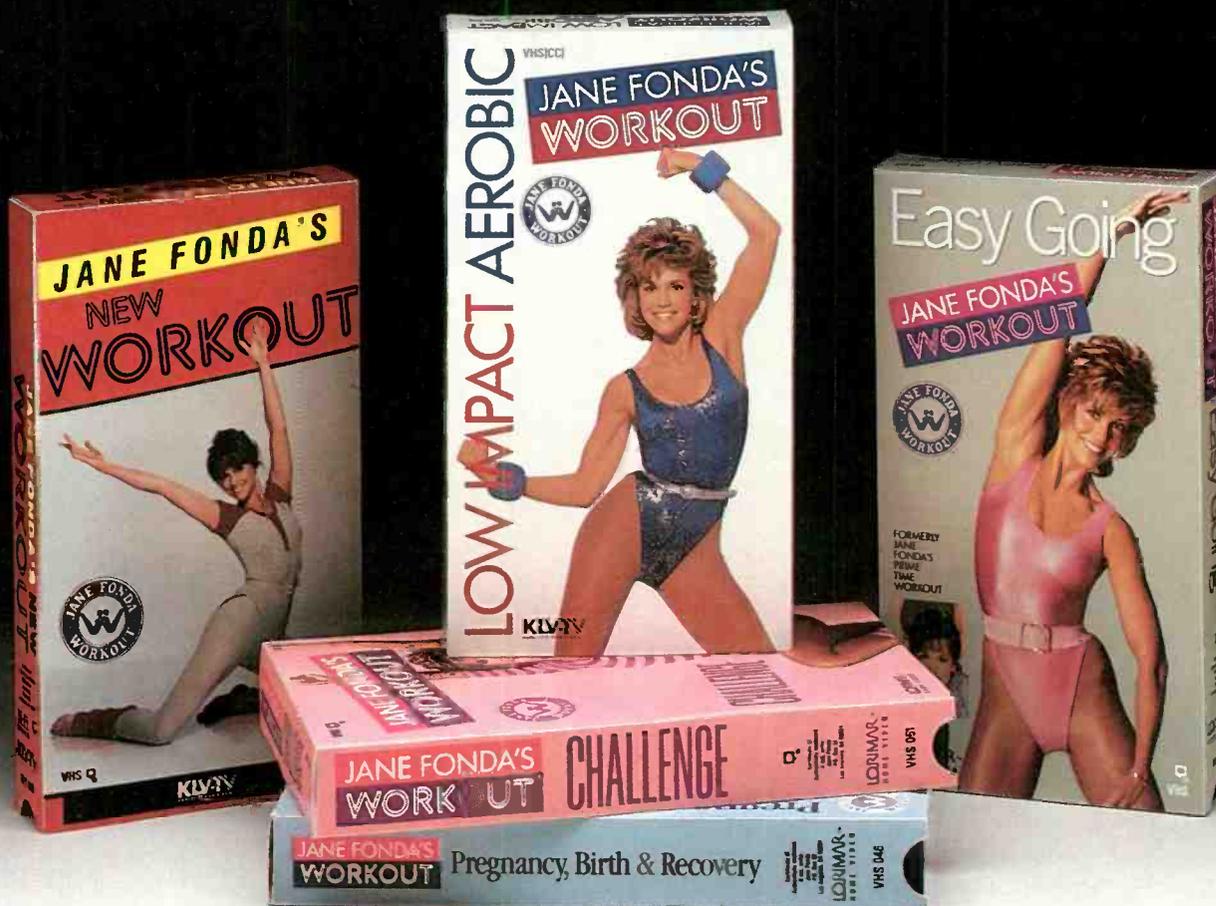
FOR THE RECORD

In "The Classic Question" story of the Classic Film Video spotlight in the May 30 Billboard, it was mistakenly implied that several films are public domain product. In reality, "Citizen Kane," "Gunga Din," "King Kong," "The Magnificent Ambersons," "The Thing," "Top Hat," and "Suspicion" are the property of RKO Pictures, according to Robert Lazarus, director of sales and marketing for RKO Pictures Home Video.

Although other video labels currently license the films non-exclusively, those arrangements will expire in 1988, according to Lazarus.

Two other films—"The Third Man" and "The 39 Steps"—were also incorrectly implied to be public domain. They belong to Janus Films and are also licensed non-exclusively, says John Turell of Janus Films.

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Build up		New Workout Part One Low Impact	New Workout Part Two Low Impact	Challenge
Keep fit during pregnancy, birth, and recovery (PBR)	Pregnancy, Birth, & Recovery	Pregnancy, Birth, & Recovery	Pregnancy, Birth, & Recovery	Pregnancy, Birth, & Recovery

Exclusively distributed by Lorimar Home Video, 17942 Cowan, Irvine, CA 92714. Hotline 1-800-624-2694. Inside California call 1-714-474-0355. Also available in Canada. Lorimar Home Video Hotline in Canada 1-800-387-7104. ©1987 Lorimar Home Video, Inc. All Rights Reserved. Consult your physician before beginning this or any other exercise program. Certain exercises may not be appropriate for all people.



Vusic Ties Corporate Promo, Clips Package Cuts Artists' Distribution Fees

BY JIM BESSMAN

NEW YORK Clip distributor Vusic Express Ltd. has initiated a new corporate-sponsored program intended to promote consumer goods while ending the clip distribution costs to the artists.

The Manhattan-based firm, which distributes videos for indie label acts to clubs for a modest fee, has instituted a marketing division. For its first campaign, Vusic Hot Shots, the division has teamed with the Hot Shot Distillery, a division of Louisville, Ky.'s, Glenmore Distilleries Co. that distributes the new Hot Shot tropical fruit-flavored schnapps.

Through Glenmore funding, a Vusic Hot Shots reel containing six Vusic-distributed artist videos and Glenmore's own commercially sponsored original music video has been sent to 100 video clubs across the country.

Vusic president George Aposporos says that the artists on the reel—including Relativity Records' Durutti Column, TVT's the Saints, and the unsigned Hide The Babies—were all chosen by Glenmore and haven't had to pay Vusic's customary \$600-per-100-venue distribution fee.

Vusic has also supplied the clubs with Hot Shot merchandise, including table tents, stickers, coasters, sunglasses, swizzle sticks, and posters for use during a Hot Shot eve-

ning promotion featuring at least two plays of the reel. It has further instructed clubs to contact their local liquor distributors to obtain other giveaway items like satin jackets, T-shirts, and party hats.

This "visual marketing" promotion approximates what Aposporos

'The clip features young, energetic achievers'

expects to be Vusic's "standard" commercial package, the cost of which he says is in the "mid-five figures." Custom packages will also be available and will vary in price accordingly.

"We're essentially developing a new way to make money from music videos and finance their distribution by joining advertising needs with music marketing needs," says Aposporos. "Glenmore produced a music video and needed a means to get it seen in clubs, and we created the means."

Actually, Glenmore has shown its four-minute "Hot Shot" music video in Rockbill Magazine's network of bars in Boston and Chicago and the Colorado ski areas where the schnapps product was test-marketed following the clip's completion last fall.

According to James McKee, Glen-

more's senior brand manager, the video—for which Island recording artist Peter Himmelman was commissioned to write and perform a song—"opened a lot of doors and gained distribution a lot more rapidly than a conventional sales call would have."

Now using Vusic to roll out Hot Shot nationally, Glenmore, which helped launch corporate-sponsored home video with its Lorimar title "Mr. Boston Official Video Bartenders Guide," is looking to continue its image-based marketing focus.

"Flavored schnapps is the most explosive product in the liquor business, and it's marketed primarily according to consumer image," says Donna-Ann Hayden, Glenmore's director of corporate communications. "Our market research shows that the people who like a low-proof flavorful beverage are in the 21-28 age group and are very image conscious."

"They wear Reeboks, have the 'right' label on their jeans—they're hip with an edge. They're also bar animals, and music is very important to them. The 'Hot Shot' video represents an alternative method of reaching this audience, because it's new and leading-edge and fits neatly into the lifestyle of the consumer."

The clip itself features "young, energetic, experimental achievers," specifically a female photographer

(Continued on next page)



Rare Doors. Just out from MCA Home Video is "The Doors: Live At The Hollywood Bowl," filmed in 1968, when the band was at the peak of its form. Front man Jim Morrison is seen here in a still from the rare footage. The audio portion of the tape was digitally mastered and mixed from the original analog master tapes. The suggested retail price is \$24.95.

Video Track

NEW YORK

PICTURE VISION was behind the scenes on Herb Alpert's video for "Diamonds," the A&M hit single that features Janet Jackson. The clip's story line revolves around a zany club DJ, Bucky Brown, and Alpert's "manager," who tries to get Brown to test the

new single. T.K. Carter plays Brown, and Time member Jerome Benton plays the manager. Jon Small directed and produced. Steven Saporta was executive producer. Other projects recently completed by the production company include videos for Rainy Davis and Ready For The World.

Greg Dougherty performed the postproduction work on Elektra recording act Simply Red's latest video, for "Infidelity." The piece takes place in a subway and has a high-style cabaret look, with women dancing and swinging upside down from the bars in the cars. Mary Lambert directed. Sharon Oreck and David Naylor produced. Robin Sloan served as executive producer. The clip supports the second single off the group's album "Men And Women."

"Reggae Strong," a 30-minute weekly magazine program spotlighting reggae music, was picked up for 13 weeks by Tempo Television for its satellite network of some 600 affiliates, starting July 3. Conceived and directed by Stafford Ashani, the show focuses on artist interviews, concert footage, cultural segments, record reviews, news, and videoclips. Diane Gurwitz produced for Step Lively Productions. "Reggae Strong" will be broadcast on Friday nights at midnight. For more information, contact 212-662-0974.

OTHER CITIES

THE CURE'S video for "Why Can't I Be You?" is a colorful, fun piece that amplifies the group's visual image by featuring each member in a variety of costumes, ranging from a bear suit to a Victorian dress. It was shot on location in Dublin, Ireland, with director Tim Pope, who was also responsible for the group's clips for "Close To Me" and "Staring At The Sea." The piece supports the first single off the Cure's new

(Continued on next page)

Blake Segues From Photos To Clips

BY STEVEN DUPLER

NEW YORK Rebecca Blake, a top still photographer turned clip director, is not afraid of accelerating at full throttle when embarking on a new road.

Her first video, Prince's "Kiss," netted Blake a best-direction prize at the American Video Awards earlier this year. Her second clip, for Sheena Easton's new Prince-penned single, "Eternity," is a big-budget, larger-than-life romantic fantasy shot at the Cathedral of St. John the Divine here. The clip is currently airing on major video outlets.

Blake, who continues the fashion and advertising photography that is her bread-and-butter, says she is now actively—but selectively—looking for more music video work.

"Music is very important to me and to my work. My images and the concepts in my photography all

come from music," she says.

That connection has its roots. The Belgian-born and New York-raised Blake studied classical piano as an adolescent, with the intention of having a concert career.

After being sidetracked by painting, however, she branched into photography and opened the Rebecca Blake Studio in 1972.

Since that time, Blake's work has been seen in magazines and newspapers like Rolling Stone, Gentleman's Quarterly, Vogue, Esquire, Harper's Bazaar, Interview, and the New York Times. Her clients have included Revlon, Yves Saint Laurent, Nikon, Polaroid, Borghese, and a host of other fashion and consumer accounts.

Blake's photographs have been exhibited in numerous galleries. They are currently part of the permanent collection of the prestigious International Center of Photogra-

phy and in the Brooklyn Museum, among others.

In 1986, while shooting stills of Sheila E., Blake met Prince. Six months later the enigmatic superstar called on Blake—whom had never directed a clip—to direct "Kiss."

"There was never a question of creative control," she says of the project. "We were both on the same wavelength, and he was a pleasure to work with."

In both the videos she has directed, Blake has the uncanny ability of recreating the look, feel, and emotional content of her still camera work.

A glance through her latest book, "Forbidden Dreams," shows images imbued with a strong sense of movement; the Sheena Easton clip uses highly stylized yet starkly simplistic choreography, along with slow fades and dissolves and dramatic lighting, to echo this quality in the still work.

"I've never been orthodox in anything I do," says Blake. "In my print advertising work, I was schooled in how to market an image, but video has allowed me to reflect much more of my personal self and the artist's soul into the finished product. You obviously have to get a lot from the artist in projects like these. The aesthetics of how artists invent themselves in front of the camera tell a lot about them."

Although she is still basically a

Virgin, Rowe Ink Deal

NEW YORK Virgin America and video jukebox maker Rowe International have entered into a licensing agreement in which Rowe now has use of the label's entire music video catalog as part of its jukebox programming. Rowe has placed more than

1,000 video jukeboxes in a variety of locations, including theme parks, bars, and family restaurants.

Virgin's U.S. roster includes Steve Winwood, Cutting Crew, T'Pau, Heaven 17, and others.

MTV PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON
PLAYLIST

VIDEOS ADDED THIS WEEK	ARTIST	ALBUM	Label	STATUS	WEEKS ON PLAYLIST
VIDEOS ADDED THIS WEEK	BRYAN ADAMS	HEARTS ON FIRE	A&M	SNEAK PREVIEW	
	DAVID BOWIE	TIME WILL CRAWL	EMI America	SNEAK PREVIEW	
	JON BUTCHER	HOLY WARS	Capitol	MEDIUM	
	STEVE EARLE	I AIN'T EVER SATISFIED	MCA	BREAKOUT	
	EUROPE	CARRIE	Epic	SNEAK PREVIEW	
	DAN FOGELBERG	SHE DON'T LOOK BACK	Full Moon/Epic	ACTIVE	
	GEORGIA SATELLITES	MYTH OF LOVE	Elektra	BREAKOUT	
	INXS & JIMMY BARNES	GOOD TIMES	Atlantic	SNEAK PREVIEW	
	TOM KIMMEL	THAT'S FREEDOM	Mercury/PolyGram	BREAKOUT	
	CYNDI LAUPER	BOY BLUE	Epic	SNEAK PREVIEW	
	NIGHT RANGER	HEARTS AWAY	Camel/MCA	SNEAK PREVIEW	
	OMAR & THE HOWLERS	HARD TIMES IN THE LAND	Columbia/CBS	BREAKOUT	
	BERNIE TAUPIN	CITIZEN JANE	RCA	BREAKOUT	
	U2	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	Island	SNEAK PREVIEW	
Y&T	CONTAGIOUS	Geffen	BREAKOUT		
SNEAK PREVIEW VIDEOS	DAN AYKROYD & TOM HANKS	CITY OF CRIME	MCA		2
	BEASTIE BOYS	NO SLEEP TIL BROOKLYN	Columbia		4
	LOU GRAMM	READY OR NOT	Atlantic		3
	HEART ALONE	Capitol			5
	MOTLEY CRUE	GIRLS, GIRLS, GIRLS	Elektra		2
	ROBBIE NEVIL	WOT'S IT TO YA?	Manhattan		2
	POISON	I WANT ACTION	Capitol		5
	JOHN WAITE	THESE TIMES ARE HARD FOR LOVERS	EMI America		2
	WANG CHUNG	HYPNOTIZE ME	Geffen		3
	ROGER WATERS	RADIO WAVES	Columbia		2
PETER WOLF	CAN'T GET STARTED	EMI America		3	
HEAVY ROTATION	*BON JOVI	WANTED DEAD OR ALIVE	Mercury/PolyGram		8
	*CROWDED HOUSE	SOMETHING SO STRONG	Capitol		9
	GENESIS	IN TOO DEEP	Atlantic		6
	BRUCE HORNSBY & THE RANGE	EVERY LITTLE KISS	RCA		6
	WHITNEY HOUSTON	I WANNA DANCE WITH SOMEBODY	Arista		2
	*BILLY IDOL	SWEET SIXTEEN	Chrysalis		8
	JANET JACKSON	THE PLEASURE PRINCIPLE	A&M		2
	LEVEL 42	LESSONS IN LOVE	PolyGram		13
	KENNY LOGGINS	MEET ME HALF WAY	Columbia		14
	EDDIE MONEY	ENDLESS NIGHTS	Columbia		8
	TOM PETTY & THE HEARTBREAKERS	JAMMIN' ME	MCA		8
	BOB SEGER	SHAKEDOWN	MCA		4
	WHITESNAKE	STILL OF THE NIGHT	Geffen		13
	KIM WILDE	YOU KEEP ME HANGIN' ON	MCA		7
STEVE WINWOOD	BACK IN THE HIGH LIFE	Warner Bros.		5	
ACTIVE ROTATION	CUTTING CREW	ONE FOR THE MOCKINGBIRD	Virgin		6
	RICHARD MARX	DON'T MEAN NOTHING	Manhattan		4
	OZZY OSBOURNE	CRAZY TRAIN	CBS		7
	REO SPEEDWAGON	VARIETY TONIGHT	Epic		6
	MASON RUFFNER	GYPSY BLOOD	CBS		5
	PATTY SMYTH	DOWNTOWN TRAIN	Columbia		3
	TESLA	LITTLE SUZI	Geffen		10
THE TRUTH	WEAPONS OF LOVE	I.R.S.		9	
MEDIUM ROTATION	THE CULT	LIL' DEVIL	Sire/Warner Bros.		4
	DANNY WILSON	MARY'S PRAYER	Virgin		2
	ACE FREHLEY	INTO THE NIGHT	Atlantic		4
	IMMACULATE FOOLS	TRAGIC COMEDY	A&M		4
	LIVING IN A BOX	LIVING IN A BOX	Chrysalis		5
	PSEUDO ECHO	FUNKY TOWN	RCA		5
	SIMPLY RED	INFIDELITY	Elektra		3
	RONNIE SPECTOR	WHO CAN SLEEP	Columbia		2
	ANDY TAYLOR	DON'T LET ME DIE YOUNG	MCA		2
	THOMPSON TWINS	LONG GOODBYE	Arista		2
	T'PAU	HEART AND SOUL	Virgin		6
SUZANNE VEGA	LUKA	Virgin		4	
WARREN ZEVON	SENTIMENTAL HYGIENE	Virgin		3	
BREAKOUT ROTATION	ART OF NOISE	DRAGNET	Chrysalis		2
	JON ASTLEY	JANE'S GETTING SERIOUS	Atlantic		5
	STAN CAMPBELL	YEARS GO BY	Elektra		3
	JUDE COLE	LIKE LOVERS DO	Warner Bros.		3
	THE COLOURFIELD	RUNNING AWAY	Chrysalis		3
	SHEILA E.	KOO KOO	Warner Bros.		4
	FERRY AID	LET IT BE	Profile		2
	HIPSWAY	ASK THE LORD	Columbia		4
	STEVE JONES	MERCY	MCA		3
	LITTLE STEVEN	TRAIL OF BROKEN TREATIES	Manhattan		5
	RICK MEDLOCKE & BLACKFOOT	SATURDAY NIGHT	Atlantic		3
	MONDO ROCK	PRIMITIVE LOVE RITES	Columbia		9
	ALISON MOYET	IS THIS LOVE?	Columbia		2
	PARTLAND BROS.	SOUL CITY	Manhattan		7
	JENNIFER RUSH & ELTON JOHN	FLAMES OF PARADISE	Epic		2
	TNT	10,000 LOVERS (IN ONE)	PolyGram		3
	GINO VANNELLI	WILD HORSES	Epic		6
	WORLD PARTY	ALL COME TRUE	Chrysalis		2

* Denotes former Sneak Preview Video.
For further information, contact Jeanne Yost, director of music programming,
MTV, 1775 Broadway, New York, N.Y. 10019.

V VIDEO MUSIC

New Videoclips

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

A-HA

The Living Daylights
The Living Daylights (Original Motion Picture Soundtrack)/Warner Bros.
Adam Whittaker/Limelight
Steve Barron

ALPHAVILLE

Red Rose
Afternoons In Utopia/Atlantic
George Mihaly/Multimedia Europe Film
Buda Gulyas

ANTHRAX

Indians
Among The Living/Megaforce/Island Records
Joseph Nardelli, George Roewe III, Andrea Ambandos, Curtis Marvelis/The Company
Doug & Jean

NATALIE ARCHANGEL

Mr. Perfect For Me
Natalie Archangel/Columbia
Nicholas Myers
Don Cammel

THE ART OF NOISE

Dragnet
Dragnet (Original Motion Picture Soundtrack)/Chrysalis
Stuart Samuels/Zbig Vision
Zbig Rybczynski

THE BLOW MONKEYS

The Day After You
She Was Only A Grocer's Daughter/RCA
Martin Brierley/The Molotov Brothers
Martin Brierley, Steve Lowe

CRUZADOS

Bed Of Lies
After Dark/Arista
Daniel Stewart/Limelight
David Hogan

GLORIA ESTEFAN & MIAMI SOUND MACHINE

Rhythm Is Gonna Get You
Let It Loose/Epic
David Warfield
Kenny Ortega

FATAL FLOWERS

Well Baby Part Two

Fatal Flowers/Atlantic
Richard Janssen/Syndicate of Melodies Recording
R. Janssen, R. Heijne

FIRE TOWN

Carry The Torch
Fire Town/Atlantic
Jeff Schultz/Flip And Dog Productions
Jeff Schultz

FLEETWOOD MAC

Seven Wonders
Tango In The Night/Warner Bros.
Rabia Dockray
Marty Callner

DAN FOGELBERG

She Don't Look Back
Exiles/Full Moon/Epic
Frank Hilton
Brian Grant

ARETHA FRANKLIN

Rock-A-Lott
Arista/Arista
Steve Baron/Bell One Productions
Steve Baron

GRATEFUL DEAD

Touch Of Grey
In The Dark/Arista
Japhet Asher/Colossal Pictures
Gary Gutierrez

HEROES

Driftaway
Here We Are/RCA
David Naylor, Sharon Orek/No Pictures
Oly Sassone

JUDAS PRIEST

Another Thing Comin'
Priest... Live!/Columbia
Kurt Marvis/The Company
Wayne Isham

TOM KIMMEL

That's Freedom
5 To 1/PolyGram
Karen Bell
Jim Hershleder

LOS LOBOS

La Bamba
La Bamba (Original Motion Picture Soundtrack)/Warner Bros.
Sherman Halsey/Century City Artists
Sherman Halsey

MADONNA

Who's That Girl
Who's That Girl (Original Motion Picture Soundtrack)/Warner Bros.
Jamie Foley, Joel Stillman/Broadcast Arts Inc.
Peter Rosenthal

MANHATTAN TRANSFER

On The Boulevard
The Manhattan Transfer Live/Atlantic

Martin Fischer/High Screen/Split Screen
Bud Schaeztle

MEL & KIM

Respectable
FLM/Atlantic
Simon West/West and Miller Ltd.
Andy Picheta

MOTLEY CRUE

Girls, Girls, Girls
Girls, Girls, Girls/Elektra
Curt Marvis/The Company
Wayne Isham

REO SPEEDWAGON

Variety Tonight
Life As We Know It/Epic
Paul Flattery
Jim Yukich

DIANA ROSS

Dirty Looks
Red Hot Rhythm And Blues/RCA
Michael K. Riffle/Anaid Films
Bernard Aurox

BARBRA STREISAND

Over The Rainbow
One Voice/Columbia/Barbara Streisand Foundation
Gary Smith & Dwight Hemion
Dwight Hemion

SWING OUT SISTER

Breakout
It's Better To Travel/PolyGram
4-D Productions
Nick Willing

BERNIE TAUPIN

Citizen Jane
Tribe/RCA
Kim Dempster/Propaganda
David Hogan

TNT

10,000 Lovers (In One)
Tell No Tales/PolyGram
Hillary Croger/MGMM
Jif Morrison

NICHOLAS TREMULIS

More Than The Truth
More Than The Truth/Island
Lynn Staatts/Island Telepictures
Carol Fridman

JOE WALSH

Radio Song
Got Any Gum?/Warner Bros.
Toby Courlander, Kevin Townsend
Maurice Phillips

WHITESNAKE

Here I Go Again
Whitesnake/Warner Bros.
Rabia Dockray
Marty Callner

VUSIC PACKAGES CORPORATE PROMO, CLIPS

(Continued from preceding page)

and male music producer at work and play. While Hot Shot product is visible, it is not pronounced.

"This isn't just a narrative video with a blatant beer can, but with product shots mixed in an impressionistic, soft-sell manner," says Aposporos, who adds that the companies' logos have also been incorporated into the reel and individual clips "tastefully," either as opening and closing clip billboards or through manipulation of the Hot Shot logo's palm tree within clips. "We worked with The Animators' Consortium in getting the tree to do a hula dance, but we're also able to do anything we want in making an ad logo an entertaining part of the video which won't detract from it." Such "zap-proof advertising" and "repeated logo impressions," notes

Aposporos, are an integral part of Vusic's visual marketing package.

Most important for Glenmore, says McKee, is its ability to reach prospective consumers through video directly in the clubs serviced by Vusic, "an opportunity unique for our industry" since Hot Shot can't be advertised on conventional broadcast media.

"For a new product, it's critical to gain distribution, which is extremely tough in this business, especially in these high-profile club locations," adds McKee. "Since Vusic delivers an audience that Hot Shot describes, our involvement with them maximizes the effectiveness of an already existing natural link."

Aposporos says that Vusic is now

exploring a similar "visual delivery system" for advertisers lacking their own videos. He says that it's working with The Portfolio, a conceptual design and production group headed by graphic designer Marcus Nispel, and The Animators' Consortium in advising such "youth-oriented" clients in developing suitable visual marketing vehicles.

He adds that future corporate-sponsored Vusic reels will continue to promote only one sponsor at a time, thus avoiding "advertiser clutter." He hopes that Vusic will eventually be entirely ad-supported, thus ending the need to charge artists for their clips' distribution.

VIDEO TRACK

(Continued from preceding page)

Elektra album, "Kiss Me, Kiss Me, Kiss Me."

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Linda Moleski, Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national Latin radio airplay reports.					
★★ NO. 1 ★★					
1	1	1	4	JULIO IGLESIAS CBS	LO MEJOR DE TU VIDA
2	2	4	16	AMANDA MIGUEL PROFONO	EL PECADO
3	5	3	25	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
4	4	6	16	LOS BUKIS FONOVISA	TU CARCEL
5	3	2	21	BRAULIO CBS	EN BANCARROTA
6	6	8	17	LORENZO ANTONIO MUSART	DOCE ROSAS
7	7	5	18	LUCIA MENDEZ ARIOLA	CASTIGAME
8	10	10	11	DYANGO EMI	GOLPES BAJOS
9	9	14	8	JORGE MUNIZ RCA	AMIGO MIO
10	11	15	13	LUNNA A&M	SI VIVIR CONTIGO
11	24	32	5	YOLANDITA MONGE CBS	AHORA AHORA
12	13	7	17	ESTELA NUNEZ ARIOLA	MALDITO SEA TU AMOR
13	12	17	10	SONORA DINAMITA SONOTONE	CAPULLO Y SORULLO
14	8	9	15	MIGUEL GALLARDO RCA	DOS HOMBRES Y UN DESTINO
15	28	11	19	JOSE JOSE ARIOLA	CORRE Y VE CON EL
16	15	18	24	EMMANUEL RCA	ES MI MUJER
17	22	16	6	ROCIO DURCAL ARIOLA	SIEMPRE
18	20	27	4	LA PATRULLA 15 TTH	TE QUIERO, TE QUIERO
19	23	28	7	EMMANUEL RCA	SOLO
20	18	21	13	YURI EMI	CORAZON HERIDO
21	26	29	8	MARISELA PROFONO	PORQUE TENGO GANAS
22	16	22	7	BONNY CEPEDA RCA	LA FOTOGRAFIA
23	19	12	13	FRANKY RUIZ TH	QUIERO LLENARTE
24	21	23	6	EDDIE SANTIAGO TH	NADIE MEJOR QUE TU
25	14	19	12	FRANCO PEERLESS	SOY
26	27	39	3	TATIANA EMI	BAILA CONMIGO
27	30	13	26	VERONICA CASTRO PROFONO	MACUMBA
28	37	47	5	FLANS FONOVISA	HOY POR TI MANANA POR MI
29	35	26	33	EDNITA NAZARIO MELODY	TU SIN MI
30	31	25	13	MARISELA PROFONO	ARREPENTIDA
31	17	30	18	BRAULIO CBS	NOCHE DE BODA
32	47	43	3	TOMMY OLIVENCIA TH	LOBO DOMESTICADO
★★★ POWER PICK ★★★					
33	50	—	2	DYANGO EMI	A FALTA DE TI
34	25	20	35	DANIELA ROMO EMI	DE MI ENAMORATE
RE-ENTRY					
35	—	—	—	YESENIA FLOREZ ROCIO	LA DISTANCIA
36	32	36	9	MECANO CBS	HAY QUE PESADO
37	33	44	7	BERTIN OSBORNE EMI	OJOS DE COLOR CAFE
38	41	45	10	ALEJANDRO JAEN SONOTONE	PACIENCIA
39	38	31	32	MARISELA PROFONO	TU DAMA DE HIERRO
40	29	24	23	EDDIE SANTIAGO TH	QUE LOCURA ENAMORARME DE TI
41	46	—	2	FRANKY RUIZ TH	DESNUDATE MUJER
42	43	—	3	LOS BUKIS FONOVISA	ME VOLVI A ACORDAR DE TI
43	48	46	8	CARLA A&M	NO ME TOQUES
★★★ HOT SHOT DEBUT ★★★					
44	NEW ▶	—	1	RAMON AYALA FREDDIE	GAVIOTA
45	RE-ENTRY	—	—	LISSETTE CBS	YO ME VOY SOLA
46	NEW ▶	—	1	DANIELA ROMO EMI	VENENO PARA DOS
47	45	42	3	CARLOS ALFREDO TH	TE PROMETO
48	44	35	7	MANOELLA TORRES Y LOS DIABLOS CBS	NO ME MIRES ASI
49	49	—	2	JORGE RIGO TH-RODVEN	LADRONA DE AMOR
50	36	37	8	WILLIE ROSARIO BRONCO	ME VAS A ECHAR DE MENOS

○ Products with the greatest airplay gains this week.

Latin Notas



by Tony Sabournin

TH/RODVEN-USA is setting the stage for a large dose of Venezuelan marketing know-how to be spread all over the U.S. and Puerto Rico. The merger two years ago between salsa-strong TH and ballad-heavy Sono Rodven paved the way for the label to present festivals featuring its artists. According to **Pedro Osante**, TH/Rodven director of promotion and special events, these shows, scheduled to commence toward the end of the year, will provide an opportunity for the public to enjoy its favorite label artists in one huge, prominent event rather than in a smaller, less prestigious venue. The festivals will not bring together representatives of TH/Rodven's various musical forms, however. "This will allow us the opportunity to cover audiences' tastes more thoroughly," says Osante, explaining that the audience that enjoys salsa artists is not the same as the one preferring merengue or ballads.

This endeavor is made possible by the label's equal-opportunity policy, established by owner **Rodolfo Rodriguez Jr.** and enforced by **Gumersindo Miranda**, TH/Rodven's top man in the States, whereby promotional budgets are equally divided among all company artists. This is an anomaly in a business that prioritizes artists the way shopkeepers emphasize high-price merchandise over low-price goods. Moreover, TH/Rodven will also act as the artists' road manager. "Production costs will be split in half with local promoters, and the company earnings will be equally divided among the artists," says Osante. This policy of serving as manager/booking agent is common in Venezuela, Osante explains, and widely acknowledged as the basis for the company's success in that country.

THE FIRST LATIN MUSIC AWARD (El Bravo) winners were as follows:

Romantic Ballads

Best male performance: **José José** (RCA/Ariola); Best female performance: **Paloma San Basilio** (Discos CBS); Best performance by a duo/group: **Pimpinela** (Discos CBS); Best new artist: **Franco** (Peerless); Song of the year: "Como Te Va Mi Amor," composed by **Hernaldo** and performed by **Pandora** (EMI Latin).

Salsa/Tropical

Best male performance: **Rubén Blades** (Elektra); Best female performance: **Celia Cruz** (Música Latina Internacional); Best performance by a group: **El Gran Combo** (Combo Records); Best new artist: **Eddie Santiago** (TH/Rodven); Song of the year: "Maria Teresa Y Danilo," composed and performed by **Hansel & Raúl** (RCA/Ariola); LP of the year: "Solista Pero No Solo" by **Frankie Ruiz** (TH/Rodven).

Pop/Rock

Best male performance: **Emmanuel** (RCA/Ariola);

TH/Rodven prepares for a concert blitz

Best female performance: **Yuri** (EMI Latin); Best performance by a duo/group: **Hombres G** (Twins Records); Song of the year: "Toda La Vida," composed by **Lucio Dalla**; LP of the year: "Signos" by **Soda Stereo**; Best video: "Toda La Vida" by **Emmanuel**.

Classical

Best vocal performance: **Plácido Domingo**; Best instrumental performance: **Paco de Lucía**; Best new artist: **José Carreras**; LP of the year: "Otello" by **Giuseppe Verdi**.

LA RADIO LATINA



by Carlos Agudelo

CBS IS PUTTING ITS CHIPS on **Chayanne**, a young Puerto Rican talent already touted as the "Latin Michael Jackson." Chayanne sang, danced, and talked during the presentation of his most recent—and first CBS—album, "Chayanne"; the debut was given last week in Miami. The album has a fast-paced sound, with a contemporary, danceable flavor, obviously geared toward young, disco-oriented audiences. The performer showed talent and strength and a serious professional attitude that is going to help him succeed. "Fiesta En America" has been chosen as the leadoff single.

JULIO IGLESIAS tied for the most radio stations, six, picked up on this week's Hot Latin 50. His tune "Lo Mejor De Tu Vida" is being played by 45 of the panel's 69 stations. In second place is **Amanda Miguel** with the song "El Pecado," with 40 stations, four more than last week's survey. **Ramon Ayala**, with the song "Gaviota," earned the Hot Shot Debut by picking up six stations.

THE PROGRAMMER'S VOICE: Another in the string of San Francisco/San Jose-area stations that have been airing their opinions in this column is **KAZA-AM**, programmed by **Manuel Reyes**. "Ratings are won with formats and consistency," says Reyes. "Since the margin of error in the measurement of Hispanic audiences by established rating companies is much bigger than for Anglo audiences, we have to get the public's attention by developing a precise system based on quality programming."

Reyes defines his station's format as contemporary top 40, sprinkled here and there with some *rancheros*, *nortenos*, tropical, and Tex-Mex tunes. This week, the strongest songs are **Julio Iglesias'** "Lo Mejor De Tu Vida," **Rocio Durcal's** "Siempre," "Amigo Mio" by **Jorge Muñis**, and "Que Me Das," another tune by **Amanda Miguel**. Out of the box are "Tengo Unos Celos Que Matan" by **Arnaldo**, "Amor Caliente" by **Dulce**, "Corazon Errante" by **Estela Nuñez**, and **Ednita Nazario's** "Alma De Gitana." Right now the biggest trend in his area, says Reyes, is the *cumbia* sound, coming mainly from Mexican and Colombian groups. "It seems that we are going to have a very festive summer."

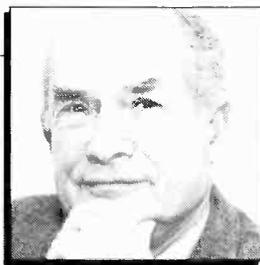
FRIDAY (19) WILL BE Hispanic night in the week-long San Antonio (Texas) Festival. **KSAH-AM** "Radio Festival" is taking care of the "Romantic Night" concert, featuring **Estela Nuñez** and **Franco**, in the

CBS preps Chayanne for the big time

town's arena.

A NO-DECISION WAS THE RESULT of last week's meeting of the **Spanish Radio Advisory Council**. The group agreed, however, to take another, more careful look at the figures of the pilot study completed by the firm **Information & Analysis** in Chicago. In its next meeting, scheduled for July 14, the group will try to come up with a final strategy as to the best method to use in measuring Hispanic audiences. Among the possibilities are to scrap the whole thing and start over again and to combine the telephone and door-to-door methods.

Classical KEEPING SCORE



by Is Horowitz

FIRST WITH DAT: Five years ago, WFMT Chicago claimed that it was the first station anywhere to broadcast music from a compact disk. Station president **Ray Nordstrand** recalled that event May 31 when his station became the first (in the U.S., anyway) to broadcast an hour of music from digital audiotape. Music aired was from the catalogs of Telarc and DMP, loaned to Sony as demonstration material for DAT. Among the titles were pieces recorded by **Erich Kunzel** and the Cincinnati Pops, and **Christoph von Dohnányi** and the Cleveland Orchestra.

Participating in the program were **John Briesch**, president of the Sony Consumer Audio Division; **Tom Jung**, head of DMP; and **Gary Shapiro**, vice president of the Electronic Industries Assn. WFMT's **Jim Unrath** was host. The program was heard in 42 states via cable transmission.

ANOTHER FIRST: The recording industry generally remains adamant in its opposition to DAT until some way of frustrating its ability to make perfect copies of CD is adopted. But at least one small U.S. classical label has taken the bull by the horns and has had an album transferred to DAT for sale at retail.

Classic Masters, operated in New York by **Christopher Greanleaf**, thus notches a probable "first" in its formal welcome to the new technology. Like some others, Classic Masters made some of its material available to Sony for DAT demonstration purposes. But its album of Mozart piano music featuring **Richard Shirk** is scheduled to go on sale in Japan this month in its DAT incarnation. When DAT players are available domestically, it will be marketed here as well, says Greanleaf.

Classic Masters has nine titles in its catalog, with the Shirk set the only one so far offered on CD. Latter is distributed in this country by Harmonia Mundi. Unlike other labels, Classic Masters relinquishes rights of the recordings to its artists and is paid a fee for each sale. Greanleaf, a contributing editor for Stereo Review and AudioVideo magazines, rejects characterization of his operation as a vanity label.

SMALL FORMS: Chamber music may not be a mainstay of the Deutsche Grammophon catalog, but the label's catalog nevertheless includes many choice items, batches of which are being returned to active circulation via compact disk. First out are four multi-CD boxes.

A two-disk set holds the Haydn Op. 76 Quartets as performed by the **Amadeus Quartet**. Mozart's six "Haydn" Quartets appear in a three-CD box by the

WFMT Chicago scores a first with DAT broadcast

Melos Quartet. **Yehudi Menuhin** and **Wilhelm Kempff** collaborate in the complete Beethoven Violin Sonatas, on four CDs. And Kempff, along with **Henryk Szeryng** and **Pierre Fournier**, play the Beethoven Trios, complete on three CDs.

The boxed sets (no single CDs) will be marketed at regular price, although DG chief **Alison Ames** says that future chamber music packages, due out later in the year, may be released as midlines.

Further evidence of DG's renewed interest in chamber music is its recent signing of the **Emerson Quartet**. Blocked in for the first two years of the exclusive pact are recordings of works by Haydn, Mozart, Beethoven, and Schubert, in addition to the six quartets of Bela Bartok. Another recent signing brings young Israeli-born cellist **Matt Haimovitz** to DG, with recordings slated of concertos by Lalo, Saint-Saëns, Haydn, and Boccherini. The 16-year-old performer is a student of **Yo-Yo Ma**.

Indie GRASS ROUTE



by Linda Moleski

REPTILE RECORDS of Nashville, headed by **Alabama's** producer, **Jim Tutt**, hopes to establish itself in the alternative country-rock market this year.

Currently, the 1½-year-old logo is sparking interest at commercial and college radio with "Why Can't You Tell Me Why," the first single off **Susan Marshall's** just-shipped album, "Don't Play Innocent With Me." Label spokesman **Jim Petrie** brands the project, which contains three tracks featuring guitarist **Duane Eddy**, "rock'n'western music."

Upcoming releases for the label include EPs from **Government Cheese** and the **Dusters**. Reptile is in the process of setting up national distribution. For more information, contact 615-329-0856.

SEEDS & SPROUTS: On the heels of the group's EMI America debut, **Spindletop** is releasing the **Neville Brothers'** "Nevillization II," a sequel to the live package "Nevillization I," released some three years ago on the **Blacktop** label. It's expected to ship in the next three weeks. Other upcoming albums for the North Hollywood, Calif.-based logo include violinist **Doug Cameron's** "Passion Suite" and saxophonist **Sam Riney's** latest, tentatively titled "Lay It On The Line." Also, we hear that **Spindletop**, along with the CD-only label **Enpointe** and **Nova**, has departed the **P.A.R.A.S. Group** to set up its own distribution network... **Tangerine Dream** is gearing up for the release of its latest effort, "Tyger," on **Mortal Records**... Racking up impressive preorders is **Fun Fun's** new 12-inch, "Baila Bolero," on **ZYX Records**. The label was reportedly bringing the record in as an import

before it picked it up as a domestic release. The female duo's biggest hit to date is "Color My Love" on **TSR**. Reports are that the group will hit the U.S. club circuit this summer... **Macola** is putting out the motion picture soundtrack to "A Million Dollar Mystery," featuring former "Happy Days" star **Tom Bosley**. What's interesting is that the film, which reportedly opened in some 2,000 theaters across the country last week, incorporates clues into its songs to help viewers solve the title mystery. The score was written by **Barry Mann**. In addition, **Macola** has entered into a joint venture with producer **Butch Ingram**, under which the logo will put out product from **Odyssey**, **Ronnie Dyson**, **Barbara Mason**, and **Blue Magic**. Other activity for the label includes two compilation projects of its biggest successes, such as **Timex Social Club**, **Georgio**, **Stacey Q**, **2 Live Crew**, **Bobby Jimmy & the Critters**, and **Egyptian Lover**... **Waterbury, Vt.-based Silo Records** has picked up the **Outer Green** la-

Reptile hopes to scale the heights of success

bel for U.S. distribution. The first release under the new deal is "The First Ten Years," a double album by folk group **Schooner Fare**... In other distribution news, **Encore Distributing** has signed with **Sovereign Records** for the New York and Boston metropolitan areas... **Grass Route** erred last week. **Scruffy The Cat's** new album is titled "Tiny Days." "High Octane Revival" is the name of its EP.

LATE BREAKER: **K-Tel**, the label best known for its series of hit compilations, will be releasing a new **Steppenwolf** album, "Rock And Roll Rebels," featuring **John Kay**, in mid-July. Word is that the company is planning some major advertising campaigns to back it. (See story, page 6.)

FOR WEEK ENDING JUNE 20, 1987

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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	34	HOROWITZ IN MOSCOW DG 419-499 (CD) ★★ NO. 1 ★★	32 weeks at No. One VLADIMIR HOROWITZ
2	3	14	CARNAVAL CBS IM-42137 (CD)	WYNTON MARSALIS
3	2	66	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD) KATHLEEN BATTLE, CHRISTOPHER PARKENING	
4	4	44	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD)	VLADIMIR HOROWITZ
5	5	46	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)	KATHLEEN BATTLE
6	7	6	HOLST: THE PLANETS LONDON 417-553 (CD)	MONTREAL SYMPHONY (DUTOIT)
7	10	4	POPS IN LOVE PHILIPS 416-361 (CD)	BOSTON POPS (WILLIAMS)
8	8	6	DANCE PIECES CBS FM-39539 (CD)	PHILIP GLASS
9	6	70	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)	VLADIMIR HOROWITZ
10	11	8	MUSSORGSKY: PICTURES AT AN EXHIBITION RCA 5931-RC (CD)	BARRY DOUGLAS
11	20	4	HANSON: SYMPHONY NO. 2 ANGEL DS-47850 (CD)	SAINT LOUIS SYMPHONY (SLATKIN)
12	16	136	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
13	13	52	THE KRONOS QUARTET NONESUCH 79111 (CD)	THE KRONOS QUARTET
14	NEW▶		ADAMS: THE CHAIRMAN DANCES NONESUCH 79144 (CD)	SAN FRANCISCO SYMPHONY (DE WAART)
15	9	24	SALZBURG RECITAL DG 415-361 (CD)	KATHLEEN BATTLE
16	12	38	DVORAK: CELLO CONCERTO CBS IM-42206 (CD)	YO-YO MA
17	17	6	PROKOFIEV: PETER AND THE WOLF ANGEL S-49122 (CD)	PAUL HOGAN, PARIS ORCHESTRA (MARKEVITCH)
18	14	28	TCHAIKOVSKY: PIANO CONCERTO NO. 1 RCA 5708-RC (CD)	BARRY DOUGLAS
19	15	22	REICH: SEXTET/SIX MARIMBAS NONESUCH 79138 (CD)	STEVE REICH
20	23	4	TCHAIKOVSKY: 1812 OVERTURE LONDON 417-400 (CD)	CHICAGO SYMPHONY ORCHESTRA (SOLTI)
21	18	14	TCHAIKOVSKY/SIBELIUS: VIOLIN CONCERTOS PHILIPS 416-821 (CD)	VIKTORIA MULLOVA
22	19	10	ROTA: CONCERTO/BARBER: ADAGIO PHILIPS 416-356 (CD)	I MUSICI
23	NEW▶		MAHLER: SYMPHONY NO. 8 ANGEL DSB-47625 (CD)	LONDON PHILHARMONIC (TENNSTEDT)
24	RE-ENTRY		RUTTER: REQUIEM COLLEGIUM COL-103 (CD)	CAMBRIDGE SINGERS (RUTTER)
25	22	12	GERSHWIN: RHAPSODY IN BLUE LONDON 417-326 (CD)	KATIA & MARIELLE LABEQUE

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	12	TRADITION ANGEL DS-47904 (CD) ★★ NO. 1 ★★	8 weeks at No. One ITZHAK PERLMAN
2	3	14	BOLLING: SUITE FOR FLUTE & JAZZ VOL. 2 CBS FM-42018 (CD)	JEAN-PIERRE RAMPAL, CLAUDE BOLLING
3	2	16	IN IRELAND RCA 5798-RC (CD)	JAMES GALWAY & THE CHIEFTAINS
4	5	10	NEW YORK COUNTERPOINT RCA 5944-RC (CD)	RICHARD STOLTZMAN
5	4	40	OPERA SAUVAGE POLYDOR 829-663 (CD)	VANGELIS
6	6	30	STRATAS SINGS WEILL NONESUCH 79131 (CD)	TERESA STRATAS
7	7	14	ANDREW LLOYD WEBBER: VARIATIONS PHILIPS 420-342 (CD)	JULIAN LLOYD WEBBER
8	11	6	ATMOSPHERES CBS FM-42313 (CD)	VARIOUS ARTISTS
9	9	44	DOWN TO THE MOON CBS FM-42295 (CD)	● ANDREAS VOLLENWEIDER
10	8	20	ROUND-UP TELARC 80141 (CD)	CINCINNATI POPS (KUNZEL)
11	14	4	BASIN STREET CBS FM-42367 (CD)	CANADIAN BRASS
12	15	4	WE KNOW WHAT WE LIKE - MUSIC OF GENESIS RCA 6242-RC (CD)	LONDON SYMPHONY ORCHESTRA
13	12	44	BEGIN SWEET WORLD RCA AML1-7124 (CD)	RICHARD STOLTZMAN
14	10	36	RODGERS & HAMMERSTEIN: SOUTH PACIFIC CBS SM-42205 (CD)	TE KANAWA, CARRERAS
15	13	44	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY

(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.

AUSTRALIAN CD PLANT BOWS

BY PHIL TRIPP

SYDNEY Disctronics, Australia's first compact disk plant, is up and operating. The facility produced the first Australian-made CD—for John Farnham's "Whispering Jack"—on May 21.

Disctronics, situated in the Melbourne suburb of Braeside, is a state-of-the-art plant for CD manufacturing, set up through the investment of over \$40 million by Disctronics Limited and its owners, Pro-Image Studios Ltd. and Quatro Ltd.

Complete digital mastering capabilities are now being added to the manufacturing facilities at Braeside. According to a spokesman for Disctronics, production of a CD

from master tape to finished product "will be guaranteed to take only a few weeks."

One unique quality-control aspect of the plant is its Australian-designed clean-air system. According to the spokesman, Disctronics' clean-air standard is class 100 throughout the facility. Most other plants in the world have an overall standard of class 10,000, or 10 times less stringent, says the spokesman.

"This extremely high clean-air standard yields a maximal acceptance rate in the manufacturing process, and thus a highly cost-efficient operation," adds the spokesman. He says the acceptance rate on many of Disctronics' CD runs has been as high as 95%.

Disctronics' precision injection-

moulding equipment is made by Meiki Co. of Japan. Disctronics has an exclusive 10-year technology transfer agreement with Meiki, under which the Japanese firm provided a turnkey operation and supervised installation of the equipment earlier this year.

While Disctronics is a first for the Australian music industry, its impact looks to be far greater than just the local market. The plant already has major export markets for its first year's production of CDs. Capacity is projected at 25 million units. And more than 80% of the first year's budgeted production is committed to independent and major record companies in the U.S., U.K., and Europe.



Paul Sloman, general manager of A&M Studios in Hollywood, points to his new rack of eight Focusrite equalization modules. The system was designed by Rupert Neve and was sold and installed by Audio Intervisual Design in Los Angeles.

Audio Track

LOS ANGELES

I.R.S. GROUP R.E.M. recently finished mixes on its upcoming album at Master Control Studios. Scott Litt handled production and engineered the project, most of which was recorded in Nashville at Sound Emporium. Due for release in September, the album is as yet untitled.

Producer Jellybean Benitez popped by Summa Music Group Studios to record synthesizer overdubs on his solo album for Chrysalis. Paul Fox started album production on English artists Scarlett & Black for Virgin-America. Also, Fox and bassist Chris Squire, of the group Yes, are co-producing Carmen there.

In studio A at Enterprise, Atlantic's Roq Royale began laying tracks for its debut album, with Roy Thomas Baker producing. In studio B, Paul Lani was behind the new SSL 72-channel Total Recall board, mixing Marc Jordan's latest for RCA.

NASHVILLE

EMERALD SOUND STUDIO is sparkling with stars. Willie Nelson joined Glen Campbell there for a duet, to be featured on Campbell's new MCA album. Jimmy Bowen produced, with Ron Treat and Tim Kish engineering. The Bellamy Brothers finished their latest MCA album with producer Emory Gordy Jr. Treat and Kish manned the board. Finally, MCA/Dot Records' Riders In The Sky returned to Emerald with producer Gordy to mix their new album. The project was recorded live before an audience at the studio and was engineered by Treat and Kish.

At Treasure Isle, Tom Gregory and Tom Harding produced tracks on the speed metal group Intruder, using the Isle's 32-track 3M digital system. Harding engineered the project, the group's debut, for Los Angeles-based Iron Works Records.

Southland finished up sessions at Berry Hill Sound with engineer Donivan Cowart and producer Honey Younger. Several of Nashville's hottest pickers played on the

tracks, including Bruce Bouten, former steel man for Ricky Skaggs, and Kent Goodson, keyboardist for George Jones.

OTHER CITIES

AT SHORT ORDER Recorder, Zion, Ill., Geri Aranis began tracks on her first album, with Jeff "Shoes" Murphy and Tom Rutledge producing.

Private Domain was in at Mix Masters in San Diego to add vocals by English DJ/rapper Pato Banton (of UB40 and General Public fame) to its single "Don't Need That Much."

R.E.M. puts the finishing touches on its new LP

Sterling Heights, Mich.-based Stellar Sound Studio hosted Gary Spaniola, in mixing a new single for Bitter Sweet Alley. Adele Bertei added the final touches to her debut album for Chrysalis, with Spaniola producing and engineering.

Sliding in at Gate Five, Sausalito, Calif., was musician/composer Cory Lerios. Lerios completed a series of original music soundtracks for "Max Headroom," the nationally broadcast television program.

Pacific Sound, Chatsworth, Calif., was paid a visit by the Bus Boys. Comedian Eddie Murphy is lending a hand on the band's newest record, produced by Brian O'Neal and engineered by Leon Johnson.

Activity at EARS (Eastern Artists Recording Studio), East Orange, N.J., saw Gwen Guthrie in to do vocal overdubs for her next PolyGram record. Tom Zepp engineered, with Michael Van Duser and Carl Davis assisting. And Bill Stone and Howard Kessler were in co-producing "You Move Me" by Dion Mills. The project has reportedly been picked up by PolyGram.

At Global Music, Freehold, N.J., Silent Partner continued work under the direction of Jimmy Arcoleo and Karl Fry. Also using the facility were James Vincent and Sheri

Davis.

London Bridge, Seattle, Wash., hosted the Machine, finishing its EP, and Eternal Daze, completing its album. Both projects are heading for Los Angeles to be mastered by Peter Barnes.

Goings-on at Soto Sound, Evanston, Ill., included Grease The Weezer laying down tracks for "Best Thing" and "Love So Fine," two cuts from its upcoming album. Bart Alonzo handled lead vocals.

Luxury Audio Workshop in Las Vegas recently had the Pointer Sisters and producer Narada Michael Walden in to cut vocal tracks for the "Beverly Hills Cop II" soundtrack. David Frazier engineered the project with the assistance of Lee Watters. Also, Natalie Cole was in studio A to add vocals to the "Care Bears In Wonderland" soundtrack. Dave Greene handled production and Watters guided the board, assisted by Raquel Zamora. And the Gatlin Brothers, with producer Steve Buckingham, laid vocal tracks for Tammy Wynette's upcoming CBS release. The board was run by Watters and Zamora.

Things are sweet at Sugar Hill Recording Studios, Houston. New Zealand's top female country vocalist, Jodi Vaughan, was in to work on her new album with producers Andrew Bradley and Rob Parrish. Bradley engineered the project, which included tracks by guitarist Rick Gordon, pianist Paul English, bass man Rick Robertson, and drummer Parish. Also, Jack Truett continued work on his new age/jazz project, "Cosmic Journey." Sidemen for the project included Mike Lefevre on drums, Bill Murray on bass, Gary Weldon on flugelhorn and chromatic harmonica, Joe Lynch on tenor sax, and Larry Slezak on tenor and soprano sax.

At Sonic Art Studios, Lake Villa, Ill., the Ohio Players were in laying the foundation for a reunion album. Producing and engineering was Richard Brown, assisted by Glen Rupp.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, 14 Music Circle E., Nashville, Tenn. 37203.

Sound Investment

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

RIGHT IN FOCUS: Rupert Neve's Focusrite equalization modules appear to be the next fashionable trend in console customization. Paul Sloman, general manager of A&M Studios in Hollywood, recently acquired a rack of eight modules—the first to be installed in a West Coast studio. Sloman expansively describes the modules as the "most significant sonic advance in 20 years," noting that the Focusrite allows an engineer to "equalize and tailor the sound to any taste, with absolutely musical results." Since their installation, the modules have been used by such diverse artists as Van Halen, Stevie Nicks, Robbie Robertson, Tom Petty, and Sarah Vaughn, Sloman says.

SIGMA SAYS YES TO PRODIGI: Sigma Sound Studios, based in New York and Philadelphia, has installed three new Mitsubishi X-850 32-track digital recorders—one in Philadelphia and two in Manhattan. The Philadelphia facility also acquired a new automated console to complement the digital machine. Owner Joe Tarsia says his decision to go for the ProDigi digital format was based on three factors. "First, ProDigi is a proven format," he says. "Second, sonic quality—the machines sound great. And finally, it has 32 tracks. After a client hears the sonic quality of the X-850, the clincher is the eight extra tracks."

WESTLAKE, EALING get Neve-d... Los Angeles-based Westlake Studios (whose clients include Quincy Jones, Michael Jackson, Luther Vandross, and others) has installed a new Neve V Series desk in Studio A. And in Chicago, Ealing Mobile Recording, which specializes in location classical work, has equipped itself with Neve's 5442, eight-input/two-output console.

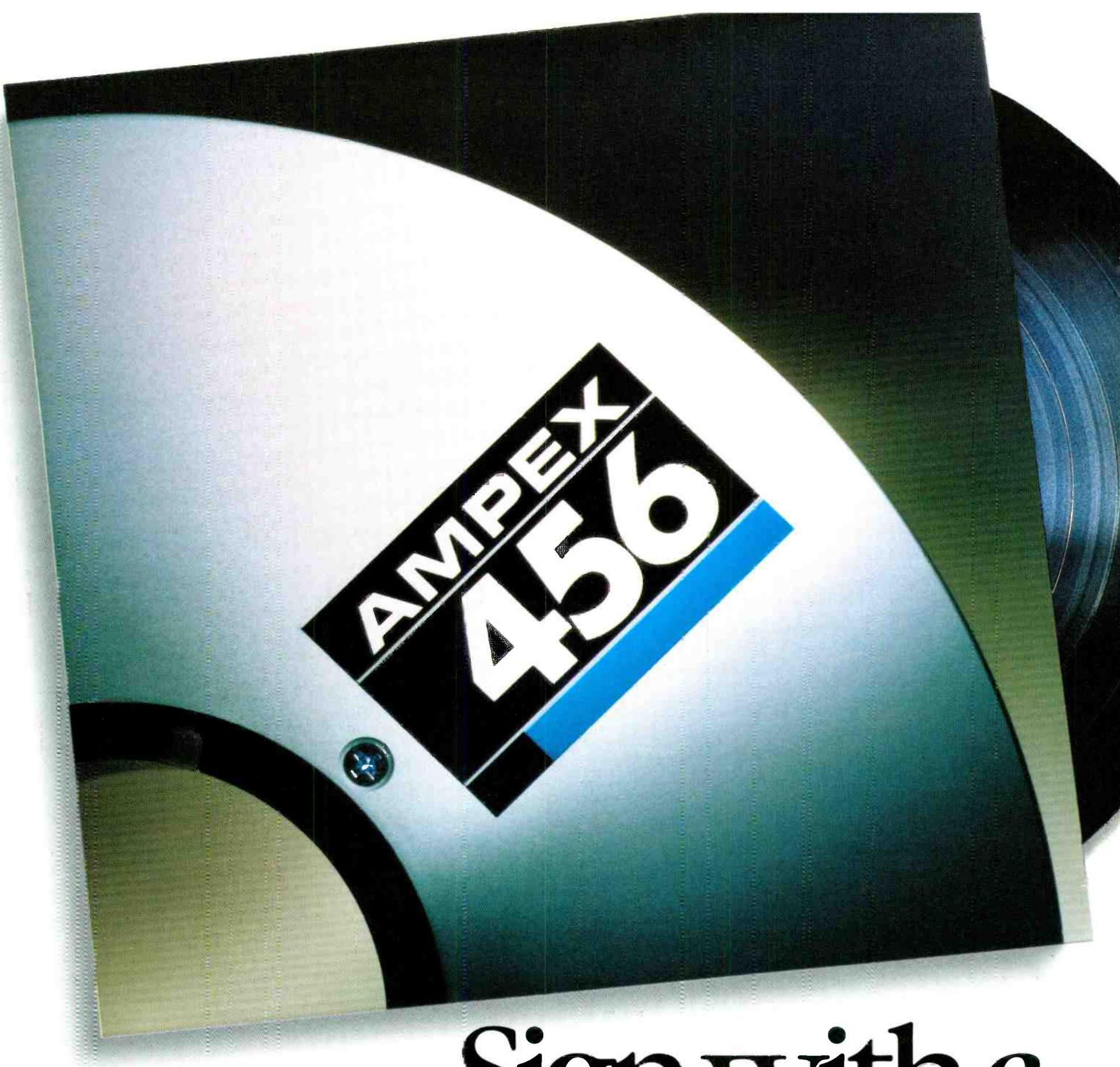
CHEAP THRILLS: Aphex of Hollywood, Calif., has lowered the price

of excitement, at least aural excitement. The firm's Aural Exciter—which rented 10 years ago for \$30 per minute of finished album time and cost about \$2,500 in 1981—has been reduced to \$1,995. Paula Lintz, Aphex's marketing manager, says the lower price has been made possible by "improved manufacturing techniques implemented in the past year."

GRAND OPENING: More than 500 industryites, journalists, and state and local politicians and businessmen turned out last month for the inauguration of Agfa-Gevaert's new corporate headquarters building in Ridgefield Park, N.J. The move to a new facility was prompted by the tape maker's "phenomenal growth" over the past seven years, according to chairman Andre Leysen. Edited by STEVEN DUPLER



Sigma Sound Studios president Joe Tarsia poses proudly behind one of the three new Mitsubishi X-850 32-track digital recorders his firm recently acquired.



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A Toast To Success. Liberation Records and CBS Records Australia have announced plans for CBS to market and distribute product Down Under released under the Liberation family of labels. Liberation currently licenses the Jive and Beggars Banquet labels from the U.K. and Slash Records from the U.S. Pictured toasting the agreement, from left, are Denis Handlin, managing director of CBS Records Australia, and Michael Gudinski, managing director of Liberation Records.

Japan Set To Make Display Of Pirate Cassettes Illegal

TOKYO The Japanese government's cultural affairs agency is set to revise the Copyright Law here so that it will be illegal for video rental outlets to display pirated videocassettes.

The move comes as a result of forceful prodding by the Japan Video Assn. and the Japan Federation Against Copyright Theft, a division of the Motion Picture Assn. of America. Also involved in talks are the Home Affairs Ministry and the National Police Agency, along with the Copyright Council.

The revised legislation will be presented to the Japanese Parliament in December. The groups involved point out that the display of pirated videocassettes is illegal in the U.K., Hong Kong, and Singapore.

Under current Japanese copyright law, video rental operators can be jailed for up to three years or fined up to \$70,000 if it is proved they have rented pirated tapes. But in order to bring a case to court, tes-

timony must be obtained from at least 10 clients who rented pirated cassettes.

The trade groups say that if the display of pirated videocassettes becomes illegal in itself, it will be easier for police to confiscate software and prove commission of a crime.

Pressure on the government to amend the copyright law has been going on for a year. Jack Valenti, chairman of MPAA, in Tokyo earlier this year, asked the authorities for prompt action to end the display of pirate product. A check by his group's Tokyo staff showed that 60%-70% of Japanese video rental outlets handle pirated tapes.

The JVA and MPAA's JFACT checked 2,500 outlets in recent months and confiscated 100,000 illegal tapes. Some 40 operators have been taken to court on charges of copyright violation.

There are now around 14,000 video rental outlets in Japan, compared with only 3,000 at the end of 1984.

WEA Bows Norway Arm

OSLO, Norway WEA International has set up a new affiliated company in Norway, to be known as WEA Records A/S. Mats Nilsson, 30, has been named managing director and will work closely with Hans Englund, WEA's managing director in Sweden, reporting directly to Stephen Shrimpton, senior vice president, WEA Europe.

Nilsson says his initial challenge is holding, then increasing, the market WEA has in Norway with its international repertoire. "Then our primary task will be building our own roster. On that front, we'll be looking for developing acts, as opposed to established stars.

"The success of Norwegian act a-ha proves you no longer have to be

from the U.S. or U.K. to have a worldwide hit. We'll be looking for acts that have the potential to score on an international level."

Nesuhi Ertegun, WEA International chairman, and Ramon Lopez, vice chairman, say WEA has maintained an excellent base here through PolyGram Norway, its long-standing licensee. "Establishing this new company underscores the strength of our international organization as well as the importance of the Norwegian market," says Lopez.

Nilsson started out as a salesman for CBS in Sweden in 1973. Later, he was label manager for WEA in Norway and then a general manager for PolyGram.

French Chain Nuggets Builds Base Emphasizes Traditional Retail Values

BY PHILIPPE CROCC

PARIS Ten years ago, France boasted over 8,500 specialist record stores, but today the number has dwindled to 280. Now the Nuggets chain is using computerized administrative backup in an effort to revive traditional disk retailing here.

Nuggets aims to provide the qualities for which old-style stores were admired—personal service, expert advice, and product choice—coupled to highly competitive LP and tape prices made possible by computer-based centralized stock and accounting systems.

So far the policy appears to be paying off. By the end of 1987, the

company expects to be operating more than 30 stores, up from only six in 1985, and will gross about \$25 million this year. Franchise partnerships ensure prime locations in Paris and other major cities, with the average store size about 1,900 square feet.

Says Nuggets' Yves Portrat, in charge of development: "Our customers are music lovers of all kinds. Albums represent 85% of our sales, and CD business is growing all the time. We believe that once the CD falls to about 100 francs (\$16.50), within 20 francs of vinyl LP prices, then the CD will replace black vinyl altogether."

Vogue, WEA, EMI, CBS, and Vir-

gin are among companies that have dropped the price of new CD product, Portrat says, and average CD cost is now between \$21.50 and \$25, down from \$30. "If the industry wants to respond to the threat posed by DAT," says Portrat, "there is no better tactic it could use."

In order to carry over the excitement of pop hit parades to other genres of music, Nuggets has introduced weekly charts covering the whole range of material stocked. The charts are displayed in Nuggets stores and are also broadcast via teletext and on a TFI Sunday program.

Summer Festivals Attract Major Performers Switzerland Hosts International Acts

BY PIERRE HAESLER

ZURICH, Switzerland There are more music festivals arranged for the summer season in Switzerland this year than ever before, and more major international pop and rock stars are scheduled for concert appearances.

The imported action got off to an explosive start when Prince, Level 42, Neil Young, and Barclay James Harvest all played sold-out dates at the Hallenstadion here May 19 and 24. A few weeks earlier, Tina Turner had played five full-house concerts on successive evenings at

the hall.

Coming soon are three open-air concerts in Basel, with the artist roster including U2, Paul Young, the Pretenders, Lou Reed, Turner, Joe Cocker, and the Eurythmics.

A major festival is set to take place every weekend from June through September. The first events in the calendar are at Lausanne and Langenthal in the beginning of June. The Festival of New Orleans Music in Ascona (June 26-July 5) features a long list of acts from that U.S. city. This year, the traditional open-air festival of St. Gallen features the Nits, Bob Geldof, and a wide range of Swiss bands.

But the highlight of the busy summer will be the Montreux Festival (July 2-18), now entering its third decade and these days struc-

tured to represent virtually all kinds of modern music, including Brazilian, blues, jazz, and pop. Major international artists booked include UB40, the Pretenders, B.B. King, Isaac Hayes, Wynton Marsalis, Dizzy Gillespie, Manhattan Transfer, Ben E. King, and many others.

This year the Montreux Festival grand finale will be a 12-hour music marathon featuring Herbie Hancock, Curtis Mayfield, and Taj Mahal.

Festivals lined up for July feature mainly domestic artists, include Froufenfeld, Olten, Leysin, Bad Ragaz, and Yon & Thalwil.

De Gennaro New Chief Of Italian Vid Organization

BY VITTORIO CASTELLI

MILAN Italian video software trade association Univideo elected Panarecord chief Sergio de Gennaro president recently. Roberto Guerazzi, director of CGD Videosuono, and Timmy Treu, Warner Home Video director, have been named vice presidents.

Univideo members, who account for an estimated 70% of the legitimate and nonadult video market here, sold more than 1 million units in 1986, according to de Gennaro.

Sales of nearly 1.7 million units had been predicted for 1987, but the subsequent entry of major labels Durium and De Laurintis/Ricordi into the home video market is expected to mean actual volumes will be considerably higher, particularly because most Univideo member companies report sales outstripping target figures.

Piracy and home taping are among the problems afflicting the Italian video market, de Gennaro says, along with certain side effects of the country's new antipiracy legislation. The law requires all product to bear an Italian Society of

(Continued on next page)

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By NICK ROBERTSHAW

An American audience hardly needs to be reminded that pop music is among the most important of Britain's export industries. One glance at Billboard's Hot 100 and albums charts is adequate confirmation.

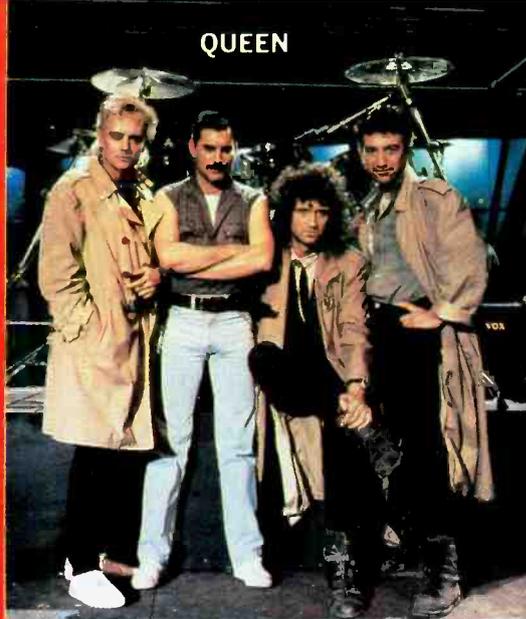
For over quarter of a century, creative talent emanating from one small island off the coast of mainland Europe has enjoyed a pre-eminence in international music markets matched only by its former colony across the Atlantic, and despite the problems and limitations of the domestic marketplace, despite the increasing competition from European, Australian and other national talent sources, there seems little indication that this pre-eminence is on the wane.

Overseas earnings far outstrip those available from domestic sales. British record companies are so dependent on overseas business that a&r policy is conducted with one eye firmly on the potential of new signings for international exploitation.

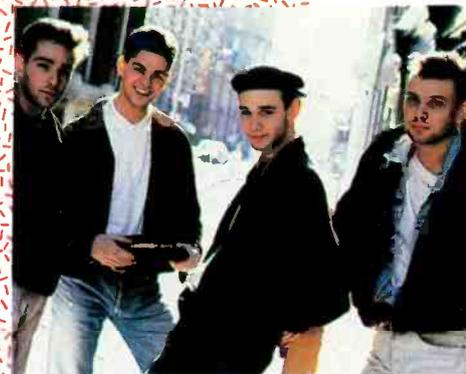
Acts thought unlikely to succeed beyond British shores are rarely offered a contract. Britain is a market of only around 20 million homes. Development and promotion costs are nowadays such that investment in new talent is not readily recouped with-

out international success. For British labels there is, in the words of the country's charismatic prime minister, no alternative.

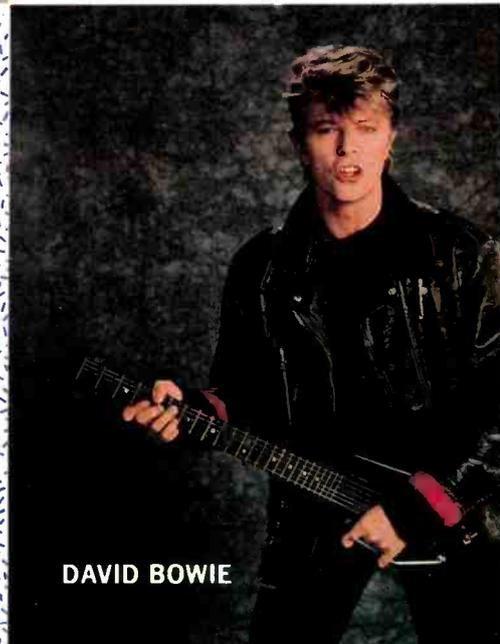
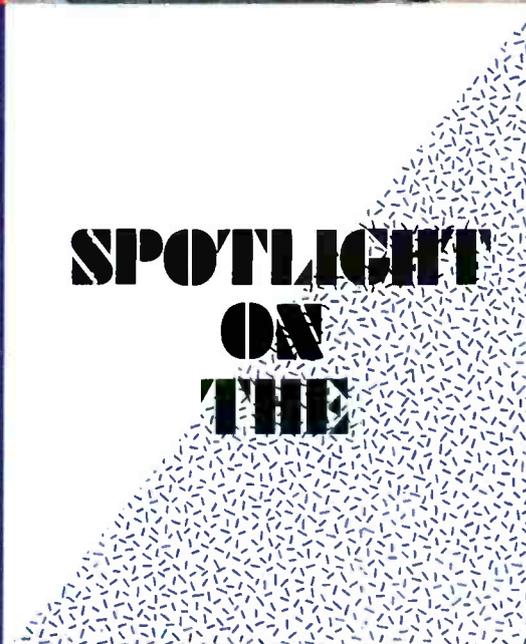
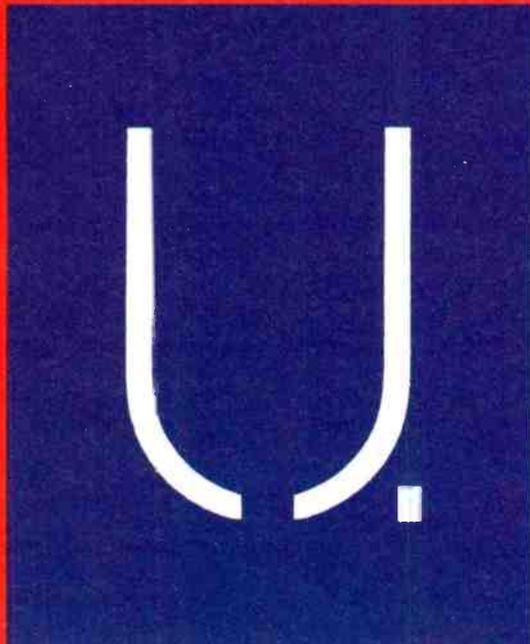
John Fruin, the former Polydor U.K. and WEA U.K. managing director, who now heads the Zomba group of companies, puts it succinctly. "Everything is geared towards international success. Although it is very important to have an artist succeed initially in the U.K., it is even more important that this success is then transmitted worldwide, and amortization of the heavy investment made in a new act in terms of recording and marketing support has become more and more difficult to achieve solely in the U.K."



QUEEN



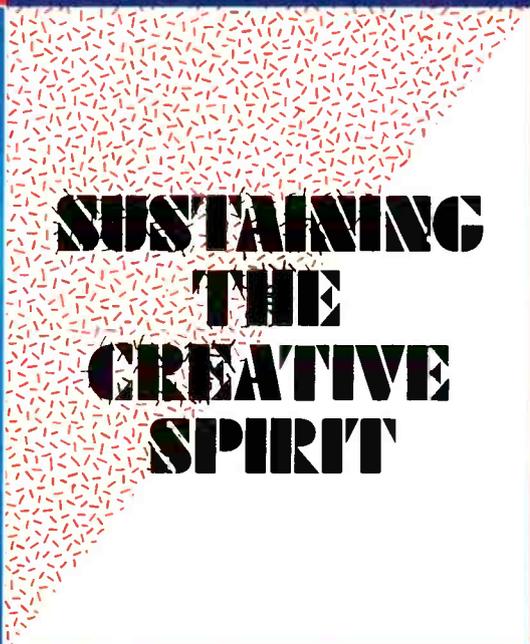
CURIOSITY KILLED THE CAT



DAVID BOWIE



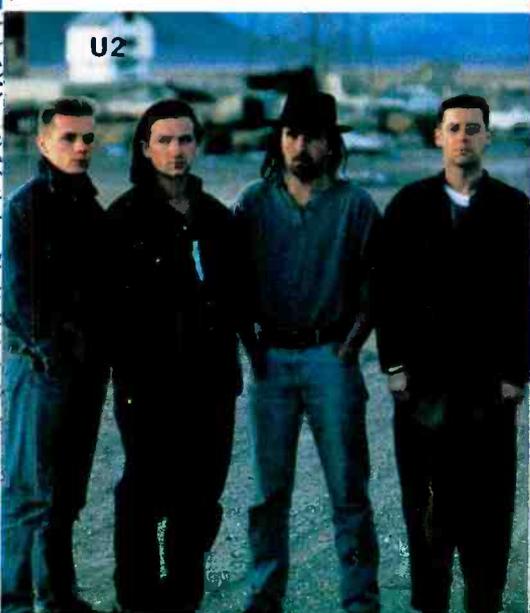
SIMPLY RED



and after that you have to trust them to know their own market. I don't insist on supplying 10,000 posters to the Spanish record company, for instance, because I know there's no wall space, which is quite unlike the U.K. where you have to supply lots." WEA's Nicol goes on: "All the markets are constantly changing, and their relative importance is shifting all the time as well. You might do things in Japan you would never dream of doing in Europe. The Japanese market needs feeding constantly: in Europe it would be seen as exploiting all your old 'B' sides. You have to keep abreast of changes, deal with people in their own way, try to make them enthusiastic. It's a dialog. Of course, the nice thing about doing international is that you always have a hit somewhere."



CUTTING CREW



U2

This is not to say that U.K. companies try to second guess their overseas colleagues. Staffers responsible for international marketing are well aware that each country has individual characteristics and needs to be treated on its own terms. Attempts to impose a single pan-national marketing strategy from London can be counterproductive.

Says Anne-Marie Nicol, WEA U.K. head of international: "The markets are so different you can't dictate. The days of mandatory release are gone, especially for a company like WEA with such a huge roster. I can provide ideas which they may or may not want to pick up, plus the tools to promote,

The U.S., with its potential for seven-figure sales within a single market, is naturally a top priority for international chiefs. But as Chrysalis's Mike Allen notes: "It's not the be all and end all." Cumulative sales across Europe can easily match Stateside volumes, and some executives even

(Continued on page U-6)



CBS RECORDS UK • REFLECTED WORLDWIDE

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U.K.—STILL ONE OF THE WORLD'S RICHEST TALENT SOURCES

By PETER JONES & NICK ROBERTSHAW

Through the past year British talent has maintained its remarkable and consistent impact at international level. There's no argument about that. Sales figures, ceaselessly endorsed by platinum and gold awards, have proved the point over and over. Brit-packaged productions jostle for top chart positions in virtually all markets.

The Billboard Hot 100 in mid-May had U2's "With Or Without You" in top spot, Chris de Burgh's "Lady In Red" third, Kim Wilde's "You Keep Me Hanging On" fourth and Cutting Crew's "(I Just) Died In Your Arm" fifth. Only Jody Watley at number two prevented a five-star run of British (including Irish) talent.

Check with U.K. industry leaders (majors or indies) about the new talent they predict will make the grade internationally this year or early next and you get a 3,000-word article using only names and punctuation marks.

Yet realists in the U.K. music business also take time out to debate some of the problems. Yes, 1986 was a great success in terms of British creativity, talent, songwriting, production and innovative ideas, all stylishly showcased.

But the British charts threw up a kind of musical hotch-potch of names, sounds and nostalgia which, for the non-blinkered executives, raised the odd doubt. There were 20-30 year-old re-issues (Jackie Wilson, Percy Sledge, Ben E. King), covers of old hit song standards by new groups and Top 10 spin-off entries from television soaps performed by artists primarily of the acting profession. Sundry other eccentricities also suggested that sometimes genuine new pop/rock talent was finding it hard staking out chart space.

A constructive argument is that it all reflected that records were being bought by a much wider age group, that the teenagers are no longer all-important. Compact disk, notes Rupert Perry, EMI U.K. managing director, is "bringing older people back into the music-buying scene."

And a new report, "Youth Facts 1986," just published in London, says that must be timely and good for the business because by 1996 there will be a 28% cut in the number of teenagers in the U.K., down to 3.4 million from 4.8 million.

Mike Heap, managing director of the indie Legend label, looks back on the past year and says: "The number of one hit wonders in 1986 was phenomenal. That does the industry no good. The record company spends a stack of money, sells no albums, but only the singles which are intended as promotional tools. But there will be a revival of good new songs well-sung and well-produced. Many bands sell at first, then can't consolidate a hit into a career because they can't cut it when they go out on stage."

CBS has its long roster of major international art-

ists. CBS U.K. broke acts like Europe (from Sweden), Owen Paul and the Bangles internationally last year and Paul Russell, managing director, says: "We note the fast way many acts break nowadays, almost from day one. That's not a normal way to develop acts and there's a certain element of danger in it. Not all acts are able to cope with such a sudden rise to fame."

During the first four months of this year, the British Phonographic Industry (BPI) handed out just six gold singles awards for sales of half-a-million units. The names involved underline the mix of big sellers: Jackie Wilson and Ben. E. King each won one, the 100-plus group on the Ferry Aid fund-raiser got one, the mix of established new and legendary old (George Michael and Aretha Franklin) picked up another. And then there was

ence Trent d'Arby." Though a U.S. artist, he's based now in London and being groomed for the big-time in the U.K.

Of other new names, CBS notes: Thomas Lang, Liverpoolian with a single "The Happy Man" and album "Scallywag Jazz;" Deacon Blue, a six-piece band formed late 1985 and with a strong following in Scotland; and Wyoming, also from Scotland, a trio, financed by CBS to make their debut album, with the single "Outside Looking In" mixed in New York by Michael Baker.

Rupert Perry, EMI managing director, while noting the steady drop in the teenage population in the U.K., says that other world markets, notably in South America, showed an opposite trend. Sigue Sigue Sputnik, for instance, is doing well in Brazil, even though the band hasn't been there yet.

One of the biggest bands in the world, Queen has also continued to produce new promotional/marketing ideas. Saxon has toured the U.S. with great success, Marillion toured Europe all last summer and the Pet Shop Boys were "incredibly successful," says Perry, adding in the sales power of Duran Duran (now a trio) and Kate Bush.

In six years, Iron Maiden has found international success for EMI without much back-up from radio or television and with no dependence on fashion, make-up or the gossip columns. On the "World Slavery Tour," the band played 200 cities in 28 countries, attract-

ing around two million fans. EMI is also pushing for an international breakthrough for New Model Army, a northern group, very much a live band, now touring widely—but once refused a work permit in the U.S. for "lacking artistic merit."

Simply Red has been one of the major WEA successes in the past year, and the interest generated by the Pretenders, Matt Bianco, Nick Kamen and Jesus & Mary Chain emphasizes the way the U.K. roster has increased in size and visibility in the past year or so. Matt Bianco has sold 2 million albums in European markets alone.

According to Anne-Marie Nicol, head of international for WEA in London, Japan is a key market to break, also Australia. But she points out that a lot of acts break first in Italy: Nick Kamen and Simply Red appeared on the "vitaly important" San Remo Festival there and have reaped huge rewards as a result.

A newer band on the WEA roster is Hollywood Beyond, with a debut album "If" showcasing the group's mix of music styles. The first chart single "Colour Of Money" was described by singer Mark Rogers as "swamp rock with a middle-Eastern orientation and a bit of heavy metal."

The Eurythmics inevitably dominate the RCA/Ariola/Arista (now BMG International) talent prospectus, and Peter Jamieson, chairman, says: "Theirs is
(Continued on page U-8)



Billy Ocean

Right: Level 42

Below: Blow Monkeys

Bottom: Pretenders



Freeze (good and solid, not major league), with Mel & Kim representing the new faces.

Whatever the problems and imponderables, a check on the overall British talent elicits a response of almost defiant confidence that the future is filled with promise. CBS's Paul Russell notes that the Psychedelic Furs album has been making great progress in the U.S.—a reward, he says, for the hard graft the band has put in building a fan and media following there.

The The has also made inroads into the U.S. market, as has Dead Or Alive. He's hopeful, too for global acceptance for Alison Moyet, who has already won virtually all the U.K. popularity polls. Her new album has charted in many countries and was recently out in the U.S.

What may have delayed her earlier global acceptance, Russell says, was her becoming pregnant at "a crucial moment. We're hoping she won't repeat the performance this time!"

The new George Michael album is "wonderful," he says, and due out in September, preceded by a major solo single, "I Want Your Sex," featured in the "Beverly Hills Cop II" movie. Russell says: "If I had to put my shirt on one act, I might pick out Ter-



Above: The Cure

Top: Iron Maiden

Left: Thompson Twins

Below: Peter Gabriel

A Billboard Spotlight

U.K. STUDIOS— HI-TECH GENERATES HIGH TRAFFIC

By JOHN TOBLER

John Hudson, proprietor of Mayfair, one of London's busiest and most successful studios, where Tina Turner, Five Star and a-ha have all made recent big hits, maintains that the current popularity of British producers, engineers and studios has a lot to do with Britian technicians being avid admirers and "fans" of new technology.

He says: "They're into new sequencers, sampling machines, Fairlights—the new computer instruments that are around. They're into trying new things and experimenting with sound, whereas the Americans still seem to prefer to get four guys together in the studio and get a really good feel about the action.

"This they do. Steve Winwood's new album is fantastic, but even with that he probably put down a drum machine and a triggered synthetic bass to give the thing a good feel, then got some American musicians to rock along with the computer tracks, which sounds really good."

The vast majority of Hudson's recent successes have been achieved with a desk made by Solid State Logic, the current British market leader in console hardware. "We got our first SSL in studio two and as soon as it arrived I realized how good it was. Less than a year later I had another one installed in studio two, and they're both still behaving brilliantly. The maintenance is marvellous and the back-up service has to be the best there is.

"That's not to say that there aren't problems with the software programs. There are a fair amount of software bugs on which they're continually working."

The quest for improvement and enhancement of facilities in also being pursued by hardware manufacturers, though Hudson reckons that over-enthusiasm can sometimes lead to SSL offering him a new feature which is incomplete. "I went to see their new computer which is available now and was surprised to find they haven't yet finished writing the software for it.

"But the bits they have finished are quite brilliant and a vast improvement. I guess I was a bit niggled at them putting it on the market when they hadn't finished the software, but I wouldn't change to another desk. The really good thing about it is the mixing computer, even with the software bugs, because basically you can do practically anything with it.

"All the facilities are pretty instant. It's easy to operate and they've clearly thought of virtually anything you might want to do with it."

Mayfair was top British studio of 1986—acts other than those already mentioned using the facilities there included Tears For Fears, Wham!, Bronski Beat, and Phil Collins & Marilyn Martin.

While the major of top British studios use SSL, the company is by no means into a monopolistic situation. One oft-cited reason for not having SSL is that it is expensive. In that economic setting, alternative manufacturers get a share of the play and Soundcraft is one of the most popular.

Black Barn Studio, set in the rural Surrey countryside, has just re-opened after major renovations, which included the installation of a Soundcraft desk. Its proprietor, Robin Black, whose past credits include a dozen LPs with Jethro Tull and work with Cat Stevens, America and Alice Cooper, says: "I went for Soundcraft because I didn't want this to be just another SSL studio. SSLs are very costly. I don't like their EQ, though the total recall facility they provide is really marvellous.

"By contrast, Soundcraft EQ is just what I want. It's a very easy desk to use. It's very clear sound-wise and it's 100% for my needs, so that's my preference. A lot of record companies and producers are discovering that recording basic tracks on SSL isn't necessary. It's the mix that needs SSL. In my role, I believe that the most creative part of the recording process is capturing the best performances from musicians, then passing them over to a producer or engineer for mixing.

"I find that the backup Soundcraft offer is absolutely 100%. I've worked all over the world and it's one of the best desks I've ever used. I'll be interested to see what Soundcraft come up with in two or three years with a digital desk. It'll be expensive but could well be the answer to a number of problems."

Recent clients at Black Barn include the Geezer Butler (ex-Black Sabbath) Band, while Patrick Moraz of the Moody Blues has been working on a solo album using 48-track digital equipment.

These two examples of thriving British studios are by no means isolated examples of the current popularity of the U.K. and its technicians. Robin

(Continued on page U-14)

WITHHOLDING TAX THREAT—SOME CONCESSIONS

By VAL FALLOON

The new regulations for withholding tax on non-resident entertainers came into force in the U.K. on May 1, 1987. The law, designed to bring Britain into line with most other major territories, caused alarm and confusion in the music industry when details were announced back in February.

The Inland Revenue responded to the industry's objections and made some concessions in the rules, particularly on the issue of record and tape royalties.

Though U.K. earnings from record/tape sales resulting from a U.K. tour are out of the scope of the new law, there is still no guarantee that some kind of legislation will not be enforced later this year, using other systems to tax royalty income, which would apply whether or not the artist toured here.

A test case is on the way soon and meanwhile it is hoped that new international tax guidelines, to be published mid-summer, will clarify the position on royalties by defining what types of earnings are copyright-based. The document is being prepared by the Office of Economic Co-operation and Development (OECD). Meanwhile, artists may continue to use existing double-taxation treaty systems to take their royalties home free of U.K. taxes.

Unless advance application is made, all other earnings here will be subject to tax, withheld by the U.K. payer, at the new minimum rate of 27%, though this may not be the artists' final liability as existing tax rules still apply. The Inland Revenue makes the assumption that the U.K. payer will know whether or not every recipient is resident or non-resident for tax purposes.

Even fees and expenses for charity appearances will be subject to withholding tax, as will all other performance, television and appearance fees, merchandising, sponsorship and endorsement income, transfers of assets (such as "gifts") and any other payments which result directly or indirectly from the U.K. appearance, including payments to a third party.

If the payment made after May 1 relates to an earlier tour, appearance or sale, tax must still be withheld by the U.K. payer, regardless of how long ago the appearance or activity took place. And the tax has to be accounted to the Inland Revenue within 14 days of the end of the appropriate return period, though there are systems to avoid tax being deducted twice on the same fees.

Payments made to U.K. residents on behalf of the artist, for instance tour services (not goods), such as advertising, equipment rental, security, road crews and so on are allowable. Certain pre-tour expenses and rehearsal payments are also allowable, as are subsistence costs, managers' and agents' fees and travel to and within the U.K.

But familiar loopholes, such as payments to service companies here, have been closed. There is still considerable confusion over details, and apart from this the new law will surely result in radical changes to the traditional music business methods of working.

(Con't on pg U-13)

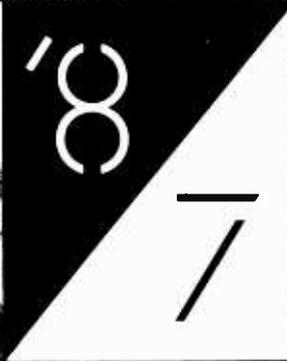


Far left: *Latin Quarter*

Left: *Immaculate Fools*

Below: *Living In A Box*

Below right: *Terence Trent D'Arby*



Above left: *West World*

Above: *The Jesus And Mary Chain*

Right: *New Model Army*

Far right: *The Stone Roses*



MUSIC WITH BALLS

THE ARMOURY SHOW
BELOUIS SOME
BROKEN ENGLISH
BROTHER BEYOND
CABARET VOLTAIRE
CLIFF RICHARD
CLIMIE FISHER
DIANA ROSS
DURAN DURAN
ESCAPE CLUB
FREDDIE MERCURY
HAZELL DEAN
IRON MAIDEN
JAKI GRAHAM
JOHNNY CLEGG
KATE BUSH
KIKI DEE
KRAFTWERK
MARILLION
MARK & MARCUS
THE MONROES
NEW MODEL ARMY
PAUL McCARTNEY
PET SHOP BOYS
PETER TOSH
PINK FLOYD
QUEEN
ROCK & HYDE
ROGER WATERS
SAXON
SHEENA EASTON
SIGUE SIGUE SPUTNIK
STEVIE NICKS
TALK TALK
TALKING HEADS
THOMAS DOLBY
VIEW FROM THE HILL
WAYSTED
WHITESNAKE



RECORDS, CASSETTES, COMPACT DISC



ONE WORLD OF EMI MUSIC

CREATIVE SPIRIT

(Continued from page U-1)

detect a resistance in North America to the relentless exportation of British talent across the Atlantic.

Says Peter Jamieson, chairman of RCA/Ariola U.K. since last fall: "In some respects the U.S. market has a distinctly introvert nature, and will tend to give priority to domestic acts. We are experiencing some of that difficulty just now. 1986-87 was worse than 1985-86, and there definitely seems to be a backlash at the moment."

One thing that all companies agree is that artists must be prepared to work for their international breakthroughs. Says Allen: "They have to go into the markets and promote. If they won't put the time in, it can be very hard."

CBS head Paul Russell adds: "They've got to get out there and start beating the bushes. Spandau Ballet have proven that in Europe. They've gone out and really worked, and reaped the rewards." And WEA's Nicol says: "The groups have to understand the differences between markets and accept them. It's all very well touring, for instance, but in Europe particularly it's essential to do the television appearances and the local press and so on as well."

Typically, U.K. success precedes an international breakthrough. "Usually the overseas people want to see a U.K. hit," says Mike Allen. "That may be partly laziness, but it's partly realism, too, because they know that their media watch the U.K. and U.S. charts like hawks, and it can be a lot easier to promote in a secondary market when you've got some British success to show."

"We've lost European TV screenings before now because the single went down in the British charts. That said, there are always exceptions: Icehouse broke in Holland and West Germany before the U.K. and a couple of years ago we got both Huey Lewis and Billy Idol away in parts of Europe before the U.K. It's very satisfying to do it that way round, but it's running against the odds."

The critical importance of international success to British record companies and artists has important consequences for the domestic market. Says Paul Russell: "The international sales are essential to make ends meet. If you tried to run a wide-ranging a&r policy on the bread of the U.K. market alone, you would simply starve after a while. But there is a danger in making your a&r decisions dependent on international predictions. The U.K. market is the one you've most control over, and it has tremendous credibility in influencing other markets worldwide. Once you've got that sorted out, then you can put your binoculars on."

"What can happen with some internationally successful acts is that they lose position in the U.K., simply because they can't be everywhere at once. We've encountered that problem with the Psychedelic Furs. The other problem is that if you've got a very large number of successful international U.K. acts, it sucks an awful lot of resource out of the domestic market, and absorbs a lot of people's time. There is only so much talent—managerial, production and so on—in the U.K."

One of the effects of this division of energy, Russell believes, is the blandness of which the U.K. talent scene has been accused over the past 18 months. Without a Live Aid to stimulate the market, without the new Beatles for whom a&r scouts are perennially alert, 1986 was a year of one-hit wonders, ancient re-issues and what Go! Discs' Andy Macdonald pungently described as: "Fashion boys and poodles in leather trousers."

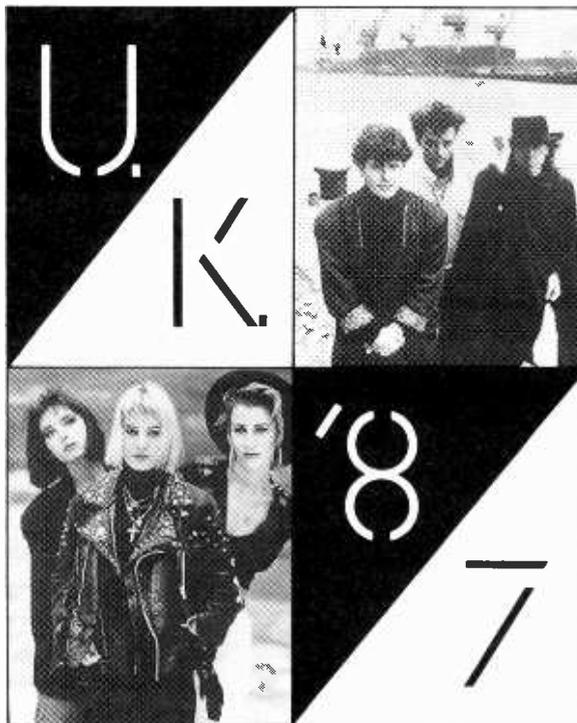
"The last 12 months have been the most boring period for pop music," said Virgin a&r man Jeremy Lascelles at the beginning of this year, and Phonogram a&r scout Russ Conway added: "People are fed up with disposable music." Those who had backed new acts to top the charts in Christmas week found Jackie Wilson's 30-year-old "Reet Pe-

'The re-emergence of important British recording acts is one of the most significant developments in recent years. There's no question that the U.K. has an extremely large number of extraordinarily talented musicians, songwriters and groups.'

'A few years ago there seemed to be a decline of creative talent in Britain. My view is that the talent was always there but that the record companies weren't looking hard enough. But there's no doubt that contemporary British music is more vital and significant than ever.'

'From our own company and just to mention a few there is Simply Red, Howard Jones, Echo & the Bunnymen, Matt Bianco, and Nick Kamen. They have worldwide audiences, and I'm sure there are dozens of equally talented artists ready to be discovered.'

NESUHI ERTEGUN
Chairman
WEA International



Left: Bananarama; Right: Simple Minds.

tite" there instead.

Says A&M U.K. managing director Brian Shepherd, mincing no words: "Things have been absolutely disgusting for the last couple of years. We've been going through a glitzy phase and up until recently there was simply nothing we wanted to sign."

At Chrysalis, Mike Allen is more charitable: "The criticism of blandness is to some extent justified, but there is a notion that every 10 years there has got to be a musical revolution, like the 1960s and then punk, and it maybe that the market is now too much of a broad church for anything to have that much impact. Britain is still the richest source of talent in the world anyway, and we don't regard our acts as being bland."

"The Housemartins and Billy Bragg show that British acts don't have to be all wardrobes and haircuts. Stump is about the only band around who are still doing any serious listening to Captain Beefheart, and even though they are more mainstream Living In A Box are going to surprise people with how much substance they've got. No doubt other record companies feel the same way about their own rosters."

The health of the independent label sector is a key issue for those worried about the quality of new

talent coming through in the U.K. In the Sixties, it was young, energetic indies like Island, Chrysalis and later Virgin which found and established the major album artists who came to dominate the market. A decade later punk spawned a new generation of influential independents which transformed and revitalized the industry.

Virgin and Chrysalis are now major corporations: fully diversified, publicly quoted and internationally based. Few of their '70s successors have fared so well, and the indies of the '80s operate under even greater difficulties, fighting for survival in an era of soaring costs, lacking the international clout the market demands.

Seen by the majors, and inevitably by the artists themselves, as a breeding ground for new talent, a stepping stone on the way to international fame, they lose their most successful acts to the big companies, as Rough Trade lost the Smiths to EMI. Despite efforts to forge overseas links, they are conspicuously unable to give their artists the world. As the squeeze tightens, they increasingly become outposts of the major labels, talent satellites operating within the financial shelter of a bigger organization.

Those who stay out in the cold risk dying of exposure. Indie casualties over the last year include Towerbell, Stiff, Numa, Street, Dansan and Genetic. The future climate is likely to be even less hospitable.

Says Peter Jamieson: "The ability to operate as a record label in the U.K. market has never been more difficult, and incidences of bankruptcy and receivership continue. The independent sector is extremely unhealthy and virtually unviable. A while ago, everyone wanted to run a record label; now nobody wants to."

Jamieson sees compact disk as the crucial element in an unhappy equation. "The U.K. market is very much geared to CD. The volume and the turnover are being achieved by the companies with big CD catalogs and availability. The traditional ways of making money are no longer achieving the same levels as before, but with CD you can put the catalog straight out and use the revenues to subsidize your artist investment. But the independents don't have that option."

At FM-Revolver, one of the indies in question, founder Paul Birch supports the diagnosis, adding: "Consumers are busy replacing their vinyl back catalog, making it more difficult to sell new bands, and CD catalog is competing for space in the stores. On top of that, we are likely to be paying higher mechanicals and artist royalties on CD in the near future, while at the same time dealer prices will be falling. For most bands these days, the only hope of long-term success is to be signed to a major."

Phonogram U.K. managing director David Simone, however, notes: "The days are past when CD buyers bought anything that came out. I think CD brings music to a new, older market, and I don't think majors who have spent 40 years building up their catalogs need be ashamed about exploiting them on CD. It's true that marketing costs are now very substantial, and life is difficult for the indies, but the independent sector is still viable to a certain level, like the non-league football clubs, and they deserve all the luck that is going."

Unit sales of CDs in Britain last year reached 8.4 million units, compared with 3.1 million in 1985, but among the traditional configurations only cassette showed an increase, sales rising from 55.4 million in 1985 to 69.6 million. Album sales dipped to 52.3 million and singles volumes fell nearly 9% to 67.4 million.

For the U.K. industry, the last figure is perhaps the most worrying, confirming what had already looked very much like a permanent decline.

"It's been going on a while, and it's now pretty steady," says David Simone. "The industry is concerned of course, but we had seen it coming. Singles are obviously going to be much more promo-

(Continued on page U-10)

Wes

AZTEC
CAMERA



ERROL BROWN



STAN
CAMPBELL



ECHO & THE
BUNNYMEN



....FUZZBOX....



LOUISE
GOFFIN



HOLLYWOOD
BEYOND



THE JESUS &
MARY CHAIN



HOWARD
JONES



NICK KAMEN



MATT
BIANCO



THE SISTERS
OF MERCY



PRETENDERS



REDBOX



SIMPLY RED



SCREAMING
BLUE
MESSIAHS



BHUNDU BOYS ● CHARM SCHOOL ● CHIEFS OF RELIEF ● EVERYTHING BUT THE GIRL ● GIRL TALK ● SOPHIE AND PETER JOHNSTON ● BILLY MCKENZIE ● PERILS OF PLASTIC ● PRIMAL SCREAM ● RADIO EARTH ● JESSE RAE ● MATHILDE SANTING ● THE WEATHER PROPHETS

...and we've only just begun...

TALENT

(Continued from page U-3)

a complete international success." A prime corporate ambition now is to win Five Star, U.K. brothers/sisters band, international success on the scale they enjoy at home. Also strong for the company are the Blow Monkeys, the Thompson Twins (whose new album is expected to be big in the U.S.), and acts such as Latin Quarter, WestWorld, Fun Crew, Hothouse, the Silencers, Hurrah, Blue Zone, Well Well and heavy metal act Shy.

Latin Quarter bowed in with the LP "Modern Times" to give Arista a major success and the follow-up "Mick And Caroline" underlined the sharpness of the act. It's a seven-piecer, plus non-performing lyricist Mike Jones.

If the action slowed a little at A&M U.K. because of the massive push on Suzanne Vega, now a major

star in Britain, Chris de Burgh is established as a full international draw, mainly through his "The Lady In Red" single. Other names hotly touted at A&M: Thrashing Doves, Phil Satchi and Immaculate Fools. Of the last named act, A&M managing director Brian Shepherd says he's confident the group (two pairs of brothers, Weatherill and Ross) will be accepted globally.

Chrysalis is very much in an expansionist phase, with a huge investment in talent on both sides of the Atlantic. The roster has expanded in terms of deals with outside labels: Go Discs! (The Housemartins, Billy Bragg), China Records (with Labi Siffre back in the charts), Blue Guitar (Mighty Lemondrops and the Shop Assistants), and Nigel Grainge's Ensign (the Waterboys and World Party). Other upcoming acts noted: Phil Fearon, Sinead O'Connor and new band Stump. Go West were hit by studio computer problems on their new album, but are on the way through, and Living In A Box has already charted

widely with a debut single.

David Simone, managing director of Phonogram, lists acts like the Mission (billed as the Mission U.K. in North America), Broken Cameo, Swing Out Sister, Wet Wet Wet and others, with Curiosity Killed The Cat widely tipped as the big new band of the year.

Says Simone: "There are very few total originals in pop but Curiosity and Swing Out Sister bring new quality. It looks like being a truly great year for talent. We have about 25 acts on the roster and we're a major talent source for PolyGram worldwide.

"There was a bit of a backlash against the U.K. in the States for a while. But these days it has settled down to: 'Do we like this record?' rather than 'Oh hell, not another British act!' And the U.S. is one market where you can sell five or six million albums, as Tears For Fears, Def Leppard and Dire Straits have confirmed. We're looking to break Wet Wet Wet and Zodiac in the States."

At Polydor, the talent flows on. Style Council, formed early 1983 by Paul Weller and Mick Talbot, has charted consistently through the years, with

(Con't on pg U-13)

GIVE YOUR WOOFERS A TREAT.....

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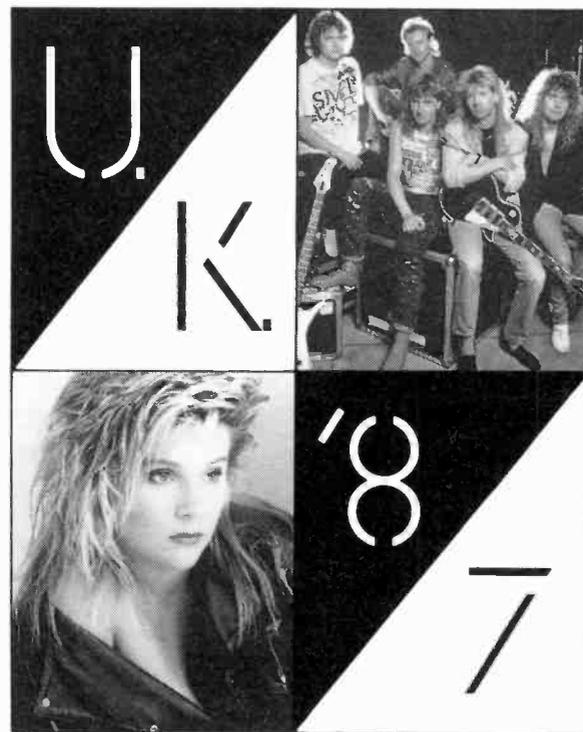
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Left: Samantha Fox; Right: Def Leppard.

'For the last three decades, the U.K. has been the most important musical influence on the European music scene. As it has during the whole of that period, it still sets an example for generations of musicians throughout the world.'

'No other country has been so prolific as Britain in supplying and developing new talent—and, in the process, creating dominant trends in both music and fashion, from the Swinging '60s, through punk to the new romantic era. The larger, well-established record companies, as well as the smaller creative production units, have been equally influential in achieving these successes.'

'Our leading market position in West Germany has to a large measure been achieved by the input from such British labels as Virgin, PRT, Chrysalis, Island, Arista and ZTT. The U.K. is the music cook pot for the whole of Europe.'

**JOCHEN KRAUS
Deputy Managing Director
Ariola-Eurodisc, West Germany**

as we sow...



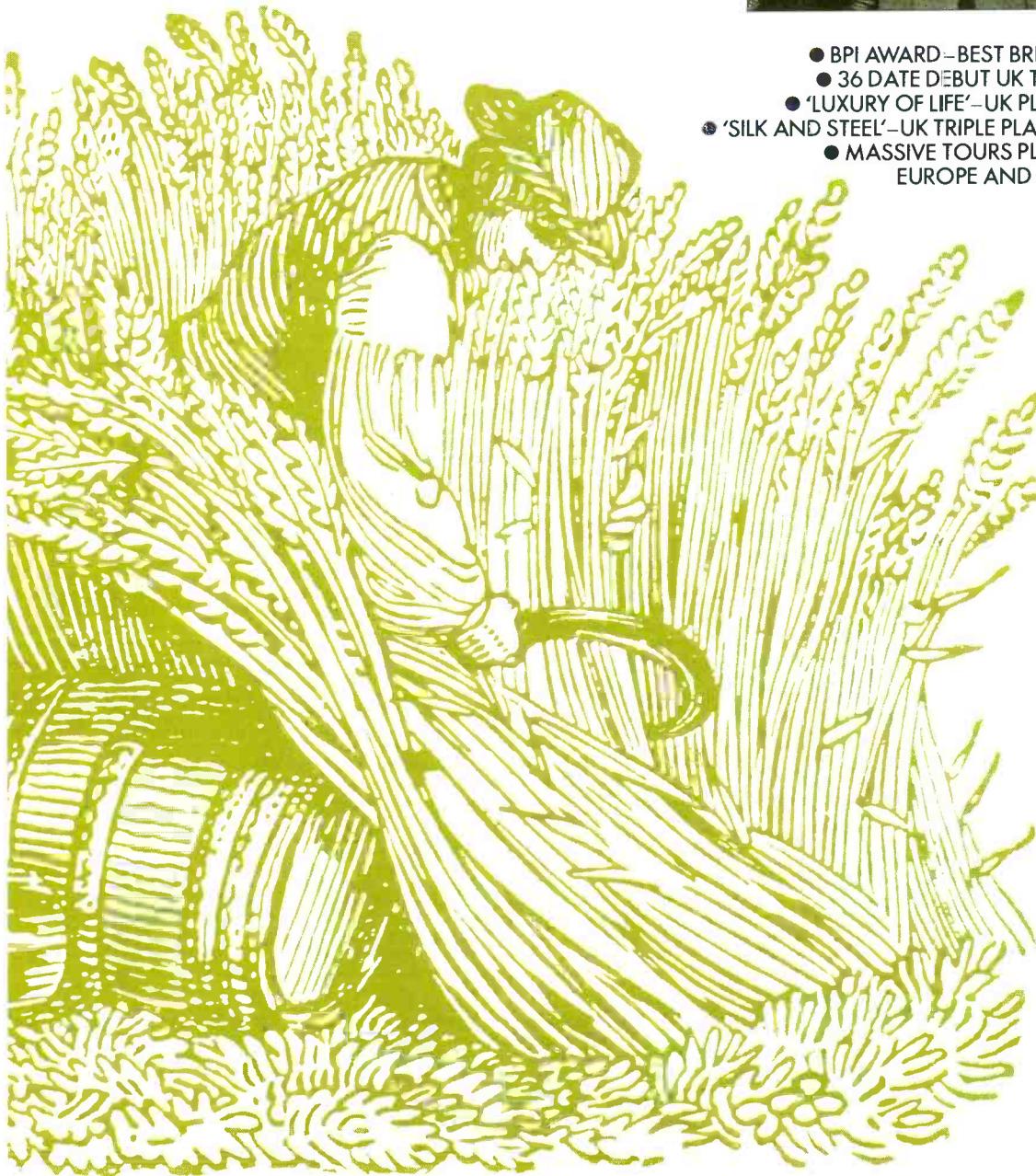
FIVE STAR

- BPI AWARD—BEST BRITISH BAND 1986
- 36 DATE DEBUT UK TOUR SOLD-OUT
- 'LUXURY OF LIFE'—UK PLATINUM ALBUM
- 'SILK AND STEEL'—UK TRIPLE PLATINUM+ ALBUM
- MASSIVE TOURS PLANNED FOR UK, EUROPE AND USA LATE '87/'88



EURYTHMICS

- 'REVENGE'—TOP 10 ALBUM IN 16 TERRITORIES
- UK TRIPLE PLATINUM+ ALBUM
- THE 'REVENGE' WORLD TOUR SEEN IN 18 COUNTRIES
- ALBUM AND ARTISTS OF THE YEAR—SCANDINAVIA



SILENCERS

- LIVE DATES ON EUROPEAN TOUR WITH 'THE PRETENDERS'
- 'A HAPPENING GROUP... 'PAINTED MOON'... A GEM OF A DEBUT SINGLE'—NO.1 MAGAZINE
- 'GRAND STYLE—A PROMISING START'—SOUNDS
- A US TOUR PLANNED FOR SUMMER '87



BLOW MONKEYS

- 'DIGGING YOUR SCENE'—TOP 20 IN THE US AND UK
- THE ALBUM 'SHE WAS ONLY A GROCER'S DAUGHTER'—TOP 20 IN THE UK
- CHART SUCCESS IN 7 EUROPEAN TERRITORIES



HOT HOUSE

- 'HEATHER SMALL—ALREADY TOUTED AS THE GREATEST SOUL VOICE TO EMERGE IN YEARS'—THE FACE
- 'ONE OF THE BEST NEW SOUL ACTS IN BRITAIN'—RECORD MIRROR
- 'A DYNAMIC THREESOME STRETCHING SOUL APART'—NME



SHY

- TOP 10 ALBUM IN THE 'METAL HAMMER' CHART
- 'BUBBLING WITH ACTION'—METAL HAMMER
- 'LOUD, STYLISH AND MELODIC'—KERRANG
- 'SHY HAVE THE REPUTATION AS THE BAND MOST LIKELY TO'—METAL HAMMER

so you reap...

A HARVEST FOR THE WORLD

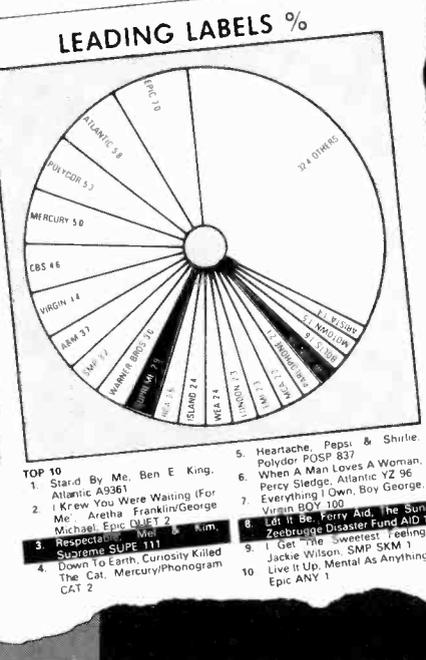
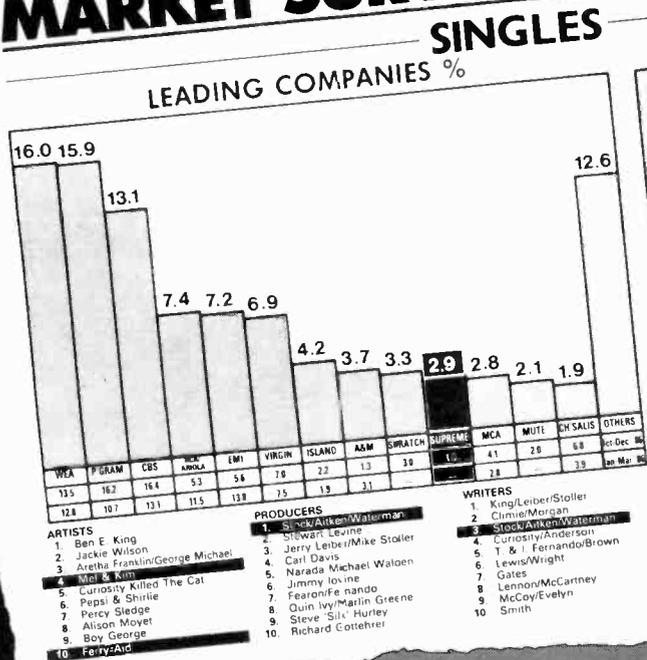
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 PEPSI & SHIRLIE < GOODBYE STRANGER · POLYDOR
 RICK & LISA × △ WHEN YOU GONNA · RCA
 JIMMY RUFFIN □ EASY JUST TO SAY I LOVE YOU · POLYDOR
 HAZELL DEAN ○ △ ALWAYS DOESN'T MEAN FOREVER (EVERY TIME) · EMI
 BANANARAMA ○ I HEARD A RUMOUR · LONDON
 TROUBLE □ TROUBLE IN MY LIFE · MDM
 JO JO & THE REAL PEOPLE □ LADY MARMALADE · POLYDOR
 BELOUIS SOME » LET IT BE WITH YOU · EMI
 DEPECHE MODE » STRANGE LOVE · MUTE
 GARY MOORE » FRIDAY ON MY MIND · TEN

CHRISTIANS ‡ HOOVERVILLE · ISLAND
 THE JETS » CURIOSITY · MCA
 ALISON MOYET ‡ ORDINARY GIRL · CBS
 ERASURE » VICTIM OF LOVE · MUTE

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CREATIVE SPIRIT

(Continued from page U-6)

tional items, like in the States."

Polydor U.K. marketing director Tim Read adds: "How to deal with the decline is one of the challenges of the late '80s, and it's not yet clear whether it's due to demographic shifts, or simply to a cyclical change in consumer habits., encouraged by a combination of other factors involving the media, fashion and so on."

Demographic change is certainly under way. By 1993, the number of U.K. teenagers is expected to fall to 6% of the country's overall population, or fewer than 3.5 million. Some executives welcome the prospect of an older target market likely to show more loyalty to its favorite acts. Others see CD-Video as the way forward.

Says Read: "I believe CDV is the technological point of progress that will enfranchise singles in the CD world." Some audio-only CD singles have already been released, of course, with only moderate results.

"On brand new acts, they are only a gimmick," says A&M's Brian Shepherd. "It's got to be established artists with a good CD sales ratio. For the moment, I think vinyl singles will become ore and more of a tool, unless and until we get more album play exploitation. We had Suzanne Vega's album debuting in the charts at number two, and we had two radio plays all week. There is no opportunity to promote, however good your pluggers."

Shepherd welcomes the cassette single experiment proposed for this summer by the British Phonographic Industry (BPI), calling for all Top 50 singles product to be released on cassette as well. Others have some doubts.

Says CBS's Paul Russell: "We don't know what machinery is in place to assess the results: we may end up not knowing what we've found out. And if cassette single business is purely substitutional, what do we gain? We are certainly now in favor of introducing additional formats simply for the sake of selling five cassettes and five singles instead of 10 ordinary singles, especially as you always end up with overstocks and excess inventory."

"Cassette sales always go up in the summer, too, which may distort the results of the experiment. Two years ago we actually released a whole range of cassette singles, especially for the summer market. They did O.K., but there was nothing to indicate they were the format of the future. The new CD singles from Japan, with the smaller disk and neat packaging, look very pretty to have to hold. Perhaps they are the way things will go."

During 1986 Russell and CBS U.K. made themselves unpopular with sections of the retail industry by attacking restrictive stocking policies and radically revising their trading terms. PolyGram and EMI quickly followed CBS's lead.

Until a compromise was reached in the early fall, representatives from the companies involved were unwelcome at HMV and other major stores. Underlying the dispute were fears that too much power was falling into the hands of too few retail chains, namely W.H.Smith, Woolworth, Virgin Retail and HMV. Smiths, which has recently absorbed both the Our Price and Music Market retailing operations, claims 25% of the domestic album market. Woolworth, which acquired its former supplier Record Merchandisers for \$10 million, claims 24% of U.K. singles and cassette sales.

Independent retailers now account for only 20% of the market, down from 30% only two years ago. "It will always be the small guys who are prepared to take a flyer on a new artist," said Paul Russell after his campaign against stores which stocked only the Top 40 singles, "a chain store won't."

Retail activity in Central London appeared to belie the realities of a soft prerecorded music market (Con't on pg U-13)

No 1



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CREATIVE SPIRIT

(Continued from page U-10)

last year, with HMV, Virgin and U.S. interloper Tower slugging it out for the title of the world's largest record store. Smithers & Leigh entered the Oxford Street battleground full of optimism, but within a year was bought by Virgin, while Tower counter-attacked with the acquisition of a 12,500 square foot site at Oxford Circus.

The major chains spent millions on expansion and refurbishment nationwide, fuelling fears that the power to break acts might eventually be transferred from the record companies to the giants of the High Street. The BPI's decision to double the number of chart return shops from 250 to 500, ostensibly taken to increase the flow of regional market data, may also serve to deter attempts at chart hyping, but is unlikely to halt the long-term decline of small independent retailers in the U.K.

Attempts to explain the decline in singles sales also involved the U.K. broadcast media. An all-time high in television coverage of pop music has been followed by serious cutbacks. Tyne Tees TV's "The Tube," admired for its willingness to showcase new and left-field acts, has been axed, and BBC-TV's enthusiasm for its long-running "Top Of The Pops" and "Old Grey Whistle Test" strands has appeared to wane under new program chief Michael Grade.

Despite audiences still around the 10 million mark, "Top Of The Pops" has, according to some executives, lost its capacity to boost sales, and hopes are pinned now on a proposed new chart show on commercial television. Program makers have hit back with allegations that clips have become boring, and that too many new acts are foisted on a public which yearns for the familiar and the predictable.

Last year's successful video clip boycott by BPI companies, which forced broadcasters to pay for the use of video promos for the first time, may also have soured relations between the two entertainment industry sectors.

Ironically, U.K. acts can now achieve greater TV exposure in continental Europe than in the U.K. itself. The satellite channels Sky and Super Channel/Music Box reach millions across Europe, and MTV Europe's launch this summer will be welcomed by record companies.

As EMI managing director Rupert Perry says: "We welcome them all. The satellite stations are still at a near-embryonic stage, but they are very important in terms of exposure. A continuous channel of music is a very different proposition from a single program at a non-peak hour; it's a question of what their staying power is."

To the argument that Music Box at least would still be broadcasting 24 hours a day instead of forming only a part of Super Channel's general entertainment output, had record companies given their advertising support more willingly, executives reply that they already supply much of the raw material of programming and can hardly be expected to fund the channels until they break even.

The industry also looks forward to a more liberal broadcast radio regime in Britain, as promised in the government's recent Green Paper on the future of radio. This recommended that by the 1990s, there should be three national independent networks and at least 125 low-power community radio stations.

Long before that, however, the Irish/Radio Luxembourg joint venture Radio Tara should be on the air, providing the first national competition to the BBC's Radio One and Radio Two from the commercial sector. Many pirate stations are also unofficially on air right now, despite 200 government raids last year.

Attempts by the independent stations to do away with what are seen as onerous and unjust "needle-time" payments for the right to play records failed

again last year, however, and there are doubts whether the smaller stations will have the financial strength to survive in a more competitive broadcast environment unless they take some radical step such as establishing their own labels to produce non-needle-time music.

While most company chiefs take the attitude that all exposure is grist to the sales mill, one or two suspect that a too ready availability of quality programming may deter rather than encourage record sales. Says Peter Jamieson: "People are enjoying more music, but buying less. It's more available, on the airwaves, in High Street stores, than ever before,



Left: Style Council; Right: Go West.

and that reduces the need to go out and buy.

"On the other hand, the U.K. market is ever more competitive, so as individual record companies we are all fighting for exposure for our acts and in the process contributing to the general over-exposure. That's the basic conundrum facing the record industry."

And the solution? Jamieson smiles: "Hand over to a younger man!"

TALENT

(Continued from page U-8)

three of four albums released getting to number two in the British charts. That Petrol Emotion is set to become a major act, while the Cure is firmly established as a key recording and touring act. Salvation Sunday is tipped among the up-and-comers.

The Virgin roster is also expanding, along with just about everything else linked with Richard Branson. Peter Gabriel, Genesis, Boy George, Human League, Simple Minds and others are listed, while Cutting Crew's recent No. 1 single gave the company an immediate launch pad for its new U.S. operation, and UB 40 is a strong international name.

Jive, label outlet for the Zomba Group, is seeking even greater growth at international level. Samantha Fox has been No. 1 in a dozen countries and a hit in every major market. "One of the most spectacular launches on the world scene," claims John Fruin, the company's new managing director. Billy Ocean, three years with Jive, has had a string of global hits, including "Caribbean Queen" and "When The Going Gets Tough," and he's currently writing a new album to follow the huge-selling "Suddenly" and "Love Zone" packages, which have sold more than 7 million units worldwide.

The group roster also includes Whodini, Ruby Turner, Millie Jackson and Jonathan Butler.

FM/Revolver, previously the "home" of Heavy Metal Records, and an independent strong on talent potential, looks to 1987 success for the Stone

Roses, described as a cross between the Smiths and the Monkees. Dream, Multi-Story, Jack Green and the Vibrators are also on the list.

The U.K. talent scene remains strongly in demand around the world and the established names show no sign of being cut adrift by the successive waves of new talent. There's still chart space wide open for the likes of Fleetwood Mac, Steve Winwood, Elton

WITHHOLDING TAX

(Continued from page U-4)

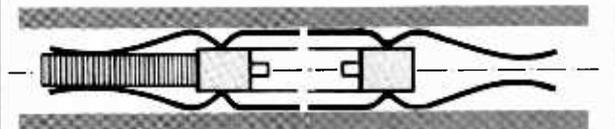
Recording or mixing albums or the making of promotional videos in the U.K. will be seriously affected.

Since the rules state that the tax must be withheld by the U.K. payer, an overseas company paying for the U.K. leg of the artists' tour is obviously out of the Inland Revenue's jurisdiction—unless there is a U.K. branch—so tax would only be withheld here on transferred costs such as limousine hire. But the avoidance of the withholding liability of the overseas company does not mean complete freedom from U.K. taxes for the artists (up to the highest rate of 60%).

Any entertainer, however paid, appearing in Britain always has been liable to U.K. tax on the earnings. In some cases only 75% of the payments are taxable under the foreign emoluments scheme, though this is being phased out.

International industry specialists including Oppenheimers, the lawyers, and Arthur Young & Co., the accountants, have prepared guidelines for their clients, and incoming artists' overseas representatives are being urged to seek professional advice well in advance in order to avoid overpayments or duplication of tax, and to establish the correct procedures for claiming due allowance.

help in azimuth



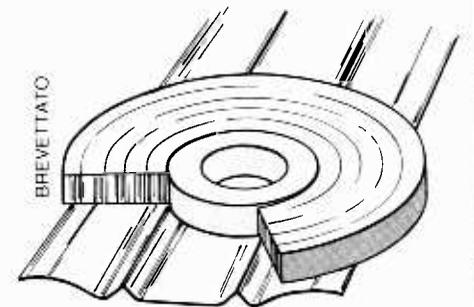
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STUDIOS

(Continued from page U-4)

Black suggests that one reason for this is that British studios are a very tough training ground. "There's so much competition here that people who are able to complete their training in the studio emerge as experts. For that reason, this country seems to produce more engineer/producers than anywhere else."

The Good Earth Studio in London's Soho is owned, and often used, by Tony Visconti, in fact an American in London. His work with David Bowie brought him into the public eye at first, but his projects with acts like the Moody Blues and Paul McCartney. Through virtually all his production career he has chosen to use British studios.

"I think they are the best in the world. Apart from the equipment and technician angles, the studio managements do honestly seem to care about the customer. In the U.S., even in the very top studios, the staff often have a very cold attitude. They work to the rules. But in Britain, the engineers in particular are very keen and more willing to experiment."

The residential studio factor has become more and more important in the U.K. recording industry. Country manors have been converted into studio-motel complexes—a typical example is Wool Hall, originally Beckington Castle, built by Henry VIII for Jane Seymour. Others include The Lodge, Genetic Sound Studios (complete with thatched roof), The Lodge and Chipping Norton Recording Studios, but there are many, many more.

A new development in the U.K. studio scene involves Rolling Stone Bill Wyman. His project means taking his 48-track mobile around key regional areas and providing free recording facilities to local unknown groups selected on the basis of tapes sent into radio stations. The total operation for the first

year amounts to around \$400,000, which is being raised by sponsorship.

The studio was originally built for all the Stones, but is now owned by Wyman. His project is called AIMS, which stands for Ambition, Ideas, Motivation and Success. Andy Fairweather-Low, once with Amen Corner at the top of the charts, is also involved in the project.

Philip Vaughan, secretary general of the Assn. of Professional Recording Studios (APRS), has statistics to prove that the British industry is growing

'The constant flow of musical creativity brought to Sonet from the U.K. is a major reason behind the success we've enjoyed in Scandinavia during the past 30 years.'

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**DAG HAEGGQVIST, Chairman
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fast. The collective gross take of APRS members in Britain in 1984 was around \$72 million, of which 69% was export business (i.e., work for non-British clients). In 1986, the figures had increased to \$112 million and 76%, seen as "most impressive," says Vaughan.

Asked why British studios and technicians should be so popular, Vaughan suggests that "success, I think, breeds success, and people go to places with past and current successes.

"I think that a more quantifiable reason is that in

Britain, we have technicians, producers, engineers of a high caliber, and also high quality equipment. I've a high regard for most of the people at the sharp end of the recording industry. The long years of training they undergo seem to foster an attitude of mind which indicates that the concept of craftsmanship and quality is still alive. There really are still perfectionists around, fortunately."

It isn't just British personnel who are doing well. According to Vaughan, British hardware manufacturers are doing "unusually well." He points out that British-made recording desks are being exported to Japan as well as to the more traditionally established North American export market.

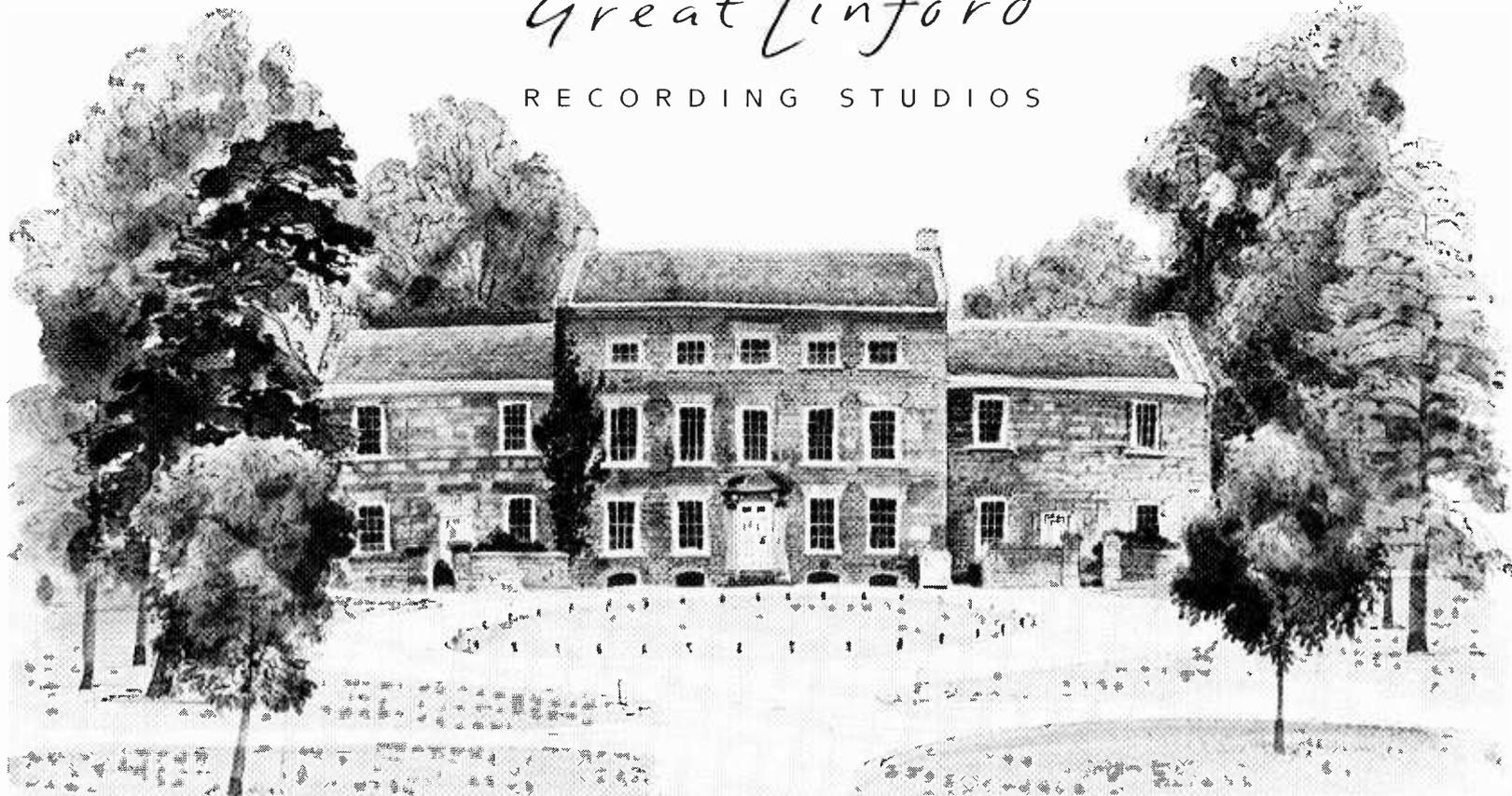
As to the much-discussed but complex withholding tax, Vaughan points out that while mechanisms already exist for taxation on earnings, it is hardly logical for non-British citizens to be taxed on amounts they have paid for buying a British service. He quotes the Inland Revenue as "confirming, as opposed to stating, that they will not apply withholding tax to royalties which may accrue from recording in Britain, because such income will be taxed in the country where it was earned."

Vaughan adds that major U.S. stars don't hesitate to record in Britain "if other conditions are satisfactory," and it is not only the superstars who feel like that.

Combining traditions of excellence, hardware which even the technology-conscious Japanese are using and clarification of what at one time appeared to be a major financial imposition should ensure that the British studio recording industry continues to dominate in its important field of action.

CREDITS: *International Editorial Director, Mike Hennessey; International Editor, Peter Jones; All editorial by Billboard writers; Cover & Design, Stephen Stewart.*

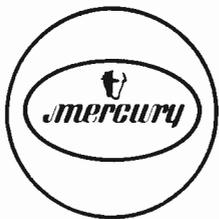
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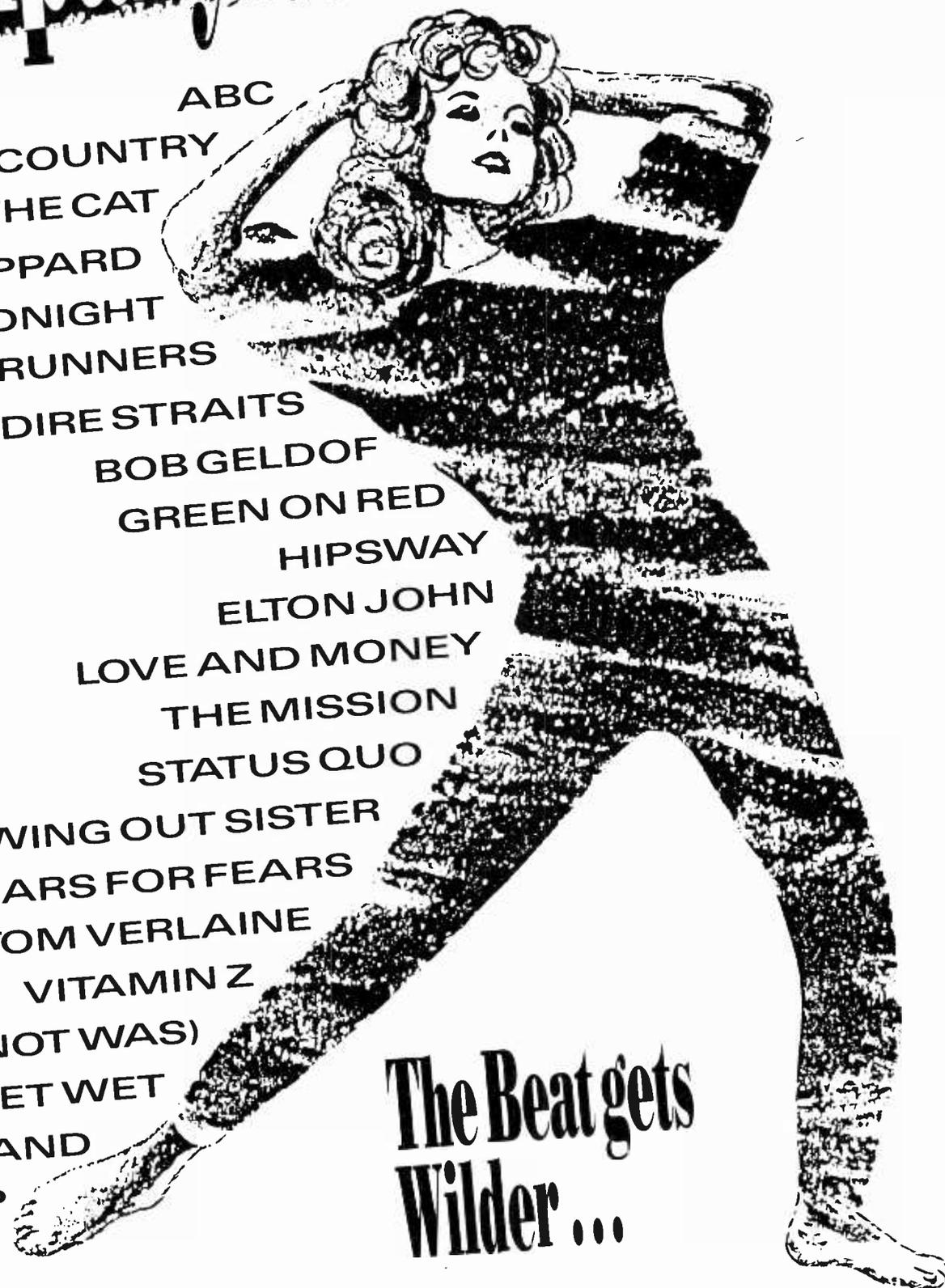
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- DIRE STRAITS
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- HIPSWAY
- ELTON JOHN
- LOVE AND MONEY
- THE MISSION
- STATUS QUO
- SWING OUT SISTER
- TEARS FOR FEARS
- TOM VERLAINE
- VITAMIN Z
- WAS (NOT WAS)
- WET WET WET
- XMAL DEUTSCHLAND
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heaven in '87

HITS of the WORLD

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CANADA (Courtesy The Record) As of 6/4/87

Rank	Artist	Title	Label
1	3	LA ISLA BONITA MADONNA SIRE/WEA	
2	1	(I JUST) DIED IN YOUR ARMS CUTTING CREW VIRGIN/A&M	
3	4	WITH OR WITHOUT YOU U2 ISLAND/MCA	
4	2	LEAN ON ME CLUB NOUVEAU WEA	
5	5	LOOKING FOR A NEW LOVE JODY WATLEY MCA	
6	6	BOOM BOOM (LET'S GO BACK TO MY ROOM) PAUL LEKAKIS BMG	
7	10	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON BMG	
8	16	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS A&M	
9	9	YOU KEEP ME HANGIN' ON KIM WILDE MCA	
10	14	LESSONS IN LOVE LEVEL 42 POLYGRAM	
11	20	CLOSER TOGETHER THE BOX ALERT/POLYGRAM	
12	11	MOONLIGHT DESIRES GOWAN COLUMBIA/CBS	
13	13	EVERYTHING I OWN BOY GEORGE VIRGIN/A&M	
14	8	NOTHING'S GONNA STOP US NOW STARSHIP RCA	
15	NEW	TALK DIRTY TO ME POISON CAPITOL	
16	7	DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL	
17	NEW	ALONE HEART CAPITOL	
18	12	BIG LOVE FLEETWOOD MAC WARNER BROS./WEA	
19	NEW	WANTED DEAD OR ALIVE BON JOVI POLYGRAM	
20	NEW	ALWAYS ATLANTIC STARR WEA	

Rank	Artist	Title	Label
1	1	U2 THE JOSHUA TREE ISLAND/MCA	
2	2	BRYAN ADAMS INTO THE FIRE A&M	
3	4	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA	
4	3	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM	
5	7	THE CULT ELECTRIC VERTIGO/BEGGARS BANQUET/POLYGRAM	
6	5	PAUL SIMON GRACELAND WARNER BROS./WEA	
7	6	CROWDED HOUSE CAPITOL	
8	8	GOWAN GREAT DIRTY WORLD COLUMBIA/CBS	
9	9	DAVID BOWIE NEVER LET ME DOWN CAPITOL	
10	12	MOTLEY CRUE GIRLS, GIRLS, GIRLS ELEKTRA/WEA	
11	11	LEVEL 42 RUNNING IN THE FAMILY POLYGRAM	
12	NEW	HEART BAD ANIMALS CAPITOL	
13	10	CUTTING CREW BROADCAST VIRGIN/A&M	
14	14	THE BOX CLOSER TOGETHER ALERT/POLYGRAM	
15	15	SIMPLY RED MEN AND WOMEN ELEKTRA/WEA	
16	NEW	RANDY TRAVIS ALWAYS AND FOREVER WEA	
17	13	POISON LOOK WHAT THE CAT DRAGGED IN ENIGMA/CAPITOL	
18	17	TOM PETTY & THE HEARTBREAKERS LET ME UP (I'VE HAD ENOUGH) MCA	
19	NEW	DWIGHT YOAKAM HILLBILLY DELUXE WEA	
20	18	MADONNA TRUE BLUE SIRE/WEA	

WEST GERMANY (Courtesy Der Musikmarkt) As of 6/8/87

Rank	Artist	Title	Label
1	1	LA ISLA BONITA MADONNA SIRE	
2	15	HOLD ME NOW JOHNNY LOGAN EPIC/CBS	
3	3	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA	
4	6	LIVING IN A BOX LIVING IN A BOX CHRYSALIS/ARIOLA	
5	2	STRANGELOVE DEPECHE MODE MUTE/INTERCORD	
6	5	CROCKETT'S THEME JAN HAMMER MCA/WEA	
7	4	DON'T BREAK MY HEART DAN HARROW BABY/ARIOLA	
8	8	WITH OR WITHOUT YOU U2 ISLAND/ARIOLA	
9	7	LET IT BE FERRY AID CBS	
10	NEW	JET AIRLINER MODERN TALKING HANSA/ARIOLA	
11	14	SWEET SIXTEEN BILLY IDOL CHRYSALIS/ARIOLA	
12	9	NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA	
13	13	MISS YOU SO BONNIE BIANCO METRONOME/PMV	
14	12	LIVE IT UP MENTAL AS ANYTHING EPIC/CBS	
15	10	LEAN ON ME CLUB NOUVEAU WARNER BROS./WEA	
16	11	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA	
17	NEW	DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL	
18	16	EVERY ONE'S A WINNER HOT CHOCOLATE EMI	
19	18	BIG LOVE FLEETWOOD MAC WARNER BROS./WEA	
20	NEW	GUTEN MORGEN LIEBE SORGEN JUERGEN VON DER LIPPE TELDEC	

Rank	Artist	Title	Label
1	1	U2 THE JOSHUA TREE ISLAND/ARIOLA	
2	6	MIXED EMOTIONS DEEP FROM THE HEART EMI	
3	3	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA	
4	2	JENNIFER RUSH HEART OVER MIND CBS	
5	4	HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI	
6	7	SIMPLY RED MEN AND WOMEN WARNER/WEA	
7	5	ALISON MOYET RAINDANCING CBS	
8	8	LEVEL 42 RUNNING IN THE FAMILY POLYDOR/DGG/PMV	
9	9	PAUL SIMON GRACELAND WARNER/WEA	
10	10	JOHN FARNHAM WHISPERING JACK RCA	
11	12	YELLOW ONE SECOND MERCURY/PHONOGRAM/PMV	
12	11	WOLFGANG NIEDECKEN & COMPLIZEN SCHLAGZEITEN PLIZEN/EMI	
13	14	BARRY WHITE & LOVE UNLIMITED BARRY'S GOLD POLYSTAR	
14	19	PRINCE SIGN OF THE TIMES PAISLEY PARK/WEA	
15	NEW	SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY/PHONOGRAM	
16	17	MADONNA TRUE BLUE SIRE/WEA	
17	13	DEN HARROW DAY BY DAY BAB/ARIOLA	
18	15	TINA TURNER BREAK EVERY RULE CAPITOL/EMI	
19	18	BRYAN ADAMS INTO THE FIRE A&M/DG	
20	NEW	SUZANNE VEGA SOLITUDE STANDING A&M/DG	

JAPAN (Courtesy Music Labo) As of 6/8/87

Rank	Artist	Title	Label
1	NEW	MIZUNONAKANO ANSWER KIYOTAKA SUGIYAMA VAP/NTV M/VAMUDA	
2	NEW	SOREIJO AREMIMAN SAYURI KOKUSHYOU CBS/SONY/FUJIPACIFIC	
3	NEW	ROKUNAMONJYANE TSUYOSHI NAGABUCHI TOSHIBA/YUI/YAMAHA	
4	NEW	NIGHT OF SUMMER SIDE MASANORI IKEDA TOSHIBA/NTV/TOHO	
5	NEW	HITOMINI STORM YUI ASAKA HUMMING BIRD	
6	2	SUMMER DREAM TUBU CBS/SONY/WHITE M/GUANBAL	
7	1	STRAWBERRY TIME SEIKO MATSUDA CBS/SONY/SUN MUSIC	
8	4	NAGISANO FANTACI NORIKO SAKAI VICTOR/SUN MUSIC	
9	7	STRANGERS' DREAM JAKIE LIN AND PAR AVION VAP/NTV M	
10	5	I DON'T KNOW BABE CANYON/FUJIPACIFIC	
1	NEW	MOMOKO KIKUCHI ESCAPE FROM DIMENSION VAP	
2	NEW	REBECCA REMIX REBECCA CBS/SONY	
3	1	SEIKO MATSUDA STRAWBERRY TIME CBS/SONY	
4	2	TUBU SUMMER DREAM CBS/SONY	
5	NEW	MINAYO WATANABE HOPPING CBS/SONY	
6	3	SATOSHI IKEDA JOY AND PAIN TEICHIKU	
7	4	CHECKERS GO CANYON	
8	6	ANRI SUMMER FAREWELLS FORLIFE	
9	5	CHAGE ASUKA MR ASIA CANYON	
10	7	YOKO MINAMINO BLOOM CBS/SONY	

MUSIC & MEDIA PAN-EUROPEAN CHARTS 6/13/87

Rank	Artist	Title	Label
1	3	LA ISLA BONITA MADONNA SIRE	
2	2	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA	
3	1	WITH OR WITHOUT YOU U2 ISLAND	
4	4	LET IT BE FERRY AID THE SUN/CBS	
5	5	NOTHING'S GONNA STOP US NOW STARSHIP GRUNT/RCA	
6	7	HOLD ME NOW JOHNNY LOGAN EPIC	
7	6	STRANGELOVE DEPECHE MODE MUTE	
8	9	LIVING IN A BOX LIVING IN A BOX CHRYSALIS	
9	8	BIG LOVE FLEETWOOD MAC WARNER	
10	13	CALL ME SPAGNA CBS	
11	12	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA	
12	10	RESPECTABLE MEL & KIM SUPREME	
13	14	WHY CAN'T I BE YOU THE CURE FICTION/POLYDOR	
14	17	CARRIE EUROPE CBS	
15	11	LEAN ON ME CLUB NOUVEAU KING JAY/WARNER	
16	19	SERIOUS DONNA ALLEN PORTRAIT	
17	16	STAND BY ME BEN E KING ATLANTIC	
18	18	I LOVE TO LOVE TINA CHARLES BLACK SCORPIO/CBS	
19	20	LOOKING FOR A NEW LOVE JODY WATLEY MCA	
20	15	TO BE WITH YOU AGAIN LEVEL 42 POLYDOR	

Rank	Artist	Title	Label
1	1	U2 THE JOSHUA TREE ISLAND	
2	2	SIMPLY RED MEN AND WOMEN WEA	
3	3	LEVEL 42 RUNNING IN THE FAMILY POLYDOR	
4	4	PAUL SIMON GRACELAND WARNER	
5	5	DAVID BOWIE NEVER LET ME DOWN EMI AMERICA	
6	6	PRINCE SIGN OF THE TIMES PAISLEY PARK	
7	8	FLEETWOOD MAC TANGO IN THE NIGHT WARNER	
8	7	MADONNA TRUE BLUE SIRE	
9	18	GENESIS INVISIBLE TOUCH VIRGIN	
10	9	ALISON MOYET RAINDANCING CBS	
11	NEW	THE CURE KISS ME KISS ME KISS ME POLYDOR	
12	NEW	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN	
13	15	SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY	
14	13	SUZANNE VEGA SOLITUDE STANDING A&M	
15	10	MEL & KIM F L M SUPREME	
16	11	CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE MERCURY	
17	12	BRYAN ADAMS INTO THE FIRE A&M	
18	16	TINA TURNER BREAK EVERY RULE CAPITOL	
19	17	GARY MOORE WILD FRONTIER 10 RECORDS/VIRGIN	
20	14	BON JOVI SLIPPERY WHEN WET VERTIGO	

WEST GERMANY (Courtesy Der Musikmarkt) As of 6/8/87

AUSTRALIA (Courtesy Kent Music Report) As of 6/15/87

Rank	Artist	Title	Label
1	2	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON ARISTA/RCA	
2	1	SLICE OF HEAVEN DAVE DOBBYN & THE HERBS CBS	
3	3	NOTHING'S GONNA STOP US NOW STARSHIP RCA	
4	6	SHIP OF FOOLS WORLD PARTY CHRYSALIS/FESTIVAL	
5	5	LEAN ON ME CLUB NOUVEAU WARNER/WEA	
6	13	RESPECTABLE MEL & KIM LIBERATION	
7	4	BOOM BOOM (LET'S GO BACK TO MY ROOM) PAUL LEKAKIS POLYGRAM	
8	10	WHAT'S MY SCENE HOODOO GURUS BIG TIME/RCA	
9	7	HYMN TO HER THE PRETENDERS REAL/WEA	
10	8	LA ISLA BONITA MADONNA SIRE/WEA	
11	NEW	RIGHT ON TRACK BREAKFAST CLUB MCA	
12	18	(GLAD I'M) NOT A KENNEDY SHONA LAING VIRGIN	
13	14	LOVE AND DEVOTION MICHAEL BOW CBS	
14	15	AT THIS MOMENT BILLY VERA & THE BEATERS RCA	
15	9	LIVIN' ON A PRAYER BON JOVI MERCURY/POLYGRAM	
16	NEW	TAKE ME BACK NOISEWORKS CBS	
17	NEW	LOOKING FOR A NEW LOVE JODY WATLEY MCA	
18	12	THE FINAL COUNTDOWN EUROPE EPIC/CBS	
19	16	LET'S GO WANG CHUNG WEA	
20	11	HOLIDAY RAP M.C MIKER 'G' AND DEEJAY SVEN CBS	

Rank	Artist	Title	Label
1	2	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA	
2	1	CROWDED HOUSE CAPITOL/EMI	
3	3	PAUL SIMON GRACELAND WARNER/WEA	
4	NEW	THE BEATLES SGT PEPPERS LONELY HEARTS CLUB BAND PARTLOPHONE	
5	4	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM	
6	6	U2 THE JOSHUA TREE ISLAND/FESTIVAL	
7	5	HOODOO GURUS BLOW YOUR COOL BIG TIME/RCA	
8	7	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA	
9	8	THE BANGLES DIFFERENT LIGHT LIBERATION/EMI	
10	9	SIMPLY RED MEN AND WOMEN ELEKTRA/WEA	
11	10	BILLY JOEL THE BRIDGE CBS	
12	19	BILLY JOEL GREATEST HITS VOLUME 1 & 2 CBS	
13	13	VARIOUS 87 HITS OUT RCA	
14	11	EUROPE THE FINAL COUNTDOWN EPIC/CBS	
15	12	CHRIS DE BURGH THE VERY BEST OF CHRIS DE BURGH A&M/FESTIVAL	
16	15	PRETENDERS GET CLOSE REAL/WEA	
17	17	VARIOUS 1987-INTO THE GROOVE EMI	
18	14	BRYAN ADAMS INTO THE FIRE A&M/FESTIVAL	
19	NEW	WORLD PARTY PRIVATE REVOLUTION CHRYSALIS	
20	16	BARBRA STREISAND ONE VOICE CBS	

ITALY (Courtesy Germano Ruscitto) As of 5/29/87

Rank	Artist	Title	Label
1	5	LET IT BE FERRY AID CBS	
2	NEW	DANCE AROUND THE WORLD RICHENAL CBS	
3	9	CALL ME SPAGNA CBS	
4	2	C'EST LA OUATE CAROLINE LOEB POLYGRAM	
5	4	EVERYTHING I OWN BOY GEORGE VIRGIN/EMI	
6	NEW	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON RCA	
7	3	RESPECTABLE MEL & KIM CGDMM	
8	7	THE RIGHT THING SIMPLY RED WEA	
9	1	LOVING YOU IS SWEETER THAN EVER NICK KAMEN WEA	
10	6	ELECTRICA SALSA OFF EMI	
11	8	DON'T BREAK MY HEART DAN HARROW BABY RECORDS/CGDMM	
12	NEW	DAY IN DAY OUT DAVID BOWIE EMI	
13	NEW	I LOVE TO LOVE TINA CHARLES CBS	
14	12	ROCK THE NIGHT EUROPE CBS	
15	NEW	CARRIE EUROPE CBS	
16	NEW	HEARTACHE PEPSI & SHIRLIE POLYGRAM	
17	10	SIGN O' THE TIMES PRINCE PAISLEY PARK/WEA	
18	NEW	WITH OR WITHOUT YOU U2 RICORDI	
19	NEW	TAKE ME BACK TRACY SPENCER IBIZA RECORDS	
20	11	I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE FRANKLIN CBS	

CRIA Certifies Nine Native Acts

Glass Tiger, Bryan Adams Lead Pack

BY KIRK LaPOINTE

OTTAWA Canadian music, in the doldrums for much of the early part of 1987, came alive commercially in May as several key domestic releases were certified by the Canadian Recording Industry Assn.

Glass Tiger's "The Thin Red Line" led the way with a quadruple-platinum certification, signifying more than 400,000 Canadian sales of the band's debut. Also hot among the domestic recordings was "Into The Fire" by Bryan Adams, which went gold, platinum, and double and triple platinum in May, with first single "Heat Of The Night" achieving gold in that month.

In add, CRIA certified 22 recordings in May, including nine by Cana-

dians. Gowan's "Great Dirty World," the follow-up to his triple-platinum "Strange Animal," soared through the gold and platinum barriers in May, CRIA reports. And Rita MacNeill's "Flying On Your Own," a big hit in her native Atlantic Canada, went gold in the month, the first certified album by an artist based in that part of the country in recent memory.

The "Footloose" soundtrack garnered the most certifications in May. CRIA says it moved past the 600,000 sales mark, making it six times platinum. There were two other multiplatinum certifications: Billy Idol's "Whiplash Smile" and Europe's "The Final Countdown," both of them double platinum.

"Famous Blue Raincoat" by Jen-

nifer Warnes, technically a Canadian release because it was written by Montreal poet/singer/songwriter Leonard Cohen, was certified platinum in May. And "The Pacific Age" by Orchestral Manoeuvres In The Dark, also went past the 100,000 sales plateau.

New and emerging artists were evident among gold album certifications. Crowded House's self-titled debut, "By Request" by Billy Vera & the Beaters, "Electric" by the Cult, and "Running In The Family" by Level 42 all went gold.

Vera's "At This Moment" was a gold single in May. Other singles going gold were two Island releases, "With Or Without You" by U2 and "Montego Bay" by Ama-

Company Inspired By Paul Janz's Work

Michael Godin Management Is One-On-One

OTTAWA It was a typical artist/a&r man meeting. Paul Janz, fresh from winning the Juno as most promising male vocalist, was going over some new songs with Michael Godin, A&M Records of Canada's longtime chief of recruiting talent.

Only this time, Godin had an extraordinary reaction to the new music. He turned away from the company he had worked with for more than a decade, moved with his family from Toronto to Vancouver, British Columbia, and formed Michael Godin Management. He gambled that with an artist like Janz, the moves would pay off.

By no means is the jury in, but it looks as if it can't be said that Godin had temporary insanity. Janz's second A&M album, "Electricity," is quickly catching on in Canada. The man who signed that biggest of Vancouver artists, Bryan Adams, now appears to have another sensation from the city on his hands.

"Paul had severed his relationship with his management," Godin recalls. "And, as I listened to the new songs, I felt that everything was in place for him. The only thing he really needed was management."

A&M's track record is regarded as solid in supporting Canadian talent. While at the company, Godin worked religiously with his roster. Nowadays, however, he attends to the needs and development of just one artist.

Six years in radio and a decade in the record business have established him within the music industry and prepared him for his new venture.

His short-term project is Janz, whose album is due for multimarket release. In the future, however, he wants to expand on the roster and help artists on both a short- and long-term basis. He has been approached about the possibility of co-publishing and wants to represent engineers and production personnel.

In many cases in Canada, management firms for individual artists rapidly turn into labels and publish-

ing houses for the artists. Not so with Godin's outfit.

"I don't envision becoming a record company," he says, hinting that artists would rather be signed directly to a major label than be part of a smaller firm that leases its product to a major.

For his part, Janz is happy to have Godin at the helm. Many be-

lieve his first album could have been better handled. For someone with a Juno, Janz didn't have much of a public profile in Canada. Godin is changing all that by bringing Janz to the attention of programmers and the public.

KIRK LaPOINTE

PolyGram Pegs Dealers For Music Vid Sell-Thru Push

OTTAWA PolyGram Music Video is making the music industry's biggest bid yet to persuade Canadian video retailers to stock music video as a sell-through item.

In a new campaign, PolyGram is making artist compilation and performance videos available to retailers at a price that should break the \$20 barrier for consumers. Thirty-minute videos will retail at \$17.98, 60-minute videos at \$24.98, and 90-minute releases at \$29.98.

"We felt that one of the major problems was a price point," says PolyGram spokesman Bob Ansell. "Consumers and retailers were complaining that music video was too expensive and being released

too late, long after the music had charted."

The first set of PolyGram releases, under the banner of "Music Worth Watching," features compilations by Kiss and the Mission, with performance videos from the Art Of Noise and the Style Council. Planned are releases from Bon Jovi, Level 42, the Cult, Deep Purple, Kool & the Gang, Cinderella, New Order, Hipsway, Bananarama, and the Communards.

"We are going to get pretty actively involved," Ansell says. Extensive promotional material and marketing support are being offered by the company.

VCR Penetration Up

OTTAWA The rich may be getting richer, but the poor are getting richer, too, according to a new study of videocassette recorders.

Statistics Canada, the federal agency that compiles a wide range of figures, reports that 1986 year-end results show that 10.7% of the country's households with income of less than \$10,000 have a VCR.

Not surprisingly, affluent Canadians are more likely to own a VCR. Statistics Canada says 58% of the households with income of

\$55,000 or more owned a VCR at the end of 1986.

VCRs and microwave ovens were the briskest-selling consumer electronics items last year, according to the agency.

CFGM-AM Toronto moves to new position on dial ... see page 14

Firm Sponsors International Tour

Pepsi, Sound Machine Link

SINGAPORE The soft drink firm Pepsi has announced that it is underwriting this year's international tour by Miami Sound Machine. Revenues from concert ticket

nila.

"We believe music as a medium for communication with young people is the right vehicle to get a message across," says Andres Mainpriza, director of marketing at the soft drink giant's Far East office. "That's why we've used Miami Sound Machine to draw their attention and work with various goodwill groups in building a national awareness campaign."

Outlining details of the tour, Mainpriza says a minimum of \$150,000 is being allocated for concert advertising in each of the 10 cities where the band will appear. The promotion includes a television commercial, press advertising, posters, T-shirts, and a complimentary souvenir program for attendees. Ticket prices are expected to range between \$5-\$30.

Shows will benefit local charities

sales will go to a variety of community-service projects, underlining the growing connection between corporate sponsorship and charitable causes.

In Singapore itself, where the group is scheduled to play at the World Trade Center June 22, proceeds are earmarked for the National Crime Prevention Council's fund-raising program. Performances are also set for Jakarta, Kuala Lumpur, Bangkok, and Ma-

DE GENNARO TO HEAD ITALIAN VID ORGANIZATION

(Continued from preceding page)

Publishers & Composers stamp and also puts videocassettes in the same category as cinema films for public showing.

This means that all video releases must pass censorship. Shortly after the law was passed, much legiti-

mate product was confiscated in police raids. The courts here later released the material involved, but only after substantial damage had been inflicted on the video business.

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Venture Capital Fund Is Formed

EMV Focuses On Entertainment, Media

BY FRED GOODMAN

NEW YORK A new venture capital fund specializing in entertainment and media companies has been formed. Entertainment-Media Venture Partners, headed by Raymond A. Doig and Richard G. Hunt, has just opened offices in Los Angeles following an initial closing with committed capital of \$15 million.

Focusing on the investment opportunities presented by new entertainment technologies and the current investor interest in some broadcast, media, and entertainment companies, Doig says EMV will specialize in investments in second- and third-round financings, turnaround situations, and leveraged buyouts.

Initial limited partners in the fund include several big names, including the Sears Pension Trust, Atlantic Richfield Co. Retirement Plan, and St. Paul Fire & Marine Cos. Doig says a second closing, expected to bring in an additional \$15 million, is tentatively slated for the end of this month.

Doig, who formed the investment company after several years with 20th Century-Fox, says the new firm will not skew its attention towards film companies.

"We're not looking toward movies," he says. "I think there are a bit too many film investment groups

running around."

While at Fox, where he held the title of president of the company's International Theatres group and headed the merger and acquisition division, Doig was involved in Fox's

'There are too many film investment groups running around'

acquisition of Coca-Cola Bottling of the Midwest, Magnet Video, Aspen Ski Corp., and the firm's extensive real estate purchases in Pebble Beach, Calif. Doig describes his mandate from Fox as having been "to broaden their earnings base."

Hunt was formerly partner in a Los Angeles law firm specializing in corporate and entertainment law.

Doig says EMV is looking to invest in companies with products that enhance entertainment and media delivery. "There are all kinds of technologies that we're looking at," he says. "We're also looking at the possibilities of leveraged buyouts of exhibitors and several different ways of making video vending machines work. We believe there are many, many opportunities."

Doig says EMV has no hard-and-

fast plans for splitting its money between industry segments. "I wish that venture capital worked that way," he says, adding that "if we were talking three years ago I would focus on radio."

But while he has no preset segment plans, Doig says he will probably concentrate on leveraged buyouts over second- and third-round financing.

Investor interest should remain keen in the entertainment sphere, he predicts. While not endorsing the investment style, Doig says he "suspects we're heading for inflation" and that such fears will tend to spur short-term investor interest in the market, including media and entertainment issues.

Doig says the appeal of EMV is to help large institutional investors get to play in the entertainment arena.

"It's increasingly difficult for large institutions to get play in the entertainment business," he says. "It seems like whenever a company comes into play, Coca-Cola buys it."

Doig allows that several large entertainment companies like Disney are held by institutional investors. But others, like Warner Bros. Films, are "buried jewels" within larger companies. "There are too few public opportunities to get into."

On the music front, Doig says he is encouraged by the recent proposed sale of Chappell Music to Warner Bros., despite the problems the deal is currently facing.

"Based on the price of the Chappell deal I would say there are certainly still opportunities for catalogs to be assembled here and in Europe," he says.

And he also terms Boston Ventures' recent sale of Billboard Publications Inc. to Affiliated Publications Inc. for \$100 million as "the classic venture capital deal." Boston Ventures had acquired the publisher only two years before for about \$40 million.

The Los Angeles-based EMV is headquartered at 2059 Century Park East. The phone number is 213-284-8868. The firm also plans to open a New York office in the coming months.

newsline...

TROUBLED FILMMAKER the Cannon Group (NYSE/CAN) says it will borrow \$10 million, with stock owned by chairman Menahem Golan and president Yoram Globus acting as collateral. The lender is Intercorporation S.A., a newly formed holding company partially owned by Globus and Golan. Intercorporation also plans a restructuring of Cannon, which is under investigation by the Securities and Exchange Commission and is the target of several stockholder suits.

NEW JERSEY RETAILER Crazy Eddie (NASDAQ/CRZY) has retained Shearson Lehman Brothers to advise it on recent buyout proposals. In the last month, the 39-store home entertainment hardware and software web has received unsolicited bids of \$7 per share and \$8 per share, respectively, from founder Eddie Antar and Houston electronics wholesaler Entertainment Marketing Inc. Antar and his associates own 14% of the chain's outstanding shares, while Entertainment Marketing has a stake of less than 5%. Additionally, the company has revealed that Antar's brother, Mitchell, part of Crazy Eddie's three-man office-of-the-president, has resigned.

VIACOM INTERNATIONAL (NYSE/VIA) SHAREHOLDERS last week approved the merger acquisition of the company by National Amusements Inc. The merger is expected to be completed shortly. Under the agreement, Viacom shareholders will receive \$42.75 in cash and partial shares in a National Amusement holding company for each share of Viacom stock. Following the buyout, former Viacom shareholders will have a 17% stake in the new holding company.

TALENT AGENCY AND MANAGEMENT COMPANY Josephson International (NASDAQ/JSON) says it has terminated a proposed sale of its office-product group. The company has long sought to divest itself of its six office-design and office-furnishing companies. The buyer was to have been Financo Investors.

FILMMAKER NEW CENTURY ENTERTAINMENT CORP. (NASDAQ/NUCP) says it had a loss of \$4.2 million, or 28 cents per share, for the year ended Feb. 28, as compared with profits of \$209,609, or 2 cents per share, last year. Revenues rose to \$13.65 million from \$10.4 million last year. The loss was attributed to a \$5 million hit on the Burt Reynolds film "Heat." Company chairman Samuel Schulman says the company will show a profit for the first quarter of the new fiscal year.

BLOCKBUSTER ENTERTAINMENT (NASDAQ/BBE), the Dallas-based video superstore operator and franchiser, reports earnings and revenues up for the first quarter ended March 31. Net income was \$397,000 or 14 cents per share, as compared with a loss of \$553,000, or 25 cents per share, in the same quarter of 1986. Revenues also rose to \$6.1 million from \$223,000. Weighted average common shares outstanding rose to 2.9 million from 2.2 million. The change in shares was attributed to a new equity financing agreement that is expected to bring Blockbuster \$18.4 million in capital.

WARNER COMMUNICATIONS INC. (NYSE/WCI) STOCKHOLDERS will be meeting in New York at the Imperial Ballroom of the Sheraton Centre Hotel on June 24 to elect five new directors and consider a controversial stock option and appreciation rights plan for employees and officers. Warner board member Herbert Seigel, chairman of Chris Craft, has vocally opposed the plan, which could provide Warner chairman Steve Ross with more than \$200 million in compensation over 10 years.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Close 6/2	Close 6/8	Change
NEW YORK STOCK EXCHANGE				
American Can	1901.8	42 1/2	41 1/2	-3/4
CBS Inc.	262.7	160 3/4	168 3/4	+7 1/2
Cannon Group	230.5	4 1/2	5	+1/2
Capital Cities Communications	178.2	357	363 1/2	+6 1/2
Coca Cola	2865.4	43	43 1/2	+1/2
Walt Disney	1694.4	63 3/4	66 1/4	+2 1/2
Eastman Kodak	3351.6	78 3/4	80	+1 1/2
Gulf & Western	1465.8	83	87 1/4	+4 1/4
Handelman	283.8	26	28	+2
MCA Inc.	2768.6	47 1/4	48 1/4	+1
MGM/UA	129.3	12 1/4	13 1/4	+1
Musicland	45.1	28 3/4	28	-1/4
Orion Pictures Corp.	233.9	14 1/4	13 1/4	-3/4
Sony Corp.	533.3	21 3/4	22 1/4	+1
TDK	107.4	47	48 1/4	+1 1/4
Taft Broadcasting	40.5	150 1/2	150 1/2	-1/4
Vestron Inc.	77.4	5	4 1/4	-3/4
Viacom	908	54 1/4	55 1/4	+1
Warner Communications Inc.	2579.8	32 3/4	34 1/4	+2 1/4
Westinghouse	2067.5	59 3/4	63	+3 1/4
AMERICAN STOCK EXCHANGE				
Commtron	10.6	5 1/4	5 1/4	-1/4
Electrosound Group, Inc.	11	12	11 1/4	-1/4
Lorimar/Telepictures	1069.2	16 3/4	16 3/4	-1/4
New World Pictures	67.6	11 1/4	11 1/4	+1/4
Price Communications	69	12	12 1/4	+1/4
Prism Entertainment	13.3	6 1/4	6 1/4	+1/2
Turner Broadcasting System	386.6	21 1/4	21 1/2	+1/4
Unitel Video	3.1	10 1/4	11	+1/4
Wherehouse Entertainment	199.7	7 1/4	7 1/2	+3/4
OVER THE COUNTER				
Crazy Eddie	8 1/4	8 1/4	8 1/4	.....
Dick Clark Productions	6	6	6	.....
Infinity Broadcasting	17 1/4	17 1/4	17 1/4	.....
Josephson Intl.	13 3/4	13 3/4	13 3/4	.....
LIN Broadcasting	39 3/4	40	40	.....
Lieberman Enterprises	19 1/4	19 1/4	19 1/4	.....
Malrite Communications Group	10	10	10	.....
Recoton Corporation	5 1/4	5 1/4	5 1/4	.....
Reeves Communications	10 1/4	9 3/4	9 3/4	-3/4
Satellite Music Network Inc.	3 1/4	3 1/4	3 1/4	.....
Scripps Howard Broadcasting	82	82	82	.....
Shorewood Packaging	15 1/4	16 1/2	16 1/2	+1 1/4
Sound Warehouse	7 3/4	8	8	+1/4
Spec's Music	8 1/4	8 1/4	8 1/4	.....
Stars To Go Video	11 1/4	11 1/4	11 1/4	.....
Trans World Music Corp.	35 1/4	36 1/4	36 1/4	+1 1/4
Tri-Star Pictures	10 1/4	10 1/4	10 1/4	.....
Wall To Wall Sound & Video Inc.	4 1/4	4 1/4	4 1/4	.....
Westwood One	23 1/4	23 1/4	23 1/4	.....

\$157-A-Share Purchase Price Totals \$780 Million

Taft Bought By Carl Linder Partnership

NEW YORK Diversified entertainment company Taft Broadcasting, whose holdings include 15 radio and seven television stations, has agreed to be acquired by a partnership headed by financier Carl Lindner. The purchase price is \$157 per share.

Since the Lindner group already owns more than 46% of Taft's 9 million-plus outstanding shares, the partners will pay approximately \$780 million for the remaining interests.

The investor group also includes several other major Taft shareholders who had sought control of the company individually. Among them are Dudley Taft, who had proposed

to take Taft private at \$150 per share, and Texas financier Robert Bass, who controls a block of nearly 25% of Taft's stock.

Following completion of the transaction, the Bass and Taft investors are expected to leave the partnership in exchange for the purchase of certain properties held by Taft Broadcasting. Under the agreement, the Taft family will purchase a company-owned TV station in North Carolina, while the Bass group will receive a Columbus, Ohio, TV station and part-ownership of two of the company's cable operations.

Aside from shareholder approval, the purchase requires clearance by

the Federal Communications Commission. As a result, the buyout agreement includes a special provision granting an additional 50 cents per share for every month after Sept. 30 it takes for the deal to clear special regulatory hurdles.

As it stands, shareholders of Taft Broadcasting have a choice between \$157 in cash and \$144 in cash plus one share of the Lindner-controlled FMI Financial Corp.'s stock in return for each share of Taft.

Taft also produces films and children's TV programming as well as distributing TV reruns. Last year the company posted a net loss of more than \$53 million on revenues of \$500 million. **FRED GOODMAN**

U.K. 1st-Quarter Vid Revenues Show Growth

LONDON The U.K. video industry shows signs of expansive growth this year: Video distributors sold 1.47 million units worth \$51.6 million in the first three months of 1987, according to the British Videogram Assn. here.

In value terms, the figures are the third highest ever recorded, bettered only in the final quarters of 1985 and 1986 and up 29% on the equivalent period in 1986. Although statistics were provided by 16 BVA member companies, compared with only 13 in 1986, it is clear that the prerecorded video market is maintaining steady

**Distributors sell
1.47 million videos
in the first
quarter of 1987,
totaling \$51.6 mil**

growth.

Even when the value of sell-through titles, which the BVA puts at just under \$4 million, is deducted, 1987's figures are still the best for any first quarter in the U.K. video industry's history. And additional figures from the BVA-sponsored Video Software confirm the upward trend.

An average of 5.9 million tapes were rented each week during the first quarter of 1987, generating rental income of some \$12.3 million weekly at an average cost of just over \$2 per tape. Only the final quarter of 1986 has produced higher revenues.

The sell-through market averaged 148,000 units a week for the period. The BVA's quarterly value figure of \$4 million excludes major names, including Video Collection and Channel Five, and represents only a fraction of the true value of this market.

Despite the encouraging results, BVA chairman Stewart Till sees further room for improvement. "Our pleasure over these figures should not blind us to the fact that the expansion is attributable to the increasing penetration of video hardware and not to an increase in the proportion of VCR homes renting videocassettes, which remains static at just under 30% per week. It is imperative that all of us in video do what we can to increase that proportion."

Recently, the industry here has received help from an unexpected source. Saturation media coverage of the U.K. general election has driven many television viewers into the video rental stores.

"It's clear that rentals will soar even higher during June," says Till, adding hopefully, "What better way of relieving election boredom than by watching a favorite film in the comfort of your own home."

This announcement is not an offer to sell or a solicitation of an offer to buy any of these securities. The offering is made only by the Prospectus, copies of which may be obtained in any State in which this announcement is circulated only from underwriters qualified to act as dealers in securities in such State.

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Kidder, Peabody & Co.
Incorporated

Lazard Frères & Co.

Montgomery Securities

L. F. Rothschild & Co.
Incorporated

Smith Barney, Harris Upham & Co.
Incorporated

Wertheim Schroder & Co.
Incorporated

POP

PICKS

ROGER WATERS
Radio K.A.O.S.
PRODUCERS: Ian Ritchie & Roger Waters, Nick Griffiths
Columbia FC 40795

Like its predecessor, second solo album from former Pink Floyd bassist comes heavily concept-laden. Imminent tour, to feature both new and old material, will spark sales, as will radio's natural interest in the subject matter. Single "Radio Waves" is by far set's most commercial track.

ROGER DALTRY
Can't Wait To See The Movie
PRODUCERS: Various
Atlantic 81759

Mature material complements Daltrey's voice, resulting in a polished album that will find singer a whole new audience. Best are "Hearts Of Fire" and "The Price Of Love," produced by David Foster and also included on the soundtrack to the Michael J. Fox vehicle "The Secret Of My Success."

KEEL
PRODUCER: Michael Wagener
Gold Mountain/MCA MCA-42005

Third release from L.A. metal quintet puts the outfit in a more accessible light; album is band's most promising yet—thanks in part to Dokken/Poison producer Wagener—and should finally make the boys a household name. Best: "Somebody's Waiting" and "Don't Say You Love Me."

Y&T
Contagious
PRODUCER: Kevin Beamish
Geffen GHS 24142

Current vogue for head-banging sounds bodes well for this journeyman metal crew. Predictable subject matter is offset by hot licks from ever-reliable guitarist Dave Meniketti; "L.A. Rocks" and "The Kid Goes Crazy" should rack plays at Tinseltown radio thanks to subject matter.

MUSIC FROM THE MOTION PICTURE
SOUNDTRACK
The Secret Of My Success
PRODUCERS: Various
MCA 6205

Sometimes success isn't all it's cracked up to be. David Foster's score is better than average, but the rest of the material is hardly memorable. Generally lackluster soundtrack finds its best moment in Roger Daltrey's "The Price Of Love." Film's box-office prowess could help sales.

TONY MacALPINE
Maximum Security
PRODUCER: Michael Varney
Mercury 832 249 Q-1

Latest metal guitar star proves himself fleet of finger on this all-instrumental bow, produced with flair by Varney, who had a hand in developing Yngwie Malmsteen's guitar-hero status. Hard-rocking outlets can expect big phones on this number.

FIGURES ON A BEACH
Standing On Ceremony
PRODUCER: Ivan Ivan
Sire 25596

Brit-styled Detroit quintet boasts well-honed melodic sense and slick sound. Lead album track, "No Stars," will lead auditors into an album full of similarly tuneful tracks.

NATHALIE ARCHANGEL
PRODUCER: David Kahne
Columbia BFC 40521

Tempress' label bow, produced by Bangles hitmaker Kahne, sports a

slick and palatable Europop sound. Alluring synth-driven tunes can cross format boundaries.

HUNTER
Dreams Of Ordinary Men
PRODUCER: Todd Rundgren
Polydor 831 760 Y-1

Brothers Marc and Todd Hunter of the Aussie band Dragon step out on their own; maiden effort has possible radio scores in "Speak No Evil" and "Western Girls," nice mainstream rockers handsomely produced by Rundgren.

VARIOUS ARTISTS
The History Of Rock Instrumentals
PRODUCERS: Various
Rhino RNL 70137/70138

Two-volume compendium exhibits customary virtues of Rhino reissues: intelligent, detail-packed notes; thoughtful programming; excellent selection of hits and near-misses. Collections, running the gamut from surf to raunch, will appeal to party animals of almost any stripe.

CARLOS ALOMAR
Dream Generator
PRODUCER: Carlos Alomar
Private Music 2019

Guitarist best known for his work in David Bowie's band demonstrates his own electronic wizardry with this guitar synthesizer album. Tracks have been received well at alternative radio outlets, but album as a whole suffers from sameness.

PRIMITONS
Happy All The Time
PRODUCERS: Primitons
What Goes On GOES ON 9

Alabamians expand upon the bountiful promise of their debut EP with a full-fledged LP of driving guitar pop framing genuinely profound lyrics. "Don't Go Away" picked up college and "modern rock" play when released as a 12-inch last year; next should be "You Are Learning." Contact: 212-529-1606.

WHITE ANIMALS
In The Last Days
PRODUCER: Timothy A. Coats
Dread Beat DBLP-4157A

If ever there were a rock act in need of a good producer, the White Animals are it. Primo songwriting and perfectly understated guiding require a very light, skilled guiding hand. As is, spirited LP requires a few listens to appreciate its many qualities. Nashville group has a big following; majors should pay attention. Contact: P.O. Box 121356, Nashville, Tenn. 37212.

KING DIAMOND
Abigail
PRODUCER: Robert Falcao, King Diamond
Roadracer RR 9622

Scandinavian metal act should continue to rack up impressive sales among its underground following, but group's hardcore operatic style is not likely to win mainstream acceptance. Upcoming U.S. club tour will provide added exposure. Contact: 212-219-0077.

VARIOUS ARTISTS
Geyser—Anthology Of The Icelandic Independent Music Scene Of The Eighties
PRODUCER: None listed
Enigma SQ-73251

Though a little diversity would have been nice—nearly every cut is punk or experimental—this overview proves its point: Rock'n'roll is alive and well everywhere. And in Iceland, it's thriving in the music of Mickey Dean & De Vunderfool, whose "Citified" should attract college radio. Special list price of \$6.98.

BRIAN BRAIN
Time Flies When You're Having Toast
PRODUCERS: Rick Kerr, Martin Atkins
Moving Target/Celluloid MT 010

Ex-Public Image Ltd. drummer continues his experiment in a little bit of everything with a melange of the

SPOTLIGHT



THE OUTFIELD
Bangin'
PRODUCER: William Wittman
Columbia OC 40619

Drop a needle and find a hit. Follow-up to platinum "Play Deep" has follow-through; band and producer Wittman have crafted a package of appealing, virile songs with immediate radio appeal. "Bangin' In My Heart" and "Somewhere In America" sound like instant scores, but whole enterprise has been cut to win.

NEW AND NOTEWORTHY

TOM KIMMEL
5 To 1
PRODUCER: Bill Szymczyk
Mercury 832 248 Q-1

Memphis-bred rocker has an album rock hit on his hands with anthemic "That's Freedom"; other tracks, featuring robust sound propelled by axman Kenny Greenberg and drummer Joe Vitale, have similar airwave appeal. Szymczyk hasn't lost his knack for wide-screen production.

weird and the wonderful. Open-minded dance outlets should pounce on "Who Hung The Monkey?"

BLACK

TEEN DREAM
Let's Get Busy
PRODUCERS: Chris "The Mentor" Powell, Brown Marc, others
Warner Bros. 25493

Saucy femme threesome from Columbus, Ohio, is on the verge with popping title track; remainder of the LP features similarly perky material, spryly produced by diverse hands. Could readily develop pop allegiances.

ANA
PRODUCERS: Karl Richardson, Frank Wildhorn
Parc/CBS FZ 40668

Yes, she has just one name and it ends with an "A," but young singer is no carbon copy of you know who. Dance-oriented tracks mingle with soul-injected numbers; "If You Were Mine" is a simmering example of the latter. "Shy Boys," remixed by Jellybean, is making noise on the Club Play chart.

J.M. SILK
Hold On To Your Dream
PRODUCERS: Steve Hurley, Phillip Balsano, Larry Sturm
RCA 6249-R

Duo's "I Can't Turn Around" could blow the lid off the surging Chicago scene with creative dance/soul,

sustaining momentum of "Cry Of The Lonely" and "Shadows Of Love."

COUNTRY

HOLLY DUNN
Cornerstone
PRODUCER: Tommy West
MTM ST-71063

Despite inclusion of chart-topping "Daddy's Hands," Dunn's last album was pallid. Happily, this one dazzles with fresh melodies and unarguable insights. Each cut is a potential hit single, particularly "Fewer Threads Than These," "Small Towns (Are Smaller For Girls)," "Lover's Cross," and "Strangers Again."

TOM WOPAT
A Little Bit Closer
PRODUCERS: Jerry Crutchfield, Herb Pedersen
EMI America ST-17270

After a series of increasingly strong singles, Wopat bows on album. His vocal style is intimate and ingratiating, and his producers know how to pick good material. Best: "The Rock And Roll Of Love," "Put Me Out Of My Misery," "I Won't Let You Down," and "Cars."

DON MCLEAN
Don McLean's Greatest Hits Then & Now
PRODUCERS: David Burgess, Larry Butler, Jerry Corbitt, Ed Freeman
EMI America ST-17255

McLean mixes his classics—"American Pie," "Vincent," "And I Love You So," and "Crying"—with brand-new, equally poetic songs, such as "Superman's Ghost" and "But She Loves Me." Production sticks to easy-listening grooves.

JAZZ

JOHN BLAKE
Adventures Of The Heart
PRODUCER: John Blake, Onaje Allan Gumbs
Gramavision 18-8705

Jazz violinist could cross over with "Adventures Of The Heart," a pure pop number sung by Gwen Guthrie. Other goodies: "Caribbean Sunset" with special guest Grover Washington Jr. and the fine "Mr. McT."

ELLA FITZGERALD & JOE PASS
Easy Living
PRODUCER: Norman Granz
Pablo 2310-921

Studio meeting of uncertain vintage finds Ella's chops a bit frayed, but her voice meshes cozily with guitarist Pass' typically understated work on a well-assembled menu of standards. Benny Green's erudite notes are a definite plus.

CARLA BLEY
Sextet
PRODUCERS: Steve Swallow, Carla Bley
Watt/ECM 17

Composer/keyboardist Bley trades in her larger group for a hornless band. Material is subtle—perhaps too subtle—and the humor that often permeates a Bley date is largely absent. Guitarist Hiram Bullock carries most of the melodic weight and does it admirably.

STEPHANE GRAPPELLI & VASSAR CLEMENTS
Together At Last
PRODUCER: Tim Yaquinto
Flying Fish FF 421

Rarely has the marriage of jazz and bluegrass worked better than it does in the hands of these violin masters. Couple of tunes may twang too much for jazz purists, but on balance, album exhibits each fiddler's innate feel for swing.

DAVID FRISHBERG
Can't Take You Nowhere
PRODUCER: David Frishberg
Fantasy F-9651

Frishberg is like sauerkraut: He's not for everyone. Those with the taste will crave this live '86 one-man date. His spry piano style and whimsical voice pay respects to Loesser, Ellington, and Berlin; his dry wit brings a welcome reprise of "My Attorney Bernie."

GOSPEL

WAYNE WATSON
Water Color Ponies
PRODUCERS: Wayne Watson, Paul Mills
Dayspring 7-01-415501-6

Watson is an extremely talented singer/songwriter; his lyrics are touching, clever, and insightful. This album reflects his life as a family man—the title song takes its name from his son's pictures on the refrigerator. Lots of acoustic sensitivity and chart potential here.

CLASSICAL

BEETHOVEN: THE CREATURES OF PROMETHEUS (COMPLETE BALLET)
Orpheus Chamber Orchestra
Deutsche Grammophon 419 60

The score, well over an hour long, has some arid spots, but there are enough attractive sections to maintain attention. And it's good to have the complete work available, particularly in such a handsome performance. Beethoven collectors will respond.

VIVALDI: THE FOUR SEASONS
I Solisti Italiani
Denon CO-1471

There's more value here than in most versions of the Baroque blockbuster; two more concertos from the same opus are included, "La Tempesta Di Mare" and "Il Piacere." Different violinists step out from the ensemble for the solo parts. All are first-rate, the playing spirited, and the sound full and robust.

C.P.E. BACH: "BERLIN SYMPHONIES"
Kammerorchester C.P.E. Bach, Haenchen
Capriccio 10 103

Five charming and little-known works that will delight collectors and offer unhackneyed programming opportunities for radio. Disk is part of the label's tribute to Berlin on the city's 750th anniversary. Performance and sound are first-class.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 14 Music Circle E., Nashville, Tenn. 37203.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

AN EXCITING NEW GROUP has emerged from the streets of New York and moves to the top of the Billboard Hot 100 chart this week: **Lisa Lisa & Cult Jam** with "Head To Toe" (Columbia). Coming up strongly to challenge for No. 1 is "I Wanna Dance With Somebody (Who Loves Me)" by **Whitney Houston** (Arista). Already being played on more reporting stations than "Head To Toe" (220 vs. 208) and a close second in radio points, Houston could reach the top slot next week with a strong gain in sales points. "In Too Deep" by **Genesis** (Atlantic) gains strongly in points to bullet at No. 4, but, even so, Houston jumps over the British trio. **Herb Alpert** scores a top five hit as "Diamonds" (A&M) moves up, but it lacks sufficient point gains for a bullet.

THE POPULARITY OF HEAVY METAL evidenced on the Top Pop Albums chart is now reflected on the singles chart as well. **Motley Crue's** "Girls, Girls, Girls" (Elektra) is the Power Pick/Sales with a strong move on the chart from No. 35 to No. 26. Motley Crue is already top 10 with seven pop radio reporters, including moves of 16-9 at KCPX Salt Lake City, 19-8 at 93-Q Houston, and 7-4 at KEGL Dallas. **Poison's** follow-up to its top 10 "Talk Dirty To Me," titled "I Want Action" (Enigma), is bulleted at No. 81, and **Whitesnake** is having its first success on the Hot 100, with "Still Of The Night" (Geffen) bulleted at No. 84.

ON THE ADULT SIDE, **Al Jarreau's** "Moonlighting (Theme)" (MCA) moves up to No. 50 and is performing well in many markets. It moves 8-7 at WAVA Washington, D.C., 18-14 at WHYT Detroit, 17-11 at WXLK Roanoke, Va., and 7-5 at WKTI Milwaukee. WKTI PD **Tim Fox** says, "We added the record as an English import. But it's one of the few times a PD can add a record with built-in familiarity." He says early indications confirm his initial positive feelings, with 25-plus females calling in requesting the record. . . Among the nine new entries on the chart are debuts for singer-songwriter **Tom Kimmel**, originally from Memphis, with "That's Freedom" (Mercury), and the new English group **Living In A Box**, with "Living In A Box" (Chrysalis).

QUICK CUTS: Several other artists new to the Hot 100 also are doing especially well. "Heart And Soul" by **T'Pau** (Virgin) is up to No. 27 and is top 10 in such markets as Boston, Las Vegas, Cleveland, and Salt Lake City. "Happy" by **Surface** (Columbia) shows top 10 potential, with moves of 14-8 at KGGI Riverside, Calif., 8-6 at KITY San Antonio, 8-2 at FM-102 Sacramento, and 14-6 at WBBQ Augusta, Ga. **Suzanne Vega's** "Luka" (A&M) is the fifth-most-added record on the chart, moving up 17 places to No. 59, and is already No. 15 at KITS San Francisco. **4 By Four's** "Want You For My Girlfriend" (Capitol), at No. 89 this week, is strong at KYRK Las Vegas (19-14), KMGX Fresno, Calif. (15-12), and WZAT Savannah, Ga. (24-20).

Researcher Says Hard Rock Is 'Addictive' Soviet Report Blasts Heavy Metal

MOSCOW Heavy metal rock, for years one of the most popular music genres among young Russians, is lambasted in a new report published here that claims to prove it damages workers' productivity, creating physical sickness, and affects the classroom performance of children.

The report, by Professor Aminev of Bashkir Univ. and published in Sovyetskaya Rossiya, claims: "The wilder the music, the lower is the level of young people's working ability. Heavy metal listeners are affected by the psychophysiological mechanisms of addiction."

His report follows a series of laboratory tests on children and young workers who are heavy metal fans. "If they are isolated from such music for a week, their general level of health declines. They become more irritable, their hands start to tremble, and their pulse becomes irregular," the report says.

Work output by "heavy consumers" of heavy metal could fall by up to 50%. And among students, a noisy night at the discotheque would be followed by a drop in memory, attention span, and read-

hands, especially in the case of very loud music. It seems that it has a great narcotic influence and has not only psychological effects but biochemical ones as well."

Aminev says other scientists in Belorussia had found that heavy metal "diminishes the activities of the right half of the brain, which leads to a decline in creative abilities and productive thinking."

These well-publicized findings could well cause a reaction against Soviet rock music, which has been given much greater license in Russia since Mikhail Gorbachev came to power. Many of the bands earlier driven "underground" have now had records officially released via the state record company, Melodiya.

But scientific allegations that heavy metal or hard rock has strong negative effects could well bring about a change in the attitude of the authorities.

'The wilder the music, the lower the level of young people's working ability'

ing speed, "while stubbornness and aggressiveness increase."

The professor says that some of those examined could not "go cold turkey" without rock music for more than two days. "This means we have a specific disease on our

METAL MAKES IT TO TOP 40

(Continued from page 1)

able it to exploit the current popularity of metal better than other top 40s. "It's easier for us to play metal than it is for urban-leaning top 40s, who will always have texture problems with it."

Phillips warns that metal sales should be taken with a grain of salt. "You hate to see the album charts get real polarized. People either love or hate metal, whereas a Madonna or Michael Jackson are artists who unite listeners—they're mass-appeal," he says.

"Metal buyers have the most voting power, the most free dollars, and they're using that power to control the charts," Phillips adds. "It's definitely a hot time for the genre, but radio should not overreact. We have to realize that a whole lot of our listeners are not part of the metal-buying public."

Phillips says his attitude toward metal "changed when I was sitting as the PD at WSSX, a traditional top 40 with an urban lean and very cautious about hard records. Along came Bon Jovi's 'You Give Love A Bad Name,' and it was a very brief debate before we added it."

Dave Robbins, PD at KHTR St. Louis, notes that summer has always been a hotter time for hard rock on top 40. He adds that it doesn't matter what label is affixed to a song as long as it's good. "We're mass-appeal and No. 1 with women 18-34, so we program to all segments of listeners. As such, we'll look at a metal record the same way we'd look at a record with a black or country flair."

Robbins says the fact that album rockers aren't too fond of metal makes the "field wide open for top 40 to pick and choose from. If they don't want to deal with it, we will. We just prove that you can play heavier music without alienating your adults."

At leading hit outlet WXKS "Kiss 108" Boston, music director Sue O'Connell says, "We've always been very aware of and concerned about our teen audience, so we've always taken the same stance toward metal—basically to give those groups the same respect we'd give to a dance or rap group."

Even through Bon Jovi, Motley Crue, and Poison have or have had hit singles, O'Connell says the presence of other groups on the album charts represents a "throwback to an earlier time when artists didn't have to have a hit single. If top 40 programmers are smart, they'll be playing a fair amount of album cuts, acknowledging the importance of album sales."

In catering to teens and adults, O'Connell says, the latter demo cares more about the song than the type of group that performs it.

Elektra's senior VP of marketing and promotion, Mike Bone, says the top 40 door has been open for heavy metal groups with hit records for some time. "I view it as Motley Crue and other hard rockers having opened the doors for Bon Jovi," he says. "This isn't exactly the Crue's first round with top 40. 'Smokin' In The Boys Room' was a hit. Bon Jovi is a great group, but I don't think they've opened any doors."

Of the Crue's current single, "Girls, Girls, Girls," Bone says support from album rock and top 40 has been equal. Elektra serviced rock outlets with the track a week prior to sending it to top 40 because the Crue is a core album rock group.

Bone says the momentum for

"Girls, Girls, Girls" at top 40 appears to be a bit stronger at this point, but he doesn't feel the format's acceptance of the Crue or other hard rockers represents anything out of the ordinary. "Top 40 will always play hit records. They don't care if it's from the Beastie Boys or the Crue," he says. "It's mostly a matter of timing. There just happens to be five great hard rock albums out at the same time. If the Beastie Boys, L.L. Cool J, and Run-D.M.C. had albums on top of the charts right now, everybody would say radio had gone rap crazy."

Kenny Ryback, of the independent firm The Promotion Department in Los Angeles, says no format can take solo credit for breaking Poison's "Talk Dirty To Me." Once touring and MTV exposure got the band rolling, "It was top 40 that picked up the ball and made it a hit. The primary reason album rock programmers gave me for not playing the record was that they felt it would attract teens—and heaven forbid they attract more listeners."

"I think top 40 is a lot more open to metal," he continues, "but its will still only play the hit records. If they happen to be metal, that's terrific."

FOR WEEK ENDING JUNE 20, 1987

Billboard

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 152 REPORTERS	TOTAL ADDS 225 REPORTERS	TOTAL ON
HEARTS ON FIRE BRYAN ADAMS A&M	5	11	39	55	129
SEVEN WONDERS FLEETWOOD MAC WARNER BROS	3	10	42	55	127
I STILL HAVEN'T FOUND U2 ISLAND	4	14	33	51	186
DON'T MEAN NOTHING RICHARD MARX MANHATTAN	2	14	33	49	110
LUKA SUZANNE VEGA A&M	1	4	41	46	92
CROSS MY BROKEN HEART THE JETS MCA	1	3	27	31	155
HYPNOTIZE ME WANG CHUNG GEFGEN	2	5	23	30	97
GIVE TO LIVE SAMMY HAGAR GEFGEN	2	2	26	30	67
HAPPY SURFACE COLUMBIA	2	9	17	28	112
GOOD TIMES INXS & JIMMY BARNES ATLANTIC	2	3	23	28	28

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.

Unreleased Material Uncovered CSP Acquires Monument

NEW YORK The entire Monument Records catalog plus its name, logo, and trademark have been purchased for an undisclosed sum by CBS Special Products.

The deal, which follows years of the company's assets being held by a bankruptcy court in Nashville, brings into the CBS catalog thousands of pop and country recordings by Roy Orbison, Boots Randolph, Dolly Parton, Willie Nelson, Kris Kristofferson, Al Hirt, Charlie McCoy, and Grandpa Jones, among others.

According to Al Shulman, senior vice president and general manager of CSP, the unit has uncovered a "wealth of previously unreleased material by these artists."

CBS is currently assembling and cataloging the sessions, a process that's expected to take up to four months. CSP plans to make the catalog available in the U.S. and worldwide for leasing for TV direct response, synchronization, retail, mail order, clubs, and premiums.

Lifelines

BIRTHS

Boy, Travis Ryan, to **Rusty and Valerie Carnes**, April 30 in Dallas. He is regional manager for the Western Merchandisers rack division there. She is a sales representative for the Western Merchandisers one-stop.

Boy, William Roland, to **William and Rolanda Proctor**, May 8 in Perris, Calif. He is director of Inland Empire Record Pool there.

Girl, Hannah Joy, to **Jim Steinblatt and Mindy Steinberg**, May 17 in New York. He is communications coordinator for ASCAP. She is a former radio newscaster for WEVD New York.

Boy, Justin West, to **Gerald Hiri-goyen and Queenie Taylor**, May 18 in Berkeley, Calif. She is talent manager for Wolfgang's nightclub in San Francisco.

Boy, Sean McCall, to **Bob and Gretchen Carpenter**, May 29 in Los Angeles. He is a member of the Nitty Gritty Dirt Band.

Girl, Shoshanna Rebecca, to **Rob and Jamie Feist**, May 31 in Pasadena, Calif. He is vice president/account executive for Cassettes Unlimited.

Girl, Rachael Kate, to **Dave and Katie Gillon**, June 4 in Nashville. She is vice president of production for MCA Records/Nashville. He is a songwriter and partner in Three Sons Music there.

Girl, Jessie Michele, to **Steve and Pam Boyer**, June 4 in New York. He is an engineer at Power Station Recording Studios there.

Boy, **Thomas MacKinsey**, to **Barbara and Frank O'Connell** June 6 in New York. Father is chief operating officer of HBO Video.

MARRIAGES

Daniel Dreger to **Andrea Zax**, April 26 in Bayville, N.Y. He is assistant manager for Sam Ash music stores, in Queens, N.Y. She is director of advertising for WIN Records and Video, distributors of home entertainment products.

Thom McHugh to **Lisa Ring**, May

23 in Nashville. He is a songwriter with MCA Music Publishing. She is in personnel management at Nicholstone.

Marc Saunders to **Rhonda Yellin**, June 6 in New York. She is operations manager for Narwood Productions there.

DEATHS

Eugene Perry, 38, of a heart attack, May 18 in New York. He was vice president and general manager of Audiotechniques Inc. there. Prior to joining Audiotechniques, Perry was sales manager for Harvey Radio, New York, for eight years. He is survived by his wife, Norean, and two sons. A foundation has been established for the Perry children. Those wishing to contribute can make checks payable to the Perry Fund, c/o Wurmbrand and Lerner, 435 Maple Ave., Westbury, N.Y. 11590.

Turk Murphy, 71, of cancer May 30 in San Francisco. The trombonist and bandleader had been a key figure in

the revival of New Orleans-style traditional jazz, first as a member of Lu Watters' Yerba Buena Jazz Band in the '40s and later as the leader of his own group, which specialized in the music of Louis Armstrong, King Oliver, Jelly Roll Morton, and other pioneers of early jazz. Murphy's arrangement of "Mack The Knife" was a modest hit for Louis Armstrong in 1955 and a No. 1 single for Bobby Darin four years later. Murphy was based in San Francisco for most of his career. He is survived by his wife, Harriet, and a son, Carson.

Sammy Kaye, 77, of cancer, June 2 in Ridgewood, N.J. Kaye was a noted orchestra leader in the big-band style. He leaves no survivors. (See story, page 6.)

Yogi Horton, 33, a suicide June 8 in New York City. He was a popular studio drummer and a longtime member of singer Luther Vandross' band. He is survived by his wife, Ava, and son, Chris. (See story, page 6.)

EXECUTIVE TURNTABLE

(Continued from page 4)

Don Rosenberg joins Key Video in New York as director of sales. He was director of sales for HBO Video.

PUBLISHING. Screen Gems-Colgems in Los Angeles appoints **Nanci M. Walker** senior coordinator of talent acquisitions and **Tracy Gershon** professional manager. Walker was creative services manager for Funzalo Music Ltd. Gershon served in a similar capacity for Merit Music.

RELATED FIELDS. **Steve Pritchitt** is appointed vice president of East Coast operations for McGhee Entertainment, based in New York. He was vice president of PolyGram Records' international division.

Nadine Reis joins Norby Walters Associates in New York, reporting to vice president and partner Sal Michaels. She was an administrative assistant in Billboard's editorial department.

Bobby Cudd joins Monterey Artists in Carmel, Calif., as an agent. He served in a similar capacity at Buddy Lee Attractions.

Calendar

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JUNE

June 17, International Radio & Television Society Annual Meeting And Broadcaster Of The Year Luncheon Honoring William B. Williams, Waldorf-Astoria, New York. 212-867-6650.

June 20, 10th Annual Texas World Music Festival '87, Cotton Bowl, Dallas. Robin Mendell, 713-621-8600.

June 22-24, Electronic Imaging For Scientific & Research Applications, Monterey Beach Hotel, Monterey, Calif. 617-267-9425.

June 24-26, Assn. Of Professional Recording Studios '87, Olympia II Exhibition Centre, Kensington, England. 09237 72907.

June 26, New York Chapter Black Music Assn. Dinner Honoring Black Entertainment TV And Robert L. Johnson, Marriott Marquis, New York. Ken Reynolds, 212-662-4442.

June 26-27, Bobby Poe's Pop Music Survey Convention, Sheraton, Tyson's Corner, Washington, D.C. 301-951-1215.

June 27-30, 1987 National Assn. Of Music Merchants International Music & Sound Expo, McCormick Place, Chicago. 619-438-8001.

JULY

July 12-15, New Music Seminar, Marriott Mar-

quis, New York. 212-722-2115.

July 15-16, Country Music Assn.'s Board Of Directors, Pan Pacific Hotel, Vancouver, British Columbia, Canada. 615-244-2840.

July 19-21, Compact & Video Disk Systems And Applications, Monterey Beach Hotel, Monterey, Calif. 617-267-9425.

July 26-29, National Record Mart Convention, Seven Springs Resort, Champion, Pa. 412-441-4100.

AUGUST

Aug. 13-16, Jack The Rapper's Family Affair '87 Convention, Atlanta Airport Marriott, Billye Love, 305-423-2328.

Aug. 16-20, Video Software Dealers Assn. Convention, Las Vegas Convention Center. 609-596-8500.

SEPTEMBER

Sept. 17, Eighth Annual Licensing Industry Symposium, Pierre Hotel, New York City. 602-948-1527.

An October confab will focus on the many aspects of the Crescent City music scene ... see page 28



The Masters At Work. CBS Masterworks vice president of a&r Irwin Katz, second right, visits with artists at a recent recording session for the George Gershwin musicals "Of Thee I Sing" and "Let 'Em Eat Cake." Pictured with Katz are, from left, singers Larry Kert, Maureen McGovern, and Paige O'Hara; conductor Michael Tilson Thomas; and narrator Jack Gilford. The two-record set is expected to be released in October.

New Companies

Wolftracks Management, a full-service management company, formed by David J. Galinsky. P.O. Box 10205, Rockville, Md. 20850; 301-942-5420.

Dilettante Records, formed by Richard Levinson. Company will produce and distribute comedy, satirical music, and spoken-word product. Suite 110-23, 6255 Sunset Blvd., Hollywood, Calif. 90028; 818-905-8780.

Money Music Productions, a management and consulting firm representing artists, producers, and songwriters, formed by Eric Oxendine. First clients include Ox, Joey Bolognese, and Ninja. Suite 1FE, 56 W. 11th St., New York, N.Y. 10011; 212-475-8324.

Little Jenny Music, a division of the Creative Artist Team Music Group, formed by Chicago radio personality Dr. Mort Downey, recording artist/songwriter John Beland, and business consultant Danny O'Neil. Company represents Beland's compositions and is also involved with television and radio commercials and motion picture theme music. P.O. Box 2972, Hendersonville, Tenn. 37077-2972; 615-822-2088.

North Star Audio/Video Corp., formed by Tom Lanik. Company is involved in sales and service of professional audio gear and works with recording and broadcast facilities and video production and postproduction centers. 1367 High Ridge Rd., Stamford, Conn. 06903; 203-968-2323.

Mirror Public Relations, a full-service public relations firm and artist management company, formed by veteran Motown songwriter Janie Bradford. First accounts include Holland Group Productions, Atlantic Records' Heavy Traffic, Itchibon Records' Lynn Roman, recording artist Patience Dabany, and Elumba Recording Studios. Suite 206, 4717 Laurel Canyon Blvd., N. Hollywood, Calif. 91607; 818-980-7334.

Weekend Productions, formed by

Gregory D. Wentworth. Company offers concert production services, including preproduction, promotion, and publicity for artists in a variety of musical genres. Most recent project is "Jam Fest '87." Suite 106, 2640 N.W. Second Ave., Boca Raton, Fla. 33441; 305-391-6984.

Cat Records, formed by Satch Kearns. First release is the album "One More Chance" by the Boston-based rock'n'roll band the Catalinas. 29 Putnam St., Danvers, Mass. 01923; 617-451-6262.

Silent Thunder Records Inc., formed by Scott A. Garside, Patricia J. Cambouris, and Thomas M. Sgrizzi. First releases are the LP "When Trouble Calls Your Name" by Garside/Sgrizzi and "Fast Food," a three-song 45 by the Blisters. 65 May St., Hawthorne, N.J. 07506; 201-427-7103.

Keynote Records, a subsidiary of Keynote Productions Inc., formed by Wayne Holloway, Bruce Felton, Philip Danzy, and Rosgo Danzy. A full-service label emphasizing new artists and material. First release is the 12-inch single "I'm Not That Kind Of Girl" by the pop/r&b teen group Double X-Posure. 8229 S. Kingston Ave., Chicago, Ill. 60617; 312-947-2185.

Love At First Bite Productions, formed by Billy Wolfe and Julie Anne Matlock. Company will handle public relations, bookings, personal management, and marketing. First client is Vanessa Vampire. Penthouse, 8 Abe Lincoln Ave., Carteret, N.J. 07008-0262; 201-541-9422.

C-Boop Recording Production and Management Co., a pop/r&b label, formed by Betty A. Davis. First release is "All In The Game Of Love" by Carol. 14-D Country Squire Drive, Cromwell, Conn. 06416; 203-635-5643.

Nana Productions Inc., an artist management, music, production, concert production/promotion company, formed by Nydia Flores and Anatole Gerasimov. Suite 21-G, 395 S. End Ave., New York, N.Y. 10280; 212-912-1032.

FOR THE RECORD

In the June 13 story "Marantz Sets DAT Ship Date" Marantz Co. Inc. was incorrectly identified as a subsidiary of N.V. Philips. The company is actually a subsidiary of Dynascan Inc., a U.S. firm. Marantz Europe, however, is a subsidiary of Philips.

A story in the June 13 issue on the first single this year to be certified gold—Club Nouveau's "Lean On Me"—failed to state that the 12-inch version was released on Tommy Boy Records. The 7-inch is handled by Warner Bros. Both versions contributed to the single's million-selling certification in May.

Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	HEAD TO TOE	LISA LISA & CULT JAM	1
2	2	ALWAYS	ATLANTIC STARR	2
3	5	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	3
4	8	IN TOO DEEP	GENESIS	4
5	6	DIAMONDS	HERB ALPERT	5
6	7	WANTED DEAD OR ALIVE	BON JOVI	7
7	14	ALONE	HEART	6
8	1	YOU KEEP ME HANGIN' ON	KIM WILDE	8
9	9	JUST TO SEE HER	SMOKEY ROBINSON	10
10	13	SONGBIRD	KENNY G.	9
11	12	MEET ME HALF WAY	KENNY LOGGINS	11
12	15	LESSONS IN LOVE	LEVEL 42	13
13	21	SHAKEDOWN	BOB SEGER	12
14	4	THE LADY IN RED	CHRIS DE BURGH	15
15	18	DON'T DISTURB THIS GROOVE	THE SYSTEM	14
16	20	JAMMIN' ME	TOM PETTY & THE HEARTBREAKERS	18
17	23	POINT OF NO RETURN	EXPOSE	16
18	10	NOTHING'S GONNA CHANGE MY LOVE FOR YOU	GLENN MEDEIROS	24
19	25	SOMETHING SO STRONG	CROWDED HOUSE	17
20	17	FASCINATED	COMPANY B	22
21	29	FUNKYTOWN	PSEUDO ECHO	19
22	11	WITH OR WITHOUT YOU	U2	20
23	27	SWEET SIXTEEN	BILLY IDOL	23
24	33	GIRLS, GIRLS, GIRLS	MOTLEY CRUE	26
25	28	EVERY LITTLE KISS	BRUCE HORNSBY & THE RANGE	21
26	37	ENDLESS NIGHTS	EDDIE MONEY	25
27	35	I'D STILL SAY YES	KLYMAXX	34
28	16	RIGHT ON TRACK	THE BREAKFAST CLUB	31
29	31	I'LL STILL BE LOVING YOU	RESTLESS HEART	33
30	40	ROCK THE NIGHT	EUROPE	30
31	—	SOUL CITY	PARTLAND BROTHERS	29
32	19	BIG LOVE	FLEETWOOD MAC	37
33	—	HEART AND SOUL	T'PAU	27
34	—	RHYTHM IS GONNA GET YOU	G. ESTEFAN/MIAMI SOUND MACHINE	28
35	—	THE PLEASURE PRINCIPLE	JANET JACKSON	35
36	26	LOOKING FOR A NEW LOVE	JODY WATLEY	40
37	—	HAPPY	SURFACE	39
38	30	(I JUST) DIED IN YOUR ARMS	CUTTING CREW	42
39	—	KISS HIM GOODBYE	THE NYLONS	32
40	22	HEAT OF THE NIGHT	BRYAN ADAMS	49

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	HEAD TO TOE	LISA LISA & CULT JAM	1
2	5	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON	3
3	4	IN TOO DEEP	GENESIS	4
4	1	ALWAYS	ATLANTIC STARR	2
5	9	ALONE	HEART	6
6	2	YOU KEEP ME HANGIN' ON	KIM WILDE	8
7	7	DIAMONDS	HERB ALPERT	5
8	6	WANTED DEAD OR ALIVE	BON JOVI	7
9	11	SONGBIRD	KENNY G.	9
10	10	MEET ME HALF WAY	KENNY LOGGINS	11
11	13	JUST TO SEE HER	SMOKEY ROBINSON	10
12	15	SHAKEDOWN	BOB SEGER	12
13	14	DON'T DISTURB THIS GROOVE	THE SYSTEM	14
14	16	LESSONS IN LOVE	LEVEL 42	13
15	18	POINT OF NO RETURN	EXPOSE	16
16	20	EVERY LITTLE KISS	BRUCE HORNSBY & THE RANGE	21
17	12	THE LADY IN RED	CHRIS DE BURGH	15
18	23	FUNKYTOWN	PSEUDO ECHO	19
19	22	SOMETHING SO STRONG	CROWDED HOUSE	17
20	8	WITH OR WITHOUT YOU	U2	20
21	26	ENDLESS NIGHTS	EDDIE MONEY	25
22	29	HEART AND SOUL	T'PAU	27
23	25	JAMMIN' ME	TOM PETTY & THE HEARTBREAKERS	18
24	36	RHYTHM IS GONNA GET YOU	G. ESTEFAN/MIAMI SOUND MACHINE	28
25	37	KISS HIM GOODBYE	THE NYLONS	32
26	—	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2	38
27	31	SWEET SIXTEEN	BILLY IDOL	23
28	32	NEVER SAY GOODBYE	BON JOVI	—
29	34	SOUL CITY	PARTLAND BROTHERS	29
30	17	IF SHE WOULD HAVE BEEN FAITHFUL . . .	CHICAGO	41
31	35	ROCK THE NIGHT	EUROPE	30
32	—	GIRLS, GIRLS, GIRLS	MOTLEY CRUE	26
33	39	I WANT YOUR SEX	GEORGE MICHAEL	36
34	27	FASCINATED	COMPANY B	22
35	—	CROSS MY BROKEN HEART	THE JETS	45
36	—	WOT'S IT TO YA	ROBBIE NEVIL	43
37	—	HAPPY	SURFACE	39
38	—	THE PLEASURE PRINCIPLE	JANET JACKSON	35
39	21	RIGHT ON TRACK	THE BREAKFAST CLUB	31
40	—	FLAMES OF PARADISE	JENNIFER RUSH (DUET WITH ELTON JOHN)	44

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (6)	10
Island (2)	
Paisley Park (1)	
Sire (1)	
COLUMBIA	10
MCA (8)	10
Constellation (1)	
I.R.S. (1)	
ATLANTIC (6)	8
Island (2)	
A&M (6)	7
Open Air (1)	
CAPITOL (5)	7
Enigma (2)	
E.P.A.	7
Epic (4)	
CBS Associated (1)	
Full Moon/Epic (1)	
Portrait (1)	
EMI-AMERICA	4
ARISTA	5
POLYGRAM	5
Mercury (4)	
Polydor (1)	
RCA (3)	4
Grunt (1)	
VIRGIN	4
CHRYSLIS	3
ELEKTRA	3
GEFFEN	3
MANHATTAN	3
MOTOWN	3
AMHERST	1
MACOLA	1
On The Spot (1)	
SOLAR	1
SUTRA	1
Fever (1)	

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
6 ALONE	(Billy Steinberg, ASCAP/Denise Barry, ASCAP)	
2 ALWAYS	(Jodaway, ASCAP) CPP	
48 BACK IN THE HIGH LIFE AGAIN	(F.S.Limited, PRS/WB, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) WBM	
37 BIG LOVE	(Now Sounds, BMI/Warner-Tamerlane, BMI) WBM	
71 BOY BLUE	(Rella, BMI/Perfect Punch, BMI/Liquid Crystal, ASCAP)	
87 CAN'T GET STARTED	(Pal-Park, ASCAP)	
72 CAN'T WE TRY	(CAK/Songs Of Jennifer/H Dreams Had Wings, ASCAP/A Question Of Material, ASCAP/Scoop/CAPAC)	
98 CERTAIN THINGS ARE LIKELY	(MCA, ASCAP)	
45 CROSS MY BROKEN HEART	(Famous, ASCAP/Black Lion, ASCAP) CPP	
82 DAY-IN DAY-OUT	(Jones, ASCAP) HL	
5 DIAMONDS	(Flyte Tyme, ASCAP) WBM	
91 DIRTY WATER	(Screen Gems-EMI, BMI/Rock And Hyde, PROCAN) WBM	
14 DON'T DISTURB THIS GROOVE	(Science Lab, ASCAP) CPP/ABP	
75 DON'T DREAM IT'S OVER	(Roundhead, BMI) CLM	
60 DON'T MEAN NOTHING	(Chi-Boy, ASCAP/Edge Of Fluke, BMI)	
99 DOWNTOWN TRAIN	(Jalma, ASCAP) WBM	
25 ENDLESS NIGHTS	(Arista, ASCAP) CPP	
21 EVERY LITTLE KISS	(Zappo, ASCAP/Bob-A-Lew, ASCAP) CLM	
22 FASCINATED	(Blackwood, BMI/Toy Band, BMI) CPP/ABP	
76 THE FINER THINGS	(F.S.Limited, PRS/WB, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) WBM	
44 FLAMES OF PARADISE	(Broozertones, BMI/Nonpareil, ASCAP) CPP	
19 FUNKYTOWN	(Intersong, ASCAP) CHA/HL	
26 GIRLS, GIRLS, GIRLS	(Mötley Crüe, BMI/Krell/Sikki Nixx, BMI/Mick Mars, BMI)	
61 GIVE ME ALL NIGHT	(C'est, ASCAP/Back Mac, BMI)	
69 GIVE TO LIVE	(WB, ASCAP/Nine, ASCAP)	
95 GOOD TIMES (FROM "THE LOST BOYS")	(CBS Unart, BMI)	
39 HAPPY	(Brampton, ASCAP)	
1 HEAD TO TOE	(Forcelul, BMI/Willesden, BMI) CPP	
27 HEART AND SOUL	(Virgin, ASCAP) CPP	
51 HEARTS ON FIRE	(Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI) CPP/ALM	
49 HEAT OF THE NIGHT	(Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI) CPP/ALM	
63 HYPNOTIZE ME	(Chong, BMI/Warner-Tamerlane, BMI) WBM	
42 (I JUST) DIED IN YOUR ARMS	(Virgin-Nymph, BMI) CPP	
47 I KNOW WHAT I LIKE	(Hulex, ASCAP) CLM	
38 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	(Chappell, ASCAP/U2, ASCAP)	
3 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	(Irving, BMI/Boy Meets Girl, BMI) CPP/ALM	
81 I WANT ACTION	(Sweet Cyanide, BMI)	
36 I WANT YOUR SEX	(Chappell, ASCAP/Morrison Leahy, ASCAP) HL	
34 I'D STILL SAY YES	(Hip Trip, BMI/Klymaxx, ASCAP/Hip Chic, BMI/Midstar, BMI) CPP/CHA/HL	
67 IF I WAS YOUR GIRLFRIEND	(Controversy, ASCAP) WBM	
41 IF SHE WOULD HAVE BEEN FAITHFUL . . .	(April, ASCAP/Stephen A. Kipner, ASCAP/California Phase, ASCAP) CPP/ABP/WBM	
33 I'LL STILL BE LOVING YOU	(Warner-Tamerlane, BMI/Love Wheel, BMI/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Chappell, ASCAP) HL/WBM	
4 IN TOO DEEP	(Anthony Banks, ASCAP/Philip Collins, ASCAP/Michael Rutherford, ASCAP/Hidden Pun, BMI) WBM	
18 JAMMIN' ME	(Gone Gator, ASCAP/Wild Gator, ASCAP/WB, ASCAP/Special Rider, ASCAP) WBM	
10 JUST TO SEE HER	(Unicity, ASCAP/Lucky-Break, ASCAP/Lars, ASCAP) MCA/HL	
32 KISS HIM GOODBYE	(M.R.C., BMI/Unichappell, BMI) CHA/HL	
56 LA ISLA BONITA	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI/Edge Of Fluke, BMI) WBM	
15 THE LADY IN RED	(Almo, ASCAP) CPP/ALM	
13 LESSONS IN LOVE	(Level 42 Songs, ASCAP/Chappell, ASCAP/Island Visual Arts, BMI) WBM/CHA/HL	
85 LIVING IN A BOX	(WB, ASCAP/Brampton, PRS)	
40 LOOKING FOR A NEW LOVE	(April/Rightsong, BMI/Ultrawave, ASCAP) CPP/ABP/CHA/HL	
59 LUKA	(Waitersongs, ASCAP/AGF, ASCAP)	
80 MARY'S PRAYER	(Copyright Control) WBM	
11 MEET ME HALF WAY	(GMPC, ASCAP/Go-Glo, ASCAP) CPP	
50 MOONLIGHTING (THEME)	(American Broadcasting, ASCAP/ABC Circle, BMI) WBM	
24 NOTHING'S GONNA CHANGE MY LOVE FOR YOU	(Prince Street, ASCAP/Almo, ASCAP/Screen Gems-EMI, BMI) WBM/ALM	
78 NOTHING'S GONNA STOP US NOW	(Publisher Pending) WBM	
53 ONE FOR THE MOCKINGBIRD	(Virgin-Nymph, BMI) CPP	
46 ONLY IN MY DREAMS	(Creative Bloc, ASCAP)	
35 THE PLEASURE PRINCIPLE	(Flyte Tyme, ASCAP) WBM	
16 POINT OF NO RETURN	(Screen Gems-EMI, BMI) CPP	
73 PRIMITIVE LOVE RITES	(Doo Dah, BMI/Walsing, BMI/Copyright Management)	
54 READY OR NOT	(Stray Notes, ASCAP/Colgems-EMI, ASCAP/Acara, ASCAP/WB, ASCAP) WBM	
28 RHYTHM IS GONNA GET YOU	(Foreign Imported, BMI) CPP	
100 RIGHT NEXT DOOR (BECAUSE OF ME)	(Calhoun St., BMI/Bug, BMI) CPP	
31 RIGHT ON TRACK	(MCA, ASCAP/Unicity, ASCAP/Short Order, ASCAP)	
57 ROCK STEADY	(Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI/Mitwell, ASCAP) CPP	
30 ROCK THE NIGHT	(Screen Gems-EMI, BMI) WBM	
93 ROCK-A-LOTT	(Gratitude Sky, ASCAP/Glasshouse, BMI/Irving, BMI)	
94 SAME OLE LOVE (365 DAYS A YEAR)	(Jobete, ASCAP) CPP	
96 SE LA	(Brockman, ASCAP) CLM	
52 SEVEN WONDERS	(MMA, APRA/Welsh Witch, BMI)	
12 SHAKEDOWN	(Famous, ASCAP/Gear, ASCAP/Kilauea, ASCAP/Swindle, GEMA/WB, ASCAP) CPP	
86 SHE DON'T LOOK BACK	(Hickory Grove, ASCAP/April, ASCAP) CPP/ABP	
74 SHOW ME	(Amber/Andy Panda, ASCAP/Disco Fever, ASCAP/Fooks Prayer, BMI/Salski, BMI/Latin Rascals)	
97 SHY GIRL	(French Lick, BMI/Bug, BMI)	
66 SINCE YOU'VE BEEN GONE	(Warning Tracks, ASCAP/Warning Tracks, PRS)	
17 SOMETHING SO STRONG	(Roundhead, BMI/Wyoming Flesh, ASCAP) CLM	
9 SONGBIRD	(Brenez, BMI) CPP/ABP	
29 SOUL CITY	(Screen Gems-EMI, BMI/Culgam Knights, BMI)	
88 STILL A THRILL	(Ultrawave, ASCAP/April/Intersong-USA, ASCAP)	
84 STILL OF THE NIGHT	(Whitesnake Overseas, ASCAP/WB, ASCAP) WBM	
23 SWEET SIXTEEN	(Boneidol, ASCAP/Rare Blue, ASCAP) CLM	
68 TALK DIRTY TO ME	(Sweet Cyanide, BMI) HL	
83 THAT'S FREEDOM	(Tom Kimmel, BMI/Atlantic, BMI/Warner-Tamerlane, BMI/Magic Song, BMI)	
90 THESE TIMES ARE HARD FOR LOVERS	(April/Desmobile, ASCAP/Red Admiral, BMI/House Of Cards, BMI)	
77 UNDER THE BOARDWALK	(Alley, BMI/Trio, BMI)	
70 VARIETY TONIGHT		

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CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

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E. Berlin Fans Riot Near Concert Site

BY WOLFGANG SPAHR

BERLIN East German rock fans
clashed with riot police and troops
three nights in succession, begin-
ning June 6, as they tried to listen
to open-air concerts given by Da-
vid Bowie, the Eurythmics, and
Genesis at the historic Reichstag
building just 400 yards on the oth-
er side of the wall in West Berlin.

The pitched battles started on
June 6 when Bowie presided over
an evening of fan hysteria in West
Berlin. On the other side of the
wall East German fans, pushed
back relentlessly by police, chanted
slogans like "Down with the wall."
Scuffles erupted as bottles and
abuse were thrown.

The trouble grew worse on
June 7, when sounds of the Eury-
thmics in full action wafted over
the wall. The police were re-
inforced by East German troops.
The clashes grew more and more
violent, with an estimated 40 ar-
rests made.

The audience at the festival in
West Berlin could hear the roars
and whistles from over the wall.
The chants became increasingly
orchestrated: "Down with the
cops" and "Long live freedom and
democracy."

The evening of June 8 there
were around 4,000 East Germans,
drawn to the sealed Brandenburg
Gate dividing East and West Ber-
lin, straining to hear Genesis in ac-
tion. Many of the fans were re-
ported to have traveled from cities
as far away as Dresden to hear, if
not see, their Western rock idols.
They chanted the name of the So-
viet leader Mikhail Gorbachev,
whose calls for a new openness
have gained him a large following
among young East Germans.

The riots, described as the
worst in East Berlin since 1977
when a rock concert in Alexander-
platz ended in a bloody confronta-
tion between fans and police, have
since been analyzed by the au-
thorities on both sides of the wall.

For several weeks prior to the
superstar concerts, East Berliners
had been fed "mouth-watering"
information via West Berlin radio
and television on which Western
rock is readily available. As a re-
sult, though top international
groups rarely perform in East
Germany, the fans are generally
more informed on pop and rock
music than those in other Warsaw
Pact territories.

One East German official said
afterwards: "The kids wanted the
wall down, not free tickets to a
show. Their inability to get near
the Western groups performing
only a few hundred yards away
unleashed years of frustration."

West German TV crews and
journalists covering the distur-
bances were special targets for
the East German police, and sev-
eral were arrested. News films of
the early clashes were seen hours
later by East Germans watching
West German TV.

Assistance on this story from
Peter Jones in London.

TOP POP ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ No. 1 ★ ★					
1	1	1	12	U2 ▲ ² ISLAND 90581/ATLANTIC (9.98) (CD) 9 weeks at No. One	THE JOSHUA TREE
(2)	2	3	10	WHITESNAKE ● GEFEN GHS 2409 (9.98) (CD)	WHITESNAKE
(3)	5	—	2	MOTLEY CRUE ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
4	3	2	41	BON JOVI ▲ ⁷ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
5	4	4	47	POISON ▲ ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
(6)	6	8	7	OZZY OSBOURNE/RANDY RHOADS CBS ASSOCIATED ZX2-40714 (CD)	TRIBUTE
(7)	10	12	7	LISA LISA & CULT JAM COLUMBIA FC 40477 (CD)	SPANISH FLY
(8)	13	16	42	KENNY G. ● ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
9	7	5	41	PAUL SIMON ▲ ² WARNER BROS. 25447 (9.98) (CD)	GRACELAND
10	8	7	8	FLEETWOOD MAC WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
11	9	9	7	BARBRA STREISAND COLUMBIA OC 40788 (CD)	ONE VOICE
(12)	29	—	2	HEART CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
13	11	6	30	BEASTIE BOYS ▲ ³ DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
14	12	10	10	BRYAN ADAMS ▲ A&M 3907 (9.98) (CD)	INTO THE FIRE
15	14	11	14	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
16	15	13	20	CROWDED HOUSE ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
17	19	19	52	GENESIS ▲ ³ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
18	18	23	14	HERB ALPERT A&M SP 5125 (8.98) (CD)	KEEP YOUR EYE ON ME
19	21	24	9	ATLANTIC STARR ● WARNER BROS. 25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
20	23	28	7	TOM PETTY & THE HEARTBREAKERS MCA 5986 (8.98) (CD)	LET ME UP (I'VE HAD ENOUGH)
21	20	17	34	EUROPE ● EPIC BFE 40241 (CD)	THE FINAL COUNTDOWN
22	16	14	10	PRINCE PAISLEY PARK 25577 (15.98) (CD)	SIGN 'O' THE TIMES
23	22	22	68	JANET JACKSON ▲ ⁴ A&M SP-5106 (9.98) (CD)	CONTROL
24	26	18	62	ANITA BAKER ▲ ² ELEKTRA 60444 (8.98) (CD)	RAPTURE
(25)	31	31	19	CHRIS DE BURGH A&M SP 5121 (8.98) (CD)	INTO THE LIGHT
(26)	30	30	13	SMOKEY ROBINSON MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
27	24	21	49	CINDERELLA ▲ ² MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
28	17	15	13	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 25491 (9.98) (CD)	TRIO
29	28	29	49	STEVE WINWOOD ▲ ² ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGH LIFE
30	33	27	27	THE ROBERT CRAY BAND ● MERCURY/HIGHTONE 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
31	25	20	14	CUTTING CREW ● VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
32	32	26	53	BRUCE HORNSBY & THE RANGE ▲ ² RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
33	35	33	41	HUEY LEWIS & THE NEWS ▲ ² CHRYSALIS OV 41534 (CD)	FORE!
34	27	25	27	CLUB NOUVEAU ▲ WARNER BROS. 25531 (8.98) (CD)	LIFE, LOVE AND PAIN
(35)	60	—	2	SOUNDTRACK MCA 6205 (9.98) (CD)	BEVERLY HILLS COP II
36	36	35	5	DAVID BOWIE EMI-AMERICA PJ1 7267 (9.98) (CD)	NEVER LET ME DOWN
37	37	39	4	RANDY TRAVIS WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
38	39	38	18	EXPOSE ● ARISTA AL 8441 (8.98) (CD)	EXPOSURE
(39)	41	48	11	LEVEL 42 POLYDOR 831 5931 (CD)	RUNNING IN THE FAMILY
40	40	42	12	KIM WILDE MCA 5903 (8.98) (CD)	ANOTHER STEP
41	34	32	49	MADONNA ▲ ⁴ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
(42)	47	41	9	CARLY SIMON ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
(43)	44	46	5	ACE FREHLEY MEGAFORCE 81 749/ATLANTIC (8.98) (CD)	FREHLEY'S COMET
44	38	34	36	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
45	46	40	9	THE CULT BEGGAR'S BANQUET/SIRE 25555/WARNER BROS. (8.98) (CD)	ELECTRIC
46	42	37	16	GREGG ALLMAN EPIC FE 40531 (CD)	I'M NO ANGEL
47	45	36	16	PSYCHEDELIC FURS COLUMBIA FC 40466 (CD)	MIDNIGHT TO MIDNIGHT
48	43	43	13	THE BREAKFAST CLUB MCA 5821 (8.98) (CD)	THE BREAKFAST CLUB
49	49	52	6	SUZANNE VEGA A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
50	48	45	32	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
51	51	49	21	TESLA GEFEN GHS 24120 (8.98) (CD)	MECHANICAL RESONANCE
(52)	NEW ▶	1	1	L.L. COOL J DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
(53)	56	60	117	WHITNEY HOUSTON ▲ ⁸ ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
(54)	74	78	4	THE WHISPERS SOLAR ST 72554/CAPITOL (8.98)	JUST GETS BETTER WITH TIME

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	55	58	6	DWIGHT YOAKAM REPRISE 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
56	53	54	39	CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
(57)	62	71	43	EDDIE MONEY ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
58	50	44	13	SIMPLY RED ELEKTRA 60727 (8.98) (CD)	MEN AND WOMEN
59	58	57	54	PETER GABRIEL ▲ GEFEN GHS 24088 (8.98) (CD)	SO
(60)	63	87	4	SURFACE COLUMBIA BFC 40374	SURFACE
61	54	47	43	LIONEL RICHIE ▲ ³ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
62	52	53	6	R.E.M. I.R.S. SP 70054/A&M (8.98) (CD)	DEAD LETTER OFFICE
(63)	68	68	10	THE SYSTEM ATLANTIC 81691 (8.98) (CD)	DON'T DISTURB THIS GROOVE
64	61	61	33	BILLY IDOL ▲ CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
65	64	55	17	LOU GRAMM ATLANTIC 81728 (8.98) (CD)	READY OR NOT
(66)	92	—	2	THE FAT BOYS TIN PAN APPLE 831 948 1/POLYDOR	CRUSHIN'
67	67	93	14	PSEUDO ECHO RCA 5730-1-R (8.98) (CD)	LOVE AN ADVENTURE
68	71	62	11	ANTHRAX MEGAFORCE 90584/ISLAND (8.98)	AMONG THE LIVING
69	66	64	17	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
70	57	50	73	BANGLES ▲ ² COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
71	59	56	54	RUN-D.M.C. ▲ ³ PROFILE 1217 (8.98) (CD)	RAISING HELL
(72)	NEW ▶	1	1	THE CURE ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
(73)	76	103	4	DIANA ROSS RCA 6388-1-R (8.98) (CD)	RED HOT RHYTHM & BLUES
74	69	59	31	STRYPER ● ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
75	75	69	55	SOUNDTRACK ▲ ⁴ COLUMBIA SC 40323 (CD)	TOP GUN
76	79	79	119	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
77	70	70	22	XTC GEFEN GHS 24117 (8.98) (CD)	SKYLARKING
78	72	63	17	REO SPEEDWAGON EPIC FE 40444 (CD)	LIFE AS WE KNOW IT
(79)	113	117	5	THE NYLONS OPEN AIR/WINDHAM HILL OA0306/A&M (9.98) (CD)	HAPPY TOGETHER
80	82	81	166	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
(81)	96	65	29	KOOL & THE GANG ● MERCURY 830 398 1/POLYGRAM (CD)	FOREVER
82	73	73	11	RESTLESS HEART RCA 5648-1-R (8.98) (CD)	WHEELS
(83)	NEW ▶	1	1	JUDAS PRIEST COLUMBIA C2-40794 (CD)	LIVE
84	88	75	167	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
(85)	106	131	4	JONATHAN BUTLER RCA 1032-1-J (8.98) (CD)	JONATHAN BUTLER
86	78	66	10	PETER WOLF EMI-AMERICA ST 17230 (8.98) (CD)	COME AS YOU ARE
87	85	74	26	ERIC CLAPTON ● DUCK 25476/WARNER BROS. (9.98) (CD)	AUGUST
88	80	84	19	SHIRLEY MURDOCK ● ELEKTRA 60443 (8.98) (CD)	SHIRLEY MURDOCK
89	65	51	13	ANDY TAYLOR MCA 5837 (8.98) (CD)	THUNDER
90	89	92	30	ROBBIE NEVIL MANHATTAN ST 53006 (8.98) (CD)	ROBBIE NEVIL
91	81	82	28	VANGELIS POLYDOR 8296631/POLYGRAM (CD)	OPERA SAUVAGE
92	91	72	32	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
(93)	NEW ▶	1	1	GLORIA ESTEFAN AND MIAMI SOUND MACHINE EPIC OE 40769 (CD)	LET IT LOOSE
(94)	109	91	36	CHICAGO ● WARNER BROS. 25509 (9.98) (CD)	18
95	98	98	9	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1026-1-J/RCA (8.98)	ROCK THE HOUSE
(96)	101	119	5	NONA HENDRYX EMI-AMERICA ST 17248 (8.98) (CD)	FEMALE TROUBLE
97	77	77	12	JON BUTCHER CAPITOL ST-12542 (8.98) (CD)	WISHES
98	103	99	26	WORLD PARTY ENSIGN BFV 41552/CHRYSALIS (CD)	PRIVATE REVOLUTION
99	83	83	10	KOOL MOE DEE JIVE 1025-1-J/RCA (8.98)	KOOL MOE DEE
100	95	88	39	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
101	87	80	34	GEORGIA SATELLITES ● ELEKTRA 60496 (8.98) (CD)	GEORGIA SATELLITES
102	97	85	9	THE SMITHS SIRE 25569/WARNER BROS. (12.98) (CD)	LOUDER THAN BOMBS
103	104	100	10	U2 ISLAND 90279/ATLANTIC (4.98)	WIDE AWAKE IN AMERICA
104	93	86	12	THE JUDDS ● RCA/CURB 5916-1-R/RCA (8.98) (CD)	HEARTLAND
105	84	67	11	NIGHT RANGER MCA 5839 (8.98) (CD)	BIG LIFE
(106)	125	—	2	LITTLE STEVEN MANHATTAN ST 53048 (8.98) (CD)	FREEDOM NO COMPROMISE
107	107	111	34	U2 ISLAND 90040/ATLANTIC (8.98) (CD)	BOY
108	86	76	19	BRUCE WILLIS ● MOTOWN 6222ML (8.98) (CD)	THE RETURN OF BRUNO
109	100	105	5	TNT MERCURY 830 979 1/POLYGRAM	TELL NO TALES

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

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Bruce Springsteen and The E Street Band *Live 1975-1985*

and this week

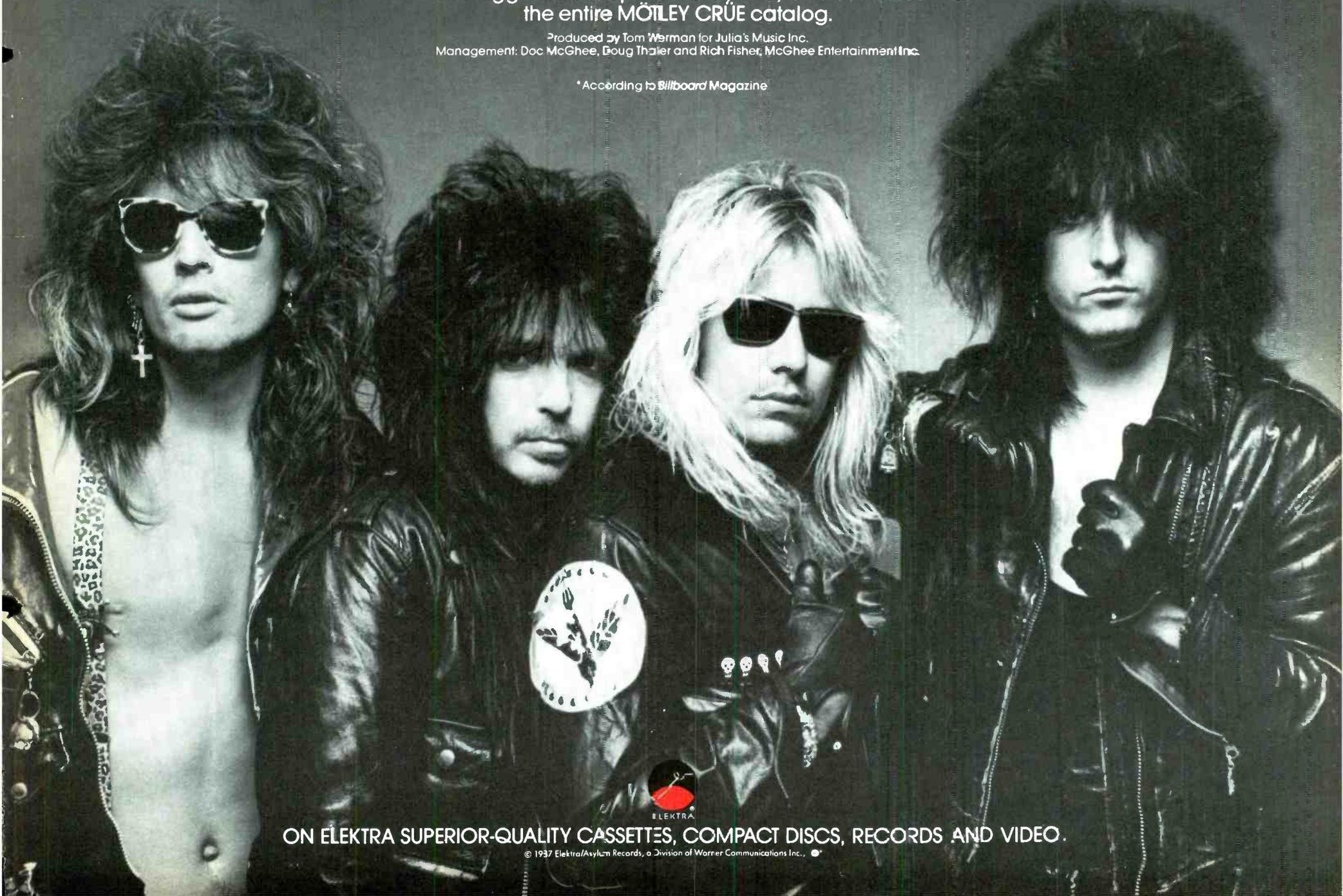
Mötley Crüe

Girls Girls Girls

Thank you radio and retail for your enthusiastic and aggressive support of *Girls, Girls, Girls* as well as the entire MÖTLEY CRÜE catalog.

Produced by Tom Werman for Julia's Music Inc.
Management: Doc McGhee, Doug Thayer and Rich Fisher, McGhee Entertainment Inc.

* According to *Billboard Magazine*



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Pop Favorites. ASCAP president Morton Gould greets songwriters at the organization's recent Pop Awards Dinner in Los Angeles. Shown are, from left, Alan and Marilyn Bergman, Stevie Wonder, Narada Michael Walden (songwriter of the year), Burt Bacharach, Gould, Terry Lewis, and Jimmy Jam.



Movin' Up. Profile Records vice president Steve Plotnicki, left, and president Cory Robbins, right, meet with Emergency Records chief Sergio Cossa to discuss plans for their new distribution pact, which kicked off with Carolyn Harding's "Movin' On."



New York Showing. MCA/Impulse recording artist Michael Brecker, left, takes a break between sets with group members during a recent appearance at Manhattan's Fat Tuesday's. With Brecker are, from left, Mike Stern, Jeff Andrews, Kenny Kirkland, and Adam Nussbaum.



Industry Affair. ASCAP managing director Gloria Messinger, left, presents Rachelle Greenblatt of Zomba Enterprises with the publisher-of-the-year award during the organization's recent Pop Awards Dinner. Joining them is ASCAP president Morton Gould.



Deal Down Under. A&M Records executives meet with Festival Records to re-sign a licensing agreement with the Australia-based outfit. From left are Jim White, general manager of Festival; Jerry Moss, chairman, A&M; Meryl Gross, international product manager, Festival; Allan Hely, chairman, Festival; and Jack Losmann, international vice president, A&M.



Spreading Awareness. New York City Mayor Ed Koch, left, meets with top promoter Bill Graham, who, along with David Maldonado, presented the city with a check in the amount of \$44,000 on behalf of the Crackdown Fund. The money will be used by the Board of Education's media and television department for the development of educational video materials for substance-abuse prevention programs.



Latin Reception. Celebrating the formation of EMI Rodven S.A., EMI Music's joint venture with Venezuelan record company SonoRodven, are, from left, Roel Kruize, director of a&r and marketing, EMI Music; Charles Andrews, regional director of Latin America, EMI Music; Rodolfo Rodriguez, co-owner of SonoRodven; Miguel Angel Martinez, managing director, EMI Rodven; Luis Moyano, managing director, EMI-Capitol de Mexico; and David Stockley, managing director, EMI international operations.

Billboard TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	90	90	36	BOSTON ▲ ⁴ MCA 6188 (9.98) (CD)	THIRD STAGE
111	108	96	89	BON JOVI ▲ MERCURY 824 509-1/POLYGRAM (CD)	7800 DEGREES FAHRENHEIT
112	105	115	19	DAVID SANBORN WARNER BROS. 25479 (9.98) (CD)	A CHANGE OF HEART
113	99	89	59	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
114	94	97	8	ROCK AND HYDE CAPITOL RNL 70830 (8.98) (CD)	UNDER THE VOLCANO
115	115	127	4	THE TRUTH I.R.S. 5981/MCA (8.98) (CD)	WEAPONS OF LOVE
(116)	161	—	2	STEVE EARLE MCA 5998 (8.98) (CD)	EXIT 0
(117)	129	133	5	SUICIDAL TENDENCIES CAROLINE 1336 (8.98) (CD)	JOIN THE ARMY
118	110	107	12	U2 ISLAND 90092/ATLANTIC (8.98) (CD)	OCTOBER
119	121	95	71	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
120	102	102	9	LITTLE AMERICA GEFEN GHS 24113 (8.98) (CD)	LITTLE AMERICA
121	116	121	38	CYNDI LAUPER ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
(122)	136	—	2	GLENN MEDEIROS AMHERST AMH 3313 (8.98) (CD)	GLENN MEDEIROS
123	111	110	27	DURAN DURAN ▲ CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
124	112	104	14	PATTY SMYTH COLUMBIA FC 40182 (CD)	NEVER ENOUGH
125	122	101	9	THOMPSON TWINS ARISTA AL 8449 (8.98) (CD)	CLOSE TO THE BONE
126	128	128	47	WHITESNAKE GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
127	120	120	8	HOODOO GURUS BIG TIME 60728/ELEKTRA (8.98) (CD)	BLOW YOUR COOL
(128)	NEW ▶	—	1	THE ISLEY BROTHERS WARNER BROS. 25586 (8.98)	SMOOTH SAILIN'
129	134	138	35	MEGADETH CAPITOL ST 12526 (8.98) (CD)	PEACE SELLS... BUT WHO'S BUYING?
(130)	NEW ▶	—	1	DAN FOGELBERG EPIC OE 40271 (CD)	EXILES
131	127	116	19	JENNIFER WARNES CYPRESS 661 111-1/POLYGRAM (CD)	FAMOUS BLUE RAINCOAT
132	114	114	19	LOS LOBOS SLASH 25523/WARNER BROS. (8.98) (CD)	BY THE LIGHT OF THE MOON
133	118	118	49	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
(134)	158	—	2	MASON RUFFNER CBS ASSOCIATED BFZ 40601	GYPSY BLOOD
135	140	109	11	FROZEN GHOST ATLANTIC 81736 (8.98) (CD)	FROZEN GHOST
136	142	144	5	ORIGINAL CAST POLYDOR 831 273 1/POLYGRAM (CD)	PHANTOM OF THE OPERA
137	131	132	8	AL GREEN A&M SP 5150 (8.98) (CD)	SOUL SURVIVOR
(138)	157	186	3	T'PAU VIRGIN 90595/ATLANTIC (8.98) (CD)	BRIDGE OF SPIES
(139)	NEW ▶	—	1	RICHARD MARX MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
140	123	124	83	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
141	132	113	59	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
142	126	126	14	BOBBY MCFERRIN BLUE NOTE BT 85110/MANHATTAN (9.98) (CD)	SPONTANEOUS INVENTIONS
(143)	152	—	2	SOUNDTRACK MCA 6205 (9.98)	THE SECRET OF MY SUCCESS
144	117	94	34	GREGORY ABBOTT ● COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
145	124	108	13	PATRICE RUSHEN ARISTA 8401 (8.98) (CD)	WATCH OUT
146	146	151	4	THE REPLACEMENTS SIRE 25557/WARNER BROS. (8.98) (CD)	PLEASED TO MEET ME
147	119	123	11	AUTOGRAPH RCA 5796-1-R (8.98) (CD)	LOUD AND CLEAR
(148)	155	134	11	ORIGINAL LONDON CAST RELATIVITY 8140/IMPORTANT (16.98) (CD)	LES MISERABLES
149	133	122	45	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
150	148	158	19	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
151	130	106	45	BILLY JOEL ▲ ² COLUMBIA OC 40402 (CD)	THE BRIDGE
(152)	NEW ▶	—	1	ORIGINAL BROADWAY CAST GEFEN GHS 24151 (19.95)	LES MISERABLES
153	147	148	19	HANK WILLIAMS, JR. WARNER/CURB 25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
154	154	173	3	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
155	138	129	21	DEEP PURPLE MERCURY 831 318/POLYGRAM (CD)	THE HOUSE OF BLUE LIGHT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	167	171	54	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
157	149	143	9	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
158	141	141	36	PHYLLIS HYMAN P.I.R. ST 53029/MANHATTAN (8.98) (CD)	LIVING ALL ALONE
159	151	145	16	THE MISSION U.K. MERCURY 830 603 1/POLYGRAM (CD)	GOD'S OWN MEDICINE
160	145	112	18	HIPSWAY COLUMBIA BFC 40522 (CD)	HIPSWAY
(161)	191	—	2	EZO GEFEN GHS 24143 (8.98)	EZO
162	162	184	5	GINO VANNELLI CBS ASSOCIATED BFZ40337 (CD)	BIG DREAMERS NEVER SLEEP
(163)	188	198	6	GARY MOORE VIRGIN 90588/ATLANTIC (8.98) (CD)	WILD FRONTIER
164	137	125	49	GLASS TIGER ● MANHATTAN ST-53032 (8.98) (CD)	THIN RED LINE
(165)	176	178	4	WAR PRIORITY SL 9467 (8.98) (CD)	THE BEST OF WAR
(166)	173	146	12	DONNA ALLEN 21 RECORDS 90548/ATLANTIC (8.98)	PERFECT TIMING
167	143	137	14	ONGO BOINGO MCA 5811 (8.98) (CD)	BOI-NGO
(168)	196	167	120	PHIL COLLINS ▲ ⁵ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
169	144	136	25	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
(170)	NEW ▶	—	1	ALISON MOYET COLUMBIA BFC 40653	RAINDANCING
171	153	130	12	SOUNDTRACK ATLANTIC 81742 (9.98) (CD)	PLATOON
172	159	140	14	STARPOINT ELEKTRA 60722 (8.98) (CD)	SENSATIONAL
173	160	147	47	BARBRA STREISAND ▲ ³ COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
174	181	161	26	GEORGE HOWARD MCA 5855 (8.98) (CD)	A NICE PLACE TO BE
175	177	180	11	2 LIVE CREW LUKE SKYY WALKER XR 100 (8.98)	2 LIVE CREW
176	135	142	12	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
177	178	152	10	STYLE COUNCIL POLYDOR 831 443 1/POLYGRAM (CD)	THE COST OF LOVING
178	150	162	681	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
179	139	139	6	THE OTHER ONES VIRGIN 90576/ATLANTIC (8.98) (CD)	THE OTHER ONES
180	190	160	8	JACK WAGNER QWEST 25562/WARNER BROS. (8.98) (CD)	DON'T GIVE UP YOUR DAY JOB
(181)	NEW ▶	—	1	ANNE MURRAY CAPITOL ST 12562 (8.98) (CD)	HARMONY
182	169	177	54	THE CURE ● ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
183	166	156	8	JOE JACKSON A&M SP 3908 (9.98) (CD)	WILL POWER
184	189	163	40	SOUNDTRACK ● ATLANTIC 81677 (9.98) (CD)	STAND BY ME
185	197	157	8	THE NEVILLE BROTHERS EMI-AMERICA ST 17249 (8.98)	UPTOWN
186	165	165	4	MONTROSE ENIGMA ST 73264/CAPITOL (8.98) (CD)	MEAN
187	163	169	35	RATT ▲ ATLANTIC 81683 (9.98) (CD)	DANCIN' UNDERCOVER
188	168	153	30	LONE JUSTICE GEFEN GHS 24122 (9.98) (CD)	SHELTER
(189)	NEW ▶	—	1	PRETTY MAIDS EPIC BFE 40713	FUTURE WORLD
190	170	159	62	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
191	174	164	39	STACEY Q ATLANTIC ATL 81676 (8.98) (CD)	BETTER THAN HEAVEN
192	192	190	63	VAN HALEN ▲ ³ WARNER BROS. 25394 (8.98) (CD)	5150
193	183	179	7	FARRENHEIT WARNER BROS. 25564 (8.98) (CD)	FARRENHEIT
194	195	195	3	VARIOUS ARTISTS A&M 3906 (9.98) (CD)	PRINCE'S TRUST
195	194	172	34	WANG CHUNG GEFEN GHS 24115 (8.98) (CD)	MOSAIC
196	193	150	12	JULIAN COPE ISLAND 90571/ATLANTIC (8.98)	ST. JULIAN
197	164	149	37	IRON MAIDEN ● CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
198	180	189	65	METALLICA ● ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
199	182	168	27	KATE BUSH EMI-AMERICA PWAS 17242 (9.98) (CD)	THE WHOLE STORY
200	199	183	62	BOB SEGER ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

2 Live Crew 175	Julian Cope 196	Kenny G. 8	Prince 95	Eddie Money 57	Heartbreakers 20	Patty Smyth 124	Van Halen 192
Gregory Abbott 144	The Robert Cray Band 30	The Jets 141	The Jets 141	Montrose 186	Pink Floyd 178	SOUNDTRACKS	Luther Vandross 44
Bryan Adams 14	Crowded House 16	Billy Joel 151	Billy Joel 151	Melba Moore 169	Poison 5	Beverly Hills Cop II 35	Vangelis 91
Donna Allen 166	The Cult 45	Genesis 17	Journey 113	Gary Moore 163	Prince 22	Platoon 171	Gino Vannelli 162
Gregg Allman 46	The Cure 72, 182	Georgia Satellites 101	Motley Crue 3	Motley Crue 3	Pseudo Echo 67	The Secret Of My Success 143	VARIOUS ARTISTS
Herb Alpert 18	Cutting Crew 31	Georgio 157	Shirley Murdock 88	Alison Moyet 170	Psychedelic Furs 47	Stand By Me 184	Prince's Trust 194
Anthrax 68	Chris De Burgh 25	Glass Tiger 164	Anne Murray 181	Shirley Murdock 88	R.E.M. 62	Top Gun 75	Suzanne Vega 49
Atlantic Starr 19	Kool Moe Dee 99	Lou Gramm 65	Najee 69	Shirley Murdock 88	REO Speedwagon 78	Starpoint 172	Jack Wagner 180
Autograph 147	Deep Purple 155	Al Green 137	Robbie Nevil 90	Anne Murray 181	Ratt 187	George Strait 150	Wang Chung 195
Anita Baker 24	Duran Duran 123	Heart 12	The Neville Brothers 185	Najee 69	Restless Heart 82	Barbra Streisand 173, 11	War 165
Bangles 70	EZO 161	Nona Hendryx 96	Night Ranger 105	Robbie Nevil 90	Lionel Richie 61	Stryper 74	Jennifer Warnes 131
Beastie Boys 13	Steve Earle 116	Hipsway 160	The Nylons 79	The Neville Brothers 185	Style Council 177	Suicidal Tendencies 117	Jody Watley 15
Bon Jovi 111, 119, 4	Gloria Estefan And Miami Sound Machine 93	Hoodoo Gurus 127	Oingo Boingo 167	Night Ranger 105	Surfage 60	The System 63	The Whispers 54
Boston 110	Europe 21	Bruce Hornsby & The Range 32	Original London Cast 148	Original London Cast 148	Tina Turner 100	TNT 109	Whitesnake 126, 2
David Bowie 36	Expose 38	George Howard 174	ORIGINAL BROADWAY CAST	Original London Cast 148	U2 107, 1, 118, 84, 76, 80, 103	Tom Petty & The Heartbreakers 20	Kim Wilde 40
The Breakfast Club 48	Farrenheit 193	Phyllis Hyman 158	Les Miserables 152	ORIGINAL BROADWAY CAST		David Sanborn 112	Hank Williams, Jr. 153
Kate Bush 199	The Fat Boys 66	Billy Idol 64	ORIGINAL CAST	Phantom Of The Opera 136		Bob Seger 200	Steve Winwood 29
Jon Butler 97	Fleetwood Mac 10	Iron Maiden 197	Phantom Of The Opera 136	Ozzy Osbourne/Randy Rhoads 6		Carly Simon 42	Peter Wolf 86
Jonathan Butler 85	Dan Fogelberg 130	The Isley Brothers 128	Ozzy Osbourne/Randy Rhoads 6	The Other Ones 179		Paul Simon 9	World Party 98
Cameo 56	Aretha Franklin 92	Janet Jackson 23	The Other Ones 179	Reba McEntire 154		Simply Red 58	XTC 77
Chicago 94	Freddie Jackson 50	Bobby McFerrin 142	Reba McEntire 154	Glenn Medeiros 122		The Smithereens 149	Dwight Yoakam 190, 55
Cinderella 27	Joe Jackson 183	Glenn Medeiros 122	Glenn Medeiros 122	Tom Petty & The Heartbreakers 20			
Eric Clapton 87	Bob James/David Sanborn 156	Los Lobos 132	Los Lobos 132				
Club Nouveau 34	D.J. Jazzy Jeff & The Fresh Prince 95	Madonna 41	Madonna 41				
Phil Collins 168	The Mission U.K. 159	Megadeth 129	Megadeth 129				

JAPANESE LABELS' UNOFFICIAL COMPILATIONS

(Continued from page 1)

tion albums, "The Best 1962-64," "The Best 1964-66," and "The Beatles Perfect Collection, Volumes 1-7" since April this year.

However, Toshiba-EMI, whose official Beatles CDs have been on sale here since February, says it can do nothing about the trade because, far from being pirated, the CTA releases are actually legal under Japan's copyright law. Fearful of contravening fair-trade legislation by instructing record stores not to handle the unofficial product, Toshiba-EMI has instead written to dealers asking them to be careful about handling Beatles CDs that might be mistaken for the official EMI disks.

It has also requested them to listen to a specially prepared tape showing the difference in sound quality between the EMI and CTA releases.

Reportedly, CTA has plans to release further unofficial CDs this summer showcasing Elvis Presley, the Ventures, and the Rolling Stones. It is not alone: Other companies producing and selling unofficial cassettes, albums, and CDs are Niko Mail Order, Tokyo Beauty, Famous Record Club, Nihon Family Kyokai, Seibu Direct Marketing (WAVE), Nihon Cardinals, and Marubeni Iida Corp.

Niko has a package of 10 20-song cassettes on the market at an overall price of \$140, while Tokyo Beauty has two cassette series, "American Pop Hits" and "Immortal Amer-

ican Popular Songs," each containing 200 titles. Famous Record Club sells "Mighty Sixties" (10 LPs and 10 CDs), "Gravity Of Pops" (10 cassettes), and "Songs Of Presley Days" (10 cassettes).

Seibu offers "All-American Pop Hits 1955-64" (10 LPs and 10 CDs), while Marubeni has a catalog of 22 CDs featuring such artists as Louis Armstrong and Benny Goodman, with plans for a further five releases monthly.

Toshiba-EMI president Takeshi Okkotsu has been appointed to chair the special seven-member JPRA committee, which held its first meeting May 27, when the group's lawyer spelled out the legal problems. The association points out that in the U.S. reproduction rights are protected for 75 years. Other countries, including the U.K., Australia, Canada, France, and India, have 50-year copyright terms. Countries that have the same 20-year term as Japan include Mexico, the Philippines, Luxembourg, Nigeria, and Kenya.

The JPRA has made unofficial approaches to the government's Cultural Affairs Agency here and has given notice that it intends to make a written application for the period of copyright protection to be extended. JPRA officers are not optimistic, however.

Initial reaction from the agency was reportedly that 20 years is an adequate period.

2 LIVE CREW CASE

(Continued from page 3)

What We Are," released by the Miami-based Luke Skyy Walker Records. The Florida bust was prompted by a parent's complaint about the lyrics to several explicit 2 Live Crew tracks.

In the wake of Ragsdale's arrest, several large retail chains, including Camelot Music, Musicland, and

National Record Mart, yanked the album from their shelves, but it has remained on the black and pop charts as a behind-the-counter underground seller (Billboard, June 6).

Following the Florida arrest, Luke Skyy Walker printed "adults only" advisories on the LP's cover and the cassette's J-card.

Windy City Blues Fest A Hit

CHICAGO A record-breaking crowd of 552,000 attended the fourth annual Chicago Blues Festival here June 5-7 at Grant Park.

The free outdoor festival, presented by the Mayor's Office of Special Events and the Miller Brewing Co., drew tourists and Chicago-area residents to view performances by Albert Collins, James Cotton, Little Milton, Tyrone Davis, Carol Perkins, Rufus & Carla Thomas, Clarence Carter, Denice LaSalle, Sunnyland Slim, Valerie Wellington, and others at the park's Petrillo Bandshell main stage. Other sponsors included Pizza Hut, AT&T, Pepsi, Seagram's Wine Cooler, WXRT-FM, and WBEZ-FM, which broadcast the festival's evening performances to public radio affiliates via satellite.

According to project director Barry Dolins, total attendance at the

1986 Blues Fest was just under 300,000 over the three-day period. But exceptionally warm, sunny weather, coupled with the festival's growing renown and a general resurgence of interest in the blues, were credited with the overwhelming turnout at this year's blues fest.

In addition to the evening main-stage performances, which ran from 5:30-10:30 p.m. each day, a pair of smaller stages hosted afternoon shows from 11:30 a.m.-5 p.m. The Front Porch and Crossroads stages featured such Chicago blues stars as Jimmy & Syl Johnson, the Bell Family, Big Daddy Kinsey, L'il Ed & the Imperials, and Buddy Scott as well as blues artists from around the U.S., including Katie Webster, Son Thomas, Snooks Eaglin, the Sun Rhythm Section, Mose Vinson, Rosco Gordon, and Jessie Mae Hemphill.

The blues fest's largest crowd, of 240,000, turned up June 6 to see the "Saturday Night Jamboree," which featured Albert Collins & the Icebreakers, Joe Liggins & the Honeydrippers, Tyrone Davis, Sunnyland Slim, and Kuuba Theater.

Two hundred thousand were in attendance Sunday, June 6, for the festival's Memphis tribute, which presented Memphis-based headliners Little Milton, Clarence Carter, Carl Perkins & the Sun Rhythm Section, and Rufus & Carla Thomas.

The blues fest's June 5 opening night, billed as "Sweet Home Chicago," drew 112,000, with a lineup including James Cotton with special guests Nick Gravenites and Elvin Bishop, Valerie Wellington, Jimmy Dawkins, Cicero Blake, and Billy Branch with Sons Of The Blues and the Chi-Town Hustlers.

DAT MAKERS DENY CONGRESSIONAL REQUEST

(Continued from page 1)

lation.

Florio also addressed the letter to Jay Berman, president of the Recording Industry of America, asking RIAA member companies to hold off on encoding prerecorded product while the testing is done by NBS. Berman agreed to the request in his reply and added that RIAA labels had not yet begun encoding with the CBS system.

The HRRC refusal comes on the heels of May 30 announcement by Marantz that it plans to be the first manufacturer to bring DAT recorders into the U.S. in October—regardless of the status of the proposed bills to restrict DAT sales until Congress can look closely at the problem by requiring companies to equip any DAT recorders sold here with the CBS Copycode system.

It also rubs salt in the wounds of bill proponents and those legislators who would prefer that recorder manufacturers voluntarily go along

with the congressional timetable for testing of the CBS system, which could last, some sources say, well into the fall.

A representative of the Electronics Industry of America's Consumer Electronics Group says he was aware of the correspondence, but has no comment on the refusal.

A week before the news of the Florio letter came to light, an HRRC spokesman said that "what Marantz is doing here is not illegal" and that "the manufacturers are not obligated" to go along with requests from congressmen, who include Florio, Copyright Subcommittee Chairmen Sen. Dennis DeConcini, D-Ariz., and Rep. Robert Kastenmeier, D-Wis. Neither DeConcini nor Kastenmeier, however, had asked the manufacturer to delay importation of DAT recorders.

A spokesman for the House commerce subcommittee said that Ferris had given two reasons for the re-

fusal in his reply. "He said he was worried that if all the manufacturers agreed, there might be some antitrust worries that they all would have agreed they'd hold off," says the spokesman. Ferris also cited the Marantz announcement as another reason that HRRC companies could not comply with Florio's request.

The spokesman would not comment on Florio's reaction to the HRRC snub, but added that the chairman had indicated to the RIAA and the HRRC that he would hold off any legislative action if both sides agreed to hold off on DAT sales and recorded product encoding. Said the spokesman, "In lieu of agreement from the HRRC, perhaps the congressman will not want to give [the HRRC] an unfair advantage by waiting [on legislation]. This is something we're going to have to look at now."

COUNTRY MUSIC NETWORKS FLOURISH

(Continued from page 3)

ization of the acts helps me significantly in exposing them, especially in my case, where I have all new artists."

MTM has staged some exclusive video premieres on CMT, and the label receives immediate feedback from artist appearances on TNN, says Shindler. "In most cases, I get calls from radio the next day saying listeners have called requesting records our acts have performed [on TNN]."

Though Shindler is impressed by the TV ratings boost, he, along with other Nashville label leaders, wants more information on audience demographic statistics for both outlets.

"Even with great ratings and 45-plus," Shindler says, "I'm in trouble because those people are not going into the stores. We're trying to get 25-plus to listen."

Bruce Hinton, executive vice president and general manager of MCA/Nashville, cites the increase in the number of households reached by the networks as a positive sign.

"The extent to which that increases sales, of course, depends in

the end on the music," Hinton says. He is also keeping a sharp eye on the TNN and CMT audiences' ages and incomes. "I'm very encouraged, especially as I see these outlets looking for younger and broader demographics. MCA will be using at least one of the networks in a fall promotion now in the planning stages."

RCA recently completed an Earl Thomas Conley promotion on CMT, drawing more than 20,000 calls to a toll-free number. The random-drawing winner received a trip to Grand Cayman to view a Conley concert. "There was great reaction to that contest," says Phran Schwartz, product manager of RCA/Nashville. "We were getting over a thousand calls a day."

An RCA promotion for Ronnie Milsap on TNN drew more than 190,000 letters, and a Restless Heart Valentine Sweepstakes on the same network garnered more than 15,000 entries. "These promotions heighten awareness, and that can only help us all," says Schwartz, adding that other promotions are in the works with both TNN and CMT.

Warner Bros./Nashville senior vice president of sales and promotion Nick Hunter says that the label thus far has not run any promotions on CMT or TNN but would consider it with the right act.

A CBS Records promotion for T.G. Sheppard on TNN drew some 100,000 entries, according to Roy Wunsch, vice president of marketing, CBS/Nashville. "TNN has earned all our respect, especially in the past 18 months," says Wunsch. "It's a good feeling because it offers options we don't have any-

IVE, LIEBERMAN PACT

(Continued from page 4)

year. FHE, which has been a significant children's video line, will also receive additional backing.

Says Menendez, "As a video company, we want to become one of the major players. IVE this year will be profitable, as compared to [its] substantial loss last year. We expect revenues to be up significantly and double next year." IVE sales for 1986, say observers, were in the \$45 million-\$50 million range.

"Better to begin in the evening than not at all"

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SUMMER SOUNDTRACKS

(Continued from page 1)

artists appearing on the albums will be Bon Jovi, Wang Chung, Slayer, Big Joe Turner, Ennio Morricone, the Fat Boys, and Cybill Shepherd and Bruce Willis.

Leading the pack in sheer number of soundtracks is Warner Bros., set to release four in a one-month period, including the music to the long-awaited "La Bamba" movie on the life of Ritchie Valens, due June 30 on Slash/Warner Bros. The first single from that album will be a remake of Valens' "La Bamba" by Los Lobos, who appear in the film alongside fellow rockers Brian Setzer and Marshall Crenshaw.

Also coming from Warner Bros. are soundtracks for "The Witches Of Eastwick" (July 7); the new James Bond movie, "The Living Daylights," featuring the Pretenders' Chrissie Hynde and Scandinavian rockers a-ha (July 14); and Kubrick's "Full Metal Jacket" (July 21).

Geffen has set a June 30 release for its "Innerspace" soundtrack, featuring Wang Chung's "Hypnotize Me"—No. 63 on this week's Hot 100 Singles chart—and selections by Rod Stewart, Berlin, and Narada Michael Walden. Side two of the album will contain portions of composer Jerry Goldsmith's film score.

In addition to its "Cop" album, MCA will be releasing a soundtrack for "Dragnet," featuring the "City Of Crime" rap single by stars Dan Aykroyd & Tom Hanks; a Jimmy Jam/Terry Lewis-produced Patti LaBelle single; and material by New Edition and the Art Of Noise. Also due from MCA is the "Moonlighting" television show soundtrack, featuring the "Moonlighting (Theme)" single by Al Jarreau, at No. 50 this week on the Hot 100; two songs each by series stars Cybill Shepherd and Bruce Willis; and licensed tracks by Chubby Checker, the Isley Brothers, and Percy Sledge.

Atlantic has three soundtracks due this summer. Mel Brooks' "Spaceballs," due in theaters June 26, will be accompanied by an album featuring songs by the Spinners, Kim Carnes with Jeffrey Osborne, Ladyfire, Berlin, Van Halen, and the Pointer Sisters. A soundtrack for the Joel Schumacher-directed movie "The Lost Boys" boasts material by the likes of Lou Gramm, Roger Daltrey, Echo & the Bunnymen, and INXS with Jimmy Barnes.

Indie Studios Mining Soundtrack Vein Marketing, Cross-Promotion Value Lauded

BY DORIS TOUMARKINE

CANNES A growing number of U.S. independent film companies, like New Line Cinema, Atlantic Entertainment, Vestron Pictures, and Miramax Films—all well represented at the recent film festival here—are following the example of the major studios by moving toward using rock'n'roll soundtracks as marketing and cross-promotion tools.

New Line and Vestron recently installed in-house music consultants: New Line tapped Kevin Benson; Vestron, Jimmy Ienner.

Says Sara Risher of New Line: "The marketing tie-ins with music and video are extremely important to us. And getting our clips on MTV has enormous impact."

New Line's upcoming "Hidden," starring Michael Nouri, appears close to having a major recording artist signed to the film for both title song and underscoring.

For the New Line-distributed "Eat The Rich," GWR/Profile recording group Motorhead will do both the title song and underscoring. Using a 12-inch single and a music video, New Line will also duplicate the promotional strategy used for its successful "Nightmare On Elm Street III." For "Nightmare," metal act Dokken performed "Dream Warriors," which was both a videoclip and a 12-inch release.

Music will also be an integral part of New Line's "Hairspray," which director John Waters just began shooting in Baltimore. The film, set in 1963, will have a '60s music soundtrack. New Line will li-

cense about 30 major hits from the era for the album. Debbie Harry, who is co-starring with Divine, will probably do the title song, and another name artist is reportedly about to be signed to perform additional material.

New Line is also teaming with Belinda Carlisle's management to produce a remake of the '60s British comedy "Morgan." Carlisle may star and other members of the cast are to be drawn from the music world. The film will also emphasize a music soundtrack.

One of the films Vestron Pictures touted at Cannes is its low-budget, in-house production "Dirty Dancing," also set in the '60s, which is to be released soon. RCA is releasing the soundtrack—much of which accompanies the film's numerous dance sequences—which also contains lots of '60s hits, plus some original material. In Vestron's "The Beat," shown at Cannes, Enigma recording group the Cro-Mags are seen performing at New York's Ritz, but there are no plans yet for any label tie-in.

Miramax, which has distributed and produced a number of music-heavy features, picked up the Dennis Hopper-starring film "The American Way" at Cannes. Directed by Maurice Phillips, who helmed the "Jewel Of The Nile" movie, the film has a soundtrack of contemporary pop originals and classics like Eric Clapton's "Layla." According to Miramax topper Harvey Weinstein, Atlantic Records may release the soundtrack.

Atlantic will release the soundtrack for the Australian movie "Dogs In Space," which Skouras

Pictures was promoting at Cannes. Written and directed by Richard Lowenstein, the film stars INXS lead singer Michael Hutchence. In addition to Hutchence, other artists to be featured on the soundtrack will include Iggy Pop, Brian Eno, and the Gang Of Four.

The De Laurentiis Group was touting the rock-and-wrestling "Body Slam" at Cannes, which has just been test-marketed in Arizona. MCA/Curb Records has already released the soundtrack, which includes such artists as Kick, BTO, Moses Tyson Jr., and Frankie Valli & the Four Seasons.

Alan Price, who scored so solidly with Lindsay Anderson in the 1973 "O Lucky Man!," is again reunited with the director in the official Cannes selection "The Whales Of August." But its distributor, Alive Films, has not yet decided whether there will be a soundtrack release.

A number of features in various stages of production and with strong music connections were announced at Cannes: the Phil Collins vehicle "Buster"; "Rock The Boat," about Britain's pirate radio craze of the '60s; "Soweto," set in South Africa and having as its subject the kind of music Paul Simon popularized in "Graceland"; and "Tokyo Pop," with Carrie Hamilton (Carol Burnett's daughter) as an American rock'n'roller who tries to make it in Tokyo.

Ready to go into production is Arista Films' satirical horror film "Slaughterhouse Rock," with Toni Basil playing a dead rock star who preys upon the souls of innocent people. Devo will compose and perform the film's score.

Rundgren and songs by Wednesday Week, TSOL, Agent Orange, and Passionnel.

The soundtrack to "Disorderlies," a Warner Bros. Pictures film starring the Fat Boys, will be released by PolyGram Aug. 3. Featured artists include the film's stars, Bananarama, Bon Jovi, Cashflow, the Latin Rascals, new signing Tom Kimmel, Gwen Guthrie, and the Art Of Noise.

RCA has set a July 12 street date for the "Dirty Dancing" soundtrack. Its first single, "(I've Had) The Time Of My Life," is a duet by former Righteous Brother Bill Medley and Jennifer Warnes; also included in the package are tracks by the Ronettes, Eric Carmen, Maurice Williams & the Zodiacs, the Blow Monkeys, Bruce Channel, and others.

With its Ennio Morricone-scored soundtrack for "The Untouchables" just out, A&M's only other movie-associated release will be a 38 Special single, "Back To Paradise," from "Revenge Of The Nerds Part II."

Other summer soundtracks scheduled so far include a Columbia album for "Back To The Beach," which stars Frankie Avalon and Annette Funicello; EMI America's soundtrack for "Castaways," scored by Stanley Myers and featuring additional music from Kate Bush, Brian Eno, John Hasell, and Hans Zimmer; and Chrysalis' soundtrack for "The Summer School," which includes cuts by such artists as Tonio K., Billy Burnette, and the Fabulous Thunderbirds.

Capitol had planned a June release for its "Ishtar" soundtrack, featuring amateur vocalists Dustin Hoffman and Warren Beatty, but at press time a label spokesman said the release was "still pending." Of the major labels, only Epic, Elektra, and Motown have no plans to release a soundtrack album through September.

Assistance in preparing this story was provided by Valerie Bisharat in Los Angeles and Steve Gett in New York.

Atlantic's third summer soundtrack, "The Big Town," includes a selection of old classics by Big Joe Turner, Ivory Joe Hunter, and Ray Charles.

Virgin has three soundtracks in its summer release schedule: "Rampage," featuring "Mission" scorer Ennio Morricone; "When the Wind Blows," featuring tracks by Roger Waters & the Bleeding Heart Band,

Hugh Cornwell, Genesis, Squeeze, David Bowie, and Paul Hardcastle; and "Chronicle Of A Death Foretold," featuring various South American artists.

In a similarly esoteric vein, Island Records will release the soundtrack to "The Big Easy" in August. The set contains performances by Professor Longhair, Buckwheat Zydeco, Aaron Neville, the Dixie Cups,

and Terrence Simion & the Mallet Playboys. Also from Island comes "Return To The Night Of The Living Dead, Part 2."

Enigma Records will offer two soundtracks Friday (19): "Border Radio"—featuring L.A. rockers Green On Red, Dave Alvin, John Doe, the Divine Horsemen, and more—and "River's Edge." The latter, on the label's Metal Blade subsidiary, features Fates Warning, Slayer, Agent Orange, the Wipers, Burning Spear, and others. Also from Enigma this summer comes the "Undercover" soundtrack, featuring a musical score by Todd

Grundig Sets August Date For DAT Bow Will Offer Machines For Sale In Europe In Fall

LONDON The West German hardware company Grundig has confirmed it will market digital audiotape equipment in Europe before the end of this year, in partnership with an unnamed Japanese manufacturer.

The company plans to show a DAT machine at the Berlin Audio

Fair in late August and will put it on sale in October. The price is expected to be around \$1,650, and marketing will initially be confined to West Germany.

Grundig says that although the machines will be manufactured in Japan, they do not merely carry the company's logo but also incorporate Grundig technology in their design. However, it will not confirm reports that it is planning to begin domestic manufacture of DAT equipment next year under license from its Japanese partner.

Coupled with news that fellow European manufacturer Philips is also readying DAT players through its Marantz subsidiary for a possible launch this year, the

announcement represents a serious blow to the record industry's global anti-DAT lobbying efforts.

Observers believe that once a non-Japanese manufacturer is in DAT, commercial pressure on others to follow suit may become irresistible. With the DAT dam now springing a number of leaks, the record business may soon find the flood unstoppable.

In the U.K., for instance, blank DAT software has been available from at least one Central London store, Playback, since late April. Director Nils Hansen says there is substantial demand from professional users, with two-hour tapes selling at about \$19.50.

NICK ROBERTSHAW

Vendors aim sell-through video at mass merchants: A CES report ... see page 42

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Capitol Issuing Brit Beatles LPs, Tapes As Well As CDs

BY CHRIS MORRIS

LOS ANGELES Responding to a rousing "yeah, yeah, yeah" from consumers, Capitol will issue the English configurations of the first eight Beatles albums—including a digitally remixed "Sgt. Pepper's Lonely Hearts Club Band"—on cassette and LP July 21.

The U.K. albums—"Please Please Me," "With The Beatles," "A Hard Day's Night," "Beatles For Sale," "Help!," "Rubber Soul," and "Revolver" as well as "Sgt. Pepper"—have all been compact disk best sellers; Capitol introduced the first Fab Four CDs in February with a major marketing blitz.

The latest Beatles CD, "Sgt. Pepper," issued June 2, debuts at No. 2 on Billboard's Top Compact Disks chart this week.

The decision to issue the U.K. Beatles albums on LP and cassette here marks a reversal of the label's previously stated intention of bringing out the English configurations as CD-only items.

However, a Capitol spokesman says consumer interest in the albums, sparked by publicity sur-

rounding the CD release, spurred the company to rethink its original marketing plan.

"Initially we were reluctant to do it because we thought that it would be perceived as milking it," the spokesman says. "But some people who don't have CD players are intrigued by these configurations."

In a unique dual-inventory situation, Capitol will maintain the original U.S. Beatles albums in its catalog for all of the records but "Sgt. Pepper." According to the spokesman, "Sgt. Pepper" is being digitally remastered for LP and cassette release. Copies will be stickered to reflect the remastering, and Capitol will no longer ship anything but the digitized LPs and cassettes.

The first four English albums will be issued in the controversial mono mixes used on the CDs.

No decision has been made concerning possible multiconfiguration releases of the remaining Beatles albums, which will be issued on CD later in the year. Like "Sgt. Pepper," those records had identical track configurations in the U.S. and England.

Rhino, Bearsville Set Pact Rundgren, Butterfield Re-releases

BY DAVE DIMARTINO

LOS ANGELES Long out-of-print recordings by Todd Rundgren, Paul Butterfield, Foghat, and Jesse Winchester will be reissued this year through a licensing deal struck between Rhino and Bearsville Records.

The deal will see all of Rundgren's 18 Bearsville recordings issued in LP, cassette, and—for the first time—compact disk configurations by November.

Four albums by the late blues man Butterfield will also be re-

'Rundgren is looking forward to the CD medium'

sued as a result of the linkup. Also returning to print will be Winchester's self-titled debut album, a critical favorite long unavailable commercially, and four Foghat albums.

"It was something that I looked into initially about two to three years ago," says Harold Bronson, co-founder of Rhino and instigator of the licensing arrangement. "The main thing I was interested in then wasn't so much the Bearsville label—just the first two Rundgren albums, the Runt albums, which had not been available in the U.S. since their original release."

Rundgren's debut solo album, "Runt," includes his first hit single, "We've Gotta Get You A Woman." His prior recordings with pop group the Nazz have been in the Rhino catalog since 1984.

Eleven of the Rundgren reissues are solo efforts by the artist; seven were recorded by Rundgren and his

band, Utopia.

"We're working with Todd on this," says Bronson, adding that Rundgren especially likes the expanded capability of the CD format. "A lot of his albums tended to have a lot more time on them than other albums, to the point where it compromised the mastering—you'd lose a little bit of high end and a little bit of bottom. So he's definitely looking forward to the CD medium to restore that original sonic range."

The reissued LPs will be remastered direct-to-metal for improved sound as well, adds Bronson.

Rundgren's solo albums and his work with Utopia will be issued on a staggered schedule beginning next month, says Bronson.

The planned release schedule of the Bearsville reissues is as follows:

July

Rundgren's "Runt," "The Ballad Of Todd Rundgren," "Todd Rundgren's Utopia," and "Initiation."

August

Rundgren's "Todd" and "Faithful"; Utopia's "Oops! Wrong Planet" and "Deface The Music"; and Butterfield's "Better Days," "It All Comes Back," "Put It In Your Ear," and "North-South."

September

Rundgren's "Something/Anything," "A Wizard/A True Star," and "Healing"; Utopia's "Swing To The Right"; and Foghat's "Stone Blue" and "Fool For The City."

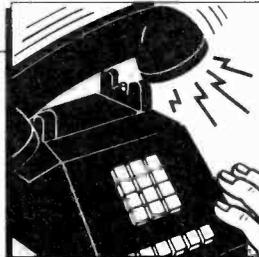
October

Rundgren's "Back To The Bars" and Utopia's "Ra," "Adventures In Utopia," and "Another Live."

November

Rundgren's "Hermit Of Mink Hollow" and "The Ever-Popular Tortured Artist Effect"; Foghat's "Live" and "Energized"; and the debut Jesse Winchester album, plus one "still being discussed," according to Bronson.

INSIDE TRACK



Edited by Irv Lichtman

THERE'S THE PLACE FOR US: Recording Industry Assn. of America president Jay Berman, appearing before the monthly meeting of the music and performing arts unit of B'nai B'rith in New York June 8, not only offered a primer on the association's opposition to digital audiotape but also explained the label trade group's recent relocation from New York to Washington in one sentence: "Our friends and enemies were already in Washington." On the DAT issue, Berman said the Japanese electronics industry "lives by exports to the U.S." and that it views the introduction of DAT in the U.S. as vital because profit margins on compact disk players are evaporating owing to competition from other manufacturing countries, like South Korea. In defending the organization's seeking legislative restraints on imports of DAT machines without an anticopy chip, Berman said that hardware and blank tape manufacturers spend no money on recorded creativity, while, for instance, Warner Bros. Records spent \$10 million on Paul Simon over a 10-year dry spell between big hits for him. From the floor, Ira Moss, chief of Moss Music Group, expressed concern that the campaign against DAT has turned consumers off cassettes. Berman said the dominance of cassettes in the marketplace belies this.

MMUSICAL CHAIRS? The American Federation of Musicians convention in Las Vegas this week will be the scene of the first serious effort to unseat incumbent president Victor Fuentealba. Powerful local chiefs in New York, Los Angeles, and Chicago, still smarting over what they feel was a poor agreement with the recording industry, are hoping to replace the AFM boss with J. Martin Emerson, retired secretary-treasurer emeritus.

THE TIME IS NEAR for a long-anticipated restructuring to take place, in which Manhattan/Blue Note Records would merge with EMI America. But, whatever takes place, Geffen Records' day-to-day chief, Ed Rosenblatt, has denied rumors surfacing last week that he would move over to helm the combined entity.

LEANING ON TOMMY BOY: The million-selling "Lean On Me" by Club Nouveau is the year's first RIAA-certified gold single, but it took two labels to do it. Through King Jay/Warner Bros., the 7-incher is credited with about 600,000 in sales, while Tom Silverman's Tommy Boy label contributed the rest with a 12-inch and cassette version selling 200,000 (amounting to 400,000 units because each 12-inch/cassette sale is counted by RIAA as two units). Another twist to this happy milestone is that it was Warner Bros. that delivered the session to Tommy Boy, correctly assessing that the label was more suited to 12-inch success.

AFTER 16 YEARS, Norman Hunter is leaving the Record Bar chain, effective Aug. 1. Hunter, product development manager, terms the "separation agreement" completely amicable. Hunter indicates that his administrative burdens had gotten the best of him in recent years, removing him from closer contact with the product. "When I get the morning mail, I just can't wait to open the promos." Also, Hunter says that when the chain had 30 to 40 units he was able "to run with an idea all the way to completion," but the complexity of providing for 128 units has put an end to that. He says he'll be ready to announce his new trade role in September.

JUST THE TWO OF US: Dionne Warwick's new album, due for release in July, is titled "Reservations For Two," which is indeed reserved for duets by the singer and such partners as Howard Hewett, Smokey Robinson, Jeffrey Osborne, June Pointer, and Kashif. . . Greg Peck is making the move from Island to Epic as chief honcho of label's black division, while Slack Johnson is set to move from the field to EMI America as black promo chief. . . Vet video exec Arno Schorr has left his post as vice president of sales at California-based Video Gems.

SESAC has no plans to replace Bob Thompson, who has left the performance rights group after serving for two years as a senior executive in the office of the president in Nashville. Thompson, whose departure is officially seen as a result of Thompson and chairman of the board/president Alice Prager being unable to negotiate a new contract, had also served as a consulting attorney to SESAC for two decades. . .

IT MAY NOT BE THE FIRST promo CD out there, but MCA Records joins the ranks of labels putting out CD-only promo singles with what is, in all likelihood, the first to trumpet a jazz album. Ricky Schultz, director of MCA Jazz, tells Track that guitarist Larry Carlton does the honors with "Minute By Minute." On keyboard is Michael McDonald, who happened to be a vocalist on the Doobie Brothers' hit version of the same song. . . Sammy Hagar's new Geffen single, "Give To Live," is the WEA family of label's first cassette single.

BEGGARS BANQUET, the U.K. indie label, is setting up distribution in the U.S. and Canada through RCA Records. The label has farmed out some of its acts in the U.S., like the Cult via Sire, but now its overall roster gets exposure beyond imports. . . RCA is commemorating the 10th anniversary of the death of Elvis Presley this summer with four digitally mastered albums, some containing newly discovered tracks, and a trade/consumer campaign that runs through September. The albums are "The Number One Hits," "The Top Ten Hits," "The Complete Sun Sessions," and "The Memphis Record."

BLAY IS BACK: Andre Blay, one of home video's pioneers, and film producer Elliott Kastner have purchased 60% of the Cinema Group distribution division, including Continental Video. This signals a return to home video for Blay, who had previously served as president of Embassy Home Video. It was Blay who pitched 20th Century-Fox on the idea of making movies available on videocassettes back in the late '70s. The rest is, one might say, rental-and-sell-through history.

KIMBALL OUT AT HBO VIDEO: Cindy Anthony Kimball has left her position as a vice president at HBO Video. Kimball had been with the company since 1983, when it was known as Thorn EMI Home Video. . . John Morgan, communications specialists for the Video Software Dealers Assn., is leaving VSDA to pursue a master's degree in journalism at the Univ. of West Virginia. In addition to handling press relations for the association, Morgan was a staff writer for the monthly newsletter, VSDA Reports.

TELARC RECORDS taped the Liza Minnelli stand at Carnegie Hall in New York last week for an all-configuration release in September. Sessions were produced by Robert Woods and Jack Renner, who operate the label, which generally markets classical product. . . Nominated for 12 Tonys, "Les Miserables" didn't surprise many by winning eight—including best musical and score—of Broadway's Oscar equivalent during a CBS telecast of the annual event June 7. Dealers have two cast albums to sell, one the London cast version on Relativity, the other a Broadway rendition on Geffen. The new Geffen release, with a CD version yet to come, stickers notice of the 12 nominations.

THINGS WERE SWINGIN' at J.W. Marriott on Pennsylvania Avenue in downtown D.C. June 6, as several hundred showed for some first-class partying celebrating the 40th anniversary of a music wholesale/retail institution—Schwartz Bros. Inc. of nearby Lamham, Md. Ahmet Ertegun was among the guests.

ROUND AND ROUND: In the wake of the recent Federal Communications Commission decision to approve the transfer of MTVN Networks parent company Viacom International Inc. to National Amusements Inc., Houston-based Hit Video USA has now filed a petition for reconsideration. According to a spokesman for Hit Video, the petition asks the FCC to reconsider its decision, requesting that it look again at "points made earlier to the commission," including alleged violations of federal antitrust statutes by MTVN. Hit Video's spokesman says the petition also asks the FCC not to ignore a June 1983 memo written by then-MTV chief Bob Pittman, which, Hit Video claims, "outlines a strategy for effectively blocking competition in the music video industry."

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